MUSI 690 MASTER OF ARTS IN MUSIC

‘Fiesta’, Affirming Cultural Identity in a Changing Society:

A thesis submitted in fulfillment
of the requirements
of Master of Arts in Music
at the University of Canterbury
by

Kim Rockell
ID: 22502346

Principal Supervisor: Elaine Dobson
Assistant Supervisor: Dr Jonathan Le Cocq

University of Canterbury, Christchurch, New Zealand
February 2009
# Table of Contents

<table>
<thead>
<tr>
<th>Item</th>
<th>page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>i</td>
</tr>
<tr>
<td>Abstract</td>
<td>ii</td>
</tr>
<tr>
<td><strong>Introduction</strong></td>
<td>1</td>
</tr>
<tr>
<td>Research Method and Methodology</td>
<td>5</td>
</tr>
<tr>
<td>Outline of Chapters</td>
<td>9</td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>Chapter One: Social and Cultural Structure of Filipino</strong></td>
</tr>
<tr>
<td>1.1. Introduction</td>
<td>11</td>
</tr>
<tr>
<td>1.2. Barangay: The Extended Family</td>
<td>12</td>
</tr>
<tr>
<td>1.3. Hispanicization, Christianization: An Increasingly Complex Society</td>
<td>13</td>
</tr>
<tr>
<td>1.4. Starts and Stripes Forever: Attitudes and Behaviour as a Result of American Colonialism and Globalization</td>
<td>15</td>
</tr>
<tr>
<td>1.5. The Great Divide: The Reality of Poverty in Filipino Society</td>
<td>17</td>
</tr>
<tr>
<td>1.6. Migrant Community: Microcosm or Mole-hill?</td>
<td>18</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>Chapter Two: The Hispanic Influence on Filipino Culture</strong></td>
</tr>
<tr>
<td>2.1. Introduction</td>
<td>19</td>
</tr>
<tr>
<td>2.2. Magellan’s Cross: Christianization, Colonization and the Creation of a Nation</td>
<td>20</td>
</tr>
<tr>
<td>2.3. Tower of Babel: Spanish Language in the Philippines</td>
<td>25</td>
</tr>
<tr>
<td>2.4. Education</td>
<td>27</td>
</tr>
<tr>
<td>2.5. Music and Dance</td>
<td>29</td>
</tr>
<tr>
<td>2.6. The Future</td>
<td>32</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>Chapter Three: Music in the Philippines</strong></td>
</tr>
<tr>
<td>3.1. Introduction</td>
<td>33</td>
</tr>
<tr>
<td>3.2. Pre-Hispanic Malaysian Genre</td>
<td>34</td>
</tr>
<tr>
<td>3.2.1. Pre-Hispanic Malaysian Genre in Christchurch 2008</td>
<td>41</td>
</tr>
<tr>
<td>3.3. Hispanic Genre</td>
<td>44</td>
</tr>
<tr>
<td>3.3.1. Introduction - <em>Perla del Mar de Oriente</em></td>
<td>44</td>
</tr>
<tr>
<td>3.3.2. <em>Fiesta</em></td>
<td>46</td>
</tr>
<tr>
<td>3.3.3. The Christian Calendar and Filipino Para-liturgical Musical Genres</td>
<td>47</td>
</tr>
<tr>
<td>3.3.4. <em>La Vida Loca</em>: Romance and Music in Filipino Life</td>
<td>52</td>
</tr>
<tr>
<td>3.3.5. Hispanic Contribution to Filipino Organology</td>
<td>55</td>
</tr>
<tr>
<td>3.3.6. Classical Music and Music Theatre in the Spanish Period</td>
<td>59</td>
</tr>
<tr>
<td>3.4. Filipino Folk Dance</td>
<td>62</td>
</tr>
<tr>
<td>3.4.1. Introduction</td>
<td>62</td>
</tr>
<tr>
<td>3.4.2. North-South Division</td>
<td>63</td>
</tr>
<tr>
<td>3.4.3. Spanish Dances</td>
<td>66</td>
</tr>
<tr>
<td>3.4.4. Music and Dance</td>
<td>69</td>
</tr>
<tr>
<td>3.4.5. Folk Dance Today</td>
<td>69</td>
</tr>
<tr>
<td>3.5. Contemporary Popular Filipino Music</td>
<td>71</td>
</tr>
<tr>
<td>3.5.1. Introduction</td>
<td>71</td>
</tr>
<tr>
<td>3.5.2. Filipino Response to Americana</td>
<td>73</td>
</tr>
<tr>
<td>3.5.3. English, Tagalog, and Taglish</td>
<td>84</td>
</tr>
<tr>
<td>3.5.4. Ritual and Participation: The Paradox of Karaoke</td>
<td>87</td>
</tr>
<tr>
<td>3.5.5. Filipinos and Popular Music in Christchurch 2008</td>
<td>93</td>
</tr>
<tr>
<td>3.6. Contemporary Religious Music</td>
<td>98</td>
</tr>
</tbody>
</table>
13.1.4. Papuri-Luwalhati sa Diyos 311
13.1.5. Pag-aalaala 312
13.1.6. Alleluia 313
13.1.7. Luwalhati sa Diyos 314
13.1.8. Ama Namin 315
13.1.9. Nasaan Kaya Ako 316
13.1.10. Kordero ng Diyos 317
13.2. Newspaper Articles 318
13.2.1. Filipino nurses living eight to flat 318
13.3. Community Correspondence 319
13.3.1. E-mail Message from Arlene Wilkins 319
13.4. Programmes 320
13.4.1. Cultures Galore Stage Performance Schedule 321
13.4.2. Santacruzan 2008 322
13.4.3. Philippine Society of Canterbury Incorporated Independence Day Celebration 324
13.4.4. Philippine Culture and Sports Independence Day Celebration 325
13.4.5. DJ Jupiter Bignotea’s Play List 327
13.5. Examiple DVD Track Information 328
13.6. Examiple DVD Raw Data 329
13.7. Tabulated Interviews 330
13.8. Glossary 331
13.9. Human Ethics Committee Approval Letter 343
13.1 Information Sheet for Interviewees 344

**List of Figures**

Figure 1  Bamboo instruments from the collection of Sean Linton displayed on his desk at the University of Canterbury April 24, 2008. Photo by Kim Rockell.

Figure 2  Delia Bradshaw teaching the use of chopsticks to approximate percussion sticks to adolescents from the Philippine Society in Our Lady of Fatima Church Hall April 22, 2008. Photo by Kim Rockell.

Figure 3  Delia Bradshaw and dancers from the Philippine Society of Canterbury perform Pandango sa Ilaw at the 2008 Santacruzan. Photo by Ed and Cel.

Figure 4  Fig. 4 April Pollock, a member of the Philippine Society of Canterbury, sings at a home karaoke party. Photo by Ed and Cel.

Figure 5  Greg and Edna Sancho, important musical agents in the Filipino Community sing karaoke at the Our Lady of Fatima Choir Christmas party. Photo by Ed and Cel.

Figure 6  Warm up at post-choir dance practice at Our Lady of Fatima church hall October 3, 2008. Photo by Ed and Cel.

Figure 7  Mike, a member of the Philippine Society of Canterbury, teaching Latin dance at post-choir dance practice in October, 2008. Photo by Ed and Cel.

Figure 8  Guitarists seated around the organ at Mass in Our Lady of Fatima church. Photo by Ed and Cel.

Figure 9  Delia Richards, the founder of Philippine Culture and Sports, modelling a costume from the Southern Philippines at the Global Extravaganza February 10, 2008. Beside her is Chelsea Ruiz. Photo by Ed and Cel.

Figure 10  Sergio Ruiz corrects a guitarist’s chord sheet during a choir practice at a private home in St. Albans May 30, 2008. Photo by Ed and Cel.

Figure 11  Sergio wears a traditional Filipino barong Tagalog at the Global Extravaganza February 10, 2008. On the left is his wife Gene Ruiz. Photo by Ed and Cel.

Figure 12  Sergio relaxes during break time at choir practice at a private home on April 21, 2008. Photo by Kim Rockell.

Figure 13  Multiple guitarists seated in a rondalla-like row during Mass at St. Teresa’s church January 12, 2008. Photo by Ed and Cel.

Figure 14  Saint Teresa’s church hall stage decorated for the Santacruzan party May 6, 2008. Photo by Kim Rockell.

Figure 15  Pre-Mass novena at Saint Teresa’s church May 6, 2008. Photo by Kim Rockell.

Figure 16  Tim and Sol O’Sullivan, the organizers of the 2008 Santacruzan give a welcoming speech at the post-Mass party. Photo by Kim Rockell.

Figure 17  Our Lady of Fatima Filipino Choir practises in kitchen of private home preparing for the Santacruzan.

Figure 18  Guitarists and male singers crowd in to the kitchen of a private home during practice. Photo by Ed and Cel.

Figure 19  Santacruzan procession 2008. Photo by Ed and Cel.

Figure 20  Santacruzan procession 2008.2. Photo by Ed and Cel.
Figure 21 The author escorts Delia Bradshaw during the Santacruzan procession 2008. Photo by Ed and Cel. 173
Figure 22 Indoor photo session after parade across car park from church at Santacruzan 2008. Photo by Ed and Cel. 174
Figure 23 Philippine Society children perform a Hawaiian dance at the 2008 Santacruzan. Photo by Ed and Cel. 175
Figure 24 Philippine Society youth perform a Tahitian dance at the 2008 Santacruzan. Photo by Ed and Cel. 176
Figure 25 The Colina brothers perform at the 2008 Santacruzan. Photo by Ed and Cel. 177
Figure 26 Delia Bradshaw and her students perform Pandango sa Ilaw at the 2008 Santacruzan. Photo by Ed and Cel. 178
Figure 27 DJ Jupiter setting up his rig for the Santacruzan post-Mass party. Photo by Kim Rockell. 179
Figure 28 Latin Lovers posing after their performance of salsa and merengue at the Philippine Society of Canterbury Halloween party November 1, 2008. Photo by Ed and Cel. 197
Figure 29 Latin Lovers in formation and about to begin dancing the salsa at the Philippine Society of Canterbury Halloween party November 1, 2008. Photo by Ed and Cel. 197
Figure 30 Philippine Society Carolers in costume enjoying Filipino bread, cakes, and hot chocolate after singing carols at a private house in Christchurch on November 27, 2008. Photo by Kim Rockell. 201
Figure 31 First meeting with the Philippine Society of Canterbury January 2008. Photo by Kim Rockell. 207
Figure 32 Guitars and singers at Friday practice at private house in St. Albans January 25, 2008. Photo by Ed and Cel. 209
Figure 33 Friday choir practice at Our Lady of Fatima church hall September 9, 2008. Photo by Ed and Cel. 209
Figure 34 Choir members enjoy Filipino foods at Friday night practice. Photo by Ed and Cel. 210
Figure 35 Pot Luck buffet of Filipino foods at Friday night choir practice. Photo by Ed and Cel. 211
Figure 36 The author performing Anak as part of the Santacruzan entertainment programme. Photo by Ed and Cel. 215
Figure 37 La Jota dancers on stage at Cultures Galore. Photo by Kim Rockell. 219
Figure 38 The author interviewing the dancer of Sarimanok from Philippine Culture and Sports at Cultures Galore 2008. Photo by Kim Rockell. 221
Figure 39 Philippine Society dancers in Itik-itik costumes at Culture Galore 2008. Photo by Kim Rockell. 222
Figure 40 Bamboo castanets or clappers showing varnished side. Photo by Kim Rockell. 224
Figure 41 Bamboo castanets or clappers showing strip of elastic. Photo by Kim Rockell. 224
Figure 42 Dancer of Dumagueda representing Philippine Culture and Sports at Cultures Galore. Photo by Kim Rockell. 226
Figure 43 Philippine Society of Canterbury La Jota dancers pose after their Cultures Galore performance. Photo by Kim Rockell. 227
Figure 44 Women from the Philippine Society of Canterbury practice the Bulaklakan [garland dance] at Our Lady of Fatima church hall on May 20, 2008. Photo by Kim Rockell. 230
Figure 45 Newly Arrived Filipino priests Father Gerry and Father Roger during Mass. Photo by Ed and Cel. 282
Figure 46 Father Gerry and Father Roger attending a Filipino home party. Photo by Ed and Cel. 283

List of Tables

| Table 1  | Fiestas in the Philippines | 23  |
| Table 2  | Filipino fiestas held in Christchurch 2008 | 25  |
| Table 3  | Songs sung at the Santacruzan Mass | 166  |
| Table 4  | Music at the Santacruzan | 180  |
| Table 5  | Music at the Philippine Culture and Sports Araw ng Kalayaan [Independence Day] | 195  |
| Table 6  | Entertainment Programme at Halloween Party | 196  |
| Table 7  | Caroling Repertoire List | 200  |
| Table 8  | Music at Philippine Society of Canterbury Christmas Party | 203  |

List of Examples

| Example 1 | Karatsa melody | 189  |
| Example 2 | Daigon rhythm | 198  |
| Example 3 | Castanet pattern one | 231  |
| Example 4 | Castanet pattern two | 231  |
| Example 5 | Castanet pattern three | 231  |
Acknowledgements

I would like to acknowledge my debt of gratitude to the Filipino community in Christchurch for accepting me warmly and sharing their knowledge, experience and friendship throughout 2008. I would also like to thank my father, Glenn for the support and stability he provided while I worked on this paper and to my supervisor Elaine Dobson for her unfailing optimism, patience and encouragement. My love and gratitude also goes to my mother, Lorna and to Madeline Church and Colin Henderson.
Abstract

This study is the first extensive examination of musical activity of the Filipino community in Christchurch. The thesis examines the styles of music and the ways in which music is used by the Filipino migrant community in Christchurch during 2008, encapsulated in their fiesta celebrations. It acknowledges the recent growth in Filipino migration to New Zealand and seeks to identify a corresponding increase in Filipino musical activity. The measurement of greater musical activity in the Filipino community is linked to the occurrence of new initiatives involving music. Concepts of Filipino musical identity are extrapolated from data, which indicates the relative representation of musical styles and mediums, in the context of conscious displays of Filipinism. Filipino musical activity is shown to be lively, physically mediated, and group orientated, with an emphasis on song and dance. The importance of religion in Filipino music making and celebration is demonstrated, and a sustained Hispanic influence on Filipino culture in Filipino migrants to Christchurch is identified. Background chapters deal with main genres of Filipino music, and aspects of Filipino culture and society. A participant/observer role and use of fieldwork recordings and interviews are adopted.

Findings on Filipino groups and their musical activity in Christchurch are presented and key fiestas that took place in 2008 are reported. Following this, two specific items; a folk dance and a liturgical song, the preparation and performance of which were participated in by the researcher as part the project’s ethnomusicological fieldwork, are examined. A DVD of selected performances is included.
Introduction

The church bell’s authoritative peel, multitude voices murmuring in supplication or ringing out in songs of praise, voices parrying in jocular exchanges above the pervasive vibrancy of dance music rhythms, laughter springing forth like a crazy music all of its own, these are the sounds of the fiesta, a form of celebration central to the lives of people throughout the Philippine archipelago. Throughout the year there is almost always a fiesta taking place somewhere, strengthening kinship ties and bringing the community together. Music plays an important part and the fiesta’s soundscape reaches out from all directions, rushing to fill the ears and flow beyond to enliven the body. This rich tapestry of festivity, central to the lives of many Filipinos, frequently includes celebrations of a religious nature, such as the Santacruzan in May and fiestas of patron saints, throughout the year. Filipinos can now be found in almost any country in the world and outside the Philippines, migrant Filipinos hold fiestas and musical entertainment, affirming their cultural identity through song and dance.

The past ten years have shown a marked increase in migration to New Zealand from countries in the Asian region, including the Philippines. This trend has been accompanied by growing activity in the study of diasporic communities. According to Johnson and Moloughney, “The movements of peoples allow the geographic transplantation of identity markers and the use of those markers by migrants and host cultures alike in the construction and negotiation of concepts of identity, place and space.” The current study considers music as an important identity marker in the Filipino community, and the

---


2 Ibid., 3.
examination of Filipino music, or more significantly, Filipino ‘musicality’, naturally prompts a number of questions about the nature of the music itself, its practice and adaption to the New Zealand environment.

Given the substantial increase in the Filipino population, certain primary questions arise. Firstly, is there a corresponding increase in Filipino musical activity? Secondly, what forms of musical activity are favoured by Filipinos in Christchurch? Of particular interest are the ways in which music features in fiestas in Christchurch and this raises a third question. What kinds of adaptations, if any, are required to fit the new environment? Fourthly, is the use of Filipino language a significant feature contributing to the uniqueness of Filipino repertoire, given that the Philippines uses English as one of its official languages, as does New Zealand, and that the Filipino vernacular is used in song texts and indeed by the community in general. Fifthly, this prompts the further question as to whether or not Filipino language is being taught to, or used by, Filipino youth in Christchurch, and how these youths participate in, and influence the music making of, a traditionally, family-orientated people. Sixthly, are there, in the Filipino community, teachers or highly active cultural agents that aid in the organization and practice of Filipino music? If such figures are present in Christchurch, do they teach the use of traditional bamboo instruments, gongs or the Hispanic composite chordophone ensemble, the rondalla? This study also seeks to discover how the Filipino musical community is organized and whether its activities are collaborative or focussed on a number of small, separate groups.

In preparing background chapters on Filipino music, the strong, Western influence and popularity of Western music in the Philippines becomes apparent. Despite this obvious Westernization, fieldwork in the Filipino community helps to identify markers that distinguish the music of Filipinos as ‘Filipino.’ Background reading on Filipino history
also highlights the various cultural influences that have been brought to bear on the Filipino people. In musical terms, it also highlights the disparate influences that contribute to Filipino musical identity and how these are integrated into an overall Filipino musical profile. Considering the variety of styles of music incorporated by Filipinos, it is important to discover whether there are elements present in each of the styles that are common to this profile. If they exist, are they an intrinsically Filipino element in the music itself that contribute to the maintenance of a cultural identity, or is it the case that the social function of the music, as an ancillary to or background for social interaction, is more significant. Also of interest is how Filipinos in Christchurch vary their repertoires and musical behaviour between a presentation to an outsider-audience of non-Filipino New Zealanders, and a performance for the insider-groups of Filipinos themselves.

Filipinos coming to New Zealand also have opportunities to interact with and represent their culture among other migrant groups. As a result of the overall trend toward increased migration to New Zealand from countries in the Asia-Pacific region, increasing cultural diversity has been recognized by the Christchurch City Council who, through their support of the Intercultural Assembly, and such events as the Culture Galore festival, provides a forum for migrants to share their heritage with other New Zealanders. These kinds of opportunities for “Public displays of cultural identity” are, according to Johnson and Moloughney, becoming common in New Zealand. Looking at the broader interactions of Filipinos in the community and the ways in which the practice of music by Filipinos, aids in the preservation of a Filipino cultural identity, the further question arises as to whether, at the same time, it impacts on the integration of Filipinos into New Zealand society.

---


4 Johnson and Moloughney, 6.
Finally, in migrating to a new environment, that is itself increasingly multicultural, how do Filipinos, coming from a society in which religion, in particular Roman Catholicism, plays a major part, adapt their practices and affirm their cultural identity in a relatively more secular environment?

The observation of the Filipino community reveals valuable insights and information that can assist Filipinos in assessing the role of music in their cultural programmes in a way that contributes to future improvement, refinements and new initiatives. Following the musical activity of Filipinos also helps to streamline the vibrant cultural diversity that immigrants’ cultural groups can contribute to New Zealand society. I believe that providing a record of the musical activity of migrant Filipinos will be of benefit in assisting them enhance their future performance activity. I also intend that this study will add to the overall body of knowledge of how migrants adapt to New Zealand society.

In addition to my status as an outsider, a non-Filipino who was born and grew up in Christchurch, I felt that the experience gained abroad, particularly in Asia, would be of great help in conducting research for this current paper. During the past decade, I have performed with Filipino artists in several countries and built up a community of Filipino friends from varied of backgrounds. I also have experience as a classical guitarist. This has

---

5 After graduating in 1992 with a postgraduate honours degree from the University of Queensland, and embarking on a career in music teaching and performance, including several years working at the Central Queensland Conservatorium of Music, I travelled to Nanjing, China and developed a strong interest in the music, languages and cultures of the Asia-Pacific region. I have spent the past seven years residing in Taiwan and Japan and have also been able to visit the Philippines where I was able to meet renowned Filipino folk singer Freddie Aguilar. I had the opportunity to hear his a cappella rendition of a famous kundiman song and to witness his incorporation of gongs from the southern Philippines in his contemporary instrumentation. I also studied the Filipino language assiduously and was a guest a La Salle school in Manila, where I attended Filipino language, social studies and music classes.
familiarized me with Hispanic musical genres, which are also found in much Filipino traditional music from the Hispanic period. I also believe that the experience of returning to Christchurch to live after twenty years abroad, and finding a greatly changed society and environment, as well as the experience of living for an extended period as a foreigner in an Asian society, has helped to facilitate a smooth interaction between myself and my informants and interviewees in the Christchurch Filipino Community.

**Research Method and Methodology**

In approaching the field, I am aligned with those researchers who, in the tradition of ethnomusicologist Mantle Hood, are, according to Nettl, “. . . profoundly influenced by the idea that active performance as well as passive observation is of great use in studying a musical culture. . .”6 I therefore sought the role of participant/observer and, being from outside the Filipino community, I would be able to bring a degree of objectivity to the role.

Primary research took the form of fieldwork which involved close and regular contact as a participant/observer in a Filipino choir and a traditional folk dance group. These were the groups that appeared most active at the commencement of the study, although an attempt was made throughout the year to follow the musical activity of all other groups in Christchurch as well. The view that fieldwork is essential to ethnomusicological research is widely held amongst scholars. Nettl states: “Principally, ethnomusicology is study with the use of fieldwork.”7 According to Barz: “The performance of field research is one of the

---


most meaningful processes engaged by ethnomusicologists to define themselves.” Rice claims: “Fieldwork is so central to contemporary ethnomusicology that I would suppose nearly every graduate program devoted to training ethnomusicologists has a course on it, probably with the title containing the phrase ‘fieldwork methods’.” In keeping with the views of these scholars, fieldwork was considered of great importance in the overall research method for this project and given priority, beyond the assumption of its place as a standard research procedure. With regard to the relative importance of the roles of participant and observer, the attempt to make such a judgement is misleading since participation as a performer was essential to gaining privileged access to Filipino community events, and attaining a position from which observation became possible. Although this study considered the role of participant/observer as central to gaining more of an insider’s perspective on the music and its place in the overall ethnographic paradigm, and both roles were vital, in terms of sequential application, participation came first. It was hoped that the role of a performer, despite its apparent social prominence, would create a less obtrusive presence by virtue of it being more functionally appropriate at Filipino events than a purely observational role. Being a non-Filipino I possessed a degree of objectivity and, by combining the roles of participant and observer, a more authentic ethnographic access to insider perspectives, on the approach to music making and the music being studied, was permitted. Facilitated by performance, observations made during involvement in community musical activities and insights gained as a result of fieldwork experience were recorded in a detailed journal. The regular rehearsals were directed toward participation in a variety of performances, in particular fiestas, and these events were

---


recorded on video. The performances recorded were public and general in nature and there were no restrictions on recording of material. A selection of recorded performances intended to be broadly representative of the events, performers, styles and mediums of performance that occurred during the year, is included in DVD form with this research paper. The raw data sources from which the selections were made are listed in the appendices. These video recordings, as well as recordings of interviews, will be held in storage in the School of Music Resource Centre of the University of Canterbury Centre for Music and Theatre and Film Studies.

In addition to the journal documentation of fieldwork observations and recording of performances, the third research component comprised a series of interviews with Filipino migrants. A broad range of questions were asked about the place of music in the *fiesta* in the Philippines, musical education, experience, and preferences as well as musical experience and behaviour in the new environment in New Zealand. Primary informants in the interview process were members of the Philippine Society of Canterbury, Our Lady of Fatima Choir, and folk dance group, with which I was in regular contact. Filipinos from other main groups as well as Filipinos with no group affiliation were also approached for interviews, and there were frequent opportunities to engage in conversations about music and *fiesta* during attendance at, and participation in, a variety of events during the year. Information gained from interviews and conversations are presented in this thesis as well as the inclusion of relevant quotes in their original form. Interviews were conducted in Filipino and English and quotes are presented in the language in which the original conversation took place with passages in Filipino followed by an English translation. Hesitations, repetitions, code-switching and inaccuracies in the speech of interviewees are not corrected, but rather an attempt has been made to present their utterances exactly as spoken in the interviews. Filipino words and Filipinized Spanish-loan words are spelt
following the guidelines set out in Paraluman S. Aspillera’s book, Basic Tagalog.\textsuperscript{10} Where Filipino and Spanish words are taken from a written source such as journal articles by Maceda or Kasilag they are spelt as they appear in the journals.\textsuperscript{11} The accuracy of the Filipino language and the translations presented in this paper were checked thoroughly by two native speakers of Filipino. Reference to musical instruments throughout the paper follows the system of Hornbostel and Sachs.\textsuperscript{12} According to Kartomi, this system was designed to, “be able to order all conceivable instruments in a manner independent of space and time,” so it is most adequate in dealing with the small number of instruments used by the Filipino community in Christchurch.\textsuperscript{14} Although Kartomi’s work on the instruments of the T’bolo in Mindanao illustrates the value of a ‘Philippine-centric’ view of indigenous instruments, the system of Hornbostel and Sachs aims to be globally inclusive and is applicable to the range of indigenous and Western instruments referred to in this paper.\textsuperscript{15} Adherence to the Hornbostel and Sachs system may be seen to be side-stepping issues such as the questionable classification of the Jews’ harp as an idiophone, but as indigenous instruments are not the focus of this paper, such problems are of lesser importance. In any case, as will be seen, physically mediated musical activity such as singing and dance is


\textsuperscript{11} Song titles in Spanish or Filipino appear italicized in the text while song titles in English appear in inverted commas. When song titles appear in a table the Spanish or Filipino titles are italicized but song titles in English appear un-italicized.


\textsuperscript{15} Ibid., 235-240.
more prominent than instrumental music in the Filipino community in Christchurch. In recognition of the ubiquitous presence of traditional Filipino food at each and every rehearsal, performance, and social interaction, that was central to the research for this project, interview subjects are referred to in the text identified by the names of well-known Filipino dishes. This approach insures the anonymity of interviewees while at the same time imbuing the text with a distinctly Filipino gastronomic emphasis. In so doing it is hoped that something of the atmosphere of regular contact with the Filipino community will be better conveyed. Finally, the use of the Internet became important during this study, as all key informants not only used it as a favoured medium for communication related to Filipino musical activity, but also frequently recommended it as a source of information on Filipino music and dance.

Outline of Chapters

Initial chapters of this thesis include background information relevant to the research topic, while subsequent chapters deal with information specific to the migrant experience in Christchurch. Background chapters cover the music of the main distinct periods that have contributed to the wide variety of stylistic influences found in Filipino music. Aspects of Filipino society, history and the trend towards labour migration are also covered. Subsequent chapters look more specifically at Filipino migration to New Zealand and in particular the Filipino community in Christchurch. Musical activity in Christchurch by Filipinos is examined using a group of six strategies that applied to a Filipino community

---

16 Ibid., 172.

in the United States by Trimillos. This broader view of Filipino musical activity is then followed by chapters about specific fiestas that took place during the year. Next, two chapters deal with my experience in the preparation and performance of a folk dance item at the Culture Galore festival and a specific song item with the Filipino Society Choir. Although the dance was performed earlier in the year than the song, the chapter on the song appears first since my participation in choir activity dated back to the beginning of fieldwork and membership of the folk dance group came about as an outgrowth of choir membership. Finally, in Chapter ten findings on music in the Filipino community in Christchurch are linked to questions about Filipino music and identity. Appendices include lyric sheets of Filipino songs sung in the choir, newspaper articles and community correspondence, performance programmes, and a glossary. The DVD of a representative selection of songs and dances performed by the Filipino community throughout the year is also included.

---

Chapter One: Social and Cultural Structure of Filipino Society

1.1. Introduction

Cultural identity is a social construct experienced by individuals in the context of a group that shares a broad base of behaviours and beliefs. In the Philippines, as is the case in other countries, distinctive behaviours and beliefs are acculturated in the people and affirmed in the process of living within that society. This idea is articulated by Constantino: “Man alone; man the individual, could never have become human except in association with other men. Man interacts with nature and with other men through the intervening reality of society.”19

This study examines how Migrant Filipinos in Christchurch affirm their identity through the preservation, practice and performance of music and dance, particularly in their fiesta, in a new social context. In observing the behaviour of Filipinos in the Christchurch environment an understanding of the social and cultural structure of the society from which they originate is necessary. This understanding helps in recognizing patterns of preservation and change within the migrant community.

Filipino society presents a complex tapestry to the researcher. This is not surprising in the light of periods of extreme change that the society has undergone: Ancient, Malayo-Polynesian, tribal and kinship values; Hispanicization and Christianization; American colonialism and the continued process of globalization are among the main forces that have shaped the social and cultural structure of Filipino society today.

---

1.2. Barangay: The Extended Family

Filipinos are described by Davis as being, “...a caring, hospitable people, living in large families in tight community networks.” He also recognized the special significance of the extended family for Filipinos.  

This kind of grouping was fundamental to the earliest Filipino societies. According to Constantino, the pre-Hispanic social unit in the islands was a small community or kinship group called a barangay, a Malay term meaning ‘boat.’

This group consisted of a chief, his family, free men, and slaves. The slaves were not, in Constantino’s view, slaves in the Western sense but rather ‘dependants’ or ‘debt peons’. The barangays lacked rigid social stratification, practised subsistence agriculture, and did not recognize private property of land. Spanish colonialism impacted on these early, family-based societies, superimposing on them, according to Constantino, a Europeanized class structure. In contemporary Filipino society however, the barangay survives. According to Roces: “Filipinos think in terms of the old barangay and they identify a person within the context of the kinship group to which he belongs.”

Kinship loyalty can result in rivalry and conflict between separate groups. The tendency for Filipino groups to lack the ability to co-operate was observed by early Spaniards and termed, ‘banda uno-

---


21 Ibid., 27.

22 Ibid., 31.

23 Ibid., 36.

24 Ibid., 37.

banda dos’ [band number one band number two], a musical metaphor likening tight-knit social groups to two separate bands of musicians. 26

1.3. Hispanicization, Christianization: An Increasingly Complex Society

Hispanicization, discussed in more detail in the Chapter ‘Hispanic Influence on Filipino Culture’, is in a sense synonymous with Christianization, given that this is the Spanish contribution most valued by many Filipinos. 27 As a result of Christianization, the majority of Filipino society community activity has come to be based around the Church. 28 All the rites of Christianity such as baptism, marriage and the holidays and feasts of the Western Calendar became part of the cultural structure of Filipino society. Within this structure the clergy still have an important role. Davis found that: “. . . priests and sisters, Filipino and expatriate, have a very special place in the hearts and minds of the people and a particular influence.” 29 The natural proclivity of early Filipinos to indulge in community feasting for periods of several days 30 was harnessed by the early priests and became the Filipino fiesta. 31

26 Ibid., 142.


28 Church has been capitalized in this paper when referring to the name of a specific church, or the Church as a community of ideas as in ‘the Roman Catholic Church.’

29 Davis, 2.

30 Constantino, 35.

31 Roces, 62.
The introduction and imposition of Christianity on pre-existing social and cultural structures resulted in increasing complexity in Filipino society. Layering of belief systems led to what has been called ‘split level Christianity’\(^\text{32}\) while Christian fervour in the Filipino context has led to frequent flagellations and even ‘crucifixions’.\(^\text{33}\)

In addition to Christianity, and the church-based social activities introduced by the Spaniards, the longevity of Spanish colonialism in the Philippines over several centuries facilitated the natural transmission and assimilation of Hispanic practices into the Filipino society. This social tapestry, woven over centuries, was to be further complicated by the involvement of America, who curiously also aimed to ‘Christianize’ the people.\(^\text{34}\) A focus on the Christian Philippines may be seen as an oversimplification, given the historical and political importance of the Islamic minority in the Philippines. Nevertheless, the overwhelming majority of Filipino musical activity in Christchurch is based in the Catholic Church. Even the Filipino women’s Muslim dance with recorded *gangsa* [flat gong ensemble] accompaniment, appeared in a Christian context, as it was danced by Christians, and rehearsed in a Catholic Church hall in Christchurch.\(^\text{35}\)

---

\(^{32}\) Ibid., 10.

\(^{33}\) Davis, 3.


\(^{35}\) Fieldwork observation at Church hall rehearsal, St. Albans, 2008.
1.4. Stars and Stripes Forever: Attitudes and Behaviour as a Result of American Colonialism and Globalization.

When the Philippines were ceded to America in the treaty of Paris 1898 the islands changed hands without the knowledge of Filipinos fighting for independence from Spain. The first Philippine republic of 1899, known as the Manolos republic, was short lived, its fledgling flight cut short by the talons of the great Eagle.36 The motivation behind America’s colonial actions was described by Davis as: “. . . a mixture of expansionist ambition, economic interests, and a considerable dose of almost missionary idealism.”37 The Americans set out to bring the “light of Western civilization to the darkest corners of Asia”38 at a time when the revolutionary Philippine government had already been able to open a secular, state-supported university in 189839 and graduate students in medicine and law. Nevertheless, America’s half century of colonial rule brought about what Salamanca calls, “direct and intensive Filipino-American contact and relations, with profound consequences on Philippine history and civilization.”40 While Roland cautiously admits that the American record in the Philippines is “not all good”, he points to improvements in health care, fighting tropical diseases, and free public education in English as America’s contributions to the Philippines. 41 Although American influence certainly began an ongoing love affair between Filipinos and American popular music culture and movies, it at the same time cut Filipinos off from their literary heritage. Roces writes that the

36 Davis, 36.


38 Roland, 58.


40 Salamanca, 3.

41 Roland, 78.
generation of Filipinos educated prior to the American era “... retreated into the shadows of colonial houses, fading away with time, their ideas and manners ignored and forgotten. ...” 42 While a new generation of Filipinos enthusiastically embraced all things American, Davis is less than positive about American education claiming: “In effect, the Americans tried to rewrite Filipino recent history, neglecting indigenous languages and literature, and leaving unmentioned Filipino heroes who, especially if they had fought the Americans, were given the status of bandits.” 43

The re-education of Filipinos in English, described by Constantino as ‘mis-education’, prevented Filipinos from taking a broader view of their history and making a positive appraisal of Hispanic contributions. Since finally attaining independence in 1946, the Philippines have faced a continued struggle against poverty, corruption, and political unrest and, despite independence; the Americanization of Filipino culture is still very much in evidence. Roland discusses the search for identity in Filipinos who are “... striving to fashion a national culture of their own out of widely disparate heritages”.44

The attempt to forge a national identity is perhaps more difficult in contemporary conditions. A Filipino teacher at La Salle International School, Manila in 1995 told me he felt that it was almost too late for Filipinos to reconstruct a national identity because of the overwhelmingly stronger force of globalization: synonymous with Westernization in Asia and, in musical terms, a force which according to Fletcher: “tended to weaken native musical traditions.”45 For many pro-American, modern, urban Filipinos inhabiting a world of Hollywood films, discos, American journalistic expressions, fast-food chains,

42 Roces, 165.
43 Davis, 39.
44 Roland, 114.
supermarkets, five star hotels, Christian churches and credit cards, these concerns are probably irrelevant.46

1.5. The Great Divide: The Reality of Poverty in Filipino Society

Poverty is an unfortunate reality in the Philippines.47 Extremes in Filipino society between urban and rural lifestyles, and between the wealthy elite and poor majority, while of immediate humanitarian concern, are, in the context of the current study, relevant for different reasons. In the Philippines, a nation culturally Westernized and in possession of a large and growing population, the study of Western classical music is, in general, available only to a wealthy minority and from that point of view not representative of the Filipino population. Exponents of traditional musical instruments too, maintained outside the academic sphere by small groups, remote from urban Filipino society, are very unlikely to be found amongst Filipinos who have been able to migrate to New Zealand. Filipinos, who often proclaim themselves to be ‘music lovers’ are more readily able to practise immediately accessible forms of musical expression such as song and dance, and favour relatively inexpensive instruments such as the guitar. In the place of prohibitively expensive instrumental tuition they are informed musically by the sound environment they inhabit. This in plain terms means the kind of American popular music that as a result of globalization is ubiquitously present in the media throughout much of the world today. The condition of poverty then impacts directly on music because it results in powerlessness to protect the people culturally from the forces of globalization, and at the same time deprives them of the means or inclination to engage in refined musical study and practice.

46 Roces, 7.

47 Davis, 94.
Recognition of the profound impact of American music in the Philippines prompts the question as to what extent mainstream, Western popular music features in the musical life of Filipino migrants in Christchurch. Moving from a society where poverty is present, to a relatively more affluent environment, what kinds of choices would Filipinos exercise in representing distinctly Filipino characteristics in their music?

1.6. Migrant Community: Microcosm or Mole-hill?

This chapter set out to outline main elements influencing the social and cultural structure of Filipino society. The intention was to provide a backdrop to the examination of music and cultural identity and musical preservation and change in the Filipino community in Christchurch 2008. Recognizing the complexity of Filipino society and the reality of poverty in large sections of its population, I wondered how representative the Filipinos in Christchurch would be of the variations present in Filipino society. To what extent would the small but growing Christchurch Filipino population be a microcosm of Filipino social and cultural structure? Would it, as a result of its size, fail to demonstrate clear answers to these kinds of questions? Fieldwork in the Christchurch Filipino migrant community aimed to provide insights. What was clearly apparent, however, soon after commencing work in Christchurch, was that kinship groups, Christianity and Americanization were key elements that affected the social and cultural structure of Filipino migrant society.
Chapter Two: The Hispanic Influence on Filipino Culture

2.1. Introduction

“We Filipinos are Latinos!” This comment, made by a Filipino immigrant in Christchurch 2008 reminded me of when I travelled back through the Philippines in the mid 1990s after my first visit to Spain. What was only vaguely apparent on the previous stay in Manila became at once obvious. The Spanish influence is still present a century after the end of the Spanish colonial era. This understanding was very similar to when I returned to Taiwan after living in Japan. The Japanese colonial influence could be perceived with greater clarity on the basis of authentic field experience. Returning to Christchurch in 2008 to find a Filipino identifying herself as being Latino, I wondered what Hispanic elements would be present in the music of Filipino migrants. It also encouraged me to ask about the background behind the Hispanic influence on Filipino culture.

In examining the influence of Spanish culture in the Philippines it can be emphasized that when the first Spaniards arrived in the islands, a country or nation did not exist. Spanish colonial and evangelical activities throughout the archipelago over three centuries led to the development of a national consciousness. According to Roces, “The sense of nationhood, the identity of the very word ‘Filipino’, emerged out of the Spanish colonial experience. Previously, Filipinos thought in terms of kin groups, of barangays, and of language grouping such as Tagalog, Visaya, and Pampanga.” In that process, Hispanic elements now taken for granted as Filipino were introduced and naturalized. Although the

48 Conversation with Filipino Migrant on Armagh Street Christchurch, April, 2008.

49 Roces, 151.
influence most strongly felt in the twentieth-century Philippines was that of North America, and the imposition of the English language distanced Filipinos from the Spanish heritage. The New Millennium has seen what the Philippine Secretary of Foreign Affairs, Alberto Romulo, refers to as a “reinvigoration of Philippines-Spain relations.” In 2003 an annual Philippine-Spanish Friendship Day was introduced in the Philippines. In his speech to mark the occasion in 2005 secretary Romulo described Spain’s contribution and influence in the Philippines. Although his extensive list includes, language, cuisine, art, folkdance, theatre, literature, architecture, medicine, science, education, economy and political and legal structures, he points out: “But what the Filipinos agree to be the most important contribution of Spain to the Philippines was in the introduction of Christianity.” He also mentions that: “The influence of Spain can also be abundantly found in the arts.” In as much as it pertains to the current study, which early on revealed the religious nature of a large proportion of musical activity of Filipinos in Christchurch, the Christianization of the Philippines makes up the first section of this chapter. Following this are sections on Spanish language, education and music and dance.

2.2. Magellan’s Cross: Christianization, Colonization and Creation of a Nation

More than two centuries before Captain James Cook’s historic voyage to New Zealand, Spanish history in the archipelago, later called the Philippines, had already begun. Singer and comedian Yoyoy Villame sings, “On March 16, 1521 . . . when Philippines was

---


51 Ibid.
discovered by Magellan.\(^5\) This was the year in which Magellan erected a cross at the top of Mt. Limasawa, the King and Queen of Cebu were baptized, and the first Mass in the archipelago held. The first baptism of a New Zealand Māori is recorded three centuries later in 1825.\(^5\) The aim of Christianization is made explicit in the instructions to subsequent explorer General Miguel Lopez de Legazpi by the royal audencia in 1564. Before setting out on what was to be a successful expedition, landing in 1565, and beginning long-term, colonial occupation of the islands, he was reminded: “As you know, the principal objective of His Majesty is the spread of our Catholic faith and the salvation of the souls. . .”\(^5\) This early aim has most certainly been accomplished in a country that now claims that 80% of its population are Catholics.\(^5\) The 400th anniversary of Catholicism in the Philippines was celebrated in 1965, four centuries after Legazpi’s voyage. This result must be due, in the main, to the work of the early Catholic Friars whose missionary zeal, according to Roland: “spurred them to venture inland, where no European had set foot before.”\(^5\) There they set up missions, drawing the native Filipinos into centres based around a church. The Fathers not only evangelized but also engaged in education and agriculture.\(^5\)


\(^5\) Roland, 39.

\(^5\) Ibid., 41, 47.
In the Philippines an Iberian form of Catholicism developed with an emphasis on fiesta, ceremonies, and the miraculous powers of the Saints. That the fiesta has remained central to the lives of Filipinos can be seen in the vast number celebrated in the Philippines each year. According to one Filipino immigrant in Christchurch, it is possible that one hundred different fiestas take place each year in the Philippines since each area in the country has its own patron saint and fiesta.58 A list of the main Filipino festivals was compiled by John Reyes.59 Most of these fiestas were also represented on other similar lists consulted, and those included here were deemed accurate by several Filipino migrants to Christchurch in 2008 (See table 1). It was interesting to discover which of these fiestas were also celebrated by migrant Filipinos in Christchurch 2008 (See table 2). The table of fiestas held in the Philippines is followed by a second table showing the fiestas found to be celebrated by Filipinos in Christchurch. Filipino fiestas also held in Christchurch are highlighted in both tables.

58 Interview with Bangus: April 24, 2008.
### Table 1

**Fiestas in the Philippines**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 18-19</td>
<td>New Years Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>January 6</td>
<td>Three Kings' Pageant</td>
<td>Santa Cruz, Marinduque</td>
</tr>
<tr>
<td>January 9</td>
<td>Feast of the Black Nazarene</td>
<td>Quiapo, Manila</td>
</tr>
<tr>
<td>January 18-19</td>
<td><em>Sinulog</em></td>
<td>Cebu</td>
</tr>
<tr>
<td>3rd Week of January</td>
<td><em>Ati-Atihan</em></td>
<td>Kalibo, Aklan</td>
</tr>
<tr>
<td>3rd Week of January</td>
<td><em>Appey (Harvest Festival)</em></td>
<td>Bontoc, Mt. Province</td>
</tr>
<tr>
<td>3rd Week of January</td>
<td><em>Biniraya Manerway (Rain Dance Festival)</em></td>
<td>Bontoc, Mt. Province</td>
</tr>
<tr>
<td>February 10</td>
<td><em>Santo Niño de Cebu</em></td>
<td>Cebu</td>
</tr>
<tr>
<td>February 1 - 7</td>
<td>Armadahan Regatta</td>
<td>Laguna de Bay</td>
</tr>
<tr>
<td>February 2</td>
<td>Feast of our Lady of Candelaria</td>
<td>Jaro, Iloilo</td>
</tr>
<tr>
<td>February 11</td>
<td>Feast of our Lady of Rosary</td>
<td>Kanlaon, Quezon City</td>
</tr>
<tr>
<td>February Variable</td>
<td><em>Hari Raya Hadi</em></td>
<td>Muslim Communities</td>
</tr>
<tr>
<td>February Variable</td>
<td>Chinese New Year</td>
<td>Chinatown, Metro Manila</td>
</tr>
<tr>
<td>March 24 - 25</td>
<td><em>Bale Zamboanga</em></td>
<td>Zamboanga</td>
</tr>
<tr>
<td>March 10 - 16</td>
<td><em>Araw ng Dabaw</em></td>
<td>Davao City</td>
</tr>
<tr>
<td>March Variable</td>
<td>Holy Week</td>
<td>Nationwide</td>
</tr>
<tr>
<td>March Lenten Week</td>
<td><em>Moriones</em></td>
<td>Boac, Marinduque</td>
</tr>
<tr>
<td>March Variable</td>
<td>Baguio Summer Festival</td>
<td>Baguio City</td>
</tr>
<tr>
<td>April 9</td>
<td>Bataan Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>April Variable</td>
<td>Feast of Virgin de Turumba</td>
<td>Pakil, Laguna</td>
</tr>
<tr>
<td>May 1</td>
<td>Labour Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>May 6</td>
<td>Fall of Corregidor</td>
<td>Corregidor, Bataan</td>
</tr>
<tr>
<td>May 7- 8</td>
<td>International Sea Fair</td>
<td>Balangit, Bataan</td>
</tr>
<tr>
<td>May 14 - 15</td>
<td>Feast of San Isidro Labrador</td>
<td>Sariaya, Lucban, Quezon</td>
</tr>
<tr>
<td>May 15 - 17</td>
<td>Obando Festival</td>
<td>Obando, Bulacan</td>
</tr>
<tr>
<td>May 1 - 31</td>
<td><em>Santacruzan</em></td>
<td>Nationwide</td>
</tr>
<tr>
<td>May 1 - 31</td>
<td><em>Flores de Mayo</em></td>
<td>Nationwide</td>
</tr>
</tbody>
</table>
### Table 1 continued

#### Fiestas in the Philippines

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 1 -31</td>
<td>Pilgrimage to the shrine of Our Lady of Peace and Good Voyage</td>
<td>Antipolo, Rizal</td>
</tr>
<tr>
<td>May Variable</td>
<td><em>Moro-moros</em></td>
<td>San Dionisio, Parañaque Metro Manila</td>
</tr>
<tr>
<td>June Variable</td>
<td><em>Pista ng Kruz</em></td>
<td>Obando, Bulacan</td>
</tr>
<tr>
<td>June 12</td>
<td><em>Araw ng Kalayaan</em> [Independence Day]</td>
<td>Nationwide</td>
</tr>
<tr>
<td>June 24</td>
<td><em>Halaran</em> Festival San Juan (Water dousing)</td>
<td>Roxas City, Capiz, San Juan, Metro Manila</td>
</tr>
<tr>
<td>June 27</td>
<td>Our Lady of Perpetual Help</td>
<td>Baclaran, Metro Manila</td>
</tr>
<tr>
<td>June 29</td>
<td>Fluvial Parade in Honour of St. Peter</td>
<td>Apalit, Pampanga</td>
</tr>
<tr>
<td>September Variable</td>
<td><em>Sunduan</em></td>
<td>Parañaque, Metro Manila</td>
</tr>
<tr>
<td>Third Sunday of September</td>
<td><em>Penafrancia</em> Festival</td>
<td>Naga City, Camarines Sur</td>
</tr>
<tr>
<td>September 21</td>
<td>Thanksgiving Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>October 3</td>
<td>Feast of our Lady of Solitude</td>
<td>Ponta Vaga, Cavite</td>
</tr>
<tr>
<td>Second Sunday of October</td>
<td><em>La Naval de Manila</em></td>
<td>Quezon City</td>
</tr>
<tr>
<td>October 19</td>
<td><em>Turumba</em> (Fertility rites)</td>
<td>Pakil, Laguna</td>
</tr>
<tr>
<td>Last Sunday of October</td>
<td>Feast of Christ the King</td>
<td>Metro Manila</td>
</tr>
<tr>
<td>November 1</td>
<td>All Saints Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>November 2</td>
<td>All Souls Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>November Variable</td>
<td><em>Hari Raya Pusasa</em></td>
<td>Muslim Communities</td>
</tr>
<tr>
<td>December 16</td>
<td>Start of Misa de Gallo</td>
<td>Catholic towns and cities</td>
</tr>
<tr>
<td>December 24</td>
<td><em>Mayitinis</em></td>
<td>Kawit, Cavite</td>
</tr>
<tr>
<td>December 16-24</td>
<td><em>Simbang Gabi</em></td>
<td>Nationwide</td>
</tr>
<tr>
<td>December 16-25</td>
<td>Lantern Festival</td>
<td>San Fernando, Pampanga</td>
</tr>
<tr>
<td>25-Dec</td>
<td>Christmas Day</td>
<td>Nationwide</td>
</tr>
<tr>
<td>Last Sunday of December</td>
<td><em>Bota de Flores</em></td>
<td>Ermita, Manila</td>
</tr>
</tbody>
</table>
Table 2

**Filipino fiestas held in Christchurch 2008**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>January 1</td>
<td>New Year’s Day</td>
</tr>
<tr>
<td>January 20</td>
<td><em>Sinulog</em></td>
</tr>
<tr>
<td>February 9</td>
<td>Valentine’s Day</td>
</tr>
<tr>
<td>May 17</td>
<td><em>Santacruzan</em> and <em>Flores de Mayo</em></td>
</tr>
<tr>
<td>June 1</td>
<td>Sports Festival</td>
</tr>
<tr>
<td>June 12</td>
<td><em>Arawng Kalayaan</em> [Independence Day]</td>
</tr>
<tr>
<td>October 27</td>
<td>Oktoberfest (Christchurch delegation to Hamilton)</td>
</tr>
<tr>
<td>November 1</td>
<td>Halloween</td>
</tr>
<tr>
<td>December 15-23</td>
<td><em>Simbang Gabi</em></td>
</tr>
<tr>
<td>December 25</td>
<td>Christmas Day (Including Carolling in the weeks prior to Christmas)</td>
</tr>
</tbody>
</table>

2.3. Tower of Babel: Spanish Language in the Philippines

The islands that were to become known as the Philippines were not alone in having a multitude of dialects, mutually and not mutually intelligible, and tongues so variant that they are considered separate languages. The Indonesian archipelago and the islands of Japan were in a similar situation before the implementation of standard forms of national language. In the Philippines, however, Spanish was the country’s official language and *Lingua Franca* several centuries before the *wikang pambansa* or national language ‘Filipino’ was introduced.\(^{60}\)

---

\(^{60}\) The Institute of National Language was established in the Philippines in 1936 a year after the formation of the Philippines Commonwealth. The Institute’s aim was to study Philippine dialects with the aim of evolving a national language based on one of the existing dialects. Tagalog was selected as the basis of the national language, Filipino, and this became official when it was written into the Philippine constitution on gaining independence from America in 1946. Although young people learn Filipino language based on Tagalog in schools and the media disseminates it throughout the archipelago, some speakers of other dialects are uncomfortable with this situation. In this thesis the term Tagalog interchangeably with Filipino to refer to the national language based on Tagalog.
Although the early Spanish missionaries chose to learn indigenous tongues in their efforts to spread the gospel throughout the islands, in the process Spanish directly influenced various dialects by contributing large numbers of loan-words. This resulted in greater linguistic commonality between dialects themselves at a time when tribal groups had not yet developed a national consciousness. In the development of the Filipino nation the Spanish language was used in commerce, education, arts and sciences. The struggle for independence from Spain at the end of the nineteenth century was not aimed at the discontinuance of the language and indeed Spanish was the language of the short-lived, first Philippine Republic in which the Malolos constitution was written.

The linguistic landscape in the Philippines became more complex due to America’s colonial actions. English was made the language of commerce and government and a large number of English teachers known as the ‘Thomasites’ (after the vessel on which they travelled to the Philippines) were dispatched. It has been claimed that widespread English has been a boon to Filipinos and that Spanish was never spoken by more than 60% of the population.61 Even if this is the case, one unfortunate result of the process was a kind of dislocation of the Filipino from the country’s written history and literature. The continuity of song repertoire and theatre in Spanish was also affected with the imposition of English.

In the modern day Philippines, the influence of Spanish is still clearly present in loan words used in the official Filipino language and in other Filipino languages and dialects. Particularly notable is the Chabacano language, a creole sometimes referred to as ‘Bamboo Spanish’. Most Filipinos still retain Spanish names, given as the result of a decree by Spanish Governor Narciso Claveria in 1849. The Hispanic linguistic landscape is further contextualized by the many towns and provinces with Spanish names. Interestingly, during

61 Roland, 71.
the current study, two Filipinos in Christchurch who did not speak Spanish remembered the cradle songs in Spanish sung by their mothers. They could still remember and sing them. One interviewee, for example, sang a verse from the song *Historia de Amor.* The Filipinos in Christchurch 2008 were all educated in English, but what kind of educational systems were in place in the Philippines during the Spanish period, strengthening the Hispanic influence on Filipino culture?

### 2.4. Education

In the section dealing with Christianization, reference was made to the zeal of the early Spanish priests and their widespread travels throughout the Philippine archipelago. Roland tells us that, “wherever missionaries settled, a school was usually built right after the church was completed.” These schools, known as ‘catechism schools’, in most cases offered a basic curriculum of reading, writing, and Christian doctrine and were aimed primarily at teaching and maintaining the Catholic faith in native Filipinos. According to Schwartz, the schools varied widely. Some schools also offered arithmetic, Spanish language and handicrafts, while others only taught Christian doctrine.

Music, or at least choral singing, was also taught. Pfeiffer points out that: “Music was taught assiduously by Spanish missionaries for almost three centuries prior to 1900.” The importance of this musical education is affirmed by Maceda: “. . . the music first

---

63 Ibid., 41.
taught to the *Indios* was church music. A whole understanding of Western music that was to spread throughout most of the archipelago had its beginnings in the training of young villagers in church music.⁶⁶

While catechism schools were for native Filipinos, a whole system of education was set up for Spaniards themselves. This system replicated what was offered in Spain and went right through to tertiary level. Native Filipinos did not always have the same access to this system of education as Spaniards but Schwarz, nevertheless, suggests that: “. . . there seems to have been enough flexibility in their enabling legislation to allow some Filipinos to enter the Spanish schools.”⁶⁷ He offers the example of famous Filipinos such as Tomas Pimpin and Pedro Bukaneg who in the 1660s were academically distinguished.

Native Filipinos realized the inadequacy of the catechism schools, however, and began setting up private schools. According to Schwartz, these private schools initially imitated the catechism schools at the turn of the seventeenth century but in the latter half of the nineteenth century they aimed to copy the Spanish secondary school education.⁶⁸

Interested primarily in the Filipino response to the colonial Spanish education process, Schwarz finds of the Filipino initiative that, “. . . rather than offering anything radically different, it simply imitated the educational models set by the Spaniards.” This result is not surprising for Schwartz: “Early Filipino initiative obviously reflected a readiness to accept and work within the framework of Spanish colonialism. This readiness is easily understood

---


⁶⁷ Schwartz, 218.

⁶⁸ Ibid.
when it is realized that during the seventeenth century Catholicism became almost literally the Filipino life-style."\(^69\)

According to the Philippine Department of Education official government website, in 1863 an educational decree: “... provided for the establishment of a least one primary school for boys and girls in each town under the responsibility of the municipal government; and the establishment of a normal school for male teachers under the supervision of the Jesuits. Primary instruction was free and the teaching of Spanish was compulsory.”\(^70\)

In the area of education the Spanish influence was clearly of utmost importance in the three centuries before America intervened and began the re-education of Filipinos in English. The transitional period, and the way students trained initially in a Hispanic education system adjusted to re-education in English, would make an interesting area of research. Of actual significance to the current study, however, are the educational experiences of Filipino Migrants to Christchurch and the co-existence within these migrants of education in English and Hispanic cultural influences.

### 2.5. Music and Dance

The Hispanic impact on Filipino music was strong. It was so strong that it: “Caused an almost complete obliteration of Asian musical traditions in some areas.”\(^71\) The Friars taught Filipinos to sing music for Christian worship and how to play and build Western

---

\(^{69}\) Ibid., 216.


instruments. Secular music and music for dancing grew from the communities built around the Church. Religious musical influences were disseminated to smaller villages, finding their expression in vernacular forms of church based theatre such as the moro-moro, carillo and senaculo. Only in areas distant and untouched by Christianization did the ancient musical traditions and their social functions survive.  

Fundamental structural elements introduced from Western music are regular, metric, duple and triple meter, major and minor tonalities and simple harmonies. Expanded harmonic possibilities were also offered by the introduction of instruments such as the harp and the Spanish guitar. Although the instruments in the pre-Hispanic Philippines included guitar-like plucked-stringed instruments, these were played primarily melodically, with a second string acting as a drone. The guitar, an instrument so quintessentially Spanish, has also become the archetypal Filipino instrument. According to Pfeiffer, “The importance of the instrument for all Filipino folk music traditions is immeasurable.”

In Christchurch 2008 the instrument is still immensely popular with Filipinos in both sacred and secular contexts.

Other stringed instruments, introduced during the Spanish period, made up a band called a rondalla. Although the instruments making up these ensembles are of Hispanic origin Pfeiffer cites Molina in drawing attention to the differences in instrumentation between the original Spanish and Filipino groups. The main observable difference is the addition of a bass called bajo de unas and the absence of bowed composite chordophones and

---

72 Ibid., 651.

73 Ibid.


75 Pfeiffer, 135.

76 Ibid., 149.
aerophones in the Filipino ensemble. In Christchurch 2008 there is still no practising rondalla\textsuperscript{77} but the large number of guitars used in choir groups sometimes gives the sense of being in a rondalla group.\textsuperscript{78} At one choir practice during April, 2008 I was instructed to add a melodic line to an introductory section. The reason given was so that it would sound, “parang rondalla” [like a rondalla].

In the Philippines the rondalla typically provided accompaniment for dance. Scored excerpts of folk dance music provided by Pfeiffer include a surtido, balse, jota, malagueña, kuratsa, pandanggo [sic], habanera, tinikling, estudientina, minuete, itik-itik, mazurka, and rigadon. According to Pfeiffer, with the exception of itik-itik and tinikling, all these titles, “. . . betray their origin as either Europe or Latin America.”\textsuperscript{79} An examination of the excerpts of itik-itik and tinikling, however, reveal that the musical accompaniment to these dances also have the kind of triadic melodic figures and regular, metric triple meter found in the dances of clear Hispanic origin. By remarking that, “The meters and rhythm patterns of the various imported dances seem to have remained unchanged,”\textsuperscript{80} Pfeiffer helps to make clear the direct Hispanic influence on the music. In the case of the bamboo pole dance or tinikling, also danced in neighbouring countries, the triple meter and a slower tempo have come to characterize the Filipino version. In terms of performance, Hispanic influence encouraged more graceful and softer arm movements and the use of Spanish

\textsuperscript{77} Edith Nixon, “Philippine Traditional Music With Special Reference to the Rondalla Group of Instruments: An Assignment Submitted for the Degree of Bachelor of Arts with Honours, 2006.” The School of Music Resource Centre The University of Canterbury Centre for Music and Theatre and Film Studies. Unpub.MS. In this study Nixon uncovered the existence of rondalla instruments in Christchurch. At that time suitable teachers were unavailable and there was little interest. In Christchurch 2008 the situation remains unchanged and recorded rondalla music is still used to accompany folk dances. During November 2008, however, I was informed in a casual conversation with Delia Richards of plans for an interim ukulele ensemble to commence in 2009.

\textsuperscript{78} Fieldwork observation at choir practice: April, 2008.

\textsuperscript{79} Pfeiffer, 135.

\textsuperscript{80} Ibid., 135.
style costumes. Among the folk dances performed by Filipinos in Christchurch in 2008, Hispanic dances such as the *jota* and *fandango* were practised and performed.

In addition to vocal and plucked-stringed instruments introduced during the Spanish period, the piano, brass band and orchestral instruments were introduced to the Philippines. Groups of these instruments played arrangements of Western Melodies and folksongs. Utilizing local materials, a bamboo organ was even built in Las Piñas in 1818 by Augustinian Diego Cera.81 The beginning of the nineteenth century also saw the introduction of the *zarzuela* from Spain.82 Towards the end of the Spanish period, the *kundiman*, the love song considered to represent the Filipino soul, was treated by Filipino composers as an art song. Although a Tagalog song, with lyrics sometimes expressing patriotic sentiments, in the musical structure of the *kundiman* and in its Cebuano cousin the serenade *balitao*, a strong Hispanic influence can be clearly discerned.

### 2.6. The Future

Increased global interconnectivity is providing more employment opportunities for Filipinos, particularly in the area of call-centre agencies and nursing. The edge that Hispanic cultural heritage may give Filipinos in trade between the Asia-Pacific and the Spanish speaking world, may well lead to a positive re-appraisal of Hispanic cultural influences by new generations of Filipinos. In Christchurch 2008, an increasingly multicultural city, once often described as being, ‘more English than the English’, Filipinos, educated in English, carry within themselves Hispanic influences that, though dormant, occasionally smoulder.

81 Kasilag, 651.

82 Pfeiffer, 148.
Chapter Three: Music in the Philippines

3.1. Introduction

Preceding chapters indicated that the Philippines are home to a complex society which has experienced periods of extreme change. The music of such a society may rightly be expected to reflect these changes and show a corresponding variety. Extreme diversity and great variety in Filipino music was referred to by Filipino migrants when interviewed in Christchurch 2008 and indeed, cultural presentations by the Filipino community during the year deliberately set out to illustrate the breadth and richness of the Filipino musical experience. Although diversity is of great interest, it is unfortunate that, if embarked on, the detailed examination of each facet of Filipino music would exceed the scope of the current study. Nevertheless, an outline of Filipino music including pre-Hispanic or Malaysian genre, Hispanic genre and contemporary, classical and popular music is presented in this chapter. Each of these was represented in the musical activity of Filipinos in Christchurch, and I participated in areas that were most prominent. The areas of strongest activity were found to be in Filipino church choirs and Filipino folk dance groups.

---

83 Conversation with Delia Richards at the Philippine Independence Day Celebration, Addington School: June 14, 2008.
3.2. Pre-Hispanic Malaysian Genre

The prince took us with him to his house where four young girls playing (instruments) - one, on a drum like we do, but resting on the ground; the second was striking two suspended metallic discs alternately with a stick wrapped somewhat thinly at the end with palm cloth; the third, one large gong in the same manner; and the last, two small gongs held in her hand, by striking one against the other, which gave forth a sweet sound. They played so harmoniously that we would believe they possessed a good musical sense.84

This description, provided by the chronicler of Magellan’s 1521 expedition, Pigafetta, provides an insight into pre-Hispanic Filipino musical practices. The strong similarity between this description and the music of indigenous minority groups in the Philippines today suggests that the music of such minority tribes, though strongly marginalized, is representative of practices that were more general prior to Christianization.85 The pre-Hispanic peoples, scattered throughout the archipelago that would become known as the Philippines, without a national consciousness or common language, nevertheless inhabited a common physical environment. The landscape of environmental sound and provision of natural materials such as bamboo, informed the musical consciousness of early Filipino people long before they became aware of each other. Their music was described by Maceda as ‘Pre-Hispanic or Malaysian Genre,’86 in accord with Yamaguchi in the recognition that, broadly speaking, these people were, “originally included in the cultural sphere of Malay peoples.”87

85 Ibid., 33.
A strong connection between early Filipino music and spiritual practices, rites and ceremonies may have been what contributed to its near extinction in the Christianized Philippines. Such integration of music and ceremony is still fundamental to indigenous musical practice, as is the connection between music and dance, a feature which, in contrast, may have contributed to its survival. Today, Filipino cultural groups not included in the 90% of Filipinos who have been changed by colonialism are found in northern Luzon, Mindanao, the Sulu archipelago, Palawan and Mindoro. Although there are commonalities, there is also rich variety in the music of indigenous groups.

In general, a distinction is made between northern and southern cultural groups in the study of indigenous Filipino music. This distinction highlights the experience of different regional influences and is represented most significantly in the two distinct types of Gongs, instruments regarded as valuable and prestigious by indigenous Filipinos. The northern gongs are of a flat, unbossed type similar to those found in the central highlands of Vietnam. Unfocused in sound and indefinite in pitch, in ensemble they produce a “music of colours”, the objective of which is described by Yamaguchi as being “. . . the vertical and horizontal combination of tone colours and their positioning within the framework of fixed rhythmic patterns.” Northern gong ensembles are called *gangsa* and have two main

---

88 Pfeiffer, 1.


92 Maceda, “Upland Peoples of the Philippines”: 927.

93 Ibid., 918.

94 Yamaguchi, 62.
performance styles known as *topayya* [six flat gongs played by men with the palm of the hand like a drum] and *palook* [seven flat gongs beaten by men with sticks as they perform various movements]. There is also a variety of instrumentation exhibited by northern gong ensembles, two examples of which are the Isneg *Hansa* with two gongs played by women and a conical drum played by men and the Tinggian *Pinala-iyan* which consists of four drums and one gong.

Bamboo instruments, which pre-date, and to some extent were eclipsed by gongs, are also used extensively by indigenous Filipinos in the North. The most extensive and varied use of such instruments is among a group called the Kalinga. Maceda lists: flutes, buzzers, clappers, scrapers, reeds, lutes, zithers, Jews' harps, and slit drums. These instruments are introduced with a variety of different names reflecting the complex Filipino linguistic landscape. While of great interest to the student of languages, the temptation to present them has been resisted here, especially in view of the fact that, in the current study of Filipino migrants in Christchurch, such instruments were almost wholly absent. In addition to instruments of bamboo and bronze, conch trumpets, log drums, percussion beams and lutes, fiddles and guitars are also found in the northern Philippines.

The discussion to this point has not yet identified the main, separate, indigenous, cultural groups living in the North and in particular the Cordillera region. These are: Bontok, Ibaloy, Ifugao, Illongot, Isneg, Kalinga, Kankanay, and Tinggian. There are also other lesser known groups as well as the now widely scattered Negrito people. Pfeiffer points

---

95 Maceda, “Upland Peoples of the Philippines”: 918.

96 Maceda, “Indigenous and Muslim-influenced traditions: Northern Philippines”: 568-569.

97 Maceda, “Upland Peoples of the Philippines”: 916.

98 Ibid., 914.

99 Ibid., 914.
out that all these groups sing songs of mourning as part of traditional burial practices.\textsuperscript{100} He also refers to the popularity of love songs, work songs such as rice pounding songs, songs for celebrations such as weddings and for communing with the spirit world.\textsuperscript{101}

Important musical elements in northern songs appear to be the use of a leader-chorus style of singing as in the Ibaloy \textit{badiw} and Tinggian rice pounding songs; the importance of extemporization and improvisation emphasized in the songs of the Bontok; and a pentatonic melodic base as in the \textit{salidumay} sung by the Isneg and other groups. These generalizations about key musical elements in northern Filipino indigenous vocal music are based on the representative musical examples provided by Pfeiffer who claims that “. . . socio-cultural differences are slight in the case of many of the groups.”\textsuperscript{102} At the same time interesting variation is present, as in an intriguing vocal technique reported, practised only by Negritos, who tap on their larynxes while sustaining long vowels, and use song in their rituals for curing the sick.\textsuperscript{103}

A form of vocal expression not confined to northern groups alone, but of extreme importance to every indigenous Filipino culture, is the epic. The epic myths, according to Pfeiffer, “. . . stand out as a literary musical phenomenon of unsurpassed significance.”\textsuperscript{104} The epic is also present in the southern Philippines where, in the music of minority groups in Mindanao, the Sulu archipelago, Palawan, Mindoro, Panay and Negros the gong is also of primary importance.

\textsuperscript{100} Pfeiffer, 5.

\textsuperscript{101} Ibid., 22, 16.

\textsuperscript{102} Ibid., 2.

\textsuperscript{103} Ibid., 27.

\textsuperscript{104} Ibid., 27.
In contrast to the flat gongs of the North, gongs in the southern Philippines are related to Malaysia and Indonesia and have a central protrusion or ‘boss’ which not only influences the tone but also enhances the pitch-integrity of the instrument. The southern gongs are of two types. The first is a hanging gong which originally provided “music of punctuation and permutation” as part of agricultural rituals. The second type, gongs in a row, or *kulintang*, was introduced later to Mindanao and Sulu and the two handed technique of playing associated with it produced melody unlike the music of earlier hanging gongs. Of the two types of bossed gong, the earlier hanging gong has a wider distribution and is used on occasions such as festivals, harvests and animal sacrifices accompanying dancing, drinking and singing. Like the northern gong ensembles, the southern ensembles using the gongs in a row vary in instrumentation. Among the Maranao, Samal, and Tausug, and the Badjao, Magindanao and Yakan, however, who refer to gongs in a row as *kulintang*, the presence of gongs in a row is the common element. These six groups were all influenced by Islam in the fourteenth century. Other indigenous groups include the mountain peoples; Manobo, Subanun, Bagobo, Bilaan, Tiboli, Tiruray, Tagakaolo, Palawan, Tagbanwa, Batak, Hanunoo, Bukid and Pula.

As in the case in the northern Philippines, in the South, bamboo instruments such as flutes, slit drums, scrapers, zithers, and Jews’ harps are also common in indigenous groups. Jews’

---

105 Maceda, “Upland Peoples of the Philippines”: 921.
107 Ibid., 575.
108 Maceda, “Upland Peoples of the Philippines”: 921.
110 Maceda, “Upland Peoples of the Philippines”: 920.
harps, classified by Hornbostel and Sachs as plucked idiophones, are widely distributed throughout the Philippines showing great variation in size and design. Instruments made from materials other than bamboo include hanging percussion beams, one and three stringed fiddles, conch trumpets, drums and a wide variety of lutes. The lutes often have movable frets and two strings, one for melody and the other played as a drone. Pentatonic scales with and without semitones are both used. These hemitonic and anhemitonic melodic systems are not limited to Southern lutes but are found in the overwhelming majority of flutes played by indigenous groups throughout the Philippines.

Vocal music of the southern Philippines is different in Islamic and non-Islamic indigenous groups. This is most clearly seen in the melismatic character of southern Filipino Muslim songs. In terms of repertoire and musical function, a wide variety is exhibited by Filipino Islamic communities, in their combination of earlier indigenous animist practices with Malay and Islamic ideas. Secular songs in the southern Philippines include love songs, drinking songs and lullabies, sometimes accompanied by zither or lute. Epics such as the Subanon Guman are often sung solo by spiritual mediums at special gatherings where the group’s cultural history is recounted and heroes praised. In the North Kalinga

111 Ibid., 947.
112 Ibid., 925.
113 Ibid., 928.
114 Ibid., 928.
115 Ibid., 891,892.
116 Ibid., 927.
117 Ibid., 927.
epic singers are also mediums. Well-known examples of northern epics include the Ifugao Hudhud and Kalinga Ullalim.118

In conclusion, the study of Pre-Hispanic or Malaysian genre music in the Philippines is based on the assumption that indigenous minorities produce music that would have been more broadly representative prior to Christianization. Important north/south differences reflect different regional influences seen most clearly in the distinctive gong types and the influence of Islam in the South.

These differences notwithstanding, similarities have been recognized in the music of indigenous ensembles throughout the Philippines. Maceda lists; counting in units of two and four, repetition, ostinato and drone as characteristic musical features of indigenous Filipino ensembles.119 Yamaguchi recognized the cooperative practice of “. . . creating a homogenous ensemble sound by two or more performers in conjunctive, interlocking patterns. . .” as being common throughout the country.120 In addition to the rich variety of vocal forms, the epic stands out as an important form throughout the Philippines preserving and transmitting the culture and histories of indigenous groups.

In the process of Christianization of Filipinos, the strong connection between music and animist rites and spirit medium activity, would have necessarily affected the transmission of such music, since its conjoining metaphysical dimensions were disapproved of by the Church’s Christian doctrine. Pre-Hispanic Filipino music then underwent extreme marginalization, hybridization, and in some cases extinction, bar the musical impulse. Bearing in mind this historical process, the almost total absence of Pre-Hispanic Filipino

118 Pfeiffer, 29.

119 Maceda, “Upland Peoples of the Philippines”: 927.

120 Yamaguchi, 61.
musical practice in Christchurch 2008 was not surprising. What was interesting, however, was that pre-Hispanic Filipino music was present in subliminal form. This brought attention to the important role of ethnomusicologists in preserving musical artefacts and to the way popular and classical music can assist the preservation of traditional music by incorporating some of its elements into contemporary forms. It also highlighted the connection of music and dance and the importance of folk dance in cultural preservation and transmission.

3.2.1. Pre-Hispanic Malaysian Genre in Christchurch 2008

In Christchurch 2008, indigenous music, though not actually performed, was nevertheless present, to some extent, most prominently as recorded music to accompany folk dances. Indigenous dances were juxtaposed with other styles in a manner that Yamaguchi suggests is distinctly Filipino.121

Three traditional bamboo instruments: two paldong [flutes] and a kolibaw [Jews’ harp] were held in the private collection of ethnomusicologist Sean Linton.122 The instruments were brought to Christchurch via Wellington where a more extensive collection of Filipino instruments is held at Victoria University. Elaine Dobson, senior lecturer in music at the University of Canterbury, also has a Filipino nose flute in her private collection. The instrument was purchased in Manila in 1970.

---

121 Ibid., 61.

122 Mr. Linton returned to Wellington in November 2008 and the instruments are no longer housed in Christchurch.
CD copies of recordings of kulintang [gong ensembles] were used to accompany women’s fan dances performed by members of the Christchurch Filipino Association and the Asik dance performed by Philippine Culture and Sports dancers. Groups of adolescent girls used disposable wooden chopsticks to approximate kalutang [percussion sticks] during rehearsals.
A similar adaptive process was reported to have been used by the Philippine youth chaplaincy group in 2007 when they used PVC pipes in place of bamboo in their performance of the *tinikling* [bamboo pole dance].\(^{123}\) Traditional instruments could also be heard, incorporated in popular music, on FM radio. The weekly *Mabuhay* program for Filipinos broadcast songs by the group *Asin* which used traditional instruments in their arrangements. Although a number of Filipino immigrants knew of indigenous instruments and had seen them in high school text books, most did not see the relevance of such instruments in a modern context. During the twentieth century Filipino composers began incorporating traditional Filipino instruments into their works. It was interesting to note that in New Zealand, the composer Jack Body had also included Filipino instruments in one of his projects. The recording *Secret Sounds*, which Body conceived and curated, includes performances on metal and bamboo Jews’ harps as well as *paldang* [Filipino bamboo flute] and *tampi* [Filipino double-stringed tube zither]. Although indigenous Filipino instruments may sit idly in storage in Christchurch, it is heartening to know they are heard occasionally.\(^{124}\)

---

\(^{123}\) Interview with Bangus: April 24, 2008.

3.3. Hispanic Genre

3.3.1. Introduction - Perla del Mar de Oriente

In describing ‘Las Islas Filipinas’ (The Philippine Islands) as the ‘Perla del Mar de Oriente’ (Pearl of the Orient Sea), Rizal places the Philippines firmly in Asia. In the Asian context the Philippines does appear unique, often claiming to being Asia’s ‘only Christian nation,’ and boasting a large population of English speakers. Present day Filipinos, conscious of their geographical position in Asia and having been forced, in the early twentieth century, into a period of American tutelage, that could be referred to as ‘practical, preparatory globalization,’ may have been re-educated to such an extent that many are unconscious of their strong Hispanic cultural connections. It is from this vantage point that Filipinos have come to view their musical history. The choice of a point of view, however, has the potential to influence musical understanding. Olsen asks this question in relation to Easter Island. A part of Chile, but also an island in the Pacific, the island’s history and geography allow multiple view points: “. . . when the island is seen as a Polynesian culture, does the implied musical understanding have a Polynesian, non Chilean tinge? and [sic] when studied from a Chilean point of view is the opposite true?”

The Philippines’ Asian position, notwithstanding, it is possible to view the Filipino Hispanic genre music in the broader context of countries colonized by Spain. Such a view may help in understanding the definition and origins of important and representative


Filipino Hispanic genre musical forms. It may also assist in indentifying indigenous and regional influences in the music and understanding the process of musical hybridization in the Philippine context. The similarities between the Philippines and other former Spanish possessions are striking. In every case a Hispanic, Catholic, cultural infrastructure was built on indigenous roots and cultural contact over several centuries and this precipitated the dissemination of Spanish music and the evolution of hybrid musical forms. The societies of Latin America, sharing the common link of Hispanization are now able to appreciate their individual and distinctive qualities in the light of a common heritage; a primary framework enriched by local elements.

The galleon trade route, from Mexico, through Guam in Las Marianas to Manila, facilitated a regular, cultural contact and exchange for centuries but a positive comparison of the Philippines with other former Hispanic possessions is no longer immediately apparent. This is because, while other Hispanic countries followed their own paths to independence, the Philippines and Guam were ceded to the United States of America in the Treaty of Paris at the end of the Spanish American war in 1898. Re-education of Filipinos in English from an American perspective meant that the Spanish period was treated as an unfortunate misadventure instead of being celebrated openly and as the primary, unifying culture of the nation. Writing about Guam, Flores brushes over the Spanish colonial influence, laments the loss of indigenous culture and goes on to mention the cultural riches such as country music brought by the United States Navy. 127 A further shift in perspective may be necessary to positively appraise American contributions to Filipino music in the in a subsequent chapter. This section sets out to view the Hispanic Filipino genre in a broader

Hispanic context. At the same time an attempt is made to identify more clearly resultant hybrid forms that are uniquely Filipino.

3.3.2. *Fiesta* - A Celebration of the Secular and Sacred

It is common, when examining the music of a culture, to make a distinction between the sacred and the secular. Such a neat and clear-cut division is not so easily made in the Christianized Philippines, where the Church is so central to people’s lives that non-religious music is integrated readily within the overall social framework provided. Hybrid musical outgrowths of indigenous and Hispanic cross fertilization appear as para-liturgical genres. Love songs contain religious textual references, and instrumental training in classical music was for some time provided mainly by religious schools. This happy coexistence of the human and the divine is represented clearly within the *fiesta*. Writing about the musical culture of Spain, Miles and Chuse offer the following definition: “The word *fiesta* depicts the synergy between the sacred and the secular, the solemn and the celebratory, common to Spanish culture. *Fiesta* means ‘feast, holy day, party, celebration’, and encompasses occasions ranging from religious processions to disco dancing.”128 From the earliest days of Spanish colonialism in the Philippines the *fiesta* was of vital importance: “To attract the populace, the missionaries enhanced their liturgical rituals - the Mass and offices - with pomp and grandeur. Roman Catholic holy days and civil *fiestas*

---

were celebrated with elaborate prayers and processions, accompanied by feasting and games, not unlike celebrations in Seville and Andalucia in Spain.”129

Fieldwork in Christchurch 2008 amongst the Filipino community confirmed the accuracy of the above descriptions when applied to the church-based culture of Filipino migrants to Christchurch in 2008. This perspective is helpful in approaching the Hispanic genre of Filipino music; a music which, in all its variant forms, finds a home beneath under the umbrella of the Church.

3.3.3. The Christian Calendar and Filipino Para-liturgical Musical Genres

The strongest initial musical influences brought to the Philippines by the Spanish missionary priests were those of plainsong or Gregorian chant and polyphony.130 These song forms accustomed the early Filipinos to the European aspects of Spanish melodic and rhythmic systems. A more complete picture of Spanish musical systems includes both diatonic, metric, European elements and modal, melismatic, asymmetrical Arabic elements as well as their blends.131 There were highly trained musicians amongst the priests who went to the islands. Father Juan de Santa Marta (b. 1578), for example, had served as a tenor in the cathedral of Zaragoza, Spain. In the Philippines he was in charge of Lumbang seminary in Laguna and his musical influence was disseminated further when his students returned to their towns and passed on their musical knowledge.132 The widespread


130 Ibid. 841.

131 Miles and Chuse, 593.

132 Canave-Dioquino, 841.
evangelical activity of priests led to an equally widespread diffusion of the European musical system, not only in the Philippines but also in many countries throughout the Americas. Liturgical music such as the Mass, hymns and psalm verses were of primary importance but, at the same time, the church-based, social structure and annual events provided opportunity for many kinds of music making. In the Philippines, as in South America, there are many communities for whom “. . . the Christian religious calendar has structured the most important public musical events of the year.”

The Spanish tradition of singing villancicos [Christmas carols] is widely practised at Christmas time. In the Philippines the songs have come to be known by various names such as pastores [shepherd’s songs], pastores de Belen [shepherds of Bethlehem] and in the Visayan region as daigon. In the Bicol region they are also referred to simply as villancicos. The musical re-enactment of Mary and Joseph’s journey to Bethlehem, popular in Mexico and known as the posada, is also practised in the Philippines where it is known under various names including panunuluyan and pananawang. House to house carolling in the hope of receiving a gift of coins, candy, food on drink, known in Mexico as La Rama is practised in the Philippines in Catanduanes after the Misa de Aguinaldo. In the Philippines, carollers comprise a group of twelve girls, dressed as angels, which go house to house asking for coins. Following the Christmas season on the Christian


134 Canave-Dioquino, 843.

135 Ibid., 843.


137 Canave-Dioquino, 843.
calendar is Lent and Holy week. At this time in the Philippines the Passion of Christ is presented as the *pasyon* and has developed versions in several main Filipino languages.\(^{138}\) The *pasyon* is intoned on a basic melodic pattern known as a *punto* and can last up to twenty hours when chanted in its entirety.\(^{139}\) Hybrid forms of *pasyon*-debate known as the *sabalan, tumbukan,* and *tanungan* evolved out of pre-Christian Filipino funeral practices. These are poetic games of wits based on *payson* texts that keep wake participants from sleeping at all-night vigils.\(^{140}\) A variety of short para-liturgical plays arose in the Philippines during the Lenten season. These include the *salubong, humenta,* and *senaculo.* In the *salubong* the Virgin Mary meets Jesus beneath a courtyard arch after his resurrection and an antiphon hymn is sung.\(^{141}\) *Humenta* involves Christ riding on a donkey accompanied by a *punebre* [funeral march] and stopping at four decorated altars for the singing of the hymn *Osana.* The *senaculo,* which began in the last century of Spanish rule in the Philippines, is named after the cenacle or Last Supper room. It deals with the life of Jesus and is both spoken and sung. A band of varied instrumentation provides character-specific music for entrances and exits including *pasodoble* for proud worldly characters and funeral marches for holy ones.\(^{142}\) Related to the story of Jesus’ death, although not actually connected to church service is the Marinduque *Moriones* festival. Characters dressed as centurions wearing fearsome wooden masks, playfully roam the streets carrying percussion sticks called *kalutang.* On Easter Sunday the festival reaches its high point with a drama revolving around the head centurion Longinus whose sight is restored by a drop of Jesus’ blood. When Longinus is captured after a long chase, his mask is removed and his

\(^{138}\) Ibid., 843.

\(^{139}\) Ibid., 845.

\(^{140}\) Ibid., 845.

\(^{141}\) Ibid., 845.

\(^{142}\) Ibid., 847.
head cut off and paraded with a relish, a tradition that would be more likely expected of the head-hunters found formerly in the northern Philippine Cordillera region.

Tracing the musical activity based around the Christian calendar, the month of May is most significant in the Philippines where, as well as the town fiestas honouring pintakasi [Patron Saints], important processions and pageants are held. According to Miles and Chuse, in Spain during the month of May, “... musical processions and ceremonies involve boughs and crosses adorned with flowers.”143 The influence of these practices is seen in the Philippine Flores de Mayo and Santacruzan. Although not actually part of the official church texts the Flores de Mayo takes place in the church and involves a daily offering of Flowers to the Virgin Mary. Starting around the first half of the nineteenth century, the ritual involves reciting the rosary and singing hymns.144

Veneration of the Holy Cross finds expression in a number of musical and theatrical forms during May in the Philippines. The Subli in Batangas combines music, dance and poetry. As well as the Spanish instruments the guitar and castanets, the indigenous kalatong [bamboo percussion tube] accompanies the dancing. Responsorial songs sung by women are strophic and sung to a punto [melodic formula]. 145 Although the outdoor drama tibag which told of the search for the holy cross is no longer performed, its main characters Empress Helena and Prince Constantine appear as important figures along with the ‘Queen of Flowers’ in the final pageant of the Santacruzan ritual. The Santacruzan takes the form of daily processions throughout May or sometimes for a period of nine days only. Lighted candles are held and the songs Dios Te Salve Maria and Kruz na Mahal are sung. On the final Sunday in May, Empress Helena is joined by a number of biblical characters, candle,

143 Miles and Chuse, 591.

144 Canave-Dioquino, 847.

145 Ibid., 848.
cross, and flag bearers as well as black painted children representing pre-Hispanic pagans. A large celebration is held.

The lively singing and dancing that takes place at the many local Philippine *fiestas* during May illustrates how secular music is incorporated into the religious context in the Philippines and other Hispanicized Christian cultures. Although veneration of a holy figure is the nominal explanation of such celebrations, the framework affords ample opportunity for earthy, passionate and joyous music making and dancing in most cases.

In addition to other movable Christian ceremonies such as weddings and christenings which provide opportunities for music making and dancing, November 1 and November 2; All Saints Day and All Souls Day, are important annual holidays in the Philippines. On these days roving bands of serenaders, especially in the Tagalog region, perform a kind of ‘door to door’ busking, relating biblical miracles.146

The church-based Hispanic genre of Philippine music making, which introduced and dispersed the main structural elements of European Spanish music, also brought biblical imagery and stories to the Philippines. This led to the development of para-liturgical drama forms and pageants and hybrid forms such as the musical debates on Passion texts at funeral wakes. Pre-Hispanic percussion was still incorporated occasionally in some forms. The inclusive nature of the church-centred *fiesta* allowed for the practice of music and dance that held no direct liturgical connections.

---

3.3.4. La Vida Loca: Romance and Music in Filipino Life

In the Philippines a broad range of music making is allowed by the Mass, and celebratory secular music sanctioned by its place in the fiesta. Besides these, for lovers and young couples yet to reach the altar, newly arrived suckling infants and those keeping the company of the recently departed at all-night wake-side vigils, still more musical forms accompany the lives of Filipinos. In the case of music for babies, the way in which Hispanicization affected the practice of lullaby singing is difficult to gauge, since these songs were primarily improvised and sung to a narrow melodic range. The various Filipino languages have their own terms for lullaby such as oyayi in Tagalog and druyanon in Ilongo. The improvised character of Filipino lullabies could explain why many interviewees in Christchurch 2008 were unable to remember specific lullabies despite the frequent presence of children in the Filipino social setting.

Music expressing romantic love, and motivated by the urge for amorous conquest, prior to the sanctified state of matrimony, is found in the Filipino Hispanic-genre musical form the harana. A Filipino version of the Mexican serenade which was called serenata or to cantar las mananitas, the Filipino form evolved a more complex ritual than merely strumming plaintively beneath a chosen balcony. The term harana, or jarana in Spanish orthography, itself came to the Philippines from Mexico where it refers to a type of guitar. The application of the term to the Filipino serenade highlights the importance of the guitar as an accompaniment instrument in this context. In the pre-Hispanic period an analogous function was provided by the bamboo Jews’ harp which aided in speaking ‘secret’ words of love. The Filipino harana is actually a series of songs which facilitate the invitation of a

147 Ibid., 850.

successful suitor into the beloved’s house for a musical exchange. Romantic songs often follow the dodecasyllabic verse structure of traditional Tagalog poetry called *plosa* while the guitar provides accompaniment in a Western harmonic idiom.149

The importance of epics in pre-Hispanic Filipino culture, as a means of transmitting and preserving important cultural information was referred to in the previous section on indigenous Filipino music. This was no less the case in the lowland Christianized Philippine areas where such epics as the Ilocano *Lam-ang* were still popular until the nineteenth century. During the 1800s, however, the role of the epic was taken over by the Spanish national poetic form; the metrical romance or ballad.150 It is ironic, or perhaps only natural, that the form which replaced the epic in the Christianized Philippines has its own roots in the European, epic, narrative tradition.151 Themes commonly treated in the romance were biblical, courtly, ancient Greek and Roman, and the Moorish/Christian conflict.152 The romance had two main styles of melodic recitation known as *awit* and *corrido*. The former, a famous example of which is titled *Florante and Laura in the Kingdom of Albania - Based on Various Historical Scenes of Portraits Relating to Events in Olden Times in the Greek Empire - and Written in Verse by One Who Delights in Tagalog Verse*, is in twelve syllable quatrains and reflects the structure of traditional Tagalog verse. The term *awit* also has the simple meaning of ‘song’ in the Tagalog language. The latter, *corrido*, comes from Mexico where it refers to a lyrical structure in a series of *coplas* [couplets] descended from the Spanish romance. A well-known example of

149 Canave-Dioquino, 850.

150 Ibid., 852.

151 Miles and Chuse, 589.

152 Canave-Dioquino, 852.
the Filipino corrido is the story Ibong Adarna [Enchanted Bird], which was first published in 1900.153

As mentioned earlier in reference to hybrid forms resulting from Christianization, Biblically-based pasyon [Passion] texts became the thematic basis of wake-side debates called sabalan and tumbukan. The improvised poetic debates dalit, duplo, and karagatan also intoned on these occasions highlight the conflict that can arise when Christianity marginalizes earlier traditions. Canave-Dioquino informs us that all three were “... pronounced illegal and irreligious by the Archbishop of Manila in 1741.”154 The idea of a ‘musical debate’ is not restricted to music surrounding death. Other musical debates include the llongo bensirany and the Cebuano balitao. The balitao, performed by a man and woman, is a kind of a song/dance which experienced change during the Spanish period with the introduction of the harp and guitar from Spain, enabling a more complex harmonic accompaniment.155

A song/dance form, which also experienced conflict during Christianization, is the kumintang. An artistic vehicle capable of expressing feeling, ranging from love to resentment, the overt sensuality of the kumintang was met with disapproval by the friars.156 The propensity for varied, emotional, expressive possibility in the kumintang is mirrored in the Tagalog love song, the kundiman. Most commonly dealing with romantic love, the kundiman later also expressed fierce patriotism. The kundiman starts out in a minor key

---

153 Ibid., 853.

154 Ibid., 851.


156 Canave-Dioquino, 850.
and moves into the major in its second section. A triple meter is employed and the harmonic structure is in a Western idiom.\textsuperscript{157}

### 3.3.5. Hispanic Contribution to Filipino Organology

The Filipino organological catalogue was expanded during the Spanish period by the addition of Western classical, orchestral, and wind band instruments as well as a wide variety of the kind of plucked composite chordophones, such as the \textit{bandurria}, \textit{laud} and \textit{guitar}, found wherever Spanish and Portuguese culture extends its influence. The idea of expansion is, however, misleading when one considers that in Christianized areas many indigenous instruments fell into disuse. Nevertheless, the new instruments arrived, speaking, as it were, a new musical language and introducing new musical systems to most of the Philippine archipelago.

Given the well recognized importance of the guitar in Spanish music, not to mention its ready portability, the arrival of the Spanish guitar in the Philippines was inevitable.\textsuperscript{158} Although the instrument was considered by some early priests as ‘too secular’ for use in the religious conversion of native American Indians, the family of Spanish composite chordophones, with their various tunings and ranges, found ready acceptance in Cuba, Mexico and indeed throughout the Americas.\textsuperscript{159} In the pre-Hispanic Philippines two-string lutes, playing drones and hemitonic and anhemitonic scales, along with bamboo zithers

\textsuperscript{157} Ibid., 855.

\textsuperscript{158} Miles and Chuse, 594.

were the prominent chordophones, and the introduction of the guitar brought a new kind of musical language and expanded harmonic possibilities. Pfeiffer points out the ‘immeasurable’ importance of the guitar on Filipino folk music traditions, suggesting the ‘chordal nature’ of nineteenth-century Filipino folk melodies were a direct result of the guitar’s influence.\textsuperscript{160} As an accompaniment instrument the guitar in the Philippines supports serenades such as the \textit{harana} and romances such as the Visayan \textit{comoso}. As in Spain it is also often played in a \textit{rondalla} ensemble where it, “. . . supplies chordal underpinnings of the melody.”\textsuperscript{161}

The exact instrumentation of a \textit{rondalla} ensemble is not precisely measurable and even the original Spanish model is described by Miles and Chuse as merely a band comprised of “. . . various sized guitars. . .” and optional idiophones.\textsuperscript{162} The wide distribution of this type of ensemble in Hispanicized countries is notable however. Various terms referring to the plucked-string ensemble such as \textit{murga}, \textit{tuna}, and \textit{estudiantina} are used, according to Pfeiffer, with indifference in the Philippines.\textsuperscript{163} An examination of their application in Latin America, however, serves to highlight the musical connection between the Philippines and other Hispanicized countries. According to Olsen and Sheehy, the \textit{estudiantina} was common in Colombia and Peru and in late nineteenth-century Cuba and was literally a ‘student ensemble’ of Spanish derived instruments.\textsuperscript{164} The \textit{murga} is defined

\textsuperscript{160} Pfeiffer, 135.

\textsuperscript{161} Canave-Dioquino, 855.

\textsuperscript{162} Miles and Chuse, 594.

\textsuperscript{163} Pfeiffer, 148.

as “... an informal, street-festival, music ensemble in Uruguay,”\textsuperscript{165} while the \textit{tuna} and \textit{rondalla} are ensembles of Spanish-derived instruments common in Columbia.\textsuperscript{166} In describing instruments of a common Filipino \textit{rondalla}, Canave-Dioquino illustrates the rich array of plucked composite chordophones that expanded the organological catalogue.\textsuperscript{167} The \textit{bandurria}, \textit{laud}, \textit{octavina}, \textit{gitara}, and bass guitar with their single and double course tunings in fourths or fifths, and varied range of sizes, shapes and registers, performed a repertoire of folk melodies, baroque music for lute and guitar as well as classical overtures and operatic arias.\textsuperscript{168} The ensemble had an important role accompanying song and dance in the same way it did in Spain.\textsuperscript{169}

Another important Spanish instrumental tradition introduced to the Philippines during the Spanish colonial period is the wind band.\textsuperscript{170} As in other Hispanicized countries such as Cuba and Mexico, Spanish troops introduced the typical European wind and brass instruments that comprised military bands.\textsuperscript{171} The wind bands performed an important role at civic functions, religious processions and \textit{fiestas}.\textsuperscript{172} In the Philippines the distribution of troops ensured a wide diffusion of wind band music and small towns developed their own brass band ensembles.\textsuperscript{173} The melodic possibilities offered by introduced Western

\begin{footnotesize}
\begin{itemize}
  \item\textsuperscript{165} Ibid., 987.
  \item\textsuperscript{166} Ibid., 995.
  \item\textsuperscript{167} Canave-Dioquino, 854.
  \item\textsuperscript{168} Ibid., 855.
  \item\textsuperscript{169} Miles and Chuse, 594.
  \item\textsuperscript{170} Ibid., 594.
  \item\textsuperscript{172} Canave-Dioquino, 859.
  \item\textsuperscript{173} Pfeiffer, 150.
\end{itemize}
\end{footnotesize}
aerophones, extended the traditional pentatonic scale and made possible the production of chromatic notes throughout the octave. Just prior to the end of the Spanish period in 1896, an ensemble of indigenous bamboo instruments, patterned after the European brass band, was established by revolutionaries and is still able to be heard today. The more widespread, mainstream band tradition, however, continued to develop well in urban centres after the transition to American rule.\textsuperscript{174} Besides their role in the wind or brass band, individual Western aerophones appear in other loosely structured and variable Filipino ensembles. Canave-Dioquino, for example, mentions the inclusion of the clarinet, cornet, and trombone, in an ensemble accompanying the \textit{senacuo},\textsuperscript{175} and the record of a small ensemble of one clarinet and two trombones providing dance accompaniment in the nineteenth century.\textsuperscript{176}

The organ, as well as strings, flutes and other Western classical instruments, were taught by the early Christian friars and the art of Western classical music was cultivated in the Hispanicized Philippines, particularly in the urban centres. Piano lessons were given to young girls in the Beaterio Santa Catalina School which was established as early as 1696.\textsuperscript{177}

Although as Pfeiffer suggests, instruments such as “Harps, orchestral flutes violins, violas and cellos plus their requisite instructors were much too costly to be widely distributed,”

\textsuperscript{174} Canave-Dioquino, 862-863.

\textsuperscript{175} Ibid., 847.

\textsuperscript{176} Ibid., 845.

\textsuperscript{177} Canave-Dioquino, 854-853.
and were therefore, primarily the domain of a limited number of elite, Spanish colonials, their presence in the new Filipino musical landscape cannot be ignored. \(^{178}\)

3.3.6. Classical Music and Music Theatre in the Spanish Period

While the widespread Christianization of the Philippines acculturated the masses in the basic systems and structures of Western church music, a more direct connection to the art of Western classical music was sustained in urban areas of the Spanish colonial Philippines. In addition to teaching religious music and singing, schools such as the college for boy sopranos, which was patterned after the Madrid Conservatorium and included training in harmony and composition, provided a general education in Western classical music. \(^{179}\) Musicians produced by these schools were active in presenting varied programs of music through musical societies and by providing orchestral groups for music theatre companies. The level of cultivation of Western classical music reached in the Philippines during the Spanish period, can be illustrated by the fact that in 1887 in Manila, Beethoven’s *Missa Solemnis* was performed, conducted by Marcelo Adonay (1848-1928). \(^{180}\)

A number of orchestras are recorded to have been organized in the Philippines during the nineteenth century such as the *Orchestra Feminina de Pandacan* and Marikina Orchestra. \(^{181}\) The Rizal Orchestra was started by Jose Estrella (1870-1943), a Filipino who trained at the Madrid and Brussels conservatories in Europe. He became known as the ‘King of Filipino Waltzes,’ and is interesting as a musician whose career spanned both the

\(^{178}\) Pfeiffer, 135-136.

\(^{179}\) Kasilag, 581.

\(^{180}\) Canave-Dioquino, 862.

\(^{181}\) Ibid., 859.
Spanish and American periods. Other individual virtuosi from the Philippines during the Spanish period included the violinist Manuel Luna (1856-1883), who performed in Europe and pianists such as Ramon Valdez, Hipolito Rivera, and Julian Felipe. These exponents of Western classical music were members of an elite minority with a strong cultural connection to Europe. In this regard they were no different to classically trained musicians in the other Hispanicized countries, which also experienced a wave of Western influence.

Opera and zarzuela [Spanish operetta] companies from Italy and Spain toured widely throughout Latin America during the latter part of the nineteenth century and their arrival in the Philippines was greeted with enthusiasm. Well-known operas such as La Traviata and Rigoletto were among those whose overtures and arias found their way into the musical consciousness of Filipinos. With a libretto written initially in Spanish and then translated into the Tagalog language the first Filipino opera, Sandugong Panaginip [Dreamed Alliance] was performed in 1902, just after American interruption of Filipino independence. The zarzuela, which according to Pfeiffer achieved a wide diffusion throughout the Philippines, made its entrance in the 1880s, towards the very end of the Spanish colonial period. The popularity of the zarzuela, eclipsed theatre forms such as the moro-moro [Spanish crusader legends] and carillo [shadow plays] and it became a

---

182 Pfeiffer, 141.
183 Canave-Dioquino, 866.
184 Ibid., 857.
185 Kasilag, 582.
186 Pfeiffer, 148.
187 Ibid., 148.
vehicle for the expression of nationalist sentiments.\textsuperscript{188} Such nationalistic works were, however, suppressed in the early 1900s by the American occupation government who fined and imprisoned their creators.\textsuperscript{189} Zarzuelas were presented in Spanish as well as Tagalog which aided their wider diffusion in the Philippines. Titles such as \textit{Luha’t Dugo} [Tears and Blood] in Tagalog and \textit{Declaracion de Amor} [Declaration of Love] in Spanish are among those zarzuelas worked on by dramatist Patricio Mariano and composer Bonifacio Abdon, while the many zarzuelas worked on by composer Alejo Carluen (1872-1941) and playwright Severino Reyes included Tagalog titles \textit{Ang Mga Pusong Dakila} [Great Hearts] and \textit{Mga Pinagpala} [The Blessed].\textsuperscript{190} Use of the native language and themes of direct relevance to the Philippine setting make the zarzuela (sarswela in Tagalog orthography) a more truly Filipino form of classical music. Mentioned earlier in reference to Filipino songs of love, the native kundiman which, like the zarzuela, later became a vehicle for the expression of nationalist sentiments was treated as an art song by Filipino composers.

Although the most prominent cultural infusion brought to the Philippines by American domination in the politically-fractured and complex twentieth century that followed the end of Spanish rule was not one of classical music, the re-education of Filipinos in English led to a self-conscious nationalism on the part of composers and the awareness in academia of the importance of the preservation of indigenous Filipino music. It is interesting to note, however, that the tradition of classical music had reached such a high level of sophistication in Philippine urban centres well before the ‘civilizing’ efforts of the Americans began there.

\textsuperscript{188} Kasilag, 582.

\textsuperscript{189} Canave-Dioquino, 872.

\textsuperscript{190} Ibid., 864.
3.4. Filipino Folk Dance

3.4.1. Introduction

With their ability to tell stories, share histories, and captivate audiences through an array of brilliant costumes or by making the simplest gesture, folk dances are a richly communicative medium. In their original cultural context, the socio-spiritual function of folk dances may have been felt with keenness, depth and immediacy by participants that is lost in their inclusion in contemporary cultural entertainment programs. In the Philippines today, although many folk dances are still performed authentically in mountain and remote island areas, the main body of contemporary folk dance is performed for tourists in an urban setting. This practice, though potentially weakening the original significance of the dance, at the same time aids in cultural preservation. The dance, its costume, accessories and accompanying music form a kind of microcosmic culture-capsule, disseminating symbolically the essence of being Filipino.

This essence is expressed in manifold forms and a bewildering variety of dance is found throughout the Philippine archipelago. Indigenous forms from the northern highlands, Muslim dances from the south, and versions of dances from Spain and Latin America, found throughout the Christianized lowland, Philippines, form a tapestry of music-movement culture. While the plethora of indigenous dances were originally an integral part of social ceremony and ritual, with religious, celebratory, curative, courtship, and agricultural functions, certain original functions were necessarily discontinued in the

---

lowlands. Pre-Hispanic, lowland, Tagalog, and Visayan Filipino dances, for example, also formerly included curing rituals and sacrificial offerings, with pagan priests dancing to the intoning of a bell, but these practices were forbidden by Spanish Catholic friars.

### 3.4.2. North-South Division

The perspective of a North-South division can be applied to indigenous Filipino dances in the same way that it is to the music of which it is an integral part. In the North, the Mountain province tribes: Bontok, Ifugao, Benguet, Apayao, and Kalinga dance to ensembles of varied instrumentation, featuring primarily the unbossed gong, drums and percussion logs. Movements characteristic of northern dances are described by Goquingco as including the formation of “. . . twisting lines, spirals, circles and serpentine patterns . . .”.

It is also interesting to note that the dancers themselves beat the gongs as they move, as it highlights the integration of dancer/percussionist roles. In this connection, the names of certain percussion instruments such as the *tatik* [a piece of iron hit with a stone] and the *bangibang* [a musical stick] are also the names of the dances in which they are incorporated, as in the Bontok *tatik* or flirtation dance and the Ifugao *bangibang* or war and funeral dance.

A high level of natural physical acuity was possessed, and perhaps even required, by those living in Filipino tribal societies. It should not be overlooked that feet, legs, and body

---

192 Guan, 54.


194 Goquingco, 585.

195 Ibid.

196 Ibid., 586.
unrestricted by footwear or highly protective clothing would be capable of a larger range of
dextrous movement.\textsuperscript{197} In the northern Philippines physical and even acrobatic skill was
celebrated in such dances as the Kalinga \textit{Banga} [pot dance] which involves women dancers
stacking up to seven pots on their heads as they moved. This kind of athletic or gymnastic
ability was later incorporated into Spanish dances, which increased their theatrical impact.
At the same time, ritualistic northern, trance dances such as the Benguet \textit{tayaw}, which
involves a priestess making an offering of sacrificial pigs, face decline as a result of
gradually encroaching Westernization or Christianization. The overt paganism, starkly
manifest in animal sacrifice, is an obvious target for Christian, and contemporarily perhaps,
even animal rights censure. The sometimes obscure, symbolic nature of dance and its lack
of direct textual reference, however, permit the performance of dance as entertainment in a
sometimes contradictory setting. No element of irony was intended, for example, by
Filipino women in Christchurch 2008 when they rehearsed and performed Muslim dances
or Hispano-Filipino, hybrid, pagan dances frequently within a Christian context. Indeed,
the dances were presented with a sense of pride in a diverse cultural identity and the
microcosmic culture-capsule transmitted its human message, without the encoded,
ritualistic element meeting with any obstacle of censure.

The culture and dances of Muslim Filipinos have themselves been the recipients of diverse
cultural influence. As a result of their geography, not only Arab, but also Chinese, Hindu,
and Javanese traditions are present in the southern Philippines. Mirroring the acrobatic
skills celebrated in northern dances, the martial disciplines of \textit{silat} and \textit{bersilat}, which were
often employed effectively against Christian invaders, are sometimes found in dances from
the Muslim region.\textsuperscript{198} The kind of instrumentation found in southern Philippine ensembles

\textsuperscript{197} Guan, 47.

\textsuperscript{198} Goquingco, 586.
accompanying Muslim dance includes the southern-type bossed gong, gongs in a row or *kulingtang*, bamboo xylophone, and drums.\textsuperscript{199} Characteristic movements found in Muslim women’s dances include a kind of weight-shift from one leg to the other, while the leg is held in a turned-out position with the knee bent, and a great deal of upper torso movement.\textsuperscript{200} Some well-known examples of Filipino Muslim dances include the Tausug *pangaly* and *kandingan* [wedding dances], the Yakan *sagayan* [war dance] and the Maranao *ka-singkil* [royal fan dance].\textsuperscript{201} The Maranao royal fan dance, danced between criss-crossed bamboo poles is actually a variation of widely performed bamboo pole dance also present in India and Thailand.\textsuperscript{202} On a visit to the Chinese island of Hainan in 2003, I personally witnessed a performance of the bamboo pole dance by the ethnic Mao people. The wide distribution of this type of dance also extends throughout the Philippines where it is known popularly as the *tinikling*. The Christian version of the bamboo pole dance is now performed as a couple-dance and in triple time.

\textsuperscript{199} Ibid., 586.
\textsuperscript{200} Ibid., 586.
\textsuperscript{201} Ibid., 586.
\textsuperscript{202} Ibid., 586.
3.4.3. Spanish Dances

The fundamental, Spanish dance characteristics, just mentioned in reference to the tinikling were adopted by Christianized lowland Filipinos. It is pertinent to note that the three main traditional folk dance forms in Spain, the *jota*, *seguidillas* and *fandango* all share the common characteristic of being couple-dances and in regular, metric triple time.²⁰³ Tracing these forms to their origins - Aragon for the *jota*, Castille for the *seguidillas* and Andalucia for the *fandango* - is important in recognition of characteristically strong Spanish regionalism. These three forms have, however, spread throughout Spain and beyond Europe into the Americas, reaching on their course, the Philippines. The *jota* in particular, which has been referred to as the “mother dance of Spanish culture” gave rise to many variants and this is the case in the Philippines where a number of versions of the *jota* are recognised.²⁰⁴ Goquingco offers *La Jota Palocana* from Palo, Leyte; *La Jota Vintariña* from Ilocos Norte; and *La Jota Batangueña* as representative examples although there are certainly many more.²⁰⁵ In Christchurch 2008 a version of the *jota* known as the *Jota Moncadeña* was taught and performed by Filipinos at the Culture Galore festival. Those Filipinos present attested to the multiplicity of Filipino *jota* forms.²⁰⁶ While the *jota* was a vital part of fiesta entertainment amongst lowland Christian Filipinos during the Hispanic period, another dance of European origin became particularly associated with the prestigious social functions of high society. This was the *rigadoon*, a French courtly dance which became the Filipino *rigadon*.²⁰⁷ Other European ballroom dance styles that entered

²⁰³ Miles and Chuse, 594.
²⁰⁴ Ibid., 594.
²⁰⁵ Goquingco, 586.
²⁰⁷ Canave-Dioquino, 854.
the Philippines through the balls and soirees of elite urban Filipinos underwent transformation in their diffusion to the provincial areas. Dances such as the waltz, polka, mazurka, and pasodoble were re-invented as the polkabal [polka waltz], and jotabal [jota waltz] as Filipinos freely combined the underlying patterns of steps. The Cuban habanera and its subsequent outgrowths the danza and tango, too, arrived in the Philippines and infused Filipino folk dance practice with Latin American influences. Examples of dances that incorporate elements from this lineage are the annafunan, danced by newlywed couples as they are showered with coins and the sainita from Nueva Viscaya which depicts the slow, demure movements of a lovely peasant woman. The fandango (pandanggo or pandango in Tagalog orthography) like the jota referred to earlier, achieved a wide distribution in the Philippines, developing, in the process, local characteristics. It is interesting to note that Spain, which is itself very regional in its orientation, undertook the colonization of an archipelago of such tribal variety as the Philippine islands. The result can be seen in the variety of hybrid forms and versions of traditional dances that developed throughout the country. A well-known variation of the fandango is the Pandango sa Ilaw which is associated with the island of Mindoro. Here again the incorporation of acrobatic skill is demonstrated as lighted candles are placed in glasses which are balanced on the backs of dancers’ hands and on their heads. A captivating performance of the Pandango sa Ilaw took place in Christchurch 2008 as part of the Santacruzan celebration entertainment program and it was claimed that the dancers had won a contest with the dance at a New Zealand-wide gathering of Filipinos in Hamilton the previous year.

208 Goquingco, 586.
209 Canave-Dioquino, 854.
As well as the incorporation of elements of gymnastic skill into dance forms, the Filipino repertoire also includes a number of mimetic dances. Bird dances such as the *sinalampati* [dove], *pabo* [turkey], and *itik* [duck] are popular among lowland Christian Filipinos.\(^\text{210}\)

While the music that accompanies these dances is in a Western idiom, mimetic dances are also performed by indigenous tribes. The Benguet tribe for example use blankets to aid their imitation of bird wings and bird-like movements in many of their dances.\(^\text{211}\)

### 3.4.4. Music and Dance

\(^{210}\) Goquingco, 586.

\(^{211}\) Guan, 47.
Throughout the lowland Christian Philippines, groups of plucked composite chordophones became the traditional accompanying ensemble for most folk dances. The music was usually in a regular metric structure, homophonic and employed major and minor harmonic systems. Simple, repetitious, rondo-like structures such as ABAB or ABACAB were frequently employed. In a contemporary context where a variety of distinctly different folk dances are often juxtaposed in one program the impracticality of engaging live instrumentalists to accompany folk dance is a limiting factor. Accordingly, recorded music is increasingly favoured. In Christchurch 2008, all of the music for dance accompaniment was from a recorded source.

3.4.5. Folk Dance Today

As traditional folk dances become less and less a part of natural social activity in the twenty-first century their preservation rests on the educational efforts of cultural leaders. In the Philippines in 1924, the president of the University of the Philippines, Jorge Bocobo, presided over the creation of the University Committee of Philippine Folk Songs and Dances. A key member of the committee, Francisca Reyes Tolentino was responsible for the implementation of folk dance instruction in Philippine schools. Filipinos who participated in interviews in Christchurch in 2008 were able to recall the experience of folk dance instruction at high school level, although one participant felt the school-based dance classes had resulted in a lifelong aversion to folk dance activity.

One of the most celebrated professional dance companies in the Philippines, which tours internationally and aids in the preservation of the Philippines’ cultural heritage, is the

---

212 Canave-Dioquino, 854.

Bayanihan Dance Company. This long standing organization was first developed by the Philippine Women’s University dance group. The world-wide influence of this group can be felt directly in Christchurch 2008, where a previous member is still active as dance teacher and choreographer. The choreographic work of this teacher, Delia Richards of Philippine Culture and Sports and performances of folk dances by her students are included in the DVD that accompanies this paper. In fact, two teachers of folk dance, and one auxiliary teacher of a broad range of dance styles, were highly active in the Filipino community in Christchurch. The performances they contributed were the most strongly representative example in Christchurch of the wealth of Filipino traditional folk dance and the music that accompanies it. Delia Bradshaw, the folk dance teacher associated with the Philippine Society of Canterbury, can be seen performing Pandango sa Ilaw with her students on the example DVD, and the auxiliary teacher of a broad range of styles, Cynthia Kleinbichler, can be seen helping students to rehearse a Hawaiian dance. The Filipino folk dance activity in Christchurch 2008 will be described in more detail in Chapter nine.
3.5. Contemporary Popular Filipino Music

3.5.1. Introduction

Previous sections on indigenous Filipino music, and the introduction of Western musical systems during the Spanish period, gave an indication of the kind of musical infrastructure that had come to be in place in the Philippines in the earliest days of the twentieth century. The Philippines was a society in which strong Western influences in urban centres were disseminated to rural areas where hybridization and Filipinization of musical forms occurred. While the basic elements of Western music were widely practised as part of Christian worship, indigenous musical practices were able to continue in northern mountain regions and southern Muslim areas that resisted Christianization.

American colonialism in the Philippines, which delayed the countries path to independence, was not an isolated event but rather part of a widespread Western cultural expansion with influences reaching throughout Asia. This process also coincided with advances in technology that intensified the impact of American cultural manifestations on the Filipino people.\(^{214}\) As early as 1910 the early phonograph could be heard in Asia.\(^{215}\) The impact of recorded music was a fundamentally different process to the organic, Hispano-Filipino hybridization that had taken place over several centuries. The potential to ‘freeze’ a given performance and create an easily disseminated musical artefact, made possible by the recording process, engendered a more replicatory response in music loving Filipinos.

While centuries old traditions had valued improvisation in many vocal styles, by the 1950s


\(^{215}\) Fletcher, 611.
a guiding aesthetic that valued primarily imitative accuracy of the American musical model was widespread.\textsuperscript{216}

The significance of the term ‘popular music’ would seem to be self explanatory, inhabiting an assumed position within a spectrum of musical styles and practices. In the case of the Philippines however, the astounding, feverish embrace of America’s cultural contribution to the Philippines, ‘rock and roll’, is extraordinary in its amplitude. Although Filipinos had long been acculturated to Western music and as a result cognitively and affectively aligned for the ready acceptance of American popular music, the manner in which the American model was presented was influential. Besa informs us that American popular music was “aggressively promoted” on the radio, through the cinema and recording industry.\textsuperscript{217}

Despite the development of broadcasting regulations mandating the regular inclusion of Filipino music in radio broadcasts, commercial American music continues to dominate the Philippine airwaves.\textsuperscript{218} The Filipino mind experienced a deep and sustained penetration of ethnocentric, American musical influence throughout the twentieth century. This process began with occupation and colonial administration, and was sustained after independence, by the presence of American military bases in the Philippines. As mentioned, the Philippine situation also falls within the context of widespread Westernization throughout Asia in the twentieth century and the commercial interests that accompany globalization.

Although the powerful forces exerting influence on Philippine society in the twentieth century were often beyond the control of ordinary Filipinos, this recognition does not mandate the assumption of a totally passive role on the part of the Filipino people themselves. I am of the opinion that it does a disservice to Filipinos to view them primarily

\textsuperscript{216} Besa, 583.

\textsuperscript{217} Besa, 583.

\textsuperscript{218} Besa, 584.
as victims of a damaging cultural indoctrination. Indeed, the healthy enthusiasm of the Filipino response to American influence is a tribute to the lively musicality of Filipinos. The following section presents Filipino popular music in the twentieth century in terms of the Filipino response to external musical influence.

3.5.2. Filipino Response to Americana

As was seen in the case of earlier Hispanic-genre forms such as the Passion and zarzuela, an important Filipino response to introduced musical forms is a move into the vernacular. Although widespread education in English under the Americans resulted in frequent linguistic code-switching and the emergence of songs in ‘Taglish’, a mixture of English and Tagalog spoken in urban centres, the fundamental relationship between language and identity ensured the continued importance of lyrics in native Filipino languages. Towards the end of the twentieth century when the use of English had become even more established and original Filipino songs were being composed and performed purely in English, the use of the vernacular remained important.

The Filipinization of American influence also involved the application of culturally specific themes and concepts such as life in a hut made of nipa palm leaves, purchasing rice, riding in a kalesa [horse-drawn carriage] or jeepney.\(^\text{219}\) These were applied to the new forms, styles, and structures of popular music that had been brought by the Americans, to express a ‘Philippine-centric’ world of ideas and feelings. Another important Filipino response was the re-incorporation of indigenous instruments into the textures of popular music.

\(^{219}\) This vehicle is itself a Filipino adaption and is the colourful refurbishing of an abandoned American military jeep according to local taste.
During the early years of the American occupation of the Philippines, popular dance styles such as the foxtrot, the Charleston, and swing were introduced and these, along with the already familiar European and Latin-American dances, waltz and tango, were played by dance hall orchestras. Filipinos applied the new dance style rhythms to traditional melodies, well-known examples of which are the Bikol folk song *Sarung Banggi*, attributed to Potenciano B. Gregorio, Sr., and the Tagalog *Bahay Kubo*. Interestingly, at the end of the twentieth century the enduring popularity of *Sarung Banggi* can be seen in performances of the same melody by Filipinos in a reggae style.

In addition to dance rhythms, American folksongs, love songs and the sounds of Broadway were brought to the Philippines. Those Filipinos with more immediate access to electronic media, such as the urban middle class, were most readily informed by jazz and film music. During this period, and indeed what became a sustained thread throughout the various waves of stylistic influence, was the *kundiman*. Alongside songs made popular by the *sarswela*, the *kundiman* continued to be featured on the programs of vaudeville and variety shows. Filipinos in general appreciate the emotional candour and sentimentality of a love song without the need to mask these feelings with sarcasm or derision. Within the Filipino culture a quality known as ‘*malambing*’ [softly caring, lovingly attentive and sweet] is appreciated. Reflected musically in the love song, these attitudes have contributed to the sustained presence of the *kundiman*-inspired love song within the framework of a varied influx of new popular styles. Inhabiting a space of their own, amidst a plethora of

---


222 Besa, 583.

223 Santos and Cabalza, 883.
newly imported music styles, songs such as the kundiman-esque *Dahil sa iyo*, by Mike Velarde and Domindor Santiago, and *Sapagkat Kami ay Tao Lamang*, by Antonio Maiques and Levi Celerio, ‘carried the torch’ for the Filipino love song throughout the twentieth century. Other subsequent compositions reflective of the style can be heard in the performances of the well-known Filipino entertainers such as Sharon Cuneta and Basil Valdez.224

Another sustained thread that dates back to the early part of the twentieth century is the reputation of Filipinos as being skilful, popular entertainers throughout the Asian region.225 Santos and Cabalza inform us that “By the 1920s, Filipino jazz musicians had developed such a reputation that since then they have been in demand to play on cruise ships and in the entertainment centres of many Asian countries.”226 While I can personally attest to the accuracy of this statement, having attended performances by skilled, Filipino popular musicians in Taiwan, Shanghai, Macao, and Tokyo, the widespread distribution of Filipino entertainers needs to be viewed realistically in the context of a broader labour migration, resulting from difficult economic conditions. These conditions would have made the employment of Filipino musicians possible at a much lower rate than their American counterparts. It is notable however, that within a period of twenty years, Filipinos should have become professional exponents of American music. The ease of adaption was most likely facilitated by the fact that, the textual language base (English) notwithstanding, the American music was formed on musical structures analogous to the already-familiar, Hispanic, Western genre. It can also be pointed out that English and Spanish are both Indo-

---

224 Besa, 584.


226 Santos and Cabalza, 884.
European languages, using a Roman script. The adjustment to a functional command from one language to the other is far less of a linguistic feat than the simultaneous command of a Malayo-Polynesian based Filipino language and a European one, something many Filipinos now take for granted.\textsuperscript{227} Applying their linguistic and musical ability to well-known American and more recently British popular music remains an important area of activity amongst Filipino musicians today. In this case, the imitative Filipino response is aimed at pleasing foreigners in an entertainment environment, something made vitally important by the continued difficult economic conditions in the Philippines. The stock repertoire of Filipino show bands changes slowly and includes enduringly popular songs such as ‘Hotel California’ by the Eagles and ‘Wonderful Tonight’ by Eric Clapton. The accurate replication of foreign music deserves recognition as a strategic musical response on the part of Filipinos rather than as merely a passive acceptance and regurgitation of foreign influence. Unfortunately, the fact that it is significantly more rewarding economically for Filipinos to perform iconic American standards \textit{ad nauseam} does tend to eclipse the positive moves towards Filipinization of popular music.\textsuperscript{228} Even on a visit to the ‘Ka Freddie’ live music lounge in Tagaytay during the mid 1990s, to hear a performance of Freddie Aguilar’s original Filipino songs, in the vernacular and dealing with themes of specific relevance to the Philippines, I was taken aback to find a show band sharing the bill performing well known songs by the Carpenters. The simultaneous presence in the Philippines of imitative ‘show bands’ and musicians aiming at Filipinization, albeit predicated on Western styles and structures, was highlighted for me by that evenings experience.

\textsuperscript{227} Interview with Lechon: April 4, 2008.

\textsuperscript{228} Santos and Cabalza, 886.
The promotion and distribution of music through recordings, consolidation of American dance styles, folk songs and ballads, adjustment to the use of English, and the worsening economic conditions which prompted the labour migration of Filipino music workers were processes occurring in the Philippines in the first half of the twentieth century. In an earlier section, it was pointed out that the opposition to American occupation, expressed in the zarzuela, was suppressed. In the years that followed a change of roles from ‘America the occupier’ to ‘America the liberator’ took place and, as a result, intensified the positive attitude, enthusiastic acceptance, and lively participation in the American cultural product. This flourishing of pro-American musical activity came about as a result of the American role in the liberation of the Philippines from the Japanese in 1944. Paradoxically, it was the Japanese who, in conjunction with their own expansionist agenda, promoted the re-orientation of Filipinos towards their pre-American, Filipino music, culture and language. In this respect Japan has continued to be a champion of traditional arts in the Philippines and other Asian countries, supporting such Filipino musical groups as the musikong bumbong [bamboo brass band] through their patronage. Unfortunately, during the period in which they occupied the Philippines the promotion of indigenous arts was accompanied by the suppression of American ones and their welcomed departure from the Philippines, with the assistance of America, heralded a renaissance of American music and popular culture, an influence that has continued till the present time.

Within the sound world of ubiquitous, American rock, however, Filipinization is present. Attempting to pinpoint the origin of what has become known as ‘Pinoy rock’ or Filipino

---

229 Besa, 583.

rock and roll proper, Clewley refers to the song often known as *O Ang Babae* from the first line of its lyrics. The song’s actual title is *Hahabul-habol* by C. Delfino and R. Vega and it was popularized by Bobby Gonzales in the late 1950s. This is one of the earliest examples of a rock and roll musical structure and vocal style moving into the Filipino vernacular. Around the same time, a Filipino song in a country style, complete with yodelling, *Pitong Gatang* [Seven Litres] became popular.\(^{231}\) The spread of new technologies such as the juke box in the 1960s ensured that American rockers like Elvis Presley, Bill Haley and Chubby Checker were able to make a sustained impact in the Philippines.\(^{232}\) As well as being greatly appreciated for their own merits, the recordings of such musicians provided the raw musical materials for Filipinization of rock and roll.

The movement into the vernacular and the application of Philippine-specific themes can be seen clearly in the work of two musicians in the troubadour tradition; Freddie Aguilar and Florante De Leon. Although Freddie Aguilar began his career singing well-known popular and folk songs in English, his main body of work has been in the Filipino national language *Tagalog*. Aguilar is renowned in particular for his song *Anak* [Child]. This prize winning song, which made its debut in 1978, continues to be greatly appreciated by Filipinos, appealing to the importance they place on reciprocal obligation in parent/child relationships. *Anak* is also particularly notable having achieved international success. The song has been translated and is sung in a least fourteen languages around the world.\(^{233}\) Melodically simple in structure and employing the aeolian mode, the arpeggiated guitar accompaniment uses the American pattern of right hand plucking known as ‘Travis

---

\(^{231}\) Santos and Cabalza, 884.

\(^{232}\) Ibid., 884.

\(^{233}\) Clewley, 214-215.
picking. It is in the use of the Tagalog language and Philippine-centric presentation of family relationships, however, that the song reveals itself to be characteristically Filipino. Other well-known examples of Aguilar’s output of vernacular, songs that comment on Filipino society are *Magdalena*, a moving description of a woman forced in to prostitution by extreme poverty, and *Mindanao*, a song lamenting the disunity and violence between Filipinos as a result of religious differences in the southern Philippines. The instrumentation of *Mindanao*, includes gongs, and is an example of Aguilar employing indigenous instruments in his recordings.

While Aguilar’s work tends toward a ‘folk-rock’ style and has allowed him to earn himself the reputation of being one of the fathers of ‘pinoy rock,’ [Filipino rock] Florante De Leon’s style employed more complex, arpeggiated, accompaniment figures and sometimes tended towards jazz in its harmonic progressions. In Florante’s songs too, the themes and use of Filipino language distinguish the songs as Filipino. Florante’s song *Tatang* describes the reckless driving of the operator of a *kalesa* [horse and cart], and his *Pinay* laments the economic migration of large numbers of Filipina women and the sadness of the males left behind. While the musical output of Freddie Aguilar and Florante De Leon is, in the main, predicated on the application of Filipino lyrics to American popular musical forms, it can be observed that in their nationalistic offerings, both musicians draw on the earlier Hispanic tradition. For example, in De Leon’s *Ako’y isang Pinoy* [I am a Filipino], *rondalla* instruments play characteristic Hispanic-genre folk melodies in a regular, triple meter. The nationalistic song most often associated with Freddie Aguilar is his version of the De Guzman *kundiman Bayan Ko*. Nationalistic themes have frequently been

---

234 Named after the styles early exponent Merl Travis.

235 Ibid., 214-215.

236 Clewley, 215.
addressed by Filipino musicians over the last five decades. Filipinos living in troubled socio-economic conditions, that continue to prompt overseas labour migration, are encouraged by such songs, while in overseas Filipinos, they evoke a bittersweet nostalgia. More recent examples of nationalistic, popular songs include Mga Kababayan Ko [My Countrymen], a rap song by Francis Magalona, and Isang Lahi [One people], a ballad popularized by Regine Velasquez.

While Freddie Aguilar and Florante De Leon can be viewed as Filipino originals, the imitation of American styles by Filipinos, often led to the identification of certain Filipino artists with their state-side counterparts. Elements including physical appearance, demeanour, singing style, and repertoire were the basis of such comparisons. Performers such as Elvis Presley, for example, had a Filipino likeness in Eddie Mesa. Other well-known examples are Diomedes Maturan for Perry Como, and Victor Wood for Tom Jones.237 Filipinos, when meeting a foreigner for the first time socially, will often try to pinpoint a famous Western look-alike. While this is intended as a friendly social gesture, it highlights the prominence of Western images in the Philippine media.

The closer and more immediate international communication made possible by continuing technological advances has assured a continual flow of Western cultural information into the Philippines in the last decades of the twentieth, and beginning of the twenty-first centuries. As a result, Filipinized, contemporary, mainstream and alternative pop and rock, as well as grunge, reggae, ska, punk, and rap have emerged to counterbalance the ubiquitous presence of imitative musical entertainers. This tradition may owe as much to the inspiration of the Juan de la Cruz band as it does to the example of folk rock balladeers such as Freddie Aguilar. The hauntingly beautiful Ang Himig Natin [Our Melody],

---

237 Santos and Cabalza, 884.
composed by Pepe Smith of the Juan de la Cruz band is representative of Filipino musicians in the 1970s who tried to find a distinctly Filipino voice in their music. What is not immediately apparent to non-Filipinos is the connotation suggested by the band’s name. *Juan de la Cruz* [John of the Cross] is used in Filipino slang to refer to the ordinary Filipino man in the street. Thus, the group’s name indicates a desire to present Filipino music for ordinary Filipinos. Musically, the band was influenced by Led Zeppelin and the Rolling Stones, and at the time, appealed to younger Filipinos.²³⁸ Smith himself was actually the half Filipino son of a member of the American military stationed in the Philippines. After his father returned to America, Smith was left to be brought up by Filipino relatives. Interviewed in a documentary series about his life, ‘Pepe’s Myth,’ Pepe debunks the lofty assumptions often adopted in referring to his composition *Himig Natin*, claiming to having written it quickly in a ‘CR’ [Filipino English for ‘comfort room’ or lavatory] in Luneta Park.²³⁹ Since that day, a multitude of popular Filipino artists have continued to emerge. Alternative rockers After Image, punk group Yano, reggae exponents Tropical Depression, rappers Andrew E and Francis M, and the more recent rockers Oranges and Lemons can be considered representative of recent trends.²⁴⁰ At the same time, pop idols like Martin Nievera perform in a manner evocative of the internationally known entertainer Michael Jackson.

While the aforementioned examples move towards Filipinization in their language and themes, a smaller group of Filipino musicians has been able to develop the process further. The important response they exhibit, which further contributes to the Filipinization of

²³⁸ Santos and Cabalza, 885.


²⁴⁰ Santos and Cabalza, 887-888.
popular music in the Philippines, began in the late 1980s when groups such as ‘Asin’ began to incorporate traditional indigenous instruments into their popular musical textures. Although an increased confidence in Filipino identity accompanied a reappraisal and increased understanding of the value of native cultural systems, the exposure of modern Filipinos to traditional arts was primarily through academia, the national arts centre and tourism orientated cultural presentations. By incorporating the instruments into popular music, a wider audience of Filipinos could be exposed to indigenous instruments and learn to recognize and appreciate them. Prominent examples of Filipino musicians include Joey Ayala, Grace Nono, and Edru Abraham. Ayala’s group, Bagong Lumad [New Tradition] incorporated the kubing [Jews’ harp], kulintang [bossed gongs in a row], tongatong [bamboo stamping tubes], agung [large, deep rimmed, bossed gong], and faglong [sic] [two string lute]. Edru Abraham, a professor of art studies who studied gamelan in Indonesia, leads the University of the Philippines group Kontra-Gapi (Kontemporarayong Gamelan Pilipino) [Contemporary Filipino Gamelan], which employs a similar range of instruments. Grace Nono, from Mindanao in the southern Philippines, spent time living with the Manobo people and was able to learn about their music directly and incorporate it into her compositions. In addition to her creative output as a musician, Nono is assisting in the promotion of Filipino ethnic music with the Tao [People] record label she has established.241

The obvious focus on American influence in the current section almost totally overlooks a question that may be of increased relevance in the years to come: How has the musical influence of the increasingly strong Latin American community in the United States been received in the Philippines?

241 Clewley, 214.
While Latin American style ensembles known as cumbancheros enjoyed a decade of popularity in the post war Philippines and a wave of enthusiasm for Latin dancing resulted from the 1953 visit of Cuban musician Xavier Cugat, Hispanic genre popular music has largely been eclipsed by main stream popular music from North America in the Philippines. While living in Taiwan during the early years of the twenty-first century, however, I observed first hand that a very large proportion of the dance music favoured by the large migrant Filipino worker population was that of North American Latino artists such as Ricky Martin and Jennifer Lopez. This suggested the possibility that the severed link to Hispanic culture in the Philippines could be revitalized despite the seemingly irreversible cultural connection to North America, by the bridging influence of popular, North American, Latino musicians. The extent of these influences and ongoing trends that promote re-Hispanicization invite further research.

In tracing the main trends in Filipino popular music from the beginning of the twentieth century to the present day, it is possible to see how the reaction of Filipinos to powerful and sustained external influence prompted the employment of three main strategies in the Filipinization of the received form (American popular music):

1) The movement into the vernacular.

2) The application of structures to Philippine-specific themes.

3) The incorporation of indigenous instruments.

Although it is not possible to predict with certainty the future direction of Filipino popular music, the possibility of a future re-appraisal and re-incorporation of Hispanic elements

---

242 Santos and Cabalza, 884.
into the music and the forging of a truly integrated and representative style is an exciting prospect to contemplate.

3.5.3. English, Tagalog, and Taglish

The imposition of English on Filipinos by the American colonial administration at the beginning of the twentieth century, necessarily found manifestation in the textual basis of popular song. Against the backdrop of the sustained presence of purely imitative musical activity in English, the use of Philippine vernacular languages is strongly associated with concepts of nationalism and a move towards Filipinization in popular music. At the same time, since elite Filipinos increasingly use English primarily, and the language is also associated with personal advancement and a higher standard of living, original Filipino songs, composed and performed in English, inevitably developed. The reality of the juxtaposition of vernacular languages and use of English in education and administration in the Philippines’ social environment also gave rise to the languages being mixed together and this too is seen in contemporary Filipino song.

The importance of both English and Filipino language in the presentation of popular songs in the Philippines is illustrated by Nora Aunor, who started her entertainment career in the 1960s singing foreign songs but is now well-known as a truly Filipino singer and actress with numerous songs in the vernacular. In addition to the interpretation of foreign songs as an important element in the world of Filipino popular music in the twentieth and twenty-first centuries, many Filipinos, as a result of their continued re-education in English, have composed original songs in the language. Well-known examples are the song ‘A Million
Thanks to You’ by Alice Doria Gamilla and ‘Beautiful Girl’ by Jose Mari Chan.243 When asked about the use of English language in contemporary Filipino popular songs, using the song ‘Beautiful Girl’ as an example, the majority of interviewees felt that a song in English can most certainly be truly Filipino. Several pointed out that there was something in Jose Mari Chan’s diction which for them was identifiable as Filipino. They were, however, unable to pinpoint or describe this quality with clarity. The interviewee who came closest to addressing this issue was Bangus who described the quality of Jose Mari Chan’s voice as *malambing* [sweet, lovely, soft caring, and gentle].244

An example of a Filipino pop band writing and performing their song primarily in English is the Side-A Band.245 As this band was part of the scheduled entertainment program at the Filipino *Fiesta* 2006 in Hibiya Park, Tokyo, I was able to attend their performance. Although I personally was unfamiliar with any of the material they presented, I was able to observe the large crowd of over three thousand Filipinos demonstrating their familiarity with, and appreciation of, these English language Filipino songs by singing along with the band.

In Philippine urban areas where foreign influence was strongest and English was being used for business and in politics, a blend of English and Tagalog, involving frequent code-switching, known as ‘Taglish’, developed in the Philippines in the later part of the twentieth century. Sugary, sweet, sentimental songs in Taglish during the 1970s formed the basis of what was known as the ‘Manila sound.’246 A famous example of this genre is the song *Ikaw ang Miss Universe ng Buhay Ko* [You are the Miss Universe of my Life] by the

243 Besa, 584.

244 Interview with Bangus: April 24, 2008.

245 Santos and Cabalza, 887.

246 Besa, 584.
group Hotdog. The treatment of Philippine-specific themes is evident in the title of this song with its reference to the beauty pageants held with remarkable frequency throughout the Philippines. Another famous exponent of the Manila sound is the group, APO Hiking Society. Even working within the restrictively pleasant medium of the saccharine ‘Manila sound’, APO managed to inject social comment into their music. Their song ‘American Junk’ criticizes the overly Americanized thinking of contemporary Filipinos.\textsuperscript{247} The delivery of a serious textual message by means of an overtly sweet and soft musical vehicle may be a musical manifestation of a culturally specific Filipino communicative behaviour. According to Roces, Filipinos attempt to speak softly and maintain a smile even when delivering an unpleasant message.\textsuperscript{248} Recognizing the complex patterns of language use in the Philippine environment, I was curious to discover how Filipino migrants in Christchurch 2008 regarded the various uses of English, Tagalog and Taglish in Filipino popular songs. It was soon evident that although the use of vernacular Filipino language was important and strongly associated with Filipino identities, most Filipinos were comfortable with the idea that a song in English was also truly Filipino.

\textsuperscript{247} Santos and Cabalza, 885.

\textsuperscript{248} Roces, 30-31.
3.5.4. Ritual and Participation – The Paradox of Karaoke

Fig. 4. April Pollock, a member of the Philippine Society of Canterbury, sings at a home *karaoke* party.

Fig. 5. Greg and Edna Sancho, important musical agents in the Filipino community in Christchurch 2008 sing *karaoke* at the Our Lady of Fatima Choir Christmas party

*Karaoke* [empty orchestra] is the Japanese name for an increasingly sophisticated system of pre-recorded popular-song accompaniment. A modern *karaoke* system will often
incorporate song selection and transposition functions at the touch of a screen icon. Comprehensive repertoire-lists that include songs in a variety of languages, and real time lyric prompts, appear at the bottom of a television monitor. As well as lyrics, screens display evocative scenes, often bearing no specific programmatic relationship to the song being presented. High quality microphones correct performer’s pitch errors and are even capable of adding harmony to a single vocal line. Although this singing technology originates in Japan, it is widely distributed throughout China, Korea and other neighbouring countries including, to a great extent, the Philippines. The high level of its popularity is such, in fact, that to omit mentioning it would be to misrepresent the reality of ordinary, musical behaviour in these countries. The paradox inherent in this technology is the way in which pre-recorded music, potentially a force capable of exerting a nullifying influence on spontaneous musicality, actually encourages live music participation.

The *karaoke* ritual is often misunderstood in Western countries where the technology is employed in a manner applicable to the social habits and practices of those societies. In the Western context the *karaoke* loses a great deal of its intimacy and mystery. It is unlikely in the West, for example, that a miniature *karaoke* machine will be wheeled discreetly out from behind a bamboo plant, or that singers will use tuning forks to solemnly prepare for their rendition of a song in a tightly controlled, humidified environment. These are among the numerous, surprising *karaoke*-related practices I have to date witnessed in the Asian context.

The mention of *karaoke*, in this chapter, is strongly justified on the basis of the vast popularity of *karaoke* in the Philippines. Like other forms of music technology, it tends to further intensify and consolidate the omnipotence of American popular music, but at the same time it also provides an avenue for the promotion of Filipino popular songs in Filipino vernacular languages. The importance of *karaoke* from an observer’s point of view,
however, is in what its associated rituals and group musical behaviours tell us about Filipinos and their approach to music. Usually seated in a semi-circular arrangement, a typical Filipino karaoke session is slow to begin due to the characteristic reticence of the participants. The hesitance to begin inevitably reveals itself to be merely an expected display of polite modesty and it has been my frequent observation that slow starters at a karaoke session are often difficult to part from the microphone as the evening develops.

Eventually, a participant will break the ice, with a low key rendition that will be followed by silence. The lack of applause at the end of a performance in the context of a typical, authentic Filipino karaoke session can be explained on two levels. Firstly, the activity is so frequently engaged in that constant applauding after every song would soon become superfluous. Secondly, at a karaoke session, the participants share their individual contributions to the construction of a group mood of transitory beauty but of enduring significance to the participants. This group construction of mood is strongly influenced through choice of song, and sequential song selection is of great importance to the Filipino karaoke ritual. Filipino karaoke participants are focussed on empathic sharing of the song’s affective function while choosing an appropriate subsequent song that continues to build an atmosphere. Hand clapping is more importantly employed to express enthusiasm and approval during sections with strong rhythmic pulses, mid-song after particularly well executed passages, and when dance and or comic elements are incorporated into the performance. A non-Filipino participant may well observe and experience applause when participating in a karaoke session with Filipinos, but in this context, it is often the presence of the foreigner which influences the behaviour to include applause-function hand claps.

Most songs in a karaoke session are either for solo voice or, occasionally, duet. There are usually only one or two microphones and antiphonal or responsorial singing is rare. Participants may join in together on choruses or share a microphone. A microphone may
also be passed between participants when a performer chooses to discontinue an item in mid performance. There is usually little difficulty with the equitable distribution of microphone time among Filipino participants for whom the music making, though essentially solo singing, is a group experience. This contrasts strongly with the re-application of the technology in an Anglo-Saxon context where a microphone may be vied for competitively. On one occasion in North Queensland, Australia, I witnessed a football scrum-like formation of white, Anglo Saxon, male *karaoke* participants aggressively wrestling for a microphone. Such behaviour is in stark contrast to the Filipino enjoyment of *karaoke* and indeed, the *karaoke* ritual of most other countries in the Asia-pacific.

Although contemporary *karaoke* technology is highly advanced in Japan, a variety of older proto-type systems are also used in the Philippines. There are systems using cassette tapes with the lyrics printed in a small booklet, systems of various sizes ranging from small battery powered, radio-sized *karaoke* for taking to the beach, stand-alone wall units for the home and so on. Recently, a highly popular version called ‘Magic-Sing’ has evolved which includes song programming buttons built into the microphone piece and rewards the singer with a score or rating after each performance. The variety of different systems and the unreliability of power supplies in the Philippines mean that Filipinos have become accustomed to the interference of extraneous, electronic noises emanating from the *karaoke* mid performance. I have never witnessed a Filipino *karaoke* session that was not beset by some kind of technological problem, be it feedback, unsynchronized playback and lyric displays, microphones that cut out and so on. These kinds of problems never faze Filipino *karaoke* participants who, in general, merely carry on singing. This situation approximates musically the uncertainly of climatic conditions and frequent *bagyo* [storms] that Filipinos often experience in their country.
Bearing in mind that, in the pre-Hispanic Philippines, many vocal forms required improvisation, the popularity of *karaoke* with its fixed texts seems incongruous. The English speaking observer, however, may not be aware of the super-textual processes that are applied by bilingual Filipinos to enhance their enjoyment of *karaoke* practice. These include:

1) Cross-lingual puns or the appreciation of humorous double-entendres that arise when an English word or phrase has a similar sounding Filipino equivalent.

2) Deliberate self-deprecating humour based on the intentional mispronunciation of an English word in a strong rural Filipino accent.

3) Deliberate or non-deliberate misunderstanding of an idiomatic expression in English and rapid discussion in the vernacular of its possible meaning between phrases.

4) Real time translation of songs in English into Filipino and vice versa.

These processes enhance the enjoyment of *karaoke* participation and allow the Filipino to play with English and exercise their wits, linguistic creativity, and sense of humour. What may, to an outsider, appear to be nothing more than the aping of a dated Western song by a Filipino singer, is often replete with witticisms well beyond the comprehension of the non-Filipino observer. Melodic adaptation, however, such as the application of improvised, melismatic passages to original song melodies is less common in the context of Filipino *karaoke*. As participants gradually warm up, and the group mood is created, participants aim for expressive and warm vocal tone quality and the use of vibrato. Soaring, penultimate notes are particularly aimed for as the human/electronic interface of group constructed mood reaches its climax. Typically, a session will end with none of the
formality with which it begins and it is usually clear from the deteriorating level of performance, or lack of continued enthusiasm, that the session is over.

Repertoires for karaoke singing include a similar range of evergreens as found in the repertoires of imitative Filipino show bands with less of a bias toward the songs of rock band and more of a focus on songs from entertainers such as Tom Jones, Billy Joel, and Whitney Houston. The Carpenters is also extremely popular although, in a sense, this can be considered as an example of the songs of an entertainer, since it is the vocal work of Karen Carpenter that is more important than the idea of a ‘band’ as such. A typical Filipino karaoke session will include selections from a broad range of popular music eras, and include songs in English and Filipino. It has been my observation, however, that songs in English predominate. 249

Karaoke has become synonymous with Filipino entertainment, and despite the fact that it may deserve only dubious acceptance as an area for serious academic consideration, it is interesting to note the ways in with this technology is used by Filipinos, the opportunities for creativity within a relatively fixed medium, and the transformation of an individualistic activity into a group ritual. Commencing fieldwork in Christchurch 2008, I anticipated the likelihood of karaoke being present as an integral part of the musical life of the Filipino community. During the course of the year I was able to attend three private, karaoke sessions and was even invited, on the basis of my status as a music researcher, to judge a karaoke competition. Other judges included music graduates from the Philippines, one of which had studied under the renowned ethnomusicologist José Maceda at the University of the Philippines. I also conducted fieldwork in Lyttelton, where karaoke facilities are

249 Based on observation of Filipino karaoke practice in Australia, Japan, Taiwan and New Zealand over a 10 year period: 1998-2008.
offered, primarily for the use of Filipino sailors visiting the port, at the Kabayan [Countryman] restaurant.250

3.5.5. Filipinos and Popular Music in Christchurch 2008

Almost all music practised by Filipino groups in Christchurch is of a type commonly understood as popular music, including music performed in a sacred context. Avenues for the performance of and participation in popular music were organically integrated into the church-based Filipino community events of the Filipino Christian calendar. They were also integrated into Filipino sports events. Private home parties included singing and Filipino seamen, and other visitors to the port of Lyttelton, were able to experience popular music at a Filipino restaurant.

Filipino groups active in the performance of popular music were the Philippine Society, Our Lady of Fatima Choir, the Couples for Christ Music Ministry, Youth for Christ, Philippine Culture and Sports, Philippine Culture and Sports Chorale, and Philippine Sports At Iba Pa. Most groups, however, including newer satellite groups, were outgrowths of the longest standing parent organization, the Philippine Society of Canterbury.

As well as in church and at community celebrations, opportunities for the performance of popular music were present on a weekly basis within the format offered by choir practice meetings. During mid-practice breaks, particularly among the choir’s guitarists, popular songs in English and Filipino were often performed. These included songs by James Taylor, Freddie Aguilar, Asin, and Parokyo ni Edgar. At the end of the practice, during coffee, in a segment referred to by one Filipino choir member as ‘happy hour,’ secular songs were

---

250 This restaurant was re-opened in November, 2008 under the name ‘Manila Bay’.
often performed by individuals or participated in by the whole choir, frequently accompanied by spontaneous bursts of dancing. These were most often well-known songs in Filipino such *Bayan Ko*, performed up-tempo, and songs by Freddie Aguilar, Asin, and APO Hiking Society. It was this kind of incorporation of the secular within a sacred framework that led one interviewee to comment that although the Christchurch *fiestas* were not as vibrant as back in the Philippines, weekly choir practice was ‘*parang linggo-linggo may pista*’ [it is as if there is a *fiesta* every week].

One group, the Youth for Christ Chapter of the Couples for Christ choir, actively encourages the development of popular music making in Filipino youth with a regular garage band practice on Sundays in Riccarton. When performing a repertoire of Christian youth rock songs, drums, bass, keyboards, and electric guitars make up the instrumentation, while extra members form the vocal chorus. During 2008 this group performed at several fundraising events and travelled to Australia during the visit of the Pope. Members of this group also practised and performed hip-hop dancing to music by well-known American entertainers such as Britney Spears.

Annual Christchurch Filipino community events such as the Valentine’s Day Party, *Santacruzan*, Independence Day and Cowboy party were held in 2008 as in previous years in Christchurch, with popular music appearing on the entertainment programs. All these events concluded with a disco, with the exception of the Philippine Cultural and Sports group’s Independence Day where the scheduled dance competition was replaced by a display of Latin dancing. During 2008, and perhaps, as a result of the Latin dance performance, there was a growth of interest in Latin dancing, particularly *merengue* and *salsa*. When the Our Lady of Fatima Filipino Choir practice was moved from a private

---

251 Interview with Mami: April 25, 2008.
home to the church hall, a regular dance class began to be held after the choir practice and buffet meal of Filipino foods. This only served to increase the sense of *fiesta* at the weekly meetings. On the occasion of the Philippine Culture and Sports Independence Day celebration, the Latin dancing display was followed by a raffle and mini *karaoke* competition.

![Warm up at post-choir dance practice at Our Lady of Fatima Church hall October 3, 2008.](image)

Fig. 6. Warm up at post-choir dance practice at Our Lady of Fatima Church hall October 3, 2008.

![Mike, a member of the Our Lady of Fatima Filipino Choir, teaching Latin dance at post-choir dance practice in October 2008.](image)

Fig. 7. Mike, a member of the Our Lady of Fatima Filipino Choir, teaching Latin dance at post-choir dance practice in October 2008.
*Karaoke* is incorporated regularly in the home parties of many Filipino residents of Christchurch and is also practised, primarily by visiting Filipino sailors, in Lyttelton at the *Kabayan* restaurant and at the Lyttelton hotel. The newly instigated Filipino South Island Sports Tournament also now includes a *karaoke* competition which invites professional musicians as judges. This competition is sponsored by the newly formed Philippine Sports *At Iba Pa* group.

Many newly arrived Filipinos, especially those who arrived as skilled migrants, are confident in the use of Internet technology and use this to listen to Filipino music, maintaining an awareness of recent trends. Some such Filipinos made the observation that the range of popular music aired commercially in New Zealand is, at present, extremely limited in terms of variety.\(^{252}\) This perception arises in comparison with the range of popular music heard in the Philippines which, along with more liberal selection of music from throughout the various decades, and legally mandated Filipino pop, includes the ever present love song as a featured genre.

Despite the presence of several highly proficient, newly arrived, Filipino popular musicians in Christchurch, including the presence of a professional singer who most recently worked with a band in Shanghai, and highly proficient guitar and bass playing teenage brothers from Cebu, the formation of a Filipino band has yet to take place. At present the main body of popular music enjoyed by Filipinos in Christchurch still takes the form of *karaoke*, disco, and the music heard at community event programs and during breaks at choir practice. The only Filipinos actually performing together on groups of standard instruments at present are the Youth for Christ, whose repertoire base of Christian rock songs in English, apart

\(^{252}\) Interviews with Bangus and Batchoy: April 24, 2008, and Caldereta: May 1, 2008.
from the religious messages, exhibits the antithesis of Filipinization in music. It is most likely that in the near future a small combo of Filipino musicians will emerge in Christchurch performing for both the Filipino and broader community. Future studies on Filipino music in Christchurch will, in their time, be able to confirm whether or not such a development takes place.
3.6. Contemporary Religious Music

Widespread training in religious music in the Philippines from the sixteenth century produced highly skilled Filipino ecclesiastical musicians such as Marcelo de San Agustin (1652-1697) and Marcelo Adonay (1848-1928), who were part of a strong tradition of standard European church practice in the Philippines. The forces that influenced the Philippines during the twentieth century in turn impacted on the well-established patterns of standard Roman Catholic worship. One obvious change, the introduction of the new language, English, during the early part of the twentieth century, precipitated its textual application to songs of worship, used alongside vernacular languages with the phasing out of Spanish (and Latin, post 1970).

The American missionary English teachers, arriving as early as 1902, brought not only the English language, but in addition to that, the attitudes and religious practices of Protestantism. In their educational activity throughout the Philippines, which often required an interaction with Filipino priests at a village level, American folk songs and hymns found their way into the worship-song repertoire of Filipinos.

Throughout the twentieth century, perhaps because 90% of the population of seventy million were Catholic, the Philippines were considered to be fertile ground for evangelical activity. An increasing number of religious groups have come to operate in the Philippines, and besides this the development of Philippine-based sects and variant religious

253 Pfeiffer, 151.

organizations has opened the door for the incorporation of music in worship in formats that vary from the traditional Catholic Mass.

Although the assumption that Westernization and Christianization are intrinsically linked, and certainly in the case of the Philippines this is most obvious, the recent recognition of the value and possible application of indigenous music to Christian worship has led to the incorporation of traditional melodies, songs, instruments, and dance in some Christian missions to Philippine minorities.\textsuperscript{255} Pfeiffer, during his fieldwork observed the use Bilaan language hymn texts set to traditional Bilaan melodies in South Cotabato. He also witnessed, among the T’iboli in the same region, the performance of an instrumental prelude on the indigenous lute, and the incorporation of T’iboli melodies, dances, and costumes in Christian worship. These curiosities, notwithstanding, made less impact by far, than the greater force and penetration made by the music of American Christian groups. For example, the music of American Christian groups, from television evangelists to ‘born again’ Christians and exponents of Christian youth rock. In a similar way as it is for American secular popular culture, the Philippines, is also a favourable market for the products of American Christian musicians.

One such exponent of contemporary American Christian music that has achieved a commercial success that extends to the Philippines is Don Moen.\textsuperscript{256} Mentioned by interviewees in Christchurch 2008, Mr. Moen conducted his sixth Philippine tour in 2007 where his music was received enthusiastically by both Catholic Filipinos, and those

\textsuperscript{255} Pfeiffer, 152.

\textsuperscript{256} Interview with Lechon: April 4, 2008.
Filipinos whose forebears had become Protestants under the influence of the Thomasites.\textsuperscript{257}

Reflecting the huge variety of music in the Philippines as a result of multiple colonisations, church instrumental ensembles, which accompany the singing for worship, show a corresponding variety. Since Filipino church choirs in Christchurch usually employed only acoustic guitars and occasionally acoustic guitars with built in pick-ups, it was surprising to learn from Filipino interviewees in Christchurch 2008 that church instrumental ensembles often include electric guitars, electronic keyboards, trombones, \textit{rondalla}, flutes and a host of other instruments. Pfeiffer, in his study of Filipino music, relates how, aged over sixty, he attended a Mass at Saint Ignatious [sic] Roman Catholic Church and was surprised to find a combo of two electric guitars, electronic organ and percussion providing accompaniment for the hymns, Kyrie, Gloria, Credo, Sanctus and Agnus Dei.\textsuperscript{258} He goes on claim that: “church music of folk-like character finds wide acceptance in Filipino churches.”\textsuperscript{259} This was certainly the case, several decades later in Christchurch 2008, where a group of four or sometimes more acoustic guitars were the standard accompanying ensemble. Although trained Filipino musicians with the ability to play piano were identified in the Christchurch Filipino community, they were too few to be of regular service to the choir groups, and were primarily active as part of non-Filipino New Zealand church ensembles. The organ, the instrument most commonly associated with church worship was, according to interviewees, only available at wealthier parishes in the Philippines. In Christchurch 2008, although physically present in the churches where the Filipino choirs sang, the extent of the organ’s utility for Filipino music groups was the

\begin{footnotesize}
\begin{enumerate}
\item Pfeiffer, 154.
\item Ibid, 155.
\end{enumerate}
\end{footnotesize}
occasional use of the organist’s stool as an alternative music stand. Guitars, on the other hand, were favoured, and the social and festive, rhythmic, vitality created by multiple guitarists contributed favourably to the spirit of weekly choir practices and performances.

Fig. 8. Guitarists seated around the organ at Mass in Our Lady of Fatima Church.

It was mentioned by interviewees that church choir groups in the Philippines are far more serious about their performance than groups in New Zealand because the well established tradition leads to high expectations and fear of criticism by other Filipinos. In contrast, the Filipino church choirs singing in Christchurch 2008 are often rewarded with applause and highly favourable comments from non-Filipino priests and parishioners, even for musically mediocre performances. In addition to playing at Mass for the general congregation, where almost all the repertoire was in English, a monthly Filipino Mass was also being held in Christchurch 2008 with the Filipino national language being used in the majority of readings and songs. It was evident from my participation in both kinds of Mass that the most demonstratively, favourable response to the Filipino choir was from the New

\[260\] At least one child of a cross-cultural marriage between a Filipina and New Zealander was, however, learning to play the organ and having short private lesson after Mass at St. Joseph’s church. This child’s family also occasionally played recordings of organ music in their car as they drove around. In terms of the general Filipino population in Christchurch, however, this was unusual.

\[261\] Interview with Lechon: April 4,2008.
Zealanders at the general Mass while at the Filipino Mass for Filipinos there was more pressure and less positive feedback.

Through the use of live Internet streaming, it is possible in 2008, to hear the performances of Filipino choirs and the service of which they form a part, direct from the Philippines. By listening to radio DWIZ 882 on Sunday July 13, I was able to gain a clear aural impression of a Filipino church choir in the Philippine context. What I heard supported the opinion of Filipino migrant interviewees that the Christchurch choirs are little different from their Philippine counterparts. Indeed, the presence of newly arrived members, given that the choir and Philippine society often double as a cultural-cushion, or halfway-house for new Filipinos, ensures the presence of an ongoing undiluted Philippine strain within the choir membership. Interviews with Filipino choir members in Christchurch revealed a high level of Internet literacy among skilled migrants. The use of the Internet, which is a communicative medium, increasingly made use of by Filipinos, also means it is possible to view video clips of Filipino choir groups performing both in the Philippines and overseas. It is also easily possible to view the websites of semi-professional Filipino choir groups such as the Ateneo College Glee Club, which was established in 1921 when an American Jesuit administration took over from the Spanish college administration. The accessibility of such media, while by no means guaranteeing its reliability and suitability as an academic source, nevertheless gives a broad indication of the range of performance practices currently adopted by Filipino Choirs in the Philippines and worldwide. The systematic cataloguing of such electronic sources would be a project beneficial to the understanding of Filipino church choir practice.


Chapter Four: Patterns of Filipino Migration to New Zealand

1969-2008

4.1. Introduction: The Impulse Driving Filipinos to Work Overseas

In a study first published in 1987, the Catholic Institute for International Relations (CIIR) describes widespread unemployment, poor health provision and low wages in the Philippines. At that time, the study claimed “About 70% of Philippine families now live below the government poverty line.”\textsuperscript{264} This was also a time of political turmoil that saw the fall of President Ferdinand E. Marcos in 1986.

During a visit to the Philippines in the early 1990s I had several first hand experiences that supported widespread perceptions, outside the country, of the difficult social conditions. The vast gap between rich and poor was plainly demonstrated as I drove past make-shift dwellings made of cardboard boxes on my way to stay in an opulent mansion complete with home cinema, chapel and collection of antiques. I was a guest at several elite schools and, while standing next to a marble fountain in the school courtyard of one school, was able to look out across a stream at a ramshackle mass of crowded, unsanitary housing in plain view. Corruption was encountered while staying in a home of a man in charge of his city council’s refuse section. I was taken to ride with a posse of garbage trucks on an unsuccessful mission to illegally dump their contents in a neighbouring jurisdiction. Several of the drivers were caught and detained for a week before being released. I was also frequently approached by beggars of all ages in many different places during my stay.

These experiences lent credibility to the accounts later shared with me by migrant Filipinos in Australia, Japan, Taiwan and London at the beginning of the new millennium. Conversations with Filipino migrants in Christchurch in 2008, again confirmed the widespread perception of the difficult socio-economic conditions in the Philippines. It is not surprising why so many ordinary Filipinos view migration as the best solution and the only way to a better life for themselves and their children.

4.2. Worldwide Patterns of Filipino Migration

Filipino migration, in response to difficult socio-economic conditions, can be traced back to the beginning of the twentieth century. At that time the new American colonial government encouraged the production of cash crops for export and flooded the domestic market with surplus commodities. This badly affected the traditional subsistence economy resulting in widespread poverty.265

Although today Filipinos are present in many countries throughout the world, the United States has long been the favoured destination. Between 1965 and 1974 more than 80% of Filipino immigrants went to America.266 During the American colonial period Filipinos went to Hawaii to work on sugar plantations and after independence many Filipinos worked for the US military in Korea and Vietnam. In 1965 a change in immigration policy allowed skilled Filipino doctors, engineers and other professionals to enter America. Today the overwhelming majority of Filipino migrants still go to America. The Commission on

265 Catholic Institute for International Relations, 14.

266 Ibid., 34.

During the Marcos years, after declaring martial law in 1972, migration was actively encouraged by the government and in 1982 a government agency, the Philippine Overseas Employment Administration (POEA) was created. In the last few decades, aside from the United States, other common destinations for Filipino migrants have included Australia, Canada, Japan, Malaysia, Singapore and United Arab Emirates. The remittances of both short term Filipino workers and long term migrants have been seen as vital to the Philippines’ economy.

Widespread Filipino migration for work or in search of a better life continues today. It has become so much a part of the Filipino nation’s life that a day commemorating migrants the ‘National Migrants Sunday’ is held annually. The official government website of the Philippines reports that on February 10 2008, President Gloria Macapag-Arroyo attended a special Mass to commemorate the occasion and recognize the contribution of Filipino Migrants worldwide.\footnote{Gov.Ph News <http://www.gov.ph/news/default.asp?id=20079>. Accessed April 26, 2008.}

### 4.3. New Zealand as a Choice for Filipino Immigrants

New Zealand has not traditionally featured as a country of choice for Filipino immigrants. Indeed, the Catholic Institute for International Relations’ 1987 study makes only a brief reference to New Zealand, grouping it with Taiwan and Korea as countries in, “... varying
stages of intermediary development.” Neighbouring Australia, in the same study, has a whole page dedicated to it, reflecting its popularity as a destination for Filipino immigrants. This omission is understandable in the light of New Zealand Census figures which show only 18 persons as Philippine born in 1951 and only 234 in 1976. The past two decades however, have seen changes that have led to a sharp increase in the number of Filipinos coming to New Zealand. Census results show 7,000 resident Filipinos in 1996 rising to 15,300 in 2006. Different figures, indicating a strong growth from 11,091 Filipinos in 2001 to 16,938 in 2006 reinforce the perception of increased immigration of Filipinos to New Zealand. Immigration policy changes such as the inclusion of the skilled migrant category in 2003 are attracting a growing number of Filipinos to New Zealand. This trend was recognized by Prime Minister Helen Clarke who, in reference to the signing of a new air services agreement between New Zealand and the Philippines allowing direct flights in November 2007, was quoted as saying “I anticipate strong interest in the new arrangement from the increasing number of Filipino migrants living in New Zealand.” The increase in Filipino immigration can be seen in the context of increased overall immigration to New Zealand from Asia and a conscious attempt at greater regional engagement. This trend was

269 Catholic Institute for International Relations, 88.


noticed by Brooking and Rabel in the mid 1990s. “In particular, the proportion of Asian immigrants has grown dramatically.”

News of direct flights, while exciting for Filipinos, is perhaps overshadowed by New Zealand being the first developed country to negotiate a free trade agreement with China. In an increasingly interdependent Asia Pacific, if current trends continue, Filipino migrant communities might be expected to continue their rapid growth in New Zealand well after the Beijing Olympics. At the current time, however, the increased movement of Filipinos into New Zealand cannot be described as entirely trouble free. Reports of abuse of Filipino migrants have appeared in the media and may impact negatively on Filipino immigration and native perceptions of Filipino migrants.

4.4. Christchurch as a City of Choice for Filipino Immigrants

Writing in 1994, Baral presented statistics that showed Christchurch as being home to less than 10% of the Filipino population of New Zealand. The 2006 census recorded 1005 people identifying themselves as Filipinos in Christchurch. This figure may not reflect the true total since some Filipinos may not have identified themselves as such during the


276 Rebecca Todd, “Filipino nurses living eight to flat.” The Press, April 23, 2008. See Appendix 12.3.1.

Casual conversation with Filipinos in Christchurch led to estimates of between 2000 and 3000 Filipinos being the actual number. This remains a small proportion of the national total. The number of Filipinos in Christchurch, listed by birthplace, is not freely available from Statistics New Zealand but is available for a cost of $115.00.

The cold winters experienced in the South Island, which according to Immigration New Zealand show an average of 9 degrees Celsius in winter, are likely to be a major factor influencing a preference for the North Island amongst immigrant Filipinos. Indeed, a study of migrant women to Christchurch in 1979 found them ill prepared for the temperature and changeability of the weather and complaining of neuralgia, fibrositis and aching teeth as a result. During a Filipino folk dance practice in April 2008, a newly arrived Filipino was observed squatting, centimetres away from a heater shaking, despite the provision of warm clothing.

Another difficulty experienced by Filipino migrants to New Zealand mentioned by Baral was the adjustment to a quiet life. Baral’s research was focussed on the Auckland region so it is logical to assume that these problems might be exacerbated in a smaller city like Christchurch and consequently discourage Filipinos from moving to Christchurch. Very few of the participants in the current 2008 study interviews said it was the quiet pace of life in Christchurch which actually attracted them. Several of the Filipinos interviewed described the cultural environment of their home country as being noisy, lively and vibrant.


281 Baral, 184.
They found Christchurch to be a striking contrast. The Society for Research on Women study revealed that many immigrants to Christchurch suffered loneliness and that they were, “not prepared for the sense of social as well as physical isolation that overwhelmed them.” The preference for a more gregarious social environment, in most Filipinos probably influences a preference for the North Island of New Zealand.

Nevertheless, according to one informant Christchurch has long been a popular destination for Filipinos from Cebu and the Visayas. Auckland, on the other hand, is considered, by many immigrant Filipinos, to be a region to which Tagalog speaking Filipinos gravitate. This North/South division is a socio-geographic replication of the situation in the Philippines and it could be that Cebuanos feel more at home situated in the south, despite the cooler weather. Once established, it is likely that given the choice, immigrants will favour movement to a place where they are able to have more contact with speakers of their own dialect. This tendency could perpetuate a growing Cebuano community in Christchurch. Most significant, however, is that there are also a large number of nurses from the Visayan region working in Christchurch. These nurses are brought through a recruiting agency that also arranges their training and English language proficiency certification. The author personally met one such group at a nurses’ welcome party on their arrival in Christchurch and was told that there are ‘more and more such groups arriving every week.’

282 O’Reilly, 14.

283 Casual conversation at Youth For Christ Band Practice: April, 2008.

284 Casual conversation at welcome party for Visayan Nurses at a private home: April 2008.
4.5. ‘Nothing to Declare’: Migrant Music

Arriving in New Zealand, a skilled migrant brings primarily the occupational qualifications and abilities required in the professional arena. These skills, and a few suitcases are not, however, all that the migrant may be carrying. Sometimes quite unconsciously, the migrants carry in them the experience of a unique sound environment, and many different kinds of musical memories. Even in the case of migrants claiming no musical interest, passive knowledge of repertoire and musical practices in their country of origin may be quite strong and of interest to the music scholar. Technological advances in communications allow migrants to remain informed about current trends in their home countries, to be updated instantly and listen to new music over the Internet. This does not negate the importance of the migrant’s experience as a resource for musical research. The ability to provide invaluable guidance in searching for musical material on the Internet and understanding and appreciating it in its original cultural context is carried, quite ingenuously, through customs at major New Zealand airports.

The unconscious resource of musical experience is not likely to be viewed by migrants themselves as important on their arrival in New Zealand. This may change after some time, however, when social realities force them, as was the case for many of the immigrants in the study on immigrant women, to join their own ethnic and cultural societies.²⁸⁵ There, music and dance become important:

For many of our respondents, their own music was often an extension of their own language, free of ambiguity, and very important to them. Parents were concerned that their children retain their musical heritage along with their spoken language; several said they felt there was a lack of music, singing and dancing in children’s lives in New Zealand.

²⁸⁵ O’Reilly, 15.
Opportunities for non-verbal communication through music, art, and crafts were welcomed and valued by non-English-speaking and Polynesian women in particular, but here again it did seem that most of these outlets were found in their own ethnic and language associations, and rarely cross-cultural, i.e., with English-speaking New Zealanders.\textsuperscript{286}

Migrant music, as practised in the context of cultural societies of a specific nationality, clearly has an important social function in the lives of immigrants, and for the music scholar cultural associations and societies provides a ready access to a resource of authentic musical thought, feeling, appreciation and practice.

\textsuperscript{286} Ibid., 39.
Chapter Five: The Filipino Community in Christchurch

5.1. Introduction

In writing about the Filipino community in Christchurch, I am referring primarily to the formation, activity and interaction of Filipino groups within a broader social environment. While there may well be persons of Philippine origin, or second generation Filipino New Zealanders, wholly integrated within New Zealand society, this study does not focus on such Filipinos, as their non-Filipino activity can be expected to reveal little about how Filipinos actively affirm a Filipino cultural identity. In keeping with the view stated in an earlier chapter of cultural identity as a social construct, I consider the group activity of Filipinos in Christchurch of greatest importance with regard to the affirmation of Filipino cultural identity. Even in the hypothetical case of an individual Filipino performer appearing before a group of non-Filipino New Zealanders, a group dynamic is at work in affirming Filipino cultural identity on the basis of its ‘otherness’ in relation to the group. Broadly speaking, Filipinos in New Zealand fall into one of the following categories, although fluidity of movement between the categories by individual Filipinos is entirely possible:

1) Filipinos, present in Christchurch but inactive socially or culturally within the Filipino community.

2) Filipinos who participate on a purely passive level by attending Filipino community events and activities, secular and/or sacred.
3) Filipinos who actively participate in Filipino community events and activities, secular and/or sacred.

4) Filipinos who are leaders, innovators, social architects, active and constructive forces behind Filipino cultural activity in Christchurch.

5) Filipino members of fringe groups whose existence testifies to the breadth of Filipino culture, but whose marginalized or secretive activity makes little impact on the consciousness of either the broad majority of New Zealand society, or the Filipino community in Christchurch.

5.2. Filipinos Inactive Within the Filipino Community

Non-participation by Filipinos in community activities is often only a temporary phase which according to Nilaga might happen while having a baby or starting a new job.\(^\text{287}\) Nilaga estimates that a quarter of the approximately 2000 Filipinos in Christchurch are involved in a main Filipino community group but is understanding of those who do not join saying “. . . you cannot blame others if they don’t participate or join.”\(^\text{288}\) This view was echoed by Lapu-lapu Inihaw: “Some Filipinos in Christchurch just aren’t interested, but you know, we have to respect that.”\(^\text{289}\) For many new migrants, however, and in particular the large number of Filipino nurses and trainees currently in Christchurch, the participation in Filipino community activities is a luxury they can often not afford. Bulalo explains:

\(^{287}\) Interview with Nilaga: August 27, 2008.

\(^{288}\) Ibid.

\(^{289}\) Interview with Lapu-lapu Inihaw: April 26, 2008.
Sa ngayon, ang focus nila is how to stay permanently here. At saka ayaw nila mag ano muna ng mga activities because that’s going to be extra cost sa kanila…lesser time for mga…trabaho…and to consider that how did they come here…because of the training na ma-iundergo nila…expenses… ang pamasae …karamihan niyan ay inuntang nila.

So ngayon ang concentration is…makabayad muna...maka-settle...kasi pagdating ng isa susunod naman ang family so ayan..talagang mahirapan sila niyan.

[For now, their focus is how to stay permanently here and they don’t want to join the activities because it is just going to be extra cost to them, and less time for work. We also need to consider that they have expenses for their training in and transport to New Zealand for which many of them have had to borrow money.

So for now the concentration is to pay the debts and settle, because when one arrives, their family follows and there you go! This situation is really difficult for them.]²⁹⁰

The common pattern of family members travelling to join an individual migrant was also mentioned in a conversation with Menudo who pointed out that “Iyong nadito na. . . siyempre kung familiado at the moment na qualified ang dependents nila agad-agad pinasundod dito” [As soon as Filipinos already here are familiar with the place and are qualified (legally entitled) to live here they immediately send for their dependants.]²⁹¹

Like many of the Filipino nurses already working in Christchurch, many of the newly arrived trainees are from the Visayan region of the central Philippines. Batchoy informed me that there is an agency in the Visayas that specifically targets nurses and sends them to

²⁹⁰ Interview with Bulalo: September 2, 2008.

²⁹¹ Interview with Menudo: May 8, 2008.
New Zealand. Batchoy further explained that nurses from Manila tended to go the United States and Canada to work rather than to New Zealand. Nevertheless, the number of nursing trainees, other skilled migrants and Filipino friends and relatives arriving in Christchurch has, according to Bulalo, seen the number of Filipinos in Christchurch double since the last census. This assessment is considered accurate by Menudo who assured me that “... araw-araw... halos bawat linggo may dumarating.” [Every day... well almost every week there are (Filipinos) arriving.]

In addition to temporarily culturally inactive Filipinos and those whose economic situation prevents any superfluous activity there are also Filipinos who make a clear decision to avoid contact with other Filipinos. This stance was described by Lechon who explained that in some cases it is motivated by a desire to avoid unpleasant gossip and the stigma of the so called, ‘Mail Order Bride.’ In fact, many of the first Filipinos to migrate to Christchurch did come as Filipina wives of New Zealand men. As will be pointed out later, these women contributed greatly to early Filipino cultural and musical activity in Christchurch, so it is unfortunate that they should be viewed negatively by fellow Filipinos. Lechon described a Filipino couple who, though aware of a prominent Filipino group and its activities, wanted nothing to do with it. The couple apparently wished to avoid what Filipinos refer to as the ‘crab mentality’. This idea refers to crabs struggling to escape from a basket being dragged back down in again by other crabs. It is a similar idea to the ‘tall poppy syndrome’ in Australasia. In describing some of the circumstances and attitudes inhibiting participation in Filipino community events, it is not my intention to place any

292 Interview with Batchoy: April 24, 2008.
293 Interview with Bulalo: May 17, 2008.
294 Interview with Menudo: May 8, 2008.
295 Interview with Lechon: April 2, 2008.
kind of value judgement on the choice of non-participation. Attempting to live in New Zealand on its own terms as a member of New Zealand society may, in itself, be a satisfactory condition for a number of migrant Filipinos.

5.3. Passive Participation

While conducting fieldwork in the Filipino community in Christchurch I attended numerous functions, celebrations, fundraising events, private parties, and worship services which had musical content. One of the things that caught my attention was that at each event there were often many Filipinos in attendance that I had not seen at any previous community event and would in many cases not see again during the course of the year. Sharing this observation in conversation with Pancit Canton I was informed that, in an involvement with the Filipino community over a span of ten years, and regular attendance at Filipino social events, Pancit Canton had noticed exactly the same thing.296 As stated earlier, a fluidity of movement between the five broad categories of intensity of Filipino community participation is entirely possible. Filipinos who are normally inactive in organized cultural groups may, at the invitation of a friend or family member, attend a Filipino community event from time to time. At such an event an entertainment program and disco is often provided. In the case of low-key, private parties, karaoke singing including Filipino songs often takes place. Becoming an audience member at such events, even occasionally, is a form of passive participation in the Filipino community. Attending a worship service at which a Filipino choir may be singing, be it a regular Mass or monthly Filipino Mass is also an opportunity for passive participation in Filipino community activities. At regular Masses there is often at least one song sung in Filipino and, at the

very least, passive participation, results in a subconscious reminder of the existence of Filipino songs in Christchurch. Monthly Filipino Masses have Filipino song lyrics projected onto an overhead screen, so attendance at such a Mass would offer the opportunity to sing with the congregation and take part in a non-demanding, non-threatening step towards actual participation in Filipino music making in the vernacular.

5.4. Active Participation

Participation in Filipino cultural activity including music during the course of this study took the following forms:

1) **Membership of one of several choir groups.** This would involve a regular rehearsal that also often provided time for free conversation in Filipino language, a sharing of Filipino food, and bursts of spontaneous, secular music making. Choirs sang at Filipino and regular Masses as well as other community events such as the Intercultural Assembly, birthday and Christmas celebrations. Choral groups performing secular Filipino music were also organized for specific performances during the year but these groups tended to be made up of members from the more regular church choir groups.

2) **Participation in folk dance performances.** This tended to be a seasonal activity with open-ended weekly practices usually directed towards a specific performance such as the Culture Galore Festival. Two main folk dance groups were operative, one focussed primarily on children and the other on adults but also including children. There was also a large group that met only once a year in January to celebrate the *Sinulog* festival.
3) Participation in popular entertainment programs, including disco dancing and **Karaoke**. These could be part of an organized community event or a private home party. Disco dancing was a component of most community events while private home parties tended to favour *karaoke*.

4) **Participation in Filipino sporting activities with an additional musical component.** Two main groups placed importance on sporting as well as cultural activity. A South Island sports tournament concluded with a singing contest that was judged by two Filipino music graduates who are resident in Christchurch and a music researcher from New Zealand.

5) **Youth orientated rock bands and hip-hop dance groups.** These groups were primarily attached to a religious, music ministry and performed at fund raising events as well as other community events as part of the entertainment program.

6) **The use of technology to access and disseminate Filipino music.** Skilled migrants tended to be computer-literate and used computer technology to access and share Filipino music. A weekly FM radio program broadcast Filipino music and information for Filipino migrants.²⁹⁷ The Internet was also used to communicate information about rehearsal times and performance venues for choir groups.

These main types of Filipino cultural activity including music, occurred within the social and organizational frameworks provided by key Filipino social and cultural organizations. The tendency for Filipinos to splinter into subgroups had ensured the presence of several key groups which were already active in Christchurch in 2008. At least one new splinter group was also identified as forming during the later part of the

year. Although members in general had a loyalty to a particular group, some members were observed to participate simultaneously or alternately in the activities of two or more main groups. While attending the activity of one group I noted that members who were active in more than one group were never seen to make any mention of their participation in another.

5.5. Main Filipino Groups in Christchurch

5.5.1 The Philippine Society of Canterbury Incorporated.

The Philippine Society is the longest standing of the Filipino community groups active in Christchurch and celebrated its twentieth anniversary in 2007. This year marked two decades since the beginning of cooperative effort in organizing the society. However, since the Society’s official certificate of incorporation was approved in 1989, 2009 will mark the actual official twentieth anniversary. The current president of the Society, Arlene Wilkins, has been involved in the society in some form or another since its inception, although she claims to have been initially very much behind the scenes. Arlene says that when her children began to get older she was able to become more involved. A list of elected officers since 1989 indicates her first serving as a committee member in 1992 although her husband was elected as assistant treasurer as early as 1990.298 The founding members of the Philippine Society of Canterbury were Filipina women and their New Zealand husbands. This naturally reflects the Filipino immigration trends at the time though in fact the

promotion of cross-cultural matches through letter, Internet and personal introduction continues till this day. Several of the newly arrived Filipinos who joined the Philippine Society during the year are partners in cross-cultural marriages.

Although the activity of the society has been relatively stable over the last twenty years, with no real ‘lows’, there was relatively more vibrant activity in earlier years. Arlene explained “It was stronger before in the sense that they had cultural shows in the town hall . . . It was huge . . . there was lots of choreography, lots of presentations and things like that.”

Arlene attributes the earlier vibrant activity to the fact that many of the Filipina women who arrived as wives of New Zealand men were not immediately able to be active in employment outside the home, and had more time to devote to cultural activity. For Filipina wives of New Zealand men, joining the Philippine Society provided what was for some, their only regular opportunity to converse in Filipino languages and share Filipino food. This was because, as Menudo related, in the past some husbands forbade the use of Filipino languages in the home and may not have developed an appreciative palette for traditional Filipino foods. Although such attitudes were not seen to be present, at least publicly, in the Christchurch community during the course of this study, the delivery of the brutal admonition: “Stop talking that monkey language!” was witnessed by the researcher during a visit to Australia, and was a clear indication that language suppression does exist in at least some cross-cultural partnerships.

299 Interview with Bulalo: May 17, 2008.
300 Interview with Arlene Wilkins: August 27, 2008.
301 Interview with Menudo: May 8, 2008.
Arlene pointed out another language issue which has led to change in the entertainment programmes presented by the Society. In the past, she says, programmes tended to be ‘All Filipino’ with most songs in Tagalog or other Filipino vernacular languages. As more and more children have been born to women involved in the society and these children have come to participate in social events and perform on entertainment programmes, songs in English have become increasingly prominent. The dance items too, which, in the past, were primarily traditional Filipino dances, have come to include hip-hop and contemporary, free style dancing performed by the teenage children of members.\textsuperscript{302} Nevertheless, traditional Filipino music and dance items continue to have an important role. Arlene says “We love hearing that . . . It helps us reminisce . . . I don’t think they will just disappear. When you hear them you feel like you are in the Philippines, you are home. You feel proud and happy, and it brings back memories.”\textsuperscript{303}

The calendar of activities organized by the Philippine society offers many opportunities to listen to and perform such traditional songs. A list of activities in 2008 included a New Year’s picnic, participation in a Sinulog Mass in Temuka, Valentine’s Day, Global Extravaganza, Culture Galore, Santacruzan, Intercultural Assembly, Independence Day, Cowboy night, Halloween party, and Christmas carolling. Traditional folk dances are also practised through the Society and folk dance teacher Delia Bradshaw has had a long involvement with the Society.

Although the Philippine Society is open to all Filipinos, its current activities demonstrate a strong connection to the Catholic Church. A number of the Society’s key members attend a regular choir practice which is aimed primarily at preparation for singing at Catholic Mass.

\textsuperscript{302} Interview with Arlene Wilkins: August 27, 2008.

\textsuperscript{303} Ibid.
The venue for these meetings, initially a private house, transferred to a Catholic Church hall for the second part of 2008. This same hall was also used for Filipino folk dance practices during the year.

The Philippine Society maintains an Internet presence and, apart from word of mouth or chance meetings in church, this is the way in which Filipinos can become aware of the society in 2008. I myself used the Internet when searching for main Filipino groups in Christchurch at the beginning of the year and on calling the phone number listed was promptly invited to participate in social activities. The society’s web presence increased during the year with the creation of a website aimed at serving the Filipino community in Christchurch by a current Philippine Society member. This site provides more detailed information about current activities of the society. Financial members also receive a newsletter which announces and reports on the activities of the society.

Although, a limitation set on the longevity of an individual presidency of the Philippine Society has encouraged fresh contributions from a succession of Filipinos, examination of the list of officers over a twenty year period shows the rotation of key positions by a core group of long term members. Since involvement in the society is on a voluntary basis, and can be time consuming and demanding, the motivation for taking on the presidency invites curiosity. Current president Arlene Wilkins explained her altruistic attitude “Maybe I came to New Zealand not just to get married but to serve the Filipino people . . . I love serving people . . . I don’t mind my time and . . . . Even my money (laughter) . . . You live on earth and you have to do something for others . . . share your talents . . . but if you don’t think you can do that you can always say no. You don’t be selfish with what gifts you are given . . . you really have to share them to everyone.”

304 Interview with Arlene Wilkins: August 27, 2008.
extends to her key involvement in the Our Lady of Fatima Filipino Choir group. Not only
does she select repertoire, but she also personally retypes lyrics to make them more
practically useful for singers, prepares the folders and writes guitarists’ chord symbols on
the guitarists’ copies. She helps to organize the choir’s timetable of rehearsals and
performances and personally carries audio equipment, chairs, and music stands herself
when there is no one else available to assist. Returning from a trip to the Philippines with
her husband during the year, Arlene brought back Philippine-made choir uniforms to
Christchurch for use on special occasions. Arlene’s sustained involvement in the Philippine
Society and vital role organizing a choir group distinguish her as being an important
constructive force behind Filipino cultural activity involving music in Christchurch.
5.5.2. Philippine Culture and Sports

The Philippine Culture and Sports group came into being more recently than the Philippine Society and, as its name suggests, is specifically focussed on cultural and sporting activity, rather than being a general social group or friendship society. This group is the initiative an individual Filipino artist and as such has maintained a constant leadership. The group is also less clearly aligned to a particular religious denomination. Philippine Culture and Sports came into being when Delia Richards began to teach Filipino folk dance to the children of her friends on a regular basis.

Fig. 9. Delia Richards, the founder of Philippine Culture and Sports, modelling a costume from the Southern Philippines at the Global Extravaganza February 10, 2008. Beside her is Chelsea Ruiz.

Ms. Richards (known to the Filipino community as Delly) has a distinguished background both as a performer and researcher of Filipino folk dance. She has a personal connection
with the family of former Philippine First Lady Imelda Marcos. Delia’s sister, a trained musician, would accompany Imelda’s singing on the piano in their home town of Leyte and Delia’s dance group, the Pioneer Official Dance Troupe, was often invited to perform for important guests of the First Lady. Ms. Richards has travelled internationally as a Philippine Ambassador of Goodwill, performed with the Bayanihan dance company, and conducted postgraduate research into Filipino folkdance. When she arrived in Christchurch, however, at the encouragement of a friend, she initially aimed to put dancing aside and try to utilize her postgraduate qualifications in developing a new career. This was not as easy as she had initially hoped and after a time she realized that although qualifications are not always directly transferable to a new country, skills definitely are, and she began to share her knowledge and experience teaching Filipino folk dance in Christchurch. At the time she started teaching, there was already considerable folk dance activity in the Philippine Society, but as this was primarily adults, Delia determined to focus on teaching dance to children. She also set out deliberately to compliment the pre-existing dance activity by teaching performance items that were not being focussed on at the time by the dancers of the Philippine Society. The Philippine Culture and Sports has maintained a regular presence at the Culture Galore Festival and other cultural events. Delia considers the inclusion of sports as important “They did it in their country and so they continue it here. It helps them beat loneliness . . . it has a good psychological effect.”

Delia is one of a handful of Filipinos who are able to work actively for the preservation of Filipino culture in Christchurch. She recognizes the current accent on cultural diversity in

---

305 Ms. Richards graduated with a Bachelor of Science in Education majoring in P.E and minoring in History, and this formed the educational background for her academic research into dance.

306 Interview with Delia Richards: September 2, 2008.
Christchurch and attempts to initiate projects that promote Filipino culture within this framework. Delia’s commitment to Filipino cultural activity takes place within the framework of her broader cultural involvement. She talked enthusiastically about her involvement in the Intercultural Assembly, Refugee and Migrant forum, Settlement Support, and her activity working with NGOs and at government seminars and workshops. Cultural initiatives planned by the Philippine Culture and Sport for the coming year include, Filipino language classes, a Filipino oration or Balagtasan competition, a rondalla, and innovative new choreography. Aimed at maximizing communication and understanding between migrant groups as well as presenting the Philippines’ history through the medium of dance, Delia is planning a work that incorporates the music and dances of the various countries that contributed to the history of the Philippines. The importance of imparting historical narratives through interpretive dance was stressed by Delia as an important part of her work. The section of the work which is wholly Filipino is planned to utilize recordings of Filipino pianists performing the compositions of Filipino composers.

During the year’s fieldwork I was able to participate in the Independence Day presentation of Philippine Culture and Sports. This event is described in more detail in the Chapter 7.4 Fiesta Two: Araw ng Kalayaan.

5.5.3. Couples for Christ Music Ministry

Elizabeth Trenuella had long dreamed of organizing a music ministry while she was back in the Philippines and when she arrived in Christchurch this dream was able to become a reality. The Couples for Christ Music Ministry had its earliest beginnings in Christchurch when Elizabeth’s husband Raymundo was a university student at Lincoln College. He and other Filipino students formed a small informal group singing for the college Mass.
Although a member of the early college group suggested the creation of a group for the broader Filipino community, it was when Elizabeth arrived that things really started. At this stage, about a decade ago, the group sang on the first Sunday of every month and presented a mixture of songs in English and Filipino. The group was then called the ‘Filipino Community Choir’ and its repertoire was comprised of Christian songs for Mass, very similar to the repertoire of songs being sung by the group in 2008. The crucial change of name occurred about three years ago with the arrival of the first Filipino priest. The priest’s arrival either motivated or coincided with the development of several separate choir groups. Since the majority of the members remaining in the Filipino Community Choir belonged to the religious organization ‘Couples for Christ,’ the choir became known as the Couples for Christ or CFC choir. Unfortunately, at this time the choir was no longer on the roster to sing at the Filipino community church. During fieldwork in 2008 I was able to attend CFC choir rehearsals and observed strong similarities between this group and the Our Lady of Fatima Filipino Choir in terms of repertoire, rehearsal style, and opportunity to partake in Filipino food. Songs such as Sa Kabila ng Lahat, Nasaan Kaya Ako, Kordero ng Diyos, What a Beautiful Country, Dying You Destroyed Our Death and Glory to God were in the choristers’ song folders at rehearsals for both choirs.307 There was also provision made for relaxed socializing with other Filipinos. One key difference, however, was the predominant use of Cebuano language by the members, unlike the society choir which tended to speak more Tagalog. Notable too, was the presence of certain key singers and guitarists who also attended both choirs.

An important area of the Couples for Christ Music Ministry is the Youth for Christ branch. Elizabeth explained how important she believes it is to harness the energy of youth and

307 Fieldwork observation made at Choir practices and performances of the Our Lady of Fatima Filipino Choir and the Couples for Christ Choir throughout 2008.
give it positive focus and direction. The Youth for Christ have a band which rehearses in
the garage of the Trenuella’s house. Guitar, bass, drums and keyboards are played both as
part of a smaller band as well as accompanying a larger vocal group of Filipino youth. Hip-
hop dancing is also practised by some members. The Trenuella’s teenage son is a multi-
instrumentalist and key member of the group. He also helps in choosing repertoire focusing
on “songs with meaningful lyrics that tell about the goodness of Jesus.” He usually hears
them from his friends and then views them on the Internet on YouTube. He will then
suggest a particular repertoire item to the group. Unlike the adults, whose repertoire also
includes songs in Filipino languages, the Youth for Christ tend to use English in their
songs. During 2008 the Youth for Christ put on several fundraising performances. Their
current big project is to generate the funds for an adventure tour to the Philippines which is
aimed at raising the teenagers’ social awareness and helping them realize how fortunate
they are to be living in New Zealand. The musical activity of the Youth for Christ band,
while providing an energy focus for the children of Filipinos cannot be regarded as aiding
in the preservation of Filipino music as it is overwhelmingly comprised of non-Filipino
songs in English. Particularly popular were songs by the Australian Hillsong group such as
‘One Way’ and ‘Take It All’. Nevertheless, the infrastructure is sufficiently developed so
that under the influence of newly arrived Filipino youths, a gradual Filipinization of
repertoire could potentially occur. This had already begun to happen in 2008 when two
newly arrived, teenage musicians from Cebu taught the song Pinoy Ako [I am a Filipino] to
the group.

The Couples for Christ Music Ministry is a strongly religious group within the Filipino
community in Christchurch. Founder Elizabeth Trenuella expressed her belief that, since
talents are given by God, they should be given back to him. She is also convinced that
committed Christians are merely the ‘executors’ of God’s divine will.\textsuperscript{308} The music ministry is similar to Philippine Culture and Sports from the point of view that it is run by a single sustained leadership rather than by a committee as in the case of the Philippine Society. Although no particular focus is placed on Filipino music as such, and religious and social concerns are to the fore, a social forum including music is potentially of great benefit to Filipino youth in Christchurch.

At this stage, however, the Music Ministry elects not to advertise, relying on word of mouth and the personal introduction of new members. Elizabeth explained that this was because they wished all participation to be totally voluntary and initiated by the person wishing to participate.\textsuperscript{309} This, in fact was the way I came across the group during the year. Were it not for a chance meeting with a Filipina who at that time lacked a current particular group affiliation, I would not have learned of the group’s existence.

5.5.4. Philippine Sports \textit{At Iba Pa}

Philippine Sports \textit{At Iba Pa} [Philippine Sports etc.] is a recently organized group with one of the key organizers having only been in New Zealand just over a year. The group’s main focus, as is evident from its name, is on sports. The provision for various other activities, however, also allows for the incorporation of musical activity. In 2008 the groups focus was on the organization of a South Island-wide Filipino sports tournament. This event was the first of its kind and was extremely well-organized. Teams from Timaru, Oamaru, Ashburton and Montford were represented but it was a jubilant Queenstown that emerged as the winning basketball side. A South Island Idol \textit{karaoke} singing competition was held

\textsuperscript{308} Interview with Elizabeth Trenuella: May 5, 2008.

\textsuperscript{309} Ibid.
at the prize giving ceremony with judges including professionally trained music graduates from the Philippines. Most of the items chosen by contestants were in English such as Eric Clapton’s ‘Tears in Heaven’, and Nat King Cole’s ‘Love’, Songs in Filipino were also presented including Imelda Papin’s *Bakit*.

Although the *Iba Pa* group is primarily focussed on sports, continued incorporation of some form musical activity can be expected in future years. This is due to the fact that one of the founding members, Jet Santos, has an interest in music and a high level of creative musical ability. He composes songs in the Filipino vernacular and has also created a production number for the *Sinulog fiesta* in Christchurch. Jet contributed his musical items at the invitation of the *Sinulog* organizers but in general he prefers to enjoy music privately, sharing his music with only a few friends. For a period of time on his arrival in Christchurch, Jet was active in the Our Lady of Fatima Filipino Choir but now, when time permits, he sings with his own small singing group, the *Discípulos*.

### 5.5.5. Sinulog Fiesta

Rather than being a Filipino social group as such, the *Sinulog Fiesta* members come together each year in January for the purpose of celebrating the *fiesta*. Although at the time of the 2008 *Sinulog* I had yet to commence fieldwork in the Christchurch community, a performance from the festival is available for public viewing on the Internet. According to interviewee Ampalaya con Carne, the *Sinulog* is an all Cebu festival that is held every third week of January.\(^\text{310}\) Adobong Pusit, newly arrived from Cebu, was enthusiastic: “It is really fun... street dancing... all roads will be closed... it will be passed [sic] by the

---

\(^{310}\) Interview with Ampalaya con Carne: April 13, 2008.
In Christchurch Filipinos associated with various groups were uniformly positive about the Sinulog Fiesta. Interviewee Nilaga, who is primarily associated with the Philippine Society, expressed a supportive attitude towards the Sinulog Fiesta in Christchurch “That is another group . . . all from Cebu . . . that is not a Philippine Society thing but . . . we are there . . . But they have the Mass and they have the disco and they have the program too.”

A number of Filipinos who are active in other groups mentioned their participation in this event in interviews during the year and the video footage on the Internet shows a large vibrant group dancing with lively enthusiasm to recorded music.

5.5.6. Filsoc

Filsoc is the society of Filipino students at Canterbury University. I initially became aware of the group through their on campus poster which displays both English and Spanish and then by visiting their promotion desk on campus when student groups canvassed for new members. The group is made up of eight members and is small compared to other Filipino groups open to a broader community membership, but nevertheless holds events which it announces through its online mailing list to members. Events announced during 2008 included a group dinner at the Cabbage Tree restaurant. This was postponed due to the venues unexpected closure. Other messages called for submissions from members for an article in the student magazine, CANTA. Specifically music-related events were not of

---

311 Interview with Adobong Pusit: April 13, 2008.
312 Interview with Nilaga: August 27, 2008.
high priority during 2008 although a guitar was in evidence at the promotions desk of the society, albeit still safely housed in its case. A curious reference to music was also present in the e-mail address of one of the organizers which included the phrase ‘lack of direction musician.’ Towards the end of 2008, having joined the Filsoc e-mailing list earlier in the year, I received notification of the president’s resignation due to disappointment at the apathy of members. A student myself, I was sympathetic to those members, who, like myself, had busy schedules that prevented active contribution to Filsoc. Naturally, had an event that directly involved Filipino music occurred, I would have made every effort to attend it.

5.5.7. Philippine Flamingo All Rounders

Since the tendency for Filipinos to form ever increasing splinter groups had already been established, news of the emergence of the Philippine Flamingo All Rounders came as little surprise. Although several of the founding members had become well-known to me during the course of my research, they made no attempt to inform me of their group’s existence and recently, at the time of writing held an event including a musical entertainment programme which I was only able to hear about second hand. Bulalo suggested that the Flamingo All Rounders wished to compete as a delegate sporting group to the national Filipino conference in Hamilton in October in a capacity independent of the Philippine Society. At the time of writing the Philippine Flamingo All-Rounder’s identity remains the stuff of rumour and time will tell whether or not this group maintains sustained activity in the Filipino community in Christchurch.

314 Interview with Atsara: September 1, 2008.

315 Casual conversation with Bulalo: September 2, 2008.
5.6. Constructive Action Between and Beyond the Groups

While the Filipino groups of various sizes tended to operate as independent entities in Christchurch 2008, there were also certain highly motivated individuals who were observed to be making a meaningful contribution to the Filipino community beyond the social boundaries of one particular group. Sergio Ruiz was one such individual.

Fig. 10. Sergio Ruiz corrects a guitarist's chord sheet during a choir practice at a private home in St. Albans May 30, 2008.
Fig. 11. Sergio wears a traditional Filipino *barong Tagalog* at the Global Extravaganza February 10, 2008. On the left is his wife Gene Ruiz.

Sergio or ‘Serge’, as he was addressed by the majority of Filipinos in Christchurch, was the informal acting musical director of both the Our Lady of Fatima Filipino Choir and at the same time active in the Couples for Christ choir. He and his family also took part in
performance events put on by the Philippine Culture and Sports. During choir rehearsals Serge was always consulted on musical issues and he often encouraged younger members to participate with the guitarists, patiently showing them where to play their fingers on the strings. He also acted as an MC on a number of occasions. If Serge was not present at a rehearsal at the beginning of fieldwork in Christchurch, I assumed he was either resting or working late. It gradually became apparent, however, that if he was not at one group’s musical rehearsal then he would be at another. Sometimes he would attend both, leaving one early and arriving late at the other. Another of Serge’s important roles in the Filipino community was his part in the weekly Filipino radio program on Plains FM. Serge was one of three regular presenters, another of which was Delia Richards from Philippine Culture and Sports.

Delia herself, while continuing her work teaching dance to young Filipinos, has recently moved into community work with migrants to New Zealand, and as a representative of the Filipino community it is increasingly necessary for her to be able to mix widely with a variety of Filipino groups to understand the broader needs and concerns of the community. Both Serge and Delia feel it is possible to assimilate well in New Zealand society but at the same time preserve a Filipino cultural identity. Delia explained “Puede ka man mag-assimilate but try to preserve something na very, very precious sa iyo . . . ang identity mo!” [It is possible to assimilate but at the same time try to preserve something that is very, very precious to you . . . your identity!]317

Serge’s personal belief in the importance of understanding Filipino cultural identity also includes the embracing of ‘Kiwi’ culture. At the same time he stresses “Ang hindi

316 Interview with Delia Richards: September 2, 2008.
317 Ibid.
marunong lumingong sa pinanggalingan ay hindi mararating sa paroroonan” [He who
doesn’t know how to look back to where he comes from will not arrive to where is
heading]. It is because of this belief that Serge is doing everything within his ability to
contribute to cultural activity in the Filipino community. He answers any invitation by
trying to give a meaningful contribution that will help towards the preservation of his
culture.318

Serge also recognized the valuable work being done with Filipino children at Philippine
Culture and Sports. He points out “. . . lalo na’t ngayon maraming mga batang Filipino na
kailangangan i-cultivate din iyong culture kasi sa mga adults well hindi mawawala iyon
but kahit na sa adults possible pang maoverlook iyan . . . how much more sa mga bata?
Nasa mga adults ang responsibility kasi hindi naman makapili iyong bata” [. . . even more
so now there are many Filipino children that need to cultivate the culture because in the
case of adults . . . well it won’t disappear, but if even adults might overlook it . . . how
much more so for the children? Adults have the responsibility because children themselves
can’t choose.].

While laudable efforts are being made by many Filipinos in Christchurch on behalf of the
Filipino community, in this study on music, the individuals just mentioned were notable for
their commitment to practice and preservation of Filipino music making and culture
beyond their alignment with a particular Filipino social group.

318 Interview with Sergio Ruiz: May 8, 2008.
5.7. Fringe Groups

While Catholic Filipinos make up a majority, and their choirs and folk dance groups are most publically prominent and accessible, it would be inaccurate to suggest that groups with other ethoses are not present in Christchurch. Some Filipinos are Sabadistas [Seventh Day Adventists], Bautistas [Baptists], Saksi ni Jehovah [Jehovas Witnesses], Born Again, and Iglesia ni Kristo [Philippine Church of Christ]. The existence of Muslim Filipinos was unable to be established. Murray Horton, the secretary of the social activist group Philippine Solidarity Network of Aotearoa (PSNA) travelled throughout the South Island of New Zealand in 2007 accompanying a Muslim Filipina speaker. During that journey they did not encounter one Muslim Filipino. He pointed out that New Zealand was not a logical destination for Muslim Filipinos who tended to migrate to countries such as Malaysia and the Middle East.\(^{319}\) Nilaga spoke respectfully about the richness of Muslim Filipino culture but when asked about the existence of Muslim Filipinos in Christchurch responded with a laugh, “No, there are no Muslims in Christchurch.”\(^{320}\) Bulalo reported that she had regularly visited a migrant centre where a Muslim prayer group was held and had so far encountered no Muslim Filipinos.\(^{321}\) It is also probably appropriate to include the Philippine Solidarity Network of Aotearoa itself in this section since, despite its having an Internet presence, is at this stage a very small group in Christchurch.

While the non-Catholic groups may have large following in the Philippines, in Christchurch, being only a small percentage of the Filipino Migrant population, their activities make little impact on either the awareness of the broader Filipino migrant

\(^{319}\) E-mail message from Murray Horton, Secretary of Philippine Solidarity Network of Aotearoa. September 3, 2008.

\(^{320}\) Interview with Nilaga: August 27, 2008.

\(^{321}\) Interview with Bulalo: September 2, 2008.
community or that of non-Filipino New Zealanders. For this reason I have classified them as fringe groups without intending to in any way disparage their beliefs. Some of the non-Catholic groups did sing in worship but their repertoire was very similar to that of other Filipino church choirs. Bulalo pointed out that these groups only sang for themselves and did not operate as a performing group representative of a Filipino identity in the way the choirs of the larger groups did.322

Filipino activity involving music, but with no direct connection with religion, was identified during a field trip to Lyttelton. Although the well-known Kabayan restaurant was reportedly closed due to a downturn in the number of visiting Filipino seamen, I was able to identify freelance entertainers specializing in work with Filipino seamen. Invited to attend a karaoke party with the seamen and entertainers, I was able to witness authentic Filipino recreational singing which included a number of songs in the vernacular. Conversations with the Filipino entertainers, both long term New Zealand residents and newly arrived, were extremely interesting as candid accounts of life in New Zealand from a migrants point of view. Their activities, however, despite their authenticity, must be classified in the fringe category due to their being on a very small scale and totally separate from the broader Filipino migrant and non-Filipino New Zealand community.

322 Ibid.
5.8. Barriers to Unity and Community Cohesion: The Splinter Group

The presence of a variety of small groups, who are not unified by a common governing body, points to a lack of cohesion in the Filipino community in Christchurch. Atsara commented that there is always the propensity in Filipino communities to form yet another small group and that even in the United States splinter groups of Filipinos can be seen. Disunity, he explained, has a historical basis in the *barangay* society of the pre-Hispanic Philippines. When the Spaniards arrived they assisted one chief in fighting another and pitted *barangay* against *barangay*. Presently in Auckland, where many more Filipinos live, the Filipino priest in Balmoral has as many as twenty separate Filipino groups to deal with.\(^{323}\) Seen in the broader context of Filipino community disunity, in larger centres such as Auckland, the Christchurch situation can be considered ‘normal.’ Lack of cohesiveness, however, is more starkly visible in a smaller community where the separate groups are fewer in number and more easily identified. In Christchurch 2008, two separate Independence Day celebrations were held, and the occurrence of two separate Filipinos entries tabled for the yearly Santa Parade was barely averted.\(^{324}\) The expression *banda uno* *banda dos* [Band number one-band number two] seems most applicable to a Filipino community the size of the one currently in Christchurch. At this stage no unified celebration of Filipino culture, accessible to the Christchurch public, is being made. This contrasts with the way that the larger Chinese community is able to present the annual Lantern festival in central Christchurch, regardless of variation or division within the Chinese community itself. It may be that the Christchurch Filipino community is at present simply too small to support larger scale cultural events.

\(^{323}\) Interview with Atsara: September 1, 2008.

\(^{324}\) Conversation with Bulalo: October, 2008.
According to Caldereta the primary reasons for lack of unity is a linguistic one. She recognizes that there are many Visayans here and they tend to speak Cebuano and group together “. . . at saka ang isa pang barrier ang dialect. Oo nga lahat nagtatagalog pero . . . Bisaya sila . . . isa silang lenguaje . . . isa sila ng pinagalingan.” [. . . and another barrier is the dialect. Yes they are all able to speak Tagalog but . . . they are Visayan . . . they have the same language . . . they come from the same place.]

Caldereta refutes the idea that Filipinos form various sub groups because they don’t get on with each other. For her it is simply a question of being where you feel comfortable “. . . dahil doon ka comportable . . . isa kayo ng salita . . . alam ninyo ang lugar ng pinanggalingan . . . iyon ang nagiging barrier dito” [. . . because you are comfortable there . . . you speak one language . . . you know the place you come from . . . that is what becomes the barrier here.]325

Calamares Fritos, however, was more candid about the role of personal conflict in the emergence of splinter groups. He, nevertheless, observed, that sometimes when members move off and form their own new group, they become freer to pursue more “progressive” projects.326 The positive aspect of the emergence of splinter groups for disgruntled members is also noted by Lapu-lapu Inihaw who explains “Mayroon silang choice na kung ayaw nila sa isang grupo, mayroon silang pupuntahan. At least pagka-nasa grupo sila sa ibang grupo mai-show ang kanilang mga talents.” [If they don’t like one group they still have somewhere else to go. At least when they join another group then they will have a chance to show their talents.]327

325 Interview with Caldereta: May 1, 2008.
326 Interview with Calamares Fritos: April 29, 2008.
327 Interview with Lapu-lapu Inihaw: April 26, 2008.
Although it appears that disunity and the emergence of splinter groups is a feature of Filipino communities, and that this condition inhibits the initiation of large scale projects, Filipinos themselves see the benefits, and accept the inevitability of such a process. There are also a small number of Filipinos who are able to maintain harmonious relationships with multiple groups while at the same time making a broad cultural contribution to the Filipino community in Christchurch.
Chapter Six: Strategies for Affirming Filipino Cultural Identity

6.1. Introduction

As the Filipino community in Christchurch is only one of a large number of similar communities in other cities and countries worldwide, previous research on another Filipino community is helpful in viewing the cultural activity of Filipino migrants in Christchurch. In his study of Filipino youth in the United States, Trimillos indentified six strategies for maintaining cultural identity. He further proposed the potential application of this model to other communities. 328 These strategies are:

1) Maintaining traditional music ensembles.
2) Embedding Philippine repertoire in new musical settings.
3) Creating neo-traditional styles.
4) Disseminating Philippine music through the mass media.
5) Presenting Filipino artists in Performance.
6) Becoming a Filipino exponent of European American Music. 329

328 Trimillos, 9-20.
329 Ibid., 10,11.
6.2. Strategy One

The first strategy, maintaining traditional music ensembles, refers primarily to groups of indigenous bamboo instruments and gongs as well as the Hispanic composite chordophone ensemble, the *rondalla*. As mentioned previously, despite the physical presence of *paldong* [bamboo flutes], *kubing* [Jews’ harp], and *rondalla* instruments in private collections in Christchurch, the practice and performance of these instruments is at the present time not cultivated in Christchurch. In a 2006 paper on Philippine Traditional Music, Edith Nixon mentioned the teaching of traditional Filipino musical culture in Christchurch.\(^{330}\) Although Nixon recognized the difficulties presented by the lack of skilled teachers and inadequate resources, she suggested that: “Forming a *rondalla* not only would give them musical fulfilment but also promote appreciation of Philippine culture in the community.”\(^{331}\) Unfortunately, an examination of the Filipino community towards the beginning of 2008 revealed no observable progress towards the formation of a *rondalla* or indigenous instrumental ensemble. Newly arrived Filipino youth, who had taken *rondalla* lessons in school in the Philippines, have the potential to form an embryonic Christchurch *rondalla* but these youths are focussed on scholastic involvement and advancement and integration within New Zealand society so have no time to devote to a *rondalla* group.\(^{332}\)

Since performance on *rondalla* and indigenous instruments is not currently practised in Christchurch, traditional Filipino is best represented by the activity of folk dance groups and church choirs. Folk dance performances for both the Filipino community and the

\(^{330}\) Nixon, 50.

\(^{331}\) Ibid.

\(^{332}\) Interview with Adobo: April 13, 2008 and Adobong Pusit: April 13, 3008.
broad New Zealand public currently rely totally on recorded sources. While the use of recorded music ensures the presentation of authentic performances and the access of audiences to unadulterated versions of traditional Filipino music, it at the same time neutralizes the music’s power as an integral component of the trinity of movement, costume, and sound. It also reduces the music to a purely decorative function. Clear and accurate information about the performers and titles of individual pieces on sound recordings used by the Filipino community in Christchurch for dance performances is not given a priority. This is not entirely the fault of the dance instructors, who in some cases make do with copies, or original CDs that do not display such important information.

Filipino choir groups, while also employing strategies two and six, nevertheless provide Filipinos with an opportunity to participate in music making that is often identical to the activity of similar groups in the Philippines. The multiplicity of guitarists, in particular, apparently favoured as an accompanying ensemble by the Philippine Society choir, is often reminiscent of a *rondalla* in the way strumming, arpeggiation and individual or harmonized melodic lines arise in its textures. Introductory melodic material is sometimes played in sequential thirds or sixths and played in the upper register of the guitar in a way that suggests the contribution of the *bandurria* to the *rondalla* ensemble. The roles of the guitar in ordinary strumming or arpeggiated chord sequences are the same as in a traditional *rondalla*. Short melodic passages in the mid or lower range of the guitar suggest the contributions of the *laud* or *bajo de unas* to the *rondalla* texture.
In terms of repertoire, the choir group can be seen to function as a traditional ensemble when there is a focus on songs in Filipino vernacular languages. Songs in Filipino languages emphasize them as being distinctly Filipino, when singing for non-Filipino audiences, and are also used as they would be in the Philippines when singing for the Filipino congregation at the monthly Filipino Mass. A different process guides the presentation of songs in English or Filipino when the choir activity is seen in terms of strategies two and six. 333

333 Observation made during fieldwork involving participation at both Filipino and regular Masses throughout 2008.
6.3. Strategy Two

The second strategy, embedding Philippine repertoire in new musical settings, presupposes the involvement of Filipino musicians in activity outside the familiar sphere of Filipino community activity. In the case of a Filipino choir, singing at a Mass where the congregation is predominantly made up of non-Filipino New Zealanders, the church setting is familiar, but the presence of a New Zealand congregation is not. This situation provides Filipinos with the opportunity, in an otherwise generally familiar setting, to embed Philippine repertoire which otherwise would not be heard by non-Filipino New Zealanders. Most songs sung by the choir throughout Mass also encourage participation from the congregation and have the lyrics projected on a large overhead screen near the front of the church. Philippine repertoire, however, which it is assumed will be inaccessible for performance by the general congregation at a normal Mass, is sung at moments when the congregation is otherwise occupied, such as filing out of the church at the end of Mass or moving to and from the altar to take communion. Embedding a Filipino song during communion is by no means easy. Firstly, while the majority of choristers are moving towards the altar, a key, remaining member performs an instrumental version of the Filipino song on guitar and silindron [harmonica].334 When the majority of choristers have returned to their positions in the pews or choir seating area the accompaniment is taken up by the remaining guitarists, and the melody by those choristers who have already taken communion. At this point an almost gymnastic ability is called upon by the silindron player who must leap towards the altar to take communion and then return with equal agility to complete the performance of the song. During 2008, the Filipino song most often embedded in this manner was Tanging Yaman [Only Treasure] from the ecclesiastical

334 According to Menudo the silindron is a standard harmonica. He also pointed out that most of the harmonicas played in the Philippines are not made there but are rather imported from Taiwan or Germany.
group Bukas Palad [Open Palm - an idiomatic expression referring to generosity]. The song Sa Iyo Lamang [Only for You] which appears on the example DVD was also performed. The programming of a Filipino song at the end of Mass is a far more straightforward embedding procedure. The only difficulty I observed with the latter during 2008 was that at the end of Mass when parishioners file out of the church, they very often come close to the choir, praising and thanking the Filipinos. This has the potential of distracting the members from their performance. Mistakes in the rendering of a Filipino language song are, however, unlikely to be noticed by the non-Filipino congregation who respond more to the lively strumming and heartfelt vocal treatment.335

The presence of a Filipino performance group itself within a broader spectrum of various diverse cultural representations may also be viewed as a form of embedding. In the Philippines, cultural diversity, within the archipelago itself, is represented in cultural shows for tourists, and internationally by professional performance groups such as the Bayanihan Dance Company. In contemporary Christchurch, however, with its accent on cultural diversity, Filipinos find themselves performing for a mini international community of other multicultural representatives as well as competing for the attention and approval of New Zealanders. This is, for Filipinos at least, a new musical setting and the opportunity for participation.

The idea of embedding Philippine repertoire in new musical settings brings to mind such possible innovations as a Filipino language ‘kapa haka,’ a ukulele ensemble performing a Filipino song, an arrangement of a Filipino melody played by the Christchurch traditional Japanese music ensemble, or the jazz treatment of a traditional Filipino melody at a ‘jazz Mass.’ These artistic ventures would require a confident Filipino community reaching out

335 Observation made during fieldwork at regular Masses in 2008.
and experimenting within New Zealand society. At present, however, with the exception of a unique cross-cultural choreography planned for 2009 by the Philippine Culture and Sports, there is no evidence of expansive artistic innovation on the part of Filipinos in Christchurch.

6.4. Strategy Three

The third strategy, creating neo-traditional styles, refers to the featuring of a traditional component in a contemporary framework. In Japan, for example, the *shamisen* is sometimes electrified and accompanied by a jazz fusion backing band, while still playing melodic structures that are essentially traditional.\(^{336}\) The application of such an idea to Filipino music might result in the amplification of bamboo or *rondalla* instruments and their distinctive timbre, featuring in a familiar, contemporary musical texture. As previously noted, the practice of traditional Filipino instrumental performance has yet to reach infancy in Christchurch. Since such a basic development is a logical precursor to innovation, it is understandable that neo-traditional styles are not currently being performed. It is, however, conceivable, that the arrival of a skilled traditional Filipino musician in Christchurch might result in innovative collaborations. In this context the idea is that the traditional element is featured. This contrasts with the mere incorporation of traditional instruments in a musical texture to add colour or interest. Recordings by popular Filipino groups Asin and Apo Hiking Society, who incorporate rather than feature traditional instruments, were broadcast on Plains FM in 2008. Since the concept of

marring traditional and contemporary music was present, the possibility of its adoption and expansion at a future time is most plausible.

In the area of dance, however, efforts aimed at the creation of neo-traditional styles were already present. Choreographer, dance teacher, and cultural representative Delia Richards was the initiator of one such project. Delia explained that, during her formation as a dancer in the Philippines, she experienced two equally strong influences. One influence stressed the importance of accurately recreating the traditional model, and another encouraged innovation.337 Both could be seen in her choreography of Sarimanok which was performed at the Culture Galore Festival. The accompanying music was entitled, Ang Dalagang Filipina [The Filipina Maiden] and was a contemporary composition for piano and synthesizer which appeared to be loosely based on the melody of the original song by Jose Corazon de Jesus. The arranger was unidentified. This version of a traditional dance also incorporated balletic and gymnastic elements.

Although occurring before the commencement of fieldwork for this paper, a community dance item produced by Jet Santos of Philippine Sports At Iba Pa for the Sinulog fiesta also reportedly blended a variety of contemporary, Latin and Filipino dance elements.338 While such a dance number may not be exactly what Trimillios was referring to as a neo-traditional style, it nevertheless indicates the presence of creativity and a willingness to participate in innovative projects within the Filipino community.

337 Interview with Delia Richards: September 2, 2008.

6.5. Strategy Four

In Christchurch the application of strategy four, disseminating Philippine music through the mass media, took the form of radio broadcasts and Internet music clips. Skilled migrants especially, also made use of blogs, websites, and Internet streaming for the dissemination of community information and music.

2008, a year which marks two decades of Filipino community activity in Christchurch, is also the twentieth anniversary of the only public access radio station in Canterbury, Plains FM. The station provides access for underrepresented minorities to make their own programmes as well as presenting what it describes as an ‘adult alternative’ playlist.\(^{339}\)

Programmes are presented in more than seventeen languages, including Filipino.

The Filipino programme, *Ang Mabuhay* is a recent addition to the multicultural programming on Plains FM. The three Filipino presenters, Delia Richards, Sergio Ruiz and Lisa Topp, underwent approximately a month’s training under operations and training manager Caroline Birnie, in the second half of 2007, to prepare them for their role as broadcasters. Birnie described the Filipino broadcasters as enjoying their training but “... slightly apprehensive about impressing the community.”\(^{340}\)

The first broadcast of *Ang Mabuhay* is shown on plains FM schedule archives on April 19, 2008. The program occupied a broadcasting slot on Saturday evenings for most of the year. According to Sergio Ruiz, the music on the program is chosen based on the special topic of the program. The music needs to support, and be appropriate for, the topic. When they talked about Filipino history, for example, they played the song, *Magellan* by Yoyoy Villame.

---

\(^{339}\) Community Access Radio Station Plains FM 96.9 *Te Reo Irirangi O Te Maania*  

\(^{340}\) “Safe Haven’ provides cultural connection.” *Christchurch City Council*  
range of music is aimed at reaching all age groups. There are old songs, youth bands and sometimes even novelty songs included in the programming for *Ang Mabuhay*.\(^\text{341}\) Tuning into the programme during the year I was able to hear songs from the Apo Hiking Society as well Freddie Aguilar, Asin, and Regine Velasquez. The Saturday night broadcast schedule was inconvenient and often coincided with other Filipino community events. Sergio expressed regret at the choice of time slot, recognizing the conflict that may occur with other activities. Although the Plains FM Internet site indicated the continuation of a Saturday night slot throughout September, the newly developed Filipino community website *serbisyongwalis* advertised the programme as airing on Wednesdays between 8 and 9 pm. The change to a new mid-week time slot has the potential to encourage more Filipinos to access the programme.

Besides broadcast times for the Filipino community radio station, a great deal of other information is available to Filipinos on *serbiysongwalis*. Designed by a member of the Philippine Society of Canterbury, the website’s name comes from the idea that just as a Filipino *walis* [broom] is made of fibres that, while individually weak, can combine together to make a strong and useful tool, so it is with the individual members of the Filipino community. The site became operational in the second half of 2008 with early administrator postings dating from August.\(^\text{342}\) As well as details of Mass schedules, choir practice, and other Filipino community activities, a selection of recommended Filipino ecclesiastical songs can be heard on the site.\(^\text{343}\)

---

\(^{341}\) Interview with Sergio Ruiz: May 8, 2008.


Considering the high level of Internet use amongst skilled Filipino migrants, sites such as the newly developed serbisyonwalis may prove to be of great value in helping to coordinate Filipino community activities, including music, in Christchurch. Filipinos, who are competent in the use of computers, are also able to keep abreast of recent developments in Filipino popular music by downloading music from the Internet. The introduction and appreciation of new Filipino music, while physically located in New Zealand, also has the potential to create an affective link between the present living environments and remembered or imagined past Philippines in the Filipino migrant, assisting them to achieve emotional equilibrium, calibrating, as it were, their identity as Filipino New Zealanders.

The radio program and website mentioned above, while available to the Christchurch public, are more likely to be accessed solely by Filipinos. For this reason, the ‘ambassadorial’ work of Filipino choirs and church groups, in their ability to interface directly with non-Filipino New Zealanders, is more immediately effective in projecting a Filipino identity to the New Zealand community at the present than mass media. The difficulties experienced by Filipino nurses did, however, reach the media, when ‘The Press’ reported on difficult living conditions, and English language testing of Filipino nurses. 344 This article appears in appendix 12.3.1. At around the same time a number of e-mail messages were forwarded within the Filipino community commenting on, and expressing concern about this situation.

344 Todd, 2008.
6.6. Strategy Five

Filipino musical activity in Christchurch tends to be ‘tayo-tayo lang’ [Only for or amongst ourselves] and promoted only to Filipinos themselves, their friends and immediate relatives. Until recently, the community has not been large enough to support the presentation of well-known Filipino musicians in performance. Although the renowned Filipino folk singer, and composer of the song, Anak, is reported to have visited New Zealand over a decade ago, his Christchurch performance was not well promoted. According to Menudo, if Aguilar were to visit Christchurch today, the situation would be quite different. Other Filipino artists of stature have also visited Christchurch in past years, such as the pianist Adolovni Acosta who performed and gave a master class at the University of Canterbury School of Music. While Filipinos perform for themselves at community events, usually as part of a variety programme, public presentations tend to represent the Filipino community as part of a broader multicultural event such as Culture Galore or within the church-going community at Mass.

Although there have been very few high calibre Filipino artists who have performed in Christchurch, interviewees mentioned appearances by semi-famous, or slightly renowned performers. Caldereta spoke of a group of transvestite singers and dancers, called ‘Illusioner,’ who have performed in Lyttelton. Gambas al Ajillo mentioned a Filipino folk singer who performed to raise money for a hip replacement operation. When Christchurch was host to the New Zealand-wide annual Labour Weekend Filipino

---


347 Interview with Caldereta: May 1, 2008.

conference in October, Fay, a Filipina living in Christchurch at the time, was the featured entertainer. She has since moved to live in Sydney, Australia.  

High profile Filipino entertainers do visit New Zealand, but have tended to perform in the North Island, where Filipinos are more numerous. Interested Filipinos from Christchurch have tended to travel to see such performances, especially during the Labour weekend conference. The combination of a greatly increased Filipino population in Christchurch and local media initiatives such as the Ang Mabuhay radio show and the serbisyongwalis website, as well as the connections established at a local government level by community representative Delia Richards, make the presentation of a prominent Filipino musician in the near future a realistic possibility.

6.7. Strategy Six

Becoming an exponent of European-American Music, but at the same time emphasizing a Filipino identity in one’s profile as a performer, is the sixth strategy presented by Trimillios. Two professionally trained music graduates from the Philippines are currently resident in Christchurch and these musicians do, from time to time, assist the Filipino community by providing vocal training and piano accompaniment as well as acting as occasional adjudicators at Filipino singing competitions. In their musical activity in the broader community, however, these musicians do not seek to emphasize their Filipino identity. Unlike activity representative of a particular culture within a multicultural framework, mainstream classical musical activity absorbs musicians from a wide variety of backgrounds, often in the same ensemble, and tends to de-emphasize the individual

349 Interview with Nilaga: August 27, 2008.

player’s or singer’s ethnic background. At a virtuoso level it may be a helpful marketing strategy to imbue a particular performer with increased uniqueness by highlighting their background. In the case of the Filipino musicians under consideration, such a strategy is not being applied.

In the realm of popular music Filipino identity has been ascribed to singer Kate Cembrano in neighbouring Australia in a similar way that an Asian component is recognized in New Zealand’s Bic Runga. Should a popular musician of Filipino background come to prominence in New Zealand in the future, it is reasonable to assume that Philippine identity would be used as a distinguishing feature in the role of an exponent of mainstream music.

6.8. Unrealized Potential: The Future

The examination of current Filipino musical activity in Christchurch from the point of view of Trimillios’ six strategies reveals a number of areas where there is unrealized potential for the affirmation of cultural identity through music. At the same time, the recent emergence of Internet and radio activity that has the potential to better inform and organize the growing Filipino community, is helping to create the infrastructure needed for the realization of that potential.
Chapter Seven: *Fiesta*

7.1. Introduction

The important role of music at *fiestas* in the Philippines was something mentioned by every interviewee without exception. Mami spoke enthusiastically: “*Bonga! Pag may fiesta siyempre di mawawala ang musica. Mga masasaya. . . dance. . . Mayroon combo, mayroon mobile na malaki. Malaking speaker . . . all dance music!*” [It is really lively! Music will never disappear from the *fiesta*. They play happy dance music. There are groups of musicians as well as mobile units . . . huge speakers. It is all dance music!] \(^{351}\)

In addition to lively disco, rhythm and blues, and hip-hop music, which are particularly popular with teenagers who participate in casual, celebratory dancing during the evenings, \(^{352}\) amateur dance, song, and band contests were mentioned by several interviewees as popular *fiesta* activities involving music. \(^{353}\) Batchoy, described a high level of performance at such competitions in her home province, even at the barangay or local community level, including precocious renditions of songs like ‘My Way’ by very young children. \(^{354}\) Dinuguan pointed out that amateur singing contests are held nationwide at *fiestas* in the Philippines. \(^{355}\) Caldereta, described the way a typical band contest is organized: ‘*Bawat barangay mayroon banda, pero bawat barangay mayroon ding

---

\(^{351}\) Interview with Mami: April 25, 2008.

\(^{352}\) Interview with Adobong Pusit: April 13, 2008.


\(^{354}\) Interview with Batchoy: April 24, 2008.

\(^{355}\) Interview with Dinuguan: May 5, 2008.
preliminary amateur contest and then mga. . . sa final night silang lahat ng nanalo. . . bawat barangay iyon ang ilalaban sa final sa pinaka-plaza.’ [Every barangay has a band, but each barangay also has a preliminary amateur contest and then on the final night all the winners from each barangay compete in the main plaza].\textsuperscript{356}

Although the Philippine \textit{fiesta}, as described by interviewees, typically culminated in boisterous, secular music making, the religious basis of the event remains important. Gambas al Ajillo pointed out that a \textit{fiesta} will always start with a Mass in honour of a patron saint.\textsuperscript{357} Atsara further stressed the religious connection, saying that \textit{fiestas} of patron saints always have a nine day \textit{novena} or prayer for the \textit{fiesta} which always includes music.\textsuperscript{358}

Since the \textit{fiesta} in the Philippines is also a holiday for the particular town or city that is celebrating a civic presence is also felt. Atsara explained: “Well even if the Governor or Mayor is not Catholic they still come to the \textit{fiesta} anyway, and sometimes they would have a special role at the main Mass for the \textit{fiesta}, and they still help financially at the parish for \textit{fiestas}, even the non-Catholic town officials.”\textsuperscript{359} The civic presence is represented musically by American style marching bands which Bangus describes as roaming around playing such instruments as tuba and small drums.\textsuperscript{360} Bangus was unable to identify whether the small drums he had heard were snare drums or tenor drums but he believed that the marching band instruments followed the American model. According to the accounts provided by interviewees, vibrant secular, sacred, and civic musical activity is

\textsuperscript{356} Interview with Caldereta: May 1, 2008.

\textsuperscript{357} Interview with Gambas al Ajillo: May 5, 2008.

\textsuperscript{358} Interview with Atsara: September 1, 2008.

\textsuperscript{359} Ibid.

\textsuperscript{360} Interview with Bangus: April 24, 2008.
engaged in uninhibitedly by Filipinos during their fiesta celebrations in the Philippines. Fieldwork during this project helped to show how the influence of a new environment impacted on these musical behaviours and the ways in which Filipinos were able to celebrate fiesta under new conditions in Christchurch.

7.2. Fiesta in New Zealand

According to Caltereta the fiesta, as celebrated by Filipino migrants in Christchurch, is totally different from the Philippine model. This change she attributes to the impact of the new environment and the difficulty of combining local fiesta traditions from different areas in the Philippines. Filipino migrants, she points out, come from a number of different localities, and given the high degree of variation in local customs within the Philippines itself, the arbitrary combination of a number of regional fiesta concepts is not always successful: “Iba iba ng . . . idea . . . na pag pinagsama-sama mo parang hindi . . . nawala na iyong tunay na meaning ng fiesta kasi . . . ” [Everyone has different ideas and when you put them all together the fiesta loses its true meaning].

Bangus avoided making negative comparisons between the Christchurch fiesta and its Philippine model by suggesting that, in fact, there is no actual fiesta in New Zealand at all. For him, it was more a question of Filipinos in Christchurch finding a way to celebrate as much as possible as if they were in the Philippines at the time when fiestas were being held back home. Unlike the Philippines, where the fiesta will involve everyone in a given neighbourhood, Filipinos in Christchurch who are spread out in different parts of the city, agree to meet in one particular place for the celebration. One result of celebrating in a

---

361 Interview with Caldereta: May 1, 2008.
362 Interview with Bangus: April 24, 2008.
specific shared venue is that the sense of anticipation and excitement is lessened. This is because unlike at a neighbourhood *fiesta* in the Philippines, which is announced by visible preparations and by street side banners and decorations, no such visual symbols are present at a local level in Christchurch. Batchoy described the activity and atmosphere that precedes a typical Filipino *fiesta*:

‘Hindi ko alam kung kailan ang fiesta ditto . . . kasi sa amin ang fiesta . . . parang seven days before . . . feeling mo . . . feel na feel mo fiesta . . . kasi mayroon na siyang . . . nakasabit sa mga . . . kalsada . . . ng mga graffiti kung anu-anong tapos mayroon nang mga ‘rides’ sa city . . . maraming nagtitinda kung anu-anong . . . damit, alkansya . . . para siyang malaking malaking event. So before the day . . . ang dami nang niyong naranasan, ang daming nagkakatay ng baboy . . . ang dami naglelechon . . . may mga bisita kayo galing sa ibang barangay . . . so iyong fiesta sa iyo hindi one day . . . kundi one week’

[I don’t know when the *fiesta* is here . . . because in our place in the Philippines round about seven days before . . . You feel . . . you really feel the *fiesta* . . . because they have . . . things hung up around the sidewalk . . . different kind of things written and they also have carnival type rides in the city. There are a lot of people selling different kind of things like clothes and money boxes . . . it’s like a really big event. So before the day . . . you experience a lot . . . people slaughtering pigs and making roasted pork . . . you have visitors from other barrios . . . so the *fiesta* isn’t only one day . . . but rather one week!]^{363}

Decorations such as banners, flags, icons, and flowers were displayed at Philippine *fiestas* in Christchurch but these were typically set up in the venue the afternoon before the event.

---

^{363} Interview with Batchoy: April 24, 2008.
Preparations took place with a bustle of communal activity but this could only be sensed on arriving at the venue itself.

Fig. 14. Saint Teresa’s Church hall stage decorated for the Santacruzan party May 6, 2008.

Of the many Filipino community events that I attended as part of the fieldwork for this project, two important fiestas stood out. These were the Santacruzan and Araw ng Kalayaan. Both fiestas were well attended by the Filipino community and included a variety of musical activity. The Santacruzan fiesta highlighted the importance of religion, and in particular the Virgin Mary, to Filipinos, while the Araw ng Kalayaan dealt with the nationalistic themes and sentiments. By participating in the performance programmes I was afforded access to backstage and rehearsals and able to experience the events from an insider’s point of view. Video footage of these events was also recorded and representative excerpts from the Mass and entertainment programmes are included with this paper on the example DVD.
7.3. *Fiesta One: Santacruz*an

Strictly speaking, the *Santacruz*an is a series of processions that honour the Holy Cross, celebrating its discovery by St. Helena, and culminating in a celebration called a *patapos* on the final Sunday in May.\(^{364}\) May in the Philippines, is the month in which numerous *fiestas* are held to honour patron saints.\(^{365}\) Also throughout May, the daily, ritual offering of flowers to the Virgin Mary known as *Flores de Mayo* which takes place in the church and involves the reciting of the rosary and the singing of hymns in a nineteenth-century Western idiom.\(^{366}\) Addressing Filipinos at the beginning of the *Santacruz*an entertainment programme in Christchurch, Sisig offered the following definition: “The *Santacruz*an, as we are all aware, is held annually in the whole month of May and is considered to be the ‘Queen of Filipino festivals.’ May is also the month dedicated to the Blessed Virgin Mary and of course *Santacruz*an is a cross between beauty pageant and religious procession.”\(^{367}\)

Given the extent of church-based celebratory activity in the Philippines in May it is understandable an overlapping and unclear distinction between the practices might occur. When Nilaga was asked about the Philippine *Santacruz*an, for example, she initially described the *Flores de Mayo* saying, “. . . they have Our Lady in the middle and they bring and offer flowers every day.” Later she identified the *Santacruz*an proper as being the parade on the last Sunday of the month.\(^{368}\) The *Flores de Mayo* and *Santacruz*an then, appeared to form a continuum of activities that culminate in a huge final event. Devotion to Mary eclipsed St Helena’s finding of the cross, and was clearly stated as the main

---

\(^{364}\) Canave-Dioquino, 847-848.

\(^{365}\) Interview with Gambas al Ajillo: May 5, 2008.

\(^{366}\) Canave-Dioquino, 847-848.

\(^{367}\) Opening remarks by Sisig at the Christchurch *Santacruz*an entertainment programme: May 17, 2008.

\(^{368}\) Interview with Nilaga: August 27, 2008.
emphasis of the Christchurch *Santacruzan*. Remarks by the presiding Filipino priest during the *Santacruz* Mass made clear the importance of the Virgin Mary for Filipinos:

> I am glad that even in New Zealand we are able to put up a *Santacruz*an. It shows how much we value things related to our faith and it also shows us, as other countries have known, that Filipinos have a regard for the mother of Our Lord Jesus Christ . . . with great reverence and great importance and in fact there are more liturgical celebrations in the Philippines which are in honour of the Virgin Mary than any other saint or even feasts related to Jesus Christ, aside from Sunday of course.⁶⁶⁹

While it is clear that Filipinos value their faith, busy lifestyles in New Zealand make it difficult to regularly attend activities such as the daily prayers or *novena* leading up to the *fiesta* celebration.

Atsara pointed out that while in the Philippines parishioners often come to church half an hour before Mass, in New Zealand it tends to be three minutes before or sometimes even three minutes after the starting time.⁶⁷⁰ Dinuguan described life for Filipino migrants saying that in contrast with the Philippines it seemed as if “*hinahabol ka ng horas*” [You are constantly be chased by time]⁶⁷¹ Video footage of the Christchurch *Santacruz*an *novena* shows only a small group of nine people in attendance at the final *novena* preceding the *Santacruz*an Mass.⁶⁷² A similar small number was observed on the previous days at prayers forming part of the same *novena* sequence.⁶⁷³ Nilaga concurred with Dinuguan in blaming busy lifestyles and work commitments for poor attendance at the Christchurch *novena*. She went on to contrast the Christchurch situation with her home province where daily church attendance was actually more than nine days and commenced

---

⁶⁶⁹ Remarks by Fr Ramiel Alvarez at *Santacruz*an Mass: May 17, 2008.

⁶⁷⁰ Interview with Atsara: September 1, 2008.


⁶⁷² Video footage of *Santacruz*an: May 17, 2008.

at the very beginning of the month, especially for children: “Back home May is already
the start of children going to Mass at the church every afternoon . . . it is nine days but
usually back home they start the novena from May 1 . . . every afternoon just like about
two to four. They have games, they have catechists . . . they are taught how to pray . . . it is
different because they have Our Lady in the middle and offer flowers every day. There is a
vernacular song that is sung as part of the novena while offering flowers to Our Lady then
they go back to their seat. After that they have games but the first thing you do is really
prayer and also there is rosary . . . before they go home they are given some bread or
biscuits.”374

Although Ave Maria was sung at the novena in Christchurch, Nilaga pointed out that in the
Philippines, “some different songs about Mary” are sung. Atasara identified the Ave Maria
sung during the novena for the Christchurch Santacruzan as being the Wednesday devotion
to Our Lady of Perpetual Help. He also emphasized the importance of music at Philippine
novenas: “Music plays a major role in religious practices in the Philippines . . . fiestas of
patron saints in the Philippines would always have a nine day novena . . . a nine day prayer
for the fiesta and that would always have music.”375

In Christchurch, poor attendance at the Santacruzan novena, an unfortunate result of busy
lifestyles and workplace demands, acted in a similar way to the lack of festive decoration
in the local environment in reducing the sense of anticipation and excitement of the
impending celebration. It is significant, however, that the organizers of the 2008
Santacruzan made the effort to hold a novena.

374 Interview with Nilaga: August 27, 2008.
375 Interview with Atsara: September 1, 2008.
The motivation behind these efforts was explained in part of the organizer’s welcoming speech at the post-Mass party: “We have not forgotten our Filipino heritage and culture, and we hope that you will be reminded of the happy times we had at home during the *fiesta*, that we all enjoyed throughout our years in the Philippines. We have not forgotten the common heritage of our Catholic faith that we brought here from the Philippines and we do our best to maintain our faith in New Zealand. Please remember that we are Catholics and don’t forget to stay that way!”  

---

376 Welcoming speech from the organizers of the Christchurch *Santacruzan* recorded as part of fieldwork: May 17, 2008.
Since the Santacruzan Mass was an important event in the Filipino calendar, and intended primarily for Filipinos, the songs presented by the Filipino choir were entirely in Filipino and did not include a mixture of English and Filipino or mainly English songs as presented at regular Masses or general Filipino Masses by the Filipino choir. The songs presented at the Santacruzan Mass were sung in the order they appear listed in the table list below. Examples of the lyric and chord sheets used in performance are included in the appendices and representative examples that were videoed during fieldwork are presented in the DVD record of the Santacruzan.
Table 3

Songs sung at the Santacruzan Mass

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Luwalhati sa Diyos</td>
<td>N. Sengson S. V. D. / J. Marcelo</td>
</tr>
<tr>
<td>2 Alleluia</td>
<td>Arranged by S. Ruiz</td>
</tr>
<tr>
<td>3 Panalangin sa Pagiging Bukas Palad</td>
<td>J. Arboleda / M. Fransisco S.J.</td>
</tr>
<tr>
<td>4 Santo</td>
<td>M. Fransisco S. J.</td>
</tr>
<tr>
<td>5 Si Kristo ay Gunitain</td>
<td>F. Ramirez S. J.</td>
</tr>
<tr>
<td>6 Ama Namin</td>
<td>E. P. Hontiveros S. J.</td>
</tr>
<tr>
<td>7 Kordero ng Diyos</td>
<td>M. Fransisco S. J.</td>
</tr>
<tr>
<td>8 Sa Iyo Lamang (Instrumental)</td>
<td>M. Fransisco S. J.</td>
</tr>
<tr>
<td>9 Nasaan Kaya Ako</td>
<td>J. Navarro</td>
</tr>
<tr>
<td>10 Sa Kabila ng Lahat</td>
<td>J. N. Marcelo</td>
</tr>
<tr>
<td>11 Pananagutan</td>
<td>E. P. Hontiveros S. J.</td>
</tr>
</tbody>
</table>

During the preceding month, the main choir organizer had been away visiting the Philippines and weekly practices were held temporarily at an alternative private home in another location. The change in venue did not, however, discourage attendance despite the unpleasant weather. On May 2 I noted in my fieldwork journal: A frustrating experience to find the house in the rain and dark. The practice, in the end, turned out well since there was a large attendance of main members. Making the most of a long narrow space including kitchen, dining room and entrance area the members moved the sofa and other furniture to make room for the guitarists in the centre so they could be audible to all.377

---

Fig. 17. Our Lady of Fatima Choir practises in kitchen of private home preparing for the Santacruzan.
Fig. 18. Guitarists and male singers crowd in to the kitchen of a private home during practice.

Unfortunately, the positive energy present during most rehearsals was not sustained until the Santacruzan. The attendance at the final rehearsal was poor. Although the final rehearsal was at the church itself, for reasons unclear, it took place in the smaller area where novena prayers had just been held, and not in the actual space that was to be used by choristers the following day. The opportunity was not taken at this final rehearsal, to set up or check any of the electronic equipment that was to be used, and an opportunity was missed that might have help to avoid subsequent technical difficulties.\textsuperscript{378} The main choir organizer had only just returned from the Philippines and, at this rehearsal, distributed newly imported, Philippine-made, choir uniforms. Although the acquisition of new

\textsuperscript{378} Observation made during fieldwork: May 16, 2008.
uniforms bolstered the spirits of those present at the final rehearsal, a number of musical problems were apparent. These included:

1) Only one guitarist’s folder had a version of the song *Ama Namin* in the key of A, which was the key in which it was to be sung.

2) Some songs, with which I personally was not familiar, indicated final verse modulations of a tone on the score, but were being played without modulation. This had the potential to be a problem should the guitarists present at the *Santacruzian* Mass be unaware of the discrepancy.

3) The ending to *Sa Kabila ng Lahat*, which on the lyric and chord sheet rose a semi-tone from A to B flat, but appeared to be a coda to an entire verse that had modulated up a semi-tone, was discussed, and it was agreed that it would not modulate. It was also agreed that the guitarists would need to be reminded in order to avoid a semi tone clash arising between those guitarists who modulated and those who did not.379

Unfortunately, the presence of members who were not at the final rehearsal, and the absence, or late arrival of some who were, meant problems that were apparent at the final rehearsal remained unresolved in the Mass. The main difficulty that the choir faced, however, was technical. The lyrics of Mass songs are usually projected onto a large screen for the benefit of the congregation. This data originates from a lap-top that belongs to choir organizers. Although it appeared to be working during the set up prior to the Mass, and at the very beginning of Mass, a power shortage at the socket or on the multi-point plug box being used for both the computer and guitar amplifier, caused a temporary shutdown of the computer. When it was restarted the connection of computer data to screen had been

---

379 Observations recorded in fieldwork journal: May 16, 2008.
interrupted. As the Mass had already begun it was necessary to continue while simultaneously trying to fix the problem. The congregation was unable to sing along confidently with the choir, whose performance was more starkly exposed than under normal conditions.\textsuperscript{380} The anxiety and embarrassment felt by choir members is evident on some of their faces in the video footage, and attempts to fix the computer can be seen taking place during the performance.\textsuperscript{381}

Aside from the technical difficulties experienced by the choir, the Santacruzan Mass and the music it included were authentic and close to the Philippine model. The choir was not altering its style or repertoire for non-Filipino New Zealanders and both the choir and congregation included Filipinos who had been present in New Zealand for little over a month. The Filipino priest too, had been in New Zealand just over a year. At the end of the Mass, however, when it came time to form a Santacruzan procession, striking differences as a result of the New Zealand environment became apparent.

\textsuperscript{380} Observation made during fieldwork at St. Teresa’s Church Riccarton: May 16, 2008.

\textsuperscript{381} Video footage of Filipino choir performing at Santacruzan Mass: May 16, 2008.
7.3.1. Procession

Fig. 19. Santacruzan procession 2008. Note the overcoat indicating that weather makes a difference to cultural events!

Directly after finishing Mass the procession participants began to line up inside the church. The elegantly dressed angels, princesses, queens and their escorts, unable to parade around freely, travelled a short distance of approximately fifty metres across the church car park and into the function hall. Nilaga explained: “The Philippine procession is more exciting because they have lights and the procession goes around the whole town. Here they just went across the car park! The first reason why it is not done in Christchurch is because you need permission . . . or else you are gonna stop the traffic in Riccarton!”\(^{382}\)

\(^{382}\) Interview with Nilaga: August 27, 2008.
When asked why the Santacruzan procession did not parade openly on the streets as it would in the Philippines, Atsara’s answer was similar to Nilaga’s:

It is not allowed. You can’t go through the highways there having procession like in the Philippines. The highways and motorways have processions on holy week and even fiestas they can use the main roads. You can’t have processions in New Zealand. We can’t do that at the main streets here. We wouldn’t be allowed to do that because it would disturb traffic. But in the Philippine that is a part of life. In fiestas you would expect there would be procession and in May there would be Santacruzan and May flower processions even at the motorways so while Filipinos are trying to practice their faith in other countries they can’t do everything that can be done in the Philippines.\footnote{Interview with Atsara: September 1, 2008.}
The Santacruzan fiesta in Christchurch continued as the parade moved into the church hall for a meal, entertainment program and disco. Although the inability to attend novena, the lack of decoration in the local environment announcing the fiesta, and the sharply curtailed Santacruzan procession were elements that tended to deflate the fiesta’s celebratory dynamic, efforts were made inside the hall to redress the balance. The Filipino priest, now in civilian sporting attire, and having only just completed the delivery of an important Mass, was asked to pray again before the commencement of secular activities. The hall itself was brightly decorated with balloons, flowers, religious icons and the twinkling lights of the disco-rig intensified the lively visual effect. Photo sessions and an indoor parade for
procession participants helped to make up for the lack of a more public street procession. In fact, the cold weather itself would have made such a procession uncomfortable for those in costume.

Fig. 22. Indoor photo session after parade across car park from Saint Teresa’s Church at Santacruzan 2008.

Nilaga later mentioned the suggestion of Filipino academic Shrimp Rebosado that future Christchurch Santacruzans be held in the morning as they are in Auckland. This may help to solve the problem of prohibitively cool evening temperatures in Christchurch in May.384

384 Conversation with Nilaga in reference to the remarks of Shrimp Rebosado: August 27, 2008.
7.3.2. The Evening Meal

Prior to the commencement of the entertainment programme, Filipino food was served, quasi-buffet style, with guests lining up and filing through an adjacent room that adjoined the kitchen. Paper plates were distributed at the entrance of the hall in exchange for a ticket. Nilaga pointed out that a dinner like the one in New Zealand is not part of the Santacruzan back home in the Philippines, although sometimes a merienda or snack is provided for children. She explained that since the Santacruzan is a time when a lot of people are able to get together they have a meal too. The meal was certainly welcomed by the non-Filipinos present at the event, including myself and several of the New Zealander husbands of Filipina who I was able to consult at the event.

7.3.3. Entertainment: Types of Song and Dance

A sample copy of the entertainment programme for this event is included in appendix 12.5.2 and representative examples of video footage are included on the example DVD. A variety of performances were contributed by both adults and children, and males and females. The Philippine national anthem in Tagalog and the New Zealand anthem in Maori and English were sung, led by the children of a couple who were key choir members. A Filipino-Polynesian connection was established with the presentation of Hawaiian and Tahitian dances by teenage girls and children from the Philippine Society.

385 Interview with Nilaga: August 27, 2008.

Fig. 23. Philippine Society children perform a Hawaiian dance at the 2008 Santacruzan.

Mainstream American pop was performed by a duo of newly arrived teenage boys who sang 'Where Ever You Will Go' by The Calling accompanying themselves with their guitars.

Fig. 24. Philippine Society youth perform a Tahitian dance at the 2008 Santacruzan.
Fig. 25. The Colina brothers perform at the 2008 Santacruzan.

A trio of three teenage girls also performed a vibrant dance rendition of ‘Like Me’ by Girlicious. Songs in Filipino were also presented including Anak by Freddie Aguilar and Bituing Walang Ningning, a song popularized by Sharon Cuneta. This song was sung a capella, a choice made necessary by difficulties with the pre-recorded backing. The recorded sounds of the traditional Filipino rondalla accompanied the final two items of the programme. The mimetic dance Itik-itik was performed by the same group of girls who presented it early in the year at the Culture Galore festival. Finally, a spectacular performance of Pandango sa Ilaw by Philippine Society of Canterbury folk dance teacher Delia Bradshaw and her students completed the programme.
Having moved through the stages, novena or the prayer for the fiesta, Mass, Santacruzan procession, and entertainment programme, the fiesta finally erupted into vivacious and abandoned disco dancing. Music had been a part of each individual stage including the procession. During the second procession, line up, and photo session in the celebration hall, DJ Jupiter set the atmosphere by playing a song by the Bee Gees at low volume. DJ Jupiter has been serving the Filipino community for ten years. He himself has been living in New Zealand for eighteen years and had experience as an apprentice DJ in the Philippines before arriving in New Zealand. He shared his observations of the Filipino community saying “Philippine Society people pretty much get into dancing . . . coming from the Philippines the culture is the same and stuff . . . and they carry it on here.” Since there are
also a lot of young people that enjoy “whatever New Zealand stuff,” Jupiter explained that he presents a mixture of music including the pop music which is today’s music for the younger generation. He adds, however, that there is usually cha-cha and Latin dance music on his playlist. When asked what the most popular Filipino disco hits are in New Zealand at present DJ Jupiter replied “It is hard to say . . . If it is some music that is popular in the Philippines, you won’t hear it much over here.” An example of DJ Jupiter’s standard playlist appears as appendix 12.5.5.

Fig. 27. DJ Jupiter setting up his rig for the Santacruzan post-Mass party

The type and function of music incorporated into the Santacruzan is detailed in the following table.

---

Table 4

Music at the Santa Cruzan

<table>
<thead>
<tr>
<th>Stage</th>
<th>Title</th>
<th>Type</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Novena</td>
<td>Ave Maria</td>
<td>A cappella chant</td>
<td></td>
</tr>
<tr>
<td>Mass</td>
<td>Luwalhati Sa Diyos</td>
<td>Choir and guitars</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Alleluia</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Panalangin sa Pagiging Bukas-palad</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Santo</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Si Kristo ay Gunitain</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Ama Namin</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Kordero ng Diyos</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Tanging Yaman</td>
<td>Solo harmonica and guitar</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Nasaan Kaya Ako</td>
<td>Choir and guitars</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sa Kabila ng Lahat</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pananagutan</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Procession</td>
<td>Tacet</td>
<td>Tacet</td>
<td>Tacet</td>
</tr>
<tr>
<td>Procession photos</td>
<td>Piece of Me</td>
<td>Disc Jockey</td>
<td>Background atmosphere</td>
</tr>
<tr>
<td></td>
<td>How Deep is your Love</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entertainment (Ceremonial)</td>
<td>Philippine National Anthem</td>
<td>Participants led by solo singer</td>
<td>Ceremonial</td>
</tr>
<tr>
<td></td>
<td>New Zealand National Anthem</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Entertainment</td>
<td>My Little Grass Shack</td>
<td>Recorded Hawaiian instrumental</td>
<td>Dance accompaniment</td>
</tr>
<tr>
<td></td>
<td>Tahitian Dance</td>
<td>Recorded Tahitian instrumental including strong drumming</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Anak</td>
<td>Solo guitar and voice-Folk song</td>
<td>Entertainment</td>
</tr>
<tr>
<td></td>
<td>Wherever You Will Go</td>
<td>Duo vocals and guitar-contemporary popular song</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Bituin Walang Ningning</td>
<td>A cappella Tagalog song</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Itik-itik</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pandango sa Ilaw</td>
<td>Recorded rondalla</td>
<td>Dance accompaniment</td>
</tr>
<tr>
<td></td>
<td>Disco Selection</td>
<td>Disc Jockey</td>
<td>Accompaniment for free social dancing</td>
</tr>
<tr>
<td></td>
<td>Example: Piece of Me-Britney Spears</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
The kinds of song, dance or band competitions, described by interviewees were not evident at the Christchurch Santacruzan. This can be explained by the fact that quite different social dynamics are at play in the Christchurch and Philippine settings. While in the Philippines, healthy competition grows up from the level of the local barangay with individual performers supported by the groups they represent, Filipinos in Christchurch live separated from one another, coming together and seeking unity at events such as the Santacruzan. Group representation in the spirit of friendly competition is more easily observed in Filipino participation at multi cultural events such as Culture Galore and the Global Extravaganza. Other events, with disco and karaoke competition components did occur during 2008, in particular attached to sports events and fundraising. It is reasonable to assume, however, that a growing Filipino community may expand to the point where inter-barangay competition might take the form of friendly competition at a generally united fiesta.

---

388 Fieldwork observation based on participation at Culture Galore and conversations with Filipinos after the Global Extravaganza: March 15, 2008.
7.4. *Fiesta Two: Araw ng Kayalaan [Independence Day]*

At the Philippine Independence Day celebration held at Addington School on June 14, the MC informed the invited guests “So in the Philippines, ladies and gentlemen, the Independence Day programme is an important event that is celebrated and held in high regard, wherein, government officials and the community celebrate together, to commemorate the forefathers who fought for our freedom. In fact, this is declared as an official holiday in the Philippines.”

The events leading up to the Philippine Declaration of Independence from Spain on June 12, 1898, were outlined on the inside of the printed programme below the lyrics of the New Zealand and Philippine national anthems in Maori, English and Filipino languages. The complicated path towards actual independence in 1946, which was arrested by American intervention, and brief Japanese occupation, was not mentioned in the history provided.

Since June 12 fell on a Thursday, and would have been an inconvenient date for most of the guests, performers and their families, the Independence Day celebration in Christchurch was moved to June 14 which was a Saturday. In fact, there were two Independence Day celebrations in 2008. One was organized by the Philippine Society of Canterbury, and another one by Philippine Culture and Sports. Since the Philippine Society’s entertainment programme, held a week earlier, included a number of the same performers who appeared at their *Santacruzan* celebration, the Philippine Culture and Sports Independence Day has been focussed on here for the sake of contrast.

---

389 Opening remarks by MC at the Philippine Independence Day celebration at Addington School: June 14, 2008.

390 In fact, the Americans finally granted the Filipinos independence on July 4, a date of significance to Americans particularly. This date was adjusted back to June 12 by the Filipinos, the date of the original declaration. These facts are presented by Jens Peters, *Lonely Planet Philippines*, 6th ed. (Hawthorn, Lonely Planet Publications, Australia, 1997): 14.
The Philippine Culture and Sports Independence Day was also more in keeping with the Philippine model of government officials celebrating with the community, since a number of invited VIPs and representatives from the migrant and business community were present at the event. The organizer Delia Richards, indicated that in future years, however, the Philippine Culture and Sport’s event would be simply called ‘Philippine Day’ in an attempt to placate those in the Filipino community who might take issue at the idea of two separate ‘Independence Days’.391

Among the important guests in attendance was Ngai Tahu representative Sally Pitama who performed an informal Maori welcome from mana whenua. During breaks in the programme, and at times when the politicians and business and cultural leaders were conversing freely, recordings of traditional rondalla music were played as background music.

The programme was divided into three parts. The first, which was the official welcome, included the singing of the New Zealand and Philippine anthems and speeches from the invited dignitaries. Although a powhiri was planned, as indicated by the printed programme, the absence of a male Ngai Tahu representative meant that it could not go ahead and was therefore replaced by a more general mihi whatatau or informal welcome. The singing of national anthems was accompanied on the piano by the Filipina leader of the Philippine Culture and Sports chorale. The New Zealand anthem in Maori and then English was led in turn by a male and then female singer, both teenage children of mixed Filipina-New Zealander marriages. The Philippine anthem was led by the chorale group made up of Filipino migrants. All singers were dressed in traditional Filipino costume.

391 Interview with Delia Richards: September 2, 2008.
close the official welcome, the singers who had lead the New Zealand anthem combined to perform a vocal duet, ‘The Prayer’ by Carole Bayer-Sager and David Foster.

The second part of the evening’s programme began with an interpretative dance performed by all dancers of Philippine Culture and Sports. The dance focussed on the Philippine national hero Jose Rizal and also included the characters of the martyred priests, Gomez, Burgos and Zamora. In keeping with the choreographer’s view of the importance of dance as an educative medium as well as one that instils cultural values, the interpretative dance encapsulated a historical narrative.392 This was explained by the evening’s MC. “For those who do not understand the history, you will get a glimpse of how the Filipinos fought for their freedom.”393 Recorded music accompanied the dance as it did all other Filipino dance activity in Christchurch. The only element that suggested the score was Filipino, was the use of the vernacular in vocal sections. Attempts to identify the actual composer, however, were unsuccessful. The recording itself, which had been passed on by another choreographer in the Philippines did not display information about the composer.394 This situation draws attention to a more general tendency, observed in the Filipino community, to overlook the composer’s identity. Printed programmes identified the name of a song and its performer but composer information was not displayed. The composers of religious songs were also difficult to identify since song sheets, re-typed for the use of the choir, also uniformly omitted mention of the composer.395

Part two of the Independence Day programme included Filipino songs and poetry but primarily featured dance items from the Philippine Culture and Sports Dancers. The

---

392 Ibid.

393 Remarks by MC at the Philippine Independence Day celebration at Addington School: June 14, 2008.

394 Interview with Bulalo: September 2, 2008.

395 Appendix 12.5.4 Independence Day Programme.
intention, explained by the MC was to “... showcase a rich collection of Philippine dances that we would like to introduce because of its uniqueness. Some of you will find these dances new, but they have been recorded in our dance books for a long, long time just ready to be popularized by migrants specifically, in order to bring awareness to the richness of our culture.”  

Choreographer Delia Richards emphasized in an interview how she consciously tries to present dances to the community that are not widely known, and not being performed by other Filipino dancers in Christchurch. The first folk dance item, *Pasikat sa Baso*, was a dance with a balancing element similar to the well-known *Pandango sa Ilaw*. Traditionally in *Pasikat sa Baso*, glasses balanced on the head and in the hands are filled with wine and distributed to guests at *fiestas*, but in this case the glasses were replaced with coconuts without wine which Filipinized the dance and at the same time made it safer, since there were children present. Like many other folk dances that displayed a Hispanic influence, the recorded music that accompanied *Pasikat sa Baso* was performed by a *rondalla*.

Following the first folk dance item in part two, the song *Tanging Yaman* [Only Treasure] was performed by the Philippine Culture and Sports chorale, accompanied on the piano by the Filipina musical director. This song had also been heard frequently as an instrumental guitar and *silindron* [harmonica] at Mass during the year when the Our Lady of Fatima Filipino Choir sang. The song owes its popularity amongst Filipinos to its rendition by Carol Banawa in Nonong Buencamino’s score for the film titled *Tanging Yaman*. It was

396 Remarks by MC at the Philippine Independence Day celebration at Addington School: June 14, 2008.

397 The dance that appears on the example DVD is not *Pasikat sa Baso*. The example DVD includes a performance of *Pandango sa Ilaw* from the Santacruzan entertainment programme which was the event covered in the preceding section 7.3.

398 Interview with Delia Richards: September 2, 2008.

originally composed by Manoling Francisco S.J., and Philip Gan. Manoling Francisco has subsequently set up the *Tanging Yaman* Foundation to aid Filipino victims of disasters and raise funds for environmental, educational and welfare projects. Manoling Francisco explains in his own words, “*Tanging Yaman* was a song I wrote way back in 1985 as a Jesuit novice, after my thirty-day retreat and falling very deeply in love with the Lord. I wrote this song for this beautiful God that I wanted to see, wanted to embrace, who was the very centre of my life and thus was born *Tanging Yaman.*” ⁴⁰⁰ According to another famous Jesuit, Fr. Horacio de la Costa, the ‘only treasure’ of the Filipino nation is its faith and its music:

But poor as we are, we yet have something. This pauper among the nations of the earth hides two jewels in her rags. One of them is our music. We are sundered one from another by eighty-seven dialects. We are one people when we sing. The *kundimans* of Bulacan awaken an answering chord of the lutes of Leyte. Somewhere in the rugged North, a peasant woman croons her child to sleep, and the Visayan listening remembers the crane fields of his childhood and his mother singing the self made song.

We are again one people when we pray. This is our other treasure; our Faith. It gives somehow, to our little uneventful days. a kind of splendour, as thought they had been touched by a king. And did you ever notice how they are always mingling, our religion and our music? All the basic rites of human life—the harvest and the seedtime, the wedding, birth and death—are among us drenched with the fragrance and the coolness of music.⁴⁰¹

Appearing as an item on the Independence Day programme, *Tanging Yaman*, carried with it a great, symbolic value, belied by the song’s apparent simplicity.

Following the item from the chorale, and described on the printed programme as ‘*Balagtasan*’ a poem by nationalist hero Andres Bonifacio (1863-1897) was read. The


famous poem, *Pag-ibig sa Tinubuang Bayan* [Love of One’s Own Country], is well-known amongst educated Filipinos and is one of the poems inscribed in the bronze base of the Statue of the Oblation at the University of the Philippines.\(^{402}\)

The poem begins with the question:

\[
\text{Aling pag-ibig pa ang hihigit kaya} \\
\text{Sa pagkadalisay at magkadakila} \\
\text{Gaya ng pag-ibig sa sariling lupa?}
\]

[What love is more great and pure than that of one’s own land?]

Besides expressing strongly nationalistic sentiments, which make it most appropriate for presentation at an Independence Day celebration, the fact that the poem opens with a question explains its choice as an example of *Balagtasan*. While the tradition of poetic debate has a long history in the Philippines, the first *Balagtasan* was in fact held on April 6, 1924 commemorating the birth of the poet Francisco Balagtas. The following year, on October 18 1925, Jose Corazon de Jesus, who penned the lyrics of the song *Bayan Ko*, sung later in the programme, won the title of *Hari ng Balagtasan* [King of the Balagtasan]. Strictly speaking, the *Balagtasan* is poetic debate. The organizer of the Independence Day programme, Delia Richards, explained her hope to be able to include an actual *Balagtasan* in Christchurch in the future.\(^{403}\) Indications that the tradition is very much alive in the Philippines are suggested by publicly accessible video clips of two *Balagtasan* held during *Buwan ng Wika* [Language Month] in 2007 in the Philippines. In one clip, three boys


\(^{403}\) Interview with Delia Richards: September 2, 2008.
debate about too much time spent watching cartoons on television,\textsuperscript{404} and another the
question, “Should we use Filipino or foreign language?”\textsuperscript{405}

The next item to be performed was the folk song \textit{Anak} by Freddie Aguilar. The rendition
was identical to the version performed during the \textit{Santacruzan} programme although on this occasion there were two performers, both seated and playing arpeggios on acoustic guitar while one singer harmonized with the primary melodic line.

The sound of plucked strings continued to predominate in the recorded accompaniment to the next three folk dance items. The music for \textit{tinolabong}, a mimetic dance that imitates the hopping of the \textit{tolabong} bird, was in a brisk 2/4 time with alternating major and minor sections. A group of four boys and four girls performed the dance. The boys were barefoot, but wearing traditional \textit{barongs} and black trousers, and the girls, also barefoot in light brown one piece knee length blouses. The dancers moved through a series of circular, line, and paired formations. A humorous effect was created when the boys and girls alternately gathered in the centre of a circle pecking at the food tossed symbolically at them from the dancers surrounding them. It is ironic to note that while in Christchurch, the \textit{tinolabong} dance is being preserved by Filipino migrants, in the Philippines other birds, such as the Sarus Crane family, face extinction.\textsuperscript{406} The \textit{tinalobong} is usually danced in red and white, but in this case, although the costumes were available, it was explained that the dancers


had grown out of them and sufficient funding was not available for regular purchase of new, updated costumes.\textsuperscript{407}

The history of the \textit{kuratsa} dance which followed was described by the MC: “. . . this dance goes with the change of time. As it started as a courtship dance then used as a wedding dance performed by the bride, and groom and later became an important dance at government functions. The latest change is that this has turned into a fund-raising dance where people who are watching are encouraged to contribute for a cause . . ..” In the performance presented by the Philippine Culture and Sports this historical development was represented in the choreography. Two juxtaposed recorded treatments of the accompanying music were used. In the opening sequence, where the males and females entered from opposite sides of the stage, shyly jostling forward a shy suitor, the \textit{kuratsa} melody was played on an electric guitar accompanied by bass and drums. Below is an example of the opening phrase of the \textit{kuratsa}.

\begin{music}
\includegraphics[width=\textwidth]{kuratsa_melody.png}
\end{music}

Ex. 1 \textit{Kuratsa} melody

The next phase, in which a man and young lady made approaches and passes to the front of the stage, while a group of five boys and six girls encouraged from their positions in groups towards the back, a \textit{rondalla} treatment of the melody was used. In a major key and with a lively, triple meter, the texture feature extended semi-quaver runs in the treble and a

\textsuperscript{407} Interview with Delia Richards: October 1, 2008.
strong and regular rising three note arpeggio in the base. As the choreography allows the story to unfold, the approaches of the man become bolder until the point where she is swept away and back into a chair, held in position, briefly by a blue band. At this point the dancer gesticulates to the group of boys, indicating that he has met a beautiful maiden but lacks the financial resources to court her. A straw hat is produced and contributions are solicited. On this occasion two Filipino audience members placed contributions in the hat, the first one, a relative of the choreographer, making a planned contribution to set an example. The idea was picked up by a member of the VIP New Zealand section of the audience, who entered into the spirit and approached the stage at the end of the dance to place a contribution in the hat.

The next dance on the printed programme was *La Jota Jovencita*, originally a dance for young ladies at social gatherings. The recorded *rondalla* accompaniment, however, was for most of the first section, actually a *habanera* and seemed to be identical to the music used by the Bayanihan Philippine Dance Company in their performance of *Habanera de Jovencita*. The interchangeable use of the terms *jota* and *habanera* was explained by returning to the etymological roots of the words. The underlying rhythm of the music used for *Jota de Jovencita* did, nevertheless, appear to be the pattern generally recognized as being a *habanera*.

Next on the Independence Day programme was an item entitled *Sarimanok*. Rather than being a traditional dance, this was originally choreographed and described on the programme as ‘a stylized dance representing an icon found in Muslim art and on the headdress used by a *Singkil* princess.’ The *Sarimanok* is an important and widely

---


409 Conversation with Delia Richards: October 1, 2008.
recognized symbol in the Philippines. The extent of its popularity even extends to its use as a telephone card, the ‘Sarimanok One Card’.\footnote{Website of ABS CBN International <http://www.abs.cbn.com/telecom/sarimanok/sarimanok-one/index.html>. Accessed October 5, 2008.} A distinctive feature of the Sarimanok is its elaborate headdress. This was reflected in the hairstyle of the performer. Large fans were incorporated into the dance, manipulated like wings. The original choreography for this dance was also presented in Christchurch earlier in the year at the Culture Galore festival. The performer, who also has gymnastic training, was able to bring a strong aerobic quality to the dance.\footnote{Conversation with Sarimanok dancer at Culture Galore Festival: March 17, 2008.} The music itself, a contemporary composition entitled Ang Dalagang Filipina, presented melodic material on acoustic piano and synthesizer, at one point approximating the sound of a bamboo xylophone. The music is predominantly in a minor tonality and triple meter. Footage of the dance can be seen on the Sample DVD. See appendix 12.6.13.

The next folk dance was entitled Bagobo/Asik [sic] and according to the printed programme represented the movements influenced by the neighbouring counties of the Southern Philippines. The Bagobo are a tribe who live in Davao in the Southern Philippines.\footnote{Peters, 436.} Asik is usually danced by girl with long metal fingernails who holds an umbrella and poses, performing a series of doll-like motions. Although long fingernails or an umbrella were not featured in the costume for this dance, the movements of the dancers’ arms and hands approximated the effect. The musical accompaniment used bossed gongs and drums and consisted of swirling pentatonic lines in a duple meter. The music started slowly and ponderously and then increased in tempo. Mid way through the dance the music slowed again and was then followed by increasingly rapid sections till the end of the dance.
The costumes featured skirts made of distinctively woven fabric and golden headdresses adorned with bells. The dance and costumes can be seen on the sample DVD. See appendix 12.6.14.

Contemporary nationalistic songs that were performed as a prelude to the third section were *Pinoy Ako* [I am a Filipino] by Oranges and Lemons and *Isang Lahi* [One race], a song composed by Vehnee Saturno and popularized by Regine Velasquez. *Pinoy Ako* was sung by young male performer dressed in a traditional *barong Tagalog*, who swayed and gesticulated in front of a small group of similarly attired boys. The song is currently well-known, since it was used as the theme song for the reality TV show ‘Pinoy Big Brother’. *Isang Lahi* was performed by a teenage girl, also in traditional costume, who was standing in front of a group of girls on the opposite side of the stage. After these performances, an adult guest performer and the Philippine Culture and Sports Chorale joined the children on stage for a rendition of *Bayan Ko* [My Country]. *Bayan Ko* is musically in the form of a *kundiman*, in that it is a moderate triple meter and opens with a section in a minor key which changes to major in the second half. Thematically, a patriotic love song, *Bayan Ko* is a musical setting by Constancio de Guzman of a 1929 poem by Jose Corazon de Jesus. Contemporary Filipinos generally associated the song *Bayan Ko* with the version by folk-singer Freddie Aguilar which became the theme song of the 1986 ‘people power’ revolution.

Despite strong efforts on the part of the MC for the third portion of the Independence Day celebration to involve the audience members, they appeared very reluctant to participate in the singing, boogie or cha-cha competition. “Part three will not be complete without your participation!” he exhorted, with little success. The Philippine Culture and Sports Chorale took the stage for a light hearted rendition of the song ‘Something Stupid’ in an attempt to create a fun mood in which no one appeared to be taking themselves very seriously. A
group of three girls and then a larger group of boys did dance hip-hop items but in general
the third part was quite subdued. This may have been influenced by the venue, Addington
school hall, which while excellent for theatrical performances, has a stage which makes
performers appear more prominent and therefore make it difficult to create a low-key,
friendly, competitive atmosphere. Also, although there was a sound system set up for the
performance, the wires ran across the centre of the audience seating area and even if the
seating was removed, this area too would not make a comfortable space for dancing.413 At
the Independence Day held the preceding week, there was little difficulty encouraging
people to dance, as the disco rig of DJ Jupiter took up the prominent position and those
dancing did not appear to feel over-exposed.414 Another reason for the unsuccessful final
celebration may have been the fact that many adults were present primarily to support their
children and since there had also been lengthy rehearsals the day before to which the adults
had also had to bring them. They were tired and wished to return home. Finally, in an
attempt to re-inject life into the proceedings a New Zealand-Filipina couple performed the
cha-cha before the hall was tidied and cleaned.

The Philippine Culture and Sports Independence Day celebration, considering its size, was
very successful in engaging the interest and participation of prominent political and
cultural representatives. It also presented Philippine culture and history intelligently and
demonstrated the results of the teaching of Philippine studies to young Filipino New
Zealanders. From a purely celebratory perspective, however, it may have lacked some of
the vibrancy of the Philippine model. Comparing the New Zealand and Philippine
celebrations Nilaga was clear: “It is much better in the Philippines. There is a flag-raising,

413 Fieldwork observation made at Philippine Culture and Sports Independence Day Celebration: June 14
2008.

a parade and games. If you go to the Philippines at *fiesta* time you won’t be able to sleep at night . . . it is really noisy. They have about how many amplifiers . . . Sooo loud! At night time, every night for about five nights there is dancing in the town plaza . . . dancing . . . disco dancing . . . you wouldn’t believe it!^^415

To assist in the examination of the place of music in the Filipino *fiesta*, a table has been included, similar to one in the previous section on the *Santacruzan*. Musical type and function can be seen, corresponding to the sequence of stages making up the *fiesta* celebration.

---

415 Interview with Nilaga: August 27, 2008.
Table 5

Music at the Philippine Culture and Sports *Araw ng Kalayaan* [Independence Day]

<table>
<thead>
<tr>
<th>Stage</th>
<th>Title</th>
<th>Type</th>
<th>Function</th>
</tr>
</thead>
<tbody>
<tr>
<td>Welcome</td>
<td>National Anthem in English</td>
<td>Led by solo singer</td>
<td>Ceremonial</td>
</tr>
<tr>
<td></td>
<td>National Anthem in Maori</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Filipino National Anthem</td>
<td>Led by P.C.S Chorale with piano</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Powhiri (Mihi Whakatau)</em></td>
<td>Welcoming chant</td>
<td></td>
</tr>
<tr>
<td></td>
<td>The Prayer</td>
<td>Vocal duet</td>
<td></td>
</tr>
<tr>
<td>Entertainment</td>
<td>Folk Dance Selection</td>
<td>Recorded <em>rondalla</em></td>
<td>Background atmosphere</td>
</tr>
<tr>
<td>Programme</td>
<td>Interpretative Dance</td>
<td>Recorded Orchestral P.C.S Dancers</td>
<td>Dance accompaniment, Historical and Educative</td>
</tr>
<tr>
<td></td>
<td><em>Pasikat sa Baso</em></td>
<td>Recorded <em>rondalla</em></td>
<td>Dance accompaniment and Entertainment</td>
</tr>
<tr>
<td></td>
<td><em>Tanging Yaman</em></td>
<td>P.C.S Chorale with piano</td>
<td>Entertainment</td>
</tr>
<tr>
<td></td>
<td><em>Balagtasan</em></td>
<td>Poetry</td>
<td>Educatice and Introduction of poetic form</td>
</tr>
<tr>
<td></td>
<td><em>Anak</em></td>
<td>Folk song with guitar and vocals</td>
<td>Entertainment</td>
</tr>
<tr>
<td></td>
<td><em>Kuratsa</em></td>
<td>Recorded electric guitar and <em>rondalla</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>La Jota Jovencita</em></td>
<td>Recorded <em>rondalla</em></td>
<td>Dance accompaniment</td>
</tr>
<tr>
<td></td>
<td><em>Sarimanok</em></td>
<td>Recorded piano and synthesizer</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Asik</em></td>
<td>Recorded bossed gongs and drums</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Pinoy Ako</em></td>
<td>Solo vocal with recorded backing</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Isang Lahi</em></td>
<td>Solo vocal with recorded backing</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Bayan Ko</em></td>
<td>Solo vocal intro/chorus/acoustic guitar and piano accompaniment</td>
<td>Entertainment</td>
</tr>
<tr>
<td>Community</td>
<td>Something Stupid</td>
<td>P.C.S Chorale with guitar</td>
<td>Dance accompaniment</td>
</tr>
<tr>
<td>Celebration</td>
<td>Hip hop</td>
<td></td>
<td>Dance accompaniment</td>
</tr>
<tr>
<td></td>
<td>Cha-cha</td>
<td>Recorded</td>
<td>Dance accompaniment, Entertainment and Audience participation</td>
</tr>
<tr>
<td></td>
<td>Karaoke</td>
<td><em>Karaoke</em> system</td>
<td>Audience participation</td>
</tr>
</tbody>
</table>
7.5. The Party Continues: Halloween, Christmas, and Beyond!

Although a spirit of exuberance had prevailed at Filipino gatherings throughout the year, nothing could have prepared me for the vitality and life-affirming, jangling reverberations of Filipino festivity in Christchurch as summer approached.

7.5.1. Halloween

The Philippine Society held a Halloween party at the Merivale Rugby Football club with a short entertainment program of primarily Latin dance items with recorded musical accompaniment. The accent on Latin dancing is demonstrated by the table below which highlights these items. The recorded music for these dances contained the characteristic Latin American rhythms associated with Hispanic culture in the Americas.

Table 6

Entertainment Programme at Halloween Party

<table>
<thead>
<tr>
<th>Item</th>
<th>Medium</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>How Did You Know?</td>
<td>Vocal with guitar</td>
<td>Father and Daughter Duo</td>
</tr>
<tr>
<td>[by Chiqui Pineda]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cha-cha</td>
<td>Dance with pre-recorded</td>
<td>Philippine Flamingo All</td>
</tr>
<tr>
<td>Merengue</td>
<td>accompaniment</td>
<td>Rounders</td>
</tr>
<tr>
<td>Salsa</td>
<td></td>
<td>Latin Lovers</td>
</tr>
<tr>
<td>All that Jazz</td>
<td>Solo dance with pre-recorded</td>
<td>Elvie</td>
</tr>
<tr>
<td></td>
<td>accompaniment</td>
<td></td>
</tr>
</tbody>
</table>
Fig. 28. Latin Lovers posing after their performance of *salsa* and *merengue* at the Philippine Society of Canterbury Halloween party November 1, 2008.

Fig. 29. Latin Lovers in formation and about to begin dancing the *salsa* at the Philippine Society of Canterbury Halloween party November 1, 2008.
7.5.2. The Christmas Period

The Christmas season in the Filipino community had three main strands of activity involving music. These were house to house carolling, Simbang Gabi, and the Philippine Society of Canterbury Christmas party.

7.5.2.1. Carolling

Carolling took place on Mondays, Wednesdays, and Fridays between 6.30 and 9.30 pm over the three weeks preceding Christmas day. Generally, five houses a night were visited by a group which ranged in size from one guitarist and six singers to two guitarists and twelve singers. In contrast to the lively singing and joking that occurred in the vans and car that transported the singers, the houses were usually quiet as the singers were ushered into the sala or lounge room area. Singers arranged themselves in a semi-circular formation while a chair was always sought and provided for the guitarists. In contrast to church choir performances where the main guitarists often sang, during carolling the guitarists focussed on a primarily rhythmic accompaniment role, only joining in the singing occasionally. The restriction of guitarists to an instrumental role can be explained by the extremely live and fast rhythm they were required to strum. One of the Filipino guitarists explained that this was the rhythm typically used in singing *daigon*, the carols sung in Cebu.

Ex. 2 *Daigon* rhythm
The rhythmic impetus was also reinforced by the singers, who marked the main beats with maracas and tambourines throughout most of the carols. On one occasion when I was the only guitarist present, the singers complained that I was inaudible and not overtly rhythmic enough. Since I am primarily a classical guitarist, I usually pluck the strings with the tips of my fingers and fingernails. These were broken and bleeding by the end of the evening’s carolling. One of the Filipino guitarists broke two strings during one evening’s carolling. These details are included to emphasize the fact that the performance of Christmas carols by the Philippine Society was highly rhythmic. It was in stark contrast to any previous experiences of carolling I have had, both *a capella* and accompanied, in a Western society.

Singers always performed a lively dance during the last song. This was usually either *Feliz Navidad* or ‘Rocking Around the Christmas Tree.’

As can be seen from the carolling repertoire list below, 5 of the 14 prepared items were songs in Filipino. The first, *Noche Buena*, has a title in Spanish referring to Christmas Eve. While song number 12, *Feliz Navidad* is a song that mixes Spanish in the chorus and English in the verse. Although fourteen items were represented in choristers’ song folders, in practice, during door to door carolling the first five Filipino items were the songs most often presented. These were one after another in rapid succession forming a kind of medley. Variations to performance repertoire were made on the spot by the carolling organizer who sought to please the inhabitants of each house. If, for example, the non-Filipino husband of a mixed Filipino and non-Filipino partnership was present or children who spoke only English, more songs in English were included. If the household was Cebuano the song *Awit sa Pasko*, which had verses prepared in Cebuano, was sung. The repertoire prepared is listed in the following table.
### Table 7

#### Carolling repertoire list

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Noche Buena</td>
<td>F. Padilla de Leon</td>
</tr>
<tr>
<td>2. Pasko na Naman</td>
<td>Lyrics, Levi Celerio / Music, F. Padilla de Leon</td>
</tr>
<tr>
<td>3. Sa May Bahay</td>
<td>Anna Marie Gesta</td>
</tr>
<tr>
<td>5. Dapat Magsaya</td>
<td>Music, Franz X. Gruber / English translation of lyrics, John Freeman Young</td>
</tr>
<tr>
<td>6. Silent Night</td>
<td>Adolphe Adam</td>
</tr>
<tr>
<td>8. Rocking around the Christmas Tree</td>
<td>Johnny Marks</td>
</tr>
<tr>
<td>9. Mary’s Boy Child</td>
<td>Jester Hairston</td>
</tr>
<tr>
<td>10. When a Child is Born</td>
<td>Johnny Mathis / Fred Jay / Original melody by Ciro Dammico</td>
</tr>
<tr>
<td>11. Have Yourself a Merry Little Christmas</td>
<td>Hugh Martin / Mark Blane</td>
</tr>
<tr>
<td>12. Christmas in Our Hearts</td>
<td>Lyrics, Rina Cañiza / Music, José Mari Chan</td>
</tr>
</tbody>
</table>

With the exception of *Dapat Magsaya* which was in major key throughout, the Filipino carols were all in two sections, a minor first section of one or two verses followed by a section in the relative major. The highly rhythmic performance style has already been mentioned. Both polysyllabic words and single syllable particles in the Filipino text were sung frequently in clearly-enunciated, eight note passages which added to the rhythmic emphasis. Long, sustained tones and melismas did not occur in the Filipino carol repertoire. The carol melodies tended to be centred on the tonic and dominant and the harmonic progression: i-V/V/i-iv/i-V-i/ was common to the carols in a minor key.

Food was usually provided for the carollers and at times eating appeared to eclipse singing as the primary activity. A variety of snacks were served after each performance ranging from traditional Filipino rice cakes, to corn on the cob and pizza or even elegantly
presented cheesecake. An envelope containing a monetary contribution to the Philippine Society was also usually presented as the carollers left to go to the next house. Carollers explained to me that the practice of door to door carolling was the same as the Philippine model. Certainly, the markers that had become evident during the year were present. It was lively, group orientated music making, accompanied by plucked composite chordophones and it employed predominantly Filipino language texts. It was physically mediated music making, with an exuberance that spilled over into dance at the end of each performance.

Fig. 30. Philippine Society Carollers in costume enjoying Filipino bread, cakes, and hot chocolate after singing carols at a private house in Christchurch on November 27, 2008.
The unexpected discovery of a double-booking forced a last minute change of venue for the Philippine Society Christmas party. There was also uncharacteristically heavy rain throughout most of the day on which it was celebrated. Nevertheless, the event was relatively well attended by more than 100 people including Filipinos and their families. Reasonable attendance in spite of the conditions mentioned was explained by one Filipino present as a result of the new venue, St. Teresa’s Church hall, Riccarton, being more conveniently accessible for a greater number of Filipinos than the Merivale Rugby Football Club, which is near the Christchurch airport.

Music was used in an incidental role as well as in the entertainment programme, Christmas carols, and community participation sections of the event. Overall, dance featured more prominently than song and there was more performance participation from youth than from adult members. The programme for this event is included in the appendices and is also set out in a table below. The song item by Aloha, did not take place because Aloha was unable to attend the event that evening. The only recognizably Filipino items were the Christmas carols and folk dance performed by the adults. Youth contributions lacked a Filipino textual or visual marker and were essentially contemporary dances performed to American popular music. This programme in particular highlighted the intergenerational de-Filipinization occurring in music of the Filipino community in Christchurch.
Table 8

Music at Philippine Society of Canterbury Christmas party

<table>
<thead>
<tr>
<th>Stage</th>
<th>Item</th>
<th>Performers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-Event</td>
<td>Incidental music including contemporary</td>
<td>Recorded Music-DJ Kol</td>
</tr>
<tr>
<td></td>
<td>popular arrangements of Christmas carols</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in English and Filipino (The same carols</td>
<td></td>
</tr>
<tr>
<td></td>
<td>as on the carolling repertoire list), and</td>
<td></td>
</tr>
<tr>
<td></td>
<td>electronic jazz piano</td>
<td></td>
</tr>
<tr>
<td>Entertainment</td>
<td>Pearly Shells dance</td>
<td>8 children</td>
</tr>
<tr>
<td>Programme</td>
<td>High School Musical</td>
<td>14 teenagers and children</td>
</tr>
<tr>
<td></td>
<td>Hi Five dance</td>
<td>7 children</td>
</tr>
<tr>
<td></td>
<td><em>Pista sa Nayon</em> - Traditional folk dance</td>
<td>6 adult Philippine Society Dancers with</td>
</tr>
<tr>
<td></td>
<td>* influenced by polka</td>
<td><em>recorded rondalla accompaniment</em></td>
</tr>
<tr>
<td>Christmas Carols</td>
<td>Silent Night</td>
<td>All performers, participants and guests</td>
</tr>
<tr>
<td></td>
<td><em>Oh Holy Night</em></td>
<td><em>a capella vocal with one guitar</em></td>
</tr>
<tr>
<td></td>
<td><em>Noche Buena</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Pasko na Naman</em></td>
<td>Philippine Society Committee and Members vocal</td>
</tr>
<tr>
<td></td>
<td><em>Sa May Bahay</em></td>
<td>with 2 guitars</td>
</tr>
<tr>
<td></td>
<td><em>Awit sa Pasko</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Dapat Magpaya</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Rocking around the Christmas Tree</td>
<td></td>
</tr>
<tr>
<td></td>
<td><em>Feliz Navidad</em></td>
<td></td>
</tr>
<tr>
<td>Community</td>
<td>Disco</td>
<td>Recorded Music-DJ Kol</td>
</tr>
<tr>
<td>Participation</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### 7.5.2.3. Simbang Gabi

*Simbang Gabi* is a series of nine Masses leading up to Christmas. In the Philippines these Masses are held as early as four o’clock in the morning and, according to interviewee Atsara, are very well attended. The *Simbang Gabi* in Christchurch is a new initiative being promoted by the three Filipino priests currently stationed here. In Christchurch the Masses are being held at St. Teresa’s in Riccarton and at Sacred Heart in Addington. Although an evening time of 6.30pm has been chosen to make attendance more practical for Filipino residents and their families, one priest joked that there are sometimes more choir members than parishioners present. The Our Lady of Fatima Filipino Choir did participate in
Simbang Gabi, but the Couples for Christ choir were more active. This was due to the fact that Our Lady of Fatima Filipino Choir has members in the Philippine Society of Canterbury and its members were involved in carolling as well as preparing for their Christmas party. The Our Lady of Fatima Filipino choir had also held an end of year party just prior to the commencement of Christmas carolling. Rehearsals were irregular and several of its key members were away travelling overseas which were also reasons why the Couples for Christ choir was more active during Simbang Gabi. Music was incorporated in the Mass in the same way it is at Masses during the year. Christmas carols in Filipino and English were woven in to Mass repertoire, particularly at the beginning and end of the Mass. The Simbang Gabi was also the one occasion when, with extremely strong prompting, a Filipina migrant came forward and played the organ with the choir. The clear long bass notes on the organ blended with the rhythmic strumming of the guitars to produce an attractive accompanying texture. The interesting aspect of this event then is in the regularity of the vigil and perhaps, in the original Philippine setting, the experience of performing music very early in the morning.

7.5.2.4. New Year, Sinulog Fiesta and Rumours of Kuh Ledesma

Fieldwork in the Filipino community was sustained and intensive throughout 2008 and towards the end of the year I began to feel increasing tension between the need to withdraw from performance participation and refocus on analysis, and the expectation of continued contribution to performances on the part of the community. Unlike fieldwork conducted in a location at a distance from the researcher’s home base, often in another country, the study of a migrant community in the context of one’s own society does not afford the luxury of easily explainable and necessary withdrawal and the objectivity thereby gained. It was of
great benefit to this study to be able to participate in Filipino community activities over the Christmas period, especially Christmas carolling which was so different to the typical performance of Christmas carols in New Zealand. Nevertheless, there came a point where continued fieldwork would be a detriment to, rather than a benefit to the current study. As has been the case in previous years, a New Year’s picnic will be held at the Groynes. At the time of writing, plans for the Sinulog Fiesta 2009 have yet to be made. Several committee members of the Filipino society have mentioned the planned visit of the renowned Filipina singer, Kuh Ledesma at the end of April next year.
Chapter Eight: Preparation and Performance of the Liturgical Song: Panalangin sa Pagiging Bukas-palad

In the preceding chapter Filipino community fiestas that occurred during 2008 were reported on and information was provided about the type and function of the music at each celebration. In Chapters eight and nine two specific items in which I participated as a performer are focussed on. These two items, a liturgical song and a Hispanic dance, both appear on the example DVD which accompanies this paper. The liturgical song was performed at the Santacruzan Mass on May 17 and the Hispanic dance at Culture Galore on March 15. Although the dance was performed earlier in the year than the song, membership of the dance group only came about as an outgrowth of choir membership. Since choir membership was of primary importance in making contact with the Filipino community, the chapter on the song, which also includes a description of some of my earliest experiences with the Filipino community in Christchurch, is presented here as Chapter eight.

8.1. Introduction: Joining the Choir

Commencing fieldwork in Christchurch, with no pre-established contacts in the Filipino community, by using the Internet I was able to search for the presence of a Filipino cultural group. The Philippine Society of Canterbury was one of two groups listed. I called one of the numbers and spoke to the Secretary Arlene Wilkins. I was immediately invited to attend a Mass at St. Teresa’s in Riccarton on January 12 and informed there would be a Filipino choir at the Mass and that they would sing songs in Tagalog.
On attending the Mass I observed a group of about sixteen singers and four guitarists in the choir group which was positioned towards the front of the church on the right hand side. All but one of the songs at this Mass were in Tagalog and these lyrics were projected on to an overhead screen for the benefit of the congregation. Most songs were sung in unison with some harmonization between the singers at the end of songs. There appeared to be a great deal of concerned attention being paid to the amplification of one of the guitars which, considering that fact that there were four guitarists present, seemed unnecessary.

The timing was fortuitous since after Mass a birthday party was being held at the house of Arlene Wilkins who, at that time, was the Philippine Society secretary, and was also the main organizer of the choir.

Fig. 31. First meeting with the Philippine Society of Canterbury January 2008.

The Filipinos present were friendly and welcoming and when I expressed a wish to join the choir I was invited to attend a rehearsal on Friday evening. The secretary’s husband
informed me about the other Filipino choirs in Christchurch, in case their rehearsal schedules might be more convenient. I was able to observe these other choirs during the course of fieldwork later in the year, and found that, in terms of rehearsal style, repertoire, and performance practice they were little different from one another. Certain key members were also active in more than one choir at the same time. From this point of view I consider my experience in the Our Lady of Fatima Filipino Choir to be representative of Filipino church choir activity in Christchurch. With regard to the immediacy and openness of invitation to join the choir, I was to observe the same attitude extended to other non Filipinos during the year. 416 Although there was a steady, core membership, the presence of new arrivals, visitors and returning members caused quite a lot of variation in the choir membership from week to week.

8.2. Attending a Rehearsal

For most of the first half of 2008 the rehearsal venue was a private house in St. Albans. Later in the year there was a change in venue and the choir began to use the Our Lady of Fatima Church hall at a small cost to members. 417

---

416 Aside from the numerous occasions when the New Zealander partners of Filipina would sit in on the choir practice and participate, on one occasion a young, female, Irish parishioner heard the choir at Mass and asked to join. She attended a practice but did not continue. She may well have been dissuaded by language difficulties despite the best efforts of choir members to interpret for her during the practice.

417 Individual members who attended regularly were asked to contribute $2.00 each time they attended a rehearsal at the hall.
On arrival at the house I was literally grabbed by the wrist and pulled in through the sliding door. Although I was late, the choir members were still eating what appeared to be a generous buffet of traditional Filipino food. Members themselves contributed dishes which
they brought in a ‘pot luck’ style and the weekly sharing of Filipino foods continued to be important throughout the year.

Fig. 34. Choir members enjoy Filipino foods at Friday night practice
While members ate there was also a great deal of animated banter in the Filipino vernacular. The pre-rehearsal socializing was often quite prolonged and at times during the year eclipsed the choir practice itself. On such occasions the choir practice seemed a pretext for migrants to meet and give full expression to their ideas, feelings and experiences using the Filipino language.

Although my initial intention was to join the choir as a singer, a role in which I hoped to be subject to musical direction and, from a standing position, gain a bird’s eye view of the proceedings, I was forced to bring my guitar with me rather than leave it in the car on the street where there may have been a danger to its security. I expressed my wish to sing only, on this first, and a number of other subsequent occasions throughout the year but I was
strongly exhorted to play the guitar. Given the large number of guitarists, I interpreted this as a preference for the sound of multiple composite chordophones which approximated the sound of a traditional Filipino *rondalla*. Interviewee Calamares Fritos was also strongly pressured to play the guitar during his time with the choir. Later in the year, however, it was explained that the preference for multiple guitarists is more a matter of practicality since in the case of the inevitable, occasional, absence of one or more guitarists, a backup would always be available.

Although no warm up exercises or breathing exercises were done at this first, or any subsequent rehearsal, the extended chatting phase at the beginning of each practice performed a similar function, since it relaxed the members while warming their vocal chords in an animated speech mode. Typically, one or more of the guitarists would set up and tune and social activity would then dive-tail into practice as the singers became aware that the rehearsal was underway.

At the first rehearsal I attended, most of the songs sung were in English. I observed, however, that all discussion on how to approach the songs was conducted in Filipino. Physical gestures, in particular a wave like motion of the hand and arm, were used frequently to express ideas about phrasing. The term *alon* [wave] was also used to describe canonic imitation of voice parts. Throughout the year, a number of examples of down to earth musical imagery arose. In reference to a melismatic passage, for example, one member likened it to curling hair, coquetishly rolling her ringlets with her index finger saying, *kulot-kulot* [curly]. On one occasion, the importance of an introductory section was likened to a door. *Dapat i-bukas bago pumasok* [You have to open it before you go in].

---

418 Interview with Calamares Fritos: April 29, 2008.

419 Interview with Nilaga: August 27, 2008.
another occasion an abrupt cut off at the end of a phrase was likened to quickly putting the lid back on a cooking pot. The appropriate juxtaposition of two songs was explained because they were *mag-pinsan* [cousins] and *parang kamag-anak* [like family]. This comment was found particularly humorous by the family orientated Filipinos.

Although I was told by the choir members that the *Maestro* or musical director was not present that night, which initially explained why most decisions were being made though a process of fluid and organic group discussion, on subsequent occasions when the director was present, a group process still guided most musical decisions. This tendency among Filipino choirs in Christchurch was recognized by Gambas al Ajillo who claimed that it contrasted with rehearsal practice in the Philippines where one person is responsible to teach group, the choir is already well established in the church, and there is mandatory attendance and vocalization practice. “. . . Whereas in a group, if half of the group are leaders and half are members . . . there is chaos!” he lamented. 420

Song lyrics were kept in red plastic folders, and distributed each week for use at rehearsals. Guitarist’s folders were different from those used by the singers in that they had chord symbols indicated above the text. The repertoire was usually selected by the main choir organizer who attempted to maintain a thematic relationship between the songs and the focus of a particular Mass, as indicated in the Sunday Missal - the order of Mass on Sundays. The songs themselves were drawn primarily from two printed sources from the Philippines; *Blessing* books one to four, and the *Paghahandog* [Offering] Praise Book. As the song lyrics often appeared in these publications, spread over more than one page and with illustrations, they were impractical for use by the choir. For this reason the lyrics needed to be retyped in a usable one page format. This process also involved re-writing the

chord symbols for the guitarists and since the typist was not herself a guitarist inevitably mistakes occurred. Although throughout the course of the year the guitarists frequently experienced difficulties as a result of incorrect chord symbols, they would correct them in the course of rehearsals but at no point did any one member offer to take responsibility for checking the chord symbols prior to the copying and distribution in the red folders. When the rehearsal venue changed midyear to the Our Lady of Fatima Church hall, the singers’ lyrics were projected onto a screen directly from a lap-top, reducing the amount of time required in folder preparation. The guitarists, however, continued to use folders and the added difficulty of coordinating projected data with individual guitarist’s folder pages was introduced.

At the first rehearsal I attended, and at all subsequent rehearsals until the change of venue to Our Lady of Fatima Church hall, the members sat facing each other in a circular pattern. This was a cramped but intimate arrangement, encouraged by the limited living room space being used. Bar stools were available for the guitarists, but unless the more senior guitarists took these elevated positions first, they tended not to be favoured.

After the choir practice, coffee and cake was taken and informal, secular music making took place during a second period of social activity and free conversation. On the occasion of my first attendance at a choir rehearsal I was asked to sing the Filipino folk song *Anak* [Child] by Freddie Aguilar. Throughout the year I was repeatedly asked to perform this song for the Filipino community and the ability to perform the song was a kind of passport to participation in a number of a Filipino events.

---

421 There was also some evidence at of superstitious beliefs persisting within the basic Christian framework. Two participants, for example, unconsciously rotated their plates 180 degrees whenever somebody left the room. When this was drawn to their attention they explained that it was to avoid bad luck.
The post choir, secular music making, referred to by Shrimp Rebosado as ‘Happy Hour’ often took place, but as the practice was held in a private home, was often cut short to avoid additional unfair pressure on the family. Later in the year, when the choir practice moved to the Church hall, *salsa* dancing classes were even added, transforming the weekly choir practice into a mini *fiesta* which included prayer, religious songs, feasting, secular music making and passionate Latin dancing.

---

422 Fieldwork observation at choir practice: April, 2008.
8.3. Panalangin sa Pagiging Bukas-palad

Panalangin sa Pagiging Bukas-palad [Prayer for Generosity], by J. Arboleda and Manoling Francisco, was introduced into the choir folders at a rehearsal on February 15 and was intended to be sung as an offertory at the Santacruzan Mass in May. The song’s lyrics are in Tagalog and begin:

Panginoon, turuan mo ako maging bukas-palad

Turuan mo akong maglingkod sa iyo,

Na magbigay ng ayon sa nararapat

Na walang hinihintay mula sa iyo.

[Lord, teach me to be generous. Teach me to serve you, giving according to what is right and waiting for nothing from you.]

The song is popular in the Philippines and Bangus, resident in New Zealand for just over a year, claimed to have heard it sung back home ever since he was a little child. Choir members were often already familiar with the songs sung, including songs in English, having heard or sung them back in the Philippines. Musical notation was never used to indicate pitch or melodic movement and in cases of uncertainty, a key member would sing an example phrase or on rare occasions play an example CD. In preparing Panalangin sa Pagiging Bukas-palad and another song Sa Kabila Ng Lahat a CD was played on one occasion. As in the case of music for dance accompaniment, the CD used appeared to be a copy of a downloaded file, and did not display detailed information about the song. In any case the intention in playing the CD was to check tempo and basic melodic contour and not

423 Interview with Bangus: April 24, 2008.
as a model to be copied exactly. Details of introductions, endings, distribution of voices, antiphonal sections, instrumentals and other musical decisions pertaining to the overall musical arrangement, of this and most choir repertoire, were frequently discussed and reinvented from week to week, during rehearsals.

One aspect that was considered important in relation to Panalangin sa Pagiging Bukas-palad was the tempo. Key members frequently reiterated the importance of it being banayad [slow and graceful]. During some rehearsals the lively atmosphere of other songs with a more upbeat tempo spilled over into Panalangin sa Pagigiging Bukas-palad and the guitarists strummed the accompanying pattern too fast. Unfortunately, at the Santacruzan Mass too, a slightly hurried tempo also detracted from the performance. In this case it was caused by anxiety over technical difficulties that were being experienced. In the video footage uncharacteristic anxiety can be read in the faces of the members who were wrestling with the failure of the overhead projection screen and problems with the guitarists’ amplifiers and microphone.

The song itself was greatly appreciated by choir members during rehearsal. After one particularly successful run through, a rare silence filled the room broken only by a comment on the beauty of the song. Although it does not modulate from a minor to major key, the slow triple meter is reminiscent of a kundiman. During the rehearsal process it was decided that the women would sing the first verse and this would be echoed by the men in the second. The remaining sections were to be sung by the men and women together with some polyphonic punctuations and imitation by the men. The men’s harmonies were not taught separately but rather in the course of the song’s rendition at rehearsals by the example of a key member.
The song was rehearsed frequently and on a number of occasions attained a full vocal sound, good intonation, clear, sensitive and skilful guitar accompaniments and balanced harmonies. On the occasion of the performance at the Santacruzan Mass, however, the rendition was compromised by the factors mentioned in Chapter 7.3. Irregular representation of members was also a main factor that lessened the accuracy of song renditions. For example, after the instrumental introduction, the women were to sing the first verse. The women’s vocal entry was subdued and a male guitarist sought to fortify the sound by joining in on the first voice. As can be seen in the video footage one of the women manually manipulated a microphone on a stand to bring it closer to the guitarists.

Direct physical manipulation or support of microphones in the context of live performance was also seen at a number of other Filipino events throughout the year. The frequent use of microphones in recreational karaoke could explain the tactile ease exhibited by Filipinos when using them in a more formal setting.
Chapter Nine: Preparation and performance of the Hispanic Dance: *La Jota* at Culture Galore

Fig. 37. *La Jota* dancers on stage at Culture Galore

9.1. Introduction: Celebrating Cultural Diversity at Culture Galore

Culture Galore is a free, annual community event supported by the Christchurch City Council and Fendalton-Waimari and Riccarton-Wigram Community Boards. The event has been running for eight years and is an opportunity for migrants in Christchurch to showcase their cultures through music, dance and other culturally representative performances as well as food stalls, and arts and crafts exhibits. Held on March 15 in Ray Blank Park, Ilam, the 2008 performance schedule ran between 12.00 and 4.00 pm and was
hosted by Nikki Reece, who has been the station manager of Plains FM Community Radio since 2007.425

Two separate Filipino groups were represented. These were the Philippine Culture and Sports and the Philippine Society of Canterbury Inc. In the context of other cultural groups listed on the Culture Galore performance schedule the appearance of two separate Filipino groups in no way appeared unusual. The Chinese culture was represented by the Rewi Alley Chinese School Trust, the Taiwan Hwa-Shin Society of New Zealand as well as the Christchurch Guandong Association. Two Korean and two Fijian organizations were also listed on the programme. Both Filipino groups presented folk dance performances. The Filipino food stall, however, was organized by the Philippine Society of Canterbury. Both groups presented folk dance with pre-recorded accompaniments.

Young dancers from Philippine Culture and Sports presented three items. The first was Konan or ‘coin dance’, the second a solo, Dumagueña, and the third, also a solo dance was Sarimanok. The Philippine Society of Canterbury presented two dances, Itik-itik, danced by the children, and La Jota Moncadeña by the adults. Apart from the contemporary choreography of the solo dance Sarimanok, set to the composition Ang Dalagang Filipina, all the folk dances performed were accompanied by pre-recorded rondalla music.

Fig. 38. The author interviewing the dancer of *Sarimanok* from Philippine Culture and Sports at Culture Galore 2008.
Fig. 39. Philippine Society dancers in *Itik-itik* costumes at Culture Galore 2008.

The presentations of both Filipino groups highlighted the Hispanic influence in the Philippines. The music was in all cases in 3/4 or 6/8 time, repetitive and in conventional, diatonic major or minor keys. Characteristic Hispanic rhythmic devices such as the hemiola could be heard such as in the *Itik-itik* where rising triplet arpeggios that suggested a 6/8 rhythm were superimposed on a clear 3/4 bass. Percussive emphasis on beats 2 and 3 of a 3/4 bar was also heard in the musical textures.

Interestingly, the rhythmic basis of *Ang Dalagang Filipina*, a piece that featured the sound of piano, synthesizer and orchestral instruments, was also in a triple meter. Numerous attempts to identify the arranger of this music have, at the time of writing, not been successful. The tendency for Filipinos to overlook this information means that it is often, as in this case, not known, or noted. In any case, the use of the regular, metric, triple meter in *Ang Dalagang Filipina* means that all music used for dance accompaniment by Filipinos at the Culture Galore festival employed regular, metric, triple meter. In Chapter 2.5 it was mentioned that this type of rhythm suggests a characteristically Spanish or European rhythmic influence, a feature in keeping with the intentional demonstration of Hispanic
influences which was mentioned by both Filipino groups. Traditional percussive enhancement was incorporated in the performance of *La Jota Moncadeña* and this took the form of bamboo castanets. Applied to a Spanish dance, the assumption that these instruments are castanets is natural. Castanets or *castañuelas* in Spanish take their name from *castañas* [Spanish chestnuts] the shape of which they resemble. The instruments used by the Filipino Society dancers, though referred to as castanets and *iyong mga klik klik* [those things for clicking] by dance participants and teachers, were in fact very similar to the Okinawan 四竹 *yotsudake*. Rather than being made of two concave parts joined by a string, the castanets used by the Philippine Society were actually four separate parts which are attached individually to the thumb and fingers of each hand with a thin strip of elastic. Despite their Hispanic application, the instruments belong more accurately to the Hornbostel-Sachs division of idiophones named clappers, two or more rod-or board-shaped sonorous parts that are stuck against each other. Webster’s Tagalog-English dictionary gives the definition castanet or clapper for the word *buto* which also means bone, but this term was not used by Filipinos in Christchurch. The use of castanets or clappers to play one of three possible rhythmic patterns will be explained in more detail in section 9.2.1.

---

426 Spoken introductions by Nikki Reece and Delia Bradshaw at Culture Galore festival: March 15, 2008.
Fig. 40. Bamboo castanets or clappers showing varnished side.

Fig. 41. Bamboo castanets or clappers showing strip of elastic.
The warm weather, outdoor setting, constant musical activity, presence of food stalls, and children’s activities meant that the Culture Galore festival was closer to the Philippine fiesta as described by interviewees than fiestas held later in the year and specific to the Filipino community. The signboard in Ray Blank Park announcing the festival had been noticed by several Filipinos and they expressed a sense of excitement, anticipation and curiosity leading up to the event.

The religious element, a constant in Filipino events in Christchurch both sporting and musical, was not evident. The Filipino groups did not pray prior to performing as they were observed to do on numerous other occasions during the year. Another thing that distinguished the performances at Culture Galore was that they were not intended primarily for Filipinos but rather for the broader community. Colourful costumes and a predominance of music with lively rhythms and bright, major keys were featured.

Most of the Filipinos appeared to be happy and satisfied with their performances. After the performances the opportunity became available to talk to some of the performers from Philippine Culture and Sports. The dancer of Dumagueña said she enjoys performing and likes to ‘show off’ her culture. She had learned Filipino dancing in the past at age seven, but now, as a teenager she had recently taken it up again. She is proud of being half Filipino. Although she likes music, her current focus is what she referred to as ‘contemporary singing.’ This meant songs in English as her command of the Filipino language was limited to a few basic phrases and greetings.
The dancer of Sarimanok was fifteen years old, and had been dancing since age six. She also did not speak Filipino besides a few phrases. She too is interested in music and would like to listen to Filipino music. She felt, however, that this was difficult since she is always surrounded by music in English and it would take so much time for her to look for Filipino
music. With regard to the dance training and choreography she confided that her teacher was strict and wanted the performance to conform to ‘her vision’.

The dancers from the Philippine Society were also happy about the opportunity to take part in the performance as leaving the stage one member exclaimed, “Walang Mali! Walang Mali!” [There were no mistakes! There were no mistakes!] The post performance atmosphere was jubilant and a number of group photos were taken. For some members, it was the first time to participate in such an event, and although Filipino children learn folk dancing at school, some of the adult migrants would not have had the opportunity to perform back in the Philippines, especially to a multicultural audience.

Fig. 43. Philippine Society of Canterbury La Jota dancers pose after their Culture Galore performance.
At the end of the day many of the Philippine Society dancers attended a party at a private home where a buffet style meal was served while the participants sang karaoke. Two separate karaoke areas were set up, one for the children and New Zealander husbands of Filipina and another for Filipino migrants. While the migrants sang Tagalog songs by Ray Valera, Apo Hiking Society and Parokyo ni Edgar, in the neighbouring room English songs by Madonna and Avril Levine were sung. A kind of antiphonal affect was created between the rooms which formed a richly complex wave of confusing musical vibration.427

While the Culture Galore Festival provides migrants with a forum for self expression and opportunity to socialize and celebrate diversity, a lack of meaningful interaction between the various migrant groups was noted by a Filipino interviewee.428 In her role as a choreographer and dance teacher, Delia Richards of Philippine Culture and Sports is in the process of creating a special new dance performance project which will explain the multicultural contributions to Philippine history in a collaborative performance involving several migrant groups. This project may encourage more of an actual dialogue between the individual migrant groups. Within its current format and size, however, the Culture Galore Festival is able to celebrate cultural diversity without being used as a forum for the agenda, or concerns, of any one particular group. Complex bipartisan relationships between migrants’ countries of origin may indeed provide inspiration for ‘cultural fusion’ projects. The participants in Culture Galore are, however, already strongly linked by the common experience of living in a new country and casual social interaction is definitely possible at the event.429

427 The resultant sound was so vibrant that the evening’s non-Filipino host, not long out of hospital, found it difficult to enjoy full participation and showed relief when the guests began to leave.

428 Interview with Bulalo: September 2, 2008.

429 Filipino dance group performers particularly enjoyed talking to participants from Saudi Arabia and having their names written in Arabic script.
9.2. Preparation and Performance of *La Jota*

Involvement in Filipino folk dancing during fieldwork in Christchurch came about when a member of the Philippine Society of Canterbury, whom I had met through my involvement in the Filipino choir, invited me to participate. The practices where held on Saturday afternoons at the Our Lady of Fatima Church hall, the venue to which the Our Lady of Fatima Filipino choir would also move its Friday evening practice later in the year. On arrival at the first practice I was surprised to find that most of the participants were, in fact, the members of the Our Lady of Fatima Filipino Choir. The thought immediately arose that, considering the time spent on Friday evening at choir practice, the folk dance practice on Saturday afternoon, Mass on Sundays and frequent follow-on social gatherings, some Filipino migrants had the opportunity to socialize exclusively and extensively with other Filipinos as a result of their music-related activities in the Filipino community.

Saturday folk dance practices followed an extremely loose time frame and the rehearsal of specific dances was in no way time-tabled or made clear to members. The whole afternoon was available and dances would be rehearsed when the members of a particular dance happened to turn up and were simultaneously present. Two main teachers were active at the practices, both long-term migrants from the Philippines. One teacher, Delia Bradshaw, was a physical education graduate in the Philippines with a strong background in folk dance, and the other a talented dancer with ability and experience in a broad range of dance styles, including folk dance. In addition to *La Jota Moncadeña*, the dance in which I participated, dances rehearsed during the first part of the year included the mimetic dance *Itik-itik*, performed by a small group of children and a Muslim fan dance involving a large group of adult women. The women also practiced the *Bulaklakan* [garland dance] and the teenage girls the *Kalutang* [stick dance]. The folk dance activity of the Philippine Society
contrasted with the Philippine Culture and Sports in that while the Philippine Society was primarily for adults, the Philippine Cultures and Sports was focused on teaching children. The activity was also seasonal and not held during the cold winter months. After a winter break, dance practices re-commenced on October 11.

Fig. 44. Women from the Philippine Society of Canterbury practice the Bulaklakan [garland dance] at Our Lady of Fatima Church hall on May 20, 2008.

9.2.1. La Jota Moncadeña

La Jota is a couple’s dance originating in Aragon in Spain, many local versions and variations of which have arisen in the Philippines. The music, traditionally performed by a rondalla is in a lively triple meter and in a major key. The Jota Moncadeña, however, also incorporates a slow intermediary section in a minor key which Batchoy referred to as the ‘drama’ section.430 One adaptation of the European Jota to the Philippine setting is

430 Interview with Batchoy: April 24, 2008.
demonstrated in the use of bamboo castanets. In the version taught in Christchurch one of three rhythm patterns below was used to emphasize the dance sections in a lively triple meter.

a) A series of regular quarter note clicks in 3/4 time.

Ex. 3 Castanet pattern one

b) Regular quarter note clicks on beats two and three of each bar in 3/4 time.

Ex. 4 Castanet pattern two

c) Regular quarter note clicks on the first beat of each bar in 3/4 time.

Ex. 5 Castanet pattern three
The castanet rhythms were to be synchronized and not freely poly-rhythmic. Specific instructions on where to use each pattern were, however, not given. Details of castanet use were the subject of lively group discussion and members engaged in playful experimentation while lining up to practise entrances on to the stage. The Filipinos themselves seemed to decide which rhythmic pattern to use by a kind of osmosis perhaps as a result of their familiarity with the genre. The castanets themselves were distributed very late in the rehearsal process, less than a week before the performance, so precise use of castanets was difficult to achieve.\textsuperscript{431}

Repeated practices of the entrance were necessary to assure that the group achieved preparatory formation within the time frame offered by the introductory section of music. Men and women entered the stage in pairs, arms swaying left to right in flowing gestures. The main direction given to dancers during the entrance was to maintain a smile. The basic steps of the dance were taught and rehearsed sequentially in three stages over a period of three weeks. Practising, using a digitally recorded musical accompaniment meant that it was difficult to practise isolated sections in coordination with the music. For this reason each run-through of the dance was always done starting at the beginning. In the case of the practice of isolated turns and position changes and bends, these were done without use of or reference to the music. Although I myself hummed the melody softly while practising isolated movements, I did not observe this being done by the other members.

Problems that arose during the preparation for performance at the Culture Galore festival were the frequent absence of members due to Filipino basketball commitments and a need to make an addition to the sequence of steps due to a change in the recorded source used.

\textsuperscript{431}The late distribution of the castanets was explained by the folk dance teachers as due to their late delivery from Auckland.
The CD used initially was borrowed, and when returned another version was borrowed in its stead. The second version was lengthier and required the addition of a step in which two groups of four dancers moved in circles, spinning individually at the ends of phrases.

A number of details and refinements in movement were pointed out to me only a few days before the performance. One was to hold the castanets higher and without movement of the wrists. Another was in regard to the placement of the weight on the back rather than front leg in a semi-crouching position during the slow minor sections. Also, in the slow minor sections of the music, the male dancers promenade slowly across the stage with their arms behind their backs. During this movement the dancers should not be square on to the audience but rather with one shoulder slightly forwards. I was told that in this section the attitude needed to be, “hambog . . . parang kastila” [arrogant . . . like a Spaniard].

Although no specific instructions about synchronization with music were given, steps that fell on the first beat of bars in regular, metric, triple meter were stamped strongly by the dance teacher to encourage synchronization.

9.2.2. Performance

The costumes worn by female dancers for La Jota were specially made in bright colours suggesting the Philippine flag. The men, however, were required to wear the traditional shirt called a barong Tagalog. Since this is standard formal wear for Filipinos, the other male members already had their own individual barongs. On this occasion I was able to borrow a barong for the performance belonging to the husband of one of the other dancers.

The Filipino food stall operated by the Philippine Society of Canterbury was operative for

432 Unfortunately, during the Culture Galore performance I was unable to remember these details and video footage shows the Filipino dancers moving slowly forward with one shoulder advanced, while I remained with both shoulders facing directly toward the front of the stage. See appendix 12.6.1.
most of the day so dancers were able to congregate there prior to and after the performance itself.

All of the dancers except one were on time for the performance and this dancer arrived only thirty seconds before the group was to go on stage. Fortunately, the leader was able to delay the start by saying a few words about the dance and its Hispanic origin and this gave him time to quickly change into his *barong*. A video recording of this performance is included as one of the tracks on the example DVD that accompanies this paper. Although castanet clicks are not clearly audible, arm and wrist position as well as shoulder alignment, mentioned in the preceding section, can be seen.
Chapter Ten: ‘Findings Juxtaposed’ Linking the Christchurch Situation to Questions about Filipino Music and Identity

10.1. Filipino Music(ality)

10.1.1. The Medium: Physically-mediated Musicality

Confronted, in the field, with familiar Western forms, simple structures, and mainstream contemporary music, an immediately discernable Filipino musical identity seems obscured. In an attempt to understand Filipino music, I sought to pinpoint distinct musical markers that distinguished the music of Filipinos as ‘Filipino’. Firstly, addressing characteristic mediums of performance, the examination of the music made by Filipinos in Christchurch throughout the year reveals that singing and dancing are the most frequent activities. In terms of regular practice, vocal music was engaged in more often, as church choir groups held rehearsals and sang at Masses throughout the year, while dance practice tended to be seasonal and not done during the cold winter months. The relative representation of song and dance items on entertainment programmes, however, highlights the importance of dance to Filipinos. The Santacruzan programme (see table 4) shows that, disregarding the songs performed in the ceremonial portion, over half the performance items are dances, and the dance component is further augmented by the disco that follows on from the entertainment programme. The entertainment portion of the Araw ng Kalayaan programme (see table 5) shows an even distribution of song and dance items and dance is also evenly represented in the community celebration portion. These examples, rather than offered as empirical evidence on the relative importance of song and dance in the Filipino community, serve to indicate the importance of both song and dance to Filipinos. Sustained contact
with Filipino groups throughout the year showed that both singing and dancing are favoured mediums of expression, and dance is of great importance. At the Halloween party, for example, all but one of the items on the entertainment programme, were dances, and this event too culminated in a disco. Representation of the Filipino community as part of multicultural Christchurch at Cultures Galore was also in the form of dance. The musical component of dance in all cases was a recorded source, and pre-recorded backing was frequently employed by solo singers in entertainment programmes and karaoke competitions. If the sound equipment used to play song and dance backings can be viewed as a kind of musical instrument, its primary function is as an accompaniment to song and dance. The same can be said of the other musical instruments used by Filipinos in Christchurch. Although interviewees referred to a large variety of instruments played in the Philippines, such a situation was not in evidence in Christchurch where a group of several guitarists was most common. Other plucked composite chordophones were also prominent in a different way. A large proportion of recorded folk dance music used in Christchurch was of the plucked composite chordophone ensemble, the rondalla. Although not yet a reality, the intention and aspiration to establish a rondalla and the plan for an interim ukulele ensemble was expressed by Filipinos in Christchurch.

In terms of medium then, vocal music and dancing with an accompaniment of plucked composite chordophones can be seen as characteristically Filipino. The preference for engaging in activity in which the music itself has a secondary role might appear to devalue the musical object but it can also be seen as an affirmation of music’s importance. Rather than being an external object to be listened to from a distance, the primacy of dance and song, draw the music closer, situating it ‘bodily’ in the Filipino. In church choir practices, this physically-mediated musicality frequently bubbled to surface, as in the frequent use of the alon [wave] gesture and the eruption of spontaneous dance mentioned in Chapter 3.5.5.
10.1.2. An Emphasis on Ensemble

The search for markers that distinguished Filipino music prompted the observation that most Filipino music is made by, or in the context of, extended family groups, rather like the traditional barangay structure described in Chapter 1.2. In Chapter 5.4, Filipino musical activity in Christchurch was shown to include church choir groups, folk dance groups, youth rock groups, hip-hop dance groups. This illustrates the group orientation of Filipino music. Even in the case of solo performances, a group dynamic is at work, since these are always in the context of shared variety programmes to which the performers are asked to contribute. The individual contribution of Filipinos to a musical programme was symbolized gastronomically in the weekly pot-luck dinner held before the Our Lady of Fatima Filipino Choir practice. Placed together on a table near the front of the hall, the variety of dishes, combined to make a veritable feast shared by all.

In most cases, the size of groups fell within a range of 5-20 members, and indeed, the fluid, actively negotiated, communicative management style would most likely have functioned with great difficulty in groups of a larger size. An exception to this rule seems to be the group dance performed at the Sinulog fiesta, but this event is only held once a year and requires a large number of dancers to effectively approximate the mass street-dancing of the Philippine model.

Filipino music, based on these observations, while permitting individual contributions from solo performers, has a fundamental group orientation which can be seen as a characteristic marker helping to distinguish it as Filipino.
10.1.3. The Musical Smile: Masigla! [Lively!]

Filipino interviewees made frequent reference to the bright, lively, nature of Filipino music and suggested that liveliness was an important distinguishing characteristic. They emphasized the explosive volume of music at fiestas, the fact the Philippines was a ‘noisy’ country, and that Filipinos in general liked loud music. Apart from the initial shyness sometimes exhibited by new members, or visitors, Filipinos often behaved in an exuberant, effervescent, and demonstrative manner at their gatherings. In practical terms, the level of basic community noise would drown out, or overpower soft music and put it out of the range of ordinary human perception. Certainly many of the worship songs rehearsed at choir practices were accompanied by the vibrant strumming of multiple guitars. Such liveliness in a liturgical setting is not always palatable to New Zealanders in some church congregations. Liveliness was most strongly evident in the performance of Christmas carols where liveliness reached the extent where I became out of breath from the pressure of loud, rapid strumming. In terms of general mood, or musical affective attitude, the idea of liveliness was contributed to by the keys in which the music was rendered. Although the use of a capo permitted chromatic adjustments, and was employed frequently by Filipino guitarists, the majority of songs were influenced by the tuning of the guitar, resulting in the frequent use of bright, major keys such as D, A, E, G and C, as well as A minor and E minor which offered the consistent added resonance of open bass strings. Another factor contributing to the perception of liveliness was the element of playfulness, exhibited by Filipinos in their music making and rehearsals. Reference was made in Chapter 9.2.1 to the playful exploration of castanet rhythms. In Chapter 8.3 on Panalangin sa Pagiging Bukas-palad the weekly creative reinvention of introductions by the guitarists was mentioned. Chapter 8.2 contains examples of the earthy and humorous metaphors employed during

433 Interview with Atasara: September 1, 2008.
rehearsals. These extra-musical factors tended to influence the perception of lively positivity and perhaps at the same time encourage and perpetuate its actual manifestation as sound. As well as bright keys and up-beat tempos, the rhythms themselves were important. While the lively recorded rondalla music was frequently in regular, metric triple time, most rapid strumming by church choir guitarists was in a duple meter.

The emphasis on what interviewees described as masigla [lively] and masaya [happy] however, needs to be complemented by mention of the other important musical mood referred to by interviewees as characteristically Filipino. This is the attitude described as malambing [lovingly caring and attentive] and banayad slow and graceful. Basic to the kundiman, love song and contemporary ballads, this type of musical attitude was seen in solo performances of Isang Lahi and Bituing Walang Ningning. It was also emphasized during choir rehearsals as the appropriate mood for the songs Panalanging sa Pagiging Bukas-palad, Tanging Yaman and Sa Kabila ng Lahat. In practice, however, it appeared that there was a strong tendency to increase the tempo of such songs and revert to a more rapid paced, livelier strumming which supported the idea that liveliness is a distinguishing marker of Filipino music. Together, masigla and banayad can be seen as musical representations of the two contrasting seasonal climatic conditions found in tropical countries like the Philippines.

10.1.4. Language and Identity in Filipino Music

Beyond liveliness, group orientation, a preference for song and dance, and the use of plucked composite chordophones, what other distinguishing markers can help towards explaining Filipino music? Given that most of the harmonic structures are familiarly

---

434 See appendix 12.6.
Western, the use of Filipino vernacular language texts becomes of heightened importance in contributing to the uniqueness of Filipino repertoire. The movement into the vernacular as a move to Filipinization of Spanish and American models was mentioned in Chapter 3.5.2.

Interviewees stressed Filipino bilingualism and most asserted that they were equally comfortable with and appreciated songs both in English and Filipino. Patterns of language use in the Filipino migrant community reveal more about language and identity and confirm the importance of Filipino language in song texts.

Interviewees pointed out that many more Filipinos in Christchurch are native speakers of Cebuano rather than Tagalog, which is the basis of the national language Pilipino. In fact, two of the key Filipino cultural agents in Christchurch are not native speakers of Tagalog although they use it in the context of Filipino community events and at rehearsals. This suggests that as a marker of national identity, it is the officially recognized national language, rather than dialect of origin, which is associated with Filipino identity. In the context of ‘self-conscious Filipinism’ such as the Ang Mabuhay radio programme and the focus on national identity on Independence Day, the national language is deliberately used. This adds weight to the idea that Filipinos consider the use of Filipino language as important to their cultural identity. As was described in Chapter 6.5, Ang Mabuhay broadcasts songs in Filipino and provides community information in the Filipino language.

The Philippine Culture and Sports Independence Day programme (see table 5 and appendix 13.4.4) shows that all vocal items in the entertainment portion were in Filipino (Tanging Yaman, Anak, Pinoy Ako, Isang Lahi, and Bayan Ko.). Interestingly, when the programme moved into the community celebration portion, a song in English, ‘Something Stupid,’ was sung. The Santacruzan celebration (see table 4 and appendix 13.4.2) shows two of the three vocal items in the entertainment programme to be in Filipino, while the
Mass repertoire is entirely in Filipino. Of the Christmas carol repertoire five of fourteen items were prepared, but in practice it was the five items in Filipino which were performed most during carolling.

While the conscious use of Filipino language is evident in the texts of songs sung at monthly Filipino Masses, important fiestas, and broadcast on the radio programme Ang Mabuhay, the songs sung at regular Masses were predominantly in English. Since the Filipino Mass was only a monthly event, on balance more songs were sung by the choir in English than Filipino. Nevertheless, the rehearsals of these songs in English were conducted in Filipino. This included the discussion of correct English pronunciation, phrasing, grammar and meaning, often using the kind of humorous and earthly metaphors that were described in Chapter 8.2. Filipino language was used a great deal socially before, after, and during, choir practices. As was pointed out, for some Filipina married to Kiwi men, the choir rehearsal was the only chance each week for them to speak freely in their own, or a closely related dialect and although the items sung were in English, a constant wash of conversation in the vernacular Filipinized the repertoire, at least in terms of the participants’ experience, if not as an observable music fact.

At ordinary Masses, when an all English repertoire is sung to a congregation of New Zealanders, embedding of Filipino repertoire also takes place. Since the inclusion of a Filipino song in this context is not mandated, it seems that the inclusion of such a song is purely voluntary and for the benefit of the Filipino choir members, a kind of ‘musical badge’ or ‘lapel pin’ which reinforces the identity of the choir and is reassuring for members.

Although an association between national identity and Filipino language was observed in Christchurch, and the repertoire used in deliberate displays of Filipinisim used Filipino text
as a distinguishing marker of Filipino repertoire, official written communication was almost always in English. The Philippine Society newsletter: Kabayan, for example, and the serbisyongwalis website were both almost entirely written in English. This suggested the possibility of a kind of disassociation between spoken written modalities in Filipinos.

On the other hand short communications by mobile phone text were either in English, Filipino, or a mixture of both. E-mail communication was also in either English or Filipino. Appendix 13.3.1 shows an example of e-mail communication in Filipino.

While the national language, Filipino, which has a Tagalog base, was found to be a marker of Filipino repertoire, a linguistically based social division was also observed between the two main choir groups, one of which used the Cebuano language in social intercourse rather than Tagalog. Sensitivity to the reality of linguistic variation in the Philippines, at variance with the idealtic construct of a national language as a marker of national identity, was also demonstrated. During the house to house carolling of the Philippine Society, the native language of the particular house holder was always considered in the choice of repertoire and a song in Cebuano was prepared.

Intergenerational language continuity, an important issue for the Filipino community will be discussed later in this chapter. At this point, however, it can be said the Filipino national language, with its Tagalog base, is used as a marker of Filipino repertoire and an expression of self-conscious nationalism in Christchurch despite most Filipinos being fluent in English.
10.2. The Historical Legacy

Background chapters of this thesis showed that throughout its history the Philippines has received various cultural infusions as a result of multiple colonizations, and highlighted the importance of Spanish and American influence. The question was asked as to how these influences are present in the music of Filipino migrants in Christchurch and fieldwork sought data that would help to provide answers. By demonstrating specific examples found in the musical behaviour of Filipino migrants, and examining the proportionate representation of each in the displays of self-conscious Filipinism, it was found that, in the entertainment programmes of important Filipino community fiestas, an understanding can be gained about the ways in which each strand contributes to the affirmation of cultural identity through music. Such a process may also help reach towards an understanding of the nature of that identity itself, recognizing the difficulty of this kind of enquiry, given the complex paradigm on which Filipino identity is predicated. Particularly interesting is the way in which diverse influences are integrated, this process perhaps telling us more about Filipinos than the individual elements themselves. By attempting to pinpoint a common thread running between the variant cultural manifestations, and adding this to the recognition of Filipino music as a vibrant, group orientated, highly physical activity, a deeper understanding of the essence of Filipino music can be gained.

10.2.1. Americanization in Filipino Music in Christchurch

The impacts of individual cultural strands need to be seen first in the cultural context in which they were received. As stated in Chapter 3.5.1, the beginning of the period of American musical influence in the Philippines coincided with the development and dissemination of technology which added potency to and helped perpetuate its influence. It
was also pointed out in Chapter 3.5.2 that America came to be seen as a liberator and that rock and roll came to enjoy huge popularity. In Christchurch, American music continues to rely on technology for its existence in Filipino musical life. Almost all community events during the year culminated in a disco, and although the playlist always included a number of cha-chas adding a Latin American flavour, the music was predominantly main stream American music, with songs by Britney Spears appearing prominently.

Filipino youth, in particular favoured American music almost exclusively. Technology was indispensible in the low key, fun orientated karaoke competitions and performances which were linked to sport related events. Sport, in this context, is synonymous with basketball, which despite its growing popularity in Asia, is thought of by many New Zealanders as an American sport. At such events, the majority of songs were in English. Some of the artists whose songs were popular included Madonna and Avril Lavigne, although songs by earlier artists such as Nat King Cole and the Englishman Eric Clapton were also represented. Karaoke repertoires of adult migrant Filipinos included songs by Tom Jones, Billy Joel, Whitney Houston, John Denver, Barry Manalo and Perry Como. The predominance of American artists illustrates the importance of the American influence in this context. Technology made it possible for Youth for Christ dancers to dance hip-hop to music by Girlicious and for the Youth for Christ rock band to view potential repertoire over the Internet and fortify their volume levels using electronic instruments and amplifiers. It should be noted, however, that although the physical stances, attitude and manner of holding instruments during performances of the Youth for Christ band members imitated an American model, their favoured repertoire source, the church-based Hillsong music group, was actually Australian. These findings suggest that the American element in Filipino music is reliant on, and perpetuated by technology, and also that it is fundamentally secular and recreational.
The recreational function of American popular music is illustrated by the positioning of the American song ‘Something Stupid’ at the beginning of the community celebration segment of the Philippine Culture and Sports Independence Day programme (see table 5). Less obvious, is the fact that the nationalistic offering *Pinoy Ako* which appeared earlier in the programme is the theme song for a television programme widely recognized to be based on an American model, the reality TV show Big Brother. Also on the programme, the song *Anak*, one of the most well-known Filipino folksongs, uses a plucking pattern called ‘Travis-picking’, named after an American guitarist.

American influence, though strongly secular, was nevertheless present to some extent in the musical activity of Filipino church choirs. The only instrument played in the church setting aside from guitars and occasional tambourines and maracas was the free reed aerophone, the harmonica, an instrument sometimes associated with and disseminated by American military personnel.

One point in danger of being overlooked, due to its being so obvious, is that the English language in the Philippines is an American contribution. The implication of this observation is that the textual and super-textual use of the English language by Filipinos is itself an Americanization, despite being conducted by migrants in the context of New Zealand where the English language is widely used and has official status. Although as Mami pointed out, more songs in English are sung by church choirs in New Zealand than in the Philippines, songs in English are sung by church choirs in the Philippines, and their performance by Filipinos in New Zealand can be seen as an example of the presence of American influence in Filipino music in Christchurch. American repertoire was present in the Philippine Society Christmas Carolling repertoire in the form of the songs ‘Have

---

*Interview with Mami: April 25, 2008.*
Yourself a Merry Little Christmas’ and ‘Rocking Around the Christmas Tree’. Although in practice the carols in Filipino were predominant, ‘Rocking Around the Christmas Tree’ was sung at a number of carolling performances. The popularity of American Christian musician Don Moen was also recognized by interviewees.

With regard to the proportional representation of repertoire, an examination of the Independence Day programme shows that American music was most prominently represented in the community celebration portion, accounting for two of the three items. None of the twelve items in the entertainment programme are recognizably American although three of the vocal items show the Filipinization of American models through a move into the vernacular. This pattern further supports the association of American music with recreation and not with the self-conscious assertion of a Filipino identity. Also, the kinds of American style marching bands that interviewee Bangus associated with fiestas in the Philippines, are not a part of fiesta or the civic assertion of Filipino identity in Christchurch.

The Santacruzan programme entertainment section included only one American song amongst a selection of eight items and one Hawaiian dance item, which had English lyrics could also be considered as being American. American music was most prominent in the community celebration portion disco and also as incidental music during the procession photo-taking. Here again the American influence is secular, recreational, and predominantly reliant on technology.

It is possible to assert then, based on these findings, that although American influence is felt to some extent in religious music, and is sometimes also included on the entertainment programmes of events aimed at the celebration of a Filipino identity, the most important
function of American music is recreational. American music is also found to be most favoured by younger members of the Filipino community.

10.2. 2. Hispanic Musical Elements in the Christchurch Filipino Community

As mentioned in Chapter 2.1, the comment, “We Filipinos are Latinos”, provoked an interest in discovering what Hispanic elements would be found in the Filipino migrant population in Christchurch. To emphasize, as I did in reference to American influences, the importance of recognizing the context of the original cultural infusion, I reiterate the fact that Western music was taught by Spanish missionaries, who drew Filipinos in communities around the church and established Catholicism as the dominant Filipino lifestyle. Spanish influence continued for several hundred years, allowing for the organic dissemination of musical influence into rural areas and resulting in hybrid forms as the Filipinization of these influences took place, usually involving a move into the vernacular in song texts. One of the important ways the church attracted the early Filipinos was through the fiesta which harnessed their natural proclivity for extended feasting. The fiesta, and its characteristic inclusiveness of both secular, and sacred, incorporated music, and dances from Europe and the Americas into its celebratory framework. Spanish culture was intrinsically linked with the formation of a concept of nation in Filipinos and was important even after the Americans arrested Filipino independence at the end of the nineteenth centenary. The conscious awareness of the Hispanic basis of many elements of contemporary Filipino culture was by no means uniform in Christchurch. Atsara was able to converse in Spanish for more than twenty minutes and emphasized that with regard to faith, the Spanish influence was still strong in the Philippines. Other migrants were able to sing songs in Spanish that they remembered from their childhood, although they claimed to
be unable to speak or understand the language themselves. Others seemed surprised and even bewildered at the idea that foods basic to their culinary tradition such as *arroz caldo* [thick rice soup] and *pan de sal* [salted bread rolls] might be, as they in fact are, Spanish.

Hispanic influence was found to be present in Christchurch in the preference for multiple plucked composite chordophones, in particular the quintessentially Spanish instrument, the guitar, as an accompaniment for church choir groups. The guitar was also used frequently to accompany the secular songs included in entertainment programmes when a *karaoke* accompaniment was not used. Some interviewees associated the idea of traditional Filipino music with the *rondalla* and the aspiration exists to start a *rondalla* in Christchurch in 2009 using ukuleles as an intermediate method of instruction. The *rondalla*, as was pointed out in Chapter 3.3.5, is essentially Hispanic, being found in both Spain and Latin America, and the plan to cultivate such a group is evidence of a positive appraisal of Spanish influence by Filipinos in Christchurch. *Rondalla* music was frequently used to accompany dance performances during the year. It was the dominant music accompanying Filipino dances at Culture Galore, used as a background to the modelling of Filipino costumes at the Global Extravaganza, and was the most prominent accompaniment music during the Philippine Culture and Sports Independence Day celebration (See table 5). It was also used as background for entertaining VIP guests at the same event. It was also used for two of the eight items in the entertainment programme of the *Santacruzan* (See table 4). The prominence of plucked composite chordophones, live and recorded, in both sacred and secular contexts and as an accompaniment to song and dance, can be considered one of the main Hispanic influences exhibited by Filipinos in Christchurch.

The *fiesta* itself, and the religious framework of Catholicism, which forms a background to many community events, is also, in the same way that the use of English is an obvious influence, an obvious Hispanic influence present in Christchurch. Although the texts of
songs presented at Filipino Masses use the Filipino language, the influence of Spanish on the Filipino vernacular can sometimes be found in the texts themselves. A glance at the titles of songs sung at the Santacruzan Mass immediately shows Dios [God in Spanish], Santo [Saint in Spanish], Kristo [Christ in Spanish]. It may also be significant that two of the twelve items sung at the Santacruzan Mass, Si Kristo ay Gunitain and Panalangin sa Pagiging Bukas-palad had a regular, metric triple meter as their rhythmic base while none of the songs in English, except Edelweiss, which was suggested to the choir after being heard sung by New Zealanders in a church by the choir organizer, used a triple meter. Spanish was used, combined with English in the song Feliz Navidad performed frequently during Philippine Society Christmas carolling, and the Spanish title Noche Buena [Christmas Eve] is also in the carolling repertoire list (see table 7).

The Hispanic influence was deliberately emphasized by both the Philippine Society and Philippine Culture and Sports Dancers at Cultures Galore and mentioned in the opening remarks preceding each group’s performance. The costumes were Hispanic and in La Jota, a Filipino adaptation of the Spanish castanet was used. Four of the seven dances in the entertainment portion of the Independence Day programme used rondalla music (see table 5). Three were Hispanic in origin while the mimetic dance Tinolabong drew on a native Philippine bird for its programmatic inspiration but still used rondalla music. A cha-cha performance injected Latin American flavour into the community celebration portion of the same programme.

An examination of the comparative representation of dances in the Santacruzan entertainment programme shows that two of the five dances use rondalla music, one of which is the well-known Pandango sa Ilaw (see table 4).
The entertainment programme at the Halloween party shows three of the four dance items presented to be Hispanic in Character. As is the case with most other Filipino celebrations, the event culminated in a disco, and it was reported by DJ Jupiter that the cha-cha is usually featured in the mix of what is predominantly mainstream American music. Jet Santos, of Philippine Sports *At Iba Pa*, also told of how he blended Latin dance elements into his choreography for the *Sinulog fiesta* at the beginning of the 2008. There was also a growth of interest in Latin dancing during the year which culminated in performances of salsa and meringue at the Philippine Society Halloween party.

These findings demonstrate that a Hispanic influence in the Filipino community Christchurch is clearly present, and affects a wider range of areas than the American influence. It is fundamental to the religious base of constructive group activity including music, in the Filipino community. It is the origin of the *fiesta* itself within which the American influences mentioned in the previous section are able to be incorporated.
10.2.3. Integration of Disparate Influences: Searching for a thread

At the beginning of this project, before commencing fieldwork, background reading pointed to disparate influences that have been brought to bear on Filipinos throughout their history. The American and Hispanic influences on Filipino culture and society were outlined in Chapters 1.3, 1.4 and the Hispanic influence in more detail in Chapter 2. Hispanic and American music in the Philippines were also dealt with in Chapter 3.3 as well as Chapters 3.5.1, 3.5.2, and 3.5.3. Fieldwork throughout the year helped to discover the ways in which these influences were present in the Filipino community in Christchurch and the results were presented in the previous Chapters 10.2.2 and 10.2.3. These findings do not, however, explain how these and other influences are integrated into the overall Filipino musical profile. The previous sections did show how the \textit{fiesta}, which is itself inclusive, and can be considered a symbol of integration, provided a place for recreational, secular American music, within an essentially Spanish Catholic framework. But what of elements, such as pre-Hispanic Malaysian genre music, that were disapproved of by the early missionaries and are now only practised in their pure form in remote areas of the Philippines by marginalized groups? The answer can be found by considering the context in which Filipino migrants themselves experienced indigenous music before coming to New Zealand. Most were only familiar with traditional bamboo instruments from having seen them in school text books, and they learned tribal and representative Muslim dances as part of their folk dancing classes at school. Right from the beginning then, these dances and the accompanying music were educational models, presented as part of series of representative examples, the purpose of which was, presumably, to highlight the rich diversity of Filipino culture.

So how exactly were such items integrated into the musical life of Filipino migrants in Christchurch? In Chapter 3.2.1 the characteristically Filipino process of juxtaposition,
described by Yamaguchi, was mentioned. This juxtaposition of variant elements in an inclusive whole is analogous to the sharing of dishes, pot-luck style, each week at choir practice and the contribution of solo performers to a shared programme. The applicability of this process in Christchurch is clearly demonstrated by the Philippine Culture and Sports Independence Day programme (see table 5). In the entertainment portion the creative choreography of Sarimanok, inspired by the story of a Muslim princess, and the Asik dance, with its accompanying gong and drum music, is juxtaposed between a mimetic dance with rondalla and a young boy singing Pinoy Ako. The Santacruzan programme (see table 4), although not including indigenous or Muslim items, uses the same juxtaposition process in the inclusion of dances from Tahiti and Hawaii. The presence of this style of programming supports Yamaguchi’s idea that juxtaposition is a characteristically eclectic Filipino way of integrating disparate elements. The process itself, as previously mentioned, seems to be the aesthetic dimension of a fundamental attitude of openness, acceptance, and tolerance, which appear, focusing for a moment on the positive side, to be traits exhibited by Filipinos as a group. It is found again in the inclusiveness of the fiesta, in the sharing of food, and in the group focus of individual musical contributions. This was also referred to in Chapter 3.5.4 on karaoke, where it was shown how individual song choices contribute to a group mood, often uninterrupted by applause.

Beyond juxtaposition, in a contemporary context, a common thread linking styles is seen in the use of recorded music. Such music provides a background for pre-Hispanic Malaysian genre dances, Hispanic and Hispanicized folk dances, original artistic choreography, modern hip-hop, Latin American, disco dancing, and singing. If the styles are disparate, linked only by juxtaposition, then the common thread is the use of recorded music. As suggested in Chapter 10.1.1, the relegation of music to a secondary role is not necessarily a down-grading of music’s importance, since the engagement is immediate and bodily. On
the other hand, the musical behaviour in dance is reactive and responsive and not
determinant of a primary musical impulse. The choice of fixed music object, also, is at the
service of an extra-musical, particularly visual priority. The musical activity is, in the main,
lively and group orientated, in keeping with the markers identified in Chapters 10.1.2 and
10.1.3. In most cases, however, a textual marker is absent, meaning that an aural
discrimination between Filipino pre-Hispanic Malaysian genre and its Malaysian cousin, or
Filipino *rondalla* and other Hispanic composite chordophone ensembles is difficult,
perhaps requiring extra-musical, visual cues for adequate determinacy.

The lack of a textual marker does, however, circumvent the confusing Philippine linguistic
landscape, where national identity is linked to the Filipino national language. Especially as,
in Christchurch, it is not the main language of the majority of Filipinos, and is not spoken
by most second generation Filipinos and children of mixed marriages.

Searching within overall patterns of Filipino musical activity, both generative and
responsive, the music which contains the clearest aural evidence of its Filipino musical
identity is the church choir music performed at Filipino Masses. That the choir music is
both lively and group orientated, and accompanied live by an instrumental ensemble of
plucked, composite chordophones reminiscent of the *rondalla* is indicative of this. On such
occasions the songs texts are in Filipino, which has been recognized as an important
identity marker in conscious displays of Filipino identity. The location of this distinctively
Filipino music making in a sacred context underscores the importance of religion to
Filipinos and suggests that it is a core element in the construction of their cultural identity.
10.3. The Teaching of Filipino Music in Christchurch

Teaching refers to coaching, instruction and guidance in its broadest sense as well as the idea of formal instruction. Fieldwork in the Filipino community shed light on the processes of instruction and dissemination of information, employed in Filipino music making. By examining these processes it is possible to understand more about the core values underpinning Filipino musical activity, and also to identify important cultural agents at work in the Filipino community.

Given that the focus of this paper is the way in which music, particularly in the *fiesta*, was used to affirm cultural identity in migrants, and that language and the use of plucked composite chordophones have been identified as important identity markers in Filipino music, the ways in which these are currently dealt with by the community are most relevant, and can be illustrated by the results of fieldwork. The observed processes can then be weighed against the stated aspirations of Filipinos, in terms of cultural preservation, to determine whether current behaviour is effective in attaining these goals or if, in fact, there is a non-alignment of behaviour and stated musical goals.

10.3.1. Identifying Important Cultural Agents

Since Filipino music and dance activity in Christchurch was found to operate in the context of groups, the social organizers and facilitators of these groups such as Arlene Wilkins of the Our Lady of Fatima Filipino Choir and Elizabeth and Raymundo Trenuella of the Couples for Christ Music Ministry can be seen as indispensible to the musical activity. Without their efforts in creating and maintaining the groups, a context in which contributions by musicians and dancers can be made would not exist. Nevertheless, in
presenting findings on the teaching of Filipino music the term cultural agent refers to a Filipino who teaches, instructs, or coaches Filipino music or dance. In addition, given that group discussion and non-overt presentation of a model for imitation have been recognized as processes of instruction and dissemination used by Filipinos in Christchurch, certain Filipinos, contributing favourably to these processes can also be seen as cultural agents. Another important issue is the adoption of multiple roles by certain Filipino cultural agents.

In Christchurch three dance instructors, three trained music teachers, and four cultural agents in the area of music were identified. One dance instructor was attached to a specific group while at the same time adopting a more broadly representative role in the migrant community in Christchurch. The other two dance teachers were attached to another group and were seasonally active as dance instructors while maintaining a constant participatory role within their group. One cultural agent in the area of music maintained constant and broad participation in music and dance in three groups, and as an instructor, performed the role of musical director of two choir groups. Two other cultural agents were also active between two choir groups, exerting their influence primarily through the process of group discussion. A fourth cultural agent was more active during the previous year but did teach a dance at Sinulog fiesta 2008 prior to the commencement of the fieldwork for this project. Of the three trained music teachers, one was seasonally active as musical director of a non-religious chorale attached to a specific group and another had assisted in church choir direction in previous years but was not currently active. Both these teachers acted as judges at a karaoke competition during the year. A third trained music teacher was not directly active in the Filipino community but had previously, in 2006, conducted a study of Filipino traditional music in Christchurch, specifically on the rondalla. This teacher is involved in the organization of an interim ukulele ensemble planned for 2009.
Examining the overall pattern of activity shows that, as cultural agents, the least activity in the Filipino community was by trained music teachers. On the other hand, as was pointed out in Chapter 3.6, trained music teachers are actively integrated into non-Filipino New Zealand musical activity.

The strongest musical direction in the Filipino community is offered by the three cultural agents in the field of music by virtue of their fluid movement between and representation in multiple choir groups. Dance instruction was aligned with specific groups while the greatest activity in the role of cultural ambassador to the broader New Zealand and migrant community, was performed by a dance instructor aligned with a particular group. In terms of their contribution to the affirmation of Filipino cultural identity through music, particularly in the *fiesta*, the influence of dance instructors was most prominent in entertainment programmes. Song items, aside from the performance of *Tanging Yaman*, by the Philippine Culture and Sports Chorale in the Independence Day programme, tended to be individual contributions to variety programmes and as such, not directly influenced by music instruction, beyond the assistance of children by their parents.

### 10.3.2. Processes of instruction and dissemination

In both choir group and folk dance group practice, four main processes were found to be applied by Filipinos.

1) The processes of guidance by an individual, or individuals, mediated by discussion.

2) ‘Osmosis’ or flow of musical awareness from members with prior knowledge to those without in the course of practice.

3) Being informed by technology.
4) Direct imitation.

In Chapter 8.2 I noted that at choir practice most decisions were being made through a process of fluid and organic group discussion. The group discussion was often quite animated, though appropriate in the context of demonstrative Filipino behaviour. Direct authority by the teacher was, in a sense, only sanctioned by the approval of others in discussion. This applied to aspects of tempo, phrasing, choice of key, accuracy of pitch, number of repetitions of song sections, and even whether or not a given song required further practice. The same process was observed in Philippine Society folk dance practices in relation to spatial distribution of dancers, number of step repetitions, and as mentioned in Chapter 9.2.1, regarding the appropriate use of bamboo castanets. It should be mentioned that the lively, reinterpretation and discussion of instructions applied only to adults, and was not observed in the teaching of dance or music to children or teenagers. In Chapter 8.2 I referred to interviewee Gambas al Ajillo’s statement that in the Philippines, one individual is in charge of training the choir and that the process of authority mediated by group discussion seen in Christchurch does not apply. In this context it should be noted, however, that instruction in music and dance in Christchurch is a voluntary activity, motivated by ideas about serving the community, serving God, or a personal pride in a cultural heritage and a wish to impart it to the younger generation. It also provides the teacher with a social link to the Filipino community and a function and status within the community itself.

A variation to the application of the three processes, just referred to, was seen in Christchurch in the teaching of Delia Richards of Philippine Culture and Sports. Working primarily with children, she employed a stricter teaching style. Her distinguished background was noted in Chapter 5.5.2 and conversations with her students and fieldwork observations confirmed her application of a stricter style of instruction than that of other
Filipinos in Christchurch. Philippine Culture and Sports Chorale activity, though not ongoing as in the case of Filipino choirs and folk dance groups, also revealed a stricter style of instruction. As noted in Chapter 3.6, this kind of strict instruction by a trained Filipino musician was not always available to the Filipino community since the trained Filipino musicians were busy with their musical activities in non-Filipino New Zealand society. The orientation and training of these trained musicians, too, was in the field of Western music and not in the kind of repertoire that bore distinctive Filipino markers.

Osmosis or flow appeared to operate in the practice of songs or dances of which some participants had prior knowledge or familiarity. In Chapter 7.3 it was pointed out that often choir repertoire was largely the same as in the Philippines. In Chapter 3.4.5 the fact that many Filipinos had learned folk dances at school was mentioned. This kind of prior knowledge by members, who were not necessarily in the role of instructor, provided a model for imitative learning on the part of the other members. The reason I describe this process as osmosis or flow, rather than simple imitation, is that neither the model appeared to be demonstrating or the imitators overtly studying the model. The flow of awareness, in both music and dance contexts, often occurred organically, with fluidity of dissemination that could only be described as osmosis. In terms of the application of either of the first two processes, it appeared that instruction mediated by discussion was used most often in the case of new information unknown by most members and the osmosis, or flow, took place when there was visible certainty on the part of two or more members. Sometimes the two processes appeared to be working simultaneously at larger group practices when the musical director or dance teacher’s attention was caught up in group discussion and two or more confident members continued their practice at a distance.

While imitation was not overt in the operation of osmosis or flow, in general a more directly imitative process came in to play when Filipinos were informed by technology.
The use of the Internet was suggested and encouraged by all dance teachers and Delia Richards, in particular, recommended a site called ‘Noel’s Pilipino Folkdance Glossary’ which, she maintained, contained accurate information on Filipino folk dance. Members of the Philippine Society dance group used YouTube to view performances of La Jota by other Filipino groups. YouTube was also used by Youth for Christ Band members, as mentioned in Chapter 5.5.3. In the case of karaoke, in either a home or public setting, the option of an audible melody track makes the medium imitative. Rhythm is indicated by sequentially highlighted syllables, text is clearly presented and, as just mentioned, the melodic model is also available.

Although the use of technology as an informant engendered a more imitative process, on occasions it also allowed for creativity. In Chapter 8 on Panalangin sa Pagiging Bukas-palad, for example, the use of a CD to check only the tempo and basic melodic contour is described while other elements are approached creatively. In this case, however, the basic model had already been accepted by the group and the CD was only used afterwards to check specific details.

A situation where imitation became important however, as distinct from osmosis or flow, was in clarification of melody line and second voices in the choir and attitude or position of hand, wrist and arm in folk dances. Notation was not used so direct imitation was the only way to convey these aspects. As noted in Chapter 8.2, frequent wave-like movements of the arm and hand were used at choir practices and this formed a kind of symbolic reinforcement of the melodic lines taught or clarified by asking members to imitate the musical director. In the case of folk dance, direct imitation came in to play when the

---

teacher would take over one of the roles in a couple-dance, freeing the non-dancing partner to merely observe.

Although the process of authority mediated by group discussion and osmosis or flow takes longer to operate than mere demonstration and imitation, it answers to characteristics of Filipino music making that have been recognized by this study, a quality of liveliness and a group orientation. Animated discussion of directives helps to perpetuate a lively group atmosphere. Osmosis allows for a continuance of motion that also contributes to this feeling.

10.3.3. Beyond Dance: *Rondalla* and Filipino Language

This study has recognized the importance of the plucked string, composite, chordophone ensemble or *rondalla* and use of Filipino language in song texts as distinguishing markers of Filipino music. The importance of these markers was evidenced in the performance behaviour of Filipinos in Christchurch in the context of self-conscious Filipinism. In terms of education in the Filipino community, however, these activities, the very ones vital to Filipino musical identity, are not currently taught. *Rondalla* music is frequently heard as recorded dance accompaniment at *fiestas* and multiple guitarists approximate a *rondalla* sound in accompanying church choirs. These prominent occurrences of *rondalla* sound in the overall soundscape experienced by Filipinos in Christchurch assure that, to a degree, awareness of the *rondalla* sound is disseminated to the children of Filipinos but actual performance on *rondalla* instruments, aside from the guitar, is not able to be experienced live at present. In Chapter 6.2 Nixon’s study on the *rondalla* was mentioned and in Chapter 2.5 (footnote 75) reference was made to plans for the formation of a *rondalla* in 2009 by means of an interim ukulele ensemble. The extent of alignment between aspiration and
actual activity in the field of Filipino music education may be revealed by future research in the Filipino community in Christchurch.

The other important marker of Filipino music recognized by this study, the use of the Filipino vernacular, is also currently neglected in Christchurch, with the result of intergenerational de-Filipinization of repertoire. Filipino language fluency is assumed in adult migrants, and used in instruction mediated by group discussion, song texts, and casual conversation at rehearsals. The working language in giving instructions to children, however, is predominantly English. Such a situation is motivated by the practical necessity of assuring effective communication in dealing with a mixed group of children, born in either the Philippines or New Zealand, having only one or both Filipino parents, and in the case of those children with Filipino language fluency, coming from a Cebuano, Tagalog, or other Filipino language or dialect background. The need to use English as an instructional tool, while understandable, perpetuates a lack of linguistic development in the Filipino youth. In Chapter 5.5.1 the observation was made that in past years entertainment programmes were made up of primarily Filipino songs but nowadays contain more songs in English as a result of youth participation. It was also noted in Chapter 5.5.3 that the Youth for Christ repertoire is based on non-Filipino songs in English. The current de-Filipinization of repertoire could be slowed by more intensive Filipino language education in Christchurch. Although Filipino language activity was mentioned by interviewees, this referred to language use integrated into sporting or other social activities. There was no evidence of strong efforts in the area of Filipino language instruction beyond casual parent/child interactions. Based on this situation, it can be suggested, that the expressed desire to preserve Filipino culture, is at present not aligned with the current educational processes employed in the Filipino community. If important instrumental and textual identifying markers of Filipino music are not taught, then the de-Filipinization of Filipino
music making is inevitable. It then falls to visual markers such as the costumes and accessories used in dance to distinguish a Filipino identity in performance. The goal, of course, should not be to move ‘beyond dance’ but rather to encourage a balance of song, dance and instrumental activity and teaching in the Filipino community in Christchurch.

10.4. The Christchurch Filipino Community in Process

This study identified the presence of a large and growing Filipino community in Christchurch. It also recognized that many new migrants, especially workers such as Filipino care givers and nurses are in a difficult position in terms of both time and resources, and that the seriousness of the task at hand precludes them, in the main, from regular participation in Filipino music groups. Nurses were found amongst the participants in Filipino groups, but young, newly arrived, nurses still in training or yet not yet fully established in their careers were not. Participants in Filipino music groups tended to fit into one of several categories.

1) Longer term migrants who felt a need for contact with other Filipinos on a regular basis. These Filipinos were often in a mixed marriage with a non-Filipino New Zealander and, by virtue of the fact, were cut off from daily contact with other Filipinos in their home environment.

2) Newly arrived, skilled migrants single or married, as yet un-established in the broader community.

3) Children of a couple with at least one Filipino parent.

Both male and female participants were represented in the groups but there were usually a larger number of females in any given group. The guitarists in choir groups were always
male, with the exception of the intermittent presence of a visiting Filipino academic and the very rare participation of the daughter of one of the members. Research helped to shed light on the way the individual groups interrelated and how each one in turn fitted into the Filipino and broader community in Christchurch.

Firstly, in terms of their relation to the Church, the two main Filipino choirs groups were found to have originated from the same source but split, prior to the commencement of this study, into two separate groups. In 2008 a roster system allowed each choir to sing regularly at one of three different churches. Filipino priests were attached to two of these churches. The mobility of choirs indicated an equitable attitude on the part of the Church and non-attachment to a specific group. As was mentioned in Chapter 8.1, the same musical agents were active in both main choirs and, although choirs would move, sometimes members who lived near one church would worship at that venue, in spite of their choir having rotated, and would often sing with the visiting choir. Although the interaction of church and Filipino choir groups appears confusing, from a musical point of view, fluidity of movement between the groups by cultural agents and members exerts a standardizing influence. The musical activity of Filipino church choirs can be seen as a point where members of separate choirs and separate core Filipino group affiliations have a chance to meet and interact musically. Folk dance groups have only an indirect relationship with the Church, in that they often use church halls in which to practise, and the secular component of a fiesta entertainment programme still falls under the overall umbrella of church sanctioned merriment. Instrumental music, however, revealed a surprisingly strong church link. While folk dance groups use only recorded music, and the instrumental component of entertainment programmes is usually a solo guitar in an accompaniment role, instrumental music, in the form of multiple guitar ensembles, had the Church as the only
context for their performance. Filipino youth in the Youth for Christ Band too, performed their Christian rock music on instruments including bass, drums and electric guitars.

Folk dance activity was generally linked to specific group membership but fieldwork revealed each group to have a separate character and to link into the overall Filipino community in a different way. Folk dance instruction at Philippine Culture and Sports is primarily aimed at children and the organization itself is not directly aligned to any specific religious group. From this point of view it is, in theory, more inclusive. The fact that its organizer is also involved in migrant affairs, and in representing Filipino culture to the broader community, also influences the character of the group.

Inclusiveness as a fundamental attitude, a characteristic expression of which, some might consider to be inherent in non-specific religious affiliation, is not necessarily a standpoint from which to achieve maximum engagement in the Filipino community. This is because, as has been pointed out, the fundamental celebratory ritual in Filipino life, the fiesta, has at its heart the Catholic Church, and that the overwhelming majority of Filipinos, even if only nominally speaking, are Catholics. On the other hand, in a society that is relatively speaking more secular, such as Christchurch, at least when compared with Filipino culture, the stance of Philippine Culture and Sport may be more attuned to the local dynamic and more prepared to effectively interface between Filipinos and the broader community, particularly with regard to cultural and sporting activity.

Interestingly, the link between sports and music was found to be a constant between the groups. The sporting component is explicit in the names of Philippine Culture and Sports and Philippine Sports At Iba Pa. In the case of the Our Lady of Fatima Filipino Choir, the current organizer is in the voluntary management role of one of the local Filipino basketball teams. Like music, sporting activity may be helpful in affirming cultural identity.
The recognition of its fundamental psychological benefits in helping beat loneliness by interviewee Delia Richards were pointed in Chapter 5.5.2. Of relevance to the current study, however, is the way music is used by sporting groups. In Christchurch, team celebrations, awards nights and the Philippine Sports At Iba Pa South Island tournament closing ceremony all culminated with a fun orientated karaoke competition. The comfortable integration of sport and music, not so often the case in New Zealand society, appeared most natural for Filipinos. It has already been pointed out that physically mediated musicality, expressed in dance and lively music making seems to be characteristically Filipino. This could explain the more natural linking of sport and music in Filipinos. Even if such a link does not exist, singing is included at such events to please the participants so, in any event, it confirms the idea expressed, in Chapter 1.5, that Filipinos are ‘music lovers’. It should be pointed out that the repertoire performed at such events is of the recreational, secular variety, drawing heavily on contemporary American popular songs in English.

Returning to the way folk dance is approached by the separate groups, the Philippine Society of Canterbury, in contrast to the Philippine Culture and Sports, focuses primarily on folk dance for adults as well as including dances for children in its range of activity. The folk dance group is one arm of the Philippine Society, and includes a number of members who also belong to the choir. Rehearsals usually take place in a church hall and performances take place at fiestas and parties throughout the year. Curiously, while non-specific, religious affiliation was found to be a feature of Philippine Culture and Sports, the leader herself was a practising Catholic. On the other hand, one of the main dance teachers of Filipino folk dance for the Philippine Society, which tended to have more direct religious affiliation in general, was not.
Findings on musical processes in the Filipino community then, show that the greatest degree of musical interaction between Filipinos takes place in the context of the Church but that the interaction is not managed directly by the Church itself. The interaction is rather the result of multiple choir membership by cultural agents who operate in musically directive roles, albeit mediated by group discussion, and singers who tend to worship at one parish, joining in with a choir which is there temporarily on rotation.

Interaction also takes place via the connection of music and sport although the music making at such events is purely recreational and lacks characteristic Filipino musical markers.

Folk dance activity is, on the one hand, not directly related to religion while on the other hand, it is practised in church halls and performed at fiestas which encourage secular entertainment as part of religiously based celebration. It is also the activity most linked to specific group affiliation, while paradoxically it is used as the most effective tool in presenting Filipino culture to the broader community, using visual means to communicate identity.

Since the church choir music has been found to contain more distinctly Filipino musical markers than other Filipino musical activities in Christchurch, and the greatest level of musical interaction between Filipinos occurs in the context of the Church, the idea of the importance of religion and its influence on Filipino music making is strongly supported by the findings of this study.

Having explained the ways in which musical and dance activity are approached by individual groups, the issue remains of how group processes are being influenced by the presence of a growing Filipino community and most importantly, how this impacts on Filipino music in Christchurch.
10.4.1. Influence of Increased Population on Music Making

The existence of a growing Filipino population in Christchurch was recognized at the outset of this study and was a factor that motivated research into this community. Statistical information on the size of the Filipino community is referred in Chapter 4.3 on New Zealand as a choice for Filipino immigrants. While empirical measurements may clearly indicate changes in the number of Filipino persons present in New Zealand at any given time, the application of such measurements to the idea of increased music making is problematic. Firstly because, even in the case of the collection of accurate and detailed numerical data, aside from Nixon’s 2006 paper which focuses on the *rondalla*, a study that can be used to make the kind of comparisons on which growth might be assessed is not available. Secondly, the question arises as to how increased music making or growth should be measured. Should it be seen, for example, in terms of increased frequency of music making, number of participants, duration of practice or performance, increased complexity of musical structure, increase in variation in repertoire or even in terms of increased volume or tempo of performance? Thirdly, although notes were kept during fieldwork in the Filipino community that included, where possible, the number of participants at rehearsals, the role of participant/observer that was chosen for fieldwork made the taking of accurate measurements on a regular basis extremely difficult, as the linguistic and musical challenges inherent in this type of fieldwork often required full attention. The fact that musical activities and rehearsals of separate groups often occurred simultaneously would also render the task of taking truly accurate and representative measurements by one researcher almost impossible.
That a huge increase in a given population is accompanied by increased musical activity within that population may seem an obvious assumption. If, however, the increased population is viewed qualitatively, rather than quantitatively, a more complex picture emerges. The factors necessitating non-participation by Filipino migrants in the Filipino community set out in Chapter 5 need to be taken into consideration. With regard to actual participation, however, what may be of more interest than objective measurement of size is the qualitative view of Filipino musical activity, that is, by examining change in Filipino musical activity and noting the direct or indirect role, if any, of new Filipino migrants. In this way, the idea of growth is linked to the emergence of new initiatives in the Filipino community during the year. Since this study has been able to describe in detail the kinds of musical activity engaged in by Filipinos in Christchurch and to identify the main groups that were active in 2008, it may, in itself, be a useful aid for future research that focuses on the assessment of growth from an empirical point of view.

One new initiative involving music that took place during 2008 was the South Island-wide Filipino sports tournament. The link between music and sports and sports involvement as a common thread between Filipino groups in Christchurch has just been referred to in Chapter 10.4. The South Island-wide Filipino sports tournament was, however, a new initiative. The singing component was in the form of a karaoke competition. The repertoire presented, though primarily made up of recreational, American popular songs, did, however, include songs in Filipino, and the presence of two judges, who were both Filipinos with formal training in classical music, gave the event an added musical dimension. The important point about this particular initiative is that its main organizer is a skilled migrant who, at the time of the event, had been in New Zealand just over a year. This example of the recent presence of a skilled Filipino migrant with organizational capacity and a love of music, and the establishment of a new event involving music, invites
the consideration of a causative link. Were the idea of such a link accepted, it would support the suggestion that increased migration leads to increased musical activity, assessed in terms of new initiatives involving music in the Filipino community.

During 2008, two new Filipino Catholic priests were sent to Christchurch. Their presence is indicative of the need created by a growing Filipino community, and also supports the idea that religion and in particular Roman Catholicism are important to Filipinos. With three Filipino priests now stationed in Christchurch, the opportunity for the integration of Filipino music for worship at Mass has also grown. Simbang Gabi or regular nightly Mass leading up until Christmas is now held at two churches and involves the participation of the Filipino choirs. The priests, accompanied by main cultural agents in music and some choir members, have also travelled outside Christchurch to Timaru, Temuka, and Oxford to conduct Mass for Filipinos. Behind this expanded activity is the growing population of Filipino migrants. Although the migrants themselves are not directly responsible for the musical activity, their presence is the motivating factor behind increased frequency and geographical breadth of Filipino choir performance. It should also be pointed out that although the Filipino choirs may have been in existence in Christchurch in one form or another for over a decade, the current primary musical agent who acts as a musical director and maintains fluid movement between choirs, is himself a new migrant, having been in New Zealand for only two years. New initiatives in Filipino church choir activity then can be seen to be motivated by the presence of new migrants. It has also been noted that, at present, a key musical role is also being performed by a relatively newly arrived Filipino.

During 2008 there was a growth in interest in Latin dancing, particularly among the members of the Philippine Society of Canterbury. Dance practices came to be held at the Our Lady of Fatima Church hall directly after choir practice on Friday evenings. A core
group of enthusiasts, calling themselves the Latin Lovers performed *salsa* and *merengue* at the Philippine Society Halloween party. Over half of the members were new migrants.

An initiative that may be of great assistance in the coordination of choir and folk dance activities, pointed out in Chapter 6.5, is the *serbisyongwalis* website. This website was created by and is maintained by a skilled migrant recently arrived in New Zealand.

In terms of currently unrealized initiatives that are in the planning stage, the interim ukulele ensemble and *rondalla* aimed at 2009 are important. New migrants do not lie behind this initiative however. It is being planned by a Filipino music teacher and Filipino delegate to the broader community, both long term migrants.

An examination of the pattern of new initiatives involving new Filipino migrants shows a strong contribution in an extra-musical capacity through the organization of the South Island sports tournament and *serbisyongwalis* website. It also shows that, the very presence of an increased population of Filipinos, has indirectly resulted in increased frequency, and expanded geographical range of Filipino church choir activity. This supports the idea of a link between increased migration and increased musical activity in the Filipino community.

On the other hand, attendance at and participation in events and activities that have been held regularly, by the Filipino community for over a decade do not appear to be strongly bolstered by the arrival of so many new Filipinos. This can be explained to some extent by the choice of non-participation motivated by the factors mentioned in Chapter 5.2.
10.5. *Fiesta!*

This study of the affirmation of cultural identity through music by Filipino migrants in Christchurch was particularly interested in music’s place in the *fiesta*. While fieldwork in Christchurch provided the opportunity to participate in, and observe, Christchurch *fiestas* first hand, information about the Philippine model necessary for the basis on which to make comparisons was drawn from fieldwork interviews with new and long term Filipino migrants, as well as from background reading. The Filipino *fiesta* was found to have grown out of a proclivity for extended feasting in indigenous Filipinos, harnessed by Spanish priests in the process of Christianization, and developing into the vibrant and inclusive community celebration it is today. Although fundamentally under the umbrella of the Church, given that its inclusiveness was originally a conscious construction aimed at Christianization, both secular and sacred elements enjoy full expression in dynamic balance in the *fiesta*. The Philippine model, as described by interviewees, involved wholehearted youth participation and sometimes bombastic, exuberant, musical expression often at extremely high volume levels. Although the importance of music at *fiestas* in the Philippines was confirmed by interviewees, the *fiesta* is not specifically a celebration of music. It does not exist for the purpose of exalting music as an art nor as entertainment *per se*. Yet it would be hard to imagine a *fiesta* without music, since it is so integral to the overall schemata of celebratory activity. Its functions are liturgical, ceremonial and incidental, as well as being essential to both performance orientated and participatory entertainment. Vastly different dynamics underpin the celebration of a *fiesta* in the Philippines compared to the New Zealand situation. In the Philippines, the *fiesta* is practised nationwide so any behaviour associated with it, even behaviour on the extreme end of a scale of loudness or liveliness, is met by tolerance on the basis of its normalcy. It is also a celebration with a strongly local focus. An attachment to family, kinship group,
neighbourhood and region is fundamental to the *fiesta*. In New Zealand the focus is more nationally Filipino since it is the condition of identifying as Filipino that is shared by participants who come from a variety of backgrounds in the Philippines. Distribution of participants on the basis of age and sex is also a major difference. Although the increase in Filipino skilled migrants coming to New Zealand has begun to redress the balance, there are still more females in the Filipino migrant community. In the Philippines, the range of ages and generations involved in the *fiesta* in some capacity could be expected to be more naturally representative of contemporary Filipino society, and include a great deal of youth participation, as well as the presence of the elderly and very young children. Filipinos coming to New Zealand as skilled migrants or marriage partners are necessarily adults and, although they may be joined by older or younger relatives later, adults are most strongly represented. Another factor influencing the difference in social dynamic between the *fiesta* in New Zealand and the Philippine model is the presence or participation of non-Filipino spouses and or children of mixed Filipino and non-Filipino New Zealander couples. These basic differences in underlying social dynamic influence the way *fiesta* is celebrated in New Zealand. Their influence, as well as that of climate, relative religiosity or secularism and biculturalism can be seen in the findings on music in the *fiesta* and adaption to the New Zealand environment that follow.
10.5.1. The Application of Music in the *Fiesta* in Christchurch

Fieldwork conducted while in a participant/observer role at two main Filipino *fiestas* in Christchurch involved the identification and tabling of musical items that were classified according to function and type. The entertainment programmes of other Filipino community events, including Halloween and Christmas parties, were also treated in a similar way. The idea of relative representation as an indicator of importance in the context of conscious displays of Filipinism was applied in an attempt to distinguish markers of Filipino music. The same tables are referred to again here in examining the place of music in Filipino *fiestas* in Christchurch.

Religious music was performed at the *Santacruzan* Mass and not at the Independence Day celebration which had a civic rather than sacred focus. During the pre-Mass *novena* an *a capella* rendition of Ave Maria was sung. This musical item was totally Western, an example of the kind of plainsong taught to early Filipinos by early Spanish priests. A liturgical function continued in the music of the Mass that followed. A series of eleven musical items were performed at the Mass, ten of which had Filipino language texts and ten of which were accompanied by an ensemble of multiple guitars, suggestive of a *rondalla*.

In the Independence Day programme of Philippine Culture and Sports, in place of the liturgical section was an extended civic ceremony section which included speeches from invited dignitaries. The planned *pōwhiri* was replaced by an informal *mihi whakatau* due to the absence of a male representative. Both the *Santacruzan* entertainment programme and the Independence Day programme began with the singing of the Philippine anthem in Filipino and the New Zealand national anthem in both English and Maori. Although the singing of these anthems indicated an awareness of and respect for the idea of...
biculturalism in New Zealand, no other direct musical indicators of a New Zealand origin were included. Hawaiian and Tahitian dances were included in the Santacruzan entertainment programme adding a Polynesian dimension, but there was nothing Maori represented. Songs in English on the entertainment programmes were drawn from a repertoire of commercial American music that has achieved a worldwide diffusion. No attempt was made musically either in music or dance to represent or identify with the English, Scottish, or Irish heritage traditionally associated with the European arm of biculturalism.

Music was used incidentally at both main Christchurch fiestas. In each case recorded, rather than live, music was used, set at a relatively subdued volume level. A sense of sophistication was suggested by the dated and, by implication, historically significant, recordings of rondalla music during the informal conversation of political representatives and other invited dignitaries, at the Independence Day celebration. Incidental music at the Santacruzan took the form of American popular music during the indoor parade and photo taking. This music, totally secular, and bearing no Filipino musical markers, was provided for the pleasure and relaxation of the Filipino participants, non-Filipino marriage partners, and children of mixed Filipino and non-Filipino New Zealander marriages. A contrasting use of incidental music can be seen in these two examples. In the first example, the music is used in a conscious display of Filipinism, aimed primarily at non-Filipino dignitaries. In the second example, the music is aimed more at the insider group of Filipinos and is American music, identified in Chapter 10.2.1 as a musical preference for Filipinos in a recreational context.

While Filipino language was used in liturgical song texts during the Santacruzan, as it was during most monthly Filipino Masses and Christmas carolling, a more complete historical perspective was presented in the fiesta entertainment programmes. Entertainment
programmes included pre-Hispanic Malaysian genre, Hispanic and American period music in juxtaposition. In such programmes however, dance often overshadowed music and it was recorded, rather than live music that was used. When instrumental music did feature it was usually only one or two guitars. There was no small instrumental group or combo in any other performance other than the Youth for Christ fundraising event which cannot be considered a *fiesta*. Also, as the repertoire of the Youth for Christ band is religious, and as entertainment programmes form the secular arm of the *fiesta*, their de-Filipinized religious contribution may not have been appropriate, despite the open and welcoming attitude of Filipinos.

Music in the community celebration segment was typically a selection of American disco music with the inclusion of a selection of cha-chas. It was suggested earlier that the Filipino appreciation of music appears to be strongly physically mediated. This idea can be illustrated be means of contrast. Several years ago I attended a performance by Spanish flamenco artists at *El Flamenco*, Shinjuku, the oldest flamenco performance space and restaurant in Japan. The audience, which was entirely made up of Japanese, remained physically passive, despite the intense and impassioned rhythmic signals from the performers. The Filipino community, on the other hand, appears readily susceptible to musical signals and the idea of physical passivity when surrounded by rhythmic vitality, is a difficult possibility to entertain. At Filipino discos, examples of couples dancing with turns and spins led by the male partner were not common. On the other hand, circular group dancing, with alternating solo displays was common. Overtly, sensual displays were also common, often accompanied by laughter and a sense of hilarity. For example, during the community celebration portion of the Valentine’s Day party early in 2008, a male participant in his seventies, who was a veteran of the Filipino party scene, lay down on the floor after dancing vigorously while a younger female gyrated lasciviously above him. The
relevance of this example lies in the fact that the display was greeted with joyous laughter, good humour and no measure of disapproval by the other participants. The Singing and dancing competitions that were described by interviewees as being an integral part of fiestas in the Philippines did not feature prominently at the Christchurch fiestas. Such competitions did, however, occur in connection with sports events where there was a strong element of youth participation.

A consideration of the overall application of music in the fiesta reveals that most elements are present separately as part of other Filipino activities during the year. The liturgical music is performed at regular monthly Filipino Masses. Folk dance, contemporary dance and recreational disco dancing take place at most parties. Solo singing with recorded backing as in karaoke takes place in small gatherings at private houses. What appears unique about the fiesta then is that it draws all these elements together into one big celebration, constructed on the macro level like a Mass with its various ritual stages. Filipino entertainment programmes use juxtaposition to include variant elements. The fiesta can be viewed in the same way. Juxtaposition within juxtaposition, as the sacred, secular, civil and perhaps even bacchanalian, are woven together into a tapestry of festivity. The constant in this flow of musical variation is the participants themselves, who, as they recognize in each other the same rainbow of musical stripes marking their common identity as a result of the acceptance of variety, experience an affirmation of identity. Since this identity is complex, it is only by participating in the fiesta in its totality that the rainbow marker of Filipino identity can be seen or experienced. One piece, one song or dance in isolation cannot communicate this idea. As music is applied to fiesta, it is fiesta itself which is Filipino and not the sounds or visual symbolism found in any one item. Music is applied to the fiesta and it is music’s place in the fiesta that makes the music Filipino.

10.5.2. Adaptation to the New Zealand Environment
The celebration of *fiesta* in New Zealand is the outward expression of a remembered world and affirmation of a continued connection to the Philippines. For some migrants, a strong attachment to family members still living in the Philippines heightens the need to experience a family-like *fiesta* atmosphere. For Filipino youth, born or growing up in New Zealand, it gives a sense of heritage and helps to explain their connection to the world in an increasingly multicultural society. Attempts to recreate experiences and rituals, or inspire historical appreciation, are not, and cannot be, an exact replica of the rituals themselves. Even if it were possible to artificially recreate the conditions and dynamics of the model, the very fact that it exists as a result of a controlled reconstruction, surrounded by an unrelated environment outside its self-determining frame, would render the model different on the basis of changed context.

No matter how strenuously Filipinos attempt to celebrate the *fiesta* authentically, the changed context inevitably impacts on their efforts. Obvious differences in social dynamic and climate should not be underestimated in their influence on Filipino musical behaviour in a new environment. Major differences presented by the New Zealand environment are listed below.

1) **The Change from Local to Nationalistic Focus**

In the first place, the change from a local focus in the Philippines in the context of behaviour accepted nationwide, to a national focus or attempt at conscious Filipinism is minority behaviour of no direct relevance to non-Filipino New Zealand society. One result of a loss of local focus is that song repertoire in the various Filipino dialects such as Bikolano, Cebuano, and Ilonggo is almost never heard in Christchurch. The need to assert the idea of a national identity as Filipinos is associated with the national language, which is
based on Tagalog, so, in Christchurch songs with Filipino texts are almost always in Tagalog. One exception was the use of Cebuano during Christmas carolling but the house to house activity was, on a smaller level, similar to visiting different localities in the Philippines. In this context the idea of local variation, expressed in the language of song text, became more acceptable. Another result of the fiesta not being a local celebration is that folk dances need to be drawn from a more general pool of national dances. Specialist local dances lack a sufficient number of able dancers from the same region to be easily performed in Christchurch. In both regional song and folk dance repertoires the very richness of regional variation that is celebrated in the fiesta in the Philippines is a disadvantage for Filipinos celebrating overseas with others from diverse backgrounds. On the other hand, the reported popularity of the Sinulog Fiesta in Christchurch may be the result of there being a large number of Cebuanos living in Christchurch and since the Sinulog is recognized as being local to Cebu, Cebuanos in Christchurch are able to give full expression to their local feeling without the need to assert conscious Filipinism and its associated linguistic restriction.

2) Climate

The fact that fiesta in New Zealand, is not a normal or widespread practice, as it is in the Philippines, combines with the colder climate to reduce the overall exuberance level of the celebration. In musical terms this means a reduction in volume levels, a limitation of time-frame, and a restriction on roving instrumentalists, or spontaneous spill-over or flow-on musical activity. Interviewees described huge speakers systems, ear-splitting volume levels and celebrations going on into the night in the Philippines. They also described how Simbang Gabi is celebrated early in the morning. In the New Zealand context these
behaviours might be viewed as excessive or extreme rather than normal or acceptable. The need to use a shared, borrowed or hired venue for *fiesta* celebration immediately places limits on the time frame. Colder weather, particularly uncomfortable when wearing traditional costumes from a tropical country, keeps participants indoors, while more rigorously enforced smoking regulations, force male Filipinos to hover in glum stoicism in the shadows on the steps outside.

3) **Age/Sex Ratio**

A different overall balance in age and sex ratios in the Filipino migrant community also affects musical activity in the *fiesta*. It was pointed out the instrumentalists tend to be male. It was also noted that there are still more females than males in the migrant Filipino community in Christchurch. The simultaneous occurrence of these trends could explain the current lack of instrumental activity. Although guitars are played, and the Youth for Christ band performs non-Filipino music on electric guitar, drums and bass, there is as yet no functioning combo of Filipino musicians and no *rondalla*. At the same time there is, and according to interviewees has been, for most of the Filipino community’s twenty year history, a great deal of activity involving dance with a majority of female participants.

Dance in a free form style in community participation segments of *fiesta* entertainment programmes is also affected by sex ratio. While it was noted that couple dances are rare at Filipino discos in Christchurch, it was also pointed out that cha-cha features strongly on the playlist. At these times I often observed females dancing with other females and the absence of an adequate number of male dancers. The overall energy level of the Filipino discos was also lowered by the lack of male participants. In the past, in Taiwan and Australia, I have had the opportunity to participate in Filipino disco dancing where there
was a more balanced representation of males and females. At these events there was more sustained and energetic dancing, more couple dancing, and more communicative use of solo displays within small groups of dancers.

The lack of a large number of Filipino youth also affects the musical participation at the *fiesta*. Although youth are represented and their contributions are lively, they still exert less of an impact than the large numbers of youth do at a *fiesta* in the Philippines. This lack could be seen clearly in the absence of the song, dance, and band competitions in the Christchurch *fiestas*. At the same time, at gatherings where a large number of Filipino youth are present, such as a sports event, *karaoke* competitions do take place successfully.

The reintegration of these elements into the *fiesta* in Christchurch would not only require more youth participation but also an expansion of time frame and available space in which to celebrate the *fiesta*. The equivalent in Christchurch of the kind of band competitions described by Caldereta as taking place in the main plaza in the Philippines would be to have Filipinos gather and perform in a prominent public place such as The Square or Hagley Park. The number of Filipinos in Christchurch is still too small to warrant the use of such spaces. Also the cold climate and changeable weather throughout much of the year discourages Filipinos from using outdoor venues, an exception being the Philippine Society of Canterbury New Year’s picnic at The Groynes.

4) **The Influence of Non-Filipino Marriage Partners**

Another factor inevitably changing the social dynamic at *fiestas* in Christchurch is the presence of non-Filipino marriage partners, the children of cross-cultural marriages, and the children of Filipino couples who were born or grew up in New Zealand. The necessary inclusion of these family members in the pattern of celebration impacts on the event and
works to de-Filipinize the *fiesta* in a number of ways. Most importantly is the need for, and natural occurrence of, more English in spoken language and song texts. Another aspect is the lack of reciprocal cultural contribution on the part of the non-Filipino partners. While it may appear to be recourse to an unjustified stereotype, my experience growing up in New Zealand, taught me that, in general, singing and dancing, especially intergenerational participation as an accepted part of social ritual, is not common in the South Island of New Zealand. It follows then that the likelihood of non-disposition towards the kind of physically mediated musical participation engaged in regularly by Filipinos, on the part of their non-Filipino spouses, is high. The role of such spouses, with some interesting exceptions, tended to be more as spectators and consumers of Filipino foods.437 Their presence tended to de-Filipinize the repertoire, as items were also aimed at them in their role as spectators, and reduced the overall energy level of the community participation section since they seldom danced or sang themselves. Filipino youth, born or growing up in New Zealand in many cases did not have a strong command of the Filipino language and this also contributes to de-Filipinization. As was pointed out earlier, their contributions to entertainment programmes were often drawn from an American repertoire of global diffusion and did not include repertoire choices than might have indicated a sense of New Zealand identity such as songs by Bic Runga or Tiki Tane.

---

437 One Kiwi husband had developed remarkable fluency in the Filipino language and another was active as a dancer and taught Latin dances to the Philippine Society on a number of occasions.

5) **Secular Society**
Finally, the change from a more religious society with a Catholic majority, to a relatively speaking more secular environment in New Zealand has an effect. Given that the *fiesta* is a total celebration yet fundamentally under the umbrella of the Church, the Church’s role in infrastructure and support cannot be underemphasized. In Christchurch, a great deal of music and dance practice, and indeed *fiestas* themselves, where held in church halls. The fundamental difference in the Philippines is that the Church, being stronger, has more power to influence and assist what is in fact, its creation - the *fiesta*. Despite the arrival of new priests and their adventurous excursions to conduct Mass for Filipinos in rural areas outside Christchurch, it must be said that their power extends primarily to the Filipino community whom they are here to serve. They do not have the same influence over the broader New Zealand community that the Church and its representatives do in the broader community in the Philippines.

![Fig. 45. Newly Arrived Filipino priests Father Gerry and Father Roger during Mass](image-url)
6) **Timetabling and Financial Considerations**

The move to a new environment also means that many items which were previously assumed to be readily accessible now require special efforts and additional cost to acquire. Filipino costumes, accessories, and musical instruments are not usually a first priority for Filipino migrants packing their bags to come to New Zealand. Several interviewees mentioned that they had left their favourite guitars behind in the Philippines to allow them to carry more in their other bags. Guitars can be purchased in New Zealand but other kinds of special Filipino instruments and costumes are far less common. Since the items are not readily available in New Zealand, Filipinos have to pay extra to import them or wait for relatives to bring them when they have the chance. This is definitely a problem for many Filipinos who are working hard and keeping to a tight budget.

The busy working schedule of Filipino migrants, which often includes the opportunity for overtime, also impacts on their ability to participate in musical activity and results in
irregular attendance. This difficulty is unavoidable but it does result in lower grade performances at fiestas despite the best intentions of the performers.

While adaptations are made by Filipinos in celebrating the fiesta in Christchurch, it may be necessary to implement more changes to celebrate effectively. Lateral thinking and broad changes in keeping with the reality of the environment in Christchurch may more successfully preserve the fiesta’s essence than attempts at recreating its outward form. Movement in this direction is evidenced by the scheduling of Simbang Gabi at 6.30 pm, a time more acceptable for ‘Kiwis’ and the suggestion of visiting Filipino academic Shrimp Rebosado that a time change be made for the Santacruzan also, putting it at 10 am as it is currently celebrated in Auckland. It was pointed out that most of the musical components of the fiesta occur in Christchurch in connection with other events such as sports events, Filipino Masses, and home parties. If a way could be found to unite each component in one place, conveniently accessible for most Filipinos, and in a time frame that allowed for more participation by sports orientated youth, and extended community participation, a more vigorous Filipino fiesta may be able to grow in Christchurch. At present however, although the community is growing fast, it is still a relatively speaking small community and the tendency to fracture out into smaller individual groups makes it even more so. The fiesta’s location is also problematic since Filipinos live spread out all over Christchurch and, no matter where the venue is, it will not be convenient for all.

Fiesta celebration by a united Filipino community may pose many practical problems that prevent its easy attainment. On a personal level, however, for some Filipino migrants the situation is different. If the fundamental components of fiesta are reduced to prayer, feasting on Filipino foods, singing and dancing, then for those Filipinos attending the Our
Lady of Fatima Filipino Choir practice on Friday evenings, it really is as interviewee Mami stated: “Parang Lingo-lingo may pista!” [It is as if there is a fiesta every week!].

10.6. Affirming Cultural Identity in a Changing Society

Fieldwork in Christchurch helped me to understand the nature of Filipino music and its place in the *fiesta*, but beyond that, and also crucial to this study, is the question of how music helps to affirm cultural identity. As I stated in my introduction, I consider cultural identity to be a social construct, experienced by individuals in the context of a group that share a broad base of distinctive behaviours and beliefs, acculturated and affirmed in the process of living in a particular society. No matter how willing an individual is to adapt on entering a new society, physical transplantation to a new location will not immediately erase the sense of self, built up as a result of manifold experiences in the culture of origin. It is true that every human being is a unique individual, but it is also the case that there are commonly held ideas, habits and rituals that are part of a common bank of feeling shared by members of a cultural group. This inner world of feeling and thought is not able to be seen by merely observing a person’s exterior. It is expressed in behaviour, both direct and symbolic. If the idea is accepted that human beings, in general, desire to both be understood and to express themselves, and that symbolic behaviour is interpreted more accurately by those who are familiar with, or understand the system in which those behaviours are learned, then it follows that communicative experiences that positively affirm a pre-existing sense of self are likely to take place within the cultural group with which one is familiar.

Participation in musical activity in the Filipino community facilitates the musical and extra musical application of a number of symbolic behaviours. Four of these are listed below.
1) **Creating a Context for the Use of Filipino Language**

The first, and most important way musical activity facilitates the application of identity-affirming symbolic behaviour, is by creating a context for the use of Filipino language. At choir practice, Mass, *fiesta*, community celebrations and *karaoke* competitions, the Filipino language is used with great exuberance. The language is used in song texts, but even in the case of songs in English, lengthy discussion on the correct pronunciation, meaning, phrasing and other aspects of the English text are conducted in Filipino. It was pointed out in Chapter 5.5.1 that some Filipinos in multicultural marriages don’t have an opportunity to use the Filipino language outside their choir practice meetings. In such cases, membership of a musical group is an assurance of regular use of a language that carries with it associations of a past, a childhood, a family and the hopes and dreams of youth.

2) **Providing a Context for Uninhibited, Physically-Mediated Musicality**

Organized, group musical activity also provides an appropriate context for the uninhibited exercise of physically-mediated musicality. Fieldwork strongly confirmed the idea that many ordinary Filipinos, and not only those who consider themselves to be musicians or dancers, enjoy singing and dancing and engage in it as part of social interaction. Even within the more structured framework of formal practices, spontaneous outbursts of song and dance were often witnessed during fieldwork. Since such animated behaviour as a general rule contrasts with what is expected and takes place at social gatherings in much of non-Filipino New Zealand, it follows that for the unself-conscious enjoyment and expression of spontaneous, physically mediated musicality, the context a Filipino music group would provide the best avenue for self expression.
3) **Props and Costumes as Symbols**

Another extra-musical way which music is related to symbols which affirm identity is through the costumes and props used in dance. In Christchurch during 2008 dancers wore a variety of traditional costumes associated with the history of the Philippines including the *barong Tagalog* and Spanish gowns, costumes evocative of neighbouring Malaysia, and even a costume imitating the mythical bird *Sarimanok*. The great variety of dances and most importantly, as has been pointed out, the way these symbols are juxtaposed to form patterns, when experienced sequentially in their totality help to give a sense of what it is to be Filipino.

4) **Education**

Affirmation of cultural identity also takes place through education, through transmission of cultural knowledge and awareness, to the younger generation. In Christchurch, this transmission was predominantly in the area of dance. The variety of dances and their juxtaposition in entertainment programmes helped to foster a historical understanding and sense of increased self esteem. The dance costumes were also important in affirming cultural identity as they were a kind of ‘badge’ announcing membership in the Filipino community.
10.6.1. Us and Them: Variation in Musical Behaviour and Performance for Insider and Outsider Audiences

In Christchurch, examples of presentations to the wider community were the performance of Filipino church choirs at regular Masses and the dance performances at Culture Galore. In singing at regular Masses, the Filipino choir adjusted their repertoire by removing the songs with Filipino text and singing a repertoire of songs in English. They did not, however, change the lively delivery and usually embedded at least one Filipino song in the manner described in Chapter 6.3. If the choir was performing for a Filipino audience, as in the monthly Filipino Mass or at Santacruzan, an all-Filipino repertoire was presented. On the other hand, in a purely recreational context, also for an insider audience such as the Philippine Sports At Iba Pa karaoke competition. Songs in English, drawn from a repertoire of mainstream American music were favoured. This was also the case at private, home karaoke sessions. This pattern of textual application suggested the association of the Filipino language with lofty, spiritual aspirations and the association of English with fun and recreation.

At Culture Galore, when performing for an outsider audience, all but one of the dance items presented highlighted the Spanish influence on Filipino culture, and the accompanying music was a recorded rondalla. In contrast, on the entertainment programmes at fiestas and at other Filipino parties during the year, there was more variation in the type of dance presented. It appeared that while Filipinos enjoy a breadth of variety in their dance programmes, the idea of representative Filipino dance, as a display of conscious Filipinism, is associated with Hispanic dances and the accompanying composite chordophone ensemble.
10.6.2. Affirmation of Identity and Integration into New Zealand Society

If musical activity by Filipino migrants helps them affirm a sense of cultural identity, and is beneficial psychologically by facilitating communication within a familiar system, and increasing or maintaining self esteem, what impact does it have on the integration of Filipinos into non-Filipino New Zealand society?

In Christchurch, conscious displays of Filipinism to an outsider audience such as at Culture Galore and at regular Masses, act to inform the consciousness of non-Filipinos and increase their level of knowledge, understanding and awareness of a Filipino identity. This process has the potential to enhance the relationships between Filipinos and non-Filipinos in New Zealand. For those Filipinos who are functioning in a busy working environment with other New Zealanders on a daily basis, participation in musical activities provides a kind of psychological safety valve that, by refreshing the consciousness of migrants, allows them to positively re-engage with non-Filipinos on an on-going basis at work. The same can be said of those in a home making role in a cross-cultural marriage. The flow-on benefits of enhanced self esteem and improved mood have the potential to improve the relationship when re-engaging with the non-Filipino partner after musical activity.

Although the psychological benefits of participation in Filipino musical activity have the potential to aid integration into the New Zealand community, it was also apparent during fieldwork that because of the frequency of mini home parties, and events held by Filipinos it is possible to socialize almost exclusively within the Filipino community. In such cases the benefits to integration went only as far as maintaining smooth relations with employer, work mate, or non-Filipino spouse, and deeper engagement at a social level was in fact restricted by the regular musical activity.
It is unclear whether, in the current social climate, migrants to New Zealand are encouraged to expand their identity and engage socially with non-Filipino New Zealanders. In Australia during the 1990s a government sponsored commercial promoting multicultural Australia was played with such frequency that I still remember it a decade later. The commercial showed a group of mixed ethnicity including, but not specifically featuring, an Australian aboriginal. At the same time a song including the words, “I am, you are, we are Australian” was broadcast. Repeated exposure to the commercial engendered a sense of belonging, an affirmation of Australian-ness, if you will. On my return to New Zealand at the beginning of 2008, having spent several years in Japan, where media representations of Japanese identity are, in contrast to the Australian model, anything but multicultural, I observed neither a distinctly defined identity that was welcomingly inclusive of all, nor a model of united multiculturalism. The bicultural model currently in place in New Zealand appears to present a confusing division between indigenous New Zealander, and old and new migrant.

Recognizing the reality of increasing migration from the Asia-pacific region, the encouragement of public displays, such as Culture Galore which affirm cultural identity, on the part of the local government, contributes positively to the psychological welfare and self esteem of migrants as well as to increased understanding of each other’s cultures. But does it help to promote a real sense of belonging as a New Zealander? In the absence of any such clear public directive aimed at the affirmation of a New Zealand identity, it is understandable if Filipino migrants in New Zealand feel compelled to continue their social rituals here, contributing as workers but affirming a Filipino cultural identity in the context of Filipino migrant groups.

In terms of musical activity, the tendency for Filipinos to incorporate singing and dancing as an integral part of virtually any gathering, large or small, contrasts with the behaviour of
many non-Filipino New Zealanders, for whom musical activity is engaged in, but is more of a separate activity. This in itself may be a barrier to integration.
11. Conclusion

“Pag may fiesta siyempre di mawawala ang musica!”
“Music will never disappear from the fiesta!”

The music of Filipinos in Christchurch exhibits the qualities of liveliness, group orientation, a preference for plucked, composite chordophones such as steel string, acoustic guitars and the use of Filipino vernacular in song texts. Although these markers can be pinpointed, the fact remains that the musical textures themselves are familiarly Western. The search for the kind of uniquely Filipino musical elements, found in pre-Hispanic and early Hispanic hybrid ensembles in the music of Filipinos in Christchurch, yields weak and inconclusive results. Although there is some historical awareness of pre-Hispanic bamboo instruments and gongs amongst the Filipino community, there is absolutely no interest in the cultivation of performance practice on these instruments in Christchurch. On the other hand, there is a definite desire to develop a rondalla group. A small number of rondalla instruments are present and some community members have had experience in rondalla ensembles in the Philippines. At this stage, however, the formation of a rondalla in Christchurch remains an unfulfilled aspiration. It is my sincere wish that future studies of Filipino music will be able to record the performance activity of an active and established rondalla Christchurch.

At the current time, where instrumental music is present, it is often from a pre-recorded source and almost always at the service of song or dance. The importance of singing and dancing in the Filipino community indicates a strong preference for vibrant, physically mediated modes of expression. This physical engagement and active enjoyment of music lies behind the idea of the Filipino as a ‘music lover.’
While this thesis set out to research Filipino music in Christchurch, what it instead revealed was Filipino ‘musicality’ and the fact that musical activity remains primarily an integral part of the social rituals and celebrations of the Filipino community. It was revealed that the social function of music as an ancillary to, or background for social interaction, was more significant than the pursuit of music for its own sake.

The most important of the Filipino social celebrations, the *fiesta*, is alive in Christchurch although the colder climate and more secular social environment have a very real impact. Filipinos in Christchurch do make adjustments but it will be necessary to apply even more creativity to celebrate effectively in New Zealand. Lateral thinking and broad changes, in keeping with the reality of the local environment, may more successfully preserve the *fiesta’s* essence than attempts at recreating its outward form accurately following the Philippine model.

Increased musical activity, indicated by an increase of new initiatives involving music by recent migrants has been demonstrated. Unfortunately, however, many new migrants, who are focussed primarily on economic goals, have little time for cultural pursuits. Also, the tendency for Filipinos to form a number of smaller splinter groups and their inability to unite as a community, leads to a dilution of talent within the community. Surprisingly, in previous decades, when there were fewer Filipinos in Christchurch, more activity, especially in the area of public dance performance, was reported. Many of these earlier migrants had become wives of New Zealand men and were not encouraged to work straight away. Accordingly, they had more time to devote to music and dance activity.

With regard to music in New Zealand, migrant Filipinos from this earlier period as well as more recent arrivals expressed the opinion that, unlike Filipinos, New Zealanders in
general did not like music, could not sing well, and were more oriented towards sporting activity. The impression they received from the general media also lead them to believe that New Zealand was ‘behind the times.’

Within the Filipino community, a handful of individuals can be identified as primary cultural agents, working to preserve Filipino culture including music. One or two of these individuals work simultaneously with competing groups, never mentioning their work with one group to the members of another. The presence of these key individuals assures a steady development of cultural arts including music within the Filipino community in Christchurch. Younger Filipinos and children from mixed Filipino-New Zealand marriages have good opportunities to learn about Filipino culture through dance but, as has been stated, at the current time Filipino language instruction is inadequate. Given that the main identifier of Filipino song is its textual base, an inability to use Filipino language restricts the engagement of younger Filipinos in Filipino song genres. Filipino community celebrations in the past reportedly featured more Filipino songs but, as the children in the community have grown, their contributions have tended to de-Filipinize the musical programs. Rock band activity by young Filipinos in Christchurch has almost nothing to distinguish it as Filipino music, beyond the participants being of Filipino origin. For these reasons the development of a language school can be considered one of the most important areas for development that will contribute to the ongoing cultivation of Filipino music in Christchurch. In addition, the formation of a *rondalla*, already referred to, will add an instrumental dimension to the modes of expression currently practised by Filipinos, beyond the use of guitars, to provide secular and sacred song accompaniment. A language school and *rondalla* are of tremendous importance, and in fact, if these are not fostered in Christchurch then there will continue to be an inter-generational de-Filipinization of repertoire, no matter how many Filipino adult, skilled migrants arrive in the city.
It is likely that over the next few years, as Filipino migrants become more established in their lives and are joined by family members from the Philippines, even greater musical activity will be seen in the Filipino community. When the membership of splinter groups expands to the point that a number of strong sub-communities are present, collaborations between delegates from separate groups and united, community activity may well become possible.

Finally, the strong religiosity that characterizes many of the Filipino groups and much of Filipino cultural activity in Christchurch can be recognized as being highly significant. The greatest degree of fluidity of movement resulting in more musical interaction, and the strongest presence of the distinguishing markers of Filipino music, identified by this study, was found in the music of Filipino church choirs. At the same time, other forms of musical expression, dance and secular music maintained a religious connection through their inclusion in the *fiesta*.

The Filipino *fiesta*, sacred and secular, inclusive of diversity through multiple juxtapositions, usually finishes with a huge final party or *patapos*. Having found so much activity in the Filipino community throughout 2008, and aware of some of the initiatives planned in the year ahead, it is difficult to 'let go' and allow the Filipino community to continue its daily life and development 'un-researched.' There is little doubt however, that after completion of this project, the party will go on in the Filipino community for many years to come!
Bibliography, Discography, Filmography

12.1. Bibliography


Birding in India. November 22, 2008. 


Cushner, Nicholas P. *Spain in the Philippines*. Quezon City R.P: Ateneo de Manila University, 1971.


__________. *Origin and evolution of the Kundiman*. Manila, 1951.


Nixon, Edith. “Philippine Traditional Music With Special Reference to the Rondalla Group of Instruments: An Assignment Submitted for the Degree of Bachelor of Arts with Honours, 2006.” School of Music Resource Centre of The University of Canterbury Centre for Music and Theatre and Film Studies. Unpub. MS.


12.2. Discography


12.3. Filmography


Bayanihan Philippine Dance Company *Habanera de Jovencita*. YouTube, October 1, 2008. 


Ishikawa, Katsumori; Nakagawa, Kunichiko; Ishihashi, Yuji; Fujii, Tomoaki, eds. *The JVC Video Anthology of World Music and Dance: South East Asia Three Malaysia and Philippines*. Tokyo: JVC in collaboration with the National Museum of Ethnology (Osaka); Cambridge, MA; Rounder Records [distributor], [1989?].


<http://www.youtube.com/watch?v=bpkPMLGFf00>.
Appendices

13.1. Philippine Choir Guitarists’ Lyric Sheets

13.1.1. Panalanging sa Pagigiiing Bukas-palad

13.1.2. Sa Kabila Ng Lahat

13.1.3. Santo

13.1.4. Papuri-Luwalhati sa Diyos

13.1.5. Pag-Aalaala

13.1.6. Alleluia

13.1.7. Luwalhati sa Diyos

13.1.8. Ama Namin

13.1.9. Nasaan Kaya Ako

13.1.10. Kordero ng Diyos
13.1.1. Panalanging sa Pagiging Bukas-palad

---

**OFFERTORY**

Panalanging Sa Pagiging Bukas-palad
J. Arbeleda, M. Francisco

Inro.: BbM7 Am7 Gm Am BbM7 Am7-Gm7-C7 F C BbM7 C
Panginoon, turuan Mo akong Am7 Dm7 magiging bukas-palad;
BbM7 C Am7 Dm7
Turuan Mo akong naglingkod sa lyo,
BbM7 Am7 A7 Dm7 Na magbigay ng ayon sa nararapat
BbM7 Am7 Gm C7
Na walang hinintay mula sa lyo
BbM7 Am7 Gm Am7
Na malubadang di inalisintansa
Bm7 Am7
Mga hirap na dinarianas
Gm Am7
Sa tawinya magamitkap

BbM7 Am7
na hindi humahanap
Gm7 Am7 BbM7-C7
Ng kapalit na kaginpawab
F Gm7 Am7
Na di naghihintay kundi ang aking
Gm7
mabalad
F Gm7 BbM7 C7
Na ang loob Mo'y siyang sinusundan,
F C BbM7 C
Panginoon, turuan Mo akong magaling
Am7 Dm7 bukas-palad,
BbM7 C Am7 Dm7
Turuan Mo akong malingkod sa lyo,
BbM7 Am7 A7 Dm7
Na magbigay ng ayon sa nararapat
BbM7 Am7 Gm C7 BbM7
Na walang hinintay mula sa lyo...
(Repeat Intro.)

**Unang Alay**
(Unison)

Koro:
C G Am C
Kunin at tanggapin ang alay na ro:
C7 F
G7sus-G7
sa pagpapala Mo.
C F
Tanda ng bawat pusong,
E7 Am7
pagkat inibig Mo.

C G7sus G7 F C
Ngayo'y nanaligt, nagmamahal sa 'yo...
Am Em F C
Tinaay na nagmula sa butlang ng trigo
Am Dm G7sus G7-G7sus
Pagkiling nagbibigay ng buhay Mo.
Am Em Dm
At alak na nagmula sa isang
G9 C
G7sus-G7-A7sus-G7
Inuming nagbibigay lakas.
(Ultim ang koro sa lipang "D")

C Em F Dm
Al-le-lu-ia, give glory to the Lamb
G who was slain.
C Em F Dm G C
Al-le-lu-ia, give glory for He rises again.

---

**ALLELUIA**

Alleluia (World Youth Day)

A F1m-A-A E D A Bm-E
Al-le-lu-ia...
A F-A-A-E D A Bm-E
Al-le-lu-ia...
D A D E7-A
Al-le-lu-ia!

Alleluia
Don Fanah

C Em F Dm
Al-le-lu-ia, give glory to the Lamb
G
who was slain.

---
13.1.2.   Sa Kabila Ng Lahat

Sa Kabila Ng Lahat

J. N. Marcelo

Intro: G-A-Film-Bm-Em-A-D-A7 pause
D A F#

1. Panginoon, nentong Kanyon
   Em A Film
   Pag-ibig Mong wagas ang kakamit,
   B7 Em
   Walang makakapantay
   Gm D
   Sa awa mong taglay
   B7 Em A G-Film-Em
   O, Panginoon, buhay ko'y lahay. -D-A7
   D A F# Bm

2. Panginoon, dulet Mo ay pag-asang
   G G-Film-
   walang hanggan;
   Em A Film
   Puso Mo ay sa mundo nakalaan;
   B7 Em
   Kapangyarihan Mo'y tunay,
   Gm D
   Aking isastay sayay
   B7 Em A D -D7
   O, Panginoon, dakila kang tunay.

Kore:
   G A Film-Bm
   Sa kabila ng lahat
   Em A D -D7
   Yayakpin Mo pa rin ako,
   G A Film-Bm
   Sa kabila ng lahat
   Em A Csus-A7
   Aakayin Mo pa rin ako,
   G A Film-Bm
   Sa kabila ng lahat
   Em A D -D7
   Buhay Mo'y iralay Mo,
   G A Film-Bm
   Sa kabila ng lahat
   Em A D
   Pinatawad Mo ako.

Tulay:
   Bb C D
   Ang puso Mo'y mamamalagi...
   Bb C A7
   Pag-ibig Mo'y maghahari...
   (ultra ang talata 2, kore)
13.1.3. Santo

SANTO

Santo, Santo, Santo

Panginoong Diyos makapangyarihan

Napupuno ang langit at lupa

Ng kaluwalhatian Mo

Osana sa kaitaasan.

Pinagpala ang naparirito

Sa ngalan ng Panginoon

Osana sa kaitaasan.

(Repeat)
13.1.4. Papuri-Luwalhati sa Diyos

PAPURI - Luwalhati sa Diyos

INTRO: C A Dm G Am C G C

C EM

Luwalhati sa Diyos sa kaitaasan
Gm A Dm

Kaloob sa lupa ay kapayapaan
G7 C Am

Pinupuri Ka’t ipinagdarangal
D (7) G G C/G G

Sinasamba Ka dahil sa dakila Mong kal’walhatian
C Em

Panginoon naming Diyos, Hari ng langit
Dm G C Am F C

Amang makapangyarihan, Panginoong Hesuristo.
Am D7 G9 G

Bugtong na Anak ng Diyos, Kordero ng Ama.
F Em Dm G C

Ikaw na nag-aalis ng mga kasalanang ng sanlibutan
Am F C

Tanggapin Mo ang aming kahilingan
Am D7 G9 G

Ikaw na naluluklok sa kanan ng Ama
Dm G C

Maawa Ka sa amin
Ab

Ikaw lamang ang banal
Bb Eb

Panginoong Hesu Kristo kasama
Ab Bb C F

Ng Espiritu sa l’walhati ng Ama.
E Am Dm7 G7 C Bb C

13.1.5. Pag-Aalaala

PAG-AALAALA

Intro: F-Bb/F-F-Bb/F

F       Bb/F       A

Chorus: Bayan muling magtipon
Gm7      C7      F-F7

Awitan ang Panginoon
BbM7      C/Bb     AM7   Dm7

Sa piging sariwain
Gm       GM7/F     C/E   C

Pagliligtas Niya sa atin
Bb       C       Dm7    G

1) Bayan ating alalahain
Gm7      C7      F-F7

panahong tayo’y inalipin.
BbM7      C/Bb     Am7   Dm

Nang ngalan Niya’y ating sambitin.
Gm       G       C      C7

Paanong di tayo lingapin? (Repeat chorus)
Bb       C       Dm7    G

2) Bayang walang sawang purihan
Gm7      C7      F-F7

ang Poon nating mahabagin.
BbM7      C       Am7   Dm

Bayan isayaw ang damdamin.
Gm       G       C

Kandili Niya’y ating awitin. (Repeat Chorus)

Bb       C       Am7   Dm7   Gm7    GM7/F

Sa piging sariwain: pagliligtas Niya
Dm7/C    C       F      Bb    F      Bb    FM7

sa a--tin.
13.1.6. Alleluia

**ALLELUIA**

A \quad D
Alleluia .......... Alleluia

A \quad D \quad E
Alleluia .......... Alleluia

A \quad D-E \quad F#m \quad E
Al - le - luia .......... Al - le - luia

A \quad D \quad E \quad D \quad A
Alleluia .......... Alle - luia

(Repeat)
13.1.7.  **Luwalhati sa Diyos**

**Luwalhati sa Diyos sa kaitaasan**

\[
G
\]

At sa lupa ay kapayapaan

\[
D \quad A
\]

Sa mga taong may mabuting kalooban

\[
G \quad D
\]

Pinupuri ka namin

\[
G \quad D
\]

Dinarangal ka namin

\[
G \quad D
\]

Sinasamba ka namin

\[
G \quad Em
\]

Niluluwalhati ka namin

\[
D \quad G
\]

Pinasasalamatan ka namin

\[
D \quad G \quad A7
\]

Dahil sa dakila mong kaluwalhatian.

\[
D \quad G \quad D
\]

Panginoong Diyos hari ng langit

\[
G \quad D \quad A
\]

Diyos Amang makapangyarihan sa lahat

\[
G \quad D
\]

Panginoong Hesukristo

\[
G \quad D
\]

Bugtong na Anak

\[
G \quad D \quad Em
\]

Panginoong Diyos, Kordero ng Diyos

\[
A
\]

Anak ng Ama

\[
D \quad G \quad D \quad G
\]

Ikaw na nag-aalis ang mga kasalan ng sanlibutan

\[
C
\]

Maawa ka sa ‘min.

\[
DM7
\]

Tanggapin mo ang aming kahilingan, Ikaw na naluluklok

\[
A7
\]

sa kanan ng Ama, maawa ka sa amin.

\[
D \quad G \quad D
\]

Sapagkat Ikaw lamang ang banal

\[
G \quad D \quad A
\]

Ikaw lamang ang Panginoon

\[
G \quad D \quad G \quad D
\]

Ikaw lamang o Hesukristo

\[
G \quad D
\]

Kasama ng Espiritu Santo

\[
G \quad A-A7 \quad G \quad D
\]

Sa kaluwalhatian ng Diyos Ama. Amen.
13.1.8.  Ama Namin

(THE LORD'S PRAYER)
"AMA NAMIN"

Intro:

E
C#m
AMA NAMIN, SUMASALANGIT KA
F#m
SAMBAHIN AND NGALAN MO
B7
MAPASAMIN ANG KAHARIAN MO
E
SUNDIN AND LOOB MO.
C#m
DITO SA LUPA PARA NG SA LANGIT.
E

BIGYAN MO KAMI NGAYON
B7
NG AMING KAKANIN SA ARAW ARAW.
F#m
AT PATAWARIN MO KAMI
B7
NG AMING MGA SALA
E
PARA NG PAGPAPATAWAD NAMIN
F#m
SA NAGKAKASALA SA AMIN
B7
AT HUWAG MO KAMING IPAHINTULOT
E
SA TUKSO
C#m
G#m
AT IADYA MO KAMI
C#m
E
SA LAHAT NG MASASAMA.
13.1.9.  Nasaan Kaya Ako

Nasaan Kaya Ako

NAGLALARO SA HANGIN ANG BUHAY KO
DI MALAMAN KUNG SAAN ANG TUNGO
SUMASABAY SA AGOS NG MUNDONG ITO
AKO'y GULONG-GULO.

DI KO NA MALAMAN KUNG ANO ANG GAGAWIN SA BUHAY KO
PAWANG KALUNGKUTAN, WALANG PAGBABAGO
KAPAGURAN ANG LAGING NADARAMA KO.

KABIGUAN ANG NAGING DAHILAN
NAGHAHANAP NG LIWANAG
LAYAW NG LAMAN SIYANG PANSAMANTALANG
KASAGUTAN SA KING HANAP.

REFRAIN: Nasaan Kaya Ako Hesus Kung Wala Ka?
DI KO NA MALAMAN KUNG S'AN AKO PUPUNTA?
MAARING NASA HANGIN PA AKO
DI ALAM KUNG SAAN ANG TUNGO.

REPEAT

CODA: Nasaan Kaya Ako Kung Wala Ka.
Kristo sa buhay ko
Kordero ng Diyos na nag-aalis
Na mga kasalanan ng sanlibutan
Maawa ka, maawa ka sa amin

Kordero ng Diyos na nag-aalis
Ng mga kasalanan ng sanlibutan
Maawa ka maawa ka sa amin

Kordero ng Diyos na nag-aalis
Ng mga kasalanan ng sanlibutan
Ipagkaloob mo sa akin
Ang kasaganaan.
13.2. Newspaper Articles

13.2.1. Filipino Nurses living eight to flat
13.3. Community Correspondence

13.3.1. E-mail Message from Arlene Wilkins

--- Original Message ---
From: Kim Rockell <kimrockell@hotmail.com>
To: Arlene Wilkins <bawilkins@xtra.co.nz>
Sent: Sunday, 20 January, 2008 9:10:19 AM
Subject: RE: Thankyou from Kim

Dear Arlene,

Here is my postal address (For Association Form):

85 Bells Road
West Melton
No. 1 R D
Chisichurch
New Zealand

Tunkol naman sa Choir. Nag-eensayo po ba kayo sa St Teresa tuwing biyernes? Sa may iglesia o sabi may tabi ng church? Saan po bang lugar? Pipilitan kong ayusin ang aking schedule at sanay makakasali ko po sa ayo. Sanay magising regular member ako ng choir group.

Maraming Salamat Po

Kim

Date: Sat, 19 Jan 2008 07:57:16 +1100
From: bawilkiss@xtra.co.nz
Subject: Re: Thankyou from Kim
To: kimrockell@hotmail.com

http://by142w.bay142.mail.live.com/mail/ReadMessageLight.aspx?aux=0%7c0%7c8CA292C5... 21/01/2008
13.4. Programmes

13.4.1. Culture Galore Stage Performance Schedule

13.4.2. *Santacruzan* 2008

13.4.3. Philippine Society of Canterbury Incorporated Independence Day Celebration

13.4.4. Philippine Culture and Sports Independence Day Celebration
### Stage Performance Schedule

<table>
<thead>
<tr>
<th>Performance Time</th>
<th>Name of Group</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.00 – 12.02 pm</td>
<td>Intro by Nikki from Plains FM</td>
</tr>
<tr>
<td>12.02 – 12.04 pm</td>
<td>Welcome by board representatives from the Ric/Wig Board and Fendalton/Waimari Board</td>
</tr>
<tr>
<td>12.04 – 12.15 pm</td>
<td>Karakia and Kapahaka – Nikora Nitro</td>
</tr>
<tr>
<td>12.15 – 12.25 pm</td>
<td>Canterbury Kendo Club</td>
</tr>
<tr>
<td>12.25 – 12.35 pm</td>
<td>Hare Krishna Group</td>
</tr>
<tr>
<td>12.35 – 12.45 pm</td>
<td>Latin Fire Dance Studio</td>
</tr>
<tr>
<td>12.45 – 12.55 pm</td>
<td>Aorangi School – Kapahaka Group</td>
</tr>
<tr>
<td>12.55 – 1.05 pm</td>
<td>Nepal New Zealand Friendship Society of Cant Inc.</td>
</tr>
<tr>
<td>1.05 – 1.15 pm</td>
<td>Canterbury Fiji Social Services Trust</td>
</tr>
<tr>
<td>1.15 – 1.25 pm</td>
<td>O’Neil Dancing School</td>
</tr>
<tr>
<td>1.25 – 1.35 pm</td>
<td>Bahai Community</td>
</tr>
<tr>
<td>1.35 – 1.45 pm</td>
<td>Philippine Culture &amp; Sports</td>
</tr>
<tr>
<td>1.45 – 1.55 pm</td>
<td>Korean Cultural Foundation Centre</td>
</tr>
<tr>
<td>1.55 – 2.05 pm</td>
<td>Christchurch Guangdong Association</td>
</tr>
<tr>
<td>2.05 – 2.15 pm</td>
<td>Knocking on Wood Marimba Group</td>
</tr>
<tr>
<td>2.15 – 2.25 pm</td>
<td>Radio Fiji</td>
</tr>
<tr>
<td>2.25 – 2.35 pm</td>
<td>Philippine Society of Canterbury Inc.</td>
</tr>
<tr>
<td>2.35 – 2.45 pm</td>
<td>Zille’s Hula for Health</td>
</tr>
<tr>
<td>2.45 – 2.55 pm</td>
<td>Christchurch Korean School</td>
</tr>
<tr>
<td>2.55 – 3.05 pm</td>
<td>School of Contemporary Belly Dance Inc.</td>
</tr>
<tr>
<td>3.05 – 3.15 pm</td>
<td>Taiwan Hwa-Shin Society of New Zealand</td>
</tr>
<tr>
<td>3.15 – 3.25 pm</td>
<td>Musica Balkanica Choir</td>
</tr>
<tr>
<td>3.25 – 3.35 pm</td>
<td>Christchurch Indian Association</td>
</tr>
<tr>
<td>3.35 – 3.45 pm</td>
<td>Dutch Harmonica’s</td>
</tr>
<tr>
<td>3.45 – 3.55 pm</td>
<td>Rewi Alley Chinese School Trust</td>
</tr>
<tr>
<td>3.55 – 4 pm</td>
<td>Nikki from Plains FM closes the event</td>
</tr>
</tbody>
</table>

PTO: Workshop Stage Schedule on Reverse Side
Santacruzan 2008

May 17, 2008
St Theresa Catholic Church
Puriri Street, Riccarton

Maraming Salamat po sa inyong pagdalo
Philippine National Anthem

LUPANG HINIRANG
Bayang magiliw, perlas ng silanganan
Alab ng puso, sa diddbib
mo’y buhay.
Lupang Hinirang, duyan ka ng magiting
Sa manlulupig, ’di ka pasisiil
Sa dagat at bundok, sa simoy
at sa langit mong bughaw
May dilag ang tula at awit sa

paglayang mininamahal
Ang kislap ng watawat mo’y
tagumpay na nagniningning
Ang bituin at araw niya’y
kailan pa ma’y ’di mag-
didilim
Lupa ng araw, ng luwal-
hati’tpagsinta
Buhay ay langit sa piling mo
Aming ligaya na ’pag may
mang-aapi
Ang mamatay ng dahil sa
iyo

New Zealand National Anthem

E Ihowa Atua,
O nga iwi matou ra,
Ata whakarongona,
Me aroha noa
Kia hua ko te Pai,
Kia tau to atawhai,
Manaakitia mai,
Aotearoa

God of nations at thy feet;
In the bonds of love we meet,
Hear our voices, we entreat,
God defend our free land
Guard Pacific’s triple star
from the shafts of strife and war,
Make her praises heard
God defend New Zealand

Santacruzan 2008 Program

1. Invocation Prayer – Rev. Fr. Ramiel Alvarez
2. Philippine National Anthem – Geo Sancho
3. New Zealand National Anthem- Grena Sancho
4. Welcome address –Sol (Hermana Mayor) and Tim O’Sullivan
5. Parade and Introduction of the Sagalas
6. Hawaiian dance “My Little grass shack “–Alex, Chelsea, Lalay, Maese and Stefani
7. Tahitian Dance - Aiber, Elizabeth and Mary
8. Solo number “Anak” by Kim Rockell
10.Duet “ Where ever you will go” –Harry and Hassan Colina
11.Song number – Radilyn Ibanez
12.Itik-itik – Alex, Chelsea, Lalay and Stefani
13.Pandango sa Ilaw, - Mary and Elizabeth O’Sullivan, Caitlin Baldwin,Andrea Burgos and Delia Bradshaw
14.Disco
13.4.3. Philippine Society of Canterbury Incorporated Independence Day Celebration

Philippine Society of Canterbury Incorporated
Independence Day Celebration
7 June 2008
PROGRAMME

1. Philippine National Anthem / New Zealand Anthem
2. Invocation..................Fr Ramiel Alvarez
3. Welcome Address.........Marie Ottaway - President
4. Guest Speaker ............Jo Tondo
5. Song.........................April Pollock
6. Pandango Sa Ilaw........Delia Bradshaw and Elvie Cragg
7. Polynesian Group.........Elisa, Lolo, Ruth, Naome, Grace Anne
8. Fan Dance (Muslim)........Leonor, April, Buena, Connie, Delia, Emily,
                                 Joan, Rizza, Sol and Arlene
9. Duot ......................Harry and Hassan Colina
10. Hawaiian...................Alona, Alex, Chelsea and Stephanie
11. Sakuting....................Elizabeth, Mary, Caitlin and Charmelle
12. La Jota Mocadena........Cynthia, Maricel, Delia, Emily, John, Ed, Efren and Kim
13. Dance...................Leah Ann Ridding - Miss World-NZ 2nd runner-up/
                                 Miss Photogenic
14. Song......................Kim Rockell
15. Ifik – Ifik..................Stephanie - Chelsea - Alex - Alona
16. Bulaklakan...............Marie, Alice, Melinda, Heidi, Elvie, Delia and Betty
17. Kimbot....................The South Canterbury Filipino Association Inc -
                                 Mel, Eva, Sally, Dianne, Rocelyn, Glo, Janet,
                                 Matthew, Larry, Jess, Ferdinand and Bellinda
18. Igorot......................Caitlin, Alber, Jenny, Charmelle, Ma-an, Elizabeth and
                                 Mary
19. Hip Hop....................Melissa Roberts (Paul Kelly Dancer-Crusaders)
20. Song.......................Mercy Reynolds
21. Cha Gha....................Lilly, Lydia, Marie, Susan, Heidi, Liza, Connie,
                                 Alice and Buena

DISCO  DISCO  DISCO

We thank our performers, choreographers, members, friends and their families, Fr Ramiel and all those who in one way or another make this Independence Day Celebration possible.

We welcome our new Filipino priests, Fr Roger Yarte (parish priest) and Gerry Nemi (assistant parish priest), who will be based at Sacred Heart Church in Addington.

Mabuhay kayong mga Pinoy sa Canterbury!
You are invited to attend the Filipino Mass this Saturday 14 June at St Teresa at 5:00 PM.
13.4.4. Philippine Culture and Sports

Independence Day Celebration in Christchurch

A project initiated by the officers and members of the Philippine Culture and Sports in line with the Philippine Studies programme.

14th June 2008
6 P.M.
Addington School
Events that led to the proclamation of Philippine Independence Day.

A. The Spanish ruled the Philippines for more than 300 years. They controlled the government, business, and forced the people to follow European customs and traditions.

B. By the late 1800s, the Filipinos aimed to control their own government and end the Spanish rule.

C. Revolution began in 1896.

D. A combination of external and internal factors precipitated the revolution. The country was opened to foreign trade and influence of Western thought, such as pursuit of liberty and independence. The Filipinos who were influenced by these liberal theories were the same people who benefited from the trade. Members of the prosperous merchant class, the illiterates, and those who studied in universities in Spain and elsewhere in Europe. An outstanding student, Jose Rizal, organized a reform movement called the Propaganda Movement.

E. The internal factor was the execution of the three Filipino priests—Fathers Gomez, Burgos, and Zamora. The three priests known by the surname—Gomera—were executed by garrote on February 17, 1872 at Bagumbayan in Manila.

F. Andrés Bonifacio, regarded as the Father of the Revolution, was one of the influential rebel leaders who founded the Katipunan, an independence movement against Spain. He was supported by Gabriela Silang, the first Filipino woman to lead a revolt following the death of her husband, Diego Silang. Another follower, Melchor Aquino, took part in the revolution despite her old age.

G. Jose Rizal was living as a political exile in Dagupan and had just volunteered to serve as a doctor in Cuba. Instead of taking him to Barcelona, his ship, upon orders from Malina, took him to the capital where he was imprisoned in Fort Santiago. He became a hero of the revolution through his martyrdom on December 30, 1896 at Bagumbayan Field (now Luneta). On June 12, 1898, Filipinos declared their independence from Spain and celebrated the birth of their country.
### DJ Jupiter Bignotea’s Play List

<table>
<thead>
<tr>
<th>60’s to 70’s</th>
<th>70’s to 80’s</th>
<th>80’s to 90’s</th>
<th>90’s to today</th>
</tr>
</thead>
<tbody>
<tr>
<td>Heartbreak Hotel</td>
<td>I Feel Like I’m Losing You</td>
<td>Do It</td>
<td>The Ultimate Salsa Dance Mix</td>
</tr>
<tr>
<td>Back In Black</td>
<td>Respect</td>
<td>I’m.implanted</td>
<td>Blue Blood</td>
</tr>
<tr>
<td>Stand By Me</td>
<td>Stayin’ Alive</td>
<td>Can’t Stop</td>
<td>Roll The Dice</td>
</tr>
<tr>
<td>Don’t Let The Sun Go Down On Me</td>
<td>Never Gonna Give You Up</td>
<td>Can’t Help Myself</td>
<td>Another Brick In The Wall</td>
</tr>
<tr>
<td>You Got The Look</td>
<td>Thinkin’ About You</td>
<td>The Jam</td>
<td>Hair Of The Dog</td>
</tr>
<tr>
<td>La Bamba</td>
<td>I Want To Hold Your Hand</td>
<td>I’m Malala</td>
<td>Like A Virgin</td>
</tr>
<tr>
<td>American Woman</td>
<td>I’m Gonna Leave My Baby</td>
<td>I Can’t Help Myself</td>
<td>I’m in Love With A Girl</td>
</tr>
<tr>
<td>The House Of The Rising Sun</td>
<td>Life Is A Highway</td>
<td>I’m Gonna Make You Love Me</td>
<td>I’m Coming Home</td>
</tr>
<tr>
<td>Born To Be Wild</td>
<td>The House Of The Rising Sun</td>
<td>I’m Coming Home</td>
<td>I’m Coming Home</td>
</tr>
<tr>
<td>I Want To Hold Your Hand</td>
<td>I’m Gonna Leave My Baby</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
</tr>
<tr>
<td>I’m Gonna Make You Love Me</td>
<td>The House Of The Rising Sun</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
</tr>
<tr>
<td>I’m Coming Home</td>
<td>I’m Gonna Leave My Baby</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
</tr>
<tr>
<td>I’m Malala</td>
<td>I’m Gonna Leave My Baby</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
</tr>
<tr>
<td>I’m Gonna Leave My Baby</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
<td>I’m Malala</td>
</tr>
</tbody>
</table>
## 13.5. Example DVD Track Information

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Performers</th>
<th>Event</th>
<th>Date</th>
<th>Recorder</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.6.1</td>
<td><em>La Jota</em> Moncadeña</td>
<td>Philippine Society of Canterbury Dancers</td>
<td>Cultures Gabore</td>
<td>March 15</td>
<td></td>
</tr>
<tr>
<td>12.6.2</td>
<td><em>Panalangin sa Pagising Bukas-palad</em></td>
<td>Our Lady of Fatima Choir</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.3</td>
<td><em>Ama Namin</em></td>
<td>Our Lady of Fatima Choir</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.4</td>
<td><em>Sa 'yo Lamang</em> (Instrumental)*</td>
<td>Sergio Ruiz</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.5</td>
<td><em>Pandango Sa Ilaw</em></td>
<td>Delia Bradshaw and Philippine Society of Canterbury Dancers</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.6</td>
<td><em>My Little Grass Shack (Rehearsal)</em></td>
<td>Philippine Society of Canterbury Children's Dance Group</td>
<td>Rehearsal at Our Lady of Fatima Hall</td>
<td>April 22</td>
<td></td>
</tr>
<tr>
<td>12.6.7</td>
<td><em>My Little Grass Shack</em> (performance)</td>
<td>Philippine Society of Canterbury Children's Dance Group</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.8</td>
<td><em>Kung Minsan</em></td>
<td>Radilyn Ibanex</td>
<td>Santacruzan</td>
<td>May 17</td>
<td></td>
</tr>
<tr>
<td>12.6.9</td>
<td><em>NZ/Philippine Anthem</em></td>
<td>Philippine Culture and Sports Chorale</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.10</td>
<td><em>Rizal Interpretative Dance</em></td>
<td>Philippine Culture and Sports Dancers</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.11</td>
<td><em>Tanging Yaman</em></td>
<td>Philippine Culture and Sports Chorale</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.12</td>
<td><em>Balagtasan</em> (Poetry)</td>
<td>Gene Ruiz</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.13</td>
<td><em>Sarimanok</em></td>
<td>Lorene Whitburn</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td></td>
</tr>
<tr>
<td>12.6.14</td>
<td><em>Asik</em></td>
<td>Philippine Culture and Sports Dancers</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td></td>
</tr>
<tr>
<td>12.6.15</td>
<td><em>Isang Lahi</em></td>
<td>Kershawn Luague</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td></td>
</tr>
<tr>
<td>12.6.16</td>
<td><em>Piece of Me</em></td>
<td>Youth for Christ Dancers</td>
<td>Youth for Christ Fundraiser</td>
<td>May 31</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.17</td>
<td><em>One Way</em></td>
<td>Youth for Christ Band</td>
<td>Youth for Christ Fundraiser</td>
<td>May 31</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.18</td>
<td><em>Magandang Gabi</em></td>
<td>Couples for Christ</td>
<td>Youth for Christ Fundraiser</td>
<td>May 31</td>
<td>Kim Rockell</td>
</tr>
<tr>
<td>12.6.19</td>
<td><em>Anak</em></td>
<td>Kim Rockell</td>
<td>Philippine Culture and Sports Independence Day</td>
<td>June 14</td>
<td>Kim Rockell</td>
</tr>
</tbody>
</table>
## 13.6. Example DVD Raw Data

<table>
<thead>
<tr>
<th>Item</th>
<th>Title</th>
<th>Data Source</th>
<th>Timer</th>
</tr>
</thead>
<tbody>
<tr>
<td>12.7.1</td>
<td>La Jota Moncadera</td>
<td>RD.DVD.01.08 (Cultures Galore)</td>
<td>4.52-8.50</td>
</tr>
<tr>
<td>12.7.2</td>
<td>Panalangin sa Pagising Bukas-palad</td>
<td>RD.DVD.05.08 (Santacruzan A)</td>
<td>22.00-25.00</td>
</tr>
<tr>
<td>12.7.3</td>
<td>Ama Namin</td>
<td>RD.DVD.05.08 (Santacruzan A)</td>
<td>32.30-34.13</td>
</tr>
<tr>
<td>12.7.4</td>
<td>Sa ‘yo Lamang (Instrumental)</td>
<td>RD.DVD.05.08 (Santacruzan A)</td>
<td>37.51-38.30</td>
</tr>
<tr>
<td>12.7.5</td>
<td>Pandango Sa Ilaw</td>
<td>RD.DVD.06.08 (Santacruzan B)</td>
<td>10.06-14.29</td>
</tr>
<tr>
<td>12.7.6</td>
<td>My Little Grass Shack (Rehearsal)</td>
<td>RD.DVD.03.08 (Filipino Folk Dance)</td>
<td>0.8- 0.40</td>
</tr>
<tr>
<td>12.7.7</td>
<td>My Little Grass Shack (performance)</td>
<td>RD.DVD.06.08 (Santacruzan B)</td>
<td>54.41-57.20</td>
</tr>
<tr>
<td>12.7.8</td>
<td>Kung Minsan</td>
<td>RD.DVD.06.08 (Santacruzan B)</td>
<td>1.00.10-1.02.23</td>
</tr>
<tr>
<td>12.7.9</td>
<td>NZ/Philippine Anthem</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>16.45-20.02</td>
</tr>
<tr>
<td>12.7.10</td>
<td>Rizal Interpretative Dance</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>25.07-1.00.38</td>
</tr>
<tr>
<td>12.6.11</td>
<td>Tanging Yaman (Chorale)</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.04.20-1.08.02</td>
</tr>
<tr>
<td>12.7.12</td>
<td>Balagtasan (Poetry)</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.08.15-1.11.21</td>
</tr>
<tr>
<td>12.7.13</td>
<td>Sarimanok</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.27.00-1.30.24</td>
</tr>
<tr>
<td>12.7.14</td>
<td>Asik</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.30.34-1.33.33</td>
</tr>
<tr>
<td>12.7.15</td>
<td>Isang Lahi (Solo Song)</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.34.05-1.41.00</td>
</tr>
<tr>
<td>12.7.16</td>
<td>Piece of Me (YFC Dancers)</td>
<td>RD.DVD.04.08 (YFC Fundraiser)</td>
<td>13.11-16.55</td>
</tr>
<tr>
<td>12.7.17</td>
<td>One Way (YFC Band)</td>
<td>RD.DVD.04.08 (YFC Fundraiser)</td>
<td>17.20-21.20</td>
</tr>
<tr>
<td>12.7.18</td>
<td>Magandang Gabi (YFC)</td>
<td>RD.DVD.04.08 (YFC Fundraiser)</td>
<td>1.15.22-1.18.30</td>
</tr>
<tr>
<td>12.7.19</td>
<td>Anak</td>
<td>RD.DVD.07.08 (Independence Day)</td>
<td>1.13.06-1.16.13</td>
</tr>
</tbody>
</table>
### 13.7. Tabulated Interviews

<table>
<thead>
<tr>
<th>Tape Code</th>
<th>Interviewee</th>
<th>Codename</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPI.01.08</td>
<td>Lechon</td>
<td></td>
<td>4/04/2008</td>
</tr>
<tr>
<td>MPI.02.08</td>
<td>Atsara</td>
<td></td>
<td>1/09/2008</td>
</tr>
<tr>
<td>MPI.03.08</td>
<td>Lechon Kawali, Lumpia, Lumpia Shanghai</td>
<td>3/05/2008</td>
<td></td>
</tr>
<tr>
<td>MPI.04.08</td>
<td>Lechon Kawali, Lumpia, Lumpia Shanghai</td>
<td>3/05/2008</td>
<td></td>
</tr>
<tr>
<td>MPI.05.08</td>
<td>Lapu-lapu Inihaw</td>
<td></td>
<td>26/04/2008</td>
</tr>
<tr>
<td>MPI.06.08</td>
<td>Adobo, Adobong Pusit, Arroz Caldo</td>
<td></td>
<td>13/04/2008</td>
</tr>
<tr>
<td>MPI.07.08</td>
<td>Mami</td>
<td></td>
<td>25/04/2008</td>
</tr>
<tr>
<td>MPI.08.08</td>
<td>Calamares Fritos</td>
<td></td>
<td>29/04/2008</td>
</tr>
<tr>
<td>MPI.09.08</td>
<td>Bulalo</td>
<td></td>
<td>2/09/2008</td>
</tr>
<tr>
<td>MPI.10.08</td>
<td>Bulalo</td>
<td></td>
<td>17/05/2008</td>
</tr>
<tr>
<td>MPI.11.08</td>
<td>Asado</td>
<td></td>
<td>17/05/2008</td>
</tr>
<tr>
<td>MPI.12.08</td>
<td>Dinuguan, Gambas al Ajillo, Kare-kare</td>
<td>5/05/2008</td>
<td></td>
</tr>
<tr>
<td>MPI.13.08</td>
<td>Caldereta, Crispy Pata</td>
<td></td>
<td>1/05/2008</td>
</tr>
<tr>
<td>MPI.14.08</td>
<td>Bangus</td>
<td></td>
<td>24/04/2008</td>
</tr>
<tr>
<td>MPI.15.08</td>
<td>Bangus, Batchoy</td>
<td></td>
<td>24/04/2008</td>
</tr>
<tr>
<td>MPI.16.08</td>
<td>Batchoy</td>
<td></td>
<td>24/04/2008</td>
</tr>
<tr>
<td>MPI.17.08</td>
<td>Nilaga</td>
<td></td>
<td>27/08/2008</td>
</tr>
<tr>
<td>MPI.18.08</td>
<td>Nilaga</td>
<td></td>
<td>27/08/2008</td>
</tr>
<tr>
<td>MPI.19.08</td>
<td>Nilaga</td>
<td></td>
<td>27/08/2008</td>
</tr>
<tr>
<td>MPI.20.08</td>
<td>Menudo</td>
<td></td>
<td>8/05/2008</td>
</tr>
<tr>
<td>MPI.21.08</td>
<td>Menudo</td>
<td></td>
<td>8/05/2008</td>
</tr>
</tbody>
</table>

**Casual Fieldwork Interview (Not Recorded)**

<table>
<thead>
<tr>
<th>Tape Code</th>
<th>Interviewee</th>
<th>Codename</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>CFWC.01.08</td>
<td>Pancit Canton</td>
<td></td>
<td>26/04/2008</td>
</tr>
<tr>
<td>CFWC.02.08</td>
<td>Sisig</td>
<td></td>
<td>2008</td>
</tr>
<tr>
<td>CRWC.03.08</td>
<td>Shrimp Rebosado</td>
<td></td>
<td>2008</td>
</tr>
</tbody>
</table>
13.8. Glossary

**Adobo**
A popular Filipino dish consisting of meat cooked in soy sauce, vinegar, garlic, bay leaf and black peppercorns.

**Adobong Pusit**
Squid or cuttlefish cooked in coconut milk, vinegar and garlic.

**Audencia**
An early Spanish court of law.

**Agung**
A large, deep rimmed, vertically suspended, bossed gong. A struck idiophone.

**Ako'y Isang Pinoy**
[I am a Filipino] The title of a nationalistic folk song by Florante de Leon.

**Ama Namin**
[Our Father] A version of the Lord’s Prayer in Filipino.

**Ampalaya con Carne**
Beef with bitter melon cooked with onion, garlic, soy sauce and sesame oil.

**Anak**
[Child] The title of a well-known song by Folk Singer Freddie Aguilar.

**Ang Dalagang Filipina**
[The Filipina Maiden] A popular song with lyrics by Jose Corazon de Jesus.

**Anhemitonic**
A form of pentatonic scale not including semitones. For example, the notes C,D,E,G,A.

**Annafunan**
A dance by newly-weds who are showered with coins.

**Apayao**
An indigenous people living along the shores of the Apayao River in northwest Luzon.

**Araw ng Kalayaan**

**Arroz Caldo**
A thick rice soup with chicken, onions, garlic, ginger and black pepper.

**Asik**
A dance of the Bagobo people with gong and drum accompaniment showing influence of neighbouring Muslim countries.

**Asin**
[Salt] The name of a Filipino popular music group whose songs often deal with social and environmental concerns.

**At Iba Pa**
[etc.] The suffix to a Filipino group’s name in Christchurch indicating a broad scope of activity.

**Atsara**
Philippine sauerkraut made of unripe papayas.

**Awit**
The blanket term for song in Tagalog and also a melodic recitation style of the romance.

**Ayu-ayu**
A Negrito torture dance.

**Badiw**
An Ibaloy song performed leader-chorus style.

**Badjao**
Sea gypsies of the Southern Philippines.

**Bagobo**
A indigenous cultural group in Mindanao which speaks a Bagobo language and which is found in Davao del Sur, North Cotabato and Davao city.
| **Bagong Lumad** | [New Tradition] The name of Joey Ayala’s group which incorporates indigenous instruments into contemporary, popular music. |
| **Bajo de unas** | The bass instrument of the *rondalla* ensemble. A composite chordophone. |
| **Bakit** | [Why?] The title of song popularized by Imelda Papin. |
| **Balagtasan** | The poetic debate competition commemorating the birth of Filipino poet Francisco Balagtas. |
| **Balitao** | A Cebuano musical debate in song and dance. |
| **Banayad** | [Slow or graceful]. |
| **Banda uno-banda dos** | [Band one-band two] An expression which refers to a lack of cooperation and tendency to form rival groups. |
| **Bandurria** | A Hispanic composite chordophone with sets of double strings usually plucked with a plectrum. A composite chordophone. |
| **Bangibang** | An Ifugao war dance and also the name of the musical sticks incorporated into this dance. |
| **Bangus** | Milkfish. |
| **Barangay** | The traditional Filipino social unit or kinship group. |
| **Barong Tagalog** | A traditional Filipino shirt woven of pineapple fibres. |
| **Batchoy** | Beef, pork, and liver in noodle soup. |
| **Batangas** | A province in Southern Luzon and also the capital city of that province. |
| **Bayanihan** | The spirit of mutual cooperation and sharing on Filipino community projects and also the name of a professional Philippine dance company. |
| **Bayan Ko** | [My Country] The title of a nationalistic song with music by Constancio de Guzman. |
| **Bahay Kubo** | A traditional Filipino house or nipa hut. |
| **Benguet** | A province in the Cordillera Administrative Region, Luzon. |
| **Bensiran** | A form of Ilongo musical debate. |
| **Bersilat** | Malaysian self defence or martial arts. |
| **Bilaan** | An indigenous people found in South Cotabato and the southeastern part of Davao del Sur. |
| **Bontok** | A cultural minority in the Cordillera region of northern Luzon. |
| **Bukas Palad** | [Open palm] A Filipino expression meaning generous. It is also the name of a Roman Catholic music ministry in the Philippines. |
| **Bukid** | [Field] The word also refers to a rural or mountain area. |
| **Bulalo** | Boiled beef bone, marrow and vegetable soup. |
| **Buwan ng Wika** | National Language Month in the Philippines. |
| **Calamares Fritos** | Fried Squid. |
| **Caldereta** | Beef or Goat meat stew with peas and paprika. |
Calesa  
A horse drawn carriage.

Cantar las Mananitas  
A Mexican expression meaning to serenade.

Carillo  
Theatre created by shadow play.

Cebuano(s)  
A native or natives of Cebu or a speaker or speakers of that region's language.

Chabacano  
A crepe of Spanish and Filipino language with a strong Spanish component.

Composo  
A kind of Visayan narrative song developed from the metrical romance.

Cordillera  
The mountain region of Central Luzon which is home to a number of indigenous tribes.

Corrido  
A lyrical structure in a series of coplas [couplets] that came to the Philippines from Mexico and are descended from the Spanish romance.

Cotabato  
A town in Mindanao with a large Muslim population and home to the Maguindanao people.

C.R  
Filipino slang for ‘comfort room’ or toilet.

Crispy Pata  
Pork rind or crackling.

Cumbancheros  
Latin American style ensembles which enjoyed a decade of popularity in the post war Philippines.

Dahil sa Iyo  
A kundimanesque love song composed by Mike Velarde with lyrics by Dominador Santiago.

Daigon  
A name for Christmas carols in the Visayan region.

Dalit  
Intoned improvised verses sung after opening prayers at a wake.

Danza  
An outgrowth of the Cuban habanera.

Davao  
A coastal city in south-eastern Mindanao.

Dios Te Salve Maria  
[God save You Mary]. One of the songs sung during May time processions.

Discipulos  
[Disciples] The name of the small private chorale group in Christchurch.

Druyanon  
The Ilongo term for lullaby.

Dumaguena  
A female dance from Dumaguete, the capital city of the province of Negros Oriental.

Duplo  
An improvised poetic debate intoned at wakes and pronounced illegal by the archbishop of Manila in 1741.

Estudiante  
A student ensemble of Spanish derived instruments popular in Colombia and Peru in the late 19th century. Also used in the Philippines to refer to the rondalla.

Faglong  
One of the possible variations in orthography used in referring to the double-stringed Filipino lute. Classified as a zither since its neck is an integral part of its body.

Fandango  
A Spanish couple dance in regular, metric triple time, from Andalucia.
**Fiesta**

A feast, celebration and holiday, which encompasses both secular and sacred and is a primary ritual for affirming a community’s bonds and identity.

**Flores de Mayo**

The daily offering of flowers to the Virgin Mary in the month of May. It also involves the reciting of the rosary and the singing of hymns.

**Gambas al Ajillo**

Shelled raw shrimp with olive oil, pepper, salt, paprika and garlic.

**Gangsa**

An ensemble of flat, unbossed gongs found in the northern Philippines. A group of struck idiophones.

**Gitara**

The Filipino word for guitar and member of the *rondalla* ensemble of composite chordophones most similar to a standard guitar.

**Guman**

The epic of the Subanon people.

**Habanera**

A characteristic dance and song rhythm which developed from the contradanza in 19th century Cuba.

**Hahabul-habol**

A song popularized in the late 1950s by Bobby Gonzales and attributed to C. Delfino and R. Vega.

**Hanunoo**

An indigenous group on the island of Mindoro.

**Harana**

The name of a Mexican guitar which in the Philippines refers to the serenade.

**Hari ng Balagtasan**

[King of the Balagtasan] The title given to the winner of the poetic debate competition which commemorates the birth of the Philippine poet Francisco Balagtas.

**Hemitonic**

A form of pentatonic scale which includes semitones. For example, the notes C, E, F, G, B.

**Historia de un Amor**

A love song by the Panamanian composer Carlos Eleta Alamarán used in the soundtrack of the 1956 Mexican movie of the same name.

**Hudhud**

The epic of the Ifugao people of the mountains of northern Luzon.

**Humenta**

A Holy week procession based around the figure of Christ on a donkey. A band playing a funeral march accompanies the procession which also stops at several points to sing hymns.

**Ibaloy**

An indigenous cultural group living in the Cordillera region of the northern Philippines.

**Ibong Adarna**

[Enchanted Bird] A well-known example of the Philippine *corrido*, a lyrical structure in a series of *coplas* [couplets] that comes from Mexico and is descended from the Spanish romance.

**Ifugao**

An indigenous cultural group living in the Cordillera region of the northern Philippines and associated with the building of the Banaue rice terraces.

**Ikaw ang Miss Universe ng buhay ko**

[You are the Miss Universe of my life] A famous example of the ‘Manila sound’ by the group ‘Hotdog’.
Illongot
An indigenous tribe located in Nueva Viscaya province on the east side of Luzon.

Ilongo
Also spelled ilonggo, this word refers to the Hiligayanon language spoken in the Western Visayas especially in Ilo-ilo and Negros Occidental.

Indios
[Indians] A term used by early Spanish explorers and missionaries to refer to indigenous Philippine peoples.

Isang Lahi

Isneg
An indigenous group in northwest Luzon descended from Cordillera head-hunters and also known as Apayao after one of the rivers near which they live.

Itik
[Duck]

Itik-itik
A folk dance which imitates a duck.

Jota
A couple dance in regular, metric triple time which traces its origin to Aragon in Spain. The dance has been called the ‘mother dance of Spanish culture’ and has many variants.

Jota-Batangueña
A version of the jota from Batangas.

Jota-Moncadeña
A version of the jota from the town of Moncada, Tarlac province.

Jota-Palolcana
A version of the jota from Palo, Leyte.

Jota-Vintarina
A version of the jota from Ilocos Norte.

Jovencita
A dance performed by young ladies at their debut or wedding. The musical accompaniment is in the form of a Habanera.

Kabayan
[Countryman] The name of a long standing Filipino restaurant in Lyttelton that re-opened in 2008 under the name ‘Manila Bay’.

Kalatong
Indigenous bamboo percussion tube.

Kalesa
A horse-drawn carriage used in the Philippines.

Kalinga
Indigenous cultural group in northern Luzon thought to have the most extensive and varied range of bamboo instruments.

Kalutang
Percussion sticks and also the name of a dance in which the sticks are incorporated.

Kankanay
And indigenous group in Benguet, the southernmost province of the Cordillera region in Luzon. The term also refers to their language and culture.

Kapa Haka
Group performance of Maori performing arts incorporating dance, singing and traditional combat movements.

Karagatan
Improvised poetic debates intoned at wakes and pronounced illegal and irreligious by the Archbishop of Manila in 1741.

Karaoke
[Empty orchestra] A system of pre-recorded song accompaniments that developed initially in Japan.

Kare-kare
Oxtail and beef shank stew with vegetables, onions and garlic.
**Kolibaw**
One of the various names used in the Philippines for the Jews’ harp. In this case a term used by the Kalinga people. Hornbostel-Sachs classification number 121. A plucked idiophone in a frame.

**Konan**
A Coin dance from Pangasinan.

**Kontra-Gapi**
(Kontemporaryong Gamelang Pilipino) [Contemporary Filipino Gamelan] Name of a gamelan group at the University of the Philippines.

**Kordero ng Diyos**
Lamb of God.

**Krus na Mahal**
Beloved Cross, a song sung during processions honouring the Holy Cross in May.

**Kubing**
One of the various names used in the Philippines for the Jews’ harp, an instrument categorized by Hornbostel-Sachs as being a category of plucked idiophones. The Hornbostel-Sachs classification number is 121 referring to a plucked idiophone in a frame.

**Kulintang**
A set of bossed gongs laid in a row on a wooden frame. Related to other bossed gongs in Southeast Asia and southern China. Classified by Hornbostel-Sachs as matellophones, a category of classification number 111, directly struck idiophones. The wooden *Kulintang a kayo* played in Mindanao is considered by Hornbostel-Sachs to be a Xylophone.

**Kulot-kulot**
A Tagalog expression meaning ‘curly’ usual in reference to hair.

**Kumintang**
The melodic style peculiar to the region that once comprised Batangas, Mindoro, and part of Laguna. The term also applies the region itself also to a sensuous dance performed by a man and a woman.

**Kundiman**
Love song or patriotic song composed in a Western idiom and popular in the 1800s.

**Kuratsa**
A lively couple dance popular in the Visayan region.

**Lam-ang**
An epic of the Ilocano people of north and northwestern Luzon.

**Lamellaphone**
Instrument with a vibrating tongue classified by Hornbostel-Sachs as being a category of plucked idiophones.

**Lapu-lapu Inihaw**
Grilled grouper seasoned with salt, pepper, garlic and soy sauce.

**La Rama**
House to house carolling in the hope of receiving a gift of coins, candy, food on drink, in Mexico.

**Las Piñas**
City in the National Capital region of Manila.

**Laud**
Composite chordophone from Spain with double strings plucked by a plectrum. The instrument has a longer neck than at Bandurria.
La Vida Loca  [The crazy life] An expression popularized by the Puerto Rican Singer Ricky Martin with the release of his song ‘Livin’ the Vida Loca.

Lechon  Suckling pig served with thin liver sauce.
Lechon Kawali  Baked pork leg seasoned with green papaya, ginger, vinegar and sugar.
Longinus  A legendary blind centurion healed by a drop of Jesus’ blood who is a principal character in the outdoor drama on Easter Sunday, at the climax of the Moriones festival, in Marinduque.

Lumpia Shanghai  Fried spring rolls filled with meat.
Luwalhati sa Diyos  Glory to God.
Mabuhay  A Filipino term meaning something like ‘long live!’ used in toasts and public expressions of jubilation. It is also the name chosen for the Filipino community radio programme in Christchurch.

Magdalena  A woman’s name and also the name of a municipality in Laguna. It is also the title of a song by Freddie Aguilar about a woman driven into prostitution by poverty.
Magindanao  Filipino spelling of the name of an ethnic group in southwest Mindanao strongly influenced by Islam and also the name of their language.
Maguindanao  Spanish spelling of the name of an ethnic group in southwest Mindanao strongly influenced by Islam and also the name of their language.
Malagueña  A style derived from lively folkloric fandangos in 6/8 time from Malaga in Spain.
Malambing  Tagalog term meaning lovingly, caring or attentive.
Mami  Noodle soup.
Manobo  An indigenous cultural group living in the uplands of central and northern Mindanao.
Maranao  A cultural group in the predominantly Muslim area of Lanao on the island of Mindanao.
Mana Whenua  An important concept concerning Maori peoples relationship with the land as well as wider culture.
Menudo  Stew comprising diced potato, tomato, onion, paprika and either chopped pork or liver.
Merienda  A tea break or snack taken by Filipinos between meals in the morning or afternoon.
Mihi Whakatau  A welcoming speech in Maori not made on a marae [open area in front of a Maori meeting house] or in the wharenui [meeting house].
Mindanao  The second largest island in the Philippines and situated in the south.
<table>
<thead>
<tr>
<th><strong>Misa de Aguinaldo</strong></th>
<th>A Mass held on Christmas day to celebrate the birth of Jesus.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Missa Solemnis</strong></td>
<td>[Solemn Mass] The title of a celebrated composition by Beethoven, Opus 123 in D major.</td>
</tr>
<tr>
<td><strong>Moriones</strong></td>
<td>Holyweek festival in Marinduque (south of Luzon). Participant costumed as centurions prance in the streets beating wooden sticks.</td>
</tr>
<tr>
<td><strong>Moro-moro</strong></td>
<td>Folkloric drama depicting Christian/Muslim conflict.</td>
</tr>
<tr>
<td><strong>Murga</strong></td>
<td>An informal, street-festival, music ensemble in Uruguay. The term also refers to the Philippine <em>rondalla</em> ensemble.</td>
</tr>
<tr>
<td><strong>Musikong Bumbong</strong></td>
<td>A group of indigenous bamboo instruments modelled on the brass band.</td>
</tr>
<tr>
<td><strong>Nasaan Kaya Ako</strong></td>
<td>‘Where would I be?’ The title of a Filipino praise song.</td>
</tr>
<tr>
<td><strong>Negrito</strong></td>
<td>The name given by early European explorers to a widely scattered indigenous group in the Philippines distinguished by their short stature, dark skin, and curly hair.</td>
</tr>
<tr>
<td><strong>Ngai Tahu</strong></td>
<td>[People of Tahu] Maori people of the southern islands of New Zealand. A collective of individuals who can trace their ancestry back to the tribe’s founder, Tahu Pōtiki.</td>
</tr>
<tr>
<td><strong>Nilaga</strong></td>
<td>Soup with cabbage, potatoes and meat.</td>
</tr>
<tr>
<td><strong>Nueva Viscaya</strong></td>
<td>A province in Central Luzon in the northern Philippines.</td>
</tr>
<tr>
<td><strong>Octavina</strong></td>
<td>A composite chordophone and member of the Philippine <em>rondalla</em>. The instrument is smaller than a standard guitar, and has courses of triple strings for the three treble strings, courses of double strings for two of the bass strings, and a single string on the lowest bass.</td>
</tr>
<tr>
<td><strong>Ochestra Feminina de Pandacan</strong></td>
<td>An all-woman orchestra established in Manila in 1890 and directed by Ladislao Bonus.</td>
</tr>
<tr>
<td><strong>Osana</strong></td>
<td>[Hosanna] An exclamation of praise or appeal to God.</td>
</tr>
<tr>
<td><strong>Oyayi</strong></td>
<td>The Tagalog word for lullaby.</td>
</tr>
<tr>
<td><strong>Paghahandong</strong></td>
<td>[Offering] The title of a liturgical song.</td>
</tr>
<tr>
<td><strong>Palawan</strong></td>
<td>Island in the southwestern Philippines and also a language spoken by an indigenous upland group on that island.</td>
</tr>
<tr>
<td><strong>Pabo</strong></td>
<td>[Turkey].</td>
</tr>
<tr>
<td><strong>Paldong</strong></td>
<td>Bamboo flute of the Kalinga people in the upland of Luzon.</td>
</tr>
<tr>
<td><strong>Palook</strong></td>
<td>A Kalinga gong playing style involving striking the gong with rounded sticks.</td>
</tr>
<tr>
<td><strong>Bukas Palad</strong></td>
<td>Drama enacting Mary and Joseph’s search for lodging.</td>
</tr>
<tr>
<td><strong>Pananawagan</strong></td>
<td>Tagalog orthography for <em>fandango</em>, a couple dance in regular, metric triple time from Andalucia, Spain.</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Pandanggo sa Ilaw</td>
<td>A well-known variation of the <em>fandango</em> associated with the island of Mindoro. It involves the incorporation of acrobatic skill as lighted candles are placed in glasses which are balanced on the backs of dancers’ hands and on their heads.</td>
</tr>
<tr>
<td>Pangaly</td>
<td>Muslim wedding dance of the Tausug people.</td>
</tr>
<tr>
<td>Pansit Canton</td>
<td>Thick, baked noodles with pork, shrimp and vegetables.</td>
</tr>
<tr>
<td>Panunuluyan</td>
<td>The Philippine version of the musical re-enactment of Mary and Joseph’s journey to Bethlehem, popular in Mexico where it is known as the <em>posada</em>.</td>
</tr>
<tr>
<td>Parokyo ni Edgar</td>
<td>Philippine alternative pop group popular since the mid 1990s.</td>
</tr>
<tr>
<td>Pasikat sa Baso</td>
<td>Folk dance involving the balancing of glasses filled with wine or lighted candles.</td>
</tr>
<tr>
<td>Pasodoble</td>
<td>A lively dance in duple meter.</td>
</tr>
<tr>
<td>Pastores de Belen</td>
<td>[Shepherds of Bethlehem] Name for Christmas carols in the Bicol province.</td>
</tr>
<tr>
<td>Pasyon</td>
<td>Tagalog orthography for the Passion of Christ.</td>
</tr>
<tr>
<td>Patapos</td>
<td>Final celebration of a <em>fiesta</em> held, for example, on the last day of a series of nine processions, as in the <em>Santacruzan</em>.</td>
</tr>
<tr>
<td>Perla de Mar Oriente: [Pearl of the Orient Sea]</td>
<td>A poetic reference to the Philippines by José Rizal.</td>
</tr>
<tr>
<td>Pinala-iyan</td>
<td>Tinggian ensemble of 4 drums and 1 gong.</td>
</tr>
<tr>
<td>Pinay</td>
<td>Slang term referring to a Filipina woman and the title of a song by Florante de Leon.</td>
</tr>
<tr>
<td>Pinoy</td>
<td>Slang term referring to a Filipino man.</td>
</tr>
<tr>
<td>Pinoy Ako</td>
<td>[I am a Filipino] Title of a patriotic song by the group Oranges and Lemons that was used as the theme song for the television programme <em>Pinoy Big Brother</em>.</td>
</tr>
<tr>
<td>Pintakasi</td>
<td>[Patron Saint]</td>
</tr>
<tr>
<td>Pitong Gatang</td>
<td>[Seven litres] A Filipino song in country style with yodelling popularized by Fred Panopio and composed by Levi Celerio.</td>
</tr>
<tr>
<td>Plosa</td>
<td>Syllable structure of traditional Tagalog poetry.</td>
</tr>
<tr>
<td>Powhiri</td>
<td>A Maori welcoming ceremony on a <em>marae</em> or other place where the local Maori hosts wish to greet visitors.</td>
</tr>
<tr>
<td>Punebre</td>
<td>Filipino orthography for <em>funebre</em> [funeral march].</td>
</tr>
<tr>
<td>Punto</td>
<td>Melodic formula on which Philippine <em>pasyon</em> [Passion] texts are based.</td>
</tr>
<tr>
<td>Rigadon</td>
<td>A lively French dance in duple time performed, in the Philippines, by important community members, at the beginning of the <em>fiesta</em>.</td>
</tr>
<tr>
<td>Rondalla</td>
<td>Ensemble of plucked composite chordophones of Hispanic origin.</td>
</tr>
<tr>
<td>Sabadista</td>
<td>Seventh Day Adventist</td>
</tr>
<tr>
<td>Sabalan</td>
<td>Poetic game of wits based on <em>pasyon</em> texts that keeps wake participants from sleeping at all-night vigils.</td>
</tr>
<tr>
<td>Sainita</td>
<td>Folk dance from Nueva Viscaya which depicts a demure pesant woman.</td>
</tr>
<tr>
<td><strong>Sa Kabila ng Lahat</strong></td>
<td>[In Spite of Everything] Liturgical song by J.N.Marcelo.</td>
</tr>
<tr>
<td><strong>Sakis ni Jehova</strong></td>
<td>Jehovah’s Witness</td>
</tr>
<tr>
<td><strong>Salidumay</strong></td>
<td>Song with pentatonic melodic base sung by the Isneg and other tribes of the Cordillera region.</td>
</tr>
<tr>
<td><strong>Salubong</strong></td>
<td>Holy Week playlet enacting the meeting of the Virgin Mary and the newly risen Jesus.</td>
</tr>
<tr>
<td><strong>Sandugong Panaginip</strong></td>
<td>[Dreamed Alliance]. The first Filipino opera, performed in 1902.</td>
</tr>
<tr>
<td><strong>Santacruzan</strong></td>
<td>Series of May processions honouring the Holy Cross.</td>
</tr>
<tr>
<td><strong>Santo</strong></td>
<td>[Saint] Liturgical song with lyrics in Filipino.</td>
</tr>
<tr>
<td><strong>Sapagka’t Kami ay Tao Lamang</strong></td>
<td>[Because we are Only Human] Song composed by T. Taiquez, with lyrics by Levi Celerio, and popularized by Ric Manrique Jr.</td>
</tr>
<tr>
<td><strong>Sarimanok</strong></td>
<td>A Muslim Filipino icon representing a bird with an elaborate headdress.</td>
</tr>
<tr>
<td><strong>Sarswela</strong></td>
<td>The Filipino version of the Spanish operetta Zarzuela.</td>
</tr>
<tr>
<td><strong>Sarung Banggi</strong></td>
<td>Bikolano folk song attributed to Potenciano B. Gregorio, Sr.</td>
</tr>
<tr>
<td><strong>Seguidillas</strong></td>
<td>Couple dance and regular metric triple time form Castille in Spain.</td>
</tr>
<tr>
<td><strong>Senaculo</strong></td>
<td>Lenten drama portraying the life of Jesus.</td>
</tr>
<tr>
<td><strong>Serbisyongwalis</strong></td>
<td>The name of a website aimed at Filipino in New Zealand. It refers to a traditional Filipino walis or broom.</td>
</tr>
<tr>
<td><strong>Serenata</strong></td>
<td>[Serenade]</td>
</tr>
<tr>
<td><strong>Shamisen</strong></td>
<td>Japanese development of the 3 stringed, plucked chordophone which entered Japan throught the Ryukyu Islands. Hornbostel-Sachs classification number 321.6. The number 6 indicates the use of a plectrum, although the shamisen is also occasionally played with the fingers.</td>
</tr>
<tr>
<td><strong>Shrimp Rebosado</strong></td>
<td>Shrimp baked in butter in a thickened sauce.</td>
</tr>
<tr>
<td><strong>Si Kristo Ay Gunitain</strong></td>
<td>[Christ is remembered] Title of a memorial acclamation song setting by F. Ramirez, S.J.</td>
</tr>
<tr>
<td><strong>Silat</strong></td>
<td>Term which refers to martial arts practiced in Malaysia and Indonesia.</td>
</tr>
<tr>
<td><strong>Silindron</strong></td>
<td>The Visayan term for the free reed aerophone, the harmonica.</td>
</tr>
<tr>
<td><strong>Sinalampati</strong></td>
<td>Visayan mimetic dance which imitates a dove.</td>
</tr>
<tr>
<td><strong>Singkil</strong></td>
<td>The Maranao royal fan dance, danced between criss-crossed bamboo poles. It is also referred to as Kasingkil.</td>
</tr>
<tr>
<td><strong>Sinulog</strong></td>
<td>All Cebu festival held every third week of January.</td>
</tr>
<tr>
<td><strong>Sisig</strong></td>
<td>Diced pork cheek stew with liver, onions, chilli salt and pepper.</td>
</tr>
<tr>
<td><strong>Subanun</strong></td>
<td>Indigenous group found in far Western Mindanao.</td>
</tr>
<tr>
<td><strong>Subli</strong></td>
<td>A series of musical items, dances, and poems performed in veneration of the icon Mahal na Poong Santa Krus [Holy Christ Crucified] in Batangas.</td>
</tr>
</tbody>
</table>
**Surtido**
A folk dance from Cebu which combines various European and indigenous elements. In Spanish *surtido* means ‘assortment’.

**Tagakaolo**
Ethnic group living near Mt. Apo, the highest mountain in the Philippines, on the island of Mindanao.

**Tagalog**
Important ethnic group found in and in areas around Luzon. The term also refers to the language of this group, which is the basis of the national language, and to the region in which the people are found.

**Tagaytay**
A city in the province of Cavite, Luzon and located near Taal volcano.

**Tagbanwa**
The dominant ethnic group on the island of Palawan. The Tagbanwa have a syllabic script based on an ancient Hindu model.

**Taglish**
A creole resulting from frequent code switching between Filipino and English languages.

**Tampi**
Philippine double stringed tube zither. Hornbostel Sachs classification number 312.1. It is an instrument that has a string carrier made from a complete tube.

**Tanging Yaman**
[Only Treasure] The title of a Filipino film and also a song item included in the film's sound track.

**Tanungan**
Poetic game of wits or Passion-debate performed at funeral wakes.

**Tatang**
Slang term for *tatay* [father] and title of song by folk-singer Florante.

**Tatik**
Bontoc flirtation dance incorporating the beating of a piece of iron. The piece of iron itself is also referred to as *tatik*.

**Tausug**
Southern Philippine Muslim, ethnic group with homeland the Sulu archipelago.

**Tayaw**
The upland, northern Philippine tribe, Benguet word for ‘dance’. The Tagalog word is *sayaw*.

**Tayo-tayo Lang**
Filipino expression referring to activity by and for groups insiders only.

**Tibag**
An outdoor drama enacting the digging for and discovery of the Holy Cross.

**Tiboli**
Indigenous tribe of South Mindanao. Alternative spellings include T’boli and Tboli.

**Tinggian**
Ethnic group found in Abra, northern Luzon. Alternative spellings include Tinguian, Tinguijan, and Tinngguian.

**Tinikling**
Christianized version of the bamboo pole dance widespread throughout the Philippines.

**Tinolabong**
A folk dance from Capiz in the Western Visayas which imitates the movements of the *tolabong* bird.

**Tiruray**
Indigenous group found in the uplands of southwestern Mindanao.
| **Tolabong**  | Eastern Great Egret *Ardea modesta*. A species of large, white heron. |
| **Tongali**   | The bamboo nose flute, an aerophone of the Kalinga people. |
| **Tongatong** | Bamboo stamping tubes. Hornbostel-Sachs number 111.232. A sonorous object struck against the ground or a hard object. |
| **Topayya**   | A Style of Kalinga gong playing style performed by a group of men using their using the bare hands. |
| **Travis Picking** | American fingerpicking guitar style attributed to Merle Travis. |
| **Tumbukan**  | Games of wits or debates that take place after the chanting of the Passion. |
| **Tuna**      | Ensembles of Spanish-derived instruments common in Columbia. |
| **Ullalim**   | Epic of the Kalinga people of the Cordillera region in the northern Philippines. |
| **Villancicos** | Christmas carols. |
| **Visaya(s)** | Main island group in the central Philippines which includes prominently: Bohol, Cebu, Guimaras, Leyte, Negros, Panay, Romblon, Samar, and Siquijor. |
| **Wikang Pambansa** | [National Language] Based on Tagalog and enriched with words from other dialects. It has was chosen by the Institute of National Language which was established in 1936 and its official status written into the Philippine constitution in 1946. |
| **Yakan**     | Upland dwelling Muslim group on the island of Basilan. |
| **Zarzuela**  | Spanish operetta, a play with music and dance. The Filipino adaption is called a *sarswela*. |
Ref: HEC 2008/LR/13

29 July 2008

Kim Rockell
School of Music
UNIVERSITY OF CANTERBURY

Dear Kim

Thank you for forwarding to the Human Ethics Committee the information sheet in support of the low risk application you have recently made for your research proposal “Master of Arts in Music Thesis: Preservation and practice of traditional Filipino music in Filipino immigrant communities in Christchurch New Zealand.” I note this information was provided on 5 May 2008.

I am pleased to advise that your application has been reviewed and I confirm support of the School’s approval for this project.

With best wishes for your project.

Yours sincerely

[Signature]

Dr Michael Grimshaw
Chair, Human Ethics Committee
INFORMATION

You are invited to participate as a subject in the research project “Fiesta”, Affirming Cultural Identity in a Changing Society: A Study of Filipino Music in Christchurch 2008.

The aim of this project is to discover how Filipinos preserve and present their traditional music in Christchurch, in particular at Fiestas and cultural gatherings.

Your involvement in this project will be an interview of about forty minutes duration and the right to withdraw from the project at any time, including withdrawal of any information provided.

As a follow-up to this investigation, you may be asked to confirm or add to information in your interview.

In the performance of the tasks and application of the procedures there are no risks.

The results of the project may be published, but you may be assured of the complete confidentiality of data gathered in this investigation: the identity of participants will not be made public without their consent. To ensure anonymity and confidentiality, you will be given an alternative name such as “Mr. X”.

The project is being carried out as part of a Master of Arts in Music research degree by Kim Rockell (03) 3478040 e mail at kimrockell@hotmail.com under the supervision of Elaine Dobson (03) 3642987 Ex 7635 or email elaine.dobson@canterbury.ac.nz. They will be pleased to discuss any concerns you may have about participation in the project.

The project has been reviewed and approved by the University of Canterbury Human Ethics Committee.