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Annotated Bibliography

Abstract:

Kundiman is a Filipino art song where Filipino poetry, often about courtship and love, is set into music. Like its Western counterpart, the German Lieder, the music in Kundiman seeks to reflect the words and the context of each phrase as true as possible. For centuries, Filipinos have used kundiman to express their dissent against oppression and colonization. It is quite common for Filipino composers and poets to express their nationalism in the subject of “courtship” since censorship was highly implemented throughout history.

Years later, we see the same patterns of revolutionary tactics and expression of nationalism. But what happens when Nationalism becomes a mask for political agenda? This paper seeks to discover the role of Kundiman in the Marcos regime both in the opposition and by the Marcoses.

1. Anderson, Niñeza Quiliano, “*Kundiman Love Songs from the Philippines: Their Development from Folksong to Art Song and an Examination of Representative Repertoire*” DMA, diss., University of Iowa, 2015.

Anderson’s paper centers his findings on the performance practice of Kundiman and how to understand the symbolism within the poetry. He provides IPAs, musical analyses, and text analyses of well-known *Kundiman* Art Songs. He gives a brief etymology “*Kundiman*” and offers both the direct translation and interpretation of the word. He also provides a brief background of the history of the Philippines and relates the country’s colonial roots and Western influences on how Filipino classical music was shaped and developed. There is also a section of literary reviews of Santos’ *Tunugan: Four Essays on Filipino Music* and Hila’s *Music in History: History in Music*.

He explores three origin theories of “*Kundiman*” and adds another possibility but does not consider it as one of the theories. The first theory is the use of the word in a song composition in a different spelling, *cundiman*. The second theory is the appearance of the word in the title of the song, “*Kundiman ng 1800*” (*Kundiman* of 1800). The third theory claims that *Kundiman* is a red piece of cloth worn by males during a ritual dance performance. The last one, he mentions that *Kundiman* might have come from *Kumintang*, a war song sung in festivals to honor triumphant warriors. Anderson gives a short segment about Nationalism in Kundiman and gives just one example, “*Kundiman ni Rizal*” (*Kundiman* of Rizal).

Anderson graduated from the University of Iowa with a Doctorate degree in Music.

2. Nicolasora, Michelle, “*Kundiman: A Musical and Socio-Cultural Exploration on the Development of the Philippine Art Song*” DMA, diss., University of Memphis, 2014.

Nicolasora’s paper focuses on the historical background and development of the *Kundiman* art form. She also discusses the sociological significance and culture that help shaped the poetry, music and performance practice of the art form. She begins her paper with an introduction of the history of how Kundiman came to be and provides three theories, the first being from the phrase “*Kung hindi man*”. The second, she provides the text of the lullaby where the word was used. Lastly, that Kundiman refers to the red cloth worn by male dancers in the provinces and cites Romualdez and Cauayani. She gives importance to the *Kumintang* as a

viable origin of *Kundiman* and gives Santos' *Tunugan: Four Essays on Filipino Music* as a source for further analysis on *Kundiman* and the works of Abelardo.

She lays four sections to better discuss the historical development of the art form- *the Folk Kundiman, the Patriotic Kundiman, the Art Kundiman, and the Kundiman and the Filipino People*. Each chapter provides a historical summary of events, musical examples, and analyses. The constant theme in Nicolasora's writing is how she aligns the historical analyses with the music and text analyses. By doing so, it is easier to see the direct relation of the events and influences that transpired at the time in the music. She also provides several sources from well-known Filipino artists, authors and historians known in the field. In the Patriotic Kundiman section, she mentions the *Jocelynang Baliwag Kundiman*, a favorite of the revolutionists. It is a fine example of how *Kundiman's* theme of courtship love transformed into a symbolic yearning for freedom and liberty.

What is most interesting about Nicolasora's paper is the last section: *the Kundiman and the Filipino People*. She links the musical form of *Kundiman* as a reflection of the Filipino culture and values. She also discusses the concepts of "*Pakikiramdam*" (to feel) and "*Pakikiisa*" (to be together). Most texts in *Kundiman* scores are often inaccurate in terms of syllabication, text phrasing and accents. So, it is expected for performers to have the knowledge of the language and make the necessary changes in terms of the text and its figurative meaning.

Nicolasora finished her Doctorate degree in Music at the University of Memphis. She is currently a faculty at the University of the Philippines, College of Music.

3. Castro, Christi-Anne. *Musical Renderings of the Philippine Nation*. New York: Oxford University Press, 2011.

Castro is an ethnomusicologist and an Associate Professor of Musicology at the University of Michigan. Her book, *Musical Renderings of the Philippine Nation*, talks about the cultural environment of the Philippines after the World War 2. Here, she discusses how ideologies and politics influence the cultural framework of the Philippine music. Her sources include interviews, archival research of personalities, artists, composers, politicians and writers who were affected and/or directly involved. She also draws sources from earlier Filipino composers such as Lucio San Pedro, Nicanor Abelardo and Francisco Santiago to give a background of the development of Filipino classical music.

Castro discusses the history of Imelda Marcos and she established herself as the patroness of the arts, controversies and events revolving around construction of the Cultural Center of the Philippines, the elitism of Western Classical music in the country, and the utilization of music as a catalyst to promote political agenda. She also discusses the songs performed during the EDSA Revolution and how Filipinos sang Constancio de Guzman's "*Bayan Ko*", a popular *Kundiman* that became the unofficial anthem of the opposition.

4. —. "Aurality and Power." *Alon: Journal for Filipinx American and Diasporic Studies* 1, no.3 (November 2021): 279-294.

"*Aurality and Power*" demonstrates how Imelda Marcos utilized Western classical music and the concept of globalization to elevate the Philippines as an equal among the international community. While the initial motive gives an impression of cultural promotion, biases, colonialism, and racism are prevalent in the evidence and events. The article also points out how the Marcoses and elitism became imbued in the Western classical music in the country making oppositions disassociate themselves from the genre.

Castro also reiterates the controversies behind the construction of the Cultural Center of the Philippines and the International Artist Award. The difference between the book and the article is that the book is more objective in providing detailed chronological events. Whereas in the article, she uses bolder statements. It is only in the article where she brings up the neutrality Marcos-supported artists like Cecile Licad in politics, the establishment of the Philippine High School for the Arts in Makiling and the grim reality of artists who opposed the Marcoses.

Castro draws from different sources such as public speeches by Imelda Marcos, newspaper articles, biographies, and the book she wrote herself. She also cites sources from Lauren Greenfield's documentary, "The Kingmaker", Bryne and Cook's musical, "*Here Lies Love: A Song Cycle about Imelda Marcos & Estrella Cumpas*" and Imelda's favorite kundiman song, Mike Velarde Jr.'s "*Dahil Sa Iyo*".

5. Balance, Christine Bacareza. "Dahil Sa Iyo: The Performative Power of Imelda's Song." *Women & Performance: A Journal of Feminist Theory* 20, no.2 (2019): 993-1020.

Christine Bacareza Balance is an Associate professor of Performing and Media Arts and Asian American Studies at the Cornell University. Her first book, "Tropical Renditions: Making Musical Scenes in Filipino America" was published by the Duke University Press in 2016.

"Dahil Sa Iyo: The Performative Power of Imelda's Song" explains how Imelda Marcos utilizes performance and songs as a political tactic to appeal to diplomats and public. The article aims to reject the claims of disassociation of the arts and politics instead, shows its readers how music and the arts could be used to distort perception and false sympathy. She begins with a brief family background of Imelda Marcos. Balance also examines the performance practice of Kundiman and many Filipino artists. She introduces the term *Palabas*, a theatrical technique that shows bursts the internal expression and emotion to inflict emotional response from the audience. She links this technique of performance in many Filipino artists, *Kundiman*, and to the performances of the former first lady.

Balance draws her sources from interviews with the former first lady, national TV broadcasts, articles, Ramona Diaz's documentary: *Imelda: The Movie* (2003), Hagedorn's novel, *Dogeaters* (1991), Bryne's album of *Here Lies Love*, Jose Maceda and many others.

6. Pedrosa, Carmen Navarro. *Imelda Marcos*. New York: St. Martin's Press, 1987.

Carmen Pedrosa is a Filipino journalist and an activist against the Marcos dictatorship after she went into exile in London during the Marcos administration. She is best known for her series of biographical books on the life of the former First Lady of the Philippines, Imelda Marcos. In her book, she provides the history and the chronological events of Imelda's life. The book gives a concise background of Imelda's family, an extensive narration and development of Imelda's transformation from the "Rose of Tacloban" to being the First Lady of the Philippines. Pedrosa's book is a good reference to see the events that have taken place in Imelda's life, including the presidential campaign where Imelda sang *Kundimans* to the public, the establishment of several cultural structures, the private and overseas parties Imelda has attended and hosted to the day the Marcoses were chased from Malacañang.

7. Santos, Ramón Pagayon, "Nicanor Abelardo: Filipino Classicism in the Art of Music." In *Tunugan: Four Essays on Filipino Music*, pp. 1-93. Quezon City: University of the Philippines Press, 2005.

Santos' essay centers on the life and music of Nicanor Abelardo. It begins with a well-written historical background of Filipino classical music and how Western influences were incorporated and adopted by Filipinos through the church and the American educational system. By reading Santos' essay, one piece together how different colonies use music and education as a tool of colonization. One can also find the reasons why there was an obsession with Western classical culture among the Filipino bourgeoisie and how the art form became a way to show status and privilege among Filipino families. At the very core of this essay is Nicanor Abelardo's life, efforts, and passion in pursuit of a nationalistic sound. *Kumintang and awit* became the starting point for Filipino classical music. It is through the efforts of Nicanor Abelardo that these art forms were given a new light and were incorporated in Filipino classical music.

This essay was also mentioned in Nicolasora and Anderson's dissertation papers. Nicolasora has recommended this essay as a good supplement for any scholar who wishes to have an in-depth study of the composer's life and work.

8. Hila, Antonio C. *Music in History, History in Music*. España Manila: University of Santo Tomas Pub. House, 2004.

Dr. Antonio Hila was an associate professor of the History Department at the De La Salle University-Manila. He was the chair of the National Committee on Historical Research of the National Commission for Culture and the Arts from 1998-2004.

There are limited sources about Philippine music. One source that should be highly considered is Hila's *Music in History, History in Music*. This book outlines the development of Filipino classical music and dedicates a whole chapter on the following topic:

- the Spanish colonization musical heritage: This chapter includes sacred and secular musical forms during the 17th century to 19th century, accounts of priests and churches who helped teach and establish choirs in local communities.
- the Music of the Philippine Revolution: It talks about the patriotic marches and kundimans sung by katipuneros
- the Kundiman and its development from Folk song to Art Song
- Life and work of Francisco Santiago, the Father of Kundiman
- Walter H. Loving and the Philippine Constabulary Band
- The lyricism of Tagalog

Hila's sources include interviews with Felipe De Leon, books written by music historian Antonio Molina, articles written by Hila himself, Filipino musician, Jerry Dadap, Felipe De Leon, Jose Maceda, to name a few.

9. Santos, Ramón Pagayon, "The UP Conservatory of Music: Nesting Ideologies of Nationalism in a Filipino Music." In *Tunugan: Four Essays on Filipino Music*, pp. 1-93. Quezon City: University of the Philippines Press, 2005.

From the same collection of essays, Santos writes about the UP as the first institutional foundation of Nationalism in Filipino music and its role as an instrument of American cultural colonization of the Filipino essays. In this essay, he talks about the establishment of the Conservatory in 1916, the first directors of the institution and how the American authorities suppressed and censored compositions of sedition. The essay also includes examples of early Filipino operas and sarsuwelas that contains nationalistic librettos. One of the sections, "*Art music, Classicism , and Filipino Nationalism*" talks about the different song-formulas- the Tagalog *Kundiman* and the Visayan *balitaw*.

10. Irving, David R. M. *Colonial Counterpoint: Music in Early Modern Manila*. New York: Oxford University Press, 2010.

David Irving is a musicologist who specializes in researching about music's role in intercultural exchange during the early modern period. His first book, "Colonial Counterpoint: Music in Modern Manila" provides an extensive historical background of the city during its pre-colonial period to the Spanish colonization. He also provides sources and illustrations of one of the theorized origins of *Kundiman*, the *Kumintang*.

11. Seagrave, Sterling. *The Marcos Dynasty*. New York: Harper & Row, Publishers, 1988.

Sterling Seagraves was an American historian and have written several books about different political dynasties across Asia. Sterling narrates the origins of the Marcos and Romualdez family, the presidential campaign, Marcos in the Malacañang, the love affair of Marcos with Dovie Beams, the infrastructures built during the Marcos regime, the oppositional part, the Aquino's, the people power revolution, and the aftermath of the Marcos regime.

Seagrave's book is a good reference for those interested in the atrocities and corruption under the Marcos Regime. It also provides figures on the projects done under the administration and a well-documented background of the former first lady, Imelda Marcos including her family background- the Romualdez family.

His sources include Jose Abueva's biography on Ramon Magsaysay, Col. Alexander Aguirre's *A People's Revolution of Our Time*, Eufonio Alip's book, *The Philippine Presidents*, Hearings from the House of Representatives from Washington, D.C., Government printing office, 1984, Nick Joaquin's book, *The Aquinos in Tarlac*, newspaper articles and reports to name a few.

12. Hamilton-Paterson, James. *America's Boy*. New York, New York: Henry Holt and Company, 1998.

James Hamilton-Paterson is a travel writer, memoirist, poet and novelist. He has lived on and off I the Philippines since 1979.

His book, "America's Boy" tells the story of Ferdinand and Imelda Marcos. "Edsa and after" is the 13th chapter of the book where it shows a rundown of the events that took place during the revolution. it also includes Ferdinand and Imelda Marcos' brief appearance on the balcony and how Imelda gave her last, tearful rendition of her theme-song "Dahil Sa Iyo".