

# **The Development of Philippine Piano Literature**

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To:  
Mom  
Tita Lily  
Okaasan

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## Introduction

Music and dancing were already an important part of the earliest Philippine cultures. To this day, the Filipinos like to speak of themselves as a “very musical” people.

Western music was introduced in the Philippines by the Spanish colonizers from as early as the 16<sup>th</sup> Century. Various religious orders were entrusted with the task of propagating Catholicism throughout the archipelago, resulting in the conversion of most of the natives. Music was fundamental in attracting the first Philippine Christians to the ritual conventions of the Church, an educational process which also bred the native musicians and composers who in turn would shape the traditions of a recognizably “Philippine” music.

This work proposes the analysis of Philippine piano literature through “Five Waves of Stylistic Development”. While there exist theses and dissertations focusing on specific genres and composers, no attempt hitherto has been made to trace the historical development of Philippine piano literature. As a pianist who seizes every opportunity to share the music of his native land with foreign audiences, I felt it my duty to make good this omission.

To be able to grasp the essence of Philippine piano music, the social and cultural background of its composers cannot of course be overlooked: the four centuries of colonial rule that would leave a fundamentally European stamp on the Philippine musical psyche. From that colonial period to the present day, five distinct “waves” may be discerned:

The first wave was a period of stylistic *naïveté*, of which the unpretentious charm of Adonay’s salon pieces, indistinguishable from their European models, was typical.

In the second wave, a period of nationalism inspired—as in Europe—the search for a national identity in music. A native *sarswela* tradition evolved, and alongside it piano

music such as Buencamino's, not far removed in gesture and keyboard technique from that of Chopin and Liszt, but infused with *danza*, *tango*, and *habanera* characteristics. Strict musical forms were imbued with native folk song, so that in the hands of Abelardo and Santiago the simple *kundiman* was elevated into a higher art form.

In the third and fourth waves, the modern mechanization of travel enabled Filipinos to pursue advanced musical studies abroad. The exposure to the Western experimental trends of the day provided fresh inspiration to Philippine composers, who found in their long neglected pre-Hispanic roots and affinities with other Asian nations new stimuli for the rejuvenation of the art music of their country.

Finally, the present era of globalization offers Philippine composers a way out of the narrow impasse of nationalist and even "Pan-Asian" dogma, by opening to them a boundless field for compositional investigation transcending all cultural and historical boundaries.

This study will offer an analysis of at most three significant solo works by important Philippine composers representing each of these waves:

- First Wave
  - Marcelo Adonay (1848-1926)
- Second Wave
  - Francisco Buencamino, Sr. (1883-1952)
  - Francisco Santiago (1889-1947)
  - Nicanor Abelardo (1893-1934)
- Third Wave
  - Lucrecia Kasilag (1917-2008)
  - Jose M. Maceda (1917-2004)
- Fourth Wave
  - Ramon P. Santos (b. 1941)
  - Josefino Toledo (b. 1964)

- Fifth Wave
  - Jeffrey Ching (b. 1965)

In addition to the musical analysis, a biographical study and a listing of extant piano works are given for each composer. The writer hopes by this approach to facilitate a deeper understanding of his country's diverse musical accomplishments.

Included with this work are complete scores of the piano pieces discussed, a CD of "Kundiman" (Philippine art songs), and a concert video recorded on 5 September 2009 at the Konzerthaus Berlin with performances on works of Adonay, Buencamino, Abelardo, Kasilag, and Ching.

## **Chapter II**

### **The Philippines**

An archipelago consisting of 7,107 islands, the Philippines is situated at a crossroads of the Pacific Ocean, the South China and Sulu Seas. It is divided into three major island groups; Luzon (northern part) where Manila, the capital city is situated, Visayas (central part), and Mindanao (southern part). The country is dominated by Christians accounting to over 90% of the total population of which around 80% are Catholics, 5% Moslems concentrated mostly in Sulu and Mindanao areas, 3% Protestants, and the rest are a minority of other religions. Having more than 80 dialects, the official language is Tagalog being spoken nationwide. It is clear that every Filipino is at least bilingual in nature with English used as the second language.

The earliest inhabitants are dated 21,000 or 22,000 years ago discovered in the west-central part of the country called Palawan. Emerging from a common population with the same base culture, the Malays, the Filipinos, and the Indonesians are coequal as ethnic groups in the region of Island Southeast Asia. It is therefore erroneous to state that the Filipino culture is of Malay orientation.<sup>1</sup>

The native inhabitants were animists by belief who worshipped the moon, the stars, and the trees, among other. Around 600 A.D., Chinese trading would take place basically in Mindanao area, based on the wares found in archeological sites which can be dated to the T'ang Dynasty (618-907) and reached its peak in terms of a significant increase in pottery import in the 15<sup>th</sup> and 16<sup>th</sup> century of the Ming Dynasty (1368-1644). The Chinese "did not interest itself in the acquisition or expansion of foreign territory due to her already wide land area, she contented herself with the collection of tributes from neighboring islands in the East as a symbol of submission and respect to the Great Middle Kingdom."<sup>2</sup>

The trading activities with Arabs in the tenth century A.D. brought about the spread of Islam in Mindanao and by 1350, the religion was spreading northwards. By the year

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<sup>1</sup> F.Landa Jocano, Questions and Challenges in Philippines Prehistory. (Quezon City: University of the Philippines Press, 1975), pp. 49-50.

<sup>2</sup> Justice Jainal D. Rasul Sr., Struggle for Identity, A Short History of the Muslim Filipinos. (Quezon City : 2003), p. 9-10.



Ferdinand Magellan (1480-1521; a Portuguese serving the Spanish Crown) set foot on the archipelago in 1521, the Islamic religion was firmly established in Mindanao, in some parts of the central area, and in Luzon. After the death of Magellan in the Philippine soil in same year, another expedition was set in 1543 under Ruy Lopez de Villalobos (1500-1544) who named the islands of the Philippines “*Las Islas Felipinas*” in 1544, in honour of the Crown Prince Phillip II (1527-1598) of Spain. Another expedition was ordered in 1565 by the Crown Prince and sent Miguel Lopez de Legazpi (1502-1572) in to the Philippines, who in turn proved successful in dispersing the Muslims from Luzon and the Visayan islands. In line with the of Spain’s policy of “Gospel, Gold, and Glory”, Christianity was made known and rapidly spread throughout the country.

The early Filipinos were conditioned to live and feel alienated from each other during the entire occupation which lasted for 333 years. This resulted to constant cycle of failures in uprisings aimed towards independence. There was no feeling of nationalism mainly because a common language was not promoted. Although instructed by the royal crown that Spanish be implemented as a medium of communication, the Spanish friars remained uncooperative. They considered an uneducated Filipino who knew Spanish a future rebel. The idea of having a common language meant national unity in a country of diverse languages.

In 1834, the Philippines opened its doors to world trade which allowed the entry of liberal ideas, resulting in tremendous socio-economic changes for the Filipinos. The commercialization of Philippine agriculture and the resulting of economic expansion lead to the emergence of a local wealthy class. The opening of the Suez Canal in 1869 ushered the education of the affluent Filipinos in Europe. Liberal philosophies provided them knowledge of national liberty and thus, the propagandist movement was born. The high influence of the church was exposed by many Filipino patriots thereby referring to the political situation as *le soberanía monacal* (monastic supremacy) of *frailocracia* (frairocracy).<sup>3</sup> The friars ruled every land and intervened in governmental matters. The

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<sup>3</sup> Teodoro Agoncillo, History of the Filipino People. (Quezon City: Philippines, GAROTECH Publishing, 1990), p. 78.

whole government of the islands rested on them, whereby abuses of highest brutalities were committed which lead to the Philippine Revolution (1896-1898).

In the same period, other colonial revolutions against Spain took place in the other parts of the globe such as Cuba and Puerto Rico. The sinking of a U.S. naval ship in the Havana Harbor by Spanish forces in February 1898 led the U.S. to declare war against Spain. Having lost both battles in Cuba and the Philippines, Spain sued for peace resulting to the Treaty of Paris which was signed on December 10, 1898. The United States gained most of the Spanish colonies like Guam, Puerto Rico, Cuba, and the Philippines, illegally ceded for US \$20million.

With the new colonizers, an economic system was established giving them full rights to the country's resources. The Spanish Feudal system was not dismantled; in fact through the system of land registration that favoured the upper Filipino classes, tenancy became more widespread during the US occupation.

The establishment of American liberal democracy as the new pattern of the Filipino way of life would bring about the confrontation between Filipino traditional ways and the new system. The social system started to display the realignment of people along the lines of a perceptible American class of consciousness which gave premier attention to the elite and encouragement to a new middle class of professionals, with the masses relatively kept contented with some measure of socio-economic benefits from the new democratic system. A dynamic cultural change was seen by the introduction of western activities, finding a distinct place in the Filipino life. With the new system and the English language being imposed, Filipinos had to adapt to the gloss of novelty of the American regime. The regime also refocused the era of religious music to a period where fox-trot and two-steps were much sought.

The Filipinos received a promise grant of independence in 1916 when a stable government has been established. In 1934, the United States was the first nation to voluntarily relinquish sovereignty over a colony after over a little generation of tutelage.

The Philippines became a U.S. Commonwealth (a self-governing unit voluntarily grouped with the U.S.), a U.S. act in desire to expand trade in Asia and to play a role in the Pacific power politics. The idealism of the American imperialism was evident in wanting to duplicate in the Philippines her ideals of democratic self-rule and to build a nation into a true democracy.

Some of the schools destroyed during the war were re-established and higher education was provided with the founding of the University of the Philippines in 1908. Some existing institutions continued to use Spanish as the medium of instruction, but the pressure of competition forced them to abandon Spanish in favour of English. Hence, the English language became the medium of instruction in all schools, colleges, and universities. The Philippines is the third largest English-speaking country in the world, spoken fluently by approximately 40 percent of the population.

### **Pre-colonial music**

In his early book entitled *Relazione del Primo Viaggio Intorno al Mondo*, Antonio Pigafetta mentions of a *fiesta* offered to them by a kin of the ruler of Cebu Island (Central part of the Philippines). He wrote:

*“Il re ne volse tener seco a cena; li dicessemo non potevamo allora restare. Pigliata la licenza, il principe ne menò seco a casa sua, dove sonavano quattro fanciulle, una de tamburo a modo nostro, ma era posta in terra; un'altra dava con un legno, fatto alquanto grosso nel capo con tela de palma, in due borchie piccate, uno in l'uno, uno in l'altro: l'altra in una borchia grande col medesimo modo: la ultima con due borchiette in mano; dando l'una nell'altra, facevano un soave suono. Tanto a tempo sonavano, che pareva avessero gran ragion del canto. Queste erano assai belle e bianche, quasi come le nostre e così grandi: erano nude, se non che avevano tela de arbore da la cinta fino al ginocchio, e alcune tutte nude, col picchietto de le orecchie grande, con un cerchietto de legno dentro, che lo tiene tondo e largo; con li capelli grandi e negri, e con uno*

*velo piccolo attorno al capo, e sempre discalze. Il principe ne fece ballare con tre, tutte nude. Merendassero e da poi venissero alle navi. Queste borchie sono de metallo e se fanno nella regione del Signio Magno, che è detta la China. Quivi le usano come noi le campane e le chiamano aghon.<sup>4</sup>*

“The king wanted to remain at dinner; we told him we cannot stay any longer. Pigliata was allowed to leave, the prince brought us to his house. There were four young girls playing, one on a drum same style as ours but was placed on the ground. The other girl beating the wood that was large on one end wrapped with palm cloth, on drums with metal rings, and studded, beating first on one, and then the other. The other (girl) on a big metal drum of medieval times, the last with two rounded metal on hand, beating them together that made a gentle sound. They had played for a long time, which seemed they had a great reason for making music. They were very beautiful and white, almost like ours and so tall. They were nude, if not for those who had clothing of bark that extended to their knees, and some were totally nude with the end of their ears long with the circle of wood (earrings) which held them round and wired; with long and black hair, and with a small veil around the head, and always barefoot. The prince danced with three, all nude. We had a light meal and after we went to the boats. These metal studded drums were made in the region of Signio Magno, which was said to be China. There they used bells like we do and called them *aghon*.”

With the absence of a melodic instrument, one could surmise the advance rhythmic ability the natives possessed as well as the required knowledge and understanding they had in ensemble-playing. This rhythmic complexity can still be witnessed in various tribal minorities in the country rendered on different indigenous instruments.

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<sup>4</sup> A.Pigafetta, Relazione del Primo Viaggio Intorno al Mondo. (Benedetto di Salle, 1999), pp.20-21

## The Ethnic Groups

The cultural history of the Philippines has produced a wide variety of musical forms and practices evolving from the Southeast Asian cultural tradition and the Spanish-American colonization. In spite of this, indigenous and traditional music has been preserved in several regions of the country. This can still be found among indigenous people whose cultural practices have remained relatively untouched by or protected from influences coming from the West. These tribal groups either went to higher lands avoiding Spanish governance or were not directly reached by the colonizers. They could then be generally categorized in three cultural minorities:

- 1) The aboriginal *Negritos* and animistic *Lumad* who live in the mountainous regions all throughout the Philippines
- 2) The mountain people of the Cordilleras in northern Philippines also known as *Igorot*
- 3) The Muslims in Mindanao (southern Philippines)

## **Chapter III**

### **Advent of Western Music**

The first mass held in the island of Mazzaua<sup>5</sup> located in Butuan, Mindanao not only marked the birth of Roman Catholicism in the Philippines, but equally important, the occasion served as the genesis of Western music in the country. The mass was celebrated by Friar Pedro Valderrama, the Andalusian chaplain of the fleet who was the only priest then. The natives witnessed and experienced the liturgical chanting done by the priest, the sexton, and other Spaniards on the said occasion.<sup>6</sup>

The Spanish clergy prioritized the teaching of music to the native converts during the early years of colonization.<sup>7</sup> Moreover, the following was an observation made by Fray Andres de San Agustin in 1605, as quoted from Blair and Robertson (1957) by Ramon Santos in an article:

*“In order to conduct the divine worship, they were to endeavor to have music in all the convents, by teaching the youth not only to sing but also to play the sweetest and the best instruments that we use in Europe, so that the new Christians might become very fond of frequenting the sacred office.”*

## **Religious Orders**

Different religious orders established literacy training centers where young boys were instructed in the medieval *quadrivium* wherein music was taught along with reading, writing and arithmetic.

The Augustinian order, known as lovers of music, fine arts and poetry, arrived in the Philippines in 1565 with their superior, Father Andres de Urdaneta (1508-1568). Subsequent priests of the order who were musically-gifted arrived in the early 1700's and taught the art of playing flute, guitar, violin, and voice to young boys.

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<sup>5</sup> Greg Hontiveros, A Fire in the Island: A fresh look at the first mass controversy. (Quezon City: Ateneo de Manila University Press, 2008), pp. 4-5.

<sup>6</sup> Raymundo Bañas, Pilipino Music and Theater. (Quezon City: Manlapaz Pub. Co., 1970), p. 26.

<sup>7</sup> Ramon P. Santos, Constructing a National Identity through Music, in *Bulawan 2*. (NCCA Journal of Philippine Arts and Culture).

In 1577, the Franciscan order arrived in the Philippines who established schools and taught native boys academic subjects and musical rudiments of music, religious plain songs, organ music, and playing musical instruments. The schools served as training place for church choir and orchestra who sung and performed during masses. A famous Franciscan seminary was established by Father Juan de Garovillas in 1606 in Lumbang, Laguna (55 kilometers south from Manila), where four hundred boys from different provinces were recruited and trained in singing and instrument playing. These boys were sent back to their respective parishes after receiving adequate training so they could be employed as school music teachers, church singers, or orchestra players. One may ponder on the exclusivity of training boys as choir members which is practiced up to this day, with the Vienna Boys Choir serving as a perfect example. This may be traced back to pre-Christian times, when boys were summoned to sing chants in various Jewish religious rites. With this largely patriarchal society, its suggestion may very well be rooted from Saint Paul's dictum, *mulieres in ecclesiis taceant*, that women should be silent in churches.

The Jesuit order, known to be great educators, arrived in the Islands in 1581. They established the College of San Jose in 1601. The college fostered music and literature through staging plays and literary-musical presentations. Music and music making among them was greatly valued, and men from outside the Jesuit order were often hired to instruct their students in piano and violin playing.

The Dominican Order who came to the Philippines from Cadiz, Spain in 1587 established the Santo Domingo Church in Manila a year after arrival. A music school that was run by priests of this order existed within the confines of the Santo Domingo Church in Manila. The Church is said to have had the best organ that was brought in from Amerua, Spain. The arrival of Asia's first bishop in 1581 - Monsignor Domingo de Salazar (1512-1594), also a Dominican – brought into Manila a large collection of musical scores and various instruments from Europe.<sup>8</sup>

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<sup>8</sup> *Ibid.*



The Recollects, who arrived in 1606, are best remembered for the contribution of Father Diego Cera (1762-1834), organ builder and curate of the Las Piñas Parish which the order established in 1795. It was in this parish that the Bamboo Organ, the only organ of its kind in existence was built by Father Cera during the years 1816 and 1824. Natural calamities partly destroyed the instrument and in 1973, the instrument was shipped to the Johannes Klais Orgelbau GmbH & Co. KG in Bonn, Germany for a complete restoration. It found its way home in 1975; marking the first Bamboo Organ Festival held annually and has become an international event at present.

## **Introduction of the keyboard instruments**

In a communication (October 21, 2009) with the first Filipino pipe organ builder in the Philippines, Cealwyn Tagle (b.1971), it was affirmed that the first keyboard instrument brought in the country was the "Realejo" or the Positiv Organ - a single manual instrument with limited number of stops (usually with four stops). The first bishop of Manila, Bishop Salazar (a Dominican) brought with him from Spain the Realejo when he arrived in Manila in 1581.<sup>9</sup> But it was probably the Franciscans who first taught the Filipinos to build organs. The oldest surviving organ in the Philippines is the San Agustin organ completed in 1810 with some parts dating back to 1770's. The organ was entirely constructed on site.

The earliest fortepiano was constructed by Bartolomeo Cristofori (1655-1731) in 1698. It is listed in the inventory of music instruments from year 1700 as "*arpicimbalo che fà il piano e il forte*" (a harpsichord that plays softly and loudly). This new invention underwent extensive changes in mechanism as Cristofori himself saw a number of problems arising from the demand of a virtuosic playing which requires swift repetition of notes, as well as the preference for a fuller, more sustained sound.

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<sup>9</sup>Ruperto C. Santos, ed., Manila Cathedral, Minor Basilica of the Immaculate Conception. (Manila: The Archdiocesan Archives of Manila, 1997), S.v. "Music in Manila Cathedral: Some Historical Vignettes" by William John Summers, p. 152-156.

The newly designed pianos were acquired by the royalties in different parts of Europe and with this growing interest for the instrument, the demand to reproduce the keyboard was consequential. Pianos came into widespread among the aristocracy in 1770's with the importation of the "square pianos" (*piano de mesa*) from England. Its rapid acceptance was due in-part to the long standing popularity of the clavichord in Spain. It was naturally preferred in palaces, homes and churches because contrary to the clavichord, the sound it produced was more robust and cleaner.<sup>10</sup>

### **Pianos in the Philippines**

The pianos were the favourite solo instrument of the 19<sup>th</sup> century in the country. In Manila, pianos coming from Europe were purchased to adorn the spacious living rooms of the affluent. Pianos from manufacturers such as Pleyel Wolff, Steinway and Sons, M.F. Rachals (existed from years 1832-1932), Grottrian-Steinweg, Zeiter und Winkelmann (began producing in the year 1837) along with the harp, were a common sight in the first half of the 19<sup>th</sup> century. Almost all young ladies were taught the piano or harp and were called upon to entertain visitors with their performance.

Piano production in the Philippines began in the mid 20<sup>th</sup> century with manufacturers like Lyric and Trebel established. A foremost brand was P.E. Domingo and Company. It started manufacturing pianos in the mid 1950's and ceased to operate in 1979. The piano "Trebel" founded by Roberto del Rosario was established in 1962. By 1990's, the company were exporting their pianos to Australia, United Kingdom, Thailand, and Singapore. It also served as local distributor of pianos like the German Steinway and Sons, Baldwin pianos from the United States and Austria's Boesendorfer.<sup>11</sup>

Another local manufacturer - the Lyric Piano Company, founded by Severo Panganiban in 1965 started out as supplier of piano parts to other piano manufacturers

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<sup>10</sup> Robert Palmieri and Margaret W. Palmieri. *Piano: An Encyclopedia* (New York: Routledge, 2003), p.368.

<sup>11</sup> Manila Standard. *Piano Trebel Appoints Singapore Distributor*. 27 May 1993, p. 18.

in the Philippines. Mostly trained by Japanese technicians visiting the country, some of the company's craftsmen were sent to Germany to further hone their production skills. Three years later, the company started manufacturing pianos for domestic market and began exporting local pianos by 1975.

In 2006 Lyric piano closed down its manufacturing division, the inviability of the company's local production was brought about by the cheap pianos produced in China. The company now thrives mainly on distributing imported pianos.<sup>12</sup>

## **Establishment of Schools**

History dictates the coming of priests from various religious orders did not only mark the spread of Christianity but the start of the natives' musical education as well. The various religious orders that came to the Philippines carried out an educational system, teaching the natives how to read and write in Spanish, arithmetic, and added music to their curriculum.

The first church erected in the Philippines was the church of the Augustinian order completed in 1571 (the present San Augustin Church in Manila built from 1587 to 1606 is the third; the two previous churches were both brought down by accidental fire one after the other). This is the very first religious order to evangelize the Philippines.<sup>13</sup> In the early days, convents also served as centers for musical training, hence it can be gathered that the early Filipinos obtained their first Western musical education within the walls of the Augustinian convent. The boys were not only taught how to read and write, but their music curriculum included the art of playing the flute, guitar, harp, and violin.<sup>14</sup>

The Archbishop of Manila, Fr. Juan Angel Rodriguez (1687-1742) suggested shortly before his death to Fr. Juan de la Fuente Yopez (d.1757) an organization of a boy's

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<sup>12</sup> Statement given by Alma Joy Cristobal, head of Lyric Company, (November 9, 2009).

<sup>13</sup> Heritage Conservation Society, "San Agustin Church (Intramuros, Manila)". 2006.

<sup>14</sup> Raymundo Bañas, Pilipino Music and Theater. (Quezon City: Manlapaz Pub. Co., 1970), p. 27.

choir which led to the establishment of “*Colegio de Niños Tiples de la Santa Iglesia Catedral*” (Boy’s Choir College) in 1742<sup>15</sup>. The boys’ training included courses in solfeggio, vocalization, organ, and stringed instruments. Its curriculum was later adapted to the *Real Conservatorio de Música y Declamación* in Madrid, founded in 1830. The college was one of the pioneering institutions in music in the early times around the world. Its establishment was even earlier than the *Conservatoire National du Musique* (1784) in Paris and *the Conservatoire Royal du Musique* (1813) in Belgium.<sup>16</sup> Parts of the program were courses in vocalization, harmony, violin, organ, and later, the piano.

Some of the noted graduates of the school were pianists Antonio Garcia (1865-1919) and Fulgencio Tolentino (1872-1940), Maximo Nazario (accomplished pianist), Manuel Hipolito (composer and pianist), composer Ladislao Bonus (1854-1908) and Marcelo Adonay (1848-1926).<sup>17</sup> The American liberation of the Philippines from the Japanese saw the end of the school’s glorious tradition. The war in 1945 left the school in total destruction and was never rebuilt.

An institution exclusively for girls was founded in 1750, the Santa Rosa College. It was however during the American regime (1898-1945) that the college opened its music department.

One of the most important schools of music however is founded on the liberal and progressive North American ideas of a public school for the masses, the University of the Philippines, established in 1908. The roots of many pillars of Philippine music could be traced to the University’s College of Music with prominent figures like Abelardo, Santiago, Santos, and Maceda.

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<sup>15</sup> *Ibid.*, p. 38-40.

<sup>16</sup> Willi Apel, *Harvard Dictionary of Music*, 2<sup>nd</sup> Ed., (USA: Graphic Services Inc., 2000), p. 200.

<sup>17</sup> Bañas., p. 111-112 .

## List of Music Schools

1594

Santa Isabel (for girls)

-theory, voice

1742

*Colegio de Niños Tiples de la Santa Iglesia Catedral*

-vocalization, harmony, violin, organ

1750

Santa Rosa College (for girls)

1905

*Escuelas Conferadas de Musica*

-in 1931, the school conferred Artist's Diploma in piano, voice, and violin<sup>18</sup>

1907

St. Scholastica, Conservatory of Music (for girls)

Centro Escolar University

- piano, violin, violincello, contrabass, woodwind, and brass instruments

1912

Silliman University, Music Department

-in 1941 became School of Music; 2001 renamed College of Performing Arts

1916

University of the Philippines, State Conservatory of Music

-between 1967-1968, renamed College of Music

-piano, violin, voice, and harmony

1919

St. Theresa College of Music (for girls)

1923

The Lyric Music Academy

- theory, piano, violin, violoncello, woodwind instruments

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<sup>18</sup> *Ibid.*, p. 118.

1925

Philippine Women's University, Music Department

-changed to Conservatory of Music in 1943

1930

Academy of Music of Manila

-piano, violin, violoncello, voice, composition

1934

Manila Conservatory of Music

-piano, voice, violin, theory, composition

1939

Universidad de Santa Isabel, Music Department

-piano

1940

St. Paul Manila, College of Music

-piano, violin, theory

1945

The Cosmopolitan Colleges Academy of Music

-piano, violin, composition, and conducting

1947

University of Santo Tomas, Conservatory of Music

## **Early Piano Performances**

Nineteenth-century Manila ushered in the establishment of music societies that served the purpose of attracting interest in and support for music and arts among the middle class. The "*Sociedad de Recreo*" was founded in 1844, "*Sociedad Anonima*" (1862) was organized with the vision of constructing a theatre that was to be a venue for concerts, opera and *zarzuelas*. Another foundation was "*Liceo Cientifico Artistico Literario*" organized in 1877.<sup>19</sup>

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<sup>19</sup> *Ibid.*, p. 148-151.

A league known as "*Union Artistico Musical*" was founded in 1885 for the purpose of protecting the interest of musicians, music professors like Marcelo Adonay, and the cultivation on musical arts in general, while the *Circulo Musical* in Pandacan, and the *Sociedad Artistico Literario* de Iloilo were established for the purpose of meeting the needs of the interested public by providing concerts, *zarzuelas*, and other forms of entertainment.<sup>20</sup>

The founding of the different musical societies ushered in the very first piano concert in 1897 given by Anton de Kontski, also known as Antoni Kątski (1817 – 1899), a Polish pianist and composer who advertised himself as the only living pupil of Beethoven (1770-1827). Kontski embarked on a world tour, giving concerts in California and the Far East two years before his death.<sup>21</sup> The programme included pieces of Beethoven, Brahms, and Kontski's own compositions.

A German nun from the Benedictine order, Sister Baptista Battig arrived in the Philippines in 1907 and became the directress of Santa Scholastica. A concert pianist before she entered the convent, Sister Battig gave a few public performances until 1911. Sister Battig once told one of her students who would later become one of the most important figures in the arena of Philippine music, Lucrecia Kasilag the following words: "*Go ahead and compose because you must enrich your literature — your Philippine musical literature.*"

Schools recitals and public performances were held in the early 1900's. The first piano graduate presented in a recital was Eduarda de Jesus in 1914 from the Santa Rosa College. Composers like Santiago performed his Sonata in D flat for piano solo as part of his graduation recital in 1922. Buencamino who concertized not only in the Philippines but in the US as well, wrote a prolific number of piano works and performed them in his concerts. Programmes of symphonies along with concertos with soloists were ushered by the newly organized Manila Symphony Society in 1930. Another

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<sup>20</sup> *Ibid.*, p. 152.

<sup>21</sup> Robert Ignatius Letellier, trans. and ed. *The Diaries of Giacomo Meyerbeer*, (New Jersey: Associated University Press, Inc., 1999), p. 165.

orchestra, the Philippine Cultural Concerts Society Symphony Orchestra celebrated its premiere concert in 1935.

In 1942, the New Philippines Symphony Orchestra performed an all-Filipino programme including Juan Hernandez 's (1882-1945) Piano Concerto in D Minor with soloist, Cleofe Enage. A Philippine Song Festival took place in 1944 geared towards the propagation and preservation of local arts. The *Kundiman* songs of Abelardo, Santiago, and Buencamino among others were performed.<sup>22</sup>

During the Japanese occupation (1942-1945), Japanese artists frequented the concert halls of Manila. Pianist Ruriko Tominaga performed in several concerts, as soloist of The New Philippines Symphony Orchestra playing Beethoven Concerto No. 5 and in another occasion, a recital that included Schumann's *Etudes Symphoniques Op. 13*.<sup>23</sup>

After the country's liberation from the Japanese, the University of the Philippines reopened its Conservatory of Music in 1946. A post liberation commencement exercise took place with a programme that included the Concerto in A minor BWV1065 for four pianos/cembalos of J.S. Bach (1685 - 1750), one of the pianists being the writer's former mentor, Perla Z. Suaco with the State Conservatory Symphony Orchestra conducted by Ramon Tapales (b. 1906). Tschaikovsky's Piano Concerto in B flat minor was also performed with soloist Basilisa Geronimo.

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<sup>22</sup> Raymundo Bañas, *Pilipino Music and Theater*. (Quezon City: Manlapaz Pub. Co., 1970), p. 244-245.

<sup>23</sup> Thelma B. Kintanar, Clemen C. Aquino, Patricia B. Arinto, Ma. Luia T. Camagay. *Kwentong Bayan: Noong Panahaon ng Hapon*, (Quezon City: The University of the Philippines Press, 2006), p. 144.



## **Chapter IV**

### **Opera, Zarzuela, and Kundiman**

By the early 1800's, Filipino musicians were not only proficient in western instruments but were also composing Renaissance and Classical-style masses, motets and hymns. Further and systematic instruction in western secular music was imparted in schools for the children of the native elites. Similar to the boys' colleges in the 19<sup>th</sup> century, young girls were also taught instrumental music, particularly the piano. In universities, students had the opportunity of taking advance course in European arts and sciences. This system of education produced Filipinos advocating European music. With this Europeanized taste and manners, the elite group organized art societies, patronized concerts and opera, or played hosts to soirées in their homes where poetry and music formed part of the evening.

Opera companies reached the Philippines in the middle of the nineteenth century. The earliest documentation of opera in the Philippines was dated 1861 with the arrival of the Pompei Company. In year 1886, two operas were premiered in Manila namely; Donizetti's *Lucia di Lammermoor* (1835) and Verdi's *Aida* (1869). Manila audiences were strongly attracted to opera presentations, particularly those presented by visiting European companies. Eventually, arias from other famous opera like Verdi's *La Traviata* (1853), *Rigoletto* (1851), and Puccini's *Tosca* (1900) became so familiar they could be heard in Philippine households being sung or played on the piano. The issue of a journal *El Renacimiento* in April 13, 1905 cites sixty-six operatic presentations in the country.<sup>24</sup> The first Filipino opera "*Sandugong Panaginip*" (Dreamed Alliance) with music by Ladislao Bonus (1854-1908) and Spanish libretto by Pedro Paterno (1858-1911) was staged in 1902.<sup>25</sup>

Numerous instrumental groups performed actively, particularly in the second half of the 19<sup>th</sup> century. These included orchestras, bands, and *rondalla*.<sup>26</sup> Performances of band music in a large park were received with great enthusiasm by the public and praised even by the Spanish visitors. Outside Manila, almost every town had a brass

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<sup>24</sup> Corazon C. Dioquino, "Lowland Christian Philippines" in *The Garland Encyclopedia of World Music*, Vol. 4, Ed. by Terry E. Miller and Sean Williams, (New York and London: Garland Publishing Inc., 1998), p. 857.

<sup>25</sup> Raymundo Bañas, *Pilipino Music and Theater*. (Quezon City: Manlapaz Pub. Co., 1970), p. 202.

<sup>26</sup> Indigenized ensemble of stringed instruments such as bandurria, guitar and double bass from Spain.

band, as can be witnessed in Spain until this day. Similarly, a number of brass bands could still be found particularly in small towns of Luzon. These orchestras played for the Spanish *zarzuela*, performing overtures and intermezzi between several acts of the evening.

The middle of the 1900's ushered the Golden Age of *Zarzuela* (1856 - 1910) in Spain. Towards end of 1870's, *zarzuela* spread to the Spanish colonies where it developed notably in Cuba and in the Philippines, also locally known as "*sarswela*". The first *Zarzuela* staged in the Philippines was in 1879 with the troupe organized by Dario Cèspedes entitled "*Jugar con Fuego*" (To Play with Fire).<sup>27</sup> The Filipino composers also began writing their own *sarswelas*, one of the most endeared was "*Walang Sugat*" (No Wound) with music by Fulgencio Tolentino (1872-1940) and libretto by Severino Reyes "the Father of Filipino Drama" (1861-1942). It was staged with a phenomenal success with over a hundred repeat performances during its first year. Overnight it becomes a Filipino institution, being featured in practically all large town fiestas and national celebration for many years.<sup>28</sup> A number of *sarswelas* were written with patriotic taste. *Pag-ibig sa Lupang Tinubuan* (Love of the Fatherland) with music of Severino Bautista and libretto by Pascual H. Poblete was first staged in 1889. The play gained controversy after its performance in Manila in March, 1900. The *sarswela* was abruptly curtailed in the middle of its third act when a squad of police officers rushed to the stage, "confiscated every sword and rifle used by the actors. The head of the squad grabbed the Filipino flag from the hands of an actress and trampled upon it."<sup>29</sup>

The staging of *sarswelas* with underlying nationalistic sentiments paved way for the use of other indigenized forms of the Spanish dance and musical forms *jota*, *habanera*, and *danza* as the basis for many of the protest and love songs which were to become known collectively as lowland "folk songs". These indigenized forms were historically

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<sup>27</sup> Gabrielle H. Cody and Evert Sprinchorn, ed., *Columbia Encyclopedia of Modern Drama*, ed., "Philippine Educational Theater Association". (New York: Columbia Univ. Press, 2007), p. 1052.

<sup>28</sup> Record Jacket notes, "*Walang Sugat*" Long Playing Record, PACIFICA Cultural Productions Inc, 1971.

<sup>29</sup> Francisco Santiago, *The Development of Music in the Philippine Islands*, (Quezon City: University of the Philippines Press, 1957), p. 15-16.

important not only because of their connection with the Philippines' socio-historical context, but as sources for piano works by composers belonging to the "Second Wave".

### ***Kundiman***

It has been said that four centuries of colonialism brought about a transformation in the musical psyches of Filipinos into what Maceda calls a "Latinized expression."<sup>30</sup> This transformation of psyche brought with new and "indigenized" musical forms such as the *kumintang* and *kundiman* as indigenous and Western musical elements fused, syncretized and flourished throughout the lowland Philippines.<sup>31</sup>

*Kundiman* is an Art Song which embodies a collective emotion of intense affection, love and tenderness, of bitterness and brokenheartedness. The word *Kundiman* is a contraction of the phrase "kung hindi man..." meaning "should it not be so..." pertaining to a man's desire of winning the affection of the maiden he loves. Should his love not be favoured back, grief-stricken would he then rather perish; a lover's fatalistic resignation of unrequited love.

The evolution of *kundiman* can be traced back to an old musical form called *kumintang*. The *kumintang* existed in the Philippines before Spanish Colonization and is based on a pentatonic scale containing one or two semitones. It varied according to the occasion, which could have been courtship or bridal feasts. It also took the form of the narrative song called *awit* where the tuning is improvisatory, freely setting the verses of Filipino legendary and heroic poems.

The early *kundiman*, resembling the old *kumintang* in tuning formula later evolved to a more defined metric and rhythmic structures based on Western dance rhythms. The *kundiman*, sung to a guitar accompaniment became a young man's medium in proclaiming his love for an adored maiden. At nightfall, the lover accompanied by a small group of young men serenades the maiden facing her window. The practice of

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<sup>30</sup> Jose Maceda, "Music in the Philippines in the Nineteenth-century," Musikkulturen Asiens und Afrikas im 19. Jahrhunderts (Regensburg: Gustav Bosse, 1973), p. 213.

<sup>31</sup> Ibid.

serenading however dates back to pre-colonial times and was called *Kapanirong*. The word originated from “*Sirong*” which means ‘to go beside a house’. Instruments such as *kudyapi* (two-stringed guitar), *insi* (bamboo flute), among others were used.

The *Kundiman* is usually written in triple time with two sections: the first part in a minor key with a rather calm, sweet, and tender mood, the second part in a tonic major with a more dramatic spirit, bursting into a climax with which the piece culminates.

The earliest *kundiman* by an unknown composer, “*Paalam sa Pagkadalaga*” (Farewell to Maiden Days) is dated 1870, included in a compilation done by Emilia Reysio-Cruz and harmonized by Francisco Santiago.<sup>32</sup> The song is about the woes of a lady, giving up her vices and her good days as a single woman, who is about to lead a quiet married life.

Section A in B minor with a relatively straightforward harmonic progression.

Ex. 1

*Con tristeza*

1. Sa-mun-do'y wa - la - - ng ma-bi-rap na - na - pin  
 2. A-rao mo'y na - ta - - pos sa ka-da-la - ga - hau

Pa-ris ng hu - mi - - rang ng ka - ka - sa - ma-hin, Ka - ka - sa - ma-  
 At i - kao ay ha-ha-rap sa ka - ta - hi - mi-kan. Tu-to'y li - li-

<sup>32</sup> *Filipino Folk Songs*, collected by Emilia Reysio-Cruz, harmonized by Francisco Santiago (Manila: Community Publishers, Inc), p. 32-33.



Based on the *kundiman* principle of a minor to major modulation, Section B is written in the former section's relative major key, D. A new theme is introduced retaining the rhythm of Section A.

Ex. 2





mu-tin, Da-ting ka-sa-ya-ha'y-... pi-lit a-a-li-sin-

Ba-wa'l ma-nga ki-los ay mag-i-i-si-pin, At la-ka-

ma-sa-wi sa a-sa-wang gi-liw-

One of the best written *kundiman* was composed in 1923 by Nicanor Abelardo entitled, “*Nasaan ka Irog*” (Where are you Beloved). Abelardo sets the poem written by Narciso Asistio into music, both inspired by the subject who was a common friend to both the composer and the lyricist. The lyrics are as follows: (translated by Jose Fernando Obias, Philippines, 2007).

*Nasaan Ka Irog? / Where Are You, Beloved?*

*Where are you beloved?*

*Where are you beloved and so suddenly gone are your sweet caresses?*

*Did you not promise that you'll give me all your care?*

*That you'll treat me tenderly, you'll treat me with sweetly till my hour of demise*

*But where is your anxiety for such grand promise?*

*Where are you beloved, are you tough enough to bear my loneliness?*

*I've looked for you even in memories' fastnesses.*

*You gave me your word that I would be your joy – but where's it now?*

*Now that I'm sad and lonely, now that I'm sad and lonely*

*You I can't even see.*

*Remember my beloved; if ever with conscious purpose you've me forsaken*

*The vows and affection you decided to keep unseen*

*Everything about my life ne'er just suddenly vanishes*

*The footprints of our presences will defy time's ravages.*

*Where are you beloved? Where are you beloved?*

While Abelardo remained faithful to the *kundiman* form which bears a 3/4 meter with the A section opening in a minor key modulating to its parallel major in its B section, Abelardo slightly drifts from the usual AB structure. The A section is extended enough to form another part, but unified by a common theme. It starts in F minor:



Ex. 3 (m. 1-22)

*Tpo. di Kundiman*

Na-sa-an ka, I - rog

*f* *rit.* *mol. canto* *p*

Na-sa-an ka, I-rog at agaling na-pa-ram ang i-yong pag-gi - liw Di ba-ga-sum-a-mang a-

*f* *molto* *rit.* *p* *almo.*

key ma-ma-ha-lin? I-yong i-la-ta-ryi i-yong i-la-ta-ryi mag-pa-hang

*f* *rit.* *molto* *rit.* *heho*

gang-li-bing Subalik-na-sa-an ang ga-yang-pag-i-ngin? Na-sa-an ka

*almo.* *f* *p*

A middle section of 16 measures extending the length of the A section bears the opening thematic material, treated in a fresh and less-melancholic mood by temporarily settling in A flat tonality, its relative major key. In measure 29, the key modulation is introduced with the dominant C major to resolve back to its minor key in F.

Ex. 4 (m. 22-35)

The musical score for Ex. 4 (m. 22-35) consists of three systems, each with a vocal line and a piano accompaniment. The lyrics are in Indonesian.

**System 1 (Measures 22-28):**

- Vocal: - Na-sa-an ka I-roq at na-tit... is mong a-koy ma ngu-li - la Ai ha-rap na na-pin i-haw sa a-la
- Piano: *f. rall.*, *ff. mosso*, *rit.*, *alpo*, *p*

**System 2 (Measures 29-35):**

- Vocal: a-la Na-sa-in ang sa-bi mong a-koy nyang li-ga-yat Na-pang ta lu ling-kat na-pang na lu la
- Piano: *rit.*, *alpo*, *dolore*

**System 3 (Measures 36-42):**

- Vocal: klaya na ma-hu-ta Na-sa-an ka I-roq koy han-daan
- Piano: *rit.*, *alpo*, *do*



The B section is set in parallel major tonality of the previous F minor. The subject is a fragment derived from the A section material developed with more harmonic movements with contrapuntal elements.

Ex. 5 (m. 44-51)

The musical score for Ex. 5 (m. 44-51) consists of two systems. Each system has a vocal line (treble clef) and a piano accompaniment (grand staff). The lyrics are in Tagalog. The first system includes the lyrics: "Kung a-ko maray i-yong nga-yoy si-nip-ha- yò Ma-nga sum-pai lam." The second system includes the lyrics: "bing pi-na-ram mong bo-o Ang la-hat sa bu-hay ko ay hin-di mag-la-". The score includes various musical notations such as notes, rests, and dynamic markings like *rit.*, *alpo*, *sforz.*, *pesante*, *accel.*, and *poco a poco*. An arrow points to the beginning of the first system.

Abelardo's fame as *kundiman* composer reached Europe through the voice of Filipino Diva, Jovita Fuentes (1895-1978). Max Felix Bruch (b.1884), son of the German composer Max Bruch wrote Abelardo from Berlin:

*"For some time I have immensely been enjoying the pleasure of arranging (for phonograph records) Filipino songs interpreted by Miss Fuentes. The pleasure that I speak of here is something more than a mere courtesy, for seldom have I succeeded in discovering valuable jewels of art which could very well ingratiate the heart of a German composer... I was enchanted by the poetry...the lingering melancholy which the first part weaves. The superior pitch of the next,*

*filled with emotion, swept my heart and almost made me stretch my arms with a feeling that is a sign of my admiration and respect.*<sup>33</sup>

M.F. Bruch's praises were elicited by Abelardo's song, "*Ikaw rin*" (Also You, 1929); a typical *kundiman* expressing the Filipino sentimentality.

By the turn of the century, what started as a form of social entertainment turned to themes of social realism centered on nationalism and the patriotic struggle towards independence. The motherland became the subject of the *kundiman* in the guise of the fair maiden being wooed. In 1896, the Philippine Revolution took place and among the revolutionaries and a *kundiman* entitled "Jocelynang Baliwag" was most favoured.

"Jocelynang Baliwag" describes an intense love for a woman named Josefa 'Pepita' Tiongson y Lara from Baliwag, Bulacan (situated in the central part of Luzon). The courtship song actually symbolized the love for Motherland, the people's patriotic sentiments and their utmost desire to regain the long-lost freedom. This was later known as the *Kundiman ng Himagsikan* (*Kundiman of the Revolution*).

The *kundiman* along with already existing European musical forms and genres for the piano (e.g. fantasy, sonata, and concerto) served as an important structural model for many of the piano compositions that followed. A conscious effort to make the music sound Filipino and to reach a wider Filipino audience is evident in the composers' extensive quotations of folk-song melodies. These melodies were re-set pianistically and laced with Filipino adaptations of "bravura" passages akin to European composers like Liszt and Albeniz. A classic example is the adaptation of Liszt's "La Campanella" in Santiago's "Souvenir de Filipinas".

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<sup>33</sup>“Who is Who in the Philippines.” *Graphic*, 1 April 1931, p. 16.

## **Chapter V**

### **Five Waves of Stylistic Development**

## A. First Wave

### **Marcelo Adonay (1848-1926)**

Adonay was born on the 6<sup>th</sup> of February 1848 in Pakil, Laguna to Mariano Adonay, woodwind instrumentalist and member of the town band, and Prudencia Quinteria. He was a church composer, organist, conductor, music teacher. At the age of 8, he was sent to the convent of Saint Augustine to be a church-boy; later became a choir-boy.<sup>18</sup>

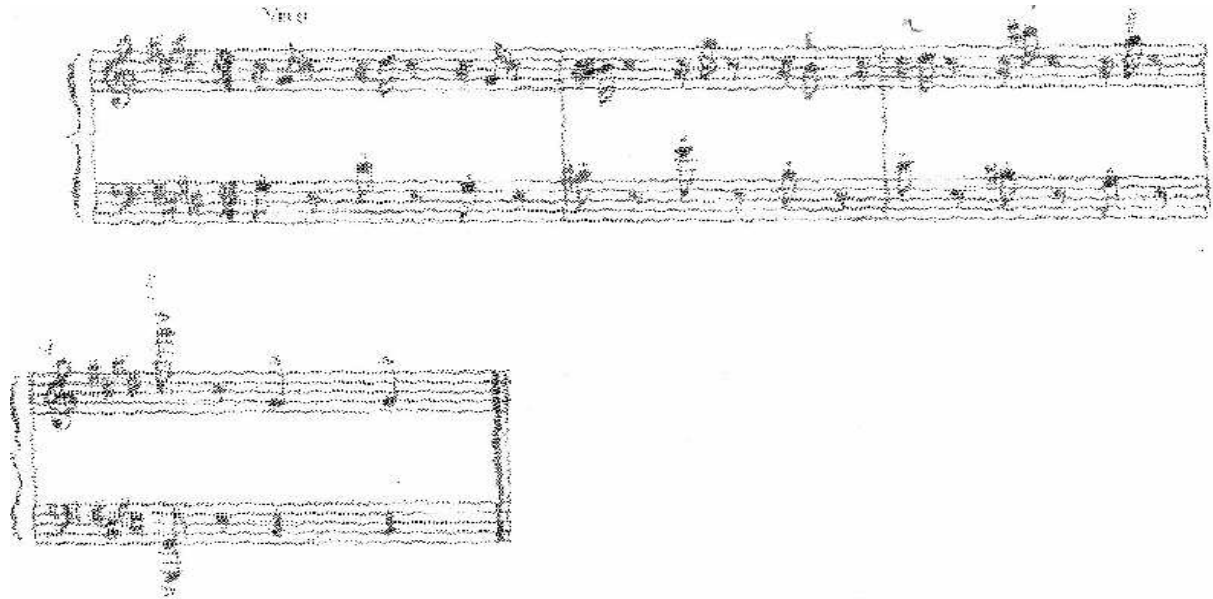
Late in the 19<sup>th</sup> century, he was appointed 'Maestro di Capella' and organist of the Saint Augustine Church until 1914. Around 1870, he founded and directed an orchestra band composed nearly of 20 and 25 members. The said orchestra played during masses held in the church. Became a teacher of harmony, solfeggio, and composition at the Centro de Belles Artes. Became a record-keeper and later president (1902) of "Union Artistico Musical" founded in 1885. Member of an important committee Association Musical de Filipinas 7 January 1912.<sup>19</sup> He wrote masses, chamber works and a few pieces for piano.

Both piano works "*La Julita*" – *Pequeña Waltz Lento* and "*La Marieta*" (*Tempo di Mazurka*) are very short written in the Chopinesque style. Though dates of their composition could not be obtained, both works may have well been written in the early 1900's bearing resemblance to opera arias that flourished during this period.

**"La Julita"**

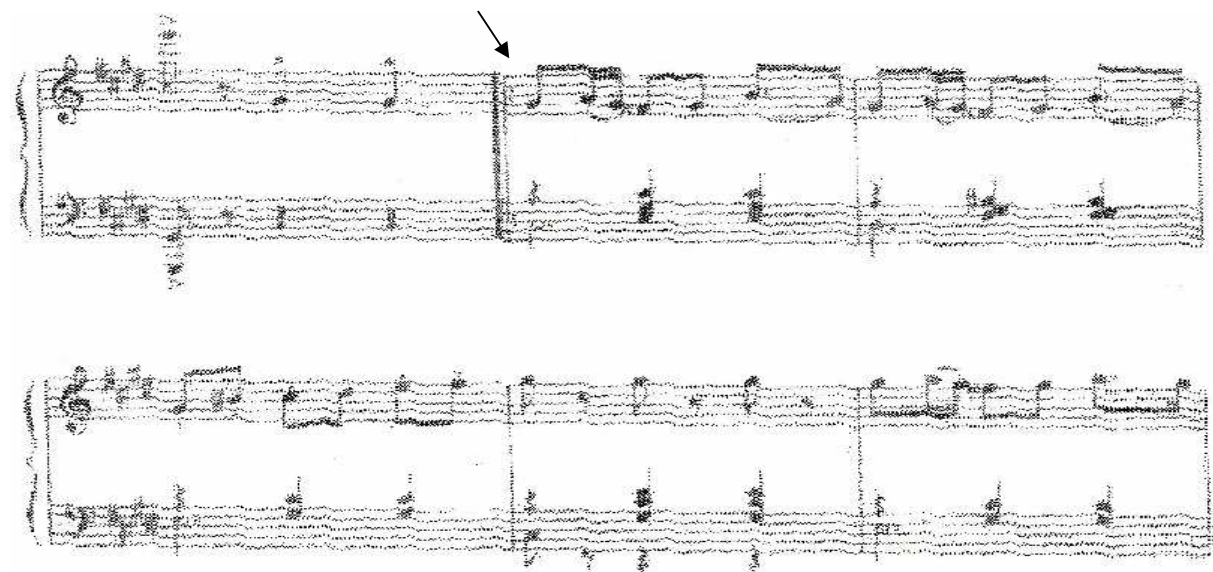
The piece starts with a fanfare introduction in the dominant of C sharp minor in four bars.

Ex. 6 (m. 1-4)

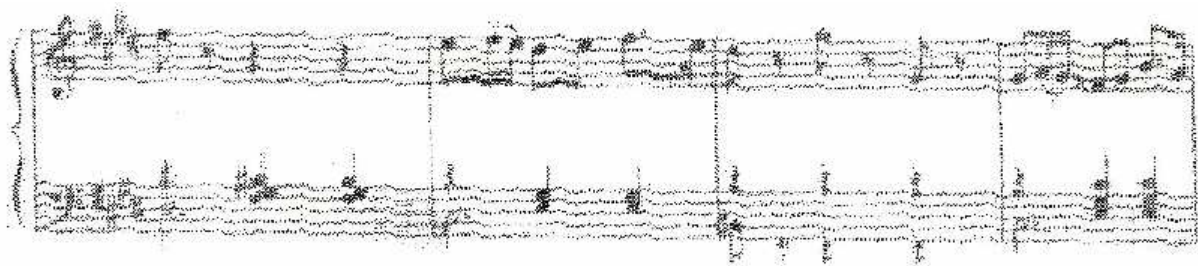


In A-B form, the simple and rather melancholic melody carries a basic harmonic progression of I-IV-V

Ex. 7 (m. 5-12)







The B section is treated with a totally new thematic material in its parallel major key, D flat.

Ex. 9 (m. 21-36)



Adonay used the very same material from the B section of “La Julita” in his work for piano and violin “*Munting Waltz*” (Small Waltz), in D Major:

Ex. 9 (m. 17-22) *Munting Waltz*

The image displays a musical score for the piece "Munting Waltz" (Small Waltz) in D Major, specifically measures 17 through 22. The score is written for Violin (Vln.) and Piano (Pno.). The Violin part is in the upper system, and the Piano part is in the lower system. The Piano part is written for both hands. The score includes dynamic markings such as *p* (piano) and *ff* (fortissimo). A black arrow points to a specific measure in the Violin part, highlighting a musical motif. The score is presented in a clear, legible format with standard musical notation.

### **“La Marieta”**

Marked *Allegro*, the piece opens with a four-bar introduction in the dominant of C sharp minor, strikingly similar to the opening fanfare of “La Julita”.

Ex. 10 (m. 1-4)



The piece is shorter in length with 26 measures compared to the 36 measures of “La Julita”, Adonay however employed a thicker texture in the introduction with chordal and octave passages in the A section. Its main theme is indicated with *tempo de mazurka* with a simple harmonic progression of tonic-subdominant-dominant and tonic progression.

Ex. 11(m. 5-8)

The image shows measures 5-8 of the piece "La Marieta". The music is written for piano in 3/4 time, with a key signature of two sharps (F# and C#). The tempo is marked "Allegro". The notation consists of a grand staff with a treble and bass clef. Measures 5-8 feature a main theme marked "tempo de mazurka". The music is characterized by a thicker texture with chordal and octave passages. The final measure of the excerpt is marked "Final" and ends with a double bar line.

The B section is set in its parallel key in D flat Major, akin to the *Kundiman* style of writing. The Chopinesque style is evident in this piece.

Ex. 12(m. 18-25)

The image displays a musical score for a piano piece, consisting of three systems of staves. The key signature is D-flat major (two flats). The first system (measures 18-21) begins with a treble clef and a bass clef. The treble staff has a key signature change to D-flat major (two flats) and a tempo marking 'allegretto'. The bass staff has a key signature change to D-flat major (two flats). The second system (measures 22-25) continues the piece. The third system (measures 26-29) features a large slur over the first two measures, a key signature change to D-flat major (two flats), and a tempo marking 'allegretto'. The piece concludes with a double bar line and the text 'D.C. al Fine!'.

## **B. Second Wave**

### **Francisco Buencamino Sr. (1883-1952)**

Francisco Buencamino was born into a musical family on November 5<sup>th</sup>, 1883 in San Miguel de Mayumo, Bulacan. Both his parents were actively involved in music: his father Fortunato was a church organist and band leader, while his mother was a singer. Francisco received his first training from his father who taught him both the rudiments of music and the organ which he could play quite adeptly at the age of twelve. After turning fourteen he was sent to study at the Liceo de Manila where he took courses in composition and harmony under Marcelo Adonay and pianoforte under a Spanish professor. Having taken an interest in *sarswela*, Francisco momentarily set aside his formal education and was not to earn his Bachelor of Arts degree from the Liceo until 1940.

Much of Buencamino's musical achievements can be measured in terms of his pioneering contribution to formal tertiary level music education, the music-theater and early film music industry and music publishing in the Philippines. Having been taught by teachers like Adonay, who in turn were trained in the "old school" previously set up by Spanish clerics, Buencamino was one of the first to venture into setting up independent and privately run music schools. While teaching music at the Ateneo de Manila (1859) and the Liceo de Manila (1900) in the early 1900s, he set up the Conservatory of Music at the Centro Escola de Señoritas (now Centro Escolar University) which he headed as dean until 1938. He also set up his own privately run school, the Buencamino Music Academy which the government authorized to grant music degrees. One of his students at the academy who was to become one of the leading figures in the annals of Philippine music was Nicanor Abelardo.

Buencamino together with other composers like Bonifacio Abdon (1876-1944) directed and composed music for *sarswela*. Among them were "Marcela" (1904), "Si Tio Selo" (Uncle Selo, 1904), "Yayang" (1905) and "Pangakong Hindi Natupad" (Unfulfilled Promise, 1905). Quite frequently the composer could be seen acting and singing on the

*sarswela* stage. Within the first decade of the 1900s however, the *sarswela* which was fast becoming a means of expressing anti-colonial sentiments waned due to American repression. As a result, Buencamino turned to composing *kundiman* which he helped elevate to an art form.

At the advent of the sound film industry in the Philippines in the 1940s, Buencamino was one among the first composers to become involved as musical director and film composer for movies. With an aim at reaching a wider audience and marketing music by Filipino composers, Buencamino ventured into music publishing by establishing the erstwhile Philippine Music Publishers. This company printed his works as well as those of others. However, all publications of his compositions after his death were done by Rhapsody Music House. Following his death in 1952, Buencamino was given the Posthumous Outstanding Composer Award by the Manila Music Lovers Society.

The music of the European composers such as Franz Liszt (1811-1886), Isaac Albeniz (1896-1909) and Sergei Rachmaninoff (1873-1943) has greatly influenced the musical style of writing of most of the Filipino composers presented in the second wave. Although the style and structure of Buencamino's compositions reflected the musical scene of Manila at the time, all of Buencamino's works were written in the Romantic style guided by the music of the great masters undoubtedly through the training he received from Spanish and Spanish-trained professors. His piano pieces numbering under a hundred ranged from solo and four-hand keyboard arrangements of folk dance tunes, rhapsodic salon type compositions in the bravura style, to a lone three-movement concerto. Their overall character and flavor can be described as being a fusion of Filipino folk and "Hispanic" lilt mainly due to their extensive use of melodic materials akin to the *kundiman* along with its musical structure, the use of folks songs akin to contemporary composers Bela Bartok (1881-1945) and Leo Janáček (1854-1928) among others, and the use of Spanish and Latin rhythms such as the *danza*, *habanera*, and the indigenized rhythm *balitaw* (a debate song from the Visayan region performed by a man and a woman, it is derived from the Malayan word "*berita*" which means "news") . *Balitaw* or *balitao* is in triple time and is considered both as a song and dance.

Buencamino was a prolific composer contributing much to the Philippine piano literature, but unfortunately many of his compositions were lost during the Second World War. Among those that survived are his published works and some manuscripts in a private collection which were later donated to the library of the University of the Philippines College of Music.

### **Piano Solo**

“A la Viva del Amor” - (Philippine Music Publishers)  
“Bagong Balitaw” (New Balitaw)  
“Bahay Kubo and Tiririt ng Maya”  
“Bukang Liwayway” (Dawn)  
“Dalisay”  
“Dalaguita” (Little Maiden) - (published 1964)  
“Damdamin”  
“Gratitud” - (Rhapsody Music House, 1968)  
“Harana” - (Rhapsody Music House, 1973)  
“Hawig-Hawig” -set of variations on the theme “Okaka” (Rhapsody Music House; manuscript also available)  
“Himig sa Nayon” (Country Airs)  
“Hiyas sa Nayon” (Country Gem)  
“I am a Filipino”  
“Inday” (Serenade) Rhapsody Music House, 1964; manuscript available  
“Kalumbayan”  
“Kaayahan sa Bukid” (Beauty of the Fields)  
“Kayumanggi”  
“Kumintang”  
“La Bella Filipina” (The Beautiful Filipina)  
“Larawan”  
“Lullaby” - dedicated to the Beloved Mother (Rhapsody Music, 1964)

“Luha” (Tears) - a nocturne dedicated to the memory of the composer’s mother  
(Rhapsody Music House, 1964)

“Leron-leron Sinta”

“Mazurka Boholana”

“Maligayang Araw” (Good Day)

“Maligayang Bati” (Greetings)

“Mayon: Fantasia de Concierto”

“My Soul’s Lament”

“Pandango ni Neneng”

“Petite Polka”

“Princesa ng Kumintang” (Kumintang Princess)

“Pandanguhan”

“Sayaw sa Ilac”

“Scherzetto”

“Sonrisa”

“Tinikling”

### **One Piano, Four Hands**

“Aliwan” (Folk Dance)

“Hiyas sa Nayon”

“Tinikling”

### **Two Pianos, Four Hands**

“Carmita”

“Inday”

“Larawan”

### **Chamber with Piano**

“Inday” (Serenade), arrangement of his piano piece bearing the same title for two violins, viola, cello and piano.

## Piano and Orchestra

“Mayon Concerto” – (completed in 1948 unpublished)

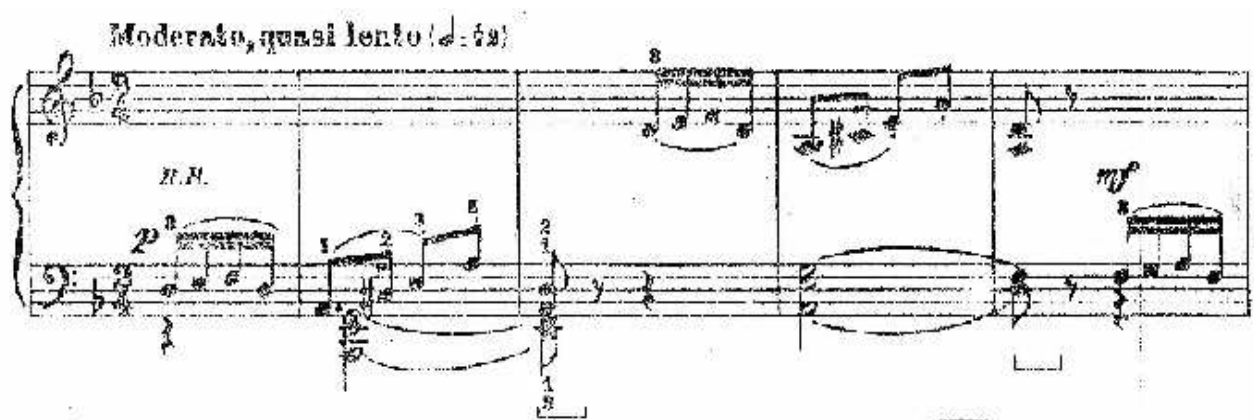
### “Harana”

The title when loosely translated as “serenade” refers to the music-making on the guitar that takes place during courtship. The thematic materials used are short, motivic and derived from the rhythmic configuration of the *tango* which when adapted in the Philippines, became known as the slower and more lyrical *danza Filipina*.

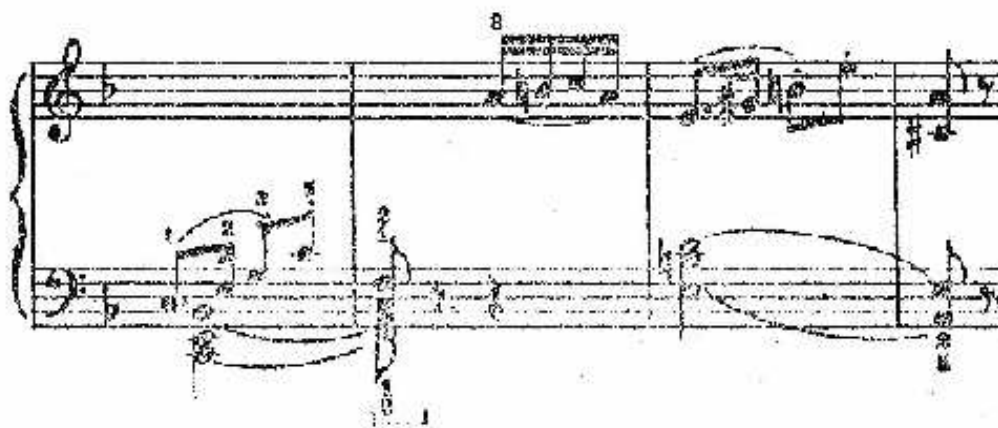
The overall form is A-B-A1, in D minor tonality with the B section set in parallel D major mirroring the harmonic framework of a *kundiman*. This allusion to the *kundiman* and its harmonic framework not only shows Buencamino’s innovation of the ABBA form, but connotes that the piece has romantic extra-musical overtones: the use of the minor-to-major section not only alludes to the *kundiman* but also serves to remind its listeners that the song to which it alludes is about unrequited love.

A *habanera* rhythm introduces the A material in *moderato, quasi lento* with a tonic-dominant-tonic harmonic progression in the first three measures, repeated four times;. The third repetition temporarily modulates to the relative F major before settling to the dominant of the original key (D minor) in A major.

Ex. 13 (m. 1-8) A Material







A series of fragments derived from the opening material is treated in its inverted form, with the bass and the inner voice forming an interval of thirds in descending motion from sub-dominant ending the phrase in dominant.

Ex. 14 (m. 8-12) B material

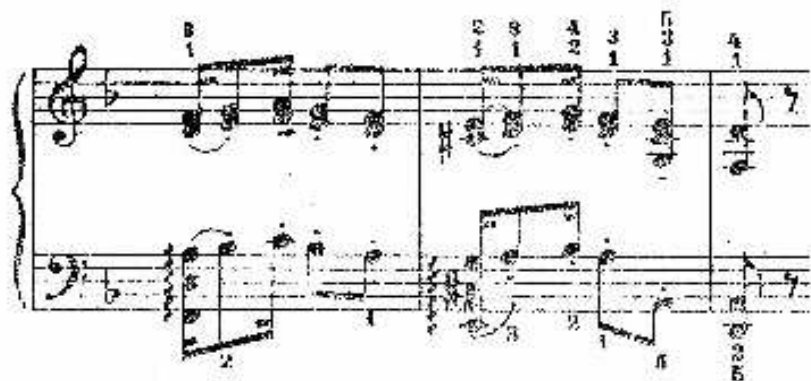
This musical score for piano (measures 8-12) illustrates a series of fragments derived from the opening material, treated in its inverted form. The bass and inner voice form an interval of thirds in descending motion from sub-dominant to dominant.

Measures 8 to 12 or the B material is repeated with a slight variation which could be named as B' with a dynamic marking of *mp* in contrast to the previous passage in *mf*.

Ex. 15 (m. 12-14) B' material

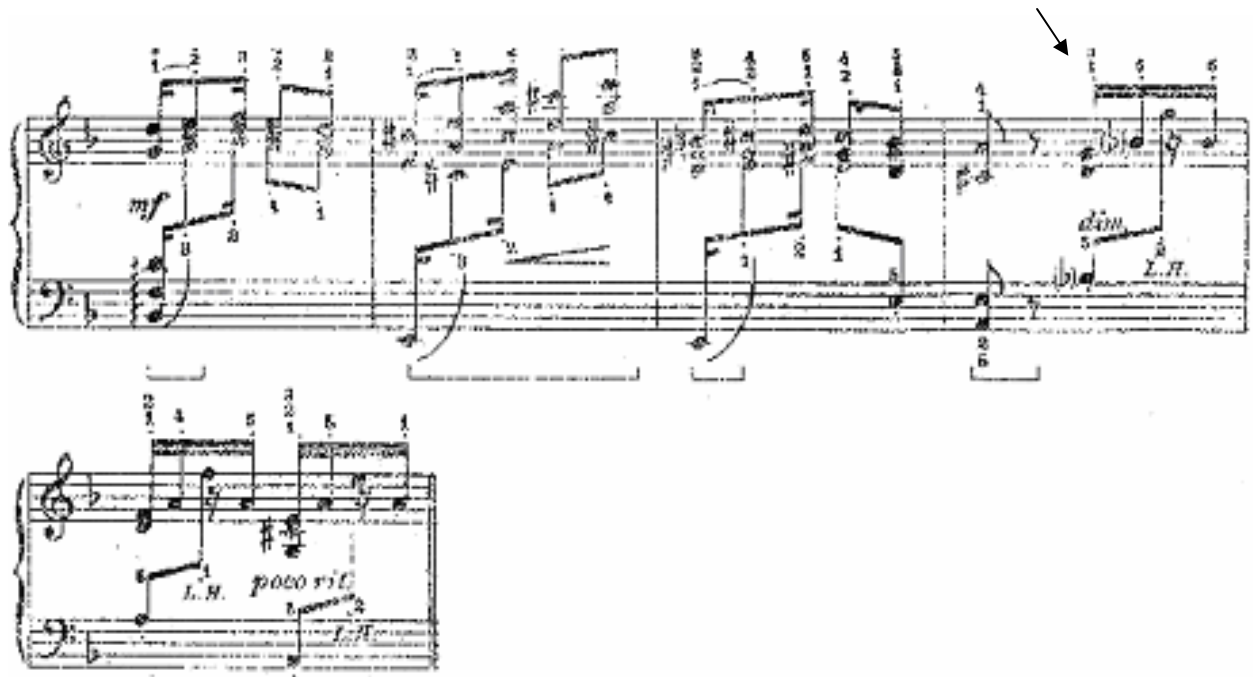
A new material is introduced in three measures with a running note accompaniment serving as “arsis” (m. 19-21), followed by three measures of *danza* rhythm serving as the “thesis” (m. 22-24).

Ex. 16 (m. 19-24) C Material



The section from measure 25 would show Buencamino's ingenuity in combining different materials in one short, yet compact section. The A material is again reinstated followed by the C material. Using a fragment from the B' material, Buencamino creates a series of fragments as a bridge towards another section.

Ex. 17 (m. 25-36)



With the C material, Buencamino utilized the “*danza*” accompaniment to the “*arsis*” of C material with the “thesis” treated in full chordal passage.

Ex. 18 (m. 37-43)

arsis

a tempo

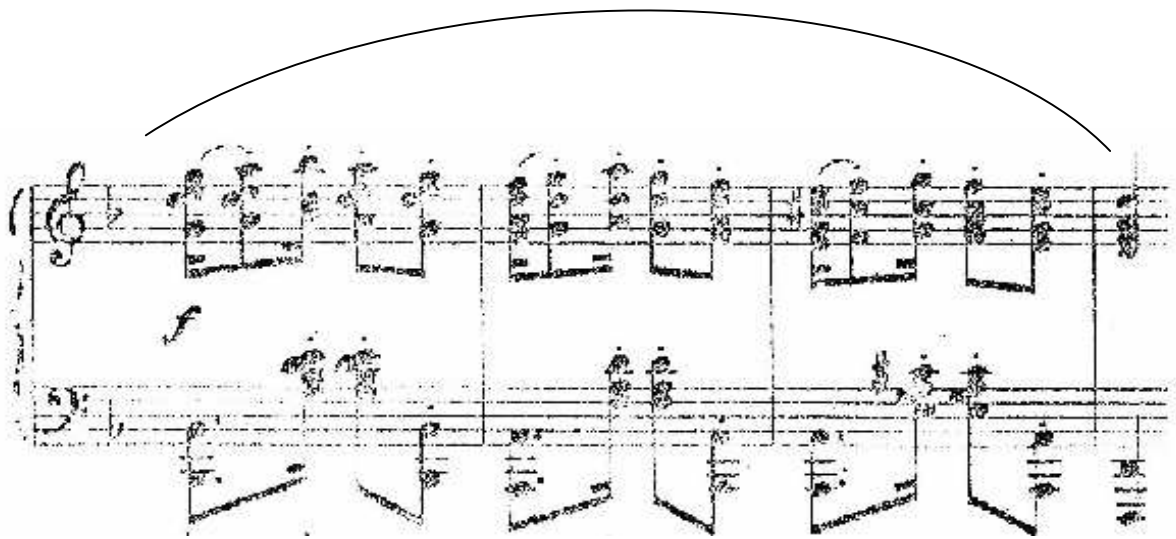
mf marcato il ritmo

creso.

L.H. poco rit.

L.H.

thesis



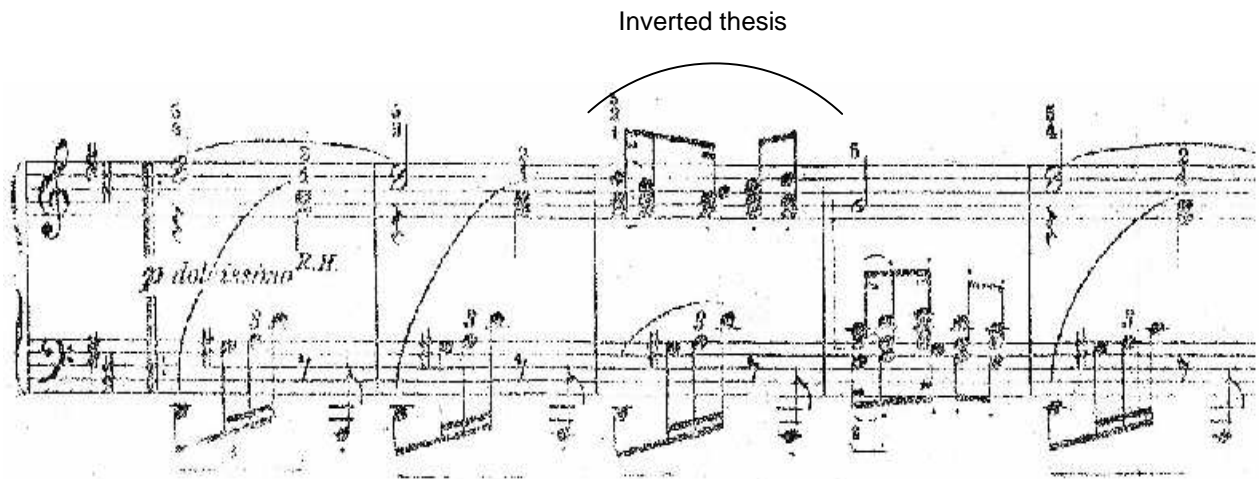
Akin to the time's prevailing bravura style of writing, Buencamino provides a short but brilliant passage in tonic and dominant leading to the B section in parallel major key in D. The cadenza itself is very much similar to Liszt's.

Ex. 19 (m. 50-52)

A musical score for a piano piece, showing a short but brilliant passage in tonic and dominant leading to the B section in parallel major key in D. The cadenza itself is very much similar to Liszt's. The score is written for piano and features a series of chords and melodic lines in the right hand, with a more active bass line in the left hand. The score includes various musical markings such as *ottacca subito*, *veloce e brillante*, *dim.*, *rit.*, *a tempo*, and *p*. The score is divided into two systems, with the first system ending at measure 52 and the second system starting at measure 53. The first system includes a large, sweeping arc over the top of the score, spanning the first two measures. The second system includes a large, sweeping arc over the top of the score, spanning the first two measures.

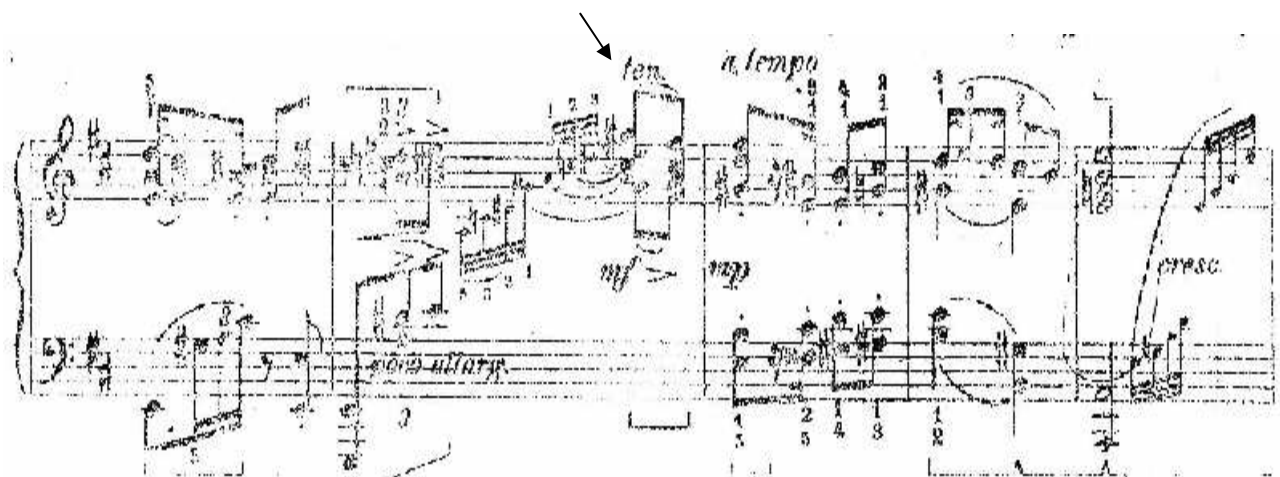
Similar to the kundiman art of modulation, the B section is established in the piece's parallel major key in D, the material itself is a shorter version of material C with an inverted form of the thesis (m.56) followed by a fragment of C material in measure 57.

Ex. 20 (m. 54-57)



The unrequited love of the *kundiman* is clearly reflected in measure 65 approached by a diminished broken arpeggio ending in G sharp marked with *tenuto*, a hint of unrequited love.

Ex. 21 (m. 65-68)





The simple melody is intensified with full chords and quick *martellato* octave passage, driving the B section to its grandiose momentum.

Ex. 22 (m. 70-73)



The *kundiman* feeling is invoked a second time in an intense manner advanced by an upward swing of full chords in B climaxing to E minor with a suspended third in the melodic line intensifying the chord with a *ff*. The piece returns to the A section in its exact form but in an abridged manner.

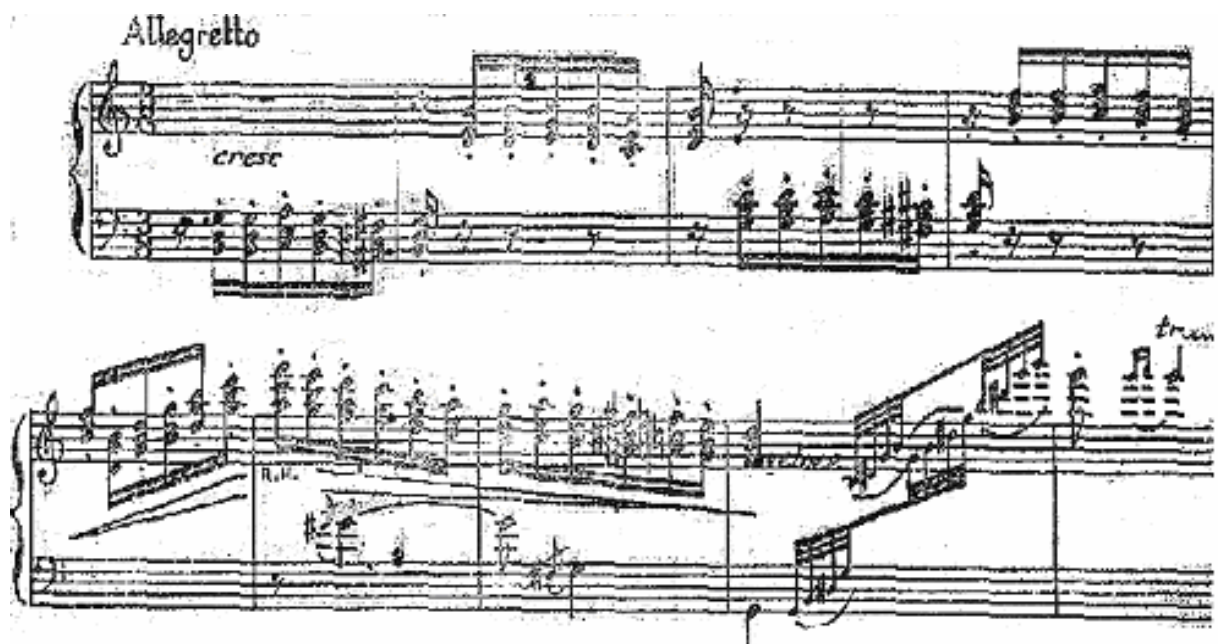
Ex. 23 (m. 80-83)

### **“Ang Larawan” (Portrait)**

This piece was composed in 1943 and continuously published by Rhapsody Music House until 1964. The title refers to a “portrait” and the music is said to depict the Filipina’s innermost soul. A striking feature of this piece is the way by which the music unfolds through variation, sudden shifts to seemingly distant keys, the changes in articulation, texture and tempo, and sequential expansion while remaining well within the tonic-dominant axis of the given harmonic framework; suggesting that this composition may have been initially conceived as an improvisatory piece.

The sources of its two thematic materials are the folk-song tradition as well as the composer’s own creative ingenuity. The piece has an A-B-A1 structure in C major marked *Allegretto*, opening with a nine-measure thematic fragments in the dominant played staccato.

Ex. 24 (m. 1-9)





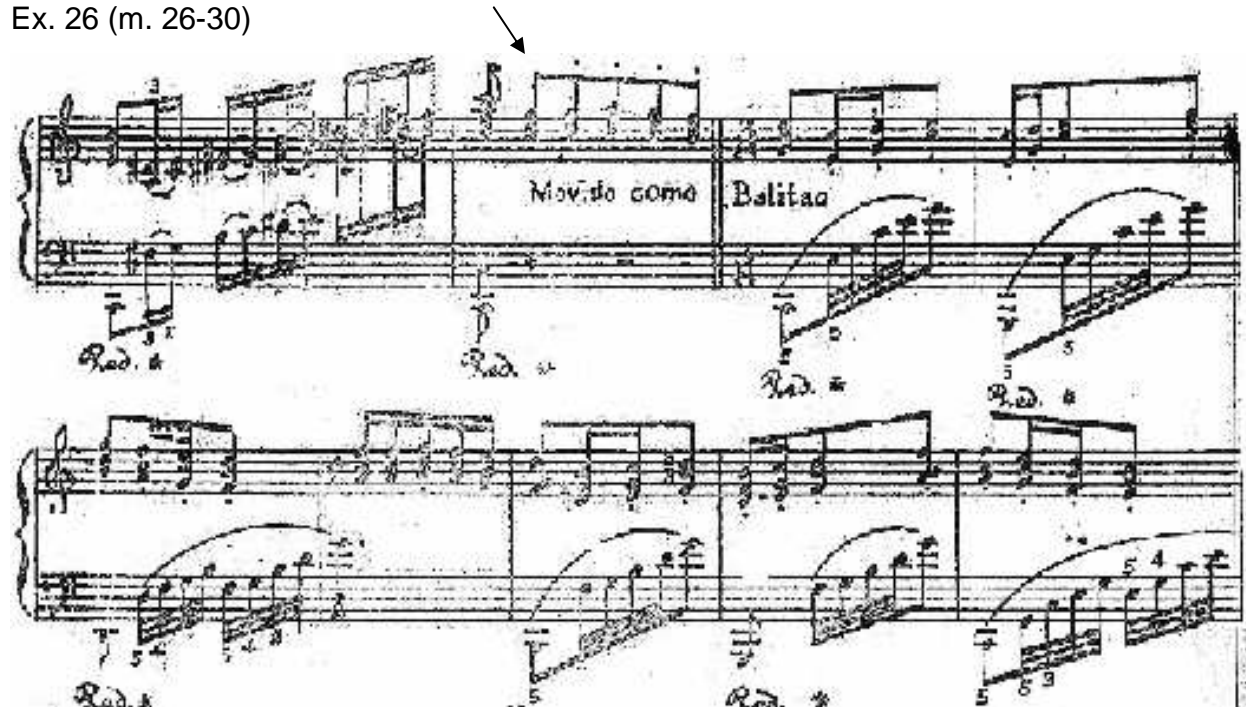
Measure 10 introduces a folk tune derived from a *balitao* in triple meter material embellished by a trill in dominant.

Ex. 25 (m. 10-19)



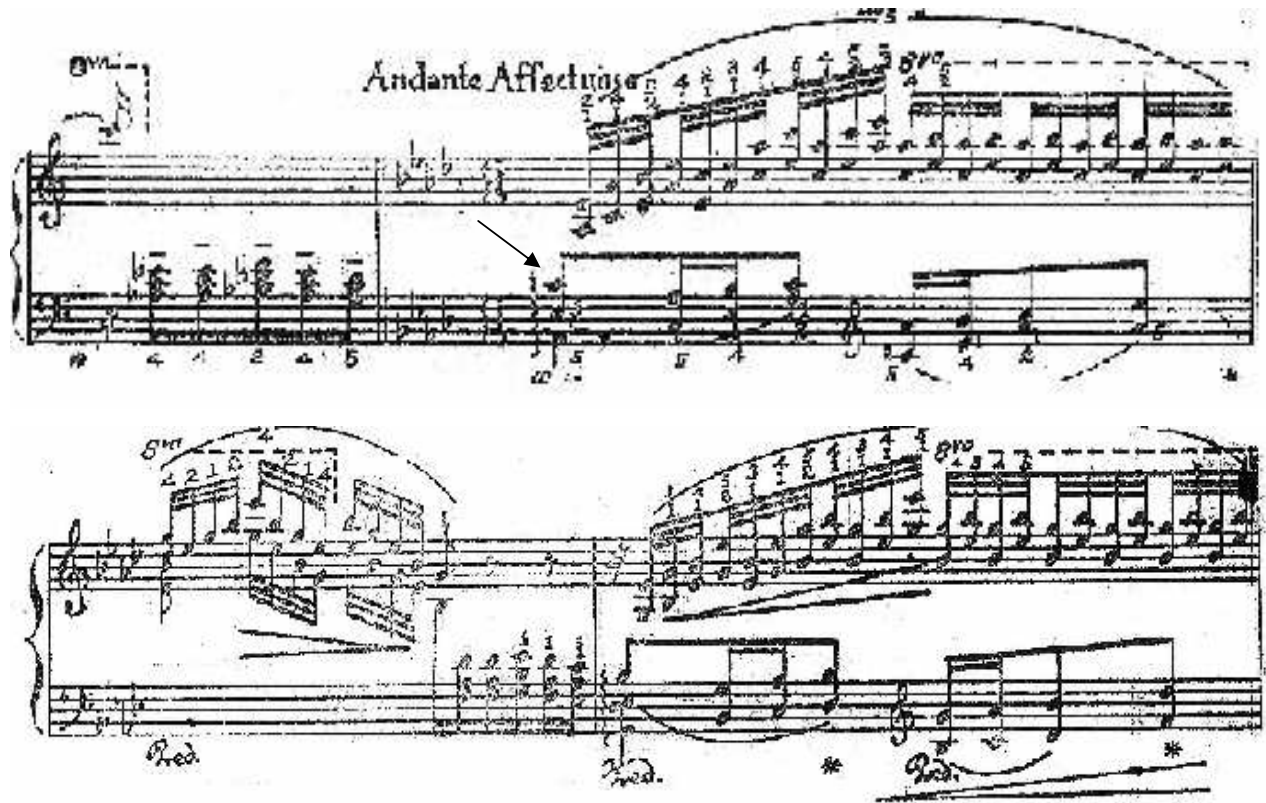
The theme is repeated with an accompaniment obviously establishing the piece's dance-like character, the *balitao*

Ex. 26 (m. 26-30)



A modulation in A flat major with a passage very typical of Liszt is heard from measure 43, with the theme in the left hand.

Ex. 27 (m. 43-47)



The B section in D flat major contrasts the preceding section with its *moderato affettuoso*. It is interesting to note that the melody bears a striking resemblance to the middle section of “Musica Proibita” (forbidden song), an aria from Stanislaw Gostkowski's (1861-1939) opera *Mala Pasqua*, 1890. Buencamino further enhanced the section's lyricism with a flowing arpeggio passage (see Ex. 28).

Ex. 28 (m. 21-25) Passage from “Musica Proibita”

pp *rall.* *f* *schmerzhaft*

mit schmer mir das Herz. Das schön-e Lied — er-füll-te mich mit

*p* *schmerzhaft* *piu mosso*

Freu-den wie hör-ich's ger-ne im-mer noch! Ich's hö-ren, doch sang ich's

*p* *piu mosso*

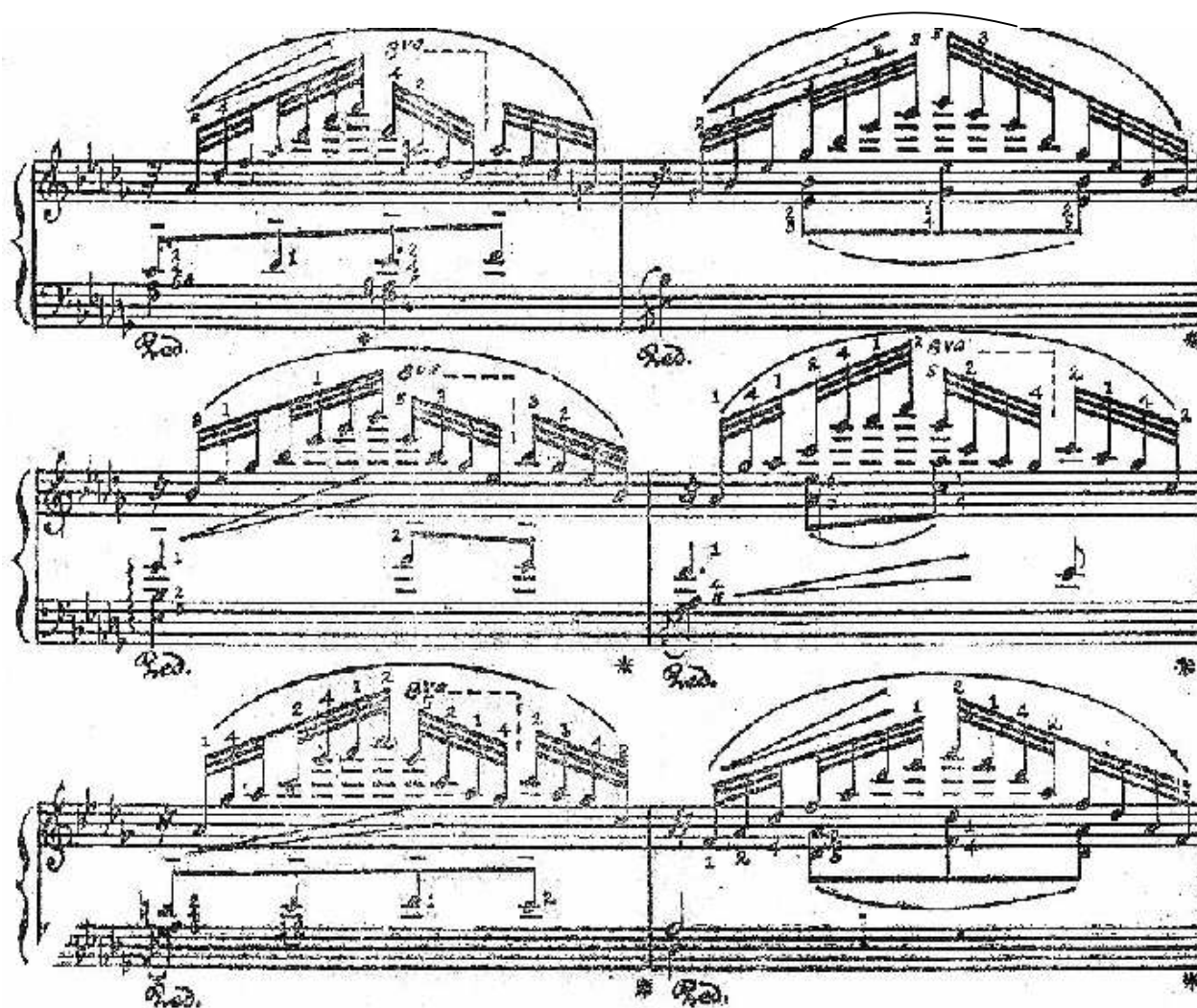
Ex. 29 (m. 54-61) Buencamino's “Larawan”

Moderato Affettuoso

*p*

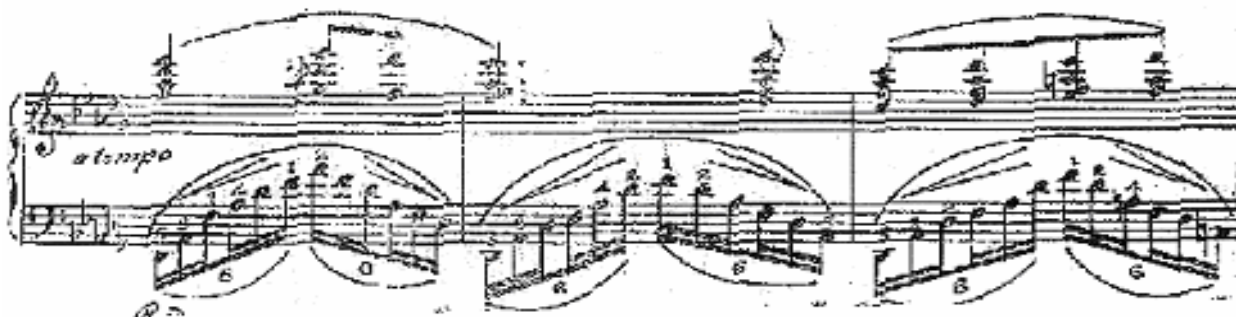
8va

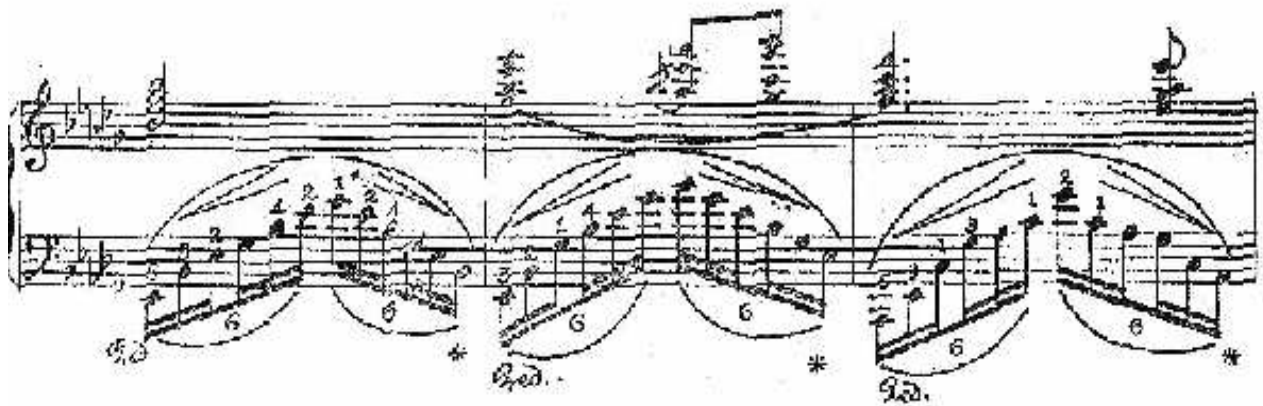




The B material is repeated with no harmonic alterations from bar 70. The melody played on the right hand is treated with fullness in sonority through chordal melodic passage combined with an accompaniment in arpeggios.

Ex. 30 (m. 70-73)





A series of modulations of a fragment taken from the A section is utilized as a bridge from measure 102 marked *Animato assai*.

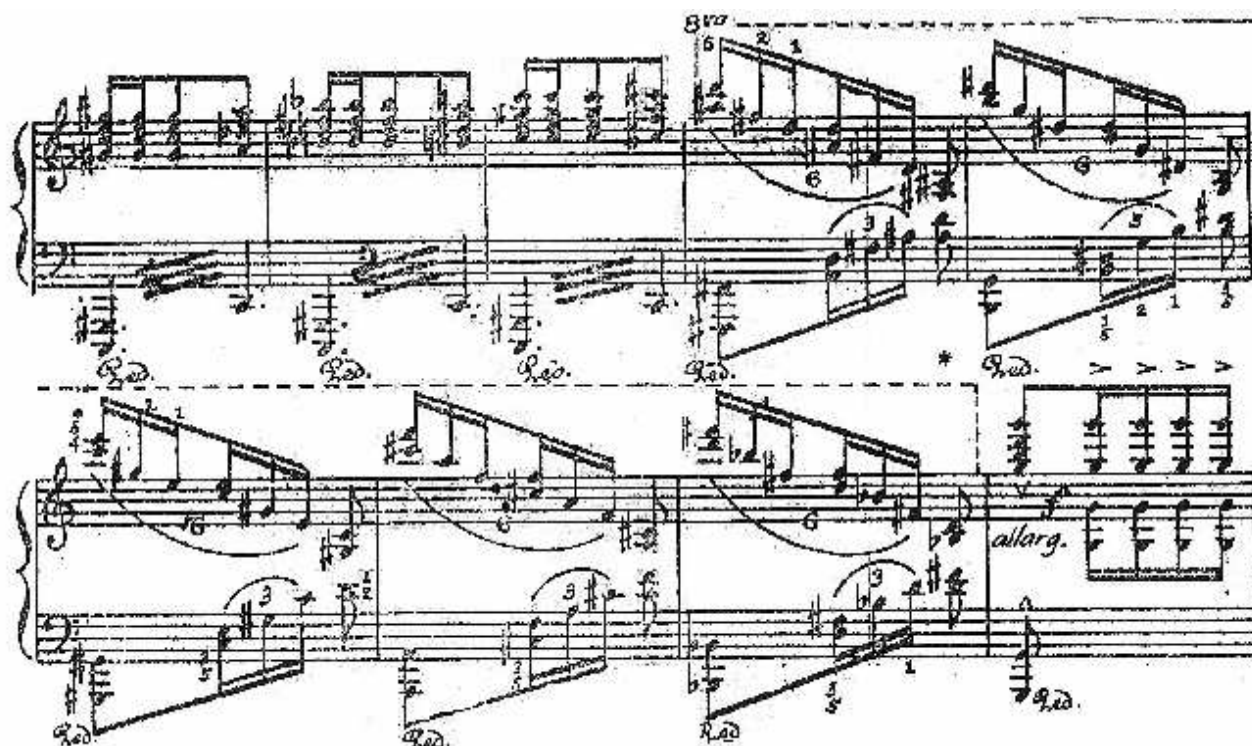
Ex. 31 (m. 101-119)

*Animato Assai.*

*mf cresc.*

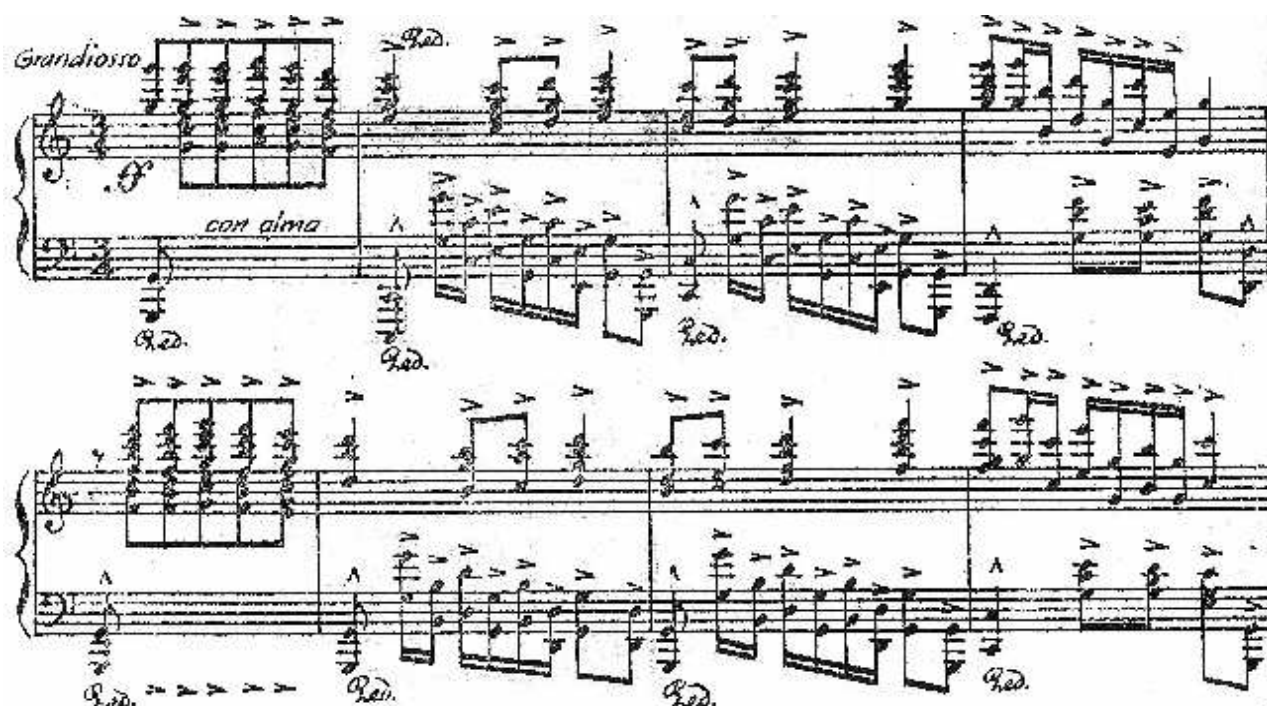
*2nd.*

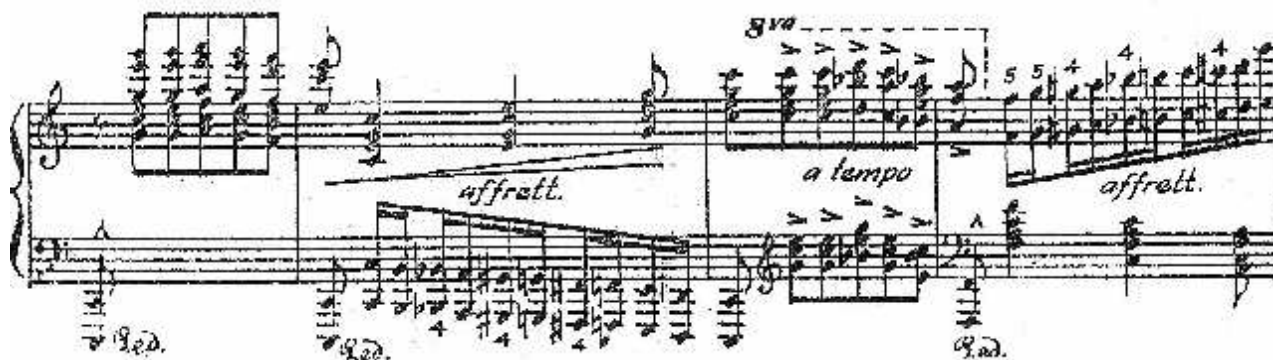
*cresc. affrett.*



The preceding passage would lead to the grandiose restatement of the first theme, technically written in the Lisztian manner with octaves in leaps and chromatics.

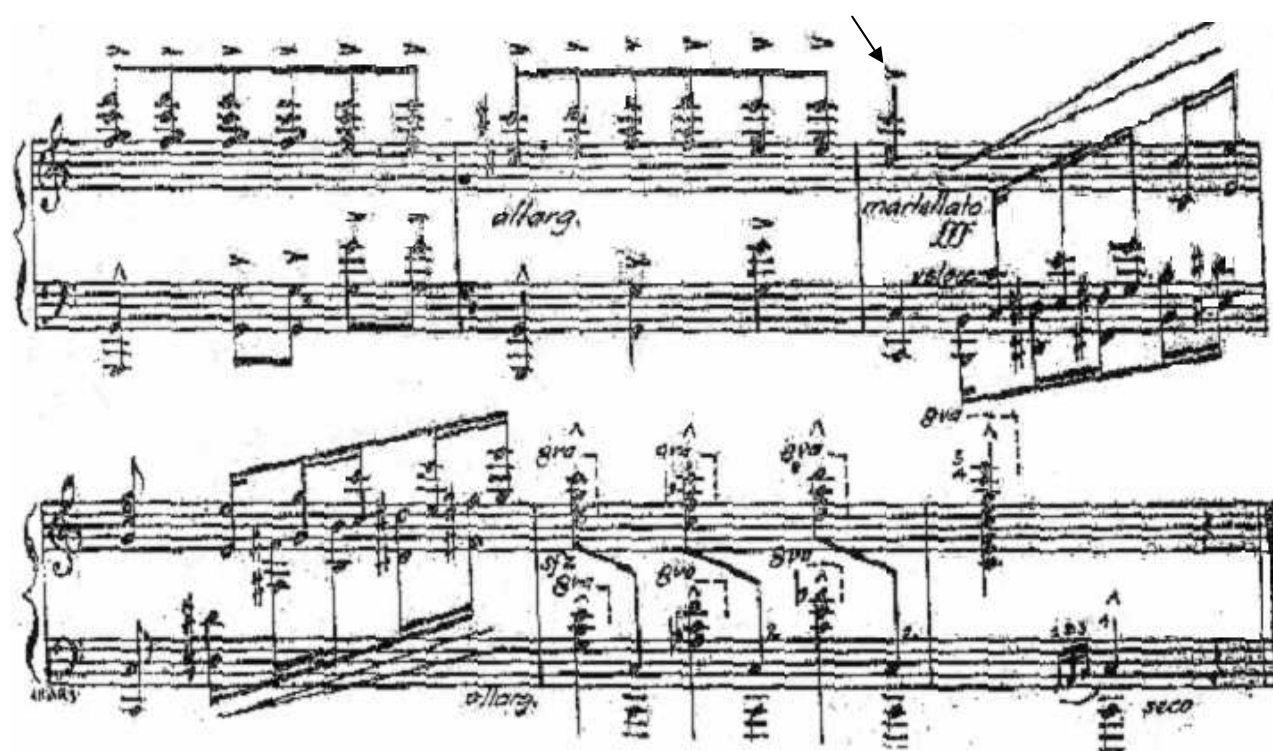
Ex. 32 (m. 120-131)





The piece ends with a syncopated octave passage with a pedal point in C, marked *martellato, veloce* with a dynamic marking of *fortississimo*.

Ex. 33 (m. 143-146)





## Gratitud

The piece in G minor subtitled with *Valse caprice* marked “*tempo movido*” is written in ABACA form. An eighteen-bar *passacaglia* opens the piece in dominant bearing the thematic material of A section.

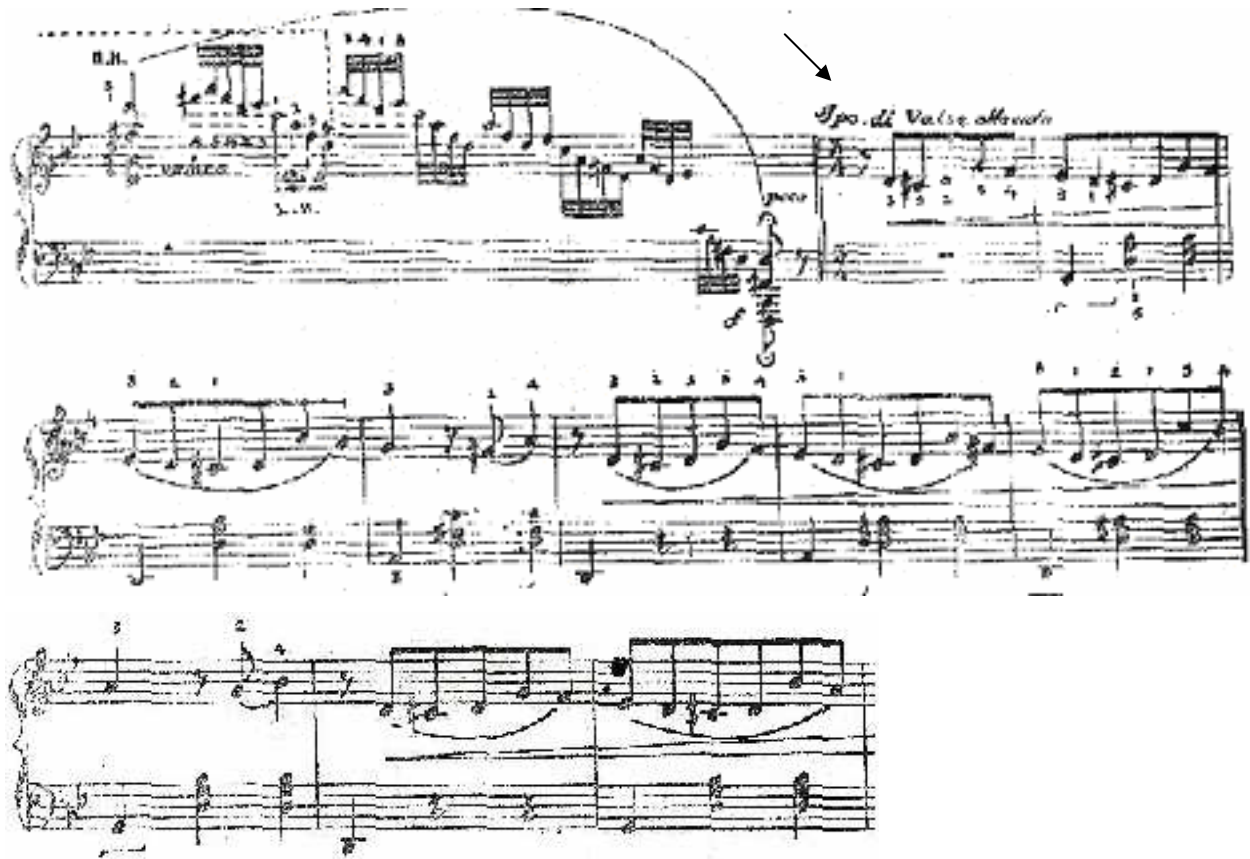
Ex. 34 (m. 1-18)

The image displays a handwritten musical score for the piece "Gratitud" (Example 34, measures 1-18). The score is written for piano and includes fingerings, dynamics, and articulation marks. The notation is organized into four systems, each with a grand staff (treble and bass clefs). The first system is labeled "Esp. Alorido" and the second "Come Prima". The third system includes a "Cresc." (crescendo) marking and a "L.H." (Left Hand) marking. The fourth system includes a "R.H." (Right Hand) marking and a "L.H." (Left Hand) marking. The score is written in G minor and 3/4 time. The piece is in ABACA form, and the first eighteen measures are a passacaglia in the dominant key.



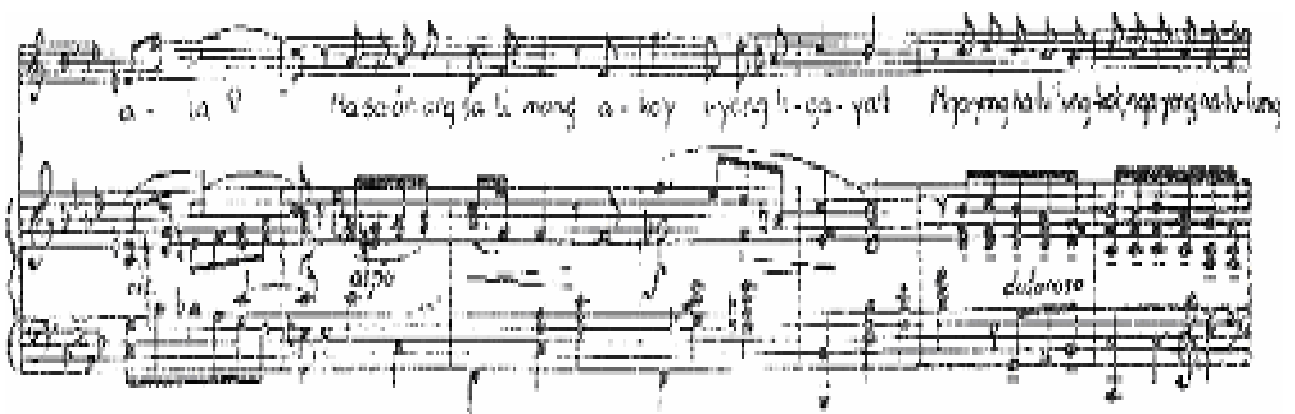
The waltz has a simple harmonic progression of tonic-dominant-tonic. The material derived from the introduction.

Ex. 35 (m. 19-28)



A phrase in Abelardo's *kundiman*, "Nasaan Ka Irog?" (1923) can be seen in Buencamino's *Gratitud*, both in minor keys.

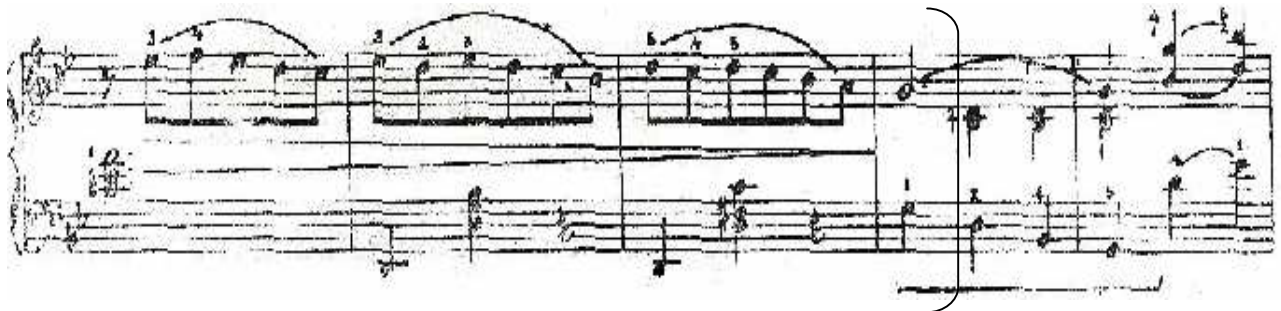
Ex. 36 (m. 34-37) Abelardo: *Nasaan Ka Irog?* (F minor)



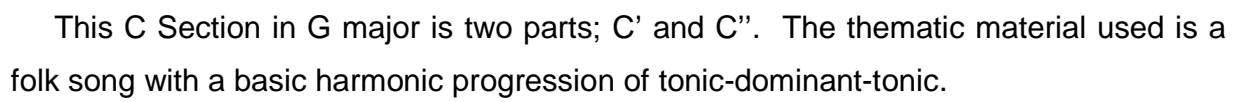


It is difficult to say which of the two pieces was first composed. The piece "Gratitud" is undated and was published by Rhapsody Music House in 1968. This similarity however strongly suggests that not only the *kundiman* form was adapted by Buencamino in his solo piano works but the melodic style of writing as well.

Ex. 37 (m. 31-34) Buencamino (G minor)



Ex. 38 (m. 36-40)



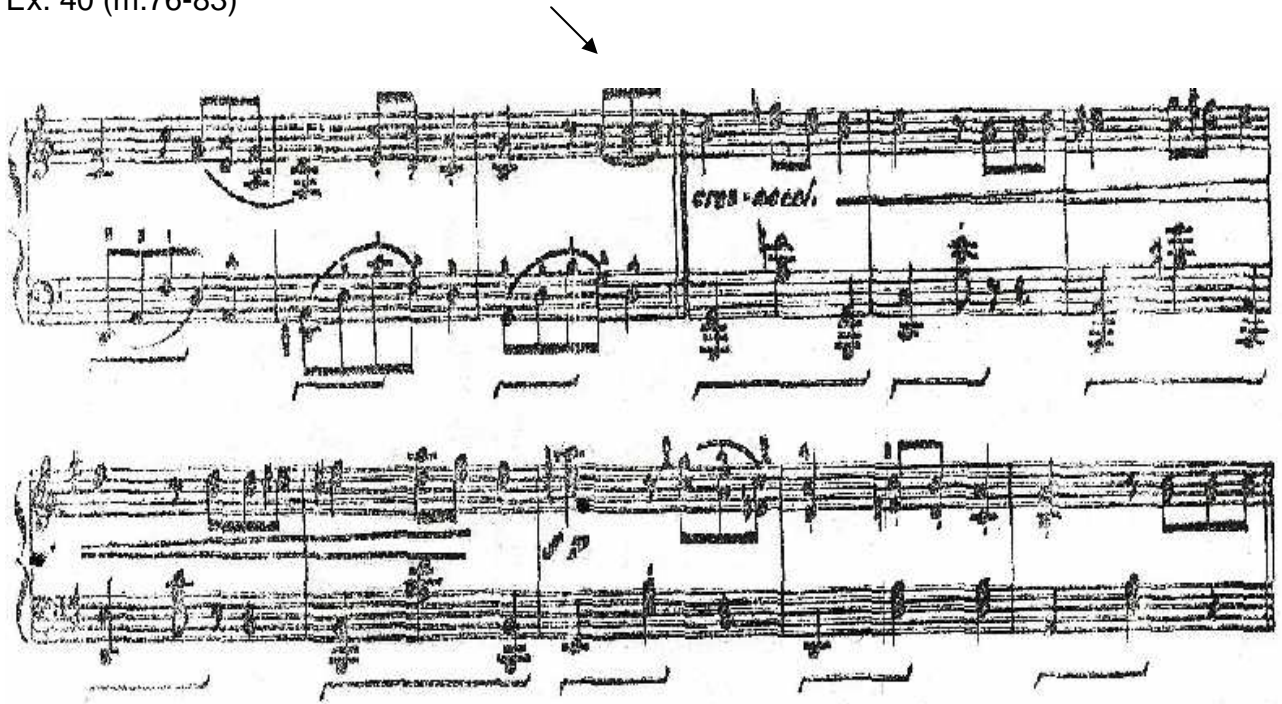
*solo piano (Folk Song)*

The musical score is written for piano and consists of two systems. The first system has a treble and bass staff. The treble staff begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. It contains a melody with various note values and rests. The bass staff begins with a bass clef and contains a harmonic accompaniment with many beamed eighth and sixteenth notes. The word *lento* is written above the bass staff. The second system also has a treble and bass staff. The treble staff continues the melody, and the bass staff continues the accompaniment. The score ends with a double bar line.



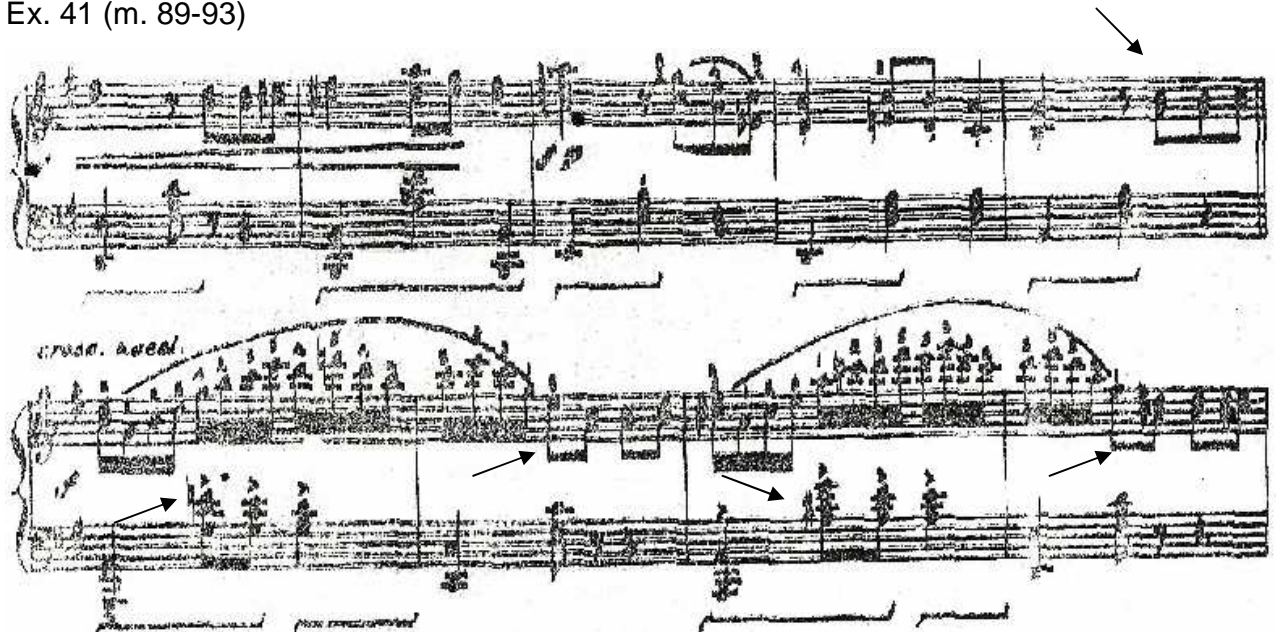
The second half of C section (C'') is a series of modulations with a pattern of dominant-tonic from C major (m.77) to D major (m. 79) followed by E minor (m. 81) leading to G major (m. 83).

Ex. 40 (m.76-83)



The repeat of C'' is elaborated with arpeggio passage while the melody alternately flows between both hands.

Ex. 41 (m. 89-93)



Buencamino provides a short cadenza, much akin to Liszt in style.

Ex. 42 (m. 89)

The image displays a handwritten musical score for piano, identified as Ex. 42 (m. 89). The score is divided into three systems. The first system is a single staff with a long, sweeping melodic line. The second system is a grand staff (treble and bass clefs) with a complex, rapid passage. The third system is also a grand staff, continuing the rapid passage. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.' and 'lan.'



The thematic material of the A section is reinstated in the recapitulation without any changes, extended the section to four bars of V-I-V-I.

Ex. 43 (m. 102-111)

This musical score, labeled Ex. 43 (m. 102-111), is written for piano and features a single melodic line in the right hand with a supporting bass line in the left hand. The key signature has one flat (B-flat), and the time signature is 3/4. The score is divided into five systems. The first system includes fingerings (1, 2, 3, 5 and 1, 2, 3, 5) and a 'Tempo Primo' marking. The second and third systems continue the melodic development with various slurs and fingerings. The fourth system includes an 'affrett.' (accelerando) marking. The fifth system concludes with a 'sf' (sforzando) marking and a 'Fine' indication. The notation includes numerous slurs, ties, and specific fingering numbers throughout the piece.

Buencamino can be considered a master arranger of Filipino folk song tunes for the keyboard. Often dubbed as a mere imitator of Western master like Liszt, Buencamino can be more accurately considered as having adapted rather than imitated the idiomatic writing styles of the great European keyboard masters. While he made full use of existing forms, styles, incorporating folk materials, there is an absence of true or real metamorphoses of ideas in his music. His main contribution however, save from popularizing and allowing for Filipino folk tunes to be heard as salon and concert pieces for the piano, was as master innovator of the A-B-A1 form.

### **Francisco Santiago (1889-1947)**

Santiago was born from a humble family in January 29, 1889. His musical training started from his uncle, Matias Magracia, a town fiddler who taught him solfeggio at the age of eight. His father died early and having been brought up by a mother who plays the harp, his musical inclination was encouraged. He sang in the church, learned how to play the violin and later, the piano in the house of his uncle's friend.<sup>34</sup>

In 1899, his uncle took him to Manila where he eventually studied at the Colegio de Ninos tiples under Blas Echegoyen who taught him piano and solfeggio. He became a member of the Santo Domingo Church choir which was under the direction of Fr. Primo Calzada, from whom he took organ lessons, vocalization, and the rudiments of composition.<sup>35</sup> Santiago also took lessons with Russian pianist Alexander Fedorovich Sklarevski<sup>36</sup> (1882-1963) during the latter's visit in Manila for a concert.<sup>37</sup>

Like most of the prominent musicians' musical background in his time, Santiago became a pianist for the silent movies. His first break as a composer came in 1908 when he composed the two-step piece "*Purita*" for Pura Villanueva who was crowned Queen of Carnival in the First Philippine Carnival Exposition. Copies of the piece were distributed to different music stores, thereby propagating his name as a composer. Another of his composition entitled *Oxipator* won first prize in 1912 thereby establishing his name further.

Santiago took a post of directing an orchestra in Shanghai, China in 1914 but returned shortly to Manila, not being able to identify with the foreign medium. A year thereafter, he accepted the directorship of the choir of the San Jose Seminary. In the

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<sup>34</sup> E.Arsenio Manuel, *Francisco Santiago: Composer and Pianist Virtuoso* (Quezon City: Valerio Publishing House, 1977) p.3.

<sup>35</sup> *Ibid.*

<sup>36</sup> *Ibid.* p.7.

<sup>37</sup> Francisco Santiago, *The Development of Music in the Philippine Islands*. (Quezon City: University of the Philippines Press, 1957) p. 22.



newly founded Conservatory of Music at the University of the Philippines in 1916, Santiago was taken in as instructor for the piano department.

Santiago's first *Kundiman* composition was "Anak Dalita" (Child of Indigence) in 1917 and became popular among the masses owing to its lyrics expressing their humble state of existence. With the need to improve on his compositional technique, he took lessons under the Director of the Conservatory, Wallace W. George. He also took advance harmony and counterpoint under Robert Schofield.

Santiago married a singer belonging to an affluent family, Concepcion Ocampo in 1920. Once used to living a simpler life in a dormitory shared with another musician, Santiago would now have to get himself accustomed to his new lifestyle.

In 1922, he presented his *Sonata in D Flat Major* for piano for his Certificate in Composition which utilizes Filipino folksongs in each of the three movements. Though the piece has been lost during the Japanese War in 1945, it was considered the as the first attempt to infuse native elements in a classical form of sonata.<sup>38</sup> His trio for violin, cello, and piano entitled "Remembrance" won the third prize in the International contest conducted by Chicago Daily News in 1923.

The director of the University of the Philippines Conservatory of Music, Robert Schofield recognized Santiago's potential and saw the need for him to further his education. Santiago left for the United States in August of 1923 and enrolled at the American Conservatory of Music. In a matter of ten months, Santiago earned his Master in Music degree, presenting his *String Quartet in G Major* as graduation piece. He was immediately accepted in the doctoral program of Chicago Musical School where he earned his doctorate degree after two months, in August of 1924. This may leave us pondering how this feat was achieved but the educational system and curriculum might have been different from the present and a large-scale composition may have been an equivalent of a dissertation. A work entitled *Concerto in B flat Minor* was submitted by

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<sup>38</sup> *Ibid.* p.18.

Santiago for his doctoral piece. This work was also destroyed during the war but documented as the entire piece derived from different folk songs for each movement.<sup>39</sup>

He returned to the Philippines to resume teaching at the UP Conservatory<sup>40</sup>, and became the director from 1930-1946, becoming the first Filipino to assume the position. Among his continuing contributions to the College is the inclusion of Filipino pieces in piano major students' solo recitals.

The University of the Philippines conferred the title "*Emeritus Professor in Piano*" to Santiago in 1946 after which he passed away in 1947.

### **Piano / Piano chamber works**

#### 1922

Canto Filipino for Violin and Piano (published by Theodore Presser and Co., Philadelphia, 1922)

Serenade for Violin and Piano

Nocturne in E flat Minor (published by Philippine Music Publishers, Manila, undated)

Sonata Filipina in D flat Major

Remembrance for Violin, Cello, and Piano

#### 1924

Concerto in B flat Minor for Piano and Orchestra (original was lost, reconstructed by his pupil, Juan Banas)

#### Undated

In the Orient (Published 1952, Philippine Music Publishers)

Planting Rice (Philippine Copyright 1952 by Concepcion Santiago)

O Salutaris for Voice, Violin and Piano

Bahay Kubo (Nipa Hut) Variations for Piano

Souvenirs of the Philippines, A Fantasy for Piano

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<sup>39</sup> *ibid*, pg.32.

<sup>40</sup> Became College of Music during the term of Dr. Eliseo Pajaro, director of the Conservatory from 1967 until 1968.

## Funeral March for Piano, Harmonium, Celesta, Violins, Viola, Cello, Contrabass

### Nocturne

Performed in 1932 by the composer himself during his graduation in Manila, the piece is structured as ABA' in E flat minor with a meter of 12/8 in *moderato cantabile*. It bears a melody reminiscent of the popular *Kundiman*. The thematic material is a typical *kundiman* melody; melancholic and more often, very sentimental in nature. The A section opens with a two measure introduction, in E flat minor broken arpeggio followed by an inversion of diminished D7 chord

Ex. 44 (m. 1-6)

The image shows a musical score for the first six measures of a piece. The tempo is marked 'Moderato cantabile.' The key signature has three flats (B-flat, E-flat, A-flat), indicating E-flat minor. The time signature is 12/8. The score is written for piano, with a broken arpeggio in the first two measures and a diminished D7 chord inversion in the third measure. The notation includes treble and bass staves with various musical symbols like notes, rests, and dynamic markings (p, mf). Pedal points are indicated below the bass staff.

In measure 11, Santiago establishes a new tonality in its relative major: the G flat becoming more fluid with semiquaver accompaniment in broken arpeggio. The thematic material is inverted but does not develop into a new harmonic episode but instead, it goes back to the original key in E flat minor on the fourth measure of the newly established G flat major section.

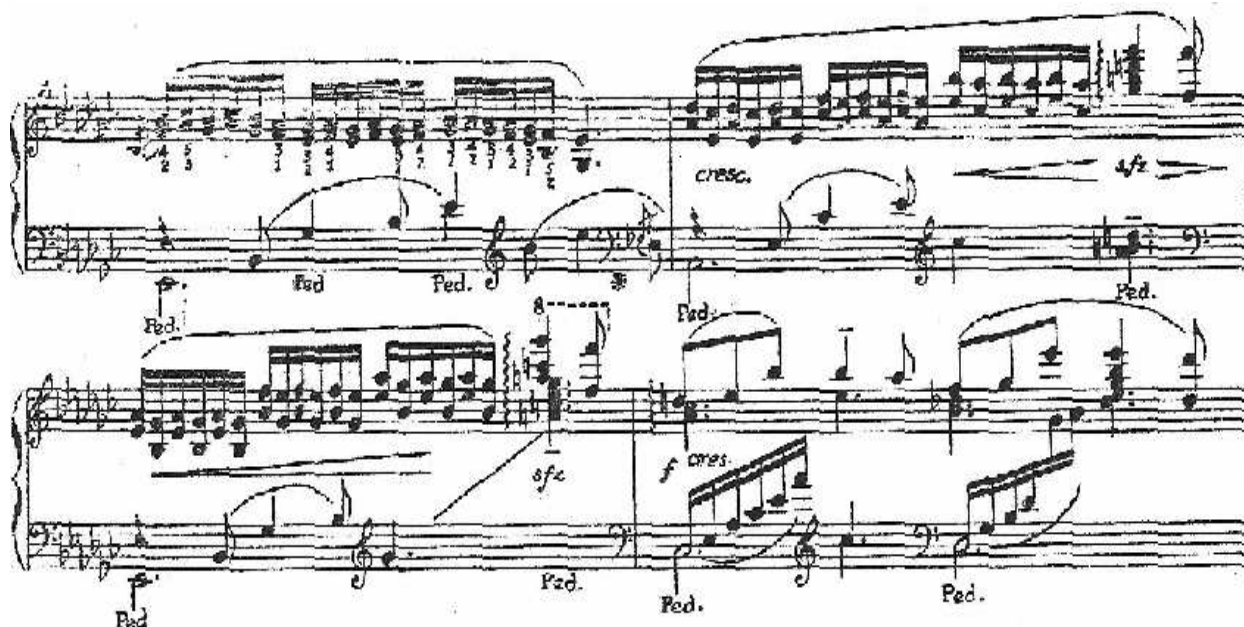
Ex. 45 (m. 10-15)

Ex. 45 (m. 10-15) is a musical score for piano, consisting of three systems of staves. The first system (m. 10-12) features a treble staff with a melodic line and a bass staff with a supporting line. The tempo is marked *rit.* (ritardando) and the dynamics are *cresc.* (crescendo). The second system (m. 13-14) continues the melodic and supporting lines, with a *mf* (mezzo-forte) dynamic marking. The third system (m. 15) shows a more complex texture with multiple voices, including a *cresc. e affrett.* (crescendo and accelerando) marking and a *rubato* section. Pedal points are indicated by 'Ped.' and asterisks throughout the piece.

The B section is established in its relative major; G flat, strongly resembling the F minor middle section of Chopin's Nocturne Op. 15 No.1 in F major (1832). It is boldly written in double notes of thirds, fourths, fifths and sixths marked *piu mosso*.

Ex. 46 (m. 18-22)

Ex. 46 (m. 18-22) is a musical score for piano, consisting of two systems of staves. The first system (m. 18-20) features a treble staff with a melodic line and a bass staff with a supporting line. The tempo is marked *PIÙ MOSSO* (faster). The second system (m. 21-22) continues the melodic and supporting lines, with a *mf* (mezzo-forte) dynamic marking. Pedal points are indicated by 'Ped.' and asterisks throughout the piece.



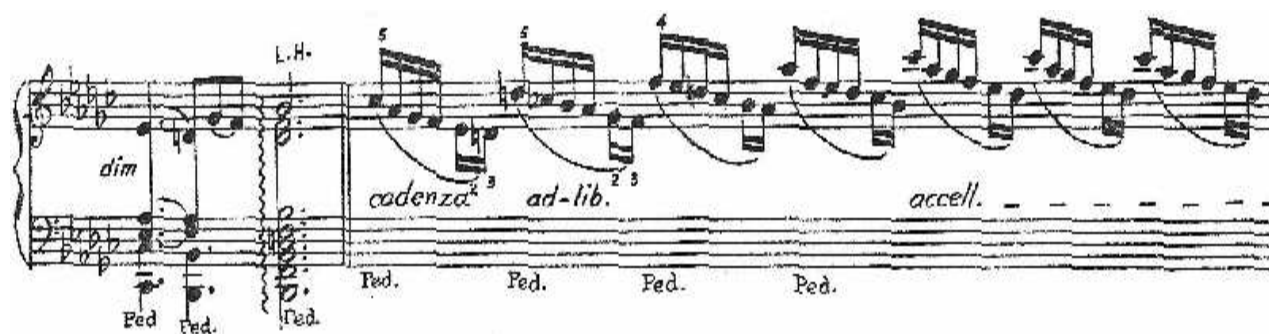
Ex. 47 (m. 25-26) Chopin Nocturne Op. 15 No.1

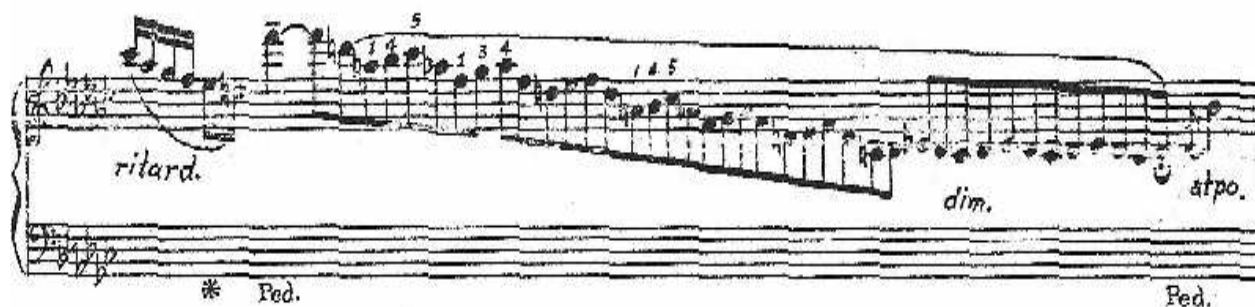
**Con fuoco.** ♩ = 84.



A diminished D7 short cadenza precedes the return to the A section:

Ex. 48 (m. 34)





In its original E flat minor tonality, the A' section melody is treated with a counterpoint through a left-hand chordal passage derived from the piece's thematic material. Other than the added counterpoint, the harmonic progression, the melodic lines along with the bass remain unaltered.

Ex. 49 (m. 35-40)

Although I-IV-V-I progression dominates the entire harmonic structure, retaining the original melodic line, Santiago managed to avoid monotony with his treatment on the left-hand part such as syncopated broken chordal passages (ex. 49), arpeggio passages (ex. 50), chromatic and scalar passages (ex. 51). They contribute and enhance the character of the piece, providing more colour and nuances.



Ex. 50 (m. 43-44)

Ex. 50 (m. 43-44) is a musical score for piano. It consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef and the same key signature. The music is in 4/4 time. The right staff features a melodic line with eighth and sixteenth notes, including fingerings 5, 2, and 3. The left staff features a rhythmic accompaniment of eighth notes, with a dynamic marking of *mf*. Pedal markings (Ped.) are placed below the left staff at measures 43, 44, 45, 46, 47, 48, and 49.

Ex. 51 (m. 47-48)

Ex. 51 (m. 47-48) is a musical score for piano. It consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef and the same key signature. The music is in 4/4 time. The right staff features a melodic line with eighth and sixteenth notes, including fingerings 4, 3, 2, and 1. The left staff features a rhythmic accompaniment of eighth notes, with a dynamic marking of *cresc. e appassionato*. Pedal markings (Ped.) are placed below the left staff at measures 47, 48, 49, 50, 51, 52, 53, and 54. A *rubato* marking is present above the right staff at measure 50.

Ex. 52 (m. 51-52)

Ex. 52 (m. 51-52) is a musical score for piano. It consists of two staves. The right staff has a treble clef and a key signature of two flats (B-flat and E-flat). The left staff has a bass clef and the same key signature. The music is in 4/4 time. The right staff features a melodic line with eighth and sixteenth notes, including fingerings 5, 2, 1, 3, 2, and 1. The left staff features a rhythmic accompaniment of eighth notes, with a dynamic marking of *pp*. Pedal markings (Ped.) are placed below the left staff at measures 51, 52, 53, 54, 55, 56, 57, and 58. A *dim.* marking is present above the right staff at measure 51.

In contrast to the various display of technical skills, a rather short and simple cadenza ends the piece in E flat minor.

Ex. 53 (m. 55-58)

The image shows a musical score for a piano piece, specifically measures 55 to 58. The score is written for two staves, with the right hand (R.H.) and left hand (L.H.) parts clearly indicated. The key signature is E-flat minor (three flats). The right hand part features a series of ascending and descending eighth and sixteenth notes, with a long, sweeping melodic line that spans across the measures. The left hand part provides a harmonic accompaniment with chords and single notes. Pedal markings (Ped.) are present in both hands. Dynamic markings include *pp* (pianissimo) and *dim.* (diminuendo). The score is signed 'ASAKES' in the bottom right corner.

### Souvenir de Filipinas

Santiago's nationalistic sentiment is expressed in his adherence to the use of Filipino folk songs in many of his works like the "*Taga-ilog*" Symphony in D Major<sup>41</sup> (1936) in which indigenous rhythm and instruments were used. The work premiered in 1939 by Conservatory Philharmonic Orchestra of UP was regarded as Santiago's masterpiece<sup>42</sup> which did not survive the war in 1945. A major part of the motivating force behind Santiago's creative years was his use for native themes.<sup>43</sup> *Souvenir de Filipinas* in B minor is one the most popular and played pieces among pianists in the Philippines. The piece is a fixed harmony variation and while Santiago exhausts his knowledge in variation forms, its technical writing is inspired from Liszt's "*La Campanella*" (1838,

<sup>41</sup> The title was first conceptualized as "*Luvismín*", an acronym for the three main islands, Luzon, Visayas, and Mindanao

<sup>42</sup> E. Arsenio Manuel, *Francisco Santiago, Composer and Pianist Virtuoso*, (Quezon City: Valerio Publishing House, 1997), p. 44.

<sup>43</sup> *Ibid.*, pg. 45.



revised in 1851) utilizing a Filipino folk song or folk dance called “Lulay” with an AABB form.

### Structure

- Introduction - 7 Bars (m.1-7)
- A1 - 16 Bars (m.8-24)
- A2 - 16 Bars (m.24-40)
- B1 - 16 Bars (m.40-56)
- B1 extension - 11 Bars (m.56-66)
- A3 - 17 Bars (m.67-84)
- A4 - 16 Bars (m.84-99)
- A4 extension - 5 Bars (m.100-104)
- B2 prologue - 9 Bars (m.104-112)
- B2 - 18 Bars (m.113-130)
- Cadenza - 12 Bars (m.130-141)
- A5 - 21 Bars (142-162)

The piece begins with a fragment of the folk song in dominant, followed by a grand arpeggio passage which is repeated twice, the second time in dominant of E minor (m.3), modulating to the dominant of B minor.

Ex. 54 (m. 1-7)



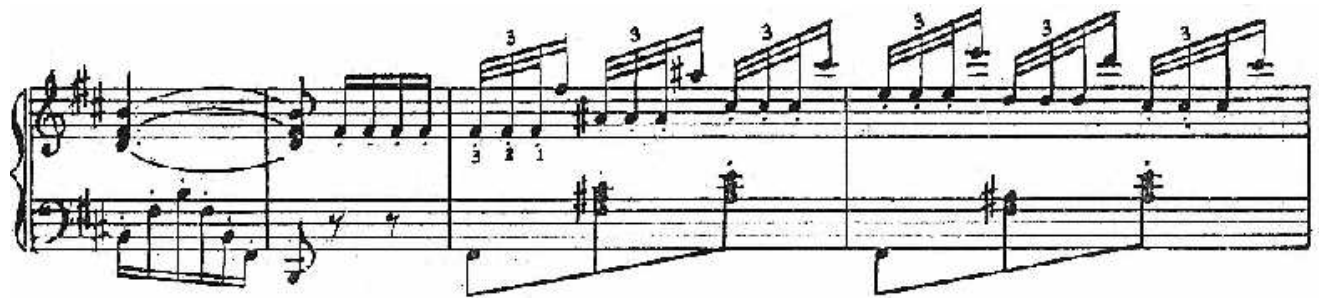


The theme is an ostinato variation (ex. 54) with the second statement of the theme treated with repeated notes with no harmonic changes. (ex. 55)

Ex. 55 (m. 8-12)

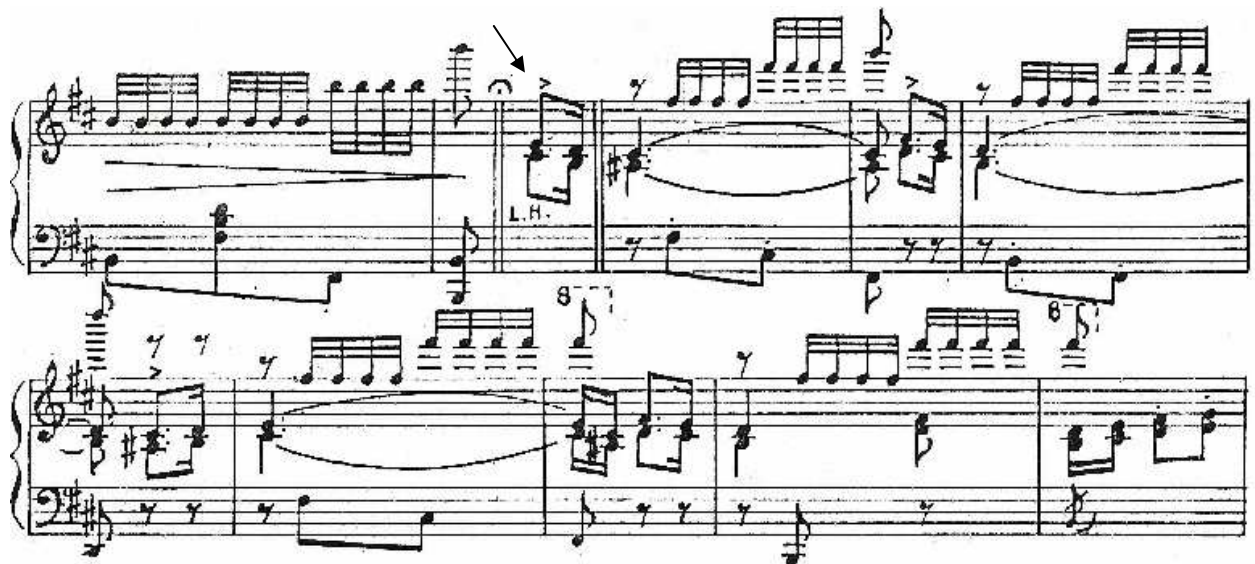


Ex. 56 (m. 24-27)



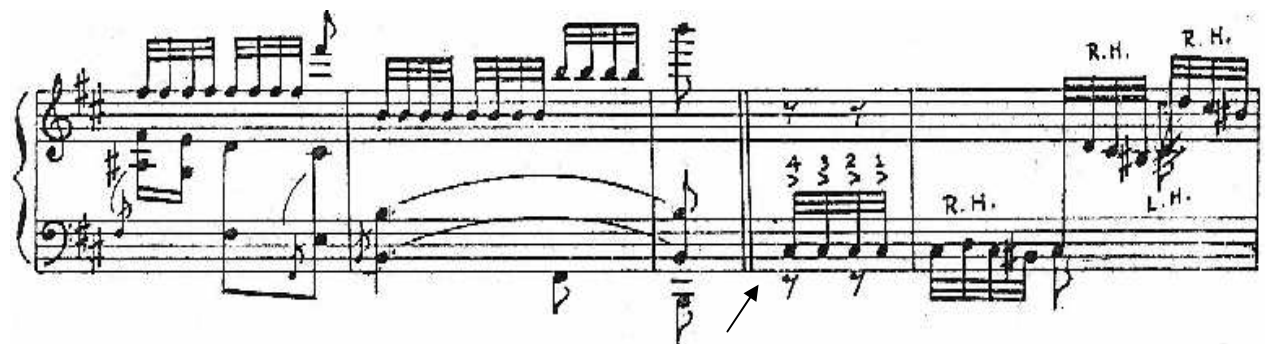
The B section still bears the repeated notes but as ornamentation to the *cantus firmus* treatment of the variation.

Ex. 57 (m. 39-48)



Measures 56-66 is a variation of the piece's introduction with written-out turns ( ~ ) and chromatics. The trill is first heard in measure 59, then utilized in the next variation

Ex. 58 (m. 54-67)

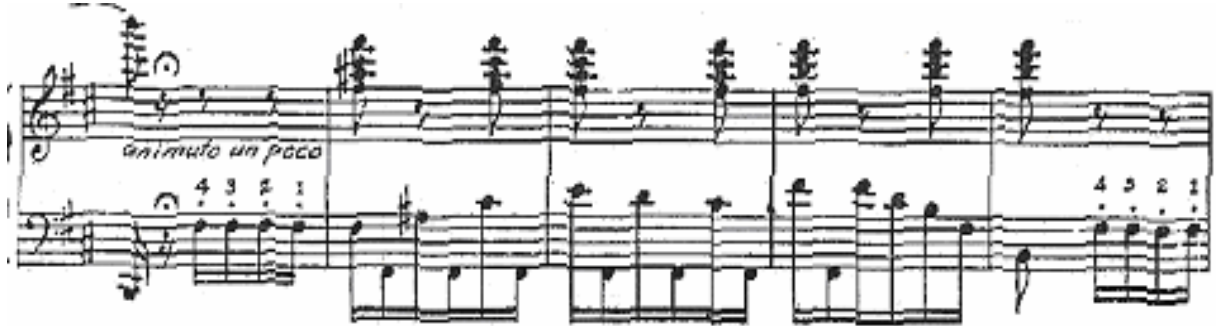


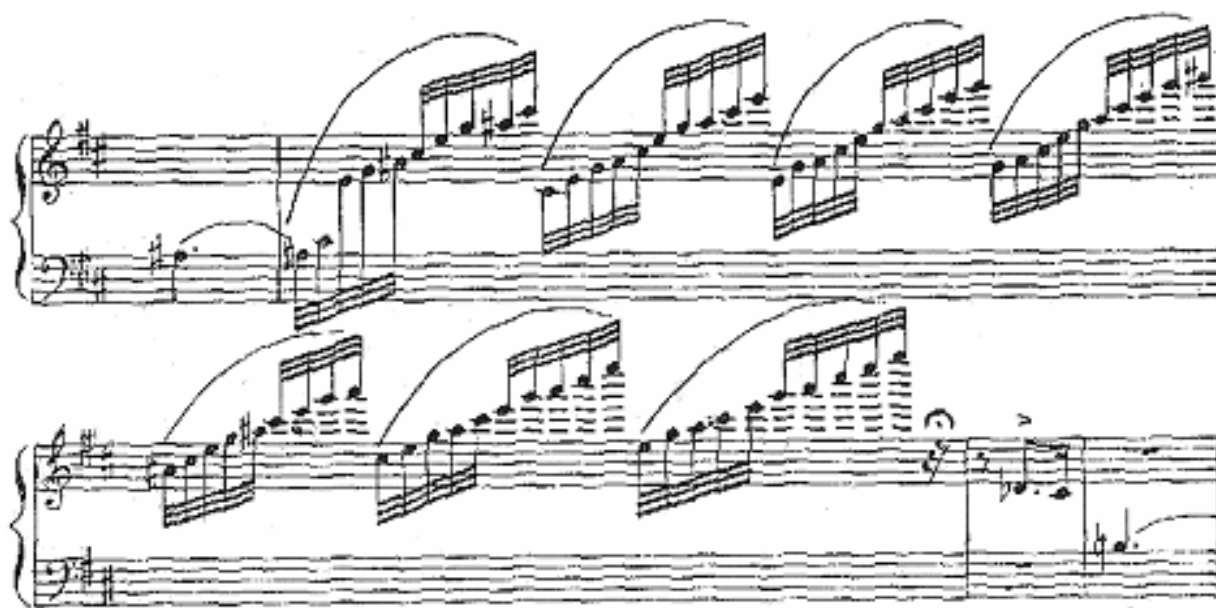
In ostinato form, the A material is accompanied by a trill in F sharp, then in B.  
 Ex. 59 (m. 65-74)



The ostinato with leaps as seen in Ex. 54 (m.8-12) is repeated but reversed, the theme being played by the left hand.

Ex. 60 (m. 84-88)





The B2 section is an elaborate display of thirds (Ex. 61), sixths (Ex. 62).

Ex. 62 (m. 112-118)



Ex. 63 (m. 126-128)



An extension of the B2 in cadenza form displays chordal tremolo (Ex. 63) and alternating chromatic octaves (ex. 64) which leads to the recapitulation.

Ex. 64 (m. 129-135)

Musical score for Ex. 64, measures 129-135. The score is written for piano in G major. It consists of two systems of staves. The first system shows measures 129-132. The second system shows measures 133-135. The music features a complex texture with many chords and tremolos. A forte (sf) dynamic marking is present in measure 133. The piece ends with a final chord in the bass staff.

Ex. 65 (m. 135-140)

Musical score for Ex. 65, measures 135-140. The score is written for piano in G major. It consists of two systems of staves. The first system shows measures 135-137. The second system shows measures 138-140. The music features a complex texture with many chords and tremolos. The piece ends with a final chord in the bass staff.



The main theme is grandiosely reinstated in octaves marked *fff* with no harmonic alteration.

Ex. 66 (m. 141-147)



The piece is brought to its end with an octave passage in contrary motion, typical of Liszt and Chopin.

Ex. 67 (m. 155-162)





## In The Orient

The piece in F major subtitled “*Valssette*” is in ABACA form. The piece with a tempo marking *Allegretto* opens with an introduction based on two notes in major second taken from the succeeding thematic material. with an interval in dominant, played in three different registers.

Ex. 68 (m. 1-4)



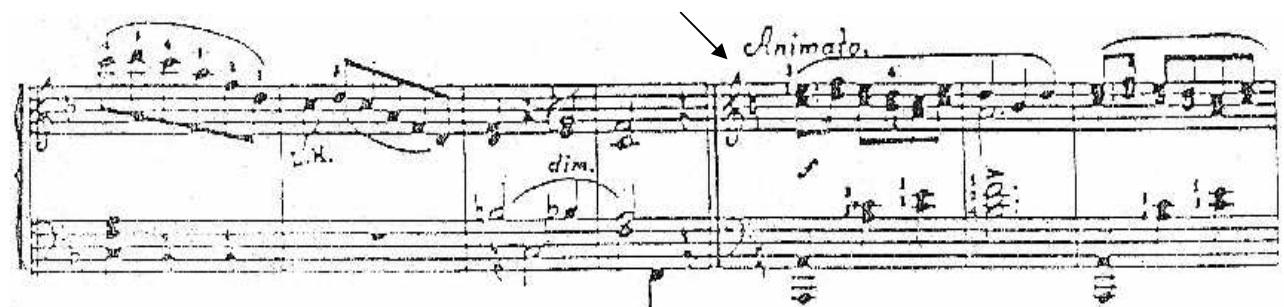
In Section A, the subject (based on the introduction) is treated in double notes with a basic harmonic progression of tonic-subdominant-dominant-tonic.

Ex. 69 (m. 5-10)



The thematic material is developed in B section marked *Animato* in A minor. Santiago breaks the rhythmic monotony of the subject by introducing the dotted quaver right in the first beat of the new section.

Ex. 70 (m. 21-28)





The B Subject modulates to C major in measure 28 which progresses to an unanticipated ii<sup>7</sup>: a diminished D7. This tonic and diminished supertonic movement would prevail in the next 6 measures until the diminished 7<sup>th</sup> chord in G is introduced in bar 38 with a minor third bass in B flat bearing an inverted B material.

Ex. 71 (m. 24-38)

Section A is reinstated without any form of alteration from measures 45 until 60 ending in F which serves as dominant to the next section.

Ex. 72 (m. 56-60)

The C section trio opens in B flat with a new thematic material combined in the soprano part combined with an interesting counterpoint in the alto and tenor parts. The alto subject is based on the two-note motif of the A section (m.61-62; 64) while the tenor part is an inversion of the B section material. In measure 67, a fragment of the B subject is shortly reinstated in bar 67. It has a simple harmonic progression of I-IV-V-I.

Ex. 73 (m. 61-71)

Handwritten musical score for Example 73 (m. 61-71). The score is written on two systems of staves. The top system is labeled 'TRIO' and shows a soprano part with a new thematic material and counterpoint in the alto and tenor parts. The bottom system continues the music, featuring a flowing arpeggio passage in semiquavers in the tenor part. Arrows point to specific measures in both systems.

The inverted material of the tenor part still in B flat is developed and embellished with a flowing arpeggio passage in semiquavers, allowing some modulations in between.

Ex. 74 (m. 77-87)

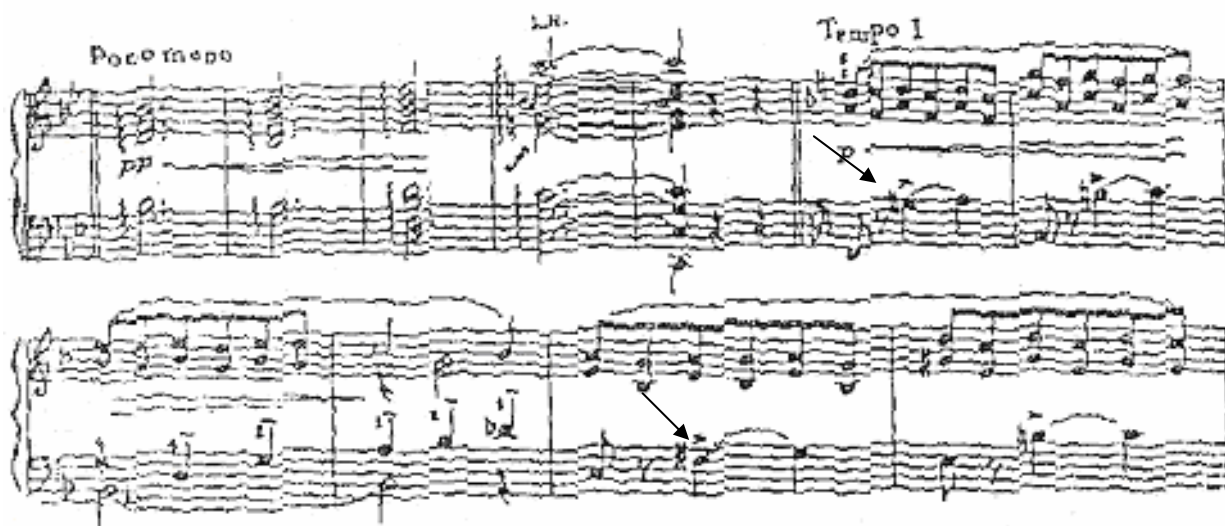
Handwritten musical score for Example 74 (m. 77-87). The score is written on two systems of staves. The top system shows a flowing arpeggio passage in semiquavers in the tenor part, which is developed and embellished. The bottom system continues the music, showing further development of the material.



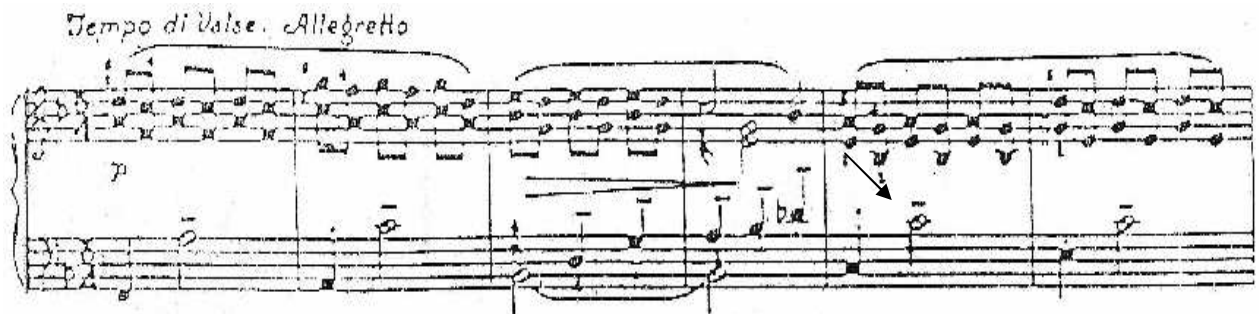


A five-measure bridge of arpeggiated chords marked *poco meno* prepares the final restatement of the A section. With the same harmonic progression, the A motif is hued with a dissonance in the left hand by means of an appoggiatura (Ex. 74). However in bar 112, the second beat of the left hand is altered to G (with appoggiatura) as compared to the original version in C (Ex. 75, m. 9).

Ex. 75 (m.93-113)

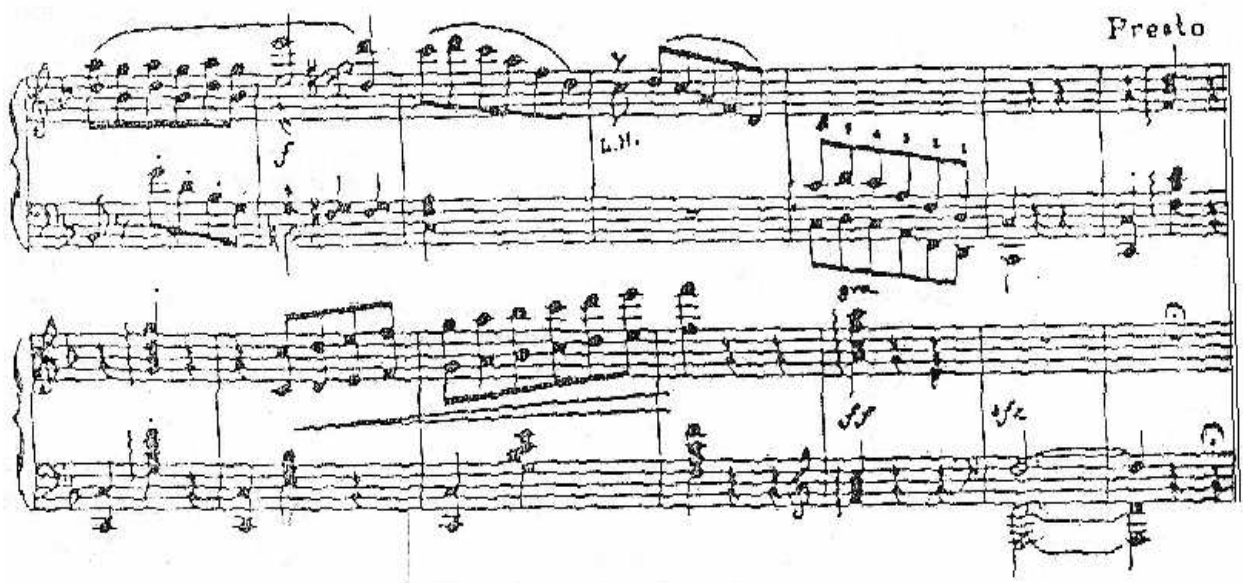


Ex. 76 (m. 5-10)



The final arpeggio passage ends in dominant – C which becomes the pedal point of the *presto* section resolving to tonic at the end of the octave scale from bar 116.

Ex. 77 (m. 108 -124)



### **Nicanor Abelardo (1893-1934)**

Born on February 17, 1893, Abelardo came from a musical family whose father, Valentin Abelardo played the guitar, bandurria and violin while the mother, Placida Santa Ana was a sought-after church singer. His early musical training came from his father, at age six he could play the overture of William Tell on his bandurria and wrote his first composition – “Unang Buko” (1901) at the age of eight.

The following year, he was brought to Manila where he stayed with his uncle, Juan Abelardo. The young Nicanor would keenly observe his cousin, Victoria take lessons from a distance and would afterwards, teach himself on the piano. After a short period of time, Abelardo was offered a painting job in the home of Francisco Buencamino, pianist and composer. One day in between painting job, assuming that there was no one in the house, Abelardo played some music on the piano which was unknowingly heard by Buencamino. The latter was impressed that he offered the young Abelardo to substitute for him at the *Cinematografico Filipino* where silent movies were played coupled with a piano background. He took voice lessons from an Italian singer, Enrico Capozzi who, realizing the boy’s talent did not charge the young Abelardo for his lessons. After completing sixth grade Abelardo was sent to music in the barrios of his hometown in San Miguel, Bulacan, around two hours away from the capital by car. His uncle invited Abelardo to go back to Manila where he would work as a pianist for silent movies. He eventually became the leader of the *Cine Majestic orchestra*, a stint that would parallel other great Filipino composers who started their career as silent movie orchestra directors such as Francisco Santiago and Antonio Molina.

He entered the newly opened University of the Philippines Conservatory of Music in 1916 where he trained under Guy F. Harrison and Robert Schofield. During this time, he would be playing in movie houses or saloons at night.<sup>44</sup> In the course of his stint as pianist for silent movies, Abelardo met Sixta Naguiat who worked as cinema ticket vendor and were married in 1917. In 1918, upon his mentors’ recommendations,

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<sup>44</sup> Ambeth Ocampo, The Life and Music of Maestro Nicanor Abelardo, (Cultural Center of the Philippines), p. 3.

Abelardo was appointed as assistant instructor in Harmony and the year after, as instructor in solfeggio and harmony. He finished his course in composition with the work; Piano Concerto in B flat Minor, premiered in 1923 which was to become the first Philippine concerto utilizing Filipino folk themes.

In 1931, Abelardo was sent to the United States for further studies in composition at the Chicago Musical College with Dr. Wesley La Violette. At some point he wrote a letter to one of his pupils, Hilarion Rubio the following text:

*“...my stay here or rather my coming here gave me an idea that after all, we are not too far behind anybody else as far as music is concerned...”<sup>45</sup>*

It was in the U.S. that Abelardo developed his modern-impressionistic style of writing. His search for his own idiom in writing is evident in a letter he wrote to his pupil, Hilarion Rubio (1902):

*“I am encouraged to write in the modern idiom now, atonality is the watchword and Debussy, Schönberg, Ravel, Hindemith, Bartok, etc. the models...my restrained nature prevents me from crying at the top of my voice simply because it is not my desire to say that I can write like Debussy, Eric Satie, etc., but I write as Abelardo and nothing more.”<sup>46</sup>*

He returned to the Philippines after a year, with the enthusiasm to share his knowledge of modern music to his colleagues but was met with great disappointment. He resorted to drinking which eventually lead to a liver failure in 1934. His compositions number to about 150, ranging from piano solos, violin sonatas, piano trios, string quartet to symphonies and masses.

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<sup>45</sup>*Ibid.*

<sup>46</sup>*Ibid.* p.6.

Abelardo's nationalistic sense of writing can be seen in his use of Philippine folk songs integrated with his adherence for the atonal medium. Like his mentor Buencamino, the genius of Abelardo cultivated and solidified the *Kundiman* musical form, raising its integration of music and poetry to the level of art song.

A great melodic writer, Abelardo's piano solos are reflections of his adeptness in contrapuntal writing, his inclination to chromaticism, and his ability to create colour with his sophisticated taste for harmony.

List of Piano/Piano Chamber works:

1921

Sonata in G Major (lost)  
First Nocturne", "Valse Caprice"  
"Romanza" for Cello and Piano  
"Cavatina" for Violin and Cello  
Valse Caprice

1922

Serenade for Cello and Piano  
Valse in D Flat Major

1923

Kundiman for Violin and Piano  
Concerto in B Flat Minor for Piano and Orchestra  
Capriccio Espagnole for Violin and Piano  
Petite Serenade

1926

Trio for Piano, Cello, Violin

1928

Valse Extase for Saxophone and Piano

1929

Reverie for Violin and Piano



## 1931

The Flower and the Bird, A caprice for Flute and Violin with Piano accompaniment

A Summer Idyll for Violin, Clarinet in B Flat with Piano accompaniment

The Naughty Nymph, Polka for Flute and Piano

Fifes and Castagnettes, Bolero for Flute and Piano

Sonata for Violin and Piano

Panoramas, Suite for Flute, Violin, Viola, Celesta, and Piano

## 1932

A Study in Kumintang for Piano and String Quartette

## Undated

Fantasia Impromptu

## Fantasia Impromptu

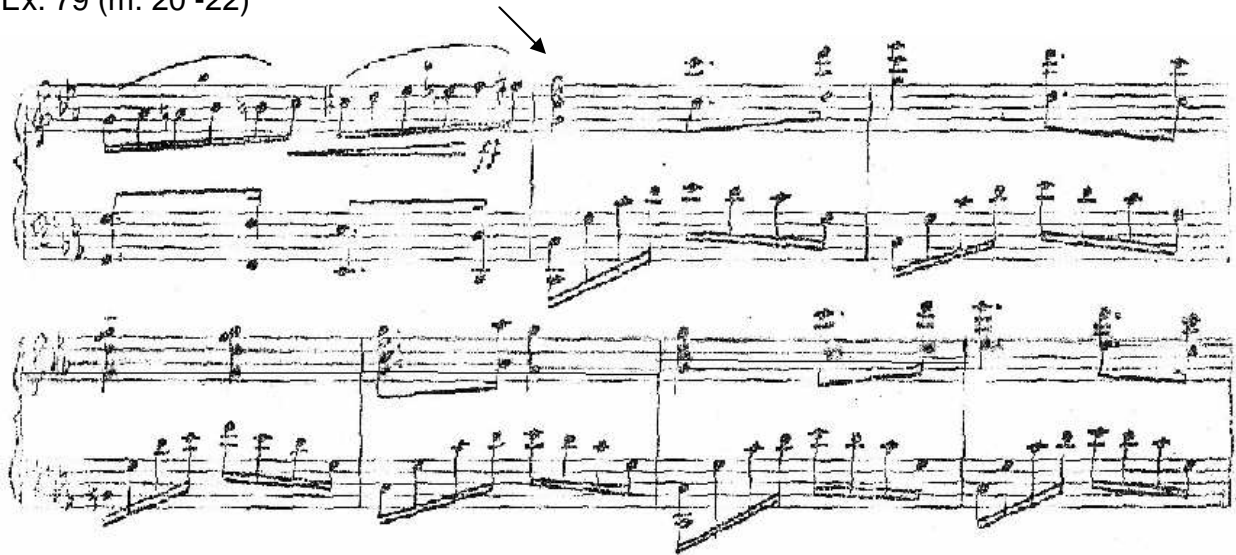
Written in C Minor with 2/4 meter in *Allegro moderato*, the ABA'B' structured piece opens with running semiquavers, the melody introduced in the bass part of measure 4.

Ex. 78 (m. 1-7)

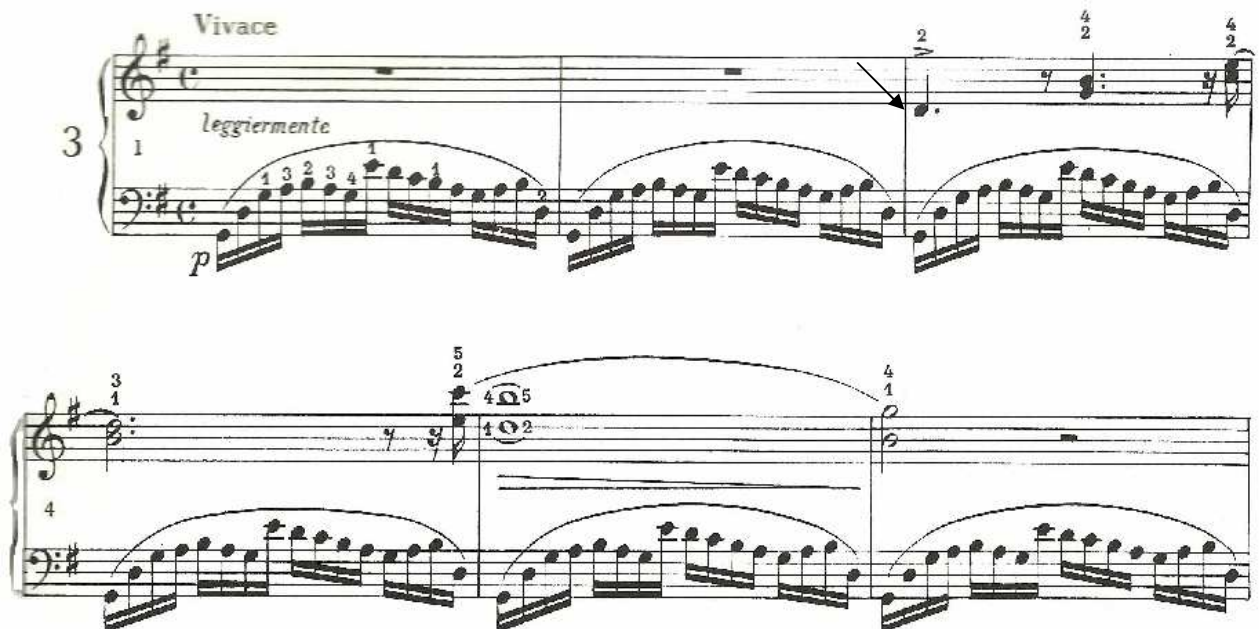
The image shows a handwritten musical score for the first seven measures of 'Fantasia Impromptu'. The tempo is marked 'Allegro moderato' at the top. The score is written for piano, with a grand staff (treble and bass clefs). The key signature is C minor (three flats). The time signature is 2/4. The first system (measures 1-4) features a continuous eighth-note semiquaver pattern in the right hand. The second system (measures 5-7) introduces a melody in the bass part, marked 'Ben marcato il canto di Basso'. There are dynamic markings 'col. B.' and 'col. B.!' and an arrow pointing to the start of the bass melody in measure 4.

The thematic material is repeated in the right hand, visually revealing its strong resemblance to Chopin's Prelude Op. 28 (Pub. 1839), no. 3 in G Major (Ex. 79) both in melodic rhythm and style of writing.

Ex. 79 (m. 20 -22)

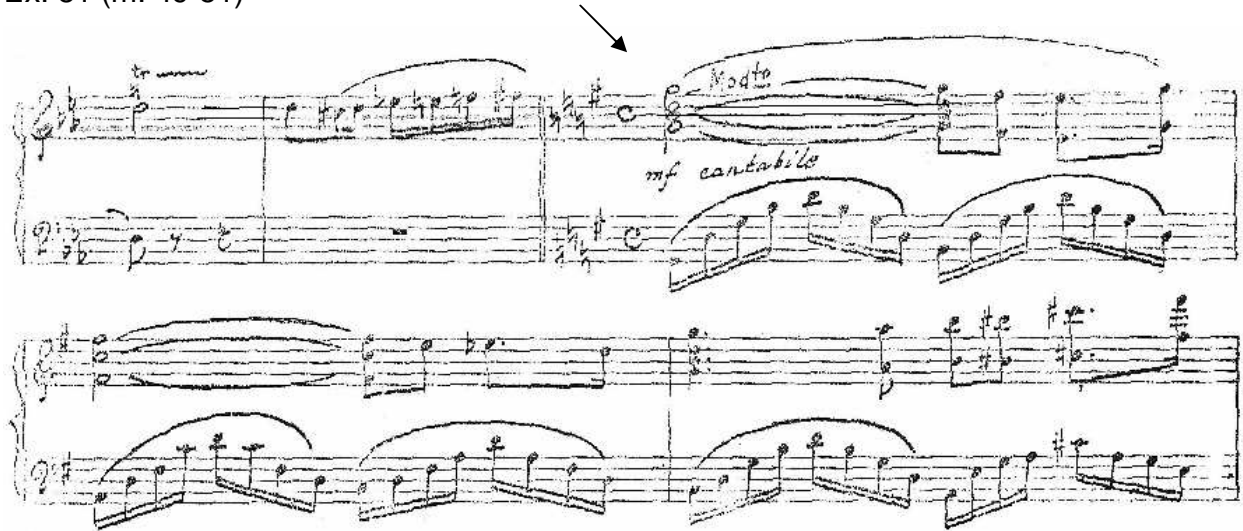


Ex. 80 (m. 1-6) Chopin Prelude Op. 28, 3



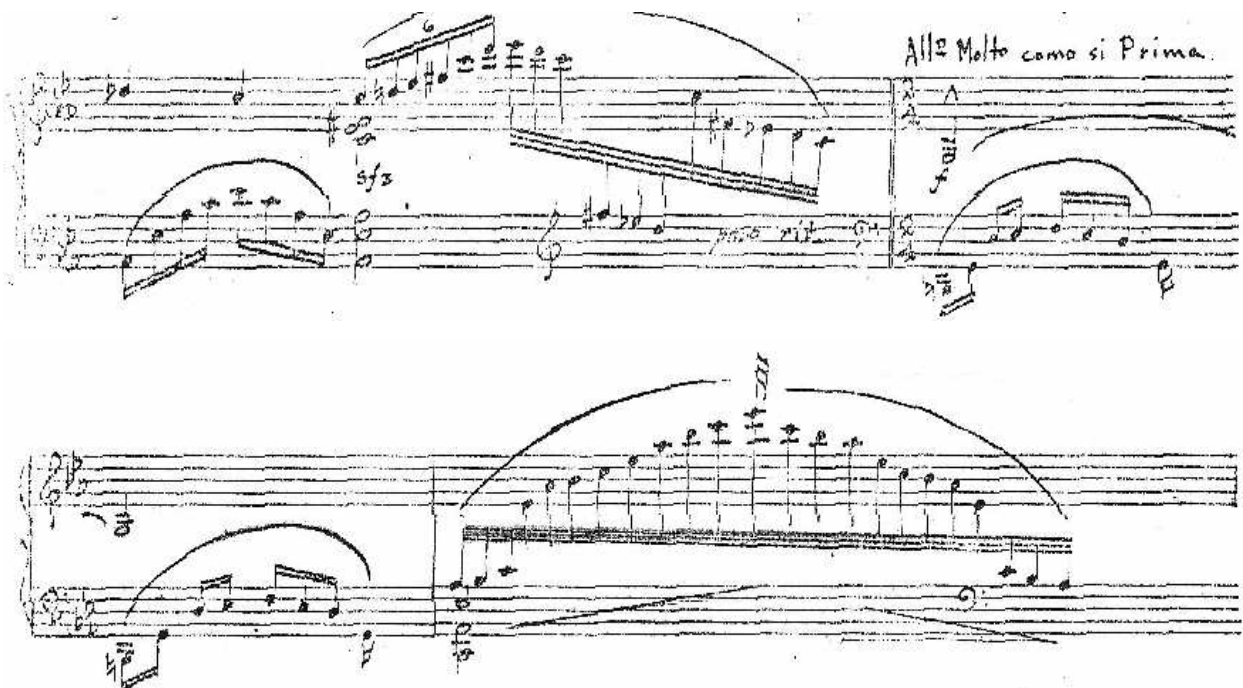
The B section starts in measure 49 in G Major; an inverted theme with a continuously running semiquaver in the left hand.

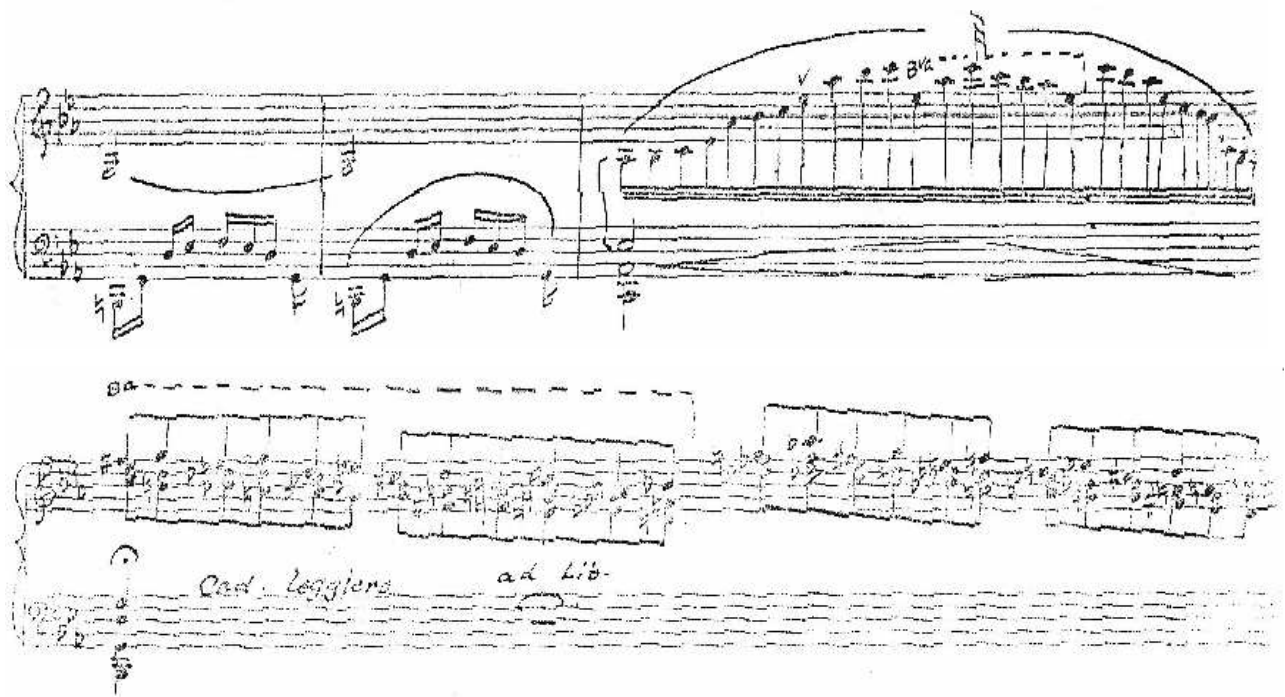
Ex. 81 (m. 49-51)



From measure 64 to 71, a cadenza marked with *allegro molto* is written akin to the writing style of Chopin and Liszt.

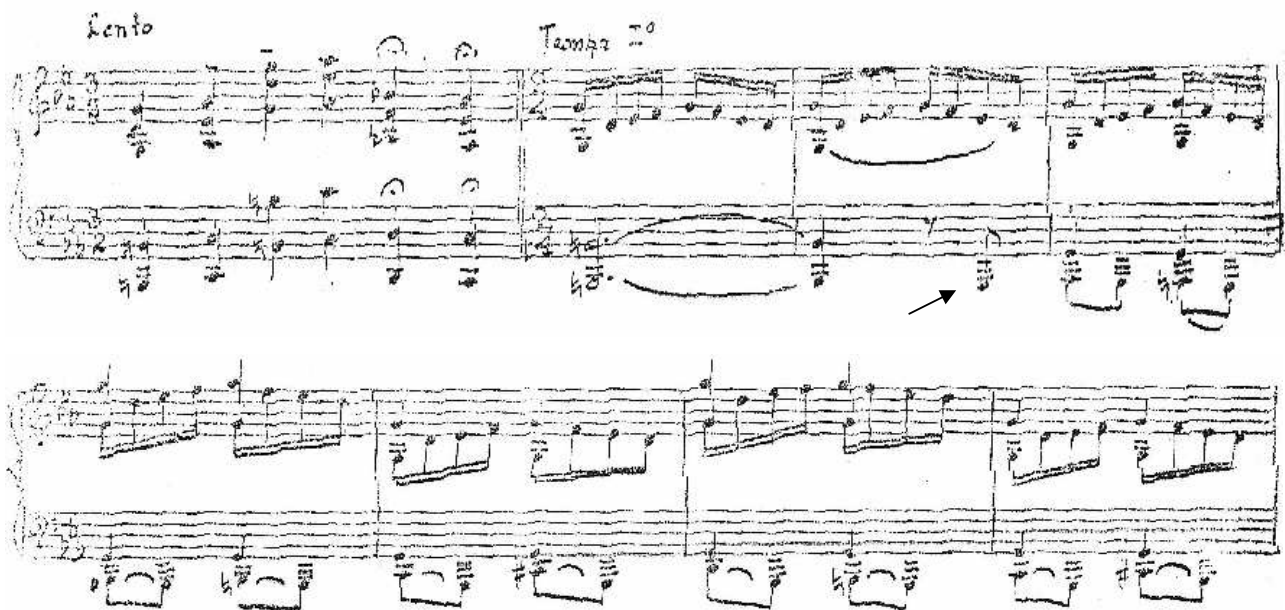
Ex. 82 (m. 63-71)



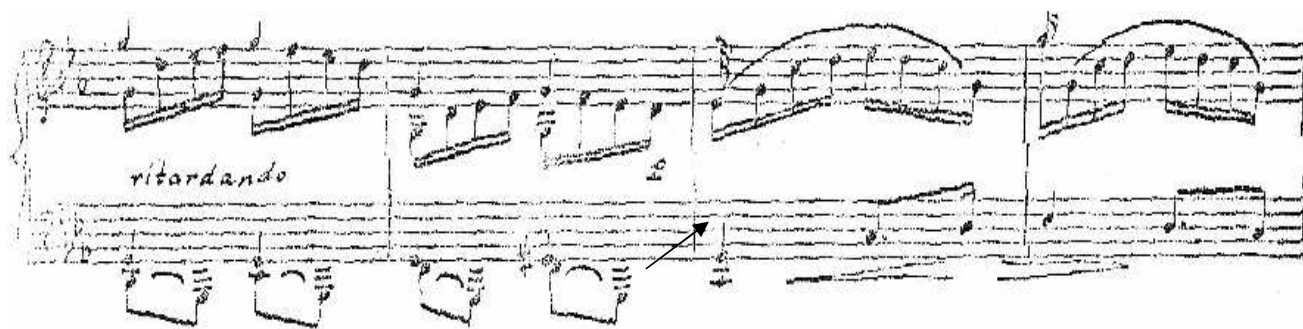


The main subject is not directly reinstated in the recapitulation but instead with the running semiquaver, the bass line is given a chromatic treatment meant to intensify the restatement in C major. This short episode is very much similar to a passage in the last movement of Chopin's Sonata Op. 58 (1844, see Ex. 83).

Ex. 83 (m. 71-81)







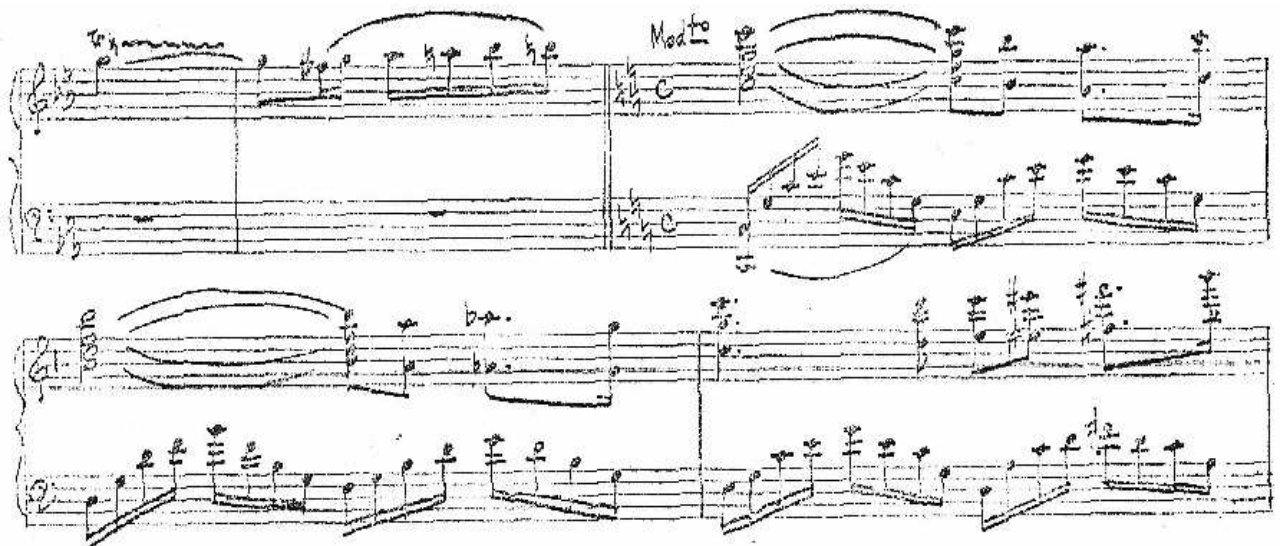
Ex. 84 (m. 203-210) Chopin Sonata Op. 58 Finale, *Presto, ma non tanto*.

The thematic material in C minor is further intensified with chromatic accompaniment in *fortissimo* from measure 96.

Ex. 85 (m. 94-99)

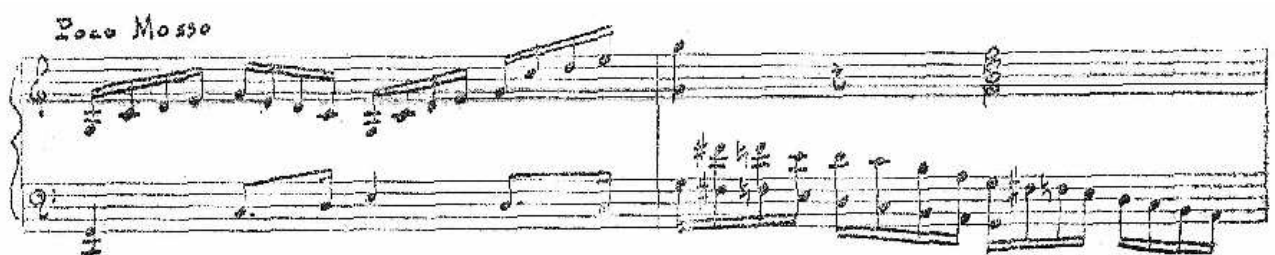


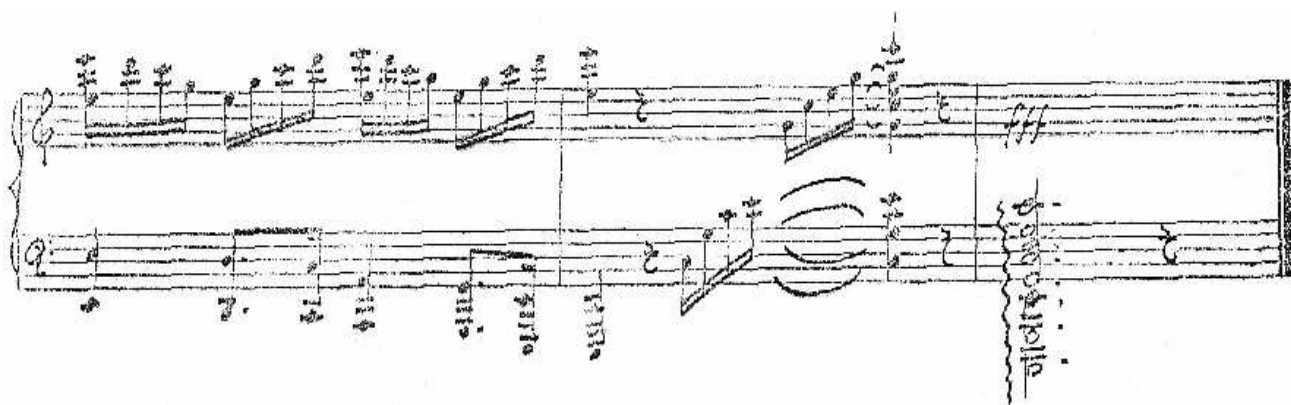
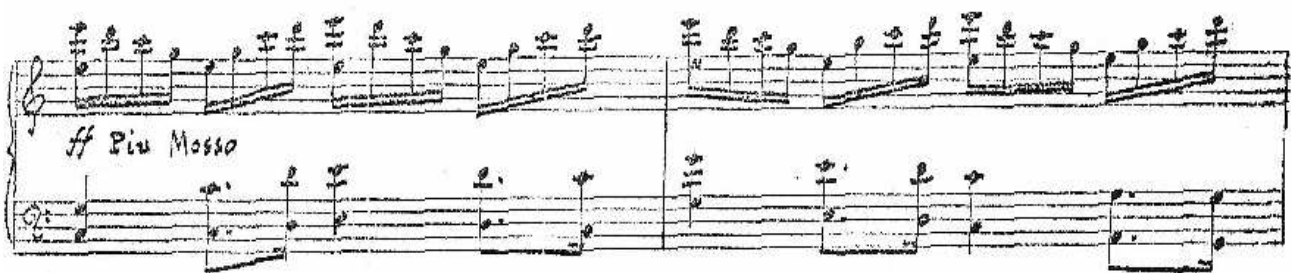
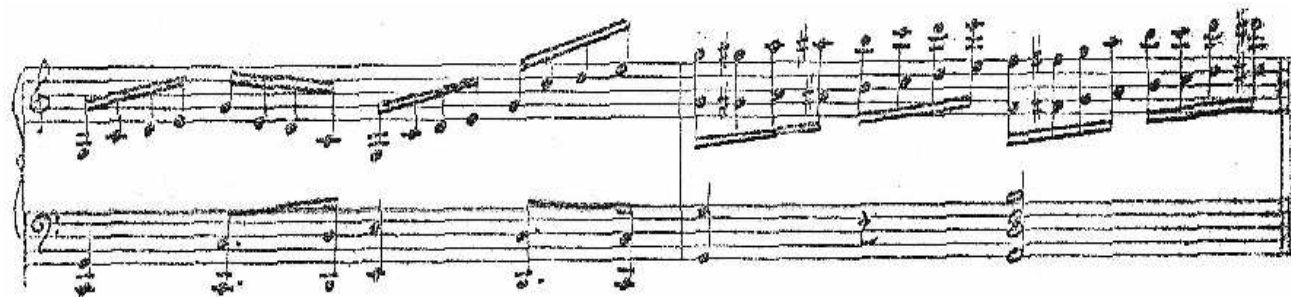
The B' Section is reinstated in parallel C major with the same harmonic progression.  
Ex. 86 (m. 116-118)



A fragment of the A material would serve as reprise with rapid octave passages and running semiquavers. The piece ends with two arpeggiated chords which are two octaves apart.

Ex. 87 (m. 131-139)







## First Nocturne

In verse-chorus form A-B-A'-B', the piece in C sharp minor opens with two measures of left hand arpeggio passage followed by a melodic material of pure melancholy typical of a *kundiman*. The harmonic progression is a simple I-IV-V-I

Ex. 88 (m. 1-8)

MODERATO CANTABILE:

The musical score for the first 8 measures of the First Nocturne is shown. The tempo is marked 'MODERATO CANTABILE:'. The key signature is C sharp minor (three sharps). The score is in piano (p) and mezzo-forte (mf) dynamics. It features a left hand arpeggio passage and a melodic line in the right hand.

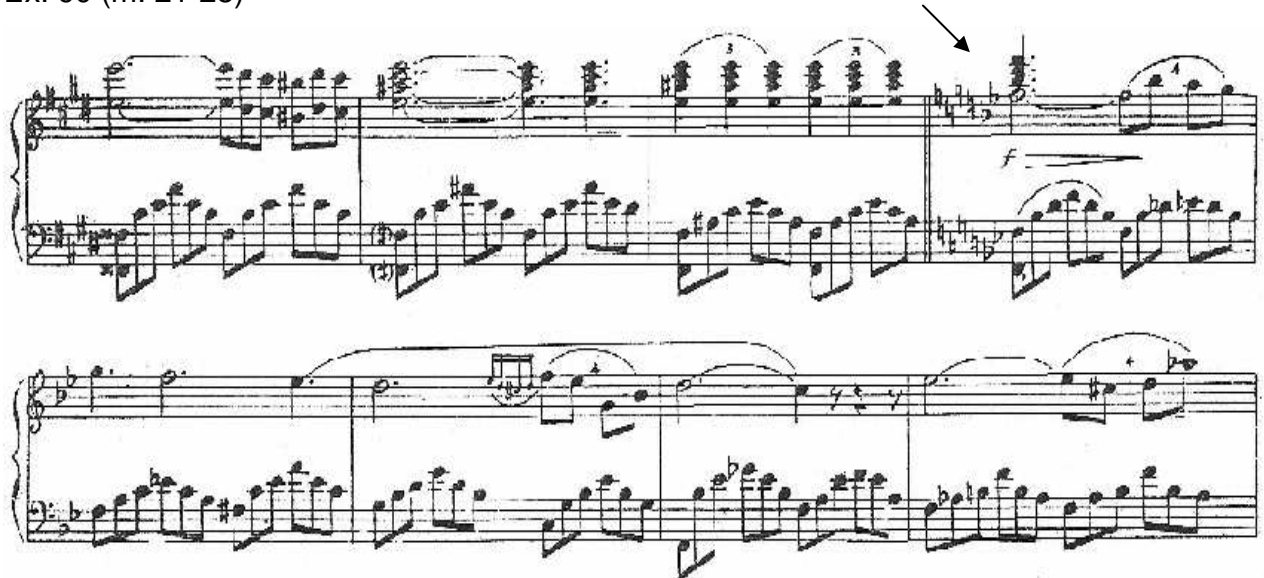
The thematic material is developed with an ascending motion in measure 18 intensified with an *accelerando* in the next measure. The subdominant 7 from measure 22 resolves to the B section in B flat major.

Ex. 89 (m. 17-24)

The musical score for measures 17-24 of the First Nocturne is shown. The tempo is marked 'MODERATO CANTABILE:'. The key signature is C sharp minor (three sharps). The score is in mezzo-forte (mf) and fortissimo (f) dynamics. It features a left hand arpeggio passage and a melodic line in the right hand. An arrow points to measure 18, and the word 'accelerando' is written above the staff.

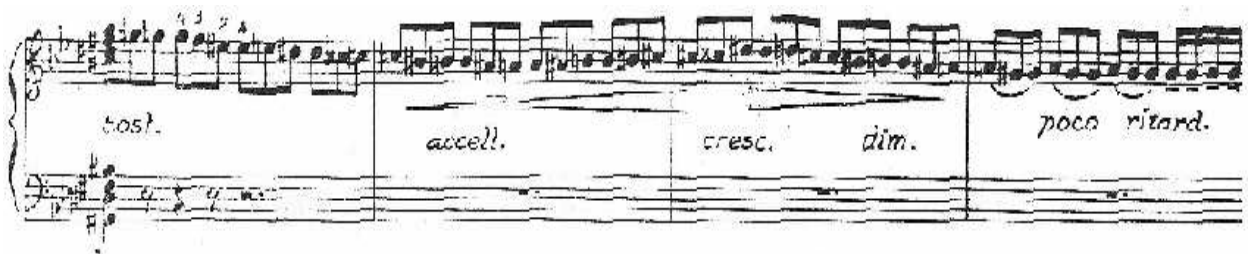
The B section material is an augmented form of the A section material. Abelardo introduces a new rhythm of two against three in measure 24.

Ex. 90 (m. 21-28)



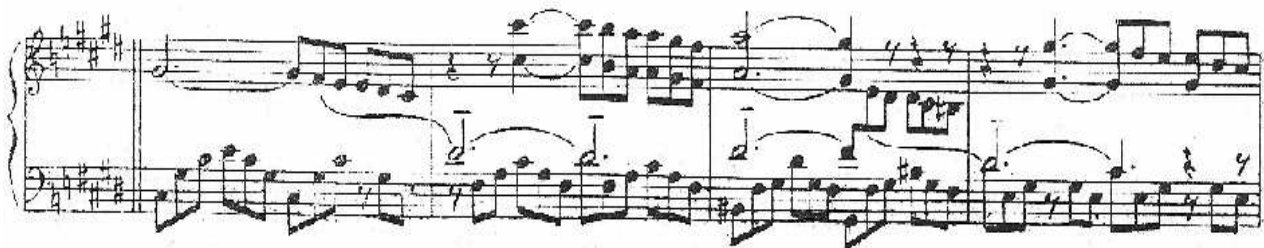
A four-measure chromatic passage meticulously marked with *sostenuto*, *accelerando*, *crescendo*, *diminuendo*, and *poco ritardando* reinstates the A' section.

Ex. 91 (m. 42-45)



The A' section contain materials from both A and B sections are combined creating a counterpoint without altering the basic harmonic structure.

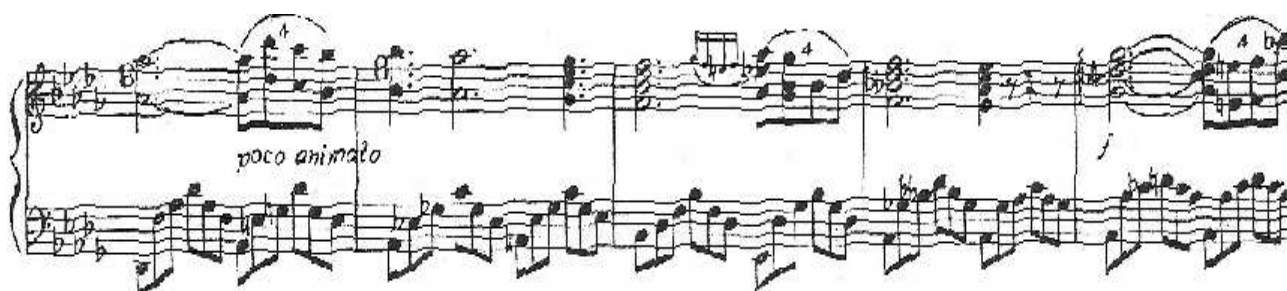
Ex. 92 (m. 46-52)





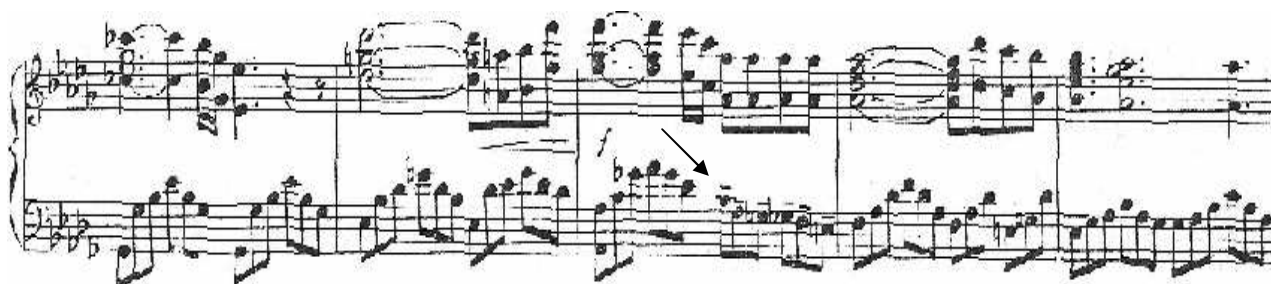
The B' section is reinstated in D flat major from measure 65.

Ex. 93 (m. 65-69)



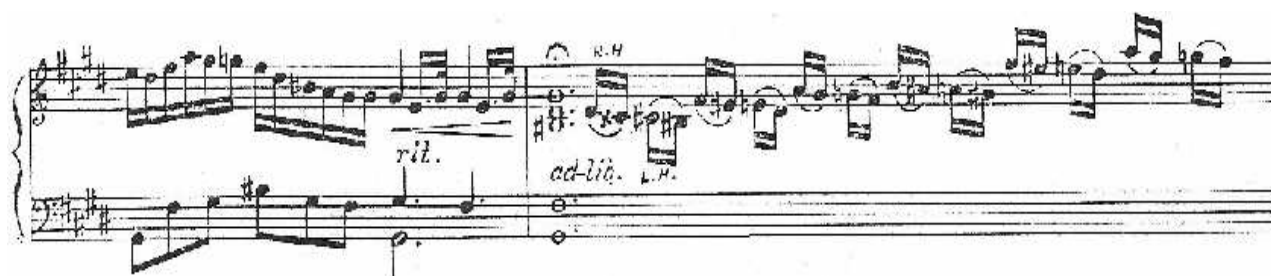
It is interesting to see how Abelardo made use of a thematic fragment in measure 72 intensifying the approach to the B material which at the same time serves as counterpoint.

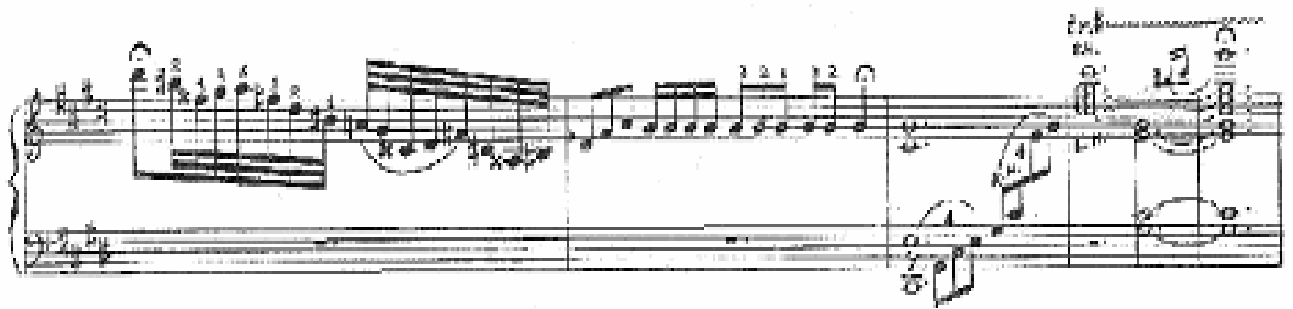
Ex. 94 (m. 70-74)



A short cadenza in chromatic and arpeggio ends the piece in its original key (C#m).

Ex. 95 (m. 82-88)

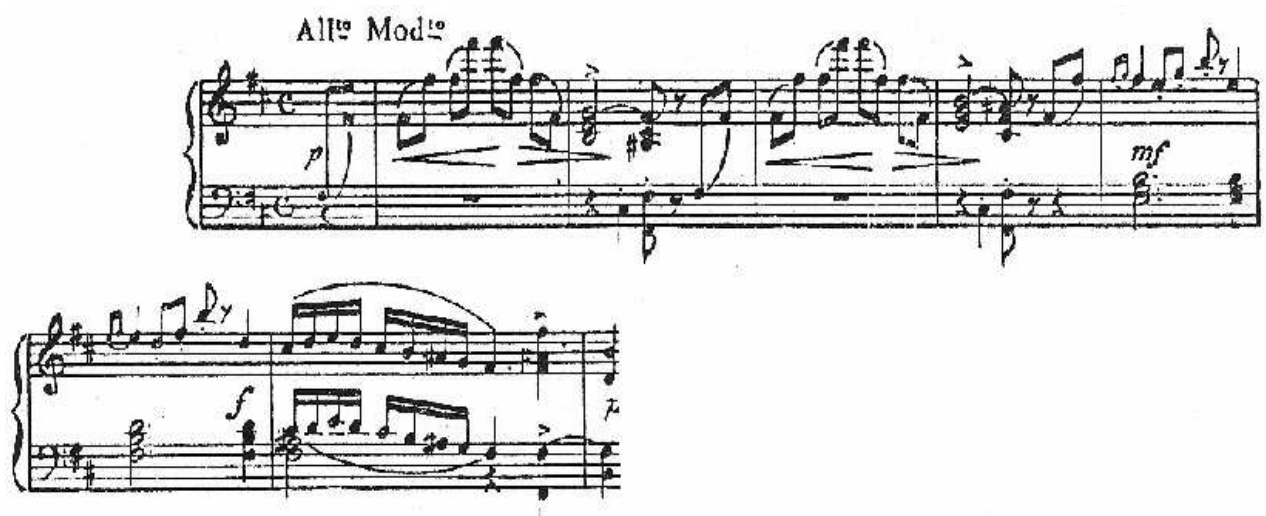




### Princess Dance

With an ABA form, this B minor piece opens in dominant broken octaves, followed with staccatoed crotchet and a quaver in the bass of the second measure setting the dance character of the piece. The tango is established in the melodic line of measure 5.

Ex. 96 (m. 1-8)

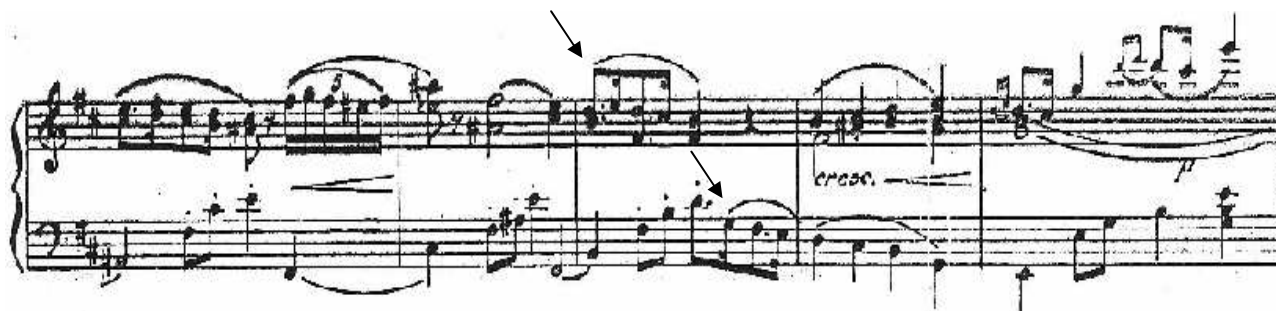


The A section theme is of vibrant character in spite of its minor mode, occasionally treated with some rhythmic imitation between the upper and the lower register (m. 13).

Ex. 97 (m. 6-15)







The B section material is rhythmically derived from the A section. Abelardo utilizes the A section theme (Ex. 97 m.10-11) in the B section bass line as shown in measure 25.

Ex. 98 (m. 10-12)



Ex. 99 (m. 25-29)



A two-measure passage in canon precedes the restatement of A section in its original key, B minor.

Ex. 100 (m. 35-38)



The short final section in fugal form introduces the thematic material in the soprano voice followed by an inverted bass line material, the alto imitating the soprano line and the tenor line entering in the last beat of measure 53. It ends in B minor marked *forte* and *secco*.

Ex. 101 (m.52-56)

The musical score for Ex. 101 (m.52-56) is presented in a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of five measures. The first measure begins with a piano (*p*) dynamic and the word 'crea-' under the first two notes. The second measure continues with 'cen-' under the next two notes. The third measure contains the word 'do' under the first note. The fourth measure features a 'dim' (diminuendo) marking over a series of sixteenth notes. The fifth measure concludes with a 'rit' (ritardando) marking, followed by a 'f' (forte) dynamic and the word 'secco' (secco). The final note is a B natural in the bass clef. Arrows point to specific notes: the first note of the first measure, the first note of the second measure, the first note of the third measure, and the first note of the fourth measure.

### C. Third Wave

#### **Lucrecia Kasilag (1918-2008)**

Lucrecia R. Kasilag is perhaps the first Filipino female composer to have gained worldwide renown. Having been born into a musical family in San Fernando, La Union, she received her first musical training from her mother Asuncion Roces, a music teacher who is said to have served as her first musical influence. During her childhood, Lucrecia learned to play the *bandurria*<sup>47</sup> and guitar both of which she played in “rondalla” with her sibling during weekends. Her early training in piano came via the “old school” under strict Spanish and Spanish-trained teachers like Concha Cuerva and Pura Villanueva. After graduating as valedictorian from the Paco Elementary School and the Philippine Women’s University High School respectively, the young Kasilag obtained a Bachelor of Arts degree (major in English *cum laude*) from the same university after which she proceeded to obtain her Teacher’s Diploma in Piano from the St. Scholastica College (Manila) 1939 where she was a student of Sr. Baptista Battig, a German Benedictine nun who devoted much of her efforts to raising the standard of piano pedagogy and music education in the Philippines. Shortly after, Kasilag returned to the PWU where she was to continue studying and earn her Bachelor of Music degree (major in Piano) in 1949.

Upon graduation, Kasilag was awarded three Fulbright Scholarships that enabled her to further her studies at the Eastman School of Music of the University of Rochester. In the course of her stay in the U.S., she discovered through an accident that a congenital defect (degenerated bone) in her little finger would prevent her from continuing to play the piano successfully. Kasilag thus shifted to theory and composition under the tutelage of Allen Irving Mc Hose and Wayne Barlowe. The intelligent artistic views and the bright and creative stylistic ideas of these two men were a major influence on Kasilag, who by this time had with her a renewed artistic vigor as a composer. Through these mentors, Kasilag discovered the stylistic intricacies in the

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<sup>47</sup> Indiginized Filipino stringed instrument akin to and played like a mandolin.



works of Ralph Vaughn Williams, and admits to having been influenced by the British composer, yet quick to claim that the so-called “East-West flavor” in her own compositions are her own predilections.<sup>48</sup> After embracing her new-found calling as a composer, and after much study, Kasilag earned her Master of Music degree in theory and composition from the Eastman in 1950.

Her contributions to the academe include filling teaching posts at the St. Scholastica and Assumption Colleges (1939-41), the Philippine Women’s University (1939-44), and the University of the Philippines Conservatory of Music (1946-1947). While at the PWU, Kasilag embarked on doing pioneering research in indigenous Philippine music and dance which the university’s resident performing group, the Bayanihan Dance Company, codified, re-interpreted and performed worldwide. From 1953 to 1977, Kasilag served the same university as dean of its School of Music and fine Arts.

### **General Characteristics of Kasilag’s Compositional Style and Writing**

Having started to compose only later in her musical life, and having been influenced by her Western mentors, Kasilag’s compositional style is not homogenous, but varied. Many of her compositions can be classified “neo-classic” in terms of their adherence to formal structure and use of folk-song fragments as thematic motif, yet “neo-romantic” in terms of their harmonic expression. Having been the first to combine or integrate indigenous musical instruments into her compositions, Kasilag is often described not only as an innovative but an “avant-garde” composer as well.

Elements of Kasilag’s early compositional attempts include adherence to standard Western stylistic forms like the waltz, and the tone-poem concept, while those of the Neo-Classic and Neo-Romantic styles adapt standard forms like sonata, passacaglia, theme and variations and incorporating within these innovations like the use of multi-meters (alternating 2/4 and 3/4), surprising and unexpected rhythmic elements like

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<sup>48</sup> Helen F. Samson, Contemporary Filipino Composers: Biographical Interviews. (Quezon City, Manlapaz Publishing Company, Philippines, 1976), p. 90.

dotted rhythms, triplets, accents on weak beats, quartal and quintal harmonies. Kasilag's experimental avant-garde works from the 1960s onwards employ even newer and modern techniques like integration of indigenous instruments into a Western ensemble, and the use of the prepared piano. The absence of the interval of a third in her harmonies created an "open sound" (akin to music heard all throughout Asia and other non-western cultures) contributing to the so-called "East-West" flavour of Kasilag's music. To achieve a more twentieth-century sound, Kasilag's later works like her "Elegy on Mt. Pinatubo (1991) employ trills and tremolos in major and minor sevenths, glissandi, scalar passages in parallel octaves and ninths, and the use of the extreme upper and lower registers of the piano to achieve effects associated with the extra-musical idea of an erupting volcano. While elements of surprise can be heard in Kasilag's piano compositions in the terms described, much of the writing style found in the majority of her piano works are still conventional and patterned after the pianistic writings of Western classic masters like Mendelssohn, Franck, Bartok and even Liszt.

## **Works for Piano**

### 1940

"Valse Tendresse"

### 1941

April Morning: fantasie tone-poem

### 1950

Passacaglia

Rondo in E minor

Variations on a Philippine Folk Theme: "Walay Angay"

Rondo in F" – for violin and piano

### 1955

Variations of "Bahay Kubo" Theme – for violin and piano

### 1956

Ostinato" – for violin and piano

1957

Alitaptap

Intermezzo – for violin and piano

Fantasia on a four-note theme” – for three violins and piano

1960

Elegy

Divertissement in Three movements, for Piano and Orchestra

1961

Sonata Orientale

Homage to Sr. Baptista Battig” - for two pianos and trumpet obligato

Derivation I: Buphali Raga”, for prepared piano

1962

Fantasy on a Muslim Theme

1963

Derivation II: Shalom-Aloha – for prepared piano

1964

International Interlude – for oboe, bassoon and piano

1965

Piano Quintet

1966

Derivation III: Hendai-Hogaku – for prepared piano

1967

Introduction and Frolic on a Tone-Row” – for piano, violin and cello

Whims and Repartee – for violin, cello and piano

1969

Derivation IV: Orientalia – for prepared piano

Burlesque (published 1969, Silliman Music Foundation)

Images: A Day's Span Parody” - for voice, amplified piano, flute string, percussion and electronics

1970

Anak ng Araw” - for baritone, English horn, flute, cello, contrabass, guitar, and piano

1971

Essay to T.C.B” – for flute, strings, piano and percussion

1973

Five Portraits” – for two amplified grand pianos, indigenous percussions, and transistor

1974

Philippine Scenes for Piano and Orchestra

1991

Elegy on Mt. Pinatubo

## **THEME and VARIATIONS**

### **on a Philippine Folk Theme: ‘Walay Angay’”**

This piece was composed in 1950 and published in 1968 by Peer International Corporation/Peer Musikverlag G.M.B.H. (New York/Hamburg). The eight measure thematic material is derived from the A part of a Visayan folksong “Walay Angay ang Kamingaw” (loneliness does not fit). Kasilag’s germinal material whose structure resembles a four-part chorale is subjected to various treatments resulting in eleven variations and a finale, all written in a manner that is “pianistic” or idiomatic for the keyboard instrument.

#### Variations and its tonality

<b>Variation</b>	<b>Number of measures</b>	<b>Tonality</b>	<b>Description</b>
Theme	8	G Minor	Moderately; 4/4
Variation I	8	G Minor	Simply; 4/4
Variation II	8	G Minor	Slightly fast; 4/4
Variation III	9	G Minor	Slightly faster; 4/4
Variation IV	11	G Minor	Spiritedly; 4/4
Variation V	8	G Minor	Lightly; 3/4
Variation VI	8	G Minor	Heavily; 4/4
Variation VII	14	G Minor	Smoothly; 6/8
Variation VIII	10	G Minor	Languidly; 6/8
Variation IX	12	C Minor	Boldly; 4/4
Variation X	11	G Minor	Lively; 12/8
Variation XI	9	D Minor	Majestically; 3/4, 4/4
Finale	27	G Minor	Animatedly and with vigor; 4/4, 3/4

Ex. 102 (Folk tune: "Walay Angay ang Kamingaw")

*Walay angay, ang kamingao  
Ang mag puyo, sing walay kalipay*

*Loneliness does not suit  
To lead a life without happiness*

# "Walay Añgay ang Camingaw" (Visayan)

*Tempo de Habanera*

1. Wa-lay a - ñgay . . . . ang ka - in! - ñgao. . . . Ang mag - pu-  
2. O dag-han co . . . . i - tu - nang na, . . . . i - tu - nang

Hum . . . .

yo sing wa-lay ka - ll - pay;  
ba ang ma - nga, pag - cag - ba;



Kasilag presents the thematic material in its purest form, the final chord treated with a Picardy third. It has the basic harmonic progression of tonic-subdominant-dominant-tonic.

Ex. 103 Theme

Moderately

Variation I

*Cantus firmus* variation, the bass and the alto lines provide movements in contrary motion, the variation also ends with a Picardy third.

Ex. 104 (m. 1-8)

Var. 1 Simply

### Variation II

Running triplets in the alto part is used in this *cantus firmus* variation. The left hand accompaniment is taken from Variation I with slight alteration.

Ex. 105 (m. 1-8)

Var. II  
Slightly fast

mp

poco cresc.

### Variation III

The theme is treated as dotted quavers with the bass line in running triplets. It retains its harmonic structure and ends in G minor.

Ex. 106 (m. 1-3)

Var. III  
Slightly faster

mf



#### Variation IV

In a slightly extended form, the texture becomes dense with thirds appearing in the bass accompaniment along with quartals in the right hand (measure 2) enhancing the harmony. The theme with slight alteration is still treated in *cantus firmus* style, ending with a Picardy third.

Ex. 107 (m. 1-5)

Var. IV  
Spiritedly

l.h. non legato



#### Variation V

The rhythmic pattern of the first measure is observed entirely in this. It makes use of syncopation and imitation, with the left hand suggesting an echo.

Ex. 108 (m.1-3)

Var. V  
Lightly

mp mp p mf

senza pedale



In the fifth measure of Variation V, the melody is passed on to the left hand, with the upper line serving as the echo.

Ex. 109 (m. 5-8)

Ex. 109 (m. 5-8) is a musical score in 4/4 time, featuring a piano accompaniment. The score is divided into two systems. The first system contains measures 5 and 6. In measure 5, the right hand (RH) plays a melody starting on G4, moving up to A4, B4, and C5, while the left hand (LH) plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *mp* and the LH is marked *mf*. In measure 6, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The second system contains measures 7 and 8. In measure 7, the RH plays a melody starting on G4, moving up to A4, B4, and C5, while the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *mp* and the LH is marked *mf*. In measure 8, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3.

#### Variation VI

This variation is derived from previous variation, fuller in texture with both hands moving in contrary motion. The left hand is a counterpoint to the right hand thematic material with an ingenious musical idea consisting of an arsis and thesis, repeated three times without any alteration proportion, after which the arsis is repeated twice.

Ex. 110 (m. 1-8)

Ex. 110 (m. 1-8) is a musical score in 4/4 time, featuring a piano accompaniment. The score is divided into two systems. The first system contains measures 1 and 2. In measure 1, the right hand (RH) plays a melody starting on G4, moving up to A4, B4, and C5, while the left hand (LH) plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *f* and the LH is marked *f*. In measure 2, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The second system contains measures 3 and 4. In measure 3, the RH plays a melody starting on G4, moving up to A4, B4, and C5, while the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *mf* and the LH is marked *mf*. In measure 4, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The third system contains measures 5 and 6. In measure 5, the RH plays a melody starting on G4, moving up to A4, B4, and C5, while the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *f* and the LH is marked *f*. In measure 6, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The fourth system contains measures 7 and 8. In measure 7, the RH plays a melody starting on G4, moving up to A4, B4, and C5, while the LH plays a bass line starting on G2, moving up to A2, B2, and C3. The RH is marked *mf* and the LH is marked *mf*. In measure 8, the RH continues the melody, and the LH plays a bass line starting on G2, moving up to A2, B2, and C3.



### Variation VII

A fantasy variation, the thematic material in flowing triplets is given an independent bass line accompaniment in arpeggio and thirds. The harmonic treatment is richer with a series of modulations starting from measure 10, bearing a mysterious, unsettling character owing to its pentatonic quality. The section settles in the dominant (D) before resolving to its home key with the repeat ending with a Picardy third.

Ex. 111 (m. 1-14)

Var. VII  
Smoothly 8va





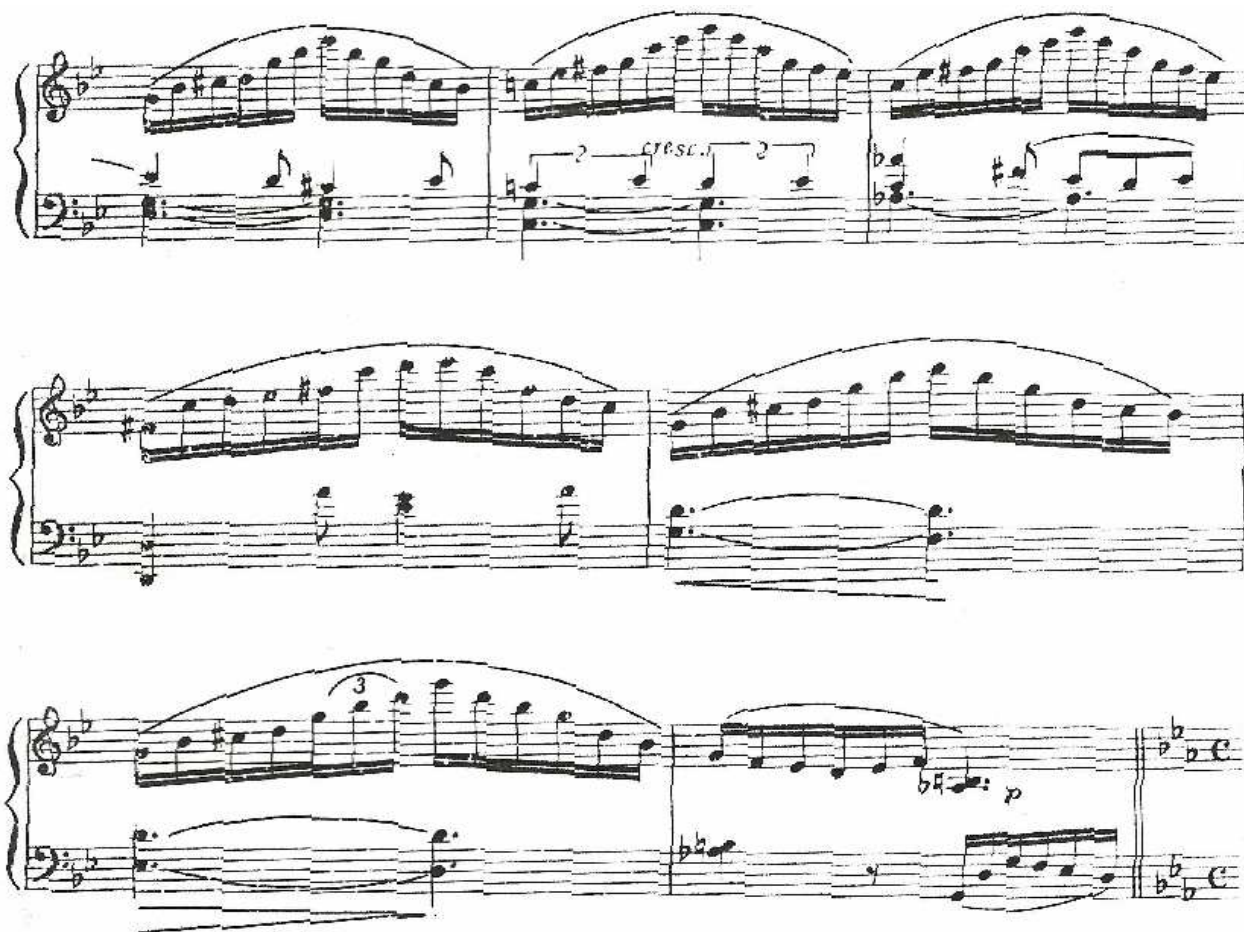
# Variation

VIII

With the melody in the left hand, the right hand plays the arpeggio embellishment added with a quartal note of the basic chords (G minor - C sharp and C major - F sharp) resulting to a rather exotic, mystic character. The final G minor chord in measure 8 is extended, with the bass line in downward motion to end in the dominant of the succeeding C minor variation.

Ex. 112 (m. 1-10)

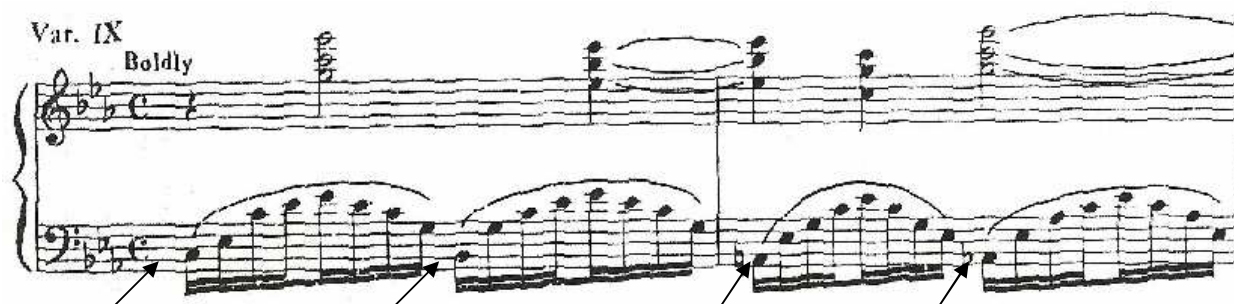




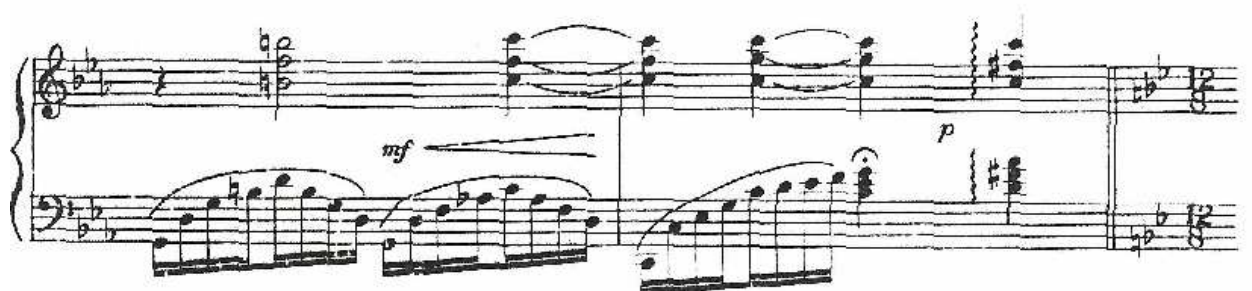
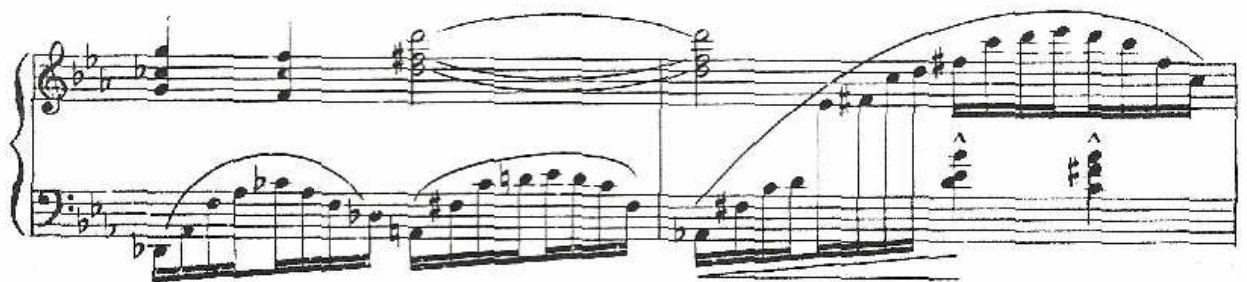
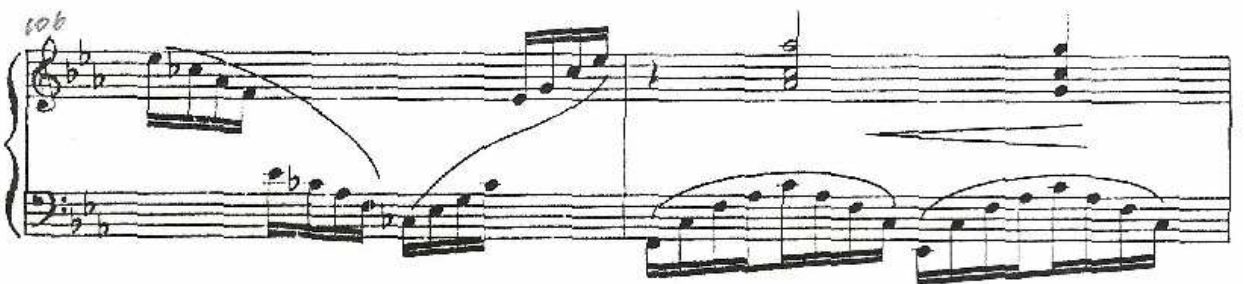
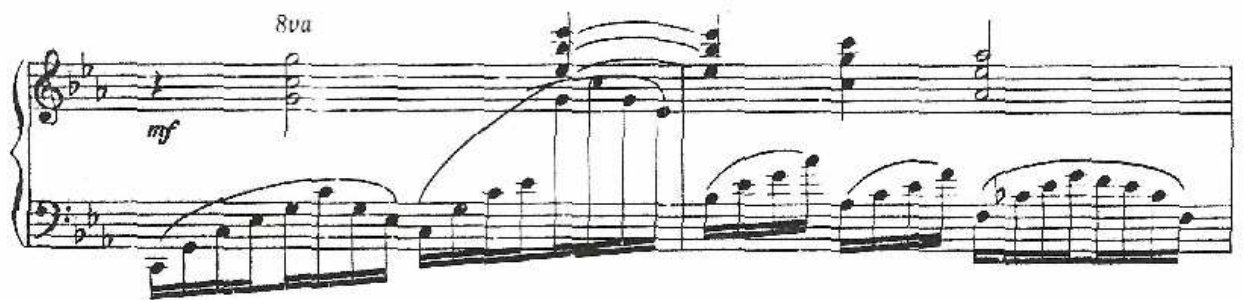
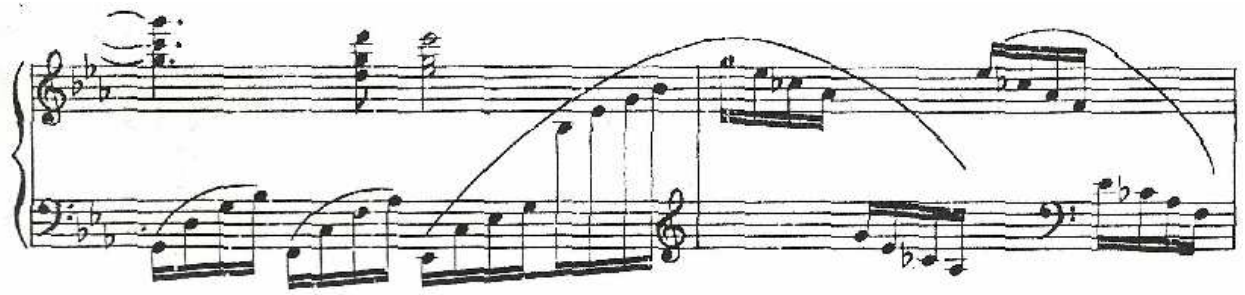
### Variation IX

A new tonality is introduced after 8 variations, the C minor marked “boldly”. With Kasilag’s concept of open sound, the absence of a third in the melodic octave line is evident. The accompaniment of a flowing arpeggio passage with a constantly moving bass line add colour to the harmonic texture. The final D7 major chord is in preparation to the tonality of the next variation, as dominant.

Ex. 113 (m. 1-12)







## Variation X

The entire variation marked “lively” is written based on upward arpeggios and downward scales in the left hand, thirds and quartals for the right hand. The G minor modulates to D flat major in the fourth measure, going to D major in the sixth measure.

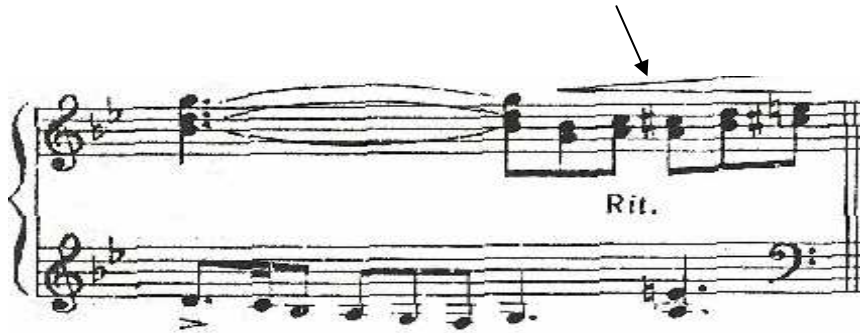
Ex. 114 (m. 1-4)

Ex. 114 (m. 1-4) shows the first four measures of Variation X. The music is in G minor, 12/8 time. The right hand plays chords and triplets, while the left hand plays arpeggios and scales. The tempo is marked "Lively" and the dynamics are "pp" and "mp". The key signature changes to D-flat major in measure 4.

After a series of modulation, the G minor tonality is shortly re-established, moving to A major in the last half of the next measure as dominant to the succeeding variation.

Ex. 115 (m. 7-11)

Ex. 115 (m. 7-11) shows measures 7 through 11 of Variation X. The music continues from measure 4, showing further modulation and the re-establishment of G minor. The dynamics are "f". The key signature changes to A major in the last half of measure 11.



#### Variation XI

In this entire D minor *cantus firmus* variation, constant meter changed is observed from 3/4 to 4/4. The melody (3/4 meter) is carried out by the root of the right hand chords, accompanied by open octaves in the bass part. The monotone in right hand octave D (measures 1 and 2), in F (measure 5), and E flat – E (measure 7) are embellished with an acciaccatura and a double appoggiatura, with the ornaments starting below the principal note.

The series of chords in the left hand and open octaves in the right hand (4/4 meter) is structured to move either in contrary motion (measures 2 and 8), in parallel motion (measure 4), or both ways (measure 6). In the middle section, melody is “hidden” in the inner notes of the right hand octaves (measure 5).

After resolving to the tonic in measure 8, the series of chords and open octaves is extended modulating to the G minor tonality of the next variation.

Ex. 116 (m. 1-9, last measure of Variation X not counted)





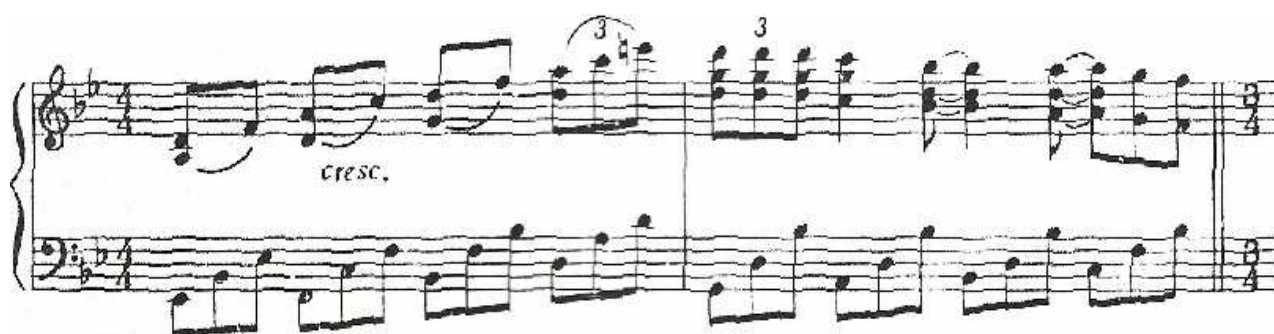
## Finale

Written in triplets, the meter (3/4 and 4/4) is altered every two or three measures. The vigor of the piece is portrayed in its fast rhythm, the use of two against three rhythm, constant movement of the bass, and the ascending linear movement. Episodes of quartals and quintals fill in the harmonic richness of the piece (measures 3-4)

## Ex. 117 (m. 1-5)







A bridge to the main theme using an ascending scale with irregular treatment of unisons, thirds, and quartals is seen from measure 15. The scalar passage is echoed in measure 16 an octave higher in thirds. In measure 17, the material is modulated a minor second above, repeated exactly in octaves and thirds bringing the piece to its climax.

Ex. 118 (m. 14-18)



The thematic material in the first measure of the Finale is reinstated marked *ff*, with the last three notes (g-f-g) extended in four measures to higher registers in *accelerando* ending in a D flat acciaccatura chord to quintal F diminished 7 chord.

Ex. 119 (m. 19-24)

Ex. 119 (m. 19-24) is a musical score for piano, spanning measures 19 to 24. The score is written for both hands in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The first system (measures 19-20) begins with a fortissimo (*ff*) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note pattern. The second system (measures 21-24) is marked *accel.* (accelerando). The right hand features a melodic line with triplets and a final acciaccatura (a short, grace-note-like chord) leading into a diminished seventh chord. The left hand continues with eighth-note patterns. A dashed line labeled '8va' indicates an octave shift in the right hand for the final measures. The piece concludes with a final fortissimo (*ff*) chord in the right hand.

The first two notes of the main theme is heard in measure 25, repeated and with the second chord in diminished seventh marked *allargando* resolving to a resounding, *fortississimo* G major chord in four octaves.

Ex. 120 (m. 25-27)

Ex. 120 (m. 25-27) is a musical score for piano, spanning measures 25 to 27. The score is written for both hands in a 4/4 time signature. The key signature has two flats (B-flat and E-flat). The first system (measures 25-26) begins with a 'Broadly' tempo marking and a fortissimo (*ff*) dynamic. The right hand plays a series of chords, while the left hand plays a steady eighth-note pattern. The second system (measures 27) is marked *allarg.* (allargando). The right hand features a melodic line with a diminished seventh chord that resolves to a final, resounding fortississimo (*fff*) G major chord in four octaves. The left hand continues with eighth-note patterns.

## “BURLESQUE”

As suggested by the title, the music portrays the type of humor that one would sense during the performance of a satirical dance. Here Kasilag uses the common A-B-A' form, the contrasting middle section being slower and denser in texture. Taking inspiration from the romantic period, an extra-musical idea is suggested by the title. Throughout the piece, Kasilag's signature use of the intervals of open fourths and fifths can be seen and heard. In duple 2/4 meter, humor is musically painted through the use of a two-measure accented thematic material with an accompaniment in quartals and quintals.

Ex. 121 (m. 1-2)



This motif is developed extensively in different keys.

Ex. 122 (m. 1-11)

Ex. 122 (m. 1-11) is a musical score in 2/4 time, marked *Allegretto*. It consists of two systems of musical notation. The first system contains measures 1-4, and the second system contains measures 5-11. The melody in the treble clef is a two-measure motif that is repeated and developed throughout the piece. The bass line in the bass clef provides a harmonic accompaniment. The key signature has one flat (B-flat). The dynamic marking *mf* is present in the first system, and *p* is present in the second system.

A strongly accented motif in the right hand is answered with a retrograde of motif. The motif is introduced earlier from the last beat of measure 5 to measure 6 (see previous example). The motif in Measure 13 is extended to create an arpeggio-like passage, in imitation.

Ex. 123 (m. 12-18)



The hallmark of Kasilag is displayed with quartals and open fifths interval from measure 19.

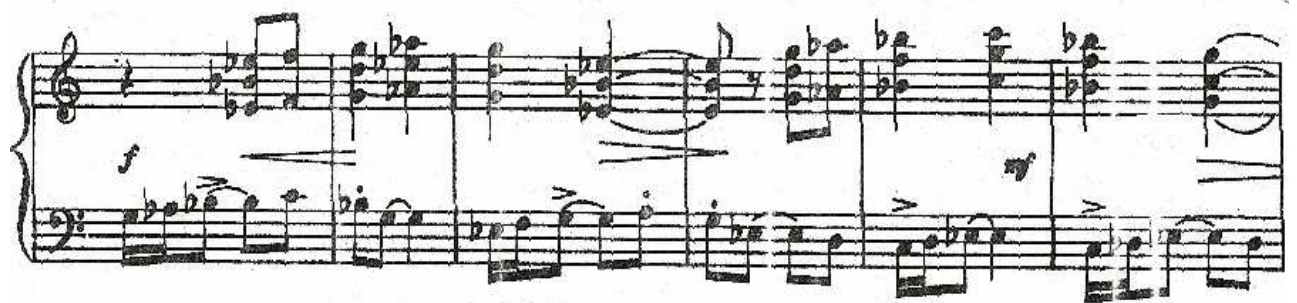
Ex. 124 (m. 18-24)





An augmented form of the thematic motif is seen in the octave part, with the original form in the left hand part

Ex. 125 (m. 30-35)



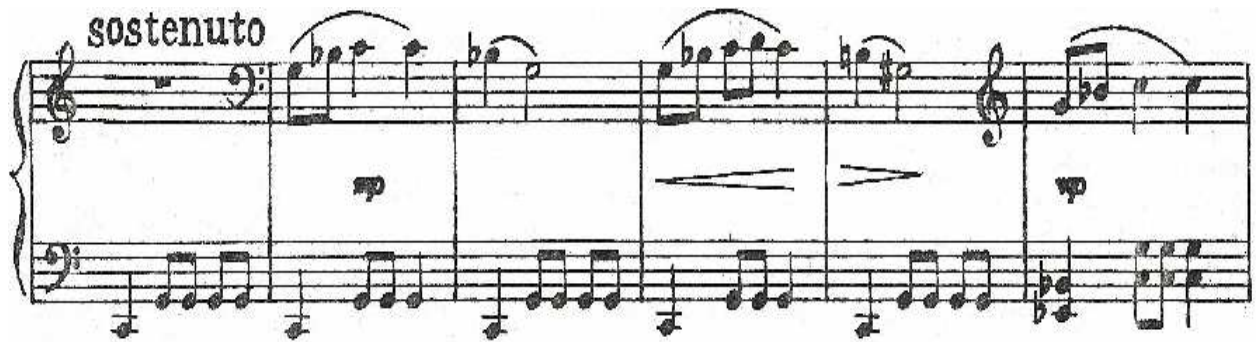
The technique retrograde writing is frequently used by Kasilag in this particular work. In measure 39, a quartal leap is answered by its retrograde in augmented rhythm and is extended in an upward quasi-arpeggio passage (m. 43).

Ex. 126 (m. 36-46)

A musical score for piano, measures 36-46. The right hand (treble clef) plays a series of chords and dyads, while the left hand (bass clef) plays a more active, rhythmic line. The key signature has two flats (B-flat and E-flat). The music is in a 4/4 time signature. The right hand part features a sequence of chords that are mostly triads or dyads, while the left hand part features a more active, rhythmic line with eighth and sixteenth notes. An arrow points to a specific measure in the right hand, and a large oval highlights a section of the left hand.

The B section *andantino sostenuto* is a shift from the duple meter to a triple meter with. The section begins with the bass part playing a two-measure rhythmic pattern in C, with the same melodic line of the A section introduced in the second measure.

Ex. 127 (m. 58-63)



A short episode of chromatic quartals and open fifths in measures 66 to 69 is used as modulatory passage to the melodic material in A flat major.

Ex. 128 (m. 64-73)





Short episodes of fourths and fifths would again serve as elements of modulation in measures 75 to 76 and 81 to 82 followed by the restatement of the theme in D minor.

Ex. 129 (m. 74-83)

Ex. 129 (m. 74-83) shows a piano accompaniment. The first system (measures 74-76) is marked *mf poco rit.* and the second system (measures 77-83) is marked *a tempo*. The key signature changes from B-flat major to D minor. The melody is primarily composed of fourths and fifths.

The piece returns to the A section in measure 102 with its original duple time meter.

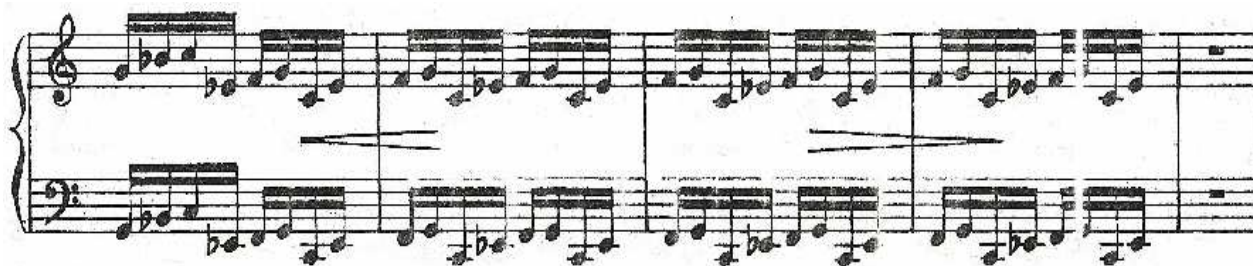
Ex. 130 (m. 100-105)

Ex. 130 (m. 100-105) shows a piano accompaniment. The first system (measures 100-102) is marked *Tempo I°* and the second system (measures 103-105) is marked *Tempo I°*. The key signature changes from B-flat major to D minor. The melody is primarily composed of fourths and fifths.

In measure 118, a thematic fragment is utilized and extended in series.

Ex. 131 (m. 116-124)

Ex. 131 (m. 116-124) shows a piano accompaniment. The first system (measures 116-118) is marked *Tempo I°* and the second system (measures 119-124) is marked *Tempo I°*. The key signature changes from B-flat major to D minor. The melody is primarily composed of fourths and fifths.



A final statement of the motif in the bass is heard four times, the last two shortened marked *pianissimo* still followed by a *decrescendo*. The sudden *fortissimo* heightened with *molto stringendo* and *molto crescendo* creates a dramatic, aggressive force on the ascending quartal passage of semiquavers in unison to end the piece in *fortississimo*.

Ex. 132 (m. 125-134)

### **Jose M. Maceda (1917-2004)**

Born in Manila, Jose Maceda is the first Filipino pianist trained in the French school as well as the country's first ethnomusicologist and avant-garde composer. Records of his early musical training can be traced back to his having graduated from the Academy of Music of Manila in 1935 with a Diploma in Music. A very promising pianist, Maceda was sent to Paris to continue studying piano with Alfred Cortot (1877-1962) in 1937. While in Paris, he studied music theory under Georges Dandelot (1895-1975) and composition with Nadia Boulanger (1887-1979). Due to the outbreak of the Second World War, Maceda had to return to the Philippines where between the years 1940 to 1957, he exposed the Filipinos to the French style of piano playing in numerous concerts and recitals.

Just after the war ended, Maceda went to San Francisco, U.S.A. in 1946 to take up further studies in piano with yet another French pianist-pedagogue E. Robert Schmitz. During his stint in the U.S.A., his interest in non-Western music led him to taking up studies in musicology at Queens College and Columbia University in New York (1950-1952); anthropology and ethnomusicology at the University of Chicago, Northwestern and Indiana Universities (1957-1958). All these culminated to a Doctor of Philosophy degree in ethnomusicology which he obtained from the University of California in Los Angeles in 1964, making Jose Maceda the first Filipino ethnomusicologist and pioneer in field research for indigenous music.

After earning his doctoral, Maceda returned to Manila and shifted his interest from piano playing towards field ethno-musicological research and composition. His interest in avant-garde and New Music was further solidified by the studies he took up in *musique concrete* in Paris at the Radio Television Francaise in 1958. In the same year, he met Pierre Boulez (1925- ), Karlheinz Stockhausen (1922-2007), and Iannis Xenakis

(1922-2001) and was exposed to their music. This encounter would open him to the ideas of serialism, abstraction, chance, mathematical and stochastic music.<sup>49</sup>

Between the years 1964 and 1968, Maceda exposed Filipino audiences to both avant-garde and Asian music through the concerts he conducted with programmes that featured works music of Edgar Varèse (1883-1965), Iannis Xenakis, Pierre Boulez, alongside traditional Chinese music, music for *kulintang*, *kudiyapi* and his very own early avant-garde compositions.

As an ethnomusicologist Maceda has undertaken pioneering field research on the indigenous music of the peoples all throughout the Philippines, Southeast Asia (Sarawak, Thailand, Kalimantan), Africa and Brazil. Such research on one hand brought about a better understanding of how music in the non-Western world is tightly related religion, mysticism, nature, and the life cycle rituals of tribal communities. On the other hand, Maceda's research in ancient Chinese, Korean and Japanese court music has brought about a better understanding and appreciation for the Asian aesthetic sense in terms of how space and time are conceptualized.

Ethno-musicological research, a sophisticated sense of musicianship is integral to Maceda's compositional ethos. Field research and rituals serve as compositional sources for composition. These are blended with "avant-garde techniques steeped in an Asian philosophical approach to time and music". His association with Edgard Varèse who is known as the "Father of Electronic Music" and Iannis Xenakis enhanced his concept for sound and timbre, the use of electronic computers and devices, and the latter's stochastic theory resulted to Maceda's work "*Cassettes 100, 100 tape recorders (100 operators)*" in 1971. The idea is to have 100 tape recorders, each with an individually recorded material such as the sound of a typewriter machine, street vendor's call, or a musical instrument, simultaneously played creating a cacophony of sounds.

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<sup>49</sup> Helen F. Samson, Contemporary Filipino Composers: Biographical Interviews, (Quezon City: Manlapaz Publishing Company, 1976), p. 139.

In the academe, Maceda was appointed professor of piano by the University of the Philippines College of Music in 1946. The highlight of his academic career however can be summed up as the decades he served the same university as pioneering professor of Philippine and Asian music, and as chairperson of the Asian Music Department (now musicology department). His special collections comprising of field tape recordings, field notes, photographs, books, journals, scores and recordings are now housed in the U.P. Center for Ethnomusicology under the auspices of the same college. During the last decade of his life in the 1990s and just prior to his death in 2004, Maceda turned his attention once again to the piano, this time with renewed interest as a composer and pedagogue.

Maceda was granted by the Philippine Government the National Artist for Music Award in 1997.

### **Works for Piano**

Maceda's early works were done for Asian musical ensembles, pieces using indigenous instruments, vocal and instrumental groups. His works for piano are all written in the large scale and only appeared during the last decade of his life.

1993

*"Piece"* for 5 Pianos

2000

Music for Two Pianos and Four Percussion Groups, 2 pianos, 4 percussions

2002

*Sujeichon* – Korean Court Music for Four Pianos

## ***“PIECE”* for 5 PIANOS**

The unpublished work was written in 1993. Like all of Maceda's compositions, the large-scale conception and the highly-layered structure comprising of five pianos that exploit a wide gamut of technical treatment result to musical textures and massive sound possibilities achieved by the instruments. The polyrhythmic qualities, the constant change in pitch, permutations of thematic materials between the five instruments create a cacophony of obscure sonorities. An equal number of measures can be observed in the entire sections of the work, with materials repetitive motifs, drone, clusters, and scales.

Section 1: measures 1-15

Section 2: measures 16-30

Section 3: measures 31-45

Section 4: measures 46-60

Section 5: measures 61-75

Section 6: measures 76-90

Section 7: measures 91-105

Section 8: measures 106-120

Section 9: measures 120-135

Section 10: measures 136-150

Section 11: measures 151-165

Section 12: measures 166-180

Section 13: measures 181-195

Section 14: measures 196-210

Section 15: measures 211-225

Section 16: measures 226-240

Section 17: measures 241-255

Section 18: measures 256-270

Section 19: measures 271-285

Section 20: measures 286-300



Section 1 opens in canon of broken octave passages in A, starting with Piano I followed by the other players a beat apart. An indication "crescendo with rise in pitch, decrescendo for drop" with pedal changes, allow the strings to vibrate.

Ex. 133 (m. 1-3)

1A  $\text{♩} = 30-40$

The musical score is written for five string parts, labeled I through V. It begins with a tempo marking of  $\text{♩} = 30-40$  and a section marker '1A'. The music is in canon, with each part starting a beat apart. The notation includes various performance instructions:

- Part I:** Starts with *mf* and 'let vibrate'. It includes a 'Change Pedals' instruction and a 'cresc. with rise in pitch, decresc. for drop' instruction.
- Part II:** Starts with *mf* and 'let vibrate'. It includes a 'Change Pedals' instruction and a 'cresc. with rise in pitch, decresc. for drop' instruction.
- Part III:** Starts with *mf* and 'let vibrate'. It includes a 'Change Pedals' instruction and a 'cresc. for rise in pitch, decresc. for drop' instruction.
- Part IV:** Starts with *mf* and 'let vibrate'. It includes a 'Change Pedals' instruction and a 'cresc. for rise in pitch, decresc. for drop' instruction.
- Part V:** Starts with *mf* and 'let vibrate'. It includes a 'Change Pedals' instruction and a 'cresc. for rise in pitch, decresc. for drop' instruction.

The score is written in a single system with five staves. The notation includes various musical symbols such as notes, rests, and dynamic markings.

In measure 5, Piano I modulates a minor second above, followed by Piano V modulating a whole tone above, Piano II moves to D flat in the second beat of measure 6 with Piano IV not altering its pitch but is notated in triplets from the last beat of measure 7. Piano III changes to E in the third beat of measure 6.

Ex. 134 (m. 5-8)

The image displays a musical score for five pianos (Piano I to Piano V) across measures 5, 6, 7, and 8. The score is written on five staves. Measure 5 is marked with a large '5' above the first staff. Measure 6 is marked with a large '6' above the first staff. Measure 7 is marked with a large '7' above the first staff. Measure 8 is marked with a large '8' above the first staff. The notation includes various musical symbols such as notes, rests, and accidentals (sharps, flats, naturals). The score illustrates the complex modulations and rhythmic patterns described in the text, including triplets in Piano IV and specific pitch changes in other pianos.

This process of alteration in pitches and note values extends until measure 15. Section 2 would introduce a pattern of quavers for Pianos I, II, III, and IV with rests while Piano I plays the same passage in A flat notated in quavers and semiquavers

Ex. 135 (m. 16-19)

3 17 18

Handwritten musical score for five pianos (I-V) across measures 17 and 18. The score is in 3/4 time. Piano I (top) has a treble and bass staff with notes and rests, with '7:2' written below the bass staff. Piano II has a treble and bass staff with notes and rests, with '7:3' and '7:4' written below the bass staff. Piano III has a treble and bass staff with notes and rests, with 'mp cresc to f' and '7:4' written below the bass staff. Piano IV has a treble and bass staff with notes and rests, with 'mp cresc to f' and '7:3' written below the bass staff. Piano V (bottom) has a treble and bass staff with notes and rests, with 'mp cresc to f' and '7:3' written below the bass staff. The notation includes various note values, rests, and dynamic markings.

Section 3 would vary the pedal, changing every beat. Each instrument would have varying number of notes to a certain number of beats. With this varied and rather confusing notation, Pianos I, III, IV, and V are able to take hints from Piano II, with its group of semiquavers in the last beat of every third measure.

Ex. 136 (m. 31-33)

The image displays a handwritten musical score for five pianos, labeled I through V. The notation is highly complex, featuring numerous accidentals, dynamic markings, and rhythmic notations. Key features include:

- Piano I:** Starts with a forte (*f*) dynamic and a tempo marking of *8a*. It includes a *change pedal every beat* instruction with an arrow pointing to the first beat. Rhythmic markings like *7:5* and *9:7* are present.
- Piano II:** Features a *change pedal every beat* instruction. It includes a *cruc* marking and a *decree* marking. Rhythmic markings like *5:3*, *7:5*, and *7:3* are present.
- Piano III:** Includes a *change pedal every beat* instruction. It features a *decree* marking and a *cruc* marking. Rhythmic markings like *6:2*, *3:2*, and *7:4* are present.
- Piano IV:** Includes a *change pedal every beat* instruction. It features a *decree* marking and a *cruc* marking. Rhythmic markings like *5:2*, *3:2*, and *5:4* are present.
- Piano V:** Includes a *change pedal every beat* instruction. It features a *decree* marking and a *cruc* marking. Rhythmic markings like *9:4* and *9:4* are present.

The notation is dense and includes many accidentals, suggesting a highly complex harmonic and rhythmic structure. The overall style is that of a handwritten manuscript, likely from a composer's sketch or a working draft.

Section 4 (from measure 46) likewise opens in canon, with both Piano I (A chord) and Piano II (G chord) entering exactly at the same time in the same high register, followed by Piano III (D chord), Piano IV (D chord first inversion), and Piano V (D chord) in lower register. The notation for the note value remains the same for all five pianos notated in quavers but the number of notes per beat varies accordingly: Piano I with ten notes per four beats, Piano II with five notes per three beats, Piano III and Piano IV with seven notes per three beats, and Piano V with five notes per three beats. The idea is to create a drone with an imperceptible rhythm.

Ex. 137 (m. 46-48)

The musical score for Ex. 137 (m. 46-48) consists of five staves, labeled I through V. Each staff contains a series of quaver chords. Above the staves, performance instructions are written: "No accents, sonorous but not loud". The dynamics are marked as *mf* (mezzo-forte). The tempo is indicated as "♩ = higher". The score is divided into measures 46, 47, 48, and 49. Measure 46 is marked with a "46" and a "higher" instruction. Measure 47 is marked with a "47". Measure 48 is marked with a "48". Measure 49 is marked with a "49". The notation for the note value remains the same for all five pianos, but the number of notes per beat varies accordingly: Piano I with ten notes per four beats, Piano II with five notes per three beats, Piano III and Piano IV with seven notes per three beats, and Piano V with five notes per three beats. The score is written in a high register for Piano I and Piano II, and in a lower register for Piano III, Piano IV, and Piano V. The notation for the note value remains the same for all five pianos, but the number of notes per beat varies accordingly: Piano I with ten notes per four beats, Piano II with five notes per three beats, Piano III and Piano IV with seven notes per three beats, and Piano V with five notes per three beats. The idea is to create a drone with an imperceptible rhythm.



Section 5 is characterized by the semiquavers on Piano I, as well as the rests between phrases, and the decreasing number of notes for Piano II and Piano V.

Ex. 138 (m. 61-64)

The image displays a handwritten musical score for five staves, labeled I through V. The notation is dense, featuring numerous semiquaver (eighth) notes across all staves. Dynamic markings such as *mp* (mezzo-piano), *p* (piano), and *f* (forte) are interspersed throughout the score. Specific performance instructions are written in the margins: "change pedals" appears below staves I and II, "8ve higher" is written above staff II, and "let ring" is written above staff II. At the end of the score, on staff V, the tempo or meter is indicated as "3 in 4". The handwriting is in black ink on a white background, with some corrections and annotations visible.



Section 6 uses clusters of intervals in seconds and thirds; it is treated similarly with the principle of irregular number of notes per measure starting from measure. 76.

Ex. 139 (m. 76-78)

The musical score consists of five staves, labeled I through V. Each staff contains complex musical notation with clusters of notes and various performance instructions written in the margins.

- Staff I:** Instructions include "ringing, let strings vibrate", "mf", "brilliant 8a", and "Calm".
- Staff II:** Instructions include "Subdued", "mf", "background color", and "8a".
- Staff III:** Instructions include "heavy", "mf", "sharp", and "8a".
- Staff IV:** Instructions include "left pedal till meas. 90", "drone: subdued, continuous, no accents", and "5: 3".
- Staff V:** Instructions include "etc. like light bells", "pedal", "4", "5: 4", "5: 3", "8a", "etc.", and "rise + lift all at once".

The canon form is again seen in section 7 with Piano I opening with the same figure of notation with five quavers to four beats, Piano II with four quavers to five beats, Piano V with a rhythmic pattern of dotted quaver clusters, Piano IV opens with a beat of semiquavers, and Piano III with five crotchets to four beats. Pianos I, II, and III is detailed with a "lift-drop" notation, lift meant to curtail the sound and on the contrary, drop to prolong the sound.

Ex. 140 (m. 92-95)

The image shows a handwritten musical score for five pianos, labeled I through V, spanning measures 92 to 95. The notation is complex, featuring various note values, rests, and dynamic markings. Handwritten annotations are present throughout the score, including 'drop', 'etc.', 'lift drop', 'change pedals', 'pedal', 'cresc.', 'cresc. to top', 'give bass', 'mp', 'light', 'A = mf', 'flashing all through this passage', and 'Pedal'. The score is written on five staves, each with a treble and bass clef. The measures are numbered 92, 93, 94, and 95 at the top. The notation includes many accidentals (sharps, flats, naturals) and articulation marks (accents, slurs). The overall style is that of a working draft or a composer's sketch.

Maceda presents a totally new material in Section 8 by introducing scales with irregular number of notes per beat, written in quavers and semiquavers, in canon form.

Ex. 141 (m. 106-107)

The musical score for five staves (I-V) covers measures 106 and 107. The notation includes various performance instructions and dynamic markings:

- Staff I:** Measure 106 starts with *mp*. Instructions include "No pedal", "clear", and "legato". Measure 107 includes "LH" and "RH" markings and "articulate, clear".
- Staff II:** Measure 106 starts with *mp*. Instructions include "No pedal", "clear", "articulate", and "strident *ff*". Measure 107 includes *mp* and "9:2".
- Staff III:** Measure 106 starts with *mp*. Instructions include "clear", "articulate", "No pedal", "cresc", and "legato". Measure 107 includes "11:2".
- Staff IV:** Measure 106 is mostly empty. Measure 107 includes *mp*, "legato, No pedal", and "no crescendo".
- Staff V:** Measure 106 is mostly empty. Measure 107 includes "11:2".

After a hundred and twelve measures, the piece is given a short pause for three and a half beats, with the notation for Piano I and Piano V in the first half beat of measure 113 indicated with *pp* "like a whisper".

Ex. 142 (m. 113)

The image displays a musical score for five staves, labeled I through V on the right. A boxed '8B' is located in the top right corner. The score includes handwritten annotations and musical notation:

- Staff I:** Handwritten 'like a whisper' and 'pp' (pianissimo) above the first half beat. The notation shows a series of notes and rests.
- Staff II:** Handwritten 'pp' above the first half beat. The notation shows a series of notes and rests.
- Staff III:** The staff is empty.
- Staff IV:** The staff is empty.
- Staff V:** Handwritten 'very clear' and 'pp' above the first half beat. The notation shows a series of notes and rests.

From measure 117, Maceda uses a two-note acciaccatura along with fragments of the Section 8 material.

Ex. 143 (m. 117)

The image displays a handwritten musical score for Example 143, measure 117, organized into five systems (I to V). Each system consists of two staves.

- System I:** Features a melodic line in the upper staff with the handwritten annotation "gay, qiry" above it. The lower staff contains a bass line with a two-note acciaccatura. A Roman numeral "I" is at the end.
- System II:** The upper staff begins with the word "light" and contains a melodic phrase. The lower staff has a bass line. A Roman numeral "II" is at the end.
- System III:** The upper staff has a melodic line with a dynamic marking of *mf* and a fingering of "5". The lower staff has a bass line with a dynamic marking of *p*. A Roman numeral "III" is at the end.
- System IV:** The upper staff has a melodic line with a dynamic marking of *p* and a fingering of "6". The lower staff has a bass line. A Roman numeral "IV" is at the end.
- System V:** The upper staff has a melodic line with a dynamic marking of *mp*. The lower staff has a bass line with a dynamic marking of *mp* and the instruction "slow, legato". A Roman numeral "V" is at the end.

Additional performance instructions include "with some pedal" written between systems I and II, and "pedal — no ped." written below system III.



Section 9 is in canon form but in contrast to the previous canon sections, it starts with Piano V in running semiquavers which is picked up by Piano IV. Soon as Piano IV starts its running semiquavers, Piano V is immediately treated with embellished notes. Likewise, soon as Piano III has picked up the passage from Piano IV, Piano IV plays embellished notes. Piano II enters with a scale, followed by Piano I with embellished notes.

Ex. 144 (m. 121-123)

9A 19

The musical score consists of five staves, labeled I through V. Above the staves, measure numbers 121, 122, and 123 are indicated. Staff I (Piano I) begins with a treble clef and a key signature of one sharp (F#). It contains a few notes at the end of the section, marked 'mf' and 'articulate'. Staff II (Piano II) begins with a bass clef and contains a scale-like passage marked 'mf' and 'Non legato', with a 'little pedal' instruction. Staff III (Piano III) also begins with a bass clef and contains a similar passage marked 'mf' and 'Non legato', with a 'little pedal' instruction. Staff IV (Piano IV) is divided into two parts: 'L.H.' (Left Hand) and 'R.H.' (Right Hand). It contains a passage marked 'mf' and 'Non legato', with 'little pedal' and 'pedal' instructions. Staff V (Piano V) begins with a bass clef and contains a passage marked 'mf' and 'Non legato', with 'little pedal' and 'pedal' instructions. The score includes various musical notations such as notes, rests, and dynamic markings (mf, Non legato, articulate, very light).



The embellishment is developed and extended in Pianos I, II, III, and IV, with Piano V doing a pentatonic scale passage.

Ex. 145 (m. 125-126)

The musical score for Ex. 145 (m. 125-126) consists of five staves. The first staff is marked with a large '20' and a measure number '125'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The tempo is marked 'soft 3 light'. The first staff contains a series of eighth notes with a '3' above them, indicating a triplet. The second staff is marked 'mp' and 'sustained, even'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The second staff contains a series of eighth notes with a '5: 2' above them, indicating a 5:2 ratio. The third staff is marked 'mp' and 'even'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The third staff contains a series of eighth notes with a '5: 2' above them, indicating a 5:2 ratio. The fourth staff is marked 'mp' and 'change pedal often'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The fourth staff contains a series of eighth notes with a '5: 2' above them, indicating a 5:2 ratio. The fifth staff is marked 'mp' and 'change pedal often'. It features a treble clef, a key signature of one flat, and a 3/4 time signature. The fifth staff contains a series of eighth notes with a '5: 2' above them, indicating a 5:2 ratio.

A fragment from the extended pentatonic scale is then played in canon form by all five pianos, starting with Piano V, followed by a rest. All five pianos play a double octave C in different registers, from the very low to the highest, thus all C notes of the keyboard is played together with a sustained pedal.

Ex. 146 (m. 129-130)

The image shows a handwritten musical score for five pianos, labeled I through V. Each piano part consists of two staves (treble and bass clef). The score is for measures 129 and 130. In measure 129, each piano part begins with a double octave C note, indicated by a large 'C' and a double octave line. The notes are in different registers: Piano V is the highest, followed by IV, III, II, and I is the lowest. The notes are marked with 'pp' (pianissimo) and an accent. In measure 130, there is a whole rest for each piano part. The score includes dynamic markings 'mf' (mezzo-forte) and 'pp' (pianissimo). Pedal instructions include 'Pedal' and 'Sust. Ped.' (Sustained Pedal). The notation is handwritten and includes various musical symbols such as clefs, notes, rests, and dynamic markings.

Section 10 is an exact repetition of section 1 with no single alteration, the end of the section overlaps with the beginning of Section 11 containing notations in double octaves in fugal form. The entrance of each voice is marked with *sforzando* with Piano V starting followed by Pianos I, IV, II, and III.

Ex. 147 (m. 151-154)

The image shows a handwritten musical score for five voices, labeled I, II, III, IV, and V on the left. The score spans measures 151 to 154. Each voice part is written on a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include *sforzando* (sf), *pianissimo* (pp), and *ppp*. There are also tempo markings like 5:2, 7:4, 5:3, 5:4, and 3:4. Annotations in the score include "all pp", "except for accents sf", "change pedals", "higher", and "basso". Arrows point to specific musical features in measures 152 and 153.



Section 12 is characterized by double octaves in *pianissimo* for Pianos III, IV, and V with Pianos I and II playing clusters in *fortissimo*.

Ex. 148 (m. 166-167)

The image displays a handwritten musical score for five pianos, labeled I through V on the left. The score is divided into two systems, corresponding to measures 166 and 167.

- Piano I:** Features a series of chords, some marked with '7' and '3' (likely 7th and 3rd intervals). Dynamics include *pp* (pianissimo) and *sf* (sforzando).
- Piano II:** Shows clusters of notes, some circled. Handwritten annotations include 'heavy', 'pushing', and 'leaving'. Dynamics include *pp* and *sf*.
- Piano III:** Features double octaves, indicated by the '7' and '3' markings. Dynamics include *pp* and *sf*.
- Piano IV:** Features double octaves, indicated by the '5' and '3' markings. Dynamics include *pp* and *sf*.
- Piano V:** Features double octaves, indicated by the '5' and '3' markings. Dynamics include *pp* and *sf*.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The handwriting is in ink on a white background.

Maceda dissects and breaks the clusters of Piano I to form a slow trill on Piano II while Piano III, IV, and V are at rest.

Ex. 149 (m. 172-173)

The image shows a handwritten musical score for five staves, corresponding to five pianos. The first staff is marked with measures 172 and 173. In measure 172, there is a cluster of notes with the handwritten annotation 'asserliya' above it. In measure 173, the cluster is 'released' and a slur connects it to the next measure. Below the first staff, the numbers '3: 4' are written. The second staff begins with the word 'legato' and contains a series of notes with '10: 4' written above them. The third, fourth, and fifth staves show rests and some notes, with 'Change pedals' written below the second staff.



From measure 174, each of the five instruments would play a distinct material; a double octave passage on Piano IV, chordal tremolo in Piano II, tone clusters in Piano I, the pentatonic scales in Piano III. From measure 176, Piano V introduces a trill in both hands, a major second apart (B for the right hand and A for the left hand).

Ex. 150 (m. 174-176)

The image shows a handwritten musical score for measures 174, 175, and 176. The score is written on five staves, labeled I, II, III, IV, and V on the left. The notation includes various musical symbols such as notes, rests, and slurs. Handwritten annotations in pencil provide performance instructions:

- Staff I:** "174", "175", "176". Annotations include "attack with both fingers, then release", "stretch, for", "chordal tremolo", "allow to alternate", "both fingers", "then release".
- Staff II:** "174", "175", "176". Annotations include "Sings", "bass", "Sings", "change pedals".
- Staff III:** "174", "175", "176". Annotations include "Piano", "change pedals", "L long pedal ...".
- Staff IV:** "174", "175", "176". Annotations include "Piano", "change pedals", "L long pedal ...".
- Staff V:** "174", "175", "176". Annotations include "trill".

The middle part of Section 13 would develop some of the materials presented in Section 12. Piano II takes a more rapid tremolo in semiquavers while the pentatonic scale material of Piano V is extensively repeated.

Ex. 151 (m. 187-188)

Handwritten musical score for Ex. 151 (m. 187-188). The score is written on ten staves, organized into five systems of two staves each. The notation includes various musical symbols such as notes, rests, and dynamic markings. Handwritten annotations in italics provide performance instructions:

- attack*, *settled sound*, *drop weight*, *change pedals* (top system)
- legato, Sunday's colors* (second system, left staff)
- change pedals* (second system, right staff)
- fast*, *legato*, *cresc.* (third system, left staff)
- cresc.*, *mf*, *cresc.*, *trill* (third system, right staff)
- pp* (fourth system, right staff)
- trill*, *3:4*, *trill* (fifth system, right staff)
- change pedals* (bottom system, right staff)

From measure 191, the left-hand pentatonic scale of Piano V is embellished with a 32<sup>nd</sup> notes pentatonic pattern in the right hand in contrary motion while Pianos I, III, and IV maintain the same materials.

Ex. 152 (m. 191-192)

The image displays a handwritten musical score for measures 191 and 192. The score is written on multiple staves, including grand staves and individual staves for different instruments or voices.

- Measure 191:** The top staff shows a grand staff with a treble clef. It includes handwritten notes "3:", "4", and "let ring, not harsh". Below the staff, the words "single statements" are written. The bottom staff of this system shows a complex rhythmic pattern with many notes.
- Measure 192:** The top staff begins with the word "Soprano" and a measure containing a 9-measure rest. The middle staff has a "pedal" marking and a "mp" (mezzo-piano) dynamic. The bottom staff features a complex rhythmic pattern with many notes and a "sf" (sforzando) marking.
- Measure 193:** The top staff has a "bright open colors" marking and a 9-measure rest. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 194:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 195:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 196:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 197:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 198:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 199:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.
- Measure 200:** The top staff has a "sf" marking and a complex rhythmic pattern. The middle staff has a "sf" marking and a complex rhythmic pattern. The bottom staff has a "sf" marking and a complex rhythmic pattern.

In measure 194, while Pianos I, II, III, and IV still carry the same material, Piano V material is altered with a trill.

Ex. 153 (m. 194)

The image shows a handwritten musical score for measure 194. The score is written on multiple staves. The top two staves are mostly empty, with some notes and a "lift" instruction. The third staff contains a complex melodic line with many notes and accidentals. The fourth staff has a dense, textured passage with many notes and accidentals. The fifth staff has a few notes and a "short" instruction. The sixth staff has a few notes and a "trill" instruction. The seventh staff has a few notes and a "trill" instruction. The eighth staff has a few notes and a "trill" instruction. The ninth staff has a few notes and a "trill" instruction. The tenth staff has a few notes and a "trill" instruction. The eleventh staff has a few notes and a "trill" instruction. The twelfth staff has a few notes and a "trill" instruction. The thirteenth staff has a few notes and a "trill" instruction. The fourteenth staff has a few notes and a "trill" instruction. The fifteenth staff has a few notes and a "trill" instruction. The sixteenth staff has a few notes and a "trill" instruction. The seventeenth staff has a few notes and a "trill" instruction. The eighteenth staff has a few notes and a "trill" instruction. The nineteenth staff has a few notes and a "trill" instruction. The twentieth staff has a few notes and a "trill" instruction. The twenty-first staff has a few notes and a "trill" instruction. The twenty-second staff has a few notes and a "trill" instruction. The twenty-third staff has a few notes and a "trill" instruction. The twenty-fourth staff has a few notes and a "trill" instruction. The twenty-fifth staff has a few notes and a "trill" instruction. The twenty-sixth staff has a few notes and a "trill" instruction. The twenty-seventh staff has a few notes and a "trill" instruction. The twenty-eighth staff has a few notes and a "trill" instruction. The twenty-ninth staff has a few notes and a "trill" instruction. The thirtieth staff has a few notes and a "trill" instruction. The thirty-first staff has a few notes and a "trill" instruction. The thirty-second staff has a few notes and a "trill" instruction. The thirty-third staff has a few notes and a "trill" instruction. The thirty-fourth staff has a few notes and a "trill" instruction. The thirty-fifth staff has a few notes and a "trill" instruction. The thirty-sixth staff has a few notes and a "trill" instruction. The thirty-seventh staff has a few notes and a "trill" instruction. The thirty-eighth staff has a few notes and a "trill" instruction. The thirty-ninth staff has a few notes and a "trill" instruction. The fortieth staff has a few notes and a "trill" instruction. The forty-first staff has a few notes and a "trill" instruction. The forty-second staff has a few notes and a "trill" instruction. The forty-third staff has a few notes and a "trill" instruction. The forty-fourth staff has a few notes and a "trill" instruction. The forty-fifth staff has a few notes and a "trill" instruction. The forty-sixth staff has a few notes and a "trill" instruction. The forty-seventh staff has a few notes and a "trill" instruction. The forty-eighth staff has a few notes and a "trill" instruction. The forty-ninth staff has a few notes and a "trill" instruction. The fiftieth staff has a few notes and a "trill" instruction. The fifty-first staff has a few notes and a "trill" instruction. The fifty-second staff has a few notes and a "trill" instruction. The fifty-third staff has a few notes and a "trill" instruction. The fifty-fourth staff has a few notes and a "trill" instruction. The fifty-fifth staff has a few notes and a "trill" instruction. The fifty-sixth staff has a few notes and a "trill" instruction. The fifty-seventh staff has a few notes and a "trill" instruction. The fifty-eighth staff has a few notes and a "trill" instruction. The fifty-ninth staff has a few notes and a "trill" instruction. The sixtieth staff has a few notes and a "trill" instruction. The sixty-first staff has a few notes and a "trill" instruction. The sixty-second staff has a few notes and a "trill" instruction. The sixty-third staff has a few notes and a "trill" instruction. The sixty-fourth staff has a few notes and a "trill" instruction. The sixty-fifth staff has a few notes and a "trill" instruction. The sixty-sixth staff has a few notes and a "trill" instruction. The sixty-seventh staff has a few notes and a "trill" instruction. The sixty-eighth staff has a few notes and a "trill" instruction. The sixty-ninth staff has a few notes and a "trill" instruction. The seventieth staff has a few notes and a "trill" instruction. The seventy-first staff has a few notes and a "trill" instruction. The seventy-second staff has a few notes and a "trill" instruction. The seventy-third staff has a few notes and a "trill" instruction. The seventy-fourth staff has a few notes and a "trill" instruction. The seventy-fifth staff has a few notes and a "trill" instruction. The seventy-sixth staff has a few notes and a "trill" instruction. The seventy-seventh staff has a few notes and a "trill" instruction. The seventy-eighth staff has a few notes and a "trill" instruction. The seventy-ninth staff has a few notes and a "trill" instruction. The eightieth staff has a few notes and a "trill" instruction. The eighty-first staff has a few notes and a "trill" instruction. The eighty-second staff has a few notes and a "trill" instruction. The eighty-third staff has a few notes and a "trill" instruction. The eighty-fourth staff has a few notes and a "trill" instruction. The eighty-fifth staff has a few notes and a "trill" instruction. The eighty-sixth staff has a few notes and a "trill" instruction. The eighty-seventh staff has a few notes and a "trill" instruction. The eighty-eighth staff has a few notes and a "trill" instruction. The eighty-ninth staff has a few notes and a "trill" instruction. The ninetieth staff has a few notes and a "trill" instruction. The ninety-first staff has a few notes and a "trill" instruction. The ninety-second staff has a few notes and a "trill" instruction. The ninety-third staff has a few notes and a "trill" instruction. The ninety-fourth staff has a few notes and a "trill" instruction. The ninety-fifth staff has a few notes and a "trill" instruction. The ninety-sixth staff has a few notes and a "trill" instruction. The ninety-seventh staff has a few notes and a "trill" instruction. The ninety-eighth staff has a few notes and a "trill" instruction. The ninety-ninth staff has a few notes and a "trill" instruction. The hundredth staff has a few notes and a "trill" instruction.



In Section 14, Pianos III and IV are given a two measure break while Pianos II and V maintain the preceding materials and Piano I is given a one measure break after a long sustained cluster.

Ex. 154 (m. 196-197)

The image shows a handwritten musical score for five pianos, labeled I through V on the left. The score is divided into two systems, each containing two staves per piano.

- Piano I:** The first system shows a long sustained cluster of notes. The second system shows a one-measure break, indicated by a double bar line.
- Piano II:** The first system shows a 5:1 ratio pattern. The second system shows a 'Simile' marking, indicating a continuation of the pattern.
- Piano III:** The first system shows a two-measure break, indicated by a double bar line. The second system shows a 'Simile' marking.
- Piano IV:** The first system shows a two-measure break, indicated by a double bar line. The second system shows a 'Simile' marking.
- Piano V:** The first system shows a 3:4 ratio pattern. The second system shows a 'trill' marking, followed by a '3:4' ratio, and then a 'clear' marking.



In Section 15, the long extensive line of tremolo on Piano II would finally end in measure 219 (which started in measure 172), the clusters are arpeggiated in Piano I marked with *fff*, Piano III takes on a pentatonic pattern in the left hand alternated by a short scale in contrary motion with the last note in a trill. Piano IV is treated with a broken arpeggio in both right and left hand parts starting from a major third interval in contrary motion. Piano V is treated with a three-note pattern extensively repeated in contrary motion.

Ex. 155 (m. 219-220)

The image shows a handwritten musical score for five staves, labeled I through V. The notation is dense and includes various musical symbols such as notes, rests, and dynamic markings. Key annotations include:

- Staff I: *mp*, *fff*, *fff*, *fff*, *fff*
- Staff II: *Susi Poi*, *as in preceding phrases*
- Staff III: *trill*, *f*, *mp*, *trill*, *f*, *etc.*, *mp*, *trill*, *etc.*, *mp*
- Staff IV: *legato*, *p*, *mf*, *sf*, *mp*, *Change pedal*, *ped.*
- Staff V: *Change Pedals, una corda*, *SIMILE*

At the bottom right of the page, the number 139 is written.

Ex. 156 (m. 221-222)

Handwritten musical score for "The Swan" by Camille Saint-Saëns. The score is written on ten staves, with the top two staves containing vocal lines and the remaining eight staves containing piano accompaniment. The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

**Vocal Lines (Top Two Staves):**

- Staff 1 (Soprano):** Contains the lyrics "Do not press / let ring". It includes dynamic markings such as *sf* (sforzando), *mp* (mezzo-piano), and *f* (forte). There are also performance instructions like "lift", "drop", "loose", and "yes lower" with arrows indicating pitch changes.
- Staff 2 (Alto):** Continues the vocal melody with similar dynamic markings and performance instructions.

**Piano Accompaniment (Bottom Eight Staves):**

- Staff 3:** Features a melodic line with a *trill* marking and a *mp* (mezzo-piano) dynamic.
- Staff 4:** Continues the melodic line with a *trill* marking and a *f* (forte) dynamic.
- Staff 5:** Features a melodic line with a *trill* marking and a *mp* (mezzo-piano) dynamic.
- Staff 6:** Continues the melodic line with a *trill* marking and a *f* (forte) dynamic.
- Staff 7:** Features a melodic line with a *trill* marking and a *mp* (mezzo-piano) dynamic.
- Staff 8:** Continues the melodic line with a *trill* marking and a *f* (forte) dynamic.
- Staff 9:** Features a melodic line with a *trill* marking and a *mp* (mezzo-piano) dynamic.
- Staff 10:** Continues the melodic line with a *trill* marking and a *f* (forte) dynamic.

**Performance Instructions and Markings:**

- Dynamic Markings:** *sf* (sforzando), *mp* (mezzo-piano), *f* (forte), *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte).
- Performance Instructions:** "lift", "drop", "loose", "yes lower", "change pedale", "pedal", "8ve higher", "8ve lower".
- Other Markings:** "Simile" (resembling the previous texture), "10 and 4" (fingerings), "8ve higher", "8ve lower" (octave shifts).

In Section 16, while Pianos I, III, and IV continue have the same previous materials, the listener is shortly reminded with the long tremolo of Piano II played in this section for three beats. In its next measure, a pattern of two semiquavers in quartals with an acciaccatura in between followed by a quaver rest is observed in the right hand syncopated with embellished quavers in quintals by the left hand which is repeated until measure 233.

Ex. 157 (m. 226-227)

The musical score consists of five staves, labeled I through V. Staff I (Piano I) has a treble clef and contains the instruction "do not press" above the staff and "vibrate" and "fessig" below it. Staff II (Piano II) has a treble clef and shows a long tremolo in the right hand, followed by a pattern of two semiquavers in quartals with an acciaccatura in between, followed by a quaver rest. Staff III (Piano III) has a treble clef and shows a long tremolo in the right hand, followed by a pattern of two semiquavers in quartals with an acciaccatura in between, followed by a quaver rest. Staff IV (Piano IV) has a treble clef and shows a long tremolo in the right hand, followed by a pattern of two semiquavers in quartals with an acciaccatura in between, followed by a quaver rest. Staff V (Piano V) has a treble clef and shows a long tremolo in the right hand, followed by a pattern of two semiquavers in quartals with an acciaccatura in between, followed by a quaver rest. The score includes various musical notations such as tremolos, acciaccaturas, and dynamic markings like "do not press", "vibrate", "gentle", "not loud", "change pedals", "like lightning", "with pedal", "Pedal", "pp", "f", "mp", "sf", "ff", "LH", "RH", "12", "9", and "Simile".



From measure 234, the previous embellished notes of Piano II are now written out and extensively repeated, the clusters of Piano I move from the lower register in ascending movement, Piano III is treated with irregularly placed single notes marked with "sharp attack". The note value is doubled with more number of notes in Piano V which started in measure 231. Piano IV maintains its material of a broken arpeggio in contrary motion.

Ex. 158 (m. 234-235)

The image shows a handwritten musical score for five staves, labeled I through V. The notation is dense and includes various performance instructions and musical symbols.

- Staff I:** Features notes with markings "Open", "Sharp", "cutting", and "8va higher". There are also markings "3", "4", and "projected".
- Staff II:** Contains a series of repeated notes with markings "etc." and "f".
- Staff III:** Includes markings "Short ped.", "etc.", "f", and "Short ped.". There is also a marking "Sharp attack" and "sf".
- Staff IV:** Shows a broken arpeggio pattern with markings "Short ped.", "Short ped.", "Short ped.", "Short ped.", and "Short ped.". There are also markings "f" and "sf".
- Staff V:** Features a complex, dense pattern of notes with markings "fave like crystals", "cresc.", "imp", "Simile", "mp", and "mf".

Fragments from previous are used in various forms and permutations. An octave fragment marked *fortississimo* right before measure 240 can be observed in Piano III, the three clusters in four beats in Piano I to sound “assertive” (as notated by the composer), accented by three rapid notes on Piano III, also marked *fff*.

Ex. 159 (m. 239-240)

The image shows a handwritten musical score for measures 239-240. The score is written on multiple staves, likely representing different piano parts. Key features include:

- Measure 239:**
  - Staff 1: Contains a cluster of notes with the instruction "3 in 4" written below it.
  - Staff 2: Contains a cluster of notes with the instruction "assertive" written below it.
  - Staff 3: Contains a cluster of notes with the instruction "piano, let fade" written below it.
  - Staff 4: Contains a cluster of notes with the instruction "8ve Higher" written above it.
  - Staff 5: Contains a cluster of notes with the instruction "short ped." written below it.
  - Staff 6: Contains a cluster of notes with the instruction "mp" written below it.
  - Staff 7: Contains a cluster of notes with the instruction "short ped." written below it.
  - Staff 8: Contains a cluster of notes with the instruction "Simile" written above it.
  - Staff 9: Contains a cluster of notes with the instruction "three strings after this" written below it.
- Measure 240:**
  - Staff 1: Contains a cluster of notes with the instruction "8ve Higher" written above it.
  - Staff 2: Contains a cluster of notes with the instruction "very sharp" written above it.
  - Staff 3: Contains a cluster of notes with the instruction "short ped." written below it.
  - Staff 4: Contains a cluster of notes with the instruction "mp" written below it.
  - Staff 5: Contains a cluster of notes with the instruction "short ped." written below it.
  - Staff 6: Contains a cluster of notes with the instruction "Simile" written above it.
  - Staff 7: Contains a cluster of notes with the instruction "three strings after this" written below it.



The long coda begins in Section 17, with all the piano parts playing double octaves in different pitches and registers, the dynamic markings more detailed and elaborate.

Ex. 160 (m. 241-244)

The image displays a handwritten musical score for five staves, labeled I through V. The notation is dense and includes various musical symbols and performance instructions.

- Staff I:** Features a treble clef and a key signature of one flat. It includes dynamic markings such as *mf* and *f*, and articulations like accents. There are also handwritten notes like "Sust Ped." and "SP" with circular symbols.
- Staff II:** Features a bass clef and a key signature of one flat. It includes dynamic markings such as *mf* and *mp*.
- Staff III:** Features a treble clef and a key signature of one flat. It includes dynamic markings such as *mf* and *f*, and articulations like accents. There are also handwritten notes like "3 strings" and "1 string".
- Staff IV:** Features a bass clef and a key signature of one flat. It includes dynamic markings such as *mf* and *f*, and articulations like accents. There are also handwritten notes like "Una corda" and "5: 4".
- Staff V:** Features a bass clef and a key signature of one flat. It includes dynamic markings such as *mf* and *f*, and articulations like accents. There are also handwritten notes like "3: 4" and "ped. simile".

Section 18 marks the uniformity of a descending five-note pattern which all the five piano parts share. Maceda however applies his technique of varying a certain number of notes to a number of beats to achieve a cacophony of sounds.

Ex. 161 (m. 256-259)

The image displays a handwritten musical score for five piano parts, labeled I through V. Each part consists of a grand staff (treble and bass clefs). The music is written in a style that suggests a descending five-note pattern across the staves. Part I includes a tempo marking of 5:4 and a dynamic marking of *mf*. Part II also has a 5:4 tempo and *mf* dynamic. Part III has a 3:4 tempo and *mf* dynamic. Part IV has a 5:4 tempo and *mf* dynamic. Part V has a 5:4 tempo and *mf* dynamic. The score includes various musical notations such as notes, rests, and dynamic markings. There are also handwritten annotations in some parts, such as "Change pedal after every 8 octaves" in Part I and "Change pedal after every 8 octaves" in Part II. The overall layout is dense with musical notation, and the handwriting is clear and legible.

In Section 19, although the notation of double octaves played in all registers is unified as based on a single note - C, the polyrhythmic effect prevails with Maceda's technique of assigning a different number of notes to a number of beats for each piano player.

Ex. 162 (m. 271-274)

The musical score for five piano players (I-V) illustrates Maceda's technique of assigning different numbers of notes to a number of beats for each player, creating a polyrhythmic effect. The notation is unified as based on a single note - C.

**Player I:** 4 in 1, 4:1, 4:1, 4:1, Simile, Simile

**Player II:** 10:1 in 2, 3:1, 10:2, 5:1, 10:2, 3:1, 10:2, 5:1, 10:2

**Player III:** 7 in 2, 11:2, 3:1, 7:2, 11:2, 3:1, 7:2, 11:2

**Player IV:** 7 in 2, 11:2, 3:1, 7:2, 11:2, 3:1, 7:2, 11:2

**Player V:** 7:1, 9:2, 3:1, 3:1, 5:1, 9:2, 3:1, 3:1, 7:1, 9:2, 3:1

Handwritten notes: "give higher for both hands" (above Player I), "2 3 4" (above Player V).



In measure 279, clusters replace the octaves, treated in the same principle of a certain number of notes to a number of beats with Piano 1 having 11 notes per two beats. A consecutive regression as to the ratio of notes to the number of beats (in this case two beats) can be observed for Pianos II, III, IV, and V although the number of beats remains constant.

Ex. 163 (m. 279-281)

The image shows a handwritten musical score for five pianos, labeled I through V. The score is written on five staves, each with a treble and bass clef. The notation includes clusters of notes and various annotations indicating ratios and patterns.

- Piano I:** The first staff is labeled "I". It features a cluster of notes in the first measure, followed by a series of notes. Above the staff, the ratio "11:2" is written multiple times. A handwritten note "8va higher" is present at the beginning.
- Piano II:** The second staff is labeled "II". It features a cluster of notes in the first measure, followed by a series of notes. Above the staff, the ratio "10:2" is written multiple times. A handwritten note "8va higher" is present at the beginning.
- Piano III:** The third staff is labeled "III". It features a cluster of notes in the first measure, followed by a series of notes. Above the staff, the ratio "9:2" is written multiple times. A handwritten note "al" is present at the beginning.
- Piano IV:** The fourth staff is labeled "IV". It features a cluster of notes in the first measure, followed by a series of notes. Above the staff, the ratio "8:2" is written multiple times. A handwritten note "al" is present at the beginning.
- Piano V:** The fifth staff is labeled "V". It features a cluster of notes in the first measure, followed by a series of notes. Above the staff, the ratio "7:2" is written multiple times. A handwritten note "al" is present at the beginning.

Throughout the score, the word "simile" is written, indicating that the subsequent notes should be played in a similar manner to the preceding ones. The ratios (11:2, 10:2, 9:2, 8:2, 7:2) represent the number of notes per two beats, showing a consecutive regression from Piano I to Piano V.

The previous section is overlapped by Section 20 in measure 288 with double octaves in canon. The entrances, all within the said measure are marked with *forte*, starting with Piano I, with the number of notes altered per number of beats.

Ex. 164 (m. 286-289)

The musical score consists of five staves, labeled I through V. Each staff shows measures 286, 287, 288, and 289. The time signatures for each staff are as follows:

- Staff I: 11:2, 11:2, 11:2, 11:2, 10 in 4, simile 10:4
- Staff II: 10:2, 10:2, 10:2, 10:2, 11 in 4, simile 11:4
- Staff III: 9:2, 9:2, 9:2, 9:2, 13 in 4, simile 13:4
- Staff IV: 8:2, 8:2, 8:2, 8:2, 9 in 4, simile
- Staff V: 7:2, 7:2, 7:2, 7:2, 7:2, 9 in 4

Measure 288 is the focal point of the canon, with arrows indicating the entrances of the five parts. The notation includes notes, rests, and dynamic markings such as *f* (forte) and *poco* (poco). The score is written in a system with five staves, each with its own key signature and time signature.



The whole work ends with the double octaves in C (marked *p*), with the five pianos successively ending; first with Piano I, then II, III, IV, and V. Maceda writes the dynamic nuances with *piano*, *crescendo*, *mezzo-forte* from measure 296 but beginning with Piano I in successive order. This is contrasted with *no crescendo* and *no diminuendo* in measure 299 starting with Piano I followed by the rest in succession.

Ex. 165 (m. 294-299)

The musical score consists of five staves, labeled I through V, representing five different pianos. The measures are numbered 294, 295, 296, and 297 at the top. Each staff has a piano part with a specific ratio indicated below the staff: Piano I (10:4), Piano II (11:4), Piano III (11:4), Piano IV (9:4), and Piano V (9:4). The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *f* (forte), as well as crescendo and decrescendo hairpins. The piano parts are written in a way that suggests a double octave in C, as mentioned in the text.

Handwritten musical score for five staves, each containing three measures. The notation includes dynamics, articulations, and performance instructions.

- Staff 1:**
  - Measure 1: *mf*, *p cresc*, 10:4
  - Measure 2: *mf*, *p simile*, 10:4
  - Measure 3: *no cresc, no dim*, 10:4
- Staff 2:**
  - Measure 1: *mf*, *p cresc*, 11:4
  - Measure 2: *mf*, *p simile*, 11:4
  - Measure 3: *no cresc, no dim*, 11:4
- Staff 3:**
  - Measure 1: *mf*, *p cresc*, 11:4
  - Measure 2: *mf*, *p simile*, 11:4
  - Measure 3: *no cresc, no dim*, 11:4
- Staff 4:**
  - Measure 1: *mf*, *p cresc*, 9:4
  - Measure 2: *mf*, *p simile*, 9:4
  - Measure 3: *no cresc, no dim*, 9:4
- Staff 5:**
  - Measure 1: *mf*, *p cresc*, 9:4
  - Measure 2: *mf*, *p simile*, 9:4
  - Measure 3: *no cresc, no dim*, 9:4

#### **D. Fourth Wave**

The continuing search for a new musical expression not only from outside, but taking inspiration from within their own “cultural backyards” as well defines the music of the Fourth Wave composers. Alongside the myriad of fusions of east and west, a quest for a new synthesis of innovation and individualism would prove the mainspring of their works.

Much of their music, although written for Western medium and alludes to several Western models, represents an Asian worldview that differs in many of its presuppositions from those of the West, hence the change in formal structure of the compositions from easily discernible and predictable ones like sonata form or extensions of the ABA to freer ones akin to the “through-composed” that is more consonant with the Asian concept of time. One can surmise however, to some extent that these progressive Filipino composers might have actually influenced other Asian composers who have since followed suit by looking away from Western models towards their own. One might even have the audacity to surmise in terms of how their music might only pose as an “antipode” to current Western music (in the words of Japanese composer Yuji Takahashi, b. 1938), but serve to influence the West and the West’s own search for a new artistic expression in the midst of a new and emerging global trend - with Asia serving as a new source and inspiration.

### **Ramon P. Santos (1941)**

Ramon P. Santos is among one of today's living Filipino composers of serious "art music". He is also a conductor, musicologist and professor. His earliest musical training in solfeggio and basic piano came through his maternal grandmother, Josefa Andrada Pagayon. Having come from a musical family whose members (with the exception of his father) were actively involved in the Artist's Guild, the young Ramon was exposed to classical music quite early in life. While interned at a Seminary during his high school years, Santos' interest in music became more serious. Upon graduating high school and leaving the seminary, he entered the then University of the Philippines Conservatory of Music and obtained his Bachelor of Music degree in Composition in 1965.

Santos' talent was to allow him to obtain the following higher degrees overseas - Master of Music, Indiana University (1969); and Doctor of Philosophy in Music, State University of New York (1972). One of Santos' first teachers for composition at the University of the Philippines was Hilarion Rubio (1902-1985), a pupil of Abelardo. At this early stage of his musical life, Santos became attracted to the music of Mahler and Debussy. This was to change in 1966 when Santos was exposed to avant-garde music through the International Music Symposium held in Manila that same year. This was strengthened under the mentorship of Jose Maceda who introduced Santos not only to more avant-garde music, but to Asian music as well. Santos, along with his mentor Maceda eventually became one among the first Filipinos to receive training in avant-garde techniques. Having traveled to the United States (initially as a Fulbright-Hays travel grantee) to take up further studies in composition at Indiana University, Santos later became acquainted with new vocal techniques and electronic and computer music procedures while taking up doctoral studies in New York. He was also exposed much later to New Music in Darmstadt, Germany and the Institute of Sonology in Utrecht, Netherlands. Among his teachers overseas were Roque Cordero (1917-2008), a pupil of Ernst Krenek (1900-1991), Canadian composer Istvan Anhalt (1919) and George Perle (1915-2009) for composition; and Bruno Nettl (1930) for ethnomusicology. Having also taken a keen and profound interest in Asian music, Santos studied Javanese music

and “Nankuan” (traditional music of Chinese Amoy) with Sunardi Wisnusobroto and Lao Hong Kio respectively at the University of the Philippines. The Institution has become his home base where he has served as Chairman for Composition and Conducting Department (1973), Dean of the College of Music (1978-88), and continues to teach and head the Centre for Ethnomusicology.

Santos has represented the Philippines in various composition festivals in Southeast Asia, Korea and Japan. He has also held the following important leadership positions which enabled him to influence a new breed of Filipino composers and other practitioners in the arts - president of the National Music Council of the Philippines (1984-1993); secretary general of the National Music Competition for Young Artists or NAMCYA (1989); chairperson of the Asian Composers’ League (1994-1997). In 1987, Dr. Ramon Santos was made “Chevalier de L’Ordre des Arts et Lettres”.

Having begun earlier as admirer Mahler and Debussy, shifting towards the avant-garde and later to take serious interest in Filipino and Asian music, Santos’ compositional styles are varied. From the early 1980s to the present, Santos’ compositions have been focusing on elements of Philippine culture while using Western sound media. Ancient musical practices and concepts have become for Santos’ compositions, his source and inspiration. As such indigenous terms *lebad* which denotes the smallest musical unit in the instrumental music of the Yakan people; or *badiw*, said to be the most predominant form of poetico-musical expression among the Ibaloi people, have been adapted as titles and sources new compositions respectively entitled *L’Bad* for orchestra, and *Ba-Dw* for three groups of singers, stone, wood and bamboo percussion, and *ching* (Thai metallophone). In the former, tapestries of sound are achieved by the ancient Asian practice of repetition, permutations and juxtapositions of small musical units. In the latter, an interplay of contrasting textures and timbral permutations (homogenous vs. mixed. e.g. all stone/wood/bamboo sound vs. mixed percussion sound, all male/female voices vs. mixed voices) can be heard. All these are texturally subdivided by the *ching*.



Unlike the earlier composers studied, Santos' compositional ethos and stylistic writing is not dependent on mere adaptation or quotation of "folk" material. Actual concepts of time, aesthetics, musical structures and practices in Asian music are used and recreated in his new compositions that use Western media. As a result, Santos' music entails serious study and understanding. It is mainly concerned not with mere innovation from the past nor of deconstructing what he had learned from his Western training, but more of re-creating anew by deriving inspiration from the ancient musical traditions and worldviews indigenous of Filipinos and of Southeast Asia, and by being a bridge between what he calls the "source" (old tradition), "composed" (new composition), and the audience. In doing so Santos hopes to create through his music a curiosity among his audiences about his musical source/inspiration. While he uses Western media (orchestra, piano, chorus) much of the time concepts, and aesthetic sense and writing styles used and found in his music and its structures are in fact non-Western.

## **Piano Works**

### 1970

Toccata for 1 Piano and 2 Players

### 1971

Five Pieces for Two Pianos" – published 1975, Sundry Music Publishing House, Inc.,  
Philippines

### 1984

*Abot Tanaw*

### 1990

*Pal'ok*

### 1992

*K'lintang*

## 5 PIECES for two pianos

Composed in 1971, the "suite" is an ingenious conception of ideas cohesively derived from the piece's three-note cluster, serving as the nucleus of the entire work. The work does not contain any bar line; pauses are indicated by break of staves. The intervals of pitches vary from a minor second to extreme ranges, yet taken a closer look, are all derived from the three-note cluster. In some of its random forms, strict time observance is set by the composer.

### I. Prelude

Piano II opens the work with a long cluster of white keys (from E, F, G, A, B, C) in *fff* with sustain pedal and *una corda* depressed together (until the last of the three-note clusters). The succeeding three-note cluster in E flat, F sharp, and G, each treated with a different dynamic level ranging from *pp* to *fff* is notated with the space gaps becoming narrower towards the end, signifying an increase in tempo

Ex. 166 (p.1)

PIANO II

breaks in the staff are pauses.

Λ - simultaneous

◊ - depressed

\* - pedal off

piano openings must face each other

ten.

l.p. - - - - \*

pp mp p mp mf f # # #

c. 5"

pp

R.P. - - - - \*

l.p. - - - - \*

Piano I enter 4 seconds after the last note of Piano II is played and randomly picks a box to start with. The four boxes contain exactly the same notation yet, altogether varied in the pedal treatment. The upper left with *una corda*, the upper right with both *una corda* and sustain pedal, the lower right only with sustain pedal, and the lower left with *una corda* and a half depressed sustain pedal. The change from one box to another is done in random according to the performer's choice. Between the four boxes is a sign "G.P.", the composer's abbreviation for "Grand Pause". The pedal of Piano II remains sustained until all the four bars have been played.

Ex. 167 (p. 1)

PIANO I

-c. 4"-

G.P.

L.P.

G.P.

L.P. R.P.

G.P.

L.P. R.P. half depr.

G.P.

R.P. L.F. off

[The 4 groups may be played in any order with G.P.'s in between, not less than 2 sec. and not to exceed 5". Piano I must play continuously until Piano II gives the signal to stop.]

PIANO II

sempre

[must be played until Piano I has played the first 4 groups; then, Piano II may go to the next figure.]

The set of boxes are continuously played by Piano I while Piano II introduces a new motif. The notes are given specific dynamic levels, played without specific exactness in terms of note value. Should the 13 notes be compressed in one register (Ex. 168), it can be observed that the intervallic notation has its origin from the three-note cluster: minor second, minor third, and major third.

Ex. 168 (p. 2)

PIANO I { [continuous playing of the 4 groups] —————

PIANO II { [in random time]

mp p f ff mp pp p f ff mf p

L.P. ————— \*

Ex. 169 (p. 2)

mp p f ff fff mp pp p f fff ff mf p

Piano II continues with the next set of notes containing exactly the same pitches and dynamics as the previous, this time elaborated with various treatments of pedal and *fermate*. After all the pitches have been played, a signal is given by Piano II to Piano I to put the section to a halt with a *fermata* about 3 seconds long.

Ex. 170 (p. 2.)

[in random order and time - pitches with fermatas should ring a little longer than the rest.]

Handwritten musical notation for Piano II, featuring a single staff with various notes and dynamic markings. Below the staff are two rows of performance instructions. A bracket on the right indicates a duration of approximately 3 seconds.

mp p f # # mp pp p f # # # mf p

L.P. L.P. R.P. R.P. L.P. x.p. R.P. L.P. L.P. R.P. R.P. no L.P.  
M.P. M.P. M.P. L.P. ped. R.P.

[Player II gives signal to Piano I to stop when he has played all the pitches.]

c. 3"



Piano I and II play the exactly the same cluster notes (although Piano II cluster is cut shortly), simultaneously (an inverted V over the cluster notation in Piano I mean “clusters played simultaneous “). The sustain pedal on Piano I is depressed while Piano II plays a series of three-note clusters with in-between breaks.

Ex. 171 (p. 3)

The musical score for Ex. 171 (p. 3) is divided into two systems, I and II. System I consists of a single staff with a large cluster of notes at the beginning, marked with an inverted V and a diamond symbol. System II consists of five staves. The first staff has a cluster of notes marked with an inverted V and a diamond symbol. The second staff has a single note marked with an inverted V and a diamond symbol. The third staff has a single note marked with an inverted V and a diamond symbol. The fourth staff has a single note marked with an inverted V and a diamond symbol. The fifth staff has a single note marked with an inverted V and a diamond symbol. Dynamics include *mp*, *f*, and *p*. A *ten.* (tension) marking is present above the fourth staff.

The recapitulation of the opening is played on a slightly higher register, the cluster on Piano II and the succeeding three-note clusters on Piano I. The dynamics as well as the use of sustain pedal is retained.

Ex. 172 (p. 3)

The musical score for Ex. 172 (p. 3) is divided into two systems. System I consists of three staves. The first staff has a cluster of notes marked with an inverted V and a diamond symbol. The second staff has a single note marked with an inverted V and a diamond symbol. The third staff has a single note marked with an inverted V and a diamond symbol. System II consists of two staves. The first staff has a single note marked with an inverted V and a diamond symbol. The second staff has a cluster of notes marked with an inverted V and a diamond symbol. Dynamics include *mf* and *f*. A *ten.* (tension) marking is present above the first staff of System II.

Ex. 173 (p. 4)

I { [ 5 seconds after Piano I starts, Piano II plays the second row of p. 2, following all the prescriptions. For then signals Player I to stop when he finishes and proceeds immediately to the next figure. ]

A set of pitches increasing in tempo is played by Piano II, with a sustained cluster in-between by Piano I. The last note of the series of pitches by Piano II should be held 10 seconds long, as indicated. The section ends with both Pianos I and II simultaneously playing black and white key clusters.

Ex. 174 (p. 4)

The image shows a musical score for two pianos, Piano I and Piano II. Piano I is represented by a single staff with a treble clef, and Piano II is represented by a single staff with a bass clef. The score is written in 2/4 time. Piano II plays a series of notes that increase in tempo, indicated by a series of vertical lines of increasing height. Piano I plays a sustained cluster of notes, indicated by a horizontal line with a triangle above it. The score ends with both pianos playing black and white key clusters, indicated by a final chord of notes. The score is marked with 'mp' (mezzo-piano) and 'f' (forte) dynamics. There are also markings for 'L.P.' (Left Piano) and 'R.P.' (Right Piano) at the bottom of the score.

## II. Game

The execution of the piece is clearly notated by the composer. The pitches may be played in random except for the long-stemmed notes which must be played last. It is a “musical game” where any of the two pianists may start as pre-agreed. The other pianist answers with any pitch-group written within the box. Santos further notated that the answer can be done even before the other pianist is finished with a certain group of pitches.

The boxes with the set of pitches overlap enabling the performer to move from one box to the next. With *una corda* depressed in the entire piece, some of the pitches are played with sustain pedal.

The piece should not exceed three minutes, as indicated by the composer. Should any of the two performers feel the allotted time has exceeded, a player can simply opt not to answer.

Ex. 175 (p. 5)

2. GAME

The image shows a handwritten musical score titled "2. GAME". It consists of two staves, labeled "PIANO I" and "PIANO II" on the left. The score is written in a sketchy, handwritten style. Overlaid on the musical notation are several large, hand-drawn geometric shapes, primarily rectangles and triangles, which represent sets of pitches. These shapes overlap each other and the musical staves, creating a complex visual structure. The musical notation includes various notes, rests, and dynamic markings such as "p" (piano) and "f" (forte). The overall layout is somewhat chaotic, reflecting the experimental nature of the piece.

### III. Intermezzo

A sustained cluster in Piano II simultaneously played with the bass note C of Piano I (which would then play C, D flat, E) in *fortissimo* opens the Intermezzo. The breaks in between staves are regular with some pitches in Piano I treated as *acciaccatura*.

Ex. 176 (p. 7)

(no ped.) *sempre ff*

Note: the less the beams, the more the resonance should be delayed before going to the next figure.



The octave tremolos in minor second are accompanied by a long sustained cluster in Piano II, the last note on Piano I is held exactly for three seconds,  
Ex. 177 (p. 7)

The tremolo motif is further developed (derived from the three-note cluster) with a sustained cluster in Piano II.  
Ex. 178 (p. 8)

The Intermezzo ends with a series of repeated clusters in Piano I with specific time duration between clusters each sustained with a fluttering pedal. The last of the five clusters of Piano I is combined with Piano II clusters. A cluster in *forzatississimo* preceding a pause ends the movement.

Ex. 179 (p. 8)

Handwritten musical score for Ex. 179 (p. 8). The score is divided into two systems. The top system consists of five measures, each containing a cluster of notes. Above the first four measures are time intervals: 8'', 6'', 5'', and 3''. Below each measure is a label: "R.P. (Flutter)", "R.P. (Flutter)", "R.P. (fl.)", and "R.P. (Flutter)". The fifth measure is marked with an asterisk and a fortissimo (fff) dynamic. The bottom system shows two staves. The upper staff has a cluster in the first measure and a fermata. The lower staff has a cluster in the first measure, followed by a dashed line with an asterisk, and then a cluster with a fermata. A bracketed instruction at the bottom right reads: "[Hold until vibrations fade out.]".

#### IV. Dialogue

The material in Piano I is derived from a three-note cluster employed extensively in various intervals and form. The extended material is grouped in five phrases, with the right hand part increasing its number of notes in each successive phrase. The material is again repeated after the fifth phrase to start another series of pitches. Piano II interrupts the fluidity of Piano I marked *sempre legato e calmato* with occasional pitches played between *fff* and *f*.

Ex. 180 (p. 9)

The image displays a musical score for two pianos, labeled I and II. Piano I is the upper staff, marked with a tempo of  $\text{♩} = c. 60$ . It features a continuous, fluid line of music, with the instruction *sempre legato e calmato* written below the first few measures. Piano II is the lower staff, which is mostly empty, with occasional notes and rests. A bracketed note below Piano II states: *[Values correspond to eighth notes.]*. The score is divided into five phrases by vertical dashed lines. The first phrase shows Piano I playing a series of notes, while Piano II plays a single note. The second phrase shows Piano I playing a more complex figure, while Piano II plays a single note. The third phrase shows Piano I playing a more complex figure, while Piano II plays a single note. The fourth phrase shows Piano I playing a more complex figure, while Piano II plays a single note. The fifth phrase shows Piano I playing a more complex figure, while Piano II plays a single note. The score is written in a style that suggests a modern or experimental composition, with a focus on texture and dynamics.

The previous phrase of Piano I is repeated three times with Piano II occasionally introducing short passages such as octave tremolo and *acciaccatura* with dynamics ranging from *f* to *ff* as shown below with the second repeat of the Piano I.

Ex. 181 (p. 11)

This musical score for Ex. 181 (p. 11) features two staves. The upper staff, labeled 'I', contains a continuous melodic line with various intervals and accidentals. The lower staff, labeled 'II', shows three distinct musical ideas. The first idea is a short passage marked *mf* and *R.P.* (Ritardando). The second idea is a tremolo marked *f*. The third idea is an *acciaccatura* marked *f* and *ten* (tremolo).

With the continuing intervallic passage of Piano I is highlighted by short musical ideas played by Piano II. A tremolo derived from the three-note cluster is treated with varying dynamics from *piano* to *fortissimo*.

Ex. 182 (p. 12-13)

This musical score for Ex. 182 (p. 12-13) features two staves. The upper staff, labeled 'I', contains a continuous melodic line with various intervals and accidentals. The lower staff, labeled 'II', shows three distinct musical ideas. The first idea is a short passage marked *p* (piano). The second idea is a tremolo marked *mf* and *ff* (fortissimo). The third idea is an *acciaccatura* marked *f* and *ff*.

The musical score for Ex. 183 (p. 14) is written for two pianos, I and II. Piano I has a long, continuous melodic line. Piano II has a shorter, more complex melodic line. The score is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp'.

Piano II is given the Piano I material before the latter is abruptly cut. After the pause in Piano I, the succeeding phrase is a continuity of the previous, taking on exactly from the note it left.

Ex. 183 (p. 14)

The musical score for Ex. 183 (p. 14) is written for two pianos, I and II. Piano I has a long, continuous melodic line. Piano II has a shorter, more complex melodic line. The score is written in a key with one sharp (F#) and a common time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'mp'.



Piano II continues with the section, Piano I interrupts to continue from where it stopped. After a break, Piano I continues in diminution (note value is doubled, then tripled) marked *mezzoforte* increasing its volume to *fortissimo*. After each break in Piano I, the number of notes is lessened until it reaches *ff* with three notes left in both upper and lower parts.

The left hand passages of Piano II remain constant, with the right hand interrupted by pauses, the succeeding measures start from where they left. Similar to the decreasing in number of notes in Piano I, Piano II follows the same principle and ends playing two notes in minor second.

Ex. 184 (p. 15-16)

The image displays a musical score for two pianos, labeled I and II. Piano I is shown in the upper system, with its right hand (treble clef) and left hand (bass clef) staves. The right hand part is characterized by frequent interruptions, indicated by horizontal lines with dots at the beginning and end, suggesting pauses. The left hand part is more continuous. Piano II is shown in the lower system, also with right and left hand staves. The right hand part of Piano II is marked 'allarg.' (allargando) and features a series of notes that decrease in number, ending with two notes in a minor second interval. The left hand part of Piano II is more complex and continuous. The score is written in a standard musical notation style, with various accidentals and dynamics indicated.

## V. Elegia

The piece starts before the last tone of the previous piece fades out. Piano I starts with a long, sustained minor second interval in both hands, adding another minor interval above for the right hand, and below for the left hand. Each cluster is given its specific dynamics from *piano* to *mezzoforte* with both the *una corda* and sustain pedal depressed.

Ex. 185 (p. 16)

[The next tone cluster must be played just before the vibrations of the preceding fade off.]

I

L.P. p mf pp mp

R.P.

The same clusters in Piano I are now treated with fuller dynamics, ranging from *mezzoforte* to *fortissimo*. Piano II enters with a rhythmically sharp octave passage doubles the tempo after the short cluster of Piano I, with the sustain pedal depressed until the end of the piece.

Ex. 186 (p. 17)

I

mf f (L.P. off) f [L.P. off]

II

Piano con Fortissimo cresc.

L.P. [depress until the end of the piece.]

The piece ends with Piano I playing the retrograde of with the opening clusters (Ex. 187) in both form and dynamics.

Ex. 187 (p. 17-18)

Handwritten musical score for Piano I, consisting of two staves. The score is divided into four measures, each containing a cluster of notes. The dynamics for each measure are indicated below the staves: mp, pp, mf, and p. The first measure also includes the instruction 'L.P. R.P.' below the first staff. The score is marked with a 'I' at the beginning and a double bar line at the end.

Ex. 188 (p. 16) Opening

[The next tone cluster must be played just before the vibrations of the preceding fade off.]

Handwritten musical score for Piano I, consisting of two staves. The score is divided into four measures, each containing a cluster of notes. The dynamics for each measure are indicated below the staves: p, mf, pp, and mp. The first measure also includes the instruction 'L.P. R.P.' below the first staff. The score is marked with a 'I' at the beginning and a double bar line at the end.

A peculiar feature of the indigenous music is the involvement of drone heard as: a single repeated tone, a repeated melodic motif, or a recurring rhythmic pattern. In the northern part of the Philippines, an ensemble of six flat gongs perform where four gongs are treated as “melody instruments”, one gong as ostinato and the other forming a layer of improvisation. A structural difference lies between the gongs of the north and the south. Those belonging to the north - known as *gangsa* are flat and produce un-pitched sound. The gongs from the south have small nodes called boss in the middle. Among the several type of gongs is the *Kulintang*, a set of 8 small graduated sized gongs laid in a row by a wooden stand struck with two wooden beaters. It functions mainly as a melodic instrument by a single player in an ensemble. The gongs have given pitches as follows:

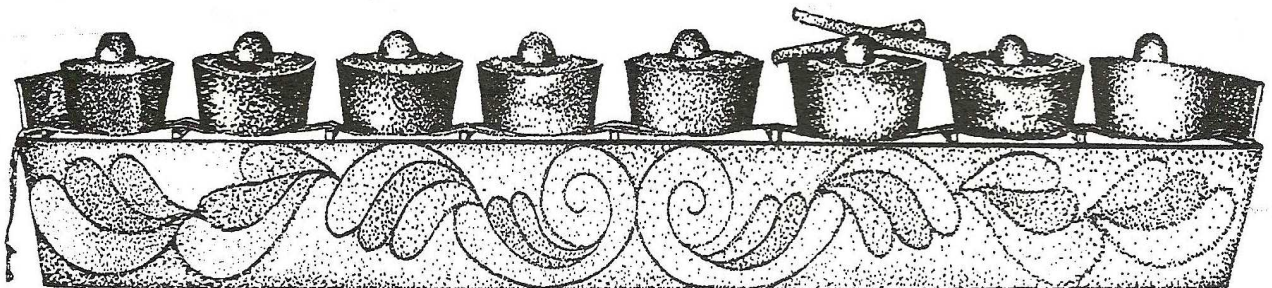
E-F# -A-B-C# -E-F# -A

G# -B-Eb-F-F# -G# -Bb-C

The two techniques used in order to produce sound on the *gangsa* are –

1. *Toppaya* - which is executed by sliding the palms on the gong's flat surface producing a controlled, and muffled sound.
2. *Palo-ok* - which is executed by striking the gong with a wooden mallet producing a ringing and resounding sound.

*Kulintang* illustration:



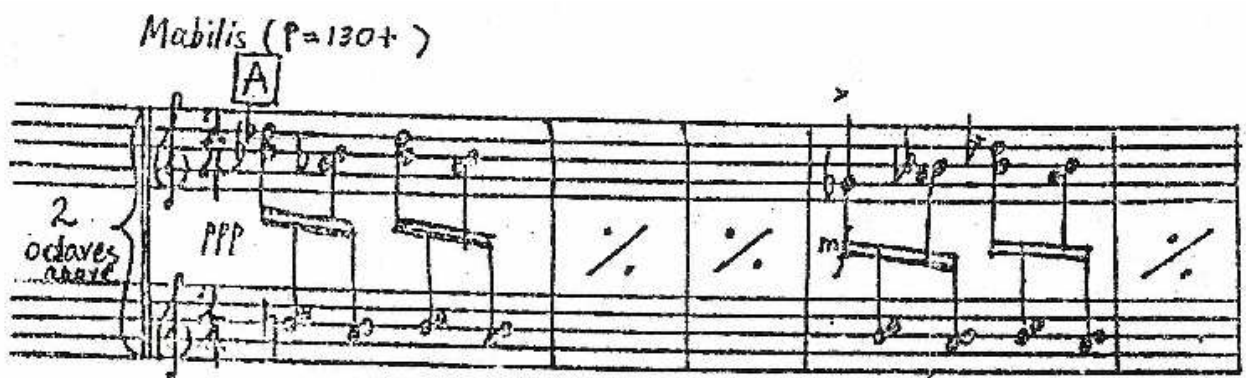
### K'lintang

The piece was for the National Competitions for Young Artists (NAMCYA) by the Cultural Center of the Philippines in 1992.

"Klintang" is inspired by another gongan instrument, the *kulintang*. Concepts derived from the *kulintang* that are present in these compositions are the concept of elegance, flow, changing colours and dynamics within a total framework that depicts a sense of Asian "timelessness", hence the absence of a structural "climax" that would be expected of a conventional composition created by a Western composer. As such strict instruction is given on the score about tempo, register, number of repeats, specific dynamic ranges, pedaling and absence of accents. "Klintang" is written as a series of repeated and changing motives – not melodic, but more like sound cells made up of alternating consonant and dissonant intervals of thirds and seconds. All three pieces are written in the style of a "perpetuum mobile" toccata depicting the Asian concepts of changing sound, sense of timelessness, and representing the idiomatic performance practice of the gongs on a Western medium. It has an ABCA structure

K'lintang, with a tempo marking in Filipino "*mabilis*" translated as "fast" opens with a recurring double-note pattern played two octaves higher in *pianississimo*. G flat is introduced in the fourth measure marking the first note of the melodic line.

Ex. 189 (m. 1-5)





The melody is introduced in measure seven with the arsis from measures 17 to 21, and its thesis from measures 12 to 17.

Ex. 190 (m. 6-17)

Handwritten musical score for Ex. 190 (m. 6-17). The score is written on three systems of staves. Each system has a treble clef and a bass clef, with a '2' and 'Bres.' marking on the left. The music is in 4/4 time. The first system shows measures 6-10, the second system shows measures 10-14, and the third system shows measures 14-17. The melody is introduced in measure seven with the arsis from measures 17 to 21, and its thesis from measures 12 to 17. The score includes various musical notations such as notes, rests, and dynamic markings like 'mp'.

From measure 22, the material extends its range to more than an octave.

Ex. 191 (m. 21-26)

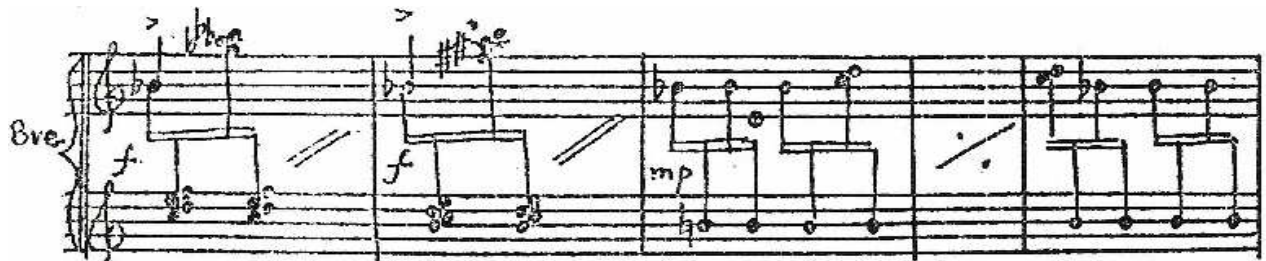
Beginning with measure 30, a cluster of three notes is introduced adding to the colour of the recurring motif.

Ex. 192 (m. 27-34)



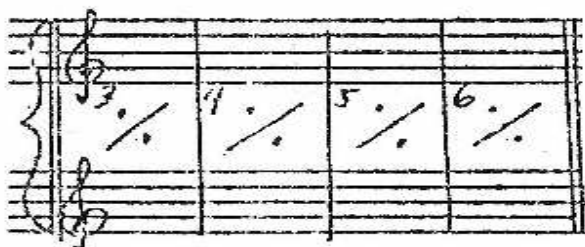
From measure 44, the dynamic marking *forte* appears for the first time with the succeeding 18 measures played an octave higher.

Ex. 193 (m. 43-47)



The cluster motif is repeated three times marked with *crescendo* and *decrescendo* before leading to B Section, the end of each repeat extended with an extra measure.

Ex. 194 (m. 60-86)



The B section is marked *poco meno: molto calmato e legato*. The whole section is based on three sets of pitches:

1. quartal of C, F sharp
2. quartal of F sharp and B
3. three notes of F, B, D

The left hand continues with a repetition a set of clusters which changes to a flowing arpeggio accompaniment from measure 94.

Ex. 195 (m. 83-100)

A musical score for Example 195, measures 83-100. The score is written for a grand staff. Measures 83-86 show clusters of notes marked 3, 4, 5, and 6. Measures 87-93 show a transition to a flowing arpeggio accompaniment. The score is marked *poco meno molto calmato e legato*. Measure 90 is marked *p* and measure 91 is marked *pp*. Measure 100 is marked with a circled number 100.



In contrast to the previous A and B sections, a non-metric C Section bears a single-line melody played with the left hand clusters providing the harmonic nuance of the section. The clusters are marked with a gradual increase in dynamics from *piano* to *fortissimo*. The first semiquaver and quaver of each phrase are performed in a manner of an *acciaccatura*, particular in *kulintang* playing. For this particular section, the composer noted “must be played fast but with exact rhythmic proportions”.

Ex. 196 (m. 125-128)

fast and marcato

*p*

*mf*

Bre...

*sempre forte*

*ff*

Bre...



### **Josefino Toledo (b.1959)**

Josefino Toledo, commonly called “Chino” is one among the active Filipino composers, conductors and professors residing in Metro Manila. His musical roots are deeply imbedded in a highly musical family. His father Victor founded the world-renowned “Pangkat Kawayan”, a Philippine musical ensemble comprised entirely of bamboo instruments. Having been raised in an atmosphere that was full of music making, Chino was hailed as a child prodigy in percussion. Also, his having toured extensively with such a unique musical ensemble provided for a solid musical training. While in high school, Toledo received musical training from the Laperal Music Academy, after which he earned his Bachelor of Music degree in composition from the U.P. College of Music in 1979. Among his mentors at the university were Eliseo Pajaro (1915-1984), Lucio D. San Pedro (1913-2002), and Ramon P. Santos.

Under a grant from the French government Toledo left for Paris to take up further studies in composition (1985-1986). He completed his graduate studies in composition under a Rockefeller grant at the Cleveland Institute of Music in Ohio, U.S.A. Among his mentors overseas were Claude Bailiff, John Rinehart and Donald Erh.

Toledo’s many achievements as a prize-winning composer began at the age of sixteen when he won first prize in the Ateneo de Davao Hymn Contest. From 1978 to 1980, he was a consistent prize winner of the Cultural center of the Philippines Young Composers Contest. In 1985, Toledo was a finalist in the Kucyna International Composition Prize in Boston, and in 1987, he received an award in composition from the American Society of Composers and Publishers (ASCAP). More recent awards are the Civitella Ranieri Fellowship in Italy, and the Chancellor Awards for Outstanding Musical Works from the University of the Philippines. Toledo was also cited as one among the Ten Outstanding Young Men (TOYM) in the Philippines.

Toledo has served as the youngest resident conductor of the Manila Symphony Orchestra between 1985 and 1987. He is presently the Musical Director of the Metro Manila Community Orchestra.

Having composed extensively for chorus, orchestra, chamber ensemble, solo instruments, and music theatre, Toledo's compositions have been described as "pure and powerful". His early works are said to have a predilection for dense textures and sound layering, expressing contemporary social and political issues. Toledo's works however can be better described in the words of Santos as music "fusing contemporary Western language and a South-east Asian aesthetics". Akin to the style of Santos is Toledo's ability to develop extensive musical materials from a mere cell of pitches, his writing style being very transparent, linear, as well as contrapuntal.

## **Works for Piano**

### 2004

Layered Images – commissioned by National Music Competition for Young Artists (NAMCYA)

Reflected Images – NAMCYA Commission

"aLTerEd IMagES" – NAMCYA Commission

### 2007

Ekontra: Kongruo: lunktum for Piano and Orchestra

## Layered Images

Structure:

Section A: measures 1-30

Section B: measures 31-50

Section C: measures 51-67

Section A': measures 68-90

In 4/4 meter marked with “non-expressive”, the piece starts with a drone in D. The pitches E flat and D flat notated as semiquavers are heard in the right hand after which the constant drone in D is interrupted with a major second note below, C.

Ex. 197 (m. 1-2)

♩ = 70-80 (non-expressive; just play!)

*mf (secco)*

The restatement of the two notes notated as demisemiquaver is reversed and played in syncopation with the D-drone again interrupted with a C.

Ex. 198 (m. 3)

3

3

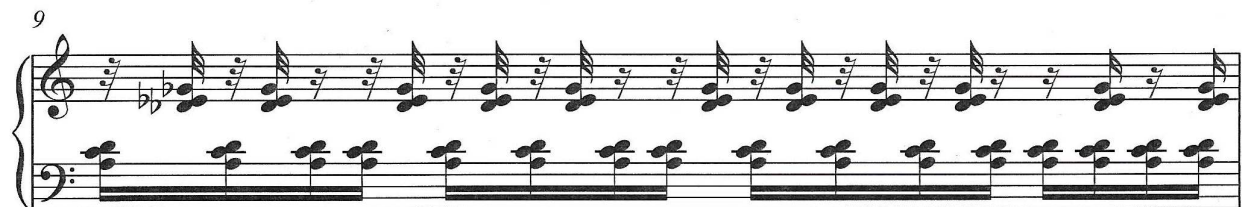
Both D flat and E flat are combined in the upper voice and the D drone is combined with the C, both parts forming a major second cluster.

Ex. 199 (m.4)



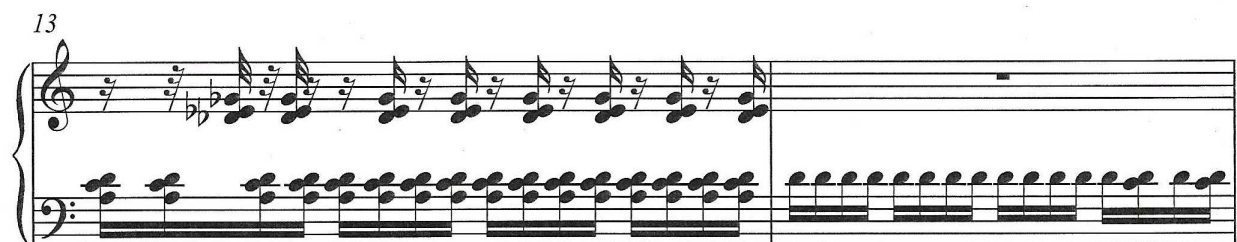
A minor third is added on both the upper and the lower parts; G flat for the right hand and an A for the left hand.

Ex. 200 (m. 8-9)



The piece repeats the beginning of A section from measure 14 with slight alteration, the major second in the right hand is extended to five pitches in measure 16.

Ex. 201 (m. 13-16)



15

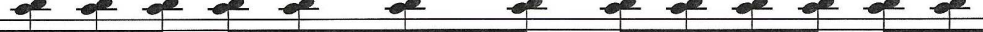
Example 15-10 continues with measures 15 through 18. The melody in the treble staff consists of eighth and quarter notes, while the bass staff provides a steady eighth-note accompaniment.

16 (with little emotion on the right hand)

The right hand material from measure 16 is expanded to a longer phrase in measure 17, becoming even longer the next two succeeding phrases. The left hand remains constant with the double-note drone.

Ex. 202 (m. 17-19)

4 17



The musical score for Example 4-17 consists of two staves. The upper staff is in treble clef and contains a melody of eighth and sixteenth notes, with a fermata over the final note. The lower staff is in bass clef and contains a steady eighth-note piano accompaniment.

18

19



From measure 22, the running note passage in the right hand is combined with the same motif in the left hand played in contrary motion. The phrase returns to a syncopated drone in D followed by a downward chromatic passage leading to syncopated clusters in measure 25.

Ex. 203 (m. 22-25)

5

22 *f* Ped.

23 Ped.

24 *mf* (non-pedal)

25

In the B section, Toledo introduces a three-note material for the bass and a motif of semiquavers for the right hand from measure 31. A common pattern does not exist in the both parts; Toledo varies each “set” in both pitch order and its rhythm in terms of tied notes.

Ex. 204 (m. 30-34)

*flowing and lightly*

*mp*

*Ped.*

*Ped.*

*Ped.*

7

A four-part counterpoint section starts in measure 35, with the bass divided into two independent parts, the upper motif of semiquavers is retained, and an alto part is introduced with the restatement of the scalar passage.

Ex. 205 (m. 34-36)

Ex. 205 (m. 34-36) is a musical score for piano, spanning measures 34 to 36. The score is written for two staves (treble and bass clef). Measure 34 shows a treble staff with a melodic line and a bass staff with a lower melodic line. Measure 35 introduces a four-part counterpoint section, with the bass staff divided into two independent parts. The upper motif of semiquavers is retained, and an alto part is introduced with the restatement of the scalar passage. Measure 36 continues the counterpoint section. Dynamics include *(mf)* and *(mp)*. A *Red.* (Reduction) bracket is present under the bass staff in measures 34 and 35.

The three-note cluster marked *sfz* is reinstated in measure 45, in both lower and upper parts.

Ex. 206 (m. 45)

Ex. 206 (m. 45) is a musical score for piano, spanning measure 45. The score is written for two staves (treble and bass clef). Measure 45 shows a treble staff with a melodic line and a bass staff with a lower melodic line. A three-note cluster marked *sfz* (sforzando) is reinstated in measure 45, in both lower and upper parts. Dynamics include *(mf)* and *(mp)*. A *Red.* (Reduction) bracket is present under the bass staff. Arrows point to the *sfz* markings in both staves.

A measure of syncopated ostinato bridges the B section to the succeeding C section containing a summary of musical ideas from the previous sections. Marked with “almost like a waltz on a moving rollercoaster”, this 16-measure section retains the 4/4 meter with clusters, scales and phrases as seen in measure 16 of Section A.

Ex. 207 (m. 50-52)

*poco rit*

50

Ped. (non-pedal)

$\text{♩} = 60-70$  (almost like a waltz on a moving rollercoaster)

12

51

*f*

Ped.

52

Ped.



The first thirteen measures of the beginning is repeated a perfect fourth higher, in G with no alterations including the metronome marking.

Ex. 208 (m. 68-70)

67

$\text{♩} = 70-80$

*mf (secco)*

Ped.

69

Measures 83 to 87 is a retrograde of the A section material:

- Measure 83 is a variation of measure 9, although the former has the upper part an octave higher and the left hand an octave lower.
- Measure 84 is an exact repetition of measure 5
- Measures 85 to 87 are an exact repetition of measures 1 to 3.

The D drone is extended until measure 89 and ends with an accented three-tone cluster in both hands.

Ex. 209 (m. 83-90)

83

$\text{♩} = 70-80$

*mf (secco)*

Ped.



84

85

87

88

89

Ped. 5 Ped. Ped.

## Traced Images

In 3/4 meter, a four-measure introduction (Motif A) marked “*half-dreamingly*” starts with a bass in F followed by an augmented fifth above - C sharp. The right hand responds to the bass with a cluster of white keys, followed by a cluster of black keys with a dynamic marking from *piano* to *mezzopiano*. The structure is a striking resemblance to Erik Satie’s (1866-1925) *Gymnopédie 1* (1888).

Motif A: measures 1-4

Section I: A material, measures 4-29

B material, measures 30-39

Motif A: measures 40-43

Section II: A material, measures 44-54

B material, measures 55-83

Motif A': measures 84-87

Section I': B material, measures 88-93

Motif A: measures 94-97

Section I: A' material, measures 98-109

Motif A: measures 110-122

Ex. 210 (m. 1-4)

$\text{♩} = 60$ , *half-dreamingly*

The musical score is for a piano piece in 3/4 time, consisting of four measures. The tempo is marked as quarter note = 60, and the mood is 'half-dreamingly'. The right hand (treble clef) plays clusters of white and black keys. The left hand (bass clef) plays a bass note in F, followed by an augmented fifth above (C sharp). The dynamic marking starts at *p* (piano) and increases to *mp* (mezzopiano) by the third measure, with a crescendo line indicating the increase.

Ex. 211 (m. 1-4)

Lent et douloureux

In *sempre legato*, the single line subject consisting of five notes E, C#, A, G, and Bb is almost in double tempo of the preceding introduction. With the five notes on the left hand: G, A, B flat, D, E, the material is developed in various forms both as counterpoint and accompaniment.

Ex. 212 (m. 1-16)

♩ = 60, *half-dreamingly*

♩ = 110  
(*flowing but with precise rhythm*)  
*sempre legato*

From measure 30, the B material is introduced based on three notes A, D, E flat for the right hand and four notes for the left hand: E flat, G, A, D. These are rhythmically developed without altering the position of pitches.

Ex. 213 (m. 27-38)

27 *, leggero e sempre legato*  
*mp*

31

35

Motif A is reinstated from measure 40 to 43, maintaining the dynamic level of *piano*. Section II marks a change in meter from 3/4 to 4/4 bearing the same tempo as Section I. A new set of pitches is introduced, in the both upper and lower parts and the rhythm of this section is derived from the A material of Section I.

Ex. 214 (m. 39-50)

$\text{♩} = 60$ , *half-dreamingly*

39

*p*

$\text{♩} = 110$  (*flowing but with precise rhythm*)

44

*ancora sempre legato*

*mp*

3

47

*.....e leggero* (*but with constant eight-notes feel*)

*mp*



Maintaining the 4/4 meter, the character of the following B material of Section II is altered with a cross-rhythm of 123-123-12.

Ex. 215 (m. 55-62)

55

59

Motif A is reinstated in *piano* but without the right hand clusters, establishing the 3/4 meter.

Ex. 216 (m. 84-87)

81

$\text{♩} = 60, \text{half-dreamingly}$

*p*

An altered form of the A material of Section I is played two octaves higher extended in various rhythmic ideas.

Ex. 217(m. 88-91)

88

$\text{♩} = 110 \text{ (flowing but with precise rhythm)}$

*leggero e legato assai*

*p*

Motif A appears in *piano* followed by the restatement of an abridged version of A material, Section I. There are no alterations in the first five measures (m. 98-102); however the succeeding measures are written an octave higher.

Ex. 218 (m. 92-106)

♩ = 60, *half-dreamingly*

92

*p*

97

*p*

102

*ancora leggero e legato assai*

Motif A is reinstated for the last time in *pianissimo* and extended. From measure 115, Motif A is augmented that would justify the composer's note: "... to full dream".

Ex. 219 (m. 107-122).

♩ = 60, half-dreamingly to full dream

The musical score for Ex. 219 (m. 107-122) is presented in three systems. The first system (measures 107-111) features a treble staff with a complex, rapid melodic line and a bass staff with a more rhythmic accompaniment. The second system (measures 112-116) shows a continuation of the melodic line in the treble staff, with a large slur indicating a long phrase. The third system (measures 117-122) concludes the passage with a final melodic flourish in the treble staff and a sustained bass line. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like *pp*.

A continued search for new music and career opportunities in the wider global artistic arena has enabled numerous Filipino and Filipino-born musicians and composers to not only take up further studies abroad, but to reside in the great musical centres of Europe as well. Their contribution to Philippine music is perhaps that of enrichment as they open doors for a further widening of music and musical concepts in the midst of a world that is fast becoming globalized and post-modernized. It may well serve as a bridge that could enable the West to look even further into Asia and Asia's ancient musical practices for their own enrichment and musical inspiration towards a search for a "newer" and post-modern music that may well become one among many new musics being heard in a globalized and post-modern world. The plethora of choices and directions makes post-modernism difficult to capture and define. Also, Western individualism as a worldview presupposition may well influence the way by which these new Filipino composers in diaspora would conceive their music and music making. Whether there exists a real and conscious effort to make their music nationalistic is difficult to ascertain but strains of influence from Asia or the homeland do reverberate in the compositions of Fifth Wave composer. The marked difference between the way by which music is conceived by composers of the third and fourth waves lies in the former's conscious and deliberate effort to search for and realize or actualize a new musical expression using Asian concepts from within their cultural backyards, and the latter's freer choice to draw from among the plethora of choices available today resulting in a music that may well be "eclectic". Whereas the music created by composers of the Third Wave are conceptually centered upon Asian worldview in terms of aesthetics, theories, philosophies, concepts of time and practices, the music created by composers of the Fourth Wave tended to be more "Euro-centrally" conceptualized. In the former, Asian worldviews are expressed through Western sound media, whereas in the latter, Asian elements are simply "infused" into a music that is otherwise Euro-centrally conceived in terms of style, musical language and form.

## E. Fifth Wave

Like the composers of the Fourth Wave, compositions modeled after the practice of infusion are concerned with realizing Asian musical materials through Western instruments. The difference lies in the fact that Fifth Wave consciousness is deeply rooted in European tradition and formal structures whereas Fourth Wave consciousness is primarily Asian in worldview. In the former, Asian musical sources are subjected to development through the formal structures of Western music, in the latter, Asian musical concepts and materials are the starting point that determines the resultant formal structure of a composition.

Another trend which leans more toward an eclectic type of syncretism is embodied by the works of Ching. His compositions seem to represent a whole gamut of stylistic writing from baroque, classic, to avant-garde and a new eclecticism that draws from Asian inspirations. Writing styles in his piano works in the baroque fashion use polyphonic techniques like recircar and fugue; those written in classic fashion often allude to those of Mozart's (themes of equal lengths, alberti bass accompaniments sonata-allegro form), while others could be in another idiom (e.g. use of twelve-tone language) or combinations thereof resulting in a new eclecticism that draws not only from contemporary practices, but from the past, and ancient Asian inspirations as well. One current and excellent example of syncretistic-eclectic work is Ching's *Notas Para Una Cartografia de Filipinas* (2007) which draws from music of the three main cultural groups of the Philippines geographically defined by the three main island regions of Luzon, Visayas and Mindanao; court music of China and Japan; and infuses these into musical forms and structures that are otherwise conceptually Western and European. Its first part is conceived as a prelude whose harmonic structures allude to "chords" produced by the Japanese mouth organ "*shō*". Alongside with this, "gagaku" drums and rhythmic patterns are evoked on the wood casing of the piano. The second part, a toccata follows with musical materials that polyphonically imitate or adapt the music of the "kudyapi" (a boat lute from Mindanao). The musical language used here is pentatonic. This section is followed by the next which is conceived as a chromatic



fughetta that infuses the Visayan folk-song melody “Walay Angay” with interruptions made by the entry of the “gangsa” from the northern part of Luzon.

### **Jeffrey Ching (1965)**

(Chinese name in Pinyin: Zhuang Zǔxin)

Born in on 4 November 4, 1965, Ching is described to as a Philippine-born Chinese-British contemporary classical composer of unusual originality whose works explore the correspondences and contradictions between the musical traditions of Europe and Asia.

Ching's distinctive musical language owes much to the diversity of his cultural background and education. He was born to a Chinese Buddhist family in the former Spanish-American colony of the Philippines, and received a Catholic education at a Jesuit school while growing up next door to his grandfather's private museum of ancient Chinese scrolls (now on permanent display in the Shanghai Museum).

In an exchange of emails with the composer, the composer disclosed his early exposure to music through an older female cousin who took lessons in their house. The young Ching would watch and listen-quite entranced, and wholly unobserved, from an upstairs loggia that overlooked the piano, and soon wanted to learn to play as well. His parents, although both are non-musicians, appreciated cultural attainments and particularly followed such classical music events as were to be found in Manila in the 70's. He began composing before he was ten, Ching started to write music down, making up quite long and elaborate things on the piano which he did not yet have the theoretical training to notate.

Despite being self-taught in harmony, counterpoint, and orchestration until the age of seventeen, Ching already started imagining music for chamber and orchestral combinations early on. An opera was planned when he was thirteen and even finished a three-act libretto, but ended up as far as writing the overture. In 1979, Manila witnessed the premiere of a Cantata for soloists, chorus, and orchestra.

He went to the United States to study music and sinology at Harvard University and it was in this university that Ching took his first classes in theory. His musical studies in

the US were very thorough from a technical point of view, learning to write good fugues in his Harvard counterpoint classes – not something modern composers tend to find very important, but which Ching has since found an invaluable technical resource in all manner of non-fugal contexts. A number of works were produced during his stay in the US that included an opera, a horn concerto, a piano trio, a wind serenade and his first symphony which were all performed in Manila and Harvard.

Graduating with a double magna cum laude, his graduation thesis on the sumptuary laws of the Ming dynasty (1368-1644) was based on extensive research into primary sources. Afterwards he went to England to read law, philosophy, and composition at Cambridge and London Universities. From 1987 to 1991 he was Lecturer-in-Music at the University of London. In 1990, 1993, and 1997 he represented the Philippines in three major cultural delegations to China.

Ching wrote his third symphony “Rituals” in London in 1998, (a Philippine Government commission to mark the centennial of the Philippine declaration of independence from Spain) in London which marks a crucial compositional breakthrough. In this work, Spanish Baroque, Chinese Ming, and Balinese Gamelan all overlap in a dense but transparently structured collage. The Harvard counterpoint classes of his teens evidently bore fruit in the complex canons of the Spanish layer. Ching’s unceasing, life-long sinological interests served as a guide to an authentic Chinese Ming musical material. In the same year, Ching was named one of the five Outstanding Young Filipinos of the year by the President of the Philippines, on the basis that his “works have expanded the scope and quality of Filipino musical literature, and no other Filipino has achieved such depth, dimension, and volume of work at so young an age”.

Another compositional breakthrough came after Ching moved to Berlin in 2004. In a form of compositional approach which the composer would call “historical syncretism”, which refined and expanded the multi-cultural collage of his Third Symphony “Rituals” in

such recent works as his Fifth Symphony “Kunstammer” (2006), “*Notas para una Cartografía de Filipinas*” (2007), and the opera “The Orphan (das Waisenkind)” (2007).

Aimed to treat all cultures and periods as the composer’s shared heritage, this would lead to a new musical language in which the distinctions between Asian and European, or even ancient and modern, break down, or are fused in a novel synthesis. Ching’s music is an elaborate collage of exotic musical sources. The rigorous counterpoint training in Harvard has given Ching the freedom to treat his works with elaborate fugal, canonic, and variation devices as a natural tool.

Ching resides most of the year in Berlin with his wife, the Spanish-Philippine soprano Andión Fernández, for whom the vocal parts in his principal works were created.

#### Piano Works:

##### 1982-1999

*Nine Early Sonatas* (Unpublished)

##### 1989

*Toccata Contrappuntistica No 1* for 4 pianos (Unpublished)

##### 1991

*Toccata Contrappuntistica No 2* for 2 pianos (Unpublished)

##### 1992-2005

*Superklavier Sonata* (Unpublished)

##### 1993

*Miniklavier Sonata* (edition gravis Verlag, 2009)

##### 1994

*Presto schizofrenico* for 2 pianos (Unpublished)

##### 1997

*Toccata Contrappuntistica No 3* for 1 piano, 4 hands (Unpublished)

##### 2007

*Notas para una cartografía de Filipinas* for piano and lap-gong (edition gravis Verlag)

## “Superklavier Sonata”

Structure:

Movement	Tempo	Meter	Tonality	Measure Number	Number of Bars
I	<i>Allegro marcato</i>	4/4	B flat minor	1-294	294
II	<i>Adagio con gran espressione</i>	3/4	E major	295-572	278
III	<i>Scherzo: presto non tanto</i>	6/8	G minor	573-1003	430
IV	<i>Finale: Tempo I</i>	4/4	B flat major	1004-1163	160
Triple fugue	<i>Presto</i>	2/2	B flat major	1164-1512	349
Coda	<i>Prestissimo</i>	2/2	B flat major	1513-1631	119

The work was sketched in London in the late 1980's, the first version completed on 7 May, 1992 with some revisions on 29 December of the same year. In that form, it was premiered in the Philippines in 1993. Ching began work on its final version in London on 8 September 1998, worked on it sporadically until its completion in London on 15 December 2001.

Despite the self-mocking rivalry with Beethoven's (1770-1827) *Große Sonate für das Hammerklavier* Op. 106 (1818) implied by the title, Ching's single large movement of 1,631 bars has the quantitative edge over Beethoven's 1,167 bars in four movements; and where the *Hammerklavier* ends with a double fugue not obviously related to earlier material, the *Superklavier* has a triple fugue that incorporates all the themes and most of the subsidiary ideas of the preceding thirty-seven minutes.



Although in a single movement lasting over forty minutes, the sonata subdivides perceptibly into the classical four-movement plan of *allegro-adagio-scherzo-finale*, a striking resemblance with the *Hammerklavier* although the latter's second and third movements are marked *scherzo* and *adagio sostenuto* respectively. As the trio of the *scherzo* is a further development of the *adagio*, the *finale* is the considerably delayed recapitulation of the opening *allegro*, and the fugal coda a polyphonic reworking of material from all four preceding subsections, the classical design as also modified by cyclic principles in the manner of Swedish composer, Franz Berwald's (1796-1868) symphonies of the 1840's.

The "Superklavier" opens with the keyboard lid banged shut then opened, marked *sforzatissimo* in an identical rhythm to (and hence motivically integrated with) the *fortissimo* chords which follow. This gesture mirrored *mp* at the very end, 'encloses' the entire sonata, an *hommage* to 'The Age of Beethoven', within a twenty-first-century 'frame' in reference to the grand sonata. Beethoven never wrote any piano sonata after 1822, with the *Hammerklavier* along with the very last sonata Op. 111, in all likelihood had he fully exploited the possibilities of sonata form-writing in its utmost profundity. Ching's sonata however boldly 'opens' what was 'closed' with a measure of worldly ambition which resulted to 484 bars longer than its forerunner. The piece marked *Allegro marcato* starts with the keyboard lid loudly shut, then opened in identical rhythm. Two heavy chords, a rapid scale, and a broken arpeggio in staccato which seems a parody of Beethovenian melody austerity marks the first subject in B flat minor

Ex. 220 (m. 1-16)

Jeffrey Ching (2005/rev. 2007)

**Tempo I: Allegro marcato** ♩ = 144  
Count strictly! \*\*

\*Bang keyboard lid shut!  
\*\*Bang keyboard lid open!

S.P.

8

mf

S.P.

ff

ff

ff

\* S.P.

C.P.

8<sup>va</sup>

12

S.P.

C.P.

ff

ff

ff

The section is further expanded through a series of thematic fragments.

Ex. 221 (m. 17-24)

17 *mp cantando*  
S.P. *p*

21 *mp*  
*p*

In measure 31, the broken arpeggio previously in staccato are treated in *legato* with a new material introduced, a trill followed by another a fifth above in ascending sequence.

Ex. 222 (m. 29-36)

29 *pp*  
*sf*  
C.P.

33

An entirely new material as a second subject is introduced from the second half of measure 41 in C sharp minor.

Ex. 223 (m. 48-44)

38

*f*

*p solenne*

Subject 2 is combined with subject 1 from the second half of measure 66, modulating to D flat major in measure 49 extended until measure 70.

Ex. 224 (m. 45-51)

45

*f*

(E) (D $\flat$ ) S.P.

49

*f*

C.P. sempre

The first subject is repeated from measure 89 to 126 in its original key in B flat minor, modulating a third above from measure 126.

Ex. 225 (m. 125-128)

Musical score for Ex. 225 (m. 125-128). The score is in B-flat minor (three flats) and 4/4 time. It features a piano (p) and a celeste (C.P.) part. The piano part has a melodic line with slurs and ties, while the celeste part provides harmonic support with chords and single notes. Dynamics include *pp* and *ff*. An arrow points to measure 125.

Ching extensively develops the first subject (Ex. 226, m. 3-6) in various forms.

Ex. 226 (1-6)

Musical score for Ex. 226 (1-6). The tempo is marked **Tempo I: Allegro marcato** with a quarter note equal to 144 (♩ = 144). The instruction "Count strictly!" is given. The score is in B-flat minor and 4/4 time. It features a piano (p) and a celeste (S.P.) part. The piano part has a melodic line with slurs and ties, while the celeste part provides harmonic support with chords and single notes. Dynamics include *ff* and *mf*. There are asterisks (\*) and double asterisks (\*\*) marking specific measures. A note at the bottom reads: "\*Bang keyboard lid shut!" and "\*\*Bang keyboard lid open!".

As inverted subject:

Ex. 227 (m. 185-189)

Musical score for Ex. 227 (m. 185-189). The score is in B-flat minor and 4/4 time. It features a piano (p) and a celeste (S.P.) part. The piano part has a melodic line with slurs and ties, while the celeste part provides harmonic support with chords and single notes. Dynamics include *ff* and *fff sempre*. There are asterisks (\*) and double asterisks (\*\*) marking specific measures.



Quavers and semiquavers in octave passages:

Ex. 228 (m. 185-189)

Ex. 228 (m. 185-189) is a musical score in 4/4 time, spanning measures 185 to 189. The score is written for piano, with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern. There are several dynamic markings, including *ff* (fortissimo) and *ff* (fortissimo). The score includes various musical notations such as slurs, ties, and accidentals.

As sequence of thematic fragments with inverted counterpoints, along with a series of permutations bearing the dynamic markings from *fortissimo* to *fortississimo tutta forza*:

Ex. 229 (m. 208-219)

Ex. 229 (m. 208-219) is a musical score in 4/4 time, spanning measures 208 to 219. The score is written for piano, with a treble and bass staff. The key signature has two flats (B-flat and E-flat). The music features a series of eighth and sixteenth notes, often beamed together, creating a rhythmic pattern. There are several dynamic markings, including *ff* (fortissimo), *fff* (fortississimo), and *sub. pp leggierissimo* (sublimely pianissimo). The score includes various musical notations such as slurs, ties, and accidentals. The score is divided into three systems, with measures 208-211, 212-215, and 216-219. The first system is marked *ff* and the second system is marked *fff tutta forza*. The third system is marked *sub. pp leggierissimo* and *fff tutta forza*. The score includes various musical notations such as slurs, ties, and accidentals.

As sequence of quaver fragments.

Ex. 228 (m. 225-238)

225

gtr

232

cresc. poco a poco

239

ff mf pp

(b)

The last 13 measures of the A section with dotted semiquavers and quavers in *staccato* have 7 different dynamic markings ranging from *pianississimo* to *fortississimo* ending in *sotto voce* on the dominant of E.

Ex. 229 (m. 282-294)

(s) 7

282

mf mp p pp f fff pp

Count strictly throughout!

gtr

290

pp ppp sotto voce

U.C.

The E major *Adagio con gran espressione* in 3/4 meter is a contrast to the strictness of the first movement. The tempo marking “allows some breadth of *tempo rubato*” as written by the composer in the sonata’s introductory notes. The thematic material is lyrical, and flowing with a simple bass line carried two octaves higher on the tenor part. Its character is reminiscent of the last section in Brahms’ (1833-1897) third movement of Piano Concerto Op. 83 in B flat major, (1881) from measure 88.

Ex. 230 (m. 295-308) A subject

Tempo II: *Adagio con gran espressione* ♩ = c. 69\*

T.C. C.P. sempre  
\*

302

mf p mf p

Ex. 231 (m. 86-91) Brahms Piano Concerto Op. 83, *Andante*

84 1.

Ob. dolce

Klar. (B) p dolce

Fag. p dolce

Hr. (B) p

Klav. p

1Viol.

2Viol.

Br.

Vcl. Solo

Vcl. pizz. dolce

K.-B. pizz. pizz.

E

88

Fl. dolce

Ob.

Klar. (B)

Fag.

Klav. dolce

1.Viol.

2.Viol.

Br.

Vcl. Solo

Vcl. K-B. unis. arco cresc.

A new material is introduced from the upbeat of measure 322 marked *piu mosso*.

# Ex. 233 (m. 314-319) B subject

314

Tempo III: Più mosso ♩ = c. 76

mp dolce

325

p

pp



After the lyrical section, a cadenza marked *pianississimo* to *forte* succeeding a short episode (*poco largo*) would lead to the development of the B' subject from measure 352 marked *andante animato* in E flat major. The thematic material is anticipated by its fragment (m. 352-353), then presented in its entire form from the upbeat of measure 355 with a pedal point in E flat that is carried on the next 18 measures.

Ex. 234 (m. 324-362)

The musical score for Ex. 234 (m. 324-362) is presented in three systems, each with a grand staff (treble and bass clefs).

**System 1 (Measures 341-345):** Starts with a *poco riten.* marking. Dynamics include *f* and *pp*. A *a tempo* marking appears. The system ends with a *poco riten.* marking and a *grace* note.

**System 2 (Measures 346-351):** Starts with a *grace* note. Dynamics include *ppp* and *leggero*. The system ends with a *grace* note.

**System 3 (Measures 352-362):** Starts with a *grace* note. Dynamics include *f*, *mf*, *p*, and *pp*. The system ends with a *grace* note.

**Tempo Markings:**

- Tempo IV: *Poco largo* (♩ = c. 58)
- Tempo V: *Andante animato* (♩ = c. 84)

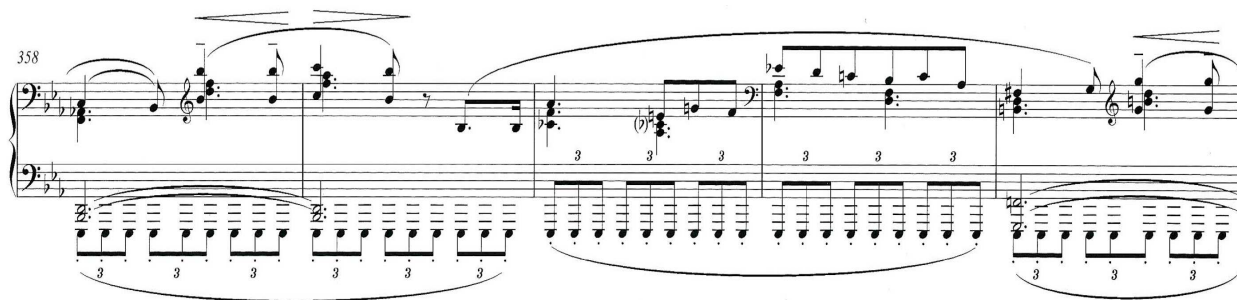
**Performance Instructions:**

- rit.* (ritardando)
- a tempo*
- poco riten.* (poco ritardando)
- grace* (grace note)
- f* (forte)
- pp* (pianissimo)
- ppp* (pianississimo)
- leggero* (light)
- mp* (mezzo-piano)
- pp* (pianissimo)
- p cantando* (cantando)
- sempre dolce e cantabile* (always sweet and cantabile)

**Other Markings:**

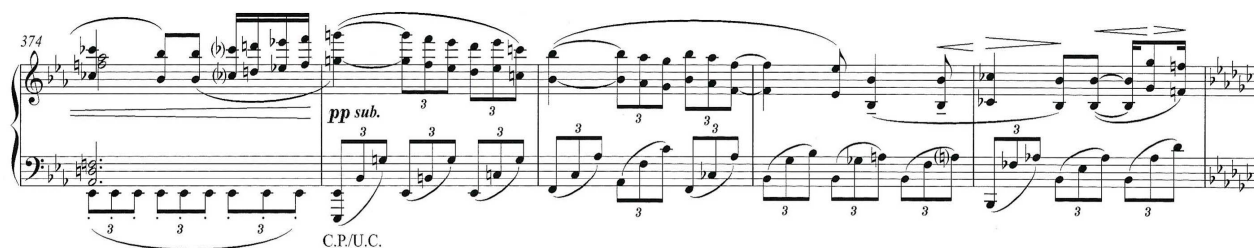
- T.C. (Tutti Chorus)
- C.R. (Crescendo)
- U.C. (Unaccompanied Chorus)





The B' subject is then treated with a different accompaniment in arpeggio from measure 375.

Ex. 235 (m. 374-378)



The section from measure 399 is marked with a fugal entry of the thematic fragment with the pedal point alternating between the soprano and alto lines.

Ex. 236 (m. 394-412)



Ex. 237 (m. 407-425)

236

A fragment from the B' subject is utilized in sequence with an *ostinato* moving constantly from the bass to the soprano parts.

Ex. 238 (m. 438-448)

438

pp

p

$f \rightarrow p$

mp

ff

stacc. p

rit. Tempo IV (♩ = c. 58)

443

pp

The reprise of A subject is subjected to rhythmic, harmonic and textural modification with the melody a sixth higher. The bass part initially notated as dotted minims is treated as staccatoed crotchets carried on an octave higher.

Ex. 239 (m. 460-475)

460

poco riten. Tempo II (♩ = c. 69)

pp

C.P.

467

p mp pp sempre

The B subject is reinstated with an accompaniment in triola with *acciaccatura* in the bass. In measure 507, each triola note is embellished with *acciaccatura* which is written out as semiquavers in the following measure. The diminution of the semiquavers follows in measure 509.

Ex. 240 (m. 493-510)

493 *Tempo III* (♩ = c. 76)  
*dolce*  
 502 *poco riten.*  
*ff*  
*più riten.*  
 508 *a tempo ma più appassionato*  
*ff*  
 T.C.

A reprise of B' section is accompanied with triplet chords with a chromatic line

Ex. 241 (m. 528-532)

528 *a tempo* *poco rit.* *Tempo V* (♩ = c. 84)  
 T.C.  
*p*



A grand cadenza of arpeggio and polyrhythmic passages is followed by the coda with material from the A section.

Ex. 242 (m. 550-559)

(CADENZA)

550

550 *più animato*

550

550 *poco a poco stringendo*

550 *ppp*

550 *più accel.* . . . . . *Prestissimo*

550 *molto allarg.* . . . . . *Adagio sostenuto*

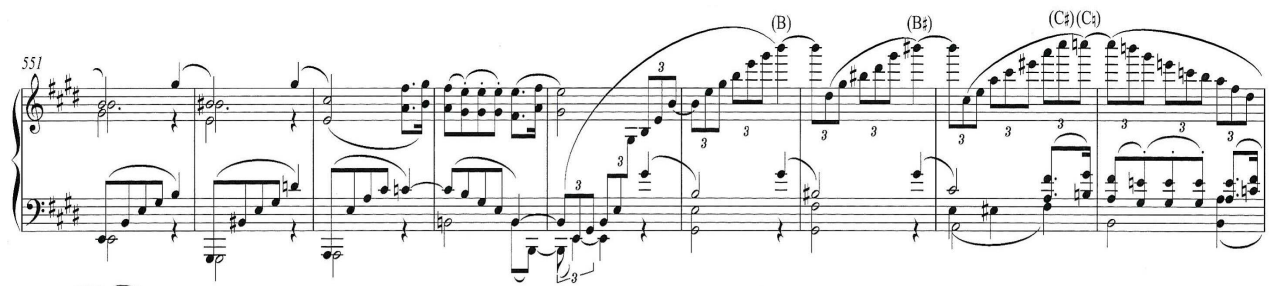
550 *ff* *pp* *pppp*

550 *Tempo IV (♩ = c. 58)*

*sempre pp*  
*molto tranquillo*

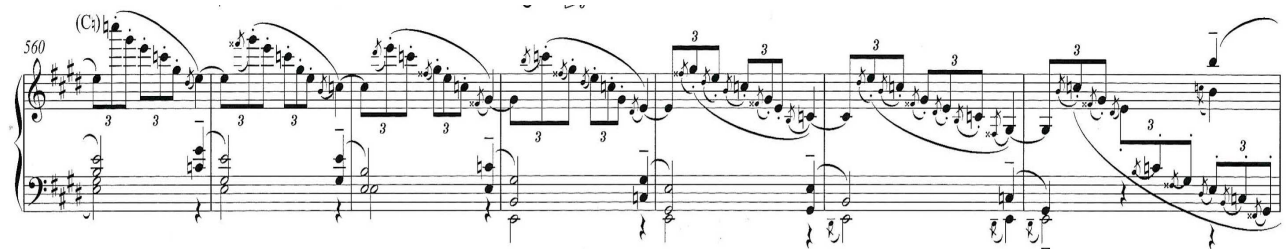
\* C.P.  
sempre





The repetition of the A section fragment from the upbeat of measure 555 is extended with an interesting form of embellishment. From measures 560 to 566, an *acciaccatura* is added one at a time on a triola note in random order. In measures 565 and 566, one could see all the notes being ornamented.

Ex. 243 (m. 560-567)



The thematic material of the Scherzo marked *presto non tanto* in G minor is derived from the A subject of the slow movement (Ex. 245) with rhythmic variation.

Ex. 244 (m. 572-579)

567

Tempo VI:  
Presto non tanto ♩ = c. 138

*pp* *ppp* *pppp* *pp*

U.C. T.C. S.P.

574

sempre ♩ = ♩

Ex. 245 (m. 322-325)

Tempo III: Più mosso ♩ = c. 76

This theme is extended in various forms covering 177 bars from measure 580.

Ex. 246 (m. 580-613)

The short reprise of the thematic material of *Adagio con gran espressione* in measure 757 is developed with materials from the scherzo section.

Ex. 247 (m. 753-786)

Ex. 247 (m. 753-786)

Tempo II (♩ = ♪ = c. 69)

753

*p*

S.P.

*p dolce*

C.P. sempre

765

*ppp*

*mf*

*p*

*mp*

*pp*

*pp*

colla m.d.  
ad lib.

774

*pp*

U.C.  
sempre

781

A reprise of the Scherzo A section takes place from measures 805 to 988 in its exact form but with no repeat. A short modulatory section from measure 989 would link the preceeding scherzo to the restatement of the first movement A subject in G minor from measure 1004 (a delayed recapitulation of the Sonata-allegro form) extending to measure 1164.

Ex. 248 (m. 989-1014)

Ex. 248 (m. 989-1014) is a musical score for piano, spanning measures 989 to 1014. The score is written in G minor (three flats) and 2/4 time. It begins with a forte (*ff*) dynamic and a tempo marking of *Tempo 1* (♩ = c. 144). The music features a complex texture with multiple voices, including a prominent melodic line in the right hand and a more rhythmic, chordal accompaniment in the left hand. Dynamics range from *ff* to *mp* and *ff marcato*. The score includes various musical notations such as slurs, ties, and articulation marks. A section marked *mp cantando* begins around measure 1004. The score concludes with a *mf* dynamic and a *rit.* marking.

The fourth movement marked *Tempo I alla breve: Presto* is a triple fugue with the Subject I derived from the A subject of the first movement, in B flat major with 4 voices.

Ex. 249 (m. 1164-1192)

Ex. 249 (m. 1164-1192) is a musical score for piano, spanning measures 1164 to 1192. The score is written in B-flat major (two flats) and 2/4 time. It begins with a forte (*f*) dynamic and a tempo marking of *Tempo I alla breve: Presto* (♩ = c. 144). The music is a triple fugue, featuring three distinct subjects (Soggetti I, II, and III) introduced in different voices. Dynamics range from *f* to *mp*. The score includes various musical notations such as slurs, ties, and articulation marks. A section marked *mp cantando* begins around measure 1164. The score concludes with a *mf* dynamic and a *rit.* marking.



1174

1184

*f*

The first subject is treated in its inverted form from measure 1203.

#### Ex. 250 (m. 1200-1207)

1200

*f*

*f*

*f*

*f*

Subject II and its counter-subject in G major are derived from respectively A (Ex. 251) and B (Ex. 252) subjects of the slow movement in augmented form.

#### Ex. 251 (m. 290-301) Subject

290

*pp*

*ppp sotto voce*

*p dolce*

Tempo II: Adagio con gran espressione ♩ = c. 69\*

T.C. C.P. sempre

U.C.

#### Ex. 252 (m. 351-357) Counter-subject

351

*p cantando*

*mp*

*pp*

Tempo V: Andante animato ♩ = c. 84

*sempre dolce e cantabile*

T.C. C.P. sempre

rit.



Ex. 253 (m. 1223-1243) Subject II

1222 (8)  $\text{♩} = \text{♩}$  *loco*  
*f*  
*fff*  
*sub. pp dolce*  
*C.P. sempre*  
*ff*  
*Soggetto II*  
*\* Tied G passes from right to left thumb.*  
*il soggetto sempre ben marcato*

From measure 1250, Subject II (E flat major) is combined with Subject I (B flat major).

Ex. 254 (m. 1250-1271)

1246 *f*  
*Soggetto I*  
*f*  
*Soggetto II*  
*ad lib.*  
*ff*  
*1254*  
*ff*  
*1263*  
*ff*

An augmentation of Subject III in E minor derived from the Scherzo (Ex. 255) is introduced in measure 1293 combined with an inverted Subject I in B flat.

Ex. 255 (m. 573-577)

Presto non tanto ♩ = c. 138

Ex. 256 (m. 1290-1303)

1290

mp

Soggetto III

f

mf

1297

(9)

f

mf

Subject II in B flat major is combined with Subject III in F major from measure 1334.

Ex. 257 (m. 1334-1336)

1332

mf

Soggetto III

f

Soggetto II

The three Subjects appear together from measure 1352, each subject having its own tonality. The section opens with Subject II (E flat major) in its augmented form, as seen in the bass of the B flat octave, then Subject I (E major) is introduced from the second half of measure 1353 followed by Subject III (D minor) in the tenor part of measure 1354.

Ex. 258 (m. 1352-1377)

This musical score excerpt shows measures 1347 through 1354. It is written for piano with a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat). The time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *ff* (fortissimo) and *f* (forte). Performance instructions include *loco*, *sempre*, and *ad lib.* (ad libitum). Specific subjects are labeled: "Soggetto I" in the bass line of measure 1353, "Soggetto II" in the bass line of measure 1354, and "Soggetto III" in the tenor part of measure 1354. The notation includes various ornaments and articulation marks.

The inversion of the three subjects can be seen from measure 1390.

Ex. 259 (m. 1390-1395)

This musical score excerpt shows measures 1390 through 1395. It is written for piano with a grand staff. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music features complex rhythmic patterns, including triplets and sixteenth-note runs. Dynamic markings include *f* (forte). Arrows point to specific musical phrases in measures 1390, 1391, and 1392, illustrating the inversion of the three subjects mentioned in the text.

The inverted Subject III in E flat minor enters in the second half of measure 1406 to start another section, followed by Subject I in measure 1408. An inversion of Subject II enters in the second half of measure 1416.

Ex. 260 (m. 1402-1421)

This musical score for Ex. 260 (m. 1402-1421) is presented in three systems. The first system (m. 1402-1407) features a treble and bass staff with complex textures, including triplets and a *ff* dynamic marking. An arrow points to the entry of 'Soggetto III' in the second half of measure 1406. The second system (m. 1408-1415) shows 'Soggetto I' in the bass staff starting in measure 1408, with a *sf* dynamic marking. The third system (m. 1415-1421) shows 'Soggetto II' in the bass staff starting in the second half of measure 1416. The score includes various musical notations such as triplets, slurs, and dynamic markings.

The D flat major section finds the Subject I in augmentation. It ends with a short *stretto* of Subject II in original and inverted form marked *ppp dolce* from measure 1447 with a final chord in *ffsubito* marking the entrance of Subject II in the F clef.

Ex. 261 (m. 1430-1452)

This musical score for Ex. 261 (m. 1430-1452) is presented in two systems. The first system (m. 1430-1436) shows a treble and bass staff with complex textures, including triplets and a *ppp dolce* dynamic marking. An arrow points to the entry of Subject II in the second half of measure 1447. The second system (m. 1437-1452) shows the continuation of the piece, with a final chord in *ffsubito* marking the entrance of Subject II in the F clef. The score includes various musical notations such as triplets, slurs, and dynamic markings.







A heavy chordal passage in *fortississimo* ascending chromatically moves the section to the coda.

Ex. 263 (m. 1495-14513)

1495

1505

Tempo VII subito:  
Prestissimo  $\text{♩} = \text{c. } 160$

p

ad lib.

attacca subito

The coda is marked *subito: Prestissimo* with Subject III in G Minor (see last measure of previous example) introducing the section followed by Subject I in B flat major from measure 1514. From measure 1525, Subject I in the bass is treated in augmentation with the same subject inverted in the upper part.

Ex. 264 (m. 1513-1523)

1514

1521

f

f

C.P.

ad lib.



This particular action of lid-shutting is also present in Ching's 'Spohr's last Thoughts' (2009) for quartet with piano, clarinet, violin, and cello, premiered in Konzerthaus Berlin on September 5, 2009.

Ex. 266 (m. 50)

50

Bass Cl.

B. Cl.

*pp*

Vln.

Pno.

slowly shut piano lid with an audible thud

very slowly shut violin case with an audible thud

### “MINIKLAVIER” SONATA

At the opposite pole to such grandiose experiments are Ching's satirical miniatures such as the five-minute *"Miniklavier"* Sonata for piano (premiered by the composer, Manila, 1993), a score written exclusively in graphic notation to indicate the use of fists, arms, elbows, among others, on the keyboard. The piece is intended to impersonate the grandiloquent effects of the Romantic virtuoso without (except in the second movement) recourse to any specified pitches whatsoever. The score was emailed to me by the composer (September 19, 2009) himself with the following notation:

*“... the antithesis of the SUPERKLAVIER: it is called MINIKLAVIER, and after taking one glance at the notation, you will definitely feel it MUST be covered in any dissertation on modern Philippine piano compositions!”*

In editing the score for publication, the composer made virtually no changes to the first, second, and fourth movements, but rewrote the third movement entirely. This new version was completed in January 2009. The piece is played as freely as possible, with

no absolute tempo as reflected by the absence of bar lines. The scherzo however allows a certain metric pulse with the presence of the bar lines.

### I. *Prestissimo sforzatissimo*

With an “X” time signature, the clusters played by flesh of clenched fists are “pounded” in registers approximately where the notations fall, in rapid, successive alternation of R.H. and L.H, in parallel direction. The section is to be repeated 3 to 7 times, with dynamics of 6 *fortes*.

Ex. 267 p.2

The musical notation for Ex. 267 p.2, I. *Prestissimo sforzatissimo\**, is written on a grand staff with an 'X' time signature. The right hand (R.H.) and left hand (L.H.) parts are shown with clusters of notes. The R.H. part starts with a cluster on the treble staff, and the L.H. part starts with a cluster on the bass staff. Both parts move in parallel directions, with the R.H. moving upwards and the L.H. moving downwards. The dynamics are marked *ffff* *sempre*. The notation includes a repeat sign with a bracket indicating (3-7x) repetitions, followed by the instruction *segue subito!* with an arrow pointing to the right.

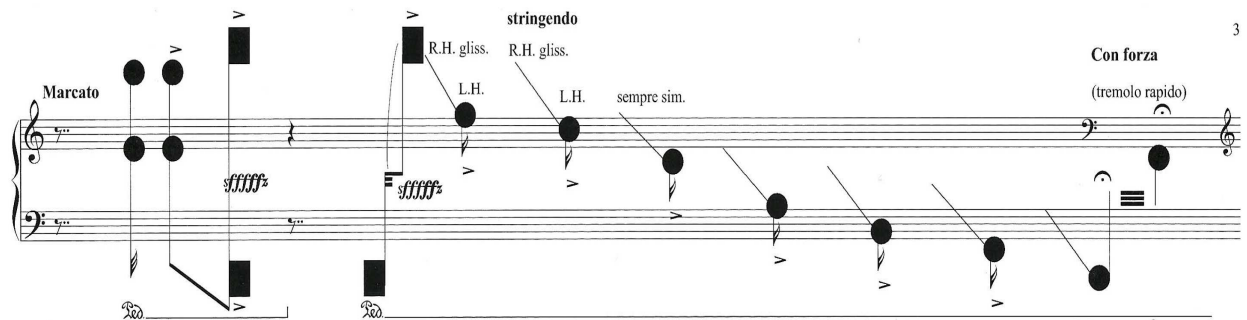
The B section is a continuation of the preceding clusters, this time played *espressivo* in different directions.

Ex. 268 p.2

The musical notation for Ex. 268 p.2, *Libero ed espressivo ma ancora prestissimo*, is written on a grand staff. The right hand (R.H.) and left hand (L.H.) parts are shown with clusters of notes. The R.H. part starts with a cluster on the treble staff, and the L.H. part starts with a cluster on the bass staff. Both parts move in parallel directions, with the R.H. moving upwards and the L.H. moving downwards. The dynamics are marked *Libero ed espressivo ma ancora prestissimo*. The notation includes a repeat sign with a bracket indicating (3-7x) repetitions, followed by the instruction *segue subito!* with an arrow pointing to the right.

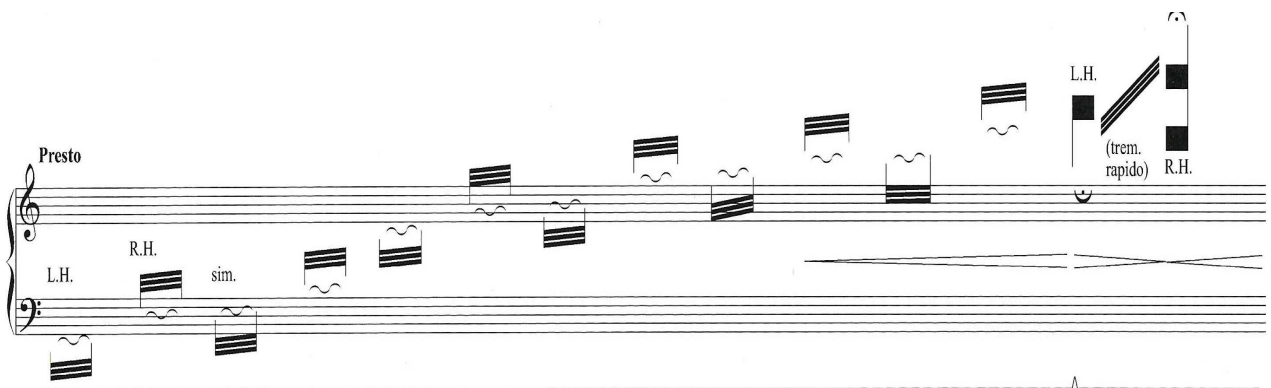
The *marcato* development starts with two simultaneously played clusters and rectangular clusters played by palm stretched vertically. This is followed by a series of right-hand descending *glissandi* to a cluster played by left hand, culminating in a cluster tremolo.

Ex. 269 p.3



Marked *presto*, a symbol for rapid ascending 4 to 5-note arpeggio is notated leading to a tremolo of clusters between both hands. With the L.H. cluster, the R.H. plays a set of two or three notes for the thumb and 2<sup>nd</sup> finger, another set of notes for the 4<sup>th</sup> and 5<sup>th</sup> fingers played an interval higher.

Ex. 270 p. 3, middle staff





The cluster tremolo from the previous section makes a descending motion marked *furioso* increasing in tempo as indicated by the beams. While the left hand playing a tremolo with a ninth interval (A and B flat) marked *fffff*, the right hand plays dissonant chords notated with a specific rhythm. The *tutti forza* clusters (palm horizontally stretched) end the first movement in *sforzato* with 6 fortes.

Ex. 271 p. 3

## II. Adagissimo con gran espressione

The second movement opens with an E<sup>7</sup> chord on the upper part and a D<sup>7</sup> chord on the bass part, notated four times marked *ffffz* with *decrescendo*. The third time however is a soundless chord, both hands in the act of striking the keys but do not touch them. The pedal is depressed as indicated.

Ex. 272 p. 4

4

II. Adagissimo con gran espressione<sup>4</sup>  
sempre sostenuto al niente

With both hands make as if to play—and strike without touching the keys, then THINK the notes! (N.B. Still depress the pedal exactly as indicated.)

(Play!)

Either this four-fold fermata is observed—or omitted altogether, the ensuing "Più largo" starting as soon as the preceding chord has ceased to sound.

Pitches of the B major 7 chord in *pppp senza accento* are spread in a range of six-octaves in this *Più largo* section with a depressed pedal. The “recapitulation” is marked *molto espressivo* ending with a *glissando* on the piano strings in B minor. The player has the option of rendering the *glissando* “either very loud and abrupt, or soft and lingering, as the mood takes one”.

Ex. 273 p. 4

The musical score is divided into two main sections. The first section, marked *Più largo*, features the piano part (L.H.) with a depressed pedal and the right hand (R.H.) playing a B major 7 chord in *pppp senza accento*. The piano part is marked *pppp quasi molto vibrato*. The second section, marked *Molto espressivo*, features the right hand (R.H.) playing a B major 7 chord in *pppp*. The piano part is marked *ppppp* and includes a *glissando* on the piano strings in B minor, indicated by a dashed line and the instruction "gliss. up the piano strings with any plectrum-like implement, either very loud and abrupt, or soft and lingering, as the mood takes one." The piano part also includes the instruction "tutti le corde" (all the strings).

### III. Scherzo: *Presto alla misura*

This movement has 14 measures; the meter altered 13 times (ranging from 3/8, 3/4, 1/8, 2/8, and 4/4) with the clusters in the 13th measure allowed to reverberate and fade in the following last measure. The whole movement employs and alternating black tone-clusters (black symbol, centred on the note A) played by the right hand and white tone-clusters (half shaded symbol centred on the note A) played by the left hand. The clusters cover the entire range of the piano moving from the center to the outer range of the keyboard. Sudden extreme dynamic changes are heard such as *pianissimo* to a sudden *fortississimo*.

#### Ex. 274 (m. 1-7)

##### III. SCHERZO: *Presto alla misura*\*

♩ = ♩ *sempre*

Right Wooden Panel above highest note

Clusters centred on a'''

Clusters centred on a'''

Clusters centred on a''

Clusters centred on a''

Clusters centred on a

Clusters centred on A

Left Wooden Panel below lowest note

Ex. 275 (m. 8-14)

The image displays a musical score for a 12-string guitar, organized into three systems of staves. The notation is highly complex, featuring numerous triplets, dynamic markings, and performance instructions.

**System 1 (Left):** The first staff begins with a triplet of eighth notes marked *ppp*. The second staff contains a triplet of eighth notes marked *ff*. The third staff features a triplet of eighth notes marked *ppp*.

**System 2 (Middle):** The first staff shows a triplet of eighth notes marked *ff*. The second staff contains a triplet of eighth notes marked *ff*. The third staff features a triplet of eighth notes marked *ff*.

**System 3 (Right):** The first staff shows a triplet of eighth notes marked *mp*. The second staff contains a triplet of eighth notes marked *mp*. The third staff features a triplet of eighth notes marked *mp*.

**Performance Instructions:**

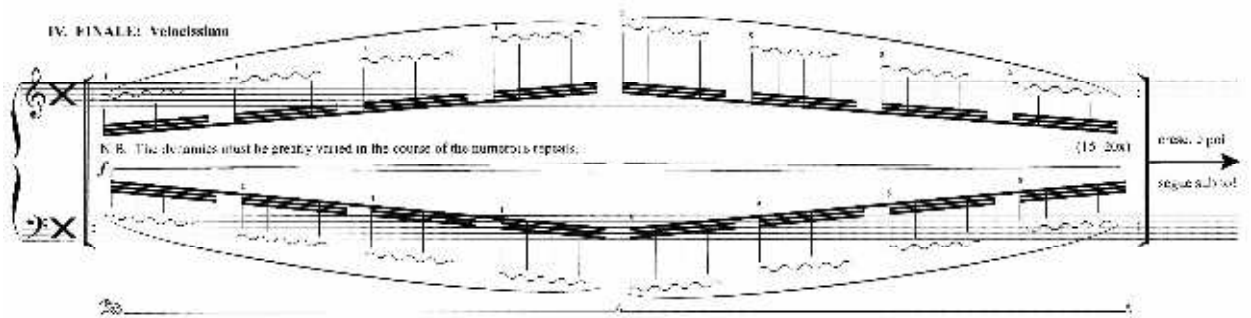
- (as if playing black-key clusters on an imaginary A<sub>7</sub> past the highest note)*
- (repeat several times and follow and then cut off with the other parts at exactly the same time\*)*
- (as if playing white-key clusters on an imaginary A<sub>7</sub> past the lowest note)*
- (repeat several times and follow and then cut off with the other parts at exactly the same time\*)*

The score is written for a 12-string guitar, with the staves representing the 12 strings. The notation includes various musical symbols such as triplets, dynamic markings, and performance instructions.

#### IV. Finale: *Velocissimo*

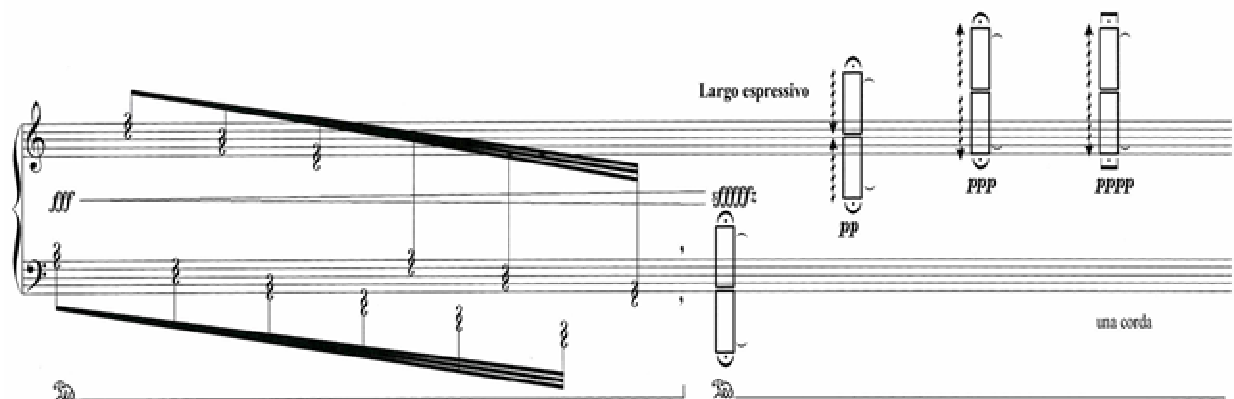
The A section is comprised of a rapid arpeggio passage in contrary motion repeated fifteen to twenty times. In the course of the numerous repeats, the dynamics are varied according to the performer's taste.

Ex. 276 p. 8



The B section is a descending thick dissonant chords marked *fortississimo* with *crescendo*. This is followed by a block of tone-clusters played with both the entire forearms on the keyboard, marked *sfffffz*. With a depressed sustain pedal, the thick clusters are repeated in higher registers first arpeggiated downward in *pianissimo* with the next two arpeggiated upward in *pianississimo* and *pianissississimo* respectively.

Ex. 277 p. 8





A two-hand glissando from the highest white key with the right hand and the highest black key with the left hand is played very slowly marked *lento sognante* down to the lowest white and black key with both the sustain and *una corda* pedal depressed. The ascending glissando follows a contour indicated in the piece ending in the highest black and white key. The section is allowed to reverberate until *pppppp* (6 *piano* sign).

Ex. 278 p. 9

Lento sognante

R.H. very slow white-key gliss.  
L.H. very slow black-key gliss.

*ppppp* sempre

(una corda)

(gliss. following the indicated contours)

*pppppp*

tutte le corde

The clusters played with the elbow are notated with a triangular note, followed by a single or double notes hit by the index fingers of both hands. A quick coda (restatement of the first movement theme) in *presto* with a surging dynamic intensity (from *f* to *fffff*) and an increase in tempo followed by a very loud cluster played with the performer's *derrière* ends the piece.

Ex. 279 p. 9

Adagio

*pp*

Presto

*f*

*fffff*

### **Notas para una cartografía de Filipinas**

Subtitled *Prelude, Toccata, and Fugues for piano and gangsa, one player*, the work was completed in Berlin, 2007. The Spanish title means “Notes for a Cartography of the Philippines”, taken from this sentence in a scholarly journal:

Between 1903 and 1907 Blair and Robertson incorporated numerous photoengraved reproductions of early maps in their well-known corpus of *Philippiniana* (Emma Helen Blair and James Alexander Robertson, *The Philippine Islands, 1493-1898*, 55 vols. [Cleveland 1903-1907]), and Robertson at the same time evaluated some of these maps as historical evidence, but the first attempt at a cartographical analysis was made by Pardo de Tavera in 1910 (“Notas para una cartografía de Filipinas”, *Cultura Filipina*, vol. I, no. 8 [Manila 1910], pp. 101-176).<sup>50</sup>

The composition is also an “attempt at a cartographical analysis” of the Philippines, in that each of the archipelago's three main island groups - Luzon, Visayas, and Mindanao—is distinctly represented.

The prelude is essentially a free arrangement for the modern Western piano interpreted in the romanticizing spirit of *Gagaku* (traditional court and religious music of Japan), and the Japanese mouth organ (*shō*). The piano writing also evokes the *Gagaku* drums (*taiko*) of different sizes evoked through various percussive effects on the wooden casing of the instrument. The poetic “timelessness” is literally portrayed with the absence of the bar lines. The piece, free as it is, adheres to the strict sonata form.

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<sup>50</sup> Paul Wheatley's review in *Oriens*, Vol. 18 (1965-1966), pp. 467-470 of Carlos Quirino's *Philippine Cartography (1320-1899)*, second revised edition (Amsterdam, Israel 1963), p. 467.

It opens with the *shō* melody; an embellished E - F sharp - G sharp – A with a half-sustained pedal. The *taiko* comes in after the E of the *shō* melody, performed with a tap on the piano wood.

Ex. 280 p. 2

**I. PRELUDE**  
♩ = ca. 58 alla marcia solenne ma il tempo molto rubato

(1) The arrows are an aid to synchronising the percussive with the melodic lines.  
(2) The dotted lines are an aid to connecting the percussive and melodic lines for each hand.

Following the preceding example, the B note of the *shō* melody is prolonged accompanied by a series of *taiko* taps called *Oroshi*. *Oroshi* is a style of playing where the player starts hitting the drum slowly with spaces called *Ma* (Japanese term for space or interval) gradually increasing both in volume and tempo. It is followed by a set of arpeggiated clusters, with the top notes E, F sharp, and A built on the *shō* melody.

Ex. 281 p. 2

An ornamented *shō* melody is heard on the right hand *mezzo piano* decreasing to *pianissimo*, with the *taiko* marked *forte* gradually increasing its tempo but decreasing in volume. After the arpeggio, a variant of the *shō* melody is again heard on the left hand part marked *mezzo piano* tapered to *pianissimo*.

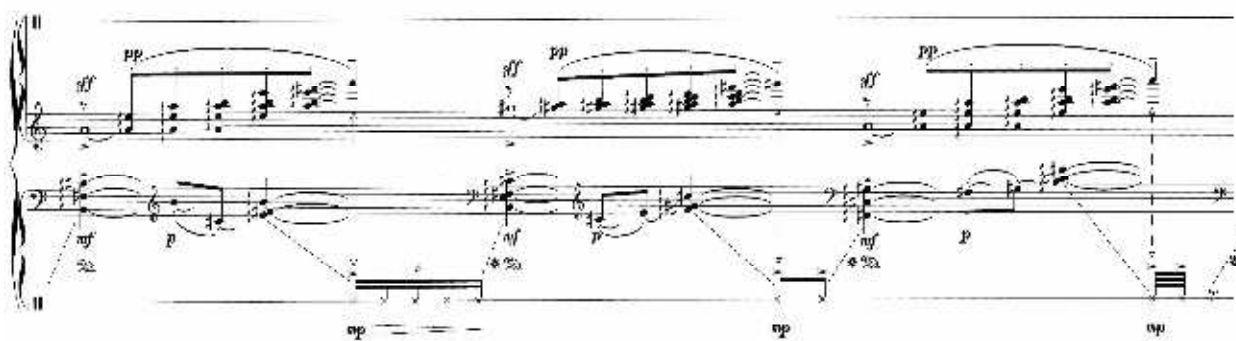
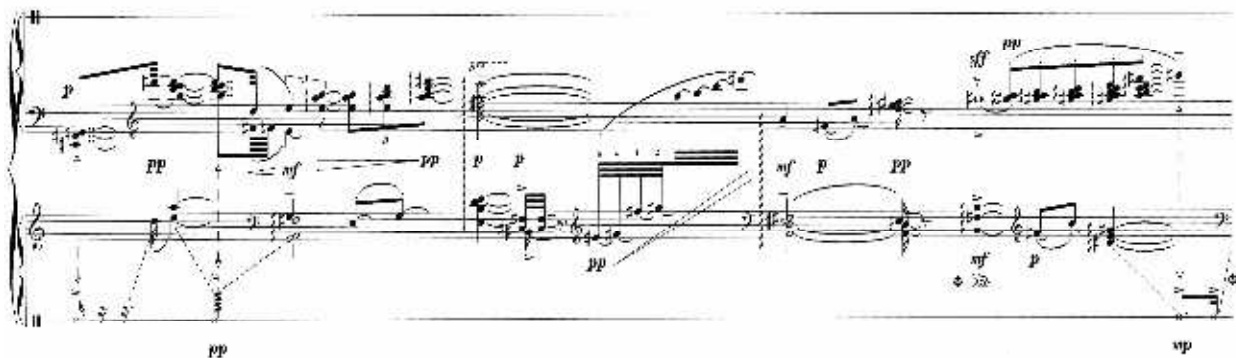
Ex. 282 p. 2

This musical score for Ex. 282 p. 2 features a piano part on the right hand and a taiko part on the left hand. The piano part begins with a melody marked *pp* to *mp*, then *pp*, and later *pp* to *ppp*. It includes various ornaments and trills. The taiko part starts with a *f* (forte) dynamic, marked *mf*, and ends with a *p* (piano) dynamic. The score includes dynamic markings such as *pp*, *mp*, *mf*, *p*, and *ppp*, as well as performance instructions like *8va* and *sopra*.

The previous section is developed and repeated based on sequences with the *shō* melody and the *taiko* with varying dynamic progressions. The right hand also taps the wooden extremity of the keyboard with the use of fingernails.

Ex. 283 p. 3-4

This musical score for Ex. 283 p. 3-4 consists of two systems. The piano part on the right hand includes a section marked *(fast)*. The taiko part on the left hand features a variety of dynamic markings including *pp*, *f*, *ff*, *mp*, *p*, and *ppp*. The score includes performance instructions such as *8va*, *sopra*, and *8va*. The piano part also includes a section marked *(fast)*.



After the first repeat (Ex. 284), the second section is raised a minor second (Ex. 285) with dynamic alteration to return shortly to its original tonal mode.

Ex. 284





Ex. 285

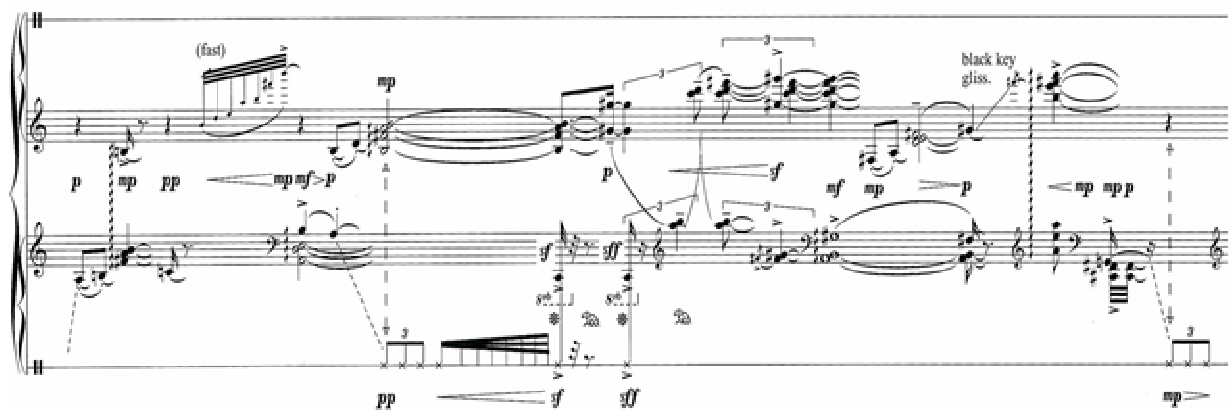
A series of modulation characterized by a lesser degree in volume takes place in the exposition. A fascinating notation of the *taiko* part is seen in an increasing gradation.

Ex. 286 p. 6

The development based mostly on the *shō* melody would introduce octave tremolo, fragments in augmentation and diminution. The recapitulation begins in the last part of the third staff marked with the *taiko* tapping succeeding a *glissando* on white keys (see arrow mark).

Ex. 287 p. 7-8

The image displays three staves of musical notation, likely for a piano and bass. The notation includes various dynamics such as *ff*, *f*, *mp*, *p*, *pp*, *ppp*, and *mf*. Performance markings include *gliss.* (glissando), *taiko* (tapping), and *white key gliss.* (white key glissando). The notation also features *tr* (trills), *acc.* (accents), and *dim.* (diminuendo). The third staff includes a marking for *(1/2-3/4 ad lib.)* and a *gliss.* marking. The notation is written in a style that suggests a specific cultural or historical context, possibly related to Japanese music as indicated by the *shō* and *taiko* references in the text.



Fragments of the *shō* melody combined with a rhythmic inversion of the *taiko* in polyrhythmic pattern culminate the prelude.

Ex. 288 p. 9



In contrast, the succeeding rhythmic toccata and fugues played *attaca* is executed with rhythmic precision. Marked with *allegro piacevole* in 4/4 meter, it is polyphonically adapted from a *kudyapi* (2-stringed boat lute) piece of Maguindanao province in Mindanao within the theme's pentatonic confines, while the central *moderato con espressione* in 5/4 meter develops a rather Hispanic Visayan lullaby (*Walay Angay*) into a very European chromatic fughetta. The two geographical areas unite in a double fugue for the concluding *allegro tempo primo*, embracing the remaining region of Luzon only upon the entry of the *gangsa*, the flat lap-gong of the Kalingga and Tinggian tribes. The fugue is interrupted six times towards its close, accelerating twice after two interruptions by the *gangsa*. After a seventh interruption (which gives the pianist the opportunity to position the *gangsa* over the piano's lowest strings), a majestic

restatement of the Visayan theme gradually subsides, bringing the whole work to a quiet close.

The thematic materials used are marked as A1, A2, B, C, D and E as shown:

Ex. 289 (Kudyapi theme - *ostinato*) A1



Ex. 290 (Kudyapi theme - Melody) A2



Ex. 291 (Rhythmic plucking or tapping on piano wood) B



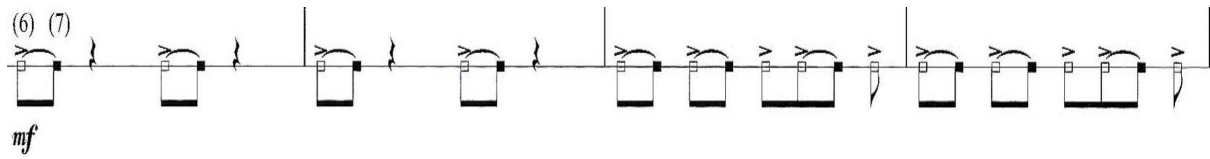
Ex. 292 (Visayan Folksong "Walay Angay") C



Ex. 293 (Dotted quavers) D



Ex. 294(*Gangsa*)  $\underline{\underline{E}}$



The piece starts in C Minor opening with three notes depressed and its strings plucked with sustained pedal followed by the A1 theme which could be repeated until the performer has taken his seat. The B material is introduced (wood tapping) a measure thereafter.

Ex. 295 (m. 1-3)

II. TOCCATA AND FUGUES  
Allegro piacevole  $\text{♩} = 126$

Ex. 295 is a musical exercise for measures 1-3 of a piece titled "II. TOCCATA AND FUGUES" in "Allegro piacevole" tempo, with a tempo of 126 beats per minute. The notation is for two parts: Piano keyboard/strings and Piano wood/Gangsa. The piano part starts with a melody in the right hand and a bass line in the left hand, marked with dynamics *f* and *mp sub.*. The wood/gangsa part has a rhythmic pattern marked with *mf*. There are also markings for "ord. m.d." and "m.s." (middle voice) and a instruction "Sit down!". A tempo marking  $\text{♩} = 126$  is present. A performance instruction at the bottom reads "sempre 1/2-Ped. ad libitum".

The A2 played is introduced from the upbeat of measure 4. A fragment of A1 is added as middle voice in measure 9.

Ex. 296 (m. 4-11)

Ex. 296 is a musical exercise for measures 4-11 of the same piece. It continues the notation for the Piano keyboard/strings and Piano wood/Gangsa parts. The piano part features more complex melodic lines with slurs and ties, marked with dynamics *p* (piano) and *f*. The wood/gangsa part continues its rhythmic pattern. There are markings for "m.d." (middle voice) and "m.s." (middle voice) and a measure number "4" at the beginning of the first system.



The A1 and A2 are interchanged with the former played on the top voice and the latter in the lower line while the A1 fragment is interlaced in between voices.

Ex. 297 (m. 16-19)

From measure 22, the B material is replaced by a note in G with the same rhythmic pattern marking the entrance of the fourth voice. The four-part counterpoint is reduced to two voices in measure 29 before the repeat.

Ex. 298 (m. 21-33)

Stand up to pluck piano strings  
(If necessary, the pianist may repeat this bar *ad libitum* until he is comfortably positioned to pluck the strings.)

The C minor tonality is treated with a raised third from measure 45 by a *pizzicato* on the E string that would eventually establish the tonal mode of the next section.

Ex. 299 (m. 43-50)

(If necessary repeat *ad libitum* until comfortably positioned to pluck the strings.)

(If necessary repeat *ad libitum* until the normal playing position is resumed.)

Stand up to pluck piano strings!

Sit down!

pizz.

ord. ff

43

48

ff

ff

ff

mf

p

The B section utilizes a Visayan Folksong “*Walay Angay*” (C) as thematic material in A minor. With the previous measure tapered to accommodate the character change in *moderato con espressione*, the cohesiveness of the two sections is enhanced with counterpoint of semiquaver fragments of A1 played softer than the melody.

Ex. 300 (m. 48-54)

Moderato con espressione ♩ = 104

p

ppp

pp legato

48

53

ff

ff

ff

mf

The D material introduced in measure 55 is notated by the composer with the following: “the combinatorial possibilities of a Philippine musical cartography are but tentatively suggested in the jotted ‘notes’ of this piece.” It is a symbolic thread unifying the three major groups of islands: Luzon, Visayas, and Mindanao. A fugal entry of three different materials (D, C, and A2) is initiated from the same measure extending to 42 measures.

Ex. 301 (m. 55-71)

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). Measure numbers 55, 58, 62, and 66 are indicated at the beginning of their respective systems. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. Arrows point to specific musical features: in the first system, an arrow points to a 'pp' marking in the treble staff and another to a 'ppp' marking in the bass staff; in the second system, an arrow points to a 'pp' marking in the bass staff and another to a 'p' marking in the treble staff; in the third system, an arrow points to a 'ppp' marking in the treble staff; and in the fourth system, an arrow points to a 'pp' marking in the bass staff. The score illustrates the fugal entry of three materials (D, C, and A2) initiated from measure 55, extending to measure 71.

The A1 material is solely retained in measure 98 after the previous three-part counterpoint. This would serve as *ostinato* to the D material and is extended until measure 220 in various forms before the coda. Played on a *gangsa*, the rhythm is based on a Muslim dance of Maranao people from Mindanao called *Singkil*. In this particular dance, two sets of bamboos are arranged criss-cross and beaten together with a rhythmic pattern while the performer dances in and out of the criss-crossed bamboos.

Ex. 302 (m. 96-123)

Allegro tempo primo  
♩ = 128  
(4)

poco accel. . . . .

Stand up to strum piano strings!

*f*

(4) See Note (1) above.

100  
*mp sub.*  
Sit down and position *gangsa* on lap! (5)  
Repeat *ad libitum* until *gangsa* is in playing position.  
m.s.  
(6) (7)  
*mf*

106

112  
*ff* *ff*

118

The B material (wood tapping) is seen in measure 125 after which the A2 material is reintroduced in measure 127, marking the start of a grand fugue extending to 193 measures. Four materials are presented in this section: the A1 (*ostinato*), A2 (melody), B (wood tapping) and the E material (*gangsa*).

Ex. 303 (m. 124-157)

The musical score for Example 303, measures 124-157, is presented in five systems. The first system (measures 124-129) shows the introduction of the B material (wood tapping) in measure 125 and the A2 material (melody) in measure 127. The second system (measures 130-135) continues the fugue. The third system (measures 136-141) shows the A1 material (ostinato) in measure 136. The fourth system (measures 142-147) shows the E material (gangsa) in measure 142. The fifth system (measures 148-157) shows the A2 material (melody) in measure 148. The score includes various musical notations such as notes, rests, and dynamic markings (mf, f).



The C material in octaves (*walay angay*) is reinstated in the second beat of measure 156 followed by the E material in the next measure. The entry of the D material (dotted notes) is seen from the last beat of measure 160.

Ex. 304 (m. 153-162)

Fragments of the intricate polyphonic section are developed in sequence from measure 167, each entry a whole tone lower in *pianissimo*.

Ex. 305 (m. 163-172)

After one measure of silence (*senza pedal*), the polyphonic fragment is echoed in *pianississimo* abruptly leading to *fortissimo*. Another measure of pause is observed for the performer to stand up and scrape a fragment from the C material on strings with an open pedal.

Ex. 306 (m. 183-189)

20

183

ppp

ff

senza Ped.

1/2-Ped. U.C.

senza Ped. T.C.

poco misterioso

scrape

ppp

scrape

Put gangsa aside and stand up to scrape piano strings!

Sit down and position gangsa on lap.

The performer is seated and beats the *gangsa* twice on an open pedal; a staccato stroke for the left hand followed by the right hand hitting the gong in the center after which the hand is slid to the edge of the *gangsa* creating a swishing sound. Another measure of pause is notated to allow the sound to reverberate, then previous sequence is continued in an upward motion in *fortissimo pesante sempre*. In measure 199, the dynamic marking is tapered with the entry of the A2 material in inversion.

Ex. 307 (m. 190-200)

190

Più allegro ♩ = 144

mf

ff pesante sempre

col Ped.

196

pp sottovoce

col 1/2-Ped.

Ex. 285 (m. 222-231)

\*The lower E may be omitted.

Berlin, 19.12.2007/rev. 24.10.2009

## **Chapter VI**

### **Conclusion**

The Philippines of the last quarter of the 20<sup>th</sup> century was a fusion of racial strains and cultural elements that were Aeta, Indonesian, Malay, Hindu, Arab, Chinese, Spanish, and North American—a country arguably both Oriental and Occidental, or perhaps neither.

Beginning as imitators of European civilisation and ending as rebels against Western colonialism, the pre-modern Philippine musicians lived first under a Spanish regime and then an American one, but confided their nationalistic aspirations in their music.

We have witnessed the gradual metamorphosis of Philippine piano literature, from the naïve simplicity of Adonay, into the growing sophistication of such composers as Buencamino, Abelardo, and Santiago, whose works were not merely interpretations of one or another of the prevailing European styles, but also reflections of an unfolding social and political discontent. Parallel to the burgeoning musical nationalism of Glinka and Smetana in Europe were these first Asian efforts to express a national identity through music, in particular through the infusion of indigenous folk material into forms and idioms of Western origin.

In the much later, more contemporary “Philippinism” of Santos, Maceda, and Kasilag, the use of indigenous material proceeded in conjunction with exposure to the European and American avant-garde. Direct contact with Varèse, Xenakis, and Boulez prompted the exploration of the possibilities of sound production by means of indigenous instruments, with their distinctive timbres and exotic polyrhythmic patterns, which these Western-trained Philippine composers had to re-educate themselves to understand and utilize. Although of a much younger generation, Toledo appears to belong to the same modern school of nationalism, and even his recent piano pieces retain the predominant influence of indigenous rhythms and sonorities.



On the surface, the late works of Maceda and Santos seem to have been conceived independently of Western tradition (even if upon closer examination traces of it are inevitably found). Instead, the subtle inflections of single tones are given prominence, along with that peculiarly Asian suspension of the Western sense of musical time—both derived from the refined musical traditions of other Asian countries such as India, Indonesia, China, Korea, and Japan. This “Pan-Asian” strain represents a half-way house between the European-inspired nationalism of an earlier time and the increasingly “globalised” musical civilization of our own day, which symbolically, and rather belatedly, corrects the fundamental intellectual misalignment of earlier Philippine composers: that of musically casting their lot with distant Europe or America, instead of surrounding Asia.

In the 21<sup>st</sup> century, we are less prone than ever to regard musical ideas, styles, idioms, and techniques as confined within impermeable and sharply differentiated cultural boundaries. Ching's multifaceted and potentially confusing compositional language (or perhaps *languages*) may be best approached as the pure manifestation of an individual and rather idiosyncratic intelligence, whose own accidental geographic and cultural provenance has ceased to matter very much. Every element in his mature works, discretely analysed, does indeed have a specific provenance, for which the composer's net has been cast very wide: for example (among the piano pieces we have dissected), Japanese *gagaku*, northern Philippine *gangsa* rhythms, or the ambitious integration of sonata and fugue in Beethoven's *Hammerklavier*—in each of which the composer has had to acquire a temporary expertise during the course of its appropriation. The more “globalised” a cultural epoch, the more technically demanding, even virtuoso, the requirements of individual expression, which can no longer in the circumstances be merely a rearrangement of the same ethnomusicological clichés. Ching has elected not to shirk these requirements, but to do the necessary hard work to fulfill them. With him, Philippine music enters a unique phase: it is delivered from narrow parochialism, from the omnipresent danger of unwittingly parodying itself, by taking not just Europe or Asia alone, or even the two jointly, as its spiritual homeland,

but all human cultures from all centuries. In the words of the ancient Roman playwright: “I am a man, and nothing that is human is alien to me”.

But hasn’t Ching paid a price for this elixir of infinite rebirth and reinvention, in the complete loss of anything still remotely resembling a distinctly *Philippine* musical identity?

On the contrary, this writer holds that Ching’s musical syncretism—constant innovation through the adoption and adaptation of superficially incompatible musical elements—has been all along the common denominator of the four generations of Philippine composers here investigated. All bear witness to the ceaseless transformation of the Philippine musical psyche through four hundred years of colonization, a transformation that still continues as a result of travel abroad, foreign education, and the “globalization” so characteristic of our new century. The country’s ethnic and cultural diversity; an innate hunger for novelty; the tendency to fuse the archaic with the modern, the imported with the indigenous, and the folk with the urbane; the refusal to be pigeonholed in any one clear-cut stylistic category: these, perhaps, are the hallmarks of Philippine art music, even where the medium of expression (the piano, in the present study) is Western.

The ongoing search for new forms of expression by Philippine composers everywhere—those at home, as well as those based in the great artistic centres of Europe—may yet yield unforeseen successes. It is not out of the question that these successes will be notable, and in turn inspire the rest of the world to mine the unfamiliar treasures of Philippine music for its own enrichment, and so return the compliment that the Philippines’ versatile and outward-looking composers have paid it for centuries.

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[1] *Homo sum, humani nil a me alienum puto* (Terence, *Heauton Timorumenos*).

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