



TEACHERS' KNOWLEDGE IN PRESERVATION OF TRADITIONAL LEYTEÑO – SAMARENO (WARAY) FOLK SONGS TOWARDS CULTURALLY RESPONSIVE PEDAGOGY

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Abstract

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This study aimed to assess and identify the teachers' knowledge in the preservation of traditional leyteño – samareno folk songs towards culturally responsive pedagogy. The study employed a descriptive qualitative approach wherein researchers interviewed five teachers based on rank and ethnicity. When a straightforward explanation of phenomena is sought, a qualitative descriptive method must be the design of choice. It is a method that is highly helpful when researchers want to know who were engaged in an event, what was involved, and where it occurred. The study found out that participants' ways of acquiring knowledge of traditional Waray-waray folk songs represent different sources, 75% comprise answers in school, from seminars/workshops held at Tacloban and Samar places. Generally, the ability of the teachers to teach traditional folk songs is significantly impacted by their lack of substance and pedagogical understanding. The proficiency of the instructors in teaching traditional folk songs will be passed down through the generations based on how accurately the songs are sung. Every music instructor struggles to localize and contextualize traditional folk songs because of their very limited learning material and pedagogical experience, particularly those who are not native residents of the area.

Keywords: Teaching Music; Folk Songs; Traditional Leyteño – Samareno Folk Songs; Pedagogy; Culture

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INTRODUCTION

Filipino music is quite diverse as the indigenous people in the Philippines spread across hundreds of islands. There are approximately 140 ethnic groups. Philippine indigenous music before the colonial era was largely functional. Expressed either instrumentally or vocally or a combination of both, music was deeply integrated with the activities of the natives. The ancient Filipinos had music practically for all occasions, for every phase of life, from birth to death.

Geographically, the Philippines belongs to the East, its music has been heavily influenced by the West owing to 333 years of Spanish rule and 45 years of American domination. Music in the highland and lowland hamlets where indigenous culture continues to thrive has strong Asian elements. Spanish and American influences are highly evident in the music of the urban areas however contemporary Philippine music was highly influenced and molded through the contributions of many Visayan artists (Lagarde, 2004).

“Eastern Visayas region is very diverse in terms of ethnicity (e.g. Waray, Bisaya, Boholano, etc.) and one that binds them to a common understanding is through music” as stated by Mr. Melvin Corpin (2016).

Music is human universal, but its meaning is not (Titon 2009). It occurs in many settings and includes many different kinds of action and ways of organizing sound into meanings. Researchers have stressed that the fundamental meaning of music lies not in objects (e.g. a musical work) but in actions, what people do. To study music is to study the multitude of meaning-makings of musical practices.

The theme of the relationship between music and cultural identity is growing in importance in music studies, not least within the subfield of ethnomusicology (Rice, 2007). Music is one of childhood’s most rewarding experiences. It evokes enjoyment, excitement, and personal satisfaction. At the same time, music demands discipline and concentration. Children need the opportunity to experience musical activities to help develop their physical, emotional, intellectual, social, and aesthetic responses. In Grades I and II, Music is integrated into the different learning areas. It has been observed, however, that Music is not being conscientiously integrated by Grades I and II teachers. It is therefore imperative that Grade I and II teachers intensify the integration of Music in the different learning areas. (DO 108, s. 1998).

RATIONAL BASIS

Music is a very important vehicle and extension of man’s love of country. It is a strong medium that strengthens nationalism and solidarity.

Aristotle, the great philosopher, saw in music not only enjoyment, relaxation, and recreation, but also a release of tension and an incentive for a positive development of character. Likewise, Plato, another Greek philosopher said, “Through music, rhythm and harmony find their ways into the innermost soul of man which becomes part of his personality”.

Visayas region is the home of the Philippines’ best singers like Pilita Corales, Dulce and Sheryn Regis. Most Visayan songs or music are written in duple or triple meter with a simple melody that is easy to sing. Originated in this region are songs like Si Pelimon, Pakitong-kitong, Ili-Ili Tulog Anay, Rosas Padan and Matud Nila. This region also has different songs for every way of life like Condansoy for drinking song, Balitaw for debate song, Pakitong-kitong is a nonsense song, Si Pelimon for working song, Ilo nga Bata intended for children, and Matud Nila is a serenade song. Pinalangga Ko is a children’s song that tells of how the child is loved and well-taken care of by their parents. Visayas region is not also known to be skilled musicians and singers but also good instrumentalists. But, amongst the Visayan region, Lesser are known music from Leyte-Samar region known as the waray music has been included in textbooks and lesser studies has been conducted let alone published.

Both the Music and the Arts focus on the learner as recipient of the knowledge, skills and values necessary for artistic expression and cultural literacy. The design of the curricula is student – centered, based on spiral progression of processes, concepts and skills and grounded in performance – based learning. Thus the learner is empowered, through active involvement and participation, to effectively correlate music and art to the development of his/her own cultural identity and the expansion of his/her vision of the world.

The Department of Education Philosophy and rationale for music education is that the program will effectively nurture and refine the learners’ artistic expression and cultural literacy, and celebrate his/her national heritage, while it instills, within every individual Filipino learner, pride in his/her own cultural identity (K to 12 Curriculum Guide in Music 2013).

Learning Area Standard: The learner demonstrates an understanding of basic concepts and processes in music and art through appreciation, analysis and performance for his/her self-development, celebration of his/her Filipino cultural identity and diversity, and expansion of his/her world vision.

Key Standards:

K-3	4-6	7-10
The learner demonstrates understanding of fundamental processes through performing, creating, and responding, aimed towards the development of appreciation of music and art, and acquisition of basic knowledge and skills.	The learner demonstrates understanding of basic elements and concepts through performing, creating, and responding, aimed towards the development of appreciation of music and art, and acquisition of basic knowledge and skills.	The learner demonstrates understanding of salient features of music and art of the Philippines and the world, through appreciation, analysis, and performance, for self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.

Grade Level Standards:

Grade Level	Grade Level Standards
Grade 4	Through the formal introduction of elements, the learner can identify the basic knowledge and skills in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.
Grade 5	Through exploration, the learner demonstrates a deeper understanding of basic knowledge and skills in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and expansion of one’s world vision.
Grade 6	Through application, the learner demonstrates understanding of the basic concepts of and processes in music and art, towards self-development, the celebration of Filipino cultural identity and diversity, and the expansion of one’s world vision.
Grade 7	The learner demonstrates basic understanding of the fundamental processes in music and the arts through performing, creating, listening and observing, and responding towards appreciation of the cultural richness of the different provinces in the Philippines.

Time allotment for the implementation of the language learning areas is clearly stated in the Enclosure Nos. 1 and 2 of DepEd Order No. 31, s. 2012 wherein MAPEH is taught in Grades 4 - 6 for 50 minutes in a week and 4 hours weekly for grade 7.

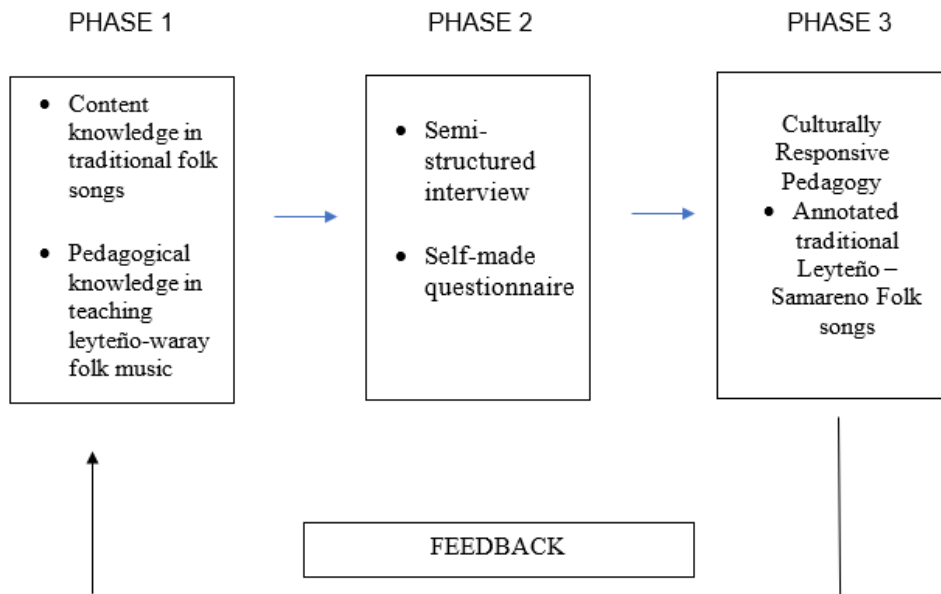
Research Questions:

1. Where did the teacher first acquired his knowledge of traditional Waray-waray folk songs?
2. How well-versed the teacher in traditional Waray-waray folk songs?
3. How many Waray-waray folk songs can you sing by memory?
4. In light of the K-12 localization and contextualization of lessons, how will you teach these Waray-waray folk songs to the learners? Are there materials readily available for use? Cite some books or resources commonly use.

METHODS

The study will employ a descriptive qualitative approach wherein researchers are going to interview five teachers based on rank and ethnicity.

One senior teacher preferably Master Teacher III, (1) one junior teacher preferably between Teacher III and Master Teacher I (1) one newly hired teacher preferably one to three years in service and (2) one Special Program (SPA) for the Arts Coordinator (Music).



RESULTS & DISCUSSION

Results

Here are the summarized results/answers based on the conducted interviews with participants.

1. Sources of knowledge in traditional Waray-waray folk songs

Participants' ways of acquiring knowledge of traditional Waray-waray folk songs vary from one another. Each participant represents different sources, 75% comprise answers in school, from seminars/workshops held at Tacloban and Samar places, and from her husband. 25% honestly admitted that he doesn't know any Waray folk songs.

2. Adeptness in traditional Waray-waray folk songs

The participants were given the freedom to name as many as possible of the folk songs they know but only 25% of the participant claimed that he knows two (2) Waray-Waray folk songs. 50% confessed to knowing only one (1) traditional folk song and 25% doesn't know any traditional folk song. These folk songs are 'Lubi-lubi', 'Balod, Iroy Han tana' and 'Ang lagas nga waray-waray'.

3. Localization and contextualization of Waray-waray folk songs/ lessons

Participants do share a similar plea for not having resources and reliable sources to teach traditional folk songs. They do not contextualize Waray lessons because the place is predominantly speaking Cebuano. Only one (1) participant claimed that he is teaching Waray-waray folk songs with the aid of audio and videos downloaded on youtube.

Discussion

1. Sources of knowledge in traditional Waray-waray folk songs

Music Teachers who are specifically teaching traditional folk songs in Leyte admitted that there is no reliable sources of content and pedagogical knowledge in teaching the traditional folk songs. Internet offers very limited information thus it does not guarantee its reliability.

Prof. Chino Toledo stated that 'Philippine culture is abundant with a rich variety of traditional music. From Aparri to Jolo, each region is a showcase of the diversity and unity of the mutual heritage that Filipinos have acquired through the years of colonization. Whether referred to as the kundiman, balitao, harana or laylay, the musical legacy of the country mirrors the intrinsic characteristics and history that Filipinos have.'

Filipinos are lovers of music. Singing was an on-going activity even before the discovery of the Islands. The anitos, spirits, diwatas and incantos have to be appeased through songs. Music is a necessary ingredient in all ceremonies like weddings, baptismal, birthdays and likes. It was transmitted through an oral tradition. Before the 20th century, ordinary farm workers and factory workers were usually illiterate. They acquired songs by memorizing them (Eslit, 2013). Primarily, this was not mediated by books, recorded or transmitted media. There is no copyright on the songs. Hundreds of folk songs from the 19th century have known authors but have continued in oral tradition to the point where they are considered traditional for purposes of music publishing. This has become much less frequent since the 1940s. Today, almost every folk song that is recorded is credited with an arranger.

The preservation of the knowledge of our elders can be carried out in many ways, and they are not inaccessible to anyone who would seek them (Eslit, 2013). With the abrupt pace of modern living, looking back at our roots become more difficult. The millennials are more concerned with looking forward toward a technological future. We do not want to be left behind. But if we will never look back, why does the ancient

saying "Ang siyang di lumingon sa pinanggalingan ay di makararating sa paroroonan" remain in our lips?

2. Adeptness in traditional Waray-waray folk songs

Lack in content and pedagogical knowledge on traditional folk songs greatly affects one's skill to teach the music genre. The accuracy in the singing performance of folk song will reflect and determine the teachers' adeptness in traditional folk songs and will be handed down through generation. The songs have been performed by custom over a long period of time usually by several generations (Eslit, 2013). Most Filipinos are widely believed to be musically gifted, their insights about music are largely dictated by the rules of Western thought. Giddens (1991) stated that "modernity is inherently globalizing, modernity, produces difference, exclusion and marginalization". He had seen modernity as major force that positions one's indigenous culture like traditional Filipino music as plain, crude, inferior, outmoded, unsophisticated, parochial and boring if compared to its Western counterpart.

3. Localization and contextualization of Waray-waray folk songs/ lessons

Because of very limited prior content and pedagogical knowledge, localizing and contextualizing of traditional folk songs become a struggle to every music teacher especially to teachers who are not innate resident of the locality. Eslit (2013) emphasized that "The music was often related to national culture. It was culturally particular from a region or culture. In the context of an immigrant group, folk music acquires an extra dimension for social cohesion. It is particularly conspicuous in immigrant societies where Americans, Canadians and others strive to emphasize their differences from the mainstream. They learn songs and dances that originate in the countries their grandparents came from."

Mulder (2013) attribute this problem of overwhelming dominance of foreign influences to the Filipino's "persistent outward orientation" as brought about by the country's colonial history. David (2004) would ascribe these processes to the "homogenizing and alienating tendencies of globalization." According to him, "the first casualty in the globalized regime is one's unique identity." This means that because of the impact of globalization, most Filipinos today would all more patronize and purchase Western music – music that does not in any way speak of their own distinct cultural identity; music that downgrades Filipino composers who have set their compositions towards the expression of the inherent sentiments of the Filipino spirit. Consequently, because of the forces of globalization, most Filipinos would find it difficult to maintain a healthy appreciation and understanding of their own musical and cultural roots. If left unabated, these preferences and beliefs may soon hasten the disintegration of the Filipino culture. If left unchecked, the very soul of the Filipino nation may soon be the exact clone of its Western subjugators.

CONCLUSION

It was discovered that the sources of information on traditional Waray-waray folk songs—music teachers who specialize in teaching traditional folk songs in Leyte—acknowledged the lack of trustworthy sources of information on both the content and pedagogical aspects of teaching the traditional folk songs. Electronic information provides extremely little information, thus it cannot ensure its accuracy.

Generally, the ability of the teachers to teach traditional folk songs is significantly

impacted by their lack of substance and pedagogical understanding. The proficiency of the instructors in teaching traditional folk songs will be passed down through the generations based on how accurately the songs are sung. Every music instructor struggles to localize and contextualize traditional folk songs because of their very limited previous material and pedagogical experience, particularly those who are not native residents of the area.

Recommendations

The researchers would like to recommend the following:

1. Conduct similar research but more wide-range coverage of the study which includes Cebuano and Boholano music.
2. Inclusion of traditional waray folk song as part of lessons in local traditional Visayan music.
3. Appreciate and understand Eastern Visayan traditional folk songs through a study of historical events

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