FILIPINO DICTION FOR SINGERS

BY

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Lastly, thank you to my family and friends for their encouragement. Special thank you to a good friend, William Lim for serving as proofreader.
Preface

Recent developments in Philippine vocal music have led to the growing recognition of Filipino repertoire. Musical examples from the Philippines are making their way into the consciousness of audiences worldwide. This can be directly or indirectly attributed to several reasons: 1) Filipino singers, choral groups and conductors reaping awards in international competitions; 2) Filipino artists performing in major concert and recital halls worldwide; and, 3) Filipino music educators joining the faculties of educational systems outside the Philippines. Amid this auspicious circumstance, Filipino vocal music remains an uncharted territory to non-Filipino singers. This is mainly due to lack of published songbooks and available recordings of Filipino art songs. Moreover, there are no available guides for pronunciation or diction when performing these songs.

Since the advent of the written literary tradition, introduced in centuries past by various cultures that have either colonized or interacted with Philippine societies in one way or another, there has been a need to comprehend the Filipino language’s phonology in order to understand the country’s vocal music. We all know that aside from the music, what breathes life into art songs are their words. Therefore, singers, voice teachers and choir directors who wish to sail into the unchartered domain of Philippine vocal music in their recitals should acquire a practical knowledge of the Filipino language. Such knowledge will surely enable the discovery of these lesser-known musical gems.

This dissertation will provide an introduction to the most important aspects of the Filipino phonology. It will tackle its direct application to Filipino
songs with the use of the International Phonetic Alphabet (IPA). An overview of
the Filipino syntax and grammar will be discussed. However, this book is not a
comprehensive account of the phonology of the Filipino language. It is intended
as a concise reference for native and especially non-native speakers who need a
guide in pronouncing Filipino in their song texts.

This dissertation has two objectives: 1) to give singers, both native and
non-native speakers of Filipino, a structured approach to pronouncing Filipino
words; and 2) to spark the interest of both singers and teachers in Philippine
vocal repertoire.

There are exercises and song excerpts included in every section on
Filipino pronunciation. Included in the exercises are excerpts from Philippine
folk songs, art songs and words culled from vocal literature and commonly used
Filipino words, which contain the sound or sounds, discussed.

The second part of this document is a compilation of selected art songs by
one of the Philippines’ most prolific song composers, Nicanor Sta. Ana Abelardo
(1893-1934). The scores will include IPA\(^1\) transcription of the Filipino text. Poetic
and literal translations will also be provided with some background notes for
the songs.

\(^1\) The International Phonetic Alphabet (IPA) is a true phonetic alphabet in which
one symbol stands for one sound. Joan Wall. *International Phonetic Alphabet for
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgements</td>
<td>iv</td>
</tr>
<tr>
<td>Preface</td>
<td>v</td>
</tr>
<tr>
<td>List of Tables</td>
<td>viii</td>
</tr>
<tr>
<td>Musical Examples</td>
<td>ix</td>
</tr>
<tr>
<td>I. Introduction</td>
<td>1</td>
</tr>
<tr>
<td>1. The Philippines</td>
<td>1</td>
</tr>
<tr>
<td>2. Filipino, the National Language</td>
<td>4</td>
</tr>
<tr>
<td>II. The Sounds of Filipino</td>
<td>6</td>
</tr>
<tr>
<td>3. The Filipino Alphabet</td>
<td>6</td>
</tr>
<tr>
<td>4. Accents</td>
<td>10</td>
</tr>
<tr>
<td>5. Stress</td>
<td>12</td>
</tr>
<tr>
<td>6. Syllabification</td>
<td>14</td>
</tr>
<tr>
<td>A. Two Vowels</td>
<td>14</td>
</tr>
<tr>
<td>B. Two or Double Consonants</td>
<td>15</td>
</tr>
<tr>
<td>C. Three Consonants</td>
<td>16</td>
</tr>
<tr>
<td>D. Four Consonants</td>
<td>17</td>
</tr>
<tr>
<td>7. Chart of Filipino Sounds</td>
<td>19</td>
</tr>
<tr>
<td>A. Vowels</td>
<td>19</td>
</tr>
<tr>
<td>B. Consonants</td>
<td>31</td>
</tr>
<tr>
<td>III. Consonants and Vowels in Detail</td>
<td>56</td>
</tr>
<tr>
<td>8. Non-aspirated p, t, k</td>
<td>56</td>
</tr>
<tr>
<td>9. Nang, ng, Mangá &amp; Mga</td>
<td>57</td>
</tr>
<tr>
<td>10. iy Combination</td>
<td>58</td>
</tr>
<tr>
<td>11. iæ Combination</td>
<td>59</td>
</tr>
<tr>
<td>12. The Glottal Stop</td>
<td>60</td>
</tr>
<tr>
<td>A. Initial Position</td>
<td>60</td>
</tr>
<tr>
<td>B. Middle Position</td>
<td>60</td>
</tr>
<tr>
<td>C. Final Position</td>
<td>61</td>
</tr>
<tr>
<td>D. Hyphenated Filipino words</td>
<td>63</td>
</tr>
<tr>
<td>IV. Application: Selected Songs of Nicanor Abelardo</td>
<td>64</td>
</tr>
<tr>
<td>13. About Nicanor Abelardo</td>
<td>64</td>
</tr>
<tr>
<td>14. The Songs: Text, translations, music with IPA Transcriptions</td>
<td>68</td>
</tr>
<tr>
<td>A. Kung Hindi Man</td>
<td>68</td>
</tr>
<tr>
<td>B. Násaan Ka, Irog?</td>
<td>72</td>
</tr>
<tr>
<td>C. Kundíman ng Lúhà</td>
<td>79</td>
</tr>
<tr>
<td>D. Bituíng Marikít</td>
<td>85</td>
</tr>
<tr>
<td>E. Magbalík Ka, Hirang</td>
<td>90</td>
</tr>
<tr>
<td>F. Himutôk</td>
<td>96</td>
</tr>
<tr>
<td>G. Ikáw Rin</td>
<td>101</td>
</tr>
<tr>
<td>H. Nakú…Kénkoy!</td>
<td>106</td>
</tr>
<tr>
<td>V. Bibliography</td>
<td>114</td>
</tr>
</tbody>
</table>
## List of Tables

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Map of Southeast Asia</td>
<td>1</td>
</tr>
<tr>
<td>2. Map of the Philippines</td>
<td>2</td>
</tr>
<tr>
<td>3. Alibata</td>
<td>5</td>
</tr>
<tr>
<td>4. <em>Abakadang Pilipino</em> (Filipino Abakada)</td>
<td>6</td>
</tr>
<tr>
<td>5. Current Filipino Alphabet</td>
<td>7</td>
</tr>
<tr>
<td>6. Consonant Sounds</td>
<td>7</td>
</tr>
<tr>
<td>7. Vowel Sounds</td>
<td>8</td>
</tr>
</tbody>
</table>
List of Musical Examples

<table>
<thead>
<tr>
<th>Excerpt</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Excerpt 1 - Kundiman ng Luhà, mm10-12</td>
<td>62</td>
</tr>
<tr>
<td>2. Excerpt 2 - Magbalik Ka, Hirang, mm15-19</td>
<td>62</td>
</tr>
<tr>
<td>3. Excerpt 3 - Nasaan Ka, Irog?, mm46-51</td>
<td>62</td>
</tr>
</tbody>
</table>

2 All musical examples are compositions of Nicanor Abelardo, Reprinted by permission.
I. Introduction

Chapter 1: The Philippines

The Philippines, an archipelago composed of 7,107 islands, is situated in the Southeast Asia region. To its north lies Taiwan, to the west is Vietnam, and to the south sits the Indonesian archipelago (see figure 1). The Philippine archipelago is divided into three main island groups: Luzon in the north, Visayas in the middle, and Mindanao in the south. Manila, its capital, is found in Luzon (See figure 2).

Figure 1. Map of Southeast Asia

Source: CIA World Factbook
With an estimated population of 92 million people and an additional 11 million living overseas, the Philippines is the 12th most populous country in the world.\(^3\) It is a melting pot of diverse cultures and ethnicities. Among its earliest inhabitants were the Negritos, Malays, and Indones, the latter two being a mix of traders and seafarers common in the Austronesian region’s ancient trade routes. Ethnicities in this region included those from Southeast Asia, Oceania, Taiwan, and

Indonesia, Malaysia, and even Madagascar. Their visits to the islands have resulted in an inherent lingual characteristic that is a *mélange* of Malay, Hindu, Islamic, and even Chinese influences.

The arrival of the Spaniards, headed by the conquistador Ferdinand Magellan, marked the beginning of the Spanish regime that lasted for more than three centuries. American colonial rule began in 1905, in which the country was in transitional custody until it was eventually granted full independence in 1945. But before the power was fully conferred to the natives, the Japanese occupied the country during World War II. These main colonial periods have resulted in an infusion that has furthered the Filipino language and its dialects to what they are today.

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Chapter 2: Filipino, the National Language

Currently, there are two official languages in the Philippines: Filipino and English. Filipino is primarily based on Tagalog, a native language spoken by 60% of the country’s inhabitants. The difference between Filipino and Tagalog has caused some contention in scholarly and political circles. There are areas that exhibit some kind of resistance to Filipino partly due to the fear that native languages may go out into disuse, decay, or disappearance. This is because of the notion that Filipino is in effect still Tagalog, the language of a more dominant group, therefore causing a begrudging acceptance, and at times, even opens hostility.\(^5\) A common argument was that Tagalog, though widely spoken across the archipelago and understood by the general population, only represented the country’s northern region, particularly the capital and its surrounding provinces. Albeit still instigating some confusion in the populace, the agreement set in 1992, in accordance with the Commission on the Filipino Language, created in 1991, was that the term, “Filipino” (not Tagalog) not only rightly described the country’s national language (i.e. commonly spoken), but was also not partial to any particular region.\(^6\) According to the Philippine National Statistics Office, there were 42,928,699 Filipinos, age 5 and above, or 71% out of the total population of 60,684,887 who could speak Filipino.

Filipino today continues to evolve and develop through loans from at least 500 local dialects, 76 to 78 native major language groups, and foreign

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\(^6\) Ibid.
languages. Filipino varies depending on the requirements of various situations, the socio-economic backgrounds of the speakers, and the purpose of the conversation. Linguist, Consuelo J. Paz also adds the growing establishment of Filipino as a formal language with the proliferation of academic papers written in Filipino. What started as a common oral language therefore has been progressing towards a standardized form acceptable to its speakers.

II. The Sounds of Filipino

Chapter 3: The Filipino Alphabet

Evidence to Filipino’s fluctuation manifests in the series of transformations its alphabet has undergone. Before the Spanish colonization, Tagalog was written in Baybayin, a writing system belonging to the Brahmic family of scripts. It shares similarities with the Old Kawi script of Java and is believed to have descended from the script used by the Bugis in Sulawesi.8 Baybayin consisted of 17 symbols, which represent 14 consonants and 3 vowels.

---


When the Spaniards arrived, the Latin alphabetical system was eventually used first by Spaniards who learned and transcribed the native languages, and eventually by a few natives who were privileged enough to be literate. The Latin-based alphabet used for writing in the Philippine languages went through several transformations and was only defined in the 1900s when Lope K. Santos (1879-1963), a Tagalog grammarian and a senator of the Philippines, published the first grammar book of the Filipino language, which was commissioned by the Surian ng Wikang Pambansa (Institute of National Language).

Many of the letter names from the old Baybayin were retained, but the symbols were replaced by letters from the Latin alphabet. Several letters were introduced to delineate sounds that used the same symbols in the archaic form of writing. The consonant R was added, vowels were delineated to five (A, E, I, O, U), and the digraph Ng was used to represent the voiced velar nasal consonant. This system was known as the Abakada or Alpabetong Pilipino (with Pilipino spelled with a P, not an F).

<table>
<thead>
<tr>
<th>Letter</th>
<th>IPA Transcription</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>[a]</td>
</tr>
<tr>
<td>B</td>
<td>[ba]</td>
</tr>
<tr>
<td>K</td>
<td>[ka]</td>
</tr>
<tr>
<td>D</td>
<td>[da]</td>
</tr>
<tr>
<td>E</td>
<td>[ɛ]</td>
</tr>
<tr>
<td>G</td>
<td>[ɡa]</td>
</tr>
<tr>
<td>H</td>
<td>[ha]</td>
</tr>
<tr>
<td>I</td>
<td>[i]</td>
</tr>
<tr>
<td>L</td>
<td>[la]</td>
</tr>
<tr>
<td>M</td>
<td>[ma]</td>
</tr>
<tr>
<td>N</td>
<td>[na]</td>
</tr>
<tr>
<td>Ng</td>
<td>[ŋa]</td>
</tr>
<tr>
<td>O</td>
<td>[o]</td>
</tr>
<tr>
<td>P</td>
<td>[pa]</td>
</tr>
<tr>
<td>R</td>
<td>[ra]</td>
</tr>
<tr>
<td>S</td>
<td>[sa]</td>
</tr>
<tr>
<td>T</td>
<td>[ta]</td>
</tr>
<tr>
<td>U</td>
<td>[u]</td>
</tr>
<tr>
<td>W</td>
<td>[wa]</td>
</tr>
<tr>
<td>Y</td>
<td>[ja]</td>
</tr>
</tbody>
</table>

Figure 4, Abakadang Pilipino
The syllables in these IPA transcriptions represent the letter names. Each letter, however, represents only one phoneme.
Currently, the Filipino alphabet or *alpabetong Filipino*, is composed of 28 letters. The Spanish Ñ, as well as the consonants C, F, J, Q, V, Z were included. These letters were added to the Pilipino alphabet of the Fourth Republic (History of the Philippines from 1965-1986 which covers the Ferdinand Marcos era) to accommodate loanwords from Castilian Spanish and English, which were previously spelled by using approximations within the limits of the old *Abakada* system (e.g. *jeep* was spelled *dyip*; *chinelas* (Spanish for slipper) was spelled *tsinelas*). The order of the symbols and the letter names were changed based on the English alphabet, with Ñ and Ng placed after N.

![Figure 5, The current Filipino Alphabet](image)

Filipino has the following contrastive consonant sounds shown in Table 4.

Stops in Filipino are unapirated. The letter r is pronounced as single-tap trill, close to its Spanish counterpart. *ts* and *dy* represent the English sounds *ch* and *j*.

![Figure 6, Consonant sounds](image)
Filipino only has five vowels shown in Table 5. These are comparable to Spanish vowels. [a] an open and unrounded central vowel, [ɛ] a front and mid vowel, [i] high front vowel, [o] mid back vowel and [u] a high back vowel.

Figure 6, Vowel sounds

<table>
<thead>
<tr>
<th></th>
<th>Front</th>
<th>Central</th>
<th>Back</th>
</tr>
</thead>
<tbody>
<tr>
<td>High</td>
<td>[i]</td>
<td>[u]</td>
<td>[a]</td>
</tr>
<tr>
<td>Mid</td>
<td>[ɛ]</td>
<td>[o]</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td></td>
<td>[a]</td>
<td></td>
</tr>
</tbody>
</table>

Diphthongs

- [ai] búhay (life) ['bu hai]
- [oi] báboy (pig) ['ba boi]
- [au] bugháw (blue) [bug 'hau]
- [ɛi] réyna (queen) ['reɪ na]
- [iu] balíw (crazy) [ba 'liu]
Chapter 4: Accents

In Filipino, accent marks are used as guides for syllabic stress, and to indicate the presence of a final glottal stop. The *tuldik na pahilis* or acute accent (´) indicates syllabic emphasis. The presence of this symbol above a given vowel denotes that the syllable in which the vowel belongs to is stressed. The acute accent may appear in any syllabic position.

The *tuldik na paiwà* or grave accent (´), indicates a final glottal stop. This symbol only appears in the final syllable of some words that end in a vowel. Such words end with a vowel that closes with a glottal.

The *tuldik na pakupyà* or the circumflex (ˆ), is a combination of the two previous accent marks. This denotes both syllabic emphasis and a glottal stop. Like the grave accent, the circumflex may only appear on a final syllabic position of some words ending with a vowel.

It is important to pay attention syllabic stress and the presence or absence of glottal endings variations in these may change the actual meaning of words.

Glottal endings, however, disappear in words within phrases especially in singing, so in effect they are only usually observed when the word is said by itself, or when the word appears at the end of a phrase.

In some dictionaries, the acute accent (´), is also used in words containing two stressed syllables. This commonly occurs in words which has three or more syllables.

Also note that duration of accented syllables in Filipino is not lengthened like in French or German. This is why the author did not use the symbol “ː” in stressed vowels.
Examples:

kásundúan (agreement)

páligsáhan (competition)

The acute accent is also used to show accented longer vowels when not
used on the last syllable.

Examples:

mísa (mass)

bása (read)

píli (choose)

búhay (life)
Chapter 5: Stress

Syllabic stresses in Filipino are crucial in conveying meanings of words. Several words spelled with the exact same letters have different meanings, differentiated only by accentuation. For example, the letters T U B O spell three different Filipino words: tūbo [ˈtu bo] (pipe), tubó [tuˈbo] (sugar cane), and túbò [ˈtu boʔ] (profit). Unfortunately, the accent marks mentioned are not really used in printed Filipino except in publications specifically made for language instruction. This poses a challenge in learning to read Filipino. For the most part, syllabic stresses can only be determined by context. A non-native speaker would have to consult a dictionary or a native speaker to determine where stresses and glottal stops fall. At the very least, a singer would need to trust the composer’s setting of a particular text. Thus, for the convenience of the readers, all Filipino words on this paper will contain accent marks.

Most Filipino words are stressed on the second to the last syllable. Examples are the words laláke (male), babáe (female), kahápon (yesterday) and ligáya (joy). Some Filipino dictionaries will not contain any accents on these words. So, the rule of thumb is to pronounce these words like there is an acute accent (´) on the vowel of the second to the last syllable.

According to Philippine linguist, Carl R. Galvez Rubino, when stress falls on an open syllable (syllable not closed with a consonant), the stress is lengthened. Moreover, he mentions that Tagalog has what is called antepenultimate accompanying stress. Words with this stress type bear stress on the final or penultimate syllable, but also have an additional prominent syllable (marked by pitch prominence or vowel length).
Examples:

iisá (only one) = [ʔiʔiˈsa]

upuán (chair) = [uˈpuʔ'ɑn]

mapaluhód (fall on one’s knees) = [maˈpa luˈhod]
Chapter 6: Syllabification

Syllables of Filipino words are vowel-based. Generally, a syllable requires:

1) a single vowel

Examples:

ikáw (you) = i kaw
akó (I) = a ko

2) consonant or consonant cluster + vowel

Example:

kápwa (peer, fellow) = ka pwa

3) consonant or consonant cluster + vowel + consonant or consonant cluster

Examples:

kung (if) = kung
sabáw (soup) = sa baw
skrámbol (shaved ice with milk, chocolate, and sugar) = skram bol

The following are rules of syllabification set by the Commission on the Filipino Language during its forum on orthography:

Two Vowels

Two consecutive vowels are divided into separate syllables.

Examples:

óo (yes) = o o
paá (foot) = pa a
Exception: Words like bituwín (star), buwán (moon), biyák (crack), siyá and tuwíng (everytime) were also spelled as bituín, buán, biák, siá and tuíng, respectively. When these words are encountered, add a w glide, [w] after the letter U and a y glide, [j] after the letter I. This rule also applies to Spanish borrowed words like piyano (piano), kuwénto (cuento), báryo (barrio) and diyamánté (diamante).

Exercises:
Separate the syllables with a space or a hyphen.

áaykát (go up) ____________________
alaála (memory) ____________________
totoó (true) ____________________
díín (stress/pressure) ____________________
biík (piglet) ____________________

Two or Double Consonants

Two consonants within a word are divided so they are assigned to the nearest vowel.

Examples:

aklát (book) = ak lat
paggagád (imitation) = pag ga gad
paggawá (doing) = pag ga wa
pangngálan (noun) = pang nga lan

Note: “ng” is considered one letter and not a combination of the letters “n” and “g.”
Exercises:
Separate the syllables with a space or a hyphen.

ospitál (hospital) ____________________
espesyál (special) ____________________
kutsón (mattres) ____________________
barya (coin) ____________________
libro (book) ____________________

Three Consonants

Three consonants are always divided. The division occurs between the second and third consonants.

Examples:

témpl, o (temple) = tem plo
silín, dro (harmonica) = si lin dro
tímbr, e (timber) = tim bre

Exercises:
Separate the syllables with a space or a hyphen

panimplá (condiment) ____________________
timplá (mixture) ____________________
asambléa (assembly) ____________________
séntro (center) ____________________
támbling (tumbling) ____________________
konkreto (concrete) ____________________
Three-consonant clusters that contain the letter s are treated differently. In such cases, the s becomes the point of division.

Case 1 – The s as the first letter of the 3-consonant cluster:
seméstrə (semester) = se mes tre

Case 2 - The s as the second letter of the 3-consonant cluster:
ekspérto (expert) = eks per to

Exercises:
Separate the syllables with a space or a hyphen

eskríma (fencing) ____________________
eskribáno (clerk) ____________________
tránsfer (transfer) _________________
inspirásyon (inspiration) ________________

Four Consonants

When four consonants occur, they are divided in the middle.

Examples:
tránsplənt = trans plant
eksplosibo = eks plo si bo
Exercises:
Separate the syllables with a space or a hyphen

instrumento (instrument) ____________________

eksploytasyón (exploitation) ____________________
Chapter 7: Chart of Filipino Sounds

Vowels

Filipino vowels are lengthened in stressed syllables but never weakened in unstressed syllables. Non-native singers, especially American singers must be careful not to drop the vowels to a schwa [ə] like the unstressed vowel in the word tuna in English.

[ɑ]

The letter a represents an open, unrounded, back vowel symbolized by the IPA symbol [a]. The [a] sound in Filipino is closer to the Spanish “a” vowel in papa or agua. It is not as bright or as forward as the “a” vowel in Italian such as in caro or amare. When accented, the vowel maintains the same sound but is lengthened and emphasized with a slight descent of the jaw. Thus in the Filipino word papáya, all three syllables have the same vowel, but the second one is slightly longer than the others.

The following are common tendencies of English speakers when singing in Filipino:

1) Replacing a Filipino [a] with a schwa

Regardless of syllabic stress, the letter “a” in Filipino always stands for the sound described above. It is never reduced into a schwa [ə] even if it is unaccented. For example, in English, the word papaya, might have the first and third syllables rhyme with “uh” [ə], and only the second syllable
would have the actual dark “a” sound [a]. In Filipino, as previously mentioned, all the vowels in papáya would have the exact same sound.

2) Over-brightening

The Filipino [a] is a little brighter than its counterpart in the General American Dialect, but it is not as bright as the vowel in hat (symbolized as [æ]). The Filipino [a] has a slight forwarding of the English [a], however it is does not go all the way to the very central English [a].

A more extreme manifestation of this tendency is using the bright English vowel [æ] as in cat or bad. This vowel is totally alien to Filipino pronunciation, and should be avoided.

Exercises:

A. Read aloud.

bása (read) ['ba sa]
gábí (night) [ga `bi]
mána (inheritance) ['ma na]
paálam (goodbye) [pa `ʔa lam]
ligáya (joy) [li `ga `ja]

B. Transcribe the following words to IPA symbols.

náasaan (where) ____________________
ligáya (joy) ____________________
lakás (strength) ____________________
áwà (mercy) ____________________
English loanwords

English has been a part of Filipino everyday conversation. These English words are mostly technical terms and words that are long when translated into Filipino. English loanwords appear as is or written in Filipino phonetic spelling. In both cases, [a] is used.

Examples:

- nars (nurse) [nəɾs]
- websayt (website) [ˈwɛbsaɪt]
- bag [baɡ]
- taksi (taxi) [ˈtak si]
- basketbol (basketball) [ˈbas kɛt bol]

[ai]

The letter combination ay in Filipino represents a diphthong similar to the one in the first syllable of the Spanish word baile. The diphthong is composed of the pure vowels [a] and [i]. The sound is not as bright as the diphthongs in the American-English words “sky,” and “lie.” In pronouncing the Filipino [ai], speakers should glide to the second vowel faster than they would normally do in English [ai]. However, in singing, the first vowel [a] is held throughout before quickly gliding into the second vowel [i] upon the release of the note, just as one would in singing English diphthongs. Some examples of words containing this
diphthong are *tátay* (father), and *baytáng* (level), which are pronounced as [ˈtə tai] and [baiˈtaŋ], respectively.

There are words containing the *ay* combination that do not represent a diphthong. Words such as *táyo* (us), *layô* (go further), and *kayó* (pl. you) are pronounced as [ˈtə jo], [laˈjoʔ], and [kaˈjo], respectively. As a rule, when *ay* is followed by a vowel, *a* and *y* belong to separate syllables. When *ay* is followed by a consonant, the two letters belong to the same syllable, forming the diphthong.

It is important to note that the letter combination *ay* is different from *ai*. The latter follows the Two Consecutive Vowels syllabification rule and must be articulated separately because they would then belong to separate syllables. Examples of words containing the said letter combination are *paít* (bitterness), and *baít* (kindness), which are pronounced as [paˈit] and [baˈit].

English speakers must be careful not to substitute [ai] for the American-English counterpart [ai]. The Filipino diphthong [ai] is a little darker than its counterpart in the General American Dialect. It is not as bright as the forward vowel [a] found in the English diphthong [ai], as in *style, child*, and *spy*.

**Exercises:**
A. Read aloud.

- báh*ay* (house)       [ˈba hai]
- patá*y* (dead)        [paˈtai]
- kamá*y* (hand)        [kaˈmai]
- saysá*y* (importance) [saiˈsai]
- tún*ay* (true)        [tuˈnai]
Máyo (May)   ['ma jo]
tayô (stand)   [ta 'jo?]
paít (bitter)   [pa 'it]
páyong (umbrella)   ['pa joŋ]
sáing (to cook rice)   ['sa iŋ]
káin (eat)   ['ka in]

B. Transcribe to IPA symbols.
sakáy (to ride)   ____________________
pálay (unhusked rice)   ____________________
sayá (joy)   ____________________
sanaysáy (thesis)   ____________________
saíd (consumed)   ____________________

[au]

The diphthong aw is composed of the pure vowel [a] and [u]. It is similar to the diphthong in the Spanish word auto. In pronouncing the Filipino [au], speakers and singers should glide faster to [u]. However, in singing, singers should hold the first part of the diphthong [a], and then glide to [u] before releasing the note.
The following are common tendencies of English speakers when singing in Filipino:

1) Replacing the Filipino diphthong [au] with a single pure vowel [ɔ].

There are some words in the English language that contains the vowels au that is pronounced [ɔ], as in the word *austere, authentic, and auxiliary.* As stated above, aw is always pronounced as [au].

2) Substituting [au] with the English diphthong [au]

The English language has the diphthong [au], as in the word *house, loud* and *gown* and must not be used in Filipino.

Exercises:
A. Read aloud.

- **bugháw** (blue)  
  [bug ˈhau]
- **túnaw** (melt)  
  [ˈtu nau]
- **sigáw** (shout)  
  [si ˈgau]
- **sawsáw** (dip)  
  [sau ˈsau]
- **halímaw** (monster)  
  [ha ˈli mau]
- **láwà** (lake)  
  [ˈla wa?]

B. Transcribe to IPA symbols.

- **kálaw** (hornbill)  
  ____________________
- **háwak** (hold)  
  ____________________
- **bitáw** (release of hold)  
  ____________________
The letter e in Filipino is always pronounced as [ɛ]. American singers should be careful not to pronounce the e vowel with a diphthongal [ei] as in bait and aim.

Exercises:
A. Read aloud.

maléta (briefcase)  [ma ˈle ta]
Fe (feminine name)  [fe]
senadór (senator)  [sɛ na ˈdor]
mésa (table)  [ˈme sa]
bélo (veil)  [ˈbe lo]

B. Transcribe to IPA symbols.

késo (cheese)  ____________________
téla (cloth)  ____________________
peso (Philippine currency)  ____________________
Imelda  ____________________
rénta (rent)  ____________________
The diphthong ey is composed of the pure vowels [ɛ] and [i]. It is not as closed as its Spanish counterpart, [ei].

Exercises:
A. Read aloud.

reyna (queen) [ˈrei nɑ]
Reynaldo [rei ˈnal do]
Leyte [ˈlei te]
beysbol (baseball) [ˈbeis bol]
beybi (baby) [ˈbei bi]

B. Transcribe to IPA symbols.

keyk (cake) ____________________
teybol (table) ____________________
beyk (bake) ____________________

The letter i in Filipino is pronounced as [i]. It is the same sound as the vowel in the Spanish words, mi, si and ti. American singers should be careful not to pronounce the i vowel with a glide.
Exercises:
A. Read aloud

írog (loved one) [ʔˈi roɡ]
maríkit (beautiful) [ma ri ‘kit]
gabí (night) [ga ‘bi]
ligáya (joy) [li ‘ga ja]
ulílà (orphan) [u ‘li la]

B. Transcribe to IPA symbols

síbol (sprout) __________________
pító (seven) __________________
sílip (peek) __________________
tíís (to bear) __________________
líbo (thousand) __________________

[o]
The letter o in Filipino is pronounced as [o]. It is the same sound as the vowel in the Spanish words, no, mole and dos. Native English singers should be careful not to replace the diphthongal [oo] with pure [o].

Exercises
A. Read aloud:

iyó (yours) [i ‘jo]
bóto (vote) [ˈbo to]
láyò (far) [ˈla joʔ]
pagsúyò (affection) [paɡ ˈsu joʔ]
taghóy (lament) [taɡ ˈhoj]

B. Transcribe to IPA symbols

óo (yes) ____________________
panyó (handkerchief) ____________________
dúlo (end) ____________________
ágos (flow) ____________________
buhók (hair) ____________________

[oi]

The diphthong oy is composed of the pure vowels [o] and [i]. The Filipino oy is similar to the Spanish oy as in hoy and soy. English native singers should be careful not to replace [oi] with the more open, [ɔi] found in the words boy, poise and joy.

There are words containing the oi combination that do not represent a diphthong. Words such as toyò (soy sauce) and sóya (soy bean) are pronounced as [ˈto joʔ] and [ˈso ja], respectively. As a rule, when oy is followed by a vowel, o and y belong to separate syllables. When oy is followed by a consonant, the two letters belong to the same syllable, forming the diphthong.
A. Exercises:
Read aloud.

bábóy (pig)       [ˈba boi]
káhóy (wood)      [ˈka hoi]
dáloy (flow)      [ˈda loi]
hóy! (hey!)       [hoi]
símoy (breeze)    [ˈsi moi]
bóya (buoy)       [ˈbo ja]
kojò (ex-convict) [ˈko joʔ]

B. Transcribe to IPA symbols:

abúloy (donation) ____________________
langóy (swim)         ________________
apóy (fire)           ________________
goyò (swindle)        ________________
totoy (little boy)    ________________
 oxyayi (lullaby)     ________________

[u]

The Filipino u is similar to the Spanish word, *tu* (you).
The following are common tendencies of English speakers when singing in Filipino:

1. Replacing the central [u] for the [ʌ] vowel vowel, as in *cup* and [ə] as in *suspend*.

   This is due to the lack of lip rounding. [u] requires the most rounding of lips in the Filipino vowels.

2. Insertion of the *j* glide before *u*.

   There are English words that are spelled with a consonant followed by *u* are pronounce with the *j* glide, as in *cute, funeral* and *huge*. Filipino words never add a *j* glide between a consonant and a *u*.

Exercises:

A. Read aloud.

   - **suntōk** (punch)    [sun ˈtok]
   - **kúha** (get)        [ˈku ha]
   - **lumà** (old)        [lu maʔ]
   - **gunitâ** (memory)   [gu ni ˈtaʔ]
   - **kung** (if)         [kuŋ]

B. Transcribe to IPA symbols:

   - **dúyan** (cradle)    __________________
   - **púsò** (heart)      __________________
   - **lúhà** (tears)      __________________
   - **dúsa** (suffering)  __________________
   - **tulóy** (continue)  __________________
[ui]

The diphthong uy is composed of the pure vowels [u] and [i]. The Filipino uy is similar to the Spanish uy as in muy and cuyo. There are few words in Filipino that contains [ui]. Most of them are variants of the [oi] vowels commonly used by Filipinos in the central part of the Philippines.

Examples

uy! (hey!) [ui]
arúy (ouch) [aˈruɪ]
tsapsúy (chop suey) [tʃapˈsui]
bábuy/báboy (pig) ['ba buɪ]
kasúy/kasóy (cashew) [kaˈsui]

Consonants

[b]

The letter b is the same as the English b and Spanish in the initial position. ([b] is used when the letter b occurs between vowels). Filipino b is similar to the English word, bet and Spanish word, bueno.

Singers must be careful not to replace the stop-plosive, b with its cognate, p and vice versa. B is the voiced cognate of the unvoiced p.
Exercises:
A. Read aloud:

- bibíg (lips) [bi 'big]
- libíng (grave) [li 'bin]
- báhay (house) ['ba hai]
- dibdíb (chest) [dib 'dib]
- bigáy (give) [bi 'gai]

B. Transcribe to IPA symbols.

- bantáy (guard) ____________________
- balík (return) ____________________
- bítag (trap) ____________________
- bansâ (nation) ____________________
- bákit (why) ____________________

\[ c/ [s] / [k] \]

The letter c is used in a few Philippine dialects and foreign words that have not been assimilated in the Filipino language. Depending on the sound of the borrowed word, k and s take its place.
Examples:

Caluynón (a language and ethnic group) [ka lui 'non]
Cebú (an island in the Philippines) [se 'bu]
Chavacáno (language of Zamboanga City) [tʃa va 'ka no]
Cuyunón (a language and ethnic group) [ku ju 'non]

[tʃ]

The digraph ts is similar to the Spanish [tʃ] sound as in *chica* and *cheque*. It is also the same as in English. *Ch* has long been substituted by *ts* in borrowed Spanish words. The Commission on the Filipino Language states that the same can also be applied to borrowed English words.

Examples:

<table>
<thead>
<tr>
<th>Spanish Words</th>
<th>Filipino Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>chofer</td>
<td>tsuper</td>
</tr>
<tr>
<td>chico</td>
<td>tsiko</td>
</tr>
<tr>
<td>chapa</td>
<td>tsapa</td>
</tr>
<tr>
<td>charol</td>
<td>tsarol</td>
</tr>
<tr>
<td>chaleco</td>
<td>tsaleko</td>
</tr>
</tbody>
</table>
The Filipino $d$ is similar to the English stop-plosive $d$ as in *duck*, *dub* and *difficult*. Not like the Spanish $d$ in final syllables, the Filipino $d$ is dental and consistently pronounced with the tongue touching the alveolar ridge of the upper teeth. In Spanish, final syllable $d$ is pronounced as [ð].

Singers must be careful not to replace the stop-plosive $d$ with its cognate $t$ and vice versa. $D$ is the voiced cognate of the unvoiced $t$.

Exercises:
A. Read aloud.

<table>
<thead>
<tr>
<th>Filipino Words</th>
<th>English Words</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>[damdámin</em> (feeling)]</td>
<td><em>damá</em> (felt)</td>
</tr>
<tr>
<td><em>[lipád</em> (v. fly)]</td>
<td><em>[dugó</em> (blood)]</td>
</tr>
<tr>
<td><em>[dúsa</em> (suffering)]</td>
<td><em>damá</em> (felt)</td>
</tr>
</tbody>
</table>
B. Transcribe to IPA symbols

espáda (sword)  ____________________
dagdá (add)    ____________________
bída (protagonist) ____________________
dilím (dark)    ____________________
dalá (bring)    ____________________

[\text{f}]  

The Filipino $f$ is similar to the Spanish and English fricative consonant $f$. Like the letter $c$, the letter $f$ is used in few Philippine dialects, names of foreign origin and foreign words that have not been assimilated in the Filipino language.

Examples:

Felipe    Joseph
Flores    Philippines
Filipino

[\text{g}]  

The Filipino $g$ is similar to the English voiced stop-plosive $[g]$ as in $\text{given}$, $\text{big}$ and $\text{god}$. Compared to the Filipino $g$, the Spanish $g$ is pronounced as $[g]$, $[y]$ and $[x]$, depending on its place and the letters that precede and come after it.
Words with letter g of English origin retain their pronunciation. For words of Spanish origin, g is pronounced as [h] when followed by i or e.

Non-native speakers must be careful not to replace the stop-plosive, [g] with combination consonants, [dʒ]. The Filipino g is always pronounced as [ɡ] except in several words borrowed English and Spanish.

Exercises:
A. Read aloud.
   - gandá (beauty) [ɡanˈda]
   - ligáya (joy) [liˈɡa ja]
   - bibíg (mouth) [biˈbiɡ]
   - galáw (movement) [ɡaˈla u]
   - sigáw (shout) [siˈɡa u]

B. Transcribe to IPA symbols
   - bigáy (given) __________________
   - gagambá (spider) __________________
   - gálit (anger) __________________
   - bísig (arm) __________________
   - gabí (night) __________________
The Filipino $h$ is similar to the English $h$. Compared to the Filipino $h$, the Spanish $h$ is silent when found in the beginning of words.

Exercises:
A. Read aloud

- halimbáwà (example)  [ha limˈba waʔ]
- lahát (all)  [laˈhat]
- likhâ (create)  [lik haʔ]
- halímaw (monster)  [haˈli mau]
- híla (pull)  [ˈhi la]

B. Transcribe to IPA symbols

- búhay (life)  ____________________
- hábol (catch up)  ____________________
- líha (sandpaper)  ____________________
- mukhâ (face)  ____________________
- halagá (worth)  ____________________
The Filipino \( j \) is pronounced as \([dʒ]\). This is used in several Philippine languages like Tausug, Ibaloy and Ivatan. \([dʒ]\) is used in English words that have the sound \([dʒ]\) like \textit{jazz}, \textit{jam}, \textit{gem} and \textit{ginger}. However, many of such words borrowed from English and fully assimilated into Filipino are written as the digraph \( dy \). Note that this sound is not used in borrowed Spanish words that have the letter \( j \) because Filipino replaces this sound with the letter \( h \). The \( j \) spelling is retained in borrowed proper nouns that have not been assimilated into Filipino.

Exercises:

<table>
<thead>
<tr>
<th>English Words</th>
<th>Filipino Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>jeep</td>
<td>( dyip ) [dʒip]</td>
</tr>
<tr>
<td>janitor</td>
<td>( dyánitor ) [ˈdʒa ni tɔɾ]</td>
</tr>
<tr>
<td>jacket</td>
<td>( dyáket ) [ˈdʒa kɛt]</td>
</tr>
<tr>
<td>gem</td>
<td>( dyem ) [dʒɛm]</td>
</tr>
<tr>
<td>digest</td>
<td>( daydyést ) [dai ˈdʒɛst]</td>
</tr>
</tbody>
</table>

Transcribe to IPA symbols.

\[ dyéta \) (diet) ____________________
\[ dyet \) (jet) ____________________
\[ dyóker \) (joker) ____________________
The Filipino \( k \) is similar to the English unaspirated, unvoiced stop-plosive \([k]\) as in *kettle, baked* and *bank* except that it is not aspirated no matter where it occurs in a word. Singers must be careful not to substitute the unvoiced \([k]\) for its voiced counterpart, \([g]\).

Exercises:
A. Read aloud.

- kalbó (bald) \([kal\ 'bo]\)
- lákad (walk) \([\text{la k}	ext{ad}]\)
- paták (drop) \([pa\ 'tak]\)
- kílay (eyebrow) \([\text{ki lai}]\)
- kindát (wink) \([\text{kin\ 'dat}\)]

B. Transcribe to IPA symbols.

- sakáy (to ride)  
- kukó (nail)  
- katí (itch)  
- likô (turn)  
- karagatán (ocean)  

39
The Filipino l is similar to the Spanish l as in lava, limón and lírico. When pronouncing the Filipino l, the tip of the tongue should be touching the upper alveolar ridge. American singers must be careful not to use the l sound found in words like bottle, able and little.

Exercises:
A. Read aloud.

limá (five) [liˈma]
puló (island) [puˈloʔ]
puról (dull) [puˈrol]
likód (back) [liˈkod]
lipád (fly) [liˈpad]

B. Transcribe to IPA symbols.

bélo (veil) ________________
láta (can) ________________
bála (bullet) ________________
litó (confuse) ________________
mullí (again) ________________
[lj] /ll

The Filipino elye, (ll) is pronounced as [lj] where the [l] and [j] are separated into two syllables as opposed to being part of the same syllable as in the Spanish elye. The elye is found in proper nouns and last names of Spanish origin.

Examples:

Guillermo [gil ˈjɛr mo]
Villa [ˈvil ja]
Villar [vil ˈjær]
Gallo [ˈgæl jo]
Castillo [kas ˈtil jo]

[m]

The Filipino m is the same as in Spanish.

Exercises:
A. Read aloud.

mísa (mass) [ˈmi sa]
mamámatay (will die) [ma ˈma ma tai]
The Filipino \( n \) is pronounced as [n] no matter where it occurs in a word except when it is followed by the letter g in which case, it forms the letter \( ng \). (See \( Ng \) Chapter.) The letter \( n \) is pronounced as [ŋ] when followed by the letter g. Borrowed Spanish words with the letter \( n \) followed by the letter c are respelled into \( ngk \). \( Bánco \) and \( cóncio \) are spelled as \( baŋko \) and \( siŋko \) respectively.

**Exercises:**
A. Read aloud.

- nánay (mother) [ˈna nai]
- nanánabik (longing) [na ˈna na bik]
- bènta (sell) [ˈbɛn tə]
suntók (punch) \([\text{sun } \text{ˈtok}]\)
lamán (flesh) \([\text{la } \textˈman}]\)

B. Transcribe to IPA symbols.

namán (also, too) ____________________
línaw (clear) ____________________
gúnamgúnam (memory) ____________________
nunál (mole) ____________________
núnò (hobgoblin) ____________________

\[[n\mathbf{j}] / \tilde{n}\]

The Filipino \textit{enye} or \tilde{n} is the same as the Spanish \textit{n}. It is pronounced as [nj]. However in Filipino, [n] and the [j] sounds are separated into two syllables as opposed to being part of the same syllable as in the Spanish \textit{enye}. The \textit{enye} is found in proper nouns and last names of Spanish origin. Spanish words that have been assimilated into Filipino are spelled as \textit{ny} as in \textit{ninyo (niño) and pinya (piña)}.

Examples

Malacañáng (president’s residence) \([\text{ma la kan } \textˈjan}]\)

Epifaño (male first name) \([\text{ʔe pi } \textˈfan jo}]\)
Although written as a digraph, the Filipino ng is considered a single unit in the Filipino alphabet. It is similar to the sound found in English words like bring, lung and longing.

Most non-native speakers find this letter difficult to pronounce especially when the ng occurs at the beginning of the word, a position one does not find in English words. The best exercise is to pronounce ng within a context of an English word where ng is in a middle position or last position and then isolate the sound from there.

Exercises:
A. Read aloud.
   1. singable
   2. si nga ble
   3. si nga yon
   4. nga yon
   5. ngayón (now)
B. Read aloud.

1. bringing
2. bring ing
3. bring ing ngi pin
4. ngi pin
5. ngípin (teeth)

Do the same exercises for other Filipino words like ngálan (name), nguyâ (chew) and ngangá (to open one’s mouth).

C. Read aloud.

bingí (deaf) [bi ˈni]
ngalóg (fatigue) [ɲa ˈloɡ]
bungô (skull) [bu ˈnoʔ]
bangâ (jar) [ba ˈnaʔ]
bungángâ [bu ˈna naʔ]

D. Transcribe to IPA symbols.

síngko (five) ____________________
língap (protective care) ____________________
lingañ (sesame) ____________________
ngabngâb (to bite) ____________________
ngálay (numbness) ____________________
To differentiate words like *bungô* (skull)/*bunggô* (bump), *bangâ* (jar)/*banggâ* (collision), *g* is added after the letter *ng*. Exceptions are borrowed words like *Tango* and *bingo*.

Examples

- Linggo (Sunday) \[liŋˈɡo \]
- sanggól (baby) \[sanˈɡol \]
- tanggol (protect) \[tanˈɡol \]
- unggóy (monkey) \[uŋˈɡoi \]

[p]

The Filipino *p* is similar to the Spanish *p*. It has no aspiration no matter where the *p* occurs in a word. The same applies to the other stop-plosive consonants, *t* and *k*. Singers must be careful not to replace the unvoiced [p] with its voiced counterpart, [b].

Exercises:
A. Read aloud.

- páto (duck) \[ˈpa to \]
- pinilípit (to twist) \[pi niˈli pit \]
- pinípig (pounded rice flakes) \[piˈni pig \]
- pipílitin (to persuade) \[pi piˈli tin \]
B. Transcribe to IPA symbols

pelíkula (film/movie)  ________________
pilúka (wig)    ________________
panyó (handkerchief)  ________________
lápit (close/distance)  ________________
slíp (peek)  ________________

[k] / q

The Filipino q is used in several Philippine languages. It is also used in words of foreign origin that have not been assimilated into the Filipino language. Note that this sound is not used in borrowed English words that have the digraph qu because Filipino replaces this sound with the digraph kw. The qu spelling is retained in borrowed proper nouns that have not been assimilated into Filipino.

Examples:
A. Names

Quiñó (last name)     [ki ˈri no]
Quézon (province/last name)  [ˈke zon]
Quínto (last name)     [ˈki n to]
Quízon (last name)     [ˈki zon]
Siquijor (Philippine province)  [si ki ˈjor]
B. Spanish words translated into Filipino

<table>
<thead>
<tr>
<th>Spanish Words</th>
<th>Filipino Words</th>
</tr>
</thead>
<tbody>
<tr>
<td>quéso (cheese)</td>
<td>késo [ˈkɛ so]</td>
</tr>
<tr>
<td>querido/a (beloved)</td>
<td>kerída [kɛ ˈɾi da]</td>
</tr>
<tr>
<td>querubín (cherubim)</td>
<td>kerubín [kɛ ru ˈbin]</td>
</tr>
<tr>
<td>quince (fifteen)</td>
<td>kínse [ˈkin se]</td>
</tr>
<tr>
<td>quinto/a (fifth)</td>
<td>kínto/a [ˈkin to]</td>
</tr>
</tbody>
</table>

[\text{[r]}]

The Filipino \textit{r} is a single-tap trill no matter where it occurs in a word. This \textit{r} is close to the German single-tap trill \textit{r} in initial position like \textit{ruhe} and \textit{Rosen}. American singers must be careful not to substitute the flipped \textit{r} with the retroflex \textit{r}.

In some occasions the trilled \textit{r} is to express intense emotions, to match thick orchestral texture, or for other artistic purposes.

Exercises:
A. Read aloud

\begin{align*}
\text{regálo (gift)} & \quad \text{[re ˈga lo]} \\
\text{paruparó (butterfly)} & \quad \text{[pa ru pa ˈro]} \\
\text{repólyo (cabbage)} & \quad \text{[re ˈpol jo]} \\
\text{rósas (rose)} & \quad \text{[ˈro sas]} \\
\end{align*}
The Filipino s is pronounced as unvoiced [s] no matter where it occurs in a word. Non-native singers must be careful not to replace the unvoiced [s] with the voiced [z] especially when the s occurs between two vowels.

Exercises:
A. Read aloud.

sumásamba (worshipping)  [su ˈma sam ba]
saliksík (research)  [sa likˈsik]
kisláp (sparkle)  [kisˈlap]
basbás (bless)  [basˈbas]
sílang (born)  [ˈsi lan]

B. Transcribe to IPA symbols.

sagíp (save)  ____________
sawsáw (dip)  ____________
sísiw (chick)  ____________
lasapín (to savor)  ____________
sigáw (shout)  ____________
The Filipino $t$ is similar to the Spanish $t$. It is lingua-dental and never aspirated. When pronouncing the Filipino $t$, the tip of the tongue should touch the back of the upper front teeth.

Exercises:
A. Read aloud.

- tumíindi (getting stronger) $[tu \ 'mi \ tin \ di]$
- talakták (to navigate) $[ta \ lak \ 'tak]$
- tatás (fluent) $[ta \ 'tas]$
- tatág (solidarity) $[ta \ 'tag]$
- katapátan (truthfulness) $[ka \ ta \ 'pa \ tan]$

B. Transcribe to IPA symbols.

- kapatágan (plains) ____________________
- titulo (title) ____________________
- kindát (wink) ____________________
- tatsulók (triangle) ____________________
- titibok-tibók (pulsing/throbbing) ____________________
[v]

The Filipino v is similar to the English v as in the words, *vivid*, *value* and *vibrate*. Singers must be careful not to replace it with the unvoiced counterpart f. Unlike the Spanish v, which is pronounced as [b] and [β], depending on its place and the letters that precede and follow it. Filipino v is pronounced as [v]. It is used in a few Philippine dialects, names of foreign origin, foreign words that have not been assimilated in the Filipino language or Filipino words that are written in Spanish orthography.

Examples:
A. Common last names

<table>
<thead>
<tr>
<th>Name</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Valdés</td>
<td>[val 'dɛz]</td>
</tr>
<tr>
<td>Velásco</td>
<td>[ve 'las ko]</td>
</tr>
<tr>
<td>Divínó</td>
<td>[di 'vi no]</td>
</tr>
<tr>
<td>Vílla</td>
<td>[vɪl ja]</td>
</tr>
<tr>
<td>Villalúz</td>
<td>[vil ja 'luz]</td>
</tr>
</tbody>
</table>
The Filipino \( w \) is similar to the English glide, voiced \([w]\). Singers must be careful to replace the voiced \([w]\) with its unvoiced counterpart, \([hw]\). Words and syllables ending in \( aw \) like \textit{sawsaw} (dip), \textit{gasl\~{a}w} (flirty) and \textit{b\~{a}baw} (shallow) are pronounced with the dipthong \([au]\). The same rule also applies to words ending in \( iw \) like \textit{bal\~{i}w} (crazy) and \textit{s\~{i}s\~{i}w} (chick). These words are pronounced with the dipthong \([iu]\)

Exercises:
A. Read aloud.

\begin{itemize}
  \item \textbf{wal\~{a} (nothing)} \quad [\textipa{wa \ 'la?}]
  \item \textbf{tuw\~{a} (joy)} \quad [\textipa{tu \ 'wa?}]
  \item \textbf{wans\~{o}y (coriander)} \quad [\textipa{wan \ 'soi}]
  \item \textbf{b\~{a}w\~{a}l (prohibited)} \quad [\textipa{\textacute{b}a \ wa}]  
  \item \textbf{w\~{i}k\~{a} (language)} \quad [\textipa{\textacute{w}i \ ka?}]
\end{itemize}

B. Transcribe to IPA symbols.

\begin{itemize}
  \item \textbf{wal\~{i}s (broom)} \quad __________________
  \item \textbf{luw\~{a} (to belch out)} \quad __________________
  \item \textbf{w\~{a}ng\~{i}s (resemble)} \quad __________________
  \item \textbf{wast\~{o} (proper)} \quad __________________
  \item \textbf{l\~{a}way (saliva)} \quad __________________
\end{itemize}
The Filipino $x$ is used in borrowed words like $x$-ray and Xerox. However, many such words borrowed from English and Spanish that are fully assimilated into Filipino are written with the digraph $ks$.

<table>
<thead>
<tr>
<th>Spanish</th>
<th>Filipino</th>
</tr>
</thead>
<tbody>
<tr>
<td>exácto (exact)</td>
<td>eksáktó [ek 'sak to]</td>
</tr>
<tr>
<td>exótico (exotic)</td>
<td>eksótico [ek 'so ti ko]</td>
</tr>
<tr>
<td>téxto (text)</td>
<td>teksto ['tëks to]</td>
</tr>
<tr>
<td>exámen (test)</td>
<td>eksámen [ek 'sa mën]</td>
</tr>
<tr>
<td>explosivo (explosive)</td>
<td>eksplosíbo [eks plo 'si bo]</td>
</tr>
</tbody>
</table>

The Filipino $y$ is the same as the English $y$ glide [j] in initial position, as in yesterday, year and yes. Words ending in $ay$ are pronounced with the diphthong [ai] as in the words baybáy (spelling), tunay (true) and sanáy (skilled/expert). The same rule applies to words and syllables ending in oy. These words are
pronounced with the diphthong [oi], as in the words, báboy (pig) and dáloy (flow).

Exercises:
A. Read aloud.

yákap (embrace)   [ˈja kap]
lúya (ginger)    [ˈlu ja]
yaníg (tremor)   [jaˈniɡ]
láyà (freedom)   [ˈla jaʔ]
yáman (rich)     [ˈja man]

B. Transcribe to IPA symbols.

yátà (maybe)          ____________________
lúya (ginger)         ____________________
yapák (barefoot)     ____________________
yárda (yard)          ____________________
yéro (galvanized iron) ____________________

[Z]

The Filipino z is used in proper nouns and words of foreign origin that have not been assimilated into the Filipino Language. Words assimilated into Filipino are replaced by the letter s.
Examples:
A. Common names and Places

Cápiz (a Philippine province)       ['ka piz]
Zaragósə (common last name)        [za ra 'go za]
Zambales (a Philippine province)   [zam 'ba ləs]

B. Spanish words assimilated into Filipino

<table>
<thead>
<tr>
<th>Spanish</th>
<th>Filipino</th>
</tr>
</thead>
<tbody>
<tr>
<td>zapátos (shoes)</td>
<td>sapátos ['sa pa tos]</td>
</tr>
<tr>
<td>lápiz (pencil)</td>
<td>lapis ['la pis]</td>
</tr>
<tr>
<td>calabáza (pumpkin)</td>
<td>kalabása ['ka la 'ba sa]</td>
</tr>
<tr>
<td>quézo (cheese)</td>
<td>késo ['ke so]</td>
</tr>
<tr>
<td>brázo (arm)</td>
<td>bráso ['bra so]</td>
</tr>
</tbody>
</table>
III Vowels and Consonants in Detail

Chapter 9: Non-Aspirated $p$, $t$, $k$

Like Spanish, Filipino stop-plosive consonants are pronounced without a puff of air before stressed vowels as in English words like puff, table and kettle.

Exercise

Hold a piece of paper in front of your mouth, about an inch or two.

Pronounce the words below without a puff of air. The piece of paper should not move the entire time.

- pátag (plain)
- pógi (handsome)
- pípi (mute)
- pások (enter)
- lampás (beyond)
- tágo (hide)
- tálo (lose)
- tálà (star)
- túbo (pipe)
- bató (stone)
- kápit (grip)
- kápa (cape)
- kípot (narrow)
- kúpas (fade)
- lakás (strength)
Chapter 10: Nang, Ng and Mga

There are two Filipino words that are not phonetically spelled: mga and ng. Mga is a contraction of mangá, a plural marker. Mga and mangá are pronounced [ma ˈŋa].

Examples:

- mga aso = dogs
- mga bahay = houses
- mga sampû = about ten

Non-native singers will encounter ng and nang in Filipino art song texts. Ng is a preposition denoting possession similar to the English of. Nang can function as a conjunction, an adverb, or a connector of repeated verbs to show repetition of an action. These two differ in function but not in pronunciation. Nang is an adverb while ng is a preposition.

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Chapter 11: *iy* Combination

In some cases the *iy* combination followed by a vowel is set with just one note value. In such settings, the *iy* + vowel is sung as a monosyllable with the vowel taking the full value of the note, eliminating *i* in *iy*.

Examples:

siyá (he/she)                [sja]
diyán (there)               [dʒan] or [djan]
siyémpre (of course)       [ˈsjɛmprɛ]
tiyagâ (perseverance)      [ˈtʃa ɡaʔ] or [tja ˈɡaʔ]
tiyán (stomach)            [tʃan] or [tjan]
Chapter 12: uw combination

The same rule applies to uw combination. In some cases, the uw combination followed by a vowel are set with just one note value. In such settings, the uw + vowel is sung as a monosyllable with the vowel taking the full value of the note, eliminating u in uw.

Examples

<table>
<thead>
<tr>
<th>Word</th>
<th>Pronunciation</th>
</tr>
</thead>
<tbody>
<tr>
<td>buwán (moon)</td>
<td>[bwan]</td>
</tr>
<tr>
<td>kuwít (comma)</td>
<td>[kwit]</td>
</tr>
<tr>
<td>buwís (tax)</td>
<td>[bwis]</td>
</tr>
<tr>
<td>tuwína (always)</td>
<td>[ˈtwi na]</td>
</tr>
<tr>
<td>buwáya (crocodile)</td>
<td>[ˈbwa ja]</td>
</tr>
</tbody>
</table>
Chapter 13: The Glottal Stop

Initial Position

In Filipino, like German, most words that begin with a vowel are pronounced with a glottal stop. A glottal stop is a slight interruption in the flow of sound. This is indicated by the symbol, [ʔ] in this paper. To maintain a smooth, connected and equal production of sound, a gentle glottal stroke must be used.

Exercises:
Practice the following phrases using a gentle glottal stroke before the initial vowels

1. Damhín mo rin ang dibdib kong namámanlaw
   [dam 'hin mo rin ʔaŋ dib 'dib koŋ na 'ma maŋ lau] feel your also the chest my sorrow
   Suffer with me, within me a melancholy,

2. Yaríng áking pálad iyóng patnubáyan
   [ja 'rin ʔa kın pa lad i 'joŋ pat nu 'ba jan] This my fortunes you guide
   Guide my humbly proffered hands

3. Ay mulíng bumbábalik ang áraw ng tu wâ.
   [ʔai mu 'lin bu 'ma ba lik ʔaŋ ʔa rau naŋ tu 'wa?] is again returning the day of happiness
   The return of the days of happiness

Middle Position

As explained in a previous chapter, two consecutive vowels are divided into separate syllables. These vowels are separated by a glottal stop. To maintain a smooth, connected and equal production of sound, a gentle glottal stroke must be used.

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Joan Wall et al, Diction for Singers. (Dallas: Pst...Inc., 1973), 144.
Exercises:
Practice the following phrases using a gentle glottal stroke to separate two consecutive vowels.

1. **kung**  **ang**  **Óo**  **mo**  **ay**  **matamó**
   
   [kʊŋ] ʔəŋ ʔˈoʔo mo ʔai ma ta ʔmoʔ]
   
   if the yes your is received
   
   *if I may get your sweet favor*

2. **sa**  **loób**  **ng**  **dibdíb**
   
   [sa loʔˈob naŋ dib ˈdib]
   
   of inside of chest

   *inside my chest*

**Final Position**

Some Filipino words contain a final glottal stop. A final glottal is always observed whenever the word that contains it ends a phrase, a sentence, or is followed by a rest. A final glottal stop within a phrase is not articulated.

When a word ends in a vowel is followed by a word that starts with a vowel, a gentle glottal must be observed. The vowel of the preceding word is held until the next word's vowel is articulated.

Exercises:
A. Practice the following phrases using a gentle glottal stroke to separate final glottal and the next word that begins with a vowel.

1. **Púsò**  **ay**  **tigib**  **ng**  **lúhà**
   
   [pu so ʔai tiˈgib naŋ ˈlu haʔ]
   
   heart is full of tears
   
   *My heart is full of tears.*

2. **Sa**  **hírap**  **kong**  **ító**  **kung**  **ˈdíi**  **ang**  **iyóng**  **habág**
   
   [sa ʔiˈrap koŋ ʔi ˈto kuŋ di ʔaŋ ʔi ˈjoŋ ha ˈbaŋ]
   
   in suffering my this if not the your mercy
   
   *My suffering, is your compassion.*
B. Sing the following phrases observing glottal stops.

Excerpt 1 - *Kundiman ng Lúhà*, mm. 10-12

Excerpt 2 - *Magbalík Ka, Hírang*, mm. 15-19

Excerpt 3 - *Nasaán Ka, Írog?*, mm. 46-51

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62
Hyphenated Filipino words

The hyphen is mainly used in words that are repeated like dahan-dahan (slowly), pantay-pantay (equal) and luko-loko (crazy). Another use is to separate a prefix from a rootword that begins with a vowel. The rootword then is separated by a glottal stop. To maintain a smooth, connected and equal production of sound, a gentle glottal stroke must be used.

Exercises:
Practice the following phrases using a gentle glottal stroke after the hyphen.

1. Sa áking gunitã ang iyóng pag-íbig
   [sa ˈa kiŋ ˈqun ni ˈtaʔ aŋ iˈjoŋ paq ˈi biɡ]
   In my memory, the your love

2. Waláng tígil ng pag-úngal.
   [waˈlɑŋ ˈti ˈgil naŋ paq ˈu ɲal]
   not stopping the howling

3. Bigyán mo ng pag-ása,
   [biˈɡ ˈjɑŋ mo naŋ paq ˈa sa]
   give you of hope

Console me by giving hope to this,
IV. Application: Selected Songs of Nicanor Abelardo

Chapter 14: About Nicanor Abelardo

The contributions of Nicanor Abelardo (1893-1934) to Philippine music history go beyond his prolific output spanning over 140 works. He was an innovator, a man of his times, whose efforts have become instrumental in paving the way for the legacy of modern composition in his country.¹²

Music was definitely alive in the Philippines before the 1900s, but prior to this era, the music of the Filipinos thrived only within the people themselves, and only a handful of examples were put on paper the way music in the west had been for already a great part of history. Formalized musical composition did not become part of Philippine culture until the latter part of the nineteenth century.¹³ Pioneer composers in this period of infancy were barely able to catch up with the evolution of music in the western world, yet they were still able to produce masterpieces to herald the heritage of Filipino musicality. The early generation of composers, which included the likes of Marcelo Adonay, Rosalio Silos, and Julian Felipe, quickly rose to show how homegrown talents were more than able to craft works adhering to the rudiments of the western common practice or classical music, as most would call this style. The generation that followed would then bring forward the development of Philippine composition by taking indigenous musical styles and transforming them into more structurally sophisticated art forms. Nicanor Abelardo belonged to this

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¹³ Ibid., 46-47.
generation that brought about updates to Filipino music, which happened alongside the trend of modernization of Philippine society.

The contributions of Nicanor Abelardo to Philippine music were beyond sheer quantity. Along with his compatriots, he took the next step in the evolution of Filipino composition by taking native idioms and molding them into more complex styles not unlike the way Schubert and his fellow masters borrowed elements from their native folk songs and cultivated them in Lieder.

Most popular among the genres Abelardo helped develop was the *kundiman*, a song type originating from the *cundiman*, the local serenade of Tagalog-speaking people. From a simple tune recognizable through the sentiment of its words, he and his contemporaries Francisco Santiago and Bonifacio Abdon took the *kundiman* and refined it into a specific compositional form. While there are many variations on the Kundiman Form, one can easily be identified by the following salient features: it has a triple time signature; it is in moderate speed (sometimes referred to as *tempo di kundiman*); its first half, which could be divided into smaller setions, is in a minor key; and, its second half is in the parallel major.\(^{14}\)

The common theme of Abelardo’s *kundimans* is constant longing for an absent lover. The foremost example of the composer’s output in this genre is the locally popular *Násaan Ka, Írog?* (Where are you, Love?), which features the heart-wrenching image of a broken vow due to class differences—a story based on a real life experience of Abelardo’s friend, Dr. Francisco Tecson, to whom the song is dedicated. Another piece following this theme is his first documented\(^{14}\)

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kundiman, *Kung Hindi Man* (If Not), which shows the inconsolable dejection of a quasi-suicidal devoted lover—a romantically lauded image in Filipino melodrama. Other examples follow suit. *Magbalík Ka Hírang* (Return to Me, Chosen One), is a reminiscence of a past love, with a vow to patient waiting. *Pahimákas* (Testament) is a tormented farewell to yet another missing lover. *Himutók* (Song of Distress) graphically describes the wooer’s pain as he pleads for relief from the pursued. *Kundíman ng Lúhà* (Kundiman of Tears) depicts the suitor’s persistent yearning not only in the title, but more so in the persona’s overt emotional outpouring.

One very notable exception to Abelardo’s somber-themed works is *Bituing Marikit* (Beautiful Star), which is perhaps the most popular of Abelardo’s kundimans, if not the most popular kundiman in the entire repertoire. This one takes a lighter theme of a more typical serenade wherein the persona likens the beloved to a guiding star.

Abelardo belonged to a unique generation that thrived at the cusp of the two major colonial eras in the Philippines. It is therefore not surprising for him to take advantage of influences from Spain and America. Many of his songs have Spanish versions. He utilized Hispanic elements in a great number of his compositions. In *Ikáw Rin* (Still, You), he makes use of the *habanera* to set his own text teeming with his trademark doleful sentimentality. He was not alien to American culture either. Having taken his graduate studies at the Chicago Musical College, now part of the Chicago College of Performing Arts at Roosevelt University, he was able to assimilate American elements into his style. The novelty ditty *Nakú...Kenkoy!* (Oh Dear...Kenkoy!) employs a quasi-ragtime
style to portray the popular character Francisco “Kenkoy” Harabas from a popular Filipino comic strip series in the early 1900s.

The aforementioned works, their respective translations, transliterations, and phonetic transcriptions are included in this paper.
Chapter 14: Text, Literal and Poetic Translations, Music with IPA Transcriptions

Note: As discussed in the chapter about glottal stops, glottal stop within a sentence is not articulated unless a rest follows it. Instead, a light glottal stroke may be done. The vowel of the preceding word is held until the next word’s vowel is articulated. Examples of this case appear in the transcriptions and are marked with an asterisk. The same rule applies when a word that ends in a vowel is followed by a word that starts with a vowel, there should be a light glottal stroke.

Kung Hindi Man
If not

Text: Nicanor Abelardo

Írog sandalíng dinggín ang áking pagtángis
My love, for a moment, hear my weeping

My love, for a moment, behold my sobbing
If of you, I am unworthy of touch’s employ

If, for me, you have no affection, attention
And if you wish for me to suffer in seclusion
Bestow upon me one of your rare smiles
Thousands of deaths of my being have I

Kung Hindi Man
[kuŋ hin di man]
If not

My love for a moment, hear my weeping

My love for a moment, behold my sobbing

If of you, I am unworthy of touch’s employ
Isáng sulyápmo lá mang, Alíw na ng dibdib.
?
One glance you only joy already of breast

Then seeing you, a glimpse, is my heart’s joy

Kung sáki’y walâ* nang inilaáng paglíngap
kuŋ ‘sa kij wa ‘la naŋ ?i ni la ‘aŋ pag ‘li ṇap
If in me nothing more intended love

If, for me, you have no affection, attention

At ang pagdurúsa ko ang siyá mong pangárap
ʔat ?aŋ pag du ‘ru sa ko ?aŋ sija monŋ pa ‘ŋa rap
and the suffering my the your dream

And if you wish for me to suffer in seclusion

Sa isáng ngiti* mong sa áki’y igáwad
sa ?i ‘saŋ ni ‘ti monŋ sa ?a kij ?i ’ga wad
in one smile your in me grant

Bestow upon me one of your rare smiles

Líbo mang kamatáyan áking tinátanggap
‘li bo maŋ ka ma ‘ta jan ?a kij ti ‘na taŋ gap
thousand deaths my accept

Thousands of Yeses of my being have I

69
Kung Hindî Man

Nicanor Abelardo

Nicanor Abelardo
1. நான் நான் நான் நான் நான் நான் நான் நான் நான்
   கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு
   ஆங்க பாசு கிளிண்டுக் கூறுங்கு
   கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு கூறுங்கு
   கூறுங்கு

2. லா லா லா லா லா லா லா லா
   பாண் பாண் பாண் பாண் பாண் பாண் பாண்
   பாண்
   பாண்
   பாண்

3. இரு முன்ன் கம்பா காண் குங் குங்
   குங்
   குங்
   குங்

4. இரு முன்ன் கம்பா காண் குங்
   குங்

5. இரு முன்ன் கம்பா காண்
   குங்

6. இரு முன்ன் கம்பா
   குங்
Násaan Ka, Írog?
Where are you, my love?

Text: Jose Corazon de Jesus

Násaan ka, Írog?
Where are you, Love?

Where are you, Love, that your affections have suddenly died?
Did you not swear that I will be loved?
You pledged, you promised, that you would until your grave you meet
But where has your love for me gone?

Násaan ka Írog at natítiis mong akó'y mangutila
At hanáp-hanápín ikaw sa aladla?
Násaan ang sábi mong akó'y iyóng ligáya't
Ngayóng nalulungkot, ngayóng nalulungkot ay di ka makita.

Where are you, Love, that you are able to abide my being purged from you?
By my fruitless sifting of my memories of you?
Where has it gone, when you said that I was your bliss?
Now, I am inconsolable, now, my sadness is that I can no longer see you.

Írog ko'y tandaán!
Remember me, my Love!

If I am now all that torments you,
All your utterances and promises of affection,
All that is my life, all that I am, shall remain,
For all that is etched in the Memory that is our love.

Tandaán mo Írog, Írog ko'y tandaán,
Ang lahat sa báhay ko ay hindi maglaladho't
magsisilbing bakás ng nagdaán ‘tang pagsíuyo.
Násaan ka Írog! Násaan ka Írog?

Remember me, My Love; My Love, remember me
All that is my life, all that I am, shall remain,
For all that is etched in the Memory that is our love.
Where are you, Love? Where are you, Love?

Násaan Ka, Írog?
[‘na sa ?an ka ‘i rog]
Where are you, my love?

Náasán ka, Írog at daglíng napáram
Where are you, Love, that your affections have suddenly died?

ang iyóng pag-gíliw
the your affection
Did you not promise that I will be loved?

You pledged, you promised, that you would until your grave you meet

But where has your love for me gone?

Where are you, Love, that you are able to abide my being purged from you?

By my fruitless sifting of my memories of you?

Where has it gone, when you said that I was your bliss?

Now, I am inconsolable, now, my sadness is that I can no longer see you.

Remember me, my Love!

If I am now all that torments you,
All your utterances and promises of affection,

Ang lahát sa búhay ko ay hindi* maglaláho’t
the everything in life my is not disappear

All that is my life, all that I am, shall remain,

magsíslbing bakás ng nagdaán ’tang pagsúyò.
will serve etched of past love

For all that is etched in the Memory that is our love.
Kundíman ng Lúhà

Love Song of Tears

Text: Nicanor Abelardo

Fairest of Ladies, painted on your breast
A heart, weeping, heaving
A soul in the most grievous of grievings
Open yourself and weep with me a while.

Look at these eyes, flowing with tears
Begging for your mercy and love
Suffer with me, within me a melancholy,
A heart crafted from a dying love. Ah!

Let your perfumed kerchief fall
That I may wipe my tears, my heart’s tears.
Ah! Love, if I, you may indulge.
Ah! Love, if I may get your sweet favor.
Till my grave, till I am no more, together we
shall be, you and I.

Paralúman sa pintô ng iyóng dibdíb
Isáng púsò ang náritong humíhibik
Káluluwang luksáng-luksâ at may sakít
Pagbuksán mo’t damáyan káhit saqlít.

Text: Nicanor Abelardo

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Pagbuksán mo’t damáyan káhit saqlít.
Tingn’í yaríng matáng lúha’y bumúbukal
ťin ’ni ja ’riŋ ma ’taŋ ’lu hai bu ’mu bu kal
look this eye tears welling

Look at these eyes, flowing with tears

Humîhîng* ng áwà mo’t pagmamahál
hu ’mi hi ńi naŋ ’ʔa wa mot pag ma ma ’hal
asking for pity your love

Begging for your mercy and love

Damhín mo rin ang dibdib kong namámanglaw
dam ’hin mo rin ᭅʔaŋ ᭨i b ’dib koŋ na ’ma maŋ lau
feel your also the chest my sorrow

Suffer with me, within me a melancholy,

Yaríng púsò* sa pagsintá’y mamámatay. Ay!
ja riŋ pu so sa paŋ sin ’tai ma ’ma ma ’tai ᭜ai
this heart in love will die ah

A heart crafted from a dying love. Ah!

Ilaglág mo ang panyô* mong may pa pangó
ʔi laŋ laŋ mo ᭤ʔaŋ paŋ jo moŋ mai pa ba ’ŋo
drop you the handkerchief your with perfume

Let your perfumed kerchief fall

Pá pahíran ko ang lúhâ* ng púsò* ko
’pa pa ’hi ran ko ᭤ʔaŋ ’lu ha ᭤ʔaŋ pu so ko
wipe I the tears of heart my

That I may wipe my tears, my heart’s tears.

Ah! Pag-íbig kung ang Óo mo ay matamó
ʔa paŋ ’i bíg kuŋ ᭤ʔaŋ ᭤ʔaŋ ᭤ʔo ᭦o mo ᭤ai ma ta ’mo
ah love if the yes your is received

Ah! Love, if I may get your sweet favor.

Hanggáng sa húkay magkasáma ikáw at akó.
haŋ ’gaŋ sa ’hu ’kai maŋ ka sa ma ᭤ʔi kau ᭤ʔat ᭤ʔa ko
until in grave together you and I

Till my grave, till I am no more, together we shall be, you and I.
Kundíman ng Lúhà

Nicanor Abelardo

Tempo de Kundiman, moderato

Pa ‐ ra ‐ lú ‐ man, sa pin‐tö ng'yong dib ‐ dib, l ‐ sáng

pú ‐ sô ang ná ‐ ri‐tong hu‐mi ‐ hi ‐ bik. Kā ‐ lu ‐ lu ‐ wang luk

sáng ‐ luk‐sá at may sa ‐ kit, Pag‐buk‐sán mo't da ‐ má ‐ yan kā ‐ hit sag‐
Beautiful Star

Beautiful Star, in the Night of Life
With each glimmer, you herald great joy
Guide my humbly proffered hands
And even the slightest of beams, grant me.

I am filled with anticipation for but a gleam from you
You are my hopeful reverie, Beautiful Star

Come to me, please, my Star
Hold close our love, let us become one
Let not my eager heart thirst
By the eternal stream of your love.
<table>
<thead>
<tr>
<th>Ikáw</th>
<th>ang</th>
<th>pangárap</th>
<th>bituíng</th>
<th>marikít</th>
<th>You are my hopeful reverie, Beautiful Star</th>
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<td>?aŋ</td>
<td>paˈña rap</td>
<td>bi tuˈwiŋ</td>
<td>mɑ riˈkit</td>
<td></td>
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<tr>
<td>you</td>
<td>the</td>
<td>dream</td>
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<th>akó</th>
<th>halína</th>
<th>bituín</th>
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<td>mo</td>
<td>?aˈko</td>
<td>hɑˈli na</td>
<td>bi tuˈwin</td>
<td></td>
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<td>come close</td>
<td>you</td>
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<td>pag ?i saˈhin</td>
<td>?aŋ</td>
<td>maˈŋa</td>
<td>damˈda  min</td>
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<td>Let us</td>
<td>combine</td>
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<th>mong</th>
<th>uháwin</th>
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<td>moŋ</td>
<td>?uˈha win</td>
<td></td>
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<tr>
<td>the</td>
<td>longing</td>
<td>my</td>
<td>mind</td>
<td>do not</td>
<td>you</td>
<td>you thirst</td>
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<th>ng</th>
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<td>na</td>
<td>pag ˈgi liu</td>
<td></td>
</tr>
<tr>
<td>in</td>
<td>stream</td>
<td>of</td>
<td>your</td>
<td>unending</td>
<td>of</td>
<td>love</td>
<td></td>
</tr>
</tbody>
</table>
Bituing Marikit

Servando Angeles

Nicanor Abelardo

87
mo a-kó, ha-li-na bi-tu-in. Á-ting pag-i-sa-hín ang ma-gá dam-
mo ʔa ko ha ʔi na bi tu’win ʔa tíŋ pag ʔi sa hín ʔan ma ʔa dum

3

dá-min. Ang sa-bík konj di-wa’y h’wag mong u-há-win sa bá-tis ng i-
ˈdá min ʔan sa ˈbík konj ˈdi wai huuwag monj ʔu ˈha win sa ˈba tis naŋ ʔi

3

1. yóng wa-gás na pag-ɡí-liw. La-pi-tan na pag-ɡí-liw.
2. joŋ wa’gas na pag ɡi liu lu pi tan na pag ɡi liu

rit.
**Magbalík Ka, Hírang**
Return to Me, Chosen, One

Text: Nicanor Abelardo

Naráramdaman kong mulíng nagbábalik
Sa áking gunitâ and iyóng pag-íbig
Ngúnit kung handápin ko ang datíhang tamíš
Káhit sa pangárap ay di na masílip.

I can feel it starting, its return begins
Into my memory, your love is ushered
But when I look for the sweetness from before,
Even in my hopes, I can no longer find it.

Ngúnit kung handápin ko ang súyo’t kalíngà
Ay tila aninong daglíng nawáwalà.

I can feel, in my memory,
The return of the days of happiness
But when I search for your charming affection
It is as though it is a shadow that suddenly fades.

Magbalík ka sána, magbalík ka, hírang
Dáti kong pag-ása’y di pa namámatay
At sa pagbalík mo ay iyóng dáratnang
Púsò mo’t pag-íbig ang nalálaráwan.

Return to me, please, come back to me, my Chosen One
My ancient longings have not died
And when you return, you will behold
A cherished image of your heart, your love.

---

**Magbalík Ka, Hírang**
[maq ba ’lik ka ’hi ran]
Return to Me, Chosen, One

---

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Púsò mo’t pag-íbig ang nalálaráwan.

Return to me, please, come back to me, my Chosen One
My ancient longings have not died
And when you return, you will behold
A cherished image of your heart, your love.
Naráramdaman kong sa áking gunitâ*
na ‘ra ram da man koŋ sa ?’a kiŋ gu ni ‘ta?
feel I in my memory

*I can feel, in my memory
The glottal is observed because the syllable is at the end of the sentence.

Ay mulíng bumábalik ang áraw ng tu wâ.
?ai mu ‘liŋ bu ‘ma ba lik ?aŋ ?’a rau naŋ tu ‘wa?
is again returning the day of happiness

The return of the days of happiness

Ngúnit kung hanápin ko ang súyo’t kalíngà
ˈŋu nit kuŋ ha ‘na pin ko ?aŋ ‘su jot ka ‘li ŋa?
but if search me the charm affection

But when I search for your charming affection

Ay tîla anínong daglíng nawáwalâ.
ʔai ‘ti laʔ a ‘ni noŋ daŋ ‘liŋ na ‘wa wa la?
is seeming shadow suddenly vanish

It is as though it is a shadow that suddenly fades

Magbalík ka sátâ magbalík ka hírang
maŋ ba ‘lik ka ‘sa na maŋ ba ‘lik ka ‘hi raŋ
return you hope return you love

Return to me, please, come back to me, my Chosen One

Dáti kong pag-ása’y di pa namámatay
ˈda ti koŋ paŋ ?’a sai di pa na ‘ma ma taid
old my hope not yet died

My ancient longings have not died

At sa pagbalík mo ay iyóng dáratnang
ʔat sa paŋ ba ‘lik mo ?ai ʔi ‘joŋ ‘da rat naŋ
and in return you is your behold

And when you return, you will behold

Púsô* mo’t pag-íbig ang nalálaráwan.
ʔu so mot paŋ ?’i biŋ ?aŋ na ‘la la ‘ra wan]
heart your love the image

And when you return, you will behold
**Himutók**  
**Song of Distress**

**Dibdíb ko'y tumanggáp ng matinding sákit**  
Sanhí sa pagsinta't wagás na pag-íbig  
Púsó ko'y lunód na sa dagsá ng hápis  
Saán kukúha pa ng pagtitiís?

My heart has been dealt a heavy blow  
Because I loved freely, wholly, entirely  
My heart is drowning in the crushing waves of brokenness  
From where shall my strength to bear it all come?

**Sanhí** *  
Sa hírap kong itó kung 'di ang iyóng habág  
Andó't natútuwang iyó pang mamálas  
Mga mapapaít na láhang nanatáñik!

You know that the only cure to this,  
My suffering, is your compassion.  
And yet you remain unaffected, delighted.  
Oh, the bitterness of my falling tears!

**Púsó** *  
Oh, gáliw ko't áking mutyá,  
násaan ang iyóng áwà;  
Di na makáya pang bathin  
ang dúlot mong hiláhil;

Oh, my Beloved, Maiden of my Heart  
Where is your mercy?  
I can no longer suffer through  
The anguish that you put me through

**Saán**  
Bigyán mo ng pag-ása,  
púsong sumísinta!

Console me by giving hope to this,  
My heart, who knows only to love you.

---

**Himutók**  
[hi mu tok]  
**Song of Distress**

<table>
<thead>
<tr>
<th>Dibdíb</th>
<th>ko'y</th>
<th>tumanggáp</th>
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<tr>
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<td>of</td>
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My heart has been dealt a heavy blow

<table>
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<th>Sanhí *</th>
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Because I loved freely, wholly, entirely

<table>
<thead>
<tr>
<th>Púsó*</th>
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<th>na</th>
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<th>ng</th>
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<td>that</td>
<td>in</td>
<td>flow</td>
<td>of</td>
<td>sorrow</td>
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My heart is drowning in the crushing waves of brokenness

<table>
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<tr>
<th>Saán</th>
<th>kukúha</th>
<th>pa</th>
<th>ng</th>
<th>pagtitiís?</th>
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<tr>
<td>where</td>
<td>get</td>
<td>more of</td>
<td>pag ti ti '?is</td>
<td>endure</td>
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From where shall my strength to bear it all come?
You know that the only cure to this,

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Oh, the bitterness of my falling tears!

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I can no longer suffer through

The anguish that you put me through

Console me by giving hope to this,

My heart, who knows only to love you.
Himutók

Nicanor Abelardo

Tpo. de Kundiman

Dib-dib ko'y tu-mang
'dib 'dib ko' tu maŋ

gap ng ma-ti-ding sa kit,
'gap naŋ ma ti 'diŋ 'sa kit
San hi sa pag-sin-tát
San hi sa pag sin 'tat
wa-gás na pag
wa 'gás na pag

i - big.
Ti big
Pu-so ko'y lu-nód
Pu so ko' lu 'nód
na sa dag-sá
na sa dag 'sa
ng há pis,
ng naŋ há pis,
sa - án ku-kú-ha
sa 'án ku lu 'ha

cresc.

pa ng pag - ti - ti - is?
Pu naŋ pag ti ti 'is?
Ga-yón i-yóng a - lám
Ga 'yon i 'yóng lu 'kum
na wa - lá nang
na wa 'lá nang

98
Ikáw Rin
Still, You

Text: Nicanor Abelardo

Irog! masdán mo ang pagtángis
Ng abáng púsong apí sa pag-ibig!
Tánging lúnas na nga lámang dilág móy masrílip.
at itataghóy-taghóy ang mga pasákit na tinitiís.

Love! Behold my cries of suffering
Of my battered heart, suffering for love!
The only cure is all but impossible to glimpse
As impossible it is to fully lament this burden that I must endure.

Yaring pag-ibig ko man ay iyóng dustaín
madáng pasákit ibuntón sa ákin
Asáhan mo, Irog! magpahanggáng libíng
Ikáw rin ang siyáng gigiliw-giliwín.

Even for this love of mine that you so disgrace,
Let all of the blows of misery keel me over.
But know this, Love! Until the day I cease
Only you, you alone will I love.

Yaring patíbig ko man ay iyóng dustaín
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Ikáw Rin

Nicanor Abelardo

Tempo de Habanera

I - rog! mas-dán mo ang pag tá ngis ng a-báng pú -

song ápí sa pag í big!

lá - mang di ligma'y ma si lip

Tá ning lau man ñ di 'lag mo ñ ma si lip

P

f

p

f staccato

103
sá kit na ti ni ti is.

' sa kit na ti ni ti ñs

na ti ni ti ñs

Yá ring pag i big ko man ay yong dus ta in mad láng pa sá kit

ja 'ñ pag ʔi big ko man ñì jón dus ta ʔin mod laŋ pa 'sa kit

i bún tón sa á kin, A sá han mo l á roq mag pa hang gång li

ñi bún tón sa ʔa kin ʔa ña han mo ʔi neq mag pa hoŋ gaan li

bíng, i káw rin ang siyáng gi gi liw gi li win.

bíg ʔi kau rin ñq siŋ gi gi liu gi li win
Nakú...Kénkoy!
Oh Dear...Kenkoy!

Wherever you may be
In the city or in the plains
You will always meet
The rowdy Kenkoy

There he is, echoing his coming
His loose, ill-fitting pants
There he is, like a fool
His footsteps loud and droning

Ouch! Oh dear! Kenkoy!
You! Be silent!

With even his forehead shaved,
Ever-changing, ambling
The roads sing as you walk,
In English, foreign with no real words
(And with a ukulele!)

Greet him! How are you?
And he replies, “Well, see for yourself!
Hey, I speak no Tagalog.”
Oh dear, oh dear, Kenkoy.

And Kenkoy is known
In all of the feasts
With his ukulele in hand
Amidst your revelry, he sings
As he ceaselessly groans.

Ouch! Oh dear! Kenkoy.
You! Be silent!

With even his forehead shaved,
Ever-changing, ambling
The roads sing as you walk,
In English, foreign with no real words
(And with a ukulele!)

Greet him! How are you?
And he replies, “Well, see for yourself!
Hey, I speak no Tagalog.”
Oh dear, oh dear, Kenkoy.
Nakú…Kénkoy!
[na ˈku ˈkɛŋ koi]
Oh Dear…Kenkoy!

Káhit saán ka nároon
Wherever you may be

Sa báyan man o náyon
In the city or in the plains

Ang lági* mong kasalúbong
You will always meet

Ay ang maharót na Kénkoy
The rowdy Kenkoy

Hayán siya umuúgong
There he is, echoing his coming

Ang maluwáng na pantalón
His loose, ill-fitting pants

At hayán párang ulól
There he is, like a fool

Hábang daá’y umuúngol.
His footsteps loud and droning

Arúy! nakú! Kénkoy.
Ouch! Oh dear! Kenkoy!
Hoy!  Hey!  sh!
hoi  hei  j
You! Be silent!

Patí  noô’y  ináhit  na
pa ‘ti  no ‘oi  ‘i ‘na hit  na
even  forehead  shaved
With even his forehead shaved,

Kílos  lákad  ay  nag-ibá
‘ki los  ‘la kad  ?ai  naq ‘i ‘ba
movement  walk  is  changed
Ever-changing, ambling

Hábang  daá’y  kumákanta
‘ha banj  da ‘ai  ku ‘ma kan ta
while  walking  singing
The roads sing as you walk,

Ng  Ingglés  na  waláng  létra
nań  ‘in ‘gles  na  wa ‘lanj  ‘let ra
of  English  the  no  letters
In English, foreign with no real words

May  ukulele  pa
mai  ju ke ‘le le  pa
with  ukulele
(And with a ukulele!)

Batiín  mo  kumustá  ka?
ba ‘ti ‘in  mo  ku mus ‘ta  ka
greet  you  how are  you
Greet him! How are you?

At  ang  sagót,  tingnán  mo  ba!
?at  ‘anj  sa ‘got  tiq ‘nan  mo  ba
and  the  answer  look  you
And he replies, Well, see for yourself!

Hey!  Tagálog  mi  no  habla
hri  ta ‘qa log  mi  no  ‘a bla
Hey, I speak no Tagalog.
Oh dear, oh dear, Kenkoy.

And Kenkoy is known

In all of the feasts

With his ukulele in hand

Amidst your revelry, he sings

There he is dancing

His body a collection of movements

With spit fountaining from his lips
Waláng tígil ng pag-úngal.
not stopping the howling
As he ceaselessly groans.

Arúy! nakú! Kénkoy.
ouch oh dear Kenkoy
Ouch! Oh dear! Kenkoy.

Pati noo’y inahit na....
Nakú...Kénkoy!

Romualdo G. Ramos

Mabilis (fast)

Nicanor Abelardo
1. "Hey! ta-ga-log

2. 'anɡ sa-got, ting-nan mo ba!

3. ˈɡot-tning tiŋ nán mo ba!

4. "Hey! talt a-ga-log

5. mi no hab la" Ay na-kui, na kui Kën-kuy!

6. ˈɡa-log log-–Pa-‐pu

7. mi no Tu blu tu nu 'ku nu 'ku 'koŋ kui

8. ˈɡa-log log-–Pa-‐


10. "Hey! Hoy! Kën-kuy!

11. "Hey! Hoy! Kën-kuy!

12. "Hey! Hoy! Kën-kuy!"
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