

FILIPINO DICTION FOR SINGERS

BY

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Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music,
Indiana University
May 2014

Accepted by the Graduate Faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree of Doctor of Music.

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Acknowledgements

I would like to thank Dr. Robert Harrison, my Research Director, voice teacher and mentor for all his support. He has been a great teacher and role model for all my endeavors. I would also like to thank Dr. Kenneth de Jong for being a great source of information about linguistics. Also to Professors Mary Ann Hart and Gary Arvin, for introducing me to song literature and inspiring me to embark on a huge undertaking like this.

This project owes part of its existence to Nicanor Abelardo and his family. Thank you for allowing me to use his music for this paper. Abelardo's music is truly a gift to the Filipinos and to the world.

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 uncharted 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 IPA¹ 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 Singers*. Dallas, Texas: Pst... Inc., 1989, p. 3.

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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

Figure 2. Map of the Philippines



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,

³ Daniel Anne Nepomuceno. *Philippine Workers*. <http://www.philippinesworkers.com> (Accessed May 8, 2013).

Indonesia, Malaysia, and even Madagascar.⁴ 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.

⁴ Jane Resture, *Our Pacific Ocean*, http://www.ourpacificocean.com/austronesian_people (accessed May 8, 2013).

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

⁵ C. J. Paz, SEALang Projects, *The Nationalization of a Language*, <http://sealang.net/sala/archives/pdf8/paz1996nationalization.pdf>, (accessed May 8, 2013).

⁶ Ibid.

languages.⁷ 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.

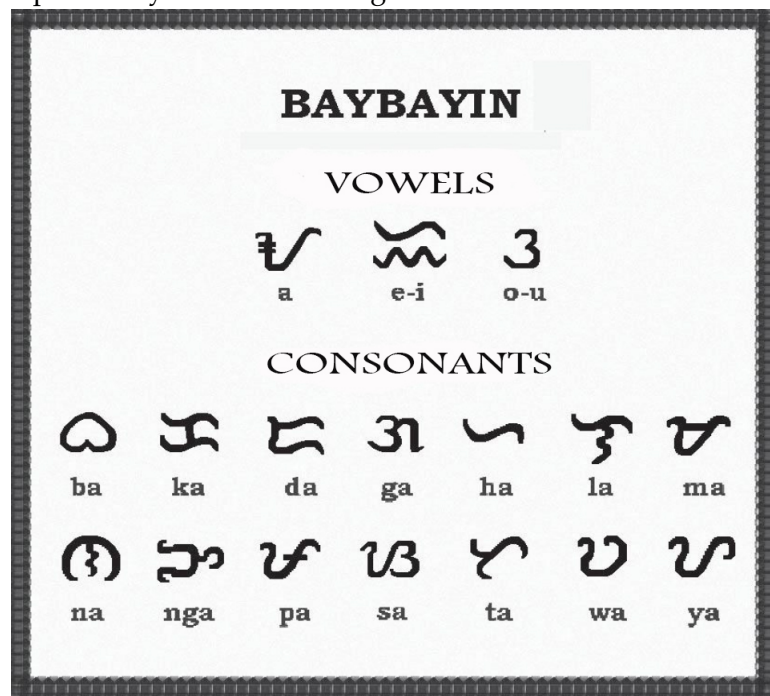
⁷ Fe Aldava Yap, Ph.D., *The Tagalog Region* (Manila: University of Santo Tomas Publishing, 2007), 15.

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.

Figure 3, Baybayin
Alibata consists of three characters or graphs that represent vowels, and fourteen graphs that represent syllables consisting of a consonant and the sound /a/.⁹



⁸ Guillermo Rivera, *Thomasites, Before and After*, <http://www.webcitation.org/5rE2SuzKP> (accessed May 8, 2013).

⁹ Victor Ganata. *Alibata*, <http://fatoprofugus.net/alibata/features.html> (accessed Jan 28, 2014).

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).

Figure 4, *Abakadang Pilipino*
 The syllables in these IPA transcriptions represent the letter names. Each letter, however, represents only one phoneme.

A	B	K	D
[a]	[ba]	[ka]	[da]
E	G	H	I
[ɛ]	[ga]	[ha]	[i]
L	M	N	Ng
[la]	[ma]	[na]	[ŋa]
O	P	R	S
[o]	[pa]	[ra]	[sa]
T	U	W	Y
[ta]	[u]	[wa]	[ja]

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

A a [ɛɪ]	B b [bi]	C c [si]	D d [di]	E e [i]	F f [ɛf]	G g [dʒi]	H h [ɛɪtʃ]	I i [ai]	J j [dʒɛɪ]
K k [keɪ]	L l [ɛl]	M m [ɛm]	N n [ɛn]	Ñ ñ [ˈɛn.jɛ]	Ng [ˈɛn.dʒi]	O o [oo]	P p [pi]	Q q [kju]	R r [ar]
S s [ɛs]	T t [ti]	U u [ju]	V v [vi]	W w [ˈdɒbɒl.ju]	X x [ɛks]	Y y [wai]	Z z [zi]		

Filipino has the following contrastive consonant sounds shown in Table 4. Stops in Filipino are un aspirated. 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

	Voicing	Bilabial	Dental/ Alveolar	Alveo- palatal	Velar	Glottal
Stops		[p] [b]	[t] [d]	ts [tʃ] dy [dʒ]	[k] [g]	[ʔ]
Fricatives			[s]			
Nasals		[m]	[n]	[ɲ]	[ŋ]	
Laterals			[l]			
Flap			[ɾ]			
Glides		[w]	[y]			

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

	Front	Central	Back
High	[i]		[u]
Mid	[ɛ]		[o]
Low		[a]	

Diphthongs

[ai]	búhay (life)	['bu hai]
[oi]	báboy (pig)	['ba boi]
[au]	bugháw (blue)	[bug 'hau]
[ɛi]	réyna (queen)	['rei 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 pakupyâ* or the circumflex (^), 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 “:” 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: *túbo* ['tu bo] (pipe), *tubó* [tu 'bo] (sugar cane), and *túbò* ['tu bɔʔ] (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) = [ʔi ʔi 'sa]

upuán (chair) = [u pu ʔ'an]

mapaluhód (fall on one's knees) = [ma pa lu 'hod]

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:

kápwà (peer, fellow) = **ka** pwa

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

Examples:

kung (if) = **kung**

sabáw (soup) = sa **baw**

skrámbo (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 diyamánte (diamante).

Exercises:

Separate the syllables with a space or a hyphen.

áaykát (go up)	_____
alaála (memory)	_____
totoó (true)	_____
diín (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

paggawâ (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:

té**mp**lo (temple) = tem plo

silí**nd**ro (harmonica) = si lin dro

tí**mb**re (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:

semé**stre** (semester) = se mes tre

Case 2 - The *s* as the second letter of the 3-consonant cluster:

ek**spér**to (expert) = eks per to

Exercises:

Separate the syllables with a space or a hyphen

esk**r**íma (fencing) _____

esk**ri**báno (clerk) _____

trá**ns**fer (transfer) _____

ins**pi**rásyon (inspiration) _____

Four Consonants

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

Examples:

trá**nspl**ant = trans plant

ek**splos**íbo = eks plo si bo

Exercises:
Separate the syllables with a space or a hyphen

instrumento (instrument) _____

eksploytasyon (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.

[a]

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 [ɑ]. 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 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]
gabí (night)	[ga 'bi]
mána (inheritance)	['ma na]
paálam (goodbye)	[pa ?'a lam]
ligáya (joy)	[li 'ga ja]

B. Transcribe the following words to IPA symbols.

násaan (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)	[nars]
websayt (website)	['web sajt]
bag	[bag]
taksi (taxi)	['tak si]
basketbol (basketball)	['bas ket 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 ['ta tai] and [bai 'taŋ], respectively.

There are words containing the *ay* combination that do not represent a diphthong. Words such as *táy* (us), *layô* (go further), and *kayó* (pl. you) are pronounced as ['ta jo], [la 'jo?], and [ka 'jo], 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 [pa 'it] and [ba 'it].

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.

báhay (house)	['ba hai]
patáy (dead)	[pa 'tai]
kamáy (hand)	[ka 'mai]
saysáy (importance)	[sai 'sai]
túnay (true)	[tu 'nai]

Máyo (May)	['ma jo]
tayô (stand)	[ta 'joʔ]
paít (bitter)	[pa 'it]
páyong (umbrella)	['pa jon]
sáing (to cook rice)	['sa in]
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 'hau]
túnaw (melt)	['tu nau]
sigáw (shout)	[si 'gau]
sawsáw (dip)	[sau 'sau]
halímaw (monster)	[ha 'li mau]
lávà (lake)	['la wa?]

B. Transcribe to IPA symbols.

kálaw (hornbill)	_____
háwak (hold)	_____
bitáw (release of hold)	_____

[ɛ]

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 'lɛ ta]

Fe (feminine name) [fɛ]

senadór (senator) [sɛ na 'dor]

mésa (table) ['mɛ sa]

bélo (veil) ['bɛ lo]

B. Transcribe to IPA symbols.

késo (cheese) _____

téla (cloth) _____

peso (Philippine currency) _____

Imelda _____

rénta (rent) _____

[ɛi]

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)	['rɛi na]
Reynaldo	[rɛi 'nal do]
Leyte	['lɛi tɛ]
beybol (baseball)	['bɛis bol]
beybi (baby)	['bɛi bi]

B. Transcribe to IPA symbols.

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

[i]

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)	[?'i roɡ]
marikít (beautiful)	[ma ri 'kit]
gabí (night)	[ga 'bi]
ligáya (joy)	[li 'ga ja]
ulíla (orphan)	[u 'li la]

B. Transcribe to IPA symbols

síbol (sprout)	_____
pitó (seven)	_____
sílíp (peek)	_____
tiís (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 [ou] with pure [o].

Exercises

A. Read aloud:

iyó (yours)	[i 'jo]
bóto (vote)	['bo to]

láyò (far)	['la joʔ]
pagsúyò (affection)	[pag 'su joʔ]
taghóy (lament)	[tag 'hoj]

B. Transcribe to IPA symbols

óo (yes)	_____
panyô (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 ['to joʔ] and ['so 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.

báboy (pig)	['ba boi]
káhoý (wood)	['ka hoi]
dáloý (flow)	['da loi]
hoý! (hey!)	[hoi]
símoy (breeze)	['si moi]
bóya (buoy)	['bo ja]
kojò (ex-convict)	['ko joʔ]

B. Transcribe to IPA symbols:

abúloý (donation)	_____
langoy (swim)	_____
apoy (fire)	_____
goyò (swindle)	_____
totoy (little boy)	_____
oyayi (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.

suntók (punch) [sun 'tok]

kúha (get) ['ku ha]

lumà (old) [lu maʔ]

gunitâ (memory) [gu ni 'taʔ]

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 *muuy* 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]
ar úy (ouch)	[a 'rui]
tsaps úy (chop suey)	[tʃap 'sui]
bá bu y/báboy (pig)	['ba bui]
kas úy /kasóy (cashew)	[ka 'sui]

Consonants

[b]

The letter *b* is the same as the English *b* and Spanish in the initial position. ([β] 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:

bi bíg (lips)	[bi 'big]
li b íng (grave)	[li 'biŋ]
bá hay (house)	['ba hai]
di b díb (chest)	[dib 'dib]
bi g áy (give)	[bi 'gai]

B. Transcribe to IPA symbols.

bantáy (guard)	_____
balík (return)	_____
bítap (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:

Spanish Words	Filipino Words
chofer	tsuper
chico	tsiko
chapa	tsapa
charol	tsarol
chaleco	tsaleko

English Words

teacher

chancellor

chart

pitcher

bachelor

Filipino Words

titser

tsanselor

tsart

pitser

batselor

[d]

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.

damdámin (feeling)

[dam 'da min]

lipád (v. fly)

[li 'pad]

dugô (blood)

[du go?]

dúsa (suffering)

['du sa]

damá (felt)

[da 'ma]

B. Transcribe to IPA symbols

espáda (sword)

dagdag (add)

bida (protagonist)

dilim (dark)

dalá (bring)

[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

[g]

The Filipino *g* is similar to the English voiced stop-plosive [g] as in *given*, *big* and *god*. Compared to the Filipino *g*, the Spanish *g* is pronounced as [g], [ɣ] 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 [g] except in several words borrowed English and Spanish.

Exercises:

A. Read aloud.

g andá (beauty)	[gan 'da]
li g áya (joy)	[li 'ga ja]
bi g (mouth)	[bi 'big]
g aláw (movement)	[ga 'lau]
si g áw (shout)	[si 'gau]

B. Transcribe to IPA symbols

bi gáy (given)	_____
ga gambá (spider)	_____
ga lit (anger)	_____
bi sig (arm)	_____
ga bí (night)	_____

[h]

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 lim 'ba waʔ]
lahát (all)	[la 'hat]
likhâ (create)	[lik haʔ]
halímaw (monster)	[ha 'li mau]
híla (pull)	['hi la]

B. Transcribe to IPA symbols

búhay (life)	_____
hábol (catch up)	_____
líha (sandpaper)	_____
mukhâ (face)	_____
halagá (worth)	_____

[dʒ]

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 *jazz*, *jam*, *gem* and *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:

English Words

jeep

janitor

jacket

gem

digest

Filipino Words

dyip [dʒip]

dyánitor [ˈdʒa ni toɾ]

dyáket [ˈdʒa kɛt]

dyem [dʒɛm]

day**dyést** [dai ˈdʒɛst]

Transcribe to IPA symbols.

dyéta (diet)

dyet (jet)

dyóker (joker)

dyus (juice) _____
padyák (pedal) _____

[k]

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)	['la kad]
paták (drop)	[pa 'tak]
kílay (eyebrow)	['ki lai]
kindát (wink)	[kin 'dat]

B. Transcribe to IPA symbols.

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

[l]

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)	[li 'ma]
pulô (island)	[pu 'lo?]
puról (dull)	[pu 'rol]
likód (back)	[li 'kod]
lipád (fly)	[li 'pad]

B. Transcribe to IPA symbols.

bélo (veil)	_____
láta (can)	_____
bála (bullet)	_____
litó (confuse)	_____
mulí (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 'jɛr mo]
Villa	['vil ja]
Villar	[vil 'jaɾ]
Gallo	['gal jo]
Castillo	[kas 'til jo]

[m]

The Filipino *m* is the same as in Spanish.

Exercises:

A. Read aloud.

m ísa (mass)	['mi sa]
m amámatay (will die)	[ma 'ma ma tai]

limós (alms)	[li 'mos]
mamimíli (will choose)	[ma mi 'mi li?]
mamimilí (will buy)	[ma mi mi 'li]

B. Transcribe to IPA symbols

mána (inheritance)	_____
manî (nut)	_____
matamó (acquire)	_____
málas (bad luck)	_____
samsám (confiscation)	_____

[n]

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*. *Bánc*o and *cín*co are spelled as *bángko* and *síngko* respectively.

Exercises:

A. Read aloud.

nánay (mother)	['na nai]
nanánabik (longing)	[na 'na na bik]
bénta (sell)	['ben ta]

suntók (punch) [sun 'tok]

lamán (flesh) [la 'man]

B. Transcribe to IPA symbols.

namán (also, too) _____

línaw (clear) _____

gúnamgúnam (memory) _____

nunál (mole) _____

núnò (hobgoblin) _____

[nj] / ñ

The Filipino *enye* or *ñ* is the same as the Spanish *ñ*. 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 *enye*. The *enye* is found in proper nouns and last names of Spanish origin. Spanish words that have been assimilated into Filipino are spelled as *ny* as in *ninyo* (*niño*) and *pinya* (*piña*).

Examples

Malacañáng (president's residence) [ma la kan 'jan]

Epifaño (male first name) [ʔɛ pi 'fan jo]

Péña (common last name)	['pɛn ja]
Zuñíga (common last name)	[zun 'ji ga]
Parañaque (city in the Philippines)	[pa ran 'ja kɛ]

[ŋ] / ng

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. *si ngable*
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 'ŋi]
ngalóg (fatigue)	[ŋa 'log]
bungô (skull)	[bu 'ŋoʔ]
bangâ (jar)	[ba 'ŋaʔ]
bungángà	[bu 'ŋa ŋaʔ]

D. Transcribe to IPA symbols.

síngko (five)	_____
língap (protective care)	_____
lingâ (sesame)	_____
ngabngáb (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)	[liŋ 'go]
sanggól (baby)	[saŋ 'gol]
tanggol (protect)	[taŋ 'gol]
unggóy (monkey)	[uŋ 'goi]

[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)	['pa to]
pinilípít (to twist)	[pi ni 'li pit]
pinípíg (pounded rice flakes)	[pi 'ni pig]
pipilítín (to persuade)	[pi pi 'li tin]

B. Transcribe to IPA symbols

pelíkula (film/movie)

pilúka (wig)

panyô (handkerchief)

lápít (close/distance)

sílíp (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

Quiríno (last name)

[ki 'ri no]

Quézon (province/last name)

['ke zon]

Quínto (last name)

['kin to]

Quízon (last name)

['ki zon]

Siquijor (Philippine province)

[si ki 'jor]

B. Spanish words translated into Filipino

Spanish Words	Filipino Words
quéso (cheese)	késo ['kɛ so]
querído/a (beloved)	kerída [kɛ 'ri da]
querubín (cherubim)	kerubín [kɛ ru 'bin]
quince (fifteen)	kínse ['kin sɛ]
quinto/a (fifth)	kínto/a ['kin to]

[r]

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

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

Exercises:

A. Read aloud

regálo (gift)	[rɛ 'ga lo]
paruparó (butterfly)	[pa ru pa 'ro]
repólyo (cabbage)	[rɛ 'pol jo]
rósas (rose)	['ro sas]

[s]

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 'ma sam ba]
saliksík (research)	[sa lik 'sik]
kisláp (sparkle)	[kis 'lap]
basbás (bless)	[bas 'bas]
sílang (born)	['si lan]

B. Transcribe to IPA symbols.

sagíp (save)	_____
sawsáw (dip)	_____
sísiw (chick)	_____
lasapín (to savor)	_____
sigáw (shout)	_____

[t]

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.

tumítindi (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) _____

título (title) _____

kindát (wink) _____

tatsulók (triangle) _____

títibok-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

Valdéz	[val 'dɛz]
Velásco	[vɛ 'las ko]
Divíno	[di 'vi no]
Vílla	['vil ja]
Villalúz	[vil ja 'luz]

[w]

The Filipino *w* is similar to the English glide, voiced [w]. Singers must be careful to to replace the voiced [w] with its unvoiced counterpart, [hw]. Words and syllables ending in *aw* like *sawsaw* (dip), *gaslâw* (flirty) and *bâbaw* (shallow) are pronounced with the diphthong [au]. The same rule also applies to words ending in *iw* like *balîw* (crazy) and *sîsiw* (chick). These words are pronounced with the diphthong [iu]

Exercises:

A. Read aloud.

walâ (nothing)	[wa 'laʔ]
tuwâ (joy)	[tu 'waʔ]
wansóy (coriander)	[wan 'soi]
báwal (prohibited)	['ba wal]
wíkà (language)	['wi kaʔ]

B. Transcribe to IPA symbols.

walís (broom)	_____
luwâ (to belch out)	_____
wángis (resemble)	_____
wastô (proper)	_____
láway (saliva)	_____

[ks] / x

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*.

Spanish

exácto (exact)

exótico (exotic)

téxto (text)

exámen (test)

explosívo (explosive)

Filipino

eksákto [ek 'sak to]

eksótico [ek 'so ti ko]

teksto ['teks to]

eksámen [ek 'sa mən]

eksplosíbo [eks plo 'si bo]

[j] / y

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)	['ja kap]
lúya (ginger)	['lu ja]
yaníg (tremor)	[ja 'nig]
láyà (freedom)	['la jaʔ]
yáman (rich)	['ja 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]
Zaragósa (common last name)	[za ra 'go za]
Zambales (a Philippine province)	[zam 'ba les]

B. Spanish words assimilated into Filipino

Spanish	Filipino
zapátos (shoes)	sapátos [sa 'pa tos]
lápiz (pencil)	lapis ['la pis]
calabáza (pumpkin)	kalabása [ka la 'ba sa]
quézo (cheese)	késo ['ke so]
brázo (arm)	bráso ['bra so]

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)

tágo (hide)

kápit (grip)

pógi (handsome)

tálo (lose)

kápa (cape)

pípi (mute)

tálà (star)

kípot (narrow)

pások (enter)

túbo (pipe)

kúpas (fade)

lampás (beyond)

bató (stone)

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 'ŋa].¹⁰

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.

¹⁰ Carl Galvez Rubino. "Mga," in *Tagalog-English/English-Tagalog Dictionary*. (New York: Hypocrene Books, 2010), 179.

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)	[ˈsjɛm prɛ]
tiyagâ (perseverance)	[ˈtʃa gaʔ] or [tja ˈgaʔ]
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

buwán (moon)	[bwan]
kuwít (comma)	[kwit]
buwís (tax)	[bwis]
tuwína (always)	['twi na]
buwáya (crocodile)	['bwa ja]

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.¹¹ 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** **dibdíb** **kong** **namámanglaw**
[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 'riŋ ʔ'a kiŋ 'pa lad i 'joŋ pat nu 'ba jan]
This my fortunes you guide
Guide my humbly proffered hands

3. **Ay** **mulíng** **bumábalik** **ang** **áraw** **ng** **tu wâ.**
[ʔai mu 'liŋ bu 'ma ba lik ʔaŋ ʔ'a rau naŋ tu 'waʔ]
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.

¹¹ 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**
[kuŋ] ʔaŋ ʔ'o ʔo mo ʔai ma ta 'moʔ]
if the yes your is received
if I may get your sweet favor

2. **sa** **loób** **ng** **dibdíb**
[sa lo ʔ'ob naŋ dib 'dib]
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** **tigíb** **ng** **lúhà]**
['pu so ʔai ti 'gib naŋ 'lu haʔ]
heart is full of tears
My heart is full of tears.

2. **Sa** **hírap** **kong** **itó** **kung** **'dí** **ang** **iyóng** **habág**
[sa 'hi rap koŋ ʔi 'to kuŋ di ʔaŋ ʔi 'joŋ ha 'baŋ]
in suffering my this if not the your mercy
My suffering, is your compassion.

B. Sing the following phrases observing glottal stops.

10

pú - sò ang ná - ri-tong hu-mí - hi - bik.
'pu so? ʔaŋ 'na ri toŋ hu 'mi hi bik

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

Sa á-king gu - ni - tâ ang i-yóng pag - í - big.
sa ʔa kiŋ gu ni ta? ʔaŋ ʔi 'joŋ pag ʔi big

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

46 *rit.* **A tempo**

Kung a - kó man ay i-yóng nga-yó'y si - nip - há - yò. M
kuŋ ʔa 'ko man ʔai ʔi 'joŋ ŋa 'joj si nip 'ha jo? n

rit. **A tempo**

sfz *p*

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

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 gunitâ ang iyóng pag-íbig**
[sa 'a kiŋ gu ni 'ta? aŋ i 'joŋ pag 'i big]
in my memory the your love
Into my memory, your love is ushered

2. **Waláng tígil ng pag-úngal.**
[wa 'laŋ 'ti gil naŋ pag 'u ŋal]
not stopping the howling
As he ceaselessly groans.

3. **Bigyán mo ng pag-ása,**
[big 'jan mo naŋ pag 'a 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

¹² Nicanor Tiongson et al. "American Colonial and Contemporary Traditions," *CCP Encyclopedia of Philippine Art Volume VI*. (Manila: Cultural Center of the Philippines, 1994), 50-51.

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 sections, 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 Nicanor Tiongson et al. "Art Song," *CCP Encyclopedia of Philippine Art Volume VI*. (Manila: Cultural Center of the Philippines, 1994), 78.

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 Hindî Man If not

Text: Nicanor Abelardo

<i>Írog sandalíng dinggín ang áking pagtángis</i>	My love, for a moment, hear my weeping
<i>Írog sandalíng tunghán ang humíhibik</i>	My love, for a moment, behold my sobbing
<i>Kung 'di man nararápat sa iyóng dikít</i>	If of you, I am unworthy of touch's employ
<i>Isáng sulyáp mo lámang, Alíw na ng díbdít.</i>	Then seeing you, a glimpse, is my heart's joy
<i>Kung sáki'y walâ nang inilaáng paglíngap</i>	If, for me, you have no affection, attention
<i>At ang pagdurúsa ko ang siya mong pangárap</i>	And if you wish for me to suffer in seclusion
<i>Sa isáng ngítî mong sa akí'y igáwad</i>	Bestow upon me one of your rare smiles
<i>Líbo mang kamatáyan áking tinátanggáp.</i>	Thousands of deaths of my being have I

Kung Hindî Man [kuŋ hin di man] If not

Írog	sandalíng	dinggín	ang	áking	pagtángis
[ʔ'i roŋ	san da 'liŋ	diŋ 'gin	ʔaŋ	ʔ'a kiŋ	pag 'ta ŋis
My love	for a moment	hear	the	my	weeping
<i>My love, for a moment, hear my weeping</i>					

Írog	sandalíng	tunghán	ang	humíhibik
ʔ'i roŋ	san da 'liŋ	tuŋ 'han	ʔaŋ	hu 'mi hi bik
My love	for a moment	watch	the	sobbing
<i>My love, for a moment, behold my sobbing</i>				

Kung	'di	man	nararápat	sa	iyóng	dikít
kuŋ	di	man	na ra 'ra pat	sa	ʔi 'joŋ	di 'kit
if	not		unworthy	in	your	touch
<i>If of you, I am unworthy of touch's employ</i>						

Isáng **sulyáp mo** **lámang,**
 ʔi 'saŋ sul 'jap mo 'la maŋ
 One glance you only
Then seeing you, a glimpse, is my heart's joy

Alíw **na** **ng** **dibdíb.**
 ʔa 'liu na naŋ dib 'dib
 joy already of breast

Kung **sáki'y** **walâ***
 kuŋ 'sa kij wa 'la
 If in me nothing
If, for me, you have no affection, attention

nang **inilaáng** **paglíngap**
 naŋ ʔi ni la 'aŋ pag 'li ŋap
 more intended love

At **ang** **pagdurúsa** **ko** **ang** **siyá** **mong** **pangárap**
 ʔat ʔaŋ pag du 'ru sa ko ʔaŋ sija moŋ 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 ʔi 'saŋ ŋi 'ti moŋ sa ʔ'a kij ʔi 'ga wad
 in one smile your in me grant

Sa **isáng** **ngiti*** **mong** **sa** **áki'y** **igáwad**
 sa ʔi 'saŋ ŋi 'ti moŋ sa ʔ'a kij ʔi 'ga wad
 in one smile your in me grant
Bestow upon me one of your rare smiles

Líbo **mang** **kamatáyan**
 'li bo maŋ ka ma 'ta jan
 thousand deaths
Thousands of Yeses of my being have I

áking **tinátanggap**
 ʔ'a kiŋ ti 'na taŋ gap
 my accept

Kung Hindî Man

Nicanor Abelardo

Nicanor Abelardo

Í - rog, san - da -
[?i rog san da

6
lín díng - gín ang á - king pag - tá - ngis, Í - rog, san - da - lín tung - hán ang hu - mí - hi - bik.
'liŋ diŋ 'gin ?aŋ ?a kin pag 'ta ŋis ?i rog san da 'liŋ tun 'han ?aŋ hu 'mi hi bik

13
Kung 'di man na - rá - ra - pat Sa i - yóng di - kít i - sáŋ sul - yáp mo lá - mang A -
kuŋ di man na 'ra ra pat sa ?i 'joŋ di 'kit ?i 'san sul 'iap mo 'la man ?a

19
1. líw na ng dib - díb. Í - rog san - da díb. Kung sá 'ki'y wa -
'liu na nan dib 'dib ?i rog san da 'dib kuŋ 'sa kij wa

2.
f p p

70

24

lā nang i - ni-laáng pag - lí - ngap At ang pag-du - rú - sa ko
 la nan ?i ni la?an pag 'li ηap ?at ?an pag du 'ru sa ko

29

ang siyá mong pa - ngá - rap. Sa i-sáng ngi - tí - mong sa á - ki'y i - gá - wad
 ?an sija mon pa 'ha rap sa ?i 'san ηi 'ti mon sa ?a kij i 'ga wad

35

Lí - bo mang ka - ma - tá - yan á - king ti - ná - tang - gap. Kung sa 'ki'y wa -
 'li bo man ka ma 'ta jan ?a kij ti 'na tan gap kun 'sa kij wa

40

king ti - ná - tang - gap.
 kij ti 'na tan gap]

Násaan Ka, Írog?
Where are you, my love?

Text: Jose Corazon de Jesus

Násaan ka, Írog? Where are you, Love?

Násaan ka, Írog at daglíng napáram ang iyóng pag-gíliw Where are you, Love, that your affections have suddenly died?
Di bagá sumpâ mong akó'y mámahalin? Did you not swear that I will be loved?
Iyóng itatángi, iyóng itatángi magpahanggáng libíng You pledged, you promised, that you would until your grave you meet
Subálit násaan ang gayóng pagtingín? But where has your love for me gone?

Násaan ka Írog at natítiis mong akó'y mangulíla Where are you, Love, that you are able to abide my being purged from you?
At hanáp-hanápin ikáw sa alaála? By my fruitless sifting of my memories of you?
Násaan ang sábi mong akó'y iyóng ligáya't Where has it gone, when you said that I was your bliss?
Ngayóng nalúlungkot, ngayóng nalúlungkot ay di ka makíta. Now, I am inconsolable, now, my sadness is that I can no longer see you.

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

Kung akó man ay iyóng ngayó'y sinipháyò If I am now all that torments you,
Mgá sumpá't lambíng pináram mong buò All your utterances and promises of affection,
Ang lahát sa búhay ko ay hindí maglaláho't All that is my life, all that I am, shall remain,
magsísilbing bakás ng nagdaán 'tang pagsúyò. For all that is etched in the Memory that is our love.

Tandaán mo Írog, Írog ko'y tandaán, Remember me, My Love; My Love, remember me
Ang lahát sa búhay ko ay hindí maglaláho't All that is my life, all that I am, shall remain,
magsísilbing bakás ng nagdaán 'tang pagsúyò. For all that is etched in the Memory that is our love.
Násaan ka Írog! Násaan ka Írog? Where are you, Love? Where are you, Love?

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

Násaan	ka,	írog	at	daglíng	napáram
['na sa ?an	ka	? 'i rog	?at	dag 'liŋ	na 'pa ram
where	you	love	and	suddenly	disappeared

Where are you, Love, that your affections have suddenly died?

ang	iyóng	pag-gíliw
?an	?i 'jon	pag 'gi liu
the	your	affection

Di bagá sumpâ* mong akó'y mámahalin?
 di ba 'ga sum 'pa moŋ ?a 'koj 'ma ma ha lin
 didn't promise you I love
Did you not swear that I will be loved?

Iyóng itatángi magpahanggáng libíng
 ?i 'joŋ ?i ta ta ŋi mag pa haŋ 'gaŋ li 'biŋ
 you one and only until grave
You pledged, you promised, that you would until your grave you meet

Subálit násaan ang gayóng pagtingín?
 su 'ba lit 'na sa ?an ?aŋ ga 'joŋ pag ti 'ŋin
 but where the such affection
But where has your love for me gone?

Násaan ka írog at natítiis
 'na sa ?an ka ?'i rog ?at na 'ti ti ?is
 where you love and bear
Where are you, Love, that you are able to abide my being purged from you?

mong akó'y mangulíla
 moŋ ?a 'koj ma ŋu 'li la?
 you I longing

At hanáp-hanápin ikáw sa alaála?
 ?at ha 'nap ha 'na pin ?i 'kau sa ?a la ?'a la
 and seek you in memory
By my fruitless sifting of my memories of you?

Násaan ang sábi mong akó'y iyóng ligáya't
 'na sa ?an ?aŋ 'sa bi moŋ ?a 'koi ?i 'joŋ li 'ga ja
 where the said you I your joy
Where has it gone, when you said that I was your bliss?

Ngayóng nalúlungkot ay di ka makíta.
 ŋa 'joŋ na 'lu luŋ kot ?ai di ka ma 'ki ta
 now lonely is not you find
Now, I am inconsolable, now, my sadness is that I can no longer see you.

Írog ko'y tandaán!
 ?'i rog koj tan da ?'an
 love my remember
Remember me, my Love!

Kung akó man ay iyóng ngayó'y sinipháyo
 kuŋ ?a 'ko man ?ai ?i 'joŋ ŋa 'joj si nip 'ha jo?
 if I ever is your now banished
If I am now all that torments you,

Mgá	sumpá't	lambíng	pináram	mong	buô
ma ŋa	sum 'pat	lam 'biŋ	pi 'na ram	moŋ	bu ?'o?
all	promises	affection	vanished	you	whole

All your utterances and promises of affection,

Ang	lahát	sa	búhay	ko	ay	hindí*	maglaláho't
?aŋ	la 'hat	sa	'bu hai	ko	?ai	hin 'di	ma la 'la hot
the	everything	in	life	my	is	not	disappear

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

magsísilbing	bakás	ng	nagdaán	'tang	pagsúyò.
mag 'si sil biŋ	ba 'kas	naŋ	nag da ?'an	taŋ	pag 'su jo?]
will serve	etched	of	past		love

For all that is etched in the Memory that is our love.

Násaan Ka, Írog?

Jose Corazon de Jesus

Nicanor Abelardo

Tpo. di Kundiman *rit.*

Ná-sa-an ka, í - rog?
[na sa ?an ka ?i rog

6 *rit.* **A tempo**

Ná-sa-an ka, í - rog at dag-líng na - pá-ram ang i-yóng pag - gí - liw? 'Di ba-gá sum - pá mong a -
'na sa ?an ka ?i rog ?at dag 'liñ na 'pa ram ?añ ?i 'jon pag 'gi liu di ba 'ga sum 'pa mon ?a

12 *rall.* *rit.*

kó'y má ma-ha - lin? I-yóng i - ta - tá-ñgi, i-yóng i - ta - tá - ñgi mag-pa-hang
'koi 'ma ma ha lin. ?i 'jon ?i ta 'ta ñi ?i 'jon ?i ta 'ta ñi mag pa han

17 **A tempo**

gáng li-bíng, su-bá-lit ná-sa - an ang ga-yóng pag - ti - ñgín? Ná-sa-an ka
'gaj li 'bíñ su 'ba lit 'na sa ?an ?añ ga 'jon pag ti 'ñin 'na sa ?an ka

75

23 2. *rall.* *rit.* **A tempo**

Ná-sa-an ka í-rog at na-tí-ti is mong a-kó'y ma-ngu-lí-là at ha-náp-ha-ná-pin i-
 'na sa ʔan ka ʔi rog at na 'ti ti ʔis moŋ ʔa 'koi ma ŋu 'li laʔ ʔat ha 'nap ha 'na pin ʔi

f *ff mosso* *p*

29 *rit.* **A tempo**

káw sa a-la-á-la? Ná-sa-an ang sá-bi mong a-kó'y i-yóng li-gá-ya't
 'kau sa ʔa la ʔa la 'na sa ʔan ʔaŋ 'sa bi moŋ ʔa 'koi ʔi 'joŋ li 'ga jat

rit. **A tempo** *f*

35 1.

nga-yóng na-lú-lung-kot, nga-yóng na-lú-lung-kot ay 'di ka ma-kí-ta. Ná-sa-an ka
 ŋa 'joŋ na 'lu luŋ kot ŋa 'joŋ na 'lu luŋ kot ʔai di ka ma 'ki ta 'na sa ʔan ka

doloroso *ff*

40 2. *rall.*

Í-rog ko'y tan-da-án!
 ʔi rog koi tan da ʔan

rall. *cresc.*

46 *rit.* **A tempo**

Kung a - kó man ay i-yóng nga-yó'y si - nip - há - yò. Ma-ngá sum-pá't lam - bíng— pi -
 kuṅ ʔa 'ko man ʔai ʔi 'joṅ ḅa 'joj si nip 'ha joʔ ma 'ḅa sum 'pat lam 'biṅ— pi

rit. **A tempo**

sfz *pesante*

52 *rit.* **A tempo** *poco a poco accel.* **Allarg.**

ná - ram mong bu - ô. Ang la-hát sa bú-hay ko ay hin-dí mag-la - lá - ho't mag
 'na ram moṅ bu 'o ʔaṅ la 'hat sa 'bu hai ko ʔai hin 'di mag la 'la ho't mag

rit. **A tempo** *poco a poco accel.* **Allarg.**

pesante *sfz*

58 *rit.*

sí - sil-bing ba - kás ng nag-da - án tang pag - sú - yò.
 'si sil biṅ ba kas naṅ nag da ʔan taṅ pag 'su joʔ

rit.

pesante *ff*

64

Tan-da-án mo, í - rog, í - rog ko'y tan-da - án.
 tan da ʔan mo ʔi rog ʔi rog koi tan da ʔan

pp *pesante*

77

70 *accel.* *Allarg.*

Ang la - hát sa bú - hay ko ay hin - đĩ mag - la - lá - ho't mag - sí - sil - bing ba -
 ʔaŋ la 'hat sa 'bu hai ko ʔai hin 'di mag la 'la ho't mag 'si sil biŋ ba

accel. *Allarg.*

p *cresc.* *sfz*

75 *rit.* **A tempo**

kás ng nag - da - án tang pag - sú - yò. Ná - sa - an ka, í - rog? Ná - sa - an ka,
 'kas naŋ nag da ʔan taŋ pag 'su jo? 'na sa ʔan ka ʔi rog 'na sa an ka

rit. **A tempo**

cresc.

81

í - - - - - rog?
 'i - - - - - rog]

sfz *dim.* *8^{va}*

Kundíman ng Lúhà
Love Song of Tears

Text: Nicanor Abelardo

<p><i>Paralúman sa pintô ng iyóng dibdíb</i> <i>Isáng púsò ang náritong humíhibik</i> <i>Káluluwang luksáng-luksâ at may sakít</i> <i>Pagbuksán mo't damáyan káhit saglít.</i></p> <p><i>Tingn'í yaring matáng lúha'y bumúbukal</i> <i>Humíhingi ng áwà mo't pagmamahál</i> <i>Damhín mo rin ang dibdíb kong namámanglaw</i> <i>Yaring púsò sa pagsintá'y mamámatay. Ay!</i></p> <p><i>Ilaglág mo ang panyô mong may pabangó</i> <i>Pápahiran ko ang lúhà ng púsò ko</i> <i>Ah! Pag-íbig kung ang "Óo" mo ay matamó</i> <i>Ah! Pag-íbig kung ang "Óo" mo ay matamó</i> <i>Hanggáng sa húkay, hanggáng sa húkay</i> <i>magkasáma ikáw at akó</i></p>	<p>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.</p> <p>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!</p> <p>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.</p>
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Kundíman ng Lúhà
[kun 'di man nan 'lu ha?]
Love Song of Tears

Paralúman	sa	pintô*	ng	iyóng	dibdíb
[pa ra 'lu man	sa	pin 'to	nan	ʔi 'joŋ	dib 'dib
muse	in	door	of	your	chest
<i>Fairest of Ladies, painted on your breast</i>					
Isáng	púsò*	ang	náritong	humíhibik	
ʔi 'saŋ	'pu so	ʔaŋ	'na ri toŋ	hu 'mi hi bik	
one	heart	is	here	pleading	
<i>A heart, weeping, heaving</i>					
Káluluwang	luksáng-luksâ*	at	may	sakít	
'ka lu lu wan	luk 'saŋluk sa	ʔat	mai	sa 'kit	
soul	mourning	and	there	suffering	
<i>A soul in the most grievous of grievings</i>					
Pagbuksán	mo't	damáyan	káhit	saglít.	
pag buk 'san	mot	da 'ma jan	'ka hit	sag 'lit	
open	you	console	even	for a moment	
<i>Open yourself and weep with me a while.</i>					

Tingn'í	yaríng	matáng	lúha'y	bumúbukal
tiŋ 'ni	ja 'riŋ	ma 'taŋ	'lu hai	bu 'mu bu kal
look	this	eye	tears	welling

Look at these eyes, flowing with tears

Humíhingi*	ng	áwà	mo't	pagmamahál
hu 'mi hi ŋi	naŋ	?'a wa	mot	pag ma ma 'hal
asking	for	pity	your	love

Begging for your mercy and love

Damhín	mo	rin	ang	dibdíb	kong	namámanglaw
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,

Yaríng	púsò*	sa	pagsintá'y	mamámatay.	Ay!
ja riŋ	'pu so	sa	pag sin 'tai	ma 'ma ma tai	ʔai
this	heart	in	love	will die	ah

A heart crafted from a dying love. Ah!

Iaglág	mo	ang	panyô*	mong	may	pabangó
ʔi lag 'lag	mo	ʔaŋ	paŋ jo	moŋ	mai	pa ba 'ŋo
drop	you	the	handkerchief	your	with	perfume

Let your perfumed kerchief fall

Pápahíran	ko	ang	lúhà*	ng	púsò*	ko
'pa pa 'hi ran	ko	ʔaŋ	'lu ha	naŋ	'pú 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	pag 'ibig	kuŋ	ʔaŋ	?'o ʔo	mo	ʔai	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

Nicanor Abelardo

Tempo de Kundiman, moderato

5

Pa - ra - lú - man, sa pin-tô ng'yong dib - díb, I - sáang
[pa ra 'lu man sa pin 'to naj jøj dib 'díb ʔi 'saj

10

pú - sò ang ná - ri-tong hu-mí - hi - bik. Ká - lu - lu - wang luk -
'pu soʔ ʔaj 'na ri toj hu 'mi hi bik 'ka lu lu wanj luk

cresc.

15

sáang - luk-sá at may sa - kít, Pag-buk-sán mo't da - má - yan ká - hit sag-
'saj luk 'sa ʔat mai sa 'kít pag buk 'san mot da 'ma jan 'ka hit sag

ten. *rit.*

ten.

81

20

1. | 2. ten.

lít. lít. Ting - ní ya-ríng ma-táng lu-ha'y bu-
'lit 'lit tin ni ja 'riŋ ma 'taŋ lu 'hai bu

25 ten.

mú - bu - kal. Hu - mí - hi - ngí ng á - wà mo't pag - ma - ma - háł.
'mu bu kal hu 'mi hi ŋi? naŋ ?a wa mot pag ma ma 'hal

30 *string. e cresc.* Allarg.

Dam-hín mo rin ang dib-díb kong na - má-mang - law. Ya-ríng pú - sò sa
dam 'hin mo rin ?aŋ dib 'dib koŋ na 'ma maŋ lau *Allarg.* ja 'riŋ 'pu so sa

string. e cresc. *sfz*

35

pag - sin - tá'y ma - má - ma - tay, ma - má - ma - tay. Ay!
pag sin 'tai ma 'ma ma tai ma 'ma ma tai ?ai

f

39

rit.

ten. *ten.* *rit.*

I - lag - lág
 ?i lag 'lag

44

Cariñosamente

mo ang pan - yô mong may pa - ba - ngó. Pa - pa - hí - ran ko
 mo ?añ pan jo moñ mai pa ba 'ño pa pa 'hi ran ko

a tempo

49

ang lú - hà ng pú - sò ko. Ah! pag - í - big, kung ang "Ó - o" mo ay
 ?añ 'lu ha nan 'pu ko ko ?a pag ?i big kuj ?añ ?o ?o mo ?ai

ten. *ten.* *affret.* *cresc. poco a poco*

54

ma - ta - mó, Ah! pag - í - big, kung ang "Ó - o" mo ay ma - ta - mó,
 ma ta 'mo ?a pag ?i big kuj ?añ ?o ?o mo ?ai ma ta 'mo

8va

59

hang - gáng sa hú - kay, hang - gáng sa hú - kay
 haŋ 'gaŋ sa 'hu kai haŋ gaŋ sa 'hu kai

(8)

ffz *apasionadamente* *p*

64

mag - ka - sá - ma i - káw_ at a - kó. I - lag - lág kó.
 mag ka 'sa ma ʔi 'kau ʔat ʔa 'ko ʔi lag 'lag 'ko

loco *smorzando* *rit.*

1. | 2.

69

Mag - ka - sá - ma i - káw_ at a - kó!
 mag ka 'sa ma ʔi 'kau at ʔa 'ko]

74

Bituíng Marikít Beautiful Star

Text: Servando Angeles

<p><i>Bituíng marikít sa gabí ng búhay</i> <i>Ang báwat kisláp mo'y ligáya ang tagláy</i> <i>Yaríng áking pálad iyóng patnubáyan</i> <i>At kahit na sinag ako'y bahaginan.</i></p>	<p>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.</p>
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<p><i>Nataním sa púsò ko yaóng isáng pag-íbig</i> <i>Na pinakasásamba sa loób ng dibdíb</i> <i>Sa iyóng luningníng láging nasásabik</i> <i>Ikáw ang pangárap Bituíng marikít.</i></p>	<p>Contained in my heart, is a Love who thrives In my heart is your shrine, you are worshipped within I am filled with anticipation for but a gleam from you You are my hopeful reverie, Beautiful Star</p>
--	---

<p><i>Lapítan mo akó, halína bituín</i> <i>Áting pag-isahín ang mga damdámin</i> <i>Ang sabík kong díwa'y huwág mong uháwin</i> <i>Sa bátis ng iyóng wagás na pag-giliw.</i></p>	<p>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.</p>
---	--

Bituíng	marikít	sa	gabí	ng	búhay
[bi tu 'wiŋ star	ma ri 'kit beautiful	sa in	ga 'bi night	naŋ of	'bu hai] life
<i>Beautiful star in the night of life</i>					
Ang	báwat	kisláp	mo'y	ligáya	ang tagláy
[ʔaŋ The	'ba wat every	kis 'lap sparkle	moi your	li 'ga ja joy	ʔaŋ tag 'lai] the bring
<i>With each glimmer, you herald great joy</i>					
Yaríng	áking	pálad	iyóng	patnubáyan	
[ja 'riŋ This	?'a kiŋ my	'pa lad fortunes	ʔi 'joŋ you	pat nu 'ba jan] guide	
<i>Guide my humbly proffered hands</i>					
At	káhit	na	sínag	akó'y	bahagínan
[ʔat and	'ka hit even	na if	'si nag ray	ʔa 'koi me	ba ha 'gi nan] share
<i>And even the slightest of beams, grant me.</i>					
Nataním	sa	púsò*	ko	yaóng	isang pag-íbig
na ta 'nim planted	sa in	'pu so heart	ko my	ja ʔ'oŋ this	ʔi 'saŋ pag ʔ'i big one love
<i>Contained in my heart, is a Love who thrives</i>					
Na	pinakasásamba	sa	loób	ng	dibdíb
na that	pi na ka 'sa sam ba worship	sa of	lo ʔ'ob inside	naŋ of	dib 'dib chest
<i>In my heart is your shrine, you are worshipped within</i>					
Sa	iyóng	luningníng	láging	nasásabik	
sa in	ʔi 'joŋ your	lu niŋ 'niŋ light	'la giŋ always	na 'sa sa bik hungry / thirsting	
<i>I am filled with anticipation for but a gleam from you</i>					

Ikáw	ang	pangárap	bituíng	marikít
ʔi'kau	ʔaŋ	pa'ŋa rap	bi tu 'wiŋ	ma ri 'kit
you	the	dream	star	beautiful

You are my hopeful reverie, Beautiful Star

Lapítan	mo	akó	halína	bituíñ
la 'pi tan	mo	ʔa 'ko	ha 'li na	bi tu 'win
come close	you	me	come	star

Come to me, please, my Star

Áting	pag-isahín	ang	mga	damdámin
ʔ'a tin	pag ʔi sa 'hin	ʔaŋ	ma 'ŋa	dam 'da min
Let us	combine	the	many /two	heart

Hold close our love, let us become one

Ang	sabík	kong	díwa'y	huwág	mong	uháwin
ʔaŋ	sa'bik	koŋ	'di waj	huwag	moŋ	ʔu 'ha win
the	longing	my	mind	do not	you	thirst

Let not my eager heart thirst

Sa	bátis	ng	iyóng	wagás	na	pag-gíliw
sa	'ba tis	naŋ	ʔi 'joŋ	wa 'gas	na	pag 'gi liu
in	stream	of	your	unending	of	love

By the eternal stream of your love.

Bitu'ing Marikít

Servando Angeles

Nicanor Abelardo

Piano introduction in 2/4 time, key of B-flat major. The music features a melody in the right hand and a bass line in the left hand. The melody starts with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The bass line starts with a quarter note B2, a quarter note C3, and a quarter note D3. The music is marked with a forte *f* dynamic.

8

Vocal and piano accompaniment for measures 8-13. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music is marked with a mezzo-forte *mf* dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano *p* dynamic. The lyrics are: Bi-tu-íng ma-ri - kít sa ga-bí ng bú-hay, ang bá-wat kis-láp [bi tu 'wiŋ ma i 'kit sa ga 'bi naŋ 'bu hai ʔaŋ 'ba wat kis 'lap

14

Vocal and piano accompaniment for measures 14-19. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The music is marked with a mezzo-forte *mf* dynamic. The piano accompaniment features a melody in the right hand and a bass line in the left hand. The melody is marked with a piano *p* dynamic. The lyrics are: mo'y li - gá - ya ang tag - lay. Ya-ríng á - king pá - lad i - yóng pat - nu - moi li 'ga ja ʔaŋ tag 'lai ja 'riŋ ʔ'a kiŋ 'pa lad ʔi 'joŋ pat nu

20

1.

bá - yan, at ká-hit na sí-nag, a - kó'y ba-ha - gí - nan. Bi-tu-íng ma-ri-
 'ba jan ?at 'ka hit na 'si nag ?a 'koi ba ha 'gi nan bj tu 'wiñ ma ri

26

2.

-nan. Na-ta-ním sa pú - so ko ya - óng i - sámg pag - í - big na pi-na-ka -
 nan na ta 'nim sa 'pu so ko ja ?'oñ ?i 'saj pag ?'i big na pi na ka

32

sá-sam - ba sa lo - ób ng dib - díb. Sa i-yóng lu-ning-ning lá - gíng na - sá - sa -
 'sa sam ba sa lo ?'ob nañ dib 'dib sa ?i jon lu niñ 'niñ 'la giñ na 'sa sa

38

bik. I-káw ang pa - ngá - rap, bi-tu-íng ma-ri - kit. La - pí-tan
 bik ?i 'kau añ pa 'ña rap bi tu 'wiñ ma ri 'kit la 'pi tan

padalang

44

ten.

mo a-kó, ha-lí-na bi-tu-ín. Á-ting pag-i-sa-hín ang ma-gá dam-
 mo ʔa'ko ha'li na bi tu'win ʔa tinj pag ʔi sa'hin ʔanj ma'ŋa dam

ten.

ten.

50

dá-min. Ang sa-bík kong dí-wa'y h'wag mong u-há-win sa bá-tis ng i-
 'da min ʔanj sa'bik koj 'di wai huwag moŋ ʔu'ha win sa 'ba tis nanj ʔi

palakas

56

1. yóng wa-gás na pag-gí-liw. La-pí-tan na pag-gí-liw.
 'joj wa'gas na pag'gi liu la'pi tan na pag'gi liu]

2.

rit.

f

Magbalík Ka, Hírang
Return to Me, Chosen, One

Text: Nicanor Abelardo

<i>Naráramdaman kong mulíng nagbábalik</i>	I can feel it starting, its return begins
<i>Sa áking gunitâ and iyóng pag-íbig</i>	Into my memory, your love is ushered
<i>Ngúnit kung hanápin ko ang datíhang tamís</i>	But when I look for the sweetness from before,
<i>Káhit sa pangárap ay di na masílip.</i>	Even in my hopes, I can no longer find it.

<i>Naráramdaman kong sa áking gunitâ</i>	I can feel, in my memory,
<i>Ay mulíng bumábalik ang áraw ng tuwâ.</i>	The return of the days of happiness
<i>Ngúnit kung hanápin ko ang súyo't kalíngà</i>	But when I search for your charming affection
<i>Ay tíla anínong daglíng nawáwalâ.</i>	It is as though it is a shadow that suddenly fades.

<i>Magbalík ka sána, magbalík ka, hírang</i>	Return to me, please, come back to me, my Chosen
<i>Dáti kong pag-ása'y di pa namámatay</i>	One
<i>At sa pagbalík mo ay iyóng dáratnang</i>	My ancient longings have not died
<i>Púsò mo't pag-íbig ang nalálaráwan.</i>	And when you return, you will behold A cherished image of your heart, your love.

Magbalík Ka, Hírang
[mag ba 'lik ka 'hi ran]
Return to Me, Chosen, One

Magbalík Ka, Hírang
[mag ba 'lik ka 'hi ran]
Return to Me, Chosen, One

Naráramdaman	kong	mulíng	nagbábalik
[na 'ra ram da man feel	koŋ I	mu 'liŋ again	nag 'ba ba lik returning
<i>I can feel it starting, its return begins</i>			

Sa	áking	gunitâ	ang	iyóng	pag-íbig
sa	?'a kiŋ	gu ni 'ta?	ʔaŋ	ʔi 'joŋ	pag ʔ' i big
in	my	memory	the	your	love
<i>Into my memory, your love is ushered</i>					
*The glottal is observed because the syllable is followed by a rest.					

Ngúnit	kung	hanápin	ko	ang	datíhang	tamís
'ŋu nit	kuŋ	ha 'na pin	ko	ʔaŋ	da 'ti haŋ	ta 'mis
but	if	seek	me	the	old times	sweet
<i>But when I look for the sweetness from before</i>						

Káhit	sa	pangárap	ay	di	na	masílip.
'ka hit	sa	pa 'ŋa rap	ʔai	di	na	ma 'si lip
even	in	dreams are	not		peek	
<i>Even in my hopes, I can no longer find it.</i>						

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
'ŋu 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 tíla anínong daglíng nawáwalâ.
?ai 'ti la ?a 'ni noŋ dag 'liŋ na 'wa wa la?
is seeming shadows suddenly vanish

It is as though it is a shadow that suddenly fades

Magbalík ka sána magbalík ka hírang
mag ba 'lik ka 'sa na mag 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
'da ti koŋ pag ?'a sai di pa na 'ma ma tai
old my hope not yet died

My ancient longings have not died

At sa pagbalík mo ay iyóng dáratnang
?at sa pag ba 'lik mo ?ai ?i 'joŋ 'da rat naŋ
and in return you is your behold

And when you return, you will behold

Púsò* mo't pag-íbig ang nalálaráwan.
'pu so mot pag ?'i big ?aŋ na 'la la 'ra wan]
heart your love the image

And when you return, you will behold

Magbalík Ka, Hírang

Nicanor Abelardo

Nicanor Abelardo

Piano introduction in 3/4 time, key of B-flat major. The piece begins with a forte (*f*) dynamic, followed by a fortissimo (*sf*) dynamic, and then a piano (*p*) dynamic. The music features a mix of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand.

7 *rit.* **A tempo**

Na - rá - ram da - man kong
[na 'ra ram da man kong]

Vocal line (measures 7-12): The vocal line begins with a rest for 7 measures, then enters with the lyrics. The dynamics are *rit.* and *A tempo*. The piano accompaniment (measures 7-12) features a mix of eighth and sixteenth notes, with a *dim.* dynamic marking.

13

mu - lín - g nag - bá - ba - lik Sa á - king gu - ni - tá ang i - yóng pag - í - big.
mu 'liŋ nag 'ba ba lik sa 'a kiŋ gu ni ta? ʔaŋ ʔi 'joŋ pag ʔi big

Vocal line (measures 13-18): The vocal line continues with the lyrics. The piano accompaniment (measures 13-18) features a mix of eighth and sixteenth notes, with a *dim.* dynamic marking.

19

Ngú - nit kung ha - ná - pin ko ang da - tí - hang ta - mís Ká - hit sa pa - ngá - rap ay 'di na ma -
ŋu 'nit kuŋ ha 'na pin ko ʔaŋ da 'ti haŋ ta 'mís 'ka hit sa pa ŋa rap ʔai di na ma

Vocal line (measures 19-24): The vocal line continues with the lyrics. The piano accompaniment (measures 19-24) features a mix of eighth and sixteenth notes, with a *sf* dynamic marking.

92

26

1. *rit.* 2. *rit.*

sí - lip. Na - rá - ram - da - sí - lip. Na - rá - ram - da - man kong
'si lip na 'ra ram da 'si lip na 'ra ram da man koj

rit. *rit.* *rit.* *cresc. e affret.*

31

rit. *rit.*

sa á-king gu - ni - tâ ay mu-líng bu - má - ba - lik ang á - raw ng tu - wâ.
sa ?a kiñ gu ni 'ta? ?ai mu 'liñ bu 'ma ba lik ?añ ?'a rau nañ tu wa?

rit. *sostenuto* *cresc. e affret.* *rit.*

37

A tempo

Ngú-nit kung ha - ná - pin ko ang sú - yo't ka - lí - ngà Ay tí - la a - ní - nong dag -
'ñu nit kuj ha 'na pin ko ?añ 'su jot ka 'li ña? ?ai 'ti la ?a 'ni noñ dag

A tempo *pp*

43

rit.

líng na - wá - wa - là. *rit.*
'liñ na 'wa wa la?

ff

93

49

Mag-ba - lík ka sá - na, Mag-ba - lík ka, hí - rang. Dá - ti kong pag - á - sa'y
 mag ba 'lik ka 'sa na mag ba 'lik ka 'hi ranj 'da ti konj pag 'a sai

smorzando

55

'di pa na-má - ma - tay. At sa pag-ba-lík mo ay i-yóng dá-rat - nang
 di pa na'ma ma tai ?at sa pag ba 'lik mo ?ai ?i 'jonj 'da rat nanj

ten.
affret. e cresc.

61

Pú - - sò mo't pag - í - big Ang na - la - la - rá - wan, Pú - sò - mo't pag
 'pu so mot pag ?i big ?anj na la la 'ra wan 'pu so mot pag

sfz *p* *ff*

66

í - big ang na - la - la - rá wan.
 ?i big ?anj na la la 'ra wan

Violin
p *ff* *pp* *f*

72

ten.

Dá - ti kong pag - á - sa'y 'di pa na-má - ma - tay. At sa pag-ba-lik
 'da ti koṅ pag ?'a sai di pa na'ma ma tai ?at sa pag ba 'lik

pp *smorzando* *ten.* *affret. e cresc.*

78

mo ay i-yóng dá-rat - nang Pú - sò mo't pag - í - big Ang na-la-la-
 mo ?ai ?i 'joṅ 'da rat naṅ 'pu so mot pag ?i big ?aṅ na la la

sfz *p*

84

rá - wan, Pú - sò mo't pag - í - big ang na - la - la - rá - wan.
 'ra wan 'pu so mot pag ?i big ?aṅ na la la 'ra wan

ff *p*

89

Pú - sò mo't pag - í - big ang na - la - la - rá - wan.
 'pu so mot pag ?i big ?aṅ na la la 'ra wan]

Violin

f

95

Himutók
Song of Distress

<p><i>Dibdib ko'y tumanggáp ng matindíng sákit</i> <i>Sanhî sa pagsintá't wagás na pag-íbig</i> <i>Púsò ko'y lunód na sa dagsâ ng hápis</i> <i>Saán kukúha pa ng pagtitiís?</i></p>	<p>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?</p>
<p><i>Gayón iyóng alám na walâ nang lúnas</i> <i>Sa hírap kong itó kung 'di ang iyóng habág</i> <i>Anó't natútutwang iyó pang mamálas</i> <i>Mga mapapaít na lúhang nanaták!</i></p>	<p>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!</p>
<p><i>Oh, giliw ko't áking mutyâ,</i> <i>násaan ang iyóng áwà;</i> <i>Di na makáya pang bathín</i> <i>ang dúlot mong hiláhil;</i></p>	<p>Oh, my Beloved, Maiden of my Heart Where is your mercy? I can no longer suffer through The anguish that you put me through</p>
<p><i>Bigyán mo ng pag-ása,</i> <i>púsong sumísinta!</i></p>	<p>Console me by giving hope to this, My heart, who knows only to love you.</p>

Himutók
[hi mu 'tok]
Song of Distress

Dibdib	ko'y	tumanggáp	ng	matindíng	sákit		
[dib 'dib chest	koi my	tu maŋ 'gáp received	naŋ of	ma tin 'diŋ severe	'sa kit grief		
<i>My heart has been dealt a heavy blow</i>							
Sanhî *	sa	pagsintá't	wagás	na	pag-íbig		
san 'hi cause	sa of	pag sin 'tat passion	wa 'gas pure	na that	pag 'i big love		
<i>Because I loved freely, wholly, entirely</i>							
Púsò*	ko'y	lunód	na	sa	dagsâ*	ng	hápis
'pu so heart	koi my	lu 'nod drowning	na that	sa in	dag sa flow	naŋ of	'ha pis sorrow
<i>My heart is drowning in the crushing waves of brokenness</i>							
Saán	kukúha	pa	ng	pagtitiís?			
sa ?an where	ku 'ku ha get	pa more	naŋ of	pag ti ti ?'is endure			
<i>From where shall my strength to bear it all come?</i>							

Gayón **iyóng** **alám** **na** **walâ*** **nang** **lúnas**
 ga 'jon ?i 'jon ?a lam na wa 'la nanj 'lu nas
 in that way you know that nothing of remedy
You know that the only cure to this,

Sa **hírap** **kong** **itó** **kung** **'dî*** **ang** **iyóng** **habág**
 sa 'hi rap konj ?i 'to kunj di ?anj ?i 'jon ha 'bag
 in suffering my this if not the your mercy
My suffering, is your compassion.

Anó't **natútuwang** **iyó** **pang** **mamálas**
 ?a not na tu 'tu wan ?i 'jo panj ma 'ma las
 what pleasure you still show
And yet you remain unaffected, delighted.

Mgá **mapapaít** **na** **lúhang** **nanaták!**
 ma 'nja ma pa pa ?'it na 'lu hanj na na 'tak
 all bitter that tears flow
Oh, the bitterness of my falling tears!

O, **gíliw** **ko't** **áking** **mutyâ,**
 ?o 'gi liu kot ?'a kinj mut 'ja?
 o love I mine beloved
Oh, my Beloved, Maiden of my Heart

násaan **ang** **iyóng** **áwà**
 'na sa ?an ?anj ?i 'jon ?'a wa?
 where the your mercy
Where is your mercy?

Di **na** **makáya** **pang** **bathín**
 di na ma 'ka ja panj bat 'hin
 no already bear still endure
I can no longer suffer through

ang **dúlot** **mong** **hiláhil;**
 ?anj 'du lot monj hi 'la hil
 the offer your hardships
The anguish that you put me through

Bigyán **mo** **ng** **pag-ása,**
 big 'jan mo nanj pag ?'a sa
 give you of hope
Console me by giving hope to this,

púsong **sumísinta!**
 'pu sonj su 'mi sin ta]
 heart loving
My heart, who knows only to love you.

Himutók

Nicanor Abelardo

Nicanor Abelardo

Tpo. de Kundiman

Musical score for the first system of 'Himutók'. It features a vocal line and a piano accompaniment. The piano part begins with a forte (*f*) dynamic and includes a fortissimo (*ff*) section. The vocal line starts with the lyrics: "Dib-dib ko'y tu-mang" and its phonetic transcription "[dib 'dib koi tu maŋ]".

Musical score for the second system of 'Himutók'. The vocal line continues with the lyrics: "gáp ng ma - tin - dínġ sá - kit, San - hí sa pag - sin - tá't wa - gás na pag -" and its phonetic transcription: "'gap naŋ ma tin 'dĩŋ 'sa kit san 'hi sa pag sin 'tat wa 'gas na pag". The piano accompaniment provides harmonic support.

Musical score for the third system of 'Himutók'. The vocal line continues with the lyrics: "í - big. Pú - so ko'y lu - nód na sa dag - sá ng há - pis, sa - án ku - kú - ha" and its phonetic transcription: "'i big 'pu so koi lu 'nod na sa dag 'sa naŋ 'ha pis sa 'an ku lu 'ha". The piano accompaniment includes a *cresc.* (crescendo) marking.

Musical score for the fourth system of 'Himutók'. The vocal line concludes with the lyrics: "pa ng pag - ti - ti - ís? Ga - yón i - yóng a - lám na wa - lâ nang" and its phonetic transcription: "pa naŋ pag ti ti 'is? ga 'jon i 'jon 'a 'lam na wa 'la naŋ". The piano accompaniment features a forte (*f*) dynamic.

24

lú - nas sa hí-rap kong i - tó kung 'di ang'yong ha - bág. A-nó't na - tú - tu -
 'lu nas sa hi rap kong i 'to kung di ang yong ha 'bag na 'not na 'tu tu

30

wang i - yó pang ma - má - las ma-ngá ma - pa - pa - ít na lú - hang na - na -
 'wan i 'jo pang ma 'ma las ma 'ha ma pa pa 'it na 'lu hang na na

36

rit.

Tpo. de valse, lento

ták! O, gí - liw ko't á - king mut - yá,
 'tak o 'gi liw kot 'a kin mut 'ja?

42

ná - sa - an ang 'yong á - - wà? 'Di na ma - ká - ya
 'na sa 'an ang jon 'a wa? di na ma 'ka ja

pang bat - 'hín ang dú - lot mong hi - lá - - hil.
 paŋ bat 'hin ʔaŋ du 'lot moŋ hi 'la hil

Big - yán mo ng pag - á - - sa, pú - song su - mí - sin -
 big 'jan mo naŋ pag ʔa sa 'pu soŋ su 'mi sin

ta! Big - yán mo ng pag - á - - sa ya - ríng
 'ta big 'jan mo naŋ pag ʔa sa ja 'riŋ

pú - song su - mí - sin - ta!
 'pu soŋ su 'mi sin ta]

Ikáw Rin
Still, You

Text: Nicanor Abelardo

Irog! masdán mo ang pagtángis Love! Behold my cries of suffering
Ng abáng púsong apí sa pag-íbig! Of my battered heart, suffering for love!
Tánging lúnas na nga lámang dilág móy masílíp. The only cure is all but impossible to glimpse
at itataghóy-taghóy ang mga pasákit na tinitíis. As impossible it is to fully lament this burden
that I must endure.

Yaríng pag-íbig ko man ay iyóng dustáin Even for this love of mine that you so disgrace,
madláng pasákit ibuntón sa ákin Let all of the blows of misery keel me over.
Asáhan mo, Írog! magpahanggáng libíng But know this, Love! Until the day I cease
Ikáw rin ang siyáng gigilítw-gilítwin. Only you, you alone will I love.

Asáhan mo, Írog! magpahanggáng libíng, Know this, Love! Until the day I cease
Ikáw rin ang siyáng gigilítw-gilítwin Only you, you alone will I love.

Ikáw Rin
[ʔi 'kau rin]
Still, You

Írog **masdán** **mo** **ang** **pagtángis**
[ʔi roŋ] mas 'dan mo ʔaŋ pag 'ta ŋis
my love look you the sorrow
Love! Behold my cries of suffering

Ng **abáng** **púsong** **apí** **sa** **pag-íbig**
naŋ ʔa 'baŋ 'pu soŋ ʔa 'pi sa pag ʔi 'big
of wretched heart oppressed in love
Of my battered heart, suffering for love!

Tánging **lúnas na** **nga** **lámang** **dilág** **móy** **masílíp**
'ta ŋiŋ 'lu nas na ŋa 'la maŋ di 'lag moi ma 'si lip
only remedy that only exquisite your peek
The only cure is all but impossible to glimpse

at **itataghóy-taghóy** **ang** **mga** **pasákit** **na** **tinitíis.**
ʔat i tag 'hoi tag 'hoi ʔaŋ ma ŋa pa 'sa kit na ti 'ni ti ʔis
and lament the all sufferings that endure
As impossible it is to fully lament this burden that I must endure.

Yaríng **pag-íbig** **ko** **man** **ay** **iyóng** **dustáin**
ja 'riŋ pag ʔi 'big ko man ʔai ʔi 'joŋ dus ta ʔ'in
this love my even if is your insult
Even for this love of mine that you so disgrace,

madláng	pasákit	ibuntón	sa	ákin
mad 'laŋ	pa 'sa kit	ʔi bun 'ton	sa	ʔ'a kin
all	suffering	unload	to	me

Let all of the blows of misery keel me over.

Asáhan	mo,	Írog	magpahanggáng	libíng
ʔa 'sa han	mo	ʔ'i rog	mag pa han 'gaŋ	li 'biŋ
expect	you	love	until	grave

But know this, Love! Until the day I cease

Ikáw	rin	ang	siyáng	gigilíw-giliíwin.
ʔi 'kau	rin	ʔaŋ	sjaŋ	gi gi 'liw gi 'li win]
you	only	the	enough	love

Only you, you alone will I love.

Ikaw Rin

Nicanor Abelardo

Nicanor Abelardo

Tempo de Habanera

f

7

Í - rog! mas - dán mo ang pag - tá - ngis ng a - báng pú -
[ʔi rog mas 'dan moaŋ pag 'ta ŋis naŋ ʔa 'baŋ 'pu

p

13

song a - pí sa pag - í - big! Tá - nging lú - nas na nga
soŋ ʔa 'pi sa pag ʔi big 'ta ŋiŋ 'lu nas na ŋa

f staccatto

p

19

lá - mang di - lág mo'y ma - sí - lip at i - tag - hóy tag - hóy ang ma - ngá pa -
'la maŋ di 'lag moi ma 'si lip ʔat ʔi tag 'hoi tag 'hoi ʔaŋ ma 'ŋa pa

p *cresc.*

3 103 3

25

1. *ten.* *3* *ten.* 2. *ten.* *3* *ten.*

sá - kit na ti - ní - ti - is. na ti - ní - ti - is.
 'sa kit na ti 'ni ti ʔis na ti 'ni ti ʔis

31 *rall.*

— Ya - ríng pag - í - big ko man ay j - yong dus - ta - ín mad - láng pa - sá - kit
 ja 'riŋ pag ʔi big ko man ʔai joŋ dus ta ʔin mad 'laŋ pa 'sa kit

37

i - bun - tón sa á - kin, A - sá - han mo, í - rog, mag - pa - hang - gáng li -
 ʔi bun 'ton sa ʔa kin ʔa 'sa han mo ʔi rog mag pa han gaŋ li

cresc.

43

bíng, i - káw rin ang siyáng gi - gi - liw gi - lí - win.
 'biŋ ʔi 'kau rin aŋ sijaŋ gi gi liu gi 'li win

f *ff*

49

55

A - sá - han mo, í - rog, mag - pa - hang - gáng li - bíng, i - káw rin ang siyáng gi - gi -
 ʔa 'sa han mo ʔi rog mag pa han 'gan li 'biŋ ʔi kau rin ʔaŋ sijaŋ gi gi

61

liw gi - lí - win.
 liu gi li win]

L.H

Nakú...Kénkoy!
Oh Dear...Kenkoy!

Text: Romualdo G. Ramos

<i>Káhit saán ka nároon Sa báyan man o náyon Ang lági mong kasalúbong Ay maharót na Kénkoy</i>	Wherever you may be In the city or in the plains You will always meet The rowdy Kenkoy
<i>Hayán na siyá umuúgong Ang maluwáng na pantalón At hayán párang ulól Hábang daá'y umuúngol.</i>	There he is, echoing his coming His loose, ill-fitting pants There he is, like a fool His footsteps loud and droning
<i>Arúy! nakú! Kénkoy. Hoy! Hey! sh!</i>	Ouch! Oh dear! Kenkoy! You! Be silent!
<i>Patí noó'y ináhit na Kílos lákad ay nag-ibá Hábang daá'y kumákanta Ng Ingglés na waláng létra (May ukulele pa)</i>	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!)
<i>Batín mo kumustá ka? At ang sagót, tingnán mo ba! Hey! Tagálog mi no hábla Ay nakú, nakú Kénkoy.</i>	Greet him! How are you? And he replies, "Well, see for yourself! Hey, I speak no Tagalog." Oh dear, oh dear, Kenkoy.
<i>At si Kénkoy ay populár Sa laháat ng handáan Ukelele'y tángan-tángan Handá mo'y ináawitan</i>	And Kenkoy is known In all of the feasts With his ukulele in hand Amidst your revelry, he sings
<i>Hayán siyá sumásayaw Katarwá'y anóng gasláu Sumasábog ang látway Waláng tígil ng pag-úngal.</i>	There he is dancing His body a collection of movements With spit fountaining from his lips As he ceaselessly groans.
<i>Arúy! nakú! Kénkoy. Hoy! Hey! sh!</i>	Ouch! Oh dear! Kenkoy. You! Be silent!
<i>Patí noó'y ináhit na Kílos lákad ay nag-ibá Hábang daá'y kumákanta Ng Ingglés na waláng létra (May ukulele pa)</i>	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!)
<i>Batín mo kumustá ka? At ang sagót, tingnán mo ba! 'Hey! Tagálog mi no hábla' Ay nakú, nakú Kénkoy!</i>	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 'ku 'keŋ koi]
Oh Dear...Kenkoy!

Káhit	saán	ka	nároon
['ka hit	sa ?'an	ka	'na ro ?on
even	where	you	present
<i>Wherever you may be</i>			

Sa	báyan	man	o	náyon
sa	'ba jan	man	?o	'na jon
in	country	also	or	village
<i>In the city or in the plains</i>				

Ang	lági*	mong	kasalúbong
?aŋ	'la gi	moŋ	ka sa 'lu boŋ
the	always	your	meet
<i>You will always meet</i>			

Ay	ang	maharót	na	Kénkoy
?aj	?aŋ	ma ha 'rot	na	'keŋ koi
is	the	rowdy	the	Kenkoy
<i>The rowdy Kenkoy</i>				

Hayán	siya	umuúgong
ha 'jan	sja	?umu ?'u goŋ
there	he	rumbling
<i>There he is, echoing his coming</i>		

Ang	maluwáng	na	pantalón
?aŋ	ma lu 'waŋ	na	pan ta 'lon
the	loosely-fit	the	trousers
<i>His loose, ill-fitting pants</i>			

At	hayán	párang	ulól
?at	ha 'jan	'pa raŋ	?u 'lol
and	there	like	fool
<i>There he is, like a fool</i>			

Hábang	daáy	umuúngol.
'ha baŋ	da ?'aj	?u mu ?'u ŋol
while	road	howling
<i>His footsteps loud and droning</i>		

Arúy!	nakú!	Kénkoy.
?a 'rui	na 'ku	'keŋ koi
ouch	oh dear	Kenkoy
<i>Ouch! Oh dear! Kenkoy!</i>		

Hoy!	Hey!	sh!
hoi	hɛi	ʃ
<i>You! Be silent!</i>		

Patí	noó'y	ináhit	na
pa 'ti	no ?'oi	?i 'na hit	na
even	forehead	shaved	
<i>With even his forehead shaved,</i>			

Kílos	lákad	ay	nag-ibá
'ki los	'la kad	?ai	nag ?i 'ba
movement	walk	is	changed
<i>Ever-changing, ambling</i>			

Hábang	daá'y	kumákanta
'ha ban	da ?'ai	ku 'ma kan ta
while	walking	singing
<i>The roads sing as you walk,</i>		

Ng	Inglés	na	waláng	létra
nan	?in 'glɛs	na	wa 'lan	'let ra
of	English	the	no	letters
<i>In English, foreign with no real words</i>				

May	ukulele	pa
mai	ju ke 'lɛ lɛ	pa
with	ukulele	
<i>(And with a ukulele!)</i>		

Batín	mo	kumustá	ka?
ba 'ti ?in	mo	ku mus 'ta	ka
greet	you	how are	you
<i>Greet him! How are you?</i>			

At	ang	sagót,	tingnán	mo	ba!
?at	?an	sa 'got	tig 'nan	mo	ba
and	the	answer	look	you	
<i>And he replies, Well, see for yourself!</i>					

Hey!	Tagalog	mi	no	habla
hei	ta 'ga log	mi	no	? 'a bla
<i>Hey, I speak no Tagalog.</i>				

Ay	nakú,	nakú	Kénkoy.
ʔai	na 'ku	na 'ku	'keŋ koi
ay	oh dear	oh dear	Kenkoy
<i>Oh dear, oh dear, Kenkoy.</i>			

At	si	Kénkoy	ay	populár
ʔat	si	'keŋ koi	ʔai	po pu 'lar
and		Kenkoy	is	popular
<i>And Kenkoy is known</i>				

Sa	lahát	ng	handáan
sa	la 'hat	naŋ	han 'da ʔan
in	all	of	festivities
<i>In all of the feasts</i>			

Ukelele'y	táŋgan-táŋgan
ju ke 'le lei	'ta ŋan 'ta ŋan
ukelele	holding
<i>With his ukulele in hand</i>	

Handâ*	mo'y	ináawítan
han 'da	moi	ʔi 'na ʔa 'wi tan
festivities	your	singing
<i>Amidst your revelry, he sings</i>		

Hayán	siya	sumásayaw
ha 'jan	sja	su 'ma sa jau
there	he is	dancing
<i>There he is dancing</i>		

Katawáy	anóng	gasláv
ka ta 'wai	ʔa 'noŋ	gas 'lau
body	what	vulgarity
<i>His body a collection of movements</i>		

Sumasábog	ang	lávay
su ma 'sa bog	ʔaŋ	'la wai
exploding	the	saliva
<i>With spit fountaining from his lips</i>		

Waláng	tígil	ng	pag-úngal.
wa 'lan	'ti gil	nan	pag ?'u ŋal
not	stopping	the	howling
<i>As he ceaselessly groans.</i>			

Arúy!	nakú!	Kénkoy.
?a 'rui	na ku	'ken koi]
ouch	oh dear	Kenkoy
<i>Ouch! Oh dear! Kenkoy.</i>		

Pati noo'y inahit na....

Nakú...Kénkoy!

Romualdo G. Ramos

Nicanor Abelardo

Mabilis (fast)

7

Ká - hit sa - án ka ná - ro - on, sa bá - yan man, o ná - yon, ang lá -
 [ka hit sa ʔan ka 'na ro ʔon sa 'ba jan man ʔo 'na jon ʔan la -
 At si Kén - koy ay po - pu - lár sa la - hát ng han - dá - an, U - ke
 [ʔat si 'keŋ koi ʔai po pu 'lar sa la 'hat nan han 'da ʔan ju ke

p poco meno *col canto*

13

gi mong ka - sa - lú - bong ay ang ma - ha - rót na Kén - koy. Ha - yán siya, u - mu - ú - gong ang ma -
 gi moŋ ka sa 'lu boŋ ʔai ʔan ma ha 'rot na 'keŋ koi ha 'jan sija ʔu mu ʔu goŋ ʔan ma -
 le - le'y tá - ngan tá - ngan, han - dá mo'y i - ná - a - wí - tan. Ha - yán siya, su - má - sa - yaw, ka - ta -
 'le lei 'ta nan 'ta nan han 'da moi ʔi 'na ʔa 'wi tan ha 'jan sija su 'ma sa jau ka ta

cresc.

19

luwáng na pan - ta - lón, at ha - yán, pá - rang u - lól há - bang da - á'y u - mu - ú - ngol. A -
 luwan na pan ta 'lon ʔat ha 'jan 'pa ran ʔu 'lol 'ha ban da ʔai ʔu mu ʔu - ngol ʔa
 wá'y a - nong gas - lów, su - ma - sá - bog ang lá - way, wa - láng tí - gil ang pag - 'u ngal.
 'wai ʔa 'noŋ gas 'lau su ma 'sa bog ʔan 'la wai wa 'lan 'ti gil ʔan pag ʔu ngal

poco rit. *f*

25 **A tempo**

ráy! Na - kú! Kén - koy! Hoy! Hey! Shh! Pa - tí no - ó'y i -
'rui na 'ku 'keŋ koi pa 'ti no ʔoi ʔi

f *p·f*

31

ná - hit na. Kí - los, lá - kad ay nag - i - bá Há - bang da -
'na hit na 'ki los 'la kad ʔai nag ʔi 'ba 'ha ban da

f *p* *f* *p*

37

á'y ku - má - kan - ta ng Ing - lés na wa - láng lét -
'ai ku 'ma kan ta naŋ ʔiŋ 'les na wa 'laŋ 'let

43

ra May u - ke - le - le pa! Ba - tí - in mo "Ku - mus - tá ka?" at
ra mai ju ke 'le le pa ba 'ti ʔin mo ku mus 'ta ka ʔat

f *p* *f* *p*

49

ang sa - gót, ting - nán mo ba! "Hey! ta - gá - log
 ʔaŋ sa 'got tiŋ 'nan mo ba hei ta 'ga log

55

mi no hab la." Ay na - kú, na - kú Kén - koy! Pa -
 mi no ʔa bla ʔai na 'ku na 'ku 'keŋ koi pa

1.

61

-koy! Hoy! Kén - koy!
 koi hoi 'keŋ koi]

2.

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