

Original Ilonggo Compositions: Familiarity, Management, Sustainability, and Implications to Music Education

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Abstract

Original Ilonggo music compositions are overly heard via social media and in school for instruction. This mixed method study was born out of the collection, preservation, marketing, and uses of original Ilonggo music compositions. Participants' familiarity, management, sustainability, as well as the implications to music education was determined. Two of each seven music genres composed of folk, pop, rap, march, hymn, inspirational, and religious music for a total of fourteen (14) compositions were purposely selected. The elementary and secondary music teachers in the province of Iloilo, Negros Occidental, and Guimaras served as respondents. Questionnaires and interview questions were made for composers, music teachers, and listeners. Results show that majority of the listeners were familiar of the compositions presented; *Dalawidaw* ranked 1 and *Ang Balay nga Diutay* ranked 2. For instruction, Provincial Jail was mostly used. The music teachers and composers had unanimous choice for cultural endeavor as highly managed and marketability and social endeavor were moderately managed. The music teachers indicated that cultural concerns, religious activities, specific instructional music materials, and acquisition of the materials from the Department of Education when used were highly sustained. Composers and music teachers have concern on the management, sustainability, and implications to music education. Hence, the original Ilonggo compositions are helpful in teaching music especially to the present K to 12 program using mother-tongue as medium of expression.

Keywords: familiarity, implications, management, Music Education, sustainability

Hundreds of original Ilonggo compositions in Region VI were gathered. Many of the collected compositions were preserved and used in varied gatherings, events, religious rituals, and instruction (Magos, 1996).

The preservation, commercialization, and uses of the original Ilonggo music compositions are imperative, yet they depend on how the management and sustainability are performed with implications to music education.

Reyden (1995) categorically defined preservation as to maintain and protect a certain material so that it can be used continuously; that many cultural institutions have reevaluated preservation responsibilities and require comprehensive program to preserve research collection. Also, Ross (2012) stressed that at the center of information society, digital preservation, and its foundational role of digital libraries are to have long-term viability.

Music compositions can also be commercialized. In many cases when original compositions are commissioned, composers are well paid. Some of these are even recorded for earning purposes. In the case of the folk music, these are vocally arranged and orchestrated for instrumental playing. Commercialization needs appropriate management in the process and has to be sustained. Flynn, Schroeder, and Sakakibara (1995) emphasized the quality management practices on performance that creates an environment supportive of their use. Making sustainability work, Flynn et al. accentuated best practices in management and measurement of corporate social, environmental, and economic impacts.

The impact of familiarity, management, and sustainability brings implication to music education. Teaching involves more than the subject matter of creating and performing music (Kelly, 2015). Teaching music involves an awareness and understanding of how society and culture interact with schools and individual classroom. For instance, the National Music Competitions for Young Artists (NAMCYA) is believed to be the benchmark for excellence and distinction in line with music in the Philippines (Cultural Center of the Philippines [CCP], 2012).

NAMCYA was organized in 1973 under the President Proclamation 1173, and amended in November 1988 as a response to the imperative to preserve, develop, and promote Philippine music as an art and as a handmade of cultural development, and to recognize the innate love for music by the Filipinos (Magos, 1996; Santos, 2000; CCP, 2012). Dr. Santos (2000) pointed out in his article that NAMCYA is managed and sustained by continuously discovering major musical talents and original compositions all over the country. He further said that; the intention of the program is to bring nationwide awareness of the wealth of Filipino talents, as well as Philippine music in both traditional and modern forms. It features young artists, Philippine traditional music, new compositions, and workshops and it re-establishes the NAMCYA Foundation.

Ilonggo Composers said that sometimes difficulty comes in the management and sustainability of the original Ilonggo music compositions in terms of preservation and commercialization. At length, one could contemplate with several questions such as: (a) are the original Ilonggo music compositions existing/surviving and available in the market; (b) are these worth to be listened to, hence, are the lyrics and messages appropriate for social, cultural and religious functions; and (c) are these relevant for instruction and could educate the learners in their social and cultural endeavor?

Research Questions

1. What are the original Ilonggo music compositions of different genre in Iloilo Province, Iloilo City, Negros Occidental Province, Bacolod City, and Guimaras Province?
2. What is the extent of familiarity of fourteen purposely selected original Ilonggo music compositions in different genre when listened by the community and when used by the music teachers of the randomly selected public primary, elementary, and high school of the K to 12 program for instruction?
3. How are the original Ilonggo music compositions managed by the Music teachers and composers and sustained by the listeners and music teachers in terms of social, cultural, instructional, and marketability aspects?

Methodology

The artistic involvement in the process completed this mixed method study using methodological triangulation because it involves gathering of data via questionnaires, interviews, observations, descriptions, exploration, and collection of documents (Denzin & Lincoln, 2000; Patton, 2014).

By combining multiple observer's theories, methods, and data sources have somehow helped me to overcome intrinsic biases that come from single-method, single observer, and single theory, hence qualitative (Rocco, Bliss, Gallagher & Prado, 2003).

The researcher developed the questionnaire on categories such as, familiarity, management, sustainability, and implications of the original Ilonggo compositions. The questionnaire is composed of twenty-five (25) items for management based on social, cultural, and instructional aspects, and eleven (11) items for sustainability of original Ilonggo Compositions.

An interview guide consists of personal information about the composers, the listening values and style of the listeners, and how the music teachers use the original Ilonggo compositions in the classroom for instruction.

According to Asmus and Radocy (2012), quantification is the assignment of a number to represent an amount or a perceived degree of something. The questionnaire made for the composers, producers, listeners, and music teachers were simple and direct to their experiences according to their role in the study.

The qualitative structure and comprehensive interviews expanded the survey (Bruce, Pham & Stoodley, 2004; Patton, 2014). The qualitative aspect of this study was thoroughly shown upon having more than a hundred known and not known Hiligaynon original Ilonggo music compositions.

Consequently, Flick (2011 in Galvez, 2012) suggested that a qualitative research may be considered when the literature of the study is limited. Unique in this investigation is the integration of historical, descriptive-survey, aesthetic inquiry, and ethnography which bested the limits of this inquiry.

Hundreds of original Ilonggo compositions in Hiligaynon language were collected from Region VI. However, the researcher limits the study by selecting two songs of every determined genre consisting of folk, pop, rap, march, hymn, inspirational, and religious musics.

This study commenced by collecting original Ilonggo compositions, observed and determined the participants' reactions, familiarity, management, sustenance, marketability, and impact to music education on its social, cultural, and religious aspects.

There were seventy-six (76) respondents from the different schools and places in the region who participated and were interviewed. The respondents were composed of sixteen (16) composers/lyricists/producers, twenty-seven (27) listeners (pedi-cab, tricycle, and taxi drivers, vendor, housewife, carpenter, and Barangay basketball player), and thirty-three (33) music teachers from randomly selected primary, elementary, high school, and K to 12 program in Region VI.

Descriptive analyses employed ranking, means, and standard deviation. This investigation was described statistically via the Statistical Package for the Social Sciences (SPSS) software to get the results from the quantitative observations (Walpole, 2012).

For qualitative analyses, pattern of reactions on the responses of the participants were classified in the process. Focused group discussion was conducted to come up with common and not common reactions.

Results and Discussion

Collected Original Ilonggo Compositions

The collected original Ilonggo compositions are categorized to eight (8) genres, the folk music, pop, rap, inspirational, novelty, religious, love songs, and hymn/march. Most of the collected songs are in the genre of inspirational, religious, folk music and love songs. As shown in Table 1, results show that the collected original Ilonggo compositions are composed of seventy-two (72) inspirational songs, fifty-one (51) religious songs, forty-seven (47) folk music, forty-one (41) love songs, seventeen (17) novelty songs, five (5) hymn/march, four (4) pop songs and two (2) rap songs.

Table 1
Original Ilonggo Compositions According to Genre

Genre	Ilonggo Original Compositions
Folk Music	<i>Aha! Bordon; Ako ang Namunit; Ang Alibangbang; Ang Amon Laguerta; Ang Apan; Ang Diutay nga Damang; Aringkinding-kinding; Banag Tung-tung sa Bato; Bayle; Bika-Kipot; Bilong-bilong; Bulak; Dalawidaw; Dimalas nga Debuenas; Dondonay; Gugma sang Tigulang; Ili-ili Tulog Anay; Katahum sang Kaanakan; Kukuk; Kukutak; Kumipot ang Bulak, Bumuskad ang Bulak; Kumpol Ako; Kundansoy; Kung Mahimu Ibalik; Kung Wala Alam ang Tawo; Lamok-Dengue; Lawiswis Kawayan; Lumabaylabay nga Aso; Mamugon; Manangeti; Mangunguma; Masadya and Manglaba; Nagtanum ako Pinya; O bulak; Ohoy! Alibangbang; Pakitongkitong; Pangabuhì sa Uma; Panagatan; Panaguay; Pasigin; Patadyong; Pispis nga Adarna; Pispis nga Bukaw; Si Pilimon; Sugid-sugid man lang; Tamasak; Tatlo ka Pato</i>
Pop	<i>Ay, Ay, Ay, Ahay; Bakya mo Neneng; Langit Kag Duta; Provincial Jail</i>
Rap	<i>Ikaw lang Gid; Lagaw Ta</i>
Inspirational	<i>Ahay Tuburan; Ako Ilonggo; Ang Amon Laguerta; Ang Ati sa Bukid; Ang Aton Pangabuhian; Ang Balay nga Diutay; Ang Balud sa Baybayon; Ang Dalaga nga Maayo-ayo; Ang Kalye ni Rizal; Ang Maimon nga Amay; Ang Pamaypay ni Inday; Ang Paskua Nag-abot Run; Ang Pispis nga Bukaw; Ang Tingug ni Nanay; Aton Baganihan; Bag-ong Kinabuhì; Balikbayan; Barumbado; Baylohay; Bugal sang Iloilo, Bugal sang Pilipino; Ciudad sang Iloilo; Dakbanwa sang Iloilo, Bugal Ko; Dalum Kahoy nga Lawa-an; Dayaw sa Baganihan; Dinagyang; Diskarte ni Ladio; Dugo sang Isa Ka Ilonggo; Erlinda; Ginahandum Ko; Graciano, Graciano Lopez Jaena, Graciano, Salognon nga Baganihan; Guimaras Hymn; Hala! Dagyang Iloilo; Hinay Kamo; Huwaran nga Ilonggo; Iloilo; Iloilo ang Banwa Ko; Iloilo Banwang Pinalangga; Imo ang Pagkabalaka; Inday; Isganan ka nga Propagandista; Kagab-i; Kanugon; Lubos; Lagaw ta; Madyaas; Ang Diutay nga Balay/ Ang Balay nga Diutay; Gin-anak Ako ni Nanay; Sa Diin ang Paskua?; Maghulat; Matin-aw ang Langit; Mapintas nga Damgo; Mga Oras sang Adlaw; Mabugnaw nga Lasang; Malinong nga Kagab-ihon; Marcha Libertador; Marcha sang Iloilo; O Dunga man Ninyo; O senyor Tagbalay; Pangandohoy; Provincial Jail; Pagbantala sang Paskua; Sang Ako Bata Pa; Sa san-o Pa; Sa Siudad; Sa Tunga sang Unos; Si Nanay, Si Tatay; Sang Ako Estudyante pa; Suldado sang Banwa; Tingog ni Nanay; Tan-awa Tawong Maloloy-on</i>
Novelty	<i>Guapita; Istambay; Kamnon Ladies; Kasadya sang Oras; Kasal, O Taban-taban; Kung Bal-an mo Lang Tani; Mag-isip sa Kamot sang Adlaw; Magkinasadya; Manyika ni Inday; Masadya; Matin-aw; Mestisa; Pakitongkitong; Panaguay; Si Inday nga daw Bulak; Si Sayong Bukay; Traysikol Drayber</i>
Religious	<i>Abyang Hinigugma; Adios Iloy Nga Matam-is; Adiyos Iloy nga Tunay; Adlaw-adlaw kay Maria; Aklamasyon, Alleluia, Alleluya, Amana, Amay Namon, Amen, Ang Dulot, Ang Ikapito nga Pulong sang Diyos, Ang Kapawa, Ayang Hinigugma, Bala-an, Batuna Maria, Batuna Senyora, Bendita, Bersikulo Antes ang Ebanghelyo, Bugay sang Pagpanglakaton, Daku nga Dios, Daku nga Diyos, Dayawon Ka O San Nícolas, Dayawon Ta si Maria, Dios Reyna sa Langit, Ginuo, Malooy ka, Ginuo, Malooy Ka Sa Amon, Ginuo, Pamatii Kami, Gosos sang Birhen de la Paz, Kare ka Emmanuel; Halad; Himaya; Handurawon sang isa ka Abyan; Hosana; Himaya sang Diyos; Ipaambit ang Kapawa; Iloy nga Tunay; Iloy nga Bilidhon; Ikaw ang Pari; Kari Kamo, ang Tanan Nahanda Na; Kordero sang Dios; Kanta Sang Pagpa-alam; Kari Kita sa Altar Sang Dios; Kapawa sang Kabuhì; Lawas kag Dugo; Maglaum sa Dios; Magtawag sa Dios; Maghimaya ka Maria; Matim-is ka Maria; Maghinugyaw Kita, Magkanta; O Mahal; O Birhen Maria; Panalambiton; Para sa Domingo de Ramos; Pagdayawon ang Imo Himaya; Punsyon sang Paghiliusa</i>
Love Song	<i>Ahay, Kalisud, Ako Ining Kailo, Ako si Luna, Ang Binayaan; Ang Gugma mo Nonoy; Ang Imong Gintig-an nga Gugma; Ang Kailo nga Binayaan; Ang Kailo nga Binaya-an; Ayaw Ka Maghibi; Bayaan Mo Sya; Dalagang Bukid; Dalawidaw; Dandansoy; Daw Sang San-o Lang; Diin Ka Na Ayhan?; Ginapalangga Mo Gid Ako; Gugma; Ikaw; Kahidlaw; Kapung-aw; Kung Bal-an mo Lang Tani; Kung Mahimu Ibalik; Ligar kang Paghigugma; Luha; Maghirupay Kita; Martir nga mga Paghigugma; Masubo nga Dumdumon; Nano Bala Nonoy; Nabatyan; Pinalangga; Pasensya Na; Rosing; Silencio ang Gab-I; Sa Diin ka Nanay; Sin-o ang Dapat Basulon; Sa Imo Ko Nakita; Sa Imo Lang; Sa Diin Ka Ayhan?; Tunukon nga Gugma; Walay Angay; Yanang Yuhum Mo</i>
Hymn/ March	<i>Abante Buenavista; Barangay; Dakbanwa Sang Iloilo, Bugal Ko; Iloilo; Leganes, Banwa nga Hamili</i>

Familiarity of Original Ilonggo Music

To check the Ilonggos' familiarity of the different original Ilonggo compositions, the researcher purposely selected fourteen (14) songs of seven (7) different genres, the folk music (*Pasigin or Pasiguin* and *Dalawidaw*), pop (*Ay Ay Ay Ahay* and *Provincial Jail*), rap (*Ikaw Lang Gid* and *Lagaw Ta* [Experience Western Visayas]), march (*Leganes, Banwa nga Hamili* and *Abante Buenavista*), hymn (*Dakbanwa sang Iloilo, Bugal Ko* and *Iloilo*), inspirational (*Balay nga Diutay* and *Sa Diin ang Paskua*) and religious (*Kari Ka Emmanuel* and *Daku nga Dios*), as samples. These fourteen (14) original Ilonggo compositions were used and sung in different events, competitions, classroom instructions, and even as a theme song of radio drama.

Based on the response of the respondents, Table 2 shows the extent of their familiarity of these selected materials and it was indicated in the rank. Hence, *Dalawidaw* is rank 1, *Ang Balay nga Diutay* is rank 2, *Dakbanwa sang Iloilo* is rank 3, *Bugal Ko*, *Provincial Jail* and *Sa Diin ang Paskua* are rank 4, *Daku nga Diyos* is rank 6, *Pasigin* is rank 7, *Ay Ay Ay Haay* is rank 8, *Iloilo* is rank 9, which were described as familiar to participants. While *Leganes, Banwa nga Hamili* ranks 10, *Kare ka Emmanuel* ranks 11, *Lagaw Ta* ranks 12, and *Abante Buenavista* ranks 13, which were indicated moderately familiar, and *Ikaw lg Gid* ranks 14 and was indicated slightly familiar.

Moreover, when the listeners were asked in the interview about their familiarity of the fourteen (14) original Ilonggo compositions, they said that they are familiar with most of the listed Ilonggo songs. Also, they stated their reasons why they are familiar and why they are not familiar with the Ilonggo compositions.

Listener 12: *Puro ordinary nga kanta sa simbahan lang bal-an ko a* (I only know ordinary songs in church a).

Listener 5: *Wala man ko ga internet gani wala ko masugata nga rap (Ikaw lang Gid) a* (I do not open the internet and so, I have not encountered that rap [*Ikaw lang Gid*]).

Table 2

Familiarity and Rank of the Original Ilonggo Music Compositions

Compositions	SD	Mean	Description	Rank
<i>Dalawidaw</i>	.00	3.00	Familiar	1
<i>Ang Balay nga Diutay</i>	.46	2.89	Familiar	2
<i>Dakbanwa Sang Iloilo, Bugal Ko</i>	.58	2.82	Familiar	3
Provincial Jail	.63	2.78	Familiar	4.5
<i>Sa Diin ang Paskua</i>	.63	2.78	Familiar	4.5
<i>Daku nga Diyos</i>	.67	2.74	Familiar	6
<i>Pasigin or Pasiguin</i>	.71	2.71	Familiar	7
<i>Ay Ay Ay Haay</i>	.83	2.56	Familiar	8
Iloilo	.85	2.53	Familiar	9
Leganes, <i>Banwa nga Hamili</i>	.90	2.45	Moderately Familiar	10
<i>Kari Ka Emmanuel</i>	.92	2.42	Moderately Familiar	11
<i>Lagaw Ta</i>	.98	2.23	Moderately Familiar	12
<i>Abante Buenvista</i>	1-	2.09	Moderately Familiar	13
<i>Ikaw Lang Gid</i>	1-	1.50	Slightly Familiar	14

Note: 2.51-3.00= familiar; 1.51-2.50= moderately familiar; 1.00-1.50= slightly familiar

Management and Sustainability of Original Ilonggo Music Compositions

As presented in Table 1, there are several original Ilonggo music compositions that exist, and these should be managed and sustained since they express the Ilonggo culture through their presentation. However, the researcher observed that there are Ilonggos who are not familiar with some Ilonggo songs. Hence, she assessed how the composers and Music teachers manage the original Ilonggo music compositions in terms of social, cultural, and marketability aspects. Also, she assessed how the listeners and Music teachers sustain the original Ilonggo music compositions in terms of social, cultural, and marketability aspects.

Management of original Ilonggo music compositions by the composers and Music teachers. Results show, as presented in Table 3, that in terms of social endeavor, both the composers and music teachers moderately managed the practices in social endeavor of original Ilonggo music compositions ($M=2.29$, $SD=.61$; $M=2.28$, $SD=.26$). The major practice that the composers and music teachers keep to highly managed is continuously promoting original Ilonggo music compositions ($M=2.64$, $SD=.50$; $M=2.69$, $SD=.29$) however the least practice that they slightly managed is appropriately giving talent fees to the singers/composers/lyricists, etc. of original Ilonggo songs ($M=1.50$, $SD=.65$; $M=1.21$, $SD=.54$).

Moreover, the composers moderately managed the practices in cultural endeavor of original Ilonggo music compositions ($M=2.40$, $SD=.64$) while the music teachers highly managed these practices ($M=2.75$, $SD=.33$). Additionally, the practice that the composers keep to highly managed is the planning of activities in bringing out original Ilonggo music compositions ($M=2.57$, $SD=.51$) and helping the performers to build their confidence on stage ($M=2.57$, $SD=.65$), but they moderately managed the practice on assessing the needs for the marketability of original Ilonggo compositions ($M=2.29$; $SD=.83$). Whereas, the Music teachers' major practice on social endeavor is they keep to highly managed is planning activities in bringing out original Ilonggo music compositions ($M=2.97$, $SD=.24$).

One of the activities that the Music teachers do to bring out the original Ilonggo songs is to use them in their classroom instruction to help them motivate their students in the lessons that they are teaching. It is reflected on the response of Music teachers.

Music Teacher: *Samga listahan sang common original Ilonggo music compositions nga ginagamit ko para sa pagtudlo, Dalawidaw, Pasigin, Abante Buenavista, kag 'rovincial Jail. Gina gamit ko ni sa pag motivate para sa leksyon ko especially sa Social Studies, Filipino, kag MAPEH (From the list, the most common original Ilonggo music compositions that I use for instruction are Dalawidaw, Pasigin, Abante Buenavista, and Provincial Jail. I used these usually as motivation for my lessons especially in my Social Studies, Filipino, and MAPEH classes.).*

Music Teacher: *Para sa mga high school nga estudyante sa Arts para makalearn sanda mag pili kang mayad nga material para sa K to 12 labi na gid kun mag pursue sanda kang Kurso nga music. Gamit ang aton mother tongue nga mangin medium sa pagtudlo sa klase. Ini nga materials importante. So, kinanlan gid nanda nga ipreserve kag usaron sa ila pag practice kang music teaching* (For the high school students at School for the Arts to learn how to choose best music in teaching K to 12 later on if they want to pursue music course. The uses of mother tongue as medium of teaching in the class, these materials are important. So, students need to preserve and use in their practice of music teaching).

Though the composers highly managed the planning of activities in bringing out original Ilonggo music compositions, one of the composers stated the reality that the younger generations are not all familiar and interested with original Ilonggo compositions. He was very eloquent in his statement.

Composer 22: *Puro man English ang gina pagwa sa mga school programs. Kun ako lang, dapat gid man I maintain ta ang aton nga kultura bisan modern times na kita. Maayo gani nga naga alam ang mga bata sa advance technology, pero dapat buligan ta nga macontinue ang pag ulikid sa aton kultura. Madamo di nga maayo nga Ilonggo ukon Hiligaynon music, galing ang mga bata di mas gusto nila ang gauba-uba nga singer; ha ha ha.* (It is all English that is assigned in school programs. For me, it's really better that we maintain our culture even if we are in modern times. It is good that the children are learning advance technology, but we should help to continue and look back to our own culture. There are much Ilonggo or Hiligaynon music pieces here; only that the young ones are fond of those singers in half-naked attire, ha ha ha)

Furthermore, in terms of marketability of original Ilonggo music compositions the composers moderately managed the practices ($M=2.28$, $SD=.44$), while music teachers highly managed them ($M=2.62$, $SD=.22$). Additionally, the composers ($M=2.50$, $SD=.64$) moderately managed the practice of continuous production of original Ilonggo music composition while music teachers ($M=2.62$; $SD=.22$) highly managed it. Though both the composers ($M=2.07$, $SD=.73$) and music teachers ($M=2.24$, $SD=.65$) just moderately managed the practice of learning from the original Ilonggo music compositions.

In addition, the use of the original Ilonggo music compositions as instructional material in the lessons of music teachers greatly helps in the promotion of the original Ilonggo music. During the interview, most of the music teachers express the ways on how they managed the marketability of original Ilonggo music compositions.

Music Teacher 17: *I used Dakbanwa sang Iloilo, Bugal ko to my class everyday for the whole month of June for the purpose of not memorizing the lyrics of the music but also for them to internalize the meaning of the song.*

Music Teacher 25: *When I teach food in my Home Economics class, I used Pasigin because it mentions all the seafood that I love.*

Music Teacher 29: *I was one of the contestants in Bombo Radyo Music Festival in 1995. So, I use Sa Diin ang Paskua in December as one of the Christmas songs that my Grade pupils sing in the classroom.*

Also, composers share their ways that can help to manage the marketability or to promote the original Ilonggo music compositions.

Composer 1: *I-request ta sa radio nga sigisigi ipa tokar para mabakal sila sa mga record stores (Let us request the radio stations to continuously play the music so it will be bought in record stores).*

Composers 2: *Give copies to schools and universities for them to play even as background music only.*

Table 3

Management of Original Ilonggo Music Compositions in Terms of Social, Cultural, and Marketability Aspects (Composers and Music Teachers)

	Composers			Music Teacher		
	SD	M	D	SD	M	D
Social Endeavor						
Continuously promote (OIMC) via air time	.50	2.64	HM	.29	2.69	HM
Keep all original Ilonggo music compositions OIMC produced by radio station, school, and other agencies	.51	2.57	HM	.50	2.55	HM
Produce continues copies of the recorded OIMC	.52	2.50	MM	.29	2.91	HM
Appropriately give the talent fees to the singer/composer/lyricist, etc. of OIMC	.65	1.50	SM	.54	1.21	SM
Coordinate with government authorities for official recognition of the OIMC	.82	2.29	MM	.66	2.55	HM
Give copies to DepEd for educational purposes	.91	2.29	MM	.42	2.19	MM
supply materials needed for the production of OIMC	.65	2.51	HM	.42	2.21	MM
Guide the marketing strategies of OIMC production	.61	2.07	MM	.42	2.12	MM
Overall Mean	.42	2.29	MM	.26	2.28	MM
Cultural Endeavor						
Plan activities in bringing out OIMC to the public	.51	2.57	HM	.24	2.97	HM
Organize concert to introduce the original Ilonggo music composition	.65	2.50	HM	.48	2.64	HM
Organize a competition using the OIMC as its medium	.65	2.50	HM	.33	2.88	HM
Divide responsibilities among members or the organizers	.76	2.43	MM	.44	2.76	HM
Respect suggestions of composers or lyricist in the process of advertising and promoting OIMC	.65	2.50	HM	.44	2.76	HM
Report positive and negative impact of original Ilonggo music composition marketing	.65	2.50	HM	.44	2.76	HM
Control unnecessary publication such as producing fake CDs	.65	2.43	MM	.48	2.62	HM
Help the performers build their confidence on stage	.65	2.57	HM	.42	2.79	HM
Keep unity and cooperation among the production staff and the artists (composer, lyricist, singer, performer, and instrumental player)	.65	2.50	MM	.44	2.76	HM
Direct the production smoothly	.65	2.50	MM	.65	2.73	HM
Prepare communications for benefactors of the original Ilonggo music composition program	.65	2.50	MM	.39	2.82	HM
Ask for evaluation on the production of the OIMC	.65	2.43	MM	.51	2.54	HM
Assess needs for marketability of the OIMC	.83	2.29	MM	.51	2.52	HM
Raise fund for further expenses needed in the production	.65	2.25	MM	.36	2.85	HM
Meet objectives and goals of the OIMC	.65	2.50	MM	.36	2.85	HM
Overall Mean	.64	2.40	MM	.33	2.75	HM
Marketability						
Learning from the original Ilonggo music composition	.73	2.07	MM	.65	2.24	MM
Continuous production of the OIMC	.44	2.50	MM	.22	3.00	HM
Overall Mean	.64	2.28	MM	.22	2.62	HM

Note: D = description; OIMC= original Ilonggo music composition; 2.51 - 3.00 = highly managed (MH); 1.51- 2.50 = moderately managed (MM); 1.00 - 1.50 = slightly managed (SM)

Sustainability of original Ilonggo music compositions by the Music teachers and listeners. Sustainability of the original Ilonggo music compositions is realized when Ilonggo songs are still listened, produced and sold in the market. Table 4 and Table 5 show how the Music teachers and listeners helped to sustain the original Ilonggo music compositions.

Results show the top practices of music teachers that highly sustained the original Ilonggo compositions are by using these songs to maintain cultural concerns through dance ($M=2.55$, $SD= .66$), for religious activities in Sunday school ($M=2.61$, $SD=.66$), for specifics such as competitions ($M=2.61$, $SD= .66$) and programs ($M=2.61$, $SD= .66$), and they collect these songs for instructional use ($M=2.61$, $SD= .66$). However, the practice that they least do and moderately sustained is the use of original Ilonggo compositions for specialization classes ($M=1.76$, $SD= .83$).

During the interview, music teachers share how they will help to sustain the original Ilonggo music compositions. Also, they give suggestions which can help in preservation of original Ilonggo music compositions.

Music Teacher: *Make it as my lesson; one original Ilonggo music composition everyday. Ask DepEd to bring back Visayan songs for competitions instead of the Tagalog Kundimans.*

Music Teacher 3: *Make a library of the music materials available.*

Music Teacher 10: *Make my own collection for my music teaching purposes. I don't anymore go to other places to look for materials because I already have it.*

Table 4

Sustainability of the Selected Original Ilonggo Music Compositions in Different Genres when used by the Music Teachers

Items	SD	Mean	Description
The OIMC is used by music teachers...			
heard these over the radio	.35	2.06	Moderately Sustained
heard people hum anytime	.41	2.12	Moderately Sustained
rarely remembered but familiar	.53	2.18	Moderately Sustained
I use OIMC during..			
birthday	.48	1.79	Moderately Sustained
Christmas	.68	2.18	Moderately Sustained
burial	.70	2.12	Moderately Sustained
I use OIMC to maintain cultural concerns...			
dance	.66	2.55	Highly Sustained
music festival	.66	2.61	Highly Sustained
promote tourism	.71	2.51	Highly Sustained
I use OIMC for religious activities....			
Mass Songs	.66	2.55	Highly Sustained
Sunday School	.66	2.61	Highly Sustained
Feasts of Saints	.71	2.51	Highly Sustained
I use OIMC for classroom activities...			
ice breaker	.71	2.51	Highly Sustained
background music	.48	2.12	Moderately Sustained
as main lesson	.66	2.55	Highly Sustained
I use OIMC for specific events...			
competition	.66	2.61	Highly Sustained
program	.66	2.61	Highly Sustained
concert	.79	2.06	Moderately Sustained
I consult other music teachers in using other specific instructional music materials	.71	2.51	Highly Sustained
I collect OIMC for instructional use	.50	2.61	Highly Sustained
I acquired OIMC from...			
Department of Education	.65	2.56	Highly Sustained
music supervisor	.29	2.58	Highly Sustained
textbook	.65	2.56	Highly Sustained
Apply OIMC for Kindergarten and Grades 1-6 classes	.25	2.15	Moderately Sustained
I make use of OIMC for Specialization classes	.83	1.76	Moderately Sustained
Overall	.65	2.56	Highly Sustained

Note: OIMC= original Ilonggo music composition; 2.51 - 3.00 Highly Sustained; 1.51 - 2.50 Moderately Sustained; 1.00 - 1.50; Slightly Sustained

On the other hand, the results show that the listeners moderately sustained the original Ilonggo music compositions. The practices that some of the listeners are kept on doing and moderately sustained the Ilonggo songs are memorizing the original Ilonggo music compositions to personal happiness ($M=2.37$; $SD=.63$) and singing the original Ilonggo music compositions at anytime ($M=2.37$; $SD=.63$). However, the practice that the listeners are least doing and moderately sustained are the original Ilonggo music compositions used during barangay singing competitions.

The listeners share how they help to sustain Ilonggo compositions. As well, they express in their responses the ways on how to preserve the original Ilonggo music.

Listener carpenter: *Kantahon ta pirmi e. (We will always sing, eh).*

Listener Jeepney Driver: *Tokaron ta sad yip ko bala. Hinay lang para pirmi mabatian. Mga kabataan subong ya puro English ang ginapamatian (Let's play it in my jeepney. In a soft manner only so that it will be heard always. Mostly of the young ones nowadays are listening to rap and English music.)*

Table 5

Sustainability of the Selected Original Ilonggo Music Compositions (OIMC) in Different Genres when used by the Listeners

Items	SD	Mean	Description
Listen to original Ilonggo music composition everyday while doing everyday chores	.48	2.19	Moderately sustained
Listen to original Ilonggo music compositions via radio station	.63	2.34	Moderately Sustained
Listen to original Ilonggo music compositions via sound system in barangay affairs	.72	2.04	Moderately Sustained
View original Ilonggo music compositions videos taken from internet	.71	1.96	Moderately Sustained
Use original Ilonggo music compositions during barangay singing competitions	.76	1.85	Moderately Sustained
Sing original Ilonggo music compositions at anytime	.63	2.37	Moderately Sustained
Teach family members to sing original Ilonggo music compositions	.69	1.88	Moderately Sustained
Memorize original Ilonggo music compositions to personal happiness	.63	2.37	Moderately Sustained
Buy CDs and videos of original Ilonggo music compositions in the market places, malls, radio stations and agencies that sell it	.80	1.88	Moderately Sustained
Watch original Ilonggo music compositions or programs that use original Ilonggo music compositions	.60	2.15	Moderately Sustained
Evaluate the performance of the original Ilonggo music composition productions watched	.68	2.07	Moderately Sustained

Note: 2.51-3.00=highly sustained; 1.51-2.50=moderately sustained; 1.00-1.50=slightly sustained.

Implications

In view of management and sustainability of the selected materials and their implications to music education, the following manifestations were rooted in this study.

Supported with systems theory, management and sustainability of the study were strengthened. Managing the preservation of original Ilonggo music compositions for future use in terms of social functions, cultural aspects, instructional endeavor, and marketability is an achievement for study. For social functions, since music is in Hiligaynon, this music may be made available as soon as the collected materials are put in its proper places. For cultural aspects, singing original Ilonggo music compositions in any program

and event may inform other cultures for learning purposes and preservation. For instruction, like ‘Kodaly’, in his use of ethnic music to his pupils, teachers can learn other languages in their natural manner. Similarly, in this study when original Ilonggo music compositions are used for instruction, understanding is much established because it is in the native language. For marketability, those involved in certain compositions earn rightfully. The collection, preservation, and sustenance of the original Ilonggo music compositions may be practiced systematically. This of course does not only involve the materials but also the people artistically creating these artful materials.

Research may give information that connects situations by having either advantages or disadvantages in the process. In this study, there are implications to conditions involving the participants such as the composer, the listener, and the music teacher using the original Ilonggo music compositions for creating music in Hiligaynon for the pleasure of listening, instruction, program, and event situation.

The mind of the composer cannot be fathomed when music is processed according to the level of emotions, feelings, and thoughts. However, the purpose of creating artistically may be emphasized accordingly. For instance, some composers are commissioned to compose and write the lyrics directly. For others, lyrics are ready, and they are only commissioned to create a melody, or melody and lyrics are available but are commissioned to be arranged in several voices, with accompaniment and orchestration for instrumental playing. The role of the composer in line with music is crucial, and may affect his or her life forever. However, whether the music is loved to be listened to or not, music is still part of man’s life.

The role of the listener is significant in the life of the music created by the composer. The listener’s exposure to the kind of music listened to may affect the existence of the music created. There is love for music by the Ilonggos because at any moment in time even when a person is considered out of tune, he could still hum music consciously or unconsciously. The role of the listeners is to openly adjudicate the life of the music. It is they who determine whether a kind of music will last forever. The lyrics go with the melody at the same pace. Yet, sometimes the listener only sings the song because of the lyrics that inspire him or her. Others, may not like the lyrics, but the melody stays in their mind and they unconsciously are singing it and realizing that the wordings are not acceptable to their conscience.

Based on the K to 12 system at present, the music teacher abides by collecting music with good lyrics, those which are considered as having good influences when sung. Music that is in connection with the subject matter is used. Since original Ilonggo music compositions are created in the Mother Tongue, it is timely for instruction. It helps the music teacher influence the children especially when the melody is soothing, the words are decent and influential, and good life is encouraged. Music has many other positive influences on mankind. This is a gift to music teachers in their entire career, not only for their own consumption but for the purpose of educating pupils and students involved in the process. The music teacher who chooses his/her music for instruction has in mind the pupils and the students' exposure to the kind of music they are exposed to. Of course, there are music pieces today that can surely influence the attitudes and values of the youth. However, it is the music teacher's role to help them maintain the good and the proper, so that these learners may become wholesome individuals and develop positive attitude and desirable values which they carry to their homes.

Applying musical content and pedagogical practices that are innovative, contemporary, and relevant, music educators gain the music's literary, pedagogical and technological skills which enable educators excel and help their students achieve their full musical potential (Campbell, 1991).

Moreover, students develop skills, concepts, and methodologies in music theory, composition, general musicianship, music history, arranging, orchestrating, improvising, conducting, and music performance (Clayton et al, 2003). The latter includes a focus on solo performance techniques acquired through private instrumental or vocal study; vocal and instrumental techniques, pedagogy, and literature related to solo and ensemble performance; and the relationship of music to other disciplines of study.

Using original Ilonggo compositions likewise establishes relevant understanding of the Ilonggo culture. As what Magos (2014) said, it is important to maintain our culture even for using the original costumes of our forefathers.

Furthermore, discussion on the benefits of this study has given importance on the socio-cultural aspects of using Hiligaynon in basic education from Kinder to grade 3 using original music compositions in the teaching and learning endeavor. It opens the mind to the importance of own language and appreciate the music of own native community (Magos, 1996). This is a way of thinking about and studying social reality where most Ilonggos are fond of.

Many cultural presentations use the same popular folk songs for Ilonggos yet others are still waiting to be opened and used. I have realized that those folk, inspirational rap, religious, march, hymns, and pop musics are to be explored because it has its varied purpose and relationship to the Ilonggo people. Just like for example, the song composed about the heroism of Graciano Lopez-Jaena in Iloilo City needs to be known to us Ilonggos to recall what has been advantageously done to the people of Iloilo during Spanish era.

Singing our own native language is much understood and can be appreciated in the classroom if the music teachers are looking into the meaning and value of the music created by the composer. Also, they to manage, sustain, and preserve both old and new compositions to bring them further in their venture in teaching music as well as sharing their learned expertise in the process of knowing and skills that they have developed in them (Hornilla, 2011). Indicated in his study and book are the enjoyment of owning personal creative work. This may be reflected on the informal way of humming and playing of instruments in a natural way while just doing some other things. Extensively, Turner (2010) emphasized in explaining the enjoyment of qualitative researches in the interplay of interaction between the researcher, the data, and the respondents. So, the group discussion came to be realized as important aspects in this study. Educators in line with music may continue to support the K to12 program materials and make them available for elementary and secondary teachers. The best support is when parents agree with their children in their choice of a course. The K to12 education program is affable to music education (DepEd, 2012). Music teachers should collect materials that are related to music endeavors, keep and preserve these materials, and share them with other users for educational purposes (DepEd, 2012). Likewise, composers and lyricists should be given due compensation by continuously producing and marketing the originally made music works.

Conclusion

Most common among teachers is on the use of the materials especially folk songs. The suggestions in the maintenance of the Ilonggo compositions so the music will not die down were expressed thoroughly in the interview. Music educators are given ideas on how the original Ilonggo compositions are managed and sustained at present.

Majority of the Ilonggos are listening to different styles of original Ilonggo compositions all over the world. This is shown and heard in the many social media as well as concerts and music festivals locally and abroad. Music teachers use the original Ilonggo compositions for music instruction in many forms of activities. The original Ilonggo compositions are well managed and sustained because these are performed and used for competitions. In fact, Ilonggo songs are sung by the choral groups as seen and heard in the mass media, specifically, at the Youtube. Ilonggos are continuously collecting, preserving, and producing this music for social, cultural, and religious reasons. Eventually, the present K to 12 program is timely because from the Kindergarten to grade three, the medium of instruction is the mother tongue. The results of the respondents' reactions show that the original Ilonggo compositions contribute in the preparation of teaching music in the classroom. Using the Ilonggo compositions is easy to understand, and the messages convey the life of the Ilonggos, which is culturally meaningful.

Recommendations

The information dissemination has been made in the process of collecting related literature and materials. The music theories on the aspect of management may be enhanced for the readers to elaborate more theories that can help support research like this study, (Boyle & Radocy, 1987). Researchers in music are rare. It is recommended that other scholars may also explore music since other art works and music are likewise available at the internet; music students may use these materials and look for more materials that they believe to be significant and useful in their future teaching endeavors.

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