Dictionary of Filipino Musical Terms

A PROJECT OF THE UP CENTER FOR ETHNOMUSICOCOLOGY


PRESENTATION FOR THE PALIWANAGAN SA UP DILIMAN – OVCRD COLLOQUIUM 2013
Agenda formulated by the Advisory Board of the UP Center for Ethnomusicology in its meeting on 14 May 2008 as part of the 5-year Project Plan:

“...to perpetuate and harness the Jose Maceda Collection and generate musical and music-related knowledge and materials from an interdisciplinary perspective for academic study, pedagogy, artistic production, and other applications.”
Objectives

- Gather culture-specific musical terms
- Group terms into categories and sub-categories
- Define and describe the terms
- Compile and consolidate the terms
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Methodology

- Collection and collation
- Categorization and sub-categorization
- Writing and encoding of descriptions and definitions
- Collation of entries
- Editing, proof-reading, and lay-outing
Collection and Collation

- Published materials – dictionaries, periodicals, books, pamphlets, journals, etc.
- Unpublished materials – field notes, theses, dissertations, manuscripts, etc.
- Other sources – interviews

Initial target number of entries – 10,000 words
Categorization and Sub-Categorization

- Musical Instruments
- Performers
- Repertoires
- Genres
- Form
- Theory
- Performance practice
- Properties
- Musical occasions
- Institutions
## Sample of blank template

### A. Musical Instrument

<table>
<thead>
<tr>
<th>No.</th>
<th>Word</th>
<th>Category</th>
<th>Language/ Ethno-linguistic group</th>
<th>General physical description</th>
<th>General playing technique</th>
<th>Musical function</th>
<th>Playing circumstance</th>
<th>Source</th>
</tr>
</thead>
<tbody>
<tr>
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</tr>
</tbody>
</table>
Writing and Encoding Descriptions and Definitions of Terms

Sample of filled-out template

<table>
<thead>
<tr>
<th>1</th>
<th>Word</th>
<th>Kumbing (jew’s harp)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Category</td>
<td>Musical Instrument</td>
</tr>
<tr>
<td></td>
<td>Language/ Ethno-linguistic group</td>
<td>Maguindanao</td>
</tr>
<tr>
<td></td>
<td>General physical description</td>
<td>A thin and narrow piece of bamboo with a vibrating tongue in the middle which is played in between the lips of the player; the free end is sharp, struck by the free hand so that the vibrating tongue will produce an echo-like sound inside the mouth of the player</td>
</tr>
<tr>
<td></td>
<td>General playing technique</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Musical function (solo or member of ensemble)</td>
<td>Not mentioned</td>
</tr>
<tr>
<td></td>
<td>Playing circumstance</td>
<td>Ordinary everyday events; no specific time/occasion</td>
</tr>
</tbody>
</table>
Collation of Entries

Sample of collated entries

**patanggok**  *n.* (Kln) : an ensemble consisting of five or six quill-shaped tubes played by hitting against a wood in interlocking patterns. It is used for courtship as well as for ritual celebrations and played exclusively by men. Also called *patangguk, patang-ug, taggitag.* See also *patangguk, patang-ug, taggitag.*

(Tng) : a quill shaped bamboo instrument similar to the tubes of the Indonesian *angklung* (bamboo shaker). See also *angklung.*
Editing, Proof-reading, and Lay-out

Sample of entry for final manuscript

**agung** n. (Tgb) A large bossed gong

Gong ensemble used by the Tiboli, Yakans, and the Tirurays of Mindanao. The Tiboli Agung is usually small (25 x 40 cm in diameter). The Tiruray gong is suspended, bossed and has wide rim. The Tiruray gong is used in ceremonies, e.g. to announce marriage of an engaged couple or to toll for the dead.

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<table>
<thead>
<tr>
<th>Year</th>
<th>Activities</th>
</tr>
</thead>
</table>
| 2009 | Invitation of Junior and Senior Researchers  
|      | Orientation of Researchers  
|      | Gathering of dictionary Terms |
| 2010 | Workshop for consolidation and synthesis  
|      | Gathering of additional terms |
| 2011 | Formatting for manuscript form |
| 2012 | Editing for final submission |
| 2013 | Preparation for publication |

The Editorial Board is now working with 10,000 words that are undergoing Phase 5.
Thank you! 😊