

HARANA: PERFORMATIVE PRACTICE FROM THE HISPANIC PERIOD

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To explore the performative practice of the *harana* that developed during the Hispanic period, this study was conducted. The music performance intersects the Hispanic tradition of the *mananita* and the serenade with the indigenous poetry as well as the practice of welcoming new faces into the community. The *harana* exhibits the orality of indigenous poetry shown in its choice of words and the different rhythms of the *danza* and *habanera* Spanish music. When one studies Cebuano culture and heritage, one cannot isolate it from the Cebuano singer. The ambivalent sense of identity due to several historical impediments brought about by Spanish colonization is easily exhibited by the modern Cebuano's preference for a second language for everyday expression. The modern Cebuano singer finds himself torn in expressing oneself accordingly in the language that one is born into, yet the prevalent colonial mentality influences his preference to identify and express himself in English.

Keywords: *Harana, performative practice, Hispanic period, Cebuano identity, colonial mentality*

This study on the *harana* explores the Cebuano's fluid identity. The *harana* is a hybrid form that emerged from the fusion of pre-existing Cebuano and Hispanic elements. Clearly, the *harana* demonstrates intangible cultural heritage characterized by the persisting orality of indigenous poetry while being permeated by new sensibilities brought about by colonization. The *harana* in this study illustrates that intersection which enriches the folk tradition owing to its contribution of a more elaborate oral tradition. According to Corazon Canave-Diaquino in *Folk Traditions*,¹ in *Folk Traditions*, stated that "Hispanization was tied up with religious conversion and the people's thinking was affected, resulting in a hybrid expression tinged with a Latin taste." Because of a strong indigenous strain, it produced a music that was disconnected from the Catholic worship. As proof, the *harana* has its own distinctive style, its arrangement is simple and straight-forward.



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It always starts with an introduction of solo guitar then lyrical verses follow with a little guitar strumming. Resil Mojares adds that Spanish colonization “left a deep imprint on native poetic traditions . . . and cultivated new themes and sentiments.” This phenomenon enriches the native poetic tradition.

The harana being a descendant of the Hispanic and the indigenous poetic performance and hospitality, exhibit common elements derived from both traditions. Harana is a Spanish traditional form of music where a man introduces himself to a woman, usually when she has just arrived from a big city to the countryside for a vacation. It has its early antecedents in the *las mañanitas*,² the Mexican tradition which involves serenading the Virgin of Guadalupe, the Patroness of Mexico, before sunrise every year on December 12, her feast day. The day begins with a procession around church grounds during which the faithful honored the Virgin by singing *las mañanitas* in the chilly dawn air. The mariachis sing “Madre mia de Guadalupe, dame ya tu bendicion, recibe estas mañanitas con un humilde corazon,”³ paving the way for the celebration of the Holy Mass.⁴ Everyone then enjoyed the traditional hot chocolate and pan dulce (Mexican pastry). This custom of singing *Las Mañanitas* also applies to birthday or Mother’s Day celebrations and was and is still being practiced in the Philippines. Here is an example of a birthday *mañanita* entitled “Katahum sa Kabuntagon”⁵:

Katahum sa Kabuntagon	Beauty of the morning
Kami nagtukaw karon	We who are awake
Ikaw among sangpiton	We will call you
Ning langitnon nga gahum	With this heavenly power
Ang kahayag ning kandila	The light of this candle
Mag-awit ug magmaya	Will sing and make merry
Aron magmabulokon	So it will be colorful
Ang kalinaw magdayon	And peace will come
Chorus:	
Mahayag na ang langit	The sky is light
Sa kasilaw sa adlaw	The sun is bright
Oh! Bangon sa igsoon	Oh! Rise to my sister
Ning kadlawong matahum	On this beautiful dawn

Ning adlaw mong natawhan	On your birthday
Kabulakan ning buklad	Flowers bloom
Gibunyagan sa ngalan	Is christened
Diosnong grasya imo na.	Heavenly grace be yours.

The harana borrows from the 19th-century tradition of songs of courtliness where wayward knights usually sing of love beneath the towers of fair maidens in medieval scenes. The pure young woman is protected inside the tower while the suitor who comes along from wandering is about to show his admiration and seek her attention. The lines of “The Serenade” (1825) so reads

Rise lovely Maid, shake off they balmy slumbers,
 Haste to thy casement, list the tuneful strain,
 Fondly he loves who breathes in warbling numbers,
 Ne’er wilt thou meet a heart so true again.⁶

Another example which displays the tradition is “Open Thy Lattice Love” (1844), the first published song of Stephen Foster, whose assortment of songs gives a brief of “sublimated chivalry.”⁷

Open thy lattice, love listen to me!
 The cool balmy breeze is abroad on the sea!
 The moon like a queen, roams her realms of blue,
 And the stars keep their vigils in heaven for you.
 Ere morn’s gushing light tips the hills with its ray,
 Away o’er the waters away and away!
 Then open thy lattice, love listen to me!
 While the moon’s in the sky and the breeze on the sea!

In the Philippines, Lourdes Quisumbing notes that the harana was one of the ways a man could attract the attention of the woman he admires aside from reciting love verses to her.⁸ She states that “the real harana is sung in verse to the accompaniment of the guitar (sista).⁹ There is a wealth of lyrical beauty, appreciation for nature, and depth of sentiment contained in the love songs.”¹⁰ The man woos a woman beneath her window at night by singing and playing his guitar.

If the man is not a good singer, he will usually bring someone who can do it for him. Some men also invite their close friends to join in the singing or to provide accompaniment with the guitar if he is singing.¹¹

Early Cebuano haranas recorded are found in Fernando Buyser's collection *Awit sa Kabukiran*.¹²

Ang imong kahamili
Ingon sa Rosal nga maamyon
Bulak ko nga pinili
Natimban sa katahom
Nagadapit sa kalipay
Ning pobre nga masulub-on
Nga nanag-awit sa mamingaw
Sa pagdayeg sa imong kamahal.

Jazmin preciosa
Ning kasingkasing
Nga ginapaniba sa kalanggaman
Ginadugok kay bulak nga mahumot
Uban sa hinuyuhoy
Ning tun-og sa kagabhion

Ikaw man mao ang bulak
Nga gihatag sa Providencia
Nakalingaw niining conciencia
Nakalipay ning nagahilak
Ipakita ang imong kagayon
Sa imong pagkamalipayon
Ning oras nga himalatyon
Ning makuli kong pagkabutang.

*** **

Sa imong bintana
Tamboi sa madali
Oh! Venus astro
Ning kasingkasing
Ipakita Dios

Your nobility
Is like a fragrant Rosal
My chosen flower
Full of loveliness
Inviting happiness
For this poor melancholy man
Who sings in lonely tones
Praise of your priceless.

Precious jasmine
Of this heart
Supped by the birds
Whose fragrance attracts many
Wafted by the breeze
In the cool night.

For you are the blossom
Offered by Providence
That lightens this conscience
Brings joy to one who is tearful
Show the breadth
Of your happiness
In this dying hour
In my difficult state.

From your window
Look down a moment
Oh! Astral Venus
Of my heart
Show, goddess,

Ang imong kapawa
Niining mangitngit
Nga hunahuna.

Mahal nga mutya sa Oriente
Nga sa kaanyag ikaw nabantog
Kang Venus, Jupiter ug Marte
Sa kahayag ka nakig-ilog
Tamda ug patalinghugi
Kining nagtuaw nga masulub-on
Itunol Diosa, itunol Diosa
Ang lunsay mo karong kagayon.

Ayaw ikasakit
Ug ikabudlay
Kining nagbakho
Ug nagpanghayhay
Sa pasaylo hatagi
Kining mapasipala
Adios prenda querida
Sa kasingkasing ko ikaw gidala.

Your brilliance
To this beclouded
Mind.

Precious pearl of the Orient
Renowned for beauty
With Venus, Jupiter and Mars
You vie in brightness
Heed and hear
One who cries in sadness
Goddess, hand over
Your pure joy.

Don't be pained
And don't be troubled
Over one who weeps
And sighs
Rather, bestow your pardon
To one who has sinned
Goodbye, my pledged beloved
I carry you in my heart.¹⁴

Florante Aguilar writes that harana is very distinct as it has its own style – “the rhythm is danza which is in 2/4 time.”¹³ But this does not hold true for all haranas.

During the harana performance which is often favorably done on moonlit nights, curiosity is exhibited as to who is serenading and is serenaded. Family members and neighbors will be interested. Feigning nonchalance, a woman is usually elated at being serenaded, claims Quisumbing, especially when the song is dedicated to her.¹⁴ Some parents do not interfere; they may even invite the serenaders to come in to sing their songs and partake of the food and drinks prepared for them. But the majority show indifference or displeasure, while some are vocal in their disapproval, angrily tell the serenaders to stop.¹⁵

Usually, the next day, the woman becomes the object of teasing among her family members, even relatives. But if she happens to be a visitor from another part of the country, then from her friends and from her hosts. There are instances when the harana becomes the talk of the town especially when something odd happens like if poultry is missing or if haranistas were unjustifiably welcomed with a chamberpot of piss poured out of the window.

As in the preceding examples given, the harana has a formula. Three parts are evident: pagtawag (call out), pagtug-an or pagsugid (confession) and pagtubag (reply). In pagtawag, this is the stage where men are outside beneath the woman's window announcing their presence. It comes with a specific set of songs. These songs usually place the men in the act of serenading from the outside, politely imploring the woman to open the window and listen to the song. Consider the following examples:

Harana I

Yo te saludo	I salute thee,
Putli nga bulak,	O pure flower!
Mujer hermosa	Beautiful maiden,
Humilde flor;	In thy bower.
Ay! Yo soy indigno	I am unworthy
Niña preciosa	Of thee, jasmin sweet,
Jazming biyuos	E'en to kiss thy feet.
Nga makawiwili.	List to my pleading
Sulnga ra Pulana	And to my tears, imploring
Kining nagsangpit	Thy pity. Give thy hand
Ug patalinghugi	To this wretched one
Ang mga kasakit	Who knows no joy,
Walay kalipay	But is full of sorrow
Kining makaloolooy.	Until loved by you.

In the first four lines, you have the pagtawag. Most opening lines describe the beauty of a woman and she is likened to a flower or a star in the sky. She is the prettiest thing the young man has ever seen. The sun, the moon and the stars are favorite devices in the depiction of the lady's beauty. It is also possible for her to compete with the flower and to exceed it in terms of fragrance and beauty. Consider this next harana:

Harana VI

Oh! Clavel cang maamyon
 Nga ginamasitas
 Niining tanaman
 Cong macawiwili
 Ug ang caambong mo
 Minglabaw sa rosas,
 Icaw mao ang himaya
 Niining miserable.

Oh! Thou art
 Carnation sweet!
 In the garden of my heart
 Thou growest apart;
 Thy fragrance surpasses
 That of the roses,
 Thou art the glory
 That hides my mis'ry.

Icaw mao ang bituon
 Nga labing masulaw
 Nga nagahayag
 Niining dughan;
 Cong mangitngit
 Apan cay ginadulman
 Ang gugmang masilaw
 Busa ang dughan co
 Nagbakho sa comingaw.

Thou art the star
 That, with brightest light
 Shines in the night
 Of my bosom dark;
 Dark clouds anpve
 O'ershadow my love.
 Thus my heart in tears
 will reckon with the years.

Apan, Señorita
 Imo aco pasayran
 Mahatungud ning gugma
 Naging masulub-on
 Cong wala na bay "justicia"
 Mao na ba lamang
 Ang mapait nga camatayon.

But, dearest maiden
 Tell me truly –
 This love unbidden
 Has made me lonely
 If there be justice
 In this my fate
 Which is worse than death.

Wala nay fuerza
 Ning adorador mo
 Kong ang camatayon
 Maoy magbawi
 Maculi nga icahatag
 Ang calag ug kinabuhi.

All drained is the strength
 Of this who adores thee
 And when at length
 Death beckons me
 Vain and useless to me
 Will my soul and life be.

Notice that in the first two lines, the pagtawag compares the woman's beauty is likened to a carnation which fragrance surpasses that of the rose. The succeeding lines in the first including that of the fourth stanza constitute the pagtug-an or pagsugid (confession). In pagtug-an or pagsugid, the man successfully awakens the woman's interest. Usually the woman opens the window and invites the man into the house. In the living room, usually with a chaperone if the parents are not around, another round of singing follows. The man confidently declares his veneration of the woman's virtues and beauty.

Harana

Maayong gabii	Good evening
Maanyag nga bitoon	Beautiful star
Walay mosaba ug walay motupong	Without din and without compare
Daw bulan ka nga mingsubang	Like a moon, you rise
Ning malinawon nga kagabhion	In this peaceful evening
Sa pilimiro ko, Inday, pag anhi	Inday, when I first came
Iduno lamang ang mga kahago	I did not care about the troubles
Lawas koy walay bali sanglit ang gugma	My body does not matter because
Mao may nagsugo	Love commanded me
May langgam nagsinina de rosas	A bird wears rose
Nga nagbatog nianang kahoy	That perched on that tree
Unsa man ang tinuod mong gugma	What is your true love
Wala ba hatagi sa imong kaluoy	Have you not given sympathy
Sama usab ako sa usa ka sakayan	Like a vessel that
Nga naglutaw niadtong lawod	Floats in the sea
Kanunay akong hingsapwan	I am always buried
Tibway na lamang magpakalunod	To end it I can only drown

If the woman being serenaded will reply, it will also be in a song form. This constitutes the *pagtubag* (response). In some areas like Cavite, women are known to give a response. Aguilar records this

The haranistas in Maragondon, Cavite introduced me to an elder lady known for her singing during serenades. When I asked her which song she would respond with, she said “*It depends. If I like the fellow, there are some songs for that. If I am not that interested or if I am unsure, it’s a whole different set of songs*”.¹⁶

When unsure, the choice could be Constancio de Guzman’s *Ang Tangi Kong Pagibig* (My Only True Love), a song where the first line declares “*Ang tangi kong pagibig ay minsan lamang*” (True love for me is rare). When affirmative, the song could be *Maala-ala Mo Kaya* by the same composer, a joyous song that declares *O kay sarap mabuhay, lalo na’t may lambingan* (Oh how sweet it is to live, more so in the presence of love and affection).¹⁷

When a *haranista* is rejected, he could sing a song to plead his case further. Some of these songs are titled “*Kay Hirap Mawalay sa Piling*” (How Painful to be Away from You), “*Ako’y Isa Na Ngayong Sawi*” (I am Now Brokenhearted), “*Pusong Wasak*” (Shredded Heart) and my favorite “*Laot Ng Dusa*” (Open Sea of Suffering).¹⁸

The *harana* shows the custom of the day. It presents the composers' ideas of how men and women are to interact, ideas which were circulated among the members of the community. The practice of courtship created by the serenade elevates its performers by mimicking the knightly approach to courting a woman then using the formula of allusions to words from the earlier tradition.

The concept of ennobled courtship invoked by the lyrics and music tended to intensify the different position of the sexes . . . though popular songs progressively suggested greater limitations on the influence and freedom of women to act in the outside world, they also endowed women with an innate superiority (expressed literally in serenades) and moral authority.¹⁹

In the Philippines, suitors were not knights on horses coming to serenade damsels after battle. Men dealt with women openly. As barrio beauties who opened their windows and listened to the songs of love, Filipinas participated in night romances and engaged in the world outside their homes. An undercurrent of energy and excitement runs through the *harana* and offers possibility in the new style that is accessible and endures in the songs towards the last half of the twenty-first century.

The Beloved

The *harana* increasingly pressed into a vogue of songs about the beloved and composed songs continued in this vein until the trend mellowed down towards the turn of the twenty-first century. The lyrics spend most of their energy in praise of the beloved, usually named as in the example of "Olivia" by Cengo Arias and "Carmela" by Max Surban, and invoke high speech accordingly. More than this, the style imparts a sense of immediacy to courtship: the man in the song demands a response so that he can proceed further

Olivia

*Dawata na Olivia
Ang gugma kong gihalad
Balaanon nga gugma
Ug dili molubad.*

Refrain:

*Pagkatahum Olivia
Katahum mong sud-ongon
Daw sama ka sa Dios
Maayong hagwaan.*

*Pagkabulahan ko kaha
Kon buligan ni Bathala
Unya dawaton mo
kining gugmang gihalad ko
nga walay pagluib.*

(Repeat refrain)

Carmela

*Carmela dungga kining nagsangpit
kay dad-on ko ikaw
sa himayang dayon*

*Sa akong pagmata nakita ko
Ang langitnong sidlak sa bitoon
Sama sa imong larawan
Ang kaanyag mo walay sama, ay!*

*Carmela unsay akong mahimo
Sa gugmang pagbati
Ikaw ang natingban
Timan-i, kutob karon timan-i,
Nga kining tanan, tanan matuman.*

*Carmela dungga kining nagsangpit
Kay dad-on ko ikaw
Sa himayang dayon.*

Olivia

Olivia please receive
This love I give
Love divine
And will not disappear.

Refrain:

How beautiful Olivia
How beautiful you look
Like a goddess
That is teasing.

How fortunate I will be
If Bathala helps me
And if you accept
This love that will not fade
That I offer.

Carmela

Carmela listen to me who calls you
For I will take you
To heavenly bliss

When I awoke I saw
The heavenly light of the star
Like your picture
Your beauty's no compare, ay!

Carmela what can I do
with this love I feel
You are all
Remember, until now remember,
That all these will come to be.

Carmela listen to me who calls you
For I will take you
To heavenly bliss.

In another recorded *harana* here, the suitor pleads for his beloved to listen and to refrain from making him suffer as his future is so bleak.

<p><i>Sa hilom ako may gitagong pagmahal kanimo Nga gipasagdan ko nalang sa taas nga panahon Nahadlok ako kun mapakyas kining mga damgo Busa ania ako kay di na maantos ning kaguol</i></p> <p>[...]</p> <p><i>Ahay, patalinghugi kining naalaot Dughan koy sinamaraan sa kagulan natingban Lantawa ang umaabot, ay pastilan pagkamapait Lantawa ang umaabot, ay pastilan pagkamapait</i></p>	<p>I kept my love for you in quiet For years I let it be I was afraid my dreams will fail So here I am since I can't take the pain</p> <p>[...]</p> <p>Ahay please hear this unfortunate man My heart's wounded by too much pain Look, what's coming, what great pain Look, what's coming, what great pain</p>
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Unlike the lover in Max Surban's *harana* below who promises his beloved heavenly bliss, the suitor in the song above is too focused on his feelings of despair at love that seems unrequited. Surban's "Carmencita" here proposes to take care of the lover forever until death with a love that's true after alluding to her pity:

*Carmencita, ihatag na ang kaluoy mo
Carmencita, ayaw ako'g pahilaka
Kaloy-a ako! Kaloy-a!
Dawata na kining gugma ko,
O akong pinangga.
Ikaw unungan ko gayud
Pangga-on hangtud sa lubnganan
Ihatag ko gugma'ng tinu-od
Akong unungan ug pakamatyan!*

Just as the text mixes elevated language with plain speech, the music retains elements of the *danza* in the melodic lines.

Angelic Women

Haranas about the purity of a woman suggest that even when women are no longer kept closeted in the home, their roles remain strictly defined – they must remain shining examples, of having angelic or heavenly attributes. This is proposed in the *harana* by Emil Loseñada entitled “Ikaduhang Bathala” demonstrating how a woman is viewed as a goddess who is entreated to pity the poor suitor’s heart.

Ikaduhang Bathala

*Gikatug-an ko na kanimo ang tanan
Nahigugma ako ug nga kanimo lang
Inay sagupon mo kining gibati ko
Mipahiyum ka lang ug mipahilayo
Kon daw sa kasingkasing mo
May dapit man ako
Pakitaag kahayag ang mga panag-um ko
Limsi’g pagbati limsi’g kaluoy
Nga makagpahid sa mga luha ko*

*Kon ugaling sa gugma mo
May katahap ka man
Wad-a sa panumduman mo
Wad-a na ang tanan
Ayaw kalimot, ayaw pinangga
Ikaduha ko ikaw nga bathala.*

The woman is adored as being second God. She is put on a pedestal. In the succeeding *harana* found in one of Buenaventura Rodriguez’s sarsuela *Ang Mini*, he wrote a song given melody by Dionisio Jakosalem. Limited to their undefined private world, women exert power over the public domain of men by projecting the values of kindness and temperance.

Harana

*Ani-ay nagtuaw sa imong silong
Nangitag buligan sa imong kalooy
Ayaw, Inday, tamaya
Ayaw siya'g isalikway.
Nagpakilimos siya sa imong kalooy.
Midag-um ang langit ug mangitngit na,
Mitago ang bulan sa panganud,
Kay siya nasina
kay siya nasina sa imong kaanyag
Kay ikaw labaw man ug kaanindot.*

The image shows a musical score for the song "Harana". It consists of three systems of music. The first system shows the vocal line starting with a rest, followed by the lyrics "A-ni-ay nagtu-aw". The second system continues the vocal line with lyrics "da i-mong si-lang, na-ngi-ta'g bu-li-gan sa i-mong ka-lo-ay" and "Ayaw, Inday, ta-". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a melodic line in the right hand and a bass line in the left hand with dotted quarter notes. The score includes dynamic markings such as *mf* and *Bar. Solo*.

Illustration 2. "Harana" by Buenaventura Rodriguez from *Mini*.

This *harana* in Rodriguez's zarzuela *Mini* is an apt representation of courtship. The sinuous melody, first in C-minor (section A) and then in the relative C-major (section B), matches the genre's characteristics in triple time. The song is here arranged by Msgr. Rodolfo Villanueva for a mixed choir and has a lyrical accompaniment that is idiomatically pianistic, thus supporting the "pining" sentiments that a courtship act normatively is assumed. There are some lilting dotted quarter notes in the left hand that is reminiscent of the graceful *danza Filipina* style.

The separation between the domains of men and women intensified the fantasy of the beloved so love becomes a mystery that allows a lover to sacrifice all. Fernando Alfon's *harana* is given melody by Ismael Villareal in "Kahibulungan" (Mysterious).

Kahibulungan

Kahibulungan ang gibati ko

Natawo ang gugmang makabuang

Kanimo pinangga ko

Ani-a intawon ako ning mabugnaw'ng gabii

Binuksan kining dughan aron ka makasaksi

Nga dinhi sa ilawom sa langit

Ang gugma ko imo da

Kahibulungan ang gibati ko

Natawo ang gugmang makabuang

Kanimo pinangga ko

Ania intawon ako ning mabugnaw'ng gabii

Binuksan kining dughan aron ka makasaksi

Nga dinhi sa ilawom sa langit

Ang gugma ko imo da

Ang gugma ko imo da

Since the 1980s the *harana* lost its popularity for a host of reasons. In the rural areas, electric power gave way to television and the introduction of latest songs available from Manila and abroad that were no longer traditional. The disco had paved the way for the demise of the practice of the *harana*. Martial Law was also imposed bringing the curfew to ban the nightly *harana*. Men were no longer encouraged to woo late at night. Courtship mores modernized to allow meetings in places outside the home which used to be the only place where young ladies could entertain suitors under the watchful eyes of parents or relative chaperones. Moreover, most Filipinos have acquired Western tastes that the local traditions have been relegated to the occasional performances in school programs or cultural programs at most.

APPENDIX

Harana

Anonymous
 Source: Seb 71 070 Side, Track 1
 UP Center for Ethnomusicology
 Transcribed by Rica Daya Aquino

In garay rhythm

Voice

Ma-a-yong ga-pi - i - Ma-an-yag nga bi - lo-on Wa-lay mo -

sa-ba ug wa-lay mo - tu - pong Daw bu - lan ka nga ming - su -

oang Ning ma - li - na - won nga ka-gap - hi - on

Sa bi - li - mi - ro ko In-day pag-an-h- I-du-no la-mangang ma - nga ka-ha -

ga La-was koy wa - lay ba - li sang -

lit ang gug - ma Ma - o may nag-su - go

May lang-gam nag - si - ni - na de ro - sas

Nga na - ba - tog ni - a - nang ka - hoy

2

Hatana

Un - sa man ang ti - nu - od mong gug - ma Wa - la ba - ha - ta -

gi sa - mong ka - lu - cy

Sa - ma - u - sa - ko sa - u - sa - ka - sa - ka - yan Nga nag lu - taw na ad - tong la - wud

Ka - nu - nay a - kong hing - sap - wan Tib - way na la - mang mag - pa - ka - lu - nod

Ka - nu - nay a - kong hing - sap - wan Tib - way na la - mang mag - pa - ka - lu - nod

Harana (from the zarzuela "Mini")

Music by Dionisio Jakosalem

Lyrics by Tura Rodriguez

Andantino *Bar. Solo* *mf*

Andantino *mf* *A-ni-ay nagtu-aw*

sa i-mong si-long, na-nagi-ta'g bu-li-gan sa imong ka-lo-oy Ayaw, Inak, ta-

ma-ya, a-yaw siyag i-sa-lit-way. Nagpa-ki-li-mos si-ya sa imong ka-lo-oy.

mf Mi-dag-um ang la-ngit ug mangit-ngit na, Mi-ta-go ang bu-
lan ea panga-nud

kay si-ya na-si-na

f kay si-ya na si-na ea imong ka-an-yag mf kay i-kaw la-baw man ug ka-a-nin-

kay siya na-si-na

dot. Mi-dag-um ang rit ug ka-a-nin dot.

rit

NOTES

¹ Corazon Canave-Dioquino, *Folk Traditions*. National Commission for Culture and the Arts. 21 September 2018. <https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-the-arts-sca/music/folk-traditions/>

² *Las Mañanitas*, which literally means “little morning” is celebrated widely in Mexico. Although several Marys are the object of veneration, *La Morenita* or *Nuestra Señora de Guadalupe* is one of the most powerful religious symbol as it is a symbol perceived as belonging to the poor, involving the story of a poor native man whose image is reflected in her eyes. In Virgilio Elizondo, *The Future is Mestizo*. Bloomington, Indiana: Meyer-Stone, 1988. 63.

³ This translates as “My Mother of Guadalupe, give me your blessing, receive these *mañanitas* with a humble heart.”

⁴ Catherine Wilson, *The politics of Latino faith: religion, identity, and urban community*. New York and London: New York University Press, 2008. 183.

⁵ Renz Ian Dee, *Mañanita Songs*. 30 December 2018.
<https://www.scribd.com/doc/212007646/MANANITA-SONGS>

⁶ Jon F. Winson, *The Voices that are Gone: Themes in 19th-Century American Popular Song*. New York and Oxford: Oxford University Press, 1994. 26.

⁷ Winson 33-34.

⁸ Lourdes Quisumbing, *Marriage Customs in Rural Cebu*. Cebu City: University of San Carlos, 1965. 11

⁹ In Justin Cydrick Cabales’s master’s thesis entitled “Music of Pre-colonial and Spanish Colonial Philippines, and the Filipino *Rondalla*” he writes that the guitar was the preferred choice of instrument for its accessibility. However the violin and the *banduria* are also used (13). MA Thesis. USA: California State University, Northridge, May 2015.

¹⁰ Quisumbing 11.

¹¹ Quisumbing 12.

¹² Fernando Buysar, *Awit sa Kabukiran* Tomo I. Sugbu: Liberty Press, 1911. 30-3.

¹³ Florante Aguilar, "The Difference between Harana and Kundiman." *Florante Aguilar*. 30 October 2018. [https://floranteaguilar.com/harana-kundiman-difference/#prettyPhoto\[5e2408ffc5fef\]/3/](https://floranteaguilar.com/harana-kundiman-difference/#prettyPhoto[5e2408ffc5fef]/3/)

¹⁴ Quisumbing 13.

¹⁵ Quisumbing 13.

¹⁶ Florante Aguilar, "The Different Stages of Harana." *Florante Aguilar*. 31 October 2018. <https://floranteaguilar.com/the-different-stages-of-harana-serenading/>

¹⁷ Aguilar "The Different Stages of Harana."

¹⁸ Aguilar "The Different Stages of Harana."

¹⁹ Winson 41.