

TULTUGAN: CONTEXTUALIZING MUSIC EDUCATION THROUGH THE ARTISAN'S PERFORMANCE-TEACHING PROCESS

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Abstract

The Philippine k-12 music education curriculum promotes engaging music classes through output-based learning. Such a learning approach aims to develop students who are expressive, creative, socially and culturally sensible individuals. However, there are some limitations on how to deliver quality music education to our students due to limited information and resources on regional musical practices available for instruction. Such limitations call for studying local cultures and seeing possibilities of integrating local practices into formal education for a more contextualized music engagement among our students. This paper is anchored to Symbolic Interactionism with the aim to answer the question of how the Tultugan performance-teaching process be integrated into the formal education program using the Twelve Continuum Transmission Framework (TCTF) for a more contextualized music education. A qualitative ethnographic-case study was used to capture the context of our key-artisan from June 2021 to April 2025. Sources

of data are drawn from the interviews, pictures, and observations. Thematic analysis was followed in generating theme and validated through member-check. The data suggests that the artisan's experiential process of teaching is beneficial in providing engaging musical activities where learners can make meanings and symbols reflecting quality music education experience. Also, using the lens of TCTF, music educators can be able to reflect and assess the characteristics of their local music materials that can make an impact on the holistic learning growth of the learners, promoting their social and cultural sensibilities while simultaneously developing students' expressive and performance competence. Thus, documenting and studying local music cultures, like the Tutugan, are necessary to deliver relevant and meaningful musical engagements to learners.

Keywords: Tultugan, Performance-teaching process, Music education, Contextualization.

Introduction

The Municipality of Maasin is known as the bamboo Capital of the Visayas due to its abundance of bamboo supply. Such abundance has provided the people in the municipality an opportunity to explore and develop the various potentials of bamboo that can promote the community's socio-economic conditions and creative expressions reflected in the *Tultugan* festival. The abundance of bamboo is also attributed to the Maasin's watershed where it serves as a life source and an essential factor for the bamboo to thrive in the community (Marin, 2017; Province of Iloilo," 2021).

As the community's way of celebrating the abundance of bamboo supply, the *Tultugan* festival was institutionalized in 1999 and celebrated every fourth week of December. The birth of *Tultugan* festival is drawn from the instrument called *Tultug* which means an act of making sound through *pagpatik* or striking. Through the Tultugan festival, the community can present their creative ideas through products and expressive performances (Marin, 2017; Jacinto, 2013) where *lanug* (sound reverberates to a distant place) is heard from one point to another.

One must understand that the sound produced in a performance is a representation of expression and communication (Santos,1991, 2014; Maceda, 1986; Muyco, 2016; Castro, 2017) where identity and culture are presented and promulgated while the community and society continue to adapt to the changing sociocultural dynamics (Kisliuk, 2008; Higgins, 2012). With that, music praxis in communities are socially mediated (Fredholm and Olsson, 2018; Grenier, 1995) and expressed through sound and performance expressions (Seeger, 2004; Santos,1991) that, likewise, maintain harmony and order in the community (Stone, 2015; Tomlinson, 1984).

The sound and performance expression mediated in the *Tultugan* festival is a social phenomenon (Falassi, 1987; Stone, 2015; Dimzon, 2016) that is similarly encountered by various cultures across the globe. In any performance expression, sound and expressive performances take various forms that vary from one culture

to another (Dimzon, nd). The performance expression in a festival, like the Tultugan, provides a festive soundscape (Santos, 1991, 2014) that can be observed in different platforms and performances (Cartagena, 2022; Falassi, 1987). Thus, cultural performances promote value, culture, identity, ideologies, and present continuity (Getz, 2010).

Realizing the importance of musical performances, like the *Tultugan*, it is necessary to look into its music education potential. Music Education can be strengthened by grounding it in various contexts and how such context corresponds to individual, community, culture, and society. These are important anthropological perspectives to be considered in developing a critical, creative, and musical mind among learners, providing them an opportunity to learn and an avenue to make meanings and find relevance through their experiences (Anderson, 2012; Campbell & Scott-Kassner, 2010; Schippers, 2010) contributing to learner's holistic growth.

Also, discourses in education dwell on the global schooling demands for a standard program of education. The global standard posts a challenge on how to make the learning experience more relevant to our learners (Anderson-Levitt, 2003; Cornelio and de Castro, 2016).. Scholars suggest there is a need to provide a contextualized and appropriate learning experience for the learners. Educators, as agents of education, need to find balance in such perspectives depending on the needs, context, and situation. Drawing from such perspectives, music educators can develop advocacies that can uplift the current conditions of the learners and people of different communities, especially those who are marginalized by society (Swanwick, 2012; Kratus, 2012; Regelski, 2012). Applying anthropological approaches in studying music and expressions can elevate the quality of learner's music encounters leading to the development of learner's creative expressions as mediated by music education. Through anthropological lenses, information on current situations and a glimpse of hope for the next generations to come can be provided (Ingold, 2017, 2018, 2023; Gonzalez, 2010; Greenman, 2005).

Ingold (2018) and Ergül (2017) explained that education is a way of acquiring knowledge through the correspondence between the teacher and the student. In the process of learning, learners may accommodate information and assimilate new knowledge drawn from their experiences – personal and social. Furthermore, the “commoning” between student and teacher provides learners an opportunity to be more critical in learning new ideas – a transmission of knowledge but not a complete transmission, however, there is transformation. In Asian countries, learning music and performance expressions are done through an apprenticeship where the student and teacher (Guru) correspond with one another as the student develops his or her performance and expressive competence (Santos, 1991, 2014; Stone, 2015). Such practices promote the creativity, musicality, and performance competence of the learners allowing them to evaluate each situation in relation to their personal, social, cultural, economic, and political situations attributing to the learner’s wisdom and growth.

Furthermore, studying the performance practices in *Tultugan* using an ethnomusicological lens can supplement the music education program in the country. The documentation and learning of the indigenous and local musical practices (Cornelio and de Castro, 2016) is beneficial for the learners as they gain knowledge, information, and wisdom of culture and expressive practices anchored in the context of a specific community. These, in turn, provide learners the opportunity to understand diverse cultures, practices, and perspectives where learners learn to appreciate and value such (Anderson-Levitt, 2003, 2012, 2022).

This paper explored the idea of how the *Tultugan* performance-teaching process of the artisan can be channeled and integrated into music education as a tool for providing meaningful musical engagements to our learners. Likewise, enriching our musical knowledge through local or community musical expression informs readers, fellow scholars, and institutions of the music education possibilities of the *Tultugan* practice in Maasin, Iloilo, Philippines, making music education more relevant and meaningful to our learners.

This paper anchored on Social Interactionism (Blummer, 1986)) where an individual gains an understanding of a phenomenon through his or her interaction with the social environment. Through interaction, one develops his or her consciousness as he or she interacts and communicates with one another which can both influence their view of expressive practices and performativity. Also, the Twelve Continuum Transmission Framework (TCTF) framework by Schippers (2010) is incorporated in the study to assess the musical and sociocultural characteristics of *Tultugan* anchored within the context of the learners and the community. With the above claim, this paper would like identify the *Tultugan* performance-teaching process of the artisan and determine how the *Tultugan* performance-teaching process of an artisan can be integrated into music education using TCTF.

Methodology

Having been introduced to the artisan in 2021, I decided to conduct a study about her practices in transmitting performance and musical expressions. To capture the lived experiences and contexts, this paper used an ethnographic case study. Qualitative studies are appropriate for documenting and explaining the personal accounts and lived experiences of people within their contexts (Cohen et.al., 2002). I have coordinated with the artisan and set an interview with her following the research protocol and ethical procedures. Ethnographic study was conducted in the municipality of Maasin, Iloilo, Philippines since 2021 up to 2025. Data sources are drawn from pictures, videos, interviews, and field observation which are subjected to a triangulation process following the thematic analysis procedure (Ryan and Bernard, 2003; Braun and Clarke, 2012): (a) data familiarization, (b) generating initial codes (c) searching for themes, (d) reviewing themes, (e) defining and naming themes, and (f) producing the report. Analyzed data are then member-checked for the validation process.

The findings of the study do not suggest an absolute approach to music education. The study only explored and suggested approaches that are beneficial in

uplifting music education in the country, specifically to the Municipality of Maasin, for a more engaging and relevant learning experience for learner contributing to their holistic growth.

Tultugan's Sociocultural Context

Tultugan is a representation of Maasin's culture where identity is in a continuous process of formation and reformation. In such a process, people in the community learn to associate meanings and symbols that vary from context to context, generation to generation.

Before the institutionalization of *Tultugan* in the late 90's, people in the municipality used *Tultug* as a warning device expressed through rhythmic patterns. The absence of advanced technology in the previous generation has led people to devise alternative ways to communicate – in the form of a *tultug* instrument in the context of Maasin. *Tultug* is described as one-node bamboo with a slit (the slit is 1 ½ inches from the node). Our interlocutor, Bayag explained that an important sound element in the *tultug* is its *lanug* – A sound that can reach a distant place. Because of the *lanug* created by *Tultug*, nearby communities are being alerted of possible trouble. Furthermore, the people in the community gather and decide on the possible rhythmic pattern that would mean warning or danger. The sound heard by the people must codify the message and relay it as well to nearby communities using *tultug* instrument also:

At night, if there is an emergency... there are striking patterns oriented to the people that when they hear that particular pattern, it means there is an emergency.

- Field interview, Bayag (2023)

Tultug is an instrument that provides security and harmony in the community. Through the functionality of *tultug* to the community, people learn to be more

aware of the peculiarities around that call for their attention and immediate response or action on the matter. Being curious about the origin of the *tultug*, I asked our respondent about it. However, Bayag cannot determine the exact origin or influence of *tultug*. She explained that each household in the community has a *tultug* instrument for them to communicate in a distant place in times of emergency:

A long time ago, *tultug* had many uses in the community... in time of gathering, *Tultug* is used to gather people...If the intention is to gather the people in the barangay, the *Tultug* is being struck.

- Field interview, Bayag (2023)



Photo 1: A picture of Tultug instrument taken during the Tultugan festival (Cartagena, field observation, 2023)

Aside from the *tultug*, the community values the importance of bamboo for it provided them a resource that led to economic growth that sustained the community until today. Bayag explained that the primary product or livelihood source of the community is the *amakan* and bamboo poles for construction supply:

The *Tultugan* gives... a great impact on the unity and prosperity of the community... because the ultimate dream of the *Tultugan*... to make the lives of the people in Maasin prosperous through *Tultugan*...

- Field interview with Bayag (2024)

Many of the people in the community are considered *manug rara* (weavers). Like the family of Bayag, her parents are called *Manurukdap* or *manugsukdap* and *manug rara*. As people in the community *sukdap* and *rara* bamboo, they have explored creative ideas by creating different geometric patterns of *amakan* that can be used in different ways aesthetically.



Photo 2,3: Kawayan Tinik (Field Observation, Cartagena, 2023)

One of the bamboo species found in the area is the "*kawayan tinik*" which is produced for commercial purposes with more than 2 million poles yearly. Bamboo provides livelihood to the community as it is the primary material in producing local products and handicrafts (Marin, 2017).



Photo 4: A picture of *gabbang* instrument with *amakan* design in its body
(Cartagena, field observation, 2024).

Likewise, the people in the community use bamboo materials in farming. As an agricultural land, people in the municipality use some methods to protect their agricultural products. Like the *tala-tala*, it is used to drive away birds in the rice field. Furthermore, people have utilized and exhausted the potential of bamboo by innovating and elevating bamboo materials and products.

However, as time goes by, the former function of such bamboo materials and devices has changed. Such materials are being appropriated for aesthetic (re) presentation of the community as reflected in the *Tultugan* festival. The changed cultural value of bamboo materials and devices is being elevated for aesthetic purposes. With that, Bayag has developed ways to enrich the sound of *Tultugan* instruments as informed by the training and workshops conducted in the community to integrate such innovations in the festival that likewise promote the bamboo industry of the municipality. Bayag added that the festival is the “brainchild” of the mayor where he envisioned the promulgation of the bamboo industry as mediated by the *Tultugan* festival.

In the first year of the festival, the *tultug* is the featured or highlighted

instrument in the performance event. Most of the sound produced in the performance is highly rhythmic with some variations and contrasts. With the help of the National Commission for Culture and the Arts (NCCA) commissioner Filipe de Leon, the instrument is furthered where sound colors and melodies are introduced in the *Tultugan* performances.

The integration of bamboo instruments in the *Tultugan* festival established the cultural identity and heritage of the municipality. What makes it distinct is the *lanug* that the instrument creates that reverberates to a distant place, where an ensemble of sound is heard by many with festive sonority. *Bayag* also explained that the foundation of the *Tultugan* ensemble is the *tultug* instrument for it is highly flexible and can stand on its own even without the complementary instruments. The *tultug* alone can have dynamic rhythmic patterns played in different sizes with varied sonorities or sound colors where time and space (Santos, 1991, 2014; Maceda, 1986) are part of the performance elements.

Having been informed by the sociocultural context of *Tultugan* and understanding how it sprouted to become a festival, it is also important to look into the performance-teaching process of an artisan, as representative of the community, to understand how such performance practices are maintained and sustained. Such an approach can enlighten our music educators to look into the approaches of artisans and local practices to amplify music education.

Performance-Teaching Process

The continuity of a cultural practice lies in the process of transmission from one generation to another. In the context of the *Tultugan* festival, the transmission of musical performance practice is done informally through learning by experience. The performers learned such expressions as they participated in the *Tultugan* festival and the performers pass on such learned experience to the next generation. Their hands-on experience has provided the performers with creative and musical knowledge

as they undergo the performance-teaching process such as (a) exploration and improvisation, (b) musical banking, (c) accommodation and assimilation, and (d) *Tultugan* performance. Such a process has provided an opportunity for the performers to further elevate the *Tultugan* as the generations of artists (re)invent musical productions providing intensified performance experiences to everyone. Such experience has motivated the next generation of artists and performers that secure the continuity of their tangible and intangible cultural heritage.

Bayag plays an active role in the musical and creative development of the students/performers as reflected in their *Tultugan* performances. Her performance-teaching approach can shed light on music educators on how we can develop the creative expression of our learners as we look into her process as a local artisan.

According to Bayag, the first step in developing creativity and musicality is to allow the student/performer to explore and improvise by “just letting the children play” on the instrument. Bayag elaborated to me that she just observes the sound and rhythm created by the student and takes note of the patterns that she believes are aesthetically good and lets the student repeat the pattern as she describes that “any sound pleasing to ears are good music.” In the process of exploration, the student needs to be keen in terms of the sound produced by the bamboo.

What I do is, if there is a new instrument constructed, I let them [students] make the sound... if the sound produced by the bamboo is not good, it should be replaced

- Field interview with Bayag, (2023)

We pick up patterns created by the student and develop the texture of sound through the incorporation of other instruments

- Personal communication with Bayag through messenger (2025)

Such an approach provided an opportunity for the student to develop his or her individuality as the student explored and improvised more patterns that could later be infused into *Tultugan*'s expressive performance. In my personal communication with Bayag she mentioned that "we bring out the best from our students and let them own their identified rhythmic pattern."

While the students explore and improvise, they also broaden their musical bank at the same time. The sound patterns created during exploration and improvisation are accumulated where the student/performer can later combine to create more complex sound patterns associated with creativity. Bayag explained that "the experiences of the student made them keener in terms of sound production... they were able to distinguish patterns." Also, aside from being able to identify sound production, the students must be aware of the role of the instrument in the entirety of the musical performance to give justice and serve the purpose of the instrument in a performance.

"Identify the kind of instrument that can be used and give justice to the instrument by knowing its role...each instrument must have its moment and can be heard when played"

- Personal communication with Bayag through messenger (2025).

While exploration and improvisation are important in developing the musical bank of the student/performer, it is also important to realize that musical activities are social activities. Bayag believes that the weaving of sounds is a "collaborative effort" between her and her students. Through interaction, the student/performer learns to accommodate new musical knowledge and assimilate such to a more complex performance expression that is later integrated into *Tultugan*'s expressive performance. Through the interactions of the students with one another and the artisan, they were able to enrich their musicality reflecting individuality that, likewise, is associated with creativity. Assimilation and accommodation take place in our

social encounters that allow us to influence one another and further develop our existing musical knowledge and wisdom.

Furthermore, part of the assimilation and accommodation process is the ability of the performers to elevate the sound quality produced by the instrument informed by their experiences. Performers themselves learned to assess the quality and direction of the sound as they struck the bamboo during the exploration and improvisation phase. With that, the student/performer learns to consider different factors, structures, and properties of the material that can affect the sound quality of the instrument:

If the instrument is constructed and when you play on it.... If the sound is not good enough, it should be replaced...

- Field interview with Bayag, (2023)

When we talk about striking... and when the [*tultug*] moves... you should not allow it... you should only strike in this section [and not on the slit].... We decided to put rubber, and if there is a stand, we tie it with a *lanot* knot and not allow it to vibrate since it's made of bamboo...It should not vibrate [on the stand] or else the sound will spread on its parts... the sound should only be in the bamboo or else the sound will change...

- Field interview with Bayag (2023)



Photo 5 : *Tultugan* performance of Central Elementary school (Bayag, nd)

Lastly, the *Tultugan* performance of the students/performers is the product of the process where creative ideas are woven together informed by their personal and social engagements creating a colorful soundscape where listeners and performers have shared roles in weaving sounds in the *Tultugan* festival. In addition, according to Bayag, the weaving of sounds is also done through the “unique variation of sounds” alternating during the performance as if the instruments are “communicating with one another.”

In terms of performance expression, sound transformed from an improvised expression of sound to a semi-structured sound expression. We can recall that in the first phase of the process, the student/performer explores and improvises. But as soon as the performers weave their creative ideas, informed by their musical bank and social interactions, the performance becomes semi-structured in which the performers can determine the sequence of their sound performance.

My field observation and documentation of the *Tultugan* performance made me realize the hybridity of sound produced. Listening to the musical performance, one can observe the mixture of predictability and unpredictability of sound - an element of a drone can be heard in the performance mixed with Western tonality, played by *Gabbang* (wooden xylophone), for melodic component. The predictability and unpredictability of sound intensify our auditory experience which we attribute to creativity. On the other hand, Bayag explained that *lanug* is an essential aesthetic sound element in the performance. *Lanug* is an indicator that the bamboo instrument can sing because, for her, “not all bamboo has the potential to sing.” With that, *lanug* is describe as the ability of the bamboo to sing where the sound created by the bamboo instrument reverberates to a distant place.

Bayag also expressed that the experiences of the students/performers allowed them to tighten their musical and creative abilities contributing to their performance competence. With such experiences, the learners can discriminate aesthetic qualities of *Tultugan* instruments that significantly affect their performance expression. The experiences of the learners, under the guidance of Bayag, made them the next

generation of trainers and community artists.

Furthermore, seeing the learners/performers themselves thriving and making a mark in the *Tultugan* performance only means that Bayag made an impact on their musical and creative journey. Bayag expressed that she felt rewarded as she was able to pass on her legacy by transmitting her musical and creative knowledge to the next generation of artists in the community through her performance-teaching process. Bayag hopes that the *tultugan* performance practice will be incorporated into the formal education program for a more relevant and meaningful musical engagement in music education. Such hope is also “echoed by the former NCCA Commissioner but failed to materialize before.”

The performance-teaching practice of Bayag is a transmission process crucial for their culture to survive. Along with the process is the evolution and development of sound as informed by the various experiences and engagements of trainers and performers that vary from one generation to another. Such transmissions are an opportunity for the new breed of artists to (re)create sound and expression that will provide more vibrant sonorities at the festival. One must understand that as the community adapts to the changing social dynamics so as the expressive practice in the *Tultugan* festival, a social phenomenon that cannot be avoided (Shelemay, 2008; Kisluk, 2008; Berger, 2008). Thus, such a process is important to be integrated into formal education to deepen the understanding of students inculcating appreciation and valuation of practices in different socio-cultural contexts, essential for the sustainability of *Tultugan* bamboo performance culture.

Having discussed the performance-teaching process of the artisan, we can now look into its potential for music education as we contextualize music engagement using *Tultugan* as a local material complemented by the Twelve Continuum Transmission Framework (TCTF).

Twelve Continuum Transmission Framework (TCTF): Contextualizing Music Education through Tultugan Performance.

Education is important in the knowledge development of the learners. There are a handful of methodologies formulated by various educators in meeting the demands and needs of the learners. In music education, there are various approaches and methods of teaching music that center on the musical and creative development of the learners. Some of these methods are Orff, Kodaly, and Dalcroze (Campbell and Scott-Kassner, 2010; Anderson, 2012; Lamb, 2010; Benedict, 2009). These methods and approaches are designed to provide a meaningful learning experience to learners. Furthermore, Central to these methods and approaches is the usage of various musics as a medium in the development of learner's knowledge, as well as their musicality and creativity. Hence, these methods are designed to provide a holistic learning development for learners that would lead to their life-long learning success.

Music education was able to formulate and design a lot of approaches to learning music that tap into the creativity and musicality of learners. However, these music learning approaches may vary according to culture and types of learners. Hence, the learner's learning experience must be varied, contextualized, differentiated, and creolized (Ergül, 2017; Greenman, 2005; Lamb, 2010; Benedict, 2009) which is suitable according to the learner's needs and demands.

To further contextualize (Ingold, 2017, 2018, 2023; Gonzalez, 2010) the music education experience of the learners, using indigenous or local knowledge and materials (Cornelio & de Castro, 2016) can intensify the music experience (Trinidad and Leviste, 2021) of the learners. In line with the contextualization, one may determine and become aware of the inclination or characteristics of the music materials to be used in the music classes that would promote holistic development of the learners. Considering Schipper's (2010) TCTF may guide music educators to look into the characteristics of the material and assess its inclination that would benefit the learners the most.

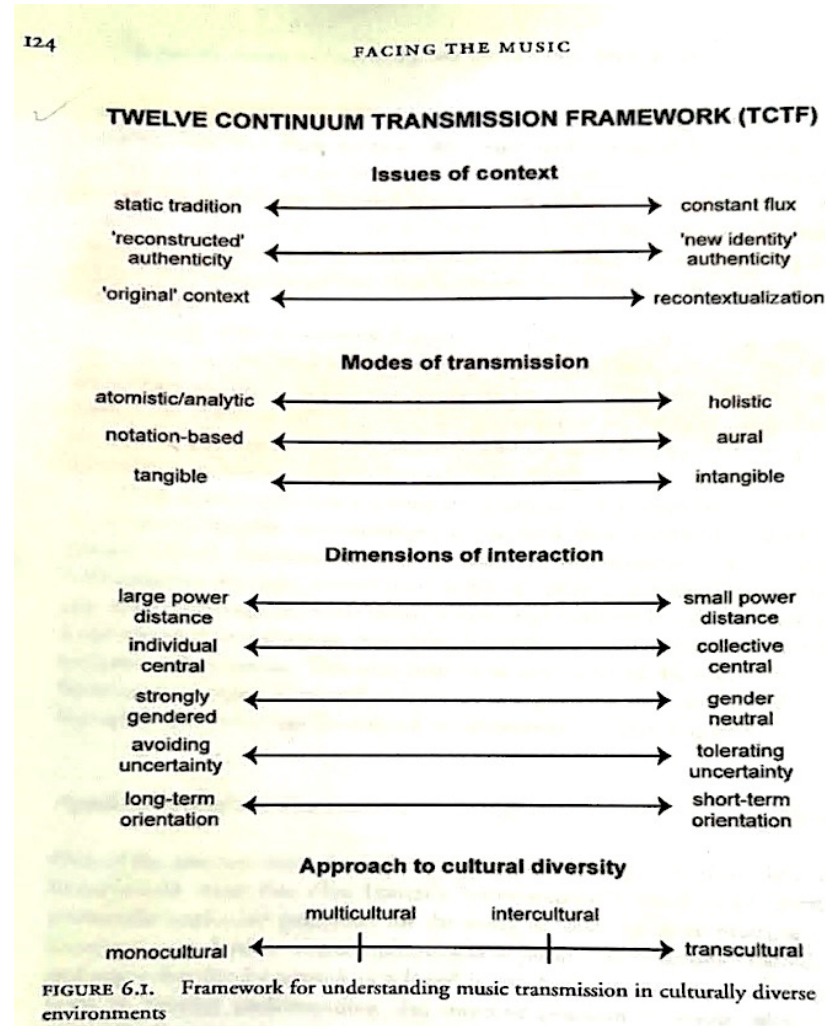


Photo 6: Schipper's (2010) TCTF Framework

A musical foundation is necessary for developing learners' performance competence. Introducing *Tultugan* in elementary years is essential in building students' musical and performance potential. Likewise, *Tultugan* can be applied and appropriated to the context of high school students where rhythmic patterns and expression are more complicated than the elementary *Tultugan* experience. The level of difficulty or complexity of patterns and layers of sound and color becomes thicker and more expressive as the learner moves up from one level to another – a graduated *Tultugan* experience. With that, learners' musical experiences

vary progressively and in a constructivist lens wherein learners construct patterns as they accommodate and assimilate knowledge from their experiences through personal and social engagements.

In the TCTF model, the students can use the *Tultug* instrument where they will be able to broaden their understanding in terms of its contexts, issues, and expressions. Likewise, student’s social interactions in musical activities through *Tultugan* will enable them to realize the complexity of the changing value of *Tultugan* practice in terms of functionality, performativity, and aesthetics.

Furthermore, the exploration of sound and patterns in the *Tultugan* allows students to be more imaginative and creative individuals. It is with such experiences that the students will be able to develop their expression and imagination which contributes to learner’s musicality and creativity (Cartagena, 2021; Anderson, 2012; Burnard & Dragovic, 2015; Campbell & Scott-kassner, 2010). As music educators identify the issues and context of the material, they can assess and address concerns related to the material (see Figure 1).

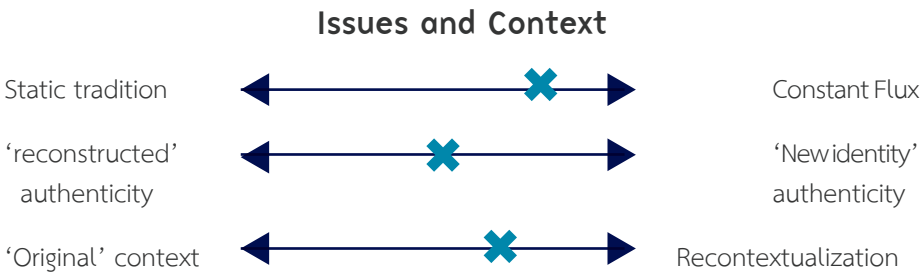


Figure 1: Identifying the issues and context of Tultugan performance practice.

One must understand that the *Tultug* instrument is constantly evolving as artists, trainers, and individual members of the community continue to innovate instruments brought by their interaction and socialization with other people and communities. The interaction of people in the community allows them to adapt and adopt different instruments and approaches in playing where authenticity is continuously (re)constructed and develops a new identity (Santos, 1991, 2014, 1997; Kisliuk, 2008). Furthermore, using the TCTF informs the music educator to provide

socio-cultural awareness among students by introducing the original contexts and functionality of the *Tultug* and how it is recontextualized by the community in various social paradigms.

The music educator should balance the musical development of learners by using the *Tultug* instrument. By applying the performance-teaching processes of the artisan—such as improvisation and exploration, musical banking, accommodation and assimilation, and *Tultugan* performance—music educators can provide both atomistic and holistic learning experiences, allowing students to explore and discover various patterns that contribute to their personal and overall development. Out of the discovered pattern in the improvisation and exploration, students may be able to create a combination and a sort of structure in an unstructured expression, informed by their musical bank which are furthered as they accommodate and assimilate knowledge through their interactions. An opportunity for the students to explore expressive possibilities through sound and rhythmic creation. Such a process, as done by the artisan, encourages students and individuals to develop their imagination and musicality (Racy, 1998; Cartagena, 2021; Campbell & Scott-Kassner, 2010; Burnard & Dragovic, 2015; Anderson, 2012). With that, music educators must (re)purpose musical learning engagement using the *Tultugan*. In integrating *Tultugan*, music educators need to realize the nature of learning the instrument – through improvisation and exploration (See Figure 2).

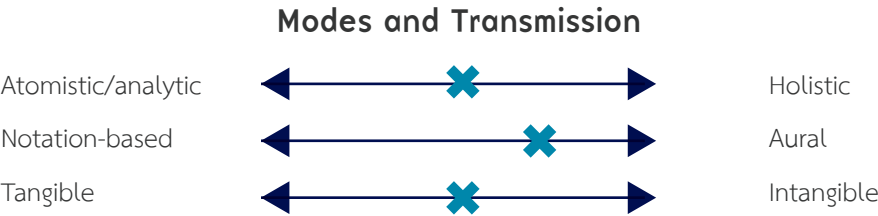


Figure 2: Identifying the modes and transmission in using *Tultugan* as a learning material.

In the context of *Tultugan*, the learning process is done aurally. After developing the aural skills of the students, music educators may further introduce rhythmic notation in the latter part of the lesson where Western music literacy aspects come in. With that, the students can make themselves literate in the expression that is organic to their community and, likewise, become knowledgeable of the Western music context – a balance between the global and local demands for music education. Thus, the music experience of the learners provides a tangible and intangible musical learning experience (Greenman, 2005; Merriam, 1964) without emphasizing or having bias to the Western music concepts alone.

In terms of dimension and interaction, music educators must ensure a balance of power distance while providing activities that cater to the individual and collective needs of the learners. Furthermore, music engagements using the *Tultugan* should be gender neutral which allows inclusivity and diversity where every student and individual is encouraged to promote self-expression. Likewise, to enable students to explore, imagine, take risks, and be creative, musical engagement for learners should be more on tolerating uncertainty for the students to have a sense of accountability and freedom of experience since the nature of the *Tultugan* is both structured and unstructured – with improvisatory characteristics. In effect, the *Tultugan* experience of the students should have a short-term and long-term orientation that can significantly build the character and musical potential of the students that will impact their performance competence. Thus, as educators, we must provide a safe space and environment to students that enables them to develop their creative and musical potential as they express their individuality (see Figure 3).

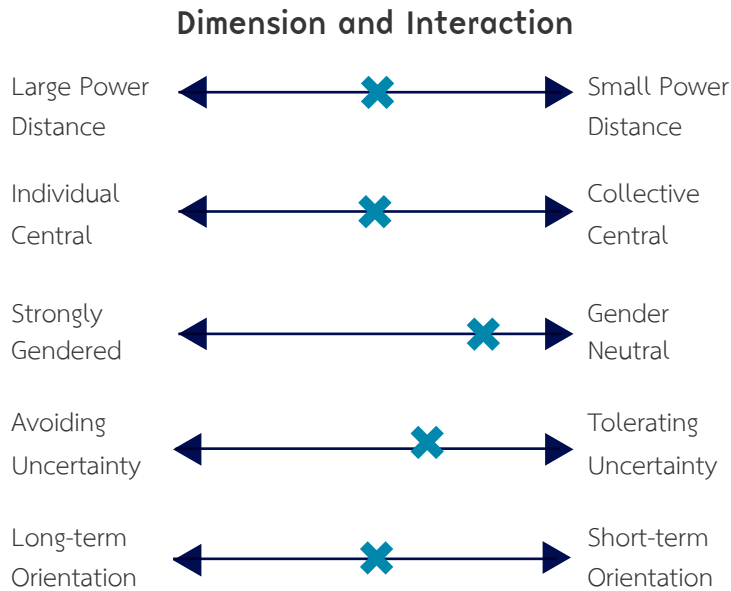


Figure 3: Identifying the dimension and interaction in using *Tultugan* as a learning material.

In introducing the *Tultugan* in music education, music educators must understand that the classroom has a diverse culture where students have their culture brought to the classroom (Schipper, 2010; Anderson, 2012; Campbell & Scott-Kassner, 2010). Thus, the music educator must have a multicultural (Tupas, 2022) lens that will cater to the different learning needs of students with different cultures (see Figure 4).



Figure 4: Identifying the approach to cultural diversity in using *Tultugan* as a learning material.

In line with multicultural education, music educators need to build or bank on materials that are context-based and promote local knowledge (Trinidad & Liveste, 2021), practices, and expressions. There are still a lot of Filipino materials that need to be documented which can help uplift the education in the country.

In the context of music education, music expressions change through time as people engage with different cultures and communities (Santos, 1991, 2014; 1997 Greenman, 2005). The interaction of people with other communities results in hybridity (Adorno, 1993; Taylor, 2007; Brown, 2000). The enculturation and acculturation processes play an important role in the evolution of performance and expressions (Ingold, 2017, 2018, 2023; Santos; 1997; Robertson, 1985). In music, we must recognize the original and hybridized form of music material wherein both of which are authentic and relevant to their specific period. Music educators must recognize hybridity for us to understand how music evolves and is transmitted from one generation to another.

Also, *Tultugan*, as a musical activity, provides an avenue for children to (re) discover their individuality as they express their thoughts and emotions while socially engaged with his or her social world (Azbell & Laking, 2006; Anderson, 2012 Cartagena, 2021). Musical experience provides children with a meaningful music experience that leads to life-long learning experiences and success (Sze & Yu, 2004, Brock et. al., 2013). Likewise, Musical activities provide children with concrete, hands-on experiences that are essential to developing each child's creativity and musicality (Hallam, 2010, Brock et. al., 2013; Campbell & Scott-Kassner, 2010).

Through banking and documentation of music material like the *Tultugan*, music educators and students will be aware of how music expression is reflected in the society of different generations, communities, practices, and cultures. Information must be grounded in various contexts that will empower and help music educators enrich their lessons and musical activities that will likewise engage their students in the classroom and provide a meaningful learning experience.

The TCTF is a learning design on how music educators navigate in teaching

music where students will have more engaging music experiences as they understand various contexts of different cultures. Through *Tultugan*, as an example of local music material, students can express themselves individually and socially as they interact with one another and with their socio-cultural environment, discovering various rhythmic patterns that contribute to the development of student's music and creative potential. Thus, these interactions enable the students to make meanings and symbols personally, socially, and culturally.

Discussion

Music-making has creative processes that allow children to be musical and imaginative individuals (Campbell & Scott-Kassner, 2010; Anderson, 2012, Cartagena, 2021). Musical experience and activities are viewed as an integral part of all children's lives – children enjoy music making process (Siedliecki and Good, 2006; Choi et al., 2008; Yung et al, 2003; McKinney et., al. 1997; Adorno,1993). Using the performance-teaching process of the artisan, guided by the TCTF, music educators can localize music education, making learning experience relevant to student's contexts. Thus, giving an opportunity and safe space for the students to explore, improvise, and innovate materials and performance expression through *Tultugan* performance practice can greatly impact student's musical and creative potentials wherein the community can benefit the most as they establish their identity and present continuity of their cultural heritage from one generation to another.

Schenchner (1985, 2003) explained that people perform and play a certain role in society. Each role is under the structure of the society (Cvetičanin, 2012; Fontejon-Bonior, 2017) that determines how we should act and play in the environment as our stage for performance. Huizinga (1980) also explained that all forms of human activity are considered play activity where an individual learns and develops skills and potentials through his or her environment. In connection to roles, schools have an essential role to play in shaping the next generation. Schools are institutional structures that transmit knowledge carried out by educators, as

agents of education. With that, music educators need to be knowledgeable and able to reflect on the needs of the students that will promote their holistic growth.

Meanwhile, *Tultugan* is a social activity that encourages interactions between paradigms where various roles are portrayed and carried on by human beings as agents of culture. Through *Tultugan*'s performance practice, members of the community develop their sociality, performativity, musicality, and creativity, mediated and contested socially and politically within structures. The learning experience of the performers and local artists in the community, as they perform their roles individually, socially, and culturally, encourages them to further explore and develop techniques through their *pagpatik* that will enrich and promote the *Tultugan* cultural practice in the community.

Stone (2008) explained that cultural performances are important because they provide an avenue for people to exhibit their culture to larger societies. Likewise, the cultural performance by the people of Maasin is a way of displaying their hospitality (Higgins, 2012) and communicative competence (Adorno, 1993) in delivering the message to the audience. Performers showcase the relationship between the performance and the community (Magowan, 2001; Spiller, 2011). People perform and play their roles (Huizinga, 1980; Kartomi, 2014) in relation to the community and society (Tomlinson, 1984; Cattermole, 2011). One must understand that the social environment itself is a big theater for people (Smith, 2016; Turner, 1969) where various roles are portrayed and played in society. The *Tultugan* performance itself is part of the social process having different meanings and different levels that vary from one person to another, from one context to another (Schenchner, 1985, 2003; Bendrups, 2011; Bakan, 1999; Toynbee, 2012).

Realizing the significance of *Tultugan* in the conservation and continuity of Maasin's bamboo performance culture, the education sector needs to look into how such practice can be integrated into formal music education. Integrating the *Tultugan* in the music education program, as supplemented by the TCTF, can provide a contextualized music education to our students where it enables

the students to connect to their social environment and find relevance in their musical-social activities (Anderson, 2012; Anderson-Levit, 2003; Brock et al., 2013; Burnard & Dragovic, 2015; Cartagena, 2021). Furthermore, integrating the *Tultugan* into the music education program of the municipality promotes sustainability of the culture where students learn their performance culture in formal, non-formal, and informal settings. With that, there is consistency in the transmission process which ensures the sustainability and continuity of *Tultugan* culture. Also, by applying the *Tultugan* performance-teaching process of Bayag, our key-artisan, students can further learn and explore various rhythmic patterns that can elevate the production of the sound of *Tultugan* performance culture. Such a process not only promotes the performance competence of the students but also their socio-cultural understanding where a sense of identity and cultural sensitivity are promoted to students ensuring the cultural sustainability of *Tultugan* bamboo performance culture.

Meanwhile, while we are building local materials and knowledge through the study of local performance culture, globalization presents a challenge to music education. The concept of globalization aims for the standardization of education (Anderson-Levitt, 2003), which raises concerns in music education regarding the need for relevant interaction and instruction to create meaningful learning experiences for students. Music educators must reflect on and assess the needs of their students to promote holistic growth. With TCTF as a guiding framework, educators can evaluate materials and recognize their potential to facilitate meaningful learning experiences. In doing so, this approach can help students develop a sense of individuality and identity, encouraging them to value diversity and the plurality of cultures across different nations worldwide.

Also, educators must bear in mind and understand that both perspectives – global and local – are simultaneously conversing and complementing one another. There is a need for us music educators to emphasize the importance of experience, like the *Tultugan* performance practice, rather than highlighting the common

structure or music form (Anderson-Levitt, 2003). It is with the experiences that the students gain more knowledge and wisdom that generates critical and creative minds (Campbell & Scott-Kassner, 2010; Burnard et. al., 2015; Cartagena, 2021) learning from within and understanding the complexities brought by their wider world. As explained by Ingold (2003), knowledge is personal and is constructed through attention. Through attention, students learn to embrace opportunities and liberate their minds of the various realities of different societies.

In relation to symbolic interactionism, as our students explore and experience their social world through *Tultugan* performances, students can associate meanings and symbols. Students' personal, social, and cultural experiences with *Tultugan* performance activities, as integrated into music education and supplemented by TCTF, can shape student's understanding of the world where the value and meaning of a certain practice, like the *Tultugan*, shifts from person-to-person and context-to-context. Such experience will help our learners understand the diversity of cultures locally and globally where its value varies contextually.

In summary, *Tultugan* performance practice, if integrated into music education, will provide students an experiential learning where students can create packets of meanings in different fields as they develop their performance and expressive competence. Relating the *Tultugan* to Symbolic Interactionism, each learner finds value and meaning in the activities done in *Tultugan* as informed by their experiences and the people whom they encountered that, in one way or another, influence each other's point of view. The experiences of the students in the *Tultugan*, aided by the TCTF, will ground student's idea of their culture in relation to their history, community, and festivals. In conclusion, as the student navigates to different contexts through meaningful musical engagement, like the integration of *Tultugan*, meanings, and symbols will always vary from person to person, and context to context – a form of Symbolic Interactionism.

The study recommends the implementation of TCTF in music education, especially those non-music education graduate teachers who teach music. In

addition, further documentation of local practices is needed in enriching music materials to enrich music education in the Philippines. To implement such, there is a need to create a workshop for teachers that will encourage them to document and study local music materials beneficial to music education programs. This study also recommends further studies on cultural diversity, sound ecology, ecosocial, biopolitics, and anthropology in music education which can help deepen our understanding of musics and likewise enrich music education programs locally and globally.

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