

ANALYSIS OF LYRICS IN POPULAR PARTIDO FOLKSONG: “PANDESAL” BY ILDEFONSO CELOCELO

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ABSTRACT

Folk music is one of the unpopular genres in today's generation, the composition of Ildefonso created a great impact as the popularization of different genres of music and the emergence of young and talented composers. This study then explored Ildefonso Celocelo's composition "Pandesal" which features the composer, the song, the culture, and the traits of Partidoanos. Using the qualitative research design, this study employed Husserl's hermeneutics phenomenology to uncover the essential structures of subjective experience of the composer using textual analysis. From the composer's perspective, the representation of the Partidoanos from the song and Ildefonso shows the dominant characteristics of the people who were poor but with dignity and honor. From the researchers' perspective, lyrics of *Pandesal* yielded the traits of resiliency, integrity, resourcefulness, familial love, contentment, optimism, and God-fearing. The perspective of the author was only limited to the time frame when the song was written. Thereafter, the status and lifestyles of Partidoanos may have changed in the present.

Keywords; *Partido culture, Pandesal, Folksong, textual analysis, hermeneutic phenomenology*

INTRODUCTION

The power of music as a form of communication is to transcends language barriers and connects people from different cultures and backgrounds. It has been used throughout history as a tool for cultural exchange, expression of dissent, celebration of national identity, and conveying specific messages or ideas. Additionally, music has practical applications, such as transmitting information and enhancing learning and memory. The emotional impact of music is also explored, with its ability to generate memories and express emotions.

In the Bicol region, particularly in Partido area, the increased production of local or folksongs has contributed to the growth of the music industry. Local musicians are encouraged and inspired to compose songs that depicts the qualities of the typical Partidoeño owing to local government's motivation. The paper discusses the importance of cultural protection and preservation in the Philippines. It mentions two laws, Republic Act 7356 and Republic Act No. 10066, that mandate the development and implementation of policies for the enhancement of Filipino national culture and arts, the coordination of cultural programs and policies, and the fostering of artistic production in an artistically free environment. The study focuses on Bikol folk songs, describing their composition, classification, and history, and noting that their promotion in schools and throughout the country is limited. In the work of Nolasco (1994) it is said that the religious folk dramas in Bicol, which center on catholic beliefs and liturgy, also contain musical elements. There are songs in the pastores, aurora, lagaylay, santakrusan, panjardin, panharong-harong, perdon, and pasyon. Students learned music from Bicol priests in the Seminario-conciliar de Nueva Caceres in Naga. Bicol folk songs are well known for their sense of humor, which can sometimes border on vulgar to those with sensitive ears. Sly wordplay, self-deprecation, and old fashioned puns and double entendres are design to lighten the mood at festivals. Despite laws that require the preservation of cultural heritage, the promotion of Bicol folksongs in school in the province and throughout the country is nearly zero. It is mandated that a national Filipino culture that represents and shape the economic, social, and political life of the Philippines shall be developed,

promoted, and preserved. In a study, it was stated that Bicol folksongs were typically performed at school activities and community celebrations such as wedding and fiesta dances. This study aims to interpret the meaning of the lyrics of the folksong "Pandesal" by Ildefonso Celocelo, to analyse the existing themes present in the song, and to identify the aspects or values of Partidoeno that the song portrays. The overall purpose of this study is to document a Partido folksong, specifically one with a beautiful and meaningful message that people often overlook because it is not widely known.

METHODS

The study focused on the Textual Analysis of the Lyrics in Popular Partido Folksong: Pandesal by Ildefonso Celocelo. Specifically, the objectives of the study are; to interpret the meaning of the song, and to identify the aspects or values of the Partidoanos the song portrays. The study used Qualitative Research Design to interpret the meaning behind the message of the song. An in-depth interview with open-ended questions, a transcript of the lyrics, and recorded audio of the song were used in constructing the data. The Hermeneutics Phenomenology anchored the data-constructing method to the proper interpretation of the lyrics and the aspect or values of Partidoanos the song portrays. The participant of the study is the composer of the folksong himself, Ildefonso Celocelo, who was born and raised in Goa, Camarines Sur. He contributed statements to uncover more information and backstory behind the message of the song "Pandesal."

RESULTS

The researchers provided an interpretation of each stanza of the song based on their point of view even before interviewing the composer of the song. Following that, it includes the composer's interpretation of the song to compare the similarities and differences between his and the audience's points of view.

In summary, the overall theme of the song was poverty and the typical daily life of a Partidoano by elucidating it with metaphorical language in the form of a food depiction. The song is perceived in almost the same way by researchers and authors. The main difference between the two views is that the researchers focused on the song's literal meaning, whereas the author validated his interpretation by incorporating personal experiences.

Resiliency, integrity, resourcefulness, familial love, contentment, optimism, and God-fearing are the values present. These aspects represent the Partidoano people and are qualities that are naturally inherent to people living in a community that experiences poverty. This does not only apply to the people who experienced and experienced but also those who are taught by their family.

DISCUSSION

In exploring every lyric of the song, several values and qualities of the partido people emerged, such as how much these individuals love their families and will do anything for them, to give them a peaceful and comfortable life. Apart from the beautiful aspects that the song intends to convey, it also wants to express some social issues, such as how difficult it is to live among the poorest of the poor, how others take advantage of others' weaknesses in order to gain from them, and the impact of this on the poor who are becoming poorer.

It was also emphasized that supporting and preserving our cultural heritage is everyone's responsibility as several laws have been enacted as part of the Republic Act of the Philippines. Folksong, like other masterpieces, is conserved and preserved in museums. This genre is more than just music; it tells stories about specific places in the past that are connected to the present through song. Regarding Cruz and Lucero's work (2018), there are now additional folksongs that connect the previous history and

geography. As a result, we could claim that music is a powerful medium for communicating emotions, intents, and meanings. Our personal involvement with music is driven by the medium's power to transmit and communicate emotion.

This study also discover how creative Bicol song writers are, revealing that they do not make songs out of thin air, but are connected to what is happening to them or the reality they observe. This just illustrates that communication is efficient, even if it is in a nonverbal form, because the arts like these are not only limited to the five human senses but will speak to our subconscious, causing individuals to have a deeper relationship with arts.

Given there is no museum to conserve this type of art and no documentation on the folksongs in Partido area, this work will serve as the foundation for future exploration of other artworks that can only be seen or heard in the Partido. Future researchers can use it to anchor their research and identify additional forms of arts that lead to nonverbal but effective form of communication.

CONCLUSION

Folksong is an important element of one's culture, and it is a form of art with intellectual significance. The researchers' analysis of the Pandesal song revealed similarities and differences between their interpretation using their lenses and that of the song's composer. As a result, the researchers conclude that artists cannot own their art and that each person interprets the message they see or hear differently based on its relevance to their life or emotions. Ildefonso Celocelo used a genuine Bicol dialect to provide more power to the lines he wrote to convey the story of many specific situations in the life of a Partidoano, which led researchers to discover how crucial it is to choose the language and words to be used to make a folksong. He used this dialect to strengthen the story's authenticity and make it simpler for audiences to connect to it.

The values presented in the second objective of the study show the authenticity of the Partidoanos in terms of dominant characteristics. These 7 values (resiliency, integrity, resourcefulness, familial love, contentment, optimism, and God-fearing) are the distinguished values the researchers included, however, since it was only identified from the song "Pandesal" it was limited to only seven. The study concluded that the Partidoanos portrayed in the song may not be present thereafter it is about the culture and people in the timeline of when the song was created. Culture is an inherent way of life passed down by ancestors however does not mean it cannot be altered or changed over time.

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