

An Ethnographic Study on the Musical Heritage of the Blaan Cultural Communities in Koronadal City

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ABSTRACT

This study explored the preservation of the vanishing musical heritage of the Blaan cultural communities in Koronadal City. It analyzed the lived experiences of the Blaan people in relation to their musical practices, how these traditions are passed down, the impact of modernization, and the challenges they face in safeguarding their music. Using thematic content analysis, recurring key themes were identified from the gathered data to form a coherent code of information for analysis. The identified key themes highlighted the personal meaning and subjective realities that the participants experience in relation to the preservation of their musical heritage - the Blaan music.

Through the lens of ethnography, the findings highlight key themes related to the preservation, transference, and challenges of Blaan musical traditions in Koronadal City: (1) Preservation of the Blaan Cultural Identity Through Music, (2) Transference and Evolution of Musical Practices, (3) Demonstrating Fidelity to Blaan Music Amidst Challenges, (4) Challenges in Maintaining and Preserving Blaan Music, and (5) Building a Sustainable Support System for Blaan Musical Heritage. These findings suggest that the preservation of Blaan music is vital to maintaining the community's cultural identity, history, and traditions. While modernization and external influences pose challenges, local efforts through education, technology, and government support can ensure that Blaan music continues to thrive for future generations.

Keywords: Ethnographic study, Musical Heritage, Blaan Cultural Communities

INTRODUCTION

The preservation of cultural heritage played a crucial role in maintaining the historical and cultural identity of communities. Musical heritage, as an essential aspect of intangible culture, reflected the values, traditions, and collective memory of a people. However, modernization, globalization, and shifting sociocultural dynamics posed significant challenges to the survival of traditional music.

The Blaan, one of the 18 major Indigenous groups in Mindanao, had a population of approximately 450,000, primarily residing in the mountain ranges of South Cotabato, Davao del Sur, and Sultan Kudarat (NCCA, 2010). The Kalondatal Valley, which was inhabited by the Blaan before its transformation into the Marbel Resettlement District over 84 years ago, is now known as Koronadal City (PIA, 2024). Today, Koronadal City comprises 27 barangays, with the Blaan forming about 10% of the population, predominantly located in Assumption, Cacub, Saravia, and San Jose. Efforts to recognize and empower Indigenous communities, such as the installation of Indigenous People Mandatory Representatives (IPMRs) in Indigenous People Structures (IPS), highlighted the significance of their cultural contributions.

To address the gradual disappearance of cultural heritage, the Local Government Unit of Koronadal City partnered with the National Commission for Culture and the Arts (NCCA), through its Sub-commission on Cultural Dissemination. Despite the increasing focus on cultural preservation, there remained a noticeable research gap in understanding the methodologies and challenges of ethnographic expeditions aimed at documenting and preserving musical heritage. While some studies addressed logistical and financial barriers (Isaeva, 2024), there was limited exploration of the long-term effectiveness of these efforts. Moreover, the

application of semiotic approaches to uncover the complex meanings embedded in traditional music remained underexplored (Theodosopoulou, 2019).

This study sought to bridge these gaps by providing a comprehensive analysis of the ethnographic strategies used in preserving the vanishing musical traditions of the Blaan. However, traditional music faced existential threats due to the popularity of modern genres like K-Pop and P-Pop. The rise of digital music and software rendered traditional instruments less relevant, leading younger generations to overlook their cultural significance. These challenges underscored the urgency of preserving traditional music, which served as a vital embodiment of Filipino identity and history. The preservation of cultural heritage required the safeguarding of knowledge, ideas, language, history, and literature. In 2021, UNESCO recognized these efforts by including the Schools of the Living Traditions in its Register of Good Safeguarding Practices, highlighting their success in preserving intangible cultural heritage.

Similarly, Ateneo de Manila University (2021) emphasized that, as citizens of the 21st century, individuals had the responsibility to ensure that cultural practices remained relevant and accessible. This sentiment aligned with the view that cultural traditions were dynamic—evolving through time but still rooted in the values and expressions of past generations.

Furthermore, the cultural preservation movement was not solely about remembering; it involved giving new life and meaning to cultural practices so that they remained significant in contemporary society. The process of keeping heritage relevant often involved the integration of modern methods with traditional knowledge systems, thereby ensuring that cultural practices were adaptable to the changing world while still staying connected to their origins.

Salazar (2022) identified the multifaceted challenges that arose when attempting to preserve cultural heritage, including the necessity for coordinated efforts across various sectors of society. Cultural preservation efforts require cooperation between local governments, cultural organizations, communities, and other stakeholders. Moreover, the process of maintaining cultural heritage was far from straightforward, especially when traditions clashed with modern development or when they were placed under the pressure of social, political, and economic changes. One significant issue was the lack of financial resources, infrastructure, and political will to prioritize heritage protection. As a result, cultural practices were often left vulnerable to the pressures of urbanization, globalization, and the changing economic landscape. In response to these challenges, UNESCO had been at the forefront of cultural heritage preservation. It encouraged the identification, protection, and preservation of cultural and natural heritage globally, as embodied in the 1972 World Heritage Convention. Through its efforts, numerous sites of outstanding value were recognized and conserved, ensuring that future generations could benefit from the legacy of the past.

The erosion of indigenous cultural practices due to modernization, urbanization, and economic pressures was a growing concern for many indigenous communities worldwide, including the Blaan people. Modernization introduced new ways of life, social norms, and economic opportunities that often challenged traditional practices. As urbanization increased and indigenous communities migrated to urban areas in search of better opportunities, the connection to their cultural heritage, particularly their music, weakened. Moreover, economic pressures, as noted by Dioquino (1982), drove younger generations to prioritize modern occupations over traditional practices, leading to a decline in the transmission of musical knowledge.

In support of this, a study by Zayas (2021) echoed this observation, highlighting the growing disconnect between the younger generations of indigenous communities in the Philippines and their traditional musical practices. Zayas argued that the lure of modernity, including access to global pop culture through the internet and other media platforms, diluted the significance of indigenous music. In the Blaan community, for example, traditional music was often overshadowed by Western musical genres, leading to a gradual loss of cultural expression. To counter this trend, Zayas suggested a concerted effort to integrate traditional music into formal and informal education systems, as well as into cultural programs, as a crucial measure for preservation. Similarly, Bautista (2020) explored the impacts of modernization on indigenous musical practices in Mindanao, focusing on the Blaan and other communities. Bautista identified that the introduction of Western entertainment forms such as pop music, movies, and digital media created a cultural shift among younger

people. Traditional performances, once central to community life, were now overshadowed by entertainment and music provided by modern technologies. Bautista stressed the need for a dual approach that both preserved traditional practices and allowed for the adaptation of indigenous music in contemporary contexts, thus making it more relevant to the younger generation while still maintaining its cultural significance.

In addition, Isaeva (2024) contributed to this discussion by examining the broader impact of urbanization and migration on indigenous musical traditions. She pointed out that as young people left their rural communities to work in cities, they often became disconnected from their cultural roots, leading to the decline of traditional practices, including music. To address this, Isaeva advocated for a strategy of revitalization, proposing that indigenous music could be preserved and revitalized by recording it, integrating it into schools and community programs, and using technology to reach younger audiences. Additionally, she emphasized that the documentation of music traditions was essential for preventing the complete loss of these practices.

Furthermore, Blessing (2024) discussed the cultural homogenization that came with globalization, which led to the erosion of unique cultural identities, including traditional music. In her study of the Blaan community, she highlighted how economic and cultural pressures led the younger generation to adopt mainstream entertainment, thereby pushing traditional music to the periphery of daily life. Blessing stressed that the loss of traditional music was not only a loss of an art form but also a loss of a community's identity and history. Blaan music was an integral part of the community's cultural heritage, serving as both an artistic and functional expression deeply tied to the Blaan people's spiritual and social life. As noted by Blessing (2024), the music of the Blaan was not just for entertainment, but was often used in rituals, ceremonies, and community celebrations, marking significant life events and reinforcing the social fabric. Instruments like the *kulintang* (a set of gongs) and *agong* (a large gong) were used in ensemble performances, alongside other traditional instruments such as the *kutyapi* (a two-stringed lute). These instruments, along with accompanying vocal music, formed an essential part of the Blaan's cultural rituals, including rites of passage, weddings, and harvest celebrations. According to Blessing, Blaan music had been slowly declining due to various factors, including modernization, migration, and economic pressures, which led to the erosion of traditional practices. In support of this observation, a study by Bautista (2020) echoed the same concern, pointing out that the influx of Western music and global pop culture contributed to the diminishing role of indigenous music among younger generations. Bautista highlighted the challenge of adapting traditional music in an era where Western media and technology dominated the cultural landscape. Many young Blaan individuals became increasingly disconnected from their ancestral musical practices as they were more exposed to modern genres through radio, television, and the internet. As a proposed solution, Bautista suggested the establishment of community music programs aimed at bridging the gap between traditional and contemporary music, encouraging younger generations to take pride in their musical heritage while also accommodating new musical influences. Similarly, in the context of Mindanao, a study by Isaeva (2024) discussed the broader challenges faced by indigenous musical traditions in the region. The study identified economic hardship, migration for work, and urbanization as primary factors that hindered the transmission of traditional music. Isaeva noted that young people, particularly those who migrated to urban centers in search of work, often lost their connection to their cultural roots. This situation led to a reduced number of cultural practitioners who were capable of passing on the knowledge and skills necessary for traditional music-making.

Furthermore, the work of Zayas (2023) investigated how the documentation of indigenous music could play a crucial role in preserving cultural heritage. Zayas suggested that efforts to transcribe and record traditional Blaan music helped safeguard it against further erosion. These recorded archives served as educational tools, allowing future generations to access, learn, and perform traditional music. Additionally, Zayas highlighted the importance of using modern technologies, such as digital music platforms and audio recordings, to reach a wider audience—both locally and globally—in order to ensure that Blaan music remained accessible and appreciated.

In light of these challenges, experts like Blessing (2024), Bautista (2020), and Zayas (2023) called for deliberate efforts to not only document but also actively teach Blaan music to younger generations. Educational institutions, local governments, and community organizations played a vital role in ensuring that Blaan music was passed down. Providing a platform for young Blaan musicians to learn from elders, as well as encouraging the use of traditional music in schools and cultural events, could have helped ensure its continued relevance

and survival in an increasingly modernized world.

This research held significant value in advancing the discourse on cultural preservation and heritage management. By examining ethnographic processes, it contributed to the development of effective strategies for safeguarding intangible cultural assets. Integrating semiotic approaches into ethnographic research offered a deeper understanding of the symbolic and cultural meanings within traditional music (Theodosopoulou, 2019). Additionally, analyzing the successes and challenges of past preservation efforts could inform future initiatives aimed at protecting and revitalizing endangered musical traditions, ensuring these expressions continued to enrich the cultural diversity of our global society (Isaeva, 2024; Matiore, 2023; Isnart, 2020). Through its focus on the Blaan communities of Koronadal City, this study emphasized the importance of cultural heritage as a cornerstone of identity and continuity for Indigenous peoples.

This study employed three interconnected theoretical lenses—Cultural Relativism, Critical Heritage Studies, and Indigenous Knowledge Systems—to provide a comprehensive framework for understanding and preserving the vanishing musical heritage of the Blaan cultural communities.

Cultural Relativism, proposed by Franz Boas in 1911, emphasized the importance of understanding cultural phenomena within their unique contexts. This lens was particularly significant for documenting Blaan musical traditions, as it encouraged researchers to appreciate and interpret these practices as they were perceived and valued by the Blaan people themselves. By grounding the study in the cultural realities of the community, Cultural Relativism ensured that the intrinsic worth and unique characteristics of Blaan music and dance were preserved. Moreover, this approach guarded against the imposition of external values or interpretations, thereby fostering a deeper appreciation for the cultural and historical significance of these traditions in the face of social and ecological changes (Roberts & Cohen, 2014).

Building on this foundation, Critical Heritage Studies, developed by Laurajane Smith in 2006, provided a framework for analyzing the power dynamics involved in heritage preservation. This perspective highlighted how "authorized heritage discourse" (AHD) often legitimized certain narratives while marginalizing others—an issue particularly relevant to Indigenous musical traditions. Through this lens, the study examined the processes that determined which aspects of Blaan musical heritage were preserved and celebrated, and which were overlooked or undervalued. Furthermore, Critical Heritage Studies challenged these exclusionary practices by advocating for a more inclusive approach to heritage management. By applying this perspective, the research sought to amplify the voices of the Blaan and validate their self-authorized cultural expressions, ensuring that their musical traditions were recognized as equally significant alongside mainstream cultural narratives (Roberts & Cohen, 2014).

Finally, Indigenous Knowledge Systems, articulated by Vine Deloria Jr. and Linda Tuhiwai Smith in 1999, prioritized Indigenous perspectives and methodologies in research. This lens was crucial for centering the voices of the Blaan as custodians of their musical heritage. By integrating Indigenous Knowledge Systems, the study adopted a community-based approach that respected and utilized Indigenous epistemologies to safeguard and revitalize Blaan music. This perspective not only enhanced the authenticity of the research but also empowered the community by recognizing their knowledge and agency in preserving their cultural ecosystem. Additionally, it provided a pathway for developing strategies that ensured the intergenerational transmission of musical traditions in ways that aligned with the cultural values and practices of the Blaan people (Gwerevende & Mthombeni, 2023).

Integrating these three theoretical lenses established a robust framework for studying the vanishing musical heritage of the Blaan. By combining cultural sensitivity through Cultural Relativism, critical awareness of power structures through Critical Heritage Studies, and respect for Indigenous methodologies through Indigenous Knowledge Systems, this study ensured a holistic and respectful approach. Moreover, these interconnected perspectives collectively contributed to the effective preservation and revitalization of Blaan music, ultimately safeguarding this rich cultural expression for future generations.

This study aimed to conduct an ethnographic analysis of the vanishing musical heritage of the Blaan cultural communities in Koronadal City, focusing on the preservation, decline, and revitalization of traditional

Blaan music. Fieldwork was centered in Barangay Assumption, where Blaan cultural practices were most prominent. Through interviews with elders, musicians, and community members, the study documented the state of Blaan musical traditions and explored the factors that influenced their preservation or decline. Furthermore, the research investigated the community's efforts in preserving these traditions and how ethnographic methods, combined with Indigenous knowledge systems, could have aided in the revitalization of Blaan music.

This study was geographically limited to the Blaan communities of Koronadal City, excluding other Blaan communities in Mindanao, which might have had distinct practices. Specifically, it focused on traditional musical forms within Blaan culture, such as indigenous instruments (e.g., *kutyapi*, *agong*, and *kulintang*) and vocal music, while not addressing other cultural practices, like visual arts or rituals, unless they were directly connected to music. Additionally, the study primarily focused on elders, cultural practitioners, and musicians who possessed direct knowledge of traditional music, meaning the perspectives of younger generations who did not engage with traditional music were underrepresented.

Overall, this study will make a significant contribution to the field of cultural preservation. The recommendations generated from this study's results can serve as the basis for planning and implementing the programs of the local government of Koronadal City through its City Tourism and Cultural Affairs Office. This study will also help in realizing the dream of the Blaan community of Barangay Assumption of having a School of the Living Traditions, which will help the community in preserving the vanishing musical heritage.

Research Questions

The study aimed to analyze the vanishing musical heritage of the Blaan cultural communities in Koronadal City. Specifically, the study sought to answer the following questions:

1. How do the Blaan communities perceive the role of their musical heritage in preserving their cultural identity and traditions?
2. What are the traditional methods used by the Blaan people to teach and pass down their musical practices, and how are these methods changing over time?
3. How has the introduction of the modern cultural influences and technologies impacted the musical heritage of the Blaan Communities?
4. What are the primary challenges faced by the Blaan people in maintaining and preserving their traditional musical practices?
5. What efforts, are being undertaken by the Blaan community or other stakeholders to preserve and revitalize their musical practices?

METHODOLOGY

Research Design

The research used a qualitative research design as it focuses on understanding the experiences, meanings, and practices of the Blaan community about their musical heritage. This design is exploratory, as it seeks to investigate the factors influencing the preservation, decline, and revitalization of Blaan music. It is also descriptive, providing a detailed account of the musical traditions, practices, and the community's ongoing efforts to safeguard them.

Locale of the Study

The study was conducted within the Blaan communities of Koronadal City, focusing specifically on Barangay Assumption. These areas were selected due to their prominent representation of Blaan culture, where traditional musical practices remained actively performed and preserved. Moreover, these communities were

known for their cultural events and the central role that music played in their social and religious life. The locale offered an authentic setting for studying the Blaan's musical traditions, as it was deeply embedded in the local context. By focusing on these specific barangay, the study ensured that the findings were directly relevant to areas where traditional Blaan music was still practiced, and where the preservation of these traditions remained a pressing concern.

Selection and Description of Respondents

The participants of the study were nine (9) members of the Blaan community who were directly involved in the preservation, performance, and teaching of traditional music. This included elders, who possessed traditional knowledge and had experienced the full breadth of Blaan musical practices across generations, thereby providing historical and cultural context. In addition, musicians, including both vocalists and instrumentalists who actively engaged with Blaan music and played significant roles in its performance and transmission, were also interviewed. Cultural practitioners, such as educators, community leaders, and other key figures, were included as well, as they were often responsible for teaching and maintaining traditional practices within the community.

Table 1 Participants of the Study

Barangay	Elder	Musician	Cultural Practitioner	Tourism Officer	Total
Assumption	2	3	3	1	9

Sampling Technique

A purposive sampling technique (Miles and Huberman, 1994) was employed to select participants who had substantial knowledge or involvement in the Blaan community's musical practices. The aim was to identify individuals who were central to the practice and transmission of Blaan music, including elders, cultural practitioners, musicians, and community leaders. This sampling method ensured that the participants had firsthand knowledge of the traditions being studied and could provide valuable insights that were directly relevant to the research questions. Moreover, by choosing participants who were deeply embedded in the cultural and musical life of the community, the study was able to capture a diverse range of perspectives, thus ensuring a more comprehensive understanding of the state of Blaan musical heritage.

Data Gathering Procedure

Data were collected using a combination of participant observation and semi-structured interviews. Participant observation allowed the researcher to immerse themselves in the community's cultural activities and musical events, such as rituals, festivals, and community gatherings. By being present in these settings, the researcher gained understanding of how music is practiced and its role in the community. A semi-structured interview was conducted with key informants, including elders, musicians, educators and, cultural practitioners. These interviews were guided by open-ended questions designed to explore the participants' views on the significance of traditional music, its decline, and the efforts made to preserve and revitalize it.

The researcher also took field notes and made audio/video recordings during the interviews and observations ensured that the data was accurately documented. These methods provided comprehensive insights into both the individual and communal aspects of Blaan music. Creswell and Creswell (2023) highlight the importance of using multiple data sources, such as interviews, focus groups, field observations, and documents, to gather a holistic understanding of the phenomenon under study. These methods allowed researcher captured the complexity and richness of human experiences.

Data Analysis Method

The data were analyzed using thematic analysis, as described by Braun and Clarke (2006). This method involved identifying patterns or themes within qualitative data, which allowed the researcher to understand the

underlying concepts related to the preservation, decline, and revitalization of Blaan music. The analysis process began with familiarization, which involved reading through the data multiple times to become thoroughly acquainted with its content. Next, the researcher engaged in coding, during which meaningful segments of the data were identified and categorized into codes. These codes were then grouped into broader themes that addressed the research questions and provided a coherent narrative of Blaan musical heritage.

Subsequently, the themes were reviewed and refined to ensure they accurately represented the data. The final themes were defined and named for clarity. Finally, the findings were reported in a way that addressed the research objectives and provided a detailed understanding of the Blaan community's musical heritage.

RESULTS AND DISCUSSION

The semi-structured interview with the participants as well as the participant observation were done in person by the researcher together with a third person who assisted in the recording and translation of the interview proceedings. The said participants were asked to give their lived experiences pertaining to the vanishing musical heritage of the Blaan cultural communities in Koronadal City. The information or data elicited from the participants were transcribed, coded, grouped, and organized into themes.

Lived Experiences of the Participants Regarding the Role of Their Musical Heritage in Preserving Their Cultural Identity and Traditions

Table 2 presents the lived experiences of the participants regarding their perceptions of the role of their musical heritage in preserving their cultural identity and traditions. The codes which emerged from the statements of the participants are as follows: expression of emotions, communication with the spirits, narration of experiences and history, usage of unique musical instruments, and passing on of musical skills.

Table 2 Lived Experiences of the Participants Regarding the Role of Their Musical Heritage in Preserving Their Cultural Identity and Traditions

Subject Probed	Core Ideas	Codes	Essential Theme
Importance of Music	<ul style="list-style-type: none"> Past – time Used in community gatherings such as weddings and other ceremonies Played when one is happy, sad, or mourning 	Expression of emotions	Preservation of the community's cultural identity and traditions through music
Music as reflection of cultural values and beliefs	<ul style="list-style-type: none"> Blaan's traditional music is played when one is seeking help from the spirits Reflects the Blaan's beliefs in animism 	Communication with the spirits	
Connection of music to the community's history	<ul style="list-style-type: none"> Chants are used to narrate daily life experiences Music is used to tell the history of their ancestors 	Narration of experiences and history	
Role of music in the way others perceive the Blaan culture	<ul style="list-style-type: none"> Belief that music plays a great role in the way others view the Blaan community Use of exclusive community musical instruments Distinct tribal music is produced 	Usage of unique musical instruments	
Contribution of musical traditions	<ul style="list-style-type: none"> Musical skills are being passed on from generation to generation 	Passing on of musical skills	

The essential theme generated from the responses of the participants when they were asked about their lived experiences regarding the role of their musical heritage in preserving their cultural identity and traditions is *preservation of the community's cultural identity and traditions through music* which emerged from the above-mentioned codes.

Preservation of the community's cultural identity and traditions through music are often rooted from the cultural community's leadership and its people. The Blaan culture embodies their unique cultural identity and traditions which are embedded not only in their music but also in the kind of musical instruments they used. Their ability to establish connection with each other and their environment through their music serves as safeguards of their cultural and musical heritage.

The findings are consistent with the School of the Living Traditions that UNESCO recognized and included in its Register of Good Safeguarding Practices (2021) for their success in preserving intangible cultural heritage and which highlighted that preservation of cultural heritage requires the safeguarding of knowledge, ideas, language, history, and literature. Ateneo de Manila University (2021) emphasized that as citizens of the 21st century, we have the responsibility to ensure that cultural practices remain relevant and accessible. This sentiment aligns with the view that cultural traditions are dynamic, evolving through time but rooted in past generations. The cultural preservation movement is not solely about remembering; it is about giving new life and meaning to cultural practices so that they remain significant in contemporary society. The process of keeping heritage relevant often involves the integration of modern methods with traditional knowledge systems, ensuring that cultural practices are adaptable to the changing world while staying connected to their origins.

Lived Experiences of the Participants Regarding the Traditional Methods Used to Teach and Pass Down their Musical Practices and How These Methods Changes Over Time

Table 3 presents the lived experiences of the participants regarding the traditional methods used to teach and pass down their musical practices and how these methods changed over time. The codes which emerged from the statements of the participants are as follows: *traditional methods of teaching the Blaan musical skills; traditional source of the Blaan musical skills; traditional methods of learning the Blaan musical skills; modern methods of teaching and learning the Blaan musical skills; and effect of modern methods of teaching and learning the Blaan musical skills*. The essential theme generated from these codes is *transference and evolution of musical practices*.

Table 3 Lived Experiences of the Participants Regarding the Traditional Methods Used to Teach and Pass Down their Musical Practices and How These Methods Changes Over Time

Subject Probed	Core Ideas	Codes	Essential Theme
Ways of transferring the traditional Blaan music from one generation to another	<ul style="list-style-type: none"> Directly listening to parents Attendance to festivals and other tribal ceremonies Self-teaching Imitation of parents 	Traditional methods of teaching the Blaan musical skills	Transference and evolution of musical practices
People responsible for transferring musical skills	<ul style="list-style-type: none"> Elders Blaan Musicians IP Teachers Parents 	Traditional source of the Blaan musical skills	
Ways of learning the Blaan music	<ul style="list-style-type: none"> Formal education Community activities Tribal ceremonies Within the family 	Traditional methods of learning the Blaan musical skills	
Changes in the methods used to teach Blaan music	<ul style="list-style-type: none"> Use of outsourced videos Through Youtube or Facebook Personally recorded videos 	Modern methods of teaching and learning the Blaan musical skills	
Influence of modern methods in learning Blaan music	<ul style="list-style-type: none"> Effective tools in teaching- learning and transferring musical skills Recorded demonstrations are readily available and accessible 	Effect of modern methods of teaching and learning the Blaan musical skills	

It was emphasized by the participants that the experiences of having seen and listened to their parents while playing the Blaan musical instruments early in the morning and before they go to bed at night have contributed a lot in passing on to them and learning how to play the Blaan music.

In the Blaan community, music is traditionally taught through immersive learning and oral transmission rather than formal instruction. Many participants talked about “learning by imitation,” in which younger generations try to mimic the sounds of elders singing or playing instruments. This reflects the findings of Throsby and Petetskaya (2017), who argued that digital media has become an essential tool for cultural sustainability by increasing accessibility and reach. Participants also mentioned the increasing use of social media, You Tube tutorials, and filmed demos as supplementary resources.

Lived Experiences of the Participants Regarding the Impact of Modern Cultural Influences and Technologies to Their Musical Heritage

Table 4 shows the lived experiences of the participants regarding the impact of modern cultural influences and technologies to their musical heritage. The codes which emerged from the statements of the participants are as follows: *Blaan music and modern technologies*; *loyalty to Blaan’s music*; *authenticity of instruments*; *hindrances to the preservation of Blaan music*; and *integration of Blaan music and modern ones*. The essential theme generated from these codes is *demonstrating fidelity to Blaan music amidst challenges*.

Table 4 Lived Experiences of the Participants Regarding the Impact of Modern Cultural Influences and Technologies to Their Musical Heritage

Subject Probed	Core Ideas	Codes	Essential Theme
Effect of modern technologies to Blaan music	<ul style="list-style-type: none"> Positive effects because Blaan music is shared and appreciated Easy access for those outside the Blaan community Blaan music can have wider reach and recognition 	Blaan music and modern technologies	Demonstrating fidelity to Blaan music amidst challenges
Influence of popular music to Blaan’s younger generation	<ul style="list-style-type: none"> Popular music threatens the promotion of Blaan music Dampens the interest of the younger generation to Blaan’s music 	Loyalty to Blaan’s music	
Usage of Blaan traditional instruments	<ul style="list-style-type: none"> Traditional Blaan musical instruments are still being used Limited number of instruments for the community 	Authenticity of instruments	
Effect of modern cultural influences to the preservation of Blaan music	<ul style="list-style-type: none"> Hinder the preservation of Blaan music A challenge among cultural practitioners and educators Veer away the interests of the younger generation which leads to the neglect of the Blaan music 	Hindrances to the preservation of Blaan music	
Balance between traditional Blaan music and modern ones	<ul style="list-style-type: none"> Most of the Blaan younger generation adopt the modern music Can still be achieved by there is fusion of traditional text to modern music 	Integration of Blaan music and modern ones	

Demonstrating fidelity to Blaan music amidst challenges. This loyalty-related theme emerged when the participants were asked how the introduction of modern cultural influences and technologies impacted the musical heritage of the Blaan communities. Although they acknowledged that modern technologies have positive effects on the way Blaan music is shared and appreciated, their loyalty to authentic Blaan music prevailed as can be gleaned from their responses. Blaan music is an integral part of the community’s cultural heritage, serving as both an artistic and functional expression deeply tied to the Blaan people’s spiritual and

social life. As noted by Blessing (2024), the music of the Blaan is not just for entertainment, but is often used in rituals, ceremonies, and community celebrations, marking significant life events and reinforcing the social fabric. Instruments like the kulintang (a set of gongs) and agong (a large gong) are used in ensemble performances, alongside other traditional instruments such as the kutyapi (a two-stringed lute). These instruments, along with accompanying vocal music, form an essential part of the Blaan's cultural rituals, including rites of passage, weddings, and harvest celebrations.

The participants accepted that they cannot escape the clutches of modern technologies but they remain steadfast to their way of life, to their culture, and to their music which they hope to preserve for the younger generation. However, more than the modern technologies, there are still primary challenges in maintaining and preserving their traditional music practices. In spite of adversity, some Blaan youth were able to synthesize modern and traditional elements. An example is the use of religious hymns in Blaan melodies and lyrics. While new cultural forces and technology threaten the survival of indigenous music, these same forces and technologies create new pathways for increased recognition and access. The ethnographic observations underscore the imperative of a human-centered strategy with a dual concern for both classical transmission and contemporary adaptation. The educators and the cultural practitioners assume important roles in ensuring cultural continuity where Blaan musical tradition becomes relevant without compromise on authenticity. Thus, by embracing traditional music in education, digital media, and contemporary musical styles, the Blaan people can continue to preserve and value its rich musical heritage for generations to come.

Lived Experiences of the Participants Regarding the Primary Challenges They Faced in Maintaining and Preserving Their Traditional Musical Practices

Table 5 presents the lived experiences of the participants regarding the primary challenges they faced in maintaining and preserving their traditional music practices. The codes which emerged from the responses of the participants are as follows: *intrinsic limitations of teaching and learning Blaan music; limitations of the traditional Blaan musical instruments; extrinsic challenges to transference of Blaan music; Interest of the younger generation in Blaan music; and external support to preservation of Blaan music*. The essential theme generated from these codes is *challenges faced by the Blaan community in maintaining and preserving*.

Table 5 Lived Experiences of the Participants Regarding the Primary Challenges They Faced in Maintaining and Preserving Their Traditional Musical Practices

Subject Probed	Core Ideas	Codes	Essential Theme
Challenges in keeping Blaan music alive	<ul style="list-style-type: none"> Lack of musical instruments Difficulty in imitating chant's sound production Limited vocabulary 	Intrinsic limitations of teaching and learning Blaan music	Challenges faced by the Blaan community in maintaining and preserving their Blaan music
Difficulties in accessing the musical instruments	<ul style="list-style-type: none"> Limited raw materials for the production of musical instruments Spiritual considerations in the making of the musical instruments Availability of the musical instruments 	Limitations of the traditional Blaan musical instruments	
Effects of socio-demographic factors to the transference of Blaan musical skills	<ul style="list-style-type: none"> Migration of younger generation to cities Urbanization of the Blaan community Changes to modern lifestyles 	Extrinsic challenges to transference of Blaan music	
Interest among Blaan's younger generation	<ul style="list-style-type: none"> Lack of interest among younger generation to learn Blaan music Longer social media screen time distracts the younger generation's interest in Blaan music 	Interest of the younger generation in Blaan music	

External factors that support preservation of Blaan music	<ul style="list-style-type: none"> Government organizations such as the Tourism office provide financial, technical, human and material resources and support Access to government support is tough and tedious 	External support to preservation of Blaan music	
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Challenges faced by the Blaan community in maintaining and preserving their Blaan music. Extracted from the statements of the participants is the theme pertaining to the challenges they are experiencing as they strive to maintain and preserve their Blaan music. The participants demonstrated awareness of both intrinsic and extrinsic limitations in the teaching and learning of Blaan music to their younger generation. It was evident that the participants are greatly concerned with the migration of younger generations to cities, urbanization of the Blaan community, and changes to modern lifestyles. They believe that the interest of their young ones is substantially influenced and distracted by the longer time they spend on social media.

A study by Bautista (2020) echoes this concern, pointing out that the influx of Western music and global pop culture has contributed to the diminishing role of indigenous music among younger generations. Bautista highlights the challenge of adapting traditional music in an era where Western media and technology dominate the cultural landscape. Many young Blaan individuals are increasingly disconnected from their ancestral musical practices as they are more exposed to modern genres through radio, television, and the internet. Bautista suggests that one solution is the establishment of community music programs aimed at bridging the gap between traditional and contemporary music, encouraging younger generations to take pride in their musical heritage while also accommodating new musical influences.

These experiences of the participants found relevance in the study of Blessing (2024) which states that Blaan music has been slowly declining due to various factors, including modernization, migration, and economic pressures, which have led to the erosion of traditional practices.

Similarly, in the context of Mindanao, a study by Isaeva (2024) discusses the broader challenges faced by indigenous musical traditions in the region. The study identifies economic hardship, migration for work, and urbanization as primary factors that hinder the transmission of traditional music. Isaeva notes that young people, particularly those who migrate to urban centers in search of work, often lose their connection to their cultural roots. This leads to a reduced number of cultural practitioners who are capable of passing on the knowledge and skills necessary for traditional music making.

Lived Experiences of the Participants Regarding Their Efforts to Preserve and Revitalize Their Musical Heritage

Table 6 presents the lived experiences of the participants regarding their efforts to preserve and revitalize their musical heritage. The codes which emerged from the responses of the participants are as follows: *external initiatives for preservation of Blaan music; nurturing and vitalization of Blaan music; creating supportive and conducive transference atmosphere; linkages with external stakeholders; and way forward.*

Table 6 Lived Experiences of the Participants Regarding Their Efforts to Preserve and Revitalize Their Musical Heritage

Subject Probed	Core Ideas	Codes	Essential Theme
Programs aimed at preserving Blaan music	<ul style="list-style-type: none"> IPEd Program IP Skills Camps Community-based programs 	External Initiatives for preservation of Blaan music	Building a sustainable support system for the preservation and revitalization of Blaan's musical heritage
Efforts to revitalize or promote Blaan music	<ul style="list-style-type: none"> Skills training Partnerships with DepEd specifically the IPEd Program Integration of Blaan music to community gatherings and events 	Nurturing and vitalization of Blaan music	

Support for preservation of Blaان music	<ul style="list-style-type: none"> • Cultural mapping and inventory • Financial support in the community-based activities such as IP Day • Invite Blaان musicians to perform in various gatherings and festivities • Provision of financial, material, and human resources 	Creating supportive and conducive transference atmosphere	
Collaborations for the preservation of Blaان music	<ul style="list-style-type: none"> • Provincial Tourism Office • City Tourism Office • IPEd • NCIP • NCCA 	Linkages with external stakeholders	
Ways to ensure that Blaان music will continue to thrive	<ul style="list-style-type: none"> • Continuous integration of Blaان music in IPEd programs • Expansion of research and development on Blaان music and its digitalization • Institution of School for the Living Tradition • Institution of Cultural Heritage Learning Center for Blaان 	Way forward	

The essential theme generated from the responses of the participants when they were asked about their efforts to preserve and revitalize their musical heritage is *building a sustainable support system for the preservation and revitalization of Blaان's musical heritage* which emerged from the above-mentioned codes. This essential theme is generated from the responses of the participants when they were asked what can be done to ensure that traditional Blaان music continues to thrive in the future. The participants highlighted that there are external initiatives which could help in the preservation of Blaان music which include inclusion of the same in the IPEd Program, IP Skills Camps, and community-based programs. These initiatives also create supportive and conducive transference atmosphere and foster linkages.

In light of these challenges, experts like Blessing (2024), Bautista (2020), and Zayas (2023) call for deliberate efforts to not only document but also actively teach Blaان music to younger generations. Educational institutions, local governments, and community organizations can play a vital role in ensuring that Blaان music is passed down. Providing a platform for young Blaان musicians to learn from elders, as well as encouraging the use of traditional music in schools and cultural events, may help ensure its continued relevance and survival in an increasingly modernized world.

Ethnographic Interpretation of the Findings

This study poses an ethnographic inquiry on the lived experiences of Blaان participants of their cultural practices including music. Popkewitz (1981) explained that ethnography allows the researcher to immerse himself in the community's cultural context, providing a deep understanding of the practices, beliefs, and experiences of its members. This approach is invaluable when studying the preservation of musical traditions because it goes beyond surface-level observations, delving into the lived experiences of community members. This ethnographic study revealed how Blaان music functions in the social and cultural context, providing insights into how it is practiced, transmitted, and adapted in the face of challenging times.

a. The ethnographic approach provides several advantages for this study which focused on Blaان music.

Normann (1982) highlighted that ethnography gives the researcher an opportunity to get close to the people, events, and natural practices within the community being studied. This closeness enables a better understanding of the beliefs and values that guide musical practices. Furthermore, ethnography is valuable because it captures the unintended consequences of social actions, providing a more comprehensive picture of how music functions in the daily lives of community members. Ethnographic research also allows for an

examination of the motivations behind cultural practices, revealing how individuals and communities engage with and adapt their traditions in response to changing circumstances. Through the lens of ethnography, the following findings emphasize the culture-themed, personal meaning, and subjective realities that the participants experience in relation to the preservation of their musical heritage - the Blaan music: Preservation of the Blaan community's cultural identity and traditions through music. The participants give importance to the preservation of the Blaan communities cultural identity and tradition through music. They highlighted that Blaan music is their story. It is their ode to their ancestors. They believe that their music carries with it their identity and traditions as Blaans. Music gives them strength and serves as the thread that connects every Blaan to each other. Their music is their fulfillment. The participants gave descriptions of their Blaan music as an integral part of their history. They have been using their music to reflect their beliefs. For instance, the song "Latuyal" depicts a story of a woman whose child is bitten by a snake. The woman did not allow her child to go up their house because of their belief that when the bitten person goes up the house the venom of the snake will flow faster towards the brain and would cause adverse effects. Further, the participants believe that their music depicts the richness of their culture.

The participants also highlighted in their responses that their Blaan music includes chants that talk about their ancestors and their history. Through their music, they better understand where they came from and who they really are. Their Blaan identity as a person and as a community are tightly entangled with their music. In addition, their flalok, a story being told through chant, imparts good values. Every flalok there are always lessons that depict the Blaan's values and beliefs. Consequently, Blaan's music has a great role in preserving and strengthening the Blaan cultural identity. Every community-based activities or tribal ceremonies such as festivals, gatherings, weddings, and the like, Blaan music abound. This way and through the music being consistently played, the younger generation of the Blaan tribe would be able to learn and be immersed in their musical heritage, celebrating their own identities in the process. These are the reasons why they strive and advocate the preservation of the Blaan community's cultural identity and traditions through music. They believe that preserving musical traditions strengthens Blaan cultural identity by keeping their history and values alive. As modernization poses a risk to cultural loss, conservation efforts are essential to ensure that these traditions continue to thrive. They help maintain pride in Blaan heritage and foster cultural appreciation within the community and beyond.

b. Transference and evolution of musical practices. In their statements, the participants give importance to the passing down and transfer of their musical practices to the younger generation. Their experiences show that traditional Blaan music is primarily passed down informally through oral tradition and practice. Elders and artisans teach the younger generation by performing and playing music together, especially in family settings. It is a hands-on, immersive experience where younger members learn through observation and participation rather than formal instruction. Although, with the advent of the IPed Program of the DepEd, Blaan music is now eventually embedded into the curriculum. However, despite the above-said measures, the elder-participants of this study are apprehensive of the gradual fading of the traditional Blaan music because of the lack of interest of the younger generation to pursue the same.

There are elders and artisans who teach the younger generation, but the teaching usually happens in the homes of these artisans. There is no formal curriculum for music or dance instruction, and no dedicated space like a "School of Living Traditions" for regular lessons. Some schools, like Nelmda, include aspects of this in their curriculum, but it's limited due to a lack of resources and space for more comprehensive teaching. Children typically learn traditional music by observing performances during special events, like the annual local festivals. However, there's no consistent, dedicated space or program to teach these traditions regularly. This makes it harder for younger generations to truly learn the craft beyond appreciating it during performances.

It is hard to notice significant changes in teaching methods, but I believe there have been some, likely due to the influence of modern technologies. The traditional, hands-on method of learning may be adapting, but it still largely depends on personal interaction and community settings. They see the influence of technology in a positive light, as it can help preserve and share Blaan music. However, to avoid commercialization or misuse, it's important to craft local resolutions and ordinances to protect the integrity of the traditions. This would ensure that technology serves as a tool for preservation, not exploitation.

c. Demonstrating fidelity to Blaan music amidst challenges.

Modern technologies have mainly been used to promote Blaan music and crafts through platforms like social media. While the younger generation might be exposed to these platforms, their level of appreciation for the music depends on how effectively these technologies are used to deepen their understanding of traditional music. There is a significant influence from popular music. Younger generations are naturally drawn to pop music, and it's hard to stop them from appreciating it. However, the local government should take steps to create initiatives—like a School for Living Traditions or cultural profiling—to safeguard traditional music and ensure it is well-documented for future generations.

Traditional Blaan instruments are still used by artisans, though there is a decline in their production. Making these instruments requires specific materials, and due to deforestation, it's becoming harder to find the necessary resources. Despite this, a small number of artisans continue to create and play these instruments, keeping the tradition alive. The introduction of modern cultural influences is inevitable, as change is constant. While it might present challenges, it doesn't necessarily hinder the preservation of Blaan music. However, it's important for local initiatives to prioritize safeguarding traditional practices, ensuring that they continue alongside new influences. Balancing traditional and modern music is definitely a challenge, especially with the younger generation's strong interest in modern styles, thanks to social media. It's crucial to provide them with avenues to deepen their appreciation of traditional music so that they can find a way to integrate both in a meaningful way.

d. Challenges faced by the Blaan community in maintaining and preserving their Blaan music.

One of the biggest challenges is the urgent need for a School for Living Traditions in the locality to provide a dedicated space for teaching. Budgetary constraints for constructing a space or structure for this purpose are a major hurdle, as this must be prioritized in the development agenda. In terms of the willingness of artisans and elders to share their knowledge, this is no longer an issue—they are very supportive and eager to pass on their traditions. There are challenges in accessing the materials needed to make traditional instruments due to deforestation. Additionally, some rituals associated with instrument-making can only be performed by a few elders, many of whom are no longer with us. I once interviewed an elderly Blaan dancer who expressed deep sorrow, fearing that with her passing, the traditions, including her dancing, would be lost. Her chant spoke of her lifelong dedication to making her community happy through dance, but she feared there would be no one to carry it on after she was gone.

Migration, urbanization, and changes in lifestyle certainly affect the ability to pass down traditional musical knowledge. As younger generations move to cities for work or education, they often become disconnected from their cultural roots, and traditional practices like music and dance are less prioritized. This shift makes it harder for them to learn and appreciate their heritage, which impacts the continuity of traditional knowledge. There is a lack of interest, and this is largely due to the inevitable changes that come with time. The evolution of music and the rapid changes in how people appreciate music play a large role. Modern styles, especially those influenced by social media, are much more appealing to younger generations, and this shift in musical preferences is hard to reverse. Evolution is natural, but it does create challenges in preserving traditional practices. External factors, including government and non-governmental organizations, can play a crucial role in supporting the preservation of traditional music. The government can help by allocating resources to create spaces like the School for Living Traditions and by implementing policies to protect and promote these cultural practices. NGOs can contribute by raising awareness, providing educational programs, and supporting cultural events. However, if these organizations don't prioritize traditional culture or lack proper funding, their efforts can fall short. The key is strong collaboration to ensure the long-term survival and respect for these traditions.

e. Building a sustainable support system for the preservation and revitalization of Blaan's musical heritage.

The LGU-Koronadal, through the City Tourism and Cultural Affairs Office, has several initiatives aimed at preserving traditional music. These include cultural profiling and inventory, documentation of traditional

practices in partnership with the Office of the IPMR, and the involvement of the Blaan community in local events. The Koronadal Hinugyaw Cultural Dance Troupe performs internationally, showcasing Blaan traditions. Additionally, the IP community is actively involved in the Cultural and Arts Council, and the Handurawan in Film project has featured Blaan culture with full-blooded Blaan actors. The city is also working on the Lunsod, Lunsad project to become a Creative City for Crafts and Folk Arts. Local workshops are also conducted in barangays with IP communities, alongside plans for the upcoming National Museum of the Philippines – Koronadal, the only fabric-focused national museum in the country. The government can support preservation through initiatives like the School for Living Traditions (SLTs), cultural profiling, and by providing funding for spaces where traditional music can be taught and appreciated. These efforts should be prioritized through local ordinances, resolutions, and stronger partnerships with NGOs and educational institutions to ensure the long-term protection of Blaan heritage. The LGU is a member of Kaisa Sa Sining, a program of the Cultural Center of the Philippines. This initiative involves dialogues, symposia, and performances promoting both the tangible and intangible cultural heritage of the Blaan. The Department of Trade and Industry (DTI) through the Creative City program also supports the preservation of Blaan music, with the City Tourism and Cultural Affairs Office leading these efforts. These collaborations aim to raise awareness and foster appreciation for Blaan traditions. To ensure that traditional music continues to thrive, the establishment of Schools for Living Traditions (SLTs) and the creation of local ordinances and resolutions dedicated to safeguarding and promoting Blaan cultural heritage are crucial. These steps will create a more formal structure for teaching and preserving the music for future generations.

CONCLUSION

This study explored the preservation of the vanishing musical heritage of the Blaan cultural communities in Koronadal City. It analyzed the lived experiences of the Blaan people in relation to their musical practices, how these traditions are passed down, the impact of modernization, and the challenges they face in safeguarding their music. These nine (9) participants are actively engaged in the preservation and transmission of Blaan musical traditions in the City of Koronadal. Using thematic content analysis, recurring key themes were identified from the gathered data to form a coherent code of information for analysis. The identified key themes highlighted the personal meaning, and subjective realities that the participants experience in relation to the preservation of their musical heritage - the Blaan music. From the analyzed and interpreted data emerged the key themes: (1) preservation of the Blaan community's cultural identity and traditions, (2) transference and evolution of musical practices, (3) demonstrating fidelity to Blaan amidst challenges, (4) challenges they faced in maintaining and preserving their music, and (5) building a sustainable support system for the preservation and revitalization of their musical heritage. Hence, the findings revealed that Blaan music is a crucial component of their cultural identity, serving as a means of storytelling, spiritual connection, and communal bonding. Traditional methods of transmission rely on oral tradition, direct observation, and participation in community rituals. However, modern influences, such as globalization and digital media, have altered the way Blaan music is shared and learned.

While social media and digital platforms have helped raise awareness of indigenous music, they have also contributed to the younger generation's declining interest in traditional practices. Challenges such as limited access to traditional musical instruments, urban migration, and inadequate institutional support further threaten the continuity of Blaan music. Despite these difficulties, the study highlighted efforts by community leaders, educators, and local government initiatives that aim to preserve Blaan musical heritage through programs like the Indigenous Peoples Education (IPED) Program and cultural festivals. Through the lens of ethnography, the findings highlight key themes related to the preservation, transference, and challenges of Blaan musical traditions in Koronadal City: (1) Preservation of the Blaan Cultural Identity Through Music, (2) Transference and Evolution of Musical Practices, (3) Demonstrating Fidelity to Blaan Music Amidst Challenges, (4) Challenges in Maintaining and Preserving Blaan Music, and (5) Building a Sustainable Support System for Blaan Musical Heritage. These findings suggest the preservation of Blaan music is vital to maintaining the community's cultural identity, history, and traditions. While modernization and external influences pose challenges, local efforts through education, technology, and government support can ensure that Blaan music continues to thrive for future generations. Preserving Blaan musical heritage is essential not just for the community but for the broader cultural landscape of not just the city but eventually of the region. Music, like

other traditions, carries the values, history, and identity of the Blaan people. Through various initiatives, such as cultural profiling, documentation, and local events, the city is already taking steps to ensure these traditions are passed down. However, there is still a need for more structured support, such as dedicated spaces for learning and local ordinances for cultural preservation, to protect this invaluable heritage for future generations.

The study also emphasizes the need for policy intervention. There is a need to highlight how legal protections and funding mechanisms can support indigenous cultural preservation efforts. Without structured institutional support, traditional music could continue to decline. Thus, this research affirms that preserving Blaan musical heritage requires collaborative efforts among community elders, local government units, educational institutions, and cultural organizations. A well-structured approach integrating traditional and modern learning methods is necessary to sustain indigenous music for future generations.

RECOMMENDATIONS

Based on the findings of this study, the researcher proposes the following recommendations:

For the Blaan Community and Cultural Practitioners

1. Strengthen Intergenerational Learning, where Elders and musicians may conduct more storytelling, workshops, and music practice sessions for younger members.
2. Enhance Music Documentation Efforts, where Indigenous musical pieces may be transcribed and digitally archived to prevent loss.
3. Promote Community-Based Music Education, where Blaan music may be actively incorporated into community gatherings, school events, and festivals to maintain cultural relevance.

For Local Government and Educational Institutions

1. Establish Schools for Living Traditions (SLTs). These dedicated spaces may be built where Blaan music can be formally taught.
2. Integrate Blaan Music into the Curriculum and strengthen its inclusion in the IPED program and other educational frameworks to encourage learning among indigenous and non-indigenous students.
3. Provide Funding for Musical Instrument Production and support to artisans in crafting traditional instruments and ensure their availability for teaching and performances.

For Policymakers and External Stakeholders

1. Develop Policies for Cultural Preservation and implement local ordinances to protect indigenous music from exploitation and commercial misuse.
2. Leverage Modern Technology for Cultural Promotion. Digital media may be used to increase awareness of Blaan music.
3. Strengthen collaboration with NGOs and Cultural Organizations, where partnerships with groups like the National Commission for Culture and the Arts (NCCA) and UNESCO may be strengthened to gain more support for cultural preservation.

For Future Research

1. Explore the role of technology in Indigenous Music Education and assess how digital tools can complement, rather than replace, traditional methods.
2. Assess the Socioeconomic Impact of Music Preservation, where researchers may examine how maintaining traditional music contributes to cultural tourism, community identity, and economic opportunities for indigenous artisans.
3. Examine the Influence of Contemporary Music on Blaan Traditions and analyze how indigenous musicians can blend traditional and modern elements to appeal to younger audiences while maintaining authenticity.

Ethical Considerations

Ethical considerations were central to the study, ensuring that the rights and dignity of participants were respected throughout the research process. Free and Prior Informed Consent was obtained from all participants through the help of the National Commission on Indigenous People, ensuring they understood the purpose of the study and their role in it. The researcher prioritized confidentiality by using pseudonyms to protect participant identities and ensured that personal information was not shared without consent. Furthermore, the researcher approached the Blaan community with cultural sensitivity, respecting local customs and values. Participants were informed of their right to withdraw from the study at any time without any negative consequences. Finally, the study was designed with a commitment to beneficence, aiming to benefit the Blaan community by documenting and preserving their musical heritage while minimizing any potential harm or disruption to their cultural practices. Moreover, participants in the research were provided with meals, snacks, and a monetary allowance to defray their transportation costs.

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