
Progressing from the conventional positivistic approach in music studies in the Philippines, Navarro provides a refreshing interpretation and analysis of musical data collected from the period 1898–1935. Informed by sociological and political theories, particularly those of Foucault and Bourdieu, his study subjects the rich primary materials to critical inquiry and relates these to the shaping of Philippine society. Only a few music writers in the Philippines have ventured as far.

*Kolonyal na Patakaran at ang Nagbabagong Kamalayang Filipino* sounds many of the issues brought to the fore by Renato Constantino in his essay entitled “The Miseducation of the Filipino” (1968). In this seminal essay, Constantino asserted that “the educational system introduced by the Americans had to correspond and was designed to correspond to the economic and political reality of American conquest.” Navarro’s book focuses on the many colonial policies introduced by the Americans in their education system, aimed at capturing the minds of Filipinos in the early years of the twentieth century. The Spanish colonial masters had resorted to physical subjugation. Navarro reiterates and discusses issues presented by Constantino, such as the use of the English language in the education system, which he believed debilitated the Filipinos’ capacity for creative thinking; the emphasis, in the study of history, on what the conquerors have bestowed upon them instead of on the wealth of indigenous culture and material resources; and American control of the country’s economic life, which underplayed nationalism and eventually commercialized education.

The book has four chapters framed by a short introduction and a conclusion. The first chapter, “Ang Relihiyon at Musika: Patakarang Espanyol para sa Katutubo,” provides the historical context. Navarro traces how the indigenous Filipinos, in the three centuries of Spanish colonial rule, appropriated the music of the hegemonic culture. He also examines the relationship between that period’s music and the quest for independence: the revolutionaries used songs in their fight for independence. Continuing with the American colonial period, Navarro highlights the role of the Conservatory of Music of the University of the Philippines as both the custodian of a distinctly “Filipino” music and the propagator of a purely Western and hybrid Fil-European music in the country, accentuated by discourses on nationalism and colonialism.
As indicated by its title, “Ang Gamit at Simulain ng Musika sa Paaralang Amerikano,” the second chapter scrutinizes the uses of music in the educational system that the Americans instituted. The third chapter, “Pagsusuri ng Kulturang Artifak,” examines the epistemic reconfigurations wrought upon the native population by the education system (a different conception of time, a celebration of winter, etc.), which created and channeled the desire for all things American. Filipino songs were Americanized in two ways: compositions followed the syntax of western music and parts of folk songs were mistranslated. The fourth chapter, “Ang Dayuhang Amerikano sa Katauhang Filipino: Musika sa Publikong Paaralan sa Filipinas,” evaluates the results of American colonialism through the success of its educational system.

This book is a valuable contribution to the understanding of the role of music in the shaping of Philippine society in the first half of the twentieth century. Navarro’s application of Foucauldian theory emphasizes the interplay of politics, culture, and art, particularly music. The reading of the accrued data using concepts like “discipline” and “docility” acknowledges the role of music in the contradictory processes of colonialism and nationalist assertion. For example, Navarro enumerates a number of practices in the teaching of songs during that period that subtly transferred hegemonic ideas. With these ideas embraced by the young who attended the public schools, a “docile” body, a hybrid Filipino-ness, was born. Navarro also adverts to Bourdieu’s concept of the “field” and its relationship to power. Music, as an agent, acts as an important force in influencing the social and cultural lives of the natives, and it was used by the Americans to advance their objectives.

In his examination of the songs, Navarro evades the more conventional structural analysis of the music, which might be too abstract to be appreciated if he attempted it. He chooses rather to focus on the text, the indexical referentiality of the words affording one a clearer understanding of the songs. Textual analysis can be accepted as an alternative take on musical evaluation, as the focus of the entire study is the establishment of a strong relationship among music, culture, and politics.

The book is rich in data pertaining to how music was regarded by the Spanish and American masters as an agent of their agenda. The Spaniards concentrated on the religious function of music, as they deemed it necessary in their evangelizing efforts. In contrast, the Americans used music to shape the minds of the indigenous population and utilized it as a pacifying tool.

The wealth of material on the American period is Navarro’s significant contribution to Philippine historiography. He has unearthed almost every available primary source on the subject. Perhaps it is Navarro’s application of contemporary theory on musical data that may enlighten younger scholars on how they may treat the materials they collect. Such an approach can take the otherwise

Estamos de enhorabuena. La colección Premio Zobel rescata este año la novela del escritor filipino Antonio M. Abad *La oveja de Nathán*, en una cuidada edición bilingüe español-inglés a cargo de Lourdes Castrillo Brillantes e Isaac Donoso.

Escrita en español por Antonio M. Abad, autor nacido en 1894 en Barili, Cebú, y publicada por entregas en el periódico manileño *La Opinión*, ganó el Premio Zobel en 1929, el galardón que buscaba el reconocimiento anual a la mejor obra literaria escrita en español por un autor filipino.

*La oveja de Nathán* es la historia de Mariano Bontulan, joven cebuano de origen humilde, protegido del intachable don Benito Claudio de Hernán González, prohombre de las ciencias y la política filipinas, de cuya mano llega a Manila y encuentra trabajo como tipógrafo en una imprenta. Bontulan es un muchacho fuertemente impresionable, de carácter apasionado y pertinaz, por lo que la lectura de las noticias que de la Primera Guerra Mundial llegan desde Europa deja una honda impronta en él. Esto le lleva a solidarizarse, en un principio, con la causa alemana, y más tarde y de modo definitivo, unirse a los aliados. Unirse en un sentido literal, ya que, fiel a sí mismo, toma la decisión de participar en la contienda, enrolándose para ello en el contingente de tropas que Estados Unidos planea enviar a los campos de batalla europeos. Así, a causa de sus hazañas bélicas, el joven Bontulan devendrá, por primera vez en su vida, héroe patrio.

De vuelta en Filipinas, se casa con Emilia y, junto con la madre de Mariano, Ta-Titay, se trasladan a Manila, donde se instalan y encuentra de nuevo trabajo como tipógrafo, en esta ocasión para *The Manila Daily Chronicle*, propiedad