

Language and Thematic Values of Music in Bikol Partido, Camarines Sur, Philippines: Inputs to Language Indigenization and Cultural Education

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Abstract: The study on the language and thematic values is a broader effort of understanding how regional music functions as a cultural repository and education. Using qualitative research approach with a mini-ethnographic design, the thematic values of Bikol Partido music encompassing a broad spectrum of cultural, social, and emotional themes were shed into light using Braun and Clarke's Reflexive Thematic Analysis, viewing music as a symbolic and sociocultural practice that reflects community identity, values, and lived experiences. The respondents of the study were selected contemporary and veteran song writers of Bikol-Partido, community elders and key informants such as tourism officers, monolanguage speakers among others. Considering the vastness of the scope, composers who displayed diverse thematic values were identified and considered main participants in the study as representative of the Bikol Partido Music. Based on the findings, some of the values and themes reflective of Bikol Partido Culture are deeply intertwined with the daily lives of its people. Integrity, simplicity, honesty, resilience, strong family bond, faith in God, fidelity, simple joy, humor, kindness, compassion, friendship, social change, and accountability among others are not just abstract concepts but integral parts of the community's identity. Emotions and artistic expressions reflect struggles and triumphs of Partidoneans. Local artists capture essence of everyday life with vivid descriptions.

Keywords: Language; Thematic Values; Music.

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I. INTRODUCTION

Philippines, represents a vibrant and significant aspect of the local cultural heritage. This genre of music reflects the rich historical, linguistic, and thematic traditions of the Bikol-speaking communities in the area. The Partido region, known for its picturesque landscapes and historical significance, also boasts a diverse and dynamic cultural landscape that is vividly expressed through its musical forms.

The language of Bikol Partido music is deeply intertwined with the cultural identity of the region. Bikol, a Malayo-Polynesian language spoken in the Bicol Region, serves as the primary medium for these musical expressions. The use of the Bikol language in music not only preserves linguistic heritage but also ensures that the themes and messages resonate deeply with the local population. Through this music, the nuances and particularities of the Bikol dialect are celebrated and perpetuated, reflecting the community's values and experiences.

The thematic values of Bikol Partido music encompass a broad spectrum of cultural, social, and emotional themes.

One of the general theme revolves around cultural tradition where many songs celebrate local customs, rituals, and historical events, providing insight into the traditional practices of the Partido region where music often acts as a vessel for preserving and transmitting cultural knowledge from generation to generation. Another is Social Commentary which addresses social issues and communal concerns, offering commentary on societal norms, economic conditions, and political matters. Through storytelling and lyrical content, the music reflects the collective experiences and challenges faced by the community. Music conveys a range of emotions, from joy and celebration to sorrow and longing. The thematic exploration of personal and communal emotions adds depth to the musical experience and fosters a sense of shared identity among listeners. Finally is the Religious and Spiritual Themes: In some cases, the music incorporates religious and spiritual themes, reflecting the local beliefs and practices. This aspect of Bikol Partido music underscores the role of spirituality in shaping the cultural and social fabric of the region.

Understanding the language and thematic values of Bikol Partido music is essential for appreciating its role in preserving and enriching the cultural heritage of the Partido

region. The music not only serves as a form of artistic expression but also as a vital link to the historical and social realities of the Bikol-speaking communities. By analyzing these aspects, researchers can gain a deeper understanding of how music functions as a cultural artifact and a means of communication within the local context.

This study aligns with the United Nations Sustainable Development Goals, particularly SDG 4 (Quality Education), SDG 10 (Reduced Inequalities), SDG 11 (Sustainable Cities and Communities), SDG 16 (Peace, Justice, and Strong Institutions), and SDG 17 (Partnerships for the Goals), by promoting culturally responsive education, safeguarding intangible cultural heritage, amplifying marginalized cultural voices, and fostering ethical and participatory research partnerships (UNESCO,2023;2017).

However, interviews with Bikol composers have unveiled the insufficient backing for Bikol music despite the abundance of talent. The influence of social media has played a pivotal role in disseminating Bikol songs, as evidenced by the Bicol Music Festivals in the area. Various municipalities have shown their support by organizing music competitions. The genesis of original Bikol music can be traced back to the late 1990s and early 2000s. Some compositions have delved into addressing pertinent social life, crafted by songwriters who also serve as educators, incorporating poignant narratives into their work. The Bicol-Partido songs serve as a tribute to the vibrant life and rich culture of the region reflective of its unique language (Paterno, 2023). Noteworthy among the music festivals in the area is the Harana Festival, which serves as a platform to showcase the diverse facets of Bikol culture and traditional music. Esteemed composers have made significant contributions to the local music landscape and continues to uphold the legacy by presenting a tapestry of musical richness in Bikol Partido.

II. MATERIALS AND METHODS

➤ *Research Design*

This study employed a qualitative research approach with a mini-ethnographic design, which involves delving into the cultural nuances of a society or group within a condensed timeframe. Fusch et al. (2017) defined mini-ethnography as a qualitative design aimed at describing, explaining, and analyzing the cultural elements of a specific community or group. Mini-ethnographic design allows researcher to immerse in the local culture, with the composers to gather valuable insights. This design proves to be particularly effective in swiftly collecting data on local music thematic values within the study area.

➤ *Study Area*

This study was conducted at the 4th District of Camarines Sur commonly known as the Partido Area, specifically focusing on the municipalities of Goa, San Jose, Tigaon, and Lagonoy in Camarines Sur, Philippines. The Partido Area, nestled in the heart of Bicol Region, is renowned for its rich cultural heritage reflected on the

values of the people. Through this comprehensive study, researcher was able to paint a vivid picture of the Partido Area's diverse communities, shedding light on their resilience, creativity, and commitment to preserving their cultural heritage and natural resources through music.

➤ *Respondents of the Study:*

The respondents of the study were contemporary and veteran song writers of Bikol-Partido, community elders and key informants such as tourism officers, monolanguage speakers among others. Considering the vastness of the scope, Composers who displayed diversified thematic values were identified and considered main participants in the study as representative of the Bikol Partido Music. Likewise, the researcher herself, being a Bicolano and Partido District resident in particular, has personal knowledge of the language of the speech community has first knowledge on the transcription and analysis. To further validate the data on thematic values, elders in the community were also involved in the validation of the analysis.

➤ *Research Instrument*

The material used for this study includes original song compositions created by local composers, an interview guide, and a survey questionnaire. The original song compositions served as a unique source of data, reflecting the cultural and artistic expressions of the local community. Furthermore, the study utilized an interview guide to gather firsthand accounts and perspectives from local musicians, historians, and community members to gain a deeper understanding of the cultural significance of music within the community.

➤ *Data Gathering Procedure and Ethics*

The data collection began with obtaining permission from the municipal mayor to conduct the study. The researchers approached the music festival coordinators and other local music enthusiasts to assist her in identifying potential informants for the study. After identifying the different masterpieces with varied genres and popularity, she started to analyze the music thematic values through lyric analysis. After identification of masterpieces, permission from the composers themselves were sought. Consent forms, and their voluntary participation was secured. Participants were fully informed about the objectives and nature of the study. Interviews were conducted to validate the data from the frame and semantic meaning of the writers/composers themselves.

➤ *Data Analysis*

After a series of data collection process, the collected data were transcribed, and analyzed. Each set were arranged according to the authors and their compositions. This study is anchored on Braun and Clarke's Reflexive Thematic Analysis, which enables the systematic identification and interpretation of recurring thematic values in Bikol Partido music. The analysis is further informed by cultural semiotics and ethnomusicological perspectives, viewing music as a symbolic and sociocultural practice that reflects community identity, values, and lived experiences.. T These data were

organized according to how questions or objectives were stated.

III. RESULTS AND DISCUSSIONS

A. Thematic Values imminent in Bikol Partido Music

This study focused on the exploration of the language and thematic values present in the selected Bikol Partido Musical Song Compositions. The lines extracted from the original works of the Bikol Partido composers were selected based on varied genres that conveys themes and values imminent in the fourth district of Camarines Sur, Philippines that resonate deeply with the rich tapestry of Bikol Partido Culture.

➤ Integrity, Simplicity, Honesty, Resilience, Strong Family Bond, Faith in God

The song called "Pandosal" (Bread) composed by Ildelfonso Celocelo, Jr. talks about the simple life of the Partidoneans, who are able to survive despite facing poverty. It delves into the humble existence of the Partidoneans, a community known for their resilience in the face of poverty. The lyrics paint a clear picture of their daily struggles and triumphs, highlighting how they find joy and sustenance in the simplest of things. For instance, the song describes how the aroma of freshly baked *pandesal* fills the air each morning, symbolizing hope and perseverance. Despite their economic hardships, the Partidoneans come together to share meals, stories, and laughter, creating a sense of unity and solidarity that transcends material wealth. Through this song, Celocelo captures the essence of the human spirit, celebrating resilience, community, and the power of shared experiences.

“PANDESAL”

By Ildelfonso Cilocilo, Jr.

Duwang sadi na pandesal, asin kapeng lasaw
(Two pieces of bread, and dilute coffee)
Sa panahon ngunyan, pwede nang magkanigo
(In these times, it can suffice)
Na ini apudon mong sarong pamahaw
(to be called, a breakfast)

Dahon nin kamoteng kahoy, binangutan nin bulinaw
(Cassava leaves, seasoned with anchovy)
Sa kalidkid na niyog, masiram an pangudtuhan
(On grated coconut, delicious lunch)
Kun yaraon an mahal sa buhay
(If all loved ones are present)

Dae ko kaipuhan an mamantikang kakanon
(No need for oily dishes)
Kun hali sa gibong bakong toltol
(If derived from bad acts)
Dae ko kaipuhan an adobo o morcon
(I don't need adobo or morcon)
Kun an pagkatapos igwang iisipon
(If after eating, there are things to worry on)
Maray pa an linan-ak na natong

(Plain night leaf soup can do)
Sa simpleng buhay na tuninong.
(To simple and peaceful life)

Pinakro na batag maski daeng asukar
(Pinakro na batag even without sugar)
O sinapnang kamote salbado an pamanggihan
(Or boiled sweet potato saved our dinner)
Basta mayong problema, harayo sa kahilangan
(As long as there is no problem, and far from illness)
May respeto an gabos, pirming tarabang-tabang
(There is respect from all, always unitedly helping)
An pamilyang nagkakaminorootan
(in a family who loved one another)

Dae ko kaipuhan an palasyo o mansyon
(I don't need a palace or mansion)
Basta may kawayan pa asin gogon
(As long as there is still bamboos and gogon)
Dae ko kaipuhan an kwartang milyon milyon
(I don't need millions of money)
Kun hali man lang sa gibong habun
(If ony then, it came from stolen acts)
Ta maski pa gadan ka na haloy nang panahon
(For even you are gone in few years)
Mga gibo mong sala, mga saray mong bata
(Your bad acts, your hidden evil deeds)
Siertong gabos iyan kakaykayon
(Surely, all those will be digged)
Naara man ako kan yaman sa mundo
(Though I envy riches in the world)
Kaya naghihigos para sa puturo kang pamilya ko
(That's why I work hard for the future of my family)

Duwang sadi na pandesal o maski pa nilugaw
(Two little bread, or rice porridge)
Sa panahon ngunyan salamat Kaglalang
(In this time, Thanks to the Creator)
Sa biyaya na samong pinaghaharampangan
(To the blessings we are sharing)

The first stanza indicates simplicity, resilience, resourcefulness and modesty of the Partidoneans. The symbol of “*duwang pandesal asing kapeng lasaw*” (two pieces of bread and dilute coffee), indicates that even with very little, people can still live and make it through tough times. The song highlights the resilience and strength of the Partidoneans in facing challenges and finding ways to survive. The bread and coffee, though modest, are basic sustenance, signifying that it is not the abundance of material wealth but rather strength, resourcefulness, and contentment that allow individuals to persevere. *Maray pa an linan-ak na natong* (Plain night leaf soup can do) The value of resilience and resourcefulness, and modest sustenance in Adversity is supported by the book of Ungar (2013) highlighting how communities adapt to challenges through available resources. This reinforces the notion that resilience is not about wealth, but about using whatever is at hand to persevere. Further, Masten, (2001) echoes the concept of ordinary magic, where people use simple means to navigate difficult situations, demonstrating that resilience

is often cultivated through modest, routine actions and how it can contribute to social harmony and survival in times of crisis (Galtung, 1996). The bread and coffee as symbols of survival reflect how communities can find peace and stability through modest resources and resilience. Survival is not based on abundance but on the ability to adapt and find meaning in simple living (Ehrenreich, 2001).

The imagery of two pieces of bread and dilute coffee is a symbol of resilience. It indicates that even in the most challenging situations, the Partidoneans choose to live simply, using modest resources, often less about material wealth and more about resilience, adaptability, and finding peace with what one has.

In the next stanza *Dahon nin kamoteng kahoy, binangutan nin bulinaw* (Cassava leaves, seasoned with anchovy); *Sa kalidkid na niyog, masiram an pangudtuhan* (On grated coconut, delicious lunch); *Kun yaraon an mahal sa buhay* (If all loved ones are present), is the depiction of family bonds in the song reflects the idea that family support and unity play a crucial role in overcoming challenges, particularly in times of economic hardship. Plant-based ingredients, contribute to health and well-being, emphasizes simpler, more healthful foods like leafy vegetable soups and sustainable eating practices (Sari, 2019). Further, McCubbin & Patterson (1983) suggest that families who can come together in difficult times, despite material shortages, are more likely to find ways to adapt and overcome adversities-poverty and illnesses Walsh (2003). Sharing even simple meals can enhance family cohesion and provide opportunities for communication and support (Lynch, 2013). The Partidonean example of sharing a simple meal promotes solidarity as a crucial component of resilience. It is a significance of the family unit in Filipino culture (Jocano, 1998) which serves as foundation to coping with life's challenges (Silverstein & Bengtson, 1997). Shared meals act a bond that strengthen family's well-being and a sense of belonging (Kaplan, 2016). Simply meal sharing can foster sense of unity and strong bond. Despite limited resources, simple meals nourishes love within the family, that serves as a powerful force that helps Partidoneans cope with life challenges.

The third stanza, *Dae ko kaipuhan an mamantikang kakanon* (No need for oily dishes); *Kun hali sa gibong bakong toltol* (If derived from bad acts); *Dae ko kaipuhan an adobo o morcon* (I don't need adobo or morcon); *Kun an pagkatapos igwang iisipon* (If after eating, there are things to worry on); *Maray pa an linan-ak na natong* (Plain night leaf soup can do); and "Pinakro na batag maski daeng asukar" (Creamed banana even without sugar) highlight the ability to make do with what is available. *Pinakro na batag, or Ginataang Saging na Saba*, is also a simple dish that doesn't require sugar to be satisfying. *Sa simpleng buhay na tuninong* (To simple and peaceful life), indicates that the people of Partidonean choose to live honestly and modestly, even though they may be poor. It suggests that it is better to live a simple life with honesty, rather than resorting to deceitful or illegal ways to survive. This means that it is more important to be truthful and content with what you

have, rather than seeking wealth through dishonest means. For example, instead of stealing or cheating to make more money, the people of Partidonea choose to work hard and live within their means. This way, they can live with integrity and be at peace with themselves. This text emphasizes the value of honesty and simplicity in life, highlighting the importance of living ethically and being satisfied with what you have.

The message of living honestly, modestly, and ethically aligns with several themes in philosophical, sociological, and ethical studies that advocate for the virtue of simplicity, integrity, and contentment. It advocates for minimalism, focusing on the value of living a life free of unnecessary material possessions, and stresses that simplicity leads to greater personal fulfillment and happiness (Thoreau, 1854). His philosophy mirrors the message from Partidoneans that a modest life lived with integrity offers greater satisfaction than wealth gained through deceitful means. According to Kant, honesty and moral integrity in personal actions and is considered as a universal moral laws that respect the dignity and rights of others. Simplicity as a moral and ethical choice, emphasizing that it is more important to live within one's means and be content with what one has (Vasquez, 2013). It suggests that people who practice gratitude tend to have better mental health, a greater social harmony and peace (Emmons, 2003; Haidt, 2006). Abraham Maslow's (1973) Hierarchy of Needs theory suggests that true happiness and fulfillment come from self-realization and living in accordance with one's values. People who prioritize honesty over material gain experience greater moral satisfaction and personal peace (Lange, 2009). Further, Fowler & Christakis (2008) posited that integrity and modesty can foster a positive environment and can lead to economic prosperity (Sen, 1999) thus the pursuit of wealth through unethical means can lead to social and moral decay (Sandel, 2012). It aligns with the message of the people of Partido that simplicity and honesty can lead to a more fulfilling life where integrity and ethical living are emphasized over wealth accumulation through dishonest means.

The term, *Adobo* and *Morcon* refers to the most popular and delicious Bikol Partido dishes served for family dinners or special occasions. These dishes signify wealthy people who can afford delicious and high priced dishes where in a long run can lead to health issues. According to Kristeller & Wolever (2011), eating practices of eating nutritious meals improve health and lead to simpler and more satisfied life. For Partidoneans, the importance of nutritious dishes align with their ethical beliefs, including considerations of health, sustainability, and social justice (Baumann, 2010). For poor family like in Partido, oily dishes are set aside to live happily. For them, simple meal of homegrown vegetables and affordable fish symbolizes modesty that is meaningful and fulfilling when shared with family (De Waal, 2013; Lynch, 2013; Jocano, 1998; & Bourdieu, 1990). Based on the song, family is the main source of emotional support, comfort, and joy. By finding joy and fulfillment in simpler, more ethical choices, individuals can lead a life of integrity, peace, and resilience.

Gogon is a type of tall grass commonly used to build thatched roofing. In Bicol Partido, having such kind of house structure signifies simple living.

These lines, *Dae ko kaipuhan an palasyo o mansyon (I don't need a palace or mansion); Basta may kawayan pa asin gogon (As long as there is still bamboos and gogon)*, show that Partidoneans do not desire grand palaces or mansions. Their homes made of bamboo and gogon suffices for them. Further, these lines, *Dae ko kaipuhan an kwartang milyon milyon (I don't need millions of money); Kun hali man lang sa gibong habun (If only then, it came from stolen acts)*, indicates that material wealth acquired through deceitful means is nonsense. *Ta maski pa gadan ka na haloy nang panahon (For even you are gone in few years) Mga gibo mong sala, mga saray mong bata (Your bad acts, your hidden evil deeds)* lines indicates that misdeeds and hidden sins will inevitably come to light, no matter how well they are concealed. While the allure of worldly riches may tempt them, *Naara man ako kan yaman sa mundo (Though I envy riches in the world); Kaya naghigog para sa puturo kang pamilya ko (That's why I work hard for the future of my family)*, their efforts are dedicated to securing a better tomorrow for their family. It is in the simplicity of life, surrounded by nature's humble offerings, that true contentment is found. The value of integrity and hard work far surpasses the fleeting glamour of opulence.

The message that true contentment is found in the simplicity of life is a call to appreciate the small things, such as a peaceful family life, the beauty of nature, and the rewards of hard work. This shows a broader Filipino cultural attitude of emphasizing that the earth provides all that is necessary for a fulfilling life, and that true wealth comes from a life lived with purpose, community, and respect (Lustosa, 2014). It delves into the cultural significance of simplicity in Filipino life, particularly in rural areas like the Partido region, where strong family ties and support networks are fundamental for survival and happiness (Chavez, 2007) and in overcoming adversity (Natividad, 2008) through integrity and modest living (Dela Cruz, 2013) because material success is fleeting and cannot bring lasting happiness (Ferrer, 2011). These lines reflect the Partidoneans' deep respect for simplicity, honesty, and family ties, which are at the heart of Filipino culture. The song aligns with well-established cultural values in the Philippines that emphasize health, family, and ethical living over the pursuit of fleeting material success.

Duwang sadit na pandesal o maski pa nilugaw (Two little bread, or rice porridge); Sa panahon ngunyan salamat Kaglalang; (In this time, Thanks to the Creator); Sa biyaya na samong pinaghaharampangan (To the blessings we are sharing) indicate that in the land of Partido, a humble place where simplicity and faith intertwine, the people find happiness in their strong faith in God. The Partidonean's simplicity and faith is rooted in gratitude towards God. Despite facing hardships, the Partidoneans possess a strong sense of community through shared values of compassion and kindness (Campbell, 2007). People's prayer help foster a sense of community, particularly in Filipino settings

(Mendoza, 2013). The community spirit of Bayanihan is a cornerstone of Filipino values, emphasizing mutual support over individualism (Balisacan, 2006). Helping one another is a core social practice. These values not only enrich their spiritual lives but also strengthen the community bonds, proving that true wealth lies in shared faith and love.

➤ *Maternal Love, Mother and Child Bond, Loss, Longing*

The song, "MABALIK SA KUGOS MO" was composed by Dean Delmo Correo that indicates themes of love, loss, and longing, specifically the pure connection between a mother and child. This connection was evidenced by the composer's rich lyric content. Mr. Correo passed away on stage while performing the song. This sad incident build appreciation to the public and legacy to the piece. After his death, the song was appreciated by many artists, including educational institutions. This song was performed on cultural activities where varied tempos to align with the occasion. The widespread recognition and admiration for "MABALIK SA KUGOS MO" and its composer made it a timeless piece across generations in Partido district.

In general, "MABALIK SA KUGOS MO" stands as an evidence of the composer's deep emotional connection to his roots, especially her mother (*Nanay*), his family, and his community. The song reminds everyone that family, memory, and love is a significant part of life of Partido District. This song reflects the role of music in expressing personal and familial connections reflect the deep emotional ties between family members and how music can serve as a form of tribute and memory (De la Cruz, 2011), particularly through the portrayal of familial love and the enduring connection between a mother and child (Gonzalez, 2014).. This song is an example of Filipino music, under folk and ballad traditions that encapsulates emotional expressions (Valdez, 2017),

MABALIK SA KUGOS MO

Dean Delmo Valencia- Correo

Ika sana, daeng iba
(Only you, no one else)
Daeng makadaog, daeng makaribay
(No one can lose, no one can replace)
Daeng makasalida
(No one can replace)

Sako ang rumdom, kan ako aki pa
(I can remember, when I was a child)
Sa pagturog ko, ika nakabantay
(As I sleep, you are watching)
Naghahapihap sakong tabay
(Caressing my thighs)

Chorus
Maturog na ako Nanay, bantayan mo ako Nanay
(I will sleep now, please watch me my Mother)
Sa sakong pagmata
(As I wake up)
Gusto ko ika, kataid ko pa

(I like to stay beside you)
 Ngnyan na dakula na ako
(Now I am a grown adult)
 Mayo ka na sa kataid ko
(You are no longer at my side)
 Dawa mapansin, pangako saimo
(Even you notice, I promise you)
 Ako mabalik sa kugos mo
(I will come back for your embrace)

Sakripisyo mo
(Your sacrifices)
 Ako nanitawo, buhay itinao
(Made me a human, my life was breathe)
 Ika nakaalalay, nagsirbi sakong saklay
You supported me, you served as my crutch)

Bridge
 Ngnyan ako, naabot ang gusto
(Now, I reached what I dream)
 Ipinapangako na sa paggurang mo
(I promise when you grow old)
 Marhay na buhay itatao
(Good life will given to you back)

Chorus
 Mahingalo muna 'ko Nanay, bantayan mo ako
(I will rest now, Mother, please watch me)
 Sa sakong pagmata
(As I wake up)
 Gusto ko ika, kataid ko pa
(I want you to still be my side)

Ngnyan na dakula na ako
(Now that I am grown up)
 Mayo ka na sa kataid ko
(You are no longer at my side)
 Dawa mapasain, pangako saimo
(Where ever I go, I promise you)
 Ako mabalik sa kugos mo
(I will come back in your embrace)

Bridge
 Hinahanap-hanap ko an
(I am longing for)
 Imbong nin simong daghan
(your chest's warmth)
 Ta sa tahaw kan kapagalan
(In the middle of restlessness)
 Kugos mo pahingaloan
(Your hug is my solace)

Chorus
 Maturog na ako Nanay, bantayan mo ako
(I will sleep now, Mother, please watch me)
 Nanay Sa sakong pagmata
(Mother, as I wake up)
 Gusto ko ika, kataid ko pa
(I want you to still be my side)
 Ngnyan na dakula na ako
(Now that I am grown up)

Mayo ka na sa kataid ko
(You are no longer at my side)
 Dawa mapasain, pangako saimo
(Where ever I go, I promise you)
 Ako mabalik sa kugos mo (2x)
(I will come back in your embrace)

Finale
 Ako mabalik sa kugos mo
(I will come back on your embrace)

In the Philippines, "Nanay" is a deeply affectionate and respectful way to refer to mothers in the Filipino language. Nanay represents values of self-sacrificial, nurturing figures whose role is to care, nourish, and guide. Calling Nanay conveys love, admiration, and reverence and culturally rooted connection in Filipino society shown most in folk songs, poetry, and oral traditions in the country and in Partido District. It explores how "Nanay" symbolize familial love and identity in Filipino families, highlighting the importance of maternal figures in shaping cultural and emotional landscapes in the Philippines (Ponnce, 2019). This sentiment captured in the phrase *Ika sana, daeng iba (Only you, no one else)*; *Daeng makadaog, daeng makaribay (No one can lose, no one can replace)*; *Daeng makasalida, (No one can replace)* speaks to the irreplaceable nature highlighting the special bond that exists between a mother and a child. These expressions are deeply rooted in Filipino culture, where the concept of family and close-knit relationships is highly valued, particularly with parents and especially mothers, who hold a revered position in Filipino society. In a similar vein, José Rizal's poem "Sa Aking Mga Kabata" touches on themes of identity and love for family, often reflecting the love and respect for the mother as central figures in a child's development. Similarly, works such as Nick Joaquin's "The Woman Who Had Two Navels" feature complex representations of familial bonds, including the often-sacrificial role of mothers. The mother figure is central in many Filipino literary works, highlighting the recurring themes of love, sacrifice, and reverence toward the maternal bond (De Leon, 2017).

The fourth stanza and bridge, *Sakripisyo mo (Your sacrifices)*; *Ako nanitawo, buhay itinao (Made me a human, my life was breathe)*; *Ika nakaalalay, nagsirbi sakong saklay You supported me, you served as my crutch)*; *Ngnyan ako, naabot ang gusto (Now, I reached what I dream)*; *Ipinapangako na sa paggurang mo (I promise when you grow old)*; *Marhay na buhay itatao (Good life will given to you back)*, is a promise to "uphold child's commitment as one gracefully age" speaks to the speaker's determination to reciprocate the sacrifices made by the mother. The speaker's sense of responsibility and duty toward her is way of honoring her back. That he will continue to build upon the foundation she provided, applying her wisdom as they navigate their own future.

The lines, *Maturog na ako Nanay, bantayan mo ako (I will sleep now, Mother, please watch me)*; *Nanay Sa sakong pagmata (Mother, as I wake up)*; *Gusto ko ika, kataid ko pa (I want you to still be my side)*; *Ngnyan na dakula na ako*

(*Now that I am grown up*); Mayo ka na sa kataid ko (*You are no longer at my side*); Dawa mapasain, pangako saimo (*Where ever I go, I promise you*); Ako mabalik sa kugos mo (*I will come back in your embrace*), show themes of maternal sacrifice and its lasting influence is common in literature, where mothers are often portrayed as the ultimate nurturers and guides. In Filipino culture, the sacrificial nature of motherhood is a common motif, with many works celebrating the selflessness of mothers and their role in shaping their children's future. The character of Sisa represents a mother's endless sacrifice for her children in "Noli Me Tangere" by José Rizal, . Her suffering and devotion illustrate the sacrifices mothers make for their families, often at the cost of their own happiness and well-being. Filipino mothers' sacrifices are portrayed in literature and their enduring influence on the characters' lives (Navarro, 2018) paralleling the themes of love, sacrifice, and generational connection found in the stanza you've described.

In this song, the composer is also expressing longing for the warmth and comfort of mother's embrace. The warmth and comfort described show deep-seated need for emotional connection, which is often most profoundly experienced within the mother-child bond. There is a frequent motif in Philippine literature and music across cultures, especially in songs, "Nanay" and "Sa Ugoy ng Duyan" which also capture similar feelings of longing for a mother's comforting embrace, emphasizing how the mother's love can provide a sense of emotional fulfillment and security. Maternal figures in Filipino culture and how the concept of a mother's embrace symbolizes a deeper emotional connection that transcends mere physical comfort (Bañares, 2017), which transcends age, gender, and culture. The speaker's words convey both nostalgia and gratitude, showing the unbreakable bond that is nurtured through care, sacrifice, and deep emotional connection.

➤ *Timeless Romance, Commitment, Marriagehood, Good Parenthood, Fidelity*

The song, "Ika" dedicated to his wife by Joseph Abella, a musician from Goa, Camarines Sur portrays pure love and intimacy among couple from its courtship to marriagehood through old times. One can envision the sweet moments of affection and understanding that define a relationship, from stolen glances during courtship to the shared dreams and aspirations that accompany the journey into marriagehood. The dedication of this song to his wife, aptly titled "IKA," further underscores the depth of emotion and gratitude that Abella feels towards his partner. It serves as a testament to the enduring power of love and the beauty of a lifelong companionship. In a world filled with fleeting connections, "Ika" stands as a poignant reminder of the enduring strength that comes from genuine love and unwavering devotion.

IKA

Composer: Joseph Ruiz-Abella

Kan mabisto ta ka

(*When I met you*)

Hamis kan ngirit mo garong sangkaka

(*The sweetness of your smile is like a jaggery*)

Lipotok an hilingon mo sako.

(*Your stares are pure.*)

Kurutab kutab an daghan ko

(*My heart is fast beating*)

Kan ako pigkikindatan mo

(*When you wink at me*)

Pag kaulay ka natutunaw ako

(*I melt when I talk to you*)

Ika, ika naiiba talaga

(*You, you are truly desparate*)

Ika, ika namomotan ta ka.

(*You, you I love you dearly.*)

Kan na -agom ta ka

(*When I marry you*)

Kinaban ko naging ika sana

(*My world revolves around you*)

Maglaom ka pirmi akong uya.

(*Hoped that I am always beside you.*)

Ano man na problema kakayahon ta

(*Whatever problems we will be encountered*)

Dai mahandal ta magkaibahan kita

(*No worries for we are together*)

An Kagurangnan pirming nasa tahaw ta.

(*Our Dear Lord is in our center.*)

Ika, ika naiiba talaga

(*You, you are truly desparate*)

Ika, ika namomotan ta ka.

(*You, you I love you dearly.*)

Joseph Abella's song "Ika," is supported by various studies and literature that shed light on the universality of the sentiments of love, commitment, and emotional bonding. Bowlby's Attachment Theory (1969) and the Investment Model of Commitment of Rusbult (1980) form the foundation of enduring love, where each partner offers emotional support, trust, and understanding, creating a lifelong bond. It is the biological and emotional components that strengthen romantic bonds, such as shared goals, affection, and appreciation (Fehr, 2017). Abella's song embodies these principles as it describes the devotion and commitment that grows stronger over time despite challenges. Commitment is a key predictor of relationship satisfaction and stability (Gere & Schimmack, 2011). It highlights how expressing gratitude in relationships can improve intimacy and increase relationship satisfaction (Algoe, 2012). The song "Ika" resonates with this idea, as it emphasizes Abella's gratitude towards his wife, celebrating the sacrifices she has made and the mutual love and respect in their partnership. Couples who express gratitude to one another experience higher levels of relationship satisfaction and well-being (Gordon & Chen, 2013). The song aligns with these findings, with Abella acknowledging his wife's contributions to their shared life and celebrating their commitment to one another.

Filipino courtship customs are deeply rooted in respect, loyalty, and sincerity, values (Tan, 2014) that are clearly reflected in the song "Ika." In Filipino culture, the central role of family in Filipino society and the importance of love in maintaining strong family ties. "Ika" aligns with the Filipino ideals of mutual respect and unwavering commitment (Puno, 2015). Music connect listeners to deep feelings and emotions (Juslin & Sloboda, 2001). "Ika," demonstrates this emotional power by creating a sonic environment that mirrors the devotion, gratitude, and love conveyed in the words. The combination of music and lyrics fosters a powerful emotional response that resonates deeply with the listener. Music can evoke emotions ties (Schubert, 2013) into how "Ika" might elicit feelings of nostalgia, tenderness, and longing for the audience. The emotional depth of the song mirrors how music serves as a medium for expressing complex feelings, such as the depth of love and the joy of shared experiences within a committed relationship.

The word, "Sangkaka" or jaggery is often found in Bicol Partido cuisine which holds cultural and culinary significance. Local ingredients like sangkaka connect communities to their history and land, forming an essential part of their heritage (Edralin, 2001). The intersection of food and culture in the Philippines, discussing how delicacies are intertwined with local customs, rituals, and celebrations (Agustin, 2008). The use of jaggery in Bicolano is placed in festivals and familial gathering for its rich flavor and the nutrients (Hegde, 2000). It is valued not just for flavor but also for its natural, wholesome qualities (Patil & Yadav, 2015). Sangkaka contribute to the unique taste of Bicolano dishes, enriching the overall culinary experience (Bordado & Gualberto, 2014), making it distinguished Bicolano food (Diaz, 2010). Jaggery production is also environmentally sustainable, as they often rely on natural, small-scale methods rather than industrial processes (Baguio, 2012), It supports both local livelihoods and traditional cooking which shows relevance in Filipino culinary culture, allowing it to evolve while still preserving its traditional role (Santos, 2018).

These lines, "Kurutab kutab an daghan ko (*My heart is fast beating*); Kan ako pigkikindatan mo (*When you wink at me*); Pag kaulay ka natutunaw ako (*I melt when I talk to you*); Kurutab kutab an daghan ko (*My heart beats fast*) portray the innocence and profound emotion of man whose trying to capture the heart of his lady. The portrayal of love at first sight is captured and the excitement that accompanies falling in love is expressed through the lyrics. Attachment theory, developed by John Bowlby, explores how emotional bonds influence romantic relationships. Meanwhile, the Triangular Theory of Love by Robert Sternberg posits that love consists of three components—intimacy, passion, and commitment.

These lines, Ika, ika naiiba talaga (*You, you are truly disparate*); Ika, ika namomotan ta ka (*You, you I love you dearly*); Kan na -agom ta ka (*When I marry you*); Kinaban ko naging ika sana (*My world revolves around you*); Maglaom ka pirmi akong uya (*Hoped that I am always*

beside you) portray the success of his courtship when he happens to win the heart of his love. In this stage, a man already reached his maturity, as long as the couple live together with the Lord amidst life challenges. The Art of Loving" by Erich Fromm discusses love as an art that requires both knowledge and effort—one that is selfless, caring, and based on shared values and emotional maturity as in the Pride and Prejudice by Jane Austen's Elizabeth Bennet and Mr. Darcy's relationship.

These lines, Ano man na problema kakayahon ta (*Whatever problems we will be encountered*); Dai mahandal ta magkaibahan kita (*No worries for we are together*), represents the growth of their love as they live complex relationship. Couples are confident in the knowledge that their love is steadfast and unwavering, anchored in the unwavering love of the divine. The Concept of "Sacrificial Love" aligns with the idea of a relationship where both individuals are willing to face life's challenges together. Meanwhile, the man's maturity and the stability of the relationship could reflect a strong commitment, which is a key aspect of Sternberg's model of love, where mutual support and trust are paramount. Immanuel Kant's "Metaphysics of Morals" discusses moral love and the role of duty and commitment in relationships, underscoring how love, when cultivated in accordance with principles of respect and duty, forms a foundation for enduring bonds, much like the steadfast commitment depicted in your portrayal. For Lewis's "The Four Loves" sets that there are diverse forms of love, including agape-unconditional love, often linked to divine love. The Fault in Our Stars by John Green demonstrate how love can grow and become stronger despite the inevitability of life's challenges (Hazan and Shaver, 1987).

The lines, An Kagurangnan pirming nasa tahaw ta (*Our Dear Lord is in our center*); Ika, ika naiiba talaga (*You, you are truly disparate*) Ika, ika namomotan ta ka. (*You, you I love you dearly*). The Song of Solomon (Bible) often interpreted as a symbolic depiction of the love between God and His people, is compared to a "fortress" and "a seal upon the heart," echoes the theme of love being a refuge and a guiding force. Love that transcends physical distance is grounded in faith and spiritual connection (John Donne's "A Valediction: Forbidding Mourning"). Plato's "Symposium" idea of love aligns with the description of love as something that grows and triumphs when anchored in faith.

➤ *Youthful Freedom, Adult Responsibility; Nostalgia for Youth; the Burden of Family Life; Humor and Irony*

The song, *Soltero* by Diosdado "Dodong" Valencia indicates a clear picture of the carefree and independent life of a young man during his single years, contrasting it with the responsibility-laden life he later faces as a father. The poem uses humor and nostalgia to convey the journey from youth to maturity, presenting both the joys of being single and the realities of adulthood. The language in *Soltero* is colloquial and informal, reflecting the everyday speech of an ordinary Filipino man. The use of local dialect, particularly the Bicolano language, brings authenticity and cultural

grounding to the poem. The simple yet vivid descriptions (“*kaha nin Evergreen*,” “*bilog na gin*,” “*kubokubo*”) evoke familiar Filipino scenes, and these references make the poem relatable to those who understand the nuances of Filipino culture. Moreover, the informal tone and lighthearted language in the first part of the poem mirror the carefree lifestyle of a single man—unburdened by responsibility.

The presentation of carefree youth with the stern tone of adulthood is particularly evident in the shift in language. In the latter stanzas, the shift from carefree, poetic descriptions to more mundane and practical matters (e.g., “*Obligado kanang magpululi nin banggui*,” “*sa lampas alas syete maglikas sa bote*”) showcases the challenges and obligations that come with fatherhood and a family life.

Soltero

Diosdado “Dodong” Valencia

Kan ako soltero, saro akong gwapito
When I was a teenager, I was quite the sight,
 Itsura ni Gabby, kung ang kulay pisngi
Cheeks like Gabby's, glowing and bright.
 Mayo nin problema para sa pamilya
No family troubles, no burdens to bear,
 Ni istambay mayo man pigbantay
Hanging around, free as the air.

May sarong kaha nin Evergreen
With a pack of Evergreen and a bottle of gin,
 May sarong bilog na gin
Simple joys would let my day begin.
 Kumpleto na ang aldaw, Bako ng mapungaw
No trace of homesickness, no reason to frown,
Life was easy in our small, carefree town.

Kan ang soltero mayo ako nin takot
When I was a teenager, I feared no strife,
 Maski kubo-kubo maski kompromeso
Not even trouble could rattle my life.
 Mayo man nin kwarta takas sa barkada
Money was scarce, but friends were gold,
 Ang utang sa tindahan dae mabayadan
And department store debts? A tale often told.

Ang pasyal бага burubanggui
Roaming the streets every night till dawn,
 Madayo sa barayle,
Chasing disco lights to dance upon.
 kung makabisto Tisay
Meeting strangers, a white woman's delight,
 maogma ang buhay
Living the dream of a carefree life.

Alagad ngunyan ako nanogan
But now I'm tied, my youthful days gone,
 Napyerde ang lima batang maogma
 With five happy children, I carry on.
 Obligado kanang magpululi nin banggui

Home early, it's a must to abide,
 Sa lampas alas syete maglikas sa bote
For bottles fly if I'm not inside.

Sa lampas alas nuebe ika magugulpi
Later than nine, the warnings will sting,
 Sa lampas alas dose sorry ka matilde
Past midnight? Regret it will bring.

The most prominent theme in the poem is the transition from youthful freedom to the responsibility of adulthood. The narrator reflects on how simple and carefree his life was when he was single, filled with moments of fun, friends, and little worry. His days were carefree, and his nights filled with dancing and roaming around without consequence. However, once he became a father, his world changed dramatically. The obligations of raising children, being home on time, and the restrictions on his time and behavior contrast sharply with his earlier life (Salinger & Millán 2020). Coming-of-age novels are crucial in shaping and questioning identity (Schoonover, 2021); in-depth psychological reading of coming-of-age stories, focusing on characters' internal struggles with autonomy, responsibility, and self-perception (Richards, 2019). Similarly, *Soltero* reflects this loss, but with a Filipino cultural context. The carefree moments in the poem remind us of how youth is often romanticized, yet the inevitable march toward adulthood is unavoidable.

The narrator's tone in reminiscing about his younger days reveals a deep sense of nostalgia—hanging out with friends, going out at night, and being free from familial concerns. He longs for those days, perhaps recognizing the trade-off between the joy of youth and the hard work of adult life. In Filipino literature, nostalgia for the past is a recurring theme. Works such as *Noli Me Tangere* and *El Filibusterismo* by Jose Rizal often evoke nostalgia for a time before the colonization of the Philippines. In *Soltero*, nostalgia takes a more personal form, looking back at youth before the burden of familial obligations. This theme resonates with many readers, especially in a culture that values family so highly, often at the expense of individual desires.

The poem subtly addresses the realities and sacrifices of family life. The carefree days of being single are over, replaced by the duties of being a father. The speaker reflects on how his days are no longer about personal enjoyment but about fulfilling obligations, keeping a household in order, and providing for his children. The mention of curfews and responsibilities like “*sa lampas alas syete maglikas sa bote*” hints at the weight of these commitments. Transition from innocence to understanding of human complexity, racism, and morality, are lens for examining maturity in adolescence (Lee, 2012). Filipino literature often touches on the centrality of family in Filipino life. A study on the role of family in Filipino society would find that, like in *Soltero*, there is a cultural shift from the individualistic freedom of youth to the collective responsibility of family. In Filipino culture, adulthood often means prioritizing the needs of family members, as seen in the speaker's shift from personal

indulgence to obligations as a father. This idea is also explored in works like *Dekada '70* by Lualhati Bautista, where the personal struggles of the characters are shaped by family dynamics and societal expectations.

Moreover, there is an ironic tone throughout the poem. While the speaker fondly recalls his wild and carefree youth, he also seems resigned to the fact that adulthood requires sacrifices. Yet, there is a certain humor in how the poem presents this transition. The carefree days are filled with indulgence in simple pleasures like drinking gin and smoking cigarettes, while the adulthood transition is filled with more mundane concerns (coming home early, being punctual). The exploration of young adulthood and terminal illness shapes the protagonists' understanding of life and maturity (Green, 2012; Rooney, 2018). Societal expectations shape the experiences of young adults, this work discusses the pressures that young people face in transitioning from youth into adulthood, from education to employment to personal relationships (Marshall, 2020). *Soltero* is a poignant exploration of the universal theme of growing up. Through the use of humor, nostalgia, and the stark contrast between youth and adulthood, Diosdado Valencia's song invites readers to reflect on the complexities of life's transitions. It reminds us that while we might long for the simplicity of our younger days, we also come to appreciate the significance of our responsibilities and the fulfillment that comes with them.

IV. CONCLUSION AND RECOMMENDATION

Based on the findings, some of the values and themes reflective of Bikol Partido Culture are deeply intertwined with the daily lives of its people. Integrity, Simplicity, Honesty, Resilience, Strong Family Bond, Faith in God, Maternal Love, Mother and Child Bond, Loss, Longing, Timeless Romance, Commitment, Marriagehood, Good Parenthood, Fidelity, Youthful romance, Simple joy, Love and affection, humor, fragility of human connections and the inevitability of change, Local Identity/Pride, Rich Culture, Beauty and Maritime Heritage, Beauty and Charm of Partido, heritage and innovation, Kindness, Resilience, Strong family bonds, Generosity, Compassion, Friendship, social change, Accountability, Parental love are not just abstract concepts but integral parts of the community's identity. The interplay of emotions and artistic expressions among local artists and composers serves as a reflection of the struggles and triumphs faced by Partidoneans. Through vivid descriptions and heartfelt compositions, they capture the essence of everyday life, from the challenges of poverty to the resilience and faith that sustain them. The simplicity and modesty of their lifestyle are not signs of resignation but symbols of hope and contentment. This simplicity is not a limitation but a source of strength, empowering them to face adversity with grace and dignity. Furthermore, the pride that Partidoneans have for their hometown is palpable in their art and music. Their compositions are not just melodies but anthems of heritage and identity, celebrating the rich history and traditions that define their community. This pride fuels

their commitment to social change, inspiring them to strive for a better future while honoring their past.

In order to promote local music, it is recommended to conduct a Cultural Indigenization and Education Plan together with Tourism or cultural coordinators of LGUs; Tourism stakeholders; Cultural Enthusiasts from private sectors, religious groups and other Development Planners to promote music as one of the strategies to promote literacy and indigenization of local culture in the Partido. To effectively implement this recommendation, it is crucial to engage various stakeholders in the community. Organizing music festivals or concerts that showcase local talents and traditional instruments can attract a wider audience and generate interest in indigenous music. Cultural Indigenization and Education Plan can serve as a catalyst for preserving and celebrating the rich musical heritage of the Partido region. This collaborative effort not only promotes cultural literacy but also strengthens the bonds within the community through a shared appreciation for local music traditions.

V. LIMITATIONS AND FUTURE RESEARCH

Though this research has offered valuable insights, it is important to consider several limitations that point toward potential areas for future investigations. The study was limited to the study of the thematic values of Bikol Partido Music. Other structures of language and its cultural significance for deeper analysis are excluded. Notably, the researchers identified the music compositions of which have met a researcher-made criteria, thus other masterpieces were excluded due to the vastness of the topic and its scope in condensed timeframe. Hence, other similar studies to tackle other aspects of the ethnomusicological analysis may be conducted for further studies.

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