

Ang Musika Ng Mga Bontok Igorot Sa Sadanga, Lalawigan Bulubundukin

(UNANG BAHAGI)*

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Panimula

Ang etnograpiya ng kabihasnang Bontok Igorot ay sinulat ni Albert Jenks noong 1905 kung saan tinalakay niya ng bahagya ang paksang musika ng mga naturang katutubo, gaya ng ibang nauna at nahuling mga manunulat sa kanya (Scott: 1974, pp. 334-355). Maliban sa instrumentong pangmusikang **gangsa**, **abellao**, **awedeng** (yari sa kawayan at metal na **jew's harp**), at plawta ay wala nang iba pa siyang nabanggit. Sa musikang pantining, apat lamang ang mga awit na tinukoy, "ang **mang-ay-uweng**, ang mga awit ng mga manggagawa, nag-hihinagpis na awit para sa patay, **mang-ay-lu'-kay**, at **ina-ao**," at wala ng iba, bagama't pawang dahop sa paliwanag (Jenks: 1905, p. 192).

*Ang masuring pag-aaral ng mga teksto ng musikang pantinig at musikang pang-instrumento ay ipalilimbag ng hiwalay, at hindi kasama sa artikulong ito.

Ang pangunahing pinagkunan ng mga tipong kaalaman ng Kagawaran ng Pananaliksik sa Musika ukol sa mga Bontok Igorot ng Sadanga, Lalawigan Bulubundukin at ginamit sa artikulong ito ay buhat sa sinulat ni Jose Limmayog Jr. Bukod sa pagiging informant, siya ay naging kasama namin sa Kagawaran bilang katulong sa mananaliksik.

**Si M. T. Yraola ay isang mananaliksik sa Kagawaran ng Pananaliksik sa Musika ng Pamantasan ng Pilipinas.

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SUMMARY

Various ethnographic sources on the Bontok Igorot mentioned very little about their music culture, with the exception of Lawrence Reid (1961). Thus, this article aims to collate the field data gathered by the Department of Music Research, College of Music, University of the Philippines, on the music culture of the Bontoc Igorot.

This article is divided into two parts: first, is a description of the music related with agriculture, their basic source of livelihood, and the music related with life cycle. Chants, prayers, songs and other musical activities are described according to their uses. Second, on a forthcoming paper, is a discussion of their musical features and characteristics, with notation, as well as song-text analysis and interpretation together with a description of the manufacture and manner of playing musical instruments.

The music related with agriculture is classified as secular or not connected with their belief system when the perform-

ance of such musical activity does not demand even a recitation of a prayer. Generally, these songs are sung during their actual work in the ricefields, from the time the land is being prepared for planting, until the harvest of the palay and even up to its pounding. Such songs are the **charnggek**, **alloyen**, **chey-assa**, **Gayang-owan**, **ayoweng**, and others like the **chag-ay**, **salidommay**, and **dagor**. The musical instruments like the **kalaleng**, **abellao**, **awedeng** and **avakkao** are played during the **fereo**. These songs and instruments, according to the informants and as observed by the researchers, are used mainly to provide entertainment for the workers while they perform their respective works.

On the other hand, the music related with agriculture is considered religious when it is connected with their rituals and/or ceremonies or when the performance of the said musical activity requires at least the recitation of a prayer. It must be noted that chants and prayers are included in the categories of songs, since their enunciation, use and function are different from that of everyday vocal communication. This music includes the various **kapya**, the **ayyeng**, the playing of the **gangsa**, and the **karasag**, which imitates the rhythmic patterns of the **gangsa**. Generally, the **kapya** are supplications to the **anito** and other spirits.

The music during courtship, like any music related to this stage of the life cycle, is the love songs, either to express ones love or sentiment to a beloved. The marriage rituals (**karang**, **lopis** and **chono**) are one of the major occasions where numerous secular and religious music can be observed.

When a child comes to a family, the health and well-being of this child are insured through chants and prayers; for example, the **gabok** asks for plenty of milk for the child; or in the **kentad**, the first bathing of a child at Maatong, the mother gives thank to the **anito** and asks for the continuous health of the child. A boy at the age of seven goes through the **se-eb** ritual to overcome his weaknesses and to grow strong. The **ator** and the **kollob** are the places where boys and girls respectively, learn their "stories of long ago" in song-forms aside from learning their ways of life and other social responsibilities.

An illness or any other physical injury that would inflict them are diagnosed and cured through chants, prayers and playing of the musical instruments. Singing while caring for a sick person is done according to the informants, to lengthen one's life. For example, if an old person had been sick for a long time, his/her friends would sing the **Kayang-owan** or the **Bannayan** while tending to him/her, so that the latter would not feel lonely. If the sick person would fall asleep in a state of loneliness, he/she might dream of the spirits of the ancestors, which would lead eventually to the person's death.

Not only physical illnesses are cured through rituals, but there are also rituals to prevent these and other misfortunes in life. Together with these are rituals for thanksgiving after some economic, social or political goals have been attained. For example, the **chaw-es** and **tomo** are considered as preventive rituals, when celebrated by someone who killed another outside his community, so that the killer could not be avenged by the spirit of the one he killed. A thanksgiving ritual, is celebrated upon winning a lottery like the sweepstakes, winning a political post or being acquitted of a crime. In these rituals, the prayers and other musical activities are performed for the continued well-being of the celebrant.

To seal peacefully an agreement or to end animosities between two warring communities, a **budong** or peace-pact is celebrated. This is characterized by the singing of the **ullalim**, **oggayam**, **dango**, **kalimusta**, various **salidommay**, and **chag-ay**, including the **ayyeng** and the dancing and playing of the **gangsa**.

Death is another occasion for music-making. There are songs for a dead child only, for an old person with children and for an old person without children. There are also songs, prayers and playing of the flutes and buzzers done for those who have been murdered. The music is intended to honor the dead as well as to entertain the wachers, in order to keep the latter awake during night.

At this juncture, it can be said that a great number of the traditional music of the Bontoc Igorot in Sadanga survived the

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influences of westernization. And up to the present, this music is still concretely integrated with their daily activities. Basically, the music discussed above is used for entertainment purposes as the informants have explicitly said. However, upon scrutiny, one would surely find that there exist a deeper meaning and a more important function to it, other than mere entertainment. The **charngek**, for example, is sung in unison while working in the field; the tramping of the feet of the workers is kept in time with the rhythm of the song (as noted by Cole 1945:145) although he had not elaborated on it.

LISTAHAN NG MUSIKANG PANTINIG SA SADANGA, LALAWIGANG BULUBUNDUKIN

- | | |
|----------------------------|-------------------------------|
| 1. Agar | 27. Dokdokadok |
| 2. Alay-o | 28. Doy-doy-os |
| 3. Alloyan | 29. Egan |
| 4. Alloyen | 30. Elwa |
| 5. Arawig | 31. Epas |
| 6. Arawag | 32. Fallugay |
| 7. Ayegka | 33. Faros (Paliwat) |
| 8. Ayoweng | 34. Fen-ag |
| 9. Aywen | 35. Fullayao |
| 10. Ayyeng | 36. Gayang-owan (Kayang-owan) |
| 11. Banbannayan | 37. Iyag |
| 12. Bongbungtot | 38. Owao-wa |
| 13. Chag-ay | 39. Owey |
| 14. Charngek | 40. Paramag |
| 15. Chey-assa | 41. Salidommay |
| 16. Choliyao Dolowona | 42. Sabusab |
| 17. Churwassay (dorwassay) | 43. Sangit |
| 18. Kabukab | 44. Sangngasang |
| 19. Kalimusta | 45. Songsongdo |
| 20. Kangran | 46. Sow-ay |
| 21. Kapya | 47. Sowe-ey |
| 22. Karey (garey) | 48. Tantannabungan |
| 23. Kudya | 49. Tek-ey |
| 23. Dagor | 50. Tinaroyod |
| 25. Daing | 51. Oggayam |
| 26. Dango | 52. Ullalim |