

Mga Ilang Tala Ukol Sa Musika Ng Mga Ifugao*

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PAMBUNGAD

Sa pangkasalukuyan, ang lipunan ng mga Ifugao ay itinatangi ng isang pinagsanib-sanib na mga sistemang panglipunan-pang-ekonomiya. Bagama't ang pagpapayaman pa rin ng tubigan ang siyang matatag na paraan ng pantawid-buhay, karamihan pa sa mga Ifugao ang umaasa sa pagkakaingin upang mabuhay. Ang impluwensiya ng isang pambansang pamilihang ekonomiya ang nagsulong sa maraming Ifugao na magtanim ng mga produktong mapapalitan ng salapi, at ito ang nagbigay-daan sa isang pagpapabili ng gawain upang magkaroon ng kita, bilang kapalit sa paggawa sa isang may nagmamamay-aring taniman. Hindi na ngayon masasabing ang lahat ng mga Ifugao ay mga magsasaka. Mayroon ngayon, sa lalawigan ng Ifugao, na isang malawak na kabuuan ng iba't ibang uri ng gawain, batay sa iba't ibang sistema ng pamumuhay.

Ang kasaysayan ang higit na may dala ng mga ganitong pagbabago.

Kung nasa sa likas na katangian ng pang-agrikulturang sistema ng patubig ang mangailangan ng isang higit na may pangkalahatang paglalahad na panglipunan at pangkultura

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Ang isa pang mga patpat o pares ng kahoy na pangritwal, ang **bangibang**, ay ginagamit kung may seremonya ng paghihiganti.

Kailangan pang magkaroon ng masusing pananaliksik upang maging malinaw sa kaisipan ang kaugnayan ng mga instrumentong pangmusika sa iba pang mga makahulugang katayuan. Maaaring makitang kung kailan tinutugtog ang mga patpat-panghabi, ay tinatawag naman ang isang pangkat ng mga ispiritu. Gayun pa man, wala pa ring lubhang masasabi ukol sa kahalagahang pangsimbolo ng mga patpat-panghabi bilang mga instrumentong pangmusika, o kung dapat na ito'y isama sa ganitong pag-uuri.

Kailangan din ng pananaliksik upang matuklasan kung aling mga ritwal ang may musika, at kung alin ang wala, at kung bakit, bago natin masagot ang katanungang: Ano ang pinagiba ng musikang pangritwal at ng musikang di-pangritwal?

Ang ganitong uri ng pananaliksik ay nangangailangan ng masusing pakikipagtulungan ng isang etnomusikologo at ng isang etnologo, na dapat mangyari sa lalong madaling panahon, sa dahilang ang pagbabago sa lipunan ang siyang nagpapawalang-silbi o gamit sa musikang pangritwal. Ang pagbabagong ito ay di-maiiwasan.

Sa kabila ng ganitong kalakaran, nanatili pa rin at naipagpapatuloy ng mga Ifugao ang paglalahad ng kanilang mga damdamin sa pamamagitan ng mga awitin, isang bagay na di maki-kita sa musikang pang-instrumento. Kung bakit ganito ito ay isa pang kaisipang dapat na siyasatin.

SUMMARY

There is no Ifugao term for 'music' as such. Ifugao music, generally, is expressed through the vocal and instrumental idiom. Historically, however, the Ifugao can distinguish between peacetime, Japanese occupation and Postwar songs. Pre-war songs are mainly those with leader-chorus

style. War songs are easily recognizable through their content and by the common use of *salidummay* for refrain. Post war songs are greatly influenced by lowland as well as Japanese and American tunes, most of which are love songs. Contextually, songs can be classified as ritual and non-ritual. Ritual songs are sung during formal occasions, requiring communication with the supernatural through prayers. Non-ritual songs are sung during informal occasions, or leisure hours, and any one can sing them. Structurally, songs can be subclassified into: alternating chants (sung between two singers or groups) or single-chant arrangement; and spontaneous or fixed textual arrangements. In content, songs can either be narrative or non-narrative, where narrative songs predominate. Some songs can be sung only by men, some only by women, others only by children, and some could be by both.

It seems that most musical instruments are played only by men of all ages. A few, like the mouth harp and the reed flute may be played by women, and it is known that they were also wielders of loom sticks to welcome victorious headhunters when such practice was popular. Four basic kinds of materials are made into musical instruments: bamboo, metal, hard wood and reed. The *bikkung* or mouth harp, made from bamboo or metal, is a wooing instrument, while the bamboo nose and mouth flutes are played for individual expression rather than for communication with any specific audience. The parallel-stringed zither *ayyuding* (bamboo) and *tadcheng* (wood), and the four-stringed half-bamboo zither, *patpong*, are group instruments on which several may play at the same time. All the above four instruments are used in non-ritual contexts. The *gangha* (gongs), are used for ritual and non-ritual purposes, while the *libbit* (drum) and *hangar* or *palipal* (clappers) and *bangibang* (pair of ritual sticks) are strictly ritual instruments. The European type-guitar is a recent introduction, and it is played mainly by the young to accompany their singing. Except for this instrument, no other ever accompanies vocal music. However, dance, symbolic action and prayer are often accompanied by instrumental playing. The drum, the gong and the loomsticks are all used in the midnight recess of the *alim* chant ceremony, which represents the highlight of all Ifugao rituals today. The drum is also used during harvest rituals while the gongs are used during all prestige and welfare rites. The loomsticks were formerly used during successful headhunting return festivities; clappers have been used in rain-inducing rites of the past; and a row of sticks, the *bangibang*, are for revenge ceremonies.

Today, the process of change is rapidly relegating most of ritual music into disuse. It is an inevitable process. Despite this trend, however, the Ifugaos continue to express their thoughts and emotions through songs, something which is not true of or as alive as in instrumental music.