THE FOLKLIFE OF THE IGOROTS IN TABUK, KALINGA AND THEIR FOLKLORE, SONGS, AND DANCES

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Abstract: The study was conducted in Tabuk, Kalinga, where the greatest number of the Igorots is found, from October 2010 to July 2015. It focused on the identification and description of the folklore, songs, and dances of the Igorots in Tabuk. Specifically, the study attempted to find answers to the following questions: What is the folk life of the Igorots in Tabuk along educational, political, social, economic and spiritual life? What are the types of folklore, songs, and dances of the Igorots in Tabuk?

The data and information were gathered through interviews with key informants and other knowledgeable people in the community. This was supplemented by observation and participation, tape recording, documentary and library techniques. The folklore, songs, dances were identified and described.

The descriptive survey method of research was the instrument in gathering, analyzing, and interpreting the data. This method was used to present the prevailing conditions and facts of the way of life of Igorots in Tabuk as reflected in their folklore, songs, and dances.

The findings of the study revealed that the folk life of the Igorots in Tabuk, Kalinga are their way of thinking, feeling, and behaving common to the group and interwoven in their educational, political, social, economic and spiritual life. The types of folklore of the Igorots in Tabuk are legends, myths, and riddles. The types of songs are religious, family activity, and love songs while the types of dances are wedding, courtship, and war dances.

On the basis and findings and conclusions made on the study the following recommendations are offered: Educational, social, economic and political policy-makers, planners and implementers should consider the folk life of the Igorots in Tabuk for more effective implementation of programs and projects in their community; The different types of folklore, songs, and dances should be written down, not only for the preservation of the cultural heritage but for sources of curriculum materials to be integrated in appropriate subject areas.

Keywords: Igorots, Folk life, Folklore, Kalinga, Community and Cultural Heritage

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RATIONALE

It is through literature, specifically oral and written folklore, that people express the inner quality and strength of their culture. It may be expressed in the form of songs, legends, myths, riddles, and dances. These aspects of culture are handed down from generation to generation by word of mouth.

It is a necessity to give attention to the literature of the Igorots in Tabuk, purposely to preserve and make it accessible to whoever would want to use it. The ideals and aspirations of the people are revealed in their literature which is embodied in their folklore. The Igorot literary materials so far have not yet reached Philippine literature books because they have not been written down and if there are, a few which were written down, they have not been translated into textbooks.

The Igorots have developed a literature of their own but there is fear that this rich cultural heritage of the Igorots will soon be forgotten if they are not written down. This is because acculturation and modernization is fast penetrating the remotest communities of Kalinga. This is the reason why the researcher has taken the challenge to write down and document some of the folklore, songs, and dances of the Igorots in Tabuk. The recording and writing down of some aspects of the Igorot culture play an important role in the history of the people. The new generation of the Igorots should learn their folklore, songs and dances. They should learn the traditional practices of their ancestors which now become their cultural heritage, an invaluable inheritance from their forefathers. This cultural heritage serves as a reflection of their ways of life, thus they will come to realize that they have a unique culture which is distinctly their own but which in some ways have commonality with the culture of other ethnic groups in the country. Indeed, it is high time to record and preserve the vestiges of the culture of the Igorots from different sources. The writing down and documentation of their folklore will give the young generation of the Igorots and other interested readers the opportunity to read about their interesting and unique practices and traditions.

OBJECTIVES

1. What are the folklife of the Igorots in Tabuk, Kalinga along educational life, political life, social life, economic life, and spiritual life?
2. What are the types of folklore, songs and dances of the Igorots in Tabuk?
RESULTS AND DISCUSSION

Educational Life

Education is of prime importance to the Igorots in Tabuk. It is their foremost concern. The parents always endeavor to send their children to school unless it is the children who refuse to go to school. They believe that education will help improve their life.

The children receive the first education at home. Their first teachers are their parents. They teach them the household chores and later on to work in the farm. The girls take care of their younger brothers and sisters and at the same time watch over the house while their parents are out to work in the farm. The boys are taught to help in the farm in pasturing their animals and running errands. They go with their parents to the farm in order to learn the trade. The children are taught the virtue of hard work, industry, honesty, courtesy and respect for their parents and elders.

Because parents have great interest in the education of their children, poverty is not a great hindrance to them. They work hard to earn money for the educational needs of their children. They believe that the best inheritance they can give to their children is education.

Political Life

The Igorots in Tabuk have become more aware of their role in the political life of the community as well as the nation. It was observed by the researcher during the 1995 election that they manifested unity. Their pronouncements of “Igorots for Igorots” was indicative of their united efforts in political matters. They believe that unity or united stand in politics will assure them in achieving their aspirations and goals for the development and improvement of their quality of life as a people.

In the management of their political life, they use the Panglakayen System. The panglakayen is a council for elders composed of the old men and respected men in the community. The panglakayen make decisions for the members which every member must follow. Whatever is the consequence of their decisions, the members have to abide by them.

A member of a tribe can only run for a position during election times if agreed upon by the majority of the people. The consent of the old folks has to be taken. Their political organizations as well are equipped with functions of civilized and learned elders who maintain peace and order.
In settling conflicts or disputes, members of the tribe gather in their church to settle the problems together with their priest, old folks and leaders of their tribe. Their church is considered as a dapay or a council house. As much as possible, they settle conflicts amicably through the panglakayen as go between or mediator when both opposing parties agree on an amicable settlement. When the conflict is settled, a cañao has to be held. The guilty party is obliged to butcher animals and provide rice wine for all members of the opposing parties to partake of. The number of animals to be butchered is decided by the panglakayen commensurate to the gravity of the offense. Aside from the required animals, the guilty party is obliged to pay certain amount to the aggrieved party to be determined by the deciding group. It is only in cases where the panglakayen system cannot work out that the case is brought to the court by either party concerned. This indicates that the Igorots are peace-loving people.

Social Life
The social life of the Igorots in Tabuk is centered around the community and the various religious feasts called cañao. On occasions such as birth, marriage, sickness and death where cañaos are performed, old folks, friends and relatives of the family performing the feast gather together in the house of the performer to celebrate the occasion.

The Igorot family is a closely-knit family. The family is the smallest unit of their social organization. Family members look to one another for help in times of difficulties and also enjoy with each other in times of happiness. The wealthy, brave and good men in the community are recognized based on their material possessions. The well-to-do families belong to the Kadangyan and the poor to the Kudo. As a proof of their being a kadangyan or rich, they have to perform prestige rituals periodically to gain prominence. Other indicators of wealth among the Igorots are ownership of properties, abundant animals, valuable agate beads, plates, gongs, antique jars but most especially ricefields. The ownership of ricefields is a primary consideration in social classification because of the element of permanence and source from which rice is derived. As to the kudo, this class people belong to the poor. They however, possess some ricefields but the products are not sufficient to last for the whole year’s consumption. The kudo render services in the fields of the kadangyan. The third class is the kudo-kudo. They belong to the very poor class of people. They do not own ricefields.
so they engage in seasonal employment. The situation compels some of them to go outside of the community or even abroad to look for work. Some of them become kadangyan. The Igorots are strongly united and cooperative. They practice the bayanihan spirit in occasions such as building a house, working in the fields, ritual performances, social activities and community development projects.

Economic Life
The economic life of the Igorots in Tabuk centers on agriculture. This is their main source of livelihood. At an early age, the children are exposed to the fields by their parents so that they will learn the art of the treatment of soil, techniques of planting and harvesting and the use of farm implements. The people have agricultural rituals which follow the agricultural cycle. They perform rituals in the hope of pleasing the gods or appeasing them so that they will be blessed with abundant harvests and increased animals. Aside from engaging in agriculture, the people also engage in trade and cottage industries. Some of them own big business establishments. Others engage in livelihood projects and poultry raising and many of them are professionals employed in various agencies.

Spiritual Life
Before the Christianization of the Igorots, almost all their activities were focused on religious rites. These were the various religious rituals they performed. They performed rituals for various stages in their life because they believed in the effectiveness of this medium. They were very animistic.

Today the Igorots are Christianized but some of the Christianized Igorots still adhere to the traditional ritual. They still believe in superstitions. Most of the christianized Igorots belong to the Philippine Episcopal Church. They practice the christian way of worship but still cling to their traditional religious life.

2. What are the types of folklore, songs and dances of the Igorots in Tabuk?

Types of Folklore, Songs and Dances
Even before the Christianization and education of the Igorots in Tabuk, they already had their own oral folklore, songs and dances clothed in distinctive form and style handed to them by their ancestors by word of mouth.

Folklore
The researcher gathered some folk literature of the Igorots in Tabuk. These are the legend, myth, riddles, songs, and dances.

**Legend**

<table>
<thead>
<tr>
<th>Igorot</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Nan Binmalaan Nan Tabako</strong></td>
<td><strong>The Origin of Tobacco</strong></td>
</tr>
</tbody>
</table>
| Idi kasin wada nan | Once upon a time, a
| kae-egyat ay panag tedek ay | terrible winter swept the
| nang gibaa isnan dagan di | Igorot lands. People
| ka-Igorotan. Naska-naskaw | suffered much from the
| nan kaip-ipogaw da daet | cold, so they prayed and
| men lowalo ay mendawan is Tulong. | prayed for the relief.
| Issan naminsan | Sometime later a
| Bimaba nan apon di libo-o | cloud goddess came upon
| ay mangipangolo ken daida. | Them and ruled them. The
| Nan Ipogaw layladen da san | people loved the cloud
| Apon di libo-o. Esa’y agew | goddess. One day some men
| inmay nan amam-a ay | went together and asked if
| mangitod nu mabalina ay | she could give them
| agtana da ida is tulong ta | something to help them not
| adi da maska-maskaw. Naseg- | to freeze. The cloud goddess
| ang san apon di libo-o | pitied them so she gave
| dana’t ibaga ken da ida. | them instructions: they
| Patayen da siya dadat ikaob | should kill and bury her.
| San apon di libo-o. | San apon di libo-o.
| Inalamid nan ipogaw | This the people did,
| san kanan nan apon di libo-o. | said the cloud goddess. And
| Nallos pay san esa’y bowan | a month after her death, a
| inggana issan nateyen san | plant was seen growing on the
| apon di libo-o. Daet sibsi- | goddess’ grave. The people
| bogan nan ipogaw san mula et | attended it well and it grew
| daet nasikesikan. Daet | and grew and grew. Soon the
According to James Balageo, an old folk of Dagupan West, tobacco is an important part of the daily life of the Igorots. It is an indispensable need because they feel unsatisfied without the tobacco, whether they are working, resting or after eating. Smoking tobacco seem to complete their meals. They feel more satisfied if they smoke after eating. The tobacco also keeps them warm when they smoke. Smoking can also temporarily quench their hunger. Another important role of the tobacco in life is that of fostering friendship. Friendship becomes stronger when friends share their tobacco with one another and they smoke together. This is the reason why Igorots wear rattan-woven caps on their heads where they put tobacco, pipe and other things for ready use.

**Myth**

**Igorot**

_Nan Istolyan Nan Baybay_

Idi kasin ati-atik

nan ipogaw isnan batawa

isunga nan biag et

nalagsak, adu-ado nan makan.

**English**

_A Myth About the Sea_

Long, long ago when there were few people in the world, life was easy and happy. There was plenty of food growing in abundance.
People did not do much work.

Id tag-ey, wada nan
Kabunyan ay kangadan si
Bukangan ay mang-il-il-
isnan maik-ik-kan isnan
batawa. Nan naay kabunyan
adi na layden nan sadot
isunga danaet sapoen nan
bitil. Gapo isnan bitil,
ado-ado nan natey. Dat nan
ipogaw ninkalalagda ken
kabunyan ay isubli na
koma nan danum wennno nan
odan, dat issan maikasimpo-o
ya dowa ay agew, daet omodan
is napigsa et nin patingga is
lima’y agew. Am-in nan
ginawang ya ketang et dinmak-
kel nan danum, da’t man-eng
nan batawa.
Daet umey di agew
binmanban-eg nan danum et
maila nan bilig ya nan batawa.
Dat am-in et nan naay danum,
ninsasabat at da et daida nan
ninbalin ay baybay.

This myth implies that the Igorots are industrious group of people so they frown at laziness. No parent would ever want their children to be married to lazy persons. Considering the topography of their place, they have to work hard in order to survive.
Riddles

Riddles are among the forms of oral literature of the Igorots in Tabuk. These are types of formulated thoughts intended as puzzles to be solved.

<table>
<thead>
<tr>
<th>Igorot</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Katibong, katibong, no umali</td>
<td>Katibong, katibong if war</td>
</tr>
<tr>
<td>nan gubat maibaliwanak.</td>
<td>Comes I will be protected.</td>
</tr>
<tr>
<td>Sungbat: Payong</td>
<td>Answer: Umbrella</td>
</tr>
<tr>
<td>2. Menwatwat si Sakiwat,</td>
<td>When Mr. Sakiwat distributes,</td>
</tr>
<tr>
<td>Menkimit nan mangdawat.</td>
<td>You close your eyes to receive it.</td>
</tr>
<tr>
<td>Sungbat: Saplit</td>
<td>Answer: Whip</td>
</tr>
<tr>
<td>3. Batalon di i-Sabangan,</td>
<td>Bachelors in Sabangan,</td>
</tr>
<tr>
<td>naknakdeng das kalogong.</td>
<td>They all have hats.</td>
</tr>
<tr>
<td>Sungbat: Kuko</td>
<td>Answer: Fingernails</td>
</tr>
<tr>
<td>4. No kapokapem wada, no</td>
<td>If you hold it, it’s there, but</td>
</tr>
<tr>
<td>ilaem maid.</td>
<td>when you see it, there’s none.</td>
</tr>
<tr>
<td>Sungbat: Inga</td>
<td>Answer: Ears</td>
</tr>
<tr>
<td>5. Itokdon nan anakna,</td>
<td>When the child sits, the</td>
</tr>
<tr>
<td>menkodong nan inana.</td>
<td>mother crawls.</td>
</tr>
<tr>
<td>Sungbat: Kalobasa</td>
<td>Answer: Squash</td>
</tr>
</tbody>
</table>

The riddles are a part of the people’s culture. It tells something about the Igorots’ lighter side of life. It tells something about their humor and ability to compose rhymes to entertain themselves. They are fun-loving people.

The riddles were gathered from Bruno Amoyen, Robert Aligayen of Magsaysay, Josue Bonguic of Casigayan, Jose Bangdol of Balong, and Songs.

The researcher gathered and classified the Igorot songs according to the following categories: religious song, family song, activity song, and love song.

Religious Song

<table>
<thead>
<tr>
<th>Igorot</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Dayaw Kenka</td>
<td>Praise to You</td>
</tr>
<tr>
<td>Pat-enme si-a, Cristo Apomi</td>
<td>We believe you, Christ our Lord</td>
</tr>
<tr>
<td>Cristo Apomi, sik-ay ari mi.</td>
<td>Christ our Lord, You’re our king</td>
</tr>
</tbody>
</table>
Layad min si-a, eday day-eng me              Our love to you, we sing
O Jesucristo, sik-ay ari mi                    Jesus Christ, you’re our King
Dayaw en sik-a, Cristo Apo mi               Our praise to you, Christ our Lord
Sin inag-agew ay katagoan me                  All the days of our lives.

**Layad Apo Dios**

Si apo dios palalo nan layadna                Jesus loved very much his people
Isnan am-in ay ipogaw                           So he sent his only son
Siya nan mangibaan na isnan anakna              That so whoever believes in him Ta siya am-in
nan mamati ken siya                             Shall not perish but have
Adida katkatey mo di matagotagoda              everlasting life.

**Family Song**

**Igorot**

**Istoryan Nan Katagoak**

Isdin kabanban-eg ko                          During my childhood days
Sabsabong din ayayam ko                        I used to play with flowers
Men taw-enak si pito                          Upon reaching the age of seven
Eskuela’y sinango.                            I started going to school.

Lawa baw es da Ama                             Father said I better stop
Asawa’y ibagbagada                             And told me to marry
Sinig ko pay tet-ewa                              I followed his advice
Pinatik din kananda.                           So I got married.

Damo’y men sabatan mi                                At the time we met
Men asi binain kami                                 We felt ashamed to each other
Nallos din siyam ay bowa                         Nine months had passed
Binmala di sayangda                                 I bore a baby.

Neg ag-aga din onga                                      The baby had to cry
Dampay maid maipakan                                For no food to eat
Aped kadadaanan                                     I’ve search for food
Dampay maid madatngan.  
But nothing I found

Naay abes som-a  
I wanted to go home
Dampay maid isna  
But nothing to bring home
Mentedted na lua  
So my tears rolled down
Mangsaksaklay sin onga  
While carrying my baby.

Dengngen yon a kakadua  
Listen my friends
Eskuela’y omun-una  
Study well first
Ta baken as-asawa  
Don’t think of marrying
Tay geda ta ay onga  
For you are still young.

The family songs of the Igorots tell of the activities of the family members, their relationships and concern for each other. Most family songs contain moral/lessons meant for the listeners. They also contain some pieces of advice, especially to the young. Such as the girl in the “Istoryan Nan Katagoak” where she was forced to marry young by her father and later on encountered hardships in life and so gives some pieces of advice to the young.

Activity Song

**Igorot**  
**English**

**Nan Om-om-ak**  
**My Kaingin**

<table>
<thead>
<tr>
<th>Igorot</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wada san ek om-om-a</td>
<td>I have my kaingin</td>
</tr>
<tr>
<td>Issan gaygay-ed nassa</td>
<td>that is over there</td>
</tr>
<tr>
<td>Ineskak is natkennatken</td>
<td>I planted with different kinds</td>
</tr>
<tr>
<td>Dengdengen owen no sengngaden.</td>
<td>Vegetables and others to be cooked</td>
</tr>
<tr>
<td>Wanan playa, wanan talong</td>
<td>There is amplaya and eggplant</td>
</tr>
<tr>
<td>Kamatis, pitsay ya batong</td>
<td>Tomatoes, pechay and black beans</td>
</tr>
<tr>
<td>Botilas ya kalobasa</td>
<td>White beans and squash and many others.</td>
</tr>
<tr>
<td>Yanan katapitapina.</td>
<td></td>
</tr>
</tbody>
</table>

Men imis an am-in dan  
This are all delicious
Isnan kaisibowana  
If this will be for viand
Ngem nan pising nan kammisan
But gabi is the most delicious
Amed no masabengan.
If it is cooked with soup.

No waday en mensenga
If there is a sacrifice
Dacat omey makikwa
You go and get a share of meat
Ismem sede ay taba
A meat with thick fat
Nan pising pising nan wadwada.
Yet gabi is more delicious

No waday sibos ket-an
Of our viand is seashell
Wenno is siniliban
Or a hunted animal’s meat
Wenno paksiw is kaling
Or fish cooked with vinegar
Mammam-is kayet nan pising.
But still gabi is the most delicious.

Love Song

Igorot

No Sak-en Di Kagasatan
If I Am The Lucky One

No sak-en kagasatan
If I am the lucky one
Ad-adoy panam-atan
There’s plenty of luxuries
Panggep di kasapulan
It is what is needed
Si umali ay bowan.
In the coming months.

English

No panggep di lipstick mo
If it is about your lipstick
Wasan iduldolin ko ay
I am keeping something for you
Iyak sinayasayan
That I’ve earned
Miman di kalian
From the richness of my place.

No umay tad baey mi
If we’ll go to our house
Dalusak pamendanam
I’ll clean your way
Ta adi kapidasa
So that your clean feet
Dapan mos nababangasan
Will not become dirty.

No entako men away
If we’ll go to work
Uray san ekaregatak
Men kirog si kilabban
Panganan ay sumawang.

No abes ya mangan ta
Uray sak an-anusan
Mangalngal si tulang
Ta san lasag ay ukam.

No abes maseyep ta
Oras sa ta men sina
Maseyep ka san kama
Maseyep pak sen deta-a

Like any other group of people, the Igorots express their inner feelings through songs. They sing of their ardent love, their sincerity and willingness to sacrifice for the sake of their beloved. Sometimes they garnish their expressions of love with promises resulting to broken dreams but ending in friendship as expressed in the two love songs.

Dances
The performance of the customary dances in the community is a natural accomplishment of every merry-making celebration. Originally, there were dances played only at the right occasions. Presently, however, no distinction is made as to what kind of dance is for what occasion.

Tadek. The tadek is danced during wedding celebrations and town fiestas. The musical instruments are gongs which are being played by men. It may be danced by both men and women. The musicians form a circle and beat the gongs slowly.

The musicians and dancers should occupy fixed places. The musicians form a circle if they are many but if they are few they may form a semi-circle. The dancers compose a pair and they may be near or far from the musicians. They start dancing when the correct tempo and rhythm are being attained.
The female dancers stretch their arms to the second position, the male palms face downward while the female palms are closed. With feet together, they bend their knees and sway their bodies forward and slightly inclining to the left and right to the rhythm. They move away little by little from their starting place.

At a particular part of the dance, the menbogaw shouts for the dance to stop. He then recites a prayer to Lumawigan, the Igorot god, that the newlywed couple be blessed with many children; and in case of fiestas, it is called begnas, the prayer may be said for the people of the town.

After the Menbogaw’s prayer, the same group of dancers resumes the dance and others are free to join the same dance.

_Takik._ This is usually danced during a wedding ceremony. The takik is danced by a man or a boy with a woman or with a girl for a partner but occasionally a man has two female partners.

The musical instruments used to accompany takik are the solibao (Igorot drum), two or three gongs and two pieces of iron. The sunob is a ganza or a gong that produces a mellow and sweet sound. It is played by hitting the front part of the gong which is held by a string. The sunob is played intermittently while other instruments are played continuously. Takik is a two piece of iron hit against each other that produces a tinkling sound. The pingsan is a gong which is played by hitting the back part of the gong held face down.

The basic step is the brushing of the right foot slightly backward on count one and the brushing of the left foot slightly forward on count two. The arms of the boy are in second position, his arms are stretch out sideward and his palms are facing downward. The girl’s arms in reverse T-position wherein her palms are facing forward or closed with the thumb outside as she sways her body slightly forward and sideward to the rhythm of the music. But then, dancers could also improvise their steps to the correct rhythm.

The manolibao (drummer) sits down and beats his instruments while the other musicians go round and round the circle led by a male dancer. The female dancer takes her poise and stays almost permanently in one spot on the circle until the male dancer goes mensadyok. Mensadyok is a term given to that particular part of the dance when the male dancer bends down his trunk from the hip line on count one. He bends his knees slightly and straightens up
his trunk on count two as he glides towards the woman. The woman too, glides slightly and meets her partner to exchange places.

Sometimes, the man carries a blanket on his shoulders while dancing. He stretches his arms in the second position while the woman’s arms are in reverse T-position.

The dance goes until one of the dancers gets tired and quits. Another couple may start the dance or if the woman stops, another woman continues the dance with the same man. A man may have two female partners but never for a woman to have two male partners. As long as the musicians go on playing, other couples are allowed to take up the dance.

**Pinanyo-wan.** The handkerchief dance is very popular among the Igorots. Both dancers, the male and the female, carry big colorful handkerchiefs. The musicians are supplied four ganza players who beat their gongs like drums while seated.

As the introduction of this dance is being played by the musicians, the man stands at the middle of the dancing space with the left hand on the his hip and the right hand holding one of the corners of the handkerchief. He swings her handkerchief two times counterclockwise in front of him as a signal for his partner to join the dance. He yells, “Hoot babae.” Then the woman holds her handkerchief on two adjacent corners facing the man about four feet away. Then they start to dance.

When the dancers get tired, they may hold their handkerchiefs close to their waist and may stretch them again later. As a finale, both dancers will hold one of the corners of the handkerchiefs while their right hands are stretched sideward. The left hands is on hips with right shoulders toward each other as they move toward each other. The girl will place her handkerchief on the man’s right shoulder. Then they shake their right hands and exit.

The pinanyo-wan dance is held to entertain the newlyweds who are with their guests.

**Tallibeng.** The gongs or musical instruments utilized in this dance are disc-shaped instruments of the percussion type. The gongs have Malayan origin, particularly Chinese. The musicians are men only, the number of members varies from four to more than ten. The gongs are held from a string with one hand and beaten by the other hand with a stick about eight inches long, one end of which is wrapped with a piece of cloth tied with a string or thin piece of rattan. The wrapped end of the stick is used to hit the gong so that the sound produced is soft and mellow.
This dance has only one basic step. This is done as follows: Brush the right foot slightly backward on count one. Brush the left foot slightly on count two. The tempo varies from slow to fast. The best players prefer the slow tempo. The fast tempo is like the tempo of a modern dance, lifting and brushing their feet one after the other to the rhythm of the instruments.

The leader of the ganza players starts playing first in order to set the correct rhythm and tempo. The players go around in a counterclockwise direction beating their gongs and dancing the basic step. At this moment the dancers are still among the crowd.

After sixteen measures or more, the dancers enter within the circle formed by the gong men. The members may vary from twelve to twenty men and women. Girls follow the steps of the musicians. Their arms are in second position, palms closed using slightly upward and downward the rhythm of the music.

The men also follow the basic step. Their arms in second position with their palms facing down. While the dance is going on, two men called men-ay-ay-ay (spear and shield brandishers) come out each armed with spear and shield. They follow the basic step and demonstrate a spear fight within the circle. The spears are real but the men-ay-ay-ay are careful enough to hurt each other. One of them pretends to be defeated and falls down. Then the dance continues.

In the course of the dance, a man called the menbaliwat who goes near the dancers and musicians shouts his baliwat (boasting). He shouts – “Hoot, tallibeng yo’y balballo. Binilig nalako. Idampakaw, et dipapena dinogsa. Sanat isaat begnasan kako’y umali.” (My grandfather went up to Mt. Ampakaw, killed an enemy and brought him to town and we gave a town feast). The baliwat maybe a short recount of the brave deeds of a local hero or of his own valuable deeds if he had any; while the manbaliwat is reciting, the dancers and musicians stop all kinds of movements and sound. When he is through reciting, the dancers and musicians squat where they happened to be forming semi-circular formation. In this formation, all chant a native song.

Tallibeng maybe danced during a town fiesta called begnas in commemoration of past tribal wars or during a wedding called babayas.
The Igorots love to sing and dance. They know how to appreciate the grace and rhythm of beautiful dancing. The tadek, pinanyo-wan and tallibeng are among the most popular dances of the people.

The pinanyo-wan is a courtship dance and the tadek is a wedding dance. The takik is a festival dance while the tallibeng is a war dance. The dance steps, arm positions, formations and facial expressions have meanings to them.

The skip and hop steps done simultaneously with arms stretched, the chase and rapid gliding step forward and sideward signify rejoicing and victory. The reverse T-position of the arm symbolizes leisure mood. The arm raised obliquely forward, palms facing downward and inclined head express revenged. The position of the palms facing upward is a sign of supplication or request for good things like rain, good harvest, recovery from sickness and as a sign of appeasing offended gods and deities. The circular and semicircular formation symbolizes unity of purpose. The serious facial expression is meant to convey the seriousness and determination to pursue one’s objective. The perfect blending of the sound and rhythm of the musical instruments are expressive of the happy disposition of the Igorots.

CONCLUSION

The folklife of the Igorots in Tabuk, Kalinga, are their way of thinking, feeling and behaving common to the group and interwoven in their educational, political, social, economic and spiritual life.

The Igorots in Tabuk, Kalinga developed their own oral literature which includes folklore, songs, and dances which have each types of their own.

RECOMMENDATIONS

On the basis of the findings and conclusions made on the study, the following recommendations are suggested:

1. For a more effective implementation of programs and projects, educational, social, economic and political policy-makers, planners and implementers should consider the folklife of the Igorots in Tabuk.

2. The different types of folklore, songs and dances should be written down, not only for the preservation of cultural heritage but for sources of curriculum materials to be integrated in appropriate subject areas.
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