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## 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 there 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 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

Igorot	English
<b><i>Nan Binmalaan Nan Tabako</i></b>	<b><i>The Origin of Tobacco</i></b>
Idi kasin wada nan kae-egyat ay panag tedek ay nang giba isnan dagan di ka-Igorotan. Naska-naskaw nan kaip-ipogaw da daet men lowalo ay mendawat is Tulong. Issan naminsan Bimaba nan apon di libo-o ay mangipangolo ken daida. Nan Ipogaw layladen da san Apon di libo-o. Esa'y agew inmay nan amam-a ay mangitod nu mabalin ay agtana da ida is tulong ta adi da maska-maskaw. Naseg- ang san apon di libo-o dana't ibaga ken da ida. Patayen da siya dadat ikaob San apon di libo-o. Inalamid nan ipogaw san kanan nan apon di libo-o. Nallos pay san esa'y bowan inggana issan nateyen san apon di libo-o. Daet sibi- bogan nan ipogaw san mula et daet nasikesikan. Daet	Once upon a time, a terrible winter swept the Igorot lands. People suffered much from the cold, so they prayed and prayed for the relief. Sometime later a cloud goddess came upon Them and ruled them. The people loved the cloud goddess. One day some men went together and asked if she could give them something to help them not to freeze. The cloud goddess pitied them so she gave them instructions: they should kill and bury her.  This the people did, said the cloud goddess. And a month after her death, a plant was seen growing on the goddess' grave. The people attended it well and it grew and grew and grew. Soon the



inmaduado san deay ay mula.  
Siya san immona ay mula ay  
tabako. Inapit nan ipogaw  
san tubo na da daet ibilag.  
Daet mabalin et ay matabako.  
Idi naamowan nan ipogaw  
nan tabako et no madupla  
tumulong ay mangpapo-os ken  
da ida, dadaet nin lalagsak  
ay mangpadayaw isan natey ay  
apon di libo-o no mendupla  
da tay nan asok bomalbala  
issan tabako.

plant multiplied and spread  
out. That was the first  
tobacco plant. The people  
gathered leaves and dried  
them. They were soon ready to smoke.  
When the people soon  
discovered that the tobacco,  
when smoked helped them keep  
warm, they made a great feast  
in honor of the cloud goddess.  
The people were reminded of  
the cloud goddess whenever  
they smoke because smoke came  
out from the tobacco.

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.



Id tag-ey, wada nan  
Kabunyan ay kangadan si  
Bukangan ay mang-il-ila  
isnan maik-ik-kan isnan  
batawa. Nan naay kabunyan  
adi na layden nan sadot  
isunga danaet sapoen nan  
bitil. Gapo isnan bitil,  
adu-ado nan natey. Dat nan  
ipogaw ninkalalagda ken  
kabunyan ay isubli na  
koma nan danum wenno nan  
odan, dat issan maikasimpo-o  
ya doway 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.

People did not do much work.  
Up in the sky, a god  
named Bukangan had been  
watching these happy-go  
lucky and easy going people.  
He did not like their  
laziness so he made a long  
dry season. The brooks and  
rivers were all dried up.  
The plants all died and  
there was no food for the  
people. Many of them died.  
Others prayed to god to  
give them water, and on the  
twelfth day there was a  
heavy rain. It lasted for  
five days. All the rivers,  
lakes and springs rose so  
high that all the land was  
covered with water.  
At last the water  
subsided, and the mountains,  
lands, rivers and springs  
took their own forms again.  
All this water then met and  
formed the great sea.

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.

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

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

<b>Igorot</b>	<b>English</b>
<b><i>Dayaw Kenka</i></b>	<b><i>Praise to You</i></b>
Pat-enme si-a, Cristo Apomi Cristo Apomi, sik-ay ari mi.	We believe you, Christ our Lord Christ our Lord, You're our king



Layad min si-a, eday day-eng me

O Jesucristo, sik-ay ari mi

Dayaw en sik-a, Cristo Apo mi

Sin inag-agew ay katagoan me

**Layad Apo Dios**

Si apo dios palalo nan layadna

Isnan am-in ay ipogaw

Siya nan mangibaan na isnan anakna

nan mamati ken siya

Adida katkatey mo di matagotagoda

**Family Song**

**Igorot**

**Istoryan Nan Katagoak**

Isdin kabanban-eg ko

Sabsabong din ayayam ko

Men taw-enak si pito

Eskuela'y sinango.

Lawa baw es da Ama

Asawa'y ibagbagada

Sinig ko pay tet-ewa

Pinatik din kananda.

Damo'y men sabatan mi

Men asi binain kami

Nallos din siyam ay bowa

Binmala di sayangda

Neg ag-aga din onga

Dampay maid maipakan

Aped kadadaanan

Our love to you, we sing

Jesus Christ, you're our King

Our praise to you, Christ our Lord

All the days of our lives.

**Love of God**

Jesus loved very much his people

So he sent his only son

That so whoever believes in him Ta siya am-in

Shall not perish but have

everlasting life.

**English**

**The Story of My Life**

During my childhood days

I used to play with flowers

Upon reaching the age of seven

I started going to school.

Father said I better stop

And told me to marry

I followed his advice

So I got married .

At the time we met

We felt ashamed to each other

Nine months had passed

I bore a baby.

The baby had to cry

For no food to eat

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*

Wada san ek om-om-a

I have my kaingin

Issan gaygay-ed nassa

that is over there

Ineskak is natkennatken

I planted with different kinds

Dengdengen owen no sengngaden.

Vegetables and others to be cooked

Wanan playa, wanan talong

There is amplaya and eggplant

Kamatis, pitsay ya batong

Tomatoes, pechay and black beans

Botilas ya kalobasa

White beans and squash and many

Yanan katapitapina.

others.

Men imis an am-in dan

This are all delicious

Isnan kaisibowana

If this will be for viand



Ngem nan pising nan kammisan  
Amed no masabengan.

But gabi is the most delicious  
If it is cooked with soup.

No waday en mensenga  
Dacat omey makikwa  
Ismem sede ay taba  
Nan pising pising nan wadwada.

If there is a sacrifice  
You go and get a share of meat  
A meat with thick fat  
Yet gabi is more delicious

No waday sibos ket-an  
Wenno is siniliban  
Wenno paksiw is kaling  
Mammam-is kayet nan pising.

Of our viand is seashell  
Or a hunted animal's meat  
Or fish cooked with vinegar  
But still gabi is the most delicious.

### Love Song

#### Igorot

#### *No Sak-en Di Kagasatan*

No sak-en kagasatan  
Ad-adoy panam-atan  
Panggep di kasapulan  
Si umali ay bowan.

#### English

#### *If I Am The Lucky One*

If I am the lucky one  
There's plenty of luxuries  
It is what is needed  
In the coming months.

No panggep di lipstick mo  
Wasan iduldolin ko ay  
Iyak sinayasayan  
Miman di kalian

If it is about your lipstick  
I am keeping something for you  
That I've earned  
From the richness of my place.

No umay tad baey mi  
Dalusak pamendanam  
Ta adi kapidasa  
Dapan mos nababangasan

If we'll go to our house  
I'll clean your way  
So that your clean feet  
Will not become dirty.

No entako men away

If we'll go to work



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Uray san ekaregatak	I'll try my best
Men kirog si kilabban	To fry the left-over rice
Panganan ay sumawang.	For you to eat when you arrive.
No abes ya mangan ta	If we'll eat
Uray sak an-anusan	I'll be patient
Mangalngal si tulang	To be chewing the bones
Ta san lasag ay ukam.	For the flesh is yours.
No abes maseyep ta	If we sleep
Oras sa ta men sina	We may sleep separately
Maseyep ka san kama	You'll sleep on the floor.
Maseyep pak sen deta-a	I'll sleep on the floor.

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 hipline 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 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 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 tako’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 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 up ward 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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