

Ethnolinguistic And Textual Analysis Of Ilokano Songs

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Abstract

Tunes about morality or passion or romance or entertainment or sheer meaninglessness can be found in folk songs, depending on the situation. Village dances and wakes, Christmas caroling and drinking sessions, serenading and lullabying, birthday and wedding festivities, and other social gatherings are all examples of occasions when folk singing can be heard. It was decided to use the qualitative method of research to determine the types of Ilocano folk songs that were performed in Cagayan and to analyze their major components, specifically their text (language variety, language style, message/subject matter, formal structure, and stylistic devices/features), in order to explain the interrelationships between these components and describe the rules of their co-occurrence and restriction, and in order to describe the attitudes of the Ilocano community towards folk singing.

Based on the analysis of Ilocano folk songs, it can be concluded that the Ilocano people sing a variety of different sorts of songs. It was discovered that the Ilocanos had songs for every stage of their lives, from birth to death, and for practically all of their activities throughout their lives. The findings of the survey also demonstrate that Ilocano songs are sung in a variety of social and cultural contexts throughout the country. In the Philippines, most Ilocano songs are written for and sung on certain occasions such as weddings and funerals; festivals; religious events; serenades; work; games; among others. It is possible that the events will be formal. Wedding ceremonies, funeral rites, and annual festivals are examples of formal social events. Informal social occasions, on the other hand, are not planned nor organized and can include activities such as doing solitary work, putting a child to sleep, drinking with intimate friends, children playing games, and caroling.

Keyword: folk songs, lullaby, children song, textual analysis, ethnolinguistic analysis

Introduction

Because Filipino folk songs memorialize every stage of a person's life, from the moment of his birth to the moment of his death and burial, they have a rich folk song heritage in the Philippines. A special place in his heart has always been reserved for traditional folk singing. Village dances and wakes, Christmas caroling and drinking sessions, serenading and lullabying,

birthday and wedding festivities, and other social gatherings are all examples of occasions when folk singing can be heard. According to the situation, the song can be raucous during a drinking spree, solemn and romantic when serenading, cheerful throughout the holiday season, or sorrowful during a wake. During rice planting, the setting of the folk song may be in a muddy field, in the backyard during a drinking spree, at the church during worship, or on a

dusty, humpy, bumpy road in the countryside where children are playing Chinese garter, among other possibilities.

Tunes about morality or passion or romance or entertainment or sheer meaninglessness can be found in folk songs, depending on the situation. Depending on the song, it can be performed with or without instrumental accompaniment, in a gentle or loud voice, in the manner in which it was learnt, or with artistic and creative alterations in the tune or the lyrics.

In addition to singing the songs on one's own or in a solo situation, such as while doing housework, it is also possible to sing the songs in concert settings, such as when a group of people is entertaining an audience at an event and singing in unison, such as when a group of people goes caroling.

Regardless of how many different situations exist, the people who sing in a folk singing setting are aware of the structure of the setting in which they sing. We assume that they are aware of which song is appropriate for a specific occasion, what time of day the song should be sung, which singing style is associated with a specific purpose, what type of singers or audience members participate in folk singing, and other elements of a folk song that comprise the context for folk singing. The know which components do not operate well with one another and which components do not match well together.

Young and uncommitted single men (participants) who wished to court or become acquainted with a young woman visiting the village (purpose), when the moon is still young and the evening hours (time of day), these unmarried guys serenade or court her at the home of her host (location) (physical setting). Texts of love songs are chosen or handpicked by the folk singers, who then sing them with feelings (key) to the rhythm of a guitar (musical

instrument). This behavior can be viewed as the result of a series of choices made by a person with a specific goal in mind during an activity that includes a physical and temporal context, text, key, and musical instrument, among other components. When it comes to traditional folk singing events, the nature and outcome are determined by how well the participants (singer/s) make their decisions on all of the aspects in the set. As a result of selecting materials that are not appropriate for the task, an undesired result will occur, which will either spoil or frustrate the anticipated conclusion of the folk singing activity. The intended meaning of the folk singing event will be altered if any of the aspects are altered as well. If the time of day is changed to midday, it gives the idea that the folk singing is not a serenading activity, which is incorrect. As a result, the alteration of the temporal aspect alters or has an impact on the meaning of the event. "You're starting too soon," the audience might say. When it comes to daytime appearances, it is possible that the woman will be embarrassed to appear. Similarly, when this group of guys performs with a tambourine or improvised little drums built from empty cans instead of a guitar, it may give the impression that they are not serenading but rather caroling. Alternatively, the host may hand something in or provide coins as an aguinaldo (Christmas present), or the host may state, "It is not yet Christmas or Christmas is still far away," and the woman may not even be in the setting because she is aware that it is not a serenading activity. The young guys may not be able to reach their intended goal and may even fail to notice the desired reaction from the woman as a result of this. The incorrect selection of the song has the additional effect of distorting the intended meaning of the activity. When these young guys utilize heavy metal or rock music instead of kundiman (love songs), the presenter may ask, "Are you tricking us?" or, in the worst case scenario, they may be escorted away from

the stage. In the same way, the seriousness of the action is affected by this as well. These are some of the unintended consequences that resulted from the incorrect selection of the ingredients. These gentlemen may become the target of ridicule or pity, depending on whether or not the young woman invites them to come and meet her again in the following days.

Additionally, the Ilocanos, the third most populous ethnolinguistic group in the Philippines, who participated in this study, have their own folk songs, which are germane to this. The aforementioned group originated in Ilocandia, which is the term used to refer to their traditional homeland. They lived in the Ilocos region prior to the establishment of the Spanish colonial regime (Ilocos Norte, Ilocos Sur, La Union and Abra). Ilocos is a desolate, unproductive strip of land located on the northwestern tip of Luzon that is mostly known for its coffee production. In order to find better possibilities, they began to migrate to other locations as the twentieth century progressed toward its conclusion. In the Cordillera Administrative Region, the Cagayan Valley, and some sections of Central Luzon and Mindanao, they have established themselves. In fact, they are the most migrant of all the ethnic groups in the Philippines. These days, they can be found almost anywhere in the United States. Others traveled to Hawaii, California, Alaska, and other regions of the world, leaving behind a legacy.

Because of this, the researcher set out to collect and analyze traditional music from the Ilocanos of Cagayan, whose culture deserves to be saved from extinction at the hands of modern technology. The results of this research are not only a step forward in the preservation and promotion of intangible Ilocano cultural heritage (folk songs) in the province of Cagayan, but they also represent an application of Dell Hymes'

ethnography of speech in the Philippine setting.

Statement of the Problem

This study is the ethnolinguistic analysis of the Ilocano folk songs

Specifically, it sought to answer the following questions:

1. What are the types of Ilocano folk songs in Cagayan?

Research Methods

Research Design

This study made use of the qualitative method of research to determine the types of Ilocano folk songs in Cagayan and to analyze its major components specifically its **text** (language variety, language style, message/subject matter, formal structure and stylistic devices/features) to explicate the interrelationships of these components and describe the rules of their co-occurrence and restriction, and to describe the attitudes of the Ilocano community towards folk singing as a way of speaking.

Locale of the study

The study was conducted in the selected municipalities in each district of Cagayan. To wit: *First District*: (Sta. Ana, Gonzaga, Baggao, and Alcala); *Second District*: (Sta. Praxedes, Claveria, Sanchez Mira, Pamplona, Rizal, Sto.Niño, and Piat), and *Third District*: (Tuguegarao, Peñablanca, Amulung, Solana, and Tuao). The researcher included Ybanag, Itawes and Malaueg speaking municipalities, but he only interviewed and gathered folk songs from the Ilocano speaking folks of the said municipalities.

Respondents and Sampling Procedure

The respondents of the study, in which the primary and secondary data were gathered from, are the Ilocano folks in the selected municipalities of Cagayan. The respondents are 50 years old and above. Purposive and convenience sampling were used to get the

sample respondents from each selected town.

Data Gathering Procedure

The study was requested by the municipal mayor or barangay captain who has direct contact with the study employed at least three songs from each genre. If only one or two songs of a certain sort are collected, the researcher includes them to have a representative of that type of music.

The ethnography of singing Ilocano folk songs was created using field data. Sigrid S. Rodolfo and Damiana L. Eugenio's books also had English translations of Ilocano tunes. Songs utilized in the study that had no Ilocano translations were translated by the researcher. Many resource persons such as elementary, high school, and college Ilocano teachers and other known authority in the province were asked to confirm or check the researcher's English translations of these Ilocano songs. Among others:

Hon. Romeo R. Rafol, S.B. Member- Claveria, Cagayan

1. Mr. Joel Q. Balintec, Principal- Sta. Praxedes Central School- Sta. Praxedes, Cagayan
2. Mrs. Rose Melinda Y. Benito, teacher, Bidduang Elementary School- Pamplona, Cagayan
3. Mrs. Violeta Y. De los Reyes, teacher, Bidduang Elementary School- Pamplona, Cagayan
4. Dr. Myrna D. Campano, Principal, Lubo Elementary School- Sto. Nino, Cagayan
5. Dr. Gina A. Belen, Principal, Lattac Elementary School- Sto. Nino, Cagayan
6. Mr. Pacifico Guzman, Jr., Bureau of Fire Protection- Tuao, Cagayan
7. Mrs. Perla Guzman, Municipal Trial Court- Piat, Cagayan
8. Prof. Purificacion M. Gulatera, retired professor, Cagayan State University- Piat, Cagayan

the Ilocano community in his municipality or barrio. The same letter was sent to potential study key informants. Following approval of the researcher's request, the researcher began collecting data for his study.

9. Prof. Eliza F. Oamil, professor, Cagayan State University- Sanchez Mira, Cagayan

Research instruments

The researcher used the following tools:

Interview. Interviews were the main source. The researcher conducted a random interview with his local host or key contact. A broader pool of prospective key informants was discovered during early interviews. It was chosen since the researcher had never met the host or contact person.

The study's purpose was disclosed in the first interview. They could then recommend more well-known folk and non-folk singers who could help the study. Here, the researcher chose crucial informants to visit. On a second visit, the researcher interviewed the identified informants in greater depth.

It was utilized for both preliminary and important informants (Appendix 1). Interviews and folk singing were recorded with a cellphone and a recorder. A few Ilocano folk songs must be delivered or sung.

If the recording was unclear or if anything unusual happened during the interview, the researcher transcribed the tapes immediately. More songs and information about their performance followed. The researcher also asked the participants to sing Ilocano songs they recognized or remembered.

The focus groups aided the study's key informants. The researcher's host gathered all potential data sources. The group sang their own tunes alternately or in unison. After the group interview, the most promising candidates got a second interview. Unplanned informants who happened to be passing by were also interviewed impromptu.

Important informants included historians and cultural specialists from Cagayan. A secondary data source was also consulted to confirm the researcher's initial impressions.

Participants were observed in their “natural” setting. It was gathered utilizing participant observation and group interviewing. A microphone was also used. Photo and video documentation of participant interviews.

After transcription, each song's folkloric status was confirmed using informant data and the entire fieldwork collection. The appendix contained informant data.

Inquiry for Ilocano Folk Song Archive The Ilocano folk song collection questionnaire comprises four sections: personal data, folk song data, learned folk songs, and attitudes towards folk singing.

It analyzed each song's language, context, and performance.

Analysis of Data

To analyze the data collected, a grid containing the elements of *text*, *context* and *performance* was drawn up for each song type. The format of the grid was inspired by John Munby's Communicative Syllabus Design (1978). The headings of Dell Hymes for an ethnography of speaking was adopted for this study. They served to organize the discussion summary found at the end of each song type's description which was provided in Chapter 4 of this study. The grid is intended to be a guide for non-Cagayanos on the dos and don'ts of Ilocano folk singing in terms of text, context and performance, in short, the ethnography of folk singing in Cagayan. This study used the following grid by Nolasco (1994).

Song Title:

Song Lyrics:

English Translation:

Song Type/ Speech Event:

I. Text

- a. Language variety;

- b. Language style;
- c. Message/ subject matter;
- d. Formal structure;
- e. Stylistic devices/features;

Discussion of Results and Findings

Lullabies

Like the lullabies of other people, the Ilocano lullabies tend to be soporific in tune and sometimes, repetitious in text. The texts tell something about the Ilocano folks- their family and their workaday world. The singer is not always the mother or father but an older sibling or relative, perhaps even just a neighbor.

The mother and father are away working at some occupation, and the care of the child is left to an older siblings or to relatives. Sometimes, the singer is a teenaged-older sister of the child.

The most common lullabies of the Ilocanos will be discussed in this chapter. Same versions (words and melodies) of these lullabies are sung throughout the province. The researcher found out that the Ilocanos also used other Ilocano songs as lullabies provided the melody is slow and it serves the purpose of lulling the child to sleep. Likewise, some Ilocano folks especially those who have not mastered these lullabies prefer to change the lyrics, but they retain, copy or adopt the melody or tune of a particular Ilocano lullaby.

On the other hand, as in the excerpt of the song that follows, it is obvious that the song is directly addressed to the child as the addressee.

Maturog, duduayya

Go to sleep, strong boy, and when you are

Maturog kad tay bunga, grown
you will be obedient.

Tay lalaki nga napigsa,

Ta inton dumakkel tay bunga,

Sleep, strong son. When you grow big,

Isunto aya tay mamati you
will be my crook and hope.

Tay amin nga ibaga mi.

Duayya

The melody and rhythm are important elements of a lullaby, because it serves the very purpose of the singing activity- the lulling of the

Dungdungwen kanto
unay unay
Indayunen kanto
iti sinamay
Tultuluden kanto't
naalumamay
Pagammuanen
inkanto mailibay....

Nga ilil-lili
kas maysa nga ubing
Ta nanamem
sam-it ni essem.

The aforementioned songs are often brief, consisting of four quatrains, which are used to distinguish these lullabies from other types of music. In recognition of the fact that these songs are expressions of a mother's love and care for her child, the key or tone is mild, tender, and solicitous. When a mother expresses great concern for the comfort and wellbeing of her child, this is referred to as solicitous. In a nutshell, these songs are a sensitive expression of parental love and affection. The language of the songs reflects the closeness of the speech situation in which lullabies are performed, that is, the use of the local Ilocano dialect in a conversational or colloquial manner, as well as

Dungdungwen Kanto
Dungdungwen kanto
unay-unay
Indayunen kanto

Lullaby

child to sleep. The slow and waltz rhythm of the song or the gentle swaying motion in swinging the baby to sleep also goes with its lyrics:

I dote on you
so very much, so very much
I rock your cradle
gently
I swing your crib
softly
Suddenly, you fall asleep....

And dandle you
like a child
So you savor
The sweetness of my affection.

references to everyday, ordinary things that the Ilocano people use or activities that they usually do – sinamay, indayun, panyo, lamok, tambori, singsing, aritos, swinging in the cradle, d
From time to time, the melodic tempo or rhythm of the lullaby changes as well, going from slow to moderate and then moderate to fast. In short, the lullabies are not only intended for a half-sleep baby, but they are also intended to calm a baby who kicks or yells as well. In addition, the mother must increase the tempo or rhythm of the lullabies to accompany a more vigorous or even more aggressive rocking, dandling of the baby, or swinging of the hammock, especially if the infant is not able to sleep.

I Dote on You
I dote on you
so very much, so very much
I rock your cradle

<p><i>iti sinamay</i> <i>Tultuluden kanto't</i> <i>naalumamay</i> <i>Pagammuanen</i></p>	<p><i>inkanto mailibay.</i></p>	<p>gently I swing your crib softly Suddenly, you fall asleep.</p>
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Koro:

Chorus:

Annay, pusok, annay, annay
Nasaem, naut-ot la unay
Itdem kaniak ta pannaranay
Ta kakaasiak a maidasay.

Oh, my heart, oh, oh
 It pains me, it aches too much
 So give me the pain reliever
 Poor me, to be so prostrated.

Apaman nga
inkanto makaturug
Iyabbong konto
ta rupam daytoy panyok
Tapno di na ka
kagaten ti lamok
Ket maimas
monto't maturug.

As soon as
 you're asleep
 I will cover
 your face with this handkerchief
 So mosquitoes
 don't bite you
 And you will have
 A good sleep.

(Ulitin ti koro)

(Repeat chorus)

Apaman nga
inkanto makariing
Dagdagusen kanto
a sappuyoten
Nga ilil-lili
kas maysa nga ubing
Ta nanamem
sam-it ni essem.
(Ulitin ti koro)

As soon as
 you awaken
 Immediately I will
 cuddle you
 And dandle you
 like a child
 So you savor
 The sweetness of my affection.
(Repeat chorus)

The following lullaby is a form of advice of a mother to her son:

Duayya

Lullaby

Maturug, duduayya
Maturug kad tay bunga,
Ta inton dumakkel tay bunga,
Isunto aya tay mammati

Go to sleep, strong boy, and when you are
 grown you will be obedient.
 Sleep, strong son. When you grow big,
 you will be my crook and hope.

Tay lalaki nga napigsa,
Tay amin nga ibaga mi.

Ay duayya, maturog man tay binunga, Sleep so that you grow fast and you will
lalaki nga napigsa be my strength when I am weak.

Ket sarukod konto nga napigsa
No kunkunak la ket tay binunga
Ta bareng dumakkel kat nalaka
Sikanto ti yan ti namnama,
No maibus to toy pigsa.

Maturog aya tay lalaki
Nga arkos bakod to't ili,
Ta inton mapadakkel mi

Sleep, You will be an ornament and a
defender of the town when you grow
big, you will travel to a farther town.

*Ket **mapatan-ay min** lalaki*
Ta mapan to aya agbiahe
Tay adayo nga ili.

Ngem ti kad ibilinko ngay
Ket mangala kanto kadi
Tay manto ken tambori

My order is a veil and a diamond ring
so that we shall have something
to show to a pretty girl.

Ken singsingko nga diamante
Ken tay aritosko nga brilyante
Ta addadanto inta pangririri
Tay napintas nga babai.

The tender-loving care of a mother for her son is exemplified . As she sings this lullaby to her infant boy, the mother soothes him to sleep. According to the mother, her son should remain obedient as he grows older in order that he may serve as a crag, hope, and refuge for them when they become weak. She is also admonishing her kid to get enough sleep so that he can grow quickly and eventually become the town's protector, and later on, he will go to

faraway lands. During his travels, his mother advised him to purchase a veil and a diamond ring so that they would have something to show to his attractive girlfriend later on. The mother is extremely concerned about the needs of her son in the future, including his marital situation.

The following is a war song, but it is sung to lull babies to sleep. It is shared by Ms. Krisette Bisquera of Lasam, Cagayan.

Ipuon ko nga Irugi

Ipuon ko nga irugi
Panagbiagmi padak nga armi
Magmagnakam tengnga't rabii
Ta agsapul ti kalabanmi
No inkam idiy gubatan
Aglemmeng kam kapanpan-awan
Narigaten ti mapuntaan.
Sumayengseng bala't masinggan.

I will Start from the Beginning

I will start from the beginning
Our lives as army
We walk at midnight
To look for our enemies
When we go to the battlefield
We hide in the cogon grass
It is difficult to be shot
with machine gun bullet.

The tune of the song above is adopted from other Ilocano song entitled, *Ipuon ko nga Irugi* (I Start from the Beginning). The Ilocanos only changed the lyrics of that song and made other lyrics about the life of an army in the war field. The army sings this when they will go to

Magmagnaak Talaytay

*Magmagnaak talaytay
Diay pulis tay um-umay
Dagussak a timmaray
Timmarayak diay bantay.*

*Inasutko tay pistolko
Pistolko diay Lepanto
Pinaltugak iti pito
Nakataray iti tallo.*

Other war song which is also sung by the Ilocano folks as lullaby. This is shared by an

Ay, ay Pay ni Manong Ko

*Marba koma diay bantay
Ta magaboran dediy baybay
Bareng makitak pay
Ni Manong ko no dipay natay.
Kaasi pay ni Manong ko
Naayaban nga agsoldado
Napan nagehersisyo
Idiay likudan ti palasyo.*

The said song describes a soldier who disappeared in the war, and it is outwardly sung by those who left behind.

ANALYSIS OF LULLABY AS TO TEXT:

Song Type/Speech Event: Lullaby

I. TEXT

- 1.1 Language variety:** local dialect (Iloco)
- 1.2 Language style:** colloquial
- 1.3 Message/subject matter:**
- expression of parental love and care

war. Since this song has a slow and waltz rhythm aptly fitted for lulling a baby to sleep, the song becomes a lullaby. Other war song is shared by Mrs. Filomena Tamangen, 98 years old, the grandmother of the researcher. The song is also a lullaby.

I was Walking at the Bridge

I was walking at the bridge
The policemen were coming
I immediately run
Run at the mountain.

I got my pistol
My pistol from Lepanto
I shoot seven
The three ran away.

Ilocano folk- Mrs. Panelo, an English teacher of Sto. Niño High School

My Piteous Elder Brother

Would that mountain crumble
So as to cover the sea
That I might still see
My elder brother who is not dead yet
My elder brother is pitiful
Taken as a soldier
having military drill at the
back of the palace.

- directive for baby to sleep

1.4 Formal structure:

- usually four quatrains

1.5 Stylistic devices/features:

- the song opening addresses the infant

- *Dungdungwen Kanto (I Dote On You)*

abcdebfd rhyme scheme

- *Duayya (Lullaby)*

aaaabb rhyme scheme

Children Songs

The Ilocanos have also range of funny children songs which take one to the happy and carefree world of the child- a world of fun and games, of jokes and laughters, with time spent mostly at home, out in the yard or outdoors as well as in the dusty village road- climbing trees and picking fruits, catching fish in nearby streams, or just playing in the street on moonlight nights.

The children first heard and learned these songs from their parents, older siblings or adults who play with them during free time bonding moments or playing hours, pre-bedtime

sessions in between fascinating stories and riddles. When the children play among themselves, they sing these songs and adopted as their own. Their play consists of songs, games, riddles, taunts and jeers, stories and anecdotes. This happens when they get together after their daily chores at home are done. An example is the guessing game in which the participants take turns in guessing whose hand the object (ring) is hidden. The game is accompanied by a song. This song is shared by Mrs. Filomena T. Tamangen, the grandmother of the researcher. The song is as follows:

Bordion Delos Bordion

Bordion Delos Bordion

*Bordion delos Bordion,
Bordion delos Bordiones
Singsing papanawem.
Paglibotlibotem.*

Bordion delos Bordion
Bordion delos Bordiones
Let's pass the ring around
Let's pass it 'round and 'round.

*Puraw iti yelo,
Singsing engkantado,
Singsing papanawem.
Paglibotlibutem.*

The ice is white as snow
The ring is all aglow
Let's pass the ring around
Let's pass it 'round and 'round.

*Alan Pedro inka rugianen,
Ti agsapul iti singsingen*

Come on Peter, you begin the game
Watch for the hand that will keep
the ring

*Aglualo ka 'ti maysa
Nga Amami ken Ave Maria.*

You start the pray'er, pray fervently
One Our Father and one Hail Mary.

A game song which the Ilocano folks especially children may sing during their playing time or in any occasion even during a wake to

entertain themselves. Before the game starts, the players will have a draw lots to know the order of players who will find the ring. This song will

be sung while the ring is being passed onto the players. The game ends if all the players have the chance to play the game. They will repeat it if the group wishes to. The players will form a circle. The player inside the circle will look for the ring. The ring will be passed on surreptitiously among the players. The player inside the circle will find who is holding the ring. The players will sing the song as they pass the ring from one player to another. In the event that the player inside the circle will not be able to guess the holder of the ring. He will be given punishment. The punishment is any command imposed by the group like kissing someone, answering silly questions, dancing or any order/command the group wanted him to do. If the player inside the circle guesses correctly the holder of the ring, he will be spared from doing the punishment.

Uppat A Pato (Old Version)

Uppat a pato ti nakitak

Dua a dadakkel

Dua a babassit agkukuyogda

Ngem diay kadakkelan

Atiddog ti ipusna

Maringguran, "kwak, kwak", kunana.

Idiay karayan aglalanguyda

Agkinni kinni pay diay ubetda

Ngem diay kadakkelan

Atiddog ti ipusna

Pagammuanen kwak-kwak kunada.

Four Ducks

Four ducks I saw

Two big

Two small go together

But the biggest

has a long tail

Anxious, "quack, quack", said she.

There in the river they are swimming

Also their buttocks are waddling

But the biggest

has a long tail

then, quack quack, said she.

The closeness of the child to nature is expressed in the song above *Uppat a Pato* (Four Ducks) in which he mimics the movements and sounds of certain animal like duck.

The children songs have also socializing effect, because the children sing these songs when they socialize themselves among their playmates during their playing session. Thus, developing and improving their socializing skill.

To delight the child is the prime purpose of these songs. Hence, they simply sing for sheer

Other interesting games played by the Ilocano children are the hide-and- seek and *patintero* locally known as *San Pedro* in which they use water, ash or pointed object to mark the boundaries on the earthen ground. Before or after playing, they sing songs. Sometimes, they intersperse the singing with their playing. The play songs require movement and action of the participants like the song that follows which is the old original version of the song *Uppat A Pato* (Four Ducks).

According to Dr. Gina A. Belen, principal of Lattac Elementary School in Sto.Nino, Cagayan, the said song was taught to them by their grade 1 teacher when she was in the grade school. Now, the said song has a new version. Same tune of the original version is adopted.

enjoyment as they sit, talk and amuse themselves. Likewise, these songs help in the language acquirement of the children. They provide them exposure to the words of their first language as well as its sounds or phonology. The rhymes that are abound in these songs are the important input needed in language acquisition. Mostly the lyrics contained in these songs are strung together in a rhyming, alliterative or assonantal fashion. During the interview and collection of data for this study, the song that

follows is sung by Mrs. Delia Garcia, 60 years old of Tallang, Baggao, Cagayan while lulling her little granddaughter to sleep. Same song was also sung by teachers of Sta. Praxedes, Cagayan

Katalalunan

Intan Neneng diay katalalunan
Intan agpuros bungbunga a makan
Adu a kita ti masaramsam
Ibagam laeng n_o ania ti magustuam unay.

Siakto't umuli tapno piliecto
Dagiti bungbunga kenka isagotko
Ta ngamin n_o sika ti pagpaayan na
Kasayaatan purosek para kenka.

Ngem adingko innak ipakpakauna
Ta uray mabayag manipud ita
Padasek tu metten a purusen ta ayat mo
Barbareng pagasatannak to.

The song above has end rhymes. A **rhyme** is a repetition of similar sounds (or the same sound) in two or more words, most often in the final syllables of [lines](#) in [poems](#) and [songs](#). In the first stanza, the sound {n} is the end rhymes. Sounds {o} and {a} are other sounds that have an end rhyme in the second stanza. The third stanza has also end rhymes, the sounds {a} and {o}. Likewise, the said song is rich in alliteration, there is recurrence of same sound at the beginning of two or more words immediately succeeding each other, or at short intervals. Like in the second and third stanza, there is repetition of the sound {p} as in the words: *pagpaayan*, *purosek*, *para*, *padasek*, and *pagasatan*.

:

Bulan Sardam

Bulan sardam
Pambian ti babbalasang
Pagsunayan ti babaknang
Baknang nga i-San Juan
San Juan a i-Bamban.

when the researcher visited the Central Elementary School. According to the said respondents, this children song is also a lullaby.

Ricefields

Let's go *Neneng* in the ricefields
 Let's pick fruits of different
 kinds to eat for snack.
 Just tell me what you like most.

I'll be the one to climb so I'll choose
 the fruits to give you
 Because if it is for you
 I'll pick the best for you.

But my *ading*, I'll tell you in advance
 Not later from now
 I'll try to pick your love
 Hopefully, you give me luck.

Assonance is also a device used in the song. The vowel sound {o} in the song are repetitive such as the words: *n_o*, *t_o*, *tapn_o't*, *k_o*, *purosek*, *isagot*, *adingk_o*, and *m_o*. The repetition of similar or identical vowel sound (though with different consonants) is called assonance. So, the song has educational value. Singing these songs is a good avenue to teach and train children on sound or phonology which is an important aspect for childrens' language acquisition.

Ilocano children have also metered songs with spoken tones. These songs are full of rhyming words. Here are examples of these

Moon of Evening

Moon of evening
 Under your light the
 ladies spin and the
 young men play with their tops.

Kali Kali

Kali Kali
Adin ti pagdissoam, kali?
Idiay puon ti kilikili.

Pin Pin Serapin

Pin pin serapin
Kutsilyo ni San Martin
A a korona
Koronan Santa Ana.

Ti Ansisit

Idi ubingak a bassit,
Innalanak ti ansisit,
Napannak indamdarungis
Diay rabaw ti kamantiris.

Black Crow

Black crow, where
 Where are you going to alight?
 There under your armpit.

Pin Pin Serapin

Pin pin serapin
 Knife of San Martin
 A a crown
 Crown of Santa Ana.

The Dwarf

When I was young, I was
 taken by a dwarf who
 took me to the top of
 the kamachile tree.

Children songs of the Ilocanos also contain **epizeuxis**. This is a figure of speech in which there is a repetition of words in succession

Apo Apo Intarog

Apo apo Intarog
Kutak, Kutak diay manok;
Kayat nan sa't umitlog,
Sidiran diay abulog;
Iyuliyo man ngarud
Diay iyitlog diay manok.
Sidanto't agtultulod
Agtultulod a balod.

Pong Pong

Pong pong guinabbong
Kamatis, parya, tarong
Pakbetek ton parbangon
Balonek nga mapan talon.

Bo Bo Bo Wabo

Bo bo bo wabo

within a same sentence. The underlined words in the song that follows are examples of this.

Apo Apo Intarog

Apo apo Intarog, do you
 bear the cackling of the hen?
 Perhaps, it likes to lay
 an egg near the wall.
 Bring up the egg.
 It will be eaten by
 a prisoner.

Pong Pong

Tomato, ampalaya, eggplant
 I will make into *pinakbet*
 For me to take to the farm
 Early tomorrow morning.

Bo Bo Bo Wabo

Bo bo bo wabo

*Napanan ni inayo?
Napan timakkit dayo;
Ana't pinagilo na?
Sangareppet nga espada;
Ana't pinagdigos na?
Sanga sudo nga suka.*

Where did your mother go?
To defecate far far away;
What did she clean her herself with?
With a bundle of swords
and a cup of vinegar.

The lyrics as manifested in these songs correspond to the intellectual capacity of this particular age group. Likewise, the informational content has an educational and socializing function because the lyrics contained things they see or encounter daily in their surroundings. It deals with plants and animals and other elements

of nature like *bullilising, kalapati, karayan, bantay, pagay, init, daga, tudo, lawlawwa*, etc. These things which are seen in the real world of the children of the rural areas are artistically and amusingly named, described and pointed out. Like in the following songs, one can see these elements of nature.

Bulilising

*Bulilising no matiliw ka
Itangkal ka iti nalawa
Ibitinka sadiay tawa
Ti batogko nga agid-idda.*

Bulilising

Bulilising if I caught you
I'll put you in a wide cage
I'll hung you there in the window
Besides me who is sleeping.

Kalapati

*Kalapati nga agdigdigos
Diay karayan nga agay-ayos
Siakto met ti mangur-urnos
Ta buok mu nga aringkulot.*

Dove

Dove who is taking a bath.
In the river that is flowing
I'll soon fix
your curly hair.

*Diak masapul ta ramaymo
Nga mangurnos ti buokko
Adumet ti kakabsat ko
Agraman pay gagayyemko.*

I don't need your fingers
to fix my hair
I have many siblings
including friends.

*Payakpak la nga payakpak
Ni kalapati no sumangpet nak
Mapanna isabatsabat
Ti sippetna nakatirtirad.*

The dove keeps on flapping
when I arrived
and meet me with its very pointed beak.

Apo Lakay

*Diay bantay adda ti balay
Pagyanan ni Apo lakay
Billit ken dadduma pay
Mapanna bugawen*

Old man

In the mountain there is a house
where an old man stays.
Birds and others he will drive away.

“*Siyoy, siyoy, siyoy*”, *kunana*
Tapno pumanaw da
Pagayna ibusen da
Awan ti matidda .

“Shoo, shoo, shoo,” he said
 so that they will leave
 They’ll consume his rice
 and nothing will be left.

Lawwalawwa

Bassit a lawwalawwa
Immuli diay sanga
Idi nagtudo natnag diay daga
Rimwar diay init amin nagmaga.

Spider

Small spider
 climb in the branch
 When it rained, it fell on the ground
 When sun appeared, all got dried.

In this crucial stage of formative development of the children, the focus is the following: naming of things, word acquisition and vocabulary exposure. Hence, the songs have

also educative function. Ilocano children have also songs that introduce numbers (counting one-ten) and parts of the body. Examples of these songs are as follows:

Lubi-Lubi

Maysa, dua, badoya
Tallo, uppat, patupat
Lima, innem kankanen
Pito, walo agga-o
Siyam, pulo mangantayo
Lubi-lubi
Intayon makilubi-lubi.

Lubi-Lubi

One, two, banana fritter
 Three, four rice cake
 Five, six *suman*
 Seven, eight put on the plate
 Nine, ten we will eat
 Lubi-lubi
 Let’s go and join the party.

The following song presents the parts of the body. This is also a religious song.

Parte ti Bagi

Ulo ken tengnged
Abaga ken ti siket
Tumeng ken ti saka
Tumeng ken ti saka
Saka ken tumeng
Siket ken abaga
Tinged ken ti ulo
Kukwa ni Hesus.

Parts of the Body

Head and neck
 Shoulder and waist
 Knees and feet
 Knees and feet
 Feet and knees
 Waist and shoulder
 Neck and head
 Owned by Jesus.

The stylistic features include the end rhyme as seen in the following examples.

Gayyem ko nga Ilocano

Adda ti gayyemko nga Ilocano
Nalaing nga agsala ti Curacha
ken Pandanggo
No ti rabii uminom bassit basi.

My Ilocano Friend

I have an Ilocano friend
 Good in dancing Curacha and
 Pandanggo
 At night, he drinks a little sugarcane

	wine
<i>Mangan di agtagtagari.</i>	He eats silently.
<i>Maturog di agkutkuti</i>	He sleeps immobile.
<i>Iti parbangon masapa a bumangon</i>	At dawn, he wakes up early
<i>Mangbitbit ti bunubon</i>	carry rice seedlings
<i>Agtaros diay taltalon.</i>	And head towards the ricefields.

Other children song that contains end rhyme and at the same time a sample of a by a stanza having terminal words with the same final sounds. monorime is as follows. *Monorime* is the rhyme exhibited

Banbantay, Turturud ti Ayanmi

We Stay in the Mountains and Hills

<i>Banbantay, turturud ti ayanmi</i>	We stay in the mountains and hills
<i>Kabalyo ken baka ti kadduami</i>	Horse and cows are our companions
<i>Bulbulong ti kaykayo ti linongmi</i>	Leaves of trees are our shed
<i>Atiddog nga tali ti armasmi.</i>	Long rope is our weapon.

Other striking stylistics device that is used in the composition of the lyrics of these songs is the itemization of related lexical items or repetition of the identical structures. These are

string of elements that have the same feature. An example of this is from the songs, *Ilocana*, *Menciang* and *Mannamili*.
Sample 1:

Ilocana

Ilocana

<i>Awan ngatan ti babai a naidumduma</i>	There is no woman more exceptional
<i>Kinagaget, kinasingpet ken kinaemmana</i>	For her <u>industry</u> , <u>humility</u> and <u>goodness</u>
<i>Awan ngatan nadaldalus panagpuspusona</i>	No one is purer in heart.
<i>No saan a ni Ilocana a daydayawenda.</i>	Than the Ilocana whom people praise.

<i>Ta ni Ilocana ti natarnaw a pagsarmingan</i>	The Ilocana is like a clear mirror
<i>Dagiti isu amin a babai ditoy pagilian</i>	of womanhood in the entire nation
<i>Ta naimbag a galad ti inda salimetmetan</i>	of the good character she cherishes
<i>Ti kinatarnaw na ket inda</i>	An example to follow
<i>Nagtuladan ta ni Ilocana, tuladen.</i>	Emulate the Ilocana.

Sample 2:

Mensiang

Mensiang

*Lalaki: Mensiang (2x), sadino 't
naggapuam?
Babai: Manong Pekong (2x)
Naggapuak 'diay talon,
Manong Pekong
Naggapuak 'diay talon.*

Boy: Mensiang (2x), where
did you come from?
Girl: Manong Pekong (2x)
I've been there in the field,
Manong Pekong
I've been there in the field.

*Lalaki: Mensiang (2x), ania ti
inlabbam?*

*Babai: Manong Pekong (2x)
kamatis, parya, tarong
Manong Pekong
kamatis, parya, tarong.*

Boy: Mensiang (2x), what did
you put in your basket?

Girl: Manong Pekong (2x)
tomato, ampalaya, eggplant
Manong Pekong
tomato, ampalaya, eggplant.

Sample 3:

Mannamili

Koro:

*Taga away kami
nga agdamdamili
Naragsak ti biagmi
awan dukdukkot mi
Nupay aduda't manglalais
kadakami
Ta napanglaw kam
nga agdamdamili
Toy napigket a daga
gamayem mi nga umuna
Warakiwaken ti darat
ramasen, bukelen
Ta tapnon agdedekketda a nalaiing
ket nalaklaka nga intay bibioren.*

Potters

Chorus:

We are from the fields
who are potmakers
Our life is happy
we have no worries
Although many are scornful
towards us
Because we are potmakers
who are poor.
The sticky clay
we first mix with water
Sprinkle it with sand,
knead and beat it
So it will hold together well
So it will hold easier for us to mold.

The underlined words in sample 1-*kinagaget, kinasingpet* ken *kinaemmana* (industry, humility and goodness) are all abstract nouns- naming qualities. Same with sample 2-*kamatis, parya, tarong* (tomato, ampalaya and eggplant), all of them are nouns too, names of vegetables. In sample 3, it also contains same grammatical structures: *gamayem, wariwaken, ramasen, bukelen* (mix, sprinkle, knead and beat) all of them are verbs.

The children songs are also short which corresponds to the short span of attention of the

children. Most of them are composed of one stanza with four lines. Other distinctive feature of this group of songs is the melody that is lively and joyful. Plus the use of cheerful key and interesting rhythm will also contribute to the over-all outcome of the singing activity which is a happy tone fitting to the purpose and cheerful audience of these songs. Other feature of children songs also contain interesting subject or humor like in the following song:

Bassit a Lakay, Dungkog a Baket**Small old man, hunched back-old woman**

Bassit a lakay nangbangon ti balay (3x) Small old man, erected a house (3x)

Diay tuktok ti bantay. There on the mountain top.

Dungkog a baket nagluto 't pinakbet (3x) Hunched back-old woman, cooked

Uray la naknakset. *pinakbet (3x)* got scorched.

Here is also an action song and at the same a religious song sung by children when they are playing, and when they are inside the

Siak ket Naragsak

Siak ket naragsak

Sika ket naragsak

Amin tayo ket naragsak.

(Uliten ti stanza)

Koro:

Agsala sala, ima ikampay kampay

Siket ikinni kinni agpuligos bassit

Agsala sala, ima ikampay-kampay

Siket ikinni kinni agpaay ti Apo.

The Ilocano folks also exercise ownership over some popular English songs by changing the lyrics into Iloco but retaining its melodies, putting appropriate key or tone as well as transforming the subject-matter into something more relevant to their lives. This is

Jack ken Jill

Ni Jack kenni Jill

Napanda nagsakdo

Idiay tuhod a nangato.

Ni Jack nattuang

Nabuong ti ulona

Ni Jill napadpadata.

classroom. The teachers also teach this song to children, and it is used as ice breaker.

I am Happy

I am happy

You are happy

All of us are happy.

(Repeat stanza)

Chorus:

Let's dance round and round and wave our hands.

Waddle our waist and turn a bit.

Let's dance round and round and wave our hands.

Waddle our waist for the Lord.

one way Ilocanos compose their songs. A sample of this is the song *Jack and Jill*. Hon. Mayonito R. Fernandez, SB Member of Tuao, Cagayan shared the Iloco version of the said song.

Jack and Jill

Jack and Jill

went up the hill

To get a pail of water.

Jack fell down

and broke his crown

And Jill went tumbling after.

Conclusion and Recommendation

Based on the analysis of Ilocano folk songs, it can be concluded that the Ilocano people sing a variety of different sorts of songs. Lullabies and children's songs are examples of this. It was discovered that the Ilocanos had songs for every stage of their lives, from birth to death, and for practically all of their activities throughout their lives.

The subject-matter of the lullaby is a statement of parental love and affection that serves as a

sleep-inducing instruction. In terms of formal structure, there are four quatrains. The same lyrics can be sung to other melodies or tunes, or to a favorite local melody, as long as the syllable counts and the rhythm are the same as the original lyrics. There are numerous allusions to actual, daily objects as well as domestic routines. The caregiver may decide to sing an extemporaneous lullaby, taking a sensitive tune and incorporating one's own adopted lyrics into the song

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