

Saboy, A. M. (1991). *The songs of the Banaos of Western Kalinga*. (Unpublished master's thesis). Baguio City: Baguio Colleges Foundation.

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ABSTRACT

Sixty-four songs were identified to have originated from the Banaos on the bases of both melody and lyrics. On the basis of the originality of melody, the following may be considered truly indigenous Banao music: "Alabaab," "Alumatit," "Anak ni Binowag," "Ayat Mangidkidyat," "Ay Aman," "Awad Payyan," "Ay! Ay!" "Ay, Ay, Salidommay," "Ay Siya Mamay," "Bagi! Bagi!," "Balagoyos," "Baliti," "Bondong," "Dang-dang-ay IV," "Dango," "Dakami a Tinggian," "Dios Ama," "Dissodis," "Djiwas," "Donglala," "Hail to BIBAK," "Idi Kallabes a Timpo," "Ilan Yo Kad Kjin Mannalon," "Imma Issa I," "Imma Issa II," "Inggaw Ossan Algaw," "Issan Timpon Nan Amam-a," "Itako Manragragsak," "Kalkalimosta," "KASA Hymn," "Kininay," "Kordiyera, Bumangon Ka I," "Kordilyera, Bumangon ka II," "Maavos Kad Manggat," "Manggayyom," "Manlagsak Tako," "Nampay Dji Manonton-od," "Oggayam I," "Oggayam II," "O Nagtan-aw," "O Naisport Nan Nobyak," "Owawi I," "Owawi II," "Pammalobvos," "Pataytay," "Salidommay," "Sidi Pay Kan Di Damo," "Sowi-I," "Sullayan," and "When I look up."

Banao songs are sung largely in relation to certain events in the day-to-day lives, such as work, love, war, entertainment, wedding, making baby go to sleep, funeral rites, acknowledgement activities, and varied festivities.

Some ten songs, purportedly Banao in origin, have found their way into Philippine music books, hence into the grade school curriculum. A number of other Banao songs have been recorded in albums.

Banao songs are largely pentatonic in terms of melody; metric, in terms of rhythm; monophonic, in terms of harmony; strophic, in terms of form; and syllabic-neumatic, in terms of text.

In collecting the desired data and information, the researcher interviewed and tape-recorded the songs sung by elderly Banaos from Pantikian, Talalang and Balbalasang, in the town of Balbalan, Kalinga. She also did research in the libraries of Benguet State University, St. Andrews Theological Seminary, U.P. College at Baguio, Easter School, and Baguio Colleges Foundation.

The tape-recorded songs were played back for the purpose of notating each of the songs based on the melody-to-symbol method, using the C-pitch to guided appropriate notation. After all the songs were notated, each one was subsequently played on the piano keyboard to test transcription for reliability and fidelity.

Conclusions

Sixty songs exist which are Banao in origin, either on the basis of melody or lyrics or both. These exclude variations of certain melodies as well as some that simply resemble already known Banao songs.

Many of the Banao songs are similar to those that are sung by the Tinggians of Abra. This is not surprising since the Banaos and the Tinggians come from the same origin.

The Banaos have a song for every occasion or event. Some of their songs can be adapted to suit the desired effect in any given event, and words can be improved for whatever purpose is sought.

A few songs which are acknowledged to be Banao but are not necessarily among the 60 indigenous songs earlier enumerated have been included in the music curricula of elementary and secondary schools. These songs, however, are largely in their English language versions.

Banao songs that are found in music collections, particularly those included in disc recordings of music oriented companies, are modernized and, to some extent, adulterated versions of the original Banao melodies.

Majority of the Banao melodies are pentatonic in scale and sung in ascending-descending pattern.

While most of the Banao songs are metric and observe conventional time signatures, a few are non-metric or are free. Measures are generally shot. Melodies that appear long are just repetitions of the same measure.

Most Banao songs are moderate in terms of tempo, and monophonic in terms of harmony.

In form, most of the melodies are strophic and irregular in phrasing. In text, most are a combination of the syllabic-neumatic style of setting.

Recommendations

A similar survey study covering all ethnic music in the Cordilleras should be conducted to determine the influence of each of the linguistic groups in the region on existing Cordillera melodies which may be considered indigenous. By similar is meant such a study should observe the research methodology and content coverage used in this investigation.

A 64 identified Banao songs in their notated form and with their characteristics, as reported in this study, should be published by the government agencies concerned, especially Department of Education, Culture and Sports, and taught in the elementary and secondary schools of the Cordilleras.

The findings of this study should be incorporated in various school curricula, not only in music, such as history, anthropology, and sociology.