

MUSIC OF MAINSTREAMED AETAS IN PENABLANCA, CAGAYAN

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Abstract— The study conducted focused on the music of the Agta community. Numerous studies have been conducted among Agtas and other researchers were able to come up with a very substantial study. Researchers extracted much of information about the Agtas which actually satisfies the inquisitiveness of the researchers. This also triggers the group to study such, for this aim to know and understand the authenticity of the music of Agtas community and the custom behind their original music. Through interviews and observations, the data gathered revealed that Agtas were influenced by other group of people with regard to their music. Also, the music of the Agtas today was already a product of assimilated culture. This would now show that they do accept modernization and not merely confining to their own culture.

Keywords— *Indigenous, music, culture*

INTRODUCTION

All people from the earliest recorded history have created music. Humans like birds and whales, have a natural tendency for making sounds and responding to them. When music is pleasurable, it says something to you. It communicates a feeling or conveys a message. It speaks to your inner being. Music reaches deep into our nature to console us, to reassure us, and to help us express who and what we are as a human being. Music differs in the way it is composed and performed different types of music have different characteristics- different styles, musical styles refers to the distinct manner or character of musical expression. (Fowler, 1994) Music serves as the liaison between the youth and his stand in the community- socially and morally. Singing native songs become a pleasurable campaign to propagandize the country's vast reservoir of human talent. Music not only entails enjoyment, relaxation and recreation, but also release of tensions and an incentive to a positive development of character. It plays a vital role in the society as well as in certain group of people (Ridavelo, 1986). People, young and old, have developed a natural and perennial longing for cultural evidence local and

foreign, a feeling for increase involvement and a high level of participation (Rivadelo, 1987).

Cultural exchange has paved the groundwork for deepened social and moral goodwill amongst people- Asian, European and the like. Music has affected the blending of culture of the east and west. Filipinos are lovers of music. Singing was an on-going activity even before the discovery of the islands. The anitos, spirits, diwatas, and, incantos have to be appeased through songs. Prayers, illustrations and laughter are accompanied by songs. Music is a necessary ingredient in all ceremonies - wedding, delivery of the new baby, baptismal and the like. Music is the flavor for games, dances, worship, festivities, and other ceremonies expressing joy, humor, wonder, and sorrow (Rivadelo, 1987).

Philippine music is unique even though it's a mixture of various cultures. Since they are composed and sung in a purely Filipino way, that is they show how a Filipino culture is like. Its music manifested a various ideals and identities. From the southern regions, traditional music still lives and usually played with accompanying dances during fiestas and gatherings. In the northern part where a lot of indigenous music could be heard (Olaer, 2009).

Statement of the Problem and Research Questions

This study aimed to know and to have a deeper understanding of the music of Aetas in Peñablanca, Cagayan. Specifically, it aims to answer the following questions:

1. What kind of music do Aetas have?
2. What do these songs express in terms of their culture?
3. Why do they sing their songs?
4. When do Aetas sing their songs?

Significance of the Study

The result of this study will be beneficial to the following:

Indigenous Cultural Community: This study will provide information as to the music among Aetas. The result of this study will be a basis for possible decision-making in enhancing and developing the culture especially in terms of their traditional music.

Future Researchers: This study will be beneficial to the future researchers who would like to venture into parallel study. This study will provide them insight on how to go about their research and refine the processes stated in this study.

Literature Review

Underpinning Theory

The paper is anchored on the theory of Ethnomusicology by Rice Timothy(2010). This has made extraordinarily important contributions to understanding the nature of music through the writing ethnomusicological theory beyond local. This theory will help us understand the relationship between the songs of aetas through their daily lives. In relation with our study, this will lead us toward a better understanding of one's culture specifically Aetas and more importantly to a conscious shaping of the local music, it actually discusses or tries to view the nature of their music.

Kinds of Music

Edgard Varese [(2011) defined music as a form of art, it is an "organized sound". He made mention that music expresses our feelings as well as emotions in a melodious and pleasant way. Different types of music help in soothing one's disturbed soul, in the growth of concentration and also enliven us to live life to the fullest. The aim of all music is to touch the core of the heart and thus music can be called an expression of our heart's saying.

Classical music is a complex form of music as it requires high musical skills, like learning the ragas and ability to coordinate with other musicians. One has to maintain the complex relationship between its emotional flows. If you wish to learn this music, then you have to go through proper training.

Wedding ceremony music is used in the ceremonies like wedding. These can be classical and modern, according to the tastes of people. Some people prefer country melodies, while others opt for classical music as wedding music. Such music varies from every culture.

Folk music is a kind of traditional music that is handed down from generations in every culture. This type of music

reflects the emotions of common laity. Popular music and tribal music are the two sub genres of folk music. This folk music shows the social upheaval that lies among various classes of people. This also portrays their struggle for survival and their culture.

Opera music first emerged in Italy in the 1600s. This genre has a remarkable combination of theatrical art and musical invention and is specifically played in the theaters. This has greater appeal for its delightful orchestral accompaniment. The preludes and interludes of this music set the tone for the action on-stage.

Expression of Songs

An article on Reports of the German National Committee of the International Council for Traditional Music by Hans Brandeis which entitled Religious Elements in the Vocal Music of the Bukidnon on Mindanao Island, Philippines made mentioned about The most important musical forms of expression of the Bukidnon (Higaonon, Talaandig, Banuwaen) can be found in the vocal music: the ceremonial songs kaligà of the male priests and the responsive choral songs tabúk of the women, the speech-song prayers pandalawit, the epic songs ulagíng with their promise of human immortality, the improvised songs limbay and salâ with philosophical contemplations and the rhythmically interesting speech-songs dasang of the tribal leaders. A short introduction into the belief system of the Bukidnon is followed by a myth about the origin of the kaligà songs, which indicates that singing was invented by humans and not by deities. Thereafter, all the vocal genres are explained regarding their religious implications and influence on the performance of a Bukidnon singer. This is to make clear how spiritual and religious aspects imbue many spheres of daily life and, therefore, of music making as well.

A study which was published on 2008 entitled Folk Metaphysics: Mystical Meanings in Traditional Folk Songs and Spirituals. In the last century, authors and psychologists like Robert Graves, Carl Jung and Joseph Campbell reminded us that folklore is often full of deep symbolic truths, truths that the 'folk' themselves are usually unaware of. And they also taught us - just as Plato did, 2400 years ago -- that myth and folklore constitute a 'philosophical' language, where images (as in dreams, holy icons, and symbolic poetry) can carry a great burden of meaning. Few seem to realize, however, that certain works of art conventionally considered to be unconscious products of the 'folk imagination' were quite consciously and deliberately constructed, by highly-informed individuals, to transmit specific items of spiritual lore. Among these 'few' was Ananda K. Coomaraswamy, who said: The content of folklore is metaphysical. Our failure to recognize this is primarily due to our own abysmal ignorance of metaphysics and of its technical terms. The true folklorist must be not so much a psychologist as a theologian and metaphysician, if he is to 'understand his material'. Traditional man lived in a natural

environment he could read like a book - a book written in primordial symbols of Divine Reality (the Sun, the Rain, the Mountain, the Eagle) - as well as in a man-made environment that was in large part deliberately constructed to remind him of that Reality, and teach him the nature of it (just as our own human world, with its 'weapons of mass distraction', seems ingeniously contrived to make us forget it). Through song, dance, gesture, poetry, architecture, proverbs, jokes, riddles, stories, games, toys, medicine, painting, sculpture, weapons, tools, scriptures, sacred rites, and the traditional forms and rhythms of daily life, we were always in the presence of reminders of the Sacred; all fingers (or almost all) pointed to the Moon. That deliberately-constructed sacred environment is now largely a thing of the past. Dedicated artists may work to keep traditional arts and crafts alive, but the cultural context that could reveal their relevance and tap their spiritual power is usually missing; even the 'folk memory' itself has now largely been replaced by the Internet. However, it is still possible to approach ancient artistic constructions, like the traditional ballads which are the subject of this book, in spiritually fruitful ways. The great myths, such as are transmitted by certain 'folk' songs, were received in the Age of Revelation -- now, however, we live in the Age of Exegesis. As the profound meanings of these songs are unwrapped, they escape from our hands like freed birds, back to the Source they came from. And they challenge us to follow them.

Purpose of Traditional Music

Ramon P. Santos, Ph. D. on Traditional Forms of Music mentioned about Vocal genres among the indigenous communities may be identified according to their functions. Lullabies are called *owiwi* (Kalinga), while other infancy-related songs include *dagdagay* and *oppia* (Kalinga), *langan bata-bata* (Tausug), *bua* (Subanen), and *kawayanna* (Kalinga). Courtship is usually performed in song-debates such as the *daieng* (Kankana-ey), *Batac inanen*, *estijaro* of the Tagacaolo, and the *bandayuy* of the Matigsalog, which is accompanied on the *kuglong* (2-string lute) and *saluroy* (polychordal zither). There are love incantations like the *Manobo antang* (for match-making) and *sindaay*, *tarasul* (Tausug), *tamuyong*, *dango*, *oggayam*, songs of greetings and advice during a Kalinga wedding. Entertainment songs include the *salidummay* and *dangdang-ay*, *bayok* (Mandaya), and the *Manobo limbay*, and the *Ibaloi allegorical ballad* called *tamiya*.

Work songs are called *duduru* among the Aeta and *gagonapu* of the Subanen. Referring to both fishing and hunting. These songs may be as specific as the *Kalinga dakuyon* for hunting bats, the *Ilongot dinaweg* for catching wild boar and *kellangan selang* and *kellangan magsangkali* which are sung during Sama shark-fishing. The Kalinga sing the *dandannag* and the *owayat* for gathering firewood and the *Gatac* sing the *didayu* while making wine. The *sowe-ey* is a rice-pounding song of the Bontoc. There are also vocal genres that are connected with special rituals, as the *bajog* and *ad'dem*

which the *Ibaloi* sing for good harvest, the *Bontoc kapya* to cure different ailments, the *alasan* of the *Kankana-ey* to pray for good fortune, as well as the *Ilongot dawak* and the *Kalinga alisig*, both medicine chants.

In death rites, the Bontoc chant the *didiyaw*, similar to the *Manobo ulaging* and *Isneg sangsangit*. The *balow* is sung by the *Matigsalog* wife to honor her dead husband. Prayer chants among the Islamic communities include the *Salathul Juma* (Friday prayer), the *Tarawe*, and the *dekir* or *dikil*. Tonal phrases are called *lugu* which are used in the reading of the *Ku'ran*.

In a study entitled "Social Function of African Music", the history of African music goes very far back and has influenced many other cultures throughout its history and into today. Ancient Egyptians and Nubians are believed to be the earliest roots of commonly practiced music. Their styles of music are, "classified as secular, sacred, and military." (Hester, 2005, 2) Historians and archaeologists have discovered that during these ancient times both men and women were trained to play most of the instruments including varying forms of trumpets, drums, harps, flutes, clarinets, and many other instruments still popular in today's world. The Nubians developed a sophisticated music writing system which was an integral part in the evolution of what we call music today. The musical studies and practices of Ancient Africa would expand beyond the continent into the lives of Europeans and other cultures across the globe.

In the western part of Africa, a very different type of genre emerged during the 1970's.. Originating in Senegal, *Mbalax* plays a very important role in society in western Africa as it focuses on the historical tradition of storytelling as done by the *griots*. *Mbalax* is described as, "fusion of Cuban, Spanish and Congolese rumba with lyrics in the *Wolof* language." (Isabirye, 2007, 3) Performances often include lighting effects, costumes, and some kind of choreographed dance. Because of the traditional significance this genre of music has, it dominates all other genres in much of Senegal and western Africa. On a global scale, *Mbalax* has received good support, including that of Paul Simon when he collaborated with artists of the genre to produce the "Graceland" CD in 1986. The historical and cultural context this genre of music makes its societal role much different than that of *Kwaito* to Southern Africa. Allen, Ray et.al, of 2009 who conducted a research on "Folk and Traditional Music in New York in State". He stated that the collection of folk tunes also helped in the creation of activities which aims to discover, collect and preserve culture.

METHODS

The research conducted used qualitative method. This would refer to descriptions or distinctions based on some quality or characteristics rather than on quantity. This study made use of interviews and observations about Local knowledge in music of Aetas. Through interviews and

observations, the traditional song or music used by Aetas in terms of harvest time, wedding ceremonies, burial ceremonies, courtship and birthdays were identified. The set guide questions for interviews provided intensive qualitative data. All interviews were recorded and observations were documented. The respondents of the study are the Aetas who are living in Peñablanca, Cagayan. Those 40 and above of age were categorized as adult and 13-19 years of age are categorized as adolescent were interviewed about their local knowledge in music.

RESULTS AND DISCUSSION

Wedding Ceremony: The practices of Aetas with regard their celebration of their wedding ceremonies were still genuine in terms of music. Genuine in the sense that what had been practiced were still being followed by them. The elders have the authority to dictate what should and must be done on how to go through the ceremony. Aetas do not have the right to choose whom they want to marry, it is their parents who actually choose their future partners.

There is a rapid change in carrying what have been practiced. Aetas before were not allowed to marry other group of people, it should only be within their group. To sum it up, an Aeta belongs to an Aeta and outcast relationship is forbidden. But, as time goes by the practiced was not actually being followed because of assimilation. Different practices arise upon marrying, same with other groups specially the giving of dowry, also, upon having the wedding the parents of the couple will now then provide and build a house for them, and the most interesting part is the setting of date of the wedding. The unique thing in here is that there would be no exact time when to have the wedding because even the elders have no idea. The time or the date depends on the rope or what they call "baging". This will be their basis on knowing the date of their wedding, both of them are given a same length of rope and what they need to do is to tie or to tangle the rope each day that passes by. Once the rope reach its end then that would be the time to have and celebrate their wedding. There is one song which the Aetas sing during the wedding ceremony, this was called "talipe". Talipe is a song played by Aetas for the couples. Aetas makes use of a Gangsa to deliver the song and the same time they do shout for the couple. This song brings luck and brings a happy relationship for them. Tallip is not purely done through singing, rather this song is accompanied by a dance with meaningful gestures and steps. Gestures and steps must jive to the harmony and beat of the song which brings essence to the newly married couple. It was also mentioned that if couple do not follow such practice the result of their marriage life would be at risk. There would be circumstances that may happen for both of them. It wouldn't only pertain to the status of their relationship but it may also strike their health.

Harvest Time: Going through the times of doing their practices, change would also be at side. Practices of Aetas are still evident for some, but some would have a chance to adopt new things for the betterment of their livelihood. There would

be some changes but still Aetas never forget whom to reach out- Anito

Harvesting is their primordial source of living aside from hunting and fishing. Since then, doing such must follow certain rituals which are accompanied with song wherein it is very important during harvest time. Most often it is only the elders who are really involved in this time, because elders do know what should be done especially in terms of their practices. Before doing the "planting" the aetas will sing for them to call the anitos to bless their crops and to avoid pest to come over to their crops. Also, the very purpose of singing the song is to have a good harvest. Aside from singing, doing the said practice is also accompanied by a dance done by aetas who tries to call the anitos. They would first dance around the sides of the land where they planted their crops. Consequences may follow once the Aetas were not able to do the rituals. The farmer may experience health problem aside from turning what they planted into mess. So, they must follow this ritual, not only before but also after the planting time.

All the changes happening to the Aetas are merely product of assimilated culture. In fact, the song that follows is the only surviving song that they have.

Song

Mapya Ya Diyos (God is good)

Mappya ya Diyos, (3x)

Manguffun teyak(God is good,He will help us)

Mappya ya Diyos, (3x)

Te ikallak nak(God is good,He will pity on us)

Mappya ya Diyos, (3x)

Itulduk nak(God is good, He will teach us)

Mappya ya Diyos, (3x)

Te taronan nak(God is good, He will secure us)

Mappya ya Diyos, (3x)

Te taronan nak(God is good, He will be with us)

CONCLUSION

There would always be a gradual or rapid change that occurs in a certain group of people. Like Aetas who were very much open to accept new trends and practices. Aetas of today, specifically in Aggugaddan,Callao already adopt modernization in their culture. In terms of their music, the song sung by them have already influenced by modern era. There were songs that really originated from them like "tallip" which is practiced during the wedding ceremonies. The researchers also found out that there are also some songs that were not introduced to the young. Only the elders knew that very particular Agtas songs. Agtas have also religious songs but it is no longer part of their origin because the religious songs they have were only translated by the other sect. The Agtas children are not familiar of their own music, but are familiar with the music they hear over the radio.

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