

## *Developing Indigenous Church Music in the Kalahan Society*

Delbert Rice\*

**This paper describes an experiment to develop indigenous church music for a Philippine cultural minority—the Kalahan of North Luzon. The author has found that certain types of Kalahan music can be utilized to express Christian concepts—and that the development of indigenous church music is possible in the Philippines.**

The Roman Catholic Church overcame an ancient fixity of religious form when it approved the following statement found in the Constitution on the Sacred Liturgy, Article 119:

“In certain parts of the world. . . there are peoples who have their own musical traditions, and these play a great part in their religious and social life. For this reason due importance is to be attached to their music, and a suitable place is to be given to it. . .”<sup>1</sup>

The article also suggests that the traditional music should be promoted in “sacred services” and in schools.

Dr. William Smalley, an Evangelical Protestant, discussing the use of “western” hymn tunes in an Asian country, makes a similar but more aggressive statement when he says:

\* B.S. in electrical engineering, Oregon State University; B.D., Western Evangelical Seminary, Portland, Ore.; graduate student in anthropology, Silliman University. Rice came to the Philippines in 1956 to work as a missionary with the Ilocano and cultural minorities in Luzon. Since 1965 he has been pastor of the United Church of Christ in the Philippines, Kalahan Mission, Nueva Vizcaya.

Rice and his family were well-known to the Kalahan of Imugan and adjacent areas before the experiment began and had been accepted by them. The tribal leaders were thrilled by the interest that was being shown in their customs and music. Many of them helped in the experiment to such an extent that it became a community project rather than a personal one.

The informant of Rice was Sario Oliano. The poets he asked to translate for him included Mr. and Mrs. Inway Oliano, Mrs. Mida Bogtong, Ramon Oliano, Mrs. Armenia Baguya, Mrs. Mining Tindaan and Mrs. Maria Palgui.

<sup>1</sup> “Constitution on the Sacred Liturgy,” *The Documents of Vatican II* (New York: Guild Press, 1966), pp. 172f.



"... Western music has become a form so closely identified with the church that the development of an indigenous hymnody has become difficult not on musical grounds but on 'theological'. Western culture (i.e., hymn tunes) is so closely identified with Christianity that anything else is non-Christian. This, of course, is theological heresy, and is culturally stultifying. I feel that we have a responsibility to lead or stimulate local people in the development of their cultural heritage in the church. . ."<sup>2</sup>

These statements are accepted by nearly all churchmen in both "younger" and "older" churches. In spite of its acceptance as a principle, however, the development of indigenous hymnody is frequently disregarded in practice. The reasons that are sometimes given for this neglect are:

1. The difficulty of finding native-born poets and composers.<sup>3</sup>
2. The inappropriateness of indigenous musical motif for Christian use.<sup>4</sup>
3. The danger of inadvertently communicating the wrong message because of previous connotations attached to a particular musical style.

The first two items are more likely to be excuses than reasons. The third item is a genuine problem; but through the application of anthropological study techniques, especially in the recently defined field of ethnomusicology, a solution should be available.

As Dr. Smalley clearly suggests above, it seems important to the health and spiritual welfare of the church that an attempt be made to stimulate the development of an indigenous hymnody in each culture where the church exists. This is the reason for the experiment which is described in this paper.

This paper was made as brief as possible because of space limitations. For that reason, several interesting branches of the experiment and other ethnic and musical data are either not recorded at all or are merely mentioned. Likewise many songs, poems and tunes have been eliminated but could be made available upon request. The paper is limited to those items which will adequately describe the purpose and technique of the experiment.

<sup>2</sup> William A. Smalley, "More About Developing Non-western Hymnody," *Practical Anthropology* (January 1961), p. 45.

<sup>3</sup> Vida Chenoweth and Darlene Bee, "On Ethnic Music," *Practical Anthropology* (September 1968), p. 211.

<sup>4</sup> Common excuse made in the Philippines and heard many times by the writer.



### The Setting of the Experiment:

#### The Kalahan Society and Culture

The experiment was conducted among the Kalahan people. The Kalahan have resided on the precipitous slopes and in the valleys at the southern end of the Cordillera Mountains in North Luzon for hundreds of years. They are not properly recognized in Philippine ethnic studies because both social scientists and government officials have generally classed them with other adjacent groups. Except for a passing mention of the Kalanguya people by Dr. H. Otley Beyer<sup>5</sup> and an inaccurate and cursory list of vocabulary by Richard Pittman<sup>6</sup>, they do not appear in the literature.

The oldest known home of the Kalahan is centered around Tinoc, a southern barrio of Kiangan in Ifugao<sup>7</sup> Province.<sup>8</sup> The people, however, are not Ifugao, either in agriculture or in language. Educational and governmental officers in Kiangan frequently refer to "...those people in the southern barrios who are not Ifugao."<sup>9</sup> The Kiangan Ifugao language and the Kalahan language are not mutually understandable although there is some common vocabulary.

The present Kalahan residents of Tinoc descended from a group of Kalahan who returned to the area after it had been completely abandoned prior to 1900.<sup>10</sup> These Kalahan lived adjacent to a group of Kankanai and the ethnic census of 1960 probably considered many of the Kalahan people to be Kankanai although both the Kankanai and the Kalahan consider each other as different ethnic groups. The languages are distinct and the cultures are quite different.

The other groups of Kalahan have reached eastward and southward from Tinoc, the mountain area of the municipality of Kayapa, Nueva

<sup>5</sup> No written references have yet been found, but maps in government offices attributed to Beyer mention the name.

<sup>6</sup> Richard S. Pittman & Associates, *Notes on the Dialect Geography of the Philippines* (Summer Institute of Linguistics, 1953).

<sup>7</sup> This spelling is used in official documents but differs from the spelling preferred by local orthographies.

<sup>8</sup> This statement is based upon memories and folklore recorded by the writer but not yet published.

<sup>9</sup> Statement frequently heard by the writer in Kiangan.

<sup>10</sup> Dates computed from folklore recorded by the writer but not yet published. The return of some Kalahan is recorded by Roy Franklin Barton in *The Mythology of the Ifugaos* (Philadelphia: American Folklore Society, 1955), p. 1.



Vizcaya. There they cross paths with the Ibaloy population, and the census frequently classed the Kalahan people in that area as Ibaloy although they do not belong to that culture, either.

The language of the Kalahan, though somewhat closer to the Ibaloy than to the Ifugao or the Kankanai, remains distinct from all three. The Kalahan religion is different from the Ibaloy and the two groups recognize and insist upon their ethnic separation.

The religion of the Kalahan people points back to contacts with the Ifugao people, the people of Kiangan. Many of the myths and ceremonies have apparently been borrowed from the Ifugao since Kiangan and "people of Ifugao" are mentioned frequently in the Kalahan myths. Some of them have already been identified with Ifugao myths recorded by Dr. Barton in his study of the Ifugao.<sup>11</sup>

The language of the Kalahan is similar to the Pangasinan language in both grammar and vocabulary.<sup>12</sup> There is a possibility that the Kalahan came from the same linguistic stock as the Pangasinan and separated from their lowland brothers about the time of the coming of the Spaniards to the Philippines.<sup>13</sup> Racial studies, however, seem to indicate their closer connection to the other mountain groups.<sup>14</sup>

The agriculture, dress and much of the vocabulary of the Kalahan is similar to those of the Ibaloy. In spite of the similarities, however, there are enough differences between them.

The only certainties concerning the Kalahan people are: (1) that they consider themselves to be a unique ethnic group closely related to the so-called "Igorot" people of North Luzon, (2) that they practice swidden agriculture<sup>15</sup> on the slopes; and (3) that they are semi-migratory, moving their residences every few years when the "grass is greener" on some other slope.

<sup>11</sup> Roy Franklin Barton, *op. cit.*

<sup>12</sup> Testimony of bilingual and trilingual informants. Depth study needs to be done in this area.

<sup>13</sup> A study should be made to evaluate this theory mentioned in Felix M. Keesing, *The Ethnohistory of Northern Luzon* (Stanford: Stanford University Press, 1962). He refers to the Ibaloy, however, not the Kalahan, since he was apparently not aware of the latter.

<sup>14</sup> Louis R. Sullivan, *Racial Types in the Philippine Islands*, Anthropological Papers of the American Museum of Natural History, Vol. XIII, Part 1 (New York: 1918).

<sup>15</sup> Swidden is sometimes called "kaingin." An excellent study including bibliography is found in Robert R. Reed, "Swidden in Southeast Asia," *Lipunan Magazine* (Institute of Asian Studies, University of the Philippines) Vol. I, No. 1, p. 24ff.



There were some sporadic Christian contacts made with some of the Kalahan people prior to World War II.<sup>16</sup> The present evangelistic work among them began in 1954 and has resulted in a steady growth of self-propagating churches<sup>17</sup> spreading out from Imugan to the south and as far north as Pampang (sometimes known as Kayapa Centro).



Fig. 1. Shown above is a typical Kalahan girl wearing a Kalahan costume. She is dancing a popular Kalahan dance called *tayaw ni titit*.

<sup>16</sup> Records are in the archives of the Methodist Church in the Philippines, United Nations Avenue, Manila.

<sup>17</sup> Records are in the archives of the United Church of Christ in the Philippines, Epifanio de los Santos Blvd., Quezon City.



### The Foundation of the Experiment:

#### The Musical Analysis

The first step in any experiment such as this should be a complete objective analysis of the musical culture of the people. Such an analysis must consider the various types of instruments which can be used and are used by the people and whether songs are a **cappella** or accompanied. Second, it is necessary to know if songs are sung by only one person or by groups, by men, women or either. Third, the analysis must reveal, also, the various technical characteristics of the music, such as pitch, meter and versification. The fourth area of analysis has to do with cultural settings in which each style of music is used. Such a complete analysis is an essential preparation for any development of indigenous church music.

If the experimenter is himself native to the culture, he might be able to short-cut some of the steps in analysis since he, presumably, will "know" unconsciously some of the data called for above. Nevertheless, there is still a value in the discipline of the analysis in the beginning stages to avoid making errors that will be hard to correct later and also to open up a field of music which might otherwise be overlooked.

### Instruments and Instrumental Music

**The "Orchestra."** The usual instruments which are used today are gongs and drums. The gongs, called **gangha** by the Kalahan, are called "plane gongs" by Maceda,<sup>18</sup> and by manufacturers of Chinese musical instruments.<sup>19</sup> These same gongs seem to be described by Morga in his document dated 1608 describing Visayan customs.<sup>20</sup> Morga and others seem to indicate that these gongs came originally from Chinese traders prior to the Spanish occupation of the Philippines.<sup>21</sup> "Genuine" brass

<sup>18</sup> Jose Maceda, "Classification and Distribution of Musical Instruments in the Philippines, A Preliminary Report" (paper presented to **Musics in Asia Symposium**, 1966), p. 4.

<sup>19</sup> An instrument called t'ung lo appears to be very much like the Kalahan **gangha**. It is found in China and is pictured in plate 3 of Bliss Wiant, **The Music of China** (Hong Kong, Chung Chi, 1966).

<sup>20</sup> Quoted in Galia, Donato G., **Readings in Philippine History** (Dumaguete: Silliman University Press, 1941), p. 43f.

<sup>21</sup> H. H. E. Loofs, "Some Remarks on Philippine Megaliths," **Asian Studies**, III:3, p. 393, makes the suggestion that the people themselves are descended from early migrations of Cham or Moi people of China or Vietnam. If that were the case, they would have brought the gongs with them, or at least, the custom of using gongs.



gongs are now very rare and owners refuse to sell them. Some iron gongs are now being made in the Bontoc region but their use is strictly an emergency practice caused by the lack of genuine gongs for their ceremonies. The sound of the iron gongs is not appreciated by the Kalahan.

The drums, **holibaw**,<sup>22</sup> are 9 to 12 inches in diameter and about three feet long. One end is covered with leather stretched tightly by use of rattan cords. The other end is open. The shape is slightly oval. There are two different methods of beating the **holibaw**. Ordinarily the **holibaw** is beaten with a sharp slap of the palms, using both hands. If two **holibaw** are available, the one with the lower pitch is beaten with one hand only, using a steady beat called the **gimbal**. If a second **holibaw** is not available, a board will be used for the **gimbal** beat. The word **gimbal** definitely refers to the style of the beat, however, and not to the instrument since the same **holibaw** that is used for the **gimbal** at one time might be used for the regular beat at the next celebration.<sup>23</sup>

The proper Kalahan "orchestra" consists of four gongs of the proper pitch, one **holibaw** and one instrument for the **gimbal**, either another **holibaw** or a board. Small sticks are used to beat the gongs and a larger stick is used to beat the board.

The "Soloists." The other instruments which have been used by the Kalahan are for private or semi-private entertainment. Most of them are readily constructed out of local materials. They are:

(1) A bamboo zither, **koldahing** or **galdang**. This is quite common. It is made of one node of thick-walled bamboo called **kawayan**. It has four strings of fiber held up from the surface by a bridge at each end. The strings are all located on a half-circumference and a rectangular or oval hole less than two inches long is cut between the two center strings to open the sound chamber.<sup>24</sup>

<sup>22</sup> Both the instrument and the name are the same as in the Ibaloy culture.

<sup>23</sup> Maceda, *op. cit.*, mistakenly uses the cognate Ibaloy word **kimbal** for the instrument, rather than the function.

<sup>24</sup> A nearly identical instrument is known in Dyak, Borneo, and is pictured in Marius Schneider, "Primitive Music," **Ancient and Oriental Music**, Egon Wellesla, ed. (London: Oxford, 1957), p. 34.

A similar instrument called a **kuliteng** is known to the Tinggian and Kalinga groups. An inadequate description is included in Fay-Cooper Cole, **The Tinguian** (Chicago: Field Museum of Natural History, 1922), p. 442 and by Maceda (*op. cit.*, p. 3).

The instrument on Palawan Island called **a'gang** has a slit rather than a hole but is otherwise similar. It is well-described in Juan R. Francisco, "A Note on the **Pu'gang**," **Asian Studies**, Vol. 5:1 (April 1967), p. 33ff.



(2) A single reed bamboo instrument named the **tongali**. This is somewhat similar in function to a clarinet and is frequently used.<sup>25</sup> It is between 4 and 12 inches long and usually less than one-half inch in diameter. It is made from one piece of thin-walled bamboo locally known as **bolo**. It has three holes on the upper side and at the mouthpiece and a slit is made on the upper side so that a reed, perhaps one inch long, is lifted slightly. The reed end of the **tongali** is inserted within the mouth and the end is plugged, either with the player's tongue or with bamboo; then the instrument is played by blowing. One note, the highest, is usually used as a rhythm drone while the other three pitches develop the melody.

Even after an extensive search, the writer has been unable to find a similar instrument used by any other cultural group in the Philippines.

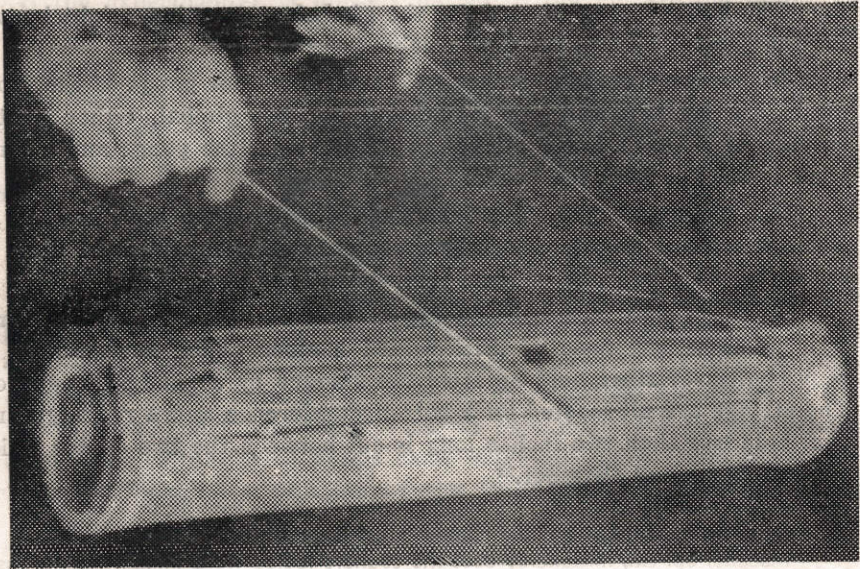


Fig. 2. Shown above is a common musical instrument of the Kalahan called **galdang**. It is made of one node of thick-walled bamboo. It has four strings of fiber held up from the surface by a bridge at each end. The strings are all located on a half-circumference and a rectangular or oval hold less than two inches long is cut between the two center strings to open the sound chamber. The picture shows one method of playing the instrument.

<sup>25</sup> See Figure 3.



Maceda<sup>26</sup> refers to a "pipe with reed" which the Kalinga calls the *patottot*. The *patottot*, however, is made from coiled coconut leaves with a folded leaf for a reed; and this is not similar to the *tongali* of the Kalahan.<sup>27</sup>

(3) A brass Jew's harp,<sup>28</sup> called *ko-ling*. This is somewhat common in the Kalahan communities.<sup>29</sup> In other parts of the Philippines a Jew's harp made of bamboo is known, but it has not been used by the Kalahan.

(4) A trumpet made of carabao horn, called a *tamboyog*.<sup>30</sup> It, however, is used primarily as a means of calling people or animals and is not

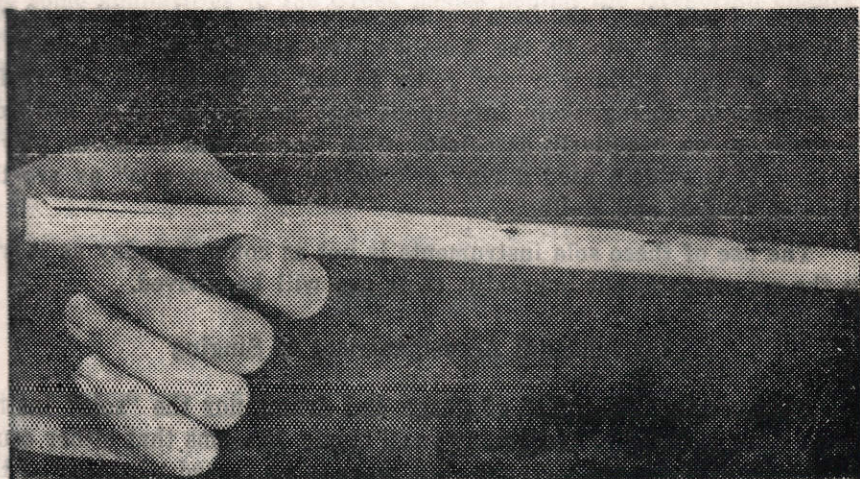


Fig. 3. Shown above is another Kalahan musical instrument, the *tongali*, showing the reed on the blowing end. This is somewhat similar in function to a clarinet and is common among the Kalahan. It is between 4 and 12 inches long and usually less than one-half inch in diameter. It is made from thin-walled bamboo.

<sup>26</sup> Jose Maceda, *op. cit.*, p. 2.

<sup>27</sup> Luis Bancilo, a Kalinga student studying at Silliman, is well acquainted with the instrument.

<sup>28</sup> The term, "Jew's Harp," has no relationship to the ethnic group or religion of that name. It is a mispronunciation of a Dutch word, *jeudgtromp*, meaning "child's horn." See F.W. Galpin, "Jew's Harp," *Grove's Dictionary of Music*, A.C. Colles, editor (New York: Macmillan, 1948). Some ethnomusicologists reportedly use the name "jaw's harp" to eliminate the ethnic problem.

<sup>29</sup> This instrument is called an *agiweng* by the Tinggian. See Cole, *op. cit.*, p. 442.

<sup>30</sup> This instrument is used for the same purpose by the Ilocano who call it a *tanggyob*. It is perhaps borrowed.



used for "musical" purposes. It is played only by men, probably because the responsibility for calling the larger animals and people belongs to the men.

(5) A bamboo "vibrator" called a **pakgong**. This is very common.<sup>31</sup> It is made from one node of the thin-walled bamboo known locally as **okaw**. It is about two inches in diameter and from 20 to 30 inches long. It is divided in half lengthwise to within six inches of the closed end. Enough of the bamboo is removed adjacent to the split to allow the two halves to vibrate freely. It is played like a tuning fork by tapping one side against the palm of the hand. By opening and closing a hole near the base of one "leg," the instrument can be made to play either of two different pitches. Among the Kalahan, the **pakgong** is used only by women, usually while they are going to and from their fields or for entertainment during their infrequent rest periods at their swidden. It seems to be peculiarly associated with women and is never played by men. It is seldom used during celebration for "concerts" as are the **galdang**, **tongali** and **ko-ling**.

The use of these solo instruments is not as common today as it was in the recent past, but hopefully, their use will be revived.

### Instrumental Accompaniment to Singing

Neither the "orchestra" of gongs and drums nor the "solo" instruments are ever used to accompany vocal music. It seems that either could have been used for that purpose, but there is no record whatever of the Kalahan ever singing except a **cappella**. Dr. Maquiso<sup>32</sup> indicates that this appears to be typical of most of the cultural minorities in the Philippines.

### Patterns of Pitch

The gongs, always in sets of four, have a fixed relationship of pitches to each other but not to any external standard pitch. Their pitches correspond to the do, re, mi and fa of the modern major diatonic scale, consisting of a standard tetrachord. The bamboo zither with its four

<sup>31</sup> In Kalinga this instrument is called a **balingling**, according to Maceda (*op. cit.*, p. 3), and in Abra the Tinggians call it a **bunkaka** (Cole, *op. cit.*, p. 441). Maceda uses the English word, "buzzer," to describe it.

<sup>32</sup> Elena Maquiso, "A Study of Indigenous Hymns in the Evangelical Church in the Philippines," Thesis, Hartford Foundation, Connecticut, 1966 (mimeographed).



strings and the flute with its four pitches are both tuned to the same tetrachordal relationship of pitches.

A large number of the songs which are known to the Kalahan people are based upon these same four pitches. Some of the songs which are not based upon these pitches have already been traced to the Ibaloy or other ethnic groups. The evidence seems to point to these four pitches constituting an integral part of the Kalahan musical culture.

This precise scale has not yet been located by the experimenter in the literature concerning music from any other culture, although there are some similarities to the Greek modes behind the Gregorian chants<sup>33</sup> Several other musicians have also expressed their feeling that it is probably a scale unique to the Kalahan people. For this reason it is referred to henceforth as the "Kalahan Scale."<sup>34</sup> All of the songs using this scale seem to be of the reverie type described below.

The Kalahan people do sing songs having other than the Kalahan scale. A majority of these other songs utilize the pentatonic scale, known in folk songs from countries all over the world.

#### Patterns of Meter<sup>35</sup>

Although some songs have been found with what seems to be the equivalent of a 3/4 or 4/4 metric pattern, such as is common in Western music, none of these are set to the Kalahan scale. Some of them have already been traced to other ethnic groups. Usually the metric pattern, though regular, is not of that kind.

A common type of tune is represented in **Dayomti Lowilowi** which has six accented pulses in a verse. The first grouping, or measure, contains four time units or "beats"; the second, three; the third and fourth, four each; and the fifth and sixth, three each, giving a total metric pattern as follows:

1 - - - 1 - - 1 - - - 1 - - - 1 - - 1 - - or, writing it differently, 4 -  
3 - 4 - 4 - 3 - 3.

<sup>33</sup> Albert Lavignac, *Music and Musicians* (New York: Holt, 1931), p. 388f.

<sup>34</sup> The theory of the development of scales in primitive music as presented by Marius Schneider (*op. cit.*, pp. 14-17) might be called into question by the existence of the Kalahan Scale.

<sup>35</sup> Complete metric data need not be given in this paper. The writer hopes to publish it at a later time.



Other metrical patterns such as 4 - 6 - 4 - 4 - 6 and 6 - 4 - 4 - 6 - 4 - 4<sup>36</sup> are also found. While some persons might assume that these patterns are merely a misinterpretation of a regular 2/4 or 3/4 rhythm, the accented pulses are definite and fixed and forced the writer to accept the above interpretation. Henceforth, in this paper it will be referred to as "complex meter."

Some types of Igorot music have been described as "unmeasured."<sup>37</sup> Unmeasured music may exist in other Igorot cultures, but it was not found among the Kalahan, although it is admitted that the complex meter described above would be mystifying to a person trained in Western musical traditions and might be interpreted as unmeasured. Complex meter does not seem to mystify the Kalahan, however. There is an interesting similarity between the metric patterns of the Kalahan music and Hebrew poetry, which would provide a profitable field for investigation.<sup>38</sup>

#### Patterns of Versification

Most of the Kalahan tunes consist of a relatively short melody with between nine and twenty-one notes. These melodies are repeated as often as necessary to complete the song, usually six or eight times (an even number is most common). The *reverie* (mentioned below) has the longest melody.

The melody is usually divided into parts. In some of the songs it is usually divided equally and the poetic rhyme follows the melodic division. In other songs, however, the division is unequal, the second division consisting of about five pulses preceded by a long hold on the preceding note. The use of this type of subdivision will be discussed below.

#### Cultural Settings and Poetic Types

Music is used in three different cultural settings by the Kalahan people: ceremonial, conversational and recreational.

**Ceremonial Music.** Ceremonial music is called *angba*. It is found in several *baki* (recitations of myths as a part of a religious ceremony).

<sup>36</sup> Dayomtin Kamkamti on page 351 is an example.

<sup>37</sup> Reported in Maquiso, *op. cit.*, p. 67.

<sup>38</sup> W. Stewart McCullough, "The Psalms," (Vol. IV of *The Interpreter's Bible*, ed. by G.W. Buttrick, et. al., New York: Abingdon Press, 1955), p. 11.



Typical of this type of *dayomti* is "Olalangit." The story tells of the oldest of two brothers who is quite certain that he is not loved by his father. His father scolds him frequently about everything that he does. Next, when his mother calls him to eat, his father throws hot water on him; so, he runs away, climbs a tree and sings:

#### Olalangit

Ikayon Olalangit,  
Yowak ngo paypayaki,  
Yowak paypayadpadi.  
Ontayabak ngod Hagod,  
Nak mangmangan ngon ogob,  
Ngalohangob ni ogob.

#### Olalangit

You Olalangit birds, come  
Make wings for me;  
Teach me to fly,  
I will fly upstream  
Where I can eat rattan sprouts,  
Tender rattan sprouts.

### The Methods Used in the Experiment

After discovering the types of music which are part of the Kalahan culture, it was necessary to evaluate the various types to determine if any of them could be adopted for use with Christian music. It was also necessary to determine if the Kalahan people would accept the use of the same tunes or if new tunes would need to be composed which might be similar but not identical to the indigenous tunes. In this regard some who have studied the problem say:

"A third method of providing ethnic hymns will be mentioned but it is not recommended. This is the method of putting new words to already existing indigenous melodies. This method is dangerous, as it is difficult for an outsider to assess the connotative significance of an existing melody."<sup>47</sup>

This danger must be considered seriously before any writing can be undertaken. Very careful analysis is essential.

### Evaluation

The first question is: **What types of music, if any, can be utilized to express Christian concepts?** To answer this question, it is necessary to evaluate each type of music separately. It was decided that *angba* is not acceptable for Christian use with the Kalahan people for two reasons: first, it is an esoteric music limited to certain occasions which

<sup>47</sup> Vida Chenoweth, *et. al*, *op. cit.*, p. 211.



old or new *dayomti*. A new *dayomti* may be based upon an old tune or it may be newly composed. Many of the *dayomti*, as will be seen below, are utilized to exercise social control of individuals in the group. A good *dayomti* is very much appreciated by the community and may be remembered and repeated for many years.

The *reverie* is the most common form of the *dayomti*.<sup>42</sup> It has quite a long melody, usually between 15 and 21 notes or syllables. Many of them have a restatement of the basic thought of the verse repeated in the final short section of the melody.<sup>43</sup> This restatement sometimes repeats the words used in the first section of the song, but more frequently it employs synonyms such as would be found in the "thought parallels" of Hebrew poetry.<sup>44</sup>

It is interesting to note that all of the *reverie* tunes located to this date utilize complex meter.<sup>45</sup>

The *reverie* may be a thoughtful statement concerning some aspect of nature, but more likely it will be a satirical or humorous statement directed apparently toward some aspect of nature but symbolically directed toward some foible in the community. Frequently it will be directed obliquely to a particular person as a method of social control. The brief example given below is apparently directed, for instance, to the firefly, *kamkamti*. As the song continues, however, it becomes obvious that the firefly symbolizes a person who has been bragging about his wealth.

#### Kamkamti

Kamkamti, Liyaliya  
Kantoy baboytoy lima,  
Malat kadin dodowa,  
Daka pandowan ina.  
Andi anam hi Ama,  
Naokat ay limowa.  
"Imananka ngoy baka,  
Imon di kinkinaba."

#### Firefly

Firefly, Firefly,  
He says he has five pigs,  
But he really has only two,  
And one of them is his mother's.  
None at all for his father,  
Who comes out and cries.  
(Firefly says to father)  
Over there for you a cow,  
There in the grassy meadow."

<sup>42</sup> The so-called Hanunoo Mangyan have a poetic style which, in cultural setting and poetic style, is somewhat similar; but it is chanted, not sung, and the verses are memorized, not extemporaneous. It is described in Antonio Postma, "The Ambahan. . ." *Asian Studies*, III:1 April 1965, p. 71.

<sup>43</sup> This division is discussed above under Patterns of Versification.

<sup>44</sup> A commentary on this aspect of Hebrew poetry is given by Charles A. Briggs and Emilie Briggs, "The Psalms," Vol. 1 of two volumes of "Psalms" in the *International Critical Commentary* (New York: Scribners, 1908) p. xxxivff.

<sup>45</sup> Described above under patterns of meter.



Another example of the symbolic motif in the songs is shown in this three-line song sung to the tune, "Antikay."

**Kotkotlid**

Kotkotlid batobato;  
Andi anani-gato.  
Tinegtegtoy ongato.

**Little Lizard**

Little lizard on the rocks;  
He had no pity.  
He pounded his own child  
(with a stone).

The humorous story is another definite type of **dayomti**. The story is complete within the song. Sometimes the contents are risqué. They are usually sung as though addressed by the singer to a person. The melody is frequently shorter than that of the **reverie**. "Thought parallels" are seldom found and all of this type which have been found to date are in 3/4 time. The theme of this song is seldom symbolic and the words are usually given in the first person singular. It is also used for social control, however. A rather typical one is entitled "Antikay" and is given below.

**Antikay**

Ahawak i antikay  
Nenhadhadnak di taytay.  
Kanto ngo la ay matey.  
"Kateyka la kateyka,  
Ha-latantaka dama,  
Igman i intibewko  
Nalakban ambayado,  
Kamon idadayoto  
Kamanbadok i boto."

**Short Wife**

My short wife  
Had a tantrum on the stairs.  
She said that she would die.  
"Go ahead and die,  
I will replace you anyway.  
There was one I saw,  
Wearing plaid clothes,  
My heart is thrilled  
When she comes downhill."

The heart-call **dayomti**<sup>46</sup> is always part of a longer story, although occasionally, now, the story will have been lost. It is a mournful or pleading song sung by the character impersonated in the story and directed to animals or to some other characters in the story. It is very emotional and when a heart-call **dayomti** is told and sung effectively, many of the listeners will burst into tears.

<sup>46</sup> The name of this type was coined by the writer.

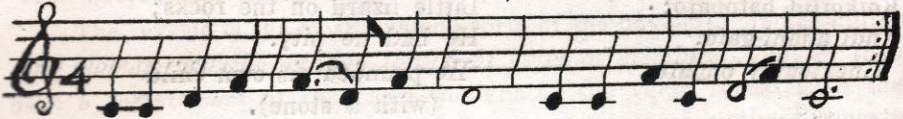


KALAHAN TUNES

LOWILOWI

A.

Kalahan Scale  
4-3-4-4-3-3 meter



PANGINGINDAY

B.

Kalahan Scale  
4-6-4-4-6 meter



OLALANGIT

C.

Pentatonic Scale  
6-4-4-6-4-4 meter



KAMKAMTI

D.

6-4-4-6-4-4 meter



ANTIKAY

E.





The **baki** sometimes takes the form of a prayer. The ceremony is usually for a purpose such as healing, relieving a curse or finding a lost or missing article. The **baki** may only be recited by a special person called the **mabaki**. The **baki** is always memorized and formal and is similar to the **bonong** of the Ibaloy<sup>39</sup> and the Ifugao recitations which Dr. Barton calls "myths."<sup>40</sup>

Most of the **baki** are chanted in a rapid monotone; but a few, such as the **daing**, which is used to heal sore eyes, are sung. The singing part is called **angba**. All **angba** tunes located as of this time use complex meter.

**Conversational Music.** The chant known as the **baliw** is basically conversational. It is extemporaneous, formal and public. It consists of an antiphonal chant of seven syllables to each line. (Adjustment can be made for 6, 8 or even 9 syllables, but seven is preferred.) One leader will probably complete his statement in 8 or 13 rhyming lines. He will then be answered by another person who replies similarly with 8 or 13 rhyming lines. The other people at the occasion, especially the women, respond to each line by singing the words of that line again to a different tune, much longer and more drawn out than the tune of the leader.<sup>41</sup> There are two different tunes for the response: one is used only for a particular funeral, **baliw**, when the deceased person is addressed directly; the other is used for all other occasions.

There is no limit to the number of replies or the number of persons who may sing the **ba-liw**. It is usually the older men who compose the **ba-liw**, but occasionally younger men and women will take part if they are capable.

**Recreational Music.** The name **dayoniti** identifies all of the recreational music. It can be further classified into three groups which the experimenter for convenience has termed: (1) the **reverie**, (2) the **humorous story** and (3) the **heart-call**. All three categories are used for entertainment and prestige purposes in the community, as in any Western society, except that in Kalahan culture neither composer, author nor singer is a professional musician. During former celebrations, it was the custom for individuals to compete with each other in singing

<sup>39</sup> Laurence L. Wilson, "Nabaloi Shamanism and Sympathetic Magic," *Philippine Social Sciences & Humanities Review*, 18:187-194.

<sup>40</sup> Barton, *op. cit.*, pp. 1-4.

<sup>41</sup> A brief description of the **Ba-diw** of the Ibaloy is given in Isabel Leano, "The Ibaloy Sing for the Dead," *Philippine Sociological Review*, XIII:3, July 1965, pp. 154ff.



do not correspond to a fellowship meeting of Christians. It is only sung by the **mabaki** or other approved person. Second, it is inextricably associated with a **religious** ceremony which is, by its very nature, non-Christian. The religious connotations of the music would make its use disturbing to people who understood it. This style of music might be helpful to other ethnic groups, but it is eliminated from further consideration for the Kalahan people at present.

The **humorous story dayomti** could only be used if the contents of the poem were definitely humorous. Jesus' statement about the Pharisees' need for removing the log from their own eyes before attempting to remove the speck of dust from neighbors' eyes might be a possibility to consider. The tendency of this style of music to use poems that are risqué, however, does not encourage much experimentation with this style.

The **reverie dayomti** is used to express deep emotion and also to influence moral or spiritual behavior through symbolic or semi-symbolic interpretation.<sup>48</sup> This cultural setting for a musical style seems ideally suited for Christian music since all of those aspects of its use in the culture are appropriate for Christian hymns.

The **heart-call dayomti** also seems to be appropriate for certain occasions if the song is intended to be sad and pleading such as might be appropriate at a funeral or in a prayer for forgiveness.

The **ba-liw** is not acceptable for hymnody because it must be extemporaneous. It could easily be acceptable for a dialogue type of sermon or for dramatic presentations, but not for group singing.<sup>49</sup>

The second question is: **Can the original tunes be used for a new poetic setting?** The answer seems to be affirmative. The present indigenous tunes are already used as musical settings for several poems. The tune "Antikay" is known to have at least five other poems connected with it. The **reverie**, "Panginginday," has at least two poems attached to it. All of these poems are definitely of the same **reverie** style. The "Olangit" tune (**heart-call**) has at least one other poem connected with it. Thus, all three styles of **dayomti** tunes are commonly used as the settings for more than one poem. The basic requirement is that **reverie** tunes and **reverie** types of poems must go together, **heart-call** tunes and

<sup>48</sup> See description of technique above under Patterns of Poetry.

<sup>49</sup> Dialogue sermons using the **ba-liw** style have already been preached by the experimenter and a **ba-liw** drama of **Job** is in the making.



heart-call poems must be put together, also. There is no mixing. The very manner in which the *dayomti* came into being over the years indicates that the adoption of these same tunes for the Christian message would be both proper and acceptable.

A third question is: Will connotations from the previous poem(s) interfere with the effectiveness of a Christian poem if set to the same tune? Two factors indicate that interference is not likely. First, the fact that it is already a cultural habit to utilize one tune for more than one poem without their interfering with each other indicates that other poems can be added to them as long as the same basic poetic style is followed. Second, even though there seems to be a wide poetic literature among the Kalahan, the music is not wide-spread among them anymore due to acculturation pressure. In some areas, they have been entirely forgotten. In other areas, they can remember snatches of one or two songs but no more. The memory of their own musical literature is too limited for it to have implanted deep connotations in the minds of more than a few individuals.

It is also possible and acceptable to prepare new *dayomti* tunes of the various styles for use with new poems as desired; but, at this present time, since the old tunes can still be used acceptably, it was felt that they should be used at the first stage of the experiment.

### Preparation and Development

The interesting similarity of Kalahan poetry to Hebrew poetry immediately suggests to the writer the appropriateness of the Psalms as basis for Christian songs using appropriate *dayomti* tunes. This was done by preparing a free translation of an appropriate Psalm in the trade language, Ilocano. All of the idioms in the original Psalm were changed from the original Hebrew idiom (which is usually carried over directly into English) into an equivalent Kalahan idiom (e.g., "The enemy at my gates," becomes "The man who comes to take my head," and "He cannot stand in the congregation," becomes "when a conference is held, he is not even called.") Every attempt is made to make a good dynamic translation<sup>50</sup> of the Psalm.

<sup>50</sup>The concept of "dynamic equivalent" in regards to translation is thoroughly covered in the book, Eugene Nida, *Toward a Science of Translating* (Leiden: Brill, 1964).



The writer and an informant, who had already demonstrated some poetic ability, then took the trade language version and worked together to prepare the first version of a Christian *dayomti*. When the first version was completed, it was given to one or more Kalahan poets for revision. The poet was not given a copy of the Ilocano or English source material since it was the purpose of the experiment to produce a "dynamic equivalent" of the Psalm, rather than a "translation."<sup>51</sup> Frequently the poets produced a poem which, in its vocabulary and phrasing, had very little relationship to the first version but which expressed in strong poetic images the basic thoughts of the Psalm.

If, as sometimes happened, the thought had been changed by the poet so drastically that it had a different and incorrect meaning, the writer and the informant would work again to make another Kalahan version including as such as possible of the poet's work. This version would then be presented to another poet for further revision. (It is usually best to use a different poet for the second revision if a second revision is necessary. The first poet is probably emotionally attached to the work which he did the first time and will not be able to properly redirect his thinking.)

The first Christian *dayomti* that were prepared used the *reverie* form. Later, when preparations were being made for a funeral, two different *heart-call* tunes were used as vehicles for appropriate poems; one being a Psalm and the other a newly written poem in Kalahan concerning Kalahan fears about death and the Christian answer to those fears.

#### Testing and Continuation

When the Christian *dayomti* was deemed complete, it was mimeographed and presented to the local Christian congregations to sing. Response determined whether it would eventually find its way into a hymnal or not. If the new *dayomti* was called for frequently during the periods of singing when the congregation met, or if people were heard singing it on the mountain trails or in the fields, it was listed as a success. If not, it must be considered as a still-born baby and buried, regardless of the amount of precious love and labor that went into its development and birth.

The writer will continue to be involved in other aspects of production of Christian music for the Kalahan people. It is hoped, however, that

<sup>51</sup> Ibid.



as new occasions of need arise in the future, some of the poets and other individuals will have been sufficiently stimulated to compose their own Christian *dayomti* without involving the writer. This has already happened. When it begins to happen regularly, the experiment can be considered a complete success.

### The Reaction to the Experiment and the Conclusions

In April of 1969, the writer and others prepared in mimeographed form a songbook of 47 pages for use in the seven organized and several unorganized congregations in the Imugan area of the Kalahan people. One-fourth of these were *dayomti* and the others used Western tunes. The *dayomti* were immediately preferred. Few desired to go back to Western tunes when they discovered that their own music was capable of expressing the Christian faith so delightfully.

It seems that this experiment has demonstrated that the development of an indigenous church music is possible in the Philippines. Although this experiment took place in only one minority culture, similar techniques could be followed in other cultures in the Philippines.<sup>52</sup> The immediate result would be unique hymnody for each ethnic group. Some people might feel that this would divide the Christian community into many ethnocentric groups. This may be partly true in the beginning, but it will also provide a basis for genuine Filipinization of the Christian church in this nation. As various truly indigenous songs are shared by the different ethnic groups, each group will discover its genuine affinity for the others, an affinity which is not forced upon it by political or ecclesiastical expediency but which springs genuinely from the hearts of the people.<sup>53</sup>

<sup>52</sup> Dr. Elena Maquiso has been doing similar work in Cebuano and has encouraged this experiment.

<sup>53</sup> This principle is equally true internationally as modern mission theologians, such as M. M. Thomas and D. T. Niles, have shown when discussing Christian theology. See M. M. Thomas, "Indigenization and the Renaissance of Traditional Cultures," *International Review of Missions*, III:206 (April 1963), p. 191.