

## ABSTRACT

### ***PANAGAREM: TRADITIONAL ILOCANO COURTSHIP SONGS***

Courtship in Ilocos is locally known as *panagarem*, which came from the root word *arem*, meaning affection, admiration or love for the opposite sex. It is a process in which a man asks a maiden to reciprocate his love resulting in formal relationship. This is basically the main focus of the paper in which the characteristics of Ilocano courtship as expressed by the folk songs, are abstracted in order to describe the community's identity. The paper is relevant to the present society since it presents the fine values that are continuously observed in courtship but are either modified or estranged by foreign factors. In addition, it reveals Ilocano identity that comprises a part of Filipino identity.

Initially, related studies were reviewed. Then, folk songs were recorded (by video and audio) directly from Ilocos Norte in which Ilocano fellows were asked to perform. Upon documenting the songs, analyses based on the musical elements, and the theme and language of the pieces were done. Formalist and thematic approaches to the texts were applied. For the interpretation part, feminist and contextual approaches were used.

Based on the study undertaken, the researcher came up with the following:

First, that the Ilocano community is an introvert showing its "conservativeness" and "shyness" not because of fear in expressing self but because of fear that action might be misinterpreted. There is consideration for others' opinions. Though it gradually adapts to the changes in the environment, it does not totally go out of its way.

Second, that the Ilocano courtship songs convey the predominance of women in society. In relation to this, there is also respect and love of parents and elders who are usually packaged with the woman being courted.

Third, the Ilocano has a traditional quality, which is being "pakipot" that shows control of emotions. Though the lover appears to be struggling so hard, the woman is not easily carried away.

Fourth, there is predominance of elements of nature such as sun, moon and flower that greatly influence man's life. Perhaps, the closeness to nature is due to the fact that being an agricultural society, most of the time is spent with the environment.

Finally, the symbolic quality of the songs makes it very rich and effective. Thus, Ilocano folk songs are effective ways of expressing one's self particularly the inner being deeply concealed to retain the reserved image. The Ilocano is a person who does not openly show what he has inside but instead, convey it metaphorically and poetically. His being reserved primarily brings about his romanticism that is usually unknown to him.

The characteristics established prove that there is a commonality in the traits of Ilocano people especially in courtship. The theme conveys the trueness and richness of culture and tradition as proven by the songs.

## APPROVAL SHEET

This thesis, entitled *Panagarem: Traditional Ilocano Courtship Songs* was prepared and submitted by **Heygie Mae B. Mina**, and has been accepted in partial fulfillment of the requirements for the Degree in Bachelor of Arts Major in Philippine Arts.

  
**Prof. Grace Odal-Devora**  
Thesis Adviser

---

**Dr. Pacita Gavino**  
Chair, DAC

---

**Dr. Malou Nicolas**  
Dean, CAS

---

**Date**

***PANAGAREM:***  
**TRADITIONAL ILOCANO COURTSHIP SONGS**

An Undergraduate Thesis  
Presented to the  
Department of Arts and Communication  
University of the Philippines Manila

In Partial Fulfillment of the  
Requirements for the  
Degree in Bachelor of Arts Major in Philippine Arts

by

**HEYGIE MAE B. MINA**  
**1999-29785**

**April 10, 2003**

# TABLE OF CONTENTS

ABSTRACT	i
APPROVAL SHEET	iii
TITLE PAGE	iv
TABLE OF CONTENTS	v
DEDICATION	vi
ACKNOWLEDGMENT	vii
CHAPTER I ILOCANO TRADITION: AN INTRODUCTION	1
Rationale	1
Statement of the Problem	2
Objectives	2
Methodology and Approach of the Study	3
Scope and Limitation	4
Definition of Terms	5
Significance	6
Related Literature	7
CHAPTER II ILOCOS: HISTORY AND CULTURE	12
Ancient Ilocos	12
Geography	12
The People	13
Means of Living	14
Culture	14
Courtship: Significant Part of Culture	14
CHAPTER III THE CHARACTERISTICS COURTSHIP IN <i>DALLOT</i> AND <i>TAPAT</i>	22
<i>Dallot</i>	22
<i>Tapat</i>	28
Songs With Unknown Composers	28
Songs With Known Composers	69
Characteristics Established	84
CHAPTER IV TRADITIONAL COURTSHIP SONGS: AN INTERPRETATION OF THE ILOCANO CULTURE	88
On the Ilocano Lover	88
On the Ilocano Maiden	89
On Ilocano Elders	90
On God and Nature	91
On the Process	91
On the Songs	92
CHAPTER V CONCLUSION	94
Recommendation	95
APPENDICES	96
Dallot Singers	97
Tapat Singers	99
The Interviews	101
Curriculum Vitae	102
BIBLIOGRAPHY	103

## DEDICATION

To our Almighty Father  
the Ultimate Composer  
and Supreme Instrumentalist  
of a very Great Music...

**My LIFE**

*"Thank You for the music, the songs I'm singing"*

To a Noble Dad  
the Instrument  
that Guarantees  
a Lifetime Sound

for

**My Spirit**

To a Perfect Mom,  
the Melody  
that is Physically Gone  
but Forever Heard

in

**My Mind**

And

To a Patient Friend  
who Endlessly  
and Untiringly  
Plays the

Great Music

of

**My Heart**

*"You are the songs playing so softly in my mind"*

## ACKNOWLEDGMENT

I would like to express my **sincerest gratitude** to the following for the great contributions in accomplishing my thesis. As a major requirement, I would not be able to finish my course if not because of your patience and consideration:

To the **librarians** whom I disturbed and who trusted me with the books;

To **Lily Agustin**, my access in borrowing the books from the library and my grandmother's famous assistant;

To **Nicolas Hernandez, Jr.**, my good cameraman, video editor and photographer;

To **Moisito Belocora**, my great technician and patient driver all through out;

To **Raffy Taylan, Marz Taylan and Mart Taylan**, who have been my transcribers of musical scores and tutors on the technical concepts regarding music;

To **Mr. Eustaquio Taylan**, my translator;

To the **singers**, my main source of authentic and excellent data;

To **Prof. Diana Agbayani** and **Ms. Juliet Bien**, my panelists who presented additional ideas on how to further improve my paper;

To **Prof. Grace Odal-Devora**, my intellectual adviser that guided me in every way as I organized this paper;

And most importantly,

To my **family** especially to my famous and intelligent Lola, **MRS. MACARIA MINA**, for being my guardian, my mentor, my supporter (financial and moral), and my main access and bridge to every person who contributed to this successful study.

I am so lucky and proud that I am a part of the wonderful family that you raised – the MINA clan. THANK YOU SO MUCH for being at my side right from the beginning of my life;

And

To our **Almighty Father**, the main spring of my strength, wisdom and courage...my life.

## CHAPTER I

### ILOCANO TRADITION: AN INTRODUCTION

#### RATIONALE

Nowadays, the culture is adjusting to this world of “instants” brought about by the advanced technology and futuristic psychology of people. Everything moves quickly. Everyone wants immediate results thus hastening the processes affecting everyday life. Despite this fact, there are still traditions that continue to thrive in the society particularly in the rural areas but are taken for granted. One of these is the tradition in *panagarem*, the Ilocano courtship, which is an important part of individuals’ life cycle. Done in various ways, this Ilocano tradition brings about the creation of artistic treasures that are significant to the cultural heritage, the Ilocano courtship songs.

Locally known as *dallot* and *tapat*, these courtship songs reflect the Ilocano soul and serve as artistic outlet for lovers. Traditional songs are used to reflect the identity of the community, expressing feelings, sentiments, ideas, beliefs and other factors concerning the human life. These songs are composed based on daily activities and practices of a community. It is an important indication of Filipino heritage since it describes everyday life in which the individuality is mirrored. In this light, it is then significant to preserve the said heritage and an effective way of achieving this is through documentation.

Upon reviewing some reference materials related to the study, it has been realized that most of these are anthologies – collections of different types of Ilocano songs. Although there are also some analyses done, these are mostly in terms of form and context, and not thematic. In addition, most of the analyses

found were general and did not concentrate on a specific type of song. Thus, the researcher decided to focus on courtship alone since it comprises the biggest part of traditional Ilocano songs.

#### **STATEMENT OF THE PROBLEM**

The primary concern of this study can be summarized as follows: *What do traditional Ilocano songs reveal about Ilocano culture?*

As mentioned, traditional songs describe the traits of a community. There are unknown sentiments and attitudes that the community people show only through symbols and metaphors. One of the most common forms of putting these elements into words is by poetry with a melody...the song. In connection with this, it is also through a song that individuals express what they feel dramatically and truthfully. Therefore, they are greatly used in courtship to express a lover's thoughts to a loved one. For this reason, the researcher then believes that the songs contain unidentified qualities of courtship, which contribute to the identity of the community and its people.

#### **OBJECTIVES**

Generally, the researcher aims to contribute to the preservation of Filipino values as part of cultural heritage. She believes that an intensive study on Ilocano courtship songs would greatly fulfill a part of her goal since the messages convey significant qualities that would contribute to the unfolding of the said values. She intends to gradually revive the songs, particularly their meaning and essence that have been long lost and estranged because of the advent of other nations' influences especially the Westerners. In this light, she wants to understand the

theme of courtship as revealed by traditional Ilocano songs contributing to the better definition of Filipino identity.

Specifically, the researcher wants to practice the highly structured way of data gathering by documenting relevant information for the study such as the song pieces and cultural facts related with it. It is also aimed to observe critical thinking through analyzing the data gathered and making relevant interpretations. Lastly, the researcher wants to come up with an organized and comprehensive thesis paper.

#### **METHODOLOGY AND APPROACH OF THE STUDY**

This study included both field and library works. Initially, the researcher reviewed some published materials related to the topic. Such researches were conducted in the libraries of UP Diliman, UP Manila, CCP, NCCA and Ilocos Norte. This is to check on what is already written about the study. This served as the secondary data.

After such reviews, field research was conducted. Nineteen songs were gathered directly from Laoag City, Ilocos Norte. Five performers who are genuine Ilocanos, a chorus of four and a solo singer, were able to sing live as the songs were recorded, both by video and audio materials. The pieces that they sung were combination of previously recorded and unrecorded. Thus, some of the songs have no published musical scores. So to make the data more complete, the researcher asked some Music Majors to transcribe the musical scores of the unrecorded ones. Similarly, the researcher transcribed the lyrics then translated in English by old folks from Laoag City.

Interviews with the performers and other concerned persons were conducted in between the performances.

Upon finishing the documentation part, the researcher analyzed the data formally and thematically wherein an insider's view was considered given that the researcher is an Ilocano fellow who grew up in the place. Initially, the songs were analyzed formally and thematically in terms of the following: theme, language, symbol and imagery, character, storyline, rhyme and meter, and melody. Through this, the characteristics of courtship were realized hence generating the commonality and differences of the songs. Moreover, other approaches such as biographical and contextual were also applied in some cases. Based on the analyses made, the songs were interpreted and evaluated using the formalist, contextual and feminist approaches coming up with certain qualities of the Ilocano in terms of the lover, maiden, elders, courtship process, God and nature, and the songs. Finally, the traits describing the Ilocano culture were deduced.

#### SCOPE AND LIMITATION

This study encompasses traditional courtship songs of Ilocos Norte namely *dallot* and *tapat*. First, thirteen pieces for *tapat* are included since the other six do not focus primarily on courtship. Some of these are already popularly known while some are still unrecorded. Second, only one example of *dallot* is presented since it is a sung conversation between two parties involved in courtship hence it is impromptu.

The Ilocano and English versions, and the musical scores of the songs for *tapat* are included in the paper. For the *dallot*, only a simple interpretation for each part is presented. Though fluent in the local language, the researcher does not understand old Ilocano that much to be able to translate line by line. Even the elders consulted experience difficulty in looking for appropriate English terms for

most of the Ilocano words used. Besides the song pieces, both audio and video materials are available to have a better impression of the songs.

One problem encountered during the process of data gathering is the lack of *dallot* singers. Instead of having a man and a woman, the performers found are both women because the prominent men singers of the community have already passed away. There are no other performers of *dallot* aside from them since it is not already practiced during courtship. It is just a part of the Ilocanos' history nowadays. The researcher also experienced confusion between traditional and art songs, which commonly happens. There is no definite boundary between the two. Also, there are two songs (*Ilocana a Nadayag* and *O Biag Toy Biag*) without musical scores due to the unavailability of the transcriber. Despite these, the completion of data was still pursued.

The study is undertaken from November 2002 to March 2003.

## DEFINITION OF TERMS

**Courtship** is the wooing of one person by another seeking the love of, especially with a view to marriage.<sup>1</sup> In Ilocos, the songs pertaining to the process covers the friendship stage up to the marriage proposal.

*Dallot* was coined from two words, *dallang* meaning verse or poetry and *pallo* meaning cock fight. Thus, *dallot* is a poetic joust between two singers, *dallotero* representing the groom's side and *dallotera*, representing the bride's party.<sup>2</sup>

---

<sup>1</sup> Karen Osborne, *et al.*, eds., *School and Office Dictionary* (New York: Random House, 1998), 102.

<sup>2</sup> Mary Lou F. Aurelio, *The Traditional Chants in the Life Cycle of Ilocanos* (Ilocos Norte: Laoag City, 2000), 9.

*Panagarem* came from the root word *arem* meaning affection, admiration or love for the opposite sex other than relatives and friends.<sup>3</sup> Thus, the whole word refers to the deliberate attempt on the boy's part to make a girl reciprocate his feelings of fondness.<sup>4</sup>

*Tapat* is the Ilocano term for serenade that refers to the music performed in the open air at night, as by a lover to his lady.<sup>5</sup>

**Traditional song** according to E. Arsenio Manuel is a piece, which is handed down to at least three generations.<sup>6</sup> It is therefore tested through time.

## SIGNIFICANCE

This study undertaken is socially and culturally significant for the reason that it extracts the values in courtship exemplified by the songs. It is also a way of promoting these values understanding better the Ilocano identity. It does not only create awareness then but also sense of Filipino identity especially among the Ilocanos since these traditional songs reflect the qualities of the group. Through this study, the tradition in *panagarem* is revived realizing the true function of courtship among Ilocanos.

Academically, it is a way of promoting the songs and imparting its message not only to other cultural communities but also more importantly to the younger generations. It introduces a deeper view and appreciation of traditional Ilocano songs that have been alienated by modern melodies. Thus, this makes the group more proud of their heritage. Besides these, the song pieces also serve as

---

<sup>3</sup> Insider's view

<sup>4</sup> F. Landa Jocano, *The Ilocanos: An Ethnography of Family and Community Life in the Ilocos Region* (Quezon City: UP Diliman, 1982), 162.

<sup>5</sup> Osborne, 413.

<sup>6</sup> Grace Odal – Devora, Professor, UP Manila.

inspiration to Filipinos to further develop this kind of music. Lastly, an additional material on Filipino music is available for future references.

## RELATED LITERATURE

Emilio L Alvarez made an analysis entitled **A Critical Analysis of *Pamulinawen*, The Regional Song of Ilocandia**. The paper has the following sections: the versions, the proper rhythm of the *Pamulinawen*, connotations of *Pamulinawen*, its feminine significance, and *Pamulinawen* is synonymous to Ilocano. The study made was deep and very complete. The author gave it a formalist approach determining its language and analyzing its poetic elements. Other than that, there was also a feminist view in which a beautiful characteristic of an Ilocano maiden was identified...“endowed with an array of steadfast virtues that are guarantees to her sweet and gentle nature, nobility of heart and conjugal fidelity”.<sup>7</sup>

**Filipino Customs and Traditions** by Rene Alba talked about dating wherein the process was described. The rules and steps in dating practiced during the Spanish colonial period were discussed. He also stated that women were generally shy, refined and inhibited. On the other hand, the traits of men that he acknowledged implied courtesy and politeness.<sup>8</sup>

Pacifico N. Aprieto wrote **The Folk Culture of Ilocos Region: The Children of Lam-ang**, which is a book on the different beliefs and practices in Ilocos Region. It included a very brief part on courtship wherein the process was described. Also an important part of the book was the section on art forms that included music

---

<sup>7</sup> “A Critical Analysis of *Pamulinawen*, The Regional Song of Ilocandia”, Emilio Alvarez, Laoag City, n. d., 5.

<sup>8</sup> Rene Alba, *Filipino Customs and Traditions* (Novaliches: Mizrack Publications, n. d.), 4.

particularly the songs of love and courtship. A concise description of some popular songs was presented together with the texts. Generally, the author made use of different approaches in analysis, which were formalist, archetypal and descriptive. A list of local terms and their meaning ended the book.<sup>9</sup>

**Guyod Dagiti Ramut** by Pacita C. Saludes is about the main provinces of Ilocos Region. First, the history of the provinces was presented. It was followed by the history of the organization, *Annak Ti Kailokuan Iti Amerika*, which is the host of this publication. Next, famous Ilocanas and their contributions were considered hence having a feminist orientation. This was helpful to the study undertaken since an article on the *Bannatiran* of Ilocos Norte, Doña Valentina, to whom the song *Bannatiran* is dedicated was made available providing a background story. Aside from this, the regional song *Pamulinawen* and some of its modifications was tackled. There was also a short section on Ilocano art forms including songs.<sup>10</sup>

**The Ilocanos: An Ethnography of Family and Community Life in the Ilocos Region** written by F. Landa Jocano is a book on the life cycle of the Ilocanos, in which courtship was presented as a phase in adolescence. The author's perspective regarding man and woman was obviously realized from the article. The power of man over the woman was easily identified by the fact that the former does whatever he wants while the latter is subjected to a number of restrictions as stated... "the *balasang*<sup>11</sup> is expected by the community to conform to its standards of morality". Consequently if the woman acts against the restrictions, her reputation

---

<sup>9</sup> Pacifico N. Aprieto, ed., *The Folk Culture of Ilocos Region: The Children of Lam-ang* (Philippines: Ministry of Education, Culture and Sports, 1984), 13-107.

<sup>10</sup> Pacita C. Saludes, *et al.*, *Guyod Dagiti Ramut* (Hawaii: Annak Ti Kailokuan Iti Amerika, n. d.), 38.

<sup>11</sup> Adolescent female

and personality is being persecuted...“I cannot forgive my daughter if she puts my family to shame by having an immoral relation with boys”.<sup>12</sup>

Damiana L. Eugenio published a book on Filipino folk songs entitled **Philippine Folk Literature: The Folk Songs**. This is an anthology of the most popular folk songs from the Northern to the Southern part of the Philippines. The songs were classified according to the following: ballads, lullabies and children songs, songs about nature, didactic songs, love, courtship and marriage songs, serenades, wedding songs, songs of family life, songs of friendship and conviviality, humorous songs, occupational, social protest, religious festival, death and funeral songs. Though the book was just a collection of song pieces, the author provided a general analysis in the introduction where she stated her definition of a folk song and its important qualities: “one that has been handed down orally from one generation to the next...lives in oral tradition and has no original text”. She also presented the status of collections and studies on folk songs.

Apart from these, the author analyzed and interpreted the songs but it was too general. She did not focus on each text but instead, on each type establishing only the basic themes. The approach used was both contextual and archetypal.<sup>13</sup>

**The Philippine Land and People** by Atang is about the different traditions and art forms of Ilocos Region. A very short part on songs was included in the book, stating that the Ilocanos love to sing. In this part, the author briefly characterized the *kutibeng*, *dallot*, *Pamulinawen* and *pasion* of the Ilocanos. Aside from this, there was also a discussion on culture dealing with superstitious beliefs concerning various traditions including courtship. Thus, there was a contextual and

---

<sup>12</sup> Jocano, *loc. cit.*

<sup>13</sup> Damiana Eugenio, *Philippine Folk Literature: The Folk Songs* (Manila: De La Salle University, 1996), xvii.

archetypal analysis where the rooster was pointed out as a significant element in courtship.<sup>14</sup>

**Philippine Literature: Past and Present** by Silverio Baltasar covered art forms from pre-Hispanic to contemporary period. Since a song is a poem with melody, folk songs were considered as one of the early forms of poetry. Quoting the author, “the early Filipinos had songs of a great variety, expressive of a gamut of human experiences and feelings”.<sup>15</sup>

For the entire book, Baltasar gave a simple and short description of the art forms and provided several examples for each.

Virginie Romero wrote a term paper entitled **A Study on Ilocano Folk Song**. First, she gave a background of Ilocos by writing its history considering geographical and cultural data. Then, she identified the main characteristics of folk songs based on its form and context. To justify the concepts established, some examples of songs were presented and discussed. These were *dallot*, *duayya*, *dung-aw*, comic songs, *harana* and epic.<sup>16</sup>

Basically, the author’s framework was formalist and contextual. The songs were analyzed based on musical elements and were related to culture. The analysis was general because it covered all types of songs therefore not focusing on one specific theme.

Mary Lou F. Aurelio documented indigenous music of Ilocos and put it into publication entitled **The Traditional Chants in the Life Cycle of Ilocanos**. It has three major divisions namely birth song (*duayya*), love songs (*dallot*) and lamentation song (*dung-aw*). For each part, an example was provided with its original and

<sup>14</sup> Atang, *The Philippine Land and People* (Manila: Kalinangan Group, 1986), 97-99.

<sup>15</sup> Silverio Baltasar, *Philippine Literature: Past and Present* (Quezon City: Katha Publishing Co., Inc., 1981), 26.

<sup>16</sup> Virginie Romero, “A Study of Ilocano Folk Song” (Term Paper, UP Diliman, 1976), 8-31.

English versions, and a formal analysis based on musical elements. As documentation, the book is geared towards awakening the community to be aware of the need for collecting, preserving and disseminating the rich Ilocano cultural heritage. The author ended the book by summarizing the history of Iloco music during the pre-Hispanic period to the Spanish colonial period. It had also been founded that the inhabitants of San Nicolas, Ilocos Norte were able to maintain the tradition of making music.<sup>17</sup>

**66 Ilocano Songs** is basically a collection by Sigrid Rodolfo. Categorized into eight types based on the theme, an original and English version was included. At the bottom of each song, the author made a one-sentence description of the message. To give a background idea, some characteristics of folk songs were identified such as being allegorical and meaningful.<sup>18</sup>

---

<sup>17</sup> Aurelio, *op. cit.*, 60-61.

<sup>18</sup> Sigrid Rodolfo, *66 Ilocano Songs* (Quezon City: Giraffe Books, 1998), 34-101.

## CHAPTER II

### ILOCOS: HISTORY AND CULTURE

#### ANCIENT ILOCOS

Ilocos Norte had been a part of the vast Ilocos, which extends from Pangasinan to as far as Pansian in the north. During those times, the *barangay*, as a form of government, had already existed. Each *barangay* was independent and ruled by chieftain. In here, the chieftain executes his own laws thus every *barangay* has its own laws. Due to this, social contact among themselves had never developed.<sup>19</sup>

Upon the coming of the Spaniards, Salcedo was able to trace the Laoag River where settlement is found. The discovery of other towns in Ilocos followed. In consideration of Salcedo's worthy feat in the discovery of Ilocos, he was commissioned to impose *encomienda system* that added burden and made the Ilocano slaves.<sup>20</sup>

One of the benefits Nortenians inherited from the colonizers was their worthy act of establishing towns.<sup>21</sup> Ilocos Norte presently has twenty-two municipalities and one city.<sup>22</sup>

#### GEOGRAPHY

Ilocos Norte occupies the northwestern tip of the archipelago. It is bisected by the Cordillera Mountains separating it from the provinces of Abra, Ilocos Sur,

---

<sup>19</sup> Saludes, *op. cit.*, 14.

<sup>20</sup> *Ibid.*, 16.

<sup>21</sup> *Ibid.*

<sup>22</sup> *Ibid.*, 14.

Mountain Province, and Cagayan. The mountains are covered with timber trees with resin, honey, bees wax, and rattan. Grazing lands are available while vast tract of lands are annually planted with rice, corn, tobacco, garlic, cotton, cereals and vegetables. The climate is humid but favorable except during rainy season when typhoons originate from the Pacific to sweep the province. The hottest months are from April to June, and the coldest from December to February.<sup>23</sup>

### THE PEOPLE

The Malay migrations to Ilocos Norte do not show exact date of their coming, but historians are certain the dominant race is more or less Malay in origin.<sup>24</sup>

Generally, the Ilocanos have various physical features. Though many say that they are of Malay origin, the advent of foreign conquerors left physical marks in the place. Nowadays, Chinese and Spanish blood combined with the Ilocano race is commonly seen. Thus, the originally medium height, straight haired and dark skinned Ilocanos are transformed to different height, hair and complexion ranges. In addition, many Chinese clans already occupy a large part of Ilocos Norte particularly in Laoag City. These clans now own most of the main now establishments. Despite this, Ilocanos are not threatened since the Chinese greatly contributes to the economic development of the province.

---

<sup>23</sup> *Ibid.*

<sup>24</sup> *Ibid.*

## **MEANS OF LIVING**

Because of huge areas of plain land surrounding the province, Ilocos is an agricultural society. Most of the inhabitants' time is spent in the fields planting rice, tobacco, vegetables, and others. Perhaps, this is the reason why most of them are still dark-skinned despite of the foreign features acquired.

Besides farming, the Ilocanos are very well known for their hand woven textile called *abel*. Being an heirloom tradition, the unique process of weaving is passed on to generations to maintain the practice. Many families in Ilocos depend on this as the main source of income. The textiles are formed into variety of products, which are marketed. This then satisfies the people both aesthetically and financially.

## **CULTURE**

Basically, the Ilocano community is "introvert" in the sense that people are shy and conservative. Perhaps, this is a manifestation of not interacting with other communities during the ancient times. As described in the history, Ilocos was isolated before until discovered by a conqueror. This then was the first encounter of the Ilocano with other nations besides trading with the Chinese. But still, it did not change the values because the Ilocano remained reserved that they are more engaged in work activities than socializing with others. This quality of the Ilocano is best reflected in their different art forms and traditions.

## **COURTSHIP: SIGNIFICANT PART OF THE CULTURE**

How serious the Ilocano considers courtship as a definitive stage in the life cycle may be indicated by the fact that they have a generic term for it –

*panagarem*.<sup>25</sup> *Panagarem* is a test of perseverance among Ilocanos to ensure happy and lasting marriage.<sup>26</sup> It starts with the *baro* asking permission from the *balasang's* parents to visit with the full attendance of older members of the family that definitely participates in the conversation. It ends with the *baro* convincing the *balasang* to say "yes" by doing everything that pleases her.<sup>27</sup>

Occurring between the *baro*<sup>28</sup> and the *balasang*,<sup>29</sup> courtship is done in artistic and indirect ways to retain the trait of being reserved. Ironically, Ilocanos are as vocal inside as how reserved they are outside. But indications are not avoided particularly in the physical aspect such as improved grooming and appearance of pimples.<sup>30</sup> These little changes are important signs for the Ilocanos that they become very conscious to the point that one tries to hide because of the appearance of pimple. Moreover, parents are bothered when these signs are seen on their children. It is then that restrictions are imposed.

During the adolescent stage where courtship most likely happens, the *baro* enjoys more freedom to socialize and does whatever he wants to, while the *balasang* is subjected to many restrictions to avoid unfavorable things to happen. First, she is not allowed to be alone with a man but instead, they should be an arm's length apart. Hence, a close friend of the girl aids communication. Next, direct approach to the girl is considered impolite. There should also be no exchanging of glances because it is unbecoming for the elders. Lastly, when dating, the girl should have a chaperon. Consequently, the boy cannot even whisper

---

<sup>25</sup> Aprieto, *op. cit.*, 87.

<sup>26</sup> Atang, *op. cit.*, 98.

<sup>27</sup> Alba, *loc. cit.*

<sup>28</sup> Adolescent male

<sup>29</sup> Adolescent female

<sup>30</sup> Jocano, *loc. cit.*

romantic words to the girl.<sup>31</sup> Fortunately, these restrictions are still practiced in Ilocos since conservativeness is never missed. Unless married, parents strictly guide lovers until official blessing from the parents and church is bestowed on them.

Besides the restrictions, there are also superstitious beliefs considered though it is just minimal. First, young women should not give any apparel to the opposite sex because it carries the spirit of the owner. By going against the belief, the man gains control of the woman. Second, the lover who wants to be remembered should write the name of the loved one in a piece of paper wrapped with a handkerchief then place under the pillow, or rolled inside a box then warm under the stove. This is to heighten the loved one's affection.<sup>32</sup> Though there are no proofs of truthfulness, lovers consider these to assure safety and hope. There is nothing lost upon abiding to the beliefs.

The above-mentioned aspects prove how much Ilocanos devote to the courtship process that it is guided by certain rules. Apart from these, another proof of courtship being an important phase of the Ilocano life are the different traditions related to it such as the epic, courtship dance, rooster courtship and courtship song.

**The Ilocano Epic.** Basically, **Lam-ang**, which is the only epic of the Ilocos Region, is a story of romance accompanied by adventures and challenges. The hero Lam-ang fell in love with Ines Cannoyan, whom he has not seen yet. But because he knew that most of the men in the place court this beautiful lady, he tries to compete with them aiming for her heart. So the main theme of the story is courtship specifically the experiences of Lam-ang on courting Cannoyan

---

<sup>31</sup> Alba, *loc. cit.*

<sup>32</sup> *Ibid.*, 97.

*Lam-ang hears of a beautiful maiden named Ines Cannoyan, daughter of the richest man of the town of Kalanutian. He tells his mother of his desire to court the maiden. Although his mother discourages him, he goes anyway, dressed in gold and accompanied by his pet rooster and white dog. The giant Sumarang blocks his way and belittles him. Lam-ang defeats him in a duel and hurls him nine hills away. Later, Sarindadan tries to seduce him, but Lam-ang rejects her advances.*

*Reaching Kalanutian, he impresses Ines with his magic. His rooster crows and topples a small outhouse. His dog barks and the outhouse is rebuilt. Ines invites him to the house where the rooster acts as Lam-ang's spokesperson. Ines' parents ask for a bride price, which Lam-ang agrees to give. Lam-ang returns home to prepare for the wedding and presents. He and his townfolk sail on two golden ships to Kalanutian where Lam-ang and Ines have a Catholic wedding. The townspeople board the two ships to Nalbuan, Lam-ang's birthplace, to continue the celebration.<sup>33</sup>*

---

<sup>33</sup> Damiana Eugenio, *Philippine Folk Literature: The Epics* (Manila: De La Salle University Press, 1996), 1-2.

This epic is full of Ilocano customs and traditions. It conveys a lot about the Ilocano way of courting. First, parents are involved in courting. They assure of their daughter's good future with the person. Second, there is always the involvement of dowry to prove that a good future is in-store for the girl who is being courted. Third, the suitor experiences a lot of challenges before capturing the girl's heart. Most importantly, the epic is chanted to the tune of the *dallot*, one of the traditional songs.

**Courtship Dances.** Another indication of how serious courtship is taken in the region is three courtship dances:

*Manang Biday* is a popular love song in the Ilocos region. *Biday* is the name of a girl with whom a young man is very much in love with. Because of its simple and catchy melody it becomes a favorite among the young boys and girls, who alternately sing the words of the song as they dance it. They are usually in peasant dress.<sup>34</sup>

The *Kalapati* is from Cabugao, Ilocos Sur and is so named because the dance steps are patterned after the characteristic movements of doves when they go "courting". The dance movements therefore call for bowing billing and cooing stylized variations of these. Certain commentators have also noted that the *kalapati* depicts traits typical of the Ilocano – his simplicity, his naturalness and most evident here, his shyness. Unlike the audience, a short set piece in which the principal dancer greets the viewers and apologizes in advance for whatever shortcomings he and the others may commit in the course of the performance. A tough translation of that salutation goes this way: *In the name of the Lord, I wish you all a good evening. You dear ladies and gentlemen present on this occasion, I*

---

<sup>34</sup> Aprieto, *loc. cit.*

*your servant, have been asked to present a dance. I shall endeavor to please you and hope that I shall succeed.*<sup>35</sup>

The *Osi-osi* is from San Lorenzo, Laoag City. This dance reportedly best portrays the traditional Ilocano courtship patterns, a point further stressed by the instruction to have dancers dressed in peasant costumes.<sup>36</sup>

**Rooster Courtship.** The rooster plays a significant role in Ilocano courtship. One mode of courtship is in fact referred to as “rooster courtship”. As a start, a suitor requests an old man with a rooster to act as his bridge to the girl he fancies. On his first visit, the girl’s father asks the old man about the rooster. The old man then answers, “I want to make it crow here, if you please”. The father asks about the pedigree of the rooster. The old man then answers, “Domestic”, meaning that the suitor belongs to the place, or “Wild”, to indicate that a stranger has come wooing. The old man then reveals the identity of the prospective bridegroom. When the proposal is encouraged, the old man leaves the rooster with the father.<sup>37</sup>

**Courtship Song.** The Ilocano basically has two significant types of courtship songs that best describe their personality as a lover and as a loved one.

*Dallot* is an impromptu way of singing. It is an alternate conversation with a tune, between a wise man and woman. Traditionally, this is being practised during courtship period. Performing the *dallot* brings out the intellectual excellence of two persons. Being spontaneous, it requires alertness and smartness in answering back. Thus, it is more of a battle of the intellect than of emotion.

Unfortunately, *dallot* has been long forgotten because of the modern style of courting. During the peak of the Marcos’ sovereignty, it was given much importance

---

<sup>35</sup> *Ibid.*

<sup>36</sup> *Ibid.*

<sup>37</sup> Atang, *op. cit.*, 99.

through a radio program. Actual performances then were regularly aired for more Ilocanos to be aware and more appreciative of their culture.<sup>38</sup> But because of the continuing and uncontrollable change in the environment, the love for heritage has loosened. The passing of skill in *dallot* chanting has been cut since younger generations show more interest in advanced way of living than in the said practice.

*Tapat* is the local term for serenading that is a common practice among Filipinos in pleading for a woman's love. For the Ilocanos, it is a very romantic way of expressing admiration and love since it makes use of metaphors.

Done during midnight, the lover asks his friends to sing several pieces for the loved one. Upon rendering the first piece, which is oftentimes the song *Tenga ti Rabil* (Midnight), the girl is expected to open the window and light up the *kingki* (lamp) to signify acceptance in the home.<sup>39</sup> This prelude is called the *pammarangan*, which came from the root word *paraangan* or yard.<sup>40</sup> The singing continues in the *tapat* proper, until the boy is permitted to enter the house. Gifts are presented and if the girl accepts them, meaning there is hope for a positive reply. Something is then offered to the lover particularly the *basi*, local Ilocano wine. On the other hand if she refuses to receive the presents, it means a broken heart for the lover. While the boy is having a conversation with the girl, the singers who are most of the time the former's friends continue with their repertoire. After finishing six to seven songs, the last piece called *pammakada*, meaning saying goodbye, is being rendered.<sup>41</sup>

Similar to *dallot*, serenading is not already practiced especially because presently, there is lot of alternative ways of courting that are modernized like giving

---

<sup>38</sup> Candida Miguel, personal interview, January 16, 2003.

<sup>39</sup> Fred dela Cruz, personal interview, January 16, 2003.

<sup>40</sup> Romero, *op. cit.*, 20-21.

<sup>41</sup> dela Cruz, *loc. cit.*

musical records or bringing the girl to a music concert. Practically, it is more convenient because the suitor is not bothered preparing the repertoire for *tapat*. But, it is also because of this that the real romance coming from the song is not felt. Though there is an attempt of putting them into record, the true Ilocano sentiment is not properly conveyed since anyone, even the unauthenticated ones, can already do this.

As this disheartening fact continues to spread, the genuine way of love expression slowly loses its ground in the Ilocano culture.

### CHAPTER III

#### THE CHARACTERISTICS OF COURTSHIP IN *DALLOT* AND *TAPAT* SONGS

Traditional songs continue to flourish by passing it over from one generation to another. The original composers are usually unnamed though there are some that have been adapted by known individuals, which also eventually became popular in the place and patronized by the people. These pieces then were also considered traditional knowing that they survived the test of time, which is at least three generations, according to E. Arsenio Manuel<sup>42</sup>.

Upon extracting the characteristics of the songs, similarities and differences is abstracted to prove the traditional quality.

#### DALLOT

##### Text 1. *The Dallot*

##### Source

*Dallot* is first heard by the researcher from Mrs. Macaria Mina, her grandmother when she is asking about traditions on Ilocano courtship. Because it is an impromptu conversation, she searched for *dallot* singers in Laoag City and finally reached Candida Miguel and Severina Alipio. With these, the two singers were asked to perform a sample of the tradition.

Performed by: Candida Miguel, 75, Brgy. Darayday, Laoag City

Severina Alipio, 73, Brgy. 57 Pila, Laoag City

---

<sup>42</sup>Grace Odal-Devora, Professor, University of the Philippines Manila.

Interpreted<sup>43</sup> by: Natividad Garces and Heygie Mae Mina

*Preparatory: Ay dallot dumidinallang*

*Sudi ni dallot aya daldallang*

*Lalakian(boy's party) 1: Ay abalayan dawatek man ta nadayaw unay nga inkay  
biang*

*Ta idatag mi ta inkay sangwanan*

*Ti ragsak mi nga napalaloan*

*Ta itan ket nadanunan ti aldaw*

*Daguiti annak tay inda matulagan*

*Ket isu koma ti intay pagsasaritaan*

*Ay dallot sam-it ni dallang*

Interpretation 1: The boy's mother informs the other party about the proposed engagement. She expresses her joy that the day has come to settle the engagement.

*Babaiyan (girl's party) 2: Dallot dumidinallang*

*Ragsac ni dallot dumidinallang*

*Ammok kan man nga siak*

*Ti sungadan ni anaba-ab*

*Ta inammok koma't nagannad*

*Nagnaak koma tay naininayad*

*Ta insabukel ko koma ti gasat*

*Ket inpraskitak koma ni ayat*

*Saak koma aya ginaburan tay darat*

*Ta tapno koma dinak nasirpat*

*Ni abalayan iti ng dumatag*

*Dallot dumidinallang*

Interpretation 2: The girl's mother initially is hesitant to approve engagement expressing that she could have hide for the other party not to see her. Perhaps, it is because of the young age of the girl. There are still a lot that she should learn before entering this formal and sacred commitment.

*Lalakian 3: Sudi ni dallot dumidinallang*

*Ata dallot ay daldallang*

*Ay abalayan ko gayam*

*Innak ngamin maawatan*

*Daguiti inka insawang*

*Nga ni ayat isabukel mo man*

*Ket diak ammo no ni ayat ipraskitam*

*Ngem abalayan*

*Nga ni ayat dika kadi ipaidam*

*Ta isu ti innak kalikaguman*

*Nga innak pakasaritaan*

---

<sup>43</sup> General interpretation of the message for each part is presented instead of line-by-line translation since other Ilocano terms have no equivalent in English.

**Interpretation 3:** The other tries to convince the girl's mother more. She insists for the engagement to be pursued and asks for more understanding. She does this because of her love for his son that she wants his happiness.

**Babaiyan 4:** *Dumidinallot, dumidinallang  
Sudi ni ayat ay daldallang  
Ay puso nga agpanagem  
Kayat mon sa man nga no alaem  
Toy pusok ngem diak met itden  
Ngem ti kunak  
Inkan to dungdungwen  
Ta dikan to koma palpaldaangen  
Ta dikan to koma ipagpagapu  
Ta nagpatnag ta aya  
Ket nagmalem idi ayat aya di inta sangaden  
Ket abalayan ko inka alaen  
Ngem ti pagsaritaan ta  
Ket inkan to dungdungwen  
Dallot daldallang*

**Interpretation 4:** Eventually, she is convinced to accept the proposal. Upon approving, she sets conditions such as loving her daughter and taking care of her.

**Lalakian 5:** *Dumidinallot aya daldallang  
Dumidinallot sudi ni dallang  
Ay abalayan anian a ragsak ko  
Ta ni ayat ket inyawat mo  
Ket dayta pusom ket inted mo  
Ket ala alaem met daytoy ayat ko  
Angem ti kunak ket ikutokto  
Ket daytoy puso nga inyawat ko  
Ket ikarik nga dungungwekto  
Nga ingganat tungpal biag ko  
Angem abalayan ti kad  
Saludsod ko no ania aya  
Ti kalikagummo  
Daldallot dumidinallang*

**Interpretation 5:** The boy's mother expresses her gratitude of accepting the proposal. She also promises to take care of the girl, as the mother desires. Towards the end, she asks for other conditions wanted.

**Babaiyan 6:** *Dallot aya daldallang  
Rugso ni ayat, sudi ni dallang  
Ay abalayan ko unay nga  
Diak sinarsarak di dalan  
Ngem sinarsarak nak di uneg di balay  
Ket kapukpukan aya ni kawayan  
Ket kagislaon met ni banban*

*Ket abalayan saludsudek man  
Tay inda panangala tay sakramento a kunam  
Ket abalayan ko kunak adda latta kenkan  
Ta sika abalayan ko toy madangran*

Interpretation 6: The mother metaphorically stated that her daughter is still young but then she leaves the conditions to the boy's mother and confirms when the wedding will be.

*Lalakian 7: Daldallot aya daldallang  
Sudi ni dallot sagut ni dallang  
Ay abalayan dakkel man la unay  
Ti innak kenka panagyaman  
Ta ittattan ket nairengpastan  
Ta adda nga inta nagtulagan  
Ket ita inta imatangan  
Tay nanumo a sagut mi man  
Tay adda nga isagut ko  
Ta nanumo met a kabibiangko  
Ngem uray ta napasdalko  
Ket tawid na inggat-inggana  
A ngem rebbeng la ti  
Maysa a nagbunga  
Nga ited na toy kabaelanna  
Itatta iyawat ko toy sangapulo a ribu  
Dua a ektarya tay talon ko  
Ket adda met tricycle ko  
Ken sular daytoy balay ko  
Daldallot gameng ni dallang*

Interpretation 7: The other party again expresses her joy for accepting her proposal for his son. She then sets the dowry: Php 10,000, 1 tricycle, farm and a lot.

*Babaiyan 8: Daldallot sudi ni dallang  
Daldallot dumidinallang  
Ay nagasat unay nga aldaw  
Aldaw ti Huwebes nainggasatan  
Ta immawatak man  
Ado nga pirak  
Bassit kunak ngem nawadwad  
Nupay di umdas a makabayad  
Kadaguidi turay ko man  
A natitiyag  
Ken kukua nga idasar  
Ni abalayan ko ngem nadungo  
Ngem abalayan makaammo kan to  
Nga mangudir toy anakko  
Ta awanan pay unay daytoy sursuro*

*Ta adal na met di inna inammo  
 Ngarud abalayan dungdungwem to  
 Ta di na pay unay ammo toy agluto  
 Daldallot dumidinallang  
 Pateg ni ayat ay daldallang*

Interpretation 8: The girl's mother officially sets the day of the wedding in which she chooses a Thursday since it is lucky. She again asks for consideration for her daughter since she knows nothing yet, even household chores.

### **Musical Score 1**

No musical score that follows since the melody is improvised hence, it is hard to notate.

### **Analysis**

Courtship leads to marriage in which two lives become one. As part of the process, marriage proposal is very important since it is when the desire to settle down is formally declared. The man usually does this because he is the one responsible of the awaited married life. This is what the piece generally depicts showing seriousness of the lover's intention to the maiden.

**Language.** Basically, the piece is composed of courteous statements like greetings (stated in the first part) and *abalayan* (term referring to the parent of spouse). Also *dallot* and *dallang* are frequently mentioned before and after a party speaks as signs to the beginning and ending of conversational lines. In the piece, love is greatly emphasized through the use of the words *ayat* (love), *dungdungwen* (to care for), and *sudi*, which are often mentioned. Furthermore, a contemporary word, which is the tricycle, is used to suggest adaptability to changes.

**Symbol/Imagery.** The image of love is prevalent. Based on the piece, it is characterized as a serious factor that will cause major changes in the couples lives. Symbols are also found and these are *dalan* or road depicting fate, *kawayan* or bamboo depicting the maiden and *banban* or slits depicting youth.

**Character.** Four characters are involved and they are the boy and girl's mothers, and the lovers. Traditionally, the parents are the ones proposing to show respect to the girl's party and prove sincerity of love.

**Storyline.** The *dallot* performed depicts the scene during marriage proposal.

**Others.** From the example of *dallot*, the role of parents in courtship is emphasized since they are the spokespersons or representatives of the lovers. The relationship of parents and children is well illustrated. With this, it is deduced that Ilocanos are of very close family ties that decisions whether big or small are first consulted to the members particularly the parents or elders.

The practice of setting dowry is also pictured in the piece in which the girl's party is offered a tricycle, Php 10,000, a farm and lot. This practice shows that parents are concerned with their children's future because as they move away from the house, a good life condition is first assured.

### **Sound and Musical Elements**

**Rhyme and Meter.** There is a rhyme pattern followed while the meter is inconsistent.

**Melody.** In singing the *dallot*, the boy's party has a lower pitch while the girl's party has a higher one to show respect to the latter. The *kutibeng*, which is an Ilocano guitar and *pito*, an Ilocano flute, play prelude every time each party renders the conversational lines. Since *dallot* is a chant, the melody is improvised or free flowing suggesting spontaneity of conversation.

**TAPAT**

*Tapat* is the local term used for serenade. In the Ilocano community, the repertoire for *tapat* is composed of traditional songs that either have unidentified or known composers. With this, the examples gathered direct from Laoag City, are classified into two, which are the songs with unknown composers and songs with known composers.

**Songs With Unknown Composers****Text 2. *Ta Nagsaway A Pintas Mo* (Your Excessive Beauty)****Source**

The researcher commonly hears the song *Ta Nagsaway A Pintas Mo* from the old women in the community during her childhood days.

Performed by: Pepito Alvarez

Transcribed by: Heygie Mae Mina

Translated by: Sigrid Rodolfo, 66 Ilocano Songs

***Ta Nagsaway A Pintas Mo***

*Ta nagsaway a pintas mo  
awan umasping  
No maraniagan  
ta lumabaga a pingping  
Naka itampokan ta kallid mo  
a kasla bituen  
Aglalon tumamdag ka  
  
iti agsapa wenno malem.*

*No bingngiem dayta bibigmo  
saka umisem  
Agparang a dagus  
dayta kas marfil a ngipen*

*Daegan met*

**Your Excessive Beauty**

Your excessive beauty  
is unequalled  
When the light falls  
on your blushing cheeks  
Adorned by your  
star-like dimples  
Especially as you look down from  
the window  
in the morning or in the  
afternoon.

When you part your lips  
and then smile  
Immediately visible  
are the teeth that are like  
marble  
Most elegant

*ta buok mo pangukuloten  
Ken ta kiday mo  
a kas bullalayaw iti malem*

*Awan ngatan  
ti kas kenka a nabukelen  
A pinaraburan ti Dios  
nga inka kaasping  
Ta binukbukodam aminen  
a talugading  
Uray agmisuot ka  
napintas kan to laeng.*

### **Musical Score 2**

Score follows.

is your wavy hair  
And your eyebrows  
that are like a rainbow in  
the afternoon.

Perhaps no one else  
has been formed like you  
To be favored by our Maker  
to compare to you  
For all the charms  
are yours alone  
Even as you frown  
you are simply beautiful

# Ta Nagsaway A Pintas Mo (Your Excessive Beauty)

Composer: Unknown

The musical score is written on ten staves of a grand staff (treble clef). The lyrics are written below the notes. The melody is in a major key and 4/4 time. The lyrics are: Ta - nag - sa - way - a - pin - tas - mo - a - wan - u - mas - ping - no - ma - ra - nia - gan - ta - lu - ma - ba - ga - a - ping - ping - a - na - kai - tam - po - kan - ta - kal - lid - mo - a - kas - la - bi - tuen - ag - ma - lo - no - tu - mam - dag - ka - i - ti - ag - sa - pa - wen - no - ma - lem - No - bing - lem - day - ta - bi - big - mo - sa - ka - u - mi -

Adopted from: 66 Ilocano Songs by Sigrid Rodolfo

sem - ag - pa - rang - a -

da - gus - day - ta - kas - mar - fil - a - ngi -

pen

Da - e - gan - met - ta - bu - ok -

mo - pa - ngul - ku - lo - ten -

ken - ta - kid - day - mo - a - kas - bul - la -

la - yaw - i - ti - ma - lem

la - la - yaw - i - ti - ma - lem

## Analysis

Another descriptive song of the Ilocano is *Ta Nagsaway A Pintas Mo*. As the title alone implies, the piece expresses the great admiration of the man to his ladylove. As generally observed, men are initially attracted to women because of physical attributes. In the definition of beauty, the physical aspect is always given though different eyes vary on what they consider pleasant to the eye. For the Ilocanos, beautiful means simplicity as long as the woman knows how to handle and take care of herself properly. They are very much appreciative of women who look natural. Because they are an agricultural people, it is so extraordinary for them to see women wearing prosthetics, wearing liberated dresses and uses accessories excessively. Although nowadays, their description of the beautiful adjusts since the culture becomes more civilized and exposed. Women of Ilocos are becoming more conscious on how they look so there is no choice for the men but to accept the fact as long as it is not too much.

**Language.** Simile is the choice of figure of speech where the physical attributes of the lady is compared to the different elements of nature such as the star and rainbow. Thus, endearing words addressed to the maiden are prevalent.

**Symbol/Imagery.** The image of a beautiful maiden, whom the suitor adores so much, is depicted in the song. On the other hand, there are no symbols found.

**Character.** Besides the suitor and the maiden, God is mentioned though He is not visible.

**Storyline.** It is simply a conversation between the suitor and the loved one.

**Others.** The Ilocano recognizes God as the Creator of all beautiful things. As the song expresses, one of it is the ladylove. Through the piece, belief in God is clearly illustrated.

**Sound and Musical Elements**

**Rhyme and Meter.** There is a rhyme pattern followed while the meter is inconsistent.

**Melody.** The song's tune is very sweet and pleasant to the ear. Thus it compliments the words of admiration used.

**Text 3. *Ilocana A Nadayag* (Oh! Popular Ilocana)**

**Source**

Natividad R. Garces who is one of the members of the chorus, introduced the song.

Performed by: Natividad Garces

Transcribed by: Heygie Mae Mina

Translated by: Damiana Eugenio, Philippine Folk Literature: The Folk Songs with modifications by Heygie Mae Mina due to some inappropriate words used

***O Ilocana A Nadayag***

*O Ilocana a nadayag  
Sabong ka man nga napusaksak  
Linglingaynakat marigirigat  
Liwliwa na kat awanan ragsak.*

*Sabong ka nga apapalan  
Kapatadam nga babbalasang  
Gameng ka nga kapatgan  
Kupit nga di matulawan*

*Ilocana, Ilocana,  
Taeng da ragsak ken emma  
Talugading adda kenka  
Amin a puso agrukbab da  
No agayat maminsan laeng  
Dinton agbaliwen patiem  
Ilocana patienak  
Sika't bang-ar ken liwliwak*

**Oh! Popular Ilocana**

Oh! Popular Ilocana  
You are a blooming flower  
You are the joy of the poor  
And joy to those who lost  
happiness

You are a flower envied  
By the ladies of our place  
You deserve to be honored  
Unstained wealth and always pure

Ilocana, Ilocana, the joy and grace  
Blessed with beauty and sincerity  
You possess so many wonders  
That all hearts bow to you  
When I truly love, it is just once  
Believe, it would change no more  
Ilocana, please believe me  
You are my relief and joy

**Musical Score 3**

No score presented due to the unavailability of transcriber.

## **Analysis**

Similar to the flower, the physical attributes of women are just but basic characteristics. What make them more attractive is their inner beauty – purity, virtues, values and principles. Emphasizing these traits in the song, the suitor pronounces his undying respect for the Ilocano maiden, that as she blooms like the flower, she matures more, in which she becomes more refined making her stand out among the other ladies.

**Language.** The use of metaphor is common in the song. In relation to this, words of praise and admiration are prevalent such as *nadayag* (popular), *apapalan* (envied) and others. Generally, the language is romantic and endearing.

**Symbol/Imagery.** In the piece, the Ilocano maiden is metaphorically likened to a flower. She is described based on inside and outside character. Compared to the flower, she serves as the source of joy of the poor, referring to the sorrowful suitors and what she provides is eternal happiness if to reciprocate love. The flower is a big factor in easing out the sadness that a person experiences. This is the reason why flowers are commonly offered to individuals with physical, mental or emotional disturbance. Because of its beautiful structure and color, the eye is being gratified brightening the mind and heart. Basically, all flowers have this trait.

**Character.** Obviously, the ladylove and the suitor is involved in the song. Ladies other than the Ilocano maiden are also mentioned who appeared as the rival of the latter.

**Storyline.** The suitor simply adores the maiden because of her beautiful qualities.

**Others.** Respect and love for women is pictured in the song. Truly, women deserves to receive such treatment since it is the responsibility of the men to take care of the former rather than abusing or making fool of them.

Moreover, as proven by the choice of symbol, the song implies that the Ilocano often uses elements from nature to signify important factors.

### **Sound and Musical Elements**

**Rhyme and Meter.** There is a rhyme scheme followed in the piece. On the other hand, the number of syllables primarily ranges from 7-9 for each line.

**Melody.** The tune is moderate enough to imply the joy felt by the suitor. Moreover, its moderateness shows the conservativeness of the lover that though he is happy, he does not express it extremely.

**Text 4. *Ilocana A Napnuan Sudi* (Ilocana)**

**Source**

The researcher often hears the song during fiesta in Laoag City. It is played by band music. But unfortunately, she is not able to familiarize herself with the lyrics thus, Pepito Alvarez who performed the song provided the complete text.

Performed by: Pepito Alvarez

Transcribed by: Heygie Mae Mina

Translated by: Eustaquio Taylan, an old folk from Laoag City

***Ilocana A Napnuan Sudi***

*Ilocana a napnuan sudi  
sapatak a nakapapati  
Toy pusok innak kenka ikari  
Sika laeng awan sabali  
ti innak ay-ayaten  
pagserbian tungpal tanem  
Aywen*

*Ilocana a naemma  
diakto agayaten  
no di nak ay-ayen*

*Ilocana a naregta  
diak to agbiagen  
no dinak ay-aywen*

**Ilocana**

Believe me when I make a vow  
With all my heart I promise  
You are my one and only love  
Truly I will serve you till death

Ilocana, graceful as you are  
never shall I love again  
Should you deny me with your comforting  
words  
never shall I live  
Should I be forsaken?

**Musical Score 4**

Score follows.

# Ilocana A Napnuan Sudi (Ilocana)

Composer: Unknown

I - lo - ca - na - a - nap - nuan - su - di -  
sa - pa - tak - a - na - ka - pa - pa - ti -  
toy - pu - sok - in - nak - ken - ka - i - ka - ri -  
si - ka - la - eng - a - wan - sa - ba - li - ti - in - nak - ay - a -  
ya - ten - pag - ser - bian - tung - pal - ta - nem - ay - wen -  
I - lo - ca - na - a - na - em - ma -  
diak - to - ag - bia - gen - no - di - nak - ay - a - ya - ten -  
I - lo - ca - na - nga - na - reg - ta -  
diak - to - ag - bia - gen - no - di - nak - ay - ay - wen

Notated by: Raffy Taylan and Mart Taylan

## **Analysis**

Generally, the song convinces the ladylove to believe the sincerity of love offered by the suitor. Oftentimes, making a vow is not missed in courtship because it is what assures the maiden that she is truly loved.

**Language.** There are words of promise and admiration such as *naemma* (graceful).

**Symbol/ Imagery.** The image of an Ilocano maiden is pictured all throughout the song.

**Character.** Obviously, the suitor and ladylove are the main characters.

**Storyline.** The suitor is making a vow to his ladylove of serving her until death, which is common among suitors though sometimes the promise is broken because of certain circumstances. Upon ending, the suitor states the consequences if he is turned down.

**Others.** Referring to the maiden as graceful, Ilocano women are full of life and charm, and incomparable. They serve as fountain of hope and strength of men making the latter feel a great need of the former. Through the song, the admiration for all Ilocano women is expressed.

## **Sound and Musical Elements**

**Rhyme and Meter.** There is a sheme followed by the piece while the meter is not consistent.

**Melody.** The piece is sung to a lively tune giving more life to the night while serenading. The melody is also suggestive of the joy that the man feels in making a vow. Meaning, the things promised are wholeheartedly expressed.

**Text 5. *Pamulinawen* (Alabaster - Maiden's name)****Source**

The old members of the family taught the song to the researcher.

Performed by: the Chorus

Transcribed by: Heygie Mae Mina

Translated by: Sigrid Rodolfo, 66 Ilocano Songs

***Pamulinawen***

*Pamulinawen,*  
*pusok indengam man*  
*Toy umas-asog*  
*agrayo ta sadiam*

*Panunotem man,*  
*di ka pagintutulngan*  
*Toy agayat,*  
*agruknoy ta emmam*  
*Isem ti diak kalipatan,*  
*ta nasudi unay a nagan*  
*Uray sadin ti ayan,*  
*disso sadino man*  
*Aw-awagak a di agsarday,*  
*ta nagan mo a kasam-itan*  
*No malagip ka,*  
*pusok ti mabang-aran.*

**Pamulinawen**

Pamulinawen,  
 please listen to my heart  
 Of this one who pleads,  
 who delights in your beauty  
 fresh  
 Do think about it  
 and don't play deaf  
 This, your lover  
 reveres your modesty  
 Smile that I can't forget,  
 name so exquisite  
 Anywhere I may be,  
 wherever the place  
 I ceaselessly call out  
 your name so sweet  
 When I remember you  
 my heart is refreshed.

**Musical Score 5**

Score follows.

# Pamulinawen (Alabaster)

Composer: Unknown

The image shows a musical score for the song "Pamulinawen (Alabaster)". It consists of ten staves of music, each with a treble clef and a 2/4 time signature. The lyrics are written below the notes. The melody is simple and repetitive, with a consistent rhythm. The lyrics are in Ilocano and describe the beauty of the Pamulinawen region.

Pa - mu - li - na - wen - pu - sok - in - de - nga - man -  
Toy - u - mas - a - sog - ag - ra - yo - ta - sad - diam - Pa - nu - nu - tem -  
man - di - ka - pa - in - tu - tul - ngan - toy - a - ga  
- yat - ag - ruk - noy - ta - em - mam - e - sem - ti - diak - ka - li  
- pa - tan - ta - na - su - di - unay - a - na - gan - u -  
ray - sa - din - ti - a - yan - dis - so - sa - di - no -  
man - aw - a - wa - gak - a - di - ag - sar - day - ta -  
na - gan - mo - a - ka - sam - i - tan - no - ma - la -  
gip - ka - pu - sok - ti - ma - bang - a - ran -  
no - ma - la - gip - ka - pu - sok - ti - ma - bang - a - ran

Adopted from: 66 Ilocano Songs by Sigrid Rodolfo

## Analysis

The thoughtfulness of the suitor is conveyed in the piece. As mentioned, wherever he goes, the ladylove is always remembered. It is what delights him in every way. True to message, the Ilocano lover bears this trait. For him, the maiden is a big aspect of his life that he always considers in every thing that he does.

**Language.** There is an ancient word prominent in the song, which is *Pamulinawen*. According to the very text of the song, it is the sweetest and most illustrious name among Ilocano of old.<sup>44</sup> Hence, words of admiration addressed to the maiden is prevalent that make the song romantic.

**Symbol/Imagery.** According to Alvarez, the song is created by an Ilocano troubadour of pre-Hispanic times who was inspired by the sweetness of an Ilocano girl to whom he dedicated the song. The maiden might have been resplendent with the sterling character traits cherished by the ideal women of Ilocandia and for this reason the troubadour must have called her *Pamulinawen*,<sup>45</sup> which is referred to as an alabaster or a hard stone.<sup>46</sup> Besides this, there is also an image of a strong woman as symbolized by the stone.

**Character.** Basically, the maiden and the suitor are the main characters in the song.

**Storyline.** The suitor always remembers the name of her love, *Pamulinawen*.

**Others.** Based on the lines of the song, women are considered insensitive that they act as if they are not aware of how men feel about them. On the contrary, this insensitivity also prevents wrong decisions to occur. Thus, women are not being insensitive but instead, they are just making sure of the track that they are

---

<sup>44</sup> Alvarez, *op. cit.*, 1.

<sup>45</sup> *Ibid.*

<sup>46</sup> Rodolfo, *op. cit.*, 81.

choosing to avoid regrets. Furthermore, women demand importance and so being tough on guys make the latter allot more attention to the former. The song then shows the Ilocano women bearing strong personality.

### **Sound and Musical Elements**

**Rhyme and Meter.** The rhyme scheme is consistent while the meter is not.

**Melody.** The piece is sung to a very lively tune to show cheerfulness upon recalling the name.

**Text 6. *Dungdungwen Kanto* (I Dote On You)**

**Source**

Since childhood, the researcher often hears the song *Dungdungwen Kanto* sung over the radio and at home, in Laoag City. So upon searching for songs on courtship, she recalled this as one of them.

Performed by: Pepito Alvarez, an Ilocano researcher from Laoag City

Transcribed by: Sigrid Rodolfo, 66 Ilocano Songs

Translated by: Sigrid Rodolfo

***Dungdungwen Kanto***

*Dungdungwen kanto unay unay*

*Indayunen kanto iti sinamay  
Tultuluden kanto't naalumanay  
Paggamuanen inkan to mailibay*

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

*Apaman nga inkan to makaturog  
Iabbong kon to ta rupam daytoy panyo*

*Tapno di na ka kagaten ti lamok  
Ket maimas mon to't maturog*

*Apaman nga inkan to makariing  
Dagdagusen kan to a sappuyoten  
Nga ililili kas maysa nga ubing  
Ta nanamem asm-it ni essem*

**I Dote On You**

I dote on you so very much, so  
very much

I rock your cradle gently  
I swing your crib softly  
Suddenly you fall asleep

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

As soon as you're asleep  
I will cover your face with this  
handkerchief

So the mosquitoes don't bite you  
And you will have a good sleep

As soon as you awaken  
Immediately I will cuddle you  
And dandle you like a child  
So you savor the sweetness of my  
affection

**Musical Score 6**

Score is found at the following page.

# Dungdungwen Kanto (I Dote On You)

Composer: Unknown

Dung - dung - wen - kan - to - u - nay -  
u - - - nay - in - da -  
yu - nen - kan - to - i - ti - si - na -  
may - tul - tu - lu - den - kan to't - na - a - lu - ma -  
may - pa - gam mua - nen - in - kan - to - ma - i - li  
- bay - an - nay - pu - sok - an -  
nay - an - - - nay - na - sa -  
em - na - ut - ot - la - u - nay - it - dem - kan -  
niak - ta - pa - na - ra - nay - ta - ka - ka - a - si  
- ak - a - ma - i - da - say

Adopted from: 66 Ilocano Songs by Sigrid Rodolfo

## Analysis

The piece is a song of promise. The lover assures the woman a perfect life upon reciprocating his love. Although too much love can cause heartaches, the lover shows his determinacy in pursuing the struggle. Thus, the song tries to convince the woman to say "yes" by promising her a perfect life upon marriage.

**Language.** The song is composed of verbs suggestive of actions such as *dungdungwen* (to honor), *indayunen* (to rock) and *tultuluden* (to swing). Using simile, there are also descriptive phrases found comparing the woman to a child. Thus, the language is generally endearing.

**Symbol/Imagery.** The image of a child is pictured to illustrate the treatment that will be given to the ladylove upon reciprocating the love offered by the suitor.

**Character.** There are two main characters in the song namely the suitor and the ladylove.

**Storyline.** The song pictures the suitor caressing the woman.

**Others.** How the suitor cares for his ladylove is clearly pictured in the song. A newborn child is taken cared of by parents because they have delicate body parts. For them not to experience pain, everything that has to do with health is being considered. For the reason that children are so innocent that they do not yet understand the deeper love that parents give, it is being brought to them through little things particularly in the physical aspect. As compared to a child, the suitor shows how important the woman is by treating him as such. Even the simplest things such as mosquito bites will be prevented just to extend protection.

Therefore, similar care is given to the loved one and to a child.

**Sound and Musical Elements**

**Rhyme and Meter.** The rhyme pattern of the piece is consistent. On the other hand, the meter is inconsistent.

**Melody.** The song's melody is just moderate enough to suggest joy felt of taking care the ladylove.

**Text 7. *O Naraniag A Bulan* (O Radiant Moon)**

**Source**

The researcher first heard the piece in the community and school during her elementary days. She eventually memorized the song since it is further taught in secondary level as part of the syllabus in Music.

Performed by: the Chorus

Transcribed by: Heygie Mae Mina

Translated by: Sigrid Rodolfo, 66 Ilocano Songs

***O, Naraniag A Bulan***

*O naraniag a bulan  
ununnoy ko indengam  
Dayta naslag a silaw mo  
di mo kad ipaidam  
O naraniag a bulan,  
sangsangit ko indengam  
Toy nasipngget a lubong ko  
inka kad silawan  
Tapno diak maiyaw-awan.*

*No inka nanglipaten  
karim kanyak naggibusen*

*Samsam-itek ni patay  
o Bulan ket aklunem  
Nanglaylayan ni Ayat  
inka kad palasbangan  
Un-unnoy ko darasem  
nga ikeddeng.*

**Musical Score 7**

Score follows.

**O Radiant Moon**

O radiant moon,  
hear my pleas  
Please don't begrudge me  
your bright light  
O radiant moon,  
hear my cries  
Please light up  
this dark world of mine  
So I don't lose my way.

If you have already forgotten  
and your promise to me  
has elapsed  
I would savor death,  
O Moon, please reassert it  
My love has wilted,  
please freshen it  
And settle quickly  
my implorings.

# O Naraniag A Bulan (Radiant Moon)

Composer: Unknown

O - na - ra - niag - a - bu - lan  
un - u - noy - ko - in - de -  
ngam day - ta - nas -  
lag - a - si - law - mo  
di - mo - kad - i - pa - i - dam  
O - na - ra - niag - a - bu -  
lan sang - sa - ngit -  
ko - in - de - ngam  
toy - na - sip - nget - a - lu - bong - ko - in - ka -  
kad - si - la - wan - tap - no - diak - mai - yaw - a -

Adopted from: 66 Ilocano Songs by Sigrid Rodolfo

wan - no - in - ka - nang - li - pa - ten  
- ka - rim - kan - yak - nag - gi - bu - sen sam - sam -  
i - tek - ni - pa - tay - o - bu - lan - ket - ak - lu - nek  
- Nang - lay - la - yen - ni - a - yat - in - ka -  
kad - pa - las - ba - ngen unn - un - noy - ko - da - ra - sem  
- nga - i - ked - deng.

## Analysis

Basically, the piece pictures the determination of a suitor. He does not give up in getting back the heart of his ladylove. This shows the sincerity of the love offered. The song also illustrates the strong faith of a suitor. Whatever the suffering is, he is hopeful that everything will be back to its order.

**Language.** The lines metaphorically describe the ladylove. The use of the word *please* makes it persuasive convincing the ladylove to give the suitor a second chance.

**Symbol/Imagery.** The most prominent symbol is the moon that the suitor addresses. The moon is a major source of light during nighttime. It provides brightness in dark places for a person not to get lost and be able to find the right way. It serves as a lamp to everyone to witness the beauty of nature even at night. Therefore, the moon signifies two aspects in the song.

First, it signifies the woman who is being courted since she gratifies the suitor's heart thus brightening his life. The moon is a vital part of the earth. Similarly, a woman is an essential part of man's life particularly in raising a home that will provide shelter and love for him. Moreover, it is also the woman that encourages the man especially during the most challenging part of his life. The love that is set makes him hold on that is why in the song, he asks for a chance to be loved back.

On the other side, the moon also stands as the suitor's guardian, the source of his enlightenment. As implied by the line, "*My love has wilted and quickly settle my implorings*", the man looks up to the moon as the source of hope and strength to overcome the consequences he undergoes.

**Character.** Basically, the main characters are the suitor and the maiden. In addition, there is also a guardian that gives hope, which is characterized by the moon.

**Storyline.** The suitor pictured is on a great suffering brought about by a broken relationship with the ladylove. He is courting once again asking for a second chance.

**Others.** In addition, the song shows the acknowledgment of man of the moon as a source of immeasurable light.

### **Sound and Musical Elements**

**Rhyme and Meter.** The piece is perfectly rhymed. Also, the meter scheme is 7 syllables for every line.

**Melody.** The tune is moderate and lively. This is so to compliment the message, which is about hope. Also, as introductory piece, it livens up the night and shows the great joy of the suitor despite of the suffering he has inside.

**Text 8. *Parbangon Nga Apagsipasip* (Early Dawn)****Source**

Upon asking for traditional courtship songs, the performer Pepito Alvarez presented the piece since he knows it. This is one of the songs, which is about to be forgotten by the community though the old still knows its tune.

Performed by: Pepito Alvarez

Transcribed by: Heygie Mae Mina

Translated by: Eustaquio Taylan

***Parbangon Nga Apagsipasip*****Early Dawn**

*Parbangon nga apagsipasip  
bimmangonak a sipapanimid*

Early dawn long before sunrise  
shed my beddings and cup  
my shin

*Isumet nga innak nasirip  
ti agdama a laklakamek*

And soon I become aware  
of my state of sadness

*Siasin ti agayat kenka  
Siasin ti agayat kenka  
Ammo da nga ay-ayaten ka*

Who will ever care to love you?  
Who will ever care to love you?  
Everybody knows how much I love  
you

*Ket matayak a gapu kenka*

For I will gladly die for you

*Parbangon nga apagsipasip  
ditoy pusok innak naripirip  
Di nasged nasam-it nga ayat mo  
nga itukip dayta libnos mo*

**Musical Score 8**

Score follows.

# Parbangon Nga Apagsipasip (Early Dawn)

Composer: Unknown

The musical score is written on six staves in treble clef, with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody is simple and features a repeat sign at the beginning of the first staff. The lyrics are written below the notes, with hyphens indicating syllable placement. The final line of the score includes first, second, and third endings.

Par - ba - ngon - nga - pag - si - pa - sip - bim - ma - ngon -  
nak - a - si - pa - pa - ni - mid - i - su - met - nga - in - nak - na -  
si - rip - ti - ag - da - ma - a - lak - lak - a - mek - Sia -  
sin - tia - ga - yat - ken - ka - Sia - sin - tia - ga - yat - ken -  
ka - am - mo - da - nga - ay - a - ya - ten - ka - ket - ma - ta -  
yak - a - ga - pu - ken - ka

Notated by: Raffy Taylan and Mart Taylan

## Analysis

The song depicts the readiness of a suitor in facing the challenges thrown by the maiden. He also assures that however difficult the test is, he is willing to suffer even it means death. The Ilocano is truly a sincere lover.

**Language.** Primarily, the text describes an action. In the first part, the suitor is narrating upon waking up at early dawn. Eventually in the second part, he is addressing interrogative sentences to the maiden and again ends it in narration.

**Symbol/Imagery.** Early dawn is the chosen time that represents the realization of sadness. During early dawn, it is when most people wake up and become aware of their environment. Similarly, the lover in the song eventually becomes aware of the suffering that he is experiencing. The darkness of environment during early dawn signifies this.

**Characters.** There are three different characters in the song: the lover, the loved one and the witnesses, which can be anybody from the place. The suitor considers everyone as his witness to prove the truth of his love.

**Storyline.** The suitor wakes and soon becomes aware of the test that he is about to go through, the test of his love.

**Others.** The role of a witness is presented in the song. Truthfully, the Ilocano, when courting brings with him a number of companions to attest to the feelings expressed. Furthermore, the ones brought with him are often the old or prominent fellows in the place. For them, this convinces the woman more that the proposal is sincere and honest otherwise, there would be no effort exerted in disturbing other people.

Also, the use of early dawn being a phase of man's environment is emphasized.

**Sound and Musical Elements**

**Rhyme and Meter.** The rhyme scheme is consistent. The lines are composed of 9 syllables.

**Melody.** True to its message, the tune of the song is lively enough implying awakening of the lover.

**Text 9. *O Biag Toy Biag* (Oh Love of My Life)****Source**

Editha Llacuna, one of the members of the chorus, contributed and performed the piece.

Performed by: Editha Llacuna with the Chorus

Transcribed by: Editha Llacuna

Translated by: Macaria Mina, an old folk from Laoag City

***O Biag Toy Biag***

*Ay asiak pay, biag daytoy biag  
Nga aglak-am ita ulpit mo ken ranggas  
Dayta asim, inkan yetnag  
Tapnon mamengga kad metten  
Toy nga rigat*

*Tumamdag ka kadin  
Sabong nga ingget banglo na  
Ta ti sam-it ta banglom  
Say-upek ida  
Yantangay inkarik  
Nga sikat tungpal na  
Daytoy biag a malmes  
Iti sangsangit  
A nakana.*

*Ngem no awan lat kaasim  
Diak aglimdo an-anusak laeng  
Tangay ammom  
Ay wen patiem  
Nga siksika la ti innak  
Ay-ayaten*

*No ta ayat ti inka gamgamen  
Diak mapanunot nga innak itden  
Tangay ammom ubingak pay laeng  
Adut arapaap nga kayat ko nga gun-uden*

**Oh Love of My Life**

How pitiful I am, Oh love of my life  
Suffering your cruelty  
Please give your sympathy  
So that my hardship would end

Peep out from your window  
Flower so very sweet  
That I would breath your fragrance  
And promise that you're  
My love forever

But if ever you have no pity  
I will never stop loving you  
As you know  
You've the only one I love  
Believe me

If ever my love  
You wish to get  
Never will I give  
For I still have many dreams to  
Realize

**Musical Score 9**

There is no score for the song due to the unavailability of transcriber.

## Analysis

As the suitor goes on with the song, he expresses the hardship experienced because of loving the girl too much. However, he assures that he will be forever patient until the love he offers is reciprocated. Usually, suitors do this to get the girl's sympathy to win her heart the soonest time possible. But because Ilocano women are hard to get, the perseverance of the men still have to be tested.

**Language.** As implied by the line, "*How pitiful I am*", the song convinces the ladylove to sympathize with the lover. The words used are very persuasive.

**Symbol/Imagery.** The suitor likens the loved one to a flower, which he begs to look out from the window, signifying her acceptance. Similar to the flower, the ladylove is characterized as sweet and endearing. The flower is a good representation of woman especially that both blooms as they grow. As it happens, the parts of the flower become stronger and more beautiful and so is the woman who matures. For the suitor, these elements make him alive since he treats the girl as the love of his life, as if there is no other girl around anymore.

**Character.** Other than the suitor and the ladylove, no other characters are involved in the scene.

**Storyline.** The suitor is waiting for the ladylove to peep out of the window. Definitely, he is just near if not in the girl's house.

**Others.** The song portrays the endurance of the lover, and the girl's beauty and strong virtue. Using the flower as a symbol, the love for nature is also shown in the song.

## Sound and Musical Elements

**Rhyme and Meter.** It does not follow a rhyme pattern and meter scheme thus it is free flowing.

**Melody.** The melody is suggestive of difficulty since it is very intense.

**Text 10. *Imdengam, O Imnas* (Listen, Beautiful One)**

**Source**

The piece is first heard from the Chorus, composed of four old folks from Ilocos whom the researcher asked to perform courtship songs, when asking for traditional songs pertaining to the said theme.

Performed by: Pepito Alvarez with Manuela Manding; the Chorus

Transcribed by: Heygie Mae Mina

Translated by: Heygie Mae Mina

***Imdengam, O Imnas***

*Imdengam, O Imnas*

*Inka kad mangrikna*

*Kadaguitoy nga ununnoy,*

*Toy gumawgawawa.*

*Ammuem nga toy ayat*

*Rimusing gapu kenka*

*Ta sika awan sabali*

*Kinayawaman daytoy riknak.*

*Apay apay dayta nakem,*

*Agmayeng, kas mangduadua,*

*Wenno ipagarup mon sa*

*Nga rabrabaken ka?*

*Saan, saan, saan, biag ko,*

*Punasem dayta duadua,*

*Awanen ti ayayatek*

*No di laeng siksika.*

**Listen, Beautiful One**

Listen, beautiful one

Please be sensitive to my feelings

This love that I feel

Grew because of you

Since you are the only one

That captured my heart

Why do you doubt?

Do you think I am making fool of you?

No my Love

Please wipe away the doubts

Because I love no one else but you

**Musical Score 10**

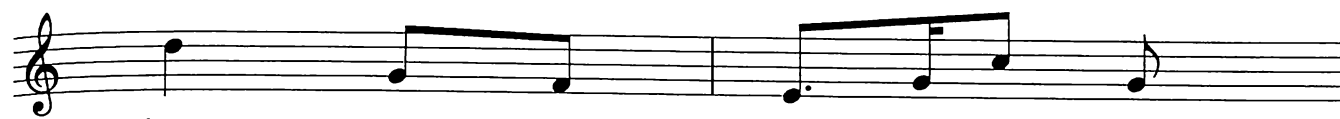
Score follows.

# Imdengam O Imnas (Listen, Beautiful One)

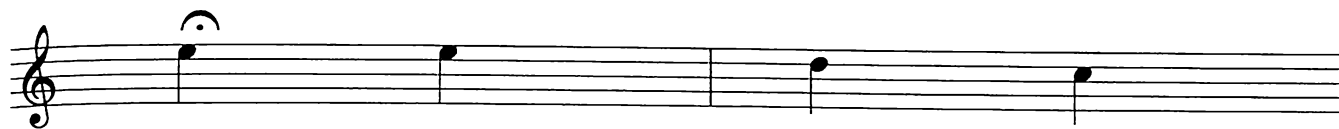
Composer: Unknown

The musical score is written on ten staves in a 2/4 time signature. The melody is simple and features several slurs and a triplet. The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: Im - de - ngam - O - Im - nas - ta - in - ka - kad - mang - rik - na - ka - da - gui - toy - nga - un - un - noy - toy - gu - maw - ga - wa - wa. - Am - muem - nga - toy - a - yat - ko - ri - mu - sing - ga - pu - ken - ka - si - ka - a - wan - sa - ba - li - ki - na - ya - wam - day - toy - rik - nak - A - pay - a - pay - day - ta - na -

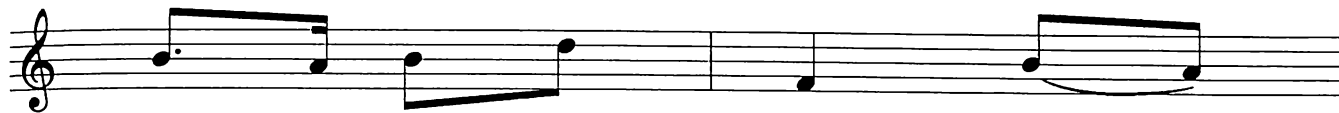
Notated by: Mart Taylan



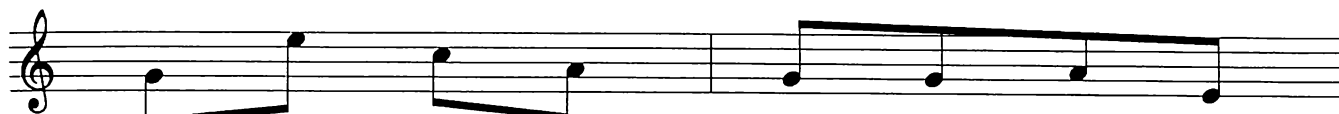
kem - ag - ma - yeng - kas - mang - dua -



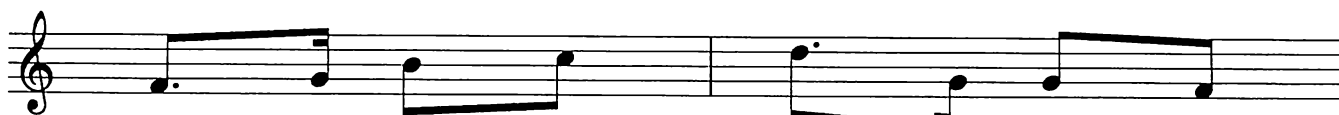
dua - Wen - no - I -



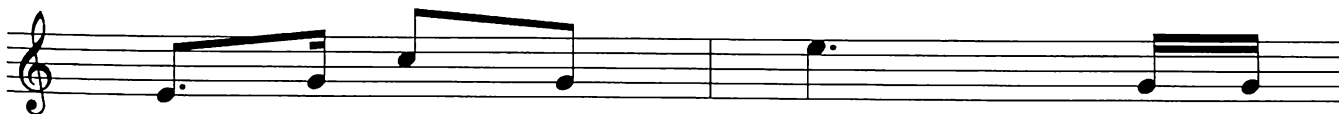
pag - ga - rup - mon - sa - nga - - -



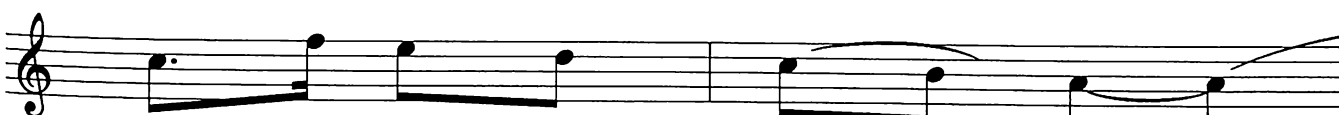
rab - ra - ba - ken - ka - sa - an - sa -



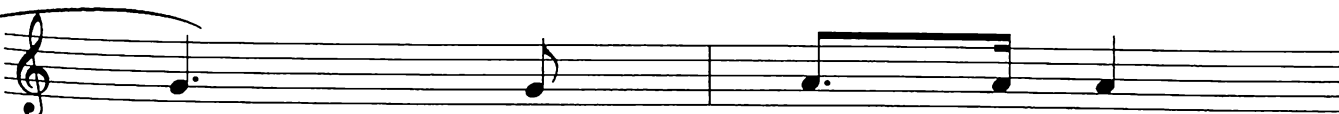
an - sa - an - biag - ko - pu - na - sem -



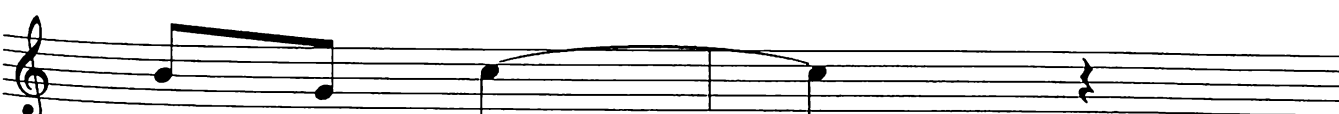
kad - day - ta - dua - dua - ta - a - -



wa - nen - ti - ay - a - ya - tek -



- - no - di - la - eng -



sik - si - ka

## **Analysis**

Sincere and honest love is what the song depicts since falling for a person is not planned. It just comes along the way especially as individuals mature. As the suitor conveys, the loved one taught him to love her. Truly, there is a certain person who initiates affection to arise resulting to honest and extraordinary love. Eventually, this person plays a very significant role in life since she becomes a part of it. The suitor is taught to be determined in capturing the woman's heart thus he does everything to prove the trueness of his sentiments.

The Ilocano falls in love only to one woman at a time. When he is in love, he becomes very spirited in convincing the girl of his dreams to love him back. Although it is not all the time that a relationship lasts, the Ilocano suitors avoid other women when they are eyeing on someone else already. Unless the feeling is gone, he tries not to be involved in other relationships. As much as possible, the Ilocano wants that the first special someone in his life will also be the last.

**Language.** The song is primarily composed of request statements. Directly stated, the suitor asks the girl to wipe away the doubts since she is the only one he loves dearly. Interrogative statements are also addressed to the girl confirming if there are doubts and asking what she has in mind.

**Symbol/Imagery.** There are no symbols or image since the song directly states the message.

**Character.** Definitely, it is the suitor and the maiden involved in the song.

**Storyline.** The suitor is persuading the ladylove to listen to his pleas while the woman doubts on the love offered.

**Others.** The maiden being *pakipot* or resistant is pictured. It is what makes the suitor suffer.

### **Sound and Musical Elements**

**Rhyme and Meter.** There is no rhyme pattern. For the meter scheme, it is regularly six syllables in the first part but towards the end, it becomes free flowing.

**Melody.** The melody is very mellow suggestive of the sorrow that the suitor feels because of doubting his love. It also shows a serious mood.

**Text 11. *No Dua-Duaem Pay* (If You Still Doubt)****Source**

The Chorus introduced and performed the piece as part of their courtship songs repertoire.

Performed by: The Chorus; Pepito Alvarez

Transcribed by: Sigrid Rodolfo, 66 Ilocano Songs

Translated by: Sigrid Rodolfo

***No Dua-Duaem Pay***

*No dua-duaem pay laeng  
ti pegges ni ayat  
Nalawag la unayen  
nga ulpit mo ken ranggas*

*Ala man biag ko,  
sawem ti pamuspusan  
Tapno mabalin ka a lipaten,  
o imnas.*

*Lipaten kanton wen,  
ngem adaakton idiy tanem*

*Ngem no itan,  
saan, saan a mabalinen, ay  
Itdem ni ayat,  
dinnak kad pagtuoken  
lyanta ngay siksika,  
ti innak ay-ayaten.*

**If You Still Doubt**

If you still doubt  
the strength of my love  
Very logical  
would be your cruelty and  
ruthlessness  
Please, Dearest,  
tell the way  
For me to forget you,  
o Lady.

Yes, I will indeed forget you  
but I will then be in my  
grave  
But for now,  
no, no it isn't possible, oh  
Give me your love,  
please don't torture me  
In as much as you are  
the only one I love.

**Musical Score 11**

Score follows.

# No Dua-Duaem Pay If You Still Doubt

Composer: Unknown

The image shows a musical score for the song 'No Dua-Duaem Pay'. It consists of ten staves of music in a single system. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the notes, with hyphens indicating syllables that span across multiple notes. The lyrics are: No - dua - duaem - pay - la - eng - ti - peg - ges - ni - a - yat - Na - la - wag la - u - na - yen - nga - ul - pit - mo - ken - rang - gas - a - la - man - biag - ko - saw - em - ti - pa - mus - pu - san - tap - no - ma - ba - lin - ka - nga - li - pa - ten - o - im - nas - li - pa - ten - kan - ton - wen - ngem - ad - da - ak - ton - i - diay - ta - nem - ngem - no - itan - sa - an - sa - an - a - ma - ba - li - nen - ay - it - dem - ni - a - yat - din - nak - kad - pag - tu - ok - en - iyan - ta ngay - sik - si - ka - ti - in - nak - ay - a - ya - ten

## Analysis

The song describes the patience and dedication of the suitor since he declares that love would not be lost unless physically dead. It is also descriptive of the girl's conservativeness and strong virtues that she is not easily carried away by the lover's pleas.

**Language.** Found in the piece is an endearing phrase such as *biag ko* (my Love). On the contrary, there are words of grief found such as *ranggas* (ruthlessness), *ulpit* (wrath), *tanem* (grave). This makes the suitor appear so helpless thus making others sympathize with him.

**Symbol/Imagery.** The phrase "*adaakton diay tanem*" meaning "*I will be in my grave*" stands for the eternal love that the suitor offers. Thus, an image of everlasting love is depicted in the song.

**Character.** Basically, the characters are the suitor and the maiden.

**Storyline.** As the piece conveys, the suitor wants an immediate response from the loved one. The latter is being pressured to decide as soon as the former expresses his feelings. This is very unfair since the woman should be given enough time to discern or think because there are many considerations to be made particularly the aftereffect of it.

Through the song, the lover begs not to let him suffer too much. In addition, he also convinces the loved one to wipe away the doubts since what he offers is true love that even if driven away, the love will still be there until death.

**Others.** Ilocano maiden believes in long courtship period. It is during this time that the suitor is properly known since first impressions are not always true. Though the lover is honest, the Ilocano maiden remains unsatisfied if willingness is

not tested by time and pain. As many say, "no pain, no gain". Every success or failure is always preceded by trials to strengthen the heart.

### **Sound and Musical Elements**

**Rhyme and Meter.** The rhyme pattern is not consistent. On the other hand, the syllables of each line ranges from 12-15.

**Melody.** The song is mellow suggesting conservativeness. The melody adds to the seriousness of the message persuading the ladylove to believe the suitor.

## Songs With Known Composers

### Text 12. *Ta Ranggalas Mo* (Wrath)

#### Source

Paulo Salvador of Ilocos Norte composed the song that became popular in the place though it is unrecorded. Fortunately, Pepito Alvarez has a collection of traditional courtship songs of Ilocos and the piece of Salvador is one of it. Hence, he presented the song.

Performed by: Pepito Alvarez

Transcribed by: Heygie Mae Mina

Translated by: Eustaquio Taylan

#### *Ta Ranggalas Mo*

*Ngaminen ta ranggalas mo kaniak  
amin nga ikikitam ket pakatayak*

*Ngamin biag ko ta guraeman  
ti innak kenka panagayat*

*Ta siasino man ngamin a parsua  
ti di sumken ti karayo na  
Apaman nga inna mabuya  
dayta pintas mo, talna, ken sadya*

*Baliwam kad baliwam kad  
biag ko ta pakinakem  
Yedsom ta guram  
yedsom ta apas ken dawel  
Ta daytoy ayat ko, daytoy ayat ko  
saan a bareng bareng  
Saksi ti langit  
aywen biag ko, patiem  
Diak to ket babawyen*

#### Wrath

Because of the hatred you harbor  
I feel like dying whenever you look  
at me

Because the love I offer you  
kindles hatred

What creature on earth  
cannot be captivated  
By one made aware  
of your beauty, grace and  
disposition

Please harbor  
no ill thoughts against me  
Shed off your hatred  
shed off your hard feelings  
Because the love that I offer you  
is no joke or folly  
Heaven is my witness  
Believe me, my love  
For I will never repent

#### Musical Score 12

Score follows.

# Ta Ranggas Mo (Wrath)

Composer: Paulo Salvador

The musical score is written for a single melodic line in treble clef, 4/4 time, with a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes, with hyphens indicating syllable placement. The score consists of ten staves of music. The lyrics are: Nga - mi - nen - ta - rang - gas - mo - kan - yak - a - min - nga - iki - ki - tam - ket - pa - ka - ta - yak - nga - min - biag - ko - ta - gu - ram - em - man - tin - nak - ken - ka - pa - na - ga - yat - T'ya - sa - sin - no - nga - min - nga - par - sua - ti - di - sum - ken - ta - ka - ra - yo - na - A - pa - man - nga - in - na ma bu ya - day - ta - pin - tas - mo - tal - na - ken - sad - ya - Ba - li - wam - kad - ba - li - wam - kad - biag - ko - ta - pa - ki - na - kem -

Notated by: Raffy Taylan and Mart Taylan

Yed - som - ta gu ram - yed -  
sum - ta - a - pas - ken da - wel -  
ta - day - toy - a - yat - ko - day - toy - a -  
yat - ko - sa - an - a - ba - reng - ba - reng -  
Sak - si - ti - la - ngit - ay -  
wen - biag - ko - pa - tiem - diak - to - ket - ba - baw - yen

The image shows a musical score for a song in Indonesian. It consists of six staves of music, each with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are written below the notes. The first staff has a triplet of eighth notes on 'ta' and a dotted quarter note on 'gu'. The second staff has a triplet of eighth notes on 'a' and a dotted quarter note on 'da'. The third staff has a dotted quarter note on 'a' and a quarter note on 'yat'. The fourth staff has a dotted quarter note on 'a' and a quarter note on 'yat'. The fifth staff has a dotted quarter note on 'ti' and a quarter note on 'la'. The sixth staff has a dotted quarter note on 'pa' and a quarter note on 'tiem'. The music ends with a double bar line.

## Analysis

The song generally describes a maiden who is being resistant and hard on her suitor. Oftentimes, Ilocano maiden act this way to let the man bring out his best. On the contrary, the suitor begs to change the treatment shown to him since what he offers is sincere love. To prove this, He mentioned about heaven as his witness.

**Language.** There are unpleasant words found since the song expresses the lover's suffering because of the harsh treatment of the loved one to him. But the phrase "*biag ko*" (my Love) is present that shows respect and sweetness despite of the sufferings.

**Symbol/Imagery.** The concept of Heaven symbolizing God is present in the piece.

**Character.** Besides the suitor and the maiden, a witness who is the Heaven is present in the song.

**Storyline.** The suitor tries to convince the loved one to alter her treatment to him believing that he has sincere love.

**Others.** *Heaven* seems to be a very heavy word that upon hearing it, people easily agrees. Perhaps it is because mentioning the word means recognizing God's superiority. Thus, one is assured that what is being conveyed is of truth and sincerity. It is also noticeable from the song lines that there is an acknowledgment of God's power. From the lines of the third stanza, God is recognized as the main source of all the beautiful attributes of the loved one. It is therefore deduced that Ilocano does not forget the Supreme Creator of all perfect things, God.

The suitor appreciates the beauty, grace and disposition of the maiden. He expresses how stunning the maiden is that she is able to capture anyone. Truly,

beauty inside and out is very important for a man because it is what makes him proud of his partner. The two always compliment each other since the physical look is of no value if the inner character is rotten. In the same way, the inner beauty is useless if it is not manifested physically that creates a first impression on the lover.

### **Sound and Musical Elements**

**Rhyme and Meter.** The rhyme and meter scheme is inconsistent.

**Melody.** The melody of the song is not of a ballad but instead, it is a little bit livelier altering the message. It is somewhat ironic since the message and the melody does not compliment each other.

**Text 13. *Dardarepdepen Ka* (I Dream of You)****Source**

The piece is drawn from Pepito Alvarez' collection of traditional songs. It is a composition of Emilio Alvarez of Laoag City.

Performed by: Pepito Alvarez

Transcribed by: Heygie Mae Mina

Translated by: Eustaquio Taylan

***Dardarepdepen Ka***

*Naliday nasipnget*

*daytoy pusok agan-anek-ek*  
*Nga umaw-awag kenka*  
*a makasangsangit*  
*Ket no ti anninaw*  
*daydiay bulan iti ubbog*

*Inak makitan*  
*O imnas, mangted biag*

*Dardarepdepen ka*  
*nga agnanayon biag davtoy biag*  
*Agar-arubos nga di agsarday*  
*daguitoy a luluak*  
*Denggen nak man denggen*  
*daguitoy nga arararaw ni ayat*  
*Ta awan sabalin nga*  
*innak pangyawatan toy biag*

*Rag-o toy pusok*  
*di nak kad unay ranggasan*  
*Aklunen nak kadin*  
*Biagko ayaten nak*

**Musical Score 13**

Score follows.

**I Dream Of You**

Engulfed in sadness, dark and  
 dreary  
 my heart is in deep sorrow  
 Calling for your name  
 with teary eyes  
 And if I stare up above  
 the moon seems to be a  
 fountain  
 And what I see  
 is a life giving beauty

And I dream of you  
 without let-up  
 With my tears  
 freely flows  
 Hear O hear!  
 I plead for your love  
 For no other  
 shall I dedicate my life

Joy of my heart  
 please withhold your wrath  
 Receive me in your bosom  
 for I love you so dearly

# Dardarepdepen Ka (I Dream of You)

Composer: Emilio Alvarez

Na - li - day - na - sip - nget -  
day - toy - pu - sok - ag - an - a - hek - ek -  
nga - u - maw - a - wag - ken - ka - a - ma - ka - sang -  
sa - ngit - ket - no - tian -  
ni - naw - day - diay - bu - lan - i - ti -  
- ub - bog - i - nak - ma - ki -  
- tan - o - im nas - mang - ted -  
biag Dar - da - rep - de -  
pen - ka - nga - ag - na - na - yon - bi .  
ag - day - toy - biag - a - gar - a -

Notated by: Raffy Taylan and Mart Taylan

ru - bos - nga - di - ag - sar day - da - gi -  
toy - nga - lu - luak - deng - gen - nak -  
man - deng - gen - da - gi - toy - nga - ara -  
ra - raw - ni - ayat - Ta - wan - sa -  
ba - lin - nak - pang - ya - wa - tan - toy - bi -  
ag - rag - o - toy -  
pu - sok - di - nak - kad - u -  
nay - rang - ga - san - Ak - lu - nen -  
1. nak - ka - din - bi - ag - ko - a - ya - ten  
2. - nak - bi - ag - ko - a - ya - ten  
- nak

## Analysis

Lovers often dream of their ideal girl, that is the ladylove. The song describes how the suitor expresses his sufferings because of loving too much, to get the woman's sympathy. The tactic of the suitor is reversed psychology wherein what he shows are his sufferings instead of delight. Oftentimes, men do the same thing because they are knowledgeable that women easily get carried away with sad emotions. They are known to be caring and softhearted but not weak. Upon feeling that she is badly needed by someone and that she is very important, she easily say "yes".

**Language.** The song greatly expresses suffering due to the use of words pertaining to weeping: *sangit* (cry), *lua* (tears), *arubos* (to flow) and *anek-ek* (sorrow). Generally, the suitor narrates to the maiden the grief that he experiences.

**Symbol/Imagery.** Obviously, there is the use of moon to symbolize the woman as the source of the lover's life or enlightenment. The cheerfulness that the woman provides is as radiant as the moon's light that without her the lover is incomplete. Truly, it is generally observed that there are a greater number of women that lives without men than those men living without partners.

**Character.** Basically, it is the suitor and the maiden involved.

**Storyline.** The suitor is dreaming about his love in which he is in deep sorrow because the latter is being harsh on him. He begs for the loved one to accept him.

**Others.** The maiden is portrayed as strong and tough since the lover strives so hard to get her sympathy.

## Sound and Musical Elements

**Rhyme and Meter.** Both are inconsistent.

**Melody.** The tune is just enough to imply the grief of the suitor since it is slow and heavy to the ear.

**Text 14. *Bannatiran* (Kind of bird)****Source**

The performers introduced the song to the researcher. It is popular among the old in the community.

As old Ilocano folks tell, Don Claro Caluya of Piddig, Ilocos Norte composed the song to express his admiration and sentiments to his loved one, Doña Valentina of Laoag.<sup>47</sup> Upon knowing the whole story behind the song, sympathy is really felt for the lover. It is the reason why it draws closer to the Ilocanos' heart as they sing between the lines, making it one of the most important if not best courtship songs. Suitors then can easily identify with the song especially when the loved one has an eye for another man.

Performed by: the Chorus

Transcribed by: Sigrid Rodolfo, 66 Ilocano Songs

Translated by: Sigrid Rodolfo

***Bannatiran***

*Bannatiran,*  
*ta dutdot mo't kalilibnosan*  
*Ta panggep mo di ka patuloyan*  
*Sumina kan, sadino aya't papanam?*  
*Sadino, Bannatiran,*  
*ania a kayo ti inka pagdiswan?*

*Iti ania a kayo/sabong ti kayatmo, Bannatiran?*  
*Ta uray awan,*  
*pilit nga inka isapulan*  
*Ta sika ti sarming a pag-aninawan*  
*Ti raniag da init ken bulan*

**Bannatiran**

Bannatiran,  
your feathers are the most  
magnificent  
Do not push through with your  
plan  
You want to leave, and just where  
will you go?  
Where to, Bannatiran,  
what tree will you alight on?

What tree/flower would you like,  
Bannatiran?  
Even if there's none,  
I must go find one for you  
Because you are the mirror that  
reflects  
The radiance of the sun and the

---

<sup>47</sup> Macaria Mina, Personal Interview, December 20, 2002, Laoag City.

*Ta no ni kayo nagsabong ken Ayat,  
panawam man  
Ay babawiyem to't kamaud-dianan  
No ni Liday ti matumpungan.*

**Musical Score 14**

Score follows.

moon.  
And if that tree flowers Love  
and you still leave it  
You will regret in the end  
When it is Sorrow you encounter.

# Bannatiran (Bird)

Composer: Don Claro Caluya

Ban na - ti - ran, - ta - dut - dot - mo't ka - li - lib - no - san - -

tapanggep - mo - di - ka - pa - tu - lo - yan - su - mi - na -

ka - sa - di no - a ya't - papa - nam? - Sa - di no Ba - na - ti - ran a - nia - a - ka -

yo - ti inka pag - dis - wan? - A - nia - a - ka - yo - ti - ka - yat -

mo - Ba - na - ti - ran? - Ta - u - ray - no a - wan - pi -

lit - nga in ka - sa - pu - lan - ta - si - kat - sar - ming -

a - pag a - ni - na - wan - ti - ran - iag - diay - i - nit - ken - bu -

lan - Ta - no - ni - ka - yo - nag -

sa - bong ken - a - yat - pa - na - wam - man - ay - ba - baw yem -

to't - ka - ma - ud - dia - nan - no - ni - lid - ay - ti - ma - tumpung - an.

## Analysis

The situation that the song describes commonly happens in courtship where a rivalry on the woman's heart is very prevalent. That is the main goal of courtship. There is always a winner and a loser. On the brighter side, it challenges the man and strengthens his faith of attaining the "yes". Apparently, the song inspires suitors to strive harder.

Generally, the song describes a lover's suffering showing his strength and faith.

**Language.** Perfectly combined with the melody, some lines are interrogative sentences addressed to the ladylove where indefinite answers are expected.

**Symbol/Imagery.** Acquiring a very typical Ilocana beauty, Doña Valentina is equated with a stunning bird with dark plumage, which the word *Bannatiran* refers to.<sup>48</sup> The loved one as described in the line, "*You are the mirror that reflects the radiance of the sun and moon*", serves as light to the lover. She is a spring of brightness that clarifies the man's life. Furthermore, the tree as implied by the line, "*What tree will you alight on*", symbolizes the bearer of love that the maiden desires. Admirer asks his ladylove to whom she desires to share the love and affection with.

**Character.** The song involves three characters, the lover, the loved one and the desired love.

**Storyline.** As mentioned above, the song pertains to a real life love story. In here, the suitor convinces the loved one not to leave him or turn him down. But if it is what ought to happen, there is acceptance. The lover, likened to a tree that will

---

<sup>48</sup> Rodolfo, *op. cit.*, 67.

flower True Love, promises to do everything for the happiness of his ladylove even if it means sacrifice for him such as looking for the ideal man.

**Others.** The respect for the woman's decision is best illustrated in the piece. As stated above, the lover is ready to accept whatever the decision is even if it will cause deep sorrow, as long as the maiden is happy.

### **Sound and Musical Elements**

**Rhyme and Meter.** Though artistically rhymed, the meter scheme is inconsistent.

**Melody.** The tune is perfectly combined with the message. Its being mellow and heavy to the ear is very suggestive of the loneliness that the suitor feels making the listener sympathize with him.

The following table gives a clear picture on the characteristics extracted from the songs. From here, similarities and differences of the songs are clearly identified in terms of language, symbol/imagery, character, storyline, theme, rhyme and meter, and melody.

SONG	THEME: COURTSHIP				MUSICAL ELEMENTS			
	Language	Symbol/ Imagery	Character	Storyline	Themes	Rhyme	Meter	Melody
1. DALLOT	courteous romantic w/ contemporary words	love road bamboo	mothers suitor maiden	marriage proposal	marriage proposal role of parents exchange of dowry	consistent	inconsistent	free flowing
TAPAT								
2. Ta Nagsaway a Pintas Mo	descriptive simile using elements of nature	beautiful maiden	suitor maiden God	conversation expressing admiration	physical attributes of maiden recognition of God	consistent	inconsistent	moderate sweet pleasant
3. O Ilocana a Nadayag	metaphor romantic endearing	flower	suitor maiden	adoration	inner and outer beauty respect and love for women	consistent	inconsistent	moderate conservative
4. Ilocana a Napnuan Sudi	words of promise and admiration	Ilocano maiden	suitor maiden	making a vow	charm of Ilocano maiden sincerity of love	consistent	inconsistent	moderate lively
5. Pamulinawen	ancient romantic	<i>Pamulinawen</i> (stone)	suitor maiden	traveling	strong virtues,	consistent	inconsistent	lively joyful

insensitiveness  
of women  
thoughtfulness  
of suitor

6. Dungdungwen Kanto	action words simile	child	suitors maiden	suitors caressing	suitors care song of promise	consistent	inconsistent	lively
7. O Naraniag a Bulan	metaphor persuasive	moon	suitors maiden guardian	asks for a second chance	strong faith of suits relationship with moon	consistent	7 syllables	moderate lively
8. Parbangon Nga Apagsipasip	narrative interrogative	early dawn	suitors maiden witness	suitors wakes up	readiness of suits suffering sincere love role of witness element of nature	consistent	9 syllables	lively
9. O Biag Toy Biag	persuasive metaphor	flower	suitors maiden	waiting for maiden	hardship and endurance of suits beauty and strong virtues of maiden love for nature	inconsistent	inconsistent	intense
10. Imdengam O Imnas	statements of requests direct interrogative	no symbol or image	suitors maiden	maiden is doubting the love	sincere and honest suits maiden - "pakipot"	inconsistent	1 <sup>st</sup> part - 6 syllables other parts _	mellow serious
11. No Dua- duaem Pay	endearing sorrowful sympathetic	everlasting love	suitors maiden	suitors has been courting for	long courtship period patience and	inconsistent	12-15 syllables,	conservative

	so long	dedication of	
12. Ta Ranggalas Mo	unpleasant words pertaining to suffering sweet convincing	Heaven	suitor maiden witness
		convinces maiden to reverse the harsh treatment	inconsistent inconsistent inconsistent
		resistance of maiden belief in God inner beauty of maiden	inconsistent inconsistent inconsistent
13. Dardarepdepen Ka	sorrowful	moon	suitor maiden
		sufferings of suitor strong maiden reverse psychology	inconsistent inconsistent inconsistent
		suffering of lover rivalry in courtship respect for woman's decision	inconsistent inconsistent inconsistent
14. Bannatiran	interrogative sympathetic metaphor	<b>Bannatiran</b> tree sun and moon	suitor maiden rival
		the lover is in deep sorrow begs to be given a chance	consistent inconsistent inconsistent
			mellow sorrowful

Based on the table, the following are abstracted:

**Language.** Most of the songs make use of words pertaining to admiration, love, respect and suffering. Commonly, metaphors and simile are present. Also, persuasive statements are mostly used.

**Symbol/Imagery.** Most of the symbols are drawn from nature. The images are of the woman, God and love.

**Character.** Generally, it is the suitor and the maiden present in every scene. Other than them are parents and witnesses.

**Storyline.** Mostly, it is adoration, making a vow, and persuasion.

**Themes.** There are different themes projected namely love and respect for women, virtue, beauty, sufferings of suitor, strong faith, role of parents and witnesses, and belief in God and nature.

**Rhyme and Meter.** Basically, most of the songs follow a rhyme pattern. On the other hand, the meter scheme is mostly inconsistent though there are some, which are perfectly metered.

**Melody.** The songs' melody ranges from mellow to lively depicting various moods.

Generally, though the songs have differences, most of the characteristics are interrelated if not similar. This shows the unity of sentiments and actions regarding courtship. Consequently, Ilocano identity is established representing the traits of the culture.

## CHAPTER IV

### TRADITIONAL COURTSHIP SONGS: AN INTERPRETATION OF THE ILOCANO CULTURE

#### ON THE ILOCANO LOVER

As the songs analyzed convey, the Ilocano generally is a sentimental person. Everything that he feels or experiences is allegorically articulated with great feelings even if he looks pleasant with it or not. His use of songs that are full of metaphors deepens his expression and makes it more artistic. Truly, the Ilocano loves to make little things as big as he can. He wants every minute and every instance to be a memorable one. Hence, he is a romantic lover though at first, he is reserved, which leads to the use of metaphors and invitation of companions while courting. This also brings about the tradition of serving *basi* since the native wine triggers the emotions and helps build self-confidence.

The Ilocano loves sincerely. He is willing to sacrifice even his life rather than doing nothing to win the heart of his ladylove. He is willing to suffer even the hardest struggle, which is competing with his fellowman to prove the firmness of his love. For him, it is better to strive hard and be turned down without regrets than to do nothing at all. This shows how patient the agricultural people are. Similarly, even the life in the farm means staying under the heat of the sun the whole day, the Ilocano still sticks with his work and does not give up. Therefore, his being an agricultural person brings about the determination he has in every endeavor.

The Ilocano is a very sensitive person that a little action matters so much. Perhaps, this causes him to be very cautious with his words and actions. He is easily embarrassed upon hearing any bad comment about him. Despite this, he

does not give up so fast but instead, he even tries harder. For him, challenge is a part of every battle.

### ON THE ILOCANO MAIDEN

The Ilocano maiden is "*pakipot*". She does not want to be looked at as easy to get. She wants to be treated as the most important person by receiving extraordinary attention and care. Definitely, special treatment is what she demands though indirectly stated. She wants to feel that she is needed and that without her, there is great suffering. She wants to be a part of every little thing in the lover's life otherwise, she feels useless and neglected. Therefore, her being "*pakipot*" shows control of emotions and not insensitivity.

The Ilocano maiden is very cautious. When deciding, she consults her most trusted people, the elders. She respects their pieces of advice for she believes that being the most experienced ones in the community, what they permitted her to do is the right thing. Also, sweet words and actions do not easily carry her away. She believes in struggles as powerful tests of honesty and sincerity. If the lover overcomes these challenges, then he possibly gets a yes. If not, he gets the least possibility. Because of being cautious, the Ilocano maiden is looked at as pure and reserved. In relation to this, the Ilocano maiden is shy not because she is afraid to express herself but because she has fear that her actions might be misinterpreted reaping bad comments from others. Before doing such actions, she carefully thinks then gradually executes it.

The Ilocano maiden is of strong virtues. She is not easily tempted to go beyond her limit because she is aware of the dishonor that it might cause her. She does not want to be called disgrace to the family that is why she protects herself by

strictly following the principles set on her and by gaining power over man particularly in courtship.

Most importantly, the Ilocano maiden is simple inside and out – simple dreams and looks. Moreover, she does not usually consider the financial capability of his lover. She is content with a simple but happy life in the field as long as she shares it with her loved ones. Consequently, her ideal man is simple but romantic.

### **ON ILOCANO ELDERS**

The Ilocano elders are responsible. Despite of old age, they still extend their protection to the younger generation. They want the latter to be well guided by ancient principles. Thus, they transmit these through the pieces of advice given. Younger generation looks up to them so they serve as inspiration in striving harder to have a good future and give confidence.

During the ancient times, the elders in the society are considered representatives of God that is why they have authority and power.<sup>49</sup> High respect is regarded on them that their words are of strong impact on younger ones particularly in dealing with life. Until now, the Ilocano still observes this practice. Most often than not, elders are elected as leaders in politics. In institutions such as schools and churches, the selection of higher administration is based primarily on age complimented with experience. If not appointed officials, they serve as consultants. Most importantly, in terms of life guidance, they are the first ones that give words of wisdom particularly to overcome a problem.

---

<sup>49</sup> Odal-Devora, *loc. cit.*

## ON GOD AND NATURE

The Ilocano recognizes nature as powerful element in running his life. Being an agricultural person brings him closer every day to the environment making him a nature lover. Spending time with plants, animals, sun, moon, stars and others makes him appreciate them more thus considering them a vital part of his life.

For the Ilocano, the *sabong* (flower) is a prevalent symbol because it best describes femininity and beauty. In addition, the sun and moon being sources of brightness, stands for eternal hope and enlightenment. Oftentimes, the Ilocano addresses these elements as *Apo Init* (the sun) and *Apo Bulan* (the moon). *Apo* is a word of respect used to address the God, the elders and the authority. Therefore, the former mentioned elements are highly respected as proven by the fact that they are addressed in the same way God is. It also shows that there is an ancient belief in the power of nature and a practice in worshipping them.

Besides the relationship with nature, the Ilocano has a good relationship with God. The belief in nature proves the existence of a Supreme Creator who is God where True and Strong Faith come from. He is the most powerful authority above all as recognized in the songs.

The symbols show the close relationship of man, nature and God, the Creator. Man depends greatly on nature because it is what God gave to sustain life.

## ON THE PROCESS

The courtship of the Ilocano takes a long period of hardship. It is a real test of perseverance and patience among men. It costs great sacrifice to show sincerity of love. In addition, it is one way of bringing out the real being of a person. In courtship, one can easily pretend to make good impressions. But as it takes longer,

the true qualities come out even through little actions without the knowledge of the person.

The Ilocano way of courtship is not wrap with superstitious beliefs. They may be some but not that much though it is full of symbols and metaphors. According to the old folk, superstitious beliefs are not entertained in courtship.<sup>50</sup> Perhaps it is because the Ilocano believes that loving sincerely means going against anything that may hinder.

However, courting in Ilocano is guided by many restrictions that prevent any unexpected situation to occur. Meaning, they consider this a very delicate phase of the life cycle especially for the women.

#### ON THE SONGS

Thematically, the songs presented vary in their treatment of women. There are songs that describe the ideal traits of women making them praiseworthy. There are also others that show negative attitude of women towards men like making them suffer.

Women should always be respected. Though they are the ones who must submit to the men, it does not mean that they have to be subjected to abuse or pressure. For the Ilocano particularly during courtship period, women rules over men because they are the ones dictating the actions the latter will take. But eventually upon winning her heart, the woman submits to the man making him decide for her.

The songs imply that the woman is regarded as the heart of the man, the precious pearl that he possesses. She is the cause of all actions of man. Therefore,

---

<sup>50</sup> Miguel, *loc. cit.*

the pieces are greatly oriented in a matriarchal view wherein women are more powerful than men.

Musically, the melody of the songs is very well composed clearly relaying the message of each piece. The rhyme and meter scheme is an indication of the song's antiquity. Traditionally, poetry has consistent rhyme and meter scheme. But as time passed by, modifications adopting new ways of composing gave variations to the pieces. Despite this, the traditional quality is not totally altered since the songs are not that free flowing. This quality is tested by time, passing it from generation to generation.

On the other hand, the melody of the songs perfectly compliments its message. Ranging from mellow to lively, this shows that the Ilocano knows how to match the mood of the scene be it serious or not. Also, a very distinct characteristic of the melody is its being ironic sometimes showing the reverse psychology of the Ilocano. Some of the songs have a melody that is opposite to its message perhaps not to add up to the unpleasing feel of the situation. Hence, the Ilocano can be metaphoric and ironic.

As a whole, the songs greatly reveal the identity of the Ilocano, which is being reserved and romantic.

## CHAPTER V

### CONCLUSION

Based on the study made, the following conclusions were drawn:

First, that the Ilocano community is an introvert showing its “conservativeness” and “shyness” not because of fear in expressing self but because of fear that action might be misinterpreted. There is consideration for others’ opinions. Though it gradually adapts to the changes in the environment, it does not totally go out of its way.

Second, that the Ilocano courtship songs convey the predominance of women in society. In relation to this, there is respect and love of parents and elders who are usually packaged with the woman being courted. Thus, Ilocano courtship means the tying up of two families concerned.

Third, the Ilocano has a traditional quality, which is being “*pakipot*” that shows control of emotions. Though the lover appears to be struggling so hard, the woman is not easily carried away.

Fourth, there is predominance of elements of nature such as sun, moon and flower that greatly influence man’s life. Perhaps, the closeness to nature is due to the fact that being an agricultural society, most of the time is spent with the environment. In this light, there is a strong belief in God portrayed.

Finally, the symbolic quality of the songs makes it rich and effective. Thus, traditional Ilocano songs are effective ways of expressing one’s self particularly the inner being deeply concealed to retain the reserved image. The Ilocano is a person who does not openly show what he has inside but instead, convey it metaphorically

and poetically. His being reserved primarily brings about his romanticism that is usually unknown to him.

The characteristics established prove that there is a commonality in the traits of Ilocano people especially in courtship. The theme as incorporated in the songs conveys the trueness and richness of culture and tradition.

## **RECOMMENDATION**

Based on the conclusions drawn, the researcher recommends the following:

First, that traditional songs be continuously preserved through correct written and audio documents to clearly realize the characteristics that they possess since it pictures the individuality that comprises the culture of a community. This is one way of having a strong foundation for the culture that whatever modifications it may experience because of global factors, the authenticity will continue to thrive.

Second, that even with the advent of advanced technology, oral tradition should be constantly practiced since it is the best way of transferring the genuine traits and traditions concerning the songs.

Third, that younger generation particularly the Ilocano should take pride and interest in learning the songs since it gives the real picture of ancient and genuine culture.

Fourth, that the traditional Ilocano way of courting be refreshed and continuously practised to liven up the long lost cultural values.

Most importantly, that more intensive analysis on types of songs other than courtship be done to further extract the true qualities of the Ilocano that best explains his life and culture.

# APPENDICES

APPENDIX A  
*DALLOT SINGERS*



**Severina Alipio** (singer for *lalakian*)



**Candida Miguel** (singer for *babaiyan*)



Fred dela Cruz (flutist)



The *Dallot* Singers with Natividad Garces (transcriber)

**APPENDIX B****TAPAT SINGERS**

**The Chorus: Natividad Garces, Fred dela Cruz, Josefina Lucas and Editha Llacuna  
(from left to right)**



**The Chorus with Mrs. Macarla Mina as Introducer**



**Pepito Alvarez**  
(Solo performer)

APPENDIX C

THE INTERVIEWS



The Researcher, Heyggle Mae B. Mina with the Interviewees

**APPENDIX D****CURRICULUM VITAE****HEYGIE MAE B. MINA****922-A Antipolo Street, Sampaloc, Manila****(2)7421143/09175700207**

---

Birthdate: January 3, 1983  
Birthplace: Laoag City  
Sex: Female  
Civil status: Single  
Father: Hector M. Mina  
Mother: Margie B. Mina (d)

---

**EDUCATIONAL BACKGROUND**

Primary: Mariano Marcos State University Laboratory Elementary School  
1989-1995  
Secondary: Mariano Marcos State University Laboratory High School  
12<sup>th</sup> Honorable Mention  
1995-1999  
Tertiary: University of the Philippines Manila  
Bachelor of Arts Major in Philippine Arts/College Scholar  
1999-2003

---

**SPECIAL SKILLS**

Researcher/Documenter  
Dancer  
Computer Literate

---

  
Signature

## BIBLIOGRAPHY

### **Book**

- Alba, Rene. *Filipino Customs and Traditions*. Novaliches: Mizrack Publications.
- Aprieto, Pacifico, ed. *The Folk Culture of Ilocos Region: The Children of Lam-ang*. Philippines: Ministry of Education, Culture and Sports, 1984.
- Atang. *The Philippine Land and People*. Manila: Kalinangan Group, 1986.
- Aurelio, Mary Lou. *The Traditional Chants in the Life Cycle of Ilocanos*. Ilocos Norte: Laoag City, 2000.
- Baltasar, Silverio. *Philippine Literature: Past and Present*. Quezon City: Katha Publishing Co., Inc., 1981.
- Eugenio, Damiana. *Philippine Folk Literature: The Epics*. Manila: De La Salle University, 1996.
- Eugenio, Damiana. *Philippine Folk Literature: The Folk Songs*. Manila: De La Salle University, 1996.
- Jocano, F. Landa. *The Ilocanos: An Ethnography of Family and Community Life in the Ilocos Region*. Quezon City: UP Diliman, 1982.
- Osborne, Karen, et al., eds. *School and Office Dictionary*. New York: Random House, 1998.
- Rodolfo, Sigrid. *66 Ilocano Songs*. Quezon City: Giraffe Books, 1998.
- Saludes, Pacita, et al. *Guyod Dagiti Ramut*. Hawaii: Annak Ti Kailokuan Iti America.

### **Paper**

- Alvarez, Emilio. "A Critical Analysis of Pamulinawen, The Regional Song of Ilocandia", Laoag City.
- Romero, Virginie. "A Study of Ilocano Folk Songs". term paper, UP Diliman, 1976.

### **Interview**

- Dela Cruz, Fred. Personal interview. 16 January 2003.

Garces, Natividad. Personal interview. 20 February 2003.

Manding, Manuela. Personal interview. 25 January 2003.

Miguel, Candida. Personal interview. 16 January 2003.

Mina, Macaria. Personal interview. 3 January 2003.

**Record of Ilocano Courtship Songs (Performers)**

Alipio, Severina, 73. Brgy. 57, Laoag City.

Alvarez, Pepito, 58. No. 55 Ligot St., Laoag City.

Dela Cruz, Fred. Brgy. 26, Laoag City.

Garces, Natividad, 67. Brgy. 6, Laoag City.

Llacuna, Editha, 72. Brgy. 1, Laoag City.

Lucas, Josefina, 52. No. 4 Don S. Hernando Ave., Laoag City.

Manding, Manuela, 56. Brgy. 2, Laoag City.

Miguel, Candida, 75. Brgy. Darayday, Laoag City