



The Indigenous Death Chants Of Bontoc Ili And Samoki

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ABSTRACT

The Ifuntoks are one of the indigenous people living in the Northern Cordillera whose indigenous music are not so much influenced by outside culture.

This study made use of Qualitative method in collecting, determining and analyzing the Indigenous Death chants and the cultural values reflected in the text of the chants. The researcher made use of interview guide or what is locally known as “ugukhod” to allow the respondents to freely express and narrate their experiences in performing the indigenous death chants.

The study found that, of the 3 types of Indigenous chants, 2 are gendered activities which are Fulon and Anako. Also, the chants are unmetered and unstructured that the chanter will just express and say what is on his mind. The notations of these chants are presented in this manuscript. Likewise, 5 cultural values were extracted from the chants and these are: Ogotfo, Respect, Carefulness, Love, and Concern for others/ Care. The values embodied in the chants are representations of the Ifuntoks have about their family and the collective culture of Bontoc people.

Keywords: ifuntoks, indigenous people, notations, chants

INTRODUCTION

Music is inseparable from man since it is accompanied by music up to the time he is brought to the grave (Constantino, 2011).

Indigenous music is a blessing to every nation, every place, and culture. It must be cherished and nurtured because this is the birthright of future generations. For generations, ritualistic singing has formed an important mode of musical expression in religious and belief systems across cultures (Rajguro, 2013). In this era of modernization and cultural homogenization, many Indigenous Knowledge Systems and Practices (IKSPs) are on the verge of extinction (Valencia, n.d. as cited in Mi-ing, 2018). At the peak of modern technology, it is evident that Indigenous music is left to oblivion.

De Leon (2019) found the following:

“At the rate, our people are bombarded with all sorts of Western pop and commercial music through radio, television, jukeboxes, record players, and movies- the day may not be too far away when we shall have committed our native music to the grave; harshly forgotten, abandoned, its beauty laid to waste by an unknowing generation, whose only fault is not having been given the chance to cultivate a love of it (p.1).”

Indigenous music has uniqueness; every country has its own identity and distinction. Indigenous music is our heritage and history; it reflects the kind of life we have, tells us where we came from, what we have been through, and who we are; it is like a mirror portraying the lives of our ancestors. The spirit of the time is reflected (Estolas, 1995, as cited in Dispo, 2005). Furthermore, indigenous music depicts the lives of every tribe; some music depicts rice planting, mourning, hunting, patriotic dance, love, drinking, merry-making, and other recent vintage. Farming songs such as “Magtanim ay di biro,” “Ako ang nagtanim,” and “Chua- Ay” are depictions of the life of farmers in the Philippines. The study of Fanged (2000) that supports this states that there is in the folk songs a treasury song that reflects all phases of life.

In the western hemisphere, Australia, “Indigenous music has an important place in the transmission and survival of indigenous cultures. Music has been the primary means of renewing and teaching the law and culture, ceremony, storytelling, preserving the language, entertainment, recording personal stories, celebrating, showcasing and sharing indigenous experiences through collaborative writing, performance, and recording” (Quiggin, 2012, p.5). Meanwhile, indigenous music in Africa cannot be separated from people as it is a part of their well-being. “For almost every activity among the Africans, there was an appropriate music. Music accompanied religious ceremonies and rites associated with birth, initiation, marriage, healing, going to

war, and death” (Southern, 1971). In his “music, shamanism, mediumship, exorcism,” Rouget (1985) discussed the strong relation of indigenous music in the healing of the sick among the Bushmen of Africa, ‘Music has a role in the Bushmen in a trance: in dance and treatment of illnesses.’ Medicine men exercise power through medicine dances or healing séances to treat a particular illness. For preventive medical practices and curative practices, music is also used to ascribe vast powers: the power to heal sickness, create a bountiful game, cause lightning to strike, kill, and in one case, free a man from prison (Sturmer, 1987 as cited in Mills, 2013). This proved that indigenous music has a significant early role in their daily lives.

Margaret Kartomi (2017) revealed in her study of the Aceh music in North Sumatra, Indonesia, how music played an essential role in their daily lives, such as politics, healing, trance, wedding, death, and simple storytelling using the hand drum (rapa’i gelang and rateb meuseukat) and rhythmic singing. The popularity of this indigenous is widely practiced in almost all aspects of celebration in Aceh, proving that music among them cannot be underestimated regarding its functions and uses.

One example of Indigenous music is a verbal form, specifically a chant. A chant is a short musical passage used for singing unmetrical words; a psalm used to such music (Merriam-Webster Dictionary). According to Mahrt (2015), chant provides melodies for texts that are conventionally spoken. Moreover, (Buchoff, 1994, as cited in Richards, 2008) defines chant as the rhythmic speaking of sound, words, or rhymes in unison.

In the North, especially Scandinavia, the Vikings had to sacrifice animals and even humans to appease their gods like Odin and Thor for their battle success and bountiful harvests. Chants accompanied these ceremonies. Sombre chants were used for sermons and sacrifices (Friis, 2004).

Chant in Africa focuses on praises and adoration of the spirit behind the cult in the traditional setting (Idamoyibo, 2016), which is called “Esa.” Just like “Esa,” chants in Japan were used for memorial prayers and protection against vengeful ghosts and other evils (Stone, 1998). On the other hand, Tibet has seemingly non-melodic chants intended to communicate with the Buddha and his followers and offer the performer a possible path out of the objective world towards inner transformation and eventual enlightenment (Malm, 1996).

One of the life cycle events of human life is death. Death is inevitable; it is a cycle in life that everyone will experience. When someone dies, singing and chanting are a way to honor our loved ones and let us reminisce about our joys with the dearly departed. “In the Catholic culture, Pasyon is celebrated annually in the Philippines. It involves communal chanting of a narrative poem that focuses on the life, death, and resurrection of Jesus Christ” (Chongson, 2000).

Similarly, death and rituals in the Manobo tribe of Mindanao are most likely to be accompanied by chanting and singing; the Manobos have the song “Ay Ding,” a lullaby for the dead. During the wake, chanting, singing, dancing, and playing instruments are conducted to alleviate the pervading grief (Masendo, 2015).

In the same way, if the Manobos have their “Ay ding,” then the Maranao has their “Darangen.” Darangen is an ancient epic song that encompasses a wealth of knowledge of the Maranao people (Rastrollo, 2007). Darangen comes from the Maranao word “darang” which means to narrate in the form of song or chant, and up to this time, darangen has been the basis for customary law.

In the mountainous region in the Northern Philippines like Cordillera, the Ifugao is not only known for the builders and caretakers of the Banaue Rice Terraces but also their Hudhud chants. Hudhud chants are interwoven with each person's life cycle; the Ifugaos recite and chant Hudhud during the harvesting and weeding of rice, funeral wakes, and bone-washing rituals. Chanting by the “mumbaki” is the most sacred form of music during feasts and rituals. There is always an appropriate chant accompanying every happening (Sacristia, 2012).

Moreover, to the same author, the hudhud chants tell about ancestral heroes, customary law, religious belief, and traditional practices and reflect the importance of rice cultivation as this is the primary means of survival in the Ifugao. On the eastern part of Mountain Province, Barlig is known not only in history because of the eagle dance but also for their “chagchaku”, it is a *finallig* word for chant for the dead. The chagchaku is similar to the Ay Ding of the Manobos that it is through chanting that the people express and convey their messages to the dead when words seem hard to express. Bontoc, the center of Mountain Province, is rich and vast in terms of music. Fagsao (2019) mentioned in his study that Bontoc is endowed with a wealth of melodies solely by nature, origin, and affinity.

Moreover, Bontoc people have different terminologies for songs sung on various occasions like birth, marriage, and death. “Antoway” is a Bontoc word that refers to a song or chant for the dead. “The connectedness of Cordillera practices and Cordillera music are seen in Cañao (ritualized feast or sacrifice), bodong (peace pact), olog (public dormitory), paki (pagan myths), tupon di a- amod (family genealogy), and liwliwa (love songs). In these practices, music is either played by instruments or sung by both performers and the audience” (Constantino, 2011). Among the indigenous cultures like Cordilleras, Maranao, Manobos, and other places here in the Philippines, chanting has adhered with tradition, especially during death rites, as this is an avenue for the people or community to express lamentation. Singing is considered a connection to the cosmos, earth, man, and life as a sacred origin (Sewepagaham & Tailfeathers, 2011).

Theoretical Framework of the Study

The Indigenous chants of the Bontoc ili and Samoki are becoming extinct because they are not being handed down from one generation to another as they should be. These indigenous chants are not also promoted and studied.

These folksongs have been transmitted orally from generation to generation. Because they were seldom written down, both tunes and words gradually changed. This means that pioneer communities in different parts of the country, who may have started with the exact songs they brought from their homeland, end up with entirely different versions of the same song (Grolier Educational, 2001). Also, Guchteneire (2003), as cited by Bautista (2014), puts it, "Indigenous knowledge (IK) has the disadvantage of not having been captured and stored systematically." We cannot deny that passing these valuable indigenous chants to another generation might be augmented, diminished, refined, and sometimes enriched to besee the community's way of life. This is evident in the study of Hambon (2000), saying that the culture of people changes, and it is continuously evolving to suit the taste of those living. The United Nations Declaration on the Rights of the Indigenous Peoples (UNDRIP) Article XI elaborates that "Indigenous people have the right to practice and revitalize their cultural traditions and customs. This includes the right to maintain, protect, and develop their cultures' past, present, and future manifestations, such as archeological and historical sites, artifacts, designs, ceremonies, technologies, visual and performing arts, and literature". Sustaining a culture is an eye-opener to everyone since it would lead people to self-determination and cultural integrity. The United Nations Educational, Scientific, and Cultural Organization (UNESCO) even stressed that culture is essential to sustainable development.

From another point of view, the 1987 Philippine Constitution Article XIV section 18 (2) declares that the states shall encourage and support research and studies on the arts and culture. Like the Philippine Constitution, Indigenous Peoples Republic Act (IPRA) chapter VI section 29 protects Indigenous culture, Traditions, and Institutions. It states, "The state shall respect, recognize, and protect the rights of the Indigenous people (IP) to preserve and protect their culture, traditions, and institutions. It shall consider these rights in formulating and applying national plans and policies".

The UNDRIP, IPRA, and Philippine Constitution are concerned about the culture's preservation, respect, sustention, and protection. One of the ways to achieve this common goal of UNDRIP, IPRA, and the Philippine constitution is through conducting cultural studies so that people will not forget the importance of culture in their lives. Cultural studies will not only educate the children about our cultural heritage but also give us a deeper understanding and knowledge of the environment we are living in. From here, it will develop a strong, proud, and well-grounded younger generation. Martison (2019), one of Indonesia's youth leaders promoting Indigenous studies, illuminates that traditional knowledge systems lead to a strong respect for culture, language, identity, and environment. This will undoubtedly shape the community so that we will be confident in our future and respectful of our traditional knowledge.

According to De Leon (2019) who is a former chairman of the National Commission for Culture and Arts (NCCA) and a professor of Art studies at the University of the Philippines articulates that exposing Filipinos to their musical traditions is properly the task of the government, our music educators, musicologists, community leaders, concerned media practitioners, performing groups, pro- Filipino radio and television stations and recording companies, heritage centers, and libraries, and cultural organizations all over the country. It is so sad that when we ask the youth to sing a folksong, they only know a few. However, they can sing a lot when asked to sing pop songs. We cannot deny that when we open the television and radio, we can see and hear the music not of our own being promoted. The youth prefers foreign songs to what we have; we have a lot of colorful folksongs here in our nation, but they need to be promoted and encouraged so that our country will be enlightened with our incredible music. Denial of these musical skills and knowledge is tantamount to paralyzing one venue for human social development (Domatog, 2008).

Similarly, social constructivism theory is a learning philosophy founded on the premise that, by reflecting on our experiences, we construct our understanding of the world we live in. On the other hand, constructivism theory is learning in search of meaning. Meaning-making requires an understanding of the ways of one's culture. One way to understand the culture of a particular place is through music. The lyrics or words of the songs convey a story and, from it, culturally important advice about history, ethics, and lessons. According to Bruner, culture will lead people to discover principles themselves (Sani, 2017).

Furthermore, according to Taylor, an anthropologist, culture includes beliefs, arts, morals, laws, customs, and other capabilities and habits acquired by men as a member of society (Villanueva, 1976). Members of the society can only construct meaning with their society through active engagement, for learning is a social activity that must be done together with social interactions. Vygotsky also stressed that constructivism theory views human development as a socially mediated process in which children acquire cultural values, beliefs, and problem-solving strategies through collaborative dialogues with more knowledgeable members of society (McLeod, 2018).

Musicology is a branch of science that deals with the study of music. The word musicology means studying music as a part of history and society. According to (Rice, 2007), musicology is a method of scientifically understanding music through inquiry and reflection of the music. Musicology is the study of Western art music, while ethnomusicology is associated with the study of non-Western and traditional music and living musical traditions (mtholyoko.edu.com). Musicology has certain branches, and one among them is ethnomusicology. Ethnomusicology is associated with anthropology, which studies the music and culture of a community, how music affects the culture and the people involved, and how culture affects music. Ethnomusicology is a holistic investigation of music in a cultural context (Sarrazin, 2016).

Since these indigenous death chants bespeak every nation's way of life, safeguarding and understanding these chants will help develop an awareness of the people living in that place and the value of nationalism. Equipped with these ideas and legal basis, the researcher is convinced to research the Indigenous death chants of Bontoc ili and Samoki. This researcher believes this study would benefit everyone in the community as they will learn to embrace their cultural music. Perhaps, now is the time for cultural studies to be conducted so that all of these will not just be kept in human memory but also put into writing, as this is the only way that the rich, colorful, and vibrant death chants will not be forgotten.

This study on the indigenous chants of Bontoc ili and Samoki is grounded on the mandates of UNDRIP, IPRA, and the Philippine Constitution. It is supportive of the functions of NCCA. It derives its theoretical leaning from constructivism. We learn from direct experience. Experiencing aspects of our culture will make us appreciate and understand better our group's way of life and eventually make us integrate our culture into our daily life. This researcher will use ethnomusicology to explore the death chants of Bontoc ili and Samoki to extract the cultural values embedded therein.

Statement of the Problem

This research study collected, recorded, notated and compiled the undocumented and unpublished indigenous death chants of Bontoc ili and Samoki.

Specifically, it answered the following questions:

1. What are the indigenous death chants of Bontoc Ili and Samoki?
2. What are the underlying cultural values in the indigenous death chants of Bontoc Ili and Samoki?

METHODOLOGY

This study employed a qualitative research design, specifically the ethnographic method. Qualitative research focuses on understanding a research query as a humanistic approach. Qualitative research is also used to understand people's beliefs, experiences, attitudes, behavior, and interactions. Denzin and Lincoln (2005) elaborate on qualitative research, and they posit:

Qualitative research is a situated activity that locates the observer in the world.

It consists of interpretative, material practices that make the world visible. These practices transform the world. They turn the world into a series of representations, including field notes, interviews, conversations, photographs, recordings, and memos to the self. At this level, qualitative research involves an interpretative, naturalistic approach to the world. This means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meanings people bring to them (p.3).

The researcher described the phenomenon and captured the phenomenon through the words of the participants. Also, the researcher conducted the study in a natural setting in Bontoc Ili and Samoki. The means of gathering information are through interviews and participant observation.

Whereas ethnographic design is a type of qualitative research that gathers observation, interviews, and documentary data to produce detailed and comprehensive accounts of different social phenomena and focuses on studying the cultural aspects of small communities; it is also used to observe and analyze how people interact with each other and with the environment. It is comparable to a magnifying glass that makes a tiny piece of thing into larger details, and this tool is used to search for clues to solve mysteries. Ethnographic research takes a cultural lens to study people's lives within their communities (Eriksson and Kovalainen, 2010).

The method used is relevant to and suitable for the study since it aims to understand, deliver, and uncover the important aspects of the indigenous death chants of the people of Bontoc, their practical uses, and the cultural values reflected. Further, ethnography allowed the researcher to explore and discover unknown issues regarding the death chants of Samoki and Bontoc Ili. This design took an in-depth and full understanding of the indigenous death chants.

Sources of Data

The data for the study was collected from Bontoc, Mountain Province, particularly in the two central barangays of Bontoc, Ili, and Samoki. "Churya- a" and "Kidla- a" have been the names of the two neighboring barangays in the Municipality of Bontoc. These barangays are separated by a river which is called the Chico River. The choice of the two barangays was based on the researcher's assumption that indigenous death chants are still intact and remain practiced within these contexts as these are not so much influenced by an outside culture.

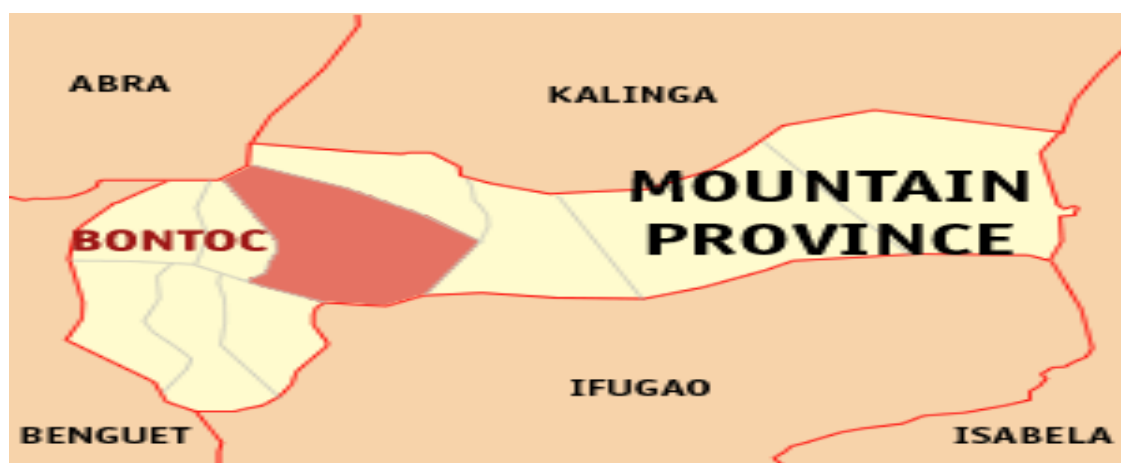


Figure 1. Map of Bontoc, Mountain Province

Participants of this study are seven elders of Bontoc, five from Bontoc Ili and two from Samoki. The participants are reliable sources of information since they are known for performing different kinds of rituals for all occasions and performing the *folon*, *Anako*, and *antoway*. The informants are all residents of the central Barangay in Bontoc; they also grew up and were nurtured by the culture of Bontoc since they were young. Aside from the informants being well-known and representatives of the Barangays, they are also reputable because of their age. In contrast, they have experienced the original culture of how the people in Bontoc chant. Three of the participants are indigenous representatives, one from Barangay Samoki, one from Barangay Bontoc Ili, and another one is a representative of the whole Municipality of Bontoc. Furthermore, all of the informants are all male.

With purposeful sampling, the researcher adopted a set of criteria for choosing the study's informants. These include the following: (1) the individual should have approximately performed 15 indigenous death chants and should have participated in performing death chants on most occasions; (2) the individual should have sufficient knowledge of the local indigenous culture and traditions; (3) the individual must have resided most of his lifetime in Bontoc Ili or Samoki; (4) the individual must be willing to participate in the study, particularly in the process of data collection like interview and focus group discussion. Purposeful sampling was used to identify the key informants. Purposeful sampling is used in qualitative research to collect thick and in-depth data regarding the phenomenon being studied (Meriam & Tisdell, 2016). In other words, the researcher identified the key informants of the study purposefully so that the data to be gathered shall be sufficient to explain and describe the indigenous death chants and shall be able to answer the research problems.

Instrumentation and Data Collection

The primary mode of data collection that the researcher used for the study is through interviews. The researcher used a combination of unstructured and semi-structured interview modes (Seidman, 2006). The unstructured interview was undertaken through story-telling, locally known as “ug-ukhud,” to build the researcher’s rapport with the informants. A process of data collection that does not make the informants feel that they are being interviewed is one way of establishing good working relationships with the study’s respondents. In the process, the researcher visited the informants in their respective houses to have story sessions, and questions were not used. The informants freely narrated their experiences performing indigenous chants, and this method allowed the researchers and the respondents to explore stories and narratives relevant to the study spontaneously.

Moreover, the researcher also used the semi-structured interview to guide the informants' conversation. The researcher purposefully designed these questions to ensure that he obtained sufficient and significant data to answer the research questions.

During the semi-structured interview, the researcher also asked follow-up questions spontaneously based on the responses provided by the informants. This mode allowed the researcher to clarify ideas and arguments that were not clear to him. Questions like “Could you tell me more about this?” or “Do you want to explain this argument further?” was employed in the process. Questions were designed to be open-ended to allow respondents to freely express their views and provide insights to enable the researcher to develop a deeper understanding of the phenomena being studied. The interview data were audio-recorded, video-recorded and transcribed verbatim for data analysis. Data that used the vernacular was translated to English and is subjected to validation by College professors who are articulate in the Bontok language and English. The questions for the semi-structured interview are provided in Appendix B.

Another method of data collection for the ethnographic study was participant observation. An ethnographic observation provides the researcher with first-hand data collection experience. The researcher performed an observant role in the process, which means that he just observed how the key informants performed the death chants on actual occasions of death in the locale of the study and did not participate in the performances. The observations focused on the following: (1) the words or lyrics used by the participants; (2) the way indigenous

chants are performed. In this process, the researcher took field notes by writing important observations. The researcher generated interview questions related to the observed phenomena and the research problems through intensive observation.

Moreover, the researcher fully captured the essence of some elements that verbal descriptions did not amplify but are evident to the person present at the event to help provide a more accurate description. Succeeding observations were then used as a tool to verify the information provided by the respondents during the interview. In addition, the researcher took a video on the performance of indigenous death chants, which later was analyzed vis-à-vis the research questions.

The data gathered through observation, particularly the content of the indigenous chants, were in the Bontok vernacular. These were recorded and transcribed verbatim into textual data. After the transcription, the researcher translated the data from the vernacular to English, and it was validated by the identical validators identified in the preceding section.

In collecting data through interviews and observation, the researcher used cell phones as recording material to ensure the accuracy and completeness of the gathered data.

Lastly, the researcher also employed gathering documentaries on indigenous death chants from the internet (e.g., YouTube and Facebook) as the third data source. The researcher searched “antoway” on the search engine Facebook and YouTube and it appeared that indigenous death chants were uploaded and performed in Bontoc Ili and Samoki. From here, the researcher downloaded these chants. The documentaries collected were performed in Bontoc, Mountain Province, to ensure that this data type is relevant and significant to the study. The methods of data collection used are important in this qualitative study for several reasons: first, data credibility and trustworthiness are ensured through data triangulation. This means that data obtained from primary data collection methods were validated through other means; second, the objectivity in the researcher’s perspective was enhanced. Qualitative research entails implicit bias in the researcher; however, with three data collection methods, this bias or subjectivity was minimized in the data analysis process.

Before the data collection process, the researcher obtained the consent of the authorities whose jurisdiction covers the contexts where the study was conducted. The researcher sent an official letter to the NCIP and the Municipal Mayor of Bontoc, seeking his permission to conduct the study. The researcher also sent a letter to the Barangay chairpersons of Bontoc Ili and Samoki for the same purpose. These letters are provided in Appendices B to D.

After obtaining their consent to conduct the study, the researcher requested the identified informants to accomplish the Informed Consent form. This document allowed the researcher to adhere to ethical standards in conducting a research study that involves humans as respondents. The Informed Consent form provided important provisions related to the ethical and moral implications of the study. The researcher first explained the content of the Informed Consent Form to the participants in the vernacular. The researcher assumed that the participants might not be versed in English. Before signing the form, the researcher discussed with them the importance and implication of the Informed Consent form. This form is provided in Appendix A.

RESULTS AND DISCUSSION

This chapter presents the analysis and interpretation of findings gathered by the researcher from personal interviews, observations, and printed materials. Here, the researcher attempted to shed light on the questions asked in the study concerning the indigenous death chants in the municipality of Bontoc—its sociological implications and, most significantly, its contribution to music *education*. The information contained herein is obtained from the interview and observation conducted with the high priests or “pangamaen” to extract the answers to the research questions.

Indigenous Death Chants of Bontoc Ili and Samoki

The people of Bontoc have been recognizing and practicing the indigenous chants since time immemorial. The chants of Bontoc Ili and Samoki have been adhered to tradition because of their importance to the people, especially the values resonating from the texts of the chants. The researcher found out that there are three types of indigenous death chants of the Bontoc Ili and Samoki are practicing, and these are:

Folon

Folon is performed only by a male chanter and is usually chanted on the last day of the wake before they carry the dead to the graveyard. The indigenous representative of Samoki says, “nan en *folon*, nan lalaki, nanchey chay amam a mo adi cha maki antoway en *folon* cha.” (The ones to perform the *folon* are the male elders; the ones who do not join the antoway will be the one to perform *folon*). Female elder I supports this when she said, “*folon* nan kowa tako ay pang lalaki. Ngem no pang esesang ay in-ina et Anako.” (*folon* is for the male chanters, and if it is for the female chanters it is called Anako). Also, a female elder II from Bontoc Ili supports this by saying that “Nan *folon* pang lalaki. kankanana nan laychena ay chawaten ken ama na.” (*Folon* is for male chanters, he is asking for favors from his father). This implies that death chanting is gendered since the “*folon*” is exclusively chanted by the male. According to a 69-year-old man from Samoki who has been performing the *folon*, a final message called “*bilin*” in Tagalog is delivered by the “pangamaen” (elder) before the chanting of

folon. The chanter asks for guidance and protection of the children and prosperous life for the family who was left behind and to move on even in times of loss.

This chant expresses three wishes of the living for the dead. One is a wish for the departed to guard and watch over those whom she left behind, especially her children, as expressed in the words “*ilam ta fanfantayam chakami... nannay cha et ongang- a ay mataynan ya isas alakam chaicha*”. The children are valued, especially if they are young because they are dependent or seen as still needing the guidance and protection of their parents, hence the statement “*Sinan ngag ay klase ay mapaspasamak ay umali ay sakit/ virus*.” Two, is a wish that the departed will also lead them away from misfortunes that may befall them as they go on a trip or in their place of work. This wish is expressed in “*ta maikaskasiw kami sin ngag sisa ay pasamak ay chad alan mi ay enbyahe wennu en anap c pantalaon*.” And three, a wish for the departed (name is mentioned in the chant) that she will tell God to stop the continuous death, “*fut- am ta fakiwam nan peser tako ta makibfan nan peser tako*”. Male Elder I attests to this, who said, “*ngem seg- ang metlng, enchad awat si khumawisan, sumwertiyen. Waday nan kanan cha ay enfantay ka sinan ensaefan, ay kag sinan Covid aynay ya ta ilis lisi na*.” (we also sympathize to the family left behind, we ask for good health, and blessings. They are the ones who guard the “*ensaefan*” (*ensaefan* are the entrances upon entering Bontoc) so that the Covid virus will not enter the community of Bontoc).

In *Folon*, the people also acknowledge man’s mortality, that death is the ultimate destination of everyone. Despite this acknowledgment, there is a wish that the departed, especially if he or she is a young parent, would have lived a longer life for him or her to see his or her progeny. In a way, these words in the *Folon* show the value the people in Bontoc have about the family.

Anako

Anako is performed by an “*In-ina*,” or an old woman who is attached or related to the person who passed away. *Anako* is to be chanted if the person dies at an early age. This chant is also used when the person's cause of death is by accident, sickness, or sudden death. This is a chant of sorrow where the mother’s weeping for her child pierces the heart. Also, the nature of this chant is sad and miserable because it is believed that the person still did not fulfill his/ her life to the fullest. According to the Indigenous representative of Bontoc Ili “*maakhalan nan ongong- a*” we cry for children. Few relatives and neighbors usually attend this type of death since the cause of death are not good and acceptable. “The lines of the chant are usually asking help from the spirit of the dead to protect his/ her loved ones who are left behind, and also to ask or command the dead to revenge his death upon the enemy in case of beheading or murder” (Mountain Province Provincial Library, 2017).

There are no fixed lyrics or tune of this chant but just purely crying. As said by Male elder I, “*Kag sinanche y nateyan nan si Bete aychey et en Anako si asawa na, enseg- ang, tot oyen na ay nan makhayad enkhaghawis cha ngem inAnako, safali ay tono. Ngem nu napigsa nan ladingit na, syachi nan cha en akhar. Chawat amin si enkhawisan man, ngem nan tune na lang nan enteke teken*.” (Like when Bete died, the mourning wife sat beside his coffin to bid his final message, asking the dead husband that whoever is left behind will be in good hands through a chant called *Anako*. However, if in deep sorrow, the person who performs the *Anako* usually cries. It is asking for the betterment of the family, and the *Anako* have different tunes). In this chant, the woman spontaneously expresses grief over the person’s untimely death. In her grief, she may express her regrets over things that should have been done but would not be done anymore.

During wakes, attendees are expected to stay awake all night to express their sympathy to the bereaved and share their sorrow and grief. The lyrics of the *Anako* tell how the man died because he neglected his health to show sympathy to the bereaved family. In the last statement of the *Anako*, the mother questioned why her son left this world early. The statement also expresses the family’s regret because they could not bring the person for a medical check-up. Thus, *Anako* is a chant of regret and profound sorrow.

Antoway/ Dumma-ay

This chant is a combination of male and female chanters and is performed only by the elderly, not the youths. *Antoway* or *Duma- ay* literally means “to chant.” Thus, it is to be chanted only if the person died of old age as affirmed by Female elder I, who said, “*nan inina ya amama syachi nan ma antowayan, adi mai apply sinan ongong- a*”(Antoway is performed to the elderlies only and not for the young ones). This is supported by male elder IV who said “*Fabfafai ken lalaki nan en antoway, combinasyon, mu inina ya amama, no ongong- a ket adi*.”(Antoway is performed by old males and old females, and not for the youths). Also, the cause of death is natural and not by suicide, as attested by the statement of Female elder II that “*Ngem nu suicide et adi*” (But if it is a suicide, *Antoway* is not performed).” This information from the informants implies that the chanting of *antoway* has age and cause-related criteria but is not gendered.

This type of chant can also be chanted to an old person who died of an accident or illness. Moreover, this chant is not to be performed if one of the parents who passed away is still alive, even if the person died at a very old age; this is because the parents must go first before the children. It is not right to see the child go ahead before the parents. This is supported by the female elder II saying, “*mu sisya nan Amam/ Inam uray nalakay ka ket adi pailang*” (Even if you are an adult but your parents are still alive, Antoway/ Duma- ay is prohibited). Further, Female elder I added, “*Publi ken kachangyan en isu*” (Antoway is to be sung to all old persons regardless of social status, whether rich or poor). The researcher observed that *antoway* is similar to the

Christian belief that we are all equal. Neither Jew nor Gentile, neither slave nor free, nor is there male and female, for you are all one in Christ (Galatians 3:28). When chanted, the *antoway* has different lyrics depending on the person who passed away, but generally the same tune.

Chanting the *antoway/ dumma-ay* differs from the previously mentioned chants because the *antoway /duma- ay* is very joyous and festive. People celebrate the death of a person because he/ she has lived his/ her life to the fullest. In the picture below, the people are very happy performing the chant and, at the same time, dancing. According to male elder III, the Indigenous representative in Barangay Bontoc Ili, "*Nu nanchey cha Inin- a/ Amam- a ilagsakan tako chaicha*" (the life lived by a person of old age must and should be celebrated in joy even in death).

Antoway is like the Hudhud chants of the Ifugaos, for it speaks about the deceased's life story.

Culturally, in Bontoc, a parent is not just a parent of his or her children but of other children. It is believed to be the duty of the departed's family members to look after the welfare of those left behind (Mountain Province Provincial Library, 2017). That is why the chanter asks for guidance and blessing in the chant. Thus, there is an inherent obligation to care for other's children.

Furthermore, the commonly chanted words are asking for such blessings. Blessings can be through prosperity, guidance, fortune, and successful life. According to female elder II, "*No waday anak na ay adi paat umanak, siyachi nan I ayo ayowengan cha*" (she has a daughter that did not yet bear a child, then, usually the content of the chant will be asking for a child). Male elder II from Samoki added, "*engkhana waday tumit- iwa ayakhan cha's ong-onga*" (we will chant so they will bear a child). The indigenous representative in the Municipality of Bontoc further said, "*pangaasim ay ama mi ta idchawatam chatuna si misublat sinan awak cha*" (Lord, please let their daughter bear a child as a gift from the person who died). His statement is similar to the proverb, "when someone dies; someone is born."

Of all the many wishes asked, the most important is about the family, guidance, good health, and the betterment of the family who is left behind, as expressed in "*Syana nan swerten nan ongong- a*." This can be observed not just in the Bontoc Igorot values but in the Filipino culture, that family should be the priority before anything else. "Familism is embedded in its social sphere. Being family-centered, child- centric, having close ties and having a large family size (Medina, 2001; Miralao, 1994), as cited in Morillo et al. (2013). "*Ichad awat tako nan khawis tapnu nan anan- ak cha ya asi kekedse cha, maikasiw cha Sinan amin ay nga- ag. Ta nan i mula cha ya fumunga, tanu enchog- an chas futog ya malongso, tanu entalaken chas manok ya umatikabkab*" (We pray for goodwill and safety of the children that they are delivered from all danger and sickness, bless them with abundance to bear good fruits which they will sow, for whatever they raise will grow and multiply), male elder V added. Male elder V emphasized that the family left behind is blessed with these wishes. Male elder IV also stated "*nan kaangsan ukhuchen cha nan pamilya na, nan khawis ay inangnen na ka pamilya na, ka an- ak na*" (Most of the chants would talk about the good things he did for the family).

Antoway is believed that when a person goes ahead, he/ she will bring all of the wishes and favors of the family and people to God, and they will be granted. "*Nu umey ka kn Chios- Ama syana nan enka ichawat*" (If you see the Almighty tell them our wishes) said by female elder II. Further, female elder I added, "*Nay umey ka ay ina, adim lidlichungan nan filin mi kn sika*" (as you go, our mother, please never forget our request).

This type of chant is like a prayer of the Ifuntoks. "*Syana nan hymnal nan fabfey*" (*Antoway/ Duma- ay* is the hymnal of the *Ifuntoks*) said by female elder II. *Antoway/ Duma- ay* is similar to the Gregorian chant used by the Catholics as a form of prayer; it is the communication of the people with the sacred one as Christians would communicate with their "father" above. Thus, it is an honor if *antoway/ duma- ay* is sung to our parents.

Antoway or/ Dumma- ay is similar to African music, where the lead chanter chants one phrase, and the others follow and repeat what the leader has chanted. The group needs to listen to what the lead chanter says because this is the basis of what the group will be repeating. The rituals of the club are likewise mirrored in the style of the music, which at times can bear the importance of sacred ceremony (Keegan, 2005)

All of the chants mentioned have the same purpose: to mourn, to express our feelings of grief, sadness, and pain because our love ones have gone before us. These chants are also a way for the family to vent their feelings of sorrow and loss of hope. According male elder IV from Bontoc Ili, "*Engkhana masangaw nan akhew, engkhana maikaob*" (We chant until we forget the passing of time and until we bury the dead). Lastly, just like the Gregorian chant, the *Antoway*, *Anako*, and *Folon* have prayer, sanctifying, and edifying roles, as Dimic (2016) mentioned. The researcher concludes that even though the Ifuntoks practice primitive chanting, the chant has a clear message and precious meaning that everyone can ponder. "Their music may be primitive in nature, but the sentiments expressed through the lyrics of the songs are reflections to their longings, values, misfortunes, and difficulties in life, their works and joys, and the memory of a loved one and morals in life as reflected in the verses and stanzas of their song" (Mountain Province Provincial Library, 2017).

Cultural values among Filipinos are strongly evident in many traditions and practices. These Traditions and practices are also reflected in many songs such as "Bahay Kubo," Leron-Leron Sinta, Magtanim ay 'Di Biro, Toting, Pilimon, and many occupational songs in the country, folk or indigenous. Other values, such as love, respect, cooperation, initiative, and obedience, are also integrated. According to Pisano (2021), cultural values are the things that are valued by or important to the people within a community. This proves that cultural values can differ from community to community and culture to culture.

Among the many indigenous groups of the Cordillera, the cultural values in the many cultural practices of Bontoc Ili and Samoki are also strictly observed, and values are very much integrated and evident. These values are manifested in the many chants that the researchers have observed.

Underlying Cultural Values Reflected in the Indigenous Death Chants of Bontoc Ili and Samoki

Ogogfo

It resorted to during difficult times to ease the hardship of the persons concerned.

This value is the same as “*bayanihan*” and is shared among the many ethnic groups of the country, first observed by carrying the native house from one place to another. In the many places of Bontoc, *Ogogfo* is evident during hard times and in times of necessity, such as house construction, harvesting of rice, and transporting some heavy materials. It is also practiced in times of death when people volunteer to butcher pigs, cook for those who will be attending the wake, and attend to other chores. *Ogogfo* makes the work a lot easier and lighter. According to Male Elder II, “*chatako ay partidos nan fumala ay fumachang isnan likhat*” (We are a family, so we should be the ones to go out and help in times of hardships). This cultural value is also a usual routine among people whenever there are occasions, big or small. *Ogogfo* has no counterpart in English, but the term closest to it is a collective effort. The people extend help in many ways, such as in cooking, cleaning, chopping meats and spices, bringing food, and even in the call for a ritual of the dead in the community, and this is attested by the IPMR in Bontoc stating, “*sikhod sinan funtok aynay ay nu waday matey mapmap- on nan takho, tumulong cha amin sinan nateyan ay maki achog ay map- on*” (*Ogogfo* had long existed here in Bontoc that when someone died, people come together and to provide help). *Ogogfo* manifests the cooperation of the people to participate in the event by firstly, gathering outside the house and starting the singing as part of the ritual process. The lead chanter initiates the singing, and the community follows with utmost enthusiasm, willingness and happiness as if they have rehearsed the chant for a long time. The nature of the performance is call and response. The lead chanter sings his line and usually chants one line or phrase, and the community replies to the same line or the enhanced line.

In *Mentuwili Mentauli*, the lines “*Tay nalay ay pantew na, san na lay ay pantew na alila ahay*” (we are gathered here outside your house. Here outside your house alila ahay) demonstrates a sense of oneness to take care of the dead too because once upon a time, she took care of them. “*nan khey khey tun in- ina nan khey khey tun in- ina alila ahay!*” (it is time we will be the ones to take care of our mother alila ahay!) Thus, the people take turns cooking, cleaning, and doing other things during the wake since the family members are mourning. Also, according to IPR of Bontoc Ili, “*waday nan en khiyag si chayaket, wennu tinakhang ya inasin ya syachi nan iyey cha ta kanen si takho*” (there is also someone who will cook sticky rice or preserved pork or beef and will bring it to the household so that the people who will attend the wake will eat it). Volunteers from the community also carry the coffin from the house to church, or from the house to the cemetery, because family members are not allowed to do so.

Respect

This cultural value is manifested in the practice of attending the wake from the first to the last night. The community's participation in the event shows respect for the dead and the bereaved family. The IPMR even stated that “*ipaila na nan respeto ken chaicha, ay respetalem nan natey*” (we show our respect, respect for the dead). They express their happiness on the person's death because he died happily and in old age. They recite all his achievements and their respect for him by chanting “*sikwardeng*.” This exceptional respect is given to a person who deserves it, particularly those who practice it. “*Umey ta maki achog mu sya ya amu na ay maki achog, kagtudi achi. Esang khawis nan ukhali na*” (we go and attend wakes if the person who died knows how to attend wakes also, that is how it is. Also, he has a good personality) said by the IPR of Bontoc Ili. Her actions have paid homage to the people for whom she had done good deeds. His goodness was returned to him by the community's people.

SIKWARDENG

sikwardeng naragsak tayo laeng

Sikwardeng, we are just very happy.

ay kanan mi ay mangwani

We are here to say

ay dong dong ay si dong ilay insinaliduma ay

Dong dong ay si dong ilay

insinaliduma- ay

sikwardeng naragsak tayo laeng

Sikwardeng we are just very happy

ay chengerm ina chuwayey, ay chengerm ina chuwayey

Mother Chuwayey, hear us

ay dong dong ay si dong ilay insinaliduma- ay

Dong dong ay si dong ilay insinaliduma- ay

ay sikwardeng sikwardeng naragsak tayo laeng

We are very happy

tay adi enfanfanashan ta ay ud enfanfanashan ta
Because the next younger generation will replace us
 ay dong dong ay si dong ilay insinaliduma- ay
Dong dong ay si dong ilay insinaliduma- ay
 ay sikwardeng sikwardeng sino pay angnen tako
Sikwardeng, what should we do?
 tay nay este esten mi, tay nay es esten mi
Since we are doing our best
 ay dong dong ay si dong ilay insinaliduma- ay
Dong dong ay si dong ilay insinaliduma- ay
 ay sikwardeng sikwardeng ento pay angnen tako
Sikwardeng what are we going to do?

The word of the chant “sikwardeng” represents happiness and joy. The people of Bontoc are celebrating the death of Mother Chuwaley, and it is observed that people do not grieve and lament. Instead, they dance and chant happily because a member of the Bontoc Ili tribe has lived her life to the fullest.

Note that in the chant, the people are careful not to use offensive words that may malign the reputation of the dead. Doing so is a sign of disrespect. Instead, they collectively express their appreciation of the good deeds that the person did for them while she or he is alive. Their happiness for the kindness and grace of the person is stated in “*sikwardeng naragsak tayo laeng*,” as they chant happily. As mentioned by the elder IV of Bontoc Ili, “*adi, maid chi, tay nu chengen takod wani ya chengen si teken ay takhu et knan cha ay “chakau pet nan nang ala ken ikit ku” ngang ngaag chi tay cha takon aaliwid. Nan kaangsan an ukhuchen cha nan pamilya, khawis ay naangangnen, inangnen na san pamilya ya anak na.*” (No, That’s nothing, because if we try to listen to it now and if other people would hear it and they would say: It seems like you unshed the death of our grandfather. However, that is not good since all of us are becoming relatives. *Antoway* talks about good deeds/stories that the dead person has done to his family, especially his children). Those left behind must know of the departed’s goodness so that they will follow in their footsteps. As mentioned by the IPMR, “*Sya inangne angnen na ken ama na ay mang diskitar usto maiyanak, ya idwani ay malakay si ama na sya akhes chi nan angnen nan anak na ken sya ay mang nongnong ken sya*” (The father has been taking good care of his child since he was born, now that his father is old, it is time for his child to take good care of him too.)

Many of the chants contain respect in different forms. It can be in the form of respect for tradition, respect for the elderly, or respect for the spirits that may cause either bad luck or good luck but respect for the spirits of the dead is permanently integrated into the indigenous chants of the Bontoc Ili and Samoki. For a long time, this practice of respect to spirits has been a part of the many celebrations all over the province of Mt. Province and the rest of the provinces comprising the Cordilleras. Generally, respect is a highly valued ideal among Filipino folk or indigenous songs. Many chants in Bontoc Ili and Samoki address respect as the central theme.

Carefulness

Being prudently wary or cautious is necessary since the Ifuntoks are engaged in building rice terraces, carpentry, hunting, and other economic activities that may pose a danger to them. Thus, in *Allaywet*, a chant requests the dead’s spirit for protection. The chanters invoke the departed to take care of them. As in “*kaskasiw na nu ento nan omayan ta*” (may we all be free from dangers no matter where we go). Since they work all day long and usually get home at dusk, *allaywet* advises the Ifuntoks to be vigilant in performing their jobs to avoid accidents. As pointed out by Male Elder II, “*Meymey- am, en annad kas nan challan mu, meymey- am nan ikkam ay manalan ta adi ka mailaw- an. Fantayam nannay cha anak wennu apom nu entu nan enfaatan cha*” (take care, take care wherever you go, take care with how you walk so unwanted accidents will not happen. Look upon your children and grandchildren whenever they travel). Likewise, the IPR of Bontoc Ili added: “*taynay ay umey ka. Ilam nan anak mu ya apom amed idwani ay nalebkaw nan lawag ya entu nan umayan nan onga ongang- a*” (Now that you are going, see to it that you look upon your children and grandchildren especially today that the children go wherever they want to go). The chant also invokes the departed to forgive those who wronged or harmed him or her when he or she was still alive. This is backed up in the statement of IPR of Bontoc Ili saying “*umey ka ta kanam en pakawanem nanchey inangnen ta taychey adi tan kaawatan sidi ta umey ka ken Chios ama ya idchawatam chakamis enkhawisan mi ta tapnu nanchey inangnen ta ya maid chi ta adim eegnan*”. (we still attend the wake and ask for forgiveness, saying forgive me because we have a misunderstanding so that when you see the Lord, you shower us with blessings that whatever our mistakes in the past are, you let it go). Also, “*Chey ya anu anak- em saken idsanchey, nu matey ka ket umali ak metlaeng, umali ak ay mang ila ken sika*” (You harmed me before, and now that you are dead I still come, and still here to see you) said by Male Elder II. Learning to forgive and letting go of earthly possessions will make the spirit feel at peace.

ALLAYWET

Kaskasiw na
May we all be free from dangers
 Entu nan umayan ta kanan na ay

*No matter where we go
 tay nay kasi cha kanan ay
 Because they are saying again.
 ta pay iilan cha nan chalan cha
 That we must be vigilant wherever we go
 ilam ta pakawanem
 Guide their way and forgive all those who asked your forgiveness.*

Love

The value of love is very much evident in the music of different forms, perhaps; all songs would contain this kind of value. However, love could have different meanings – love of country, self-love, love of others, love of parents, or nature. Love could be the most popular theme of many modern and folk songs because it is the easiest to ascertain in the composition and thinking of many.

The value of love in the indigenous chant of Bontoc Ili and Samoki is addressed directly to a dead person during the chant. Upon knowing of the person's death, people would gather in the person's house to express their sympathy, condole with the family, and in their own way, show their feelings toward the departed. As cited by the IPMR "*Ipaila nan layad amamed nu khag awis. Ifab faag cha ay en ayoweng en situna ay am-ama I ayoweng cha ay situna ay amama et khawis nan ensulo nas nan fabfey*" "We show our love, we express it in the chant that this person who died is a good man and has taught many good deeds in this place). The bereaved were also honored for the community's love for their dead. "*Ipaila tako nan layad tako ay umey maki achog*" (We show our love by attending the wake of the person who died), said Male Elder II. The texts of the chant would be indirect, but the people's actions for their love of the person are beyond words. Witnessing death chants for the dead person in Bontoc Ili would even make me proud of my descent as a pure-blooded Igorot. The celebration of the death of the person is intense and truly festive. One example of a chant that portrays love is "*Mentuwili Mentaui*." Apart from being an expression of respect, this chant talks about the unconditional love of the people toward the dead. The chant *mentuwili mentauli* is all about reciprocating the love and care she did when she was still living, and now that she is the one who needed care, it is time for the community to return the good deeds that she has done. Also, it is believed in Christianity, not just in Bontoc, that when a person does good acts, the blessings will return to you a thousand times. Treat others as you would like others to treat you (Rakhshani, 2017).

An example of a chant where the people express their love for the dead is the *mentuwili mentauli*. The lyrics are as follow:

Mentuwili Mentaui

Tay nalay ay pantew na
We are gathered here outside your house.
 San na lay ay pantew na alila ahay!
Here outside your house alila ahay!
 Che chengem say ina mi
Mother hear our plea
 Che chengem say ina mi alila ahay!
Mother hear our plea alila ahay!
 Patuliyem nan swerte
Bring back the blessings
 patuliyem nan swerte alila ahay
Bring back the blessings alila ahay!
 Alam amin id chakchakan
Get it all from Chakchakan
 alam amin id chakchakan alila ahay
Get all the blessings from Chakchakan
 Tay aw- ay enmi ila
Because you are watching over us
 tay aw- ay enmi iila alila ahay
Because you are watching over us alila ahay!
 Tay inpey mi kn sika
We gave it all to you
 tay inpey mi kn sika alila ahay
We gave it all to you alila ahay!
 Sublaten you ay tapina
I'll give chances to others
 sublaten you ay tapina alila ahay
I'll give chances to others alila ahay!
 Nan khey khey tun in- ina, nan khey khey tun in- ina alila ahay
It's time we'll be the one take care of our mother alila ahay!

waschin et kumkumwani, waschin et kumkumwani alila ahay
Let's say whatever we want to say to our mother alilay ahay!
 tay kumchaw isnan swerte
And ask for luck and blessings
 tay kumchaw isnan swerte alila ahay!
And ask for luck and blessings alila ahay!

In the chant, the people recognize the help given by the departed; thus, they show their love by showing the same to others, as in the lines “*tay inpey mi ken sika, tay inpey mi ken sika alila ahay*” (we give it all to you alila ahay!). The lead chanter would lead the chanting and the others would follow him or her. This shows that the departed is loved not just by one but by many. “*Syachi nan antoway, layad mu ken sya*” (the antoway, your love for the person who died), said by IPR of Bontoc Ili.

Care

The value of concern for others or care is reflected in indigenous chants like *san gegege*, *kumekerdser*, and the *folon*. In the words of the chants, it is observed that most chanters usually express their concern and desire to help the family who is left behind.

San Gegege

A nan khey khey nan ungang- a
The care of these children.
 Pay saken ay i- paingan
I am from Samoki, and I am a witness to this
 Tay ker nak machanakhan
Because now I'm so worried
 Tay syana nan iyun un na
Since this is your request
 Tay suk ed pay way sakluyen cha
Until there is someone they carry
 Sakpay et ma alin awan
Then I will be at ease
 Ay sak-en ay chak cham erchan
Perhaps, I am willing to carry the burden
 Tay adi kuma masamsama
So that you will not forget
 Ay dong dong ay si dong ilay
Dong dong ay si dong ilay
 Ay ensinaliduma – ay.
ay ensinaliduma- ay

The chant *San Gegege* depicts the life of the head of the family; sadly, he died, leaving the family to feel the emptiness of his passing. So, the chanter is expressing that there is no need to worry because the chanter is assuring that he will take care of the family, for this has been the request of the person before he died. “*Umey ta maki achog tay khawis nan layad mu, ya seg- ang mus nanchey cha pamilya na. Ulay adi kan antoway importante umey ka kayet maki achog kanan cha ay entako man, lawa man.*” (We go and attend wake because he is love, and we care for his family. Even if you will not perform the antoway what is important is we all go, it is a taboo if we do not go). Also, Familism is a cultural value that emphasizes interdependent family relationships that are warm, close, and supportive (Campos, Perez, & Guardino, 2016).

In *folon*, the chanter expresses their concern over the children left by the departed in the lines “*nannay cha et onong- a ay mataynan ya sas alakam chaicha*” (now that you went ahead watch over these children). Also, a concern for the collective is expressed in the lines “*Fut- am ta fakiwam nan peser tako ta makibfan nan peser tako*” (Relay to the Father that all of the continuous deaths will stop). The people also want the living to continue living longer lives so that they could take care of the next generation of their family. IPMR chanted these lines as an example: “*Syachi nan ichawat mu kn sya akhes, tanu nan anak na kumekedse cha, maikasiw cha isnan amin ay ngag sisa ay disgrasya. Sapay kuma nan maipulong mi ken sika masapor kuma ay iyad adchawim chana isnan amin ay ngag ay chumatchaterng ay chagchakherm ay iyali na nan panateng, iyad adchayum chatuna ay pamilya.*” (this is what you ask from the departed, that his children be strong, independent, and far from all danger and accidents. We ask that you safeguard the family from whatever illnesses it may bring them). Furthermore, from the same chanter, he emphasized the “*pangaasim tanu fumala kas nan pantew mu peypey- am ta adi kan pakpakud tanu fumala ka umey ka ilan cha amam ken inam ay naisiyan Sinan lufong. Tanu wdai umunod Sinan apom mameyapey kas nan ensaefan. fuyafuyem nan ensaefan tanu waday umunod Sinan apom sumakhong cha, tumauli cha, sumaa cha, adi cha unuchen sika*” (If you go, please take it slow and do not hold on since it's time for you to go and see your parents from another world. If someone from your grandchildren follows you, send them away so that they will look and turn

back). This line represents the value of care in the family. Moreover, Embedded in this chant is the belief that the departed has the power to ensure that those he or she left behind will be guided and protected.

The values mentioned above bespeak the characteristics of the Ifuntoks, particularly those from Bontoc ili and Samoki. Among those values identified, *ogogfo* reflects the innate characteristics of Filipinos as being naturally cooperative and helpful. However, the unique feature of the Ifuntoks *ogogfo* is the sense of voluntariness that extends to the bereaved family from death until after the burial. Helping comes not only in kind and money but also in various services such as cooking, contacting people, and arranging funeral services. This is also supported in the statement of Male Elder II stating, “Kag sinan en mangmang cha, ipaila tako nan supporta tako ken chaicha nu umayag cha ta waday enkapyra” (in times of ritual, we go and show our support especially if they called us to perform the ritual).

Other indigenous groups in the Philippines also observe the values embodied in the chants. However, their manifestations vary. In the case of the Ifuntoks, these values surface without second thoughts when a person dies and are directed toward the bereaved family even after the person is laid to rest.

SUMMARY, AND RECOMMENDATIONS

Summary

The study employed a qualitative research method to bring out the essence of the indigenous death chants of Bontoc Ili and Samoki. Sufficient and necessary data were gathered using interviews, observation field notes, chants, and documentary data.

The researcher used ethnographic research to understand the experiences, beliefs, culture, and values reflected in the indigenous death chants of Bontoc Ili and Samoki. The researcher used an unstructured interview guide to gather the needed information regarding the indigenous death chants of Bontoc Ili and Samoki.

The following are the salient findings of the study:

1. It was found that there are three kinds of indigenous death chants in the said local of the study. A chant for solo male is called *folon*, and a chant for solo female is called *Anako*. Moreover, the other is a mixture of male and female chanters called *antoway*.
2. The results show that the indigenous death chants alone reflect the rich culture of Bontoc Ili and Samoki, especially in the different kinds of values integrated in the chants. Values such as *Ogogfo*, respect, carefulness, love, and care/ concern for others are precious resources Bontoc people can acquire by listening to the death chants.

Recommendations

Based on the findings and conclusion of this study, the following recommendations are offered.

1. A study regarding other aspects of indigenous chants should be made in order to preserve and protect them.
2. More research on the indigenous death chants in the different Barangays of Bontoc is encouraged to be collected and documented.
3. More studies on Anaku should be made to provide in-depth descriptions of the chant.

APPENDICES

APPENDIX A

Letter of Request to the Municipal Mayor

March 28, 2021

Hon. FRANKLIN C. ODSEY

Municipal Mayor
Bontoc, Mountain Province

Sir:

Greetings of peace!

I am currently enrolled in my thesis writing at Don Mariano Marcos Memorial State University. I would like to conduct a study in connection to our culture entitled “**The Indigenous death chants of Bontoc ili and Samoki**” as a requirement for the degree, Master of Arts in Teaching Music.

In connection with this, I would like to seek permission from your good office to administer a set of questionnaires and interview key informants in your municipality, specifically in Barangay Samoki and Bontoc Ili, this month, May 2021.

Thank you, and I look forward to your favorable consideration regarding this manner.

Respectfully yours,

SANTINO M. TANGILAG

Researcher

Informed Consent Form

I _____ a voluntary participant in the study of **SANTINO M. TANGILAG**, titled "**The Indigenous Death Chants of Bontoc Ili and Samoki**," am giving my consent to :

- ☐ have my statements be recorded but only for this research.
☐ publish my name or mention it in any part of the manuscript.

I am **not** giving the researcher consent to the following:

- ☐ have my statements recorded.
☐ publish my name or mention it in any part of the manuscript.

I had been fully informed of the nature of my participation in this study. I was given sufficient opportunity to ask questions and clarifications. Further, I attest that my participation is voluntary and that I can withdraw anytime.

Signature over printed name of participant

Date

Letter of Request to Validators

April 20, 2022

(Name)

Mountain Province State Polytechnic College
Bontoc, Mountain Province

Sir:

Greetings of peace!

I am currently enrolled in my thesis writing at Don Mariano Marcos Memorial State University. I would like to conduct a study in connection to our culture entitled "**The INDIGENOUS DEATH CHANTS OF BONTOC ILI AND SAMOKI**" as a requirement for the degree, Master of Arts in Teaching Music.

In connection with this, I would like to request that you validate the translation of the study data from the vernacular to English. The validation process could enhance the reliability of my study's findings.

Thank you, and I look forward to your favorable consideration regarding this manner.

Respectfully yours,

SANTINO M. TANGILAG

Researcher

APPENDIX B**Interview Guide Questions**

1. Why do you chant during death?
2. What are the common indigenous chants that you perform during the death?
3. What is the importance/ significance of death chants?
4. What do you consider in formulating or creating the words of the chants?
5. What do the death chants symbolize?

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