Ethnic dances in the different municipalities of Mountain Province have differences and commonalities in terms of steps, attire or costumes, purposes. These dances are part of the people’s customs and traditions that have become part of the Igorots’s identity.

In any festive gathering among Igorots, be it a ritual, barrio or town fiesta, wedding celebrations, people’s assembly, the gongs are played according to its rhythm appropriate to the specific purpose of the occasion. Such purpose could be for entertainment, socialization, or in more serious cases, as part of an Igorot ritual.

Ethnic dances as part of most Igorot rituals or ceremonies include begnas, manerwap, chono,tebyag. For one, dances are done as supplication to Kabunyan to divert existing environmental phenomenon such as control of plant pests, fields/farms not to be eroded, increased food production, control of diseases during epidemics. Ethnic dances are also done in thanksgiving, after rice planting, after harvest, or for spiritual healing.

Specifically, in Sagada and Besao, the playing of gongs in wedding celebrations commence with the tebyag, a specific beating of gongs with the woman dancer sprinkling little rice grains at a time in all directions with the strong belief that Kabunyan would grant prosperity and abundance.

As to the appropriateness of each dance, the original purpose of the specific dance is traced. The handkerchief or courtship dance (pinanyowan) for one, depicts the undying love of a man to a woman so it is appropriate during wedding celebrations.

The gentle clicking of bamboos to produce music in the pakawkaw dance or the tebyag is appropriate in times of opening a ritual because of its solemnity.

Pattong is done to drive evil spirits so it could be played during wakes as practiced in some tribes in the eastern municipalities. The pattong or tallibeng could also be played during a ritual called sagawsaw for it has psychological healing effects to someone who is mentally disturbed.

Igorot ethnic dances are performed with either gongs, bamboo musical instruments, or without any instrument. Similar to any other musical arrangement, the bass sound, tenor and soprano also is noted in the playing of gongs.

Most dances for entertainment is done in semi-circle where dancers move in a circular direction following the concept of “follow the leader” while synchronizing with the steps of the lead player or dancer. The lead musical player is then crucial to lead in the rhythm and tempo of the gongs and the dance.

In the different ethnic dances, the steps, body movements, hand or arm position are done in accordance with the rhythm of the music and in coordination with the other players or dancers. There are no definite number of steps or definite prescribed movement but are performed to the tune of the beating of the gongs with individual styles to accommodate one’s grace.

The steps vary from the combinations of any of the following steps: walking step, slide step, slight jumping step, hop step, creeping toe step, ball bouncing step, jumping step, fast-walking step, and running step. These steps go with, body movements such as a combination of the bending of knees, body bending forward and backward, body bending sideward left and right and body tilting.

The arms and hand movements are done with arms stretched sideward, closed fist and thumbs up, arms stretched sideward on shoulder level, palms facing down flipping from wrist, both arms obliquely upward, or arms downward behind buttocks, arms in front of the chest, thumbs pointing towards self, hands on waist, and arms in reverse T-position.

**Ballangbang** ***or Tallibeng***

The most common of all the dances, ballangbang requires the participation of many to beat the gongs and many women dancers. This originated from the western municipalities of Mountain Province (Besao, Sagada, Tadian, Bauko, Sabangan) but performed anywhere. Its version in eastern Mountain Province is the pattong.

The male gong players could be five or more and the female dancers could range from a single dancer to more than 10. It is a dance appropriate for mass participation. The male gong players move in a circular direction as they synchronize their artistic graceful steps and body swaying. The women dancers follow as they dance with the appropriate step, body swaying and arm position depending on the art and style of the music players.

**Takik**

Takik is a wedding dance identified with the Aplais of western Mountain Province. There are six players to complete the set, each producing a certain beating to produce harmony. The striking of the solibao (ethnic drum) is the guide of the players. The drummer squats and strikes the solibao alternately with his left and right hand.

A male dancer starts and one or more ladies dance to pair the male dancer moving in a circular motion. Next to the dancer is the sunub. The sound of the sunub is so distinct that it responds to the solibao, the first gong (pingsan), then the iron clasping to produce the harmonized music. The complete set for a good takik music is composed of at least five or seven instruments: solibao, sunub, pingsan, pindua, and the takik.

**Da-ing**

Men and women debate on an issue while doing grapevine steps and chanting. It could also be an alternate expression of their feelings of love to entertain others and at the same time enjoy dancing. Here, males knit their hands together on their shoulders to form a semi-circle. Another semi-circle behind the males is formed by the female dancers but their hands knit together at their backs.

A lead man starts the chant then chorused by the rest as they move in grapevine steps and bodies bending in a circular direction. The lead woman responds through a chant and chorused by the others as they also do the grapevine steps, moving in a circular direction.

**Pakawkaw**

The pakawkaw dance makes use of bamboo tubes and bamboo flips to produce music. It was first danced in the olden days when people journeyed in search for wild animals in the woods. The dancers follow one another to form a single line. Later, the pakawkaw is performed to start a ritual to call for good spirits and then performed after a ritual to rive bad spirits.

It is played by striking the pakawkaw in one’s hand to produce music. In some municipalities like Paracelis, the pakawkaw is now made by sets to complete tenor, bass and soprano. In Paracelis, it is referred as papiw, abiw or balimbing. In other places is termed liplipak

**Digdigwi**

This is similar to the dallok as to position and purpose. It only varies a little in the steps as it all depends upon the chanted phrases. The chanting always start with the words, “Digdigwi, digdigwi ...”

**Donglalaan**

This is a dance common among the tribes in the western parts of Besao (Kinali) who claim the dance originated from the ethnic tribes of Abra. The male dancers with their hands knit together at their backs face the women dancers with their hands knit together at their backs, too. As they all chant, they grapevine to the right then to the left to their original position. As the chorus is chanted, the two groups meet forward to meet at center then back with the chorus. “Hey, donglas di donglalaan dayta, ehem.”

**Balassibasem**

The dancers follow the same position with that of the digdigwi with similar steps. In this dance, the uniformity of the steps is dependent on the mastery and force in chanting the lines for the debate and the chorus which goes. “Innas balalaginnas, o innas, o innas;Balasibasem, o innas, o innas”. Originally, this dance puts ladies and gentlemen together to make wise pairing among them while chanting.

bontoc house

The local economy depends largely on small trades and agriculture. Its biggest economic potential is tourism with its smaller rice terraces in Barangay Bay- yo, Maligcong and other areas. "bun" (heap) and "tuk" (top) Mountain = Bontoc . Bontoc Tribe or Bontoks The Bontoks, according to the Book of the Philippines, 1976, are “the fiercest and most warlike but their advanced ways make them the most sociable of all the tribes.” They are the native inhabitants of Bontoc, Mountain Province.

The Bontoc have a tradition of cloth weaving. The background colors are dark, the favorite being blue. Geometric designs are diamonds, triangles, hexagons and zigzags. Representational designs are the dancing man or woman, stars, leaves, and rice paddies. These are woven in yellow, green, white and red threads. These designs are used in garments and blankets.

The pre-Christian Bontoc belief system centers on a hierarchy of spirits, the highest being a supreme deity called Lumawig.

Although the Bontoc believe in the anito or spirits of their ancestors and in spirits dwelling in nature, they are essentially monotheistic . The Bontoc also believe in the "anito"—spirits of the dead who must be consulted before anything important is done.

Literary Arts • riddles, proverbs, aphorism, so ngs, tales, legends, and myths

“Wada san duay sing-anag-i menkasidkugda” There are two brothers, they turn their backs on one another. EARS “Mo madsem maannaannawa mo pay mapat-a ngumadan si tubong” (Abek) A bamboo tube by day, by night a sea. MAT[.](https://image.slidesharecdn.com/bontoc-130630212034-phpapp01/95/architecture-in-bontoc-13-638.jpg?cb=1372627895)ATO large, compact settlement built among rice terraces and divided into wards

Each ato has: - 15 to 50 houses - Communal center chap-ay (circular open space paved with flat stones) fawi (house where old men gather) pabafunan (dormitory for young men and boys in their adolescence) olog (dormitory for girls)

Parts of Fayu Falig (granary) Cha-la-nan (through the doorway one enters the ground floor, include s the space under the granary) Ang-an (sleeping compartment) FAYU, Bontoc house. The basic form is like that of the Ifugao house except that the house cage serves as a granary. The traditional Bontoc house was made of wood or cogon grass. It was pyramid- shaped or A- shaped. It was small and had only one bedroom such that other members of the family could not be accommodated. Aside from the bedroom, the traditional Bontoc house had another room with different divisions; kitchen, a space for dining and, at the same time, for receiving visitors; a space for some parallel piece of wood nailed together to serve as a multi-purpose table, below is a space for chicken coops, garden tools, gathered camote leaves, root crops, and baskets; a space above the bedroom is for pots, jars, native plates, wooden dipper and ladle. Since there was only one bedroom, the male teen-agers had to sleep in the ato while the female counterparts would go to the ulug. A house within a house. In the Bontoc house, levels and compartments clearly define the function of spaces. Areas for working, cooking, sleeping, and storage even have specific names.

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TOOLS

**Ibaloi**

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Ibaloi

The Ibaloi (Benguetano, Benguet Igorot, Ibaloy, Igodor, Inibaloi, Inibaloy, Inibiloi, N abaloi) inhabit central and southern Benguet province and western Nueva Vizcaya Province, [Luzon](https://www.encyclopedia.com/places/asia/philippines-political-geography/luzon), the [Philippines](https://www.encyclopedia.com/places/asia/philippines-political-geography/philippines). In 1975 they numbered nearly 89,000. Ibaloi is classified in the Hesperonesian Group of the Austronesian Language Family. Contact with neighboring groups and Christian missionaries and involvement in the national economy have produced considerable local variation in Ibaloi culture.

Houses, generally scattered in fields or on hillsides, are raised about two meters on posts and covered with a pyramidal thatched roof. Subsistence is based on wet rice, tubers, beans, and maize, supplemented occasionally with the meat of pigs, dogs, chickens, [water buffalo](https://www.encyclopedia.com/plants-and-animals/animals/vertebrate-zoology/water-buffalo), horses, and cattle. Descent is bilateral. There is marked differentiation between the rich and the poor, with a considerable concentration of power and influence in the hands of the former. The traditional Ibaloi religion centered on [ancestor worship](https://www.encyclopedia.com/philosophy-and-religion/other-religious-beliefs-and-general-terms/religion-general/ancestor-worship).

Kalinga Province lies at the centre of the Cordillera Region, Northern Luzon, Philippines. The terrain is mountainous with elevations ranging from 400 to 800 meters above sea level. The low-lying eastern side, however, is distinguished by synclines and anticlines.

The Kalinga, also known as the ‘Peacocks of the North’ due to their colorful dress, are composed of three groupings: southern Kalinga, eastern Kalinga, and northern Kalinga. The southern Kalinga cultivate rice in terraces and in swidden, and they have settlement patterns with up to two hundred houses with patches of small villages. The northern Kalinga, engaging in swidden farming, settled in dispersed hamlets of six to thirty houses.

Kalinga have a number of house types, including: *forny*, *buloy*, *fulong*, *buyoy*, and *binalyon*or *finaryo*, which is the distinctive Kalinga octagonal house of the elite. The forms of the houses generally are organic forms responding to environmental imperatives. The *binalyon*/*finaryo*type, however, is distinguished by the social ranking of the owners, who are usually *pangats*the most respected persons in the community. Only ranking families can own such houses.

The foundation of the *binalyon*house is formed by four posts, two girders, and three floor joists. On top of these joists are stringers that run from front to back, and at the end of which, a post is set in the ground. Mortised into the stringers are four sturdy posts, two of which carry a crossbeam that, in turn, carries two queen posts. These queen posts support four purling in the form of a square. Three short ridgepoles draw the rafters together and these are bowed over the purling and fastened below to the upper sills of the outside wall. These fills are supported by eight additional posts.

The whole roof appears rounded from a distance, but this not so in structure, as the bowed rafters are not duplicated at the front or back of the house. Rafters run up straight to the upper crossbeams and then continue to the ridgepole formation to make it stable. It is just the thickness of the grass thatching and the extent of the smoke hole overhang that give the roof the appearance of roundness.

The house itself is equilateral, about six meters on each side. The floor is raised approximately one and half meters above ground. The space between the ground and the flooring is often covered by logs and other forms of timber to completely enclose the area beneath the floor. This is for protection since the floorings are detachable. The floor to the rafters is about three meters. There is no ceiling. Entry into the house is thru a low staircase leading up to a doorway. The doorway is closed by means of a number of wooded slabs, one on top of another, that slide to a side. This allows reduction of the amount of opening thru the doorway depending on the need. One may retain only the lower slabs to prevent animals from getting in while people inside can still look through as if through a window. There is another doorway on the opposite wall of the house as a back entry. The walls are made of vertical planks or plaited flattened bamboo called sawali. The flooring is made of reeds tied together in sections and shapes depending on the structural limitations of the posts and beams. The flooring can be rolled up and detached and taken to the river for cleaning if need be.

The central square of the octagonal house has been extended on its four sides, and in addition to the four central posts, marking a square at the centre, eight outer posts forming an octagon are added at an equivalent distances from the centre of the house to support the wall. Eight short sills grooved to receive the wallboards connect these posts together. The structural support is made of the twelve posts with four inner posts. The house is not an equilateral octagon, with the four diagonal walls being shorter than the front, back, and side walls. The floor is also not a perfect octagon since the corners are not all floored over.

The *baknang*class of wealthy families is distinguished by their octagonal houses. And one distinguishing characteristics inside the octagonal houses of the *baknang*families are racks or shelves on which heirloom pieces such as *gusi*(jars), *bongor*(beads), *panay*(Chinese plates), and *gansa*(gongs) are shown.

Kankanaey

The Kankana-eys live in the upland areas of Benguet province and belong to the tribal group called "Igorots".   They are one of the larger tribes the region.  They are hardworking people in the field of agriculture who are already reached by modern technologies.  The Kankana-eys build rice terraces which have become sufficient sources of food.  The staple foods of the Kankana-eys are camote, rice, potatoes, and other root crops like tugi and gabi.  
  
The marriage customs of the Kankana-eys are similar to the Ibalois.  They practice parental marriage.  A wedding is celebrated with big feasts and many rituals done before and during the wedding ceremony. Butchering of animals is a very important part of the wedding.  In the past there have been cases of intermarriages with lowland people.  But due to unfavorable experiences, this practice is already declining. The Kankana-ey families believe that husbands are the heads of the family and elders should be well-respected in the community.  
  
The Kankana-eys are some of the best vegetable growers in the Philippines.  They are innovative in the fields and they practice proven technology like irrigation and the construction of rice terraces.  Most of their income comes from tilling the fields.  They are also into mining since the Kankana-ey territory yields lots of minerals, particularly gold.  
  
Hunting is also practiced by the people with the use of spears and dogs, while fishing is done with the use of bamboo traps.  The Kankana-ey women are said to be the best weavers in Benguet province.  They produce sweaters, shirts and blankets.  They also produce baskets, pots and furnitures which are marketed in the city of Baguio and other nearby towns.  
  
The Kankana-eys, having been reached by modern amenities, live in big communities and are aware of the importance of education.  Because of a high literacy rate among the group, they desire socio-economic developments such as improvement of the road from towns to villages, protection of remaining forest, and the improvement of the water system and electrification of the Kankana-ey territory.  
  
Because they have a big population, they have a strong influence both in the local and national government.  There are many socio-economic development programs being done in the area.  Many members of the Kankana-ey tribe are educated and professional, so they are the ones who are leading their people towards improvement and better living.