sour especially when the non-Paoay folks develop more prosperous and comfortable life than the native Paoayeños.

The mention of jail and jail guards in the story suggests the existence of state apparatus concentrated in Laoag.

Clearly established in the Itneg epic is the perseverance of the Itneg male to pursue a love. Ayo, the Apo of Bolinayen, depicts an Itneg female character that is deliberate but unassuming, sensitive and courageous, and an assertive fighter against injustice. Over and above all these qualities, the Itneg woman is shown as a productive agriculturist and a versatile textile weaver especially in the pinilian design technique. The pinilian textiles are identified with the Itnegs. They gave away the presence of an Itneg woman – the Apo of Bolinayen herself – in Paoay and led to the eventual reunion with Ligi.

The non-utterance of the name of Ayo in the story depicts the heroine as an individual held in reverence by the society.

Textiles, especially the pinilian, find significance not only in the story of Apo ni Bolinayen but in the other songs of the Dulimanan.

The Inlaud-speaking Itneg towns of Langiden and Peñarrubia in Abra are versatile textile weavers of blankets with figurative designs done in pinilian or continuous supplementary weft design technique. Those in San Quintin are known weavers of binakul textiles with patterns in double-toned warp and weft basket weave technique.

KALINGA, KALINGA PROVINCE, NORTHERN LUZON ISLAND, NORTHERN PHILIPPINES. The Kalinga of Kalinga province, northern Luzon is known for this epic that is chanted by native mansaw-ay (chanters). It began after the 16th century when Western culture had already permeated the Philippines. Wealth is a motif. Fabulous compositions, impossible accounts of idealized battles, heroic achievements and magical performances are attributed to a prehistoric hero – Banna or Dulliyaw. The Ullalim among the Kalinga is not the epic itself, but the medium for epic stories and ballad rendition, i.e. the music for storytelling and ballad rendition.

Ullalim Epic

Huddling in the cold night before a fire, covered by a typical Kalinga blanket, young people listen to the fabled stories of the Ullalim.
BANNA OF DULAWON, after a meal prepared by his mother, dresses up, rides his horse and goes to Manggawa, where Laggunawa, who is betrothed to Dungdungan, welcomes him, prepares him a meal, teases him and spreads the mat for the night. While they lay, Laggunawa fears that Dungdungan might come to visit her.

Dungdungan does arrive at midnight and asserts his rights to Laggunawa for whom he has paid a bride price. Banna comes down the house and asks for Dungdungan’s rifle and breaks it. Dungdungan asks for Banna’s adorned cap then breaks it. To ease the tension, Laggunawa assigns both men to head-taking ordeals to test their manhood, promising to marry the one who survives.

Banna goes to Bibbila and kills all its inhabitants. Excited by his success, he asks for another ordeal. Dungdungan, who is supposed to go to Magobya, actually did not go there.

When Banna goes to the resting place, Gowa, he meets Dungdungan who tells him that he will give up his rights to Laggunawa if Banna will kill the giant, Uwon of Baliwon. Banna kills Uwon and the people of Baliwon.

The Ullalim is sung by men or women during festive occasions like the celebration of peace pacts (budong) and other feasts. It eulogizes Kalinga bravery and is non-ritual in character. It has four variations in the southern Kalinga province.

<table>
<thead>
<tr>
<th>Festivities mentioned in Ullalim</th>
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<tr>
<td>Sagang – victory celebration after a successful headhunting exploit. This is celebrated by the mandulawak (ritualist).</td>
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<tr>
<td>Pakuma – which has three meanings: a. A celebration where the participant makes an orgy of the festivities, with excessive food, wine and others; b. Similar to above but done in anticipation of a war expedition; and c. Similar to the Sagang.</td>
</tr>
<tr>
<td>Palanga – a dowry ritual, involving the presentation of precious gifts to the parents of the bride in a post-nuptial ritual.</td>
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</tbody>
</table>

Different names of Ullalim in different regions

Ullalim – in southern Kalinga, the main hero is Banna, or occasionally, Dulliyaw, Banna’s father. All Ullalim chanted here begin with the introductory verse: kanan, kana, di Ullalim (“said, it is said, the Ullalim”).

Unnanim – in Lubuagan.

Urrarim/Allalim – in the Tanudan river area.

Gassumbi – in northern Kalinga where the main hero is Gawan.

Dangdang-ay – in the Day-as area in western Kalinga. The main hero is Magliya or Gono.

The southern Kalinga melody is different from the one in northern and western Kalinga. The musical unit of the Ullalim is the sinkotog (stanza). Stanzas are composed of three, four, five, seven or eight verses. Stanzas of four, five and six are more frequent than those of three, seven and eight verses. Stanzas of two or nine verses are very rare. The primary rhyme (onty) of a verse is a. The Ullalim is characterized by a protracted tremolo syllable (syong-syong, payung-payung or aliyag-ag) maintained over two to three syllables, almost always on one syllable. The second to the last syllable is the tremolo syllable, preceded by a syllable of a pitch one tone higher.