

# Gender Sensitivity of Nueva Ecija, Philippines Cradle Songs

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**Abstract:** Gender is recently becoming a significant area of research in the field of popular music studies. As most studies focus on content analyses of popular music, there is still a need to research on the content of traditional songs, particularly, that which focuses on gender sensitivity. The idea that have appeared in most literatures that music phenomena are gendered, and that these phenomena are present in the musical “messages” with its gendered qualities imposed by the listener in the process of perception were the focal points of the study.

The conclusion of the research provided information about the contents of lullaby in consideration of gender sensitivity. Data collection was through personal interviews and focus group discussions with elderly citizens groups of selected Nueva Ecija municipalities. The respondents were considered based on their age and initial claims that they have sung lullabies to their children. The more important results indicated that, most of the lyrics of cradle songs of Nueva Ecija are stereotypical with messages implying that mothers are usually left at home to take care of the children and fathers go work to provide the needs of the family. The backstories of the songs are connected to farm activities, market undertakings and advices for the child to grow worthy of their parents. Some songs deal with the merits of being a good and obedient child. It appeared that the cradle songs of Nueva Ecija are not highly gender-biased because most of the lyrics pertained to a child that for the time being is yet insensitive to gender roles.

## I. INTRODUCTION

Central Luzon as an agricultural region of the country is rich in indigenous musical tradition pertaining to agriculture, yet, the richness of its songs in cradling babies and children to sleep has not been given much attention. Every lullaby or cradle song, known as “oyayi” (Bisaya) or “uyayi” (Tagalog) has its own personality as its lyrics change accordingly, probably, based on the singer and the child’s state of sleepiness, or ailment or complaint or general situation. An uyayi or oyayo is a short musical expression with words and sang to lull babies to sleep (Thesaurus dictionary). The Daniw of Central Luzon is one that can be considered as a lullaby song in terms of its lyric (Tendilla, 2011). A cradle song has a personal effect on both the singer and the child and thus, gives profound memories to the child at later age. Lullaby songs at these days of modern music gadgetries are hard to come by, such that, before they become extinct and may only exist in memories of elder generations,

proper preservation and valuation must intervene, for the future generations to enjoy.

Even during the ancient times, our society assigns gender-specific roles to its peoples that result to gendered professions and activities. Through the years, these gendered professions were established and continue to change in a social context that draws mainly on widely shared cultural beliefs about gender, resulting in extensive gender segregation within and between professions as well as through everyday interaction (Loos, 2007). In many cultures, strict gender role assignments are often considered as a norm but this practice has become highly susceptible to gender discrimination where certain privileges, opportunities, treatment, and even respect are withheld and restricted for both males and females (Gabriel, 1987).

However, in the light of the 21st century, activism supporting gender equality and eradicating gender discriminations became common. These liberal practices have paved way to the occurrence of gender role reversals and further resulted to more opportunities for both men and women. In spite of this, there are still certain fields in which gender role reversal is not totally accepted such as the husband-wife household roles as perceived by the society.

In a traditional Filipino family, the father is considered the head and the provider of the family while the mother takes responsibility of the domestic needs and emotional growth and values formation of the children. Filipino men are basically categorized into the more dominating roles in the society. However, in the modern Philippine society, certain circumstances – intention or desperation – have led to shifting gender roles in the household wherein the wives become the breadwinner of the family while the husbands become househusbands.

## II. STATEMENT OF THE PROBLEM

Generally, this study aims to assess if the cradle songs of Nueva Ecija are gender sensitive. Specifically, this study answers the following questions:

1. What are the cradle songs of Nueva Ecija?
2. What are the underlying messages of the cradle songs?

3. What are the characterization of mothers and fathers in the cradle songs?
4. What are the possible implications of listening to these cradle songs to children as they grow up?

#### *Significance of The Study*

The beauty of cradle songs exposes the Filipino Culture of Nueva Ecija. This study can be an eye opener for Filipinos to see the uniqueness of cradle songs that originates from Nueva Ecija and needs to be given importance. This study can help the parents and their children to enhance their knowledge about cradle songs being sang and listened to. It can also be beneficial to other researchers to dig deeper on the culture and traditions behind the singing of cradle songs.

#### *Scope and Limitations*

The study is limited only within the northern areas of Nueva Ecija for which due to the limited time given, the more reachable cities and municipalities in the area were only the ones considered. The locale were the Science City of Muñoz, San Jose City, the Municipalities of Lupao, Carrangalan and Pantabangan. The respondents were representatives of elderly citizens.

### III. METHODOLOGY

The data collection was through personal interviews and through focus group discussions made through the efforts of the senior citizen's groups of the municipalities. Home visits were likewise undertaken for the elderlies who preferred to be interviewed in their homes. The respondents were considered based on their age and initial claims that they have sung lullabies to their children and grandchildren. An interview questionnaire was pretested to clear out questions that needs further elaborations. Descriptive statistics was used in the determination of results based on the instrument used for the purpose, the interview guide for the focus group discussion and the questionnaire for individual respondents.

#### *Framework*

The framework shows the range of research in finding the answers to the problems. That is to find out the messages and gender characterizations within the songs and determine the future implications of these to the children, based on the observations and detailed interpretations and opinions of the elderlies.

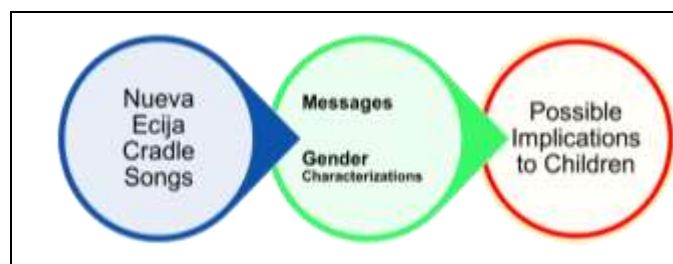


Figure 1. Framework of the study showing the implications of the Nueva Ecija cradle songs to children

### IV. REVIEW OF RELATED LITERATURE

The cradle song or the lullaby is a soothing song or piece of music that is simple and repetitive. Its purposes vary, yet its main objective is to use it as an aid to lull infants as well as young children to sleep (Trehub, 1998). As an oral tradition, it is used to pass down cultural knowledge, develop communication skills, indicate emotional intent, maintain infants' undivided attention, modulate infants' awakening, and regulate behavior (Doja, 2014). Lullabies almost never have instrumental accompaniments because it appeals more to the infant's limited ability to process information. There is a preference for unaccompanied lullabies over accompanied lullabies (Ilari, 2009) because it is used for its soothing nature even for non-infants. It likewise helps relieve stress and improve the overall psychological health of pregnant women (Chang et al., 2008).

Among the early forms of oral tradition, it is the "awit" or the song that has endured most in ethnolinguistic communities of the Philippines and out of the 16 awit forms, the Uyayi or the "hele" is the most notable. Much research has been generated on the role of lullabies in nurturing caregiving bonds between mother and child. In the country, mothers sing lullabies to their infants to engage in a bonding activity. The activity makes the infant become "tuned" into a personal music that is in association with parental affiliation (De Casper, 1980).

In the country, the "Kangaroo Care" among the indigenous peoples, referring to a technique practiced on newborn infants in which a mother holds her child tightly against her chest, highly demonstrates the infant-mother dyad relationship. It is highly associated with lullabies that induces the baby to a quieter sleep states and less occurrence of crying. Likewise, it is also connected with a significantly lower maternal anxiety. Dads who are not exposed to lullabies tend to be more activated and less still. The therapeutic effect of lullabies can thus have a strong impact on calming anxieties and nurturing bonds, which is especially important with premature and fragile infants (Lai, et al., 2006). Infants exhibit a natural preference for infant-directed over non-infant-directed lullabies and their own mothers' voice over that of another female (De Casper, 1980).

In a Christian country like the Philippines, it is very common that the father is the more superior compared to the mother. It is a Christian belief that a wife must submit to her husband. Moreover, a Filipino father is an epitome of responsibility in the society and a ceremonial figurehead. He is the head of the family, thus having more power over his wife and children. There is a connotation that a father must be the breadwinner because it is the father's duty to work to support the whole family.

Even during the old times of the Filipino community, it is typical that a father must be the one working to send the children to school and cover the household expenses. He is expected to make a living to sustain his wife and children's

need. Mothers even in the ancient times are not sent to do jobs for the family because it is the duty of father. Women are trained to do household chores and nurturing the children while the father is away. The duties of a father fall most likely to the financial support and the mother is the one left at their home.

It is also biblical that men should be the head of the family while the woman follows the lead of the man. In the book of 1 Corinthians 11:8-9, it was discussed that God created a woman for man's sake.

*"For man does not originate from woman, but woman from man; for indeed man was not created for the woman's sake, but woman for the man's sake."*

Since the beginning, women have no power over man. Ancient women have never been greater than any man, they don't have rights to command their man, and they were always behind their man. In fact, in the early days women were seen as wives who were intended to cook, clean, and take care of the kids. They were not allowed to do anything that her husband does.

In other religions like Islam, women are also under the man's rule. Even Prophet Mohammad of Islam said in the book of Quran that it is not good for women to keep going out and in for nothing important. The last thing is that it is essential for women to spend much of their time at home to get their job done perfectly as a mothers or wives, and they can count on men to do the hard jobs outside.

A lot of men took advantage on this role of women in the society. Some abused women while some ignored them. Women seemed to be just an accessory inside the house. Women were just a caretaker or just a peasant. If she's a good-looking woman, she is a great honor for the name of his man.

Although God concluded in Genesis 2:18 that "It is not good for the man to be alone. I will make a helper suitable for him," being a "helper" does not imply that the woman was inferior to the man. The same word "helper," is used to describe God Himself as the one who supports man to become stronger and not just to make their name worthy to praise. In fact, God created both men and women in His own image and made them equal custodians of all His creation.

The family is the most important social group in Filipino culture; it is "the center of their universe" (Jocano, 1998, p.11). Filipino identity is typically and strongly defined by close-knit family ties (Medina, 2001; Wolf, 1997). As in other collectivist contexts, harmony, respect for elders, fulfilling duties and expectations, and deference to parental authority are valued.

To the extent that general Filipino socio-cultural and family values pervasively shape childrearing attitudes, it may be expected that mothers and fathers are similarly traditional or authoritarian and similarly parent-centered in their attributions. However, much of the literature has considered

differences in the roles of mothers and fathers. Invariably, Filipino fathers and mothers reported taking on traditional roles in the home, with fathers being providers and "protectors" but having limited purview in the daily lives of their children and mothers taking on the tasks of childrearing, discipline, and "managing the home" (De la Cruz et al., 2001; Licuanan, 1979; Liwag, De la Cruz, & Macapagal, 1998). From the perspective of children, mothers are indeed more nurturing and involved than fathers; mothers are also perceived to be more powerful than fathers in that they give the directives and organize the child's activities. Although children do not perceive differences in punitiveness between their parents (Carunungan-Robles, 1986), it is not uncommon for fathers to be called on and to implement punishment for major transgressions (Liwag et al., 1998; Medina, 2001).

It is common for the Filipino parents that a father must be the one gaining financially for the needs of the family while the mother is the one taking care of the children and doing household chores. A father is the one making the income.

However, as time passed by, women started to realize their worth. They become more aware of the rights they should have and began to enhance their skills and widen their scope of experience especially in works and skilled professions. Women started to fight against violence of men and revolutionized against the discriminant government.

According to Muhammad Ali Jinnah (1940),

*"No nation can ever be worthy of its existence that cannot take its women along with the men. No struggle can ever succeed without women participating side by side with men. There are two powers in the world; one is the sword and the other is the pen. There is a great competition and rivalry between the two. There is a third power stronger than both, that of the women."*

The revolution for the women's right also opened the minds and hearts of some men. Women didn't just realized their own worth but also their partners. Some men started to support the revolution and believed on women's right in the society. Some family can't live with just a man working, that's why.

The government finally opened their eyes on the discrimination problems of women not just in the Philippines but around the world. There are lot of laws created in strengthening the prohibition on discrimination against women with respect to terms and conditions of employment, amending for the purpose Article 135 of the Labor Code of the Philippines. Article 135 of Philippine Republic Act 6725 (1989) states that,

*"It shall be unlawful for any employer to discriminate against any woman employee with respect to terms and conditions of employment solely on account of her sex."*

According to Caldecott (1996)

“...being woman means being a mother. New feminists believe that whether or not they do it well, women are physically structured to be mothers, to develop life with their wombs. They purport the idea that the physical capacity for motherhood gives rise to psychological, spiritual and emotional characteristics that women would need to be mothers.

This means that mothers are nurturers by nature. Whether women like it or not, they are destined to be mothers; women are mothers in nature because of their ability to conceive. Women physical structure is made to function as a place to develop life. Whether a woman chooses not to be one that is what a woman should be. Though these mothers in the cradle songs do not really look like a mother in accordance with how they were introduced, still, they are destined to be mothers- physically, psychologically, emotionally, and spiritually. This means that a woman is a mother not just because of her function, physically to reproduce but to be a mother figure in the psychological, emotional and spiritual aspects.

## V. RESULTS AND DISCUSSIONS

### *The Respondents*

The average age of the respondents was 72.5 with once respondent aged 90 as the highest and one aged 63 at the lowest. Most of them were only in their 20's during post-war period and due to the conditions of that time, they were only able to study up to high school. Most of the respondents were farmers and some are Barangay Health Workers. Most of them were Ilocano and Tagalog speakers and claimed that they know what lullaby is and remembered being sang with it by their parents, aunts and grandparents.

### *The Nueva Cradle Songs*

There were 40 songs gathered. Table 1 shows that the province is rich in oral tradition based on the claims of the elderlies.

Table 1. Image Characterizations of the Nueva Ecija Cradle Songs.

| Title Of Song             | Place of Origin       | Language Used |
|---------------------------|-----------------------|---------------|
| 1. Magandang Bata         | Science City of Munoz | Tagalog       |
| 2. Apo Ko                 | Science City of Munoz | Tagalog       |
| 3. Nene                   | Science City of Munoz | Ilocano       |
| 4. My Darling Baby Dear   | Science City of Munoz | English       |
| 5. Hele para kay Andrei   | Science City of Munoz | Ilocano       |
| 6. Tahan na               | Science City of Munoz | Tagalog       |
| 7. Kaluluwa'y Dumaratang  | Science City of Munoz | Tagalog       |
| 8. Natutulog ka man Inang | Science City of Munoz | Tagalog       |
| 9. Lullaby Song           | Science City of Munoz | English       |

| Title Of Song                  | Place of Origin       | Language Used |
|--------------------------------|-----------------------|---------------|
| 10. Oh Giliw Kong Ina          | Science City of Munoz | Tagalog       |
| 11. Halika na Neneng           | Science City of Munoz | Tagalog       |
| 12. Maturog Kan Balong         | Science City of Munoz | Ilocano       |
| 13. Maturog Kan Basang         | Science City of Munoz | Ilocano       |
| 14. Tulog na                   | Science City of Munoz | Tagalog       |
| 15. Apagturog Ti Ubing         | Science City of Munoz | Ilocano       |
| 16. Matulog na Aking Mahal     | Science City of Munoz | Tagalog       |
| 17. Daniw                      | Science City of Munoz | Tagalog       |
| 18. Bilin ni Nanang            | Science City of Munoz | Ilocano       |
| 19. Awit Pampatulog            | Science City of Munoz | Tagalog       |
| 20. Tulog na                   | Science City of Munoz | Tagalog       |
| 21. Oh Bunso Ko                | San Jose City         | Tagalog       |
| 22. Kay Buti Mo Panginoon      | San Jose City         | Tagalog       |
| 23. Pasasalamat                | San Jose City         | Tagalog       |
| 24. Bitbituin Sadiay Tangatang | San Jose City         | Ilocano       |
| 25. Oh, Angin                  | San Jose City         | Ilocano       |
| 26. Rosal at Waterlily         | San Jose City         | Tagalog       |
| 27. Tulog na Anak Kong Mahal   | San Jose City         | Tagalog       |
| 28. Sa Kandungan Ni Nanay      | San Jose City         | Tagalog       |
| 29. Ang Munting Bituin         | San Jose City         | Tagalog       |
| 30. Maturugen Toy Anak ko      | San Jose City         | Ilocano       |
| 31. Meme na Bunso              | San Jose City         | Tagalog       |
| 32. Ay-ayaten Ni Nanang Ko     | Guimba                | Ilocano       |
| 33. Banbantay                  | Talavera              | Ilocano       |
| 34. Tulog na Bunso             | Carranglan            | Tagalog       |
| 35. Nalabilabi                 | Carranglan            | Ilocano       |
| 36. Maudi Nga Bilin            | Talugtug              | Ilocano       |
| 37. Ako Po'y May Singsing      | Talugtug              | Ilocano       |
| 38. Matulog Ka na Bunso        | San Leonardo          | Tagalog       |
| 39. Maturog kan, Anak Ko       | Sto. Domingo          | Ilocano       |
| 40. Ipuon Ko nga Irugi         | Pantabangan           | Ilocano       |

As the table above shows, 50 % of the gathered songs came from the city and far-out barangays of the Science City of Muñoz. This was because, it was the only place wherein, a competition in the rendering of lullaby songs was undertaken. With such, many elderlies from the Senior Citizen's Organization joined and thus, quite a number of songs were gathered. Table 2 shows the distribution of the origin of the Nueva Ecija cradle songs. It can be shown that



despite efforts, only one or two were gathered from the other towns because of time constraints.

Table 2. Distribution of Cradle Songs Origins

| Place of Origin       | Number | Percentage |
|-----------------------|--------|------------|
| Science City of Muñoz | 20     | 50.00      |
| San Jose City         | 11     | 27.50      |
| Guimba                | 1      | 2.50       |
| Talavera              | 1      | 2.50       |
| Carranglan            | 2      | 5.00       |
| Talugtug              | 2      | 5.00       |
| San Leonardo          | 1      | 2.50       |
| Sto. Domingo          | 1      | 2.50       |
| Pantabangan           | 1      | 2.50       |
| Total                 | 40     | 100.00     |

Majority of the songs were in Tagalog (55%) and the rest in Ilocano (42.5%) with one in English (2.50 %). This further established that Nueva Ecija is both a Tagalog and Ilocano speaking province.

#### The Underlying Messages

As observed by the researchers, most of the lyrics of cradle songs of Nueva Ecija are stereotypical with messages implying that mothers are usually left at home to take care of the children and fathers go work to provide the needs of the family like in *Tulog na Aking Bunso* (Refer to Appendix 1).

Some of the cradle songs of Nueva Ecija are gender sensitive because the underlying messages of the songs tell simple stories of hard work, their aspirations to their child, family love, daily living and bringing earning or “pasalubongs” at home. Some songs deal with the merits of being loved by the parents to become a good and obedient child. *Awit Pampatulog* depicts that the child is loved and that love will help the child dream of his future (Refer to Appendix 2).

However, some features of manhood are often depicted in lullabies that were meant to be sung to little boys like elements of strengths, bravery, richness, handsomeness. Contrasting to these songs, cradle songs geared towards little girls frequently mention beauty, gentleness, marriage and motherhood, sometimes warning the little girl about how difficult it will be when she has a baby and a husband of her own to take care of (Refer to Appendix 3 and 4). *Magandang Bata* and *Maturugen To’y Anak Ko* are samples of songs specifying the characteristics of the child.

Some songs also expound the undying love of the parent to the child like in the *Sa Dagat ng Palad* (Appendix 5), *Oh Bunso Ko* (Appendix 6) and *Tulog na Anak Kong Mahal* (Appendix 7). Also, some songs are metaphors showing how a parent will instill goodness in a child like in *Ako Ay Nagtanim* (Appendix 8).

Also, some songs, like *Pampatulog ng Batang Kapatid* (Appendix 9) and *Hele Para Kay Andrei* (Appendix 10) indicate the merits of being an obedient child. Like if the child goes to sleep, gifts and foods will be given upon waking up. Some songs are actually like praise songs or based on church songs, like *Pasasalamat* (Appendix 11).

As observed by the respondents, the lullaby is not anymore popular in the community. Yet, sometimes, middle-age mothers still sing lullabies as observed by 3 elders among their children and neighbors. In the community, majority of the elders claimed that, their children who have been reared with the lullaby can be said to be more serene, obedient, and tame in comparison with millennial children who are more aggressive, individualistic, headstrong, indifferent and less manageable. Millennial grandchildren were likewise unappreciative of their personal lullaby and would rather watch westernized television shows while being bottle-fed with milk.

#### Gender Characterization and Portrayals in the Songs

The gender characterization refers to the portrayal of a father or a mother figure in the songs. Based on individual evaluation of the songs, there were more songs (40 %) that were focusing more on the mother roles and likewise, songs (37.50%) that do not depict any gender characterizations and roles. Only a few (15%) refers to father roles and portrayal of both parents (7.50%). Table 3 indicates the statistics of the images of the parents to child based on the songs.

Table 3. Image Characterizations and Portrayals in the Songs

| Characterization Portrayals | Number | Percentage |
|-----------------------------|--------|------------|
| Mother                      | 16     | 40.00      |
| Father                      | 6      | 15.00      |
| Both Father and Mother      | 3      | 7.50       |
| Neutral, none in particular | 15     | 37.50      |
| Total                       | 40     | 100.00     |

Out of the 16 mother portrayal songs, most came from the Science City of Muñoz (75 %) and the rest came from the other municipalities (25 %), but of which, 2 came from Talugtug. On further inspection, even the titles given to the songs were referring to “maganda, inang, ina, neneng, nanang and basang”, all of which are female gender depictions. Table 4 presents the titles of the mother image songs gathered.

Table 4. Mother Image Characterizations of the Nueva Ecija Cradle Songs.

|    | Title of Song          | Place of Origin       |
|----|------------------------|-----------------------|
| 1. | Magandang Bata         | Science City of Munoz |
| 2. | Apo Ko                 | Science City of Munoz |
| 3. | My Darling Baby Dear   | Science City of Munoz |
| 4. | Tahan na               | Science City of Munoz |
| 5. | Natutulog ka man Inang | Science City of Munoz |

|     | Title of Song          | Place of Origin       |
|-----|------------------------|-----------------------|
| 6.  | Lullaby Song           | Science City of Munoz |
| 7.  | Oh Giliw Kong Ina      | Science City of Munoz |
| 8.  | Halika na Neneng       | Science City of Munoz |
| 9.  | Tulog na               | Science City of Munoz |
| 10. | Matulog na Aking Mahal | Science City of Munoz |
| 11. | Bilin ni Nanang        | Science City of Munoz |
| 12. | Oh Bunso Ko            | San Jose City         |
| 13. | Maturog Kan Basang     | Science City of Munoz |
| 14. | Ay-ayaten Ni Nanang Ko | Guimba                |
| 15. | Maudi Nga Bilin        | Talugtug              |
| 16. | Ako Po'y May Singing   | Talugtug              |

The father image characterizations, only 15% of the total 40 songs were identified. Such songs indicated that the child shall become a good boy or man in the future. Although the titles do not indicate boy characterizations, the lyrics of the songs do so. There is one from the Science City of Muñoz, which carry the word “balong” in the title referring to a boy child in Ilocano.

Table 5. Father Image Characterizations of the Nueva Ecija Cradle Songs.

|    | Title of Song      | Place of Origin       |
|----|--------------------|-----------------------|
| 1. | Daniw              | Science City of Munoz |
| 2. | Meme na Bunso      | San Jose City         |
| 3. | Tulog na Bunso     | Carranglan            |
| 4. | Nalabilabi         | Carranglan            |
| 5. | Ipuon Ko nga Irugi | Pantabangan           |
| 6. | Maturog Kan Balong | Science City of Munoz |

There were only 3 songs (7.50 %) considered that indicated that the child become more like the father and/ or the mother images. The songs are for either a baby girl or a baby boy.

Table 6. Both Father and Mother Images Characterizations of the Nueva Ecija Cradle Songs.

|    | Title of Song            | Place of Origin |
|----|--------------------------|-----------------|
| 1. | Maturog kan, Anak Ko     | Sto. Domingo    |
| 2. | Matulog Kana Bunso       | San Leonardo    |
| 3. | Tulog na Anak Kong Mahal | San Jose City   |

Such songs indicated only that the baby is a child, without any indication that the child is a he or a she. The three song all refers to a “bunso”, the youngest of the family. Such songs were sang without any thought of who will the inspiration of the child based on gender. It only indicates the good characters that can be emulated from either the mother or the father.

### The Singers of the Cradle Songs

Based on information given, the cradle songs are sang by any of the older members of the family. They may either be the father, mother, grandmother, grandfather, uncle, aunties, older siblings or the nanny. This does not mean however, that any particular songs are to be sang only by the father or the mother or anyone just because the song dictates that it be sang by someone. Anyone can still sing any of the songs yet, survey in Table 7 indicated that 31 of the songs (77.50%) was chosen to be sang by anyone, either a male or a female.

Table 7. The Singers of the Cradle Songs.

| Title Of Song              | Place of Origin       | Male | Female | Neutral |
|----------------------------|-----------------------|------|--------|---------|
| 1. Magandang Bata          | Science City of Munoz |      | ✓      |         |
| 2. Apo Ko                  | Science City of Munoz |      | ✓      |         |
| 3. Nene                    | Science City of Munoz |      | ✓      |         |
| 4. My Darling Baby Dear    | Science City of Munoz |      |        | ✓       |
| 5. Hele para kay Andrei    | Science City of Munoz | ✓    |        |         |
| 6. Tahan na                | Science City of Munoz |      | ✓      |         |
| 7. Kaluluwa'y Dumaratang   | Science City of Munoz |      |        | ✓       |
| 8. Natutulog ka man Inang  | Science City of Munoz |      |        | ✓       |
| 9. Lullaby Song            | Science City of Munoz |      |        | ✓       |
| 10. Oh Giliw Kong Ina      | Science City of Munoz |      |        | ✓       |
| 11. Halika na Neneng       | Science City of Munoz |      | ✓      |         |
| 12. Maturog Kan Balong     | Science City of Munoz | ✓    |        |         |
| 13. Maturog Kan Basang     | Science City of Munoz |      | ✓      |         |
| 14. Tulog na               | Science City of Munoz |      |        | ✓       |
| 15. Apagturog Ti Ubing     | Science City of Munoz |      |        | ✓       |
| 16. Matulog na Aking Mahal | Science City of Munoz |      |        | ✓       |
| 17. Daniw                  | Science City of Munoz |      |        | ✓       |
| 18. Bilin ni Nanang        | Science City of Munoz |      |        | ✓       |
| 19. Awit Pampatulog        | Science City of Munoz |      |        | ✓       |
| 20. Tulog na               | Science City of Munoz |      |        | ✓       |
| 21. Oh Bunso Ko            | San Jose City         |      |        | ✓       |

| Title Of Song                  | Place of Origin | Male   | Female  | Neutral |
|--------------------------------|-----------------|--------|---------|---------|
| 22. Kay Buti Mo Panginoon      | San Jose City   |        |         | ✓       |
| 23. Pasasalamat                | San Jose City   |        |         | ✓       |
| 24. Bitbituin Sadiay Tangatang | San Jose City   |        |         | ✓       |
| 25. Oh Angin                   | San Jose City   |        |         | ✓       |
| 26. Rosal at Waterlily         | San Jose City   |        |         | ✓       |
| 27. Tulog na Anak Kong Mahal   | San Jose City   |        |         | ✓       |
| 28. Sa Kandungan Ni Nanay      | San Jose City   |        |         | ✓       |
| 29. Ang Munting Bituin         | San Jose City   |        |         | ✓       |
| 30. Maturugen Toy Anak ko      | San Jose City   | ✓      |         |         |
| 31. Meme na Bunso              | San Jose City   |        |         | ✓       |
| 32. Ay-ayaten Ni Nanang Ko     | Guimba          |        |         | ✓       |
| 33. Banbantay                  | Talavera        |        |         | ✓       |
| 34. Tulog na Bunso             | Carranglan      |        |         | ✓       |
| 35. Nalabilabi                 | Carranglan      |        |         | ✓       |
| 36. Maudi Nga Bilin            | Talugtog        |        |         | ✓       |
| 37. Ako Po'y May Singsing      | Talugtog        |        |         | ✓       |
| 38. Matulog Kana Bunso         | San Leonardo    |        |         | ✓       |
| 39. Maturug kan, Anak Ko       | Sto. Domingo    |        |         | ✓       |
| 40. Ipuon Ko nga Iruigi        | Pantabangan     |        |         | ✓       |
| TOTAL                          |                 | 3      | 6       | 31      |
| Percent                        |                 | 7.50 % | 15.00 % | 77.50 % |

*Implications to Children*

As observed by the respondents, the lullaby is not anymore popular in the community. Yet, sometimes, middle-aged baby boomer mothers still sing lullabies as observed by some elders. In the community, majority of the respondent elders claimed that they have reared their children with lullaby, and in contrast to their grandchildren of today, they claimed that their children were more serene, obedient, and tame when they were growing, in comparison with millennial children who are more aggressive, individualistic, headstrong, indifferent and less manageable. Millennial grandchildren were likewise unappreciative of their personal lullaby and

would rather watch westernized television shows while being bottle-fed with milk.

Based on the gathered songs, the implications to the futurity of the children are accorded in Table 8. Majority of the implications of the songs (75%) are accorded to a neutral child while only 17.50 % is implied specifically to a girl child and only 7.50% is for the boy child. This indicated that a cradle song is simply provide a template of goodness for the growing child.

Table 8. Future Implications based on Image Set in the Nueva Ecija Cradle Songs.

| Title Of Song                  | Place of Origin       | Boy | Girl | Neutral |
|--------------------------------|-----------------------|-----|------|---------|
| 1. Magandang Bata              | Science City of Munoz |     | ✓    |         |
| 2. Apo Ko                      | Science City of Munoz |     | ✓    |         |
| 3. Nene                        | Science City of Munoz |     | ✓    |         |
| 4. My Darling Baby Dear        | Science City of Munoz |     |      | ✓       |
| 5. Hele para kay Andrei        | Science City of Munoz | ✓   |      |         |
| 6. Tahan na                    | Science City of Munoz |     | ✓    |         |
| 7. Kaluluwa'y Dumaratang       | Science City of Munoz |     |      | ✓       |
| 8. Natutulog ka man Inang      | Science City of Munoz |     |      | ✓       |
| 9. Lullaby Song                | Science City of Munoz |     |      | ✓       |
| 10. Oh Giliw Kong Ina          | Science City of Munoz |     |      | ✓       |
| 11. Halika na Neneng           | Science City of Munoz |     | ✓    |         |
| 12. Maturug Kan Balong         | Science City of Munoz | ✓   |      |         |
| 13. Maturug Kan Basang         | Science City of Munoz |     | ✓    |         |
| 14. Tulog na                   | Science City of Munoz |     |      | ✓       |
| 15. Apagturog Ti Ubing         | Science City of Munoz |     |      | ✓       |
| 16. Matulog na Aking Mahal     | Science City of Munoz |     |      | ✓       |
| 17. Daniw                      | Science City of Munoz |     |      | ✓       |
| 18. Bilin ni Nanang            | Science City of Munoz |     |      | ✓       |
| 19. Awit Pampatulog            | Science City of Munoz |     |      | ✓       |
| 20. Tulog na                   | Science City of Munoz |     |      | ✓       |
| 21. Oh Bunso Ko                | San Jose City         |     |      | ✓       |
| 22. Kay Buti Mo Panginoon      | San Jose City         |     |      | ✓       |
| 23. Pasasalamat                | San Jose City         |     |      | ✓       |
| 24. Bitbituin Sadiay Tangatang | San Jose City         |     |      | ✓       |
| 25. Oh Angin                   | San Jose City         |     |      | ✓       |
| 26. Rosal at Waterlily         | San Jose City         |     |      | ✓       |
| 27. Tulog na Anak Kong Mahal   | San Jose City         |     |      | ✓       |

| Title Of Song              | Place of Origin | Boy | Girl | Neut ral |
|----------------------------|-----------------|-----|------|----------|
| 28. Sa Kandungan Ni Nanay  | San Jose City   |     |      | ✓        |
| 29. Ang Munting Bituin     | San Jose City   |     |      | ✓        |
| 30. Maturugen Toy Anak ko  | San Jose City   | ✓   |      |          |
| 31. Meme na Bunso          | San Jose City   |     |      | ✓        |
| 32. Ay-ayaten Ni Nanang Ko | Guimba          |     |      | ✓        |
| 33. Banbantay              | Talavera        |     |      | ✓        |
| 34. Tulog na Bunso         | Carranglan      |     |      | ✓        |
| 35. Nalabilabi             | Carranglan      |     |      | ✓        |
| 36. Maudi Nga Bilin        | Talugtog        |     | ✓    |          |
| 37. Ako Po'y May Singsing  | Talugtog        |     |      | ✓        |
| 38. Matulog Kana Bunso     | San Leonardo    |     |      | ✓        |
| 39. Maturug kan, Anak Ko   | Sto. Domingo    |     |      | ✓        |
| 40. Ipuon Ko nga Irugi     | Pantabangan     |     |      | ✓        |
| TOTAL                      |                 | 3   | 7    | 30       |
| Percent                    |                 | 0 % | 50 % | 75.0 0 % |

## VI. CONCLUSION

Based on the results of the study, the use of cradle songs in the northern portion of Nueva Ecija is still being undertaken by the elderlies but not as much by the millennial parents and nannies. As a tradition, lullabies are considered as an oral art form, thus, there is a sentiment that it must be passed on to the next generation of millennials.

Majority of the songs that were gathered was in Tagalog (55%) and the rest in Ilocano (42.5%) with one in English (2.50 %). There were more songs (40 %) that were focusing more on the mother roles and songs that do not depict any gender characterizations and roles (37.50%). Only a few (15%) refers to father roles and portrayal of both parents (7.50%). The underlying messages of the songs were mostly about love of parent to the child, being a good child, rewards for being a good child, promises of gifts, and the goodness of the child's future if the child goes to sleep. Results indicated that 31 of the songs (77.50%) was chosen to be sang by anyone, either a male or a female. Majority of the implications of the songs are accorded to a neutral child (75%) while only 17.50 % is implied specifically to a girl child and only 7.50% is for the boy child. This indicated that a cradle song is simply provide a template of goodness for the growing child.

The significance of the cradle songs for the community is reflected in the observation of the elderlies that modern children are not as calm, docile tame as compared to children brought up with lullabies. It appeared that the cradle songs of Nueva Ecija are not highly gender-biased because most of the lyrics pertained to a child that for the time being is yet insensitive to gender roles.

## VII. RECOMMENDATIONS

Based on the results of the study, it is highly recommended that there will be intended projects that would account for the revival of lullaby songs through activities in connections with day care centers, children's hospitals, parents associations, and institutions like Department of Health and Department of Education.

The incorporations of the singing of lullaby and learning from it the different aspects of musical nuances in the curriculum for Music Education, Social Science and other courses in which it can be included is highly suggested so that the millennials may have a grasp of this oral tradition.

In the event of any parent-child convention or any form of gathering, the incorporation of activities that will account for the introduction and singing of lullaby is also suggested. This will help the millennial parents to go back to the practices of their ancestors.

## APPENDICES

### Appendix 1

#### TULOG NA AKING BUNSO

Tulog na aking bunso, Mata mo'y iyong ipikit, Karga ka ng Nanay mo, Mahal ko aking bunso, (la la la la la) 2x, Hele na o hele na , Ang tatay ay nasa bukid, Kasama ang kuya mo Si ate ay kasama rin (la la la la la) 2x

Tulog na o bunso ko Himbng na aking bunso ko, Hindi ka iiwan, Hele na o hele na, (la la la la la la) 2x

### Appendix 2

#### AWIT PAMPATULOG

Sa awit ko kita papatulugin Sa awit ko kita gigisingin, Aaliwin kita Laging susuyuin pagkat mahal kita giliw Kung nais mo ikaw ay managinip Sa aking kandungan ka umidlip

Ang damdamin mo'y tunay na pag-ibig, Na buhay sa aking dibdib, Kung nais mong ikaw ay managinip, Sa aking kandungan ka umidlip

Ang damdamin mo'y tunay na pag-ibig Na buhat sa aking dibdib

### Appendix 3

#### MAGANDANG BATA

Tulog na magandang bata Wag ka nang umiyak At andito na ako sa tabi mo Walang ibang nagmamahal sayo Kung hindi lang ako Batang munti ka, Matulog ka na

### Appendix 4

#### MATURUGEN TOY ANAK KO

Maturugen toy anak ko nga gwapo, Maturugen ni egay nga gwapo Singsingpit ka anak ko

Hmmmm, hmmm,



Hmmmmmm, hmmm

Appendix 5

Sa Dagat ng Palad

Sa dagat ng palad Ang puso ko'y sisingap-singap  
Naghihingalo sa hirap Ikaw pa rin giliw ang hinahanap at  
tinatawag

Ngayon itoy iyong masdan Yaring aking buhay Ibig  
na pumanaw Mahulog man sa hukay Ikaw pa rin giliw ang  
minamahal

Ikaw pa rin giliw ang minamahal

Appendix 6

Oh Bunso Ko

Ako'y isang inang mahirap Tubo sa bukiring  
malawak Ang kaulayaw ko ikaw aking anak Sadya ag ligaya  
ko aking bunso

Ang bilin ko sayo ay tandan Ikaw ang mahal ko  
ngang tunay Bunso tandaan mo ikaw ay mahal ko Tunay pag-  
ibig ko sa iyo

Appendix 7

Tulog na Anak Kong Mahal Tulog na ang anak na  
mabait Tulog na ang anak na mahal na mahal Tulog na ang  
anak na mahal ni tatay Tulog na anak na mahal ni nanay  
Tulog na anak na mahal ni kuya Tulog na anak na mahal ni  
ate Tulog na ang anak na mahal naming lahat Tulog na anak  
na mahal ng Diyos Ama

Appendix 8

Ako Ay Nagtanim Ako ay nagtanim ng kapirasong  
luya Tumubo ay gabi, namunga ng manga Nang pipitasin ko,  
hinog na papaya Bumagsak sa lupa, magandang dalaga

Appendix 9

Pampatulog ng Batang Kapatid

Halina kita ay kakalungin Isisilid sa duyan balutin ng  
lampin May awa ang Dios, sa lingoong darating Ibibili kita ng  
manika't sensing

Kung makakabili ka man att bihis ng bihis Marami  
mang damit syempre mapupunit Gayon din nga naman ang  
gawang umibig Kung bagong bago walang masasapit

Appendix 10

Hele Para Kay Andrei

Paturugin ni Andrei Tanu madamdama makarieng  
manen Agbiruk ta manen ti innapuyen Kaya tantu manen  
manganin

Appendix 11

Pasasalamat

Papurihin naming ang iyong pangalan Aawitan ng  
may kadakilaan Ikaw ang diyos na aming kanlungan Pag-asa  
naming ay kaligtasan

Pasasalamat ang aming alay Pasasalamat alay mong  
buhay Kadakilaan mo ay pasasalamatan Ang pag-ibig mo lang  
kaylanman

Tanging ala yang buhay Ikaw ang Diyos naming  
gabay Sa dalangin aawitin Kadakilaan mo sa amin

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