The $aN$- Agent Focus Affix in Minangali Music Terms*
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Abstract:
Music is a universal phenomenon, but it is not a universal language. It is a process that takes place in a specific cultural context and can be properly understood only via the structures of the language of the society being studied. Direct questioning (e.g., ‘Who are the musicians in your society?’) necessarily relies on terms and concepts from the questioner’s perspective. Indeed, a researcher’s questions can appear nonsensical if they do not represent valid avenues of inquiry in the thought structures of the interviewee.

The $aN$- agent focus affix in Minangali is used to derive some objects into verbs, including all of the society’s music instruments (i.e., $aN$-[instrument] = to play [instrument]). $aN$- affixed verbs are also formed when someone is doing something to a specific object that is in the process of realizing its ultimate purpose (e.g., the preparation of houses and food). Additionally, some objects are similarly prefixed when someone is using them to project/send away something in order to achieve a result (e.g., spears, guns, and stones.) Examining the limited set of objects that can have this affix attached to it led us to some preliminary conclusions about a Mangali conceptualization of music. We suggest that Minangali music instruments are affixed in this way when they describe the action of being sounded, which is the time when they are being utilized for their ultimate purposes. Additionally, we believe that music is something which is intended to be ‘sent away’ in order to yield a result.

Figure 1. Construction of a Minangali verb using the $aN$- affix

$\text{aN-} + \text{pang-ok}^1 = \text{amang-ok}$
wooden club to hit something with a wooden club

(1) Angullitong ak Nelson.
$aN$-kullitong ak Nelson
AG-bamboo lute NM Nelson$^2$
‘Nelson is sounding the bamboo lute.’

(2) Anilaw atta agama.
$aN$-silaw atta agama
AG-light PL.OBL crab$^3$
‘He is gathering some crabs using a light.’$^4$

* Most of the seven thousand Lower Tanudan Kalinga speakers of northern Luzon, Philippines inhabit the northern half of Tanudan municipality, Kalinga province. Minangali is the name of the language variety of Lower Tanudan Kalinga spoken in the largest village of the language area (Mangali). The data for this paper was supplied by speakers of the Minangali variety. In this paper the language in question will be referred to as ‘Minangali.’

$^1$ In this word, using Minangali orthography, the hyphen represents a glottal.
$^2$ AG = Agent focus
NM = Proper Name Marker
$^3$ OBL = Oblique
$^4$ Without atta agama the meaning is ‘He is using a light to hunt.’
(3) Angullitong ak Nelson.
    aN-kullitong ak Nelson
    AG-bamboo lute NM Nelson
    ‘Nelson is sounding the bamboo lute.’

(4) Ak Nelson ang-ullitong.
    ak Nelson aN-kullitong
    NM Nelson AG-bamboo lute
    ‘Nelson is the one sounding the bamboo lute.’

<table>
<thead>
<tr>
<th>Responses</th>
<th>Root Word</th>
<th>Gloss</th>
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<tbody>
<tr>
<td>angullitong</td>
<td>kullitong ‘bamboo zither’</td>
<td>to sound the bamboo zither</td>
</tr>
<tr>
<td>angullibaw</td>
<td>kullibaw ‘jew’s-harp’</td>
<td>to sound the jew’s-harp</td>
</tr>
<tr>
<td>anungali</td>
<td>tungali ‘nose flute’</td>
<td>to sound the nose flute</td>
</tr>
<tr>
<td>amaladong</td>
<td>baladong ‘end-blown lip-valley flute’</td>
<td>to sound the end-blown lip-valley flute</td>
</tr>
<tr>
<td>anungngatung</td>
<td>tungngatung ‘struck bamboo idiophone’</td>
<td>to sound the struck bamboo idiophone</td>
</tr>
<tr>
<td>anungadung</td>
<td>dungadung ‘struck bamboo idiophone’</td>
<td>to sound the struck bamboo idiophone</td>
</tr>
<tr>
<td>anubay</td>
<td>tubay ‘spear’</td>
<td>to throw a spear</td>
</tr>
<tr>
<td>amaltug</td>
<td>paltug ‘gun’</td>
<td>to fire a gun</td>
</tr>
<tr>
<td>amalsok</td>
<td>palsok ‘fish gun’</td>
<td>to fire fish gun</td>
</tr>
<tr>
<td>amang-ok</td>
<td>pang-ok ‘wooden club’</td>
<td>to hit something with a wooden club</td>
</tr>
<tr>
<td>angattod</td>
<td>attod ‘fish trap’</td>
<td>to set a fish trap</td>
</tr>
<tr>
<td>amoloy</td>
<td>boloy ‘house’</td>
<td>to build a house</td>
</tr>
<tr>
<td>anipoy</td>
<td>tipoy ‘vegetables or viand’</td>
<td>to cook vegetables</td>
</tr>
<tr>
<td>angisna</td>
<td>isna ‘cooked rice’</td>
<td>to cook rice</td>
</tr>
<tr>
<td>anaga</td>
<td>taga ‘chisel’</td>
<td>to use a chisel for shaping timber</td>
</tr>
</tbody>
</table>

(5) Antayudkani
    an-tayud-kani
    AG- project -1PL.EX
    ‘We will be projected far.’

(6) Awad ginga __________.
    EXIST voice [blank] "
    ‘__________ has a voice.’

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5 In the context of the utterance, it was clear that he meant ‘while we are playing this gong.’
6 EXIST = Existential
(7) Naippun ginga.
NON-EXIST voice [blank]?
‘_____________ has no voice.’

(8) Lawwekas ginga-n ni gangsa-m te ______.
bad sound/voice-LK GEN gong-2SG because [blank]?
‘The sound (voice) of your gong is not pleasing because_________.’

Responses:

naippun sapul —there is no sapul rhythm
amatitig—the beating is too fast
umaseaseset—it is just banging (i.e., the sound is unorganized; the voice is too loud.)

(9) Ambalu sana ‘e kanta te ________.
good that LK song because [blank]
‘That song is nice because __________.’

Responses:

nagayon-gongan—it uses gayon-gon ‘vibrato’
nan-anaanawat—it uses rhyming
naapodosan—it is godly
maaawwatan—it is clearly understood
abobba—it is short
panggob atte gangganas—about something enjoyable
angitod ak tuttudu—gives a teaching
panggob atte bagbagan da an-asawa – about the advice given to (lit., of) the ones getting married
makaliwliwa—able to comfort
ampaemes—funny; causes one to laugh
ampasulsulung – makes you grieve/cry
ampakaan si suyop—keeps you awake. Literally, ‘Causes sleep to be removed.’

(10) Lawweng sana ‘e kanta te _________.
bad that LK song because [blank]
‘That song is bad because________________.’

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7 NON-EXIST = Non-existential
8 LK = Linker
GEN = Genitive
9 The sapul rhythm is the most important of the three rhythmic patterns played simultaneously by the gong ensemble.
10 At a traditional Mangali wedding the guests are invited to give advice to the couples. This can be spoken or sung. If sung, it often takes the form of the epic song form (ullalim).
11 Mangali people often sing at wakes for the dead. These events last through the night and the family and friends are expected to stay awake through the night. Singing is one method participants use to stay awake.
Responses:

adipun maawatan—it is not understandable.
amod de gayon-gonna—there is too much vibrato
nankalkalomtang—it is not orderly (Specifically: It jumps from topic to topic and makes no sense.)
naippun maadalta—there is nothing for us to learn from it
naippun bogasna—it has no meaning; it is meaningless
ampasulsuldung—makes you cry
ampaspsmok—makes you recall

Finally, additional evidence of that Mangali music performances are to be ‘sent away’ appears in the first two lines of this suggiyaw harvest song:

Suggiyaw miballayaw
Insap-uydad lamoyaw

Suggiyaw [song] that will be carried in the air
It will be blown somewhere