

Maria Clara - *Los Bailes de Ayer*



Maria Clara Suite

"Los Bailes de Ayer"

During the Spanish period, Western European ways of life spread throughout the Islands. Along with them came European dances such as the waltz, fandango, mazurka, polka, and the jota. The Filipinos welcomed these dances and, by adding native flare and style, made them their own. Named in the honor of the heroine in Dr. Jose Rizal's novel, *Noli me Tangere*, the Maria Clara Suite captures the elegance and charm of the mestiza Filipina as well as the gallantry and boldness of the mestizo Filipino. Courtship, love, and flirtation are all evident in this suite of romantic dances.



Aray

(Ermita, Manila) The Aray is a Filipinized form of the Spanish jota accompanied by sprightly steps. The dance, itself, is a flirtatious one that also involves the graceful use of tambourines by the women. The song is sang in old Ermitaño dialect.

Chotis Taaleño

(Taal, Bantangas) The chotis is Bavarian in origin, but was popular in Madrid, Spain and therefore imported to the Filipinos via the Spaniards. This filipinized version of the chotis features young ladies as they flirtatiously sway hats wo a waltz tempo.

Imunan

(San Jacinto, Pangasinan) Imunan, a courtship dance, means jealousy. The dance depicts a love triangle; two girls and one boy. In this dance, the boy tries to please the girls who are trying their best to get his attention and favor. The boy shows an admirable attempt to please both girls by paying attention, flirting, and dancing with them, one after the other. The attempt is successful and at the end of the dance, all is sweetness and harmony among the three dancers.

Jota Cabangan

(Cabangan, Zambales) This is a courtship dance performed by the bride and the groom at the "sinadag," a feast on the eve of the wedding day. To some, this dance is known as "Jota Sinansinan," a native term which means "somewhat like the Spanish Jotas." The dance depicts the courtship techniques done by the groom, like whispers by the window, secret touching of the bride's feet under the table, following the girl where ever she goes, etc.



Jota de Paragua* (Cuyo, Palawan)

Named after he old name of Palawan province, this dance retains the fiery flavor of the Jota, coming from the once popular Spanish capital of Seville and adapted by the local dancers of Palawan. The ladies wave their manton, or decorative shawl, while th gentlemen keep brisk pace with bamboo castanets.



La Estudiantina*

(Antimonan, Quezon) Performed by the daughters of privileged Filipinos during their days at the convent schools. The "estudiantinas" or female students are seen holding a book in hand throughout this very gay and lively dance.

La Gallina Ciega

(Manila) Meaning "the blind chicken," La Gallina Ciega was a popular game of the 1800s in which a person was encircled by many people and left to find themselves blindfolded. In the Philippines, this game was adapted to a polka style dance that featured a blindfolded guitarist as he is teased and flirted with by many women.

La Jota Isabela

(Cuayan, Isabela) La Jota dances were the most popular during and after the Spanish regime. Named after Queen Isabela of Spain, Isabela province in northwestern Luzon is home to a very lively adaptation of the Spanish Jota. It was said to originate in the grand ballrooms of elegant mansions as guests danced to the rondalla while wearing their finest gowns and suits.

La Jota Manileña

(Manila) Originating from the capital city of Manila, La Jota Manileña is an adaptation of the Spanish jota. It is performed with the use of bamboo castanets.

La Simpatika*

(Pangasinan) Simpatika means demure, charming, and lovable; qualities of a senorita deeply in love. The flavor and context of La Simpatika centers on love exploits of gentlemen suitors who are after the love of their life. In the Philippines where moral rules are strict and binding, society calls for the ladies to be impeccably demure and gentlemen to be prim and proper.



Lanceros de Tayabas

(Tabayas, Quezon) Lanceros takes its name from the chivalrous knights and lanciers of King Arthur's fame. Taking off from the tournament grounds, the lanciers was reinterpreted into a form of dance performed in great ballrooms of majestic palaces where noble gentlemen crossed lines with graceful ladies. In Tayabas, the dance came to be known as Lanceros de Tayabas, noted as a divertissement for the comedia stage-play, also a Spanish import.

Manton de Manila

(Manila) The manton, an elaborately decorated silk shawl, was brought to the Philippines via the Manila-Alcapulco galleon trades. The manton de manila dance features strong Castilian influence as ladies gracefully and skillfully manipulate the shawl while men execute zapateados and wield a tambourine.

Mariposa

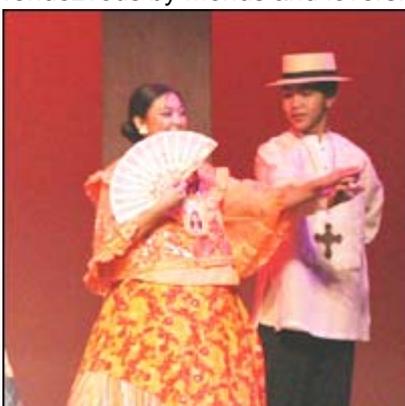
(Libsong, Pangasinan) Mariposa is Spanish for butterfly. The males in the dance are the butterflies and the females are flowers. This dance depicts a butterfly flirting from one flower to another. When he makes his way back to his favorite flower, he is disliked and snubbed for his infidelity. The butterfly is sad and learns the lesson not to make love to many girls. The girl pities him and later accepts his pleas so that in the end, the two are happy once again.

Noche de Gala

(Manila) One of the many adaptations of the Spanish jota, this version found favor among the elite in the grand ballrooms of old Manila. Castanets made of bamboo utilized by the performers add to the excitement and climax of the dance.

Paseo de Narciso

(San Narciso, Zambales) The town plaza of San Narciso is a favorite spot for late afternoon promenades or nocturnal rendezvous by friends and lovers. Here they manifest their feelings with stolen glances or make flirting signs with their hat, cane, scarf, or parasol. This dance developed from the antics and mannerisms of these friends and lovers who frequently stroll the plaza. Because of its playful and flirtatious movements, it became a favorite dance of the young and the no-so-old people.



Pampilpelalecan

(Pangasinan) Pampilpelalecan means "to gently touch the palms." At the turn of the century, special dance gatherings meant to entertain out of town guests brought people together; an opportunity taken by love-struck gentlemen to look around for future partners. Though repressed by moral norms, ladies managed to throw meaningful glances at men, a message that drew each closer to each other. At last, when they

stood face to face with hands barely touching, courtship was its most passionate. The amorous touch that may last even a moment is what Pampilpelalecan is all about; the pining and longing for a loved one.

Polka Sa Plaza* (Parañaque, Manila)

A lively version of the polka popularly performed in the town plazas of old Manila.

Sampaguita

A song describing the beauty, purity and sweet scent of the Philippine national flower; the sampaguita.

Sayaw Sa Cuyo

(Cuyo, Palawan) On the small island of Cuyo, Palawan's old capital, the feast day of St. Augustin is traditionally celebrated with parades, processions and small performances by groups coming from all over Cuyo Island and the nearby islets. Island dances, blended with strong Old Cuyo ethnicity and Spanish-influenced steps, are all brought out when Cuyo celebrates its festivals. Today, pretty young girls daintily swirl hats to the waltz and other European steps designed to bring out the freshness and glow of the performers.



Sinakiki

(Rapu-Rapu, Albay) Rapu-Rapu island is known for its lively fiesta's. During these celebrations, a playful and lively dance called the Sinakiki is performed. The Sinakiki illustrates the flirtatious movements of a rooster as his ladylove evades his every move.

Valse Vieja

(Pangasinan) In Pangasinan, Valse Vieja, performed during stately gatherings and fiestas by the upper class of old Pangasinan may still be the waltziest of all Pangasinan dances. The European waltz is interpreted with the "kewet," a hand movement particular to the province of Pangasinan.



Mountain - Echoes of the Cordillera



Mountain Suite

"Echoes of the Cordillera"

Hidden in the mountainous regions of central Luzon live many tribes collectively known as the Igorots. Once known to be vicious headhunters, these tribes have kept many of their ancient pagan celebrations and rituals. Whether it be for victory in war, courtship, or worship, dance and music play an integral part in the lifestyles of these mountain people.

Ballangbang

(Mountain Province) The Applay, a sub-tribe of the bontoc, celebrate victories in tribal wars and headhunting expeditions by performing the ballangbang. Copper gongs called gangsa are struck rhythmically by the successful headtakers as the women execute movements imitating the carabao or water buffalo.

Banga*

(Kalinga) The Banga is performed during feasts as a way to entertain guests. It derived its name from the earthen pot called banga, which are stacked and carried on the heads of the females while dancing.

Bendian

(Benguet) Bendian is performed for many reasons. Some of which are to heal a prolong illness, relieve natural calamities such as famine and drought, and to celebrate a bountiful harvest. However, the biggest Bendian is to celebrate a victory in war and a successful headhunt. The arrival of successful head takers, called "ulul" is met with great festivities by the entire village. The Bendian festival celebrated by the Benguet, Ibaloy, and Kankanay is always big and extraordinary. It involves the village circling and dancing around the ulul leader while executing various arm movements. Lasting until the wee hours of the night, the bendian ritual ends on the sound of the loudest oway or war cry. This version of Bendian centers around the maiden's part of the circle.



Idaw

(Kalinga) The Idaw dance is a hunting ritual performed before tribal wars. The warriors listen for the sacred Idaw bird that is said to lead the tribe to victory.



Idudu

(Penarubia, Abra) The family is the basic structure of family life among the Itneg/Tinggian people. The chores and caring for the children is shared by both mother and father. While the men are clearing the fields, breaking the soil by tediously stamping on the sticky mud, the women watch the children. But as soon as the men are done, mothers set in on a series of back-breaking jobs including sowing, planting, weeding, harvesting, drying, threshing and pounding the grain. With most of the mother's time spent out in the field, chances are that the baby stays cuddled in the arms of its father. Once in a while, a Tinggian singer breaks into an uwalwal or idudu lullaby to send his baby to sleep. The dance takes the name from the idudu lullaby that clearly demonstrates the change in roles in a Tinggian family.

Mamakar* (Bontoc War Dance)

(Central Bontoc) Performed during the planting season for the rains to come and during

a bountiful harvest, the Mamakar portrays two strong warriors battling to the death.

Man-Manok*

(Vigan, Ilocos Sur) The Man-Manok is a dance that mimics fowls. Tribal blankets that represent the colorful plumage of wild cocks are shown off by the warriors who intend on winning the attention of the maiden hen.

Ngilin

(Lubuagan, Kalinga) The Ngilin is a marriage dance performed during rituals and celebrations such as the budong or peace pact. Movements of this dance simulate the interactions of a rooster and hen at love play.

Palok

(Kalinga) Palok is a festival dance performed by the Kalingas in any social gathering. Each male dancer is provided a gangsa; a percussion instrument made of copper, held and beaten by a twig or wood.



Ragragsakan

(Lubuagan, Kalinga) The Kalinga borrowed the beautiful word ragragsakan from the Ilocano, which means "merriment." The two biggest occasions for a ragragsakan in a Kalinga village are for the homecoming of successful head takers and the culmination of peace-pact between warring tribes. In this dance, Kalinga maidens balance labba baskets on their heads, wave colorful tribal blankets, and sing short salidumay songs as they snake through the terrace dikes and skip through breaks in the path.

Takiling

(Lubuagan, Kalinga) The homecoming of triumphant headhunters after a successful kayaw of headtaking, done to avenge the death or evil done to a family member or relative, is celebrated with the playing of special gongs called gangsa. The minger or successful warriors are

honored by their female relatives with gift of feather of lawi, beads or bongon and colorful g-string s called ba-ag. Victory songs are sung by the by the villagers while the minger dance with closed fists while the bodan or the unsuccessful members of the headhunting group are demoted to playing the gangsas.



Tadjok

(Lubuagan, Kalinga) Tadjok is the most popular of all Kalinga dances. It is performed by the tribe to celebrate grand feats, rituals, and social gatherings. The men express brawn and virility while the women showcase grace and suppleness as they imitate high-flying birds.

Tarektek

(Mt. Data, Benguet) Benguet province was once inhabited by many tarektek or woodpeckers. These wild and colorful birds gave rise to the tarektek dance. In this dance, one tarektek male manipulates a colorful tribal blanket representative of the birds's iridescent plumage while the other playfully beats on a brass gangsa representing impressive bird calls as they battle for the attention of three tarektek females.



Uyaoy*

(Mayaoyao, Ifugao) The rice terraces of Banaue are home to hundreds of small and large feasts called canao. Each canao has a different purpose: weddings, hope for a good harvest, success in war, or the death of prominent villagers. The grandest of all canao is the uayoy. The uyaoy is mainly celebrated by a Kadangyan or chieftain of the village in order to reaffirm his social status in the community. Men spread their arms to imitate the sakpaya hawk's majestic glide and stamp their feet to affirm their affinity with the cosmic earth as the women throw their arms upward while scratching the ground with their toes.



Southern Islands - Pakaraguian



Southern Islands Suite

"Pakaraguian"

The southern islands of the Philippines are wondrous and serene. Consisting of Mindanao and the Sulu Archipelago, the south is populated by many Filipinos who have been converted to the Islamic faith long before the Spanish inquisition took place. The dances of these islands are graceful, flowing, and fluid; much like the ocean that surrounds them. The spectacle of colorful and intricate attire and the mesmerizing sounds of the kulintang ensemble easily make these dances the most exotic of all Philippine dances.

Burong Talo

(Jolo, Sulu) The Burong Talo dance of the Tausog people is a form of martial arts interpreted in dance form. Mimicking a fight between a hawk and a cat, this acrobatic dance is accompanied by drum and gong.



Buti Buti

(Jolo, Sulu) The Badjao, known as sea gypsies, are born, raised, and die on boats called lipa or buti. The Badjao have a remarkable affinity with their "home boat" that a dance was created in its honor.

Deviating from the traditional pangalay, the buti-butí is an occupational dance that mimics the daily activities of men rowing, diving, casting and pulling nets, harvesting and bringing home the catch while women use rattan baskets to gather shellfish. The accompanying song or Leleng, describes the buti-butí's gentle sway, similar to the graceful walk of the badjao lady.





Janggay

(Arenas Blanco, Zamboanga) The Janggay dance of the Badjao people takes its name from the metal fingernails worn by the women on special occasions. Passed down from generation to generation, the Janggay is danced for celebrations such as birthdays and weddings and for rituals such as male and female circumcisions and Ramadan. This smooth and flowing dance is performed with highly articulated form, restrained strict facial gestures and meticulous attention to the placement of each finger in relation to the palms and wrist twists.

Kapagapir

(Marawi, Lanao del Sur) Maranao women walk the kini-kini to display good breeding and social graces as they elegantly manipulate two hand-held fans called apir.

Katubao Katendong*

(Maguindanao) The tendong is a head covering worn by females and the tubao is a head covering worn by males among the Maguindanaoan people. This dance goes through the many ways of wearing the tendong and tubao.

Kinakulangan

(Marawi, Lanao del Norte) The royal walk or "kini-kini" of the Maranao women is illustrated in the Kinakulangan dance. Male attendants follow the ladies as they gracefully manipulate mosala, or scarves, displaying their elite social upbringing.

Maglangka

(Jolo, Sulu) Literally meaning "to dance," the maglangka is used to mold the adolescent girls into ladies of good breeding and accomplished dancing skills. The girls are strictly taught to gracefully execute movements imitating birds in flight, fish swimming in the sea, or branches swaying in the air while remaining in the confines of a square cloth. These movements require intense concentration and innate style as the ladies express emotions and entertain guests.

Pamansak*

(Jolo, Sulu) This dance is another version of the Pangalay found among the Tausog people. It is a courtship dance that features the skill and agility of the female dancer as she balances atop two bamboo poles held on the shoulders of two males.

Pangalay

(Jolo, Sulu) Pangalay is a popular festival dance in Sulu. It is performed in wedding celebrations and at big social affairs. Wedding celebrations among the rich families in Sulu are lavishly observed. They may last for several days or even weeks depending on the financial status and agreement of both families. Well known dancers perform the dance while others feast. Expert dancers use janggay, extended metal finger nails made of gold or silver.



Sagayan

(Maguindanao) Sagayan is an all male dance performed as a way to ward off evil spirits or calamities. Performed in a trance-like state, the dancers represent the legendary Prince Bantugan and his dramatic victories in war.

Singkil*

(Maranao, Mindanao) Coming from the Lake Lanao region, the Singkil is a popular dance performed during celebrations and other festive entertainment. Performed as a female only dance, the Singkil serves as either a conscious or unconscious advertisement to would-be suitors for her future marriage. The ladies graciously step in and out of clashing bamboo poles arranged in either a parallel, rectangular, or criss cross fashion while manipulating either apir (fans), mosala (scarves), or even just their bare hands.



Sua Ko Sua*

(Jolo, Sulu) The Tausug are known as hardy farmers owning extensive orchards of pomelo or sua. At harvest time, pomelo fruits are gathered in big baskets before they are sent away. The Tausug depend strongly on the income the pomelo brings them and this relationship is romanticized by comparing the sua's gentle leaves, slender branches, attractive fruit and fragrant flowers to the virtues of a lady. Put to music, it is this song that is sang by couples while flapping two white fans each resembling leaves rustling in the wind.



Singkil means to entangle the feet with disturbing objects such as vines or anything in your path. It takes its name from the epic tale that the Maranao people trace the origin of their culture. It goes as follows: In the land of Bembaran lived a brave and handsome hero prince named Paramata Bantogan. He would often leave Bembaran in search of beautiful princesses from far off lands, thus leaving Bembaran vulnerable with its most bravest warrior absent. This would make the diwatas, the guardian spirits of Bembaran, very angry. In an attempt to get Bantongen to stay, the diwatas kidnapped Princess Gandingan, a local princess with bewitching beauty whom Prince Bantongan had not yet seen. The diwatas then placed the princess in an isolated forest where Bantongen would pass on his way to the lands of his favorite ladies. As he passed through this forest, the diwatas caused an earthquake. In her fright, Princess Gandingan began to run for safety. Despite the fierce earthquake causing boulders to fall and all of nature to shake, Princess Gandingan gracefully stepped, hopped, jumped, and hurdled the little rocks and swiftly passed through the trembling trees. The valiant prince saw the

frightened princess, chased her, and led her to safety. Soon after, the earthquake stopped, leaving Prince Bantongan to admire the charming and beautiful princess and forget the beauties of other lands. Thus, Singkil mimics the trials and gracefulness of the legendary Princess Gandingan as she avoided entangling her feet in the cursed forest.



Barrio Fiesta - Himig Sa Nayon



Barrio Fiesta Suite

"Himig Sa Nayon"

The Philippine countryside is a land bestowed with endless beauty. It is thought of by many as the true Philippines. Small wonder why the dances of the rural farmers that inhabit these areas are the most famous of all Filipino dances. After a hard day's work, the rural people gather in their barrios and would perform many impromptu and lively dances as a form of relaxation. These dances personify the many joys of work, of the surroundings, and of life among the simple country people.

Binasuan

(Pangasinan) Binasuan is a very colorful and spectacular dance from Bayambang, Pangasinan. Baso means drinking glass. Binasuan in Pangasinan means "with the use of a drinking glass." In this dance, the dancers display good balance, graceful



movements, and unusual skill. The girls dance with three glasses half full of water or tubo, one on the head, and one on the palm of each hand, while executing continuous fast turns, sitting, and rolling on the floor without spilling a single drop.

Binislakan

(Almazin, Lingayen, Pangasinan) The municipality of Lingayen in Pangasinan was derived from the Chinese word "Li-King-Tung," meaning to look backward and forward, by the Chinese settlers in the area long ago. The binislakan dance was performed to commemorate the stay of Limahong, a Chinese pirate who built his kingdom in Lingayen in the 1200's. Binislakan, meaning "the use of sticks," imitates two chopsticks used by the Chinese for eating.

Bulaklakan

(Tagalog Regions) During the month of May, it is custom in many parts of the Philippines to celebrate the "Santa Cruz de Mayo," a procession usually followed by a social gathering in the house of the "Hermana Mayor." In some places, the celebration takes the form of folk dances held in front of a provisional altar built by the "Hermana Mayor." Bulaklakan, a lovely and attractive dance, is danced for this occasion. The girls in this dance each hold a garland of leaves and flowers attached to a wire, bamboo or rattan so that the garland will arch when held overhead.



Gayong Gayong

(Aklan, Capiz) In rural gatherings, this dance offers much merriment and fun. Gayong is a pet name for Leodegario. According to the legend and to the words of the song, Gayong and Masiong (pet name for Dalmacio) once attended a feast commemorating the death of a townsman. While eating, Masiong choked on a piece of adobo so he called "Gayong! Gayong!" asking for help to dislodge the adobo from his throat. In this dance, Masiong's liking for feasts and the consequence of his voracity are held up to playful ridicule.

Gaway Gaway*

(Tacloban, Leyte) The gaway, also known as gabi or taro, is a staple food among the Waray. Harvesting, digging, pulling, cutting, cleaning and bundling of the gaway gave inspiration to this very exuberant, naughty and playful dance.

Inalimanggo

(Panay, Capiz) Performed by the crab gatherers of Pan-ay, the Inalimanggo dance portrays an example of how the lowly ways of mud crab's unrehearsed movements were translated into a dance which carefully arranges into sequences and ends in a frenzied finish, very much the same way crabs would end a day of grappling and fighting.

Karatong*

(Cuyo, Palawan) The annual parade of San Augustine includes the celebration of blossoming mango trees that grow abundantly on the island of Cuyo, the former capital of the Palawan province. Starting at the church patio and ending at the town plaza, groups of ladies sway their colorful "bunga manga," which are meant to represent the flowers of the mango tree while the men strike lively, syncopated beats with their karatong.

Kumakaret

(Borongan, Pangasinan) This is a courtship dance of the kumakarets, a person who makes wine, tuba or vinegar from sasa (a type of palm tree.) The dance shows their ability, skill and good balance while dancers perform the dance with half-filled glasses of wine.

Kasadyahan

(Negros Occidental) Throughout the Philippines, the passing of life's milestones are met with great celebrations. The merrymaking of the festivities led to the creation of the kasadyahan dance, which literally means "merrymaking" in the Visayan dialect. During these celebrations, guests are greeted with garlands, flowers and gifts accompanied by songs and dances.

Pandanggo Sa Ilaw* & Oasioas

(Mindoro & Lingayen, Pangasinan) Pandanggo Sa Ilaw, meaning dance with lights, comes from Mindoro. This is the most difficult of all pandanggos. It is colorful and unusual; the female dancer gracefully and skillfully dances with three "tinghoy" or oil lamps - one on the head and two on the back of each hand. Oasioas, meaning, "swinging" in Pangasinan, comes from Lingayen. After a good catch, the fisherman would celebrate by swinging and circling lighted lamps wrapped in fishnet.

Pasigin

(Capiz) Pasigin is a fish net used by the Capiznon. In the hands of a skilled fisherman, a pasigin assures food for the family. The playful imagination of the Filipinos created the pasigin dance. Using movements of excited fishermen scooping after schools of fish, intricate footwork and dexterous swishing, swashing, scooping, and sifting gave the



pasigin that chase and run character. The pasigin dance would have been an ordinary and playful dance had it not been for a comic relief where at the end, the ring-net reveals a hole big enough for the fish to escape.

Pasikat Na Baso*

(Pañgapisan, Pangasinan) Pasikat means to show off and baso means drinking glass. Dancers display good balance, graceful movements and unusual skill on the top of a bench with the use of four glasses half full of water or wine.

Pastores Talisay

(Talisay, Camarines Norte) Pastores, meaning shepherd in Spanish, refers to the biblical shepherds who visited the manger the very first Christmas. During Christmas season in the Bicol regions, groups of people perform the Pastores; a song and dance spectacle celebrating the birth of Jesus. The town of Talisay features a version of the Pastores heavily influenced by Mexican traditions introduced to the islands via the Manila-Acapulco galleons.

Pastores Tubog

(Tubog, Oas, Albay) Pastores, meaning shepherd in Spanish, refers to the biblical shepherds who visited the manger the very first Christmas. The scenic barrio of Tubog is home to one of the most spectacular pastores versions. Starting in early December until the Feast of the Three Kings on January 6th, the pastores groups dance to the tune of Pastores a Belen. All dressed in Filipinized Middle Eastern shepherd costumes, the performers go house to house utilizing flower arches and sheep made of bamboo and rice paper to imitate the tending of the sheep.



Pateado

(Balimbing, Marinduque) The Pateado dance from Balimbing, Marinduque, is a gay and sprightly dance. It is an unusual dance that combines many characteristics of the pandanggo dances with acrobatic movements. The male dancer, in one number, has to walk on his hands while his feet are dragging along the floor. In other numbers, he and has to do a backwards-bending position to pick a hat from the floor, not with his hands, but with his head.

Sala Ti Alat*

(Camiling, Cabangan, Zambales) A successful fishing expedition is a propitious occasion for merry-making. The villagers of Camiling celebrate it with a dance called Sala Ti Alat. Alat is the local term for a fish container. Sala Ti Alat literally means dance with a fish container.

Sayaw Ed Tapew Na Bangko

(Lingayen, Pangasinan) Sayaw Ed Tapew Na Bangko means "dance on top of a bench". This lively dance is native to the barrio Pangapisan. Good skill and balance is needed as the performers dance on top of a narrow bench.



Sigsilew

(Estanza, Pangasinan) Sigsilew is a remarkable dance of grace, elegance, and style. Three lighted coconut shells, one on the top of the head, the other two held, are dexterously balanced. Skill plays a great role in keeping the lights in place. Villagers claim that sigsilew originated from Indonesia, but it too has been Filipinized as all other imported dances have.

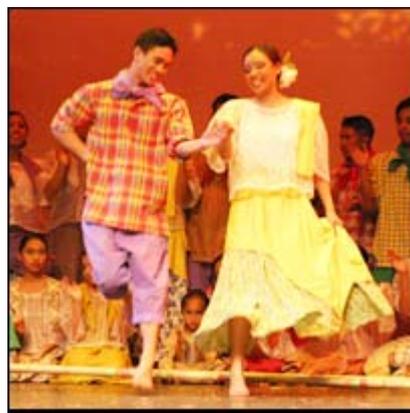
Sinublihan

(Zambales) The Sinublihan, meaning "back and forth," originated as a ball game in which a fish basket was thrown back and forth between players while trying frantically to retrieve it. In time, the game developed routine steps and formal sequences. With

the addition of rondalla music, the Sinublihan dance was created.

Ti Silaw & Gaod

(Cabangan, Zambales) This is a combination of two dances that both come from Cabangan, Ti silaw literally means light. The dance depicts the warning signs made by the womenfolk to fisherman out at sea of an approaching storm. By means of their light, they guide the fisherman safely to shore. Gaod is said to have originated from the fun loving fisherman of Cabangan during village parties.



Tinikling*

(Leyte) The "Tikling" bird is a bird with long legs and a long neck. The "Tinikling" dance, therefore,



imitates the movements of the "Tikling" birds as they walk between grass stems or run over tree branches. Skill is demonstrated in dancing between the bamboos and in keeping the feet from being caught between the bamboo poles. There is much fun, however, when the bamboo players catch the feet of the dancers. This dance is a favorite in the Visayan Islands, especially in the province of Leyte.

Tupaan

(Pañgapisan, Pangasinan) Tupaan in Pangasinan means to strike against each other. After a hard day's work in making bucayo (cocunut candy), the barrio folks amuse themselves by dancing with halves of coconut shells held in both hands. The rims of the shells are struck together to produce sound in different rhythms.



Lumad - *Forgotten Tribes*



Lumad Suite

"Forgotten Tribes"

Scattered throughout the Philippine Archipelago are slowly disappearing pagan tribes. Lumad is a Visayan (Sugbuanon/Cebuano) word meaning "born of the earth". These tribes of indigenous peoples untouched by neither colonization nor time consist of 18 ethnolinguistic groups: Ata, Bagobo, Banwaon, B'laan, Bukidnon, Dibabawon, Higaonon, Mamanwa, Mandaya, Manguwangan, Manobo, Mansaka, Subanon, Tagakaolo, Tasaday, T'boli, Teduray, and Ubo. Dances of these tribes often reflect thanksgiving, worship, or prayers for bountiful harvests.

Binaylan Banog*

(Misamis Oriental) This Higaonon dance is a reenactment of a mother hen caring for her banot or chicks. She then has to protect her young as a hungry hawk attacks. The hunter quickly becomes the hunted as the hawk is attacked and slain by nearby hunters.



Dugso

(Sungko, Lantapan, Bukidnon) The Higaonon of Bukidnon province in Mindanao place religion in the highest regard. As a sacrifice dance rite, the dugso overlaps as a thanksgiving of a good harvest,

healing of the sick, and the overall well-being of the community. As a supplication of the divine deities, it also dispels malevolent spirits while assuring sustenance, victory in battle, and the blessing of a newly opened field. The close association with the pagpagayok bird is representative of the colorful headdress and the bells around the ankle is regarded as the best music to the ears of the spirits.

Kadal Heroyon*

(Lake Sebu, South Cotabato) Kadal Heroyon translates to "dance of flirtation." It is commonly performed by young adolescent T'boli girls eligible for marriage proposal. Gestures imitate high flying birds along with acts of beautification, which is of high importance to the T'boli.



Kadal Taho

(Lake Sebu, South Cotabato) The T'boli tribe lives among an assortment of wildlife, most notably birds. Kadal Taho, which means "True Dance of the T'boli," recounts a story of a flock of sister birds that wandered too far in search of food. Finding themselves lost, one of the birds breaks her leg and loses her ability to fly. The flock encourages the injured bird to test her wings once more and they successfully fly to safety.

Karasaguyon

(Lake Sebu, South Cotabato) "Karasaguyon" of the T'boli portrays a polygamous male in the process of picking his next wife from among four sisters vying for his attention.

The jingling of beads and brass bells around their waists and ankles provide musical accompaniment.



Kinugsik Kugsik*

(Santa Maria, Agusan del Norte) The Manobo tribe once lived harmoniously with squirrels. They named these squirrels "kugsik" and created a dance to imitate these cuddly and friendly creatures. Now an endangered species the Manobo tribe continues to dance the kinugsik kugsik to remember the once thriving squirrel community of the region. This dance reenacts a love triangle between two kugsik as they scamper



male kugsik and a female about the forest.

Lawin-Lawin*

Lawin features males of high flying eagles or used to imitate wings of glides through the open



(Davao del Sur) The Lawin-the Bagobo tribe mimicking Lawin. Tribal shields are an eagle as it swoops and sky.

Sohten*

District, Zamboanga del term for an all male This version of sohten is dried palm leaves and combat ritual to



(Margo Sa Tubig, Lupayan Norte) Sohten is a general dance of the Subanon tribe. performed with a shield and was once danced as a pre-supplcate the nature gods

for protection and

success.

Talbeng

Pampanga) The Aeta, are thought of as the Philippines. Talbeng is a performers playfully of the region, most and lively dance.



(Babuklod, Florida Blanca, also known as the Negritos, aboriginal tribe of the dance in which the imitate cohabitating animals notably the monkeys. A guitarist accompanies this comedic

