

Filipino Martial Arts

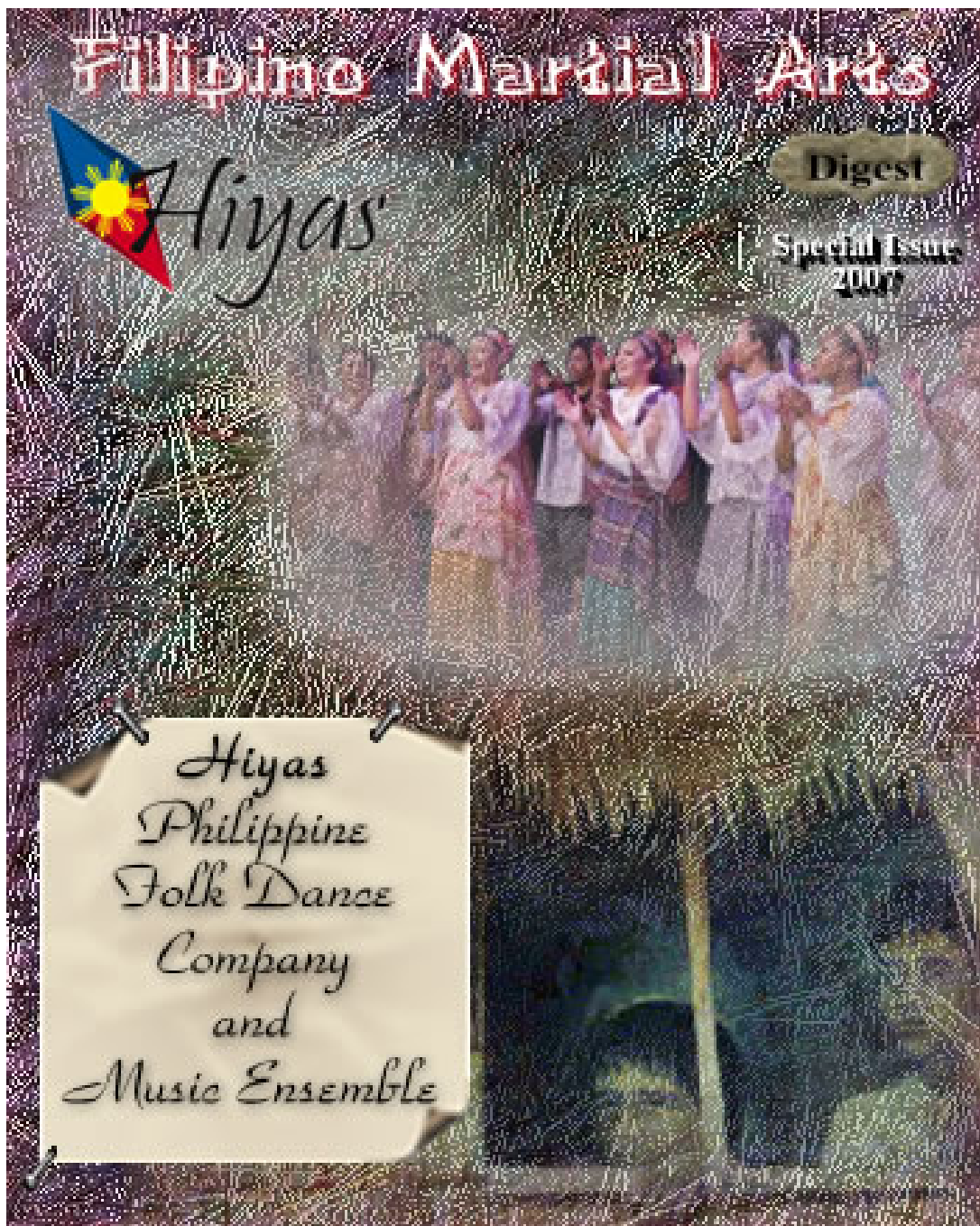


Hiyas

Digest

Special Issue
2007

*Hiyas
Philippine
Folk Dance
Company
and
Music Ensemble*



Publisher

Steven K. Dowd

Contributing Writers

Jeff Bado

Hiyas Philippine Folk Dance Company - Archives

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The FMA Digest is published quarterly. Each issue features practitioners of martial arts and other internal arts of the Philippines. Other features include historical, theoretical and technical articles; reflections, Filipino martial arts, healing arts and other related subjects.

The ideas and opinions expressed in this digest are those of the authors or instructors being interviewed and are not necessarily the views of the publisher or editor.

We solicit comments and/or suggestions. Articles are also welcome.

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From the Publishers Desk

Kumusta

As I stated in The Special Edition Philippine Sayaw, Sayaw (Dance) is a historical and cultural part of the Philippines. Smooth and graceful, dramatically put together with intricate movements, that flow and is very entertaining and a true marvel to watch and experience.

The FMA Digest also puts forth all the cultural aspects of the Philippine for you the reader should have knowledge of the Philippines as a whole not just one or two parts.

In this Special Issue, the FMA Digest brings to you the Hiyas Philippine Folk Dance Company. With the help of Jeff Bado, “Dance Director” this Special Issue is being made possible.

Some may think that a dance company or group might just practice a few times and present their performance, this however is a big mistake, an excellent dance company such as Hiyas takes a long preparations before the final performance of a full production to perform a true Philippine cultural presentation.

In this Special Issue you the reader can get a taste of what it takes and the preparation involved for the Hiyas Philippine Folk Dance Company and the Hiyas Music Ensemble in cooperation with the Filipino Youth Coalition to present “**Yaman ng Pilipinas**” translated “Wealth of the Philippines,” an authentic cultural extravaganza showcasing the rich heritage of Filipino culture, traditions and festivities through dances, music and songs scheduled for **June 28, 2008**.

Please enjoy this Special Issue, and if at all possible when the Hiyas Philippine Folk Dance Company is performing, “Attend and Experience True Filipino Culture”.

Maraming Salamat Po





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In March 2003, a group of 16 folk dance enthusiasts joined forces with a goal to present the best in Philippine folk dance and music. An initiative led by Justin Mambaje (Artistic-Music Director/Choreographer and Jeff Bado (Dance Director), both former lead dancers with a local San Jose based folk dance troupe, this partnership had the vision to unite extensive resoucefulness, experience and talents of performing artists and musicians to present authentic cultural presentations the Greater Bay Area community would not soon forget. Following the statement of Philippine national artist and folk dance research pioneer Francisca Reyes-Aquino, "Let folk dances be as they are-of the folk. We can not sacrifice heritage for progress," Hiyas strives to present Filipino folk dance in its most traditional form in an era where authentic steps and movements are modernized or forgotten.

Inspired by a love for their heritage and for dancing, members of the Company are enthusiastic, devoted individuals, investing both time and talent to make Hiyas Philippine Folk Dance Company a symbol of pride and achievement for the Filipino people.

Hiyas Goal: To Educate and Entertain

Hiyas continues in its fervent effort to educate and entertain audiences throughout the Bay Area with the training and development of its performing artists advancing far beyond extensive rehearsals once held in church halls, empty open office spaces, small privately owned centers to the professional setting of the American Musical Theater where practice sessions are currently conducted weekly. With over 275 dance and musical performances to date for public, private and corporate engagements, artists attain achievements of foundation and maturity in their progress to exemplify the best in their chosen concentrations in dance and music.

In 2004, after 106 premier engagements, the Company gave their long anticipated inaugural production at the Montgomery Theater introducing 24 new, exciting dances to



Jeff Bado



Justin Mambaje

the stage. The highlight's of 2005 included the creation of Hiyas Music Ensemble and participating in the coveted 27th Annual Ethnic Dance Festival, a contingent with only the best ensembles in Northern California, concluding the year with its first junior company recital at the Milpitas Community Center. Accolades in 2006 included grants from the City of San Jose and Arts Council Silicon Valley to produce its second theatrical dance and music endeavor, a two-day event at the Montgomery Theater in July and culminating in December with a junior company production at Santa Clara University Louis B. Mayer Theater.

The Company seeks to further develop its extensive repertoire of dance and music examples from a body of more than a thousand existing national dances and to raise the skill of performance to the highest artistic level in order to influence and propagate dance and music with authenticity and artistic integrity through dance and music training, through astute powers of observation, and through a proliferation of knowledge in ethnology to establish a unique style that would be at once dramatic, entertaining in a theatrical sense, and larger-than-life.

2007 - Working towards 2008

The Company opened 2007 with opportunities to provide folk dance instruction to members of Cupertino Senior Center. Dance directors created a curriculum allowing for the training and development of their skills to perform two popular dance examples for an International Luncheon on January 31, 2007, giving them a wonderful sense of pride in their accomplishments.

The Company's music ensemble will provide both acoustic and percussion sounds for three Philippine culture events from March thru April of 2007, beginning with Santa Clara High School on March 23, 2007, California State University at San Jose on April 13-14, 2007 and California Polytechnic University San Luis Obispo on April 27-29, 2007.

The Company conducts free folk dance classes at JTS Northside Community Center twice monthly, offering folk dance instruction to aspiring folk dance enthusiasts of all ages. The Company's desire is to offer an exciting and educational cultural experience with goals to inspire the community at large, with a focus in reaching out to the inner city neighborhoods, youth, veterans, the retired and aged. The Company shares a feeling of obligation to the community it serves, to present its best in all artistic and cultural endeavors by achieving high standards of excellence in promoting and preserving the traditions of its people, sharing its excellent resources in music, dance instruction, consultation and costuming to the various communities within and outside the educational systems of our city where there exists a desire to promote, present and take pride in their cultural heritage. This collaborative effort with students at the high school and college levels and members of senior centers create occasions to network and promote the Company's future projects.

Promotion of this project begins with every opportunity available to network with the community. The Company continues to generate an overwhelming response from the local San Jose community and many communities throughout the Bay Area. With over 275 performance engagements to date including 85 performance opportunities in 2006,

the Company expects to exceed this number in 2007. While a great majority of the Company's intended audience is familiar with its work, the group possesses an abundance of confidence to continue in the training and development of its performing artists with exciting and challenging dance and music repertoires not yet performed on stage. The Company's second theatrical response at the Montgomery Theater last July 7-8, 2006, a two-hour dance and music production attracted an estimated 966 audience members, community participants and performing artists.

Hiyas Philippine Folk Dance Company
and
Hiyas Music Ensemble
“Yaman ng Pilipinas”
June 28, 2008
345 South First St.
California Theatre
San Jose, CA

In cooperation with the Filipino Youth Coalition presents “Yaman ng Pilipinas” translated “Wealth of the Philippines,” an authentic cultural extravaganza showcasing the rich heritage of Filipino culture, traditions and festivities through dances, music and songs is set to premier at the California Theatre in downtown San Jose. An anthology of thirty performance pieces will attempt to fit the eclectic culture of a

nation of 7,000 islands into a two-hour performance. Each dance selection originates from documented works and resources from the late Francisca Reyes Aquino and researchers of the prestigious Philippine Folk Dance Society such as the late, Ramon Obusan and Jovita Sison Friese. Inspired by a love for their heritage and for dancing, members of the Company are enthusiastic, devoted individuals, investing both time and talent to make Hyas Philippine Folk Dance Company a symbol of pride and achievement for the Filipino people.



California Theatre Stage

Preparation for “Yaman ng Pilipinas” - 2008



Spanos Theatre Stage

The implementation process for this project began in March 2007. Aside from an anticipated 85 performance engagements for additional revenue during 2007, the Company is set to conduct two major fundraising events in 2007. The Company's first fundraising event, a presentation of their 2006 production "Sariling Atin II," a full length two-hour theatrical dance and music production at Spanos Theater in California Polytechnic State University, San Luis Obispo's Performing Arts Center on

Sunday, May 27, 2007. Support is expected from the campus' Filipino associations, theatre arts departments and extended audiences from the surrounding communities of Santa Maria, Oceano and Grover Beach.

The Company will initiate its second fundraising event by hosting an intensive 10-day percussion workshop at JTS (Jacinto "Tony" Siquig) Northside Community Center beginning on June 25, 2007 through July 6, 2007 introducing the Company to the indigenous music of the Philippines featuring cordillera gangsa music of the Bontok, Ifugao and Kalingga tribes and kulintang music of the Southern Philippines from the Maranao, Maguindanaon and Samal/Tausug tribes. Engineered by Bernard Ellorin, a graduate of the University of California, Los Angeles School of Arts and Architecture obtaining his Bachelor of Arts Degree in Ethnomusicology, cum laude with honors in 2003 and currently pursuing his Masters in Ethnomusicology at the University of Hawaii at Manoa. The workshop will culminate with a folk dance and music exhibition at JTS Northside Community Center on Saturday, July 8, 2007 exposing the origins of dance from man's early awareness of the dynamic earth: the colors sound and rhythms of the wind and the waters and all elements of nature that cause a quickening of man's musical impulses thru the clamor of gangsa's and bamboo instruments of the North to the magical sounds of gongs and kulintang ensembles of the South.

The targeted audience for this project are the various diverse communities of Filipino and non-Filipino residents within the San Jose area and neighboring communities of Cupertino, Milpitas and Fremont where artists, musicians and members live, their families and affiliates at the schools, colleges and private organizations they attend.

Jacinto "Tony" Siquig Northside Community Center





“Yaman ng Pilipinas”

June 28, 2008
345 South First St.
California Theatre
San Jose, CA.

The project is a full length Philippine folk dance and music production scheduled for June 28, 2008 at the California Theatre. The newly renovated California Theatre celebrated its grand re-opening in September 2004. Originally built in 1927, the 1,119-seat movie palace is located in the heart of downtown San Jose. The original structure was transformed into a major performing arts center with state-of-the-art audio and video technology. The production titled "Yaman ng Pilipinas" meaning "Wealth of the Philippines," premieres an authentic cultural extravaganza showcasing the rich heritage of Filipino culture, traditions and festivities through dances, music and songs. Inspired by a love for their heritage and for dancing, members of the Company are enthusiastic, devoted individuals, investing both time and talent to make Hiyas Philippine Folk Dance Company a symbol of pride and achievement for the Filipino people. The four year old Company is consistently acclaimed throughout the Bay Area as one of the finest folk dance and music groups. The ensemble captivates audiences with its peerless technical brilliance and exuberant expressions of traditional dances. At the heart of the groups success is the genius of its visionary artistic-music director, choreographer and founder, Justin Kelly Mambaje, a recent graduate of California Polytechnic University San Luis Obispo, where he obtained his Bachelor of Science degree in Chemistry with a concentration in Polymers and Coatings. Today, the company's fame is so widespread it is often identified merely by the word "hiyas," (pronounced hee-yahs) meaning "jewel" referring to how its members treasure Philippine folk dance.

An anthology of thirty performance pieces will attempt to fit the eclectic culture of a nation of 7,000 islands into a two-hour performance. Each dance selection originates from documented works and resources from the late Francisca Reyes Aquino and researchers of the prestigious Philippine Folk Dance Society such as the late, Ramon Obusan and Jovita Sison Friese, most coming from the books "Sayaw: Dances of the Philippine Islands," volumes 1- 6 published by the Francisca Reyes Aquino Foundation. Many more dance manuscripts researched and published by authorities in Philippine folk dance acquired through the Company's alliance with various authorities in Philippine folk art and culture. Laurence Pascua, artistic director of Bituing Silangan Dance Company of

Maui, Hawaii, Wayne Mendoza of the University of Hawaii at Manoa, folk dance master and former student of the late Francisca Reyes Aquino, the Kalilayan Dance Company located in Quezon City, Philippines, Danongan Sibay Kalanduyan and his protégé, Bernard Ellorin experts on Maguindanaoan culture, dance and kulintang music bestows Hiyas with an abundance of educational resources essential in the creation of the Company's extensive repertoires.

A fusion of fifteen of the Company's favorite dance examples intertwined with fifteen newly researched additions will venture to offer a story that reflects and interprets the unique culture of a diverse country. Amid the flow of brightly colored costumes, the cast of 30 performing artists will present one of the richest music and dance legends of the world, integrating the eminence of native islanders and of Chinese, Spanish, and Islamic traditions to personify the fascinating folk dance exhibitions of the Philippines. The repertoires will encompass five major dance concentrations in Philippine dance and music.

The Company's repertoires below contain a current collection of folk dances offering origins and illustrations of masterpieces we hope will inspire and educate our readers.

Mountain Suite "Echoes of the Cordillera"

First is the Company's Mountain Suite, " Echoes of the Cordillera." Depicting the hidden mountainous regions of central Luzon where many tribes collectively known as the Igorots live and 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.

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.



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

(Kalingga) 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.

Man-Manok

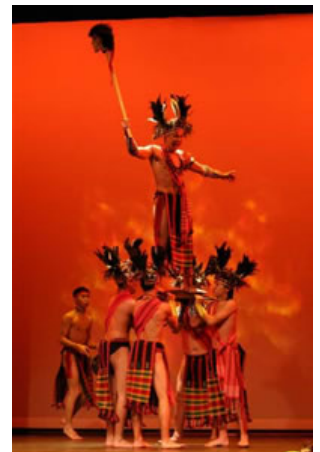
(Vigan, Ilocos Sur) The Man-Manok is a dance that mimics fowls. Tribal blankets that represent the colorful plumage of wild cocks are shown off by the warriors who intend on winning the attention of the maiden hen.

Palok

(Kalingga) Palok is a festival dance performed by the Kalinggas 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, Kalingga) The Kalingga borrowed the beautiful word ragragsakan from the Ilocano, which means "merriment." The two biggest occasions for a ragragsakan in a Kalingga 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, Kalingga) 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.

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.

Maria Clara Suite "Los Bailes de Ayer"

The second is the Company's Maria Clara Suite, "Los Bailes de Ayer," where 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 Ermiteño dialect.

Estudiantina

(Unisan, Quezon) During the old days, this dance was a favorite in social gatherings and was usually performed by young men and women who were students of private schools and colleges in Manila. The boys were called *estudiantes* by the barrio folks and the girls, *estudiantinas*. This dance was therefore named after the latter.

Imunan

(San Jacinto, Pangasinan) Imunan is a courtship dance. Imunan 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.

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 Galina 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.



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.

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 fiestas. During these fiestas, 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.

Southern Islands Suite "Pakaraguian"

The third repertoire is the Company's 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 the dances of the Muslim Filipinos 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-buti 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-buti's gentle sway, similar to the graceful walk of the badjao lady.

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.

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.

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.



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 bamboos poles arranged in either a parallel, rectangular, or criss cross fashion while

manipulating either apir (fans), mosala (scarves), or even just their bare hands.

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 Bantogan 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 Bantongan 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.



Lumad Suite "Forgotten Tribes"

The fourth example is the Company's Lumad Suite characterizing the islands' forgotten tribes. Scattered throughout the Philippine Archipelago are slowly disappearing pagan tribes. Lumad is a Visayan (Sugbuanon/Cebuano) word meaning "native" or "indigenous." The term "lumad" is short for "Katawhang Lumad" or "Indigenous Peoples" as these tribes have been untouched by neither colonization nor time. Dances of these tribes often reflect thanksgiving, worship, or prayers for bountiful harvests.

There are 18 Lumad ethnolinguistic groups: Ata, Bagobo, Banwaon, B'laan, Bukidnon, Dibabawon, Higaonon, Mamanwa, Mandaya, Manguwangan, Manobo, Mansaka, Subanon, Tagakaolo, Tasaday, T'boli, Teduray, and Ubo.

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.



Sohten

(Margo Sa Tubig, Lupayan District, Zamboanga del Norte) Sohten is a general term for an all male dance of the Subanon tribe. This version of sohten is performed with a shield and dried palm leaves and was once danced as a pre-combat ritual to supplicate the nature gods for protection and success.



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 male kugsik and a female kugsik as they scamper about the forest.



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.

Barrio Fiesta Suite "Himig Sa Nayon"

The fifth and final repertoire is the Company's Rural Suite "Himig Sa Nayon." The Philippine countryside is a land bestowed with endless beauty, thought of by many as the true Philippines. Small wonder why the dances of the rural farmers who 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 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. 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.

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.

**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 fishermen, 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.

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.

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.



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.



The Company hopes to attract over 1000 audience members for this proposed one-day theatrical extravaganza at the California Theatre. The internet and the Company website **www.hiyas.org** proves to be one its most powerful tools in promoting their existence. Weekly updated information accompanied by a friendly, inviting and navigatable appearanace lures the web communities to Hiyas. Internet links attracting arts enthusiasts such as Artsopolis, Reflections of Asia, MySpace and PRweb are additional tools the Company utilizes to announce its major events. Working relationships with talented and committed Company members in graphic design and photography, and various volunteers in the community who support the groups undertaking allows the Company to further promote the project.

The Company

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Seamstresses - Adeline Arce, Rowena Subijano, and Leonila Diaz

Photographer - Robert Ragazza

Webmasters - Jeff Bado, Justin Mambaje, and RJ Payomo

Graphic Design - Tim Herald

Board Members - Delia Ho, Felton Owens, Samuel Quema, and Francis Zamora



Dancers

Men

Mykenn Alipio
Justin Arce
Cheyne Bado
Darren Bado
Jeff Bado
Romeo Culla
Jeffrey Flores
A J Gomez
Marcus Lee
Josef Magno
Ernest Maningding
Robert Ragazza
Bryan Subijano
Roel Vista
Ryan Vista

Women

Mayne Alipio
Leandra Almario
Annie Bado
Kyla Bado
Reyna Berania
Genieline Cristobal
Krista Imus
Camille Mamaril
Renee Maningding
Kristynne Rulloda
Chelsea Sioxson
Janice Tembrina
Mica Vista
Kristine Woldegiorgis

Junior Dancers

Men

Christopher Berania
Marlon Datu
EJ Imbat
Kevin Largo
Neil Largo
Christian Lubuguin
Parick Maneja
Jon Sioxson
Danreb Victorio



Women

Antonette Bajet
Amy Cagape
Emily Cagape
Kenneth dela Cruz
Melissa Forsyth
Analissa Hall
Jennifer Imbat
KC Sioxson
Tiffany Subijano
Joanna Sumagit
Jocelyn Tabada
Jarleen Vallejo
Jasmin Vallejo

The Musicians

The Alumni

Cuerdas ng Hiyas

Jasper Barros (Guitar)
Jordan Gabriel (Mandola)
Marcus Lee (Octavina)
Justin Mambaje (Bandurria)
Ernest Maningding (Bass)

Percussion

Rob Guillermo
Justin Mambaje
RJ Payomo
Mark Trinidad

Men

Miguel Asuzano
TJ Andaya
Anthony Cacao
Mikaela Garcia
Gailine Cristobal
Chrissie Cimbra Cruz
Brian dela Cruz
Christina Custodio
Teddy Vera Cruz
Mikaela Garcia
Jennelyne Alipio

Women

Lizell Guzman
Tim Heraldo
Hanna Lagasca
Paul Lauron
Cris Mendoza
Grace Pasibe
Kevin Peralta
Nikki Tabago
Kathleen Talledo



Past Performances 2006

Hiyas Philippine Folk Dance Company and Hiyas Music Ensemble

In cooperation with the Filipino Youth Coalition

July 2006



Performing “Sariling Atin II”, translated “Our Own II”, a dance and musical production that explores five distinctive elements of Philippine cultural dances - Northern Cordillera, Spanish, Lumad, Southern Islands and Rural. A fascinating piece, "Sariling Atin II" featured breathtaking choreography in a picturesque journey and ingenuity drawn from these antiquated elements. Each passage was portrayed with a mixture of dance styles ranging from the episodic traditions of the cultural minorities of Mindanao to its illustration of the rural life of the Philippine countryside, exhibiting the rich cultural folklore of the islands. "Sariling Atin II" - an artistic vision joining together the roots of the Philippines; the land, their spirits and the people, funded in part by grants from Arts Council Silicon Valley and the City of San Jose Office of Cultural Affairs a division of San Jose's Arts Commission.

This amazing cast of 20 seasoned performing artists, directors and members follow the statement of Philippine national artist and folk dance research pioneer Francisca Reyes-Aquino, “Let folk dances be as they are - of the folk. We cannot sacrifice heritage for progress,” and strives to present Filipino folk dance in its most traditional form in an era where



authentic steps and movements are modernized or forgotten. The word "hiyas" (pronounced hee-yahs) means "jewel" or "gem," referring to how its members truly treasure Philippine folk arts and culture.

PASKOHAN 2006

Louis B. Mayer Theatre
Lafayette and Franklin St.
Santa Clara, CA
December 2006

In one gala performance, Hiyas Philippine Folk Dance Company and Hiyas Music Ensemble in cooperation with the Filipino Youth Coalition will premier "PASKOHAN 2006" featuring its junior folk dance members in alliance with the company's most seasoned performing artists in Santa Clara University Performing Arts Center - Louis B. Mayer Theatre.

The youthful exuberance displayed in this holiday presentation revealed the rigorous training its dancers and musicians undergo through long hours of learning, rehearsing and auditioning. Justin Mambaje, Artistic/Music Director and Choreographer guides a rigid training process implemented by a team of trainers comprised of his accomplished folk dance professionals. A cast of fifty dancers and musicians staged the rich cultural heritage of the Philippines in a celebration that inspired its audience with an array of exquisite costumes and vibrant choreography to the most treasured dances of the Filipino people.

Hiyas Music Ensemble unveil a collection of music diverse as the many regions of the islands, from the captivating sounds and rhythms of the kulintang ensemble to their very own rondalla Cuerdas ng Hiyas, a five-piece acoustic ensemble imparting richly harmonized arrangements. PASKOHAN 2006, funded in part by a grant from Arts Council Silicon Valley fulfilled their promise to spark appreciation and excitement for the expressive dance and music traditions of the Philippines, a revelation of the company's endeavors to propagate Filipino culture throughout the greater Bay Area.



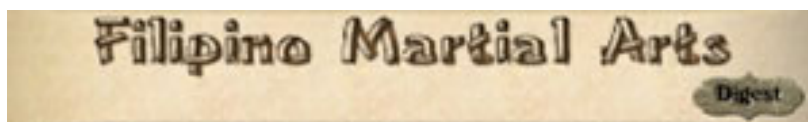




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