

Filipino Martial Arts

Sayaw of the Philippines

Digest

Special Edition
2006

Publisher

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Filipino Folk Dances

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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

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.

You maybe asking yourself, why the FMA Digest is putting forth a Special Edition on the dances of the Philippines. Even though FMA Digest stands for Filipino Martial Arts and certain dances were created and used for entertainment of the Spanish to practice their skills in the fighting arts. The FMA Digest is also wanting to put 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 Edition, Gat Puno Abon "Garimot" Baet shares some historical facts of the dances and how they intertwine with the fighting arts of the Philippines. Pete Kautz tells how the practicing of Tinikling can benefit rhythm and body coordination. There are several professional dance companies featured which if you ever have the chance to see them perform you do not want to miss them.

If you are training with a Filipino martial arts instructor, especially from an instructor, which has been exposed to the Filipino martial arts long enough to understand the various aspect of the arts. Application can be seen from some of the dances and some of them can transform into a martial arts form since some of them intentionally hid the movements. For that the student or the reader needs to speak to their instructor or seek instruction from a certified instructor, which teaches Arnis, Kali, Eskrima or Estokada.

Maraming Salamat Po



Filipino Folk Dances and the Fighting Arts

By: Gat Puno Abon "Garimot" Baet

Introduction

Philippines consist of 7,100 islands; each island has names that ring with music and dance. Each island has its own unique and wealth in tradition and culture. In this article, I would like to focus and highlights the traditional dances that shows the history, the people, the custom, and tradition, of the Filipino people in motion arts.



The Early Migration in the Philippines
on early 5th up to 13th Century

pilgrimage, dance of birth, baptism dance, dance of courtship, weeding dance, planting dance and the dance of harvesting, dance of thanksgiving, or the dance of war preparation and the war dance, and then the dance of funeral, etc.

Whenever you visit Philippines and whatever month it is, somewhere on the island, someone is having a celebration festival. Since the People of the Philippines are natural music and dance lovers. Festivals are not complete without the dancing, which are the people expectation of fun and dance. It is does not matter weather it is a Tribal festival, a Christian Festival or Muslim festival.

The Tribal, Christian, and Muslim Dances are commonly portrayed as a cycle of life for each group of people, from the dance of

"Gintong Salakot Dance"
The historic arrival of Malay
to the Philippines

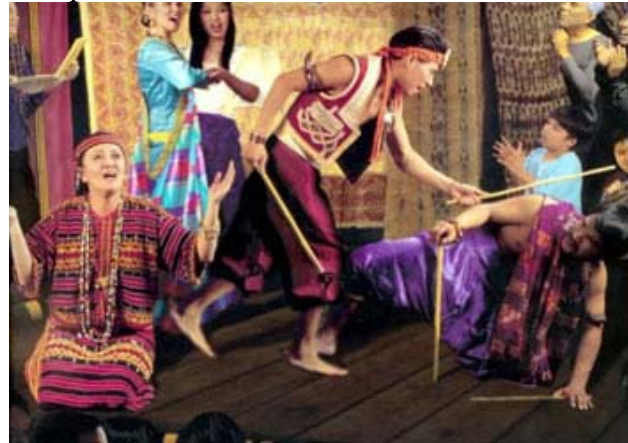


Since the Philippine was once a melting pot in Asia, different Tribal groups migrated and different nations were invaded, conquered, and ruled the islands, and history will self explained how some of the dances are "highlighted" like the war dance as part of their history. But interestingly, due from "chocking" like feeling from the ruler the banning of the practice of the Tribal Art of War, forced the natives to hide the art into the dance sequences. The modern Filipino also adapted the music and step from their

invaders common dances, even the naming of the dance is after the rulers own language. Thus, resulting in a effective hiding place of the practice of the art of war.



The Arrival of Spaniards 1521



Moro-moro Play (Zarzuelas)

Somehow, even the dances obviously shows the art and the usage of the blade replaced with the stick or bamboo in their dances. The Spaniards thought it was just a part of the entertaining. But in 1610, the Friar introduced to the islands the shows called “Zarzuela” which later the Filipino changed them to the play called “Moro-moro”.

A play is similar to a Broadway show, showcasing the battle of the Christian against the Moslem Moors, where a mock Battle is the climax of the play. The Filipino used this play as the Propaganda, for their “Mass Revolution” during the recruitment of the “KKK” or short for Katipunan in Luzon Island.



The Centurion Original
(formerly Paete Arnis Club 1920)

Pamamaltacia, Carenza, Karanza, Halad, Alay and Sayaw ng Panlaban (shadow fighting), whatever the name may be, was called the Filipino “artistic dance of combat”. They portray the basic fundamentals of their particular style or system in Arnis, Eskrima, Estokada, Pananandata, etc. Each player has to learn or create basic steps of movements to show the introduction of his fighting style and ability in the arts. This requires the player to spend a considerable length of time for practicing and learning to flow

fluidly with his body language. Also, the player must recognize the style of his particular partner in the battle dance so he can assure the correct defense will be used in this free flow pattern of “Moro-moro Batalyas.”

But in modern Moro-moro, the pamamaltacia is now pre-arranged to secure the artistic flow meets both the actor and player’s needs in being a part of the Moro-moro

shows. Pamamaltacia is neither a dance nor does it serve only as an introduction of every combat dance in Moro-moro.

It also serves as the opening remarks of challenges and acceptance in stick fighting, the artistic movement of attack and defense practice used in sticks fighting tournaments.

Which in later years become the curriculum of progression in Arnis, Eskrima and Estokada. Particularly in the Laguna provinces, in each “Palaro” (Tournament), the players are required to begin by performing the stick sign language remarking their challenges and acceptances from the challenger. These stick signed language have been part of the Pamamaltacia since the beginning of its development. Pamamaltacia allows each practitioner of the arts to create movements of their own favorite techniques. Thus giving the Eskrimadores and Arnisadores a chance to perform their personalized dances of combat both skillfully and to show a lot of pride from their movements.

During the Holy Week celebration in Paete, Laguna, they perform a street play of Moro-Moro called Cinaculo, which is known in other regions as the Moriones Festival. The players are dressed like Roman soldiers and the play attempts to portray the crucifixion of Jesus Christ: Roman soldiers gambling for Jesus’ capture and later for his clothes. The



The Centurion Original in Paete Laguna
(Formerly Paete Arnis Club 1920)

“gambling” comes in the form of swordplay which serves as an ideal forum for the techniques of Arnis and Eskrima. Ultimately Pamamaltacia is used as a vehicle by the Moro-Moro street play, where each player is required to learn the basic weapon sign language and serves as words for challenges, acceptance, demanding rules and how to declined rules set by other players. In this particular Moro-moro, each player has set the rules that every time they meet at the corner of any street they will perform the combat dance (Batalyas). When they show each other their Pamamaltacia movements of challenge and acceptance, this sets up the rules which directs them to what the particular targets are, how hard will the strikes be and, of course, the time limits for each semi-realistic combat dance. This tradition is well kept up to this day in Paete, Laguna, and is managed by the Centurion Original and Paete Arnis Federation along with strong support from Laguna.

After the Filipino-Spanish War, all of these dances still remain the favorite entertainment pastime and exercise of the natives. The Philippines might even have loss the written history of the Philippine, but the natives thru dances marked the past and present of the Filipino people and their culture.



The Philippine Revolution in 1896
(Filipino-Spanish War)



Philippines Liberation from the Japanese
occupation (1945)

Gat Puno Abon "Garimot" Baet continues to describe some of the Filipino Folk Dances
[Click Here](#)

The Tinikling

How Traditional Filipino Dance Can Develop Your Combative Attributes!

By Pete Kautz

It was almost 20 years ago now when I accidentally discovered a secret about the martial art of Arnis I was studying. It was something so obvious, something we had all been told about, and even told was important...yet it was something that no one seemed to be paying any attention to. Can you imagine that?

When all the books and Grandmasters of your art mention that something is important, shouldn't you at least be tempted to "look into it" a little?

The thing was...it didn't seem to make any sense!

Here we were studying the martial art of Arnis, a powerful stick, knife, and unarmed fighting system. But all these sources pointed directly to...folk dances???

"Sure," some will scoff, "and what next, maybe eating some adobo will improve my Arnis skills, too?"

You know, I can't blame the folks who say that, because I felt that way at one point too. But you know what? Even though I felt that way, I've always been glad that I decided to take a chance and try it anyhow.

Now, when your instructor says to you "We need a few more people for a demo, can you help?" how can you respond, but positively? That's how this all got started...how I stumbled across this training method!

What weapons would we be using I wondered? What kinds of cool demo tricks would we do? Break some boards? Maybe a self-defense demo with sticks and knives?

These questions and more all raced through my mind as we finished up class that evening, before the "demo team" would meet.

The instructors brought in some long staffs, and we got ready. "I'll need a partner," the male instructor said, "to help demonstrate the Tinikling (teeh-NEEHK-lihng)."

Now, as a novice I had NO IDEA what in the world that was, but it just sounded deadly as hell and I wanted to learn it, so of course ran up to volunteer.

"The Tinikling is based on the movements of birds known as tiklings." Guro John explained.

Sure, everyone knows how martial arts styles have copied animals, right? So I thought that maybe this was like a Filipino "crane-style" he was going to be showing us.

"Now crouch down and grab the other ends of these two poles." He ordered.

What kind of wild fighting technique was this? Staff ground fighting? And then what happens next?

"Now, hit the polls to the ground two times; and then together, you see?"

As we clacked the poles together on the third beat I caught my knuckles on the sticks. Ouch! This was a lesson in grip on the sticks and how to maneuver them while shifting the stick in your hand. Quickly one learns to keep the rhythm...1-2-3, 1-2-3, 1-2-3...and not smash their fingers into the floor or the other staff!

Then the female instructor then came over and started dancing in between the sticks! I was worried! Wasn't she going to get her ankle caught in the sticks as we clacked them together? She sensed my nervousness and just laughed, "Now speed it up!"

And then things really got crazy!

Guro Tammy stepped out and told us to pay attention. She and Guro John both picked up their pairs of rattan sticks. They started to do the double sinawali, the hypnotic weaving patterns with the double sticks, where both people strike the canes together. Again, the rhythm was 1-2-3, 1-2-3, 1-2-3.

Then they told us to start the rhythm with the poles again, for the tinikling. They took up their places on the outside, and then proceeded to do the double Sinawali while doing the steps of the tinikling! This was amazing! As they wove in and out between the poles, their sticks clacking loudly, the smell of burnt rattan filled the air.

Finally, they both stepped out with a spin, saluted each other and brought the dance to a close.

"Now it's your turn!" said Guro Tammy with a wink...

In the next two weeks I learned enough of the tinikling steps to be able to take part in the demo, and it was a fun, but the best part was seeing the real Filipino dancers that were there!

From the first moment they started to dance, their skill and grace was clearly evident. They had the flow that Professor Remy Presas always spoke of. By comparison, I think we must have looked like mga baka (cattle) doing the tinikling instead of the fleet-footed birds the dance is supposed to emulate!

Some of the dances showed balance and fluidity, like the candle dance. Here the girls had small glass candles balanced on each palm and a third balanced on their head. Unlike some people I have seen doing this dance, these girls did not "cup" or in any way hold onto the candles with their fingers. They made a great point of keeping their palms

flat and fingers outstretched. All the while they moved their arms in circles and figure eights, like in Silat or Pa Kua Chang (Baguajang). They even had movements where they would kneel, then sit, then roll on the floor...all in a delicate "ladylike manner" and all without dropping the candles on their head and hands or spilling any wax!

There was also the Maglalatik (mahg-lah-lah-TIHK) or coconut dance, which seemed more obviously martial in application. The men came out in two groups, half in red pants and half in blue pants. Each was wearing a vest of 4 or 6 half-coconut shells and holding a half-coconut in each hand! What the heck was this crazy dance all about???

As the music started, the men all kept the rhythm by hitting the shells in their hands together, and then hitting them into the shells on their chest. Then the two sides turned towards each other and started to strike the shells on each other's body. This was a trapping and boxing method hidden in a dance. They would hit shells in their hands and then on the body, taking turns as they developed parry and strike combinations and keeping the beat going. Click Click-a-Click!

Another dance that I did not learn the name of was a courting dance, and had a funny section where the couples were facing each other and the boys would all step forward and go to kiss the girls on the cheek...but the girls would use a triangular evasion step and elbow shield (which was made to look "cute" by the performers, like brushing the hair) to defend themselves. Then they would both step back to their starting positions, and the boy would try to kiss her on the other cheek, only to have her slip away with the same evasion and counter to the other side. This was "Angle 1 and Angle 2 Triangular Footwork and Elbow Shield Defense Against Kissing!"

By the end of the night when we left, I was sure that I had seen something very special in the traditional folk dances. Something that perhaps even the dancers were unaware of. The martial root movements of Arnis.

Since then, over the years I have at various times required my students to learn the tinikling and have taught it to interested groups of students at seminars as something to do on breaks. It is a lot of fun, challenging for your footwork, coordination, and anaerobic capacity, plus it brings out part of the culture and celebrates the art.

The root movements of the tinikling are very easy to learn, much like jumping rope, and likewise can also be taken to a very high level of technical grace by a skilled proponent. Do not let the "simple" nature of the tinikling fools you!

Here is how to do the basic footwork of the tinikling. Later on, try adding in the double Sinawali or other six-beat stick and hand drills (redonda, heaven six, etc.)

First off, you will need two long poles (8 foot is good), two short pieces of 2 x 4 lumber or similar, and at least three people. Two people will work the poles while the third does the tinikling. The two short pieces of 2 x 4 lumber act as a guide to how far to spread the poles and make it easier to click them down without hitting one's knuckles on the floor.

Start by standing next to the poles in a one-leg stance with the raised foot either in front or behind you, as you prefer (learn both). The foot that is up should be the one closest to the poles. So, if the poles are to your right side to start it should be your right foot that is up.

Listen to the beat (1-2-3 or Down-Down-Up). The poles click the floor twice and then click together on the third beat. If you are working the poles you want to start with a steady down-down-up, down-down-up, down-down-up, down-down-up continuous 3-

count rhythm. Do NOT speed it up at first, just seek to play the rhythm smoothly and evenly.

- On the FIRST beat (Down) step your right foot between the poles. If you were adding the double sinawali this when you would do the first strike.
- On the SECOND beat (Down) replace your right foot with your left foot, the right foot lifting up either to the front or back as this happens. If you were adding the double sinawali this when you would do the second strike.
- On the THIRD beat (Up) step your right foot down outside the poles on the far side from where you began and simultaneously lift up the left foot so it is not caught between the poles as they come together on beat three! If you were adding the double sinawali this when you would do the third strike.

Immediately on the next beat repeat the sequence starting with the left foot and moving back across. Congratulations, you are now doing the tinikling!

Note: Do not accidentally kick the people working the poles. It is very bad form. Sounds obvious, but I have seen it happen when people get excited. Usually the person working the poles that is behind the dancer is the one who gets kicked, so when in this position always watch out for flying feet! This is why longer (8 foot or so) poles are better for safety than short ones.

Note: For greater safety when the poles inevitably do catch someone's ankle, I have seen groups use long pieces of PVC plastic pipe for their poles. These tend to flex and not hurt the ankle as badly as the wood poles can. If you were doing this with kids it might be an idea to explore. Tinikling sets that are made for elementary school use are usually of this design.

There you have it! This is a very simple dance that can really be a lot of fun and can add to your enjoyment of the Filipino martial art of Arnis. If you do public demos for your school, this is also a very lively and interactive dance that you can also invite the audience to come up and try.

About the author: Pete Kautz is the Director of Alliance Martial Arts and produces Modern Knives DVD in association with his friend and mentor James A. Keating of Comtech. Visit **AllianceMartialArts.Com** and **ModernKnives.Com** for more articles and to learn about Modern Knives - a quarterly DVD featuring blade weapon arts from around the world. Past issues have included instruction in Spanish, Filipino, Indonesian, German, Italian, Japanese, French, and American styles of combat.

Modern Tinikling

Bamboo Hop (Begin with L foot closest to bands)

A	Beat	L	L	R	R	L	L	R	R
	Feet	in	in	out	out	in	in	out	out

Bamboo Hop Pivot

B	Beat	L	L	R	R	L	L	R	R
	Feet	in	in	out	pivot 180	out (far)	out (far)	out	pivot 180

Bamboo Hop / Tinikling Turn Step

C	Beat	L	L	R	R	L	R	L	R
	Feet	in	in	out	out	in 1/4 turn	in 1/4 turn	out	out

Tinikling Diagonal Step / Bamboo Hops (3 knees back)

D	Beat	R	L	R	R	L	L	R	R
	Feet	in	in	out	out	in (R knee up)	in (R knee up)	out	out

Bamboo Hops (continuation)(3 knees back)

E	Beat	L	L	R	R	L	L	R	R
	Feet	in (R knee up)	in (R knee up)	out	out	in (R knee up)	in (R knee up)	out	out

Tinikling Diagonal Step

F	Beat	L	R	L	L	Begin routine again Start with right foot			
	Feet	in	in	out	out				

Routine made from footwork of basic step aerobics.



Preserve and Promote our Cultural Heritage



Pindulas

Barangay is a nonprofit organization dedicated to preserving and promoting the rich cultural heritage of the Philippines through the art of folk dancing.

In August 1987, Bonifacio Valera, Jr. founded BARANGAY. His avid interest in Philippine folk dancing began when he attended his first Philippine Cultural Night while attending the University of California at Berkeley. Currently, Barangay is under the direction of Eric Solano, Rona Ronquillo, and Viki Hafalia.

Barangay has actively represented the Filipino American community at multicultural festivals such as the annual San Francisco Ethnic Dance Festival and Trade winds Series; in community-sponsored events like the

annual Fiesta Filipina at the Civic Center, Fiesta Musical Islands at Union Square, Kababayan Fest at Marine World, Pacific Fest at Paramount's Great America, Monterey Filipino Festival, and Pistahan at the Yerba Buena Gardens; and in schools, parishes, centers, and private functions throughout California and Nevada.

To foster the development of Filipino folk dancing, several BARANGAY members, including founder/artistic director Bonifacio Valera Jr., continue their research in Philippine folk dance, returning to the Philippines to interview dance scholars such as Mr. Ramon Obusan, a nationally-respected Filipino dance anthropologist and founder/director of the internationally recognized Ramon Obusan Folkloric Group and Dr.



Uyayi

Larry Gabao, chair of the Physical Education Department at Philippine Normal University and president of the Philippine Folk Dance Society, as well as to train with Philippine dance groups like the Bayanihan Philippine Dance Company and Ramon Obusan Folkloric Dance Group.

In addition to interviewing and receiving training from the dance scholars in the Philippines, Barangay began research by directly visiting and researching the background of cultural minority group like the T'boli in Lake Sebu. Barangay will continue to directly go to different cultural minority groups in the Philippines to bring more authenticity of movements, costumes, and music to most dances presented on stage.

Barangay repertoire includes dances from the mountain regions of Luzon or Cordilleras, Barrios, Mindanaoan culture, cultural minority groups, and Spanish influence dances also called Maria Clara.



Sagayan

Barangay offers free Philippine dance workshops to the community in its effort to promote and preserve Philippine culture. Also, Barangay is in the process of branching outside San Francisco to create a Barangay family that acts as one. As a result of this effort, we received support from Mel and Belle Orpilla of Vallejo's Bayanihan Center and Alex France of Pamana ng Mandirigman in Pleasanton; workshops have started in their respected cities. Workshop participants become part of Barangay and are able to perform in upcoming events.



For more information or workshop schedule, please contact us at (415) 244-5203 or email - barangaydance@yahoo.com. You may also visit www.barangay.org

Southern Philippines: Mindanao, Palawan, Sulu

By Zonia Elvas Velasco



The Philippines' southern islands of Mindanao, Palawan and Sulu have withstood western colonial attacks the most and therefore have retained the culture that was prevalent before the Spanish (1521-1898) and Americans (1898-1946) arrived in the country. Although waves of Arab missionary work which started in the late 12th to 13th centuries also left the influences of Islam, the culture of this area is still quite distinct, and regarded as older and "purer", compared to the "hispanized" areas of northern and middle Philippines.

It may also be interesting to note that visits or migrations to these areas from Indonesia, which was heavily Indic at that time, are seen in dance steps, which have filtered into some of the Mindanao dances. There are Mindanao dance steps, which bear strong similarity to classic Indian dance. For example, there is one dance gesture of putting on the *tikka* (the red dot on the center of Indian women's forehead). Here, the dancer puts the middle finger of one hand over the forehead while the other arm is held outstretched, thumb and third fingers held together.

Mindanao is the land of the Sultans. Indeed, the royal class of Sultans and Princesses is neither myth nor legend. In fact up to the late 50's, the Dutch occupying Borneo paid lease for the land to Princess Tarhata of the Sultanate of Sulu. She owned this land until a United Nations referendum granted Borneo/Sabah its rights to become what it is today.

When America came to the Philippines, and moved down south to gain control over its boundaries, these Sultanates withstood their onslaught the longest. They also fought the hardest, earning for them great respect from their opponents. The battle of Bud Bagsak, come down history as the most valiant battle ever fought in the Mindanao against America.

In the guise of civilizing these areas during the American regime, and the centralization of Philippine government, these Sultanates faded one by one. But the

stories and legends continue, linking the lands of Sulu, Mindanao, Celebes and Borneo together.

This area is as culturally diverse as other areas of the Philippines. Looking at the map, the eastern side of Mindanao (i.e. Davao) holds more affinity with Celebes (Sulawesi), and the western side (i.e. Lanao, Sulu) to Borneo. Exception is the Yakan tribe of Basilan (Zamboanga), who trace their ancestry to Polynesian islanders.

As one can see, there are endless stories coming from this land... and those are that which we seek to unfold.

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Fiesta Filipina Dance Troupe Canada



The Fiesta Filipina Dance Troupe (FFDT), established in 1966, is the premier traditional Filipino performing dance company in North America. FFDT is a non-profit organization and is a member of the Mississauga Arts Council, the Community Folk Arts Council of Toronto and Folklore Canada. Led by Executive Director/Producer Estrellita "Estring" Aguinaldo and Artist Director, Lynda Sue Aguinaldo, the company is poised to continue the legacy of the late George Aguinaldo whose unmatched artistic contribution has helped start and enhance the artistry of many Filipino folk groups. Its success and mission has made this dance troupe an institution to follow for many up and coming cultural dance troupes from around the world and for Filipinos and Filipino culture enthusiasts. Based in Mississauga, Ontario, this acclaimed Filipino Canadian folk arts ensemble, made up exclusively of volunteers, has been dedicated to promoting, preserving, and propagating Philippine arts and culture in Canada and the world through music, song and dance for over 39 years.

Through a wide range of activities, the Fiesta Filipina Dance Troupe has actively contributed to the knowledge base and to the appreciation of the diversity that exists in Canada. Its annual participation in the Metro Toronto International Caravan since 1969, and Carabram, the Multicultural Festival of Brampton as the Filipino-Canadian representative is a prime example of this company's dedication and contribution to enhancing Canada's multicultural community. It has also won many awards, with the latest being, winning Best Entertainment in 2005 in Carabram and The Banaag Award from the Philippine president last December 2004. The Banaag Award is given to Filipinos overseas, either individuals or associations, for their contribution, which

significantly benefited a sector or community in the Philippines, or advanced the cause of overseas Filipino communities. The Banaag Award was given "in recognition of the remarkable achievements in showcasing the diversity of Filipino heritage through world class dance and musical performance and bringing the Philippines closer to overseas Filipinos and the rest of the world."

Since its birth, the dance company has received many accolades. Its world class shows have earned the company performances to many prominent events, such as the Olympic Games in Mexico City and Montreal, the Commonwealth Games in Edmonton, the Montreal Expo as well as the opening festivities of both Ontario Place and Skydome - now the Rogers Centre.

Fiesta has also become an Ambassador for both Canada and the Philippines. Through its international travels, the troupe has enchanted audiences with their exceptional traditional Philippine folk dance repertoire. In 1991, "Fiesta" burst onto the international scene as one of Canada's representatives at a folklore festival in Portugal. The success of this first European appearance led to a flurry of international invitations, many of which Fiesta accepted. Today, this leading Filipino dance troupe in North America has performed on stages in France, Italy, Greece, Austria, Spain, USA and the Philippines.

Behind the grandeur and the accolades of a successful performance lies a tireless organization. Through their efforts, the members were taught the various forms of Philippine dance that have been influenced by the archipelago's unique geography and colorful history. The layers that comprise the Filipino people are told through the mountain tribes of Banaue Rice Terraces, the aristocracy during Spanish colonization, the story of courtship between a young Muslim prince and princess, the dances of the various indigenous tribes and the dances of the lively countryside. George and Estrang's inspired research has taken them across the islands and it has allowed both the dance troupe's performing artists and audience members to learn more of the Philippines and its people through music, song and dance.

The repertoire of the Fiesta Filipina Dance Troupe is traditionally divided into five main suites that highlight the cultural diversity of the Filipinos:

Cordillera - These dances are based on the culture and traditions of the mountain tribes of the Cordillera region in the island Luzon. Known collectively as Igorots, they are the builders of one of the Forgotten Wonders of the World, the Banaue Rice Terraces. Their dances are performed to appease their gods, to ward off bad spirits, to ensure bountiful harvests and peace, and to celebrate successful battles in war.

Spanish - These dances depict the cultural influences of the Spanish conquistadors on the Filipino people. These dances merge the Spanish jota, the flamenco, and period costumes of the 18th and 19th centuries with the Filipino culture in the form of bamboo castanets, bamboo canes and the "abanico," or Asian fan.

Morolandia - These dances are portrayed by the Muslim Filipinos that reside in the southern island of Mindanao and in the Sulu Archipelago. The dances are known for their Arabian and Indo-Malaysian influences.

Tribal - These dances are those performed by the various indigenous tribes and cultural minorities that reside throughout the Philippine archipelago.

Rural - These dances express the joy in life and music of the Philippine countryside in the predominantly Christian lowlands.

Cordillera



Igorot Salip

Regional



Sakuting

Morolandia



Muslim Kantao Silat



Muslim Singkil

Fiesta Filipina Dance Troupe

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Email

The Jewel of Silicon Valley . . .



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-Musical Director/ Choreographer) and Jeff Bado (Dance Director), both former lead dancers with a San Jose based folk dance troupe, this partnership had the vision to unite extensive resourcefulness, 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. The word "hiyas" (pronounced hee-yahs) means "jewel", referring to how members treasure Philippine folk arts.

Justin Mambaje provides artistic/musical direction and choreography for the company. He launched Hiyas through impressive milestones, over 180 performance engagements to date and numerous workshops



to develop and train his artists, bringing them to "Sariling Atin" translated "Our Very Own", his first sold out gala, a two-hour theatrical production on the 29th of December 2004 at the Montgomery Theater in Downtown San Jose. His most outstanding accomplishment; guiding the company successfully through the rigorous World Arts West auditions in January 2005 where over 100 groups endeavored for this highly sought after collaborative. Hiyas endorsed a modified version of selections from their rural repertoire, captivating panelists noted for their dance background, cultural expertise, reputation in the field who are sensitive to world arts and cultures, and knowledgeable in dance/theater presentation. Hiyas made their festival debut at the world famous Palace of Fine Arts in San Francisco's prestigious 27th Ethnic Dance Festival last June 18-19, 2005 reaching a pinnacle of success in Northern California's communities of folk art and culture. No other Filipino dance group in San Jose can boast of this paramount achievement. Mr. Mambaje's cutting-edge choreography and impeccable distinction in costume design are but only a few illustrations of his brilliance. His magnificent inclination to music is now realized and appreciated by their audiences. In his role as company music director, the group again became the first and only Filipino dance troupe in the South Bay to establish their very own touring music ensemble, providing the ethnic sounds of the ethno-linguistic tribes of the Northern Cordillera and Southern Philippine archipelago dance repertoires along with the creation of their own live rondalla "Cuerdas ng Hiyas" translated "Strings of Jewels" providing beautifully orchestrated acoustic arrangements for their rural and Spanish repertoires.

The City of Milpitas awarded Hiyas its Cultural Arts Support Program Grant and the opportunity to feature favorite dances performed by a junior folk dance membership comprised of 14 folk dance students, with supporting roles from the seasoned performing artists, the event showcased their artistry and love for the arts. For this event, Hiyas' newly established rondalla provided live acoustic accompaniment, consisting of one banduria and one octavina (both 14 string instruments similar to the mandolin), one classical guitar and one full upright bass in a two-hour dance and music recital in December at the Milpitas Community Center. This successful endeavor became a

revelation of Hiyas' future generation performing artists in a display of genuine unity as dance students were given the proper care and guidance from both family and community, working together to present their best in favorite folk dances. A project plan is in process that would provide the junior dance company another performance opportunity in a holiday recital scheduled for early December of this year. Their current training process requires their involvement in rehearsals with the seasoned group. Exposure to higher degrees of artistic direction with an introduction to other dance suites will prepare them to tackle a full two-hour recital designed specifically for the junior members.





Hiyas functions as the cultural component of the Filipino Youth Coalition, a non-profit organization providing assistance in education, cultural activities, leadership and community service to Filipino youth in San Jose's Eastside



Union School District. This affiliation affords the company with access to a newly renovated facility equipped with a rehearsal studio, office and storage space located at the Fil-Com Center at 635 North Sixth Street in the heart of downtown San Jose's Japan town, assets essential for extensive training and workshops needed to develop its artists and musicians.

Of the twenty-seven dances that are presented, twenty are newly researched additions to the groups' current repertoire. This selection of favorite dances will encompass five major dance suites in Philippine folk dance; Igorot, Maria Clara, Southern Islands, Lumad and Barrio Fiesta Suites. The production will require a high degree of difficulty in choreography, execution of movement, projection and form. The cast will function in both lead and supporting lead roles. Anticipated completion date for dance instruction and choreography is scheduled for the last week of May. The month of June will maintain rigorous run-through's, focusing attention on execution of choreography and building teamwork.





Palace of Fine Arts for San Francisco's 27th Annual Ethnic Dance Festival

Hiyas is comprised of Filipinos of all ages with the majority of them being second generation. Whatever the age or background, all Hyas members share a love for Filipino folk dancing! Interested in booking a performance or becoming a Hyas member? Contact us today!

Website: **www.hiyas.org**

General Email: **hiyasofsj@aol.com**

Artistic Director Email: **megatonp@aol.com**

Address - Office & Studio:

Hiyas Philippine Folk Dance Company

FIL-COM Center

635 North Sixth Street

San Jose, CA 95112

Phone Number: (408) 799-3554 (ask for Jeff)

Hiyas Presents... Sariling Atin

A Spotlight on Irreplaceable Treasures in Philippine Dance and Music

July 7 & 8, 2006

Montgomery Theater in downtown San Jose

A two-hour Philippine folk dance and music production a spotlight on irreplaceable treasures in Philippine Dance and Music will showcase a kaleidoscope of movement highlighting the sights and sounds from eras and regions of the Philippines, from the anecdotal rituals of the cultural minorities of Mindanao to its portrayal of the rural life of the countryside. The presentation will provide a glimpse into the rich cultural ethnology of the islands. A cast of 23 performing artists will seek to inspire audiences of

all ages and cultural diversity through the spectacle of dynamic and authentic dances, dramatic and brilliant costuming and passionate live musical accompaniment by the Hiyas Music Ensemble, this talented cooperation will bring the best of Philippine folk dance and music to life throughout the splendor of its repertoires, funded in part by grants from Arts Council Silicon Valley and the City of San Jose Office of Cultural Affairs.

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 Milpitas and Fremont where artists and members live, their families and affiliates at the schools, colleges, church and private organizations they attend. Promotion for this project began with an outreach to Filipino senior citizens and veterans of war to arouse interest and support of Filipino folk arts and culture began with a complimentary forty-five minute dance and musical production at Eastside Neighborhood Community Center in San Jose for an event paying tribute to Filipino senior citizens, war veterans and their wives and other senior's celebrating achievements in the local community. The company's desire is to offer an exciting, exhilarating and educating cultural experience with efforts to inspire anyone in the community with a focus to reach out to inner city neighborhoods, youth, veterans, the retired and aged. The company members share a feeling of obligation to the communities it serves, to present its best in their artistic endeavours, by achieving higher standards of excellence in promoting and preserving the traditions of its people.



www.kalilayan.com



Sayaw sa Bangk

Catanauan.

Beyond entertaining different generations of Filipinos with folk dance and music, Rommel and the rest of the Kalilayan Folkloric Group members hope to inform and

The term Kalilayan, an old name of Tayabas (now Quezon Province), is a fitting name for this folkloric group that traces its humble beginnings in Quezon and promotes the rich traditions of the region. Formed in 1997, the Kalilayan Folkloric Group (KFG) is composed of talented locals from Catanauan, Quezon that seeks to preserve Filipino folk dance and music through the performing arts.

Led by founder Rommel P. Serrano, the Kalilayan Folkloric Group is a proud recipient of many awards and citations. A former member of the Ramon Obusan Folkloric Group, Rommel formed the Kalilayan Folkloric Group from among dedicated students of the Manuel S. Enverga University Foundation in his hometown,

inspire the audience on the vibrant but vanishing culture of Filipinos. In this modern age where the Western way of life dominates indigenous cultures, the Kalilayan Folkloric Group believes that by promoting Philippine folk songs and dances to Filipinos, it can contribute in protecting the fading cultural traditions of the country.

Kalilayan Folkloric Group's most important contribution is the holistic growth of its members who at their young age are exposed to the colorful roots and traditions of their province and country. By dancing to Filipino folk music, the young members from small town Catanauan learn to appreciate their national identity and culture and develop pride in their heritage. Undergoing rigorous training, the young artists are also taught the value of perseverance and discipline, making each performance a winning result of their hard work and commitment.



One of the group's memorable performances was the 1998 Hiyas ng Quezon, a show that featured different renowned dance groups from Quezon, and where KFG received a resounding ovation for its performance. Then still a young group, the KFG found the warm reception an overwhelming experience that added inspiration to its members. To this day, the group continues to be a consistent top placer in various dance competitions in Quezon.

Other neighboring provinces like Laguna and Cavite soon heard of the group's rousing performances, and invited the Kalilayan Folkloric Group to grace their cultural events. Before long, the group was dancing in many events in Manila, including at the Cultural Center of the Philippines (CCP). The group was first invited to perform at the CCP in 2000 at the December Fiesta Celebration, after winning second place at the Timpalak Indakan, a folk dance competition sponsored by Nayong Pilipino.

The group's painstaking efforts paid off when it garnered the overall first place in the following year for the same Nayong Pilipino competition. The success earned them a prestigious rank among the best cultural dance groups in the country. As a result, the CCP invited them again for a solo performance in its annual December Fiesta.



Rigodon de Honor

In 2002, the group participated in the opening celebration of the National Arts month at the CCP grounds. The group launched its world premier of Binyagan at the 2002 Sari-saring Sayaw, Sama-samang Galaw at the CCP main theater and at the Concert at the Park in Luneta. Also in the same year, the Kalilayan Folkloric Group was again

invited at the CCP to take part in the Ramon Obusan Folkloric Group's 'Vamos A Belen: Christmas Practices in the Philippines'.

In 2004, the group has just come back from a successful performance of Sulyap 2: A Glance in Our History in Boracay Island. The KFG today continues to perform in its home province Quezon, and in Manila, gracing various cultural events, awards nights, trade fairs, international conferences, etc.

In 2005, the group was again invited in the Cultural Center of the Philippines' dance production, Sari-saring Sayaw, Sama-samang Galaw 2005: Mga Tradisyon at Interpretasyon. Together with other top Filipino folk dance groups from all over the country, the KFG rendered lively interpretations of Philippine folk dances as part of the celebration of 2005 National Arts Month. The KFG showcased in this prestigious event the unique folk dances and music of Catanauan, Quezon, a world premier of Las Flores A Maria La Madre Nuestra (Flowers for Mary, Our Mother), a celebration of flores de mayo, pays faithful tribute to the original dances of the tradition-rich Catanauan.

Now on its ninth year, the university-based Kalilayan Folkloric Group has opened its doors to other young aspiring dancers in Catanauan. Joined by other senior Kalilayan Folkloric Group dancers and ROFG members, Rommel tirelessly trains new members with the hope that the next generation will persevere in Kalilayan Folkloric Group's commitment: to instill discipline, confidence and good values to its young members, and to promote our dying cultural traditions to the greatest number of Filipinos.

Dancing into the hearts of people with the tune of the Filipino rhythm and harmony



Abaruray	Jota Cagayana
Balamban	Jota Gumaqueña
Bayluhan	Jota Manileña
Binasuan	Jota Quirino
Birginia	Jotabal
Bulaklakan	Kalapati
Buling-Buling 1	Karatong
Buling-Buling 2	Kuratsa
Cariñosa	La Estudiantina
Engañoso	La Jota
Estudiantina	Moncadeña
Inalimango	La Jota Paragua
Infantes	Lanceros de Lingayen
Itik Itik	Lanceros De Tayabas

Christian Dance Suites

Lapay Bantigue	Polka Biana
Maglalatik	Polkabal
Malagueña	Putritos
Mazurka Boholana	Putungan
Nazareno	Rigodon de Honor
Oasiwas	Rigodon Royale
Pandanggo sa Bulig	Sabong
Pandanggo sa Ilaw	Sakuting
Paseo de Iloilo	Sayaw sa Bangko
Pasiguin	Sayaw sa Cuyo
Pastores Bool	Sinakiki
Pastores Bungiawon	Sublian
Pastores Talisay	Tiadot
Pastores Tubog	Tinikling

Cordillera Suite



Bendian
Dinuya
Idudu
Ngilin
Pattong
Paypayto
Ragragsakan

Salip
Tadek
Tajok
Takiling
Tarektek
Tuntak
Uyaoy

Lumad Suite



Binaylan Banog
Dugso
Gin-Um
Kadal Tahu
Karasaguyon
Lagudas
Malakas at
Maganda

Matigsalug
Pandamgo
Pangamote
Pigagawan
Sohten
Sugod-Uno
Talbeng
Tawgon Hapnon

Muslim Suite



Asik
Bulah-bulah
Burong-Talo
Buti-Buti
Janggay
Kariala
Kinakulangan
Mag-igal
Pangalay
Pangalay sa Agong

Pansak
Pig-Apir
Pindulas
Sagayan
Singkil
Sirong sa
Gandingan
Sua ko Sua
Tauti
Tupakan sa Malong

For inquiries about Shows, Choreography
and Workshops please contact:

Note: The Kalilayan Folkloric Group
invited to perform this December in the
2006 Asian Games in Doha, Qatar.

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PASACAT

Philippine-American Society and Cultural Arts Troupe

By Anamaria Labao Cabato

PASACAT is a Philippine folk dance, but in San Diego, it began as the acronym for the Philippine-American Society and Cultural Arts Troupe. Today, PASACAT's mission is to preserve and promote the Asian Pacific culture through the arts, thereby, extending goodwill and enhancing cultural understanding.

On September 7, 1969, during a salute to San Diego's 200th

Anniversary by the Filipino-American Community Association of San Diego County, with Delfin Labao as President, San Diego witnessed the birth of this performing arts group in the first Philippine Cultural Extravaganza held at the Organ Pavilion, Balboa Park. Paz Marquez Uro and Dr. Bill Yumul choreographed and instructed fifty Filipino-American youths in Philippine dance for this three-hour tribute. The enthusiasm from this performance was tremendous as was the response to continue Philippine folk dancing. In November 1970, PASACAT became the first formally organized Philippine Dance Company in San Diego.



Pangalay



PASACAT is comprised of three major performing components - Senior Company, Junior Dancers and Rondalla/Percussion Instrumentalists. The repertoire consists of folk dances and traditionally based dances reflecting the history, geography and cultures of the 7,100-island republic. Dances are from the Cordillera of Northern Luzon, the coastal and mountain regions of

Mindanao, Spanish era influences and the central countryside and coastal regions.

Under the artistic direction of George Ragaza, from 1985 to 1989, the Senior Company presentations were enhanced tremendously by his expertise in Philippine dance technique and styles, costuming and ethnic music. Joji Ramirez Castro, former member of the world famous Bayanihan Philippine Dance Company, joined PASACAT's artistic staff in 1986 and has guided the development of the energetic and eager Junior PASACAT Dancers. Since 1990, she has taken the position of PASACAT Choreographer/Dance Director lending her expertise in authentic Philippine dance. In 1992, PASACAT's Extravaganza concerts began to receive a string rave reviews describing PASACAT as "exuberant" for its "smooth and well paced choreography," a "touring professional company, with young and fresh, skilled and well drilled dancers; the choreography as "total visual delight." CNN International featured PASACAT on Inside Asia, February 1996, airing in 226 countries. Footage from the 1994 Extravaganza

and interviews with the Anamaria Labao Cabato, Executive Director and Castro, drew the conclusion that Philippine dance is a "looking glass in which present generations can peer for clues to understanding themselves better.

The six-minute segment made PASACAT an internationally recognized Philippine dance company. Veronica Pedroza summarized how "PASACAT uses the dance floor as classroom.... From mimicking animals to pagan worship and tribal ritual, the dances have evolved into art and a kind of looking glass into the past through which present generations can peer for clues to understanding themselves better."



"Singkil" performed prior to the 1997 Rose Parade

August 2002, PASACAT had the distinct honor of performing at the Cultural Center of the Philippines, with the Bayanihan Philippine National Dance Company in celebration of its 45th Anniversary. Seventeen Company members were given music and dance workshop from Bayanihan a first for any U.S. Philippine dance company.

PASACAT was also given workshops with Ramon Obusan, a recent Philippine National Artist known for his dance and cultural research in the remote regions of the Philippines. "To know Philippine dance you have to totally immerse yourself in it," proclaimed Obusan of the Ramon Obusan Folkloric Group, and former member of the Bayanihan Philippine National Dance Company. This was his suggestion as he addressed the first Philippine Dance Gathering in San Francisco, July 1999. With PASACAT's artistry and longevity in delivering consistent programming, they hope to energize the Philippine dance community in coming together as one in the spirit of love and passion for the richness of the culture of the Philippines at the Philippine Dance Gathering and Workshops-V, summer of 2007.

PASACAT's Education Outreach Program, Sayaw Pang Aral, recently completed workshops at eight high schools (Castle Park, Eastlake, Mar Vista, Mira Mesa, Morse, Otay Ranch, Southwest and Sweetwater) and two elementary schools (Ira Harbison and Palmer Way year-round after-school programs) in San Diego County. One hundred sixty-five students were taught traditional Philippine dances as after-school programs and in-school programs during Tagalog classes from January through April. The high school students completed the program as PASACAT presented Salinlahi a ninety-minute concert featuring one hundred twenty-five students. Non-performing students were assigned to provide pictures and descriptions of various dances on presentation boards, which were displayed in Theatre lobby.

"Philippine dance has been a way of building community and building bridges between children, parents, grandparents and other cultures," stated Anamaria Labao Cabato, Executive Director of PASACAT. "I've attended all the PDGW's and what strikes me most is to see the enthusiasm and intensity of the participants learning the dances," Cabato continued. "Above all, was the spirit of connecting with each other through the vehicle of Philippine dance."

PASACAT's upcoming productions:

September 30, 2:00 PM and 7:30 PM ~ PASACAT Extravaganza

A theatrical presentation of traditionally based Philippine dance at its best ~ and known for the strong skills and entertainment in bringing the Philippines to the stage with exciting musical accompaniment and colorful costumes.

Joan B. Kroc Theatre ~ 6611 University Avenue

Tickets \$15 - \$25.00 Reserved Seats

December 2, 2006 - 5 PM Parol Philippine Lantern Festival

Experience a Philippine Christmas with traditional Philippine dance, music and song. Guests will be provided native food and drink, pabitin for the children and the display of various Parol lanterns.

\$12.00 (Discounts for Students, Seniors & Active Military)

July, 2007 Philippine Dance Gathering & Workshops - V

Location, Dates and Times TBD

A conference for Philippine dance enthusiasts, musicians, board members where workshops of traditional Philippine dance and music for beginning & advance levels will be provided and discussions on developing your non-profit arts organization.



Above photo's from Extravaganza 2004
By Delfin Perena

Company Dancers in: IDAW, SINGKIL, and SUBLI



Above photo's from 19th Annual PASACAT Junior Concert

May 6, 2006

Kalinga Wedding Dance

Panambitan

Pasodoble

PASACAT
Asian Pacific Arts
102 East 16th Street
National City, CA 91950
(619) 477-3383
admin@pasacat.org
www.pasacat.org



SAMAHAN Philippine Dance Company

The Samahan Philippine Dance Company was organized in July 1974 under the direction of Lolita Diñoso Carter, Ph.D. Dr. Carter, a dance instructor at Grossmont College, El Cajon, CA. at that time. Volunteering her services to organize a performing ensemble as a contribution to the growing Philippine Community of San Diego. Her knowledge of Philippine Dance and Music came naturally from her experiences growing up in the Philippines and being involved in all facets of Filipino life in a small town including activities of a large extended family, church and its numerous religious observances, school programs and community celebrations specially town fiestas. Formal education in Philippine Folk Dance at the University of the Philippines and classes with Francisca Reyes Aquino, eminent authority on Philippine Folk Dance provided Carter with a solid background in Philippine Folk Dance.

The Samahan Philippine Dance Company started out as part of the Youth Program of the Council of Pilipino-American Organizations of San Diego County. The purpose of the program was to provide Filipino youth opportunity to gain knowledge and appreciation of their cultural heritage.

The name Samahan (meaning working together) was selected by the participants who were mostly students from the area, junior and senior high schools, and San Diego State

University. The educational and recreational program soon became an amateur performing group besieged with requests for performances from various organizations, institutions and individuals.

In 1975, Ruby Pearl Chiong joined the Dance Company as a dancer, teacher and choreographer. Fresh from the Philippines, she brought with her a rich repertoire of dances reflecting her experiences with the Far Eastern University Dance Troupe and work with several dance companies in Manila. Her knowledge of dances from the



Left: Artistic Director, Ruby Pearl B. Chiong
Right: Executive Director, Lolita D. Carter

mountain provinces of Northern Luzon and the Southern Philippines further enriched the Company's repertoire.

In 1978, Samahan obtained status as a non-profit, public benefit corporation. Its founding directors were Grace P. Blaszkowski, Juanita F. Caccam, Ruby Pearl B. Chiong, Juanita C. Santos, Jesse G. Quinsaat and Lolita D. Carter. Soon after, it obtained its first grant from the National Endowment for the Arts, which was matched by Tawfiq and Rachel Khoury of Pacific Scene, Inc. In 1979, the Dance Company was invited to perform in the inauguration of the East County Performing Arts Center. The performance initiated annual performances in that theater which lasted for 7 years.

The musical components of Samahan were formed in 1980 with the assistance of Bayani Mendoza De Leon, well-known Filipino ethnomusicologist and composer. Under his expert tutelage, Samahan's Rondalla, Gangsa and Kulintang Musical Ensembles were formed. A grant from Parker Foundation enabled the Company to obtain musical instruments from the Philippines.



Kulintang Music

Danongan Sibay Kalanduyan, master artist/teacher of Kulintang Music became a guest teacher and artist with the Company from 1989-1991 and 1994-97. Born in Datu Piang, Cotabato, he learned his music from early childhood playing with members of his family, relatives and town mates. He introduced Samahan to the authentic music of the Maguindanao people as well as to the music of the Maranao people. Together with the late Musiban Guiabar, a talented Maranao singer, he performed with Samahan at Sherwood Auditorium and the Educational Cultural Complex Theater. In 1995, Kalanduyan was honored as a recipient of the prestigious National Heritage Fellowship Award by the National Endowment of the Arts. He continues to work with Samahan as a guest teacher.

In 1991, George Ragaza joined Samahan as artistic director sharing responsibilities with Ruby Chiong. Under his leadership, Samahan performed at the Poway Center for the Performing Arts for four consecutive years. His collection of authentic and well-designed costumes and exquisite accessories greatly enhanced the professional quality of Samahan's performances. He premiered several new dances including "Kaamulan" - A Manobo Rite of sharing in 1993. In 1994, he presented an outstanding Gala at the Poway Center for the Performing Arts which gained him very good reviews by Anne Marie Welsh of the San Diego Union Tribune and Aurora Cudal of the Filipino Press. He also started Samahan's active association with Young Audiences of San Diego.

In 1979, Samahan initiated the Philippine Folk Festival, which was held at the Scottish Rite Memorial Center, Mission Valley, San Diego. The Festival, which lasted for six years, was a showcase of Philippine Performing Arts in Southern California. The Festival, renamed Philippine Cultural Arts Festival, was revived and moved to an outdoor central location in Balboa Park in 1996. The



Santacruzian was a special feature of the 1997 Festival, which was held May 3, and 4 in the same location. A growing number and variety of guest performing artists makes the Samahan Philippine Cultural Arts Festival an outstanding showcase of Philippine Cultural Arts and a very important Philippine Community Event.

In 1998 the name was changed to **Samahan Filipino American Performing Arts & Education Center**. There are four performing groups: Philippine Dance Ensemble, Kulintang Music and Dance Ensemble, Philippine Rondalla String Orchestra, and Polynesian Dance Troupe.



Rondalla Music

In addition to its busy performance schedule, Samahan has a strong educational and outreach program. It provides free workshops and performances in many area schools and is especially involved in multi-cultural programs. It has conducted two successful Neighborhood Arts Programs in two different neighborhoods in San Diego, which are geared to youths at-risk and funded in part by the City of San Diego under a program administered by the Commission for Arts and Culture. Samahan also provides performances for seniors, festivals and disadvantaged groups. Its theater performances include a Gala Performance, a Christmas Program and a program of original dances based on folk tales and legends of the Southern Philippine Islands. It has performed in many theaters of San Diego County including the City College Theater, Sherwood Auditorium, the Educational Cultural Complex Theater, Mayan Hall, East County Performing Arts Center, Mandeville Auditorium, Joan Kroc Performing Arts Center, and Lyceum Theater. Samahan recently performed at the Seattle Opera House as a featured performer in the Northwest Folklife Festival. The Samahan Philippine Dance Company takes great pride in its contribution to the preservation, development and presentation of the traditional performing arts of the Philippines and its respected position as a member of performing arts of San Diego.



On 13th March 2004, Samahan celebrated their 30th Anniversary.

SAMAHAN
Filipino American Performing Arts & Education Center
1442 Hillsmont Dr.
El Cajon, CA. 92020
(619) 444-7528
(619) 422-3695

For more information visit: **www.samahanphilippinedance.com**

Filipino Folk Dances

By: Gat Puno Abon "Garimot" Baet

Through the long history of the Philippines, we Filipino are trying to forgive and forget, what the Spaniards and other foreigners have done to us. Nothing left with us only these dances, the shadows of our past and how we fought for our rights. Even a simple dance can be translated in different meanings, it could be translated as Courtship and wedding dances, it could be called a Tribal, Regional, Rural, Muslim, and Burial. But in the deeper meaning of such dances were the hidden combative Arts incorporated to the fluid movements called Folk Dance. Today even among Filipinos this hidden Arts thru the dance is considered the lost Arts.

My intent here is to list some of the Filipino Folk Dances that make us remember the Filipino Culture, our past, our present and in reference to the future.

Courtship and Wedding Dance

The coming of the Spaniards in the 16th century brought a new influence in Philippine life. A majority of the Filipinos were converted to Roman Catholicism. European cultural ideas spread and the Filipinos adapted and blended to meet the local conditions. These dances reached their zenith in popularity around the turn of the century, particularly among urban Filipinos. They are so named in honor of the legendary Maria Clara, who remains a symbol of the virtues and nobility of the Filipina woman. Maria Clara was the chief female character of Jose Rizal's *Noli Me Tangere*. Displaying a very strong Spanish influence, these dances were, nonetheless, "Filipinas" as evidence of the use of bamboo castanets and the abaniko, or Asian fan. Typical attire for these dances is the formal Maria Clara dress and barong Tagalog, an embroidered long-sleeve shirt made of pineapple fiber. From these dances you still can mirror some of the traditional combative fluid motion into their dancing sequences. It's evidently shrouded the Filipino Fighting Arts of the native people, and the traditional movements were transformed into a fluid artistic dance that perfectly matched the rhythm of the accompanying music.



Ifugao Dance

Alcamfor

(ahl-kahm-FOHR)

From Leyte comes this couples dance in which the girl holds a handkerchief laced with camphor oil, a substance that supposedly induces romance. (This dance is showcase the use of (Flexible weapon in the Filipino Martial Arts)

Andaluz

(Ahn-dah-LOOHS)

Also known as Paseo de Iloilo, for its province of origin, this is one of the most sophisticated courtship and flirtation dances of the Spanish era. The gentlemen compete among each other to win the heart of the dalaga, or young lady, by exemplifying chivalry, grace, and confidence. (These dance taught you the passing footwork used in Arnis or Eskrima) also the following dances has similar array of techniques hidden in it.



Aray

(Ah-RAHY)

A dance whose words are sung in "Chabacano-ermitense," a hybrid of Spanish that was only spoken in the Ermita district before the turn of the century and today is extinct. The dance itself is a flirtatious one that involves graceful use of the pañuelo, or shawl, and tambourines. Aray means "ouch" in Tagalog.

Balse

(BAHL-seh)

Derived from the Spanish "valse" (waltz), this dance was popular in Marikina, Rizal province, during the Spanish times. Balse was performed after the lutrina (a religious procession), and the music that accompanied the dancers was played by the musikong bungbong (musicians using instruments made of bamboo).

Cariñosa

(kah-reehn-YOH-sah)

This flirtatious dance is known throughout the Philippines. Cariñosa means affectionate, lovable, or amiable. With a fan or handkerchief, the dancers go through hide-and-seek



This dance, from Camarines Sur, has been adapted by the Bicolano people and is characterized by a brush-step-hop movement.

movements and other flirting acts expressing tender feelings for one another. There are many versions of this dance, but the hide-and-seek movements are common in all.

Chotis

(CHOH-tees)

The Chotis (or "Shotis") was one of the ballroom dances learned by the Filipinos from the early European settlers.

Escopiton Malandog

(ehs-koh-PEEH-tohn-mah-LAHN-dohg)

According to legend, two boys named Esco and Piton introduced this dance during the inauguration of the founding of San Jose de Buenavista. Eventually the dance was called Escopiton. This beautiful dance originated from Malandog, a barrio of Hamtic in Antique.

Estudiantina

(ehs-tooh-deeh-ahn-TEEH-nah)

A very lively and vibrant dance, during the old days, this dance was a favorite in social gatherings and was performed by the estudiantinas, women who were students of private schools and colleges in Manila. They are seen holding a book in one hand throughout the dance.

Habanera

(hah-bah-NEH-rah)

A traditional wedding dance that originated in the town of Botolan in the Zambales province, typical sequences include the procession of the bride and groom's parents, lineup of the bridesmaids and groomsmen upstage, and a solo featuring the wedding couple.



Imunan

(eeh-MOOH-nahn)

A courtship dance of Ilokano origin, a beauty enters for an afternoon promenade with her suitors. At the end of the dance, the lovable and charming lady cannot select from any of her suitors.

La Jota

(lah-HOH-tah)

The jota encompasses a variety of Spanish-influenced dances accompanied by the use of bamboo castanets, held loosely and unstrung. There are many forms of jota in the Philippines whose names are derived from their regions of origin. A common progression in the jota is a quick & lively verse, followed by a slow bridge, and ending with a verse in the same lively tempo as in the beginning.

Jota Española

Highlighted by castanets, abanicos, and tambourines.

Jota Gumaqueña

Once very popular among the well-heeled families of Gumaca, Tayabas (now Quezon), A well-known local musician at the time, Señor Herminigildo Omana, introduced this dance. It became popular with the young people and was handed down between generations.

Jota Manileña (Manila)

It originated in the capital city around the 19th century.

Jota Moncadeña (Moncada, Tarlac)

Audio sample (moncaden.wav)

A combination of Spanish and Ilocano dance steps and music.

Jota Pangasinana (Pangasinan province)

(pahng-gah-seeh-NAH-nah)

Demonstrates the flair of stomping feet culminating with the cry of "Olé!"

Jota de Paragua (Cuyo, Palawan)

(pah-RAHG-wah)

Displays a Castilian influence with Zapateados (footwork), Lobrados (arms), and Sevillana style of dress. The ladies wave their mantón, or decorative shawl, while the gentlemen keep brisk pace with bamboo castanets.

Jovencita

(hoh-vehn-SEEH-tah)

A dance typical of a woman's debut or even her wedding. Maestro Nitoy Gonzales wrote the accompanying love ballad when he was courting Jovita Friese, who then choreographed the graceful and beautiful habanera dance that accompanies it. Jovencita means "young lady" in Spanish.

Lanceros de Negros

(lahn-SEH-rohs-deh-NEHG-rohs)

During the Spanish time, this dance was one of the popular quadrille dances in the Philippines. It is similar to the stately Rigodon de Honor and is danced in important

social affairs to formally open a big ball. One version from Silay, Negros Occidental, is performed in a lengthwise formation.

Mazurka Boholana

(mah-ZOOR-kah-boh-hoh-LAH-nah)

This dance is a traditional ballroom dance popular in Bohol and in other provinces during the Spanish times.

Panderetas

(pahn-deh-REH-tahs)

This dance, named after the jingle-less tambourines carried by the females, originates from Tanza, Iloilo. From December 16 to January 6, a group of people in the Visayan regions goes from house to house to sing Christmas called "Daigon." In some regions the song is usually followed by some dances, and "Las Panderetas" is one of those dances.

Paseo de Iloilo

(pah-SEH-oh-deh-eeh-loh-EEH-loh)

Paso Doble

(PAH-so-DOH-bleh)

Meaning "two-step," the name is actually a misnomer, as it is an ordinary walking or marching step called the "one-step." The term refers to the stirring marching music played as background music at bullfights and fiestas throughout Spain.

Polkabal

(POHL-kah-bahl)

A dance influenced by two distinct European styles: polka and waltz.

Putritos

(pooh-TREEH-tohs)

A dance for festival from Atimonan, Tayabas (now Quezon province), featuring a couple's flirtatious and playful interaction of each other. It is danced in alternating slow and fast waltz tempos and culminates in a vivid twirling sequence by the girl.



Rigodon de Honor

(reeh-goh-DOHN-deh-oh-NOHR)

The Filipinos who returned from their travels abroad during the Spanish era brought this elegant dance to the Philippines. This dance takes its name from its opening performances at formal affairs such as the President's Inaugural Ball. Members of government, including the President and First Lady, diplomatic corps, and other state officials usually participate

in the Rigodon. Traditionally, a ballroom waltz dance would follow the Rigodon.

Sabalan Lulay

(sah-BAH-lahn-LOOH-lie)

The dance "Lulay," like the kuratsa, jota, pandango, and polka, is performed in many parts of the Philippines. This dance originated from Malamig barrio of the town Gloria, Oriental Mindoro. It is part of a wedding ritual which has four phases: sabalan, pamalaye, sabog and dapit. The dance begins with the gentleman dancing around his partner as she eventually gives in to dancing with him.

Saguin-Saguin

(SAH-geehn-SAH-geehn)

From the Bicol region comes this courtship dance, which tells the story of a lumberyard owner, who threw a dance for his workers. A girl who was related to one of the workers was offered to the owner as a dance partner. He took to her very kindly, and eventually serenaded her.

Timawa

(tih-MAH-wah)

Meaning "forsaken lover," Timawa is a courtship dance, usually performed by women, and is originated in Lamot, a barrio in Capiz. The story recounts of a man and a woman, both timawas, who met at a social gathering and became acquainted with each other. In the course of their conversation, they discovered that they both had the same misfortune; therefore, turning to each other for sympathy and comfort.

Thanksgiving Dance of Ifugao Festival Dance



Bumayah

(booh-mah-YAH)

Thanksgiving festivals are one of many occasions for tribal celebrations. The movements in this dance of the Ifugao tribe, imitating those of a rooster scratching the ground,

symbolize a thanksgiving prayer to the god Kabunian for a bountiful harvest of rice. Both men and women express their joy in this thanksgiving.

Bumbuwak

(BOOHM-booh-wahk)

The Gaddang live in the middle of Cagayan Valley and speak a language similar to Ilokano. Most of them converted to Christianity, and those who live alongside Christianized Ilokano groups have more or less adjusted to settled agriculture of mixed crops. Small and scattered groups in southeastern Kalinga, eastern Bontoc, and Isabela regions retain their indigenous religion and practice swidden agriculture (the cutting back and burning of existing vegetation to produce temporary farming plots) with supplementary hunting and fishing. In this dance, the Gaddang imitate birds attracted to tobacco trees.

Chumnu

(CHOOHM-nooh)

Originated from the outpost municipality of Benguet, this female dance is performed at celebrations of tribal victory and to give thanks for a bountiful harvest.



Dinuyya

(dih-NOOH-yah)

A festival dance from Lagawe, the Ifugao men and women perform it during a major feast.

Accompanying the dance are three gangsa or gongs: the tobtob, a brass gong about ten inches in diameter and played by beating with open palms, and the various hibat or gongs played by beating the inner surface with a stick of softwood.

Idaw

(eeh-DAHW)

This Bontoc dance depicts a war ceremony performed by warriors of rivaling tribes. Idaw, meaning, "bird," is celebrated because it was the omen bearer of war.



Lepanto

(leh-PAHN-toh)

This dance is performed by the Kankanay of northern Benguet and the people of Western Bontoc. It is usually danced at wedding celebrations (when it signifies the well-wishing of the bride and groom) and also after a harvesting season, when thanksgiving is rendered to Benguet god Kabuniyan for the bountiful harvest of the year.

Kayaw

(kah-YAHW)

The most revered tradition within the Kalinga is headhunting. A budong or peace pact is made between ili or village clusters to maintain peaceful relations and security. Breaking this pact by causing blood to flow will inevitably result in kayaw or headhunting. The offended village has the right to raid their transgressors and indiscriminately taking as many heads as they can as trophies. Mangayaw or listening to Idao, a mysterious bird, is supposed to lead a group to a successful headhunt.

Lumagen

(looh-MAH-gehn)

This is a dance performed at Kalinga festivals to celebrate Thanksgiving.

Manerwap

(MAH-nehr-wahp)

In times of severe drought, the Bontoc would perform this pagan ritual imploring Kabunian (God) to open the sky and allow raindrops to water the rice terraces and the mountains. Participants in the Manerwap climb the mountain to reach a sacred place called fawi where they offer a piece of meat and some rice wine to God. Tribal folk rule that participants in the Manerwap must be physically strong to withstand the fast required during the rites, when they're allowed only water and no food. Senior members of the tribe perform the rain dance for two days and two nights, incessantly beating gongs throughout the vigil.

**Manmanok**

(mahn-mah-NOHK)

Three Bago Tribe roosters compete against each other for the attention of Lady Lien. They use blankets depicting colorful plumes to attract her.

Palakis

(pah-LAH-keehs)

This courtship dance originates from Western Bontoc and is usually performed at weddings

and during festivals like the begnas, celebrated by the community before a harvest or planting. The dance is characterized by free-form interactions between male and female dancers, with each dancer carrying a square-meter piece of brightly colored cloth, held or shaken to convey sentiments such as flirtation or desire. A set of four gongs accompanies this dance.

Pattong
(PAH-tohng)



Also called the Bontoc War Dance, Pattong is part of the headhunting and war ceremonials inciting feelings of strength and courage as the warriors prepare to stalk their enemy. In Central Bontoc, the dance is also performed in February, March, and April, to implore the god Lumawig to send rain, similar in purpose to

that of the rain-calling ceremony of Native American tribes. Much of the movements are improvised; two camps of warriors are usually featured pursuing each other, culminating in a melee where a fighter from one tribe kills one of his opponents.

Ragragsakan
(rahg-rahg-SAH-kahn)

This is an adaptation of a tradition in which Kalinga women gather and prepare for a budong, or peace pact.

Sakpaya
(sahk-pah-YAH)

The calloused hands of Ifugao farmers dig the hard soil and push heavy stones off cliffs to make way for a new rice field, part of the world-famous Banaue rice terraces. High-flying sakpaya birds swoop and hover over the terraces as the Ifugao toil. In times of plenty, the Ifugao farmers give thanks to their sakpaya "gods" by donning traditional costumes and imitating their flight in this dance.



Kalinga Tribal Dance

Salip

(SAH-lihp)

The Salip of the Kalinga tribe depicts a warrior claiming his bride by presenting her with a matrimonial blanket. The woman responds by balancing several clay pots upon her head. She follows the man to connote obedience. He simulates the movements of a rooster at love play, aspiring to attract and seize his love. A version of this dance has two warriors competing for the approval of the fair maiden.

Tachok

(tah-CHOHK)

When the Kalinga gather to celebrate a happy occasion like the birth of a first-born baby boy, a wedding, or a budong (peace pact), the Kalinga Festival Dance is performed. The Kalinga maiden dances this. The dance imitates birds flying in the air. Music is provided by gangsa, or gongs, which are usually in a group of six or more.

Takik

(TAH-kihk)

The Bontoc tribe performs this flirtation-type dance with five or more male dancers who provide music and rhythms for a male dancer and a female dancer doing a love or courtship dance. The dancers are in single-file forming circular or spiral patterns, and are led by the male dancer, who is immediately followed in the circular path by the chief gong beater, who usually displays steps more fanciful than those of the rest of his fellow gong beaters. At one point, he holds his foot sideward in the air, in an eloquent pause.

Takiling

(tah-KEEH-lihng)

Kalinga men chant and dance while beating gangsa (brass gongs) and leap around. This is part of the colorful religious ritual of thanksgiving for a bountiful harvest.

Uya-uy

(OOH-yah-OOHY)

This is an Ifugao wedding festival dance accompanied by gongs and is performed by the affluent to attain the second level of the wealthy class. Wealthy people who have performed this dance are entitled to the use of gongs at their death.

Bangibang

(bahng-EEH-bahng)

On the occasion of a violent death, the Ifugao community proceeds to the house of the deceased. The men shake their spears and shields and continually hop or jog all along the way, while some men strike resonant sticks called bangibang. When they reach the house, they all shout "Ha-ha-gui-yoo," circling around the victim and even striking him, urging him earnestly to take his revenge. Both men and women are adorned with the read leaves of the dongla plant, symbolic of war.

Bindian

(BIHN-deeh-ahn)

The Ibaloy who inhabit the southernmost mountain regions in Northern Luzon perform victory dances to extol the bravery of the warriors of yesterday. In this version from the barrio of Kabayan, hand movements are downward, suggesting the people's affinity with the earth. The basic step consists of a stamp by the left foot and a light, forward movement by the right. Instrumentalists lead the line, followed by male dancers, while the female dancers bring in the rear.

Muslim/Moro Dance



Music Instruments of Mindanao (Kulintang and Gong)



Muslim Folk Dancer

Almost one million Filipinos are Muslims who reside primarily in the southern island of Mindanao and the Sulu Archipelago. By the end of the 12th century, traders and settlers from the Malay Peninsula and Borneo introduced Islamic faith to the islands. The Muslims in the Philippines, also known as Moros, were able to resist Spanish conquest. Thus, they preserved the Islamic lifestyle that markedly differs from the majority of the Philippine population. The ethno-linguistic groups who are primarily considered Muslim are the Maranao, Maguindanao, Samal, and Tausug. The dances are characterized by

vivid colors and rhythmic movements, which reflect the influence of Arabian and Indo-Malaysian cultures.

Asik

(ah-SIHK)

A solo slave dance performed by the umbrella-bearing attendant to win the favor of her sultan master. Asik usually precedes a performance of Singkil.

Ipat

(EEH-paht)

The pag-ipat (deliverance) is believed to be a pre-Islamic ritual which survives to this day because of the compulsion of the Asal (traditional ancestry) which binds particular families to hold it during illness of a family member. The Maguindanao traditional worldview holds that diseases are caused by tonong (ancestral spirits) who need to be appeased. Thus, a folk healer performs the pag-ipat while being possessed by the tinunungan (spirit). The ritual may be performed for a day, seven days, or a fortnight, depending on the patient's illness and economic status. It is an activity where the entire community participates.



Kapamalong-malong

(KAH-pah-MAH-long-MAH-long)

Also called Sambis sa Malong, this Maranao dance shows the many ways of donning the malong, a tubular circle of cloth used as a skirt, shawl, or mantle.

Kapit Tendong

(kah-PEEHT-TEHN-dohng)

A Yakan ribbon dance, featuring a tendong (ribbon) attached to a stick.

Dancers manipulate these into various shapes that represent the motion of waves, birds, and snakes.



Katsudoratan

(kaht-sooh-doh-RAH-tahn)

Katsudoratan depicts a royal manner of "walking" among the Maranao people who live mainly around Lake Lanao. Ladies of the royal court perform this stately dance in preparation for an important event. The bright colors and flowing handkerchiefs add to the drama of the dance.

**Langka-baluang**

(LAHNG-kah-BAHL-wahng)

This dance creates the illusion of an angry monkey, and is always performed by male dancers. The popularity of this dance comes naturally, since the baluang, or monkey, enjoys an affectionate place in Asian folklore.

Paunjalay

(POWN-jah-lahy)

A pre-nuptial dance of the Yakan tribe of Basilan performed by the bride and groom prior to their wedding ceremony in the langal or church. Both of their faces are dotted with white paint, to hide their identity from evil spirits.

Pangalay

(pahng-AH-lahy)

A popular festival dance in Sulu, it is performed in wedding celebrations among the affluent families. They may last for several days or even weeks depending on the financial status and agreement of both families. Dancers perform this dance to the music of the kulintangan, gabbang, and agongs during the wedding feast.

**Pangalay ha Agong**

(pahng-AH-lahy-hah-ah-GOHNG)

Two Tausug warriors vie for the attention of a fair maiden using their agong (large, deep, brass gongs) to show their prowess and skill.

Sambulayang

(sahm-booh-LAH-yahng)

Also called Pangalay Pangantin,

this is a wedding dance from Sisangat, Siasi. Its name refers to the bridal curtain which shields the dancing d'nda pangantin (bride) from her l'lla pangantin (groom). The dance is highlighted by the bride flicking the janggay (metal claws) attached to her fingers, one at

a time. As soon a claw falls to the floor, the attentive groom retrieves it until the whole set can be returned to the bride for safekeeping.

Sinkil (Muslim Dance)

Singkil

(seehng-KEEHL)



This dance takes its name from the bells worn on the ankles of the Muslim princess. Perhaps one of the oldest of truly Filipino dances, the Singkil recounts the epic legend of the "Darangan" of the Maranao people of Mindanao. This epic, written sometime in the 14th century, tells the fateful story of Princess Gandingan, who was caught in the middle of a forest during an earthquake caused by the diwatas, or fairies of the forest. The crisscrossed bamboo poles

represent the trees that were falling, which she gracefully avoids. Her slave loyally accompanies her throughout her ordeal. Finally, she is saved by the prince, dancers skillfully manipulate apir, or fans, which represent the winds that prove to be auspicious. Royal princesses to this day in the Sulu Archipelago are required to learn this most difficult and noble dance.

There are other versions of Singkil. Perhaps the version more widely performed by dance companies is the "Garden Singkil." The story goes that the princess goes into her garden, accompanied by her slave, and plays with the butterflies, which are represented by the fan dancers. The movements of the fans supposedly represent those of the butterflies, as opposed to the diwatas. In another popular version, the prince uses a scarf instead of a sword.

Tahing Baila

(TAH-hihng-BAHY-lah)

This dance of the Yakan people depicts the sea-faring people imitating the movements of fish.

Tauti

(TAHW-teeh)

From Tawi-tawi comes this occupational dance, which vividly portrays the labors of catching tauti, or catfish. The first version is performed solo and depicts the trials of a lone fisherman attempting to catch the tauti. The second version has a principal dancer with two accompanying performers who assist in paddling the canoe and baiting. In both cases, the fishermen wrestle with the tauti en masse and ultimately get pricked by their poisonous spines. They ultimately catch a few fish, but not without suffering major pain.

Vinta

(VIHN-tah)

Also called Pangalay ha Pattong, this dance is named for the picturesque boat with colorful sails which glide across the Sulu Sea. Central to this dance are the Royal Couple who each balance atop a pair of swaying bamboo poles, simulating their ride aboard a vinta.



Yakan

(yah-KAHN)

The Yakan are a group of sea-faring people from the island of Basilan in the Sulu Archipelago, as well as offshore islands of the Zamboanga Peninsula. Although they are considered Muslims, some of their beliefs

and practices are nonetheless animistic in nature. Because the sea is an integral part of their daily lives, this dance personifies the ocean through sweeping, languid movements. In one version of this



dance, the men travel on their knees alongside the women's sweeping arm sequences, in interpreting the movement of the sea.



Regional Dance

Perhaps the best known and closest to the Filipino heart are the dances from the rural Christian lowlands: a country blessed with so much beauty. To the Filipinos, these dances illustrate the fiesta spirit and demonstrate a love of life. They express a joy in work, a love for music, and pleasure in the simplicities of life. Typical attire in the Regional dance includes the colorful balintawak and patadyong skirts for the women, and camisa de chino and colored trousers for the men.



Bagol

(BAH-gohl)

Children at play with a stringed coconut shell clasped between the "fingers" of their toes.

Basulto

(bah-SOOHL-toh)

From Victoria, Tarlac, comes Basulto, a love song presented in satirical form. This dance of Pampango influence is usually performed with the

accompaniment of the song. One verse of the song is sung, and then a figure of the dance is performed. The singing and dancing are done alternately.

Bayluhan

(bahy-LOOH-hahn)

In Malabon and Navotas, part of the Bulacan province, childless women who missed making the annual pilgrimage to Obando await the return of their friend who went to Obando's annual fertility festival. Upon their return, they recreate this dance of fertility.



Binasuan

MIDI File (binasuan.mid)

(beeh-nah-SOOH-ahn)

This colorful and lively dance from Bayambang in the Pangasinan province shows off the balancing skills of the dancers. The glasses that the dancers gracefully, yet carefully, maneuver are half-filled with rice wine. Binasuan, meaning "with the use of a drinking glass" in Pangasinan, is often performed as entertainment at weddings, birthdays, and fiestas.

Binatbatan

(beeh-nah-BAH-tahn)

An occupational dance from Paoay, Ilocos Norte, and Binatbatan depicts the beating of cotton pods to separate the seeds from the fibers with the use of two sticks called batbat in the Ilocos region. Weavers in Paoay often engage themselves in abel-making contests (abel is a cloth common among the Ilokanos).

Dancers maneuver in and out of parallel batbat sticks, each about 18 inches long. The rhythm and speed of the beating of the sticks make for a lively and colorful display.

**Binoyugan**

(beeh-noh-YOOH-gahn)

A dance from the Ilokano region of Pangasinan, Binoyugan features women balancing on their heads a banga or clay pot which they use to fetch water from the river or well, or in which to cook rice. The dance culminates with the women laying stomach down on stage, and rolling from side to side, all while balancing the pot.

**Gaway-gaway**

(GAH-why-GAH-why)

Originating from a small town of Leyte called Jaro, children celebrate a beautiful harvest of the Gaway root crop. They imitate the pulling of the stalks, hitting their elbows in a movement called Siko-Siko.

Itik-itik

(EEH-tihk-EEH-tihk)

At one baptismal party in the Surigao del Norte province, a young lady named Kanang (the nickname for Cayetana), considered the best dancer and singer of her time, was asked to dance the Sibay. She became so enthusiastic and spirited during the performance that she began to improvise movements and steps similar to the movements of itik, the duck, as it walks with short, choppy steps and splashes water on its back while calling to its mate. The people liked the dance so much that they all imitated her. There are six separate foot sequences in the series of Itik-Itik steps.

Kalapati

(kah-lah-PAH-tee)

The dance from Cabugao, Ilocos Sur province, symbolizes peace and is represented by imitating the movements of a graceful dove. It portrays the typical traits of the Ilokanos: simplicity, naturalness, and shyness.

Kalatong

(kah-lah-TOHNG)

This dance is named after the three-foot bamboo implement suspended around the neck or waist. It is beaten in fast rhythm to bring good luck and to drive away evil spirits.

Kandang-Kandang

(kahn-DAHNG-kahn-DAHNG)

This animated wedding dance derived its name from a plant, which grows along Dao beach in Antique. The parents of the bride and groom usually perform it during the wedding feast.

Kilingkiñgan

(KEEH-lihng-KEEHNG-yahn)

Kilingkiñgan is a small bird that flies swiftly and lives in caves. As it flies, it produces a peculiar sound resembling that of bamboo castanets struck together. This dance is popular among the Ibanag country people of Cagayan province. It is danced in any social gathering and is usually performed to the accompaniment of sinco-sinco, a five-stringed guitar found in Cagayan. The dance performed to a lilting 2/4 style.

Kuratsa

(kooh-RAH-chah)

A dance originating from Bohol, Visayas, it is popular at Ilokano and Visayan festivals. This dance commands a sense of improvisation which mimics a young playful couple's attempt to get each other's attention. It is performed in a moderate waltz style.

Maglalatik

(mahg-lah-lah-TIHK)



This mock-war dance, originating from the Spanish Regime, depicts a fight between the Moros and the Christians over the prized latik, or coconut meat residue. This dance, originally performed in Biñan, Laguna, is also performed as a tribute to the patron saint of farmers, San Isidro de Labrador. Maglalatik is a four-part performance: the palipasan and

the baligtaran showing the intense combat, and the paseo and the escaramusa, the reconciliation. The Moros of this dance usually wear red trousers, while the Christians don blue trousers. All of the men use harnesses of coconut shells positioned on their backs, chests, hips, and thighs.

Oasiwas

(wah-SEE-wahs)



After a good catch, fishermen of Lingayen would celebrate by drinking wine and by dancing, swinging and circling a lighted lamp. Hence, the name "Oasiwas" which in the Pangasinan dialect means "swinging." This unique and colorful dance calls for skill in balancing an oil lamp on the head while circling in each hand a lighted lamp wrapped in a porous cloth or fishnet. The waltz-style music is similar to that of Pandanggo sa Ilaw.

Palu-Palo

(PAH-looh-PAH-loh)

In Laguna, the village labanderas, or washerwomen, spend a relatively calm day doing their laundry when tsismis, or gossip, among them gets out of hand, and drama ensues. Through fighting with their palos (laundry paddles) to resolve their disputes, their dance comes to life.

Pandanggo na Tapis

(pahn-DAHNG-go-nah-TAH-peehs)



In the olden days, a woman's sapeuy, or skirt, is incomplete without a tapis, a rectangular apron. The dancer depicts the different uses of tapis: courtship, flirtation, decoration, protection, wrapping, and driving the birds away from the rice fields.

Pandanggo sa Ilaw

(pahn-DAHNG-go-sah-EEH-lahw)

This popular dance of grace and

balance comes from Lubang Island, Mindoro in the Visayas region. The term pandanggo comes from the Spanish word fandango, which is a dance characterized by lively steps and clapping that varies in rhythm in 3/4 time. This particular pandanggo involves the presence of three tinggoy, or oil lamps, balanced on the head and the back of each hand.

Pateado

(pah-teh-AH-doh)

This couples-dance, from Balimbing, Marinduque, features the male partners performing acrobatic movements, such as bending backwards to pick up a hat from the floor using only his head. This is combined with characteristics of the pandanggo to make for a lively exhibition.

Regatones

(reh-gah-TOH-nehs)

During the early days, the regatones, or traveling fish vendors, together with women fish buyers called lab-aseros used to wait for the arrival of fishermen in the long and bountiful shoreline in the town of Cadiz, now Cadiz City, Negros Occidental. They would sprint towards the banca to select and purchase the fish they would like to sell. The regatones sell the fish with the aid of two paraka (a shallow rounded basket made of bamboo) attached to both ends of a long flat bamboo strip, or tuwang-tuwangan, balanced on the shoulder. While waiting for the fishermen to arrive, the regatones and women fish buyers tease each other by doing some simple dance steps such as leaping over the tuwang-tuwangan and tricks in maneuvering their tuwang-tuwangan with the paraka.

Sakuting

(sah-KOOH-teehng)

A dance of the Ilokano Christians and non-Christians from the province of Abra, Sakuting was originally performed by boys only. It portrays a mock fight using sticks to train for combat. The staccato-inflected music suggests a strong Chinese influence. The dance is customarily performed during Christmas at the town plaza, or from the house-to-

house. The spectators give the dancers aguinaldos, or gifts of money or refreshments especially prepared for Christmas.

Sapatya

(sah-PAHT-yah)

This dance, from Manibaug barrio, Porac, Pampanga, is usually presented by the farmers during the planting season as an offering for a good harvest. Its name, according to the elders of the region, must have been derived from the word Zapateado, a dance introduced in the Philippines by the early Spanish settlers. The dance is usually accompanied by a corrido, or musical narrative.

Sayaw sa Bangko

(sah-YAHW-sah-bahng-KOH)

This dance is native to the barrio of Pangapisan, Lingayen, Pangasinan, and demands skill from its performers who must dance on top of a bench roughly six inches wide.

Sinulog

(sih-NOOH-lohg)



Sinulog is a ceremonial dance performed by the people of San Joaquin, Iloilo, during the feast of San Martin. It originated in a barrio of San Joaquin called Sinugbahan. It was believed that the image of San Martin was found at the edge of a beach, and that it could not be removed until the people dance the Sinulog.

From that day on, every

November 10th on the feast of San Martin the Sinulog would be danced before the procession comes out or else, it was believed, the church would be burned. The dance itself was patterned after the Suluan war dance of the Sulu people, the native name of Sulu being Sulog, which means strong ocean currents.

Subli

(sooh-BLEEH)

From the province of Batangas comes this ancient dance, originally performed in veneration of the holy cross of Alitagtag, referred to in the vernacular as Mahal na Poong Santa Cruz. The word subli is derived from two Tagalog words, subsub (stooped) and bali (broken). Hence, the men are stooped throughout the dance and appear to be lame and crooked, while the women dance with hats.



Tinikling

(tih-NIHK-lihng)

Honored as the Philippine national dance, Tinikling is a favorite in the Visayan islands, especially on the island of Leyte. The dance imitates the movement of the tikling birds as they walk between grass stems, run over tree branches, or dodge bamboo traps set by rice farmers. Dancers imitate the tikling bird's legendary grace and speed by skillfully maneuvering between large bamboo poles.



Tinolabong

(teeh-noh-LAH-bohng)

A favorite dance of the mountain people of the barrios of Panitan and Loctugan, town in the province of Capiz, the dance imitates the movement of the tolabung bird, a long-necked, long-winged heron which rides atop a carabao while picking insects off its back.

Tribal Dance



Pockets of cultural minorities live in the style of their fore bearers in the hills and mountains throughout the Philippine Archipelago. Non-Christian Filipino tribes whose culture and animistic beliefs predate both Islam and Christianity inhabit the hillside and interior of Mindanao in the southern part of the Philippines. Dance for them is a basic part of life, still performed essentially "for the gods." As in most ancient cultures, unlike the Muslim tribes in their midst, their dances are nonetheless closely intertwined with ceremonials, rituals, sacrifice, and life.

Anito Baylan

(ah-NEEH-toh-BAHY-lahn)

The Mansaka are a group in Davao for whom music and dancing remain primary sources of entertainment. The rhythmic movement of the knees, feet, arms, and hands characterizes their dances. In this dance, from Samal Island, a male spirit healer and a female medium preside over a complex healing ritual, which includes the sacrifice of a



chicken. This healing ritual assumes an aura of pageantry, evident in the waving of palm fronds and rhythmic movements of flickering lights.

Binaylan

(bih-NYE-lahn)

The Bagobo tribe from the central uplands of Mindanao originated this dance, which imitates the movement of a hen, her banog, or baby chicks, and a hawk. The hawk is

sacred, and it is believed that the hawk has the power over the well being of the tribe. The hawk tries to capture one of the chicks and is killed by the hunters.

Blit B'laan

(bliht-bih-LAH-ahn)

A courtship dance of the Bilaan of Davao del Sur imitating forest birds during the mating season. Two richly plumed male birds eye three female birds. The females scurry to safety, burying their heads under their wings (represented by the malong, a tubular cloth), but the aggressive males follow them wherever they go.

Dumadel

(doo-mah-DEHL)

A festival dance performed by the Subanons to celebrate a good harvest.

Dugso

(DOOHG-soh)

The Bukidnon from northeastern Mindanao perform this dance as an entertainment for the deities, to make them feel more comfortable during the fiesta that has been organized for them and consequently more open to the requests of the celebrants. It was originally thought that this dance was performed only during harvest time or upon the birth of a male heir. Women would wear colorful feathered headdresses, plaid costumes and anklets. They would step rhythmically around a bamboo arch decorated with newly gathered palay (rice stalks) and corn, and their movements are emphasized by the tinkling sounds from the anklets.



Mandaya

(mahn-dah-YAH)

The Mandaya (from man = "man", daya = "upriver") live in the southeastern uplands of Davao and form the largest ethnic group in southeastern Mindanao.

Sociopolitical organization is headed by a headman belonging to a warrior noble class called bagani, whose power and authority are mitigated by a

council of elders called ang tutukay. In one dance, the Mandaya, swooping to a drumbeat, imitate the movements of eagles.

Kadal Tabaw

(KAH-dahl-TAH-bahw)

A bird dance performed by the T'boli during planting and harvesting which simulates the flights and hops of the tabaw bird.

Pandamggo

(pahn-DAHM-goh)

The Talaingods are a group near Davao del Sur believed to stem from the Manobo tribe. They are animists, and dancing and music-making characterize weddings and other religious festivals. This Talaingod dance, performed to the beat of four drums by a female, portrays a virgin-mother bathing and cradling her newborn baby, named Liboangan. She supposedly had a dream, or pandamggo, that she was to bear such a child. This concept of a virgin birth may have been derived from the Catholic faith. The dance progresses through different stages of the child's growth, from birth to maidenhood. As a young woman, she must deal with competing suitors, one of whom is favored by the mother. A heated encounter between the suitors ultimately results in their death.



Pangalitawo

(pahng-AH-lee-TAH-woh)

From the Subanon tribe of Zamboanga del Sur in Mindanao comes this courtship dance, typically performed during harvest time and other social gatherings. The female holds shredded banana leaves in each hand, while the male wields a kalasay, a type of shield.

Pagdiwata

(pahg-dee-WAH-tah)

The Tagbanuas of Palawan perform this dance to show gratitude for a good harvest and to implore continued protection and favor from the deities.

Sekuting

(seh-KOOH-tihng)

A mock-duel dance of the Baluga tribe in Zambales and Pampanga, Sekuting may well have been the precursor to the rural Sakuting dance. Two pairs of men with sticks start out this dance from their kneeling position, advancing from knee to knee. Then, standing up and hitting each other's sticks, each member of the paired dancers encircle each other, as they clash in a very lively melee-dance sequence.



Slaong Kinibang

(SLAH-ohng-keeh-NEEH-bahng)



The T'boli's headgears with unique and original ways of wearing for travel and farm work protect the T'bolis from the glare of the sun.

Sugod Uno

(sooh-GOHD-OOH-noh)

From Davao del Norte, the Bagobo tribe prepares the cleansing of the spirit and planting of their next crop.

Tagabili

(tah-gah-BEEH-leeh)

The Tagabili (also called T'boli) are a minority national group from South Cotabato, in southwestern Mindanao, who is comparatively sophisticated in language, dress, and mythology. One performance of this tribe narrates a story about a Datu, or prince, who is cursed for killing his brother in jealousy over one of his wives. The Datu's daughter is to be wed by a likely suitor, but dies as a result of the curse. In rage, the Datu sets his village in flames.

Talapak

(tah-LAH-pahk)

The Manobo tribe of the headwaters of the Pulangi River in southern Bukidnon has dances, which are closely influenced by the neighboring Matig Salug. They have dances, which portray daily activities such as nocturnal hunting for edible frogs and snakes, hunting of birds and wild boar, and activities connected with the rice cycle. The Manobo use a tool called a Talapak, which consists of a long stick with its lower end pointed and its upper end attached to a bamboo clapper about a foot in length. Every time the pointed end of this stick strikes the ground to make a hole, the bamboo clapper makes a sound which has a double purpose - to scare off crows and sparrows that might steal the newly-sown seeds and to call the attention of the field spirits which are believed to become attracted by the sound produced. The occupational dance of the same name is performed during the actual sowing of the rice seeds in order to make this backbreaking task fun and lively.

Talbeng

(TAHL-behng)

A dance performed by the Baluga (Negrito) of Nabuklod Settlement in Florida Blanca. Each dancer mimes and mimics familiar animals like the woodpecker, monkey, fly, etc. Exceptional are the gleeful attitudes they take towards life's gifts. A guitarist is accompanied by striking wood, bamboo, or stone. They play and dance as well.

Talgki

(TAHLG-keeh)

The Bilaan (also called B'laan) tribe of Southern Cotabato and Davao belong to the same ethnic group as the Manobos, Tagabilis, and Kalayans, but differ in language, theory of creation, and ceremony. They perform this courtship dance, a prototype of the Tinikling. As two bamboo poles open and clash in the rhythm of the Singkil, the male dances in every possible stance, weaving in and out of the clapping bamboo poles; while upright on his feet; on all fours facing the sky, and so forth. All of these acrobatics are performed to impress the maiden he is courting.

Tamingan

(tah-MIHNG-ahn)

In this Tagbanua martial dance, the taming (shield) is held in front to cover and protect the upper portion of the body, while the feet make lively traveling steps, and the sword makes quick forward thrusts at the unseen enemy.



Tumahik

(TOOH-mah-hihk)

Males of the Yakan tribe, indigenous to Basilan island, practice their fighting skills in this mock war dance which employs movements borrowed from Southeast Asian martial arts. Typical maneuvers include traveling on the knees, quick tumbling, and high kicking.

Udol

(ooh-DOHL)

From the Tagakaulo tribe of southern Davao comes this ceremonial dance, which portrays death and revenge. It opens with three women walking in with votive candles, mourning the loss of a relative. Men playing the udol, a long wooden musical instrument, follow them. The women make eloquent gestures of tenderness and despair such as wielding a spear and pounding the udol in anger, countering the steady rhythms of the musicians. A male priest then dances, begging the spirits to guide the soul of the deceased. Finally, two warriors enter, spears in hand, performing a frenzied dance in a circle, and then disappearing off stage "to the woods," apparently to secure the heads of their enemies.

GAT PUNO ABON “GARIMOT” BAET

Gat Puno Abon “Garimot” Baet is a fifth generation Arnis Master in the Baet Family
1970 - Was introduced the art of Arnis de Mano by his father Grandmaster Felipe “Garimot” Baet.

1974 – 1985 - Studied under seven well-known Eskrimadores, Maestro and Maestra of Paete Arnis Club (founded 1920) Paete, Laguna Philippines.

- Maestro Rufino “Pining” Absin (Siete Palo, Largo Mano, Arnis de Mano)
- Maestro Jose “Peping” Dimasaka (Siete Palo, Largo Mano, Arnis de Mano)
- Maestro Tomas “Tom” Cagayat (Nueve Palo, Sobrada Herada, Arnis de Mano)
- Maestro Victor Afu David (Cinco Teros, Crossado Corto, Arnis de Mano)
- Maestro Clemente “Ente” Afunggol (Siete Palo, Abaniko, Arnis de Mano)
- Maestro Pedro “Indo” Afunggol (Siete Palo, Herada Corto, Arnis de Mano)
- Maestra Myrna “Mana” Cadang (Siete Palo, Largo Mano and Modern Arnis)

1975 - Studied and become member of Modern Arnis Federation of the Philippines.

1978 - 1985 - Studied under two best Eskrimadores and Maestro of Lumban, Laguna.

- Maestro Alejandro “Andoy” Cacaos (Siete Palo, Sobrada de San Miguel Arnis)
- Maestro Juan “John” Ladiana (Siete Palo, Sobrada de San Miguel Arnis)

1979 – 1982 - Studied under well-known Maestro of San Antonio, Kalayaan, Laguna.

- Maestro Totoy Acuno (Siete Palo, Herada Corto de Payong Arnis de Mano)

1978 – 1985 - Undeclared un-padded Stick fighter of Laguna and Arnis de Mano Stylist

1978 -1985 – Taught Arnis in Paete, Kalayaan, Siniloan, Mabitac, Famy of Laguna, Phil.

1989 – Founded Filipino Martial Arts, Garimot System USA (Miami, Florida).

- Garimot Arnis de Mano (Stick, Blade, Knife and Empty Hands Arts).
- Garimot Harimaw Buno (Filipino Wrestling Arts)
- Garimot Hilot (Filipino Healing Arts and Practiced)

1992 - Started a class under the roof of Miami Karate Academy by Sensei John Segars.

1992 – First Seminar in Garimot Arnis and Filipino Wrestling in Naples, Florida.

- Hosted by GM Baltazar “Bo” Sayoc (Founder of Sayoc Kali)

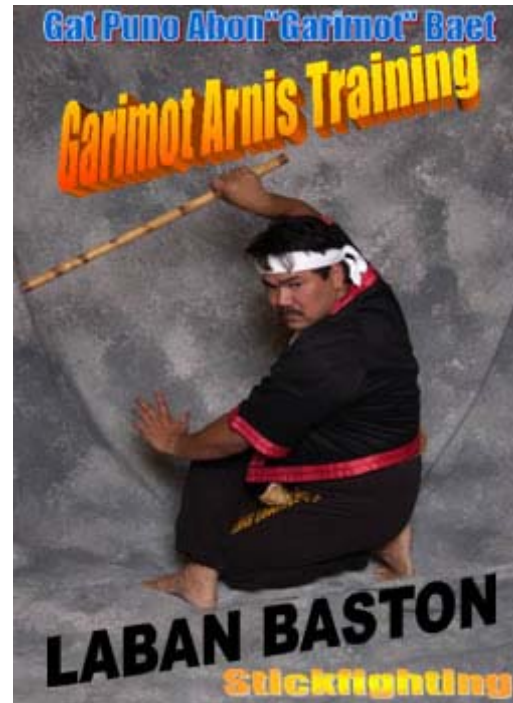
1993 – Founded Three Organization under Garimot Arnis Training Group International.

- Laguna Arnis Federation International
- US Harimaw Buno Federation
- Hilot Research Center USA

1996 – Inductees in World Christian Martial Arts Hall of Fame (Newark, New Jersey).

1996 – 2006 Member of Cosmopolitan Florida Martial Arts Hall of Fame Brotherhood.

1998 – 2006 Inductees and Member of World Head of the Family Sokeship Council International Hall of Fame (Grandmaster Instructor of the year).



2002 – Published the first book written in Filipino Wrestling (Harimaw Buno).

Gat Puno was featured in several publication magazines, like Kung-fu Magazines, Black Belt Magazines, Rapid Journal, Karate Voice, Filipino American Journal, Filipino Martial Art Digest, The Clarion News Letter, Paetenians News Letter and many more.

Read about Gat Puno Abon “Garimot” Baet



EXE



PDF



Gat Puno Abon “Garimot” Baet travels extensively doing Seminars and Clinics all over the US, Venezuela, and Germany. He also continues his support of local Masters and Grandmasters of the Filipino Martial Arts in the Philippines by hosting Annual Un-padded Stick Fighting Tournaments, in Paete, Laguna and Magdalena Laguna, Philippines.

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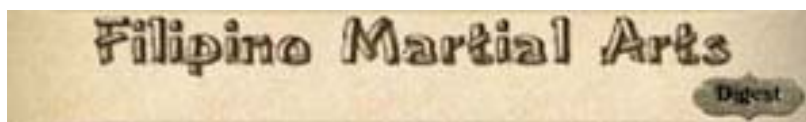
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