FAFNM Cultural Dance Group

Philippine Dances performed in 2013-2016

Folk Dances

(NOTE: See Ethnic and other dances below.)

*Binoyugan* features women balancing on their heads a *banga* or clay pot used for cooking or fetching water from the river or well. Originated in Pangasinan. Choreographer: Ligaya White.

*Carinosa* (meaning loving or affectionate) is a Philippine dance of Hispanic origin which shows a couple in a romantic scenario. It is a courtship dance. Originated in Panay Island. Choreographer: Ligaya White.

*Itik-Itik* is named after *itik* (duck). The dancers mimic the movements of a duck as it walks with short, choppy steps and splashes water on its back while calling its mate. Originated in Surigao (for melody) and Samar (for dance). Choreographer: Bianca White.

*Jotabal* comes from the words *jota* (or *xota* – to jump) and valse (waltz). This dance was influenced by the Spaniards. Originated in Quezon. Choreographer: Evelio Sabay.

*Kuratsa* is a courtship dance that shows a man pursuing a woman who tries to to play hard-to-get. Originated in Negros Occidental. Choreographer: Evelio Sabay and Ligaya White.

*La Jota* (from *xota* – to jump) encompasses a variety of styles influenced by Spaniards. The dancers use bamboo castanettes. The Jota Paragua style originated in Palawan, Jota Manilena from Manila, Jota Moncadena from Tarlac. Choreographer: Ligaya White.

*Leron Leron Sinta* (translated from “My dear little Leron) is a traditional Tagalog work and folk song. It is often presented as a children’s song with a catchy tune and a bit of humor that is sung to help make the hard work of the day more tolerable.

NO NEED TO READ THE FOLLOWING IF SHORT OF TIME:

It is traditionally sung by a woman whose lover, Leron, climbs up a papaya tree, bringing with him a large bamboo basket in which he plans to place the ripe fruit for his loved one. But as he climbs higher, the branch on which he is perched breaks. With this "poor luck," she must now look for someone else to take his place.

Choreographer: Ligaya White.

*Planting Rice* is a dance that mimics the farmers as they toil the land in a back-breaking job of planting rice, the main staple in the Philippines. Choreographers: Ligaya & Bianca White.

*Polkabal* is a dance with two distinct European styles: polka and valse (waltz), a dance introduced during Spanish colonization of the *Philippines*. This version is also a fusion of polkabal and *Bulaklakan* (garland dance) that is danced during Catholic celebrations. Originated in Bulacan. Choreographer: Ligaya White.

*Salakot* is a traditional wide-brimmed hat that protects Filipinos from the heat of the sun and rain. Choreographer: Bianca White.

*Subli* comes from the words *subsub* (stoop) and *bali* (broken). A few steps depict walking in a lame and crooked motion while holding on to their hats. It is performed as a worship dance in honor of the Holy Cross. It originated in Batangas. Choreographer: Bianca White.

*Tinikling* is named after the bird, *tikling*, known for eating fish and crops. The dancers mimic the bird that dodges the bamboo traps set by the fishermen and farmers as they try to catch the bird that “steals” their harvest. Choreographers: Ligaya and Bianca White.

Ethnic Dances (Cordillera and Southern Philippines)

Ati Atihan (Western Visayan region)

*Ati Atihan* means becoming or pretending to be Ati. Ati, also called Aeta, is composed of dark-skinned pygmy people that lived high in the mountains. They were the first group of people who came to the Philippines. They planted rice. A long time ago, heavy rains flooded and ruined their crops. They had nothing to eat. They went down to the plains to look for food. The people shared their food and welcomed the Atis. To make them feel welcomed, the people rubbed themselves soot to make their skin as dark as Ati. This event is celebrated in January in Aklan, Western Visayan region, with spectacular costumes like the mardi gras. Ati Atihan is originally NOT a religious dance but a dance celebrating rice and dance about unity. When the Spaniards colonized the Philippines, the Spanish friars introduced this celebration during a religious event honoring Santo Nino. Choreographer: Tessie Greenfield, Asst. Choreographer: Angelo Garcia.

Igorot (Northern Philippines):

*Ragragsakan* (from the Ilokano word “merriment”) depicts how *Kalinga* (an Igorot tribe) women gather and prepare for *budong*, peace pact, with other tribes (they had war with), as a means for conciliation. They chant *salidumay* as they carry pots on their heads and wrap themselves with ceremonial blankets on their way to the Rice Terraces. Originated in the Cordillera mountains. Choreographer: Ligaya White.

Southern Philippines:

*Janggay* is a set of 10 long gold brass fingernails worn by the Bajao (tribe in Southern Philippines) to emphasize its beauty. The fingernails mimic the claws of the bird and the headdresses represent the birds’ expanded wings. Originated from the Tausug tribe in the Sulu archipelago. Choreographer: Tessie Greenfield. Kulintang musician: Miracle McCastle. Tessie composed a new kulintang piece, *Pangalay Ha Janggay* (dance for janggay) for this dance.

*Kini Kini* from the word *kini* (the royal walk) shows the elite upbringing of the Maranao women. Using decorative umbrellas and scarves (two items women always have in a hot weather), they walk gracefully to a wedding. Originated in Maranao provinces. Choreographer: Tessie Greenfield. Kulintang musician: Miracle McCastle.

Maiden Dance is the dance of the women who accompany the princess. This is usually danced with the princess in Singkil although this time, without the princess. The dancers show decorative fans that represent the ferocious winds. Originated in Lanao. (Same music is used for Singkil.) Choreographer: Tessie Greenfield. Kulintang musician: Miracle McCastle.

Malong-Malong is a dance by the Maranao women to show how a malong, a tubular fabric worn by female and male, is worn and used in different ways. Originated in Cotabato, Mindanao. Choreographer: Ligaya White.

*Sagayan* is a warrior/healing dance that is performed by both Maranao and Maguindanao male dancers. It depicts the steps of their war hero, Prince Bantugan. The *kasity* (headdress), *kampilan* (sword), *klong* (shield) and the three-layered skirts are inspired by the Prince’s attire. The male dancers are projected as fierce warriors ready to defend their master as they dance and pray before going to war. Sagayan is also considered a healing dance, showing trance-like movements believed to banish the evil spirits (or negative energy) while welcoming good fortune. Originated in South Cotabato. Choreographer: Tessie Greenfield, Asst. Choreographer: Angelo Garcia. Kulintang musician: Miracle McCastle.

*Singkil*, a danced named after an anklet ornament worn by a Maranao princess, recounts the story of Princess Gandingan who was caught in the forest during an earthquake caused by the fairies. The crisscrossed bamboos represent the fallen trees she gracefully avoids as her loyal maiden shields her with an umbrella. The other maidens (see Maiden Dance), accompanying the princess, dance with their fans to represent the ferocious winds. Choreographers: Cristal Everette and Tessie Greenfield. Kulintang musician: Miracle McCastle.

Others (performed at the Pista sa Nayon 2013 only)

*O Lumapit Ka* (Hot Dog Band). A modern cha cha performed by the seniors. Choreographer: Ligaya White. (Performed once at the Pista sa Nayon 2013.)

Radio Active. A hip hop (American music) danced by the teens. Choreographer: Angel Velez. (Performed once at the Pista sa Nayon 2013.)

**PUPPET SHOWS by Tessie Greenfield**

*Butterfly Kite Dance* is a courtship dance that depicts beauty and flirtation represented by butterfly kites used as puppets. Butterflies are known for their exotic colors and for pollinating many flowers. The music is called Sa Kabukiran or “in the fields.” The lady with the mask represents Diwata or goddess, the protector of the forest.

*Dragon Kite Dance* is a dance that depicts the battle for superpowers. The green dragon represents the Spaniards that colonized the Philippines for more than three centuries. The orange dragon represents the Americans that defeated the Spaniards and colonized the Philippines for almost 50 years. The music is called *Kalinga*, a tribe in Northern Philippines. The lady in the mask represents Diwata or goddess, the protector of the forest.

*Marionette Samba Dance* shows the influence of Portuguese in contemporary music in the Philippines which reminds us about the Portuguese explorer, Ferdinand Magellan, who discovered the Philippines in the 1600’s. The music is called “Samba Song” composed by Filipino jazz composer, Bong Penera and sung by Sitti.

The dances can be viewed at: [www.youtube.com/kidstalenm](http://www.youtube.com/kidstalenm).

Updated June 2016 (by Tessie).