

Manubo Matigsalug Dances of Sinuda, Kitaotao, Bukidnon

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Abstract - This study is part of an on-going attempt to retrieve and document ethnic dances among the tribal communities in Mindanao, in particular, those in the provinces of Bukidnon and Cotabato. The fifteen dances identified with the Manubo Matigsalug Tribe of Sinuda, Kataotao, Bukidnon point to a people who are in touch with themselves and their environment. Seven of the fifteen dances, like the Binanog, Bubudsil, Inagong, Kakayamutan, Kalusisi, Saut and Sayaw Kulintang use the 2/4 beat. Five dances like Bangkakawan, Oripon, Saluray Kudlong, Titinokak and Uubol employ the 3/4 beat. The remaining three dances are Pinag-agawan, Sayaw Kubing and Talupak Mamugas are dances with the 4/4 beat. The bird dances, the monkey dances, the log dance, the rice planting dance, the head hunting reveal the Matigsalug finity with nature, with animals, with the forest and with the different activities in their lives.

Keywords - Manubo Matigsalug, indigenous dances

INTRODUCTION

A tribal society is essentially a self-contained system. While it may possess sophisticated cultural and social structures, its technological and economic structures are generally primitive. Consequently by the 20th century such societies have become increasingly rare and many tribal dances either died down or become transformed.

The tribal dances have been preserved, and absorbed into the social structures, as a means of preserving cultural identity and a sense of historical continuity. This is quite common in African states. In extant tribal societies, such as the Hopi Indians of Northeastern Arizona, dance retains most of its traditional form and significance. The Hopi still dance is a form of worship, with specific dances for different ceremonies. Such dances, however, as in any other traditions, have undergone inevitable change and development throughout history, and they cannot be used as accurate evidence of what the tribal dances of early men were.

The Filipinos possess an inborn love of music and natural grace in dancing, they deport in their dance charm, language, grace and uniqueness. Dancing being a mode of passion is marked by distinct characteristics of the indigenous culture which contributes much to the attainment and growth of national identity.

Dancing is not only common among Christian Filipinos, but also among various non-Christian tribes. Among the non-Christian tribes people, dancing continues to be closely intertwined with ritual and sacrifice.

FRAME WORK

Analyzing a tribal dance is relevant not only because of the lack of evidence concerning its origin and rapid dying of extant forms but also because of the fact that the term tribal covers many kinds of dances. Tribal dances not only vary from one tribe to another but also fall into many different categories such as weapon dances or war dances, fertility dances, sun and moon worshipping dances,

initiation dances, hunting dances, wedding dances and mimetic dances (Gabao 1988). These dances cover the most meaningful events, costumes, and values related to the ancestral matrix of race.

The following are factors that contribute to a better understanding of the dances:

Origin. Studying a people's dance entails a lot of work and studies. Goquinco (1980) author of "The Dancers of the Emerald Isles," said that it is important to be immersed into the indigenous people's rich origin, socio-religious and cultural background.

Costumes and Accessories. Costumes and accessories are an integral part of dances. These come hand in hand with awareness of a man's own body and the need to beautify oneself. Different groups of people vary in the costumes they wear. The Webster Third New International Dictionary defines *costumes* as a distinctive style and prevailing fashion of personal adornment including the study of wearing the hair jewelry and apparel of all kinds, characteristics of any period, country, class, occupation or occasion. *Accessories* are defined as any various article of apparel (as scarf, belt or piece of jewelry) that accents or otherwise completes one's costume.

Musical instruments/ Accompaniment. Musical instruments are devices producing sounds or rhythmic form of sound accompanying a dance or service of bodily movements that make up a dance. It is important to note that some tribal dances are accompanied by the following native instruments: drums made of animal skin, graduated-size gongs, small bells, bamboo flute, and wood blocks.

Dance Steps, Body Movements and Cultural Implications. Dances of any given country evolved naturally and spontaneously in conjunction with the pattern of daily living. Hence, each group of people possesses diverse history, customs, tradition and character traits that are reflected in their dances. Such diversity contributes to the uniqueness of each group.

So (1984) stated that characteristic body movements are based on the ways of the natives. Goquinco underscored that one must reinforce characteristic body movements, dance steps and arm/hand movements to reflect custom, tradition, and character.

Encyclopedia Britannica defines dance as the movement of the body in rhythmic way, usually to music and within a given space for the purpose of expressing an idea or an emotion, releasing energy; or simply taking delight in the movement itself.”

This study postulates that every dance possesses unique characteristics and reflects the expression and culture of a particular group.



Fig. 1 The researcher being received by the Matigsalugs in a ritual



Fig. 2 Matigsalug Datu's and Bae's during the ritual



Fig. 3 Tribal elder, the ritual presider



Fig. 4 The Manubo Matigsalug Tribal House used for rituals

OBJECTIVES OF THE STUDY

This study intended to look into the dances of the Manubo Matigsalug Tribe of Sinuda, Kitaotao, Bukidnoon. In particular, it sought to answer the following objectives: (1) to describe the dances of the Manubo Matigsalug Tribe of Sinuda, Kitaotao, Bukidnon; (2) to characterize the costumes, accessories and properties are used in these dances; (3) to illustrate the musical instruments played to accompany these dances; (4) to determine the different musical

beats of these dances; (5) to illustrate the different movements of these dances; and, (6) to portray a picture of the Manubo Matigsalug Tribe gleaned from the answers.

Then, as an exercise for better dance retrieval, a dance notation of the Saluray Kudtong is given at the end of this research report.

METHODOLOGY

This study used the descriptive method of research. The researcher immersed himself in the life of the community of the Manubo Matigsalug Tribe in Sinuda, Kitaotao, Bukidnon, observed and recorded their dances, and interviewed members of the tribe who actually perform in the dances.

Sinuda is one of the 35 barangays in Kitaotao, Bukidnon. Kitaotao, a second-class municipality, is found at the southern part of the province of Bukidnon in the island of Mindanao.

The Matigsalug tribe is one of the sub-ethnic groups of the Manubo tribe. They are called Matigsalug because they live along the Salug River. The other sub-ethnic groups in the Manubo tribe are the Tigwahanons and the Polanguihons.

In order to fully appreciate and extensively document the dances of the Matigsalugs, the researcher sought the assistance of the following resource persons.

Table 1. Characteristics of resource persons

| Resource Persons (RP) | Generation | Age | Role |
|------------------------------|------------|-----|-------------------------|
| RP 1 | Older | 72 | Elder |
| RP 2 | Older | 66 | Chanter; Dancer |
| RP 3 | Older | 57 | Elder |
| RP 4 | Older | 54 | Chanter; Dancer |
| RP 5 | Older | 54 | Dancer; Instrumentalist |
| RP 6 | Older | 54 | Dancer; Instrumentalist |
| RP 7 | Older | 50 | Chairwoman |

(Table 1 Continued)

| | | | |
|-------|---------|----|--|
| RP 8 | Younger | 29 | Kalika Organizer; Dancer; Instrumentalist |
| RP 9 | Younger | 29 | Choreographer and Researcher |
| RP 10 | Younger | 28 | Dancer; Instrumentalist; Interpreter |
| RP 11 | Younger | 25 | Dancer; Instrumentalist |
| RP 12 | Younger | 22 | Dancer; Instrumentalist |
| RP 13 | Younger | 19 | Dancer |
| RP 14 | Younger | 17 | Dancer |
| RP 15 | Younger | 17 | Dancer |
| RP 16 | Younger | 16 | Dancer |
| RP 17 | Younger | 16 | Dancer |
| RP 18 | Younger | 15 | Dancer |
| RP 19 | Younger | 14 | Dancer |

Table 1 shows that the researcher sought the help of nineteen resource persons from the Manubo Matigsalug community in Sinuda. Of the nineteen, seven belong to the older generation – with ages ranging from 50 to 72; and twelve belong to the younger generation – with ages ranging from 14 to 25.

Two are considered elders: Datu Manuel Lacaran and Bae Lorma Dalit, the rest being mostly dancers.

Of the nineteen, two are chanters, one male, Datu Antonio Taudangan and, one female, Bae Lorina Taudangan, both of whom are from the older generation. There is no chanter yet among the younger generation.

RESULTS AND DISCUSSION

From Table 2, the Manubo Matigsalug Tribe of Sinuda, Kitaotao, Bukidnon have fifteen dances. Of these fifteen dances, seven depict animal movements, five of which, like

Table 2. Descriptions of Matigsalug dances

| Dances | Description |
|---|--|
| <i>Bangkakawan</i> | It is the Log Dance where six persons dance around a log in synchronized movements until a brisk tempo is achieved. Two men tap the log rhythmically, going near and away from it while four women play and dance in rhythmic patterns using “lamps” or “kahol.” |
| <i>Binanog</i> | Flirtation dance depicting the movement of the hawk or “banog.” |
| <i>Bubudsil</i> | Dance depicting the movements of small birds as they jump and mate with each other. |
| <i>Inagong</i> | Social dance performed during festivals, weddings and other special occasions. |
| <i>Kakayamutan</i> (<i>Kalaw</i>) | Dance depicting the movement of the “kalaw” or hornbill as it flies, hops, swims on water, and mates with other birds. |
| <i>Kalusisi</i> | Dance depicting the movement of small birds as they fly and jump from one tree to another. |
| <i>Oripin</i> | Dance of a Matigsalug woman “oripin” or slave as she bids her fellow slaves farewell. |
| <i>Pig-agawan</i> (<i>Aahew-Aahaw</i>) | Flirtation and infidelity dance with one male and two female dancers depicting the movement of birds as they fly, hop and mate with each other. |
| <i>Saluray Kudlong</i> | Flirtation and infidelity dance with a male dancer playing a one-stringed guitar called “saluray” and a female dancer tuning a “kudlong.” |
| <i>Saut</i> | Head-hunting dance of Matigsalug male headhunters. |
| <i>Sayaw Kubing</i> | Dance with a male or female dancer playing a “kubing” or bamboo harp and performed during rituals, gatherings and flirtation. |
| <i>Sayaw Kulintang</i> | Flirtation dance with male and female dancers dancing together with hanging gongs. |
| <i>Talupak Mamugas</i> (<i>Palakpak</i>) | Rice planting dance depicting the movements of persons planting rice and usually performed during the harvest season as an expression of thanksgiving. |
| <i>Titinokak</i> | Dance depicting the movement of a small monkey as it jumps, climbs, hides and seeks other small monkeys. |
| <i>Uubol</i> | Monkey dance performed on special occasions like festivals and big gatherings like the Kaamulan in Bukidnon. |

the *Binanog*, *Bubudsil*, *Kakayamutan*, *Kalusisi* and *Pig-agawan*, deal with movements of birds and two, like the *Titinokak*, *Uubol* deal with monkeys. Three deal with human activity in the community like rice planting (*Talupak Mamugas*), homage to the forest (*Bangkakawan*) and head-hunting (*Saut*). Five others deal with flirtation or interaction between the male and the female members of the tribe (*Binanog*, *Pig-agawan*, *Saluray Kudtong*, *Sayaw Kubing*, and *Sayaw Kulintang*). One dance, *Inagong*, aside from the *Uubol* earlier mentioned, is a dance for special occasions.

Table 3 Descriptions of costumes

| Costume | Description |
|----------------|--|
| <i>Ampit</i> | Female dancer's skirt which stretches below the knee and patterned after the decorations of the blouse. |
| <i>Balaran</i> | Female dancer's short blouse enough the leave the midriff base. It has bell sleeves on patched with yellow and white diamonds alternated with blue and white, red and white. |
| <i>Bandira</i> | Male dancer's tight-fitting pair of trousers. Upper part has horizontal patterns while lower part has vertical patterns. |
| <i>Binakad</i> | Male dancer's coat decorated with embroidery and appliqué similar to that of a female dancer's "balaran." |

The Manubo Matigsalug costumes (Table 3) have two pieces, for both men and women, one for the upper part of the body and another for the lower part. The terms above, *ampit*, *balaran*, *bandira*, and *binakad* are the same for all the other Manubo tribes of the west side of Southern Bukidnon, like the Tigwahanon and the Polanguihon, but while the same, the color and the design vary from tribe to tribe, as is the case of the Manubo Matigsalug tribe. There is an amazing and enchanting mix of colors as well as an attractive and intricate craftsmanship in their embroidery.



Fig. 5
Female costumes: *Ampit*
and *Balaran*
Male costumes: *Bandira* and
Binakad

Table 4. Descriptions of accessories

| Accessory | Description |
|-------------------|---|
| <i>Bali-ug</i> | Necklace made of red, white, yellow, black and blue beads. |
| <i>Boday</i> | Bracelet for female made of antique pure gold. |
| <i>Bulusu</i> | Bracelet made of shell, 1 to 1 ½ inches in diameter. |
| <i>Bulusyu</i> | Bracelet made of beads with different colors. |
| <i>Matangkulu</i> | Intricately-embroidered handkerchief worn as turban by the “bagani” or hero and the “datu” or head of the tribe. |
| <i>Sangkad</i> | Comb with intricate design inlaid in brass or mother-of-pearl or “namamalungkoy” (tussel balls) fastened to a woman’s hair at the back of her head. |
| <i>Sinalapid</i> | Belt with intricate design inlaid with beads of different colors and used by the datu for special occasions. |
| <i>Sol-ay</i> | Female dancer’s beaded jewelry hung from ear to ear and which falls just below the chin towards the front of the body. |
| <i>Tabud</i> | Red cloth belt tied around the waist. |
| <i>Tangkulu</i> | Triangular cloth tied around the head and used by ordinary young men. |
| <i>Tikus</i> | Anklets made of abaca fiber inlaid with beads of different colors and used by the date for special occasions. |

Eleven accessories have been identified, as Table 4 would show. Three of these eleven accessories are for the head, like the *Matatangkulu*, *Sangkad* and *Tangkulu*. Two are for the neck, like the *Bali-ug* and *Sol-ay*. Three are bracelets like the *Boday*, *Bulusu* and *Bulusyu*. Two are belts like the *Sinalapid* and *Tabud* while one is for the ankle, like the *Tikus*. One of these accessories, the *Tangkulo*, points to a person's high status in the Matigsalug community.



Fig. 6 *Bulusu* (bracelet made of shell)



Fig. 7 *Sangkad* (made of cloth tassel balls)



Fig. 8 *Bulusyu* (bracelet made of beads of different colors)

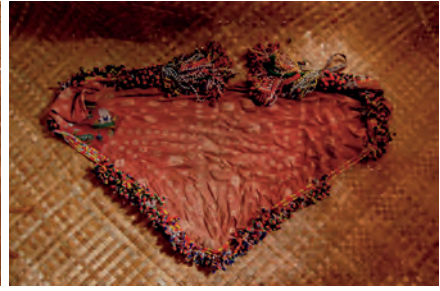


Fig. 9 *Tangkulo* (headress used by the Bagani or Datu)



Fig. 10 *Boday* (bracelet made of pure gold)



Fig. 11 *Sinalibuhan* (datu's accessories used to store tobacco and apog)



Fig. 12 *Bulusyu* (bracelet made of different beads, coins and stones)



Fig. 13 *Sinalapid* (belt with intricate design used by the Datu)

Table 5. Descriptions of properties

| Property | Description |
|-------------------------|---|
| <i>Binabay</i> | Matigsalug bag made of bamboo fibers used to store food, seeds and other household items |
| <i>Binanus (Sening)</i> | Charm works like bandolier |
| <i>Ilab</i> | Knife |
| <i>Kalasang</i> | Wooden shield carved and painted with straight or curved lines or inlaid with beads, mother-of-pearl or cloth |
| <i>Laban</i> | |
| <i>Palaspas</i> | Made of kilala leaves and used to drive away spirits during the “pamuhat” in healing rituals |
| <i>Palikit</i> | Basket used to store “apog” or tobacco |
| <i>Pinutik</i> | Bolo exclusively used by the datu or leader for hunting or protection |
| <i>Sinalibuhan</i> | Brass storage, half-moon in design, used to keep the datu’s tobacco and apog |
| <i>Tambale</i> | “Nigo” used for threshing rice as well as for holding all the other properties |

From Table 5, it may be seen that the Manubo Matigsalug dances uses ten properties in their dances. Of these ten properties, five are used for storing food and tobacco, like the *Binabay*, *Binanus*, *Laban*, *Palikit*, and *Sinalibuhan*. Two are for self-defense, like the *Ilab* and *Pinutik*, while two others, like the *Kalasang* and *Palaspas* are for self-protection. The *Tambale* is commonly used for rituals.

Table 6. Musical instruments

| Property | Description |
|------------------|---|
| <i>Agong</i> | Brass gong |
| <i>Ahungan</i> | Graduated-sized gongs and usually hung |
| <i>Bangkakaw</i> | Log with carved out insides in order to be hollow and produce a river-beating sound |
| <i>Kubing</i> | Bamboo harp |
| <i>Saluray</i> | Wooden guitar used to accompany dancing |
| <i>Kudyapi</i> | Long flute |

(Table 6 Continued)

| | |
|----------------|---|
| <i>Saliyaw</i> | Set of small bells sewn into a cloth strip and worn just below the knees to make a tinkling sound when walking. Originally used to ward off evil spirits as a person walks along the trail. |
| <i>Kudlong</i> | Bamboo section fashioned as a guitar |

The Manubo Matigsalug dances, as can be seen in Table 6, uses eight musical instruments. Of the eight, four are percussion like the *Agong*, *Ahungan*, *Bangkakaw*, and *Saliyaw*. Two are stringed instruments, like the *Kudlong* and *Saluray* while two others are wind instruments like the *Kubing* and *Kudyapi*. And three of these musical instruments are made of bamboo like the *Kubing*, *Kudyapi* and *Kudlong*.



Fig. 16: *Bangkakaw* (log)



Fig. 14: Datu Antonio of Sinuda, Kitaotao, playing the *saluray*



Fig. 15: Bae Lorna Tandingan of Sinuda, Kitaotao, playing Kudlong

Table 7. Dance with respective musical instrument/s

| Dance | Musical Instrument |
|-----------------------------------|--------------------------------------|
| <i>Bangkakawan</i> | Bangkakaw |
| <i>Binanog</i> | Agong; Bangkakaw; Kulintang |
| <i>Bubudsil</i> | Agong; Bangkakaw; Kulintang; Saliyaw |
| <i>Inagong</i> | Agong; Bangkakaw; Saliyaw |
| <i>Kakayamutan (Kalaw)</i> | Agong; Bangkakaw; Kulintang |
| <i>Kalusisi</i> | Agong; Bangkakaw; Kulintang |
| <i>Oripón</i> | Agong; Bangkakaw; Kulintang; Kudyapi |
| <i>Pig-agawan (Aahew-Aahaw)</i> | Agong; Kulintang; Saliyaw |
| <i>Saluray Kudtong</i> | Saluray-Kudtong |
| <i>Saut</i> | Agong; Bangkakaw; Kulintang; Saliyaw |
| <i>Sayaw Kubing</i> | Kubing |
| <i>Sayaw Kulintang</i> | Kulintang |
| <i>Talupak Mamugas (Palakpak)</i> | Agong; Bangkakaw; Saliyaw |
| <i>Titinokak</i> | Agong; Bangkakaw |
| <i>Uubol</i> | Agong; Bangkakaw |

From Table 7, it can be gleaned that the most used musical instrument in the fifteen dances of the Manubo Matigsalug tribe dances are the agong and the bangkakaw. The agong is used by eleven out of the 15 dances; likewise, the bangkakaw is used in eleven of these fifteen dances. The next two instruments that are often used are the kulintang and the saliyaw.

Table 8. Dance with respective musical beat

| Dance | Musical Beat | | |
|--------------------|--------------|-------|-------|
| | 2 / 4 | 3 / 4 | 4 / 4 |
| <i>Bangkakawan</i> | | x | |
| <i>Binanog</i> | x | | |
| <i>Bubudsil</i> | x | | |
| <i>Inagong</i> | x | | |

(Table 8 Continued)

| | | | |
|-----------------------------------|---|---|---|
| <i>Kakayamutan (Kalaw)</i> | x | | |
| <i>Kalusisi</i> | x | | |
| <i>Oripon</i> | | x | |
| <i>Pig-agawan (Aahew-Aahaw)</i> | | | x |
| <i>Saluray Kudtong</i> | | x | |
| <i>Saut</i> | x | | |
| <i>Sayaw Kubing</i> | | | x |
| <i>Sayaw Kulintang</i> | x | | |
| <i>Talupak (Palakpak) Mamugas</i> | | | x |
| <i>Titinokak</i> | | x | |
| <i>Uubol</i> | | x | |
| TOTAL | 7 | 5 | 3 |

The fifteen dances vary in their musical beat as can be seen from Table 8. Seven of the fifteen dances, like the *Binanog*, *Bubudsil*, *Inagong*, *Kakayamutan*, *Kalusisi*, *Saut* and *Sayaw Kulintang* use the 2 / 4 beat. Five dances, like the *Bangkakawan*, *Oripon*, *Saluray Kudtong*, *Titinokak* and *Uubol* employ the 3 / 4 beat. The remaining three dances, *Pig-agawan*, *Sayaw Kubing* and *Talupak Mamugas* are dances with the 4 / 4 beat.

Table 9. Type of dance with respective dance movements

| Dance | Movement | | | | | | |
|----------------------------|----------------------|----------------------------|----------------------------------|--------------------|-----------------------|------------------------|--------------------|
| | Head tilted downward | Downward Eye following Arm | Trunk slightly inclined sidwards | Knee slightly bent | Arm extended sideward | Hop swing side by side | Energetic movement |
| <i>Bangkakawan</i> | x | | x | x | | | x |
| <i>Binanog</i> | x | | x | x | x | x | x |
| <i>Bubudsil</i> | x | X | x | x | x | x | x |
| <i>Inagong</i> | x | X | x | x | x | x | x |
| <i>Kakayamutan (Kalaw)</i> | x | x | x | x | x | | x |
| <i>Kalusisi</i> | x | x | x | x | x | x | x |

(Table 9 Continued)

| | | | | | | | |
|---|----|---|----|----|---|---|---|
| <i>Oripou</i> | x | x | x | x | x | x | |
| <i>Pig-agawan</i> (<i>Aahew-Aahaw</i>) | x | x | x | x | x | | |
| <i>Saluray</i> <i>Kudtong</i> | x | x | x | x | | | x |
| <i>Saut</i> | | | | | x | | x |
| <i>Sayaw Kubing</i> | | | | | | | |
| <i>Sayaw</i> <i>Kulintang</i> | | | | | | | x |
| <i>Talupak</i> <i>Mamugas</i> (<i>Palakpak</i>) | x | x | x | x | | | |
| <i>Titinokak</i> | | | | | | | |
| <i>Uubol</i> | | | | | | | |
| TOTAL | 10 | 8 | 10 | 10 | 8 | 6 | 8 |

There are seven main movements in the Manubo Matigsalug dances as Table 9 would show. These are the head tilted downwards, downward eye following arm, trunk slightly inclined sideways, knee slightly bent, arm extended sideward, hop swing side by side and energetic movement. It is interesting to note that many of these seven movements, in particular, the first five moments: head tilted downwards, downward eye following arm, trunk slightly inclined sideways, knee slightly bent, arm extended sideward, are movements that are often associated with shyness, timidity, humility, if not submission. Among others, then, this may mean that the Manubo Matigsalugs are a people who are shy, timid, humble and submissive. The only notes of aggressiveness in them is when they extend their arm sideward, as if reaching for freedom, then, when they hop from side to side as if to convey their sense of joy in life and when they make energetic movements to express their love for life.

Saluray Kudlong Dance Notation by Figure



Fig. 17
Pag Bunsed Teg Sayaw –
The Saluray dancer and the
Kudlong dancer meet at the
center using the sud sud
(chasing) steps



Fig. 18
Tubu – means “to draw” or “to get
ready”



Fig. 19
Banley – to swing the hips and follow
the movement of the arms



Fig. 20
Pe iniyuheyok – each dancer moves
four sud sud steps away from
each other



Fig. 21
Pasinugengoy – each dancer moves
four sud sud steps towards each other



Fig. 22
Testitung – Female dancer moves around
the male dancer, clockwise, while the latter
remains stationary while playing the
kudlong



Fig. 23
Libud megitleng – Female dancer
moves around the male dancer,
counter-clockwise



Fig. 24
Bubentaan meg leno – Male and female dancers bend their knees together for landing position



Fig. 25
Paseheysahey – Male dancer and female dancer sway away from each other



Fig. 26
Nakalene-e – Male dancer and female dancer sit across each other with their knees almost touching each other



Fig. 27
Oripun dancers raising their forearms alternately, up and down, and then starting the sud sud or chasing steps

Fig. 28
Oripun dancers shaking their arms and shoulders while kneeling



Fig. 29
Lead dancer moves around other dancers, as if bidding goodbye

Fig. 30
Five dancers clap their hands, as if wishing her well



The fifteen dances identified with the Manubo Matigsalug Tribe of Sinuda, Kitaotao, Bukidnon point to a people who are in touch with themselves and with the environment around them. Dance is a physical, rhythmic expression of what is within through body movements and to have fifteen dances associated with one community points to a vibrant and a living community. Among others, these dances also point to the Matigsalugs' finity with nature, with animals, with the forest, with the different activities in their lives. The bird dances, the monkey dances, the log dance, the rice planting dance, the head-hunting dance – all this reflect unity of the Matigsalugs with the world around them.

The costumes, accessories and properties used in the dances point to the creativity of the Matigsalugs as well as their attention to detail. The attractive mix of the colors as well as the intricate details of their costumes, accessories and properties reveal their playful yet disciplined spirit.

Their musical instruments: percussions, string and wind, to this researcher's mind, approximates the sounds of the environment around them. Hence, again, their affinity with nature, whether fauna or flora.

Moreover, as already hinted earlier, their dance movements, in particular, the more used movements like head tilted downward, downward eye following arm, trunk slightly inclined sideways, knee slightly bent and arm extended sideward, point to a shy, timid, humble and submissive people – which the Matigsalugs are. There is no hint of arrogance, whatsoever, in these dances; nor a sign of pride in whatever movement. Except for the "arm extended sideward," the hopping and the energetic movements, the other movements reveal a self-deprecating people.

CONCLUSION AND RECOMMENDATIONS

There is certainly a need to retrieve these ethnic dances before present-day and contemporary dances "corrupt" and "embellish" these original dances in their most simple movements. In other words, this documentation of the Matigsalug dances is only the first step among a series of steps to preserve them, in their original form, for future generations. There is the further challenge to see how

these dances may be further appreciated not only by the younger generations of the Matigsalugs but also by the Filipino general public. This researcher feels that this is where the university, like Liceo de Cagayan University, comes in: to lead in the retrieval of these dances, to lead in the preservation of these retrieved dances, and to showcase these dances – in their original form – to students and the general viewing public in the hope that, through these dances, other Filipinos may get to know better their indigenous brothers and sisters.

As hinted earlier by the researcher at the beginning of this study, the members of the Matigsalug community themselves might as well look into the possibility of training younger chanters who may, in due time, take over the role of the chanters of the older generation. As Table 1 of this study would show, there seems to be no understudy for chanter among the younger generation.

Dance is reflective of a people. In this study, the fifteen dances of the Manubo Matigsalug point to a people in touch with themselves and with the environment around them. The study of dance, therefore, can be a good springboard in understanding a people. This researcher, therefore, can only say, “Shall we dance?”

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