

## Palawan Indigenous Dances: Bases for Integration of Teaching Materials for K to 12 Curriculum

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**Abstract** - *The study dealt with the ritual dances of the Tagbanuas in Palawan as bases for the development of teaching materials. Likewise, this query tried to document the ritual dances of the Tabanuas. Descriptive, descriptive comparative and ethnographic methods of research, the writer gathered data from fifty Tagbanuas whose ages were 60 and above and 150 young tagbanuas. Researcher made questionnaire and interview guide were used as data gathering instruments. This was supplemented by observation and participation techniques. The findings revealed that there were seven rituals that required dances. These were the pagluluma or pa'dong, tindeg, kabaraan or pagdidiwata, wedding rites like the Soriano, sungrod, compleano, taming and runsay. The ritual dances were associated to healing, thanksgiving and entertainment. They depicted the lives of the Tagbanuas. The ritual dances were used to these was to communicate to their dead relatives to help them cure the sick. Also this was used to communicate to their tiladmanen to bless and protect them. Some of the ritual dances were used for entertainment and the Tagbanuas closeness to nature. The Tagbanuas used local materials in their dances; movements were mostly hand gestures and footwork. These were performed with no specific time to end. The young generation of Tagbanuas were not so familiar with most of their ritual dances, they had favorable attitude towards their preservation. on this aspect, it is recommended that efforts should be undertaken by the Tagbanuas themselves to preserve Teaching materials that were developed should be reproduced to use by the teachers in the locality and perhaps by those whose interest focus on the culture, customs and traditions of the indigenous people particularly the Tagbanuas.*

**Keywords:** *Ritual, Ritual Dance, Tagbanuas, Teaching Materials*

### INTRODUCTION

The Philippines has several cultural communities. These communities are composed of Indigenous Peoples who profess their own culture.

Zulueta [1] recorded that all over the country, there are five distinct different cultural communities. According to him, Luzon has 498,040, Visayas, Mindanao and Palawan has 305,859 while Mindanao has 620,027 cultural communities.

In Palawan Philippines, the major cultural communities are the Cuyunon, Tagbanua, Batak and Kalamian. These indigenous people have their own culture, beliefs and traditions. One among this is their dances that are associated to rituals. Some writers term this as ritual dances or dance rituals.

The researchers, Palawan found out that rituals are generally associated to the healing and hilot practices in order to appease the spirits so that they will not cause sickness to them and other indigenous people.

They believed that rituals are associated for good life, good harvest of palay, and healthy physical and mental condition.

The cultural minorities otherwise termed by some writers and researchers as ethnic or indigenous people, this is being performed before and after treating a sick person.

Often, the rituals done by the cultural minorities are performed with dances. Dances as elucidated in the Britannica: Macropedia[2], Knowledge in Depth, play a number of important social roles in all cultures. Notably, dances can be observed in matters of celebration, courtship, recreation and entertainment. There are dances in which the performers and even the spectators work themselves into a trance in order to transcend their ordinary selves and receive the powers of the gods or, as in the case of Indian temple dancers, in which the performers enact the stories of the gods as a way of worshipping them.

Further, Britannica Macropedia [3], Knowledge in Depth classified that formalized ritual and ceremonial

dances in which the dancing priest-king represented the person of a god or the servant and regeneration of his people were practiced in Egypt. These dances, culminating the ceremonies representing the death and rebirth of the god Osiris, became more and more complex and ultimately they could be executed only by specially trained dancers.

The documentation of dances that are associated to rituals and ceremonies. Knowledge in Depth holds true in Palawan particularly among the Tagbanuas of Palawan. Most notable among the rituals and ceremonial dances is the Pagdiwata. There are still others that need to be explored. The ritual dances was passed on from generation to generation.

Britannica: Macropedia [3] Knowledge in Depth recorded that many scholars agreed that dance was once an integral part of everyday life, accompanying both practical activities and religious rituals. However when more complex social economic structures began to emerge and a leisured class or caste came to existence did people begin to see dance as a source of pleasure. Tribal societies gave way to more complex civilizations. Many earlier ritual forms such as religious, work and hunting dances gradually lost their original significance and development into recreational folk dances.

The recorded loss of identity of the ritual dances was further affirmed by Rall [4]. According to her, when a particular dance is taken out of its cultural context and placed on a stage, it changes. An example of this is the American Tribal Style which was modified. Rall [4] admitted that the modification was her own vehicle of self expression paying much attention to the cultural context, she also admitted that without the cultural background, she never would have been given the dance for inspiration. She realized the need to focus on the direct lineage that led up to Fatchance' Belly dance which was a modification of the American Tribal Style, and the cultural context form which the dance was originated.

Rall [4] further asserts that even if there are some modifications in the original form of the tribal dance, there is a need that the original form must be acknowledged, respected and honored.

While modification of ritual dances are possible, the danger of losing totally the ritual dances is not remote to happen. Without proper documentation, ritual dances may be totally forgotten thus depriving the new generation of knowing their roots particularly that of the Tagbanua of Palawan, Philippines.

Nolledo [5] cited Article XIV, Section 17 which stipulates that,

*xxx the state shall recognize, respect and protect the rights of indigenous cultural communities to preserve, and develop their cultures, traditions and institutions.*

Clearly, the law specifies the preservation and development of the indigenous culture. In this way, the young generation of the Tagbanuas and future researchers may have something to refer on if they wanted to know further about the Tagbanua culture, beliefs and traditions. Likewise, the developed materials maybe used by the teachers in teaching subjects like MAKABAYAN, Araling Panlipunan and MAPEH.

The Researchers shared the same sentiment when these practices may vanish later on, so an attempt for cultural revival, preservation and possible propagation is instituted to some extent.

On these premises, the researcher embarked on this study

### **Theoretical Framework**

Culture is defined as the totality of the inherited ideas, beliefs, values and knowledge which constitute the shared bases of social action; and the total ranges of activities and ideas of a group of people with shared traditions which are transmitted and reinforced by members of the group at a particular civilization and a particular period.

In similar context, sociologists Macionis [6], as values, beliefs, behavior and material objects that together form a people's way of life. It implies that culture includes what a person think, how he acts and behaves and something that one owns. Further the definition imply that culture shapes what man does and also helps form one's personalities.

Cohen and Kennedy [7] clarified that culture is both a bridge to one's past and a guide to the future. This implies further that culture includes what a person think, how he acts and behaves and something that one owns. Further the definition imply that culture shapes what man does and also helps form one's personalities.

Macionios [8] when he clarified that culture is both a bridge to one's past and a guide to the future.

Along this line, the researcher theorizes that the Tagbanuas in Palawan adhere to their cultural beliefs, practices and rituals that guide their acts and activities.

. This concept might be possibly true among the Tagbanuas in Palawan.

### **OBJECTIVES OF THE STUDY**

The study aimed to determine the different dances of the Tagbanuas in Palawan; describe the Tagbanuas' dances in terms of the following; origin or description; dance characteristics; dance steps and movements; equipment and materials used; costumes; and time duration. Determine the teaching materials that can be formulated and produced from the dances of the Tagbanuas?

This study was limited to the dances of the Tagbanuas in Palawan. The study did not attempt to compare the ritual dances of the Tagbanuas with that of the other indigenous communities in the province neither this study attempted to explore the other aspects of the Tagbanuas traditions like marriage, birth care and the like.

The current study was done in the different barangays of the municipalities of Aborlan, Narra and Quezon where there are Tagbanuas residing.

The respondents of the study were composed primarily of old Tagbanuas with ages 50 and above as the key informants.

### **METHODS**

The study used the descriptive survey and ethnographic research methods.

In this study, the Tagbanuas of Aborlan, Palawan and those found in the municipalities of Narra and Quezon were surveyed as to their opinion regarding the preservation of the dance rituals.

In the context of this study, the ethnographic research was employed in studying the ritual dances of the Tagbanuas.

Key informants were employed. The researcher observed and participated in the ritual dances in order to better understand and appreciate the culture of the Tagbanuas along this aspect.

### **Research Instrument**

The researchers employed several instruments to gather the needed data about the Tagbanuas ritual dances. In this study, the following instruments were used by the researcher.

The researcher employed the use of interview guide in order to gather data about ritual dances. Key informants with ages 60 and above, were interviewed regarding the dances used by the Tagbanuas when they do some rituals.

Camera was used to record the performance of ritual dances. Likewise, pictures of key informants were taken including the setting of the actual interview.

The researchers employed the use of interview guide in order to gather data about ritual dances. Key informants with ages 60 and above, were interviewed regarding the dances used by the Tagbanuas when they do some rituals.

### **Respondents**

The researcher employed at least fifty (50) Tagbanuas with ages 60 and above. They were chosen because of their knowledge concerning the ritual dances. For this purpose, the researcher employed ethnographic and purposive quota sampling.

### **RESULTS AND DISCUSSION**

The following comprised the findings of the study:

#### **A. Tagbanua rituals that Require Dances**

1. Seven rituals which required dances for their performance, were identified by 50 key informants.
2. The seven rituals were the following:
  - a. "Pagluluma" or "pa'dong" which is composed of "Tarek" and "Sigetset",
  - b. "Tindeg" which is composed of "Sarungcay" and "Tugatak",
  - c. "Kabaraan" or "Pagdidiwata" which is sub-classified as "Mangalay" and "Begas-begasan",
  - d. Wedding rites which is composed of "Soriano" and "Balalatok",
  - e. "Sungrod" or Thanksgiving, which is comprised of "Batak-Lidib" and "Pagramigan",
  - f. Compleño which involves "Taming" and "Si-lig Balang Kat Dibwat", and
  - g. "Runsay" which is composed of "Ayek-ayek".

#### **B. Characteristics of Tagbanuas' Ritual Dances**

1. As to origin or description
  - a. "Tarek" of "Pagluluma" or "Padong" is a dance that signaled the start of the ritual. Through the dance, the tribesmen were requesting for the dead relatives to cure the sick.
  - b. "Sigetset" is a dance that drives away evil spirit.
  - c. "Sarungcay" is a dance that welcome the unseen good spirit. It expresses bravery, strength and vigor with an association of shouting. This drives away evil spirit.

- d. "Tugatak" is a dance that impressed the spirit. It expressed strength, vigor and energy.
  - e. "Mangalay" was a dance of being tired. This was performed with bended knees.
  - f. "Begas-begasan" is a dance of thanksgiving.
  - g. "Soriano" is a dance of courtship. This is a dance that expresses a man's feeling toward a woman.
  - h. "Balalatok" is a dance that imitates the behavior of a bird particularly the woodpecker.
  - i. "Batak-Lidib" is a dance of planting and harvesting sweet potato. This expresses how man cultivates and plants sweet potato or "kamoteng baging".
  - j. "Pagramigan" is a dance that imitates the movement of a fish. Also this dance shows how to cure a chilled fish.
  - k. "Taming" is a ritual dance about a quarrel between two parties. The quarrel is either of the land issue or love triangles. In love triangle, a woman accepted the love of two men and encouraged them to a fight.
  - l. "Si-lig Batang kat Dibwat" is a ritual dance about honeybee gathering.
  - m. "Ayek-ayek" is a ritual dance expressing worship and thanksgiving for bountiful harvest and good health.
2. As to Dance Characteristics
    - a. "Tarek" dance is characterized by slow movement of hand gestures. Hand gestures involve downward, sideward and upward movement. This dance is a way of inviting the good spirit to cure the sick.
    - b. "Sigetset" dance is associated with fast tempo or movement. This dance was also associated with the swaying of "karis".
    - c. "Sarungcay" is believed to be a dance that is requested by the spirit. This is identified by fast movement and stumping of the feet.
    - d. "Tugatak" is a dance that involves swaying of "karis" like the Sigetset. This is performed in fast tempo and usually associated with shouts from the dancers.
    - e. "Mangalay" is a dance that is used for intermission purposes. This was believed to be requested by "Paniamen" to enter the body of the babalyan. The dance is associated by the throwing of rice whereby the action is similar to sowing of rice seeds.
  3. As to Dance Steps
    - a. Twisting steps, bended knees, flipping of "ugsang" are the common dance steps for Tarek, Sigetset, and Sarungcay.
    - b. Striking of karis is observed in the ritual dance of Sigetset, Sarungcay, and Tugatak.
    - c. Stumping of feet is common in the ritual dance of Sarungcay, and Mangalay.
    - d. Native waltz or close-step-close is common in Sigetset, Begas-begasan, Balalatok, Batak-Lidib, Pagramigan, Soriano, Si-lig Batang kat dibwat and Runsay.
    - e. Throwing of rice with some twisting steps is associated to Begas-begasan.
    - f. Crawling movement is identified with Balalatok.
    - g. Teasing movement is identified with the Soriano.
    - h. All ritual dances require at least 8 measures.
  4. As to Equipment and Material
    1. The use of babandil, agong, gimbal, stick, sasabag, ugsang and handkerchief, are common to the dance rituals of Tarek, Sigetset, Sarungcay, Tugatak, Mangalay, Begas-begasan, Soriano, Balalatok, Batak-Lidib, Pagramigan, Taming, Si-lig Batang kat Dibwat and Ayek-ayek.
- f. "Begas-begasan" is similar in nature with that of the "mangalay". This is performed with "ugsang" and handkerchief.
  - g. "Soriano" is a dance characterized by flirting. This is a dance that involved man and woman. Similar to "Soriano" the dance utilized much of "ugsang" and handkerchief
  - h. "Balalatok" is a dance for entertainment. It showed humor by way of imitating the behavior of the woodpecker sucking the sap of the bark of a tree.
  - i. "Bitak-lidib" is a dance of planting sweet potato. This is a lively dance which is associated with more bending of knees.
  - j. "Pagramigan" is a dance about the behavior of a chilled fish. Movements are associated with the movement of fish that later on became chilled.
  - k. "Taming" is a dance of anger and jealousy. This is performed in quarreling or fighting form.
  - l. "Si-lig Batang kat Dibwat" is a dance that is performed with careful steps. This is done in order not to disturb the bees.
  - m. "Ayek-ayek" is a dance which invites visitors to join. This is a friendly dance that is executed in slow manner.

2. Tado is used in the performance of Sigetset, Sarungcay, tugatak, Si-lig Batag kat Dibwat and Tarek.
  3. Mat, rice and baay are common to Tarek, Begas-begasan, and Runsay.
  4. Sweet potato is associated to the ritual dance of bitak-lidib.
  5. Blanket and herbal plants are used in the performance of pagramigan.
  6. Rurumbingen is used in Taming and Pagramigan.
  7. Bankaran is used in runsay.
  8. Coconut-husk is used in Si-lig Batang kat Dibwat.
5. As to Costume
- a. The females wear patadyong and bugtu in performing the dance rituals of Tarek, Sigetset, Sarungcay, Tugatak, Mangalay, Begas-begasan, Soriano, Balalatok, batak-Lidib, Pagramigan, Taming, si-lig Batang kat Dibwat and Ayek-ayek.
  - b. The males wear kanyu and bolero in performing Tarek, Sigetset, Sarungcay, Tugatak, Mangalay, Begas-begasan, Soriano, Balalatok, Batak-Lidib, Pagramigan, Taming, Si-lig Batang kat Dibwat and Ayek-ayek.
  - c. Turban is worn by the males in performing Sigetset, and Sarungcay.
  - d. Bahag or g-string is worn by the males in performing Taming.

6. As to Time Duration

All ritual dances do not require time however the different figures were limited to eight count or measures.

C. Teaching Material Developed from Ritual Dances

Ritual dances serve as good teaching and reading materials for teachers and the pupils. One reading material that can be developed is a pamphlet or monograph.

The researchers came up with a reading material regarding one of the ritual dancers of the Tagbanuas. Out of the several ritual dances, she chose Soriano because this is considered as one of the colorful dance of the Tagbanuas. The reading material which the researchers developed is in monograph series. This will serve as a reading material for pupils/students, teachers and anybody who like to learn more of the Tagbanua customs and traditions.

## FOREWORD

The Tagbanuas are one of the Indigenous People who live in Palawan. They have rich cultural heritage that are not known to many. This monograph series is one attempt to preserve some of these cultural heritage – the ritual dance of the Tagbanuas. Teachers, researchers and students may find this material useful for whatever undertakings that they may have.

### I. History of Soriano Dance

“Soriano Dance” is the most popular courtship dance of the Tagbanua lovers in Aborlan, Palawan, Philippines. This dance is usually performed after any celebration. This could also be performed after the “Pag-asawa ritual” or Marriage ceremonies. This dance projects how the man expresses his love to the lady he most admire and love. Agong, Babandil and Gimbale are the musical instruments in the dance.

### II. Origin

“Soriano Dance” originated in Aborlan, in the province of Palawan in Philippine island. This dance originated in the celebrations when the man meets a girl and wants to propose love. He expresses his love through actions and dance.

### III. Dance Characteristics

The dance involves two people. A man and a woman. A woman having a handkerchief and “Ugsang” on both hands. This dance is the most typical and exciting dance. The dance involves “native Waltz” (step-close-step) and chasing steps alternate with stride jump and stride jump turn.

### IV. Dance Steps

There are three figures in “Soriano dance”. During the first figure, the dancers coming from opposite direction meets at the center executing the “native waltz” (step-close-step). In figure II the man and the lady execute the native waltz but this time the man stays at the back of the girl with the execution of stride jumping. In figure III the man executes the stride jumping turn step and faces the girl. The girl faces the man as a sign of accepting his proposal.

## Introduction

The lovers stand facing away from each other. The girl wearing the typical Tagbanua costume and the boy wearing “Kanyo” or loose pants and long sleeves shirt. The girl having the handkerchief placed on her waist, with “Ugsang” on both hands. The male

with his left hand on the waist, and the right hand welcoming the girl.

#### Figure 1

a. The male dancer executes the “native waltz” (step-close-step) with the hands on the waist looking at the lady going to where the lady stands. 16 cts.

The lady performs the “native waltz” (step-close-step) on her position with her both hands holding her skirt with her face back from her partner. 16 cts.

b. Repeat a (in Fig. 1) man going to the place of the lady staying just at the back of the lady. 16 cts. The lady doing the steps in fig. 1a holding the “Ugsang” swaying right and left alternately. 16 cts.

#### Figure II

a. The girl with “native waltz” executes “Ilocano Kumintang” right and left alternately. 16 cts. The boy holding his waist with two hands executes “native waltz” trying to catch the face of the lady with a combination of stride. 16 cts.

b. Repeat fig. IIa, the girl using the handkerchief swaying right, left alternately at count 16 the handkerchief will be placed on the neck with jumping steps at stride trying turn face the lady but the lady continue dancing not to face the man. 16 cts.

. Repeat b with the girl clapping her hands right and left alternately. 16 cts. The boy doing Fig. IIb. 16 cts.

#### Figure III

a. The girl with her hands holding her skirt executes the native waltz (step-close-step) flirting on the man. 16 cts.

b. The man with jumping step try to face the lady. 16 cts.

Finale: The lady faces the man placing the handkerchief on the neck of the man. The man with bent knees extend his arms to the lady. Ready for a bow.

### III. Dance Progression

As the dance continues, the man’s movement is very persistent to get the yes of the girl. When the girl faces the man it means she also loves the man.

#### “Soriano Dance” Ideas

##### A. Description of Activity

“Soriano dance” is the most typical and exciting dance. It is the most popular courtship dance of the Tabanua lovers. The dance is similar to “Pinondo –

Pondo dance” of Cuyunos in Cuyo, Palawan. It is also similar to “Curacha” a Visayan dance. “Soriano” means to express love and admiration. The dance requires one couple to perform the dance and three (3) musicians to play the Agong, babandil and gimbali. The dance uses the “Ugsang” and handkerchief as paraphernalia’s. The “ugsang” which is used to please the good spirits and the handkerchief use to invite good spirits to and drive away evil spirits.

##### B. Origin

“Soriano dance” originated in Aborlan, Palawan. Dancers express their emotions through the dance. After any celebration or ceremony they are fond of dancing this dance for entertainment, for physical fitness and enjoyments. For those men that are ashamed to propose to a girl through verbal communication, they just express it through this dance.

##### C. Equipment

1. Agong - is a big gong made of brass metal which if strummed produced louder sound than the babandil.
2. Babandil - a small gong made of brass metal used as a musical instrument.
3. Gimbali - a drum made of wood with head made of skin of animals like goat.
4. Piece of stick – this is used in striking the gimbali to produce sound.
5. “Sasabag” – this is a round soft material made of wood covered with soft cloth used to strike the gongs to produce sound.

##### D. Materials

1. Ugsang – this is a fresh or dried leaves of anahaw used by the hands while performing a ritual dance.
2. Handkerchief – a piece of cloth maybe 1/8 meter of any color used in performing a dance.

##### E. Costume

###### Female:

1. Patadyong or barrel skirt – this is a stripped patadyong of any color.
2. Plain colored blouse or “bugtu” – this blouse is a long sleeved blouse with Chinese collar.
3. Veil – attractive head covering of cloth of any color.

###### Male:

1. “Kantyo” – loose pants of any color.
2. Long sleeved shirt – shirt of any plain color.



3. "Chaleco" – upper dress of any color.
4. "Turban" – a head covering of plain color cloth.

**F. Time Duration**

No exact number of minutes or hours. There is no exact or definite measures and figures required. But for the sake that the dancers will not be confused of the figures while dancing 8 counts to 16 counts may do.

**G. Lead-up Activities**

Several preliminary activities will help the dancers to master the "Soriano" steps. As with learning any activity, it is helpful to break "Soriano" down into its component parts. Hands clapping, hand kumintang, swaying of the "ugsang" and handkerchief right and left alternately and dancing steps may be introduced using the following:

1. Hand clapping and holding skirt – have movers simulate the 1 and 2 beats with step-close-step.
2. Hand kumintang and "ugsang" swaying – dancers to the 1 and 2 beats with step-close-step.
3. Stride jump and Stride jump turn – dance jump on the right and land on the left with 1 and 2 beats.

**Types of Steps**

Soriano dance steps are simple steps of "native waltz" or step-close-step. Jumping steps are used to alternate the step-close-step.

Steps	Description	Counts	Cues
1. "Native Waltz" or step-close-step	16 step-close-step	1 and 2	Step-close-step
2. Stride Jump	2 stride jumps	1 and 2	Stride jump
3. Stride jump turn	2 stride jumps out, R foot forward	1 and 2	Stride jump turn
	2 stride jumps out L foot forward	1 and 2	Stride jump turn

**FORWARD**

The rich culture of the Tagbanuas of Palawan is worth preserving. They healing rituals, dance rituals and even customary laws. Much have still to be done for the Tagbanuas.

This monograph is a sequel to other developed reading material. This is an attempt by the researcher who is a Tagbanua herself to preserve their culture. Young generations may benefit from this.

**The Researchers**

Runsay

Runsay Song

Runsay na, Runsay na Palam'ito (2x)  
 Nakita, Nakita Ko si Kayo  
 Taringting, Taringting na'y buak ya –  
 Runsay na, Runsay na Palan ito –  
 Aldaw na Aldaw na palan ito  
 Mag-ayek, mag-ayek-ayek Kito –  
 Runsay na, Runsay na Palan ito –

Composer: Dominica Francisco Lisag  
 (English Translation)

Today is a Runsay Day, A day of Thanksgiving  
 We see each other today  
 Even the birds are joyful joining us  
 It's because Runsay Day, A day to celebrate for God—  
 It's already dawn, Let us joining hands,  
 Kiss each other as a part of praising  
 and worshipping our Lord –  
 This is a day of remembering all the  
 Blessings of the Lord ---

Composer of Runsay Song : Dominica Francisca Lisag

Residence: Gogognan, Aborlan, Palawan  
 Age: 68 yrs. Old

Filipino Translator: Ninly Basi  
 Residence: Iraan, Aborlan, Palawan  
 Age: 71 years old

Musical Notation: Ms. Mylene S. Española  
 Master Teacher I – Mabini Elem. Sch.  
 Major: MSEP

Dance Steps	Step Pattern	Beat	Measure/figure
1. Native Waltz	Step, close,	3	
	step, close and 2 and	4	1
2. Stride	Stamp 1 and 2	1,2	1
3. Soriano waltz	Step, close,	3	1
	R, L, R, L 1, 2, 1, 2	4	

(Filipino Version)

Dumating na ang Malakas na hangin  
Magkubli na tayo –  
Kahit saan na tayo, tiisin natin nang husto  
Mag-ipon-ipon tayo, Magsama-sama tayo –  
Anak, ating lahat, maliit, malaki  
Magyakap-yakap tayo –  
Dumadaan lang ito, parang kampany ng Panginoo—  
Mga anak, mga magulang, huwag kayong uniyak  
Pahirin ang luha ninyo, gayon din ang mata ko—  
Huwag na nating damdamin ang nangyari  
Parang kampany na lang ng ating lumikha—

Translator: Mrs. Ninly O. Basi, Iraan, Aborlan,  
Palawan

(English Version)

There goes a strong wind  
Let's hide ourselves—  
Anywhere we go, we must bear it  
Let us be together, Let us stand together –  
The children we have, be it little and big  
Embrace each other and stay together.  
The wind just passing by, as if Lord's greetings—  
Dear children, Dear Parents, Please don't cry,  
Just wipe your tears as I wipe my eyes—  
Let's not take it seriously,  
it's just like the greetings of our Lord.

### CONCLUSION

The Tagbanua rituals that require dances are the following: Pagluluma or Pa'dong, Tindeg, Kabaran or Pagdidiwata, Wedding rites or Pag-aasawa, Sungrid or Thanksgiving, Compleaño, and Runsay.

The ritual dances are used as a way of communicating the Tagbanuas' dead relatives to help them cure their sick member of the family and communicate to the bad spirits to get out of the body of the sick person.

The ritual dances are also used for the following purposes; to please the unseen spirits especially during the process of healing a sick person; to express bravery among the Tagbanuas; to express Tagbanuas' appreciation for the good harvest and for protecting them; to express their daily activities like planting, courting and the like; to entertain visitors and even the community during thanksgiving; to imitate some behaviors like that of the birds and fish which shows the attachment of the Tagbanuas to nature; and to

express their sentiments regarding some issues that affect their lives.

The ritual dances are performed with more footwork, hand gestures and body movement.

The ritual dances are performed using the local materials like palm leaves for ugsang, sticks for striking the babandil, tado or beeswax, palyas for necklace, bracelets and anklets, bettelenut and baay for baskets and Karong or bowl as container for incense and other aromatic plants for offering.

The Tagbanuas have simple costumes for both males and females. The ritual dances are performed with no time requirements. It ends as soon as the music ends. The ritual dances use common equipment and material like babandil, gong, gimbald, ugsang and handkerchief. Few ritual dances are known to the young Tagbanuas. This necessitates the preservation before the dances will be forgotten.

### RECOMMENDATIONS

Department of Education (DepEd) through its school administrators should encourage the public school teachers to use some of the cultural beliefs and practices of the Tagbanua as springboard of their lessons and teaching materials particularly in Makabayan/Araling Panlipunan, HEKASI and MAPEH. use some of the ritual dances of the Tagbanuas as material for their school program like the literary and musical program; encourage teachers to develop instructional materials out of the rituals of the Tagbanuas; and explore the possibility of forging tie-up with the Local Government, Non-government organization, National Commission for Indigenous Peoples and the academe for the development of teaching materials using some Tagbanua beliefs and practices as the source.

National Commission for Indigenous People (NCIP) through its personnel assigned in Palawan should try to document the Indigenous Peoples' (IP's) cultural beliefs and practices like that of the Tagbanuas; established linkage with DepEd in the development and use of these cultural beliefs and practices as materials for teaching, cultural shows, exhibit and similar undertakings; finance the effort of the Tagbanuas to preserve their cultural beliefs and practices like the ritual dances of the Tagbanuas; and encourage the IPs to know and preserve some of their cultural beliefs and practices particularly the good one

The Local Government Units where there are identified Indigenous Peoples, should establish tie-up with DepEd and the NCIP in documenting some of the



cultural beliefs and practices of the IPs like the ritual dances; utilize some of the cultural beliefs and practices like the ritual dance as part of the materials to be used during celebration in the municipalities like fiestas; organize festivities that feature indigenous culture; and finance the development of instructional materials that feature the cultural beliefs and practices like ritual dances of the DepEd and NGOs.

Non-Government Organization (NGO) should establish tie-up with the DepEd and LGUs in the preservation of some of the IP's cultural practices like the ritual dances of the Tagbanuas; and establish linkage with the academe in conducting researches that deal with the IP's.

Higher Education Institution (HEI) should encourage their faculty to conduct researches/studies about the IP's particularly in Palawan; and develop materials that will preserve some of the good cultural beliefs and practices of the IP's.

The Tagbanuas Themselves should take initiative in preserving their cultural beliefs and practices particularly the good ones; and support the effort of concerned agencies, organizations and individuals in preserving their culture.

Future Researchers should Conduct further study on the dances of the Tagbanuas, their songs, poems and other materials that can be used for teaching.

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