

Monitor presents the
BAYANIHAN
 Philippine Dance
 Company in
 Songs & Dances



Pukol (Band 26) The *Pukol* is a playful game-type dance in which the performers carry coconut shells in their hands which they beat together rhythmically. The dance comes from the island of Panay and is often associated with bathing in a river or at the sea. During the dance the male performers roll on the ground to show their agility.

V. RURAL PHILIPPINES SUITE

Life in the rural Philippines, today as in the past, is comparatively simple and pleasant. In a country abundantly blessed by nature, there is much to celebrate in dance, song and story. Dances of the rural lowland Christian, rice-growing countryside, express the people's joy in work, love for music and gaiety, thanksgiving for a good harvest, or simply a song for a nice day.

Bahay Kubo, Lulay and Ilocana Nasudi (Band 1) Three popular Philippine folk songs make up this section and give the listener perhaps his first chance to hear the Philippine language "Tagalog" spoken, or rather, sung. Bahay Kubo means "My Nipa Hut"; Lulay is the name of a young girl being courted; and Ilocana Nasudi means a young, unmarried girl from the Ilocos area of Luzon. The songs are sung by the Bayanihan group as the opening scene for the suite of rural dances.

Pandanggo Sa Sambalilo (Band 10) This is a flirting dance which has the village swain showing off to his sweetheart by picking up a broad brim straw hat without using his hands. The rondalla provides the music as the dancers improvise steps working toward the hat-picking climax.

Magtanim Ay Di Biro, Aking Bituin and Leron Leron Sinta (Band 12) Three popular Philippine folk songs make up this medley sung by the entire Bayanihan Company. The soloist is Miss Lilia Reyes, soprano. This medley gives the listener a chance to hear the Philippine language, Tagalog, as it is sung. *Magtanim Ay Di Biro* is the title and first line of the best known of all Philippine songs, *Planting Rice*. *Aking Bituin*, which means *my star*, is a love song. It is often called *O Ilaw (Oh, light)* from the first words of the song. *Leron Leron Sinta* is a humorous love song.

Binasuan (Band 15) The *Binasuan* is a balance and skill dance from the province of Pangasinan. It is often danced during feasts or fiestas. During the dance the girls balance glasses of wine on their heads and the palms of their hands while they execute spins, rolling on the floor and weaving arm movements. The boys attempt various balancing tricks with a single glass of wine. The cheering and comments of the spectators may be heard during the dance.

Tinikling (Band 18) This is one of the world's most exciting folk dances. It takes its name from a long legged bird called "tikling". The dance originated on the island of Leyte. The dancers step in between long bamboo poles which are clapped together vigorously in time with the music and at a gradually accelerated tempo.

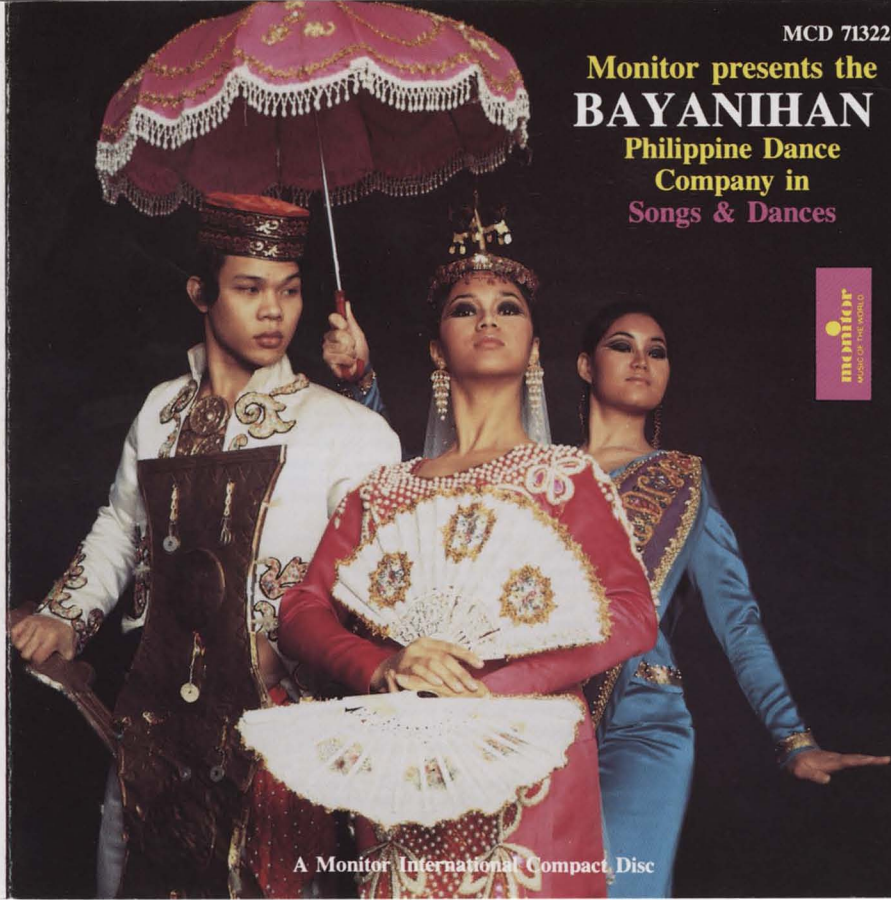
Lubi Lubi (Band 23) Like the *Polka Sala*, the *Lubi Lubi* is often used as a "mixer." The dance is popular in the Bicol region (southern Luzon). During the dance the dancers change partners at regular intervals. Hand clapping is heard.

Musikong Bumbong, Leron Leron Sinta, Condansoy and Bakya Dance (Band 28) This number is introduced by a uniquely Philippine aggregation, the *Musikong Bumbong*, a bamboo-tube band. Following the band into view, the Bayanihan chorus sings a few bars of *Leron Leron Sinta* (see above), then renders the expressive *kundiman* entitled *Condansoy*. A *kundiman* is a plaintive Philippine love song. Next comes the *Bakya Dance*, a number which calls into play Philippine wooden shoes known as *bakya*. This is a teasing dance of chase and merriment during which the wooden shoes are clapped together in time with the music.

This recording was taped for Monitor by Borromeo and Cochran, Manila, at the Studios of the Manila Broadcasting Company, Manila, Philippines.

All music was arranged and conducted by Miss Lucrecia Kasilag, Dean of the College of Music and Arts of the Philippine Women's University, Manila.

The conductor of the Rondalla is Mr. Juanito Gonzales. Production of the recording was under the supervision of Mr. John M. Reed who also provided the program notes.



A Monitor International Compact Disc

Introduction

In May, 1958 at the Brussels Universal Exposition, a company unheard of outside the Philippines made its international debut. The result was immediate success and subsequent performances in Europe and the United States. In 1959 the Bayanihan Company was brought to the United States by S. Hurok, opening at the Winter Garden Theater on Broadway on October 13, 1959. The company played Broadway for three weeks, then toured eight major American cities, receiving critical rave notices everywhere. Dance critics were unanimous in their praise of this new company, the first Philippine company to undertake a professional tour abroad. Following the American tour, Bayanihan played in Mexico, where, after performances in Mexico City, it opened the Festival Cultural Artístico de Acapulco. In subsequent years the company returned to Europe, performing in London, Brussels and other cities, as well as many tours of the United States.

The company takes its name from an ancient Filipino custom. The word is derived from *bayani* which means "group work." The Bayanihan Philippine Dance Company is a project of the Bayanihan Folk Arts Association, a non-profit civic organization composed of public-spirited citizens in the Philippines. The Bayanihan Folk Arts Center, the producing agency, is located at Philippine Women's University in Manila, and the entire organization is an outgrowth of the University's work and interest in Philippine culture.

I. DANCES OF THE MOUNTAIN PROVINCE

In the mountain province of north central Luzon live a number of tribes which still preserve their identity, customs and lore. The dances celebrate victories, festivals, religious rituals, thanksgiving, etc. Their musical instruments include the nose flute, bamboo guitar, drums, gongs and wooden sticks.

Bangibang Funeral Dance (Band 4) In this dance are heard the sounds of a cricket made by a sort of bamboo swizzle stick and the beating of other odd-shaped wooden rods and sticks. The pounding of the bare feet of the warriors of the tribe is also heard. The shouting toward the end of the dance has for its purpose an attempt to awaken a dead comrade as part of the funeral ritual.

Bontoc War Dance (Band 9) The nose flute, a simple wooden flute played by a single nostril, opens this dance. It is followed by a chant, then gongs and the sound of shields and spears as the men perform a mock fight.

Kalinga Wedding Dance (Band 17) In addition to a chorus, the instruments here are a bamboo guitar, gongs, sticks, and drums. The wedding ritual starts with a chanted announcement that the ceremony is about to begin. The bridegroom offers a blanket to the bride as a symbol of their marital union and the dance, featuring bird-like movements, commences.

Ifugao Festival Dance (Band 22) An Ifugao chant with a choral response opens this dance. Complex foot-work is seen in this dance with the men moving in vigorous swooping movements and with the women executing stiff-armed flapping motions as they stride through various formations. The gongs and drums provide the musical accompaniment.

II. FIESTA FILIPINA

The coming of the Spaniards in the 16th Century brought a new influence to Philippine life. The national boundaries of the country were established, a majority of the Filipinos were converted to the Roman Catholic faith. European cultural ideas spread and the Filipinos adapted and blended the Western imports to conform to local patterns. In the field of music and dance, the waltz, polka, jota, fandango and mazurka, among others, were "Filipinized."

Polkabal (Band 3) Here the words "polka" and "waltz" were blended to obtain the title of a dance which, in its performance, blends the steps of the two classic ballroom dances. This dance may be performed as a formation dance for girls only, or may be danced in the ballroom by couples. It is especially popular with young people because of its lively nature. The rondalla provides a pleasing and rather intricate accompaniment.

Jota Moncadena (Band 8) This is an adaptation of the Spanish jota with three distinct parts: 1) a moderately fast opening accented by the rhythm of bamboo castanets held by the dancers; 2) a very slow, contrasting section; and 3) a return to the initial rhythm but at an even faster tempo. The rondalla is given an opportunity to display its considerable range in mood in this dance.

Polka Sala (Band 16) The Polka Sala was originally a ballroom social dance of Spanish derivation, introduced at the time that polkas were current. It is still used as a "mixer" similar to the Paul Jones. The dance may be performed as a formation dance with couples.

Mazurka Boholana (Band 19) This dance takes its name from the island of Bohol. The dance was originally performed by couples scattered informally around the dance floor but eventually an accepted pattern was developed which is now followed.

Carinosa (Band 21) If any dance can be called a national dance, the *Carinosa* qualifies for the title in the Philippines. It is performed as a party, social or demonstration dance. There are many versions but the central ingredient of flirtation (with fans and handkerchiefs used for hide-and-seek) is common to all. Bayanihan performs the dance with five couples. Note the hand clapping.

III. MUSLIM SUITE

In the southern part of the Philippines, on the large island of Mindanao and the adjacent Sulu Archipelago, live about 700,000 Muslim Filipinos. These Filipinos embraced Mohammedanism as early as the 14th Century and have successfully resisted attempts at Christianization. They differ markedly in customs, music and dance from the balance of the Philippine population. The Bayanihan program includes the music, dance and costumes of the Muslim Filipinos.

Singkil (Band 2) In Lanao province, every young woman of royal blood is expected to learn the "Singkil," a dance which takes its name from the bracelets worn by the dancer around her ankles. A unique feature of the dance is the use of twelve bamboo poles arranged in three groups of four each in double criss-cross fashion. While dancing, the Princess carries two jeweled fans called "apir," which she moves in stylized fashion. Throughout the dance a slave girl follows behind the Princess sheltering her with a heavily ornamented umbrella. The dance has no music except the beating of the bamboo poles. (see cover photo)

Tahing Baila (Band 7) To the beat of the "Kulintangan," a xylophonic set of gongs, a couple performs most unusual movements depicting a fish. The dance is found in Basilan, Zamboanga and has for its purpose invoking aid for a good fishing expedition. The hand movements suggest the waving of the fins of the fish as it turns in the water. There is a good deal of twisting of the arms, writhing, and winding in an eel-like manner.

Sagayan (Band 25) Armed warriors perform the *Sagayan* in the Province of Lanao. A chanter tells the story of the tribe and the preparation for war. The dancers work themselves into a frenzy as they battle imaginary foes under the influence of an "enticer." A chant, drums and gongs provide the musical background as the dancers shake their shields and swing their swords.

Asik (Band 27) Recalling a Persian market place, the *Asik* is a slave dance of the classic type. In the Muslim area of the Philippines this dance is usually performed by the lady-in-waiting to the daughter of the Sultan. The music is provided by the *Kulintangan*, a xylophonic set of gongs.

IV. REGIONAL VARIATIONS

The dances which follow are a collection of typical dances from various parts of the Philippines. The diversity in type, tempo and music reflects the character of a nation composed of over 7,000 islands. Distinct and separate cultural pockets developed during the successive waves of population migration resulting in a patchwork quilt rich in variety but with an underlying vein of unity which makes the end product uniquely Filipino.

Pandango Sa Ilaw (Band 5) This is perhaps the most popular of all Philippine dances. The dancers reveal their virtuosity and grace by balancing three lighted oil lamps on their heads and the backs of their hands as they execute the waltz-like steps. The rondalla provides the dance music.

Maglalatik (Band 6) This dance is performed by men each wearing a harness of coconut shells positioned on his back, chest, hips, and thighs. They also carry a pair in their hands with which they beat a tattoo rhythm on their own shells or on those of their partners. The dance resembles a mock fight over "latik," a coconut meat residue. The music is provided by a native rondalla (string band).

Itik Itik (Band 11) The "itik" means duck, and this dance utilizes steps and movements imitative of a duck walking in short steps and splashing water over its body. The dancers are girls. Music is by the rondalla.

Gayong Gayong (Band 13) This is a playful dance from the Province of Aklan on the island of Panay. The words of the song tell of a feast at which one man nearly choked as a result of his over-large appetite. The dance is one of playful kidding.

Bagobo Festival Dance (Band 14) Bagobo is the name of a tribe which lives in Davao Province on the island of Mindanao. The dance is basically a demonstration of foot-work: arms are held loosely at the sides. The music is provided by an instrument called the *Tagungguan* which consists of a series of small gongs hung in a rope webbing from a triangular wooden rack. The gongs, graduated in size, are struck by two instrumentalists with one stick each. The sound of ankle bells on the dancers may also be heard.

Subli (Band 20) The *Subli* originated in the Province of Batangas on the island of Luzon. This ceremonial dance is performed chiefly during the month of May in honor of the Feast of the Holy Cross. The name of the dance comes from the Tagalog words *subsub* meaning stopped, and *bali* meaning broken. The male dancers assume a bent-forward position. Musical accompaniment for the dance is provided by the Rondalla supplemented by bamboo castanets carried by the dancers, and a drum.

Sakuting (Band 24) Here we have a spirited percussion dance from Abra Province in northern Luzon. The Chinese influence in the music is readily noticeable. The dance is often performed at Christmas time when dancers go from house to house or entertain in the town plaza in return for which they receive gifts of money, drinks, fruit, etc. The dance is a mock fight between male and female partners, carrying wooden sticks which they hit together in time to the music.

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- | | |
|---------------------------------|--------------------------------|
| 1. a) BAHAY KUBO) | 13. GAYONG GAYONG 1:48 |
| b) LULAY) 6:09 | 14. BAGOBO FESTIVAL DANCE 1:47 |
| c) ILOCANA NASUDI) | 15. BINASUAN 2:52 |
| 2. SINGKIL 3:05 | 16. POLKA SALA 1:00 |
| 3. POLKABAL 3:08 | 17. KALINGA WEDDING DANCE 1:49 |
| 4. BANGIBANG FUNERAL DANCE 1:44 | 18. TINIKLING 2:20 |
| 5. PANDANGGO SA ILAW 4:27 | 19. MAZURKA BOHOLANA 4:18 |
| 6. MAGLALATIK 2:25 | 20. SUBLI 2:05 |
| 7. TAHING BAILA 1:19 | 21. CARIÑOSA 1:54 |
| 8. JOTA MONCADENA 3:23 | 22. IFUGAO FESTIVAL DANCE 3:39 |
| 9. BONTOC WAR DANCE 2:26 | 23. LUBI LUBI 1:42 |
| 10. PANDANGGO SA SAMBALILO 2:00 | 24. SAKUTING 2:50 |
| 11. ITIK ITIK 2:09 | 25. SAGAYAN 2:40 |
| 12. a) MAGTANIM AY DI BIRO) | 26. PUKOL 1:49 |
| b) AKING BITUIN) 2:26 | 27. ASIK 1:12 |
| c) LERON LERON SINTA) | 28. a) MUSIKONG BUMBONG) |
| | b) LERON LERON SINTA) 3:03 |
| | c) CONDANSOY) |
| | d) BAKYA DANCE) |

All music Monitor Recordings Inc. (ASCAP)

Total Playing Time: 71:48

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