The songs are sung by the entire Bayanihan Company. The soloist is Miss Lilia Reyes, sopranos. This medley gives the listener a chance of the song. The cheering and comments of the spectators may be heard during the dance.

Lulay is the name of a young girl being courted; and Ilocano 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.

Lubi Lubi (Band 12) 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. Babay Kabo 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 dance is popular in the Bicol region (southern Luzon).

Lubi Lubi is a teasing dance of chase and merriment during which the wooden shoes are clapped together in time with the music. Hand clapping is heard. 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.

TIngkaling (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. Labi Labi (Band 23) Like the Polka Sala, the Labi Labi 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 Bambong, Leron Leon Sinta, Condansoy and Bakya Dance (Band 28) This number is introduced by a uniquely Philippine aggregation, the Musikong Bambong, a bamboo-tube band. Following the band into view, the Bayanihan chorus sings a few bars of Leron Leon 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. The dance is popular in the Bicol region (southern Luzon). During the dance the dancers change partners at regular intervals. Hand clapping is heard.

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 Lucrencia Kasig, Dean of the College of Music and Arts of the Philippine Women's University, Manila. The conductor of the Rondalla is Mr. Juanito Gonzalez. Production of the recording was under the supervision of Mr. John M. Reed who also provided the program notes.
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, as well as many tours of the United States.

Banglang Funeral Dance (Band 4) In this dance the sounds of a brass coda are created by a sort of bamboo swizzle stick and the beating of the odd-shaped wooden rods and sticks. The pounding of the bare feet of the warriors and the drum is heard. The bridegores toward the east of the dance has for its purpose an attempt to awaken a dead comrade as part of the funeral ritual.

Kalinga Wedding Dance (Band 7) In addition to a chorus, the instruments here are a bamboo guitar, gongs, sticks, and drums. The wedding ritual starts with a chant announcing 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.

Ifuga Festival Dance (Band 22) An Ifugao chant with a choral response opens this dance. Complex footwork is seen in this dance with the men moving in vigorous swooping movements and with the women 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 throughout the islands and spread to the inhabitants of the Philippines.

Polkabal (Band 3) Here the words “polka” and “waltz” were blended to obtain the title of a dance which, in its performance, closely resembles the dance form of formation dance. It may be performed only by couples. The dance is usually performed in the ballroom by couples. It is especially popular with young people because of its lively nature. The rondalla provides the dance music.

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. Couples may be of mixed ages and may be changed at any time. The dance is on a circular pattern. It may be 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. Bayanhan performs the dance with five couples. Note the hand clapping.

III. MUSLIM SUITE

In the southern part of the Philippines, on the island of Mindanao and the adjacent Sultan Archipelago, live about 700,000 Muslim Filipinos. These Filipinos embraced Islamization 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 Bayanhan 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 pole rings which the dancer wears on her fingers and toes. As the dance progresses, the dancers carry two jewels 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 Bula (Band 7) To the beat of the “Kulintangan,” a xylophonic set of gongs, a couple performs most unusual movements developed in the region of Mindanao. The dance is danced by women, while the men wear a mantling and dance in an elate manner.

Sageyam (Band 25) Armed warriors perform the Sageyam in the Province of Lanao. A chant 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 “entice.” A chant, drums and gongs provide the musical background as the dancers shake their shields and swing their swords.

Almighty's March (Band 12) In the slave dance Kalinga, this dance is usually performed by the lady-in-waiting to the daughter of the Sultan. The music is provided by the Kalungasan, 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 7000 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 uniformity.

Pandanguo Sa Ilaw (Band 5) Perhaps this is 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.

Tagungguan (Band 6) This is a very slow, almost stationary dance which is performed by men each wearing a harness of coconut shells positioned on his back, chest, 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.

Ilik Ilik (Band 11) The “ilik” 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 the story of two lovers, one of whom carries two lighted oil lamps with him. The dance is performed at an even faster tempo. The rondalla is given an opportunity to display its considerable range in mood in this dance.

Bagobo Festival Dance (Band 14) Bagobo is a 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 “Kulintangan.” The dance is performed by couples. At a very fast rhythm the women do a two-step from front to triangular wooden post. The men, who are graduated in size, are struck by two instrumentalists with one stick each. The sound of ankle bells on the dancers may also be heard.

Subi (Band 20) The Subi originated in the Province of Batangas on the island of Luzon. This ceremonial dance is performed chiefly during the months of May in honor of the Feast of the Holy Cross. The name of the dance comes from the Tagalog words “subi” meaning stopped, and “bali” meaning broken. The dance is a serve-forward motion. Musical accompaniment for the dance is provided by the Rondalla supplemented by bamboo castanets carried by the dancers, and a drum.

Sakaling (Band 24) Here we have a spirited percussion dance from Abra Province in northern Luzon. The Chinese influence in this dance is evident. The dance is particularly suitable for 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.
Monitor presents the BAYANIHAN
Philippine Dance Company in Songs & Dances

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

All music Monitor Recordings Inc. (ASCAP)

Total Playing Time: 71:48

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Philippine Dance Company

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