

Sayaw sa Daruhan: Learning Dance Notation from Local Culture of Cebu, Philippines

Karl Krist Navaja

Physical Education Program, University of the Philippines Cebu, Philippines

*Corresponding email: knavaja@up.edu.ph

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Abstract: The main purpose of this study was to produce a dance notation of “Sayaw sa Daruhan” in the context of the Philippines dance notation by Francisca Reyes Aquino. This study aimed to document the Daruhan Dance Festival, its distinctive features and specifically, the study sought to: trace the history of Sayaw sa *Daruhan Dance Festival*, Describe the *Daruhan Dance Festival* according to: Basic dance steps, Costumes, Music accompaniment, and produce a dance notation and instructional video of “daruhan festival.” The data being gathered results that this festival being created based on the livelihood of the people in their daily living and the steps being used in the dance were based and mimics the steps on planting and harvesting the soil. Moreover, the results suggested that “Sayaw sa Daruhan must be preserved as the bases or landmark of the barangay and also must be included in the contextualization of school curriculum.

Keywords: learning dance, local culture, descriptive method.

Abstrak: Tujuan utama penelitian ini adalah menghasilkan notasi tari “Sayaw sa Daruhan” dalam konteks notasi tari Filipina karya Francisca Reyes Aquino. Penelitian ini bertujuan untuk mendokumentasikan Festival Tari Daruhan, ciri khasnya dan secara spesifik, penelitian ini berupaya untuk: menelusuri sejarah Festival Tari Sayaw sa Daruhan, Mendeskripsikan Festival Tari Daruhan menurut: Langkah-langkah dasar tari, Kostum, Musik pengiring, dan menghasilkan notasi tari dan video instruksional “festival daruhan.” Data yang dikumpulkan menunjukkan bahwa festival ini dibuat berdasarkan mata pencaharian masyarakat sehari-hari dan langkah-langkah yang digunakan dalam tariannya didasarkan dan meniru langkah-langkah menanam dan memanen tanah. Selain itu, hasil penelitian menunjukkan bahwa “Sayaw sa Daruhan harus dilestarikan sebagai basis atau peristiwa barangay dan juga harus dimasukkan dalam kontekstualisasi kurikulum sekolah.

Kata kunci: pembelajaran tari, budaya lokal, metode deskriptif.

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■ INTRODUCTION

Dance is a body movement. It is a natural movement that becomes an artistic expression usually within a given space. It is an art of expressing an idea or emotion, releasing energy, or simply taking delights in the movement itself. Dance performed with the accompaniment of music or any beat produced by a person or from a thing (tapping, whistling, strumming, or human voice, etc.) and some of the movements do not coincide on some music, maybe differs from the tempo of the music. Dance has a lot of forms, styles, or genres. These are ballet, belly dancing, jazz, ballroom dance, salsa, tap dance, pole dancing, occasional dances, festival dance, and the traditional dance which is merely called Folk Dance. As stated in Dance Connection Rochester, there are dances like tap dance that does not need any accompaniment such as music because tap dance can create its own audio by tapping. This dance only requires a sound or a beat that being produced by tapping using a hand or feet. Many people get interested in learning this different form or genre of dances because of its unique characteristics that generally involves the emphasis on beats and grooves. One of the most interesting and considered as the most unique among these dances is the Folk Dance because this dance represents or mimic the tradition and culture on a certain place that reflects the lives of the people in a country or even in a region. There are different folk dances in different countries. Beginning with the primitive man, long time ago, primitive people made folk dances as an event or trademark expressing emotions and ideas based on an event or re-enactment of customs that portrayed an important event of people's history. In primitive times, people movement was free and complete. Every movement of a person depicted on his or her daily life or experience. In every movement, take it as a serious event because it was a way of communicating their Gods and Goddesses during those times. (Datoc, 2001).

To the early Filipinos, their daily life or important happenings can see in their dance. They made folk dancing as an expression or as a mirror of their daily lives in the past. Dances those times really based or mimic their community expression and most of their dances were being made for rituals, ceremonies, and offerings.

Dance in the Philippines had a great impact on Filipino cultures. Most of the dances were really based of the daily living or an event of a Filipino community and culture. Dances in the Philippines portrayed or mimicked the Filipino actions based on their daily living of activities such as their occupations and rituals. There were a lot of dances in Philippines, some of the oldest were the so-called Tinkling dance, until other folkloric dances like *Pandanggo*, *Cariñosa*, and *subli* and many other modern dances portrayed every culture of the Philippine setting. Dances in the Philippines had a great impact in the Philippine culture that serves as a great purpose showing the daily lives of the Filipinos through dancing.

There were so many traditional dances all over the world from the ethnic groups, that merely mimicked or act of people's daily activities in their lives. There were lots of classifications of dances, some of these were courtship dance, ceremonial, occupational, and even festival dance. As stated by Dr. Gabao (2015) in his article *Philippine Occupational Dance*, this type of dance mimic or portrayed the actions of the farmers in the field and it portrayed the daily of the people on their work. It was similar to a festival dance one of the classifications of dances that mimicked the lives of the people in their daily work.

In the Philippines, there was one woman who served and dedicated her life in preserving Filipino culture and heritage. Her name was Francisca Reyes-Aquino and is being called "Mother of Philippine Dancing" dedicating her life in folkdance through studying and teaching folk dances according to Bulan, 2019.

The dance called Tinikling was being discovered by Francisca Reyes-Aquino. This was the most widely known Filipino Dance that mimicked the actions of the birds called Tikling dodging the traps made through a bamboo pole by the farmers in the Visayan Island in their rice fields in order to catch the tinikling birds. Francisca Reyes-Aquino had also discovered a lot of folkdances in the country and not just by discovering them but also, she used a major reference in teaching dances in Physical Education specifically folk dances.

According to Aquino (1960) in her book entitled *Philippine Folk Dances Vol. 3*, that “folk dance is a type of traditional dance of a given country which evolved and handed down from generation to generation naturally and spontaneously with everyday activities and are danced by every day for all ages.” This type of dance was more focused on the daily living or activities in the lives of people. It mimicked the actions and portrays people works or livelihood of the community. Moreover, the people danced not just to make fun or enjoy, but also, they danced because of their gods and goddesses. They offered this kind of dance for their Gods and Goddesses in the abundance of graces that they received or for their good harvest.

According to Ay (1999), folk dances created an important role and events in very country or nations on their daily lives. Every folk dance in a nation had a great impact in their country by showing their everyday living through folk dance. When the sources were examined, it was seen that the folk dances did not only enter the life of society and people from religious ceremonies, but also served as the generator of art and culture. Folk dances represented musical, social legacy, reflections of lifestyle or ethnic history of individuals who lived in a certain locale or nation. It was prevalent all around the world in hundreds of unique variations and styles. It was their way in giving thanks or praises their gods and goddesses.

Likewise, Aquino (1960) stated in her book “*Philippine Folk Dances*” Volume 1, that the folk dances had a great role not just by dancing, but also folk dance brought the origin of a certain place and provided a contribution in educational activities. She also said that there were appropriate and social benefits derived from folk dancing. Their folk songs and dances were depicted in their customs and culture as a people. Authentic music and costumes added aesthetic satisfaction to the physical and social value of folk dancing as a cultural and recreational activity and it was more fundamental than its being a means towards development of nationalism. She believed that the higher value lay in the wholesome recreation and spiritual satisfaction it could provide and preserved people’s culture.

The Philippines were being influenced more by the Spanish in our country. Not just in religion and also its culture. Until now, celebrations like fiesta were very alive in the lives of the Filipinos. It was not being forgotten until these days. And also, festivals in the country were getting bigger and bigger most of the sitios or towns in the Philippines had their own festival and patron. Most of the festivals can be seen during fiestas.

According to Hicks, Nigel (2001). “Profile of the Philippines”. In the Philippines, most of festivals were locally known as “Fiestas” and usually could be seen during fiestas. The origin or the fiestas or festivals were rooted in Christianity going back to Spanish Colonial Period. Places in the Philippines that time were called Barrios and towns of predominantly Catholic Philippines and most of the barrios and towns had its own patron saint being assigned in every barrio or town. All the barrios and towns were originally being encouraged by the Spanish to coincide with Christian holy days, patron festivals became an instrument that time in spreading Christianity throughout the country.

As stated by Caves, R. W. (2004) a festival was an event of a certain community which celebrated some characteristic aspect of a

community or religion. It was often marked as a local or national holiday, mela, or eid. In Festivals, Food was such a vital resource that a festival had especially when abundant harvest season came. This type of dance merely on thanksgiving for the abundant harvest and being celebrated most especially during fiestas or celebrations in honoring their gods and goddesses as a sort of thanksgiving.

There were lots of purpose having a festival in a certain community. A community having a festival for a purpose of many types of celebrations like, fiestas, gathering, communal purposes, thanksgiving to the gods and goddesses of the people. Festivals also provided entertainment on a certain community.

According to Picard, David; Robinson, Mike (2006) in their article "Remaking Worlds: Festivals, Tourism and Change" that the Philippines one of the countries having so many festivals. Most days of the year had a celebration. There were lots of festivals in the country that included major and minor festivals. Most widely known festival in the Philippines were the Sinulog Festival in Cebu, the Dinagyang festival in Iloilo, the Ati-atihan festival in Aklan, and many more. The country was abundant in festivals, not just in one place but most of the places in the country had its own festival. Most of the barangay in the Philippines had a festival. Some of it were well-known and some of it were not being discovered but existed. One the grandest festivals in the country was the Sinulog festival in Cebu, that happened every third or fourth Sunday of January. Another was the Maskara festival in Bacalod City.

According to Gabao (2019) in his article "Philippine Occupational Dance", Filipinos showed how hardworking they were through exhibiting work and occupation even in their dance. Occupational dance really mimicked or portrayed the lives of the Filipino on their daily occupations or actions in their daily living through dance. Example of Occupational dances are the

Panulo dance which portrayed the life of fishermen during fishing and the dance Labasero, the Rigatones (fish vendor) that mimicked the actions of the fisherman celebrated his good sales through dancing and drinking.

In Cebu still Festivals were very present and alive. One of the most popular and grandest festivals was the Sinulog festival which was considered as the mother of all festivals. It was widely known all over the country and worldwide. This festival was being celebrated in honor of the Child Jesus Señor Santo Niño every third Sunday of the month of January.

Aside from Sinulog, there were still many festivals that were celebrated in every town in Cebu. Example of this festival was the Kabkaban Festival in Carcar City, Cebu which happens every 24th and 25th of November. Kabkaban Festival was a ritual dance believed to be a way of driving away bad spirits. The term was taken from a kind of grass that is so abundant in the place. Through the inspiration of Val Sandiego, the Kabkaban celebration today was given much attention by the Carcaranons and visitors from other places. This annual activity was one of the highlights of Carcar's fiesta in honor of its patroness, St. Catherine of Alexandria.

In my observation, not only in the center of Carcar had a Festival but also in every Barangay in Carcar City. Some of these festivals were being forgotten and not being preserved. The researcher would like to help one barangay in Carcar which was Calidngan where the research was interested to conduct a study about the Daruhan Festival. This festival was staged every August during one of the celebrations in the town which was called festivals of all festival. Unlike before, Daruhan Festival was always present and being celebrated every fiesta of the Patron San Isidro Labrador every month of May. Daruhan Festival was a kind of dance that mimic or shows the process or steps in planting and harvesting the corn in the corn field. Sayaw sa *Daruhan* was an

occupational or livelihood dance in planting the corn that came from the names “Daru and Daruhan”.

The word “Daru” which referred to a tool or equipment being used in cultivating the soil as one of the steps or process in planting the corn and “Daruhan” which was a Cebuano term refers to a Field. The main purpose of this study was to produce and describe the dance movements of Sayaw sa *Daruhan* in the context of the Philippines dance notation by Francisca Reyes Aquino. This study also aimed to be integrated in the school curriculum as part of instructional dance video to preserve and appreciate the tradition and practices that the community in barangay Calidngan had. It would also help in preserving this dance in the barangay since it was not celebrated annually. This festival was being unpreserved since this festival was slowly being forgotten in the lives of Calidnganons because unlike ten years ago Daruhan Festival was celebrated annually especially during the feast of San Isidro Labrador every month of May. So, this year this coming May 2020, the barangay captain was planning to revive again this festival since she was one of the pioneer dancers in this festival. She also wanted to make this festival alive again in the barangay.

According to Guest, Ann Hutchinson (2016), “Dance notation refers to a symbolic pattern represents the human action or movements.” Graphic symbols, numerical systems, path mapping, word and letter notations were being used in this method. One of the dance notations was the Labanotation.

Labanotation was a system that was being used in analyzing and recording of human Movement. The very first inventor on this system (Austrian-) Hungarian Rudolf von Laban in the year 1879-1958 in studying the important figure in European modern dance. Laban first notation was being published in the year 1928 as “Kinetographie” in the first issue of “Schriftanz”.

Many people continued and contributed for the development of the notation as stated in (Labanotation volume 1, 1979).

In this notation, it helped how people analyze the movement or action of a person in doing or performing such an action.

A method that was being used to notate or records and analyze human movement or actions is called Labanotation or Kinetography Laban from the work of Rudolf Laban that was described it in *Schriftanz* (“written dance”) in 1928. And this was developed by Ann Hutchinson Guest and others and being used as a type of dance notation in other applications including Laban Movement Analysis, robotics and human movement simulation as stated by Hutchinson, Ann in her interview in August 2012.

Philosophical Assumptions

Blackman (2017) stated that philosophical perspectives were vital because, when clearly stated, they helped us understand the theories that the researcher was making about their study, and it also paved way for a deeper understanding as to how the data is analyzed and interpreted. Thus, this study examined and used different philosophical assumptions in terms of (1) axiology, (2) rhetoric, and (3) methodology to help us understand the study extensively.

Likewise, it enabled the readers to understand the researcher and how he/she arrived at such decisions that made his/her study.

Axiology

This perspective inquired how the values of the researcher could impact or influence what is being investigated (Creswell, 2007). Thus, it was imperative that they were given importance as well as their voices were heard. This study sought to understand the feelings of the dancers, choreographers, and the composer of the song. It was very important in conducting this study to help the barangay in preserving the so called

Daruhan Dance Festival because it gave more information about the barangay and they could call it as their own. It provided them as a trademark in knowing their barangay.

This study aimed to document the Daruhan Dance Festival, its distinctive features and specifically, the study sought to:

1. trace the history of *Daruhan Dance Festival*;
2. describe the *Daruhan Dance Festival* according to:
3. Basic dance steps;
4. Costumes; and
5. Music accompaniment; and
6. Produce a dance notation; and
7. produce a dance instructional video of daruhan festival.

Rhetoric

Subjective experience and language was a give and take method; language was utilized to communicate meaning, on the other hand, language also affected how meaning was formulated. According to Polkinghorne (2015), using words to describe experience was an intricate process as the true meaning of the experience or encounter was sometimes hard to access for the informants and complicated to express words. To further each an extensive experience using language, individuals usually used metaphors and narratives. Van Nes et al. (2010) recommended professional translator in translations undertaken. When metaphors were translated, special attention is needed either in quotes or in the findings.

It was in this light that the researcher made every effort to make a comprehensive and rich interpretation of the experiences of the informants such that it would provide a detailed and accurate narratives. The researcher exhausted all the means to acquire a saturated data through in-depth interviews and constant follow-ups with its informants. To improve the validity of the methods, professional help would also be sought to ensure

quality of the transference of the findings to its informants and readers.

METHODS

A highly systematic and appropriate method of research was applied in this study. Research methods according to the definition of Rajasekar et al. (2013) were the various procedures, schemes, and algorithms used in research. Moreover, they iterated that it was imperative that the researcher used specific and most appropriate design or methodology intended for the study chosen. Researchers should take note that albeit the method considered in two problems were similar, the methodology could be dissimilar.

This study utilized descriptive narrative research method, a qualitative procedure utilized to describe, analyze, and interpret the gathered data. This method was appropriate for the study since it provided dance properties of the *Daruhan Dance Festival* in terms of costumes, musicality, dance steps and the nature of the dance. This study would also use Survey Method which aimed to find out “what is” questions to gather more information relevant to the study.

Purpose of the Study

The main purpose of this study was to produce a dance notation of “Sayaw sa Daruhan” in the context of the Philippines dance notation by Francisca Reyes Aquino. This study also aimed to be integrated in the school curriculum as part of instructional dance video to preserve and appreciate the tradition and practices that the community in barangay Calidngan had. This study aimed to document the Daruhan Dance Festival, its distinctive features and specifically, the study sought to:

1. Trace the history of Sayaw sa *Daruhan*;
2. Describe the Sayaw sa *Daruhan* according to:
3. Basic dance steps;
4. Costumes;

5. Music accompaniment.
6. Produce a dance notation of daruhan festival.
7. Produce an instructional video of sayaw sa daruhan.

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Scope and Limitations

This study supported the identification and analysis of the characteristics and features of *Daruhan Dance Festival*. The characteristics and features were described and identified in the tool of the following: (1) Basic dance steps; (2) Costumes; (3) Music accompaniment.

Significance of the Study

The researcher chose to conduct this study to preserve the richness of its culture of Barangay Calidngan through Daruhan Festival. This study would be redounded to the benefit of the society considering *Daruhan* played an important role in the daily lives of *Calidnganons*. This research also would further help *Daruhan e Festival* to be known as one of the Festivals in the whole Philippines through dancing. Thus, a new occupational folk dance would be well-known in the Philippines that *Calidnganons* could celebrate annually. Through this study, the community valued more their cultural outlook, hence preserve it for posterity so that the next generation could still acknowledge, feel and see their own unique dance. This study could also help the *Calidnganons* to achieve a better socioeconomic status through attracting more tourists. And for the teachers, this study would be a guide in effectively introduce new occupational dance to the learners. This would also inspire and challenge the teachers in helping

to preserve the essence of folk dance through letting the students perform the *Daruhan dance Festival*. This dance should be included in the school curriculum contextualization of the Department of Education and Commission on Higher Education which would be danced by the students in all schools, colleges, and universities.

Definition of Terms

The following terms were operationally defined to guarantee consistency and common perception of the terms throughout the study. It used the following terms which were developed and operationally defined below:

Costumes referred to the clothes that were being worn by a person or dancer. *Dance movement* referred to the body action or movement or sometimes the direction of the body or how it was being moved. For example, sideward, forward, and backward. *Daruhan* referred to a place or a land field a Cebuano term. *Music accompaniment* referred to a song or music being used or instrument in the dance. *Sayaw* was a Cebuano term of the word dance.

Research Methodology

This chapter certainly focused on the methodology that is being used in conducting this certain study. This section presents the Participants, research design and Procedure, research instrument and data analysis that will help obtain the expected result in the data.

Participants

The key informants of this study would be the following people residing in Barangay Calidngan, Carcar City Cebu;

1. Pioneering dancers and Choreographer of Daruhan Dance Festival;
 - a. Rolando B. Pancit
 - b. Jelanne Gleezy Andales
 - c. Maricor E. Alcordo
 - d. Rosemarie L. Bansiloy

- e. Cleofe Wapiri
- f. Julie Wapiri
- 2. The composer and the writer of the original Daruhan Dance Festival song;
 - a. Julie Wapiri
 - b. Russel “Ching” Alegado

Research Design

This study utilized descriptive narrative research method, a qualitative procedure utilized to describe, analyze and interpret the gathered data. This method was appropriate for the study since it provided dance properties of the *Daruhan Dance Festival* in terms of costumes, musicality, dance steps, and the nature of the dance. This study also used Survey method which aims to find out “what is” questions to gather more information relevant to the study.

This study aimed to document the Daruhan Festival, its distinctive features and specifically, the study sought to:

1. Trace the history of *Daruhan Festival*;
2. Describe the *Daruhan Dance Festival* according to:
3. Basic dance steps;
4. Costumes;
5. Music accompaniment
6. Produce a dance notation of Sayaw sa Daruhan.
7. Produce a dance instructional video of Sayaw sa Daruhan.

Research Environment

The study was conducted in the City of Carcar specifically in the Barangay Calidngan Cebu Philippines. Calidngan came from the word “*kalinginan*” (encircled) which meant being surrounded with mountains that’s why Calidngan name was formed. This far-flung area was nine kilometers away from the heart of carcar city. This barangay was about forty-three (43) kilometers from Cebu City. This barangay was abundant in agriculture and it was a way of living in this barangay. Hence, San Isidro Labrador was the patron of Saints.

Research Instruments

The instruments which were used in this study were the interview guide and observational guidelines adapted from Dr. Ma. Rosita A. Hernani in her Indigenous Dance Research and from Francisca Reyes Aquino dance notation. Video camera and mobile phones. Researcher used these instruments in conducting interview and recording the answers of *the interviewees*. The instruments that were used contains three parts. The first part contained the data of the respondents, the next part were the questions related in the study, and the last and third part were the observational guidelines of the fundamental characteristics of dances. The interview guide questions would be asked into vernacular language. Dialect translation was done so that the *Calidnganons* could answer each query in a comfortable manner. They shared their ideas and experiences that pertained to the questions being asked. The questionnaire aimed to know the history of Daruhan Dance Festival. The questionnaire was the tool of the researcher as a guide for the interview. Documentation would be used in Recording the process or steps in planting or harvesting the corn in the field. Video camera was the tool of the researcher as a guide for the documentation.

Data Analysis

The researcher gathered the data through a subsequent planned set of actions. And it was being documented through recording and video recordings.

Initial stage. The researcher made a proposal sets as how to course of the study would be employed. This was presented to a set of panelists. Once the proposal was approved by the panelists, the researcher employed the necessary suggestions of his panel. Before its conduct, the university’s research ethics committee or board examined whether ethical protocols or standards are followed. Once given clearance, the study would be conducted.

A transmittal letter was given to the prospect of barangay pending approval. The nature of the letter contained the intent of the researcher, the details of the study and its benefits. The researcher would personally and formally hand the letter and talk to the person-in-charge or barangay captain.

Once the approval of the conduct would be agreed, the researcher asked the list of the pioneering dancers of Daruhan Dance Festival who would be the possible informants of the study. A formal orientation was held once the list of qualified informants is determined. The researcher discussed with the prospect informants about the nature and scope of the study, the benefits of their participation, and the measure to ensure confidentiality in their responses.

Briefing Stage. The researcher informed those qualified informants and ask if they were willing to participate in the study. Once the prospect informants agreed, a more extensive orientation of the protocols would be discussed. Emphasis on freedom to withdraw if they felt uncomfortable or decided to drop from the study. The researcher reassured that nothing would be held against them if decided otherwise. Once an agreement was reached, a schedule was set according to the availability of the informants.

Conduct Stage. Each interview was run 30 minutes to an hour. The researcher always started by asking the informants feel-good questions or setting- the-tone questions to make and create a comfortable environment from the informants and to the researcher.

Questions such as how he or she was feeling or how his or day went.

The interview began with an introduction of the nature and scope of the study and their benefits as informants. Afterwards, a brief information about how their response was interpreted, analyzed and transcribed. When all necessary information was given and no questions were raised, the interview would begin.

During the conduct of the interview, the researcher carefully followed the guidelines according to Mcnamara (2019).

Ensure that the taped recorder is working from time to time with utmost sensitivity. Make sure that questions are asked one at a time. Ensure that he will remain as open and impartial as possible so as to eliminate bias and promote validity of the conduct of the interview. Strong emotional reactions to the informants' responses should not be evident. Encourage responses with occasional nods and other non-verbal cues.

Take notes while the interview is on-going without disrupting eye-contact and connection.

Post-conduct Stage. Furthermore, all interviews were recorded to capture the voice and actions of the informants and transcribe it in verbatim to ensure quality and clarity of the responses. Informants were provided a copy of the transcriptions to make sure that all responses were considered and to make the data as accurate as possible. Necessary changes were done if there were any concerns or mis-transcriptions in the responses. They could also request to omit any information if they later realized that it caused any form of distress to them or anyone they were concerned of. They could also provide additional insights if they wished to. The transcripts were reviewed and was further validated by the researcher's adviser. Once data was up to analysis, the informants were given tokens of appreciation for their daunting and helpful participation in the conduct of the study. All audio and video recordings and transcriptions were kept inside the researcher's drawer at home for safekeeping and data protection. Moreover, the softcopy of the files would be kept inside a password- authenticated folder of the researcher's laptop. Additional two copies were also reproduced and kept in another computer and flash drive. Only the researcher and his

adviser had access of all the data being gathered.

Ethical Consideration

There were many ethical challenges that had implications in doing qualitative study for the same reason the emergent and unpredictable research design (Houghton, Casey, Shaw, & Murphy, 2010).

Informed Consent. The informants were being provided with all the relevant information related to the study conducted through the informed consent form. It considered the following elements.

1. *Purpose.* The purpose of the study was to document the distinctive features of daruhan dance festival. The researcher explained the nature and the purpose of the study to the informants. It also included information about the whole duration of the study.
2. *Procedure.* The researcher included the procedure of the study. A brief explanation of the methodology was given and how the data would be analyzed and presented.
3. *Risks.* The feeling of anxiety or distress in recalling bad or sensitive experiences were made known to the informants. It was made clear that the informant could decide to not to participate in the study if it was too risky, nothing would be held against them if they decided to do so.
4. *Benefits.* One of the benefits of the study was that, the daruhan dance festival would be preserved and would serve as a trademark in barangay Calidngan. And also, this barangay would be known in their dance festival. The researcher conveyed the benefits if they decided to participate in this endeavor.
5. *Alternatives.* To allow and promote the importance of freedom and choices, the informants were given alternatives that was made available for them. Questions or any clarifications were also entertained concerning their participation in the study. *Confidentiality and Disclosure.* Confidentiality would be upheld throughout the study. Anything that would discredit would be avoided at all cost. The informant was also informed that there was a possibility that a competent body such as the research ethics committee might examine the records and they had the right and the freedom to choose as to agree or disagree or continue participating or withdraw from the study if this happened.
6. *Funding.* The informants were informed that there was no funding by any organization or any kind of sponsorship and that this study was purely an academic requirement of the degree – Masters in Arts Education of the University where the researcher was currently affiliated.
7. *Access.* The informants were informed that they had full access of their transcripts and recordings and the dissertation once it was available. They were also be informed that the adviser of the researcher had an access to ensure quality of data.
8. *Contact Information.* The researcher provided all the contact details and email address in the case where the informants had any questions or clarifications of the study. Pertinent questions such as their rights and in the event of any research-related grievance or concerns happened. Moreover, it also provided a contact number of the research ethics committee of the university where the researcher was affiliated. This was to give the informants further clarifications and opportunity to ask or learn from another party about the study or about their rights as informants.
9. *Voluntary.* It was specified that the informant's participation was strictly voluntary and that when they refused to participate, it would not have any bearing in their relationship or even

loss of any entitled benefits. It was also made clear that the informants had the freedom to discontinue any time in the course of the study without any penalty, loss or damage to the researcher and the study.

10. *Anticipated Circumstances.* The informants were informed of any instances of which their participation was suspended by the researcher due to research-related problems.

11. *Participations' Involvement.* The informants would also be made aware of the number of participants involved in the study to help them decide whether to participate in study or discontinue.

The main ethical consideration in this study was confidential. All study records were treated as confidential to the extent permitted by law. The potential subjects were informed that their statements and identity were remain private. Furthermore, when the potential subject wished to terminate involvement, he or she could do it at any point of the study.

■ RESULTS AND DISCUSSION

This festival was being created based on the livelihood of the people in their daily living located in mountainous places. Also, I, as a researcher, I want to promote this Festival to be well-known that this kind of festival existed. And also, it helped the people in the barangay to promote their festival from the other places. Thus, we want also to promote wellness through dance.

Based on the conducted interviews and video analysis, I, the researcher in this festival gathered the following data:

Sayaw Sa Daruhan

Context of Philippines Dance Notation by Francisca Reyes Aquino

Meaning: imitates or portrays the steps/process on planting and harvesting crops and vegetables specifically the corn. Place of origin: Brgy. Calidngan Carcar City Cebu. Classification : Occupational. Performer: Female or Female

The Daruhan Festival was being created based on the livelihood of the people living in mountainous barangay. This festival portrayed or mimic the processes of farming in planting and harvesting for crops or vegetations since the barangay was rich of vegetables and crops. "Daruhan" came from the word "DARU" which meant to plow the soil or cultivate the soil for planting crops or vegetables. It was conceptualized based on the cultural tradition of the people giving emphasis on their means of livelihood. This festival was started in the year 2009 being headed by their former Priest Rev. Fr. Vir Pedrano, and the parish pastoral councils with the collaboration to the barangay official and the school headed by Mr. Rolando B. Pancit. The festival being

presented in the Golden Anniversary of the Church and it was also intended as a way of thanksgiving thanking God through the intercession of San Isidro Labrador the Patron of Brgy. Calidngan. It was also presented every fiesta of San Isidro Labrador every 3rd Saturday of the Month of May and during the celebration of Charter day of Carcar City every July 7 for the festival of festivals.

In this festival, the steps or process preparing on planting and harvesting crops was being portrayed from cleaning the field until harvesting the crops. The dance all throughout mostly used cross step except in Daru step.

The following describe the distinctive features of Sayaw sa Daruhan from the adaptation from the study of Philippine dance notation by Francisca Reyes Aquino. The costume being used in this dance are the following;

Costumes

The costumes being used by the dancers are the Camisa de Chino, and pants for male and Balintawak or patadyong for female These costumes were used during the festival and it will be the costume for the participants during the presentation.

Male Costume

Camisa de Chino – long sleeve plain white that contained two or three buttons down the chest. It was a type of traditional Filipino male garment shirt literally, “chinese shirt.” It was typically plain white, although they could be found in peach, cream, or other pastel colors. Pants – a kind of clothing being worn in the lower body with any kind of color.

Female Costumes

Balintawak or patadyong – a Filipino women native dress paired with skirt woven of local fibers that contained a handkerchief and apron to match.

Instruments

The instrument being used in this festival was canned music which is notated by Mr. Russel “Ching” Alegado in Carcar City, Cebu Philippines and it was being composed by Mr. Julie “jojo” Wapiri, and sung by Maryjane Ruñez and Jojo Wapiri. Canned music Notated by Mr. Russel “Ching” Alegado

Props

Wooden bolo and Salanggot Hat were used as the props for male dancers and Handkerchief for female dancers. Their footwear is purely barefooted.

Males

Wooden Bolo – It was a tool being used and worn around the waist. Salanggot Hat – A Filipino hat made in nipa hut that protected the head from the sunlight.

Females: Handkerchief. *Footwear:* Barefooted . *Musical Instrument:* The Music being used in this festival is none music and has a time signature of 4/4 time signature. And the counting is One, Two, Three, Four, or One, and, Two, and. *Counting:* One, Two, Three, Four. *Formation:* The formation of the dancers in this

dance is Freestyle or free willing that a choreographer can choose his or her formation during the dance. Freestyle or free willing.

Dance Notation of Sayaw sa Daruhan

The sayaw sa daruhan composes of five steps or figures namely, the Habas Step, Daru Step, Pugas Step, Sanggi Step, and the Galing Step. And these were representing the basic steps or movement of the Sayaw sa Daruhan.

The basic dances steps from “Sayaw sa Daruhan” were being based on the livelihood of the people in the barangay especially in planting corn in the field. “Sayaw sa Daruhan” portrayed the process in planting and harvesting the corn in the corn field.

The first basic dance step was “habas”, which was a process on cleaning the land field before plowing the soil. Bolo or “sanggot”, a tool, was being used in cleaning the land field. The second step is the “daru” step. Daru step was being based on how a farmer plow the soil in preparation for plating crops. It was a way in cultivating the soil buy using “daru” which meant a tool being used and being attached from the carabao or a cow in plowing the soil. The third step was the “pugas.” “Pugas” is a Cebuano language which referred to a process or step in planting the crops. There was no tool being used in this process. The fourth step was the “sanggi” , a Cebuano term which referred to a process in harvesting the crops. It was detaching or separating the corn on its trunks or body. The fifth step and the last step was the “galing” which referred to a process in transforming the corn into piece by piece to make food. Most of the footsteps in this festival were cross steps except the “daru” step. These steps were being based/ portrayed on the process and steps in planting and harvesting crops, specifically corn.

The steps being used in the Sayaw sa Daruhan were being based on the movements on the process in the preparation and harvesting

the corn in the field. All the actions were being seen in the dance were the steps in preparing and harvesting the corn in the corn field. Below shows the dance notation and contains the basic steps and movement of the dance according to their step pattern and counting.

Movement Peculiar to the Dance/Basic movements of the dance:

- Legend:
 R – Right
 L – Left
 M – Measure
 Ct. – Count

Habas Step

Habas Step was being portrayed/mimicked the process where a farmer cleans the field using the bolo or “sanggot” to clear the grass in the field.

- a. Step your R foot forward across to your L foot while swinging your arm downward left ct. 1.
- b. Step your L foot forward across to your R foot while swinging your arm downward going to right R ct. 2.
- c. repeat figure a and b for counts- 3, 4.....1M.

Daru Step

Daru Step portrayed/mimicked the step where a farmer plowed the soil using the tool “daru” which referred to a tool that plowed the soil in the field using the cow or carabao.

- a) Put your arms in a T position while Stepping your R foot forward for ct. 1 and step your L foot close to your R ct. 2.
- b) Put your arms in a T position while Stepping your L foot forward for ct. 3 and step your R foot close to your Lt ct. 4.
- c) repeat a and b.....2M.

Pugas Step

Pugas Step portrayed/mimicked the action of a farmer planting the corn on the field.

- a) Step your R foot forward across to your L foot while bending your body forward while extending your R arm downward (like putting something in front) ct. 1.
- b) Step your L foot forward across to your R foot while bending your body forward while extending your L arm downward almost touching the floor (like putting something in front)
- c) Repeat a and b for cts. 3, 4.....2M.

Sanggi Step

Sanggi Step portrayed/mimicked the action of a farmer in harvesting the corn.

- a) Step your R foot forward across to your L foot while performing the kumintang step (moving the R wrist inward above your head in open palm position) ct. 1.
- b) Step your L foot forward across to your R foot position while performing the kumintang step (moving the L wrist inward above your head in open palm position) ct. 2
- c) Repeat a and b for cts. 3, 4.....2M.

Galing Step

Galing step was portrayed/mimicked the action of the farmer in the process of making the corn in small piece to be cooked.

- a) Step your R foot forward across to your L foot while rotating your both arms forward forming semi-circle passing in front of your chest ct. 1.
- b) Step your L foot forward across to your L foot while rotating your both arms forward forming semi-circle passing in front of your chest ct. 2.
- c) Repeat a and b for cts. 3, 4.....2M.

Take note : Only basic steps were being presented in this study. Choreographers can add more steps or actions and formations as long as the five (5) basic steps are present and can be seen during the presentation of the dance. And most of the footsteps are cross steps except "daru" step.

Musical Notation

Below shows the musical notations of Sayaw sa Daruhan title Daruhan Festival Jingle produced and notated by sir Russel "Ching" Alegado and Composed by Mr. Julie "jojo" Wapiri and Sung by Miss Maryjane Ruñez and Mr. Julie "jojo" Wapiri.

Daruhan Festival Jingle

tempo =140

Composer :Julie "Jojo " Wapiri
sung by Maryjane Ruñez
& Jojo Wapiri
Notate by Russel "Ching" Alegado

ie Classic 1

C G Em Am D

G D7 G C G C

G C D G Em C D G

C G

G C D G G7 C

G D G C G

G C G

2 Daruhan Festival Jingle

44 D G G7 C G D
 pa si dung ta si ya da ru da ru na ka yud ka yud na i sa yaw sa yaw

49 G C G D C G
 ta da ru da ru na ka yud ka yud na pa si dung gan ta si yahhhh

55 Am D G D G C G C
 sa ging ma is ug lu bi ang pro duk to sa ka u ma han la

61 G C D G G
 gut mon ug u ta non a mong gi sa li gaaann sa ka taw han gi a mo

67 C G C G C
 ma hann ang gras ya sa dioe gi am pi ngan sahhh dioe nong ka a yo

72 D G G7 C G D
 gi pa na la ngi naaan da ru da ru na ka yud ka yud na i

77 G C G D G
 sa yaw sa yaw ta da ru da ru na ka yud ka yud na pa si dung gan ta si

82 yahhh da ru da ru na ka yud ka yud na i sa yaw sa yaw tahhh

3 Daruhan Festival Jingle

87 C G D G G D/F#
 da ru da ru na ka yud ka yud na pa si dung gan ta si yahhhh

92 Em G Em

sa pa na bang sa a mong pat ron nga si san i sid dro lab ra dor

98 G Am F

sa la mat sa i mong pag am po ug sa tim oo nga gras ya

104 Am D G

ug sa way sa ma nga gu g nahhh da ru

111

i sa yaw da ru i sa yaw da ru i sa yaw

E E7 D A E A A7

117

da ru da ru na ka yud ka yud na i sa yaw sa yaw ta

D A E A A7 D

123

da ru da ru na ka yud ka yud na pa³si dung gan ta si ya da ru da ru na

A E A D

128

ka yud ka yud na i sa yaw sa³ yaw ta³ da ru da ru na

4 Daruhan Festival Jingle

132 A E D E Bm E

ka yud ka yud na pa³si dung gan³ti si yahhhh

F G Am Am

138

■ CONCLUSIONS

Based on the research being conducted and being gathered, the researcher was able to know about the history of Sayaw sa Daruhan which portrayed the livelihood of the farmers or of the people that lived in the mountainous barangay. The actions or steps that were being used in this festival were being based on the daily living of the people in the barangay. The barangay was abundant in crops and vegetables which was the reason why the barangay came up with the festival that portrayed mostly the steps or process in preparing the land field for planting crops and vegetables specifically the corn fields which most of the people in the being ate.

The word “Daruhan” was based on the word “daru” which meant to plow the soil or cultivate the soil for the preparation in planting. “Daru” also meant a tool being used to cultivate the soil by using the cows or carabaos. “Daruhan” also referred to a land field where the crops and vegetable were being planted.

The festival was created to honor the patron of the Barangay Calidngan which was Snr. San Isidro Labrador. And the festival started from the year 2009 until 2014, but sadly it was stopped and just being performed during the Celebration of Festivals of all Festivals in the City of Carcar the 7th of July in the Charter Day of the City. Most of the people in the Barangay forgot the festival. This study was being made and conducted for the main purpose of preserving the festival.

■ RECOMMENDATIONS

The following recommendations below were based on the findings of the study:

1. The Festival should be preserved in the Barangay;
2. The festival should be the bases or land mark in the Barangay;
3. The barangay must create a dance workshop so that the people in the barangay will have a

knowledge about the festival through tapping the schools and include it in the curriculum;

4. The dance festival must be included in the contextualization of school curriculum;
5. The festival must be celebrated every Fiesta and celebration of Snr. San Isidro Labrador

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