Tikbubulan: Transitions from Folk Song to Creative Dance

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Abstract

This article tells the story of a teacher creating a dance based on a traditional folk song that has been sung for generations. Since most Philippine folk dances have been studied and created based on the culture of a particular group of people, this study contributes to its wide array of already existing ones. The researcher made use of mimicking a bird which is the theme of the folk song. This included the movements of the bird when it stretches, flies with other birds, its courting movements and how it moves or hops about. These traits are personified in the humorous or playful character of the Waray people. Since studying Philippine folk dance is part of the school curriculum, it is imperative that instructional materials be developed to make the delivery of instructions more meaningful, enjoyable and rewarding with the use of existing materials which are already familiar to students such as folk songs. Using the cultural study as its design, the study explores a new dance based on the Tikbubulan folksong. Basic movements and steps were taken from the dance steps introduced by Francisca Reyes Aquino. Other dance steps were created through the creativity of the choreographer so as to show clearly the characteristics of the Tikbubulan bird and how people mimic it. Despite the cultural influence of other countries, education has a role to play in the preservation of Philippine culture which gives identity to its people and is different from that of other countries around the world.

Keywords: creative dance, dance, folk songs, Tikbubulan dance
**Introduction**

Dancing is deeply embedded in the cultural spirit of Filipinos. Tracing back to the oldest dated dances, folkloric dances and even modern-day dances, Philippine culture has been molded through time by them (Seasite, 2021). The influence from other countries is considered as contributory to Philippine culture which makes it unique from other countries around the world. The teaching of dance has been part of the Philippine educational system and has been recognized throughout history to be functionally significant to education. As dances branched out into many different forms, education plays an important role in establishing a curriculum designed to create a wider perspective of human expression. It provides deep thought-provoking experiences combined with other disciplines and art forms and stimulates the conscious understanding of movements and develops aesthetic knowledge and skill expressed through movement (Indeo, 2021).

Similarly, most Philippine folk dances are commonly accompanied by folk music with or without lyrics. Folk music is transmitted orally or aurally, learned through hearing rather than reading the lyrics or notation. These are learned not in schools or in church but in small social networks of relatives or friends (Nettl, 2020). Cultural practices of spontaneously creating one’s own lines melodically about individual feelings, the environment, making a baby sleep, and even selling goods and food through singing are performed and experienced by many. These activities make work lighter and less burdensome. Just like Jean-Jacques Rousseau’s philosophy of naturalism of, singing while working is an activity our ancestors considered natural. For them, anything that exists in the surroundings is nature itself without the hustle and bustle of the busy life in the city.

In the Visayas, some folk songs from unknown origins are sung either by individual singers or chorale groups not knowing their origin but who are aware of their existence. Songs that are sung on the farm are considered part of “low culture” compared to “high culture” as identified by Rousseau and other 19th century critics who considered folk music as music produced by the local folks such as peasants musically expressing their way of life.

In rural areas, farmers gather together during rest periods in order to relieve themselves from hard work. It is during this time that they share their own life experiences through songs that are spontaneously composed using the dialect of Leyte and Samar which is Winaray. The melody is also created by them, making it an enjoyable and fun activity for people spending time together after a day’s work or under the moonlit sky.

At present, it is disheartening to know that spontaneous singing is no longer practiced; fortunately, the songs still exist. To make such songs more memorable, it would be best to give life to them by converting them into a creative dance. Though the origin of the song may be unknown, it still reflects the way of life or culture of the people.

Philippine folk dance is part of the high school and tertiary Physical Education curriculum. Many folk dances have been published as reference materials for teachers teaching dance. It would take several years before there would be an addition to the existing ones and would be a breakthrough if ever there would be an addition to it. Adopting a new dance would support academe’s efforts to preserve Waray culture and fulfil the mandate of Republic Act No. 10533 Implementing Rules and Regulations on the Enhanced Basic Education Act of 2013 on the use of local instructional materials.
Different regions of the country already have published folk dances while other local dances still remain unpublished. Plain instrumental music of a familiar folk song accompanies some folk dances while others have lyrics as well. Basically, a folk song and a folk dance are separate entities that can stand alone. The researcher responsible for this study decided to integrate a folk song into a creative dance. Keeping the goal of enhancing the curriculum in mind, youths would be given an awareness of what Philippine culture is and demonstrate the innovations that can be applied to the use of folk songs set to a dance as a contribution to cultural preservation.

The farm in tropical countries is the most common place where songs about nature begin. Nature is the common theme of most of the songs, oftentimes speaking of birds due to their abundance in these areas. The flaming sunbird (scientific name: *Aethopyga fligrans* or *Tikbubulan* in the Winaray dialect, is the one mimicked in the current study. It is a small bird with a red spot on its breast, a downward-curved slender bill, fast wing flaps, and movements that are sharp and angular (Avian Web, 2011).

The history of dance can be illustrated by Egyptian cave paintings (Dance Facts, 2021). Many Philippine dances have also been in existence in many parts of the country such as folk festivals, and ritual dances have been researched and studied. The tribes of Luzon: Ilocano, Benguet, Kalinga, Bontoc, and Apayao have folk and cultural dances representing different factions in one way or another (Cebu’s Famous Cultural Center – The Jungle Cultural Entertainment).

The *Tarektek* from Benguet depicts the courting of woodpeckers (www.dancepinoy, 2009). In Mindanao, a dance that mimics the motions of fish is the *Tahing Baila* which is performed by the lowland tribes (muslimdances.wordpress.com, 2016). In the Visayas, originated from the province of Surigao, there is *Itik-itik* which imitates the movements of a duck, such as wading, flying, splashing water on their backs, and their short walking steps (Danceask, 2019).

Dance researchers have not only contributed to the preservation of Philippine culture and the arts; contributions have also been made to other dance genres such as contemporary dance and Philippine traditional dances. In the Philippines, cultural dance groups such as the Leyte Kalipayan of Eastern Visayas perform traditional dances (www.kalipayan.org., 2016), the Ramon Ubusan Dance Group, and the Bayanihan dance group performs indigenous dances (*Bayanihan*, 2003) wherein the dances that are performed are based on academic research.

The use of unpublished songs in dances has yet to be treated academically in detail. Some work of unpublished songs and dances of Leyte and Samar have been conducted. Arteche (1982) studied unpublished folk songs while Arbas (1987) conducted a study on unpublished Leyte folk dances: *Gaway-Gaway, Kuratcha, Binongto-an, Likod-likod, Mag-aso*, and *Inagta*. Other materials such as a cantata were used by De Paz (1998) while Ripalda (1998) modified folk dances to creative dances as an instructional material in teaching Physical Education. On the concept of folk dance, research was conducted by Namiki (2011) which found that today’s academic discourse on culture is mostly hybrid. Philippine folk dances, and here specifically Spanish-influenced dances, are examples of such hybrid dances, for they are not purely Filipino compared to local folk dances and indigenous/ethnic from non-Christian regions.

Research has been conducted not only in the realm of Philippine dances but also on other dance forms such as contemporary dance. Both types of dances give researchers the material to conduct studies that may not only focus on choreography. This also includes the dance space
or the location where they are performed. Morrison (2015) utilized dance and film to create a movement experience of a place. In the study at hand, the researcher used an existing folk song as a reference in order to create a new dance embodying the characteristics of the *tikhubulan* bird and the people of Region 8 (Eastern Visayas).

With this text, the researcher would like to inspire dance teachers, choreographers, dance enthusiasts, and other researchers to make use of their skills in order to develop new dances based on Philippine folk songs. Not all folk songs have a corresponding dance but having a dance would make them into long-lasting material that can contribute to cultural preservation both in music and dance through education. Similarly, Region 8 lacks literature on newly created dances as additional materials for teaching in high school and at the tertiary level. There are many folk dances that have yet to be embraced and treasured. There exists an awareness among teachers of the lack of knowledge on preserving dances used in schools, and many are unclear on what solution could be found to this problem. This study serves as a guide or pattern for future researchers and dance teachers on how to contribute to the dearth of newly created dances.

**Theoretical Framework**

This study is based on the following theories: John Dewey’s Theory of Experience (1892), the Social Sciences Dance Theory (1990), and the Theory of Structuration (1984).

John Dewey’s Theory of Experience (1892) on continuity and interaction states that the present is the continuity of the past and is future matter. The present situation is influenced by past experiences and the present moment has an impact on experiences of the future. Interaction is identified in living the present experience that arises from the interaction of the past and present situation.

In culture, the past, present, and future are strongly connected to each other. Philippine folk dances and Philippine folk songs for example have been in existence for many generations. It is from these beginnings that we learn about them in the present. Some of these songs and dances are unpublished material that is already used in the present. However, due to the popularization of pop and hip-hop dances which have influenced the young generation, Philippine culture, and specifically traditional dances, are greatly affected. The present generation should be made aware of the fact that our culture gives us our identity, just as is the case in other countries around the world. When folk songs have a paired folk dance, this would be beneficial in the future and might have a pioneering effect, spurring on further research in a region and thereby preserving Filipino culture.

The present study is also anchored in anthropological and sociological Social Sciences Dance Theory (1990). The philosophy of this study is closely related to that of a choreographer’s philosophy and conceptualization, for it considers and involves social and cultural interaction. In dance, there exists interaction between the performers and the audience, the performer and choreographer, and the performer with other performers. Dance is always part of a certain community and would not exist without a contextualizing society.

Along dance theory lines, this study can be classified as a cultural study (Andrée Grau, 2016). Dance has been part of human evolution and is associated with the acquisition of language; therefore, dance in culture has the ability to move individuals, and in time, have them collaborate with others. Intellect is based on reason and cognition, and in dance is integrated
with feelings and emotions, thus making it a powerful art medium. In creating the dance, the researcher concentrated on the dance features related to cultural matters by displaying the regional identity, traits, and characteristics of the people of Region 8. The created dance can be classified as a rural dance that depicts the life of a “lower-class” community and differs from Spanish-influenced dances that identify the “upper-class” members of society.

Lastly, Gidden’s Theory of Structuration (1984) notes that social forces do not determine social life but rather, it is random individual acts that are constitutive. He suggests that individuals produce the social structures which include morale, traditions and institutions or organizations from the repetitive actions related to social culture when people ignore, replace or reproduce them differently.

Diverse themes are used in dance to create an artistic work wherein integrating the theme of a song into movement is one. As Philippine folk songs are passed down through the generations, these may be forgotten especially if they are unpublished. With the artistic approach of the choreographer, a folk song might be easily remembered if coupled with dance. The song itself would identify what the theme of the dance would be, e.g. themes about nature that have been part of or can be observed in a community.

The teaching of folk dances is one way of imparting knowledge about dance in culture. Didactically, giving the historical background of the dance lets students know how it has become a part of a culture and understand the importance of preserving it. Oftentimes, there exists a negative attitude in the students when it comes to learning traditional dance because of its alleged simplicity. Effective teaching strategies would bring about a change from a negative attitude to a positive attitude in the students and one way of effecting this is letting them perform something new such as a folk dance created from a folk song.

**Statement of Objectives**

This study primarily aims to create a dance from the Waray-Waray folksong, Tikbubulan, and attain the following objectives:

1. To create a new dance based on the Tikbubulan folksong with corresponding dance literature and cultural background.
2. To create a musical arrangement for the creative dance.
3. To design a costume for the creative dance.
4. To develop a new theory in dance.

**Research Design**

This study employed a cultural approach by studying how the investigated “culture” transforms everyday individual experiences, social relationships, power, and symbolic activities as a distinctive way of life. It is based on methods and theories from studies on sociology, literature, communication, history, and cultural anthropology that addresses questions and problems that adapt to the rapidly changing world, but is also a domain where collective tasks begin to grapple as communities change in time. Cultural studies also help diverse groups and societies come to terms with community life (Cultural Studies UNC, 2016).

The researcher adopted some of the basic steps provided by Francisca Aquino and applied as well his own creativity in dance composition. The results from the guided interview of the
Informants who are music lovers, dance and music experts, and literature and social science teachers aged 60 and above were also considered. They gave their interpretation and understanding of the song and the lyrics to be used by the researcher to be able to produce a new creative dance that will be an addition to the local dances of the region.

Research Procedure

The researcher employed the following procedures in the creation of the new dance.

1. The researcher adopted the folk song Tikbubulan (An English translation can be found in Appendix A).
2. Interviews were conducted with ten (10) informants to solicit their personal interpretation of the folk song.
3. The creative process included the following: (a) a musical arrangement was made to fit as an accompaniment of the dance; (b) the dance composition was based on the basic steps created by Francisca Aquino, and the researcher then added his own movements based on the informant’s interpretation of the folk song; and (c) for the costume design, colors used are similar to those displayed by male tikbubulan birds. The style of the costume was also patterned on Visayan peasant farmer’s garments: Camisa chino, a collarless chest-buttoned long-sleeved shirt and any kind of colored trousers for the boys; balloon skirt of calf length and blouse with bell-shaped sleeves for the girls.
4. The thus created dance was evaluated by a panel of eleven (11) experts who are dance choreographers, dance researchers, dance teachers, dance enthusiasts, local culture and arts experts, music teachers, school administrators, literary critics, and musicians using a self-structured evaluation form.

The results were also analyzed using the frequency to determine the common or the majority of each scale (1-5) per item. They were guided by the criteria developed by Suzanne Youngerman (1998) of the Laban/Bartenieff Institute of Movement Studies. Some modifications were made to the criteria based on the suggestions of the panelists, to wit:

a. Level of Complexity – The dance must have easy-to-learn steps, ranging from simple to moderately difficult.

b. Tradition – The dance can be transmitted from generation to generation through integration into the local schools’ curriculum’s and the adaptation by the community.

c. Dance Context – The created dance mimics the characteristics of the Tikbubulan bird of Region 8- that of being quick and full of joy and gaiety that gives inspiration to the dance. It thereby can represent local behavioral patterns.

d. Cultural Relevance – Folk dance is an integral part of community life linked to specific occasions. The dance can be performed by males and females, on any occasion as a part of any social gathering.

e. Functions – The dance promotes a sense of community. It continues to make dancers feel that they are part of a regional or national group and help in establishing ties with their heritage.

f. Body Movements – Movements are imitative in nature such as the flapping of the arms which represents the movement of the wings of the bird and the back of the wrist is placed one (1) foot away in front of the forehead representing the beak of the bird.
g. Floor Patterns – Various spatial formations and progressions are used in the choreography. The floor pattern may have symbolic meaning. Formation of the dancers may be side by side, may or may not touch each other, or may follow one another.

h. Musical Accompaniment - The dance is accompanied by a recorded rondalla or piano music. The music is pre-set and originates from an established but unpublished folk song from Region 8.

i. Costume – The design of the costume worn by dancers affects the nature of their movements. The flowing skirts of the girls give them sufficient room for leg movement. The visual appeal of the dance is enhanced by the colorful costumes of the female dancers and the color-coordinated combination of the upper garment and trousers of the men suited to the idea and character of the dance.

Figure 2 in Appendix B shows the conceptual framework of the study.

Data Analysis

The result of the evaluation of the panel of experts includes the nine (9) criteria, the frequency of each item, and their respective scale descriptions depending on the frequency. This was used to analyze the data gathered.

The level of complexity received a total evaluation of seven (7) for “Moderately Difficult”, two (2) for “Easy”, one (1) for “Difficult” and (1) for “Very Easy”. The researcher removed one (1) figure (Figure 6) and repeated Figure 3 to lessen its difficulty. On the Body Movements, five (5) evaluated it as “Easy”, four (4) as “Moderately Difficult”, one (1) as “Difficult” and (1) as “Very Easy”. No modifications to the movements were made except for one (1) figure (Figure 6).

On the part of Tradition, five (5) evaluated it as “Conforms to the Tradition to a Great Extent”, three (3) “Conforms to the Tradition to a Moderately Extent”, two (2) “Conforms to the Tradition to a Very Great Extent”, and one (1) for “Conforms to the Tradition to Less Extent”. This indicates that the dance has the elements of being part of tradition, especially that the dance would be contributory to cultural preservation. The Dance Context evaluation resulted in five (5) “Mimics the Character of the Tikbubulan Bird to a Great Extent”, three (3) “Mimics the Character of the Tikbubulan Bird to a Very Great Extent”, two (2) “Mimics the Character of the Tikbubulan Bird to a Moderately Great Extent”, and one (1) for “Mimics the Character of the Tikbubulan Bird to a Lesser Extent”, all of which are indicative that being playful and energetic was depicted in the character of the dance, mirroring Taclobanons’ philosophy of life. On the part of Cultural Relevance, five (5) evaluated it as “Highly Relevant”, four (4) as “Relevant”, and two (2) as “Moderately Relevant”, which is indicative of the dance being considered as a material that can be performed during various occasions. On Function had an evaluation of five (5) on “Promotes a Sense of Community Life to a Great Extent”, three (3) “Promotes a Sense of Community Life to a Very Great Extent, and (3) “Promotes a Sense of Community Life to a Moderately Great Extent considering that the music used in the dance has been part of the community and that the bird being mimicked is also found in the community illustrating the way of life of the people. Floor Patterns had an evaluation of seven (7) as “Varies to a High Extent”, two (2) as “Varies to a Very High Extent”, and two (2) as “Varies to a Moderately High Extent”. Different floor patterns were used to create a lively depiction of how the birds travel and chase each other playfully. On the part of musical accompaniment, six (6) evaluated it as “Very Good”, two (2) as “Excellent”, two (2) as “Good”, and one (1) as “Fair”. Based on the result, the music was not changed and the ¾ time signatures was kept. For
the Costumes, five (5) evaluated them as “Very Good”, three (3) as “Excellent”, two (2) as “Fair” and one (1) as “Good”. Costumes were designed in such a way that they would display the physical attributes of the bird and fit the mobility necessary for the dancers.

**Verbal Critique**

Evaluators mentioned that the dance had to have simple movements since it will be used as a material for localization and indigenization of instruction, particularly in MAPEH (music, arts, physical education, and health) competencies, and can be performed by all types of performers. Students of the lower to higher grades must be able to perform the dance with less effort need not be very simple and must be found to be enjoyable.

The choice of movements depicting the Tikbubulan bird gave the characteristics of the traits of Taclobanons where the bird can be found. The Introduction to the dance was impressive and unique. The whole dance was the end result of what is seen as the artist’s own creative mind for such artwork. The choreography of the dance did depict the nature and movements of the Tikbubulan bird was recognized to imitate the bird. This means that the audience who will be watching the dance would have an idea that it has been patterned from nature and the movements are recognized to imitate a bird without having to understand the purpose of it being created.

**Dance Literature**

The tikbubulan has the characteristics of Taclobanons, being quick and full of joy that gave inspiration to the dance seen in the jumping and swift movements. Stretching of the wings is also mimicked and the costume depicts the bird’s colorful plumage and the stretching of a single wing sideward or with both wings backward. The costumes also depict the bird’s colorful plumage.

**Peculiar Dance Movements**

Peculiar movements in the dance are: (a) jumping and leaping; (b) flapping movement (accented in going upwards, low, mid, and high) and stretching of arms/wings; (c) sharp movements of the head and body; and (d) shaking of hips and shoulders.

**Arm Movements**

There are three arm movements in the dance. These are described as follows:

1. Arm movement no.1
   Arms flapping, slightly bent at sides in shoulder level leading with the wrist. Palm facing down starting downwards in the downbeat count 1, accented in going upward at shoulder level count 2, and overhead level count 3. One flap down and up in every measure.

2. Arm movement no. 2
   From waist level, palms left over right together in front. Fingers together and palm facing down, extending overhead obliquely front R and L alternately like a pecking sequence (counts 1,2). Hands down in front to waist level (count 3).
3. Arm movement no. 3
   Right arm in front of forehead approximately one-foot distance (count 1), palm facing
down and fingers together pointing forward extending or straighten to the front in a
pecking manner (counts 2,3), left wrist rested at the back of waist fingers together
pointing back.

**Dance Composition**

The dance has seven (7) figures, namely: Entrance, Introduction, Saludo (Greeting), Figure I
Courting, Figure II Interacting, Figure III Group Flying / Shaking / Pecking, Figure IV Wing
Stretch, Figure V Kissing, Figure VI which is a repetition of Figure III except flying movement,
Figure VII Chasing and Exit. Dancers are in pairs approximately six (6) feet apart with the Girl
standing on the right side of the Boy.

**Musical Arrangement**

The instruments used to accompany the dance are a Rondalla orchestra or the piano. The time
signature is in 3/4 composed of A, B, and C parts. Counting is 1, 2, 3 to a measure. *Tikbubulan*
music was arranged in three forms: Music A, B, and C with two measures created for the
bowing as practiced in all folk dances as a sign of respect by acknowledging the audience or
partner. The musical arrangement of the main dance was in an A, A, B, C, C, B, B form having
sixteen measures per figure in 3/4 time. Eight measures were added to music B for the Exit.
Musical arrangement and notation to serve as an accompaniment to the dance were created by
Melvin Corpin with the involvement of the researcher.

**Costume Design**

Girls wear a red blouse with violet-colored bell-shaped sleeves to symbolize the wings and a
black skirt at calf-length as part of the bird’s plumage A dominant yellow plaid *tapis*, a piece
of cloth worn around the waist overlaying the skirt, and *alampay*, a strip of cloth worn on the
shoulder, with a yellow headband are added as accessories to represent Visayan rural design.
Boys wear red shade calf-length trousers with plain a yellow *Camisa chino*, a collarless chest-
buttoned long-sleeved shirt to represent the dominant bird color and Visayan peasant design.
A red scarf is added to symbolize the identity of the *tikbubulan* bird having red feathers on its
chest. No footwear is used since the dance depicts rural farm life and, literally, the bird’s feet
are colorless which harmonizes with the earth’s hues and bareness. The costume is illustrated
in Figure 1.
Summary

This study primarily aimed to create a dance from the Waray-Waray folksong, *Tikbubulan*. The study sought to attain the following objectives:

1. To create a new dance-based from the *Tikbubulan* folksong with corresponding dance literature and cultural background.
2. To create a musical arrangement for the creative dance.
3. To design a costume for the creative dance.
4. To develop a new theory in dance.

The transition of a Waray folk song into a creative dance involved three (3) creative processes namely: musical arrangement, dance composition, and costume design. The music was arranged by a renowned musical director interpreting the suggestions of the researcher. The created dance mimics the particular movements of the *tikbubulan* bird through the accented movements of the head and the wings. The formations and/or arrangement of the dancers depict the courting and chasing of birds. Costume design adapts the colors of the bird more appropriately than the one used in the initial version of the dance making it more staunchly relevant.

Based on this experience, the researcher has come up with his own dance theory called the “Song-Dance Correspondence Theory”. This theory states that the rhythmic movements or step patterns of a creative dance must be associated with the concept or theme of the song and do not literally have to follow all the lyrics. Folk songs as a representation of a certain culture and their authenticity in a certain community continue to be culturally relevant. Transforming this folk song into a creative dance, the dance choreographer/researcher brought out the distinctive appeal or predominant quality of the folk song and its concept was transferred by
means of the chosen choreography. The dance movements may not literally relate to the lyrics of the song, but they interact with and depict the subject matter of the song.

Furthermore, the objective of cultural preservation is to be able to contribute to existing folk songs and dances in Region 8. The Tikbubulan dance was created to enrich the existing number of folk dances that can be used in teaching dance, particularly in the K-12 program of the Department of Education (Dep Ed). The song describes the story related to the bird while the dance movements depict the actual movements showing its characteristics. One might also draw a relation between the bird song and dance and certain features and cultural attitudes and behaviors in the Warays’ ritualized courtship behaviour. Some movements of the bird that are imitated in the dance are the flapping of the wings and head movements which are accented. It jumps instead of walking due to its lightness and tiny size. Another is the stretching of the wings which is common to all birds but in this kind, it is done in a slow-motion unfolding, and followed by a fast-paced refolding. The movement of its beak as it pecks was also incorporated into and imitated in the dance. Its physical attributes can also be seen in the costumes of the dancers. The dance created can now further contribute to the establishment of a cultural identity for the Taclobanons as fun-loving, fascinating, and festive people.

The comments and suggestions of the panel of experts were also helpful. This study, which is the result of the artist’s own creative work, brings to the fore the importance of local culture vis-a-vis the growing influence of western culture that diverts the interest of the young generation away from their traditional culture. As stated above, the dance had to be based on simple movements since it will be used as a material for localization of instruction, and can thus be performed by all types of performers. Students from the lower to higher grades must be able to perform the dance with little effort and in an enjoyable way.

Conclusion

On the basis of his experience in creating this dance, the researcher would like to submit the following conclusions: More published and unpublished folk songs should be adapted and paired with a creative dance for cultural preservation; that a folk song can be arranged to serve as an accompaniment to a creative dance; for clarity and effectiveness of the created dance movement, it should be associated with the background and theme of the folk song; the musical arrangement would serve as the accompaniment and costume design needs to conform with and conform to the dance movements and its theme; such dance composition can receive notation, and literature and background for the dance needs to be consulted for preservation and permanent recording; lastly, the choreographer may consider the concept of a folk song in order to relate the dance having the same appeal as the song.

Recommendations

The researcher recommends the following from the findings and conclusions: Dance researchers and choreographers should provide a written record of creative dance compositions to help dance instructors, PE teachers, and students in executing the dance authentically; Waray folk songs should have a separate musical arrangement ready to be utilized as an accompaniment of a dance; costumes should be designed appropriately, carefully considering the theme and movements used; dance teachers and choreographers should attend seminar-workshops on dance interpretation and “Aquinotation”, a well-established and very useful method of writing dance literature as proposed by Francisca Aquino. This helps teachers to be efficient in writing dance literature and teach competently for better cultural preservation and
development; the created dance may be introduced and included in PE competences for all grade levels including tertiary schools; and the creative dance should correspond to the concept or theme of the song to be easily understood by the students/performers and viewers.
Reference


Cebu’s Famous Cultural Center – The Jungle Cultural Entertainment. *Full Guide to Philippines (Filipino) cultural and folk dances, traditional and native talents and skills*. Cebu City.


https://www.britannica.com/art/folk-music


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Appendix A

*Tikbubulan* Folksong English Translation

Once there was a *Tikbubulan* bird
Which I almost captured with my hands
But its view was blocked
By tall coconut trees

If it were not for the fan
My body would be weary
My body would faint
Without sweating so much

Oh the owl
Soaring in the sky
Oh the black bird
Flying in the heavens

Oh the owl
Soaring in the sky
Oh the black bird
Has flown up into the heavens

Appendix B

*Figure 2*
*Schema Showing the Research Flow*