

---

## Appreciation Level on Maguindanaon Dances and their Cultural Presentation

Osmeña M. Kasim \*

*Mindanao State University-Maguindanao, Dalican Datu Odin Sinsuat Maguindanao, Philippines*

*Email: [osmena.mamadra.kasim@gmail.com](mailto:osmena.mamadra.kasim@gmail.com)*

### Abstract

Culture defines a country like Philippines. In the province of Maguindanao, ethnic dances are viewed as significant part of any festivities as dances depicts the richness of the culture and traditions of the Maguindanao. In the advent of acculturation and technological advancement, Maguindanaon tradition is part of the treasure that needs attention which triggers the conduct of the study. The focus of the study is to determine the level of appreciation of various audiences on the different Maguindanaon dances such “*Sagayan*”, “*Asik*”, “*Silong sa Ganding*”, “*Dulang* and “*Kapamalong-malong*”. It also sought to describe the special characteristics distinct in each dances from properties, steps, costumes, expression and body movement as cultural presentation. Descriptive evaluative and quasi-experimental design was used. Study revealed that the Maguindanao dances are highly appreciated by their young generations including those other tribesmen. The authentic characteristics of every dance are performed well together with the properties used. Dances performed depict the high regard on their tradition and culture in the present generation. The special intensions of the dance for festivities, ritual and ordinary occasion are portrayed too. There are minor changes observed through time, but much is still alive in major aspects. Bases of ethnic dance are those that imitate movement in nature and life while at the social core are performed rituals that keep the spirit of the tribe in union, thus there is a need to continue the advocacies of cultural preservation and promotion.

**Keywords:** accessories; appreciation level; body movements; costume; Maguindanaon; Mindanao.

---

\* Corresponding author.

## **I. Introduction**

### **1.1. Background of the Study**

Dance, like all arts, can serve to encapsulate, reinforce and transmit cultural traditions and values. Through dance, culture is preserved. Dance documentation, becomes a valuable tool for preserving both the dance itself and the traditions and values of culture.[20:2]. Maguindanaon dances have time - sensitive preservation needs as they are literally diminishing. It is threatened by the contemporary and popular dances [19:1-30]. The advent of present technology and with the rise of many Western cultures, the unique cultures, especially on dances, is gradually fading away. There is a great need for institutions [5:1] to conduct inventory of whatever valuables to ensure better action. Republic Act No. 10066 of 2010 emphasized the preservation and conservation of treasures such as arts, tradition and culture [9:1] and the Executive Order No. 25, s. 2012 on outcome-based education for tertiary education are the strongholds with the lack of research-based information in the cultural sectors on Maguindanao [ 3:17-28] triggers in the pursue of this study.

### **1.2. Objectives of the Study**

This study aims to describe the level of appreciation on Maguindanaon dances and cultural presentation such “Sagayan, Asik, Silong sa Ganding, Dulang and Kapamalong-malong”

#### **1.2.1. Specific Objectives**

- i]. It aims to describe the perception of the college students towards their appreciation level on Maguindanaon cultural dances performed.
- ii] It also sought to describe the special characteristics distinct in each dances from; properties, steps, costumes, body movements and expressions.

## **2. Materials and Methods**

### **2.1. Research Designs**

This study made used of the descriptive evaluative research design to elicit information about the level of appreciation of the young generation on the Maguindanaon dances. Descriptive qualitative research design was employed specifically ethnographic research to generate data on the distinct and authentic characteristics of the dance costume, properties, rhythm and other feature of the different Maguindanaon dances performed on stage intended for the study. Quasi-experimental design [1:217] was also used where participants who were members of the University Dance group were requested to perform the five identified Maguindanaon dances. This method is the most appropriate in ethnographic research. [2:61—63].

## 2.2. Respondent Jurors

The respondent jurors who assessed the authenticity of the performed dance were the seven experts particularly on ethnic dance. They were the key informants too of the study while the 53 young audiences were coming from different ethnic affiliations to ensure the triangulation of information gathered.

## 2.3. Sample size and Data gathering Technique

The study made use of purposive sampling for all the 5 identified Maguindanaon Cultural Dances and Complete enumeration on the college students who rated the cultural performances. The developed rubrics was administered to gather quantitative data of the showmanship while interview guide was used for in-depth interview with the key informants as emphasized by Rubin and Rubin [2005] as cited [2:61-70] that personal conviction on ethnographic studies needs at least 2-3 hours allotted to each expert with the photographs as media in reviewing the quality of the dances under study. Each sample subject was analyzed to ensure credibility and conformability of the data gathered [Kalof, Dan and Diets,2008] as cited [2: 63].

## 2.4. Validity and reliability of the Questionnaire

There are two [2] sets of research instrument used in the study, the evaluation rubrics which is the adopted criteria [1:265] to evaluate cultural performances and competitions and in the inventory[5:40] of resources like dances using the most popularly performed in the tourism office of the province. These are evaluated by the 6 man panel od experts [1:240-275].

## 2.5. Data Processing and Analysis

The data were processed using coding of information and analyzed in descriptive statistics for the level of appreciation and qualitative content analysis for the dance costume, steps, movements and expressions from the video presentation and pictorial analysis [1:230-265].

## 3. Results

### 3.1. Characteristics of the respondent jurors and key informants

The participants and respondents of the study are described and presented on Table 1,2 and 3.

**Table 1:** Frequency Distribution of the Respondent Jurors of the Maguindanaon dances.

Classification	f	%
Students	53	88.33
Professionals	7	11.67
	60	100.00

**Table 2:** Frequency Distribution of the Respondents in Terms of Age

Age Bracket [in years]	F	%
15-25	52	86.67
26-35	4	6.67
36 and up	4	6.66
TOTAL	60	100.00

The data in Table 1 shows that there are fifty-three [53] or eighty-eight-point thirty-three [88.33] percent students as respondents and there are seven [7] or eleven-point sixty-seven [11.67] percent professionals who served as participants of the study. As gleaned in Table 2, it shows that fifty-two [52] or eighty-six-point sixty-seven [86.67] percent respondents whose ages fall within the bracket of 15-25. The remaining respondents, having the equal frequency of four [4], belong to bracket, 26-25 and 36-up respectively. Table 3 presents the data about the ethnic affiliations of the respondents and participants.

**Table 3:** Frequency Distribution and Percentage of the Respondents in Terms of Tribal Affiliation

Tribe	F	%
Maguindanaon	45	75.00
Ilocano	4	6.67
Ilonggo	7	11.67
Bisaya	4	6.67
TOTAL	60	100.00

Table 3 above, gives the information on the tribal affiliation of the respondents. As reflected, forty-five [45] or seventy-five [75] percent of the respondents are Maguindanaon. There are seven [7] or 11.67 percent of the respondents who are Ilonggo and the remaining are Ilocano and Visayan respondents. There are four [4] or 6.67 percent who are Ilocano and the same number of respondents who are the Visayan [4].

### **3.2. Level of Appreciation on the Maguindanaon Cultural Dance Presentation**

The level of appreciation on the Maguindanao dances is presented on Table 4 to 8 on the preceding pages.

**Table 4:** Level of Appreciation of Sagayan Dance in Mindanao

Indicators	Mean	Verbal Description
Colors	4.24	Very Appreciated
Gracefulness	4.12	Much Appreciated
Showmanship	4.23	Very Much Appreciated
Attractiveness	4.31	Very Much Appreciated
Grand Mean	4.23	Very Much Appreciated

Revealed on Table 4 above, the respondent evaluators generally expressed appreciation to the highest level which is described as “very much” on the colors of the Sagayan Dance as manifested with a numerical rating of 4.23. On gracefulness, the respondents expressed much appreciation as evident on a mean of four point twelve [4.12], The attractiveness, showmanship and colors garnered the much appreciated characteristics with each mean of 4.31, 4.24 and 4.23 respectively.

**Table 5:** Level of Appreciation of Asik Dance

Indicators	Mean	Verbal Description
Colors	4.50	Very Much Appreciated
Gracefulness	4.34	Very Much Appreciated
Showmanship	4.30	Very Much Appreciated
Attractiveness	4.12	Much Appreciated
Grand Mean	4.23	Very Much Appreciated

As exhibited in Table 5, having the highest computed mean of four point fifty 4.50, the respondents appreciated the observable colors very much in “Asik” dance. With minimal difference in the computed mean, [4.34 4.30], respectively, gracefulness and showmanship are both very much appreciated by the respondents. While attractiveness, having the least computed mean of four point twelve [4.12], this is only rated as much appreciated. Having the obtained grand mean of four point thirty-two [4.32], this connotes that “Asik” dance is highly appreciated by the respondents. The ratings of the respondent jurors on the Maguindanaon dance, “Silong sa Ganding” is presented on Table 6. Table 6 shows the respondents’ level of appreciation on the “Silong sa Ganding”. The colors and attractiveness as indicators exhibit low computed mean, having only the mean scores of three point ninety-five [3.95] and three point eighty-nine [3.89] respectively.

**Table 6:** Level of Appreciation of “Silong sa Ganding

Indicators	Mean	Verbal Description
Colors	3.95	Much Appreciated
Gracefulness	4.30	Very Much Appreciated
Showmanship	4.25	Very Much Appreciated
Attractiveness	3.89	Much Appreciated
Grand Mean	4.32	Very Much Appreciated

On the other hand, the indicators such as gracefulness and showmanship obtained the mean scores of 4.30 and 4.25 respectively with both verbal description of very much appreciated. The obtained grand mean of four point thirty two [4.32], having the verbal description of much appreciated which implies that the respondents found “Silong sa Ganding” dance to be magnificent; thus, they appreciated it very much, the same as the two aforesaid dances, Sagayan dance and Asik dance in Table 4 and Table 5 respectively. The level of appreciation on Maguindanaon dance called “Kapamalong-malong” is presented on Table 7 and Figure 4 for the qualitative characteristics.

**Table 7:** Level of Appreciation of “*Kapamalong-malong*”

<b>Indicators</b>	<b>Mean</b>	<b>Verbal Description</b>
Colors	4.04	Much Appreciated
Gracefulness	4.24	Very Much Appreciated
Showmanship	4.18	Much Appreciated
Attractiveness	4.37	Very Much Appreciated
<b>Grand Mean</b>	<b>4.21</b>	<b>Very Much Appreciated</b>

Table 7 presents the respondents level of appreciation on the “*Kapamalong malong*” dance. The colors as indicators of the respondents assessment obtained a mean of four point zero four [4,40] and showmanship, four point eighteen [4.18], thus, the respondents considered these indicators as both much appreciated. On the other hand, the indicators like gracefulness and attractiveness, having the mean score of 4.24 and 4.37 respectively, are described as very much appreciated by the respondent jurors. With the grand mean of four point twenty-one [4.21], the “*Kapamalong malong*” dance is found to be very much appreciated. The 5<sup>th</sup> recognized authentic Maguindanaon dance is “*Dulang*” and its rating when performed is presented on Table 8 .

**Table 8:** Level of Appreciation of “*Dulang*”

<b>Indicators</b>	<b>Mean</b>	<b>Verbal Description</b>
Colors	4.06	Much Appreciated
Gracefulness	4.22	Very Much Appreciated
Showmanship	4.20	Very Much Appreciated
Attractiveness	4.05	Much Appreciated
<b>Grand Mean</b>	<b>4.21</b>	<b>Very Much Appreciated</b>

Table 8 presents the respondents’ level of appreciation on the “*Dulang*” dance. As gleaned on the data, both colors and attractiveness are rated 4.06 and 4.05 respectively by the respondents. They verbally described these indicators as much appreciated only. However, gracefulness and showmanship are found to be very much appreciated, having the mean scores of 4.22 and 4.20 respectively. Moreover, with the computed mean 4.21, showcasing the “*Dulang*” dance was found very much appreciating by the respondents, indicating that they appreciated the dance very much, despite its peculiarity and uniqueness.

### **3.2. Maguindanao Cultural Dance Steps, Costume, Movements and Expressions**

#### **3.2.1. “Sagayan”**



**Figure 1:** Sagayan Dance of moguindanaon in its basic position and prescribed costume

On most occasions, this dance is performed before any celebration to welcome good fortune and drive away evil spirits. In wedding ceremonies, this is highly required during settings of beddings for the bride and offering of damak [food] prior to the wedding day, it spearheads during the event. The following are the basic steps, movement and expression of the Sagayan Dance; “Pedtiking” [Stamp Step] – Right foot slightly tiptoe, while the left foot on the floor with slow dancing movements. It is used in place or transferring from one place to the other, right hand is slapping on the right, while the left is raised in front. Pedpaupto [Jump] – feet in second position, knees slightly bent, spin on both feet and landing in a direction with any feet. Pedsayaw [Leap] – Jump on one feet and landing to other with spinning or turning; executed in place or any direction. Pedtenggaleb [Kneel] – Knees are pounding the floor either or on both knees could be done with spinning or turning on the right direction and shaking of shoulders with trunk bending forward or backward. Pedtalinggi [Fast turn] – Executed on the right direction; with arms in second position with a slight shaking of the shoulder. Pegkiling – killing [Head twisting and body] – the head is twisting and bending either be forward, backward, on the right and left direction.

### 3.2.2. “Asik”

“Asik” or “Mag Asik” dance is both song and dance act - usually portraying the “saga” of a sultan to whom it is exclusively performed. It is performed to win the favor of a master. This dance is performed before the princess comes out to do her royal dance, Singkil. Both Maguidanaons and the Tiduray have the “Asik” dance.



**Figure 2:** Asik" dance of Maguindanaon its basic position, hand and body gesture and ideal costume

Props used in dancing are large square scarf. The mood is jovial and stand erect. "Emut" [tube skirt], originally of woven abaca hemp but now replaced by Maguindanaon "Malong" worn reaching the calves. Tight-fitting long-sleeved jacket of shiny material, with peplum gathered at the waist; colors may be bright red, yellow, blue, orange, purple or black "Malong" is slung on the right shoulder. The hair is tied in a bun and wrapped with a "Tubaw" [scarf] folded into a triangle. Brass bracelets, bead and silver coin necklaces and anklets with hawk bells accentuate the costume. The basic step includes heavy small steps "Durdur Steps" - Small close steps moving right or left or turning, with a right foot stamp. Diagonal arms – while right goes diagonally upward, the left is diagonally downward; reverse arm positions every measure. Flying motions – both arms raised, with hands positioned about two inches above the shoulders [1M]; then both arms are lowered to waist level. Pedtiking [Stamp Step] – Right foot slightly tiptoe, while the left foot on the floor with slows dancing movements. It is used in place or transferring from one place to the other, right hand is slapping on the right, while the left is raised in front. "Kigal – kigal" [Hip swaying] – Both feet together with heel up, swaying the hip to the right and left direction; both hand swaying of hip level and overhead alternately. "Pedtalinggi" [Fast turn] - Executed on the right direction; with arms in second position with a slight shaking of the shoulder. "Blentik" [Body bending] – Feet on lunge position forward, body slightly bend for backward and forward, both arms are moving up and down with fluttering fingers. "Pendindang" [Hand swinging] – both hands over head, swinging right and left direction with flicking, body is doing the "kigal – kigal. Pisik – pisik" [Finger flicking] – Both fingers are frisking, hands bending from the wrist. It is used in place or transferring from one place to the other, right hand is slapping on the right, while the left is raised in front. These steps are similar in the Philippine Folk dance [19: 208-216] with the emphasis of chin up pride position of a lady Maguindanaon.

### 3.2.3. "Silong sa Ganding"





**Figure 3:** The Silong sa Canding Dance position and the official costume.Maguindanao, Philippines.

This dance demonstrates graceful and artistic hand movements, facial expression and the body movements of a typical Maguindanaon women. This social dance aims to entertain guests in most social gatherings. The following are the basic steps, movements and expression on Silong sa Ganding”; Pembetilsa lima [Arms in lateral position] – Both hands in lateral position with fingers doing the kulintang; hands moving inward and outward direction towards the body. “Pedtengang sa buneng, bagilay sa baba” [Chin up and eyes looking down] – head and chin are slightly up; eyes slightly closed looking down to avoid eye contact while dancing. Pedsayugsawitan [Hips swaying] – both feet together with heels up, swaying the hips from right to left and right and left to right. Pedtiking [Stamp Step] – Right foot slightly tiptoe, while the left foot on the floor with slows dancing movements. "Blentik [Body bending] – Feet on lunge position forward, body slightly bend for backward and forward, both arms are moving up and down with fluttering fingers.

#### 3.2.4. “Kapamalong-malong”



**Figure 4:** The Kapamalong-malong Dance position and the official costume

Literally, “Kapamalong–malong” means the art of wearing the Malong, Maguindanaon women are versatile in wearing this garment. Maguindanaon dancers demonstrate the functions of the Malong from usual daily

activities to glamorous social gatherings. Here are the basic steps in performing the “Kapamalong-malong dance”; “Pedsinambit” [Malong in the shoulder] – The “Malong” is placed on the right shoulder, being held by the right hand; left hand at the side, finger lightly up; the foot is doing the Pedtiking [tiptoe]. Pedtanggub [“Malong” is used to cover the head] – Both hands are holding the heads of the malong and overhead. Epedtali [Malong tied on the hips] – Both hands are holding the edge of the “Malong” and slowly tied it on the right hip while executing the “Tiking” steps. Pembaluden [“Malong” twisting] – Both hands are twisting the “Malong” to create a rope and placed over head or across the body to carry any materials used in planting, hunting and for carrying a baby. Bangutun [Hand protector] – The twisted “Malong” is placed on the hand to help carrying any hard objects, like basket, jars, wood and farm products. Pembina susuan [Body covering] – The “Malong” is used as a towel, dress or anything that covers the body to look like a dress.

### 3.2.5. “Dulang”



**Figure 5:** Dance position and custume used in performing the Maguindanaon “DuLang” dance.

“Dulang” is a secret courtship dance among younger Maguindanaon, as open courtship is not allowed. It gives them opportunity while the old folks are too busy preparing for the occasion like kalilang [wedding] and kanduli [festivity]. The following are the basic steps, movements and expressions in dancing the “Dulang” or wedding dance; Pedsapwat [Carrying a dulang] – Both hands are carrying the edge of the “Dulang” and placed on the right shoulder or in front of the body. Bagamun [Shake hand for men] – the dancer is holding both hands either right to left or left to right and vice versa. Bamuanaw sa lima [Hand washing] – The dancer will wash the hands before eating, as an art before facing the food offerings. Bagamin [Prayer before eating] – Both hands are placed in chest level; palm facing inward elbows closed to the body. Banumbelang [Cross sitting position] – Both legs are flat on the floor in a cross-sitting position.

## 4. Discussion

The profile of the respondent evaluators and key informants indicates that majority are the considered young

generation, who are purposively identified to rate the performance and ascertain the veracity of the data. This characteristics conforms the general age level freshmen and sophomore college level, thus they have the capability to rate cultural show and dance performance [18:2-3]. Young generations are gauged to appreciate ethnic dance at their age, they are more inclined to Korean or K-Pop and other fads similar to the findings [17; 12] that majority of the students are in the early 20's who comprises college population. This implies that the level of appreciation depend so much on the students who viewed the show which conforms the idea of Apellido that young people are the best source of information about this topic [3:15]. This indicates that the respondents came from diversified tribes and the majority of them are Maguindanaons. This distribution of respondents' tribal affiliation confirms the dominating tribe in the University, which is in contrary to the study of Accad, Nor and Accad [2:63] that only 10% of the total population of Sultan Kudarat province are Maguindanaons unlike in Cotabato City and its nearby places that the population is more on Maguindanaons. [37:1] Sagayan dance is similar to the dance of Ifugao wherein the performance is done in occasions of the Ifugaos inhabiting the rugged and mountainous part of Northern Philippines. They dance at weddings, planting and harvest rituals, funerals and rites of passage. The dance is titled Monhim-ong ritual which is a dance-like activity after a violent death of a member of a community? The men move in a single file rhythmically beating instruments called bangibang. The "Kalinga" tribe also celebrates victory through dancing [38]. The dance steps of the "Sagayan" is related to the T'boli culture which is richly connected with and inspired by nature; their dances are a mimic from the action of animals such as monkeys and birds. The study found that the dances show the T'boli's affinity with nature. This implies that this "Sagayan" as authentic Maguindanaon dance has still an appeal to the respondents; this dance is seldom performed in the public performances', thus could attribute to the level of excitement of the respondent evaluators as Bauzon said that mystery of man's action cause to exist [7:3]. The unique dance movement is characterized by heads bowed low; arms extended sideward and forward or obliquely sideward; and knees and trunks slightly bent [3]. On the *Silong sa Ganding*", the blouse of the dancers are blue while the skirts are Brown or Maroon wherein Accad, Nor and Accad mentioned that Blue in Maguindanao is seldom used since it is only the 5th royal rank in their color code on the rainbow colors which starts with the Red, Orange, Yellow, Green, Blue, Indigo and Violet [ROY G BIV], thus it can affect their level of appreciation since Red as the strongest wave of color is hidden [Brown] in their costume. [2:66]. Nevertheless, it signifies that respondent evaluators expressed appreciation of this particular dance very much. At their age level of 15 to 25 years old, usually they tend to cling on other popular dances but still in this study, young generation similar to the findings of Ronamo that the Manobo women valued so much the tribal songs [15:3-26]. Excitement to unfamiliar things causes the respondent evaluator to rate high on the "*Silong sa Ganding*". Tracing the history of the people of Central Mindanao, Maguindanaon and Tduray are two tribal groups sprung from one lineage as shown in the study of by Francisca Reyes-Tolentino and the dance is presented in full at [40]. This is the reason why both tribes performs the "Asik: dance The women go around this cloth with small, heavy steps, their arms and hands moving about in graceful fashion. "Mag-asik" literally means to sow seeds which is in consonance with the idea of Tangco [19:208] that dance is as old as man himself who used to sow seeds in farming. It can be associated with the idea of Accad that most of the designs of college students are taken from online sources, thus this Asik dance is seldom posted online that caught their attention [3:63]. This dance is similar to the courtship dance of Malaysia Top Asia tour, wearing Blue long sleeve blouse as Chinese, Indian and Portuguese influenced their dance culture. Malaysian dance had resemblance with

“*Silong sa Ganding* since in the Philippine history, Singapore, Malaysia, Brunei and Indonesia are Malayan race according to Gomez [15:1] and Rivera [16:127]. The findings of the study reveal that the respondent jurors show great love on the expressions similar to the findings of Ampuan and Accad [5:29-33] that the tradition of wearing Maguindanao Muslim symbolic apparel is well appreciated. Findings implied that dance played the space in the value of the young generation despite of the age level of the jurors. As phenomenological explanation of existence of the dance, Bauzon reminds Lambert’s theory of illusion as wedding dance brought to them which is perceived to have contributory factor on their rating.[7:108]. Furthermore, the art of using common things is a gift wherein Holland’s Six Personality type indicated artistic nature enjoys drama, dance and music [12:190] and Doerman emphasized in the art of forgotten things, basic and daily activities are considered treasure like wearing of apparel in artistic ways, [ 9:14]. “*Dulang*” dance cultural presentation portrayed and manifests that secret courtship in a form of dance reminds the respondent jurors of their real-life experiences as stressed by Bauzon in the idealism that individual self has all the freedom according to Rene Descartes [8:45]. Generally, Maguindanao dances are appreciated by their young generations including those other tribesmen. The authentic characteristics of every dance are performed well together with the properties used. Dances performed depict the high regard on their tradition and culture in the present generation. The special intensions of the dance for festivities, ritual and ordinary occasion are portrayed too. There are minor changes observed through time, but much is still alive in rhythm, Bases of ethnic dance are those that imitate movement in nature and life while at the social core are performed rituals that keep the spirit of the tribe in union, thus there is a need to continue the advocacies of cultural preservation and promotion..

### Acknowledgements

The researcher wishes to acknowledge the following persons for contributing valuable and extensive suggestions which made this study possible:

- Dr. Bai Soraya Q. Sinsuat
- Prof. Wahida N. Kusayin
- Prof. Bai Sahara S. Salazar
- Prof. Bai Liberty S. Mama
- Atty. Ronald Hallid D. Torres
- Dr. Ramjie Y. Odin
- Dr. Teresita L. Abrea
- Roldan Carpisano
- Dr. Ef Midtimbang
- Dr. Jonaib M. Usman
- MSU-Maguindanao Gandingan Cultural Dance Troupe

### References

- [1]. Accad, Mildred and Abraham Accad/ Qualitative Research Methods. Kampanan

Publishing.2016.pp217-253

- [2]. Accad, Mildred, F. Amir Khalid A. Nor and Abraham S. Accad, [2015, Jun], Tribal Flags and their Significance to the Culture and Tradition of Maguindanaon Tribe in the Philippines. *International Journal of Research in Humanities, Arts and Literature [IMPACT;IJRHAL]* ISSN [E] 2321-887;ISSN [P];2347-4564 .vol. 3[6] pp61-70. [www.impactjournals.us](http://www.impactjournals.us) [June 18,2021]
- [3]. Accad, Mildred F. Online Culture and Creativity of Graphic Arts and Architectural Designing Students in Central Mindanao, Philippines. *International Journal of Industrial Engineering and Technology [IJIET]*, Trans stellar Journal Publication and Research Consultancy. ISSN [P]2277-4769,ISSN[E]2278-9456, volume.5.Issue 2, Jun2015;17-28. [www.tjprc.org/journals/international-journal-of-industrial-engineering-technology29](http://www.tjprc.org/journals/international-journal-of-industrial-engineering-technology29) Retrieved. [June 28,20221.
- [4]. Accad, Mildred and Abraham Accad. Graphical Analysis of Lading Brands Trademarks in the Philippines in the Graphic Designers' and Industrilists' Perspective. Presented at the International Conference on Internet Studies. NETs 2018 , Takamatsu, Japan, April 4, 2018
- [5]. Ampuan, Noraisa and Mildred Accad.Wearing of Hijab Among Maguindanaon Ladies in the Christian and Muslim Perspective. *Journal on Technical Innovations and Education [JTIE]*, SKPSC Research Journal ISSN 1655-2962, p29-33.
- [6]. Apilledo, Eulogio .Mobile Technology and Academic Achievement of Engineering Students in Mindanao, Philippines. Presented at International Conference on Internet Studies. NETs 2018, Takamatsu, Japan, April 4, 2018,
- [7]. Baraza, Edwin Wabwire and Clive Mukanzi, Influence of Inventory on Procurement Performance of Public Hospitals Trans Nzoia County. *International Journal of Sciences: Basic and Applied Research [IJSBAR]*: Retrieved: <https://www.gssrr.org/index.php/JournalOfBasicAndApplied/article/view/12023/5875>
- [8]. Bauzon, Priscillano T. *Fundamental Philosophies of Education* .[ Second Edition]. National Book Store.Mandaluyong City,2000, P. 3 and 47
- [9]. Cultural Heritage Act. Republic Act No. 10066 | Official Gazette of the Republic of the Philippines. <https://www.officialgazette.gov.ph> > 2010/03/26
- [10]. Doerman, Melanie. *The Art of Forgotten Things*. Inerweave Press LLC , USA, ISBN 97-1-59668-548-2, p14
- [11]. Dunning, Jennifer. 1988. Preserving Dance, Preserving Culture. Retrieved: February 8, 2012 from [http:// www.nytimes.com/1998/01/21/obituaries/La-meri-89-a-dancer-teacher-and-specialist-in-ethnic-repertory.html](http://www.nytimes.com/1998/01/21/obituaries/La-meri-89-a-dancer-teacher-and-specialist-in-ethnic-repertory.html).
- [12]. Feliciano, Evelyn, Dina Wamilda and Nomee Canlas, *Virtues*.Glad Tidings Publishing, Inc. reprinted 2017, p.190.
- [13]. Fontanilla, V. [1991]. *The cultural heritage*. General Santos City: General Santos City Printing Press.
- [14]. Glang, S. and Convocar, M. [1978]. *Maguindanaon*. Quezon City: Philippine Center of advanced Studies.
- [15]. Gomez Jr., Jose Edgardo Abaya. *Locating the Filipino as Malay: A reassertion of Historical Identity from the Regional Periphery*. TRaNS:Trans-Regional and National Studies of Southeast Asia. Cambridge University Press.20January,2020.

- [16]. Rivera, Ryan C. Sinag ng Wikang Pilipino. Innovative Educational Learning Materias, Inc. IEMI, ISBN 97-971-699812-2 p127
- [17]. Rizaldo, Rosita T. Social Media Users' Demographics, Issues and Security System on Electronic Commerce in the Philippines. Presented at International Conference on Internet Studies. NETs 2018, Takamatsu, Japan, April 4, 2018,
- [18]. Ronamo, Charity. Social, Traditional and Cultural Beliefs and Practices of Manobo. Ilay Ethnographic Journal. ISSN 2244-5935, Volume s.1., series 2012, p2-27
- [19]. Tanco, Rodelia Natividad. Honing your Skills through MAPEH. JO-ES Publishing House, Valenzuela City, P208
- [20]. [www.nytimes.com/1988/01/21/obituaries/la-meri-89-a-dancer-teacher-and-specialist-in-ethnic-repertory.html](http://www.nytimes.com/1988/01/21/obituaries/la-meri-89-a-dancer-teacher-and-specialist-in-ethnic-repertory.html).
- [21]. Aetas dance <https://kirj.ee/public/trames>
- [22]. ati-atihan <http://www.parangal.org> ›
- [23]. Bagobo Dance. <https://www.youtube.com/watch?v=R7zbhGdTD-8>
- [24]. <https://www.dancepinoy.com/2009/04/bagobo-rice-cycle>
- [25]. B'laan dance <http://galingfoundation.blogspot.com/2010/04/april-24-blaan-dance-as-featured.html>
- [26]. Blitblaan dance <https://www.youtube.com/watch?v=yZbqg58exTk&t=79s>
- [27]. Indonesian Dance <https://idayzone.wordpress.com/2017/10/02/four-traditional-dances-of-yogyakarta/>
- [28]. Mandaya Dance title: <https://lasfilipinas.com/ethnic-culture/the-mandaya-people-of-mindanao/#:~:text=Mandaya%20History,in%20present%20day%20Davao%20Oriental>.
- [29]. Manobo Dance <http://thingsasian.com>
- [30]. Sayaw Palo – Palo [Butterfly Dance in English; SayawParo-Paro in Tagalog; TerakParu-Paru in Pampango] [https://kirj.ee/public/trames\\_pdf/2018/issue\\_2/Trames-2018-2-159-172.pdf](https://kirj.ee/public/trames_pdf/2018/issue_2/Trames-2018-2-159-172.pdf)
- [31]. ] **t'boli dance** <https://www.kaloobdance.com>
- [32]. <https://www.thefreelibrary.com>
- [33]. Teduray dance step <https://www.zenrooms.com> ›
- [34]. <https://www.dancepinoy.com/2009/04/mag-asik.html>
- [35]. ] Uyaoy Dance Uyaoy <https://www.mtholyoke.edu/~lopez26a/classweb/World%20politics%20website/dance.html>
- [36]. <http://filamcultural.com/gallery/culturaldance12.htm>
- [37]. BARMM Official Website. Bureau on Cultural Heritage - BARMM - BCH-BARMM Official Website [bangsamoro.gov.ph]
- [38]. <https://ncca.gov.ph> › central-cultural-communities › the-te. Retrieved April 26, 20210.
- [39]. [ <https://www.kaloobdance.com> Retrieved April 23, 2021].
- [40]. <https://www.dancepinoy.com/2009/04/mag-asik.html>.