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## Ethnic Dances of the Dumagat in Mauban, Quezon: A Field Dance Research

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### Abstract

**Aim:** The present study investigated the Dumagat ethnic dances in Mauban, Quezon, with an emphasis on four documented dances. The purpose of this study is to present an in-depth understanding of these dances, their historical and cultural value, and their place in the Dumagat society.

**Methodology:** This research falls under qualitative research since it was not numeric, and the researcher undergoes the process of documenting the gathered information and compiled dance research of the ethnic dances of Dumagat. The ethnographic research design is the most appropriate method to be used to gather data since it is a research method that examines individuals in their cultural context with the purpose of generating a narrative description of that culture against a theoretical backdrop. The researcher prepared the interview questionnaire, which was then given to the adviser for essential comments and ideas on the format and statement structures. Purposive sampling is the main data gathering approach used, in which Dumagat interviewees with considerable knowledge and expertise in these dances are chosen as key informants.

**Results:** The outcomes of this study shed insight on each dance's cultural value and socio-cultural background. Pamumuhag, a traditional Dumagat dance, represents the Dumagat's honey-harvesting techniques. It demonstrates their close relationship with nature, ingenuity in obtaining food, and the repetitive movements connected with honey harvest. The importance of romantic gestures and rituals in Dumagat courting traditions is highlighted in Awitan, a courtship dance in which offerings are made to a female Dumagat. Another courting dance, Risting, depicts a battle between two young male Dumagat for the attention and love of a female Dumagat. Sayaw Kalikasan, a mimic dance, celebrates the various creatures present in the Dumagat's natural surroundings, emphasizing their profound connection and peaceful living with nature.

**Conclusion:** This study's implications go beyond academic areas, acting as a significant resource for cultural preservation promotions and educational activities. Efforts may be utilized to preserve the ongoing existence and preservation of the Dumagat Ethnic Dances in Mauban, Quezon, by raising awareness and respect for them.

**Keywords:** Ethnic Dances, Dumagat, Mauban, Quezon, Pamumuhag, Awitan, Risting, Sayaw Kalikasan.

### INTRODUCTION

Indigenous people are typically characterized as the descendants of a country's or region's residents who are present when people of other ethnic or cultural roots arrive and eventually become dominant through migration or occupation of some sort. Up to the advent of the industrial revolution, indigenous people controlled most of their own areas across the world. However, this exaggerates a highly complicated and contentious issue of Indigenous peoples' relocation unconnected to European colonialism. When defined by the original occupants, indigenous identity may be disputed using a variety of approaches, and many waves of migration and occupancy can be discerned, even in places with complicated migratory histories, such as south and eastern Asia (Braun et al., 2013).

Dumagat — derived from the terms "gubat" (forest) and "hubad" (bare) — are nomads who do not have a regular residence. They are simply one of the many indigenous communities residing in Southern Tagalog. They now

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number over 30,000 and may be found in the rich Sierra Madre Ranges of Quezon province. Some residents of this ethnic tribe may be in the town of Mauban Quezon, while others can be in three municipalities on Polillo Island and in a considerable throng in Gen. Nakar. The Dumagats mostly rely on farming, kaingin, hired labor, and the sale of lumber and other forest goods for a living. Second, people survive through fishing, hunting animals, harvesting crops, and other natural resources (Escamillas, 2012). Acquioben (2018) stated in his research that the physical characteristics of most Dumagats are noticeably like those of the brown-skinned and straight-haired Malay Filipinos such as the Ilocanos, Tagalogs, Cebuanos, Bicolanos, Ilonggos, Karay-a Waray, and so on, except that many of them resemble the physical characteristics of the people of South Asia. They are not as little and short as the Negritos; in fact, some of them are larger and taller than ordinary Malay Filipinos.

Mauban is a first-class municipality in the Philippine Province of Quezon and has a population of 71,081 people according to PhilAtlas, 2020 census. It is located 157 kilometers southeast of Manila and 52 kilometers north of the province seat, Lucena City. The Cagsiy III is a mountainous part of the municipality where the Dumagat lives since they came here. The story of the migration of the Dumagat people to the province of Quezon recorded in the Plan of Natural Development and Protection of the Ancestral Land of the Dumagat Natives (PLPPLNKD 2016-2020) on the Real and Mauban, Quezon 2016-2020 said that from in the story of Dumagat in Gen. Nakar that their tribe was found by the Spanish in the town of Infanta which was then called Binanganon.

As stated in the Pakaedupen e Dumaget (2022), the Dumagat of Cagsiy III lives mostly in the three sitio namely: Sitio Dakil, Sitio Boton, and Sitio Centro. In Sitio Dakil, number of Dumagat that lives there are thirty-seven (37) male, forty-five (45) female, and fifty-five (55) children. In Sitio Boton, there are twenty-eight (28) male, thirty-two (32) female, and thirty-nine (39) children. In Sitio Centro, there are thirty (30) males, thirty-seven (37) females, and forty-five (45) Dumagat children.

The ethnic dances of the Dumagat in Mauban, Quezon have great cultural and historical significance among the Philippines' indigenous populations. Mauban, Quezon, is home to a prosperous Dumagat community that has kept traditional dances as a symbol of its cultural history. The Dumagat have resilient ancestral origins in the locality, and their dances were an effective means for them to express their rituals, beliefs, and way of life. These dances make a recognition of their long history and close relationship with their land and natural environments. Their dances have a profound connection to their everyday lives and social traditions. These are performed during weddings, harvest festivals, and cultural festivities, among other important times and events. These dances are used not just for visually pleasing expressions, but also for narratives, passing down ancestral knowledge, and strengthening communal relationships.

Their cultural heritage, on the contrary, has been facing an array of issues in the present period. Globalization, development, and evolving lifestyles have all contributed to the progressive demise of old behaviors. The more extensive exposure of the younger generation to mainstream culture, as well as the migration of Dumagat youth to cities, add to the risk of losing these valued dances. Therefore, this research paper aims to document, study, and conserve the ethnic dances of Dumagat in Mauban, Quezon. The researcher seeks to put light on the historical, cultural, and aesthetic relevance of these dances by accomplishing an in-depth study of them. Documentation of dance actions, music, costumes, and the narratives behind each dance were part of the study.

It is intended that this research promotes awareness and appreciation for the ethnic dances of the Dumagat in Mauban, Quezon. Understanding the cultural significance and beauty of these dances will help to protect and renew this essential aspect of the Dumagat people's history. Preserving these dances would not only honor the Dumagat community but will also add to the diversity and richness of Mauban, Quezon, and the entire Philippines' cultural environment. The research strives to safeguard the continuity of these dances, promote cultural pride, and enable the passing down of this precious cultural inheritance over the next generations through studying and preserving these.

## Objectives

This research aimed to determine the ethnic dances of Dumagat in Cagsiy III Mauban, Quezon. Specifically, the study sought to achieve the following objectives:

1. Define ethnic dances in terms of:



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- 1.1 Nature and background of the dances;
- 1.2 Dance movements;
- 1.3 Costumes and accessories; and
- 1.4 Dance accompaniment and musical equipment.
2. Describe the following with accompanying representations:
  - 2.1 Clothing and accessories both men and women;
  - 2.2 Dance equipment; and
  - 2.3 Musical instrument?
3. Identify the cultural activities in their daily lives that are reflected in the dances.

## METHODS

### Research Design

The study focuses on the field study research analysis of the Ethnic Dances of Dumagat in Cagsiy III Mauban, Quezon. This was conducted in the mountainous part of Cagsiy III Mauban, Quezon.

This research falls under qualitative research since it was not numeric, and the researcher undergoes the process of documenting the gathered information and compiled dance research of the ethnic dances of Dumagat to produce an audio-visual presentation as the output. The ethnographic research design is the most appropriate method to be used to gather data. Ethnography is a research method that examines individuals in their cultural context with the purpose of generating a narrative description of that culture against a theoretical backdrop.

### Population and Sampling

The respondents of this study were the selected residents of Brgy. Cagsiy III specifically from the sitios of Centro, Dakil, and Boton in Mauban, Quezon. The performers were the chosen Dumagat coming from the said sitios who performed the dances present in their community. The key contacts and informants were the IPED Coordinators, the Barangay Captain, the chieftain of the Dumagat, the residents of the Dumagat community, and the five (5) male and five (5) female dancers who are selected to perform the dances. The researcher conducts a purposive sampling technique. Purposive sampling is a sampling technique used by qualitative researchers to find individuals who can offer in-depth and extensive information on the topic under study. The Dumagat people were the main respondents, and they are the main source to provide the appropriate information that the researcher needs to finish the study.

### Instrument

The researcher prepared the interview questionnaire, which was then given to the adviser for essential comments and ideas on the format and statement structures. This collaborative approach not only assured the clarity and relevance of the questionnaire, but it also contributed to the overall validity of the data gathering instrument. The researcher utilized a more flexible and responsive strategy in gathering data using an unstructured interview questionnaire. With this less formal set of questions, the interviewer was able to modify and vary the sequence and phrasing of questions during interviews, resulting in an open and engaging conversation with the participants. The unstructured form of the questionnaire enabled a more in-depth examination of the Dumagat community's traditions.

### Data Collection

**Phase I – Pre-survey.** The researcher upon the approval of the title, goes to Cagsiy III and writes a formal letter to the following: National Commission on Indigenous People (NCIP) – CALABARZON Regional Office and Provincial Office, Office of the Municipal Mayor (LGU Mauban, Quezon), Brgy. Captain of Cagsiy III, Indigenous Person Mandatory Representative (IMPR) of Mauban, Quezon, Chieftain of Sitio Centro, Sitio Boton, and Sitio Dakil. The researcher stays there for a few weeks to observe the day-to-day routines of the natives.

**Phase II - Data Gathering.** Documentation of the data was done with the use of a video camera, digital camera, and still camera to clearly capture the dance performance. Interviews were conducted through personal and verbal questions directed to the dancers themselves and some local folks. The dances that were recorded will consist of; the name of the dance, dance movements, costume and accessories, musical accompaniment, and dance equipment. Video cameras, still pictures, written recorded information, cameraman, and interpreters were utilized for the documentation of the dances.





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**Phase III — Analysis and Documentation.** Dance analysis, interpretation, and documentation were based on the data/information gathered. They were focused on the dance name, movements, dance pattern, costume and accessories, musical instruments, and dance equipment.

### Treatment of Data

The data in this study is treated as qualitative research due to its focus on understanding the cultural significance and heritage of Dumagat ethnic dances. There is no statistical treatment of the data, and the output of the research is an audio-visual presentation, which aligns with qualitative research's emphasis on interpretation and context-driven analysis. The study involves observing and documenting the ethnic dances in their original cultural context, using rich descriptions and visuals to convey the essence of the phenomenon being studied. The primary goal is to provide a deeper understanding of the subjective and experiential aspects of the Dumagat ethnic dances' cultural significance.

### Ethical Considerations

this research, ethical considerations were diligently adhered to, ensuring the safety and well-being of all individuals and entities involved in the study. The researcher collaborated with respected authorities such as the National Commission on Indigenous People (NCIP) – CALABARZON Regional Office and Provincial Office, Office of the Municipal Mayor (LGU Mauban, Quezon), Brgy. Captain of Cagsiy III, Indigenous Person Mandatory Representative (IMPR) of Mauban, Quezon, and Chieftains of Sitio Centro, Sitio Boton, and Sitio Dakil. These collaborations not only provided access to the community, but also guaranteed that the study was conducted out with the utmost respect for the Dumagat people's traditional customs and beliefs. The researcher's adherence to ethical research guidelines included informed permission, confidentiality, and the preservation of cultural heritage. The study was done with integrity by focusing on ethical issues, creating mutual trust and respect between the researcher and the participants.

## RESULTS and DISCUSSION

### UNPUBLISHED ETHNIC DANCES OF DUMAGAT IN MAUBAN, QUEZON

#### Pamumuhag

##### Nature and Background of the Dance

Pamumuhag is a captivating occupational dance that showcases the native method of how the Dumagat people gather honey from beehives in their natural environment. As the Dumagat community relies on nature, they forage for anything edible in their surroundings. Sweeteners add flavor to their food, which is why they are fond of hunting for beehives. Getting honey from a beehive is not an easy task, as the hive is protected by a large number of bees. Once a Dumagat finds a beehive, they start to burn the *kayakas*, a hard leaf from the coconut tree. The *kayakas* produce lots of smoke when burned, which helps to drive away the bees. After the bees have fled, the Dumagat climb the tree and carefully retrieve the whole beehive, placing it in their *sabak*. The *sabak* is a receptacle made from *anahaw* leaves. Once the honey-gathering process is complete, they return to their community, carrying the honey that they will later share with others. The Dumagat people have inherited the tradition of sharing their harvests from their ancestors, which emphasizes the importance of communal living in their culture. Beehive hunting is not always possible during the rainy season, so the Dumagat must wait until the dry season to engage in this activity. As a result, they must preserve and ration their collected honey until the next beehive hunting season.

##### Dance Movements

The Pamumuhag dance is an exclusively male dance among the Dumagat people. At the start of the dance, the male dancers venture into the forest in search of a beehive. One hand is placed on their forehead as they scan the surroundings for the beehive, which they call *pasulo-sulo*. Their body is slightly bent forward, and their legs are positioned as if they are walking through the grassy forest. When they finally find a beehive, they mimic the process of burning *kayakas* to drive away the bees. As the beehive falls, the dancers perform a small run as if they have been stung by the bees. The next movement in the dance depicts the act of collecting honey and passing it to another dancer, which symbolizes the sharing aspect of their communal culture. This exchange of honey is a reflection of the importance of sharing resources in their community, a practice that has been passed down through generations.



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### Dance Accompaniment and Musical Equipment

Small vines are used in the dance to represent the beehive. They are interwoven to resemble a beehive, which falls during the part of the dance where the honey is collected.

One male dancer holds a *kayakas* while dancing, which will later be used to start a fire to produce lots of smoke. The other male dancer holds a *sabak*, a receptacle made from *anahaw* leaves, to carry the beehive. In cases where *sabak* is not available, a banana leaf can be used as a substitute since it can be easily found in the surrounding area.

In all their ethnic dances, *getara* is the only musical equipment being used while performing those dances. *Getara* is a 6-stringed musical instrument where the vibration of the strings resonates the sound inside the wooden body of the guitar. The speed of the movements in dance varies depending on how fast and slow the musician plays the guitar.

### Cultural Activity in their Daily Lives that is Reflected in the Dance

Even in current times, hunting is a significant aspect of the Dumagat people's everyday lives. Although the tactics they utilize have evolved through time, hunting remains an important part of their subsistence activities and cultural customs. The Dumagat still hunt for sustenance in their original land's forests and waterways. They catch animals such as wild pigs, deer, and birds using various methods such as traps, spears, and blowguns. For daily nourishment, they also fish in rivers and streams.

Hunting is more than merely a way for the Dumagat to get food; it is also an essential cultural practice that helps them maintain their identity as an indigenous people. It displays their strong connection to nature and traditional knowledge of the land and its resources. Hunting also serves as a means of passing down their cultural tradition to future generations, guaranteeing the preservation of their way of life and values.

### Awitan

#### Nature and Background of the Dance

The traditional courtship style of Dumagat signifies the aspect of their culture. Courtship of their ethnicity involves traditional rituals and ceremonies that aim to showcase a man's dedication and sincerity to a woman he is interested in. The courtship practices of Dumagat ethnic people are often deeply rooted in their cultural traditions and beliefs, reflecting their values, beliefs, and way of life.

In Dumagat courtship, singing and offering are important ways of conveying one's romantic affection for another person. During the courtship phase, the suitor would frequently serenade the woman with love songs. The lyrics generally describe the suitor's admiration and affection for the woman, while the melody is intended to captivate her heart. Aside from singing, offering is an important aspect of Dumagat courtship. As a proof of his sincerity and respect, the suitor would bring food or handicrafts to the woman and her family. The presents are also meant to show the suitor's capacity to provide for his future family and to express gratitude to the woman's parents.

The woman's family plays a part in the courting process, and the suitor must get their consent before pursuing a romantic commitment with her. If the offer is accepted, the pair will continue to get to know each other through supervised visits and social occasions. The man's dedication to doing things for the woman he adores displays his truthfulness and commitment.

#### Dance Movements

As the dance begins, the male dancer makes strong steps forward, gently approaching the female dancer. His gestures convey respect and admiration. The male dancer approaches the female dancer and extends his hand, presenting a handkerchief as a symbol of his passion and intentions. He offers the handkerchief with elegant and flowing actions, his gaze locked on the female dancer, waiting for her reaction. In return, the female dancer reaches out and tenderly receives the handkerchief. Her motions express a mix of interest and thoughtfulness. She indicates her acceptance of the male dancer's courtship with a quiet nod or smile. As the dance progresses, the two dancers move in unison, their steps synced and their gestures indicating a deepening bond. Their gestures become increasingly intimate, revealing the developing relationship. The movements represent the unwritten language of affection throughout the dance, expressing the intricacies of desire, communication, and consent. The motion of the dance represents the complex structure of Dumagat culture's courting traditions. The handkerchief handover is rich in symbolism, signifying the male and female dancers' mutual understanding and agreement. It represents the female dancer's readiness to enter a relationship with the male dancer, accepting his devotion while also expressing her own.

#### Costume and Accessories



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Both male and female *katutubo* wear *kudlasan* in this dance, but there is a difference in how they wear it. The male *katutubo* wear it as a necklace, while the female *katutubo* put it on their head, resembling a crown.

In their ethnic dances, both male and female Dumagat dancers wear a traditional costume made of a soft red cloth. The male attire, known as *bahag*, covers just their private areas of the body and is prominent among the Philippines' indigenous populations. The female costume, known as *tapis*, is a wrap-around skirt worn over a top and is used by many different ethnic groups in the entire country. The red color is important in Dumagat tradition because it represents power, bravery, and the land. The Dumagat not only display their cultural identity by means of their traditional clothing, but they additionally recognize their ancestors and heritage.

#### **Dance Accompaniment and Musical Equipment**

A handkerchief is used in this dance to symbolize an offering of male dumagat to female dumagat. The act of presenting the handkerchief represents the man's genuine intentions for the woman. Accepting the handkerchief indicates that the lady is open to the man's approaches and is prepared to contemplate a romantic relationship.

#### **Cultural Activity in their Daily Lives that is Reflected in the Dance**

The Dumagat ethnic group has a rich cultural history, which includes traditional courting practices. However, with the result of industrialization and globalization in recent years, this practice has begun to fade. Younger generations are increasingly embracing western style dating and relationships, which they perceive to be more practical and modern. Some Dumagat teenagers nowadays utilize social networking sites and dating apps to find love partners, disregarding the traditional courting methods done by their ancestors for decades. Furthermore, many Dumagat teenagers have gone to cities in pursuit of greater opportunities, further separating themselves from their cultural heritage and traditional ways of life.

Despite these changes, there are still dedicated individuals of the Dumagat community trying to preserve their traditional history. They acknowledge the value of preserving their customs and passing them down to future generations. These devoted individuals continually perform traditional courting rituals, viewing them not only as an intrinsic component of their cultural identity but also as a necessary link to their ancestral past. By preserving these traditions, they seek to promote a feeling of pride and belonging among Dumagat young people, encouraging them to treasure and accept their distinct cultural heritage in the face of modern influences.

#### **Risting**

##### **Nature and Background of the Dance**

The Dumagat ethnic dance, which depicts courting through physical conflict between two male Dumagat dancers, portrays a historical story based in their cultural customs. This dance depicts the two suitors' strong competition as they compete for the love of a female Dumagat. With a beat of traditional music reverberating in the air, the dance begins with the two male dancers away from each other, their bodies positioned with strength and resolve. Their moves are powerful and agile while dressed in traditional clothes. They showcase their physical prowess with martial arts-inspired maneuvers demonstrating their mastery of knives, which are indicative of their power and fearlessness.

As the dance goes on, the suitors' moves increase more sophisticated and competitive, with one attempting to outdo the other. Their coordinated motions create a thrilling environment that captures the audience's attention. Throughout the performance, the female Dumagat, dressed in traditional attire, stands in the center, watching the suitors combat. She is the most prestigious prize sought after by the contending men because she embodies elegance and beauty.

The dance represents Dumagat's old marriage rituals, in which toughness and ability were crucial in capturing a desired partner's heart. It reflects customary beliefs that a man must show his ability to provide and protect, demonstrating his readiness to take on the obligations of a future family. As the dance ends, the female Dumagat makes her decision, favoring the victor. This dramatic depiction of courting through physical rivalry serves as a reminder of the cultural beliefs and customs that have created the Dumagat community, while also appreciating their past and the complexity of human connection.

##### **Dance Movements**

This ethnic dance represents a metaphorical conflict between two male dancers fighting for the attention and affection of the female *katutubo*. The dance unfolds with dramatic and dynamic choreography, highlighting the contending suitors' dedication and drive. The female *katutubo* gracefully takes her spot in the middle at the start of the dance, indicating her status as the reward. Her moves exude grace and charm, capturing the attention of the male dancers who are positioned in opposing directions in preparation for the following battle.





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The two male dancers engage in a highly intended conflict as the dance develops, using their knives with precision and agility. Their motions convey power, demonstrating their skills and determination to obtain the female dancer's heart. The men dancers circle around the female katutubo with each planned steps, symbolizing their unwavering determination. Their movements grow more forceful and dynamic, indicating their bitter animosity. The dance progresses to a climactic encounter.

In an intense end, one male dancer triumphs by delivering a decisive strike to his opponent with his knife. This symbolic act represents his accomplishment in capturing the female katutubo's affections. The other man dancer accepts defeat politely, respecting the conclusion of the courting rite. The dance steps in this Dumagat courting ethnic dance represent a classic story of competition and success. While the moves highlight the male dancers' power and skills, they also highlight the female katutubo's important role as the object of desire and admiration. The dancers depict the intricacies of romance through their dynamic movements, addressing themes of desire, competitiveness, and the search for love. The dance provides a glimpse into Dumagat's cultural history and customs, exhibiting their distinct manifestations of courting rituals and community dynamics.

#### **Dance Accompaniment and Musical Equipment**

The male dancer carries a traditional knife with him, which he wields in combat against his rival. However, in situations where a traditional knife is unavailable, an improvised wooden knife can be used as a substitute in this dance.

#### **Cultural Activity in their Daily Lives that is Reflected in the Dance**

The traditional courting practices of the Dumagat, in which two male Dumagats compete physically using their physiques and knives to win the heart of a female Dumagat, is a tradition that is progressively diminishing in modern times. Modernization and changing economic status dynamics have had an impact on tradition, with many young Dumagat people no longer engaging in this kind of courting. This ancient courting dance, which was once an engaging display of manhood and courtship skill, is now in danger of becoming obsolete as younger generations adopt modern dating techniques and lifestyles. The transition toward more Westernized courting concepts, as well as the effects of industrialization and globalization, have all led to a decline in adherence to this Dumagat courtship practice.

As the Dumagat community develops and adjusts to changes in the environment, it is important to recognize and preserve the cultural importance of their traditional courting customs. Efforts should be done to document and restore these customs, thus ensuring that the Dumagat ethnic group's rich past and distinct identity is remembered and passed down to future generations. The Dumagat can retain a feeling of cultural pride and ensure that their unique customs are not lost to time by promoting an awareness for their cultural background and supporting the research on traditional courting practices.

#### **Sayaw Kalikasan**

##### **Nature and Background of the Dance**

The Dumagat ethnic dance has an extensive past that is profoundly rooted in its deep connection with nature. By replicating the motions of many different creatures present in their surroundings, this dynamic dance style celebrates the beauty and vitality of the environment. The Dumagat people recognized the sophisticated fluttering of butterflies, the soaring flight of birds, the sideways scuttling of crabs, and the nimble movements of monkeys while living in peace with the natural world. To respect and replicate the animal world, they incorporated their gestures into their traditional dance.

Dancers perform sequences that mimic the tender fluttering of a butterfly, with light and airy steps complemented by soft arm gestures that resemble the butterfly's wings. They effortlessly switch to simulate bird flight, extending their arms and swinging elegantly to replicate the birds' soaring actions. The dance then changes pace and enthusiasm as the dancers imitate the sideways scurry of crabs. They mimic the delicate motions of these creatures with low, fast movements and a playful personality, giving a dynamic aspect to the show. Lastly, the performers imitate monkey agility by leaping swinging, and bouncing with outstanding skill. Their motions capture the spirit of these agile creatures, demonstrating their strength and agility through fascinating choreography.

The Dumagat ethnic dance is an affecting witness to the Dumagat people's close relationship with nature and gratitude for animal life. It is a form of art that not only honors their cultural history but also serves as a reminder of the delicate balance that exists between humans and the natural environment. As the Dumagat continue to honor their traditions, this fascinating dance bears witness to their inherited wisdom and their everlasting respect for the wildlife that surround them.



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### Dance Movements

The Dumagat people's performing moves smoothly replicate the delicate gestures of many animals present in their habitat. These motions, which have been carefully developed and passed down through generations, honor the butterfly, bird, crab, and monkey.

The Dumagat dancers imitate the delicate flapping of the butterfly's wings when demonstrating it. Their feet become lighter and airier, accompanied by graceful arm motions that simulate the flight of a butterfly. The flowing motions and delicate poses of the dancers depict the shimmering elegance of this fascinating creature. The Dumagat dancers portray the soaring flight and freedom of these winged creatures in their depiction of birds. They portray the bird's ability to freely navigate the skies with spread arms and flowing motions. Their choreography depicts the grace and agility of numerous bird species in their natural habitat. The dancers use a unique pace and energy to imitate the crab. They mimic the crab's sideways scuttle, featuring quick and precise motions that recreate the crab's distinctive sideways walk. The dancers slump low and move with agile feet, perfectly imitating the crab's characteristic mobility. Lastly, the Dumagat dancers show the monkey's mischievous antics and agility. They express the monkey's active personality with bounding leaps, swinging arm gestures, and fast footwork. The dancers infuse joy and energy into the performance, portraying the passion and excitement of these clever creatures.

### Costume and Accessories

In all of their ethnic dances, both male and female Dumagat dancers wear a traditional costume made of a soft red cloth. The male attire, known as *bahag*, covers just their private areas of the body and is prominent among the Philippines' indigenous populations. The female costume, known as *tapis*, is a wrap-around skirt worn over a top and is used by many different ethnic groups in the entire country. The red color is important in Dumagat tradition because it represents power, bravery, and the land. The Dumagat not only display their cultural identity by means of their traditional clothing, but they additionally recognize their ancestors and heritage.

Also, the male dancers wear a necklace in this dance called *kudlasan*. It is an interwoven bead; these are made from seeds of corn that can be found near the river. Additionally, the male *katutubo* who holds a high position in their tribe wear *biskal* on his arm, which signifies his superiority among the male *katutubo*. The *biskal* is made from the body of the *nito* tree and *sanggumay* plant. The base of the *biskal* is made from *uway* tree. Also, the male uses a small piece of red cloth fabric which they put in their arm.

### Cultural activity in their daily lives that is reflected in the dance.

The Dumagat people still have a profound connection to nature in their daily life, which can be observed in their practice of Sayaw Kalikasan. Despite modern difficulties and changes brought about by technology and urbanization, The Dumagat strive hard to preserve their cultural traditions and to find meaning in their interaction with the natural environment. While the Dumagat have adopted a more modern way of life, many still live near forests, rivers, and mountains, allowing them to preserve a strong connection to their ancestral homeland. They participate in activities like farming, fishing, and harvesting forest materials to remind themselves of their reliance on the natural world for survival and livelihood.

Furthermore, the Dumagat value protecting the environment and preservation. They are intensely aware of the delicate balance that exists between humans and the natural environment, as well as the need of maintaining their ancestral lands for future generations. Sayaw Kalikasan serves as a kind of advocacy, reminding both the Dumagat community and others of the need of environmental protection and preservation.





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**Clothing and Accessories for Men and Women**



*Male dancer wearing biskal on his arm*



*Male dancer wearing kudlasan (necklace)*



**Front**



**Back**

*Complete set of costume and accessories for male dancer*



*Female dancer wearing kudlasan (headdress)*



*Wearing of tapis for single (left picture) and married (right picture) female Dumagat*



*Complete set of costume and accessories for single (left) and married (right) female Dumagat*





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**Front** **Back**  
**Complete set of costume of male and female Dumagat**

### Summary and Conclusion

The study arrived at four ethnic dances of the Dumagat in Mauban, Quezon that were observed, analyzed, recorded, and documented. The four dances are as follows: *Pamumuhag*, *Awitan*, *Risting*, and *Sayaw Kalikasan*. In these ethnic dances, one of the dance falls under the occupational dance, which is the *Pamumuhag*. There are two courtship dances such as *Awitan* and *Risting*. A mimic dance is called *Sayaw Kalikasan*. This findings is consonance with the research conducted by Alave (2010) that different ethnic tribes from Davao also has occupational dance and courtship dance like *Panong-ow*, *Kuglong woy Saluroy*, and *Uubhal*.

There is only one set of traditional costume for men and women. The male katutubo wear *bahag*, which only covered their private part. The female katutubo wear *tapis*, it covers the upper and lower part of their body. These traditional costumes are the common attire for the ethnic people. The outcomes of this investigation are congruent with Sumayang's (2004) research that the Yakan's traditional costume holds cultural significance and a visual representation of their identity and customs.

The use of colorful beads allows them to create accessories that are a product of their own creativity. The interwoven bead is called *kudlasan*, these are made from seeds that can be found near the river. Both male and female katutubo wear *kudlasan* in all their ethnic dances, but there is a difference in how they wear it. The male katutubo wear it as a necklace, while the female katutubo put it on their head, resembling a crown. Additionally, the male katutubo who holds a high position in their tribe wear *biskal* on his arm, which signifies his superiority among the male katutubo. The *biskal* is made from the body of the nito tree and *sanggumay* plant. The base of the *biskal* is made from *uway* tree. Also, the male uses a small piece of red cloth fabric which they put in their arm. Also, the male uses a small piece of red cloth fabric which they put in their arm.

The only musical equipment they use in their dance is a guitar. The music from the guitar was their basis on how the rhythm each dance will be pattern. There are some instances that they use any wooden stick to produce a base sound while they are dancing. Their movements reflect the cultural practices of the Dumagat in Mauban, Quezon, which can be interpreted based on their actions like hunting, courting, and mimicking the movement of the animals. This evidence corresponds to the research conducted by Marquez (2000) that the ethnic tribes of Aetas in Botolan, Zambales play guitar (*gitaha*) in their ethnic dances.

The ethnic dances Dumagat in Mauban, Quezon are an essential part of the Dumagat people's cultural legacy as an indigenous group in the Philippines. These Dumagat dances have been passed down through centuries and are firmly ingrained in the culture. They represent the way of life, customs, and beliefs of the community. Furthermore, Dumagat ethnic dances exhibit not only the community's cultural identity but also its creative abilities and ingenuity. These dances feature sophisticated footwork, hand motions, and body synchronization, demonstrating the dancers' knowledge of their trade as well as their ability to express themselves through dance.



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### Recommendations

Based on the findings and conclusions presented, the following recommendations are hereby offered: it is important to provide support for the Dumagat people to continue to practice and perform their ethnic dances which can be done by providing funding for cultural events, workshops, and training programs; it is important to integrate the teaching of Dumagat ethnic dances in schools to promote cultural awareness and appreciation among the younger generation; efforts should be made to document and record the different Dumagat ethnic dances, including their history, movements, and music to ensure that these dances are preserved for future generations; and the promotion and preservation of Dumagat ethnic dances can be accomplished through social media and other digital platforms, helping to reach a wider audience, promote cultural exchange, and collaborate with professional dance companies to preserve and showcase their cultural heritage.

The findings of the study on the ethnic dances of the Dumagat in Mauban, Quezon, have significant implications for education, community, and culture. Integrating these dances into educational programs allows students to develop cross-cultural understanding. Celebrating these traditional practices can promote and preserve the Dumagat community's identity and unity. Traditional arts and crafts, such as interlaced beads and costumes, help to preserve their valued history. Cultural exchange programs may also emerge, further enhancing both local and global viewpoints. Lastly, valuing and sharing these dances empowers the Dumagat people by fostering connections between generations and improving their well-being and sense of pride.

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World Bank. (2018). Indigenous Peoples. Retrieved from <https://www.worldbank.org/en/topic/indigenouspeoples>.