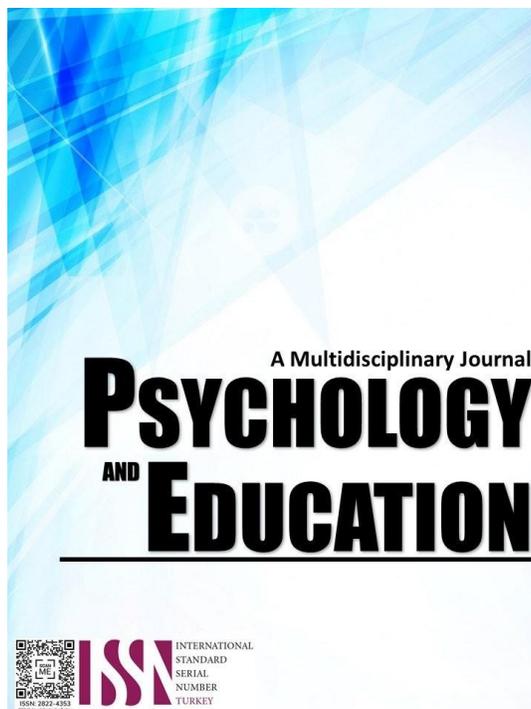


# A DANCE LITERATURE CHRONICLE OF THE BOHOL BADJAO'S TRADITIONAL KULINTANGAN



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## A Dance Literature Chronicle of the Bohol Badjao's Traditional Kulintang

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### Abstract

The Kulintang Dance of the Badjao people in Bohol is a significant cultural expression that reflects the community's deep connection to their religious beliefs and seafaring lifestyle. Rooted in gratitude towards "Tuhan" (God), this traditional dance has been passed down through generations, embodying values such as hard work, community bonds, and a humble way of life. However, despite its cultural importance, there is limited research on the detailed features and preservation efforts surrounding the dance. This study aimed to address this gap by documenting the dance's history, characteristics, symbolism, and preservation practices. Through interviews with community elders, direct observations, and analysis of the dance performances, the study found that the Kulintang Dance is performed in a 4/4 time signature, accompanied by either a live kulintang ensemble or recorded music. The dance movements reflect aspects of the Badjao's seafaring lifestyle, with gestures symbolizing gratitude, hard work, and the communal spirit. Costumes and props serve as representations of nature, while the act of dancing barefoot signifies humility and simplicity. To preserve this dance, the community regularly performs it during gatherings and events like Indigenous People's Month, ensuring its transmission to younger generations. The study recommends formal documentation of the dance, integration into educational curricula, and collaboration with cultural organizations to raise awareness and support the continuity of this cherished tradition.

**Keywords:** *badjao, cultural heritage, kulintang dance, preservation, tradition*

### Introduction

The Badjaos, often referred to as the 'Sea Gypsies' of the Sulu and Celebes Sea, prefer to identify themselves as the "people of the sea." They belong to the broader Sama ethnic group, which includes individuals with a history of boat-dwelling as well as those residing on land. Traditionally, the Badjao lacked ownership of land or property, except for small burial islands. Predominantly found in Barangay Totolan in the Province of Bohol, the Badjao are one of the indigenous ethnic groups in the region. As of 2022, there are 1,001 Badjao residents in Bohol, according to the National Commission for Indigenous People (NCIP). The Badjao community is frequently visited by both local and international tourists who offer cash and in-kind donations. In return, the Badjao perform the kulintang dance as a gesture of gratitude for the blessings they have received.

The Kulintang Dance of the Badjao in Totolan, Dausi, Bohol, is believed to have originated from the southern parts of the Philippines and spread to other regions, including Bohol. This dance is an essential cultural heritage of the Badjao community, renowned for its distinctive movements, music, and costumes that reflect their cultural identity and traditions. The dance is performed during various social and cultural gatherings, celebrations, and rituals. Miriam O'Callaghan's observations in 2018, which included a dowry being given during a pre-wedding celebration accompanied by the dance, highlight the importance of this tradition. Additionally, the dance has been showcased on social media platforms, such as in a video featuring Badjao learners performing during Nutrition Month in 2019. Another video showed Badjao students performing at the Department of Education (DepEd) Bohol during the 500th Quincentennial Commemorations in the Philippines.

Motivated by DepEd Bohol's Memorandum No. 0399, s. 2022, which encouraged MAPEH teachers to conduct research on local unpublished folk dances, the researcher was inspired to study the Kulintang Dance. The fleeting nature of dance, as described by Anderson (1986), highlights the need for its preservation. Toohey (2005) also emphasizes the importance of cultural expression in maintaining identity, which further supports the need for this research. As a dance educator, the researcher aims to revive the Kulintang Dance, ensuring that it reflects the unique lifestyle of the Badjao in Bohol.

The study draws on semiotic theory to explore the meanings embedded in dance movements, gestures, and symbols. Semiotics, as proposed by Umberto Eco, offers a framework for understanding how signs and symbols represent other concepts. In the context of the Kulintang Dance, gestures, movements, and symbols carry deep cultural and historical significance. By using semiotic theory, this research will examine these elements to uncover their meanings, promoting cultural awareness and sensitivity while fostering appreciation for diverse traditions.

This study also follows the documentation methodology established by the Philippine Folk Dance Society (2016) and based on the work of Francisca Reyes Aquino. Aquino's approach outlines key components for documenting dance, including the dance's title, historical context, costume, time signature, props, dance steps, and music score. This methodology has been widely adopted in the documentation of traditional and folk dances across the Philippines. By applying these guidelines, the researcher ensures that all aspects of the Kulintang Dance are captured and preserved for future generations.

Recognizing the importance of preserving intangible cultural heritage, as defined by UNESCO, this study highlights the role of dance

in cultural transmission. Traditional dances like the Kulintang dance evolve over time, shaped by both social and environmental factors. This research will utilize modern documentation tools, such as video and film, to preserve the dance, ensuring its continuity. Through participant engagement and ethnographic methods, this study aims to safeguard the Badjao's dance traditions, contributing to the broader goal of preserving cultural heritage.

Ultimately, the research seeks to preserve the Kulintang Dance of the Badjao in Bohol by analyzing the meaning behind its movements and symbols. By fostering a deeper understanding of this cultural expression, the study will contribute to the appreciation of indigenous traditions and ensure that the Badjao's dance heritage is passed on to future generations.

### Research Questions

This research aimed to write a dance literature of Badjao's Kulintang Dance in Bohol. Specifically, this study sought to establish answers to the following questions:

1. What distinguishing features of Badjao's kulintang dance in Bohol are present in each of the following:
  - 1.1. historical background;
  - 1.2. nature and classification;
  - 1.3. time signature;
  - 1.4. music;
  - 1.5. purpose of creating the dance; and values demonstrated in the steps of kulintang dance of Badjao in Bohol?
2. What symbolism does each of the following convey:
  - 2.1. Costumes;
  - 2.2. dance equipment/props; and
  - 2.3. dance movements?
3. What preservation initiative is implemented by the community elders?

### Methodology

#### Research Design

The study employed qualitative research and applied Semiotic Theory to analyze the Kulintang dance. Semiotics provides a framework for examining how various signs within the dance—such as costumes, props, and movements—interact to create layers of meaning. This approach enables an exploration of the symbolic relationships between these elements and their role in conveying cultural messages.

The documentation of the dance followed the format established by the Philippine Folk Dance Society (2016), which is based on the methodology of Francisca Reyes Aquino. This includes an examination of the dance's historical background, its nature and classification, time signature, music, purpose, and the values expressed through the dance movements.

#### Participants

The researcher employed purposive sampling, which is widely recommended for focus group discussions, as it relies on the participants' ability to provide relevant and insightful information. The key informants for this study were elders from the Badjao tribe. A group of five dancers was purposefully selected, based on their expertise and familiarity with the dance tradition, as referred by their chieftain. These dancers, all elders from the tribe, were chosen for their knowledge and experience in performing the kulintang dance.

Additionally, the study took into account the participants' estimated age and civil status. However, individuals who were not elders from the tribe, those with serious health conditions, and those unwilling or unable to meet the study's requirements were excluded from the interview and performance observation process.

In the event that a selected respondent chooses to withdraw from the study, the researchers followed a standard protocol: respecting the participant's decision, determining the cause of withdrawal, maintaining confidentiality, and seeking a suitable replacement. The researcher ensured that participant withdrawals were handled with sensitivity and professionalism, adhering to ethical guidelines while prioritizing the rights and well-being of the participants.

#### Instrument

The researcher developed a self-made guide questionnaire to facilitate the interview process. The guide was divided into five parts. The first part collects basic information about the research respondents.

The second part focuses on the distinguishing features of the Badjao's traditional kulintang dance in Totolan, Dauis, including its historical and contextual background, nature and classification, time signature, music, purpose of creation, and the values demonstrated through the dance steps. The third part explores the symbolism behind the costumes and dance props. The final part examines the initiatives taken to preserve the dance.

This guide is accompanied by a notation system, which serves as a valuable tool for documenting and analyzing the movement patterns within the dance, ensuring its accurate representation and preservation for future generations (Smith, 2019).

A Focus Group Discussion (FGD) method was employed in the interview process, allowing the researcher to explore specific research topics or questions in depth. This method facilitated open and interactive discussions among participants, providing rich, detailed, and contextually relevant information that would be challenging to gather through other research methods.

To ensure the reliability and accuracy of the research, the researcher used a cellphone to record audio during the interviews and employed video recording to capture the performance of the Badjao's traditional dance in Totolan, Dauis, Bohol.

### **Procedure**

The data gathering process began with the researcher visiting the Tourism Office of LGU-Dauis to verify whether a similar study had been conducted. The office confirmed that no literature on the Badjao's kulintangan dance existed. To further validate this, the researcher approached the Center for Culture and Arts Development (CCAD) in Bohol, where both offices confirmed the absence of relevant literature.

Subsequently, the researcher sought formal permission from the National Commission for Indigenous Peoples (NCIP) in Bohol to study the traditional dance of the Badjao community in Totolan, Dauis, Bohol. A research proposal, along with required documents, was submitted to the NCIP National Office, which eventually approved it. The researcher received formal permission and submitted a copy of the proposal to the Ethical Review Board (ERB) Office. After a few months, the ERB approval was granted, accompanied by suggestions to improve the research.

The researcher then coordinated with the NCIP Office to schedule interviews with the Badjao community. The head captain of the community selected key informants for the study. The NCIP acted as an intermediary between the head captain, the dancers, and the researcher to ensure legal and ethical adherence.

During the interviews, two NCIP representatives assisted the researcher. The sessions were held at the Badjao activity hall with the head captain and 10 elders in attendance. The researcher introduced the study, read the informed consent form, and obtained the elders' full approval before proceeding. The researcher also sought permission to record the interviews and dance performance. The researcher informed the elders that weekly visits would be conducted to deepen cultural understanding, which would be reflected in the study.

The Focus Group Discussion (FGD) method was employed, lasting about one hour. The dance performance, which lasted two minutes and twenty seconds, was recorded. The researcher encountered no issues during the process, as one of the NCIP representatives assisted with translating into the Badjao dialect for clarity.

The researcher signed the Memorandum of Agreement (MOA) with the NCIP to ensure the legality of the research. This document was signed by the researcher, the Badjao chieftain, Badjao informants, and the NCIP Bohol representative.

Following an ethnographic framework, the researcher visited the community weekly, observing their practices to gain a comprehensive understanding of their culture, reflected in the kulintangan dance. The researcher participated in the dance and sought permission to take notes or recordings for documentation. The dance was analyzed based on visual observations.

The study utilized photographs for dance notation, which were essential for accurate documentation. Castaño (2018) emphasized that photographs captured "reality" as a two-dimensional medium, providing an essential record of the dance. The researcher adhered to the dance documentation format used by the Philippine Folk Dance Society (2016), which follows the methodology of Francisca Reyes Aquino. This includes components like dance title, historical background, costume, time signature, props, dance steps, and music score.

The researcher, alongside five diwanag dancers, performed the constructed dance literature. The video was validated by Badjao dancers, who provided feedback to improve the documentation. The number of validators varied depending on availability.

Throughout the research, the FGD method followed a structured process: identifying objectives and developing questions, ensuring ethical considerations, and fostering a welcoming environment for the elders. Data collection was documented by NCIP representatives, and various analytical methods like content and discourse analysis were employed. Finally, a report was created, tailored to the audience's needs, and member checking was conducted to ensure the credibility of the findings.

### **Ethical Considerations**

In this study, the researcher prioritized ethical engagement with the Badjao community members by establishing a respectful rapport and ensuring voluntary participation in the documentation of the Kulintangan Dance. The privacy and cultural sensitivity of participants were upheld, with explicit consent obtained for all interviews, observations, and performances.

All collected data was kept confidential, and the identities of community members remained anonymous, with identifying details accessible only to the researcher. The researcher ensured that cultural practices and traditions were respected throughout the study, with a commitment to maintaining the privacy and confidentiality of all participants.

## Results and Discussion

This section contains of the presentation, analysis, and interpretation of data based on the result obtained. It is noted that some of the features in this study are based on Aquino’s Philippine Folk dances. The following topics such as dance literature, costume, music, specific dance movements, dance equipment /props, symbolism, and values are discussed in the data analysis.

The organization of this chapter is hereby spelled out, namely the distinguishing features of Badjao’s Traditional Dance basic steps, symbolism in terms of costumes and dance equipment/props, values demonstrated in the Badjao Traditional Dance Steps, and preservation of the Badjao’s Traditional Dance Steps.

### The Distinguishing Features of Badjao’s Kulintang Dance Steps.

It should be noted that this study had prepared some features that are based on Aquino’s Philippine Folk Dances. Thus, in the analysis of the data, the following are used as the basis for discussion: history/background, nature/classification, time meter/signature, and Dance Movements.

### The Historical Background of Badjao’s Kulintang Dance Steps.

According to the elders of the Badjao tribe in Totolan, Dauis, their traditional dance known as “Kulintang,” originated in Southern Mindanao, specifically in Zamboanga, where badjao elders originally lived before coming to Bohol to settle down for good. The “Kulintang” dance is an offertory dance intended to give thanks to “tuhan” or God for all the blessings they have received. When they have new clothes, they danced. The dance was passed on by their late grandmothers and grandfathers (known as kamatu-ahan in the Badjao dialect) who are from Rihondo, Zamboanga. This dance was created because it is part of the culture practiced in Zamboanga. Badjao dancers in Totolan do not count the step or movements but instead, they listen carefully to the music.

The music for the “Kulintang” dance is played using the instrument called kulintang, from which the title of the dance is derived. Kulintang set of small kettle gongs or pot gongs ranging between six to eight pieces on a rack, with one up to three large agung (hanging gongs), and one tambil/tambol/tambur, a double-headed brass snare drum (Hafzan, 2012, p. 133).

The “Kulintang” dance focuses on the movements of the feet, arms, and hands. The dance movements are inspired by their connection to the sea, often emulate the motions of ocean waves, the gentle rocking of boats, and the rhythms of life on the water.

### Nature and Classification of Badjao Kulintang Dance.

Kulintang is classified as a religious dance associated with 'tuhan' or God, expressing gratitude for the blessings received. This dance is performed during various celebrations and festivities, which may have either spiritual or secular themes, or a combination of both. Often, these events showcase the uniqueness of the indigenous dance. The Badjao community performs this cultural dance, accompanied by the traditional kulintang ensemble.

### Time Signature of Badjao Kulintang Dance.

Kulintang music can be found in various time signatures, however 4/4 is commonly used time signature and its counting is one, two, three, four or 1 and, 2 and, 3 and, 4 and. The tempo is allegro with 120 bpm.

Table 1. Dance Movements

Different Dance Steps	Footwork	Arm and Hand Movement
*Tendek-Tendek	Consist of a series of small stamps	*Limbai- A motion reminiscent of the gentle swaying of coconut fronds. Arms are raised and lowered alternately at the sides just above head level in a reverse T position, with the palm facing downward and fingers pointing outward, while the other hand extends to the side with the palm facing downward.
*Engke-Engke	The feet are lifted off the ground. The term literally signifies ‘raise-raise’ or ‘up-up,’ clearly deriving from the cognates ‘angat-angat’ and	*Kidjut-Kidjut. Refers to the abrupt/jerking motion of the shoulders.



'angkat-angkat.



\*Ingsud-Ingsud The lateral movement of the feet is achieved through a shuffling motion across the ball and sole of each foot, resembling the movement of a sea snail. The motion is akin to the parallel tortiller.



\*Kagis-Kagis Derived from the motion of a chicken as it scratches the ground.

\*Taut -Taut. Over-extending the elbows, the left arm is extended obliquely upward just above head level, while the right arm is positioned near shoulder level, close to the chest, with the palm facing outward.



\*Kello' is the outward rotation of the palm of the wrist



\*Kollek is the reverse of Kello'



\*Kapo-kapo. Actions that imitate the act of wading through

water.



\*These dance step terminologies are borrowed from Morados (2016).

**Table 2. Symbolism**

Costume

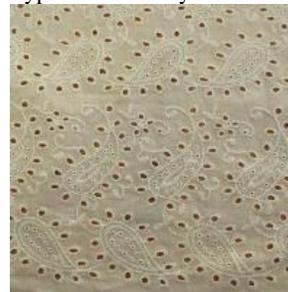
The costumes are colourful and ornate clothing. The choice of colours symbolizes the joy and festivity of occasions, creating a visually striking and celebratory atmosphere. Different colors can represent elements of nature, emotions, or cultural values. Color blue and green may symbolize the sea, while red and yellow could signify the sun and energy.

Costume for Badjao elders:

Samra - Blouse paired with sawal and square pants made from 'batik' style or eyelet.



Type of Fabric: Eyelet



Costume for young Badjao dancers:



Labochi - Colorful costumes adorned with beads.

Dance  
Equipment/Props

Kulintangan Dance use Kulintang Ensemble. The ensemble may include other instruments like agung and drums, which contribute to the rhythm and melody of the performance. The kulintang instrument used by the Badjao in Bohol has 7 music produced is believed to have the power to connect with the spiritual world, invoke blessings, and communicate with “tuhan” or God.

Kulintang Ensemble



Source: DSWD Region VII official Facebook Page

Gongs: The gongs are made of bronze or brass and are arranged in a row.



Gong Rack: are traditionally mounted on a wooden rack, known as "kulintang."

Other Instruments (optional): drums



Purpose Of the  
Dance

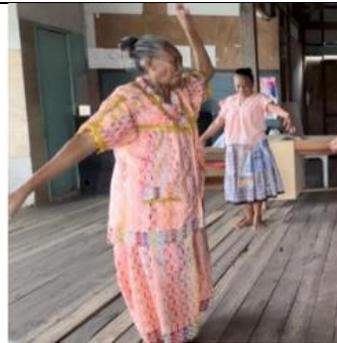
One of the primary purposes of kulintangan dance is to express gratitude to 'Tuhan' for the bountiful blessings received and to preserve and promote the cultural heritage of the Badjao people. It serves as a means of passing down traditional stories, values, and practices to younger generations, as taught by their forefathers and foremothers. Through dance, the Badjao community ensures the vibrancy and relevance of their cultural identity.

Values  
demonstrated

Gratitude, hard work, community bonds, festivities, and their way of life at the sea are represented in the basic steps in Kulintangan Dance. Taut-taut is demonstrated as dancers extending the elbows mimicking a thankful gesture as their movements rise, the dancers are grateful for the abundance of blessings from “Tuhan”. In the Ingsud-ingsud movement, dancers showcase hard work by emulating the movements of Badjao fishermen's feet as they

\*Limbai illustrates their profound connection to the sea through fluid movements symbolizing waves.

pull the fishnet from the sea.



\*Taut-taut expresses gratitude with dancers extending elbows in a thankful gesture, acknowledging blessings from "Tuhan."



\*Ingsud-insud showcases hard work, mirroring Badjao fishermen pulling fishnets from the sea.



Table 3. *Preservation Initiatives of the Community Elders*

<i>Initiative</i>	<i>Description</i>	<i>How often</i>
Master-Apprentice Program	Badjao elders' mentor younger Badjao in Kulintangan dance.	Always
Wedding and Special Occasion Dance	Inclusion of traditional dances in wedding ceremonies and special events within the tribe.	Occasionally
Community Performances	Showcasing Kulintangan dance at local events.	Occasionally
Cultural Exchange Programs	Fostering collaboration with fellow indigenous communities to exchange cultural knowledge through dance, especially during the National Commission for Indigenous People (NCIP) Month.	Annually in October

**Dance Literature**

Kulintangan Dance

Dance Culture: Ethnic Dance

Place of Origin: Zamboanga City



Ethno Linguistic Group: Badjao

Classification: Religious

Celebration: every festive occasion, such as weddings, religious celebrations, and cultural festivals.

Number of Dancers: there is no specific number of dancers. It can be danced both male and female dancers.

**Background/ Context**

KULINTANGAN is often performed during important ceremonies such as weddings, harvest festivals, Indigenous People’s Month and other religious events. The dance is accompanied by the kulintang ensemble, a set of gongs and other traditional musical instruments.

**Dance Properties**

Costume: The costumes include colorful and ornate clothing. Dancers wear 'samra' (for the elders) and 'labochi' (for the young). The lower attire consists of 'sawal' and square pants made from 'batik'-style and 'ilet'-type fabric.

Music: 4/4-time signature; recorded music of kulintangan played on a keyboard instrument

Count: one, two, three, four or one and, two and, three and, four and to a measure.

Formation: Dancers stand at the center of room in a circle or semicircle formation.

Dance Movements: Dance movements are shown each figure in the created dance literature.

**Footwork**

Engke-Engke - The feet are lifted off the ground. The term literally signifies 'raise-raise' or 'up-up,' clearly deriving from the cognates 'angkat-angkat' and 'angkat angkat.

Ingsud-Ingsud - The lateral movement of the feet is achieved through a shuffling motion across the ball and sole of each foot, resembling the movement of a sea snail. The motion is akin to the parallel tortiller.

Kagis-Kagis - Derived from the motion of a chicken as it scratches the ground.

Tendek-Tendek - Consist of a series of small stamps.

**Arms and Hand Movements**

Kapo-Kapo - Actions that imitate the act of wading through water.

Kello’ - the outward rotation of the palm of the wrist.

Kijud-kijud - Refers to the abrupt/jerking motion of the shoulders.

Kollek - the reverse of Kello’.

Limbai - a motion reminiscent of the gentle swaying of coconut fronds. Arms are raised and lowered alternately at the sides just above head level in a reverse T position, with the palm facing downward and fingers pointing outward, while the other hand extends to the side with the palm facing downward.

Taut -Taut - over-extending the elbows.

Props: Earrings and a necklace made of pearls (optional) or any accessories, and 'sablay,' a long rectangular piece of cloth worn around the waist, can serve both functional and aesthetic purposes.

Note: There are no definite directions for the sequence of figures, the number and types of steps, or hand movements and positions used when performed by the natives. For teaching purposes, the figures described below are suggested, but dancers may create their own combinations if they desire.

Table 4. *Movement Analysis*

<i>Dance Figure</i>	<i>Footwork</i>	<i>Arms and Hands Movements</i>
Entrance, Dance Dance Figure 7 a	A. Tendek-tendek- Tap R foot with the ball.	Limbai- arms are raised and lowered alternately at the sides, with the palm facing and fingers pointing outward movement evokes the swaying of coconut fronds.



Tap L foot only toes touching the floor.



Engke-Engke - the feet are raised from the ground. The term literally means “raise-raise” or “up-up,” obviously a cognate of “angkat-angkat” and “angkat-angkat.”

B. Ingsud-Ingsud  
the lateral movement feet executed through a shuffling movement through the ball and the sole of each foot evoking the movement of the sea snail. Feet in 3rd Position. The same movement if parallel tortiller.



Ingsud-Ingsud - the lateral movement feet executed through a shuffling movement through the ball and the sole of each foot evoking the movement of the sea snail. Feet in 3rd Position. The same movement if parallel tortiller.



Taut -Taut- the act of over-extending the elbows. L arm extended obliquely upward at head level while L arm in reverse ‘T’ position near shoulder level closed to chest with palm facing outward.



Taut -Taut- the act of over-extending the elbows. L arm extended obliquely upward at head level while L arm in reverse ‘T’ position near shoulder level closed to chest with palm facing outward.  
Kello’ - turn the wrist outwards gracefully.

Dance Figure 1,  
Dance Figure 3,  
Dance Figure 7  
b&c,  
Dance Figure 9 a



Kollek- the reverse of Kello'.



Kijud-kijud- Shoulders and hips are slightly rocking up and down with slight pushing motions.

Dance Figure 2

Kagis-Kagis- the movement of a chicken scratching the earth.



Taut -Taut the act of over-extending the elbows. R arm extended obliquely upward at head level while L arm in reverse 'T' position near shoulder level closed to chest with palm facing outward.



Kijud-kijud- Shoulders and hips are slightly rocking up and down with slight pushing motions.

Dance Figure 4

Tendek-tendek- Heel brush R/L foot with the ball.



Taut -Taut the act of over-extending the elbows. R arm extended obliquely upward at head level while L arm in reverse 'T' position near shoulder level closed to chest with palm facing outward. Kijud-kijud- Shoulders and hips are slightly rocking up and down with slight pushing motions.

Dance Figure 5,  
Dance Figure 9 b

Step R and L feet with Engke-engke (the feet are raised from the ground. The term literally means “raise-raise”).



Limbai – arms are raised and lowered alternately at the sides, with the palm facing and fingers pointing outward movement evokes the swaying of coconut fronds.



Dance Figure 6

Ingsud-Ingsud - the lateral movement feet executed through a shuffling movement through the ball and the sole of each foot evoking the movement of the sea snail. Feet in 3rd Position. The same movement if parallel tortiller.



Taut -Taut- the act of over-extending the elbows. L arm extended obliquely upward at head level while L arm in reverse ‘T’ position near shoulder level closed to chest with palm facing outward.



Kello’- turn the wrist outwards gracefully.



Kollek - the reverse of Kello’.

Dance Figure 8

Ingsud-Ingsud- the lateral movement feet executed through a shuffling movement through the ball and the sole of each foot evoking the movement of the sea snail. Feet in 3rd Position. The same movement if parallel tortiller.



Kijud-kijud- Shoulders and hips are slightly rocking up and down with slight pushing motions.  
Kumintang- Graceful hand movements from the wrist going clock or counterclockwise.



Kapo-kapo is a movement that simulates wading into the waters.



Saludo

Bend body slightly forward, head bend forward. Both hands in front and palms together



## KULINTANGAN DANCE

(Badjao)

### Entrance

(a.) Tendek-tendek, heel tap R foot (ct. 1) engke-engke (the feet are raised from the ground) (ct. and). Tendek-tendek, ball tap L foot (ct. 2) engke-engke (ct. and). Keep your knees slightly bent forward while moving toward the center to form a semi-circle, alternately (3 and, 4 and). Limbai (arms are raised and lowered alternately at the sides, with the palm and fingers pointing outward movement evokes the swaying of coconut fronds)..... 2M

(b) Ingsud-ingsud on the L foot (position your feet in the 3rd position and move clockwise in place, movements are similar as parallel tortiller.) Shift your weight onto the right foot while keeping the L foot slightly bent outward (cts, 1,2,3,4) Taut -Taut (L arm extended obliquely upward at head level while R hand in reverse 'T' position near shoulder level closed to chest with palm facing outward.)

then, fingers are flickering. Kijud-kijud (Shoulders and hips are slightly rocking up and down with slight pushing motions.) (cts, 3,4) .....2M

**Figure 1**

(a.) Repeat the footwork of entrance (b) moving clockwise with a Kollek, (turn the wrist inwards gracefully) (ct. 1), then, Kello' (turn the wrist outwards gracefully)

(ct. 2) with open palms and fingers. Taut -Taut (L arm extended obliquely upward at head level while R hand in reverse 'T' position near shoulder level closed to chest with palm facing outward.) with fingers flickering. Kijud-kijud (Shoulders and hips are slightly rocking up and down with slight pushing motions.) (cts, 3,4) .....1M

(b.) Repeat entrance (b).....1M

(c.) Repeat (a).....1M

(d.) Repeat entrance (b).....1M

**Figure 2**

Face in the opposite direction of the audience.

(a.) Kagis-Kagis (Mimic the action of a chicken scratching the ground by using the balls of your R and L feet to scratch the ground.) moving forward (cts, 1,2,3,4), Taut -Taut (R arm extended obliquely upward at head level while L arm in reverse 'T' position near shoulder level closed to chest with palm facing outward.) with fingers flickering. Kijud-kijud (Shoulders and hips are slightly rocking side to side with slight pushing motions).....1M

(b.) Repeat entrance (b) footwork moving sideward right.....1M

(c.) Repeat Figure 1 (a) footwork moving sideward left ..... 1M

(d.) Repeat (a) moving backward.....1M

**Figure 3**

Face the audience.

(a.) Repeat Figure 1 moving clockwise .....4M

**Figure 4**

Face the Audience.

(a.) Tendek-tendek with heel brush moving forward (cts, 1,2,3,4), and backward. Taut-taut (L arm extended sideward while R hand in reverse 'T' position near shoulder level closed to chest with palm facing outward.) with fingers flickering. Kidjut-kidjut (Shoulders and hips are slightly rocking side to side with slight pushing motions). Then, move backward.....2M

(b.) Repeat Figure 1 (a).....1M

(c.) Repeat entrance (b).....1M

**Figure 5**

Circle Formation.

(a.) Slowly step R and L feet with bouncing motions moving once within the circle, with Limbai (arms are raised and lowered alternately at the sides, with the palm and fingers pointing outward movement evokes the swaying of coconut fronds.

(cts, 1,2,3,4).....4M

**Figure 6**

Face the Audience.

(a.) Ingsud-Ingsud on the L foot, (position your feet in the 3rd position and move clockwise in place, movements are the same as parallel tortiller). Taut-taut (L arm extended sideward while R hand in reverse 'T' position near shoulder level closed to chest with palm facing outward) with fingers flickering. Kidjut-kidjut (Shoulders and hips are slightly rocking side to side with slight pushing motions) with fingers flickering (cts, 1,2). Kollek, wrist inwards) (ct. 3), then, Kello' (turn the wrist outwards) gracefully going up (ct. 4) .....1M



(b) Repeat footwork: (a) Raise arms to head level with the tips of the middle fingers of both hands touching, palms facing outward; then move down to the sides.

(cts. 1,2,3,4) .....1M

(c) Repeat (a) and (b) .....2M

**Figure 7**

Face in the opposite direction of the audience.

(a.) Repeat entrance (b).....2M

(b.) Repeat Figure 1 (a.....1M

(c.) Repeat entrance (b).....1M

**Figure 8**

Face the Audience.

(a.) Tendek-tendek with heel brush moving clockwise in place. Perform kumintang sideward right at hip level (ct. 1 and ,2 and) and sideward left (ct. 3 and ,4 and).....2M

(b.) Ingsud-Ingsud on the left foot, (position your feet in the 3rd position and move sideward right in place, movements are the same as parallel tortiller). Both feet are half knee-bent (cts. 1, 2, 3, 4). Perform kapo-kapo near the hips, simulating wading into the waters with hand movements, creating a circular motion alternately.).....2M

**Figure 9**

Face the Audience.

(a.) Repeat entrance (b).....2M

(b.) Repeat Figure 5 (a) forming one straight line .....2M

**Saludo**

Face the Audience.

(a.) Bend body slightly forward, head bend forward. Both hands in front and palms together.....1M

**Conclusions**

Based on the findings, it can be concluded that the preservation and documentation of the Kulintangan Dance play a pivotal role in safeguarding the rich cultural heritage of the Badjao in Bohol. By exploring the intricate nuances of this traditional dance form, this research contributes to a broader understanding of the Badjao community's history, values, and traditions. In particular, the Kulintangan Dance, rooted in Southern Zamboanga, serves as a profound expression with religious ties to 'Tuhan' or God. The dance has been passed down through generations. It utilizes a 4/4-time signature and is danced to convey gratitude for the blessings received.

Accompanied by live music from a kulintang ensemble or recordings like 'Tausug Dance with Kulintangan' on YouTube, the dance's movements mirror their seafaring lifestyle, embodying values such as gratitude, hard work, community bonds, festivities, and their life at sea. Colorful costumes symbolize nature, while traditional instruments and barefoot dancing reflect their simple way of life. Each movement, like the Taut-taut and Ingsud-ingsud, illustrates cultural values.

The kulintangan dance not only serves artistic purposes but also preserves Badjao cultural heritage in Bohol. It is performed during celebrations and Indigenous People's Month, showcasing their unique dance to a wider audience. Regular practice on ordinary days highlights their commitment to passing on cultural traditions to future generations. In essence, the kulintangan dance is a vibrant expression of the Badjao people's cultural identity, weaving together history, values, and traditions in a rhythmic and visually captivating celebration of gratitude.

Based on the findings and conclusions drawn from this study on the Kulintangan Dance, the following recommendations are made to further preserve, promote, and enhance the cultural heritage of the Badjao community in Bohol:

**Documentation and Preservation.**

There is a need to formally document the Kulintangan Dance, including its movements, music, and cultural significance, in a comprehensive manner. This documentation should be shared through written records, videos, and other media formats to ensure that future generations, especially younger Badjao community members, are aware of and can continue practicing the dance. Collaborating

with local cultural heritage organizations and academic institutions could help in preserving this traditional dance.

#### Cultural Education and Awareness.

It is recommended to incorporate the Kulintang Dance into local school curricula, particularly within the Bohol region, to raise awareness among younger generations about the significance of this cultural expression. This could involve creating a cultural education program, where students learn not only the dance but also the history, values, and the seafaring lifestyle of the Badjao people.

#### Community Engagement and Workshops.

Regular community workshops or training sessions should be held to teach the dance and its cultural context. These workshops would help pass on the knowledge from elder community members to the younger ones, ensuring that the dance remains an integral part of the community. Community performances during important cultural events and celebrations, such as Indigenous People's Month and local festivals, should continue to be encouraged.

#### Collaboration with Cultural and Heritage Organizations.

Partnering with local and national cultural organizations, such as the National Commission for Indigenous Peoples (NCIP), would enable the Badjao community to receive more support in showcasing their culture. These partnerships could provide opportunities for funding, venue spaces for performances, and platforms for cultural exchange programs with other indigenous communities.

#### Promoting the Dance Beyond the Community.

To broaden the appreciation of the Kulintang Dance, it is recommended to organize cultural exchanges with other provinces and regions. This could involve performances, exhibitions, and cultural festivals where the dance is featured, helping to introduce the Badjao's rich cultural heritage to a wider audience. Utilizing social media platforms to share dance performances and cultural stories can also attract interest from global audiences.

#### Preserving Traditional Instruments.

Continued use and care for the kulintang ensemble and other traditional instruments is crucial for maintaining the authenticity of the Kulintang Dance. Efforts should be made to ensure that the instruments are properly maintained and that younger generations are trained in playing these traditional instruments. Establishing a kulintang music school or a similar initiative within the Badjao community could help nurture local musicians and ensure the preservation of the musical traditions.

#### Encouraging Intergenerational Mentorship.

Establishing a master-apprentice program, where experienced dancers and musicians mentor younger community members, could play a key role in preserving the dance and its traditions. This system of mentorship would allow for the transfer of knowledge and skills within the community, maintaining the cultural legacy while fostering stronger community bonds.

By following these recommendations, the Badjao community in Bohol can ensure the continued vibrancy and relevance of the Kulintang Dance, preserving it as a living tradition that celebrates their history, values, and cultural identity for generations to come.

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