

## DOCUMENTATION AND NOTATION OF THE TRADITIONAL DANCES OF THE YOGADS OF ISABELA

*Dr. Jane N. Cariaga,*

Professor III  
Philippine Normal University-  
North Luzon Campus  
Alicia, Isabela, Philippines.

### ABSTRACT

Traditional dances are dances that still reflect traditions, customs and religious beliefs retained in near pristine form which could offer valuable clue in today's search for authentic roots of pre-Hispanic Philippines (Goquinco, 1980). It is disappointing to note that from among the different dance groups/companies in the Philippines, there is but only one Yogad dance included in their repertoire which only the *Balanban*. Cognizant of this problem it is the firm belief of this researcher that a study be conducted on the Yogad unpublished dances for preservation and dissemination. This study hopes to boost the morale of the Yogad tribe so as to make them proud of their own cultural identity.

It aimed to contribute to the repertoire of dances, which have been started through the pioneering work of Mrs. Francisca R. Aquino, which provided source of materials for schools in the field of dance as well as in the allied-disciplines, which needs better understanding of our culture. The main purpose of this study was to analyze, record and notate the unpublished traditional dances of the Yogads of Isabela in order to preserve them for posterity and for instructional purpose.

The study will promote awareness to existence of the Yogad tribe: awareness of the richness of their cultural heritage through the people's ethnic/traditional dances, awareness of the necessity of preserving such dances that speak of character traits and life ways of the people. The dances could serve as a good material in promoting appreciation and love for our own cultural heritage.

**Keywords:** Traditional dances, yogad dances, yogad tribe, yogad folk dances, yogad ethnic dances, Isabela dances

## INTRODUCTION:

The Philippines is a growing nation, ready to transcend barriers for expansion, the world has suddenly become smaller, separated people in the past have given way to what is now known as “world culture”. Their principal product is tobacco, while corn is their important food supply. Fond of hunting, the Sierra Madre Mountains are their hunting grounds. They also do considerable basketwork and dwell in a structure of wood like bamboo, or in mountain cave with a thatched or bamboo roof. The men wear shirt and trousers and the women wear camisa and skirt. Yogads are fond of music and dances. Yogad is also the language used by this ethnic tribe(<http://en.wikipedia.org/index.php?title=Yogad>).

Section 14, Article XIV of the 1987 Constitution States that “*The State shall foster the preservation, enrichment and dynamic evolution of a Filipino national culture.*” Section 15 provides “*The State shall conserve, promote and popularized the nations’ historical and cultural heritage and resources as well as artistic creations.*” Also in same Article, Section 17 mandates “*The State shall recognize, respect and protect the rights of indigenous cultural communities to preserve and develop their cultural traditions and institutions.*” (Bernas, 2012).

As a major program components of the Fitness and Values revitalization program of the DepEd, SAYAWIT, has this as one of its objectives to identify, document and institutionalized the traditional songs and dances to enrich the present curricula at all levels.

Dance is one of the potent factors in the improvement, promotion, or strengthening of tradition.

Traditional dances are dances that still reflect traditions, customs and religious beliefs retained in near pristine form which could offer valuable club in today’s search for authentic roots of pre-Hispanic Philippines (Goquinco, 1980).

It is disappointing to note that from among the different dance groups/companies in the Philippines, there is but only one Yogad dance included in their repertoire which only the *Balanban*.

Cognizant of this problem it is the firm belief of this researcher that a study be conducted on the Yogad unpublished dances for preservation and dissemination.

This study hopes to boast the moral of the Yogad tribe so as to make them proud of their own cultural identity. It aimed to contribute to the repertoire of dances, which have been started through the pioneering work of Mrs. Francisca R. Aquino, which provided source of materials for schools in the field of dance as well as in the allied-disciplines, which needs better understanding of our culture.

The main purpose of this study was to analyze, record and notate the unpublished traditional dances of the Yogads of Isabela in order to preserve them for posterity and for instructional purpose.

More specifically, it aimed to accomplish the following:

1. To record the unpublished dances of the Yogads;
2. To trace the unpublished dances of the Yogads according to:
  - a. History/Background,
  - b. Nature /Classification,
  - c. Costumes,
  - d. Music,
  - e. Specific dance movements.
3. To determine specific character traits and customs depicted in their dances.

## LITERATURE:

The Yogads were at one time in the town of Diffun, Quirino. They now occupy the towns of Echague, Angadanan, Santiago City and Jones, of the province of Isabela. Yogads are a part of the Christianized Kalingas of Western Isabela. They are predominantly of the Indonesian type with slight mixture of Negrito and Chinese blood. They vary from reddish brown to dark brown in complexion, are round-headed, have straight black hair, dark brown eyes and noses of medium breadth with low regular features. Like other Filipinos, they are practically beardless. Their culture, like that of the other Christian groups of the lowland is tintured by Spanish civilization. Although the people retain many of the primitive customs and beliefs. Formerly they practiced the kaingin system.

Father Chirino, S.J., in his *Relacion de las Islas Filipinas*, relates of the Tagalogs that they are “much given to musical practice,” and although the guitar they use, called the Kudyapi, is not very ingenious or rich in tone, it is by no means disagreeable. They play with such vivacity and skill that they seem to make human voices issue from its four metallic chords. By merely playing their lips, communicate with one another and make themselves understood, a thing unknown in any other nation (Ylanan, 1974).

Father Colin, also a Jesuit, describes ancient Filipinos as having “minstrels who memorized songs giving the genealogies of their deities and relating the deeds described to them. In their theatrical performances, the players danced and sang to the accompaniment of stringed instruments, the Kudyapi, the bangsi, and the Kuleleng”.

Annotations by Father Pastells, S.J., add that the traditional and more popular songs were the Kundiman, the Kumintang, and Balitao, the Saloma, and the Talindao, and that songs might or might not be accompanied by a dance.

A movement to revive the old Filipino songs and dances was initiated by University of the Philippines President George Bocobo, who authorized Miss Francisca Reyes (now Mrs. Aquino) to travel the different provinces of Luzon and the Visayas for the purpose of collecting native folk song and dances. The first Filipino woman to be sent to US to specialize in Physical Education. Mrs. Aquino has made the distinct contribution in the field of Physical Education by her research studies on Philippine Folk Dance, writing them in book form to nationalize and propagate them by making these available to the teachers in the field and by training leaders for dissemination of these dances throughout the Philippines.

#### **Factors that influence folk dances according to Aquino(1958) are:**

1. **Customs and traditions.** As a people, the Filipinos, especially the women of the past, are shy, sensitive, modest slow, and reserved. These traits are found in many of our dances. In courtship dances, girls do not accept their favored suitors readily or immediately. They always say “No” while their feelings really mean “Yes”. The shaking of hands in “ Pandang-Pandang ” is very different from the way we greet each other at present. It was the custom in the old days for the women to offer only two fingers (the second and the third) when they shook hands.

In general, the Filipino dances, are performed with very little or no bodily contact at all. In the old days the male partners were provided with handkerchiefs to be used in case there was holding of hands in the dance. They were not allowed to touch their partners with bare hands. In almost all our dances, the partners stand apart from each other.

2. **Climatic environment.** This factor has a great influence upon the nature of the dances of any nation. We can tell very easily where certain dances came from the cold regions have vigorous, passionate, and energetic steps. They abound by skips, jumps, leaps, hops, springs, turns, and running steps. The movements are suitable to the climatic conditions.

In tropical climate dances are generally slow, languorous and energetic. Tropical countries like ours generally have slow, languorous, weird, and dreamy dances.

In the Philippines most dances belong to the slow and moderate type, although we have some fast and energetic ones like the “tinikling”, the “sakuting,” the “maglalatik,” and the war dances of the non-Christian. Speedy and vigorous dances are too strenuous and fatiguing in our climatic conditions.

3. **Economic conditions.** In places where money is easy to secure and living conditions are good, the dances are usually gay and lively. In places where life is easy, the dances are gay and frolicsome. On the other hand, where life is hard, dances are slow, sad, and even mournful. The music and songs of different places vary in the same way (Tolentino, 1958).

#### **MATERIALS AND METHODS:**

To be able to gather the data needed, the following instruments and tools were used structured Interview, Observations, Video camera Documentation, Still Camera and Recorder.

Data for this research were generally gathered mainly through resourcing observation, interviews, recording, documenting, and notation.

The actual dance research was undertaken as follows:

1. Making preliminary arrangements with the Yogads.
2. Doing field observations.
3. Interviewing the Yogads.
4. Learning the Yogad Dances.

## **DISCUSSION:**

For both the newly discovered and the published dances of the Yogads were analyzed as regard historical background, costumes, musical instruments/ accompaniments and specific dance movements after which the summary of figures were made in order to make the clearer presentation, analysis and interpretation.

The guidelines for the analysis of specific movements that portray character traits of the Yogads was established from several observation and interviews.

## **GUIDELINES USED FOR THE ANALYSIS OF SPECIFIC CHARACTER TRAITS AND CUSTOMS DEPICTED IN THEIR DANCES:**

### **1. FRIENDLINESS**

- a. sweet smiles of the girls
- b. shaking of hands
- c. waving of hands

### **2. INDUSTRY**

- a. movements like pounding rice
- b. fishing, the use of fishing net, fish container

### **3. CHEERFULNESS**

- a. clicking of the castanets
- b. striking of bamboos
- c. singing by the old people as the children well as they perform the dances
- d. clapping of the hands or snapping of fingers
- e. uttering or shouting a weird cry “yeah” together
- f. use of hop step and jump
- g. striking of the swords

### **4. RELIGIOUSITY**

- a. bending of trunk and knees
- b. movement of bamboo/wood from vertical to horizontal
- c. nature of the dance which is to drive the evil spirits
- d. anointing fresh blood of pig or chicken
- e. kneeling position/trunk bent forward
- f. Holy crucifix/presence of chapel in every barrio
- g. Presence of the statue of Virgin Mary

### **5. HOSPITALITY**

- a. arms in reverse “T” position with palms up
- b. serving simple snacks or lunch in case a visitor arrives
- c. arms open to second ceremonies
- d. arms doing the “hapay” movement

### **6. LOVERS OF CELEBRATION**

- a. observing wedding ceremonies strictly, baptism, and marriage are very important ceremonies
- b. observing fiesta every year

### **7. LOVERS OF PEACE**

- a. absence of fighting movement

### **8. CONTENMENT**

- a. close step, change step, touch step, walking step

- b. slow turning
- c. tempo

**9. FAMILY SOLIDARITY**

- a. *kumintang* inward
- b. arms in reverse “T” position, with *kumintang* inward and palms open
- c. wedding dance, arms in reverse “T” position
- d. bamboos used in the dance tied together in one post
- e. hands joining together
- f. partner following each other
- g. plates, groom collects money and gives it to the bride sitting on the high knee

**10. CLOSE FAMILY TIES**

- a. married couple lives in the family of their parents
- b. relatives are present in the match making-occasion as courtship arrangements before the wedding plans
- c. at the age of four, Yogad boys and girls are trained by their parents and grand fathers on how to handle the swords the knife for self-defense and to keep them prepared in case of emergency, such a tribal war between their groups and other tribal groups.

**11. RESPECT FOR ELDERS**

- a. a parental consent is always secured by the children before accepting the invitation or request to dance
- b. children are taught to kiss the hands of their parents and other kin or made to do the what they call “bless”
- c. bowing, children have to ask permission from their parents before performing a dance and respect the decisions of parents

**12. BELIEF IN SUPERNATURAL BEINGS**

- a. a “*magimmon*” or the old woman or man known to possess a supernatural powers/knowledge perform certain rituals. When an individual is seriously ill the natives believed that the sic person was possessed by evil or bad spirits. With the ritual offerings and prayers of the “*magimmon*” the sick is healed. If however, this person dies it means that the evil spirits is very strong or the healing of the “*magimmon*” is weak.
- b. The Yogads believed in so many gods and goddesses to ask for favors. They believed that “*serena*” or mermaids inhabit the deep rivers.

**13. COURTSHIP AND MARRIAGE**

- a. parents of the groom give to the parents of the bride a dowry or “dote” in the form of cash, working animals, jewelry, hectares of lands, house and other goods.
- b. A one day celebration performing *daggat* dance before the wedding day by the members of the family.

**14. BAYANIHAN**

- a. the Yogads have an equivalent term of “*bayanihan*” which is “*avuyog*” is shown or demonstrated by the working together of the village during planting of rice and corn, and transferring of the house to the other place or even during the wedding of their sons and daughters. The one who requested the “*avuyog*” is responsible in shouldering the foods to be served to the workers.
- b. being a hero by giving assistance to strangers and community folks without waiting for any return or compensations.

**15. RESPECT FOR AUTHORITY**

- a. allowing to deliver a speech by the highest official of the town or barrio during special occasions
- b. quadrille formation, the *cabeceras* doing the movement first before the *costados*.

**16. NOVELTY**

- a. plain walking step, passing of plates with food from one woman to another during wedding luncheon
- b. no required musical accompaniments to some of their dances.
- c. left or right arm bent in front at chest level.

- d. hand movement in sway balance

#### **17. SIMPLICITY**

- a. costumes used which is ordinary and inexpensive
- b. used of inexpensive props like bamboos, castanet, mortars, pestles, use of newspaper, plates, stool, music or sound of any kitchen utensils.

The dances were recorded and to include the following; the title, dance culture, the place of origin, ethno-linguistic group and classification, the costumes and the props, the music, the musical instruments used and the instruction of the dance which includes the figures with respective dance steps and movements, counts and number of measures.

#### **RESULTS:**

These newly researched dances which have been found to portray the customs and traditions of the Yogads were recorded and notated as follows:

#### **UNPUBLISHED DANCES OF THE AUTHOR:**

1. Baile de Payaqueña
2. Baile de Rigodon
3. Baile de Serena
4. Daggat
5. Gala-Gala
6. Tabayag
7. Baile de Bakal
8. Gozos

#### **PUBLISHED YOGAD DANCES**

1. Balanban
2. Jota Echagueña
3. La Jota Yogad

#### **AN ANALYSIS OF THE ABOVE FOLK DANCES HAS BEEN BASED ON THE FOLLOWING:**

1. Historical Background
2. Nature/Classification
3. Costumes
4. Musical Instruments

#### **ON SPECIFIC CHARACTER TRAITS AND CUSTOMS DEPICTED ON THE YOGAD DANCES:**

##### **BAILE PAYAQUEÑA:**

Lovers of celebration are depicted in the nature of the dance. The absence of fighting movements represents their Love for peace. Hospitality is indicated when the arms are in reverse "T" position, arms open to second and arms doing the hapay hand movement. The clapping of the hands reflects cheerfulness. Friendliness is exhibited in the shaking of hands.

Contentment is demonstrated by the close step, and the tempo found in the dance. Religiosity is depicted when the performers bend their trunk at the dance. The manifestations of family solidarity are the kumintang inward, hands joining together, cross arms and close ballroom position. Bayanihan as a custom and industry are depicted in the nature of the dance.

##### **BAILE DE RIGODON:**

The nature of the dance depicts *love for celebration* and *love for peace*. *Friendliness* is depicted in the shaking of hands and sweet smile of the girl. *Family solidarity* is manifested in the *kumintang*



inward, hands joining together, partner following the partner, crossover and star R and L. *Respect for elders* is seen in bowing. *Respect for authority* is demonstrated in the quadrille formation by the formation like *cabecera* doing the movement first then the *costados*. *Novelty* is depicted in the plain walking steps. *Hospitality* is shown in the arms in reverse “T” position. *Contentment* is depicted in the tempo of the dance.

#### **BAILE DE SERENA:**

Belief in supernatural being and *industry* are depicted on the nature of the dance. The nature of the dance depicts their *love for celebration*. *Simplicity* is shown by the mortars and raft or *gaket*. *Family solidarity* is demonstrated by the used of the movement of the hands, which is *masiwak* and *kumintang* inward. The informants explained that *masiwak* and *kumintang* would mean gathering of the children together to live under one roof. The unmarried as well as the married live together. The fisherman bending his knees slightly symbolized *respect for elder*. *Novelty* is depicted in the “*magimmon*” steps. *Industry* is shown in the used of the fishnet and fish container or “*alat*”. *Religiosity* is demonstrated on the act of anointing fresh blood of animals like pig or chicken on the forehead of the sick and on the raft or “*gaket*”. Shouting or making loud noise a weird cry “*yeah*”, jumping step, hop step by the sick person while dancing indicate *cheerfulness*. *Hospitality* is express when the arms are in the reverse “T” position with open palms up meaning that the Yogad are ever ready to help any visitors. *Contentment* is reflected by the dance steps which are change step and close step. The L or R arms forward at foreheads level with R (L) are behind the body in “*magimmon step*” shows the courage that the sick person should try to admit the wrong doings so he could get well.

#### **BALANBAN:**

The nature of the dance depicts their *love for celebration*. *Family solidarity and hospitality* are depicted by the used of arms in reverse “T” position. *Novelty* is demonstrated on the L or R arm bending in front at chest level or shoulder level and on the basic hand movement. The *snapping* of the fingers as the performers dance manifests *cheerfulness*. The bending of the knees and the kneeling position in their dance depict religiosity and *respect for elders*. *Simplicity* is depicted on the costumer used. Sitting on the knee of boy by the girl demonstrates *family solidarity*.

#### **DAGGAT:**

The researcher was able to gather the same interpretation of the movement features and props used in the dance by all the informants who were interviewed in this study. The manifestation of *family solidarity* are arms in reverse “T” position, bamboos used in the dance tied together in one of the posts of the hall, and the holding in ballroom position. Clapping and striking the bamboos together, shouting a weird cry “*yeah*”, jumping and hopping demonstrate *cheerfulness* while the used of walking steps indicate *contentment*. *Friendliness* is depicted in the shaking of hands and sweet smiles. Daggat is a dance of wedding. The nature of the dance shows their *love for peace and love for celebration*. The mortars, pestles and the used of newspapers and the costumes that are very inexpensive reflect *simplicity*. *Novelty* is demonstrated in the plain walking steps and another is that there is no required music for the dance. *Industry* is reflected on the movements like pounding rice.

#### **GALA-GALA:**

The nature of the dance depicts their *love for celebration and love for peace*. The manifestations of *family solidarity* are the plate solace on each side of the bride and the groom; the act of putting money and girls by the bride and groom, relatives and friends on the plates and the close ballroom position. The used of the close step indicates *contentment*. *Simplicity* is reflected by the plates used as props in the dance. *Novelty* is depicted on their favorite music because this is used as their plates with special piece number during the dance. It is demonstrated also the passing of plates with food from one woman

to another in a wedding lunch. The pinning and inserting of paper bills on their wedding dress demonstrate the Yogad customs of marriage. *Respect for authority* is shown on the delivery of the speech by the highest official of the town or Barangay. The customs of these that is close family ties is demonstrated whether relatives are present in the match making occasions as a courtship arrangement before the wedding plans and after the wedding the newly wedded couple stayed in the family of their parents. *Respect for elders* is shown when the children always secure a parental consent before accepting the invitation or request to dance and respecting the decision of parents. Children are also taught to kiss the hands of their godparent, parents, and relatives or made to do what is commonly called “bless”. Another customs by the Yogads is on marriage and courtship wherein the parent of the groom gives to the parents of the bride a dowry or “dote” in the form of cash, working animals, jewelries, hectares of lands, house and other goods.

#### **JOTA ECHAGUEÑA:**

The nature of the dance shows their *love for celebration and love for peace*. The holding of the dance shows their love in ballroom dance position symbolized *family solidarity*. Also when the groom collects money and gives it to the bride and the use of the plates depicts the family solidarity. *Contentment* is depicted by the tempo of the dance. The courtship and marriage practice of giving “dote” or dowry is manifested in the dance.

*Respect for elders* is demonstrated in the kissing of the hands, in bowing or when they are made to do the what is commonly called “bless” or as a sign of respect to the elders.

#### **LA JOTA YOGAD:**

The nature of the dance depicts *love for celebrations and love for peace*. The slow turning found in the dance, the tempo represented *contentment*. *Family solidarity* is reflected on the movements at the dancer following partner. *Novelty* is demonstrated on the sway balance with a raise and R and is bent forward at shoulder level, left hand on waist.

#### **TABAYAG:**

The nature of the dance depicts *love for celebration and love for peace*. The use of stool, plats, forks, spoons, and basing as their musical accompaniments and their dress/costumes reflect *simplicity*. The *beliefs in supernatural beings* is depicted in the dance by driving evil spirits that might hinder the growth of the child and the breaking of the saucer before the dance start and closed fist don at sides, the showering of liquor on the dance hall and flinging of both hands upward demonstrate the holding of coins to be placed or put on the plat would bring good luck and prosperity to the child while the directions of the sponsors and relatives is moving clockwise and counter clockwise reflect that the relationship between the parents and the godparents is co-parenthood. Their walking steps demonstrate *novelty*. *Contentment* is depicted on the shouting of “yeah” a weird cry. The sponsors and relatives in the plates manifest family solidarity on the act of putting money and gifts.

#### **BAILE DE BAKAL:**

The striking of the sword signifies *cheerfulness*. The classification of the dance would mean that the people are very religious in the sense that this dance is staged during the Feast of Sta Maria. The nature of the dance depicts *love for celebration*. *Contentment* is manifested in the steps of the dance. *Family solidarity* is seen in the *caracol* formation. *Courtship* is also being observed in the dance between the Moro Prince and the Christian Prince who are in love in one princess that lead into their battle. *Respect for Authority* is also demonstrated in the dance by accepting the orders of the king or *Rey or queen or Reyna*.

#### **GOZOS:**

*Religiosity* is observed through the procession with devotees holding the image of Patroness Saint.



*Cheerfulness* is manifested in the clicking of the castanets. The nature of the dance signifies that the people are said to be *lovers of celebration* because the barrio is celebrating fiesta twice in a year. Contentment is manifested through the formation called “*caracol*”. *Family solidarity* is demonstrated through the Circle formation in the dance. *Simplicity* is also observed through the white costumes used by the dancers.

## RESULTS:

The following Yogad dances which portrayed their character traits and customs were recorded and notated:

YOGAD TRADITIONAL DANCES		PUBLISHED	UNPUBLISHED
1.	BAILE PAYAQUEÑA		X
2.	BAILE DE SERENA		X
3.	BAILE DE RIGODON		X
4.	BALAMBAN	X	
5.	DAGGAT		X
6.	GALA-GALA		X
7.	JOTA ECHAGUEÑA	X	
8.	LA JOTA YOGAD	X	
9.	TABAYAG		X
10.	BAILE DE BAKAL		X
11.	GOZOS		X
		3	8

The subjects used were the Yogads, who are residing in the town of Isabela Province and their traditional dances composed of six newly researched dances and three previously published by Mrs. Francisca Reyes Aquino and the folk dance Workshop for Teachers File and a dance research by Eufrazio Gumpal.

The above-mentioned traditional dances were found to be authentic as revealed by the historical background, origin, costumes, musical accompaniments/instruments and specific dance movements.

The data gathering procedures employed are (1) resourcing, (2) observation, (3) interview, (4) recording and documentation, (5) notation

The research instruments were questionnaire and ten guidelines for the analysis of specific character traits and customs depicted in their dances.

Equipment used for the dances research were camera, tape recorder with a blank tapes, music notebook, video camera, pen, pencils.

## ON SPECIFIC CHARACTER TRAITS CUSTOMS:

All the eight newly research dances and the three published dances depicted the following specific character traits and customs .

There are five general categories of customs observed in the dances analyzed.

These are as follows:

1. Pre-wedding rites
  - a. *Tubad* (marriage proposal)
  - b. *Atatwa* (dialogue of grooms parents and brides parents)
  - c. *Landay* (final arrangement of the wedding problems like what will be the “dote”? How many cows, pigs, carabaos to be slotered?
  - d. *Daggat* (pre-wedding ceremony)
2. *Boda* (wedding proper)
  - a. *Mangalawik* (bride handed to groom)

- b. Procession (bride's house to place of wedding celebration)
- c. *Gala* (gift-giving of money, pinning of paper bills or showering the couple with coins or a wrapped gifts)
- d. Special piece for the bride and groom (bride and groom's first dance together as husband and wife with their theme/special song)
- e. *Palannak* (selling of home made commodities/cigar, liquor of any kind to augment the gala)
- f. *Dallut* (selling of homemade commodities cigars, liquor or any to augment the gala)
3. *Avuyog* (cooperation)
4. *Tabayag/Pacristiano* (baptism)
5. *Atang* (driving the evil spirits), (Gumpal,1976).

SPECIFIC CHARACTER TRAITS AND CUSTOMS	YOGAD DANCES										
	BAILE PAY AQUENA	BAILE DE RIGODON	BAILLE DE SERENA	BALAMBAN	DAGGAT	GALLALLA	LAJOTAECHAGUENA	LAJOTAYOGAD	TABAYAG	BAILLE DE BAKAL	GOZOS
1. FRIENDLINESS	√				√						
2. INDUSTRY	√		√		√						
3. CHEERFULNESS	√		√	√						√	
4. RELIGIOSITY	√		√	√	√				√	√	√
5. HOSPITALITY	√	√	√	√	√						
6. LOVERS OF CELEBRATION	√	√	√	√	√	√	√	√	√	√	√
7. LOVERS OF PEACE	√	√			√	√	√	√	√		
8. CONTENTMENT	√	√	√		√	√	√	√	√	√	√
9. FAMILY SOLIDARITY	√	√	√	√	√	√	√	√	√	√	√
10. CLOSE FAMILY TIES						√					√
11. RESPECT FOR ELDERLY		√				√	√				
12. BELIEVE IN SUPERNATURAL BEINGS											
13. COURTSHIP AND MARRIAGE						√				√	
14. BAYANIHAN	√										
15. RESPECT FOR AUTHORITY		√				√		√	√	√	
16. NOVELTY		√	√	√	√	√					
17. SIMPLICITY		√	√	√	√						

**CHART**

**SPECIFIC CHARACTER TRAITS AND CUSTOMS DEPICTED IN THE YOGAD DANCES**

### EDUCATIONAL IMPLICATIONS:

This study will foster nationalism and patriotism, promote appreciation for one's own native dances, inculcate love for one's cultural heritage, resolved tribal differences through understanding each other's life ways and folkways and develop awareness for the need to preserve and disseminate traditional dances. Emphasis should be given to the importance of executing effort in learning the characteristics body movements of the dances of Yogad tribe in order to give justice to their identity.

The study will promote awareness to existence of the Yogad tribe: awareness of the richness of their cultural heritage through the people's ethnic/traditional dances, awareness of the necessity of

preserving such dances that speak of character traits and life ways of the people. The dances could serve as a good material in promoting appreciation and love for our own native dances. Dance directors, choreographer and teachers would be guided according in their presentation of the Yogad tribe through the repertoire of the dance a giving respect to the uniqueness of specific character traits peculiar only to this particular tribe. The dances would also add to the collected literature on the Philippine folk dances.

## CONCLUSIONS:

Based on the aforementioned findings the hereunder conclusions are arrived at:

1. The eight newly researched dances of the Yogads of Isabela can be classified as – Occupational, ritual, religious, imitative, wedding, baptismal, festival and courtship dances.
2. The historical background of the dances are found to be interesting and in the interpretation of the dances specific body movements.
3. The Yogad dances used different costumes.
4. The Yogad traditional dances are indeed, rich in character traits and customs, which contributed to cultural identity of this people as an ethics group.
5. The dances can be a good material to educate the Filipino people on unity, understanding of each other's uniqueness as a tribe, love for one's own native cultural heritage, and love for country.

## REFERENCES:

- [1] Alejandro, R. (1978). *The Philippine dance: mainstream and crosscurrents*. Vera Perez, Philippines. pp. 115-117.
- [2] Aquino, F. R. (1982). *Philippine folk dance*. Volumes I-VI. Kayumanggi Press, Manila.p.3.
- [3] Bernas, J. G.(2012). *The 1987 constitution of the Republic of the Philippines ; a Commentary*. Manila. Rex Book Store.
- [4] Beyer, O. (1961). *People of the Philippines*, University of the Philippines Science Journal.pp.8-9.
- [5] Bureau of Public Schools (1966).*Philippine folk dances and songs*. Manila, BPS Division of Adult and Community Education.
- [6] Cariaga,J.N. (1995). *Traditional dances of the yogads of Isabela: An Appraisal*. Unpublished Thesis. Isabela Colleges, Cauayan, Isabela.
- [7] Cultural Center of the Philippines Encyclopedia For Philippine Arts. (1994). *Sayaw*. Manila.
- [8] Dauer, V. D. and Pangrazi, R. (1999). *Dynamic physical education for elementary school children*. Macmillan Publishing Company, New York, USA.p.176.
- [9] Fajardo, L. et. al. (1988). *See the world*. P.W.U.
- [10] Flood, J. et al. (1994). *Dance a while*. Burgess Publishing.
- [11] Goquinco, L. O. (1980). *Dances of the emerald isles*. Ben-Lor Publishers, Quezon City.p 57.
- [12] Gumpal, E. N.(1976).*The yogad tribe finds his identity*. Silaw Ti Isabela, Official Organ of the Isabela Electric Cooperative, Inc., Volume II, Nos. XIV April 15, 1976
- [13] Harris, J. E. et. al. (2000). *Dance a while*. Allyn and Bacon, A Pearson Education Company.
- [14] Hennesy, B. F. (1996).*Physical education sourcebook*. Human Kinetics Champaign, Illinois,U.S.A.
- [15] Kirchner, G. (1989). *Physical education for elementary school children*. WCB Publishers Dubuque, Iowa, U.S.A.
- [16] Manligod, A. (1993). *A history of Echague*. Echague Patronal Town Fiesta Souvenir Program.
- [17] Nichols, B. (1994). *Moving and learning*. W.C.B. Mc. Graw Hill, U.S.A.
- [18] Oliver, C. (1972).*History of physical education in the Philippines*. Quezon City, University of the Philippines Press.
- [19] Philippine Folk Dance Society. (1989-2001) *Sayaw*. Volumes I-VI. CCP,Philippines.
- [20] Roperos, G. (1960). “*The yogads of Echague*”. Sunday Times Magazine.
- [21] Silvester, V. (1990). *Modern ballroom dancing*, Great Britain.

- [22] Stephenson, R. M. (1980). *The complete book of ballroom dancing*. New York.
- [23] Tolentino, F. R. (1958). *Philippine folk dance*. University of Manila Journal of Asiatic Studies. Vol VII. No. 3. pp. 285-293.
- [24] Wright, J. P. (1996). *Social dance instruction*. Illinois, U.S.A.
- [25] Ylanan, R. (1974). *The history and development of physical education in the Philippines*. Quezon City, University of the Philippines Press. pp. 2-3.
- [26] Yogad (2014). <http://en.wikipilipinas.org/index.php?title=Yogad>. Retrieved July 24, 2014 from Wikipilipinas: The Hip 'n Free Philippine Encyclopedia.

-----