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DANCE ETHNOGRAPHY: AN ANALYSIS ON AYTA AMBALA TRIBE OF BARANGAY TUBO-TUBO, BATAAN

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ABSTRACT

Philippine folk dances can be dated back as early as the pre-colonial period which inherited by our forefathers and passed through several generations of Filipinos. These traditional dances are considered treasures of our homeland for they depict the humble beginnings of our native countrymen and serve as a symbol of national identity. The study utilized focused ethnography and was limited on the documentation of the ethnic dance of Ayta Ambala's tribe, their cultural values along with its cultural heritage situated at Barangay Tubo-Tubo, Dinalupihan, Bataan which were considered unpublished, especially their respective dance patterns or movements. There were ten (10) informants involved in the study. Five (5) were key informants (KIs) who represent the emic perspective while five (5) were general informants (GIs) who represent the etic perspective of the paper. Findings revealed that Dances of Ayta Ambala include: Courtship (Sayaw Magligaw), Ceremonial (Sayaw Talipe), and Occupational (Sayaw Pangangaho). The said dances reflect different activities that are commong among the tribe. It also includes the historical background, costume, time signature, props, structural formation, dance steps, and figures. Although the values are not directly presented, these are still manifesting through the themes of their dances. Included in the cultural values are bravery, respect, and gratitude which are also part of the embodiment of different dances of Ayta Ambala. As observed, the other two emerging themes are also connected to the cultural heritage of Ayta Ambala. This means, their dances mirror their surroundings, their daily activities, and their identity as tribes. The emerging themes on cultural heritage are religious beliefs, courtships, and livelihood.

Keywords: *Ayta Ambala, culture, dances, ethnography, heritage, values*

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INTRODUCTION

The Philippines is known to be a culturally diverse archipelago within the Asia Pacific Region because of its unique traditions, customs, beliefs, culture and even arts. One of the many traditions that the country can be proud of is its folk dances, particularly tribe dances which are as old as history itself. Philippine folk dances can be dated back as early as the pre-colonial period which inherited by our ancestors and passed through several generations of Filipinos. These traditional dances are considered treasures of our homeland for they depict the humble beginnings of our native countrymen and serve as a symbol of national identity.

However, due to the lack of proper documentation and unavailability of solid framework to preserve these folk dances, new generations of Filipinos tend to become less interested and forgetful of their own roots. The inability of society to propagate this type of cultural legacy affects our educational system and the implementation of the current curriculum that is culturally rooted to our customs and traditions. With these assumptions, it is encouraged that there should be more studies and research to be conducted in relation to the preservation and propagation of folk and tribe dances.

As mandated by the 1987 Constitution of the Republic of the Philippines, Article XIV Section 14-18 of the Constitution give emphasis on country should have an environment that encourages unrestricted creative and intellectual expression, the state shall support the maintenance, enrichment, and dynamic evolution of a Filipino national culture founded on the idea of unity in diversity. Additionally, the state must respect, recognize, and uphold the rights of indigenous cultural communities to maintain and advance their traditions, institutions, and cultures. When developing the national plan and policies, the state must take these rights into account. Finally, the state must promote and stimulate study into the arts and culture.

The United Nations Educational, Scientific and Cultural Organization's (UNESCO) led a convention for the protection of intangible cultural heritage that advocates for the preservation and restoration of Filipino tribal and traditional dances. The definition of "safeguarding" in Article 2 of the Convention states that it refers to actions taken to ensure the continued existence of intangible cultural heritage, such as identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as revitalization of the various facets of such heritage. Any varieties of native dances and melodies are part of intangible cultural heritage.

Indigenous People (IPs), such as the Adyta Ambalas, have rich traditions of their tribe dances which have been passed through in several generations of their own communities. It is believed that these tribe dances are being performed during special gatherings such as weddings, harvest seasons, in thanksgiving ceremonies, and when they want to pay respect and show reverence to their ancestors. The steps of their dances tell the stories of their traditions, norms, culture, and even their everyday routines.

In response to the equal protection, preservation, and restoration of ethnic dances in the Philippines, Republic Act 8371 also known as IFRA Law or "The Indigenous People's Rights Act of 1997" was institutionalized. Chapter VI- Section 29 of this law explained that the state shall recognize, protect, and respect the cultural integrity of the IPs including their culture and traditions.

On the other hand, even there are legal basis which support and promote the restoration of the tribe dances of the different ethnicities in the country including the Ayta Ambala's, the lack of proper documentation and studies about these ethnic dances are factors why they become culturally obsolete. According to Patterson, et.al (2018), most of the Indigenous Ayta Dances are still unpublished despite of the popularity in different provinces. In addition, interracial marriages are also a determining factor why Aetius is slowly losing their cultural norms and identity. Some of them try to assimilate themselves to modern society and turn away from the traditions they have. If this trend will continue for the coming years, we can expect that these tribe dances will come into extinction, and this is indeed a great loss in the Philippine History.

Believing in the crucial role played by the Ayta Ambala's Tribe Dances in the formation of our national identity and to help propagate and preserve these cultural dances, this qualitative study was conducted. The researcher dealt on the exploration and restoration of these tribe dances and provide the

readers depth and breadth of corroboration on how this minority value their native dances that are form part of their Indigenous Knowledge Systems and Practices (IKSP).

Therefore, the findings of this study could contribute to the documentation of the tourism center of Bataan regarding the culture of Ayta Ambalas. This study could also serve as a basis to recognize their traditional dances through annual celebration in order to gain popularity within the province of Bataan. Also, the indigenous group could regain their pride and sense of belongingness in the community because their culture will be recognized provincially and could even reclaim their own cultural identity.

Lastly, this study could be integrated into the educational curriculum, especially in Physical Education (P.E.) subject by considering the dances of Ayta Ambala. It will be an excellent platform for presenting and promoting the tribe's culture and traditions. By employing the results of this study, lessons that focus on maintaining and developing the Filipino historical and cultural heritage—as required by Republic Act 7722's physical education program outcome—can be taught in both departmental and higher education settings. The Ayta Ambala Dances will be used in place of introducing dances from other provinces to provide a more regional P.E. session. topics.

Statement of Purpose

The main objective of the study was to identify the dances, cultural values and cultural heritage of Ayta Ambala of Tubo-Tubo, Dinalupihan, Bataan.

It specifically aimed to respond to the following queries:

1. 1. What is the informants' profile?
2. What are the dances of Ayta Ambala in terms of:
   - 2.1 Nature and Historical Background;
   - 2.2 Costumes and Props;
   - 2.3 Musical Instrument; and
   - 2.4 Dance Properties?
3. What are the cultural values manifested in the Ayta Dances?
4. What cultural heritage can be revived and preserved through the Ayta Dance?
5. What are the cultural constructs may be derived from Ayta Ambala's dances?

RESEARCH METHOD

To illuminate and apprehend the cultural background, values, beliefs, and traditions of Aeta Ambala through their dances, this study employed an ethnographic design, which described Aeta Ambala's dances.

Ethnography, according to Roper & Shapira (2000), is the "task of describing culture" through a method of learning about people by learning from them. To have a thorough understanding, ethnographers simply observe events as they happen in their natural environment. This encompasses both overt or explicit aspects of culture that members of that culture or subculture are aware of and find cognitively salient, as well as covert or implicit aspects of culture that members of the culture or subculture may not be able to describe but which are nonetheless shared. The way that ethnography links the macro and micro, or between commonplace interactions and broader cultural processes through its emphasis on context, sets it apart from other qualitative research genres and makes it beneficial for studying healthcare issues.

Research Design

This study is qualitative research employing a descriptive and ethnographic research design using the non-participant observation, interview, field notes, and documentary as methods. According to Schumacher and McMillan (1997) "the qualitative specific procedures are identified during the research rather than specified ahead of time". In an ethnographic study, the research relies on observation, interviewing, and document analysis, or a combination of these, to provide an in-depth understanding of what is studied. It begins with the planning phase, in which general research questions, the kind of site, and types of participants needed are identified.

Population and Sample

The seven (7) key informants (KIs) were selected using these criteria: (1) chieftain of the tribe who has an influential role in the community of Aeta Ambala, (2) Aeta Ambala's elderly who ages 50 or beyond who knows were exposed to their tribe dance and play the guitar as accompaniment; (3) a native Aeta Ambala whose parents are both Aeta Ambala; and (4) a young adult who were tagged as dancer in their community and expose to Aeta Ambala's dance for a decade. These key informants (KIs) represent the insider or emic perspectives on the ethnography of the dances of the Aeta Ambala. "An emic approach aims to comprehend components of a cultural system from the standpoint of the group being researched," according to Pelto & Pelto as cited by Whitehead (2004). These key informants (KIs) represent the insider or emic perspectives on the ethnography of the dances of the Aeta Ambala. "An emic approach aims to comprehend components of a cultural system from the standpoint of the group being researched," according to Pelto & Pelto as cited by Whitehead (2004).

To postulate a balanced perspective, the three (5) general informants (GIs) were chosen to provide the etic or outside views on Aeta Ambala's dances. General Informants (GIs) were selected based on: (1) residents of the community whom they called as "unat" who lives at Barangay Tubo-Tubo for one decade or beyond and exposed to Aeta Ambala's dances; (2) residents from the neighboring towns of Barangay Tubo-Tubo who heard about Aeta Ambala's dances. Likewise, the researcher included two (2) general informants who were dancers/choreographers, artists and or music experts who will interpret the dances of Ayta Ambala. "An etic approach analyzes a cultural system with research paradigm brought by the researcher outside of those systems" as stated by Whitehead (2004). This is done to avoid bias in the study's findings and analyses and to fully explain the significance of the Ayta Ambala dances' costumes, movements, music, and costumes.

Instruments

The interview, tape recorder, camera, and video camera were the tools used in this investigation. Roper & Shapira (2000) claim that interviews can help validate observations (if they are done) and give guidance for future observations, get information on subjects that cannot or have not been observed, and gather information on intangible phenomena like sentiments. Whether formal or informal, interviews typically feature open-ended inquiries. The use of a topic guide with themes or questions relevant to the research issue is common while conducting semi-structured interviews (s). With descriptive, structural, and contrast questions complemented by probes (such as "could you tell me more about that?" or "what do other practitioners do? "), proceed from general to specific in order to acquire depth of exploration.

Data Analysis

For ethnographers, data analysis and interpretation can be difficult because they gather a lot of information about people's beliefs and behaviors in everyday situations (Roper & Shapira, 2000). The primary necessity of an ethnographer researcher is to comprehend the information that has been gathered through data analysis.

For ethnographic analysis, there are a few methods that (Roper & Shapira, 2000) have recommended. The first technique, called coding for descriptive labels, involves classifying written words into meaningful categories or descriptive labels before organizing, analyzing, and contrasting them to find their patterns. First-level coding is carried out to shrink the size of the data to a tolerable size. It is advisable to create fundamental domains before starting the coding process to categorize a wide range of phenomena, such as relationships and social structure, viewpoints, meanings, actions, events, and phrases. To get a comprehensive understanding of the Aeta Ambala dances, all field notes and informal interviews were classified, evaluated, and reread numerous times. The texts were then broken down into word, line, and paragraph level analyses. The data was broken up into smaller bits, and then during the coding stage, words or sets of words were found and given a code.

The researcher must sort and group descriptive labels into smaller sets for the second method, sorting for patterns, to build themes from those groupings and an awareness of potential connections between the data. Similar codes were grouped or classified under the heading "fundamental notions." Sub-

themes were created by grouping these notions according to their resemblance. The main themes included these sub-themes as well.

Finding outliers—cases, circumstances, settings, and occurrences that don't fit with the other findings—is the third technique.

By studying the existing literature, the fourth technique involves generalizing theories and notions. To make sense of the complex and rich data that has been obtained, the accompanying conclusions and patterns are linked to theories.

The fifth technique, memo-writing with reflective annotations, aids the researcher in keeping track of their presumptions, prejudices, and opinions during the research project. They assist the researcher in keeping track of what requires additional testing or clarification. In the twenty-first century, transferring data from your phone to your laptop and using computer-assisted qualitative data analysis tools are the greatest options for organizing and analyzing your research data.

Reactivity, dependability, and validity are the three key factors that the researcher should consider while still doing high-quality ethnographic research. Reactivity is the term for how much your presence as a researcher affects the behavior of individuals being studied, which may cause them to act differently (Neuman, 2003). If a researcher becomes familiar with other people's life and refrains from portraying intrusive and disruptive conduct, the influence of reactivity can be reduced.

To handle the ensuing interpretations and assessments using QUIRKOS, software tools for qualitative data and text analysis were employed in this study. These tools made it simple to sort, organize, and analyze massive amounts of text and data. It is employed in the evaluation of the participant data. Software for qualitative analysis of text data is called QUIRKOS.

Ethical Consideration

Whether directly or indirectly, research methods must preserve the concepts of protection, partnership, and engagement if indigenous people or Indigenous culture is the focal interest (subject matter). Consultation with the right Indigenous persons, groups, or organizations should take place to ascertain whether indigenous people are interested in the study question. This happens at the preliminary planning phase of the research. In fact, it was stated in the Work and Financial Plan that the Municipal and Regional Committee on Indigenous Peoples submitted and accepted.It must be made clear why Indigenous individuals are being included or excluded from the study endeavor. Excluding Indigenous people from the research effort might only serve to further marginalize them as empowerment is a goal of research. Indigenous people should be appropriately included in the study project if there are no justifiable grounds to exclude them from participation.

In this study, ethical behavior in social research and education was observed. The researcher produced a study protocol and interview consent forms as part of the data collection procedure and attached them to interview questionnaires to secure the informants' identities and ask for their agreement if they would be willing to participate in the study. According to Walliman (2014), informed consent forms are used to gain participants' consent to be identified by name or by other characteristics or to reassure participants that their personal or identifiable data would be kept private and that only aggregate findings will be published. Additionally, informed permission is given with knowledge of the potential repercussions; participants should be fully aware of the terms of their agreement with the responders and the researcher. Anyone who supplies data for the research project must give their consent.

Additionally, the participants in this study read an explanation of the study and their role in it, as well as a list of potential risks and benefits. Additionally, the researcher talked to the informants about this concept of informed consent. Additionally, it was made clear to the participants that they might leave the study at any moment, for any reason, and there would be no repercussions.

RESEARCH FINDINGS AND DISCUSSION

The newly discovered dances are presented, examined, and interpreted in this area based on their core traits. Documentation includes the following: Nature and Historical background of the dances,

costumes and props, musical instruments, characteristics body movement and values manifested in the dance.

The data were organized and analyzed using horizontalization, clustering and developing textural and structural description following transcription. The meaning and meaning units were clustered to develop categories and uncover emerging themes and finally textural and structural were developed from emerging themes. Key Informants (KIs) were mostly dancers or performers on Ayta Ambala Dance and have been exposed to their customary practices and traditions for decades since they learned their tribe dance from generation to generation. General Informants (GIs) on the other hand were selected based on their exposure to Ayta Ambala tribe, had been witnessed the Ayta Ambala tribe dance, and expert choreographers who understand the steps, body movements and time signature of Ayta Ambala dance.

Research Findings

Dances of Ayta Ambala

Dancing is part of Ayta Ambala's usual activity which expresses their culture and heritage that are passed down from generation to generation. Their dances symbolize different values, heritage, and usual human activities. The activities are part of the groups' daily activities and are much more emphasized during gatherings and special occasions. The names of their dances best describe the things around them wherein title usually follows the name of the animals that they imitate and their daily activities.

To accompany a particular dance, Ayta frequently employs bamboo, flute, and the local guitar known as givaran bakil or gitaha. Female Ayta wrap their entire bodies with tapis, a type of traditional attire. Male Ayta are seen wearing what are known as lubay. Young women dress in wraparound skirts. Elderly women wear bark cloth, but older men wear loincloths. The older Ayta men wear a bark cloth strip that wraps around the waist and is connected to a string. Red, its traditional color, is a symbol of bravery and respect.

Ayta Ambala's dance depicts not only their culture, traditions, but also their identity as tribe at Barangay Tubo-Tubo, Dinalupihan, Bataan. Their distinct dances include*: Sayaw Talipe* (Ceremonial Dance), Magligaw (Courtship Dance), and Pangangaho (Occupational Dance).

A. Sayaw Talipe (Ceremonial Dance)

Historical Background. This is the common dance among Ayta Ambala from Tubo-Tubo which performed both men and women at any age. Each performer shows different movements according to their music. This joyful dance is exhibited in different events in their tribe such as bountiful harvest, birthday, thanksgiving, and marriage.

Costume/Kasuotan: Male performer wears *bahag* and female wears *tapis.*

Time Signature: 2/4 (1 and 2 and)

Props: None

Dance Steps

Ayta walk – Step with your right foot (ct. 1), place your left foot (ct. and) closer to your right foot (r foot elevated), and sway your hip to the right at the same moment. Repeat, starting with the L foot (ct. 2) and moving to the R foot (ct. and). Do this alternately.

Ayta Stamp- Step with your right or left foot (ct. 1), or bring your foot down firmly on the ground (ct. and)

Ayta Shuffling- Take as many quick steps on the balls of your feet, as necessary. This motion can be made while turning forward, sideways, or both. While swaying the hip, take small steps forward with the R foot (ct. 1) and backward with the L foot (ct. and). Perform it repeatedly for (ct. 2 ct. and).

Mincing- Step R foot forward (ct. 1) and L feet remain on the ground. R foot then takes another step (ct and), bringing L feet closer (ct. 1) to R feet with their heels lifted or with the leading foot flat on the ground. Repeat as many times as necessary the pattern of these little steps to the side, right (or left).

Hips sway- R foot forward, R hip in motion. Step with the L side of your hip swaying and your L foot near to your R foot. Do it as the R and L foot moves forward.

Gallop- is a forward slide movement in which the R (L) foot advances with a slight spring before the body weight is transferred to the L (R) back foot. The front foot resumes the forward step motion as the back foot bears the weight of the body.

Arms and hand movements- Put your hands and arms in front of your body; they might be at waist, torso, or head level. Movement includes many different things, such as clapping, swinging the arms, and others.

Figures

a. Male and female form a single file at the beginning of the dance. When music starts, dancers move counterclockwise using different footsteps. Movement varies depending on the performer either ayta walk, shuffling, mincing, stamping while hips swaying.
b. Male and female knocks on guitar once pass by in front of the guitarist.
c. Dancers shout in joy once they feel comfortable with the audience.

B. Magligaw (Courtship Dance)

Historical Background

A dance who's male Ayta courting a female Ayta. The female Ayta will sit beside his parents and the male dance trying to attract and get the hand of the female. This dance shows the traditional way of courting of the Ambala Tribe of Tubo-tubo. When the female got attracted to the male, she stands and dance with the female. The group of Ayta will start to join them.

Costume/Kasuotan: Male performer wears *bahag* and female wears *tapis.*

Time Signature: 2/4 (1 and 2 and)

Props: None

Dance Steps

Ayta walk - Step with your right foot (ct. 1), place your left foot (ct. and) closer to your right foot (r foot elevated), and sway your hip to the right at the same moment. Repeat, starting with the L foot (ct. 2) and moving to the R foot (ct. and). Do this alternately.

Ayta Stamp - Step with your right or left foot (ct. 1), or bring your foot down firmly on the ground (ct. and)

Ayta Shuffling - Take as many quick steps on the balls of your feet as necessary. This motion can be made while turning forward, sideways, or both. While swaying the hip, take small steps forward with the R foot (ct. 1) and backward with the L foot (ct. and). Perform it repeatedly for (ct. 2 ct. and).

Mincing- Step R foot forward (ct. 1) and L feet remain on the ground. R foot then takes another step (ct and), bringing L feet closer (ct. 1) to R feet with their heels lifted or with the leading foot flat on the ground. Repeat as many times as necessary the pattern of these little steps to the side, right (or left).

Hips sway- R foot forward, R hip in motion. Step with the L side of your hip swaying and your L foot near to your R foot. Do it as the R and L foot moves forward.

Gallop- is a forward slide movement in which the R (L) foot advances with a slight spring before the body weight is transferred to the L (R) back foot. The front foot resumes the forward step motion as the back foot bears the weight of the body.

Arms and hand movements- Put your hands and arms in front of your body; they might be at waist, torso, or head level. Movement includes many different things, such as clapping, swinging the arms, and others.

Introduction

a. The tribal chieftain introduces the Male and Female stating the purpose of the dance.

Reenactment

a. Female moves first dancing around the chair and sits when male start impressing him showing off his skills.

b. Female joins the male if he approves the male to be his partner
c. Members of the tribe enter and dance together with the couple.

Figures

a. When music starts, dancers move counterclockwise using different footsteps. Movement varies depending on the performer Ayta walk, shuffling, mincing, stamping while hips swaying.
b. Male and female knocks on guitar once pass by in front of the guitarist.
c. Dancers shout in joy once they feel comfortable with the audience.

C. Pangangaho (Occupational Dance)

Historical Background

Aytas are dependent on nature and get food from their own crops. Their life is destined to be the caretaker of the mountains and nature; it is their haven that makes them survive in daily life. As Ayta is close to nature, animal hunting is one of their ways to get food. This dance portrays hunting wild pigs, after the hunt some members of the tribe will take the pig from their home.

The male dance acts as the wild pig, while male hunter holds a *Sibat.* Female dancers stay around and will help the hunter to take the pig to their house. After feasting, they will dance again.

Costume/Kasuotan: Male performer wears *bahag* and female wears *tapis.*

Time Signature: 2/4 (1 and 2 and)

Props: Sibat weapon made of bamboo with a pointed head. This has been used in hunting and fishing tools and as a weapon.

Dance Steps

Ayta walk – Step with your right foot (ct. 1), place your left foot (ct. and) closer to your right foot (r foot elevated), and sway your hip to the right at the same moment. Repeat, starting with the L foot (ct. 2) and moving to the R foot (ct. and). Do this alternately.

Ayta Stamp- Step with your right or left foot (ct. 1), or bring your foot down firmly on the ground (ct. and)

Ayta Shuffling- Take as many quick steps on the balls of your feet as necessary. This motion can be made while turning forward, sideways, or both. While swaying the hip, take small steps forward with the R foot (ct. 1) and backward with the L foot (ct. and). Perform it repeatedly for (ct. 2 ct. and).

Mincing- Step R foot forward (ct. 1) and L feet remain on the ground. R foot then takes another step (ct and), bringing L feet closer (ct. 1) to R feet with their heels lifted or with the leading foot flat on the ground. Repeat as many times as necessary the pattern of these little steps to the side, right (or left).

Hips sway- R foot forward, R hip in motion. Step with the L side of your hip swaying and your L foot near to your R foot. Do it as the R and L foot moves forward.

Gallop- is a forward slide movement in which the R (L) foot advances with a slight spring before the body weight is transferred to the L (R) back foot. The front foot resumes the forward step motion as the back foot bears the weight of the body.

Arms and hand movements- Put your hands and arms in front of your body; they might be at waist, torso, or head level. Movement includes many different things, such as clapping, swinging the arms, and others.

Reenactment

a. Male's alternate playing the roles of a hunter and a boar. The hunter carries the sibat during the dance.
b. After killing the boar, member of the tribe helps the hunter to take the boar in their tribe. Ayta will start shouting to show joy and giving thanks to nature.

Figures

a. When music starts, dancers move counterclockwise using different footsteps. Movement varies depending on the performer, Ayta walk, shuffling, mincing, stamping while hips swaying.
b. Male and female knocks on guitar once pass by in front of the guitarist.
c. Dancers shout in joy once they feel comfortable with the audience.

Below is the table that shows the thematic interlace of dances of Ayta Ambala together with the theoretical concepts, meanings, and quoted statements of the key informants.

Table 1. Dances of Ayta Ambala

Themes	**Theoretical Concepts**	**Meanings**	**Quoted Statements from the Key Informants**
Courtship *(Magligaw)*	Laban's Laban Movement Analysis	This is the means of showing male Ayta's passion of love for the woman that they are courting. It is called '*magligaw'* or a courtship dance to show affection to a woman they love.	"Yung pagtawag doon naman, magligaw ako kamo, magliligaw daw s'ya ganon. Sa sayaw din, gigirihin 'yung babae , nakaupo 'yung babae nagire yung lalaki." *"You will call it; it will be said as 'magliligaw ako' he will courtship her. In dance also, boy will dance around the girl who is sitting whill boy is dancing around the girl."*
Ceremonial *(Sayaw Talipe)*	Sociological Aesthetic Theory	This dance is performed as a return for the favor done for the Aytas or for the blessings that they are receiving from nature.	"Kapag nagpapasalamat, makikita mo rin ang pagpapasalamat. Kunwari nasa pag-iikot makikita mo rin ang kamay ng mga kulot kung natapos na silang magsayaw." *"In thanksgiving, you will see also the thanksgiving. Like, in the circle, you will see hand of Ayta after they perform."*
Occupational (Pangangaho)	Laban's Laban Movement Analysis; Tajfel's Social Identity Theory	This dance is done as a way of hoping for a bountiful harvest and hunting. It is sometimes accompanied with offerings such as livestock, eggs, or fruits.	"Ah sakin naman kasi ang kwento, natutunan ko noong may anim na taon yata ako, pitong taon. Doon ko lang nakita na nag aani tsaka nagtatanim palang nagbibigay na agad ng pag-aahin o kaya sinasayawan nila ka hanggang ngayon dala-dala ko payong mga ganung bagay pati yung mga ibang chieftain." *"For my stories, I have learned when I was six or seven. I recognized them when harvesting or before planting rice they offer 'pag-aahin' or they dance with it and even now I am still carrying those things even the other chieftain"*

There are three emerging themes under the dances of Ayta Ambala. These are courtships known as *sayaw talipe,* ceremonial and occupational. These three reflect different activities that are common among the tribe. These include their unique way of courtship, ceremonial dances for unique occasions, and lastly the occupational dances intended for nature as they hope for bountiful harvest and hunting. Their dances were based on animals and nature and their own identity emerging from those imitated movements is what makes their dances unique.

A similar study was conducted by Marquez (2000) on "Dances of the Aytas of Botolan, Zambales" where she concluded that most of the six Ayta dances imitate the movement and activities of different animals seen in their environment. One dance, the Pami-pamarag has emotion suggesting that the Ayta live with nature. Furthermore, she also included that each dance has its own distinct body movement characteristics, since each dance imitates a certain animal with a different character.

As for the courtship dance, this is a common dance among Ayta Ambala from Tubo-tubo which performed both men and women. Each performer shows different movements according to their music. This joyful dance exhibits during times when a male Ayta is courting female Ayta. Male performer wears

bahag and female wears *tapis*. The time signature is 2/4 (1 and 2 and) and there are props used in this dance such as guitar. To show courtship, the male will dance while encircling around his love interest and when the female accepts the affection of the male, she will also encircle back.

"Yung pagtawag doon naman, magligaw ako kamo, magliligaw daw s'ya ganon. Sa sayaw din, gigirihin 'yung babae , nakaupo 'yung babae nagire yung lalaki," Informant B mentioned in the interview.

This particular finding could be anchored on Laban's Laban Movement Analysis (LMA) which was developed by Rudolf Laban (1879 to 1958) as a manner of observing, describing, notating, and interpreting human movement. Foround and Whishaw (2006) used LMA to capture the kinematic and non-kinematic components of movement in a reach-for-food activity carried out by human stroke patients. It was argued that LMA puts attention on underlying motor patterns by noticing how the body segments are moving, how they are supported or impacted by other body parts, as well as total body movement.

As for the ceremonial dances, these are performed as a return for the favor done for the Aytas or for the blessings that they are receiving from nature. These joyful dances are exhibited in different events in their tribe such as bountiful harvest, birthday, thanksgiving, and marriage. Male and female form a single file at the beginning of the dance. When music starts, dancers move counterclockwise using different footsteps. Movements vary depending on the performer either ayta walk, shuffling, mincing, stamping while hips swaying. Male and female knocks on guitar once pass by in front of the guitarist.

Relative to this is another branch in dance theory, the one produced by anthropologists and sociologists which is the Sociological Aesthetic Theory as cited by Ojo (2000). They investigate ethnic aspects of dance while taking into account dance's role as a vehicle for cultural and social interaction, putting them closer in line with philosophers. According to their social contexts and cultural backgrounds, characteristics of various dance genres and styles are examined. Among these dance theory subfields, the cultural studies trend could be categorized. Researchers focus on the connections between dance elements and ideologies, social classes, nationalities, ethnicities, sexual orientations, and genders, among other things.

"Oo, iba-iba. Pag-aahin, may aahin palang para lalabas ang maraming bunga. O pagkayari. Tao. Lumipas ang taon. Aanihin na 'yon. Yon sinasayawan namin. O kaya kung may okasyon ginagamit naming ang sayaw na 'yon. Kaya tatlo s'ya e. sa may pagsasayaw, pagtatanim o sa may okasyon o pag-aahin palang namagsimulang magtanim. Ayon. Bali tatlo s'ya. Kaya lang iba yong ahin kasera naman doon sa ipapakita mo ang sayaw mo sa mga tao. Kasi magkaiba 'yung ahin mo. Pero sumasayaw pa rin," Informant A stated.

In another study spearheaded by Chen and Lee (2015) on "Dancing with Ethnic Identities: An Aboriginal Dance Club in a Taiwanese Middle School," shown that due to their heritage, native kids frequently exhibit low self-esteem and a pessimistic outlook on life. The findings demonstrated that interacting with members of other indigenous groups and learning about traditional tribal culture led to the development of a more positive ethnic identity. Additionally, they acquired various ideas and increased self-confidence from their performances abroad. According to the study, providing aboriginal adolescents with a secure setting where they can learn about their ethnic cultural practices will help them form a more positive sense of ethnic identity.

The study of Chen and Lee (2015) can also be connected to the situation of Ayta Ambala. Since they are part of the minority, they could feel inferior, but they could regain their dignity and confidence if their cultural dances were documented and recognized not only in their place but in the whole province as well. Also, since modernization is now reaching far-flung areas, the Ayta Ambala knows how to use technology which makes it more challenging for the tribe to preserve their culture and identity through their tribal dances.

The last type of dance is the occupational dance. Aytas are dependent on nature and get food from their own crops. Their life destined to be the caretaker of the mountains and nature; it is their safe haven that makes survive in daily life. As Ayta is close to nature, animal hunting is one of their ways to get food. This dance portrays hunting wild pigs, after the hunt some members of the tribe will take the pig from their home. The male dance acts as the wild pig, while male hunter holds a Sibat. Female dancers stay around and will help the hunter to take the pig to their house. After feasting, they will dance again.

"Oo, iba-iba. Pag-aahin, may aahin palang para lalabas ang maraming bunga. O pagkayari. Tao. Lumipas ang taon. Aanihin na 'yon. Yon sinasayawan namin. O kaya kung may okasyon ginagamit namin ang sayaw na 'yon. Kaya tatlo s'ya e. sa may pagsasayaw, pagtatanim o sa may okasyon o pag-aahin palang namagsimulang magtanim. Ayon. Bali tatlo s'ya. Kaya lang iba yong ahin kasera naman doon sa ipapakita mo ang sayaw mo sa mga tao. Kasi magkaiba 'yung ahin mo. Pero sumasayaw pa rin," Informant A elaborated.

An alternative study conducted by group of Domondon (2018) titled "Indigenous Dances of Aytas" was conducted in order to come up with creative Ayta dances. Since a number of years ago, the researchers have handled professional subjects in music, the arts, physical education, and health. Every year, they teach rhythmic dances, with folk dances serving as one of the main components.

The majority of their dances were developed by imitation of local wildlife and other creatures. Similar reasoning applies to Ayta Ambala's dancing moves, which exactly mirror the behavior of mimicked animals or other creatures. Additionally, there are dance routines that are based on how they go about their daily lives and which demonstrate how nature and their surroundings have a significant impact on their dances.

After the presentation, in depth analysis and deeper interpretation of data obtained, this Chapter presents the summary of findings, conclusions and abstractions drawn from the summary of the findings which are based from the research questions investigated. Recommendations are provided so as to propose initial measures in documenting the Aeta Ambalas dances along with their cultural values and restoration of cultural heritage.

This study was conducted to explore the Dances of Aeta Ambala, its cultural values and heritage at Brgy. Tubo-Tubo Dinalupihan, Bataan.

Discussion

Summary of Findings

Based on the data gathered in the study, the following were the findings:

1. *Profile of the Respondents*
   Key Informants (KIs) were mostly dancers or performers on Aeta Ambala Dance and have been exposed to their customary practices and traditions for decades since they learned their tribe dance from generation to generation. General Informants (GIs) on the other hand were selected on the basis of their exposure to Aeta Ambala tribe, had been witnessed the Aeta Ambala tribe dance, and expert choreographers who understand the steps, body movements and time signature of Aeta Ambala dance.
2. *Aetas Dances*
   Dances of Aeta Ambala includes Courtship (Sayaw Magligaw), Ceremonial (Sayaw Talipe), and Occupational (Sayaw Pangangaho). The said dances reflect different activities that are commong among the tribe. It also includes the historical background, costume, time signature, props, structural formation, dance steps, and figures.
3. *Cultural Values Manifested in Aetas Dances*
   Although the values are not directly presented, these are still manifesting through the themes of their dances. Included in the cultural values are bravery, respect, and gratitude which are also part of the embodiment of different dances of Aeta Ambala.
4. Cultural Heritage than can be revived and preserved
   The legacy of the Aeta Ambala also reflected in. their dances which are also passed through their lineage. As observed, the other two emerging themes are also connected to the cultural heritage of Aeta Ambala. This means, their dances mirror their surroundings, their daily activities, and their identity as tribes. The emerging themes on cultural heritage are religious beliefs, courtships, and livelihood.

CONCLUSION

Aeta typically use bamboo, flute, and the indigenous *gitaha* or *givaran bakil* guitar to accompany a particular dance. Their attire is a traditional one known as tapis, which female Aeta wear to cover their entire body, and *lubay*, which male Aeta wear as undergarments. Wraparound skirts are worn by young women. While older males wear loincloths, older women wear bark cloth. The elderly members of the Aeta tribe dress in a bark cloth strip that is worn around the waist and runs between the legs. Its typical hue is red, which stands for respect and bravery.

The values lurk within the underpinning themes of the dance which can be observed once the tribe performs their dances. Also, the cultural values can already be depicted based on the meanings of their dances, which proves that dancing truly reflects the culture of their tribe. These cultural values were also backed up by theoretical concepts.

Apart from cultural values, the legacy of the Aeta Ambala also reflected in their dances which are also passed through their lineage. As observed, the other two emerging themes are also connected to the cultural heritage of Aeta Ambala. This means, their dances mirror their surroundings, their daily activities, and their identity as tribes.

RECOMMENDATIONS

Given the fact that most of the participants get their knowledge and skills from their life's experiences without formal schooling, it is recommended that the tribe Chieftain must initiate to encourage the children of his tribe to attend formal schooling in order for them to better understand the nature of their culture and tradition not only their specific dance for them to preserve it.

Aeta Ambala's Dance should be documented with the help of the experts from the Local Government Unit of Dinalupihan with collaboration with that of the Department of Education, Higher Education Institution, and Private Organization in order for them restore their tribe's identity. A Documentation of their dances may be a form of helping the tribe in uplifting not only their self-identity but also embracing their culture and tradition through the inherited dance from their ancestors.

Promotion of their dances through attendance and exposure to different gatherings in the Municipality of Dinalupihan showcasing their dances and explaining to the people on how to perform their specific dance. A infographics or instructional video material must be initiated and crafted showing the steps on how to perform Sayaw Talipe, Mag-aahin, and Kasal sa Hulambi with proper custome and other props.

Further academic investigations are hereby recommended to verify the findings of the study by conducting similar researches with the title: A Grounded Theory on Aeta Ambala's Dance in Tubo-Tubo Dinalupihan Bataan.

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