



## Cuyunon's Familiarity of Traditional Folksongs and Dances: Its Educational and Sociological Significance

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### ABSTRACT

The main purpose of the study is to determine the familiarity of the Cuyunons of today if they could still remember the traditional folksongs and dances of the municipality of Cuyo, Palawan. The study will also look into the educational and sociological significance of familiarity of these folksong and dances for the purpose of cultural revival, preservation and propagation of the Cuyunons' rich culture.

Descriptive research design was used in this study. Semi-structured researcher-made questionnaire was used in this study to gather data. The study was conducted in northern municipalities of Palawan which are dominated by Cuyunon natives. Samples were selected purposively by means of snowball method. Data collected were tallied and analyzed using descriptive statistics such as frequency counts, mean, and percentage.

Majority of the respondents are aged 23-32 years old, female, single, at least high school graduate, government employee and full-blooded Cuyunon.

Most of the respondents are still familiar with the Cuyunon folk songs and dances. These songs and dances should continue to be passed to next generation in order to revive and sustain our cultural heritage. The songs and dances which are not familiar to the young ones must be revived and continuously promoted to be familiarized by the young generation. These songs and dances are one of the symbols of the cultural heritage of the Cuyunon that must be treasured and lived always.

### Keywords:

Cuyuno Folk songs, Folk dances, Familiarity, Educational and Sociological Significance

### Introduction

The increasing encroachment of technology and industrialization on folk traditions of the world has given great impact to the struggle for their preservation and continuity.

Folksongs like dances, paintings, legends, and epics are part of the Filipino culture. A folksong is a traditional song from a particular region or place that is handed over from generations to generations (Cambridge Dictionary, 2020).

Philippines has two distinct repertoires expressed in oral traditions. The first, in musical forms that evolved from Southeast Asian cultures, usually referred to as indigenous traditions. Second, are musical forms that developed in rural Christian communities. More commonly known as folk music. They may be further categorized into vocal, instrumental, a combination of both, as well as forms that integrates these elements with physical movement, space, dance and theater (Santos, 2007).

Palawan has different indigenous people's groups consists of Cuyunon, Tagbanua, Palaw'an, Agutaynen, Batak, and Molbog. Among these group, the Cuyunon tribe dominates the whole province since both pure-blooded Cuyunon and half-blooded Cuyunon was made to transfer its culture to its succeeding generations.

In addition to, the municipality of Cuyo was once the capital of the province way back Spaniards colonized the province. Moreover, most of the northern municipalities and even the old families in Puerto Princesa are Cuyunon-speaking people.

The sayaw in Cuyunon, marked its movements which are graceful, and the music is touching and exotic. The Cuyunons dance in a joyful movement called pondo-pondo, with the accompaniment of aguitar, a drum and a tipano – a Cuyunon flute. They also sing and recite bersos. (Tabago) Folk songs are one of the cherished cultural possessions of the Cuyuno people. It is a means of expressing the people's faith, joys, sorrows, hopes and aspirations. (Fernandez, FT, Legazpi, EIF)

This paper seeks to determine the level of familiarity of the Cuyunons of today if they could still remember the traditional folksongs and dances of the municipality of Cuyo. The study will also look into the educational and sociological significance of familiarity of these folksong and dances for the purpose of cultural revival, preservation and propagation of the Cuyunons' rich culture.

## Methods

Descriptive research design was used in this study. Semi-structured researcher-made

questionnaire was used in this study to gather data. The study was conducted in northern municipalities of Palawan which are dominated by Cuyunon natives. Samples were selected purposively by means of snowball method. Data collected were tallied and analyzed using descriptive statistics such as frequency counts, mean, and percentage.

## Result and Discussion

The result shows the data about the demographic profile of the respondents. Majority of the respondents has age ranges from 23-32 years old, followed by 43-57 years old and 33-42 years old. This means that all of the respondents are on their legal age during the conduct of this research.

Majority or 78.95% of the respondents are female, while the rest are male. This implies that female respondents are fond of listening to Cuyunon folksongs and dances.

As to the civil status, since most of the respondents are considered as young, they more mostly single, followed by the married ones. In terms of highest educational attainment, most of the respondents are high school graduate followed by masters' graduate and college graduate. This implies that all of the respondents are literate and has the capability to familiarize the Cuyunon songs and dances.

In terms of employment, majority of the respondents are government employees. This implies that majority of the respondents preferred to be public servants by securing job in government service.

As to ethnicity, majority of the respondents are full-blooded Cuyunon and the rest are half-blooded Cuyunon. This could be attributed to their familiarity of Cuyunon songs and dances.

It can be gleaned in the table below that "Guegmang Baitlan and Daraga" are the Cuyunon songs that topped the survey. According to the respondents these two are the most familiar songs that they remember. Some even sang these songs during the interview. The song "Solteros" landed third as it gained its familiarity on festivities and even on field demonstrations and street dancing

competitions. T was followed by Kamarikutan, King-king and the famous Toting and more. On the other hand, the songs "Ag Silabog and Agsareg Ako," were not familiar to the respondents.

According to Fernandez and Legazpi, the Cuyuno folk songs were categorized into: songs children love to sing, occupational songs, love songs, songs for wakes and vigils, and songs for fiestas.

**Table 1. Familiarity of the Respondents on Cuyunon Folksongs**

Songs	Mean	Descriptive Interpretation
Guegmang Batilan	2.63	Very familiar
Daraga	2.53	Very familiar
Solteros	2.47	Familiar
Kamarikutan	2.42	Familiar
King-King	2.42	Familiar
Toting	2.42	Familiar
Consimisyon	2.37	Familiar
Layang Pasyak	2.37	Familiar
Capupuroan	2.32	Familiar
Taringting	2.26	Familiar
Daragang Nanay	2.16	Familiar
Madanleg ang Dalan Palangga	2.16	Familiar
Bulan	2.05	Familiar
Carmilita	2.05	Familiar
Ploning Adin ka Ren	2.05	Familiar
Guegma ko Kanimo	2	Familiar
Isdang Lunawan	2	Familiar
Mangitngit Buli	2	Familiar
Sirak	2	Familiar
Sulo	2	Familiar
Ang Saya-saya	1.95	Familiar
Botigen	1.95	Familiar
Latong Cuyo	1.95	Familiar
Tugoti	1.95	Familiar
Balay-balay	1.89	Familiar
Bunga ng Kalibutan	1.89	Familiar
Istoria Lamang	1.89	Familiar
Mariguen	1.89	Familiar
Sa Matambek o Maniwang	1.89	Familiar
Sayaw sa Cuyo	1.89	Familiar
Amos Tangay Tangway	1.84	Familiar
Ara Atabo	1.84	Familiar
Aserang	1.84	Familiar
Petrano	1.84	Familiar
Sekretong guegma	1.84	Familiar
Telegrama	1.84	Familiar
Tiis manong pido	1.84	Familiar
Aqueng guegma indi Ag Oman	1.79	Familiar

Bisara Y Lola	1.79	Familiar
Maling Dalan	1.79	Familiar
Pagkon den lamang	1.79	Familiar
Panyo sa bato	1.79	Familiar
Ploning	1.79	Familiar
tinipanan	1.79	Familiar
Cababaga	1.74	Familiar
Indong Tio	1.74	Familiar
Medio Kano Lamang	1.74	Familiar
Batang Maete	1.68	Familiar
Beri-beri	1.68	Familiar
Lailo Ka Ra Bata	1.68	Familiar
tibor-tibor	1.68	Familiar
Ata ate sa Bukid	1.63	Familiar
Sentimento ni Palangga	1.63	Familiar
Siloy	1.63	Familiar
Tuba ni Lolong Leloy	1.63	Familiar
Sa Maraying lugar	1.58	Familiar
Ag Silabong	1.47	Not Familiar
Agsareg Ako	1.47	Not Familiar

Legend: 2.51-3.0 – Very familiar  
1.51-2.50 – Familiar  
1.0 – 1.50 – Not Familiar

Table 2 below shows that the festival dance “Karatong” and the song of the bachelors “Solteros” are the very familiar Cuyunon dances as perceived by the respondents. Perhaps it can be attributed that the respondents are mostly teachers and these dances are encouraged to be taught in schools and local festivities. Other dances are familiar to the respondents while the song “Paglikas sa Cuyo” are not familiar to the respondents.

Further, Palawan indigenous dances have different purposes like in rituals. The Tagbanuas of Palawan performed dances needed for seven rituals. Some of these rituals are for healing, communicating to dead ancestors, wedding, death and some to communicate with nature and entertainment or recreation. It is further recommended that these dances must be passed to the next generation and be the basis for instructional materials preparation for teaching dances in schools (Perez DR, dela Rosa, L 2015).

**Table 2. Familiarity of the Respondents on Cuyunon Folkdances**

Folk Dances	Mean	Descriptive Interpretation
Karatong	2.89	Very familiar
Solteros	2.79	Very familiar
Toting	2.47	Familiar
Lanceros de Cuyo	2.47	Familiar
La Jota de Paragua	2.42	Familiar
Mazurka de Cuyo	2.42	Familiar

King King	2.37	Familiar
Pondo-pondo	2.32	Familiar
Layang Pasyak	2.16	Familiar
Siloy	1.89	Familiar
Sayaw sa Cuyo	1.79	Familiar
Ati ati ang Cuyunon	1.74	Familiar
Pista Y ang Cuyunon	1.68	Familiar
Pastoris	1.68	Familiar
Pandanggo sa Baybay	1.58	Familiar
Virginia	1.58	Familiar
Paglikas sa Cuyo	1.26	Not Familiar

### Sociological and educational significance of Cuyunons folk songs and Dances

Music can move people, through music it can move deeply, members of communities around the world use music to create cultural identity of others, to create unity and to dissolve it.

Cultural Dance played an important role in a particular society, this is one way of telling people on what are the things they need to know about their own culture. It is also the way that other people could have respect, knowledge and give importance to the traditions and norms.

A culture's value is embodied in its dance forms, and for most civilizations of the world, dance is one of most important expressions of their world-view.

The significance of understanding folk song and dances among Cuyunons history and culture can be told through folk songs and dances are not only cultural artifacts, but also communicative manifestations of one's cultural identity. The most interesting implications for cultural identities through social consciousness.

### Conclusion

Majority of the respondents are aged 23-32 years old, female, single, at least high school graduate, government employee and full-blooded Cuyunon.

Most of the respondents are still familiar with the Cuyunon folk songs and dances. These songs and dances should continue to be passed to next generation in

order to revive and sustain our cultural heritage. The songs and dances which are not familiar to the young ones must be revived and continuously promoted to be familiarized by the young generation. These songs and dances are one of the symbols of the cultural heritage of the Cuyunon that must be treasured and lived always.

### Recommendations:

Should organize cultural association of cultural organization and conduct seminar-workshop, cultural shows, and competition to preserve cuyunon traditional and songs as part of their cultural promotion;

1. Encourage integration of traditional folk songs and dances in the MAPEH and Araling Panlipunan curriculum; and
2. Encourage Further studies on other aspect of preferred familiarity of Cuyunons' to their traditional dances and song.

### References

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