

Hataw Subanen

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Submitted: 2022-05-09. Accepted: 2022-06-09. Published: 2022-06-29

Abstract. This study aimed to identify the basic Subanen dance steps as the basis in creating an inspired Subanen dance exercise routine. Dance exercise is a well-known activity for all ages. People are passionate about doing it for them to stay fit and healthy. A descriptive method of research was used in the study in which the observation method was utilized. Purposive sampling was used to ensure the authenticity of the dance steps, which were from the true-blooded Subanen dancers. Three pairs of dancers, three musicians, and one key informant were the respondents of the study. Based on the interview and observation results, stamping or “*pasagagang*” steps is the basic footwork, and twisting or moving the hands and wrist circularly like doing the “*kumintang*”, the basic hand movement of the dance. Most of the Subanen dances are in 4/4-time signature with the counting of 1, 2, 3, & 4. Their dances usually start with slow movements, then gradually changes from moderately fast to fast. “*Agong*” is the commonly used musical instrument in accompanying their dances. Five basic steps were identified: the praise, grace, prayer, casting, and courtship. Based on the basic dance steps, a dance exercise routine called “*Hataw Subanen*” was created. Thus, exercise does not only use modern dance movements but also traditional or indigenous dances/movements. *Hataw Subanen* does not only promote a fit and healthy life, but also preserves, enhances, and harnesses one’s indigenous culture and tradition.

Key words: Subanen, hataw, dance exercise.

How to Cite: Diego, C.J.G. (2022). Hataw Subanen. *AJPESH: ACPES Journal of Physical Education, Sport, and Health*, 2 (1), 15-23.

INTRODUCTION

Dance exercise is one of the physical activity programs that would help increase and maintain one’s fitness level. Many prefer this activity because it is fun and exciting since it is a system of exercises, usually a combination of aerobic dance steps to be executed with music. It measures one’s level of endurance, strength, stamina, and power to release its maximum level. Hitti (2014) considered dance exercise a weight-bearing activity that develops the body’s strength and cardiovascular endurance.

In the Philippines, dance exercise is popularly termed *hataw*. A Filipino slang means to go faster, give all you have, or show off (Learn Tagalog, 2002). It is commonly used as a term referred to as the dance exercise or music-based workout by Filipino fitness instructors. It is a dance routine where the arms, feet, and body movements are rhythmically coordinated to a piece of lively music.

In Mindanao, *hataw* is also very popular, especially in the academe. *Hataw* is one of the activities in various school events such as flag-raising ceremonies and sports fests. It is also integrated into the physical education curriculum as one of the teachings and learning activities. Since the basic education curriculum advocates the contextualization and indigenization of activities, it is imperative that cultural dances accompanied by lively music be integrated into the activities.

More so, this research was conducted to identify the basic *Subanen* dance steps and be integrated into the curriculum. *Subanen* is considered one the biggest group of *lumads* or non-Muslim indigenous cultural communities on the island, also known as “*a person or people of the river*” (Finley & Churchill, 1913, an archive reference). Alcampado (1981) and Villardo (1994), as cited in Laviña, 2000), found out that the *Subanen* dances are in fast tempo. The time signatures used were 3/4 and 4/4 and had no

definite formation. The common step was stamping, which the natives call “*pasagagang*” an ideal movement skill integrated into the dance exercise routine. With the use of the basic dance steps of Subanen, a dance exercise routine was formulated to keep oneself fit and healthy and preserve one’s culture. The *Subanen* dance exercise routine, as the final output of this paper, is hoped to be integrated into both Basic Education and Higher Education Curriculum.

METHOD

The descriptive method was utilized in this study since it described the basic dance steps and notation of Subanen dance. The observation method was used to gather the needed data (McCombes, 2020). The study used purposive sampling in choosing reliable dancers. Reliable dancers were referred to as the old and true-blooded Subanen settlers of barangay Stimson Abordo formerly known as Montol, Ozamiz City. The researcher purposely selected them to ensure the authenticity of the basic dance steps of Subanen (Black, 2010). There were three pairs of dancers, three musicians, and one key informant. Researcher-made guide questions were used for the interview and observation. To gather the data needed, the researcher asked permission from the Subanen Tribal leaders to conduct the study and utilize their dance steps in creating a dance exercise routine. An endorsement letter was sought from the Municipal Tribal Representative and the Provincial Office of the National Commission for Indigenous People. After permitted, the researcher set a schedule for the interview, observation, and participant observation on the dance’s basic steps and music—the correct dance rhythm and tempo. After knowing its basic steps, dance execution was done by the researcher with the *Subanen* dancers. Documentation was done through photography and videography. Based on the collected basic dance steps, a dance exercise routine centered on *Subanen* basic dance steps was created.

RESULT AND DISCUSSION

Based on the interview and observation conducted, the basic footwork of Subanen dances is stamping. According to the study of Laviña 2000, (as cited in San Diego, 2015), stamping steps or “*pasagagang*” is the term that the native people call it. Stamping or “*pasagagang*” is the common footwork of the Subanen dances. The stamping step is performed in 4/4-time signature with the counting of 1, 2, 3 & 4.

Generally, their dances are simple, and the hand movements are like the movement of the birds, which is more on twisting the wrist like doing a “*kumintang*” in Philippine folk dances. *Kumintang* means a circular hand and wrist movement. As to the tempo of their dances, there were slow and fast movements. It started with slow movements, then gradually changed from moderately fast to fast. Laviña (2000, as cited in San Diego, 2015) found out also that the *Subanen* dances are in a fast tempo. *Agong* is a musical instrument commonly used by the Subanen people in their dances. It is a percussion instrument made of brass, which is beaten like a drum with bamboo sticks.

According to the key informant of the study and a true-blooded *Subanen*, the dances of the *Subanen* people are usually based on their daily activities and experiences. *Subanen* people usually do rituals and ceremonies in dance form. In addition, Jad-Cayon et al. (2014) further explained that the dances of *Subanens* are usually associated with rituals.

Based on the interview and observation, the five basic dance steps of *Subanen* are the praise, grace, prayer, casting, and courtship steps. According to the key informant, these are really the common dance steps of *Subanen* dances. In most festivals of the Province of Misamis Occidental, these five basic steps are executed in the dance routine no matter what classification of dance they will showcase.

Tables 1 to 5 shows the interpretation of the step patterns, hand movement, and counting for the basic steps of *Subanen*. These dance steps are utilized in many *Subanen* dances.

Table 1. The Praise Step

Footwork	Hand Movement	Counting
1. Step Right foot forward	Swing both hands Downward knee level to the Right	1
2. Step Left Foot forward	Swing both hands Downward knee level to the Left	2
3. Step Right foot forward	Swing both hands Downward knee level to the Right	3
4. Step Left Foot forward	Swing both hands Downward knee level to the Left	4
5. Step R, L, R & L foot backward	Swing both hands Upward above the head to the Right & Left	1,2,3,4
6. Repeat figures 1-5		2 measures
7. Do steps number 1-4	Tap both hands downward knee level 4 times	1 measure
8. Do step number 5	Tap both hands Upward above the head 4 times	1 measure
9. Repeat figures 7-8		2 measures

Table 2. The Grace Step

Footwork	Hand Movement	Counting
1. Step Right foot forward	Raise both hands from the left hip level	1
2. Step-close Left foot to the Right	Then upward above the head	2,3
3. Step Right foot obliquely facing Right		
4. Step-close Left foot to the Right	Then downward to the right hip level	4
5. Starting Left foot, do steps number 1-4	Raise both hands from the right hip level then upward down to the left hip level	1 measure
6. Repeat steps number 1-4		1 measure
7. Repeat step number 5		1 measure

Table 3. The Prayer Step

	Footwork	Hand Movement	Counting
1.	Cross-Step-hop Right foot forward over Left	Bend trunk facing downward then swing Right hand forward	1,2
2.	Cross-step-hop Left foot forward over Right	Bend trunk facing downward then swing Left hand forward	3,4
3.	Tap Right foot three times and then step-close the Left foot to the Right	Right hand-open palm raising forward. Left hand tapping it three times hip level. Then both hands on the sides	1 measure
4.	Repeat steps number 1 -3		2 measures
5.	Cross-step Right foot forward over Left	Bend trunk facing downward then swing Right hand forward	1
6.	Cross-step Left foot forward over Right		2
7.	Step Right foot backward	Bend trunk facing downward then swing Left hand forward	3
8.	Step Left foot backward		4
9.	Tap Right foot three times and then step-close Left foot to the Right	Right hand-open palm raising forward. Left hand tapping it three times hip level. Then both hands on the sides	1 measure
10.	Repeat steps number 5-9		2 measures

Table 4. The Casting Step

	Footwork	Hand Movement	Counting
1.	With the heel of both feet, open both feet outward, then close	Both hands at the back and then bend truck facing downward	1,2
2.	With the ball of both feet, open both feet outward, then close	Both hands at the back and then bend truck facing downward	3,4
3.	Slide both balls of the feet going to the Right with both Heel of the feet serve as the supporting feet and then vis a vis.	Both arms are in lateral position going to the Right, palm close bending wrist up and down like the wings of the bird	1 measure
4.	Slide both balls of the feet going to the Left with both Heel of the feet serve as the supporting feet and then vis a vis.	Both arms are in lateral position going to the Left, palm close, bending the wrist up and down like the wings of the bird	1 measure
5.	Repeat step number 3		1 measure

6.	Repeat steps number 1-2		1 measure
7.	Step Right foot going to the right side	Hands are the same in step number 3	1
8.	Close-step the Left foot to the Right	Hands are the same in step number 3	2
9.	Repeat steps number 7-8		3,4
10.	Do the same in steps number 7-9 but start with the left foot going to the left side		1 measure
11.	Repeat steps number 7-9		1 measure

Table 5. The Courtship Step

	Footwork	Hand Movement	Counting
Girls			
1.	Stamping of the heel of the Right foot forward, turning in place to the Right (like tapping)	Both hands are placed on the hips	1
2.	Stamping of the heel of the Left foot forward, turning in place to the Right (like tapping)	Both hands are placed on the hips	2
3.	Repeat steps number 1-2		3,4 + 3 measures
4.	Repeat figures 1-3 but turning in place to the Left		4 measures
5.	Repeat steps number 1-4		8 measures
Boys			
1.	Stamping of the heel of the Right foot forward, turning around the girl (like tapping)	Bend trunk facing downward then swing Right hand forward	1
2.	Stamping of the heel of the Left foot forward, turning around the girl (like tapping)		2
3.	Repeat steps number 1-2, going back to the proper places	Bend trunk facing downward then swing Left hand forward	3,4 + 1 measure 2 measures
4.	Stamping of the heel of the Left foot forward obliquely	Holding both edges of the handkerchief and turning it	1 measure

to the Right then R, L & R

5.	Stamping of the heel of the Left foot forward obliquely to the Left, then R, L & R	Holding both edges of the handkerchief and turning it	1 measure
6.	Stamping of the heel of the Left foot forward, moving to the girl's place R, L, & R	Holding both edges of the handkerchief and placing it to the left shoulder of the girl	1 measure
7.	Do step number 6 but going to the proper places	Bend trunk facing downward then swing Right hand forward	1,2
		Bend trunk facing downward then swing Left hand forward	3,4
8.	Repeat steps number 1-7		8 measures

Dance Exercise Program Proposal

Many people are having a hard time engaging in physical activities and do not even consider exercise and sports as one of their priorities. With this, a simple dance exercise that also promotes one's indigenous culture is designed. *Hataw Subanen* is a dance exercise in which the movements are inspired by the basic dance steps of Subanen, the indigenous group of the locality. Dance exercise is a popular activity that people are passionate about because it is fun and exciting.

Table 6 shows the complete dance exercise routine. It comprises the three stages of an exercise. It presents the guidelines in doing the exercise and its benefits in engaging the dance exercise routine.

Table 6. Hataw Subanen

Rationale:	Focuses on the dance exercise, which utilizes the basic dance steps of Subanen, the indigenous group of the locality.
Type of Exercise:	Low Impact Exercise It is the second type of dance exercise that involves less jumping action but more footwork and hand movements coordinated with the music's rhythm.
Timetable:	Monday, Wednesday & Friday for the Students every 4-5 pm Every Friday for the Employees @4-5pm
Objectives:	To increase cardiorespiratory fitness that can prevent heart diseases. To increase, reduce body fat, and improve weight control. To promote, preserve and harness the local indigenous culture, particularly their dance, by utilizing the steps in the dance exercise routine.
Duration of Effective Dance Exercise:	Warm-Up 5-10 minutes warm-up exercise with the intensity of 50-60% of the maximum heart rate. Main Exercise 20 minutes for the exercise proper with the intensity of 70-80% of the maximum heart rate. Cool Down 5-10 minutes of cool-down exercise with the intensity of 50-60% of the maximum heart rate.

Dance Exercise Warm-up

- Routine:**
1. Stamping of the feet Right and Left alternately and hands are placed on the hips.....8 measures
 2. Same footwork and hands are raised upward alternately R & L for every 1 measure..... 8 measures
 3. Same foot footwork, trunk bends forward, and hands are raised forward alternately R & L for every 1 measure..... 8 measures
 4. Cross-Step-Hop Right and Left and step R & L foot backward two times and hands are raised upward alternately every 1 measure..... 8 measures
 5. Same footwork in step number 1 and hands are in lateral position palm close and moving the wrist up & down like the wings of the bird..... 8 measures

Main Exercise

1. The Praise step.....2 repetitions
2. The Grace step.....2 repetitions
3. The Prayer step2 repetitions
4. The Casting step2 repetitions
5. The Courting step3 repetitions
6. Repeat all basic steps 2 repetitions

Cool Down

1. Stamping of the feet Right and Left alternately and hands are placed on the hips..... 4 measures
2. Raise both hands upward and doing the tapping on the air..... 4 measures
3. Bring both hands downward and doing the tapping on the air..... 4 measures
4. Raise the R & L hands upward alternately..... 4 measures
5. Bend the trunk slightly forward and raise the RR & L hands alternately..... 4 measures

Benefits:

1. It helps promote strong and healthy bones and body in general.
2. It helps control life’s physical and emotional stresses.
3. It helps lose weight as well as builds the body muscles.
4. It increases blood circulation and lowers blood sugar and cholesterol.
5. It improves intellectual capacity and increases one’s productivity.
6. It provides significant protection from heart diseases.
7. It promotes better and more effective sleep.

Resource

Chiedel Joan G. San Diego & Physical Education Teachers

Person:

Person

Program Leader

Responsible:

CONCLUSION

Keeping oneself fit and healthy does not need vigorous activities. To achieve one’s fitness level is a matter of engaging activities regularly, in a proper manner, its exact and effective intensity, time, and the type of movements or activities. Exercise does not only use modern dance movements but also traditional or indigenous dances, or movements that can also be useful in creating an exercise routine. This exercise promotes a fit and healthy life and preserves, enhances, and harnesses one’s indigenous culture and tradition.

Drawn from the findings and conclusion of the study, it is recommended that the Physical Education curriculum in both Basic Education and Higher Education shall consider integrating the *Hataw Subanen*

dance exercise routine in the Physical Education subjects. Also, this can be introduced to various agencies and offices as part of their wellness program. Lastly, for future researchers, the data gathered can be utilized as a reference in their future studies and may conduct further studies related to dance exercise and curriculum development.

ACKNOWLEDGEMENT

This paper was conceptualized through the joint effort of the key informant *Ate Adelfa Kaamiño*, the Subanen dancers, and musicians. This was made possible also through the permit granted by the Community Tribal Leaders and the endorsement from the Municipal Tribal Representative and the Provincial Office of the National Commission for Indigenous Peoples. The dance exercise was made possible through the help of the Physical Education teachers of La Salle University, Ozamiz City and the PE major students.

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