



Republic of the Philippines
Department of Education
Region VII, Central Visayas
DEPED TAGBILARAN CITY SCHOOLS DIVISION
City of Tagbilaran
Telefax No. (038) 5019449, 4113297



February 2, 2018

Division Memorandum
No. 066, s. 2018

**2018 DIVISION FOLK DANCE, BALAK, KUNDIMAN AND BALITAW
COMPETITION**

TO: All Public and Private Secondary School Heads
Secondary MAPEH and Events Coordinators
All Other Concerned

1. In line with the 2018 National Arts Month celebration bannering the theme: “**Ani ng Sining, Alab ng Sining**”, **this Office hereby announces the 2018 Division Folk Dance, Balak, Kundiman and Balitaw Competition on February 27, 2018 at the Island CityMall Activity Center from 1:00 – 5:00 pm.** The activity is sponsored by the city government of Tagbilaran through the City Council for Culture and the Arts (CCCA).
2. All Junior and Senior High School Students are enjoined to actively participate in the said competition.
3. For more details please refer to the attached contest mechanics and criteria for judging or call Ms. Jasmine Madera at the City Events for Culture and the Arts Office (411-2222) or at her cellphone No. 09057954490.
4. For guidance and compliance of all concerned.


VIRGINIA C. ZAPANTA, Ed.D., CESO V
Schools Division Superintendent 

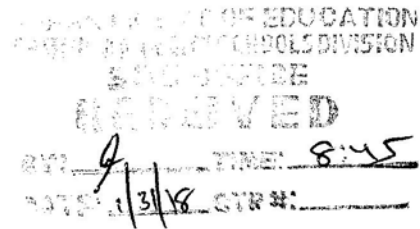


Republic of the Philippines
CITY GOVERNMENT OF TAGBILARAN
OFFICE OF THE CITY MAYOR

Tel. No.: 411-3720, 412-3715, 235-5567; Fax No.: 501-9350

30 January 2018

MRS. VIRGINIA C. ZAPANTA, Ed.D., CESO V
Schools Division Superintendent
Division of City Schools
Tagbilaran City
Bohol



Dear Ma'am Zapanta:

Greetings from the City of Peace and Friendship!

Culture and the arts contribute in the creation and development of healthy communities, particularly in strengthening of cultural values and preserving heritage and history, building community character and sense of place, enhancing community engagement and participation, and enhancing economic vitality.

Keeping in mind the significant contribution of the Tagbilaranons in community and nation building and in the preservation of culture and the arts; and the vital role they play in social, economic, and environmental aspects of community life, the Tagbilaran City government through the City Council for Culture and the Arts (CCCA), is one with the nation in the observance of the National Arts Month celebration which is slated every February of the year.

In view of this matter, the CCCA will hold a half day festivity on **February 27, 2018** as we celebrate on its second year the National Arts Month with the theme; "*Ani ng Sining, Alab ng Sining*" at the Island City Mall Activity Center from 1:00 p.m to 5:00 pm. Various contests like *Balak, Balitaw, Kundiman, and Folk Dance* will be conducted on that day which will be participated by various public and private schools in the city. Cash prizes, trophies, and certificates will be given to the winners and all participants.

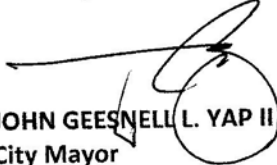
In connection to this, **the CCCA would humbly request your full support through sending student participants for the said activity to join in any or all the contests mentioned above.** Attached in this letter are the criteria and mechanics for each contest and the entry form which you need to return to the CCCA Office through **Ms. Jasmin Madera** or to **Ms. Jeycelle E. Inting** of Dr. Cecilio Putong National High School on or before **February 20, 2018 (TUESDAY)** for confirmation

Should you have clarifications or questions about this matter, please feel free to contact **Ms. Jasmin Madera** of the City Events for Culture and the Arts Office on her mobile number 0905-795-4490 or to **Ms. Jeycelle E. Inting** on her mobile number 0909-799-2587.

We are looking forward to your positive response on this matter.

Thank you! God speed!

Sincerely,


JOHN GEESNELL L. YAP II
City Mayor

Tagbilaran City Council for Culture and the Arts
NATIONAL ARTS MONTH 2018
INTER-SCHOOL FOLK DANCING COMPETITION
February 28, 2018, 1pm, Island City Mall Activity Center

MECHANICS

1. The competition is open to students who are currently enrolled in the **public and private secondary schools in the City of Tagbilaran**, (EITHER JUNIOR AND SENIOR HIGH SCHOOL) as signified in the school principal or school director's certification.
2. All participating groups **must be composed of five (5) pairs**. Male and female.
3. All participating groups shall perform "ITIK - ITIK FOLKDANCE" as contest piece, based on the steps from the dance literature.
4. The CCCA-Committee on Dance will provide the **OFFICIAL MUSIC** that will be used during the performance, to be uniform in the tempo.
5. The dancers should arrive at the contest venue **thirty (30) minutes prior to the start of the competition** for the drawing of lots for the group's order of performance.
6. The decision of the panel of judges is final and irrevocable.

CRITERIA FOR JUDGING

Performance (, authenticity of steps based on literature)	-	30%
Mastery of the dance steps	-	25%
Stage projection, grace, poise, and costume	-	25%
Showmanship, unity, precision, and expression	-	20%

100%

Prizes:

1st Placer/Champion- 5, 000.00

2nd Placer- 4, 000.00

3rd Placer- 3, 000.00

Consolation Prize- 500 x _____

For inquiries just contact Ms. Jeycelle EspejoInting at 09097992587 or Ms. Nila Itac
09398734469(

ITIK-ITIK

(Visayan)

This dance originated from a dance called *Sibay* which was performed to the tune of *Dejado*. The present form got its name in the following manner:

At one baptismal party in Carmen, Lanuza, Surigao, a young lady called Kanang, (nickname for Cayetana) who was considered the best dancer and singer of her time, was asked to dance the *Sibay*. She became so enthusiastic and spirited during the performance that she began to improvise movements and steps similar to the movements of ducks as they walk with short, choppy steps and splash water over their backs while calling to their mates.

The people around who saw her dance liked it so much they all imitated her. The dance has since been called *Itik-Itik* from the word *Itik*, which means duck.

This dance is now very popular among the Visayan settlers of the province of Surigao, especially in the towns of Cantilan, Lanuza, and Carrascal. It is usually performed as a ballroom dance in social gatherings. There are many variations of *Itik-Itik* steps from which the dancers make their selection and combinations.

The description below is for classwork or for demonstration.

COSTUME. Girls wear *patadyong* or *balintawak* style costume and Boy wears *barong tagalog* or *camisa de chino* and white trousers.

MUSIC is composed of two parts: A and B.

COUNT *one, two, three* to a measure.

FORMATION. If performed as a ballroom dance, couples are scattered around the room. For demonstration, partners stand about six feet apart, Girl at right side of partner when facing audience or front. One to any number of pairs may take part in this dance.

ITIK-ITIK STEPS USED:

No. 1. **STEP, BALL-CLOSE, BALL-CLOSE.** Counts 1, 2, and 3.

Step L(R) forward (ct. 1), raise heel of L(R) foot and slide R(L) close to L(R) in fifth or third position in rear (ct. 2), small step forward on ball of L (R) foot (ct. and) and slide R (L) close to L (R) in third position in rear (ct. 3). This step is done with one foot leading, going forward.

No. 2. **HEEL, CLOSE-BALL, CLOSE.** Counts 1, 2, and, 3.

Step L(R) heel forward (ct. 1), slide R(L) close to L(R) in fifth or third position in rear (ct. 2), small step forward with ball of L(R) foot (ct. and), slide R(L) close to L(R) in fifth or third position in rear (ct. 3). This is done with one foot leading, going forward.

No. 4. **STEP, SLIDE-CLOSE, SLIDE-CLOSE.** Counts 1, 2, 3.

Small step R(L) forward (ct. 1), twist trunk slightly to right (left) side, bring L(R) foot in fourth in front and slide backward with ball of same foot and simultaneously with a spring slide R(L) forward to close with L(R) in first position (ct. 2), repeat ct. 2 (ct. 3). The L(R) foot bears no weight on cts. 2, 3. This step is done with alternate foot, going to any direction.

No. 5. **CROSS-STEP, SLIDE-CLOSE, SLIDE-CLOSE.** Counts 1, 2, 3. Same as No. 4 except that the step on ct. 1 is done across the other foot in front.

No. 6. **CROSS-STEP, SLIDE-CLOSE, CROSS-STEP, SLIDE-CLOSE, CROSS-STEP.** Counts 1, and 2, and 3.

Step R(L) across L(R) in front (ct. 1), slide with ball of L(R) foot close to heel of R(L) foot (ct. and), short slide or small step with R(L) foot sideward left (right) across L(R) in front (ct. 2), repeat ct. and, (ct. and), short slide or small step with R(L) foot sideward left (right) across L(R) in front (ct. 3).

Note: The numbering of the steps in the *Fundamental Steps and Music* is followed. *Itik-Itik* step No. 3 is not used in this dance.

Introduction

Music Introduction.

Partners face front.

Bow to audience. Girl holds skirt, Boy places hands on waist. 1 M

- I -

Music A.

Partners face right so that L shoulders are toward front. Arms sideward at shoulder level.

(a) With R foot leading, take seven *Itik-Itik* steps No. 1 moving forward. Bend trunk slightly forward and lower arms to about waist level on ct. 1, straighten trunk and make two small flaps of arms upward to shoulder level on cts. 2, 3 of every measure. 7 M

(b) Step R foot in place (ct. 1), pause (cts. 2, 3). Arms at shoulder level. .. 1 M

(c) Face left about. With L foot leading, repeat (a) and (b), going to proper places. 8 M

- II -

Music B.

Partners face front.

(a) Starting with inside foot (L for Girl and R for Boy), take seven *Itik-Itik* steps No. 2 to partner's place, Girl passing in front of Boy. Arms are bent forward with elbows at shoulder level, fists slightly closed and near each other. Move trunk as in figure I (a) Raise elbows slightly upward on ct. 1 and two small downward flaps on cts. 2, 3 of every measure as if flapping wings. 7 M

(b) Step in place with outside foot (now) (ct. 1), pause (cts. 2, 3). Arms as in ct 3 in (a) 1 M

(c) Repeat (a) and (b) , finishing in proper places. 8 M

- III -

Music A.

Partners face each other.

(a) With R foot leading, take four *Itik-Itik* steps No. 1 to form one line at center, Girl in front of partner, both facing front. Girl holds skirt, Boy places hands on waist. 4 M

(b) Join both hands. R hand of Girl with R of Boy, and L hand with L hand of Boy. The Boy's hands are under the Girl's hands. Palms of partners are together.

With R foot leading, take three *Itik-Itik* steps No. 2 moving sideward right. Move trunk as in figure I (a). Raise L arms high. 3 M

(c) Step R foot sideward (ct. 1). point L obliquely forward left (cts. 2, 3). Reverse position of arms (R arms high). 1 M

(d) Repeat (b) and (c), starting with L foot, moving sideward left. R arms high in (b) and reverse position in (c). 4 M

Drop hands. Face toward direction of proper places.

(e) Repeat (a), going to proper places. 4 M

- IV -

Music B.

Partners face each other.

(a) Starting with R foot, take two waltz steps forward to meet at center. Arms in lateral position, moving sideward right and left, fingers fluttering. 2 M

(b) Hold in open ballroom dance position, stretched arms toward front and both facing front. 2 M

(c) Girl starts with R and Boy, with L foot. Take three *Itik-Itik* steps No. 2 moving toward front. 3 M

(d) Step forward, R of Girl and L of Boy (ct. 1), face opposite direction without changing position of hands and point forward with free foot (cts. 2, 3). On cts. 2, 3 stretched arms are raised at head level. 1 M

(e) Repeat (c) and (d) starting with other foot, moving away from front. Lower stretched arms in (d) 4 M

Release hold, partners face front.

- (f) Starting with outside foot, take one *Itik-Itik* step No. 1 (cts. 1, 2, 3).
Three-step turn outward (cts. 1, 2, 3). Girl holds skirt, Boy places hands on waist 2 M
- (g) Repeat (f) starting with inside foot. Reverse turn. 2 M
Boy immediately transfers weight to L foot after the last count.

— V —

Music A.

Partners face front. As the following steps are being done partners are moving little by little forward.

- (a) Take eight *Itik-Itik* steps No. 6, R and L foot across in front alternately. R arm in reverse "T" position and back of L hand supporting R elbow when R foot is across in front; reverse position of hands when L foot is across in front. ... 8 M

- (b) Starting with R foot, take four step-point steps moving backward to proper places. Girl holds skirt, Boy places hands on waist. 4 M

Partners face each other.

- (c) Execute four waltz steps sideward, R and L alternately. Arms in lateral position, moving sideward right and left alternately, fingers fluttering. ... 4 M

— VI —

Music B.

- Partners face left so that R shoulders are toward each other. With R foot leading, take sixteen *Itik-Itik* steps No. 1, moving clockwise. Arm positions and trunk movements as in figure II (a). Finish in proper places. 16 M

— VII —

Music A.

Partners face each other.

- (a) With R foot leading, take four *Itik-Itik* steps No. 5, meeting at center. Girl holds skirt, Boy places hands on waist. 4 M

Partners face front.

- (b) Starting with R foot, take four *Itik-Itik* steps No. 4 forward. Trunk is slightly twisted to right and left side alternately on cts. 2, 3 of every measure, R and L arm in reverse "T" position alternately, free hand on waist. 4 M

Turn right about.

- (c) Repeat (b). 4 M

Face toward direction of proper places.

- (d) Repeat (a) going to proper places. 4 M

— VIII —

Music B. Play last two measures slowly.

Partners face each other.

- (a) With R foot leading, take four *Itik-Itik* steps No. 1 toward center. Finish in one line, Girl in front. Arm position and trunk movement as in Figure II (a) 4 M

Partners face front.

- (b) Take four waltz steps sideward, R and L alternately. Arms in lateral position, moving sideward right and left alternately, fingers fluttering. 4 M

- (c) Boy holds waist of partner. With R foot leading, take six *Itik-Itik* steps No. 1, going clockwise once. R arm of Girl in reverse "T" position, back of L hand under R elbow. Partners finish facing front, Girl at right side of Boy : 6 M

Join inside hands, outside hands down at sides.

- (d) Boy stands still while Girl executes a three-step turn right in place, passing under arch of arms (1M). Both bow to audience (1M). 2 M

ITIK-ITIK

A. Itik-itik, diin ka guikan?

Aliwaros, sa pandagitan.

Itik-itik, kinsay uban mo?

Aliwaros, ako ra mismo.

B. Itik-itik, nag unsa ka dinhe?

Aliwaros, nag suli-suli

Aliwaros, nag suli-suli

Kon nia ba ikao dinhe.

Translation

A. Duckie-duckie, where did you come from?

Aliwaros, from the river bank.

Duckie-duckie, who's your companion?

Aliwaros, I am alone.

B. Duckie-duckie, why are you here?

Aliwaros, I'm trying to see

Aliwaros, I'm trying to see

If you are really here.

—Literal translation by
Miss Candida Silay

Aliwaros is the name of a boy and *Itik-itik*
is the girl partner.

ITIK-ITIK

Surigao

Notation By A. Arreza

Lively ♩ A - I - III - V - VII

f I - tik i - *mf* tik, di-in ha gui-kan? A - li - wa
ros sa pan-da-gi-tan, I - tik i - tik, hin-say u-ban
mf A - li - wa ros, a-ko ra-mis-mo. I - tik i -
mf ros a - ko ra - mis - mo. I - tik i - tik, nag-un sa ha din
mf he? A - li - wa ros, nag su - li - su - li il - li - wa
mf ros, nag su - li su - li, Kon ni - a be i - hao din

1a
2a
B - II - IV - VI - VIII
1a

2a

he. I - tik i - a ba i - kao din - he

BALAK CONTEST 2018

General Rules and Mechanics for the Balak Contest

1. The contest is open to all bona fide HIGH SCHOOL students (Junior and Senior High School), from both private and public schools of Tagbilaran City Schools Division.
2. Each school shall have One (1) representative for Junior High School and / or One (1) representative from the Senior High School.
3. The contestant shall deliver his / her own original Balak composition and shall submit a copy of the piece to the committee on or before February 20, 2018.
4. Contestant should wear appropriate and proper costume during the contest.
5. Musical background can be used during the contest but must not interfere with the delivery.
6. The piece should not contain indecent, malicious, or vulgar words that is offensive to public morals.
7. A minimum of three (3) minutes and maximum of five (5) is allocated for each contestant. There will be a one (1) point deduction for every one minute excess of the allocated time. Time starts on the first action or the first word uttered by the contestant.
8. A bell or buzzer shall be sounded off at the end of the allocated time.
9. Criteria for judging are as follows:

Content / Message (<i>Pagkamabulukon sa mga pulong</i>)	-	25%
Mastery of the piece	-	25%
Delivery (<i>Pasundayag / tingog</i>)	-	20%
Rhyme / Cadence / Interpretation (<i>Garay</i>)	-	20%
Audience Impact and Stage Presence	-	10%
TOTAL	-	100

%

10. The decision of the board of judges is final.
-

KUNDIMAN VOCAL SOLO 2018

General Rules and Guidelines of the Contest

- A. Contestants must be a bonafide secondary junior and senior student
- B. The song shall be a KUNDIMAN in its original arrangement.
- C. Accompaniment will be live (provision is on the day of the competition)
- D. Delivery is from 3 to 4 minutes
- E. Any student who has participated in any National Competition shall be disqualified to join.
- F. The contest piece may be any of the suggested songs below:

- 1. Ako'y Isang Ibong Sawi
- 2. Mutya ng Pasig
- 3. Bituing Marikit
- 4. Kundiman
- 5. Kung Hindi Man
- 6. Kundiman ng Luha
- 7. Pakiusap
- 8. Nasaan ang Aking Puso
- 9. Nasaan Ka Irog
- 10. Pahimakas

CRITERIA FOR JUDGING

a) Vocal/Tone Quality -----	40%
b) Musicianship(Dynamics, Interpretation, Melody, Rhythm)-----	30%
c) Diction-----	10%
d) Piece(Suitability/Difficulty)-----	10%
e) Stage Presence-----	10%
<hr/>	
TOTAL-----	100%

BALITAW COMPETITION 2018

GUIDELINES:

1. The competition is open to all **bonafide JUNIOR** high school student.
2. Every performer shall submit their permit to play with attached identification requirements. E.g. Proof of being a bonafide JUNIOR high school student of a specific school, etc.
3. Performers should be a male and a female.
4. Live/CD accompaniment with lapel/cordless microphone should be used entire of the competition.
5. Contest piece will be provided
6. Performance should last with a minimum of 3 minutes and 5 minutes at a maximum. There is a 2-point deduction of the performers' rating in every minute of excess performance.
7. Appropriate rural costume should be worn during the contest.
8. Submission of the intent to join should be done to the latest of 2 weeks before the competition. This should be properly evaluated and approved by the CCCA Committee on Music before the competition proper.
9. Narration is not allowed.
10. Criteria for judging:

- Mastery(clarity of the lyrics and proper execution)	30%
- Musicianship (musical execution and interpretation)	30%
- Originality	15%
- Stage Presence/ Performance (projection/expressions)	15%
- Costume	10%
11. Judges' decision is final.

Total	100%
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BALITAW

Sayran namo kamo sa unique nga estorya ning among gugma

Busa pamati mo, ang dunggan tingkaga, apamaniwa

Tomboy: Excuse me ra gud, sexy nga binuhat, ako paminawa
Aduna koy tuyo, alang kanimo, intawon pamatia
Na dani ako sa kabuotan mo ug pagka gwapa
Pwde bang mo diga, sa gugma ko, dawaton mo ba?

Bayot: Pastilan baya, palayo kanako, ayaw tintala
Kay daghan pakog buhat, sa parlor ko, didto daghang'g kwarta
Ayaw kog langaya, ang adlaw ko ayaw 'g a bweseta
Kay daghang'g mga gwapo, magpatupi, duna say magpa gwapa

Tomboy: Kadali ra gud gusto lang ko kanimo makig estorya
Kay na in-loved lageh ako, sa kabuotan mo ug pagka gwapa
Tinud-anay kining ako tuyo kanimo dawata
Ang tim-os kong gugma, ihalad ko alang kanimo da

Bayot: Ay pastilan! mura na man ka intawog nangunahan
Sa mga gisulti mo, ang mga pulong murag balaan
Dili ba diay ikaw kadtong suspek ug kawatan?
Ay!!!! Pastilan ang mga ugat ko na ngurog, gi kulbaan

Tomboy: Buyag intawon pud, dili ko maka himo anang mga butanga
Kay gipadako ko, sa pagka buotan sa akong mama
Kadtong imong giingon nga kawatan imo kadtong silingan
Atoa na karon na priso siya kay nasakpan

Bayot: Unya, unsaon ta man, kon sugton tika, ma unsang kalibutan?
Dili ba diay ma himo kitang kataw-anan?
Ning kahimtang ta, kinsa may papa? Kinsay inahan?
Agyu! Pagka ngil-ad, pagka lain sa mga mata sa katawhan.

Tomboy: Aw dali rana, kanang mga butanga planohon, estoryahan
Kay matud pa bitaw ang gugmang matuod buhaton ma'ng tanan
Andam ko'g tinguha mo usab sa akong kaugalingon
A sugta lang ko, kanako ka mag malipayon

Bayot: Ay! Pastilan ma pressured man sad ta niining kalakiha
Apan dili lang jud ko patakag hala-hala
Kay basin ja oroy mahimo kong hari gikan sa pagka rayna
Hari sa labada, pag pang utaw'g pag luto sa kusina

Tomboy: Kanang butanga ipa salig ko, dili mahitabo
Kay bisag ingun ani ko, kabalo man tawon kog pag pang luto
Mao bitaw lakin-on ko, tungod sa pag panrabaho
Adtoa sa balay diba ang among palibut hinlo

Bayot: Unya'g mag dayon ta kinsa may papa? Kinsay mama?
Dili ba diay ang mga liwat ta, kataw-an ra nila?
Kinsay may manrabaho, kinsay magpailawum sa gastohon?
Dili ba kaha ang abut ko, mahurot ra nimo'g inum.

Tomboy: Sa pagka tinuod, sa mga bisyo dugay nakong nibiya