

Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang

SAHANE R. AMAN¹ and SUSAN P. LOSAÑES, MAT²

¹Sultan Kudarat State University, ACCESS Campus, EJC Montilla, Tacurong City, 9800 Philippines

²Matanog National High School-Senior High Department, MBHTE BARMM, 9613 Philippines

* zaheynamanda@gmail.com

Copyright©2025 by authors, all rights reserved. Authors agree that this article remains permanently open access under the terms of the Creative Commons Attribution License 4.0 International License

Abstract

The cultural heritage of the Iranun people is preserved through traditional practices and social cohesion in dance and music, highlight the importance of community involvement and attachment in sustaining cultural identity and heritage. This study discovered the cultural history of Bangsa Iranun's identity, dance, and music. A nonclassical phenomenological qualitative research study with seven (7) participants in Key Informant interviews focused on the elders of the Iranun municipalities of Maguindanao de Norte province using a purposive sampling technique. The study concluded that the historical context of Iranun in Maguindanao del Norte was divided into geographical groups: Idalemn, Imragatn, Irayaan, and Isebangan'n. People who claim to be descendants of Iranun Angintabu and Malaysian Shariff Kabunsuan are native Iranun. They can be found in the southwestern part of Mindanao. There were no specific Iranun dances or music. For traditional and cultural reasons, they did not perform; rather, they hired performers of different tribes for their leaders as entertainment during significant events. As for instruments, apparel, and properties of Iranun, they play Kubing, Kulintang, Kutuyapi, and Palendag. Most important instruments they used for daily communication and courtship to relay messages were Kubing and Palendag, with Kirim as love letter. Iranun had a sword called sundang as their property used by warriors in battle. They wear simple type of apparel, tubaw and sleeveless top for men and sleeveless top. Both inaol and landap malong used by Iranun women. Still, the dance, music, and instruments signifies social cohesion among other tribes in Iranun's cultural identity.

Keywords: Bangsa Iranun Identity; Iranun Dance and Music; Iranun Cultural Identity

I. INTRODUCTION

Introduction: The culture of a tribe played a vital role in shaping its identity. Upholding such culture demanded effort from individuals to express their uniqueness and contribute to the society they belonged to. One significant way to preserve this identity was through research. In the Bangsamoro Autonomous Region in Muslim Mindanao, composed of 13 ethnolinguistic groups including the Maranao, Maguindanaon, and Iranun, preserving cultural heritage-especially traditional dances—had become increasingly challenging.

Globally, cultural dances were recognized as crucial in conserving and transmitting heritage across generations. Qian (2020) noted that in Europe, innovative dance forms acted as tools for preserving cultural traditions. Moris (2009) highlighted the interdisciplinary evolution of dance and cultural studies, reflecting their academic significance. In Asia, Jaimangal-Jones et al. (2015) and Savchyn (2023)

showed how cultural dances helped reinforce identity and promote intercultural understanding.

In the Philippines, traditional dance significantly shaped national identity and educational engagement. Lobo (2023) found that fostering enthusiasm for traditional dance increased participation among future educators. However, Gilmore (2003) viewed Filipino traditional dance as a site of contested authenticity and cultural negotiation. Desmond (2012) and Ness (1995) emphasized the importance of performance and adaptive creativity in sustaining dance practices under changing social contexts.

Among the Iranun people in Mindanao, traditional dances carried deep symbolic meaning linked to ancestry, religion, and social customs. These dances were integral to rites of passage, weddings, and religious ceremonies, strengthening social bonds (Saber, 1980). Despite their significance, there was a lack of systematic documentation and promotion of Iranun dances. This gap limited the understanding and visibility of Iranun dance culture in both national and global ethnographic literature.

While European and Asian dance traditions had been widely studied (Qian, 2020; Katarinčić, 2015; Vatsyayan, 1978), scholarly focus on the Iranun dance culture remained limited. The influences of modernization, globalization, and shifting socio-political realities on Iranun dances were understudied. Rakočević (2020) illustrated how sociopolitical transitions shaped ethnographic studies in Yugoslavia, yet similar analyses were absent for the Iranun people. Hence, the transmission and transformation of Iranun cultural identity through dance had not been thoroughly examined.

This research aimed to address the identified gap by creating a holistic framework for preserving Iranun traditional dances. It sought to ensure the authenticity, sustainability, and integration of these dances into the formal education system. In doing so, it contributed to broader conversations on indigenous cultural preservation in the Philippines. Most importantly, it empowered cultural continuity for future generations of Iranun people.

Theoretical Framework of the Study

Grounded Theory is the methodological approach used in this study to research and develop a theoretical framework on how to preserve Iranun cultural dances. Grounded Theory, as explained by Glaser and Strauss (1967), aims to develop theory from data so that researchers are able to construct concepts based on real observation, interviews, and cultural practices. Due to the lack of available literature focusing on Iranun dances, this approach is particularly well-suited for capturing the lived experiences, meaning, and socio-cultural aspects inherent in their traditional dance practices. This research will systematically collect and analyze data from Iranun elders, cultural practitioners, and dance specialists using Grounded Theory to reveal patterns, themes, and underlying structures related to cultural identity, transmission, and challenges of sustaining traditional dances. Through the use of a cyclical process of data collection and continuous comparison, the research will develop a context-relevant framework that explains how Iranun cultural dances contribute to the construction of identity, community cohesion, and heritage preservation.

In addition, the approach allows the research to remain flexible, ensuring that the emergent theory is grounded on actual experiences rather than being prescriptive based on pre-existing theoretical notions.

The findings will deepen the understanding of how indigenous dances transform, adapt, or decline under sociopolitical, educational, and economic impacts on the Iranun tribe. Ultimately, the Grounded Theory method will provide an evidence-based foundation for recommending how to revitalize and integrate Iranun dances into educational and cultural programs, ensuring their preservation for generations to come.

Apart from Grounded Theory, the current research is also informed by Cultural Transmission Theory (Cavalli-Sforza & Feldman, 1981) and Performative Theory (Schechner, 1988). Cultural Transmission Theory describes the way traditions, beliefs, and practices are transmitted across generations. Cavalli-Sforza and Feldman (1981) highlighted that the cultural aspects, including traditional dances, are

transmitted via vertical (parent to child), oblique (older person to younger), and horizontal (peer-to-peer) learning. This is precisely applicable to Iranun cultural dances, which greatly depend on oral tradition, kinesthetic knowledge, and communal practice. But with modernization, the collapse of traditional transmission channels puts at risk the continuation of these dance traditions, which requires organized interventions such as research, documentation, and formal training.

Moreover, Performative Theory, as developed by Schechner (1988), emphasizes that performance is not only artistic expression but also a social and cultural act that transmits meaning, identity, and history. Iranun traditional dances are corporeal cultural texts, encapsulating the worldview, history, and socio-political organization of the Iranun people. The theory underpins the research by describing how Iranun cultural dances are both a preservation mechanism and a dynamic, changing art form, shaped by shifting societal contexts.

By combining Cultural Transmission Theory and Performative Theory with other theories, this study provides a multifaceted perspective of Iranun cultural dances. It not only illustrates how they contribute to the preservation of identity but also issues and transformations they undergo from contemporary forces. This also consolidates the study's foundation by relating traditional dance to broader arguments in heritage studies, education, and cultural sustainability.

Research Questions

1. What is the historical context of Iranun in Maguindanao del Norte?
2. What are the distinct features of Iranun Dance regarding;
 - 2.1. movements, position, and facial expressions;
 - 2.2. distinct features of Iranun musical instruments; and
 - 2.3. distinct apparel, accessories, and properties?
3. How do Dance play a significant part in the Iranun tribe men?

Significance of the Study

The study's findings are significant in many ways, specifically when tracing the cultural dance identity of the Iranun tribe. The result of the study aims to help the school administrator, professor, research advisers, Bangsamoro community and organization, teachers, students, and future researchers to overlook the Bangsa Iranun's Identity, Dance and Music: A Portrayal of Recent Day Inandang.

Bangsamoro Government and Policy Makers. Local and national government agencies (e.g., the National Commission for Culture and the Arts) can utilize the study to create programs and policies that will aid in cultural preservation and encourage traditional performances. It can instill the Iranun dance into culture festivals, tour programs, and educational programs.

Bangsamoro Communities and Organizations. The study can supplement the limited literature of the Iranun. The research will assist in documenting and conserving

traditional Iranun dance so that generations to come can appreciate its historical and cultural significance. It will assist cultural organizations and heritage agencies in advocating Iranun dance as one of the Philippines' intangible cultural heritages.

Iranun Community and Indigenous Groups. Iranun elders and cultural leaders may utilize this study to re-emphasize the significance of traditional dances in ceremonies and social events. Iranun youth can build a stronger sense of identity and pride in their culture, motivating their involvement in cultural preservation activities.

School Administrators. Professors, research advisers, and insights can be gained that may help contribute to better research results on students, specifically Iranian graduate students of the GS in the university. This may help trace Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang.

Teachers and Students. The educational curriculum, especially in the Physical Education (PE) subject, can serve as cultivating the Iranun tribe that focuses on developing, promoting, and maintaining 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 and to all future culture researchers.

Future Researchers. They may use the results to gain additional information about the teachers' experience teaching Physical Education. They can use this as a guide and expand the study scope by considering different information or related studies exploring cultural dances

Scope and Delimitation of the Study

The study focused on the seven (7) elders of the Iranun municipalities of Maguindanao del Norte province specifically in Barira, Buldon, and Matanog. The study used purposive sampling through Key Informant Interview from October to December 2024 in the respective Iranun municipalities. The study utilized Non-Classical Ethnography Research Design to determine and describe the ethnography of the Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang.

Definition of Terms

To understand the following terms used operationally, it was defined as:

Bangsa refers to a moro word that means "nation."

Bangsamoro refers to a Moro combined word generally meaning "Bangsa" means "nation," and "Moro" means "its people." It is the term used to describe the identities of Iranun, Maranao, and Maguindanaon.

Barira refers to an Iranun municipality and one of the locations of the study.

Buldon refers to an Iranun municipality and one of the locations of the study.

Contribution refers to an essential role in a society where people are put into action; the researcher seeks to address the cultural dance of Iranun.

Culture refers to a significant representation of the identity of a tribe.

Cultural Dance refers to a talent of one's tribe that represents the tribe's identity in a society, which the researcher can find out in the study.

Dance refers to a form that showcases talents and tells stories about people's culture, which the researcher tries to find in the study.

Inandang refers to an Iranun term that means "old."

Ira refers to remains, residue, or silt. It may refer to a place or area formed out of a long process that evolved from remains or a residual process that caused the formation of a place.

Iranun refers to a term coined from the words IRA and NUN, which together formed a term with distinct interpretation and description. It is a Moro tribe in the Bangsamoro Autonomous Region in Muslim Mindanao. In Iranaoan, "People from the Lake" means living in lakes and rivers, specifically Illana Bay. It is the respondents in the study.

Idalem'n refers to an Iranun who lives in a highland part of the Moro community.

Imragat'n refers to an Iranun who lives on the coast of the Moro community.

Isebangan'n refers to an Iranun living in the eastern part of the Moro community.

Irayaan refers to an Iranun who lives in the land of the Northern part of the Moro community.

Kubeng/Kubing refers to a musical instrument used by Iranun

Lambong refers to an Iranun term for a long dress for women as everyday clothing.

Maguindanaon refers to a Moro tribe in the Bangsamoro Autonomous Region in Muslim Mindanao. Maguindanaon lives near the Pulangi River, which means "People of the flood plain." One of the respondents in the study.

Matanog refers to an Iranun municipality and one of the locations of the study.

Maranao refers to a Moro tribe in the Bangsamoro Autonomous Region in Muslim Mindanao. Maranao is known as "People of the Lake" on the island of Mindanao—one of the respondents in the study.

Moro refers to a general term for the different tribes who live in BARMM.

Nun refers to a people with distinct cultures, laws, beliefs, and traditions of residual and remaining a process.

Palendag/Palindag refers to a musical instrument used by Iranun

Sundang refers to an Iranun term for the sword, used by Iranun warriors for battle fighting

Tangkungan refers to an Iranun term for Palanquin in Korean—is a form of transportation used to transport elite Iranun women for ceremonial purposes.

Tribe refers to a group of people living in a specific community with the same culture, Iranun, Maranao, and Maguindanaon, which resides in the central part of the Bangsamoro region.

II. METHODOLOGY

Methodology:

Research Design

The researcher utilized a Non-Classical Ethnography Research Design to determine and describe the ethnography of the Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang. Non-classical Ethnography is a powerful way to describe the characteristics of a particular culture or ethnographic group.

Ethnography is the study of culture. It is similar to anthropology, the study of human societies and cultures. Used to explore questions about understanding a certain group's beliefs, values, practices, and how they adapt to change. Methods used include but are not limited to observation, interviews, focus groups, review of documentary evidence, and keeping file notes. (Taylor & Francis, 2013)

Non-classical ethnographic research methods refer to approaches researchers adopt outside the traditional disciplines of ethnography and anthropology. Some key characteristics of non-classical ethnographic research include focus groups and structured interviews, which can consist of psychometric scales and cognitive elicitation techniques. These methods allow researchers to gather specific insights while maintaining rigor and structure in data collection. Non-classical ethnographic methods often utilize focus groups and highly structured interview techniques, some incorporating psychometric scales and cognitive elicitation methods. This allows researchers to gather more targeted data than open-ended classical ethnography (Whitehead, 2005).

Another non-classical ethnographic method is highly structured interviews, some of which incorporate psychometric scales and cognitive elicitation techniques. Over the past twenty years, structured interviews have grown in popularity among anthropological ethnographers and are now being adopted by researchers outside the discipline.

One form of structured interviewing that has gained prominence in non-classical ethnography is the assessment of cultural domains or units of cultural meaning. This method explores cultural significance through the analysis of language, or ethnosemantics, and has been influenced by classical ethnographic interests in understanding cultural meaning.

Non-classical ethnographic methods, such as focus groups and structured interviews, have expanded the scope of ethnographic inquiry by providing researchers with tools to study topics that may not be easily accessible through participant observation alone. These methods offer unique opportunities to gain insights into cultural beliefs, perceptions, and practices while presenting challenges in authenticity and ethics. These examples illustrate the diverse applications of non-classical ethnography, highlighting its adaptability across various fields and contexts (Suter, 2000).

In the context of the studies, this research design enabled the researcher to learn about a certain group's culture, beliefs, values, practices, and how they adapt to change that may not have been studied before through exploring human experiences and behaviors within a cultural context. The researcher has applied ethnographic research methods such as in-depth interviews to get close to the cultural experiences of the elders in a specific tribe. Specifically, it helped research to determine the participant's thoughts, feelings, experiences, and contributions of the tribe to cultural dance. Hence, the researcher chose this design to determine the Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang.

Locale of the Study

The study was conducted in the Iranun municipalities of Maguindanao del Norte province, such as Barira, Buldon, and Matanog in the Bangsamoro region, which may contribute to the good research results.

Participants of the Study

Non-classical ethnographic research requires 25–50 interviews and observations; while there are no hard and fast rules about how many people you should involve in the study, some researchers estimate that between 5-50 participants are sufficient, depending on the type of research and research question (Creswell & Creswell, 2018).

Furthermore, Safto et al. (2023) explain the five key qualitative designs, including ethnography, based on the existing studies. They reported their respective sample size ranges that supported their data adequacy points. It also states that sample size concerns for qualitative designs revolve around their appropriateness and extensiveness. Qualitative research is currently growing in acceptance.

Notwithstanding this positive trend, concerns about the adequacy of sample size have been a contention among qualitative and quantitative-based researchers. Therefore, qualitative researchers' judgment of data adequacy for a particular method should rely not only on data saturation or a rule of thumb. Instead, they should also be guided by the research goals, sampling approach, and research participants.

Most scholars state that there is no universal rule to decide on the required number of samples for qualitative research rather than 'it depends.' Though there is less than one guideline dictating how to determine the sample size, most researchers agree that one reasonable answer is 'it depends' (Bekele & Ago, 2022).

This study involved 7 participants, focused on the elders of the Iranun municipalities of Maguindanao del Norte province, who can contribute to the factors that affect the good results of research studies.

Sampling Technique

The study used purposive sampling, which helped the researcher obtain a more nuanced understanding of Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang. This knowledge helped shape future educators, community members, and students as preservationists of the country's national identity (Patton, 1990).

Research Instrument

The research instruments employed in this study include an Interview Questions Guide, Interview Protocols, a Questionnaire Validation Tool, an Informed Consent form, and a Transcription Writing Guide. The researcher used a Key Informant Interview (KII) to discover Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang. The researcher prepared open-ended questions for the participants. The Key Informant Interview (KII) technique was used in the study to interview the participants from the elders of the three respective Iranun municipalities to find out the personal and environmental factors that contribute to the result of the research study and to support the data statement and make a strong point.

An in-depth interview is an open-ended, discovery-oriented method for obtaining detailed information about a topic from a stakeholder. It is a qualitative research method to explore a participant's point of view, experiences, feelings, and perspectives. According to Langkos (2014), interviews aim to identify participants' emotions, feelings, and opinions regarding a particular research subject. The interview can be viewed as a guide for the interview.

Data Gathering Procedure

Data are facts gathered through methodical scientific techniques. This study describes the stages of data collection as a researcher's guide to help the researcher collect thorough data.

Communication Phase. Upon acquiring permission to conduct the study from the Dean of the Sultan Kudarat State University-Graduate School, the researcher sent a letter of communication to the office of the Local Government Unit of Barira, Buldon, and Matanog, as well as to the elders of the Iranian tribe as participants. The research adviser and the Dean of the Graduate School signed the letters. All communications were properly coordinated and facilitated by the researcher. The researcher also solicited permission and approval from the respondents to prove their voluntary participation in the study.

Obtaining Consent/Permission

Research involves collecting data from and about people, and ethical issues may arise (Creswell, 2009; Langkos, 2014; Protacio, 2019). The researcher obtained permission to conduct a study on elders of the respective Iranun municipalities by giving a letter of approval to the offices of the municipalities of Barira, Buldon, and Matanog.

After approval from the different local government units, the researcher presented a consent letter to the study's respondents. The researcher carefully explained the study details to the participants. Confidentiality was assured as data would be coded, substituted by real names, or optional.

The transcripts and audiotapes were stored in secure locations, and the data was ensured to be free from bias toward any group of individuals. The participants also knew they could withdraw their statements at any time during the process and had control over declining to answer the interview questions.

Identification of Participants. Choosing study participants with appropriate and various experiences can increase the possibility of addressing the questions and understanding the Phenomenon (Creswell, 2017; Protacio, 2019). The inclusion criteria must be met for the participants to be identified. The participants are recommended to be elders of the Iranian community aged 50 and above.

Conduct a Key Informant Interview (KII)

The researcher conducted an in-depth interview to identify Bangsa Iranun's identity, dance, and music: A portrayal of the recent day in Inandang. The researcher used an interview guide and open-ended questions. Before the interview and discussion process, consent from the elders was collected.

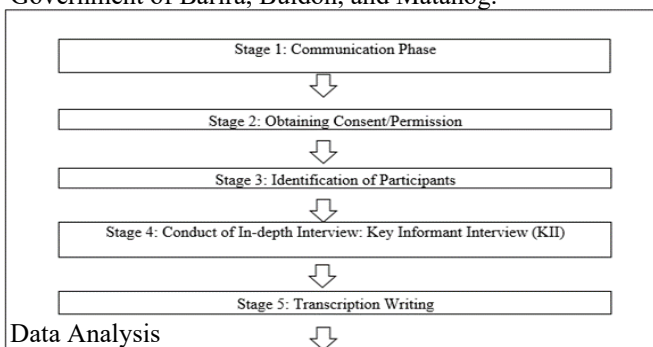
Transcription Writing

Each input during the interview process was collected. The researcher and Ms. Hanima S. Macapaar of Matanog National High School transcribed the audio recordings. A transcriber is someone who writes down what someone else is saying. The transcriber was guided by the transcription writing guide adapted from Protacio (2021).

Validation of Transcripts

Interview transcripts are from the respondents' validation, a way to share and check interview transcripts with research participants. Reflecting on their central role, there is extensive guidance on interviewing (Flick, 2007; Creswell, 2013; Bryman, 2016; Rowland, 2021). The transcript conventions were adapted from Camilao's (2015) and Mershon's (2010) studies. The transcripts were then reprinted and used for Thematic Analysis.

The following procedure was followed to obtain data from respondents: First, a letter of permission was addressed to the Dean of the Graduate School, followed by an application letter from the researcher to conduct the study and the Dean's approval. After the approval, the researcher printed a copy of the interview questions for the face-to-face interview. The researcher contacted the office of the Local Government of Barira, Buldon, and Matanog.



After gathering data, the researcher analyzed it using Thematic data analysis to determine the elders' different experiences. The data on Bangsa Iranun's identity, dance, and music portray present-day Inandang. In the analysis process, the researcher transcribed the audio recordings with the assistance of an English major teacher. The researcher highlighted the important statements from the interview transcripts to generate initial, clustered, and relevant themes.

Trustworthiness

It is critical since the qualitative concepts of validity and reliability do not apply when using a qualitative technique. Instead, the idea of trustworthiness is more relevant and must be applied. According to Ely (1991), the trustworthiness of qualitative research is based on ethical norms in data collection and analysis. The research results represent the experiences of the person being investigated as nearly as possible. The researcher applied Lincoln and Guba's credibility, transferability, dependability, and confirmability to ensure the study findings.

The degree of match between the participant's narrative and the researchers' description and interpretation of these narratives refers to credibility (Padgett, 2008). The researchers used data to reduce credit risk. Researchers closely scrutinized the nuances of the data-collecting technique. As themes arose, researchers selected the participants' verbatim utterances. She categorized them under the relevant category to connect the headings with the facts from which they emerged.

Transferability refers to the generalizability of the study's findings (Padgett, 2008). According to Lincoln and Guba (1985), the naturalist cannot describe the validity and reliability of an inquiry; they can only supply the detailed description required from someone seeking to make a transfer to determine whether the transfer is a viable option. Thus, transferability concerns setting research findings in context and order and furnishing a link between the participants' narratives and the interpretation.

The criterion of dependability refers to the fact that the study's procedure was documented and traceable, and the conclusions were cohesive and backed by evidence (Padgett, 2018). The researchers stored raw data, such as transcripts, journals, interviews, and audio and video recordings, on Google Drive to quickly access them. Furthermore, they meticulously identified and documented all observed interview behaviors.

Conformability

The researcher conducted extensive data analysis to avoid biases. She also eliminated biases or subjective assessments by peer-reviewing the research findings. Furthermore, the researcher presented the results at a research conference. The researcher is responsible for the study's conduct and results. She explained the study's contents with maximum credibility, transferability, dependability, and conformability.

Researcher's Positionality

As an Iranun who teaches Physical Education in senior high school, which addresses the Iranian cultural concern, I introduce the Iranun through cultural dance. This caught my interest, so I put it into research. The researcher identified the participants' selection through inclusion criteria to gather them and find the most convenient location for the interview and discussion.

The researcher sent an invitation letter and consent to the qualified participants and informed them about the research

study's aim and purpose before conducting the in-depth interview Key Informant Interview. To efficiently and effectively utilize the collected data from the in-depth interview and focus group discussion, the researcher prepared the interview materials and used some technology-aided notes such as a recorder and cellular phone.

Finally, the researcher also stood as a facilitator in the interviews and discussions and was guided in the process of transcript for the collected data aside from the elders, as they were considered experts specifically in Iranun themes and key concepts.

Ethical Consideration

To respect individuals' private lives, boundaries were established. Because of this, the irrelevant conversation was left out. The participants' full consent was obtained before the study could begin. Deceptive tactics of any kind must be avoided at all costs.

Furthermore, before disclosing one's identity, consent was requested. The researcher did not provide identifying names; they used coded names if participants refused to expose their identities. The research participants did not coerce or pressure them to participate if they did not.

III. RESULTS AND DISCUSSION

Presentation of Findings

This section presents the findings on the Bangsa Iranun's Identity, Dance, and Music: A Portrayal of Recent Day Inandang. The themes emerged through a rigorous thematic analysis, which involved identifying significant statements, formulating initial themes, clustering related themes, and determining overarching themes. Conducting thematic analysis includes identifying significant statements, formulating initial themes, identifying clustered themes, and determining the relevant themes. From the study of Naeem et al. (2023), thematic analysis is a highly popular technique among qualitative researchers for analyzing qualitative data. Their study develops a systematic thematic analysis process for creating a conceptual model from qualitative research findings. It suggests that the derived systematic thematic analysis model is valuable across multiple disciplines, particularly in grounded theory, ethnographic approaches, and narrative approaches, by providing a methodological roadmap. This study enhances the rigor and replicability of thematic analysis and offers a comprehensive strategy for theoretical conceptualization in qualitative research.

Emerging Themes on Bangsa Iranun's Identity, Dance and Music: A Portrayal of Recend Day Inandang.

Through thematic data analysis, five (5) emerging themes characterized the elder's lived experience as an Iranun. The themes were synthesized from 194 formulated codes, 43 clustered themes, and 15 emerging themes.

The five (5) are the following: Historical Context of Iranun in Maguindanao del Norte, Iranun Tradition in Dance, Distinct Features of Iranun Musical Instruments, Iranun Apparel, Accessories and Properties, and Significance of Dance in Iranun Tribe Men.

Five (5) Emerging Themes	Theme 1 Historical Context of Iranun in Maguindanao del Norte:	Theme 2 Distinct Features of Iranun Dance:	Theme 3 Distinct Features of Iranun Musical Instruments:	Theme 4 Distinct Apparel, Accessories, and Properties of Iranun:	Theme 5 Significance of Iranun Dances to the Tribe Men:
16 Total sub themes	1. Iranun Etymology, Origin, Geographic Subdivision and Distribution	1. Absence of Distinct Iranun Dance Identity	1. Traditional Materials, Cultural Significance, and Iranun Instrument Names	1. Traditional Iranun Apparel	1. Dance as Cultural Identity and Preservation
43	2. Genealogical,	2. Existing Dance		2. Accessories and Grooming Practices	2. Dance as Storytelling

Discussion of Findings

Five (5) relevant themes characterized Bangsa Iranun's Identity, dance, and music. These themes cover the Historical Context of Iranun in Maguindanao del Norte, the Iranun Tradition in Dance, the Distinct Features of Iranun Musical Instruments, Traditional Apparel, Accessories, and Properties of Iranun, and The Significance of Dance in Iranun Tribe men.

Finally, most participants highlighted that nowadays, dance celebrations are a significant way of restoring Bangsa Iranun's cultural identity and preserving their traditions, norms, and customs. They may not perform dance and music to signify their identity, but they symbolize as part of their daily lives as entertainment. It may change in the future but may also vary due to cultural research over time.

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The summary of the historical context of Iranun focusing in the elders of Maguindanao del Norte. Using a Non-Classical Ethnography research design, the study utilized Key Informant Interviews with 7 elders as participants who provided in-depth insights, which were analyzed using thematic analysis to uncover key themes of the Iranun Identity, Dance, and Music.

The findings on Iranun's Identity, Dance, and Music highlight the 5 emerging themes consisting of 3 sub-emerging themes each. Theme 1 Historical Context of Iranun in Maguindanao del Norte: (1) Iranun Etymology, Origin, Geographic Subdivision and Distribution (2) Genealogical, Ancestral Identity and Inter-Tribal Positioning and Identity Tensions (3) Cultural Characteristics: Absence of Dance/Music, Warrior Ethos, Inclusive Identity and Nationhood. Theme 2 Distinct Features of Iranun Dance (1) Absence of Distinct Iranun Dance Identity, (2) Existing Dance Variants Associated with Iranun, (3) Restrictive Gender Roles in Dance Visibility. Theme 3 Distinct Features of Iranun Musical Instruments: (1) Traditional Materials and Instrument Names, (2) Cultural Significance and Identity, (3) Functions in Social and Ritual Contexts. Theme 4 Distinct

Apparel, Accessories, and Properties of Iranun: (1) Traditional Iranun Apparel, (2) Accessories and Grooming Practices, (3) Weaponry and Properties, Theme 5 Significance of Iranun Dances to the Tribe Men, (1) Dance as Cultural Identity and Preservation, (2) Dance as Storytelling and Creative Potential, (3) Social Significance and Ritual Function, (4) Challenges and Ambivalence Toward Dance Tradition.

Iranun was divided into geographical groups: Idalemn, Imragatn, Irayaan, and Isebangan'n. They were called people of the remains of silt and warriors. They can be found in the southwestern part of Mindanao. Iranian dance had no distinct features regarding movements, position, and facial expressions.

There were some musical instruments Iranun uses, such as Kubing, Kulintang, Kutuyapi, and Palendag. However, the historical significance of these instruments, such as Kubing and Palendag, in Iranun culture was that their roles in rituals, story-telling, and celebrations are a form of daily communication. It serves as a messenger during the days of the Iranun event, specifically in courtship with Kirim, in the form of a love letter.

Generally, Iranun had some distinct apparel, accessories, and properties. Iranun men's traditional apparel was tubaw for head cover and a sleeveless top. Men also have swords for fighting war, which are called Sunday or kampilan. Both Inaul and landscape have malong and long-sleeve tops with golden coin buttons for women as their accessories. They have ways of wearing their malong. They also had different hairstyles specific to females, depending on their civil status in the community.

Iranun dances played a significant part in the tribe's men as members of the Iranun community. Still, dance events fostered social cohesion among the Iranun. The future of traditional dance within the Iranun culture may face challenges. Still, it will take more research to promote preserving culture and identity among the Iranun community and organization.

Conclusions

The following conclusions are based on the synthesized relevant themes and the participant's lived experiences and knowledge regarding their cultural identity.

The study concludes that the historical context of Iranun in Maguindanao del Norte was divided into geographical groups: Idalemn, Imragatn, Irayaan, and Isebangan'n. Iranun Angintabu and Malaysian Shariff Kabunsuan are the ancestors of Iranun people who claim to be descendants of native Iranun. They can be found in the southwestern part of Mindanao. There are no specific Iranun dances and music. For traditional and cultural reasons, they did not dance; rather, they hired dancers of different tribes for their leaders as entertainment during old times. This results in no specific dance and music. As for the instruments, apparel, and properties of Iranun, they play Kubing, Kulintang, kutuyapi, and Palendag.

The most significant instruments they used for daily communication and courtship to relay messages are Kubing and Palendag, with Kirim as a love letter. Iranun has a sword called Sundang as their property, which is used by warriors

in battle. They wear simple apparel, such as tubaw for men and sleeveless tops. Both jail and landscape malong is used by women, and they have nine (9) different usages together with twelve (12) different hairstyles. Still, dance and music signify an identity to Iranun; it is part of their daily living. They were hired to be entertained by dance and music during events.

Recommendations

The following are recommended based on the findings and conclusions:

1. The school administrator, professors, and research advisers can have more insights into contributing to the betterment of the results in conducting research on the students through the research gap of this study. Specifically, the Iranun graduate school student of the IGS in the university may create another set of research studies.

2. The Bangsamoro Community and Organization may further conduct additional research into the limited resources not just by the Iranun and Bangsamoros but also by the Bangsamoro Commission for the Preservation of Cultural Heritage (BCPCH-BARMM), Community and Bangsamoro Organizations.

3. The Teacher and students of the Ministry of Basic, Higher and Technical Education (MBHTE), the educational curriculum, especially in Physical Education (P.E.) subject, may cultivate the Iranun that focuses on developing, promoting, and maintaining the Filipino historical and cultural heritage—as required by MBHTE that no Bangsamoro learners will be left behind.

4. Iranun organizations and local government units of different Iranun municipalities need to allot a budget to improve Iranun cultural awareness activities that may result in Iranun cultural identity preservation.

5. Future cultural researchers may create additional information about the Iranun culture, dance, and music. They can use this as a guide and expand the study scope by considering different information or related studies exploring cultural dances.

6. Iranun choreographers may create a dance and music that specifies Iranun culture, norms, and beliefs as an identity featuring significant legends or stories featuring the twelve (12) different hairstyles with the nine (9) malong styles by using the research scope of varying information or related study exploring cultural dances.

ACKNOWLEDGMENT

We would like to thank @gentefl.org and sksu.edu.ph

REFERENCES

Bekele, W., & Ago, F. (2022). Sample Size for Interview in Qualitative Research in Social Sciences: A Guide to Novice Researchers. *Research in Educational Policy and Management*, 4(1), 42-50. [Link: <https://doi.org/10.46303/repam.2022.3>]

Bryman, A. (2015). *Social Research Methods* (5th ed.). Oxford University Press.

Cavalli-Sforza, L. L., & Feldman, M. W. (1981). *Cultural Transmission and Evolution: A Quantitative Approach*. Princeton University Press.

Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). SAGE Publications.

Creswell, J. W. (2013). *Qualitative inquiry & research design: Choosing among five approaches* (3rd ed.). SAGE Publications.

Creswell, J. W., & Creswell, J. D. (2018). *Research design: Qualitative, quantitative, and mixed methods approaches* (5th ed.). SAGE Publications.

Desmond, J. (2012). *Meaning in motion: new cultural studies of dance*. <https://doi.org/10.1215/9780822397281>.

Ely, J. H. (1991). The South in World War I. *Journal of Southern History*, 57(4), 576-598.

Flick, U. (2007). *Managing quality in qualitative research*. Sage Publications Ltd. <https://doi.org/10.4135/9781849209441>

Gilmore, S. (2000). Doing culture work: negotiating tradition and authenticity in Filipino folk dance. *Sociological Perspectives*. <https://doi.org/10.2307/41888815>

Glaser, B., & Strauss, A. (1967). *The Discovery of Grounded Theory: Strategies for Qualitative Research*. Mill Valley, CA: Sociology Press

Hall, (1996) *Cultural studies and theoretical book: theory of cultural preservation*

Hall, D. T. (1990). Career development theory in organizations. In D. Brown & L. Brooks (Eds.), *Career choice and development: Applying contemporary theories to practice* (2nd ed., pp. 422–454). Jossey-Bass.

Hill, C. (2013). Review of indigenous dance and dancing indian: contested representation in the global era by matthew krystal. *Journal of Anthropological Research*, 69, 134-135. <https://doi.org/10.3998/JAR.0521004.0069.106>.

Jaimangal-Jones, D., Pritchard, A., & Morgan, N. (2015). Exploring dress, identity and performance in contemporary dance music culture. *Leisure Studies*, 34(5), 603–620. <https://doi.org/10.1080/02614367.2014.962580>

Langkos, S. (2014). CHAPTER 3 - RESEARCH METHODOLOGY: Data collection method and research tools. Mediterranean College.

Lincoln, Y. S. Guba, E. G. (1985). *Naturalistic inquiry*. Newbury Park, Ca: Sage Publications

Lobo, J. (2022). Do our folk dances still thrive? personal experience and interest of students towards philippine traditional dances as basis on strengthening the love for culture and the arts. *American Journal of Arts and Human Science*. <https://doi.org/10.54536/ajahs.v1i1.278>

Lobo, J. (2023). Protecting Philippine dance traditions via education of tomorrow's pedagogues: the role of individual interest and school engagement. *Journal of Ethnic and Cultural Studies*. <https://doi.org/10.29333/ejecs/1527>.

Macapado, A. (2010). *The Sultanate System and Iranun Identity in the Philippines*. Mindanao State University Press.

- Maceda, J. (1998). *Gong Music of the Philippines*. University of the Philippines Press.
- Madale, A. (1996). *The Maranao and Iranun: A Cultural Perspective*. Mindanao State University Press.
- Mansayagan, R. (2019). *Weaving Identity: The Indigenous Textiles of Mindanao*. National Commission for Culture and the Arts.
- Mercado, J. (2006). *Traditional Music of Mindanao: A Comparative Analysis*. Manila Cultural Research Institute.
- Mershon, D. H. (2010). Star Trek on the brain: Alien minds, human minds. *American Scientist*, 86(6), 585
- Morris, G. (2009). Dance studies/cultural studies. *Dance Research Journal*, 41, 82 - 100. <https://doi.org/10.1017/S0149767700000541>.
- Naeem, M., Ozuem, W., Howell, K., & Ranfagni, S. (2023). A Step-by-Step Process of Thematic Analysis to Develop a Conceptual Model in Qualitative Research. *International Journal of Qualitative Methods*, 22, 1-18. Article 16094069231205789. <https://doi.org/10.1177/16094069231205789>
- Padgett, D. (2008). *Qualitative methods in social work research*. (2nd ed.) (Sage sourcebooks for the human services). Sage Publications. <http://catdir.loc.gov/catdir/toc/ecip0813/2008011023.html>
- Padgett, L. S. (2018). Goal conflict when making decisions for others. *Journal of Experimental Social Psychology*, 78, 93–103. <https://doi.org/10.1016/j.jesp.2018.05.008>
- Protacio, A. V., (2021) "Culturally-diverse students"
- Qian, M. (2022). Study of creative dance and its transformation under cultural heritagation of our cultural heritage. *European Journal for Philosophy of Religion*. <https://doi.org/10.24204/ejpr.2021.3846>
- Rakočević, N., Žuljević, D., & Krnetić, I. (2020). Testing the model of psychological flexibility in the Serbian cultural context: The psychometric properties of the Acceptance and Action Questionnaire. *Psihologija*, 53(2), 161–181.
- Saber, M. (1975). *Kulintang and Other Gong Ensembles of the Iranun*. Mindanao Ethnomusicology Review.
- Saber, M. (1980). *The Iranun of Mindanao: History and Traditions*. Mindanao Studies Center.
- Santos, M. P., Gomes, H., & Mota, J. (2005). Physical Activity and Sedentary Behaviors in Adolescents. *Annals of Behavioral Medicine*, 30(1), 21–24. https://doi.org/10.1207/s15324796abm3001_3
- Savchyn, L. (2023). Dance traditions in the scientific discourse of youth culture. *Scientific Journal of Polonia University*. <https://doi.org/10.23856/5824>
- Savchyn, L. (2023). Traditions of dance culture in cultural discourse. *Baltic Journal of Legal and Social Sciences*. <https://doi.org/10.30525/2592-8813-2023-1-19>.
- Schechner, R. (1988). *Playing*. *Play & Culture*, 1(1), 3–19.
- Suter, E. A. (2000). Focus groups in ethnography of communication: expanding topics of inquiry beyond participant observation. *The Qualitative Report*, 5(1), 1-14. <https://doi.org/10.46743/2160-3715/2000.1950>
- Taylor & Francis, (2013) *A Qualitative study design; Ethnography Research*
- Tiongson, N. (2004). *Philippine Traditional Costumes and Ornaments*. National Historical Institute.
- Torres, A. (2015). *Dances of the Southern Philippines: A Cultural Overview*. Ateneo de Davao Press.
- Torres, W. (2017). *Warrior Cultures of the Philippines*. Ateneo de Manila University Press.
- Vatsyayan, K. (1978). Traditions of Indian folk dance. *The Journal of Asian Studies*, 37, 768 - 769. <https://doi.org/10.2307/2054399>.
- Warren, J. (2002). *Iranun and Balangingi: Globalization, Maritime Raiding, and the Birth of Ethnic Identity*. University of Hawaii Press.
- Whitehead, Tony L., (2005). *Basic classical ethnographic research methods secondary data analysis, fieldwork, observation/participant observation, and informal and semi-structured interviewing*, twhitehe@anth.umd.edu, or 301-405-1419