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**Maria Christine Muyco and Panay Bukidnon represented by Lucia Caballero. Sibod: Ideology and Expressivity in Binanog Dance, Music, and Folkways of the Panay Bukidnon. Quezon City: Ateneo de Manila University Press. 2016. 243 pages.**

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It is in this sense that the pinnacle of the literary representation of female domestic experience also represents its crisis. For what else can be said about heterosexual marriage when more and more women decide to stay out of it, and more and more forms of civil union emerge, with same-sex marriage becoming a norm in the rest of the world?

Awaiting a better time, then, is a much fuller account of domestic life, one that shall record the literary history of other houses that for now are too early for dismantling. In the meantime, *Burning Houses* confronts a Janus-faced victory. It marks the pinnacle of bourgeois female experience and the end of heterosexuality as we know it today.

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Maria Christine Muyco and Panay Bukidnon represented by Lucia Caballero.  
*Sibod: Ideology and Expressivity in Binanog Dance, Music, and Folkways of the Panay Bukidnon*. Quezon City: Ateneo de Manila University Press. 2016. 243 pages.

Among the Panay Bukidnon, the word *sibod* means “an experience of flow, . . . a state of having achieved mastery in different levels of structural and creative interplay” (xii). It is simultaneously noun, adjective, and most especially verb. In *Sibod: Ideology and Expressivity in Binanog Dance, Music, and Folkways of the Panay Bukidnon*, Maria Christine Muyco, an Ilonggo music composer and ethnomusicologist at the University of the Philippines (UP) Diliman, offers us a framework for understanding the performing arts of a community of epic chanters and storytellers, musicians and dancers of *binanog* (hawk-eagle dance), embroiderers, and farmers living in the highlands of Panay in the Western Visayas region of the country. In a blurb, Elena Rivera Mirano states that this book “provides us with a magic key to enter a remarkable world where music, dance, and gesture are woven together to create a fabric of human meaning.”

We come to know from this book that for the Panay Bukidnon, life is a dance. As such, it is play—spontaneous, flowing, fun—a celebration,

because, as they say, “Gasibod dai-a!” (The sibod is working). In the book’s preface, Muyco recounts witnessing the energy animating a *patawili*, “a tradition of helping out in farm work alternated with dancing and playing musical instruments”—a scene that amounted to sibod. She invites us to see *that* dance, too; to listen to the music; to feel the energy; to be one with the merry-making.

The book advances sibod as a body of concepts that function as pragmatic praxis. We are (re)introduced to a domestic image and symbol like the *banog* (hawk-eagle) idealized in the binanog dance, which is a language of domestic intimacies: of a blossoming love story, an extra-marital affair, an estrangement and broken heart. As one aims for *tayuyon*, a directed sense of flow, the performance of binanog dance becomes a marker of whether one is attuned or out of balance. Mindfulness of sibod, and mastery of it especially, could (re)generate actions that are in sync with the physical environment, the local context, and in harmony with its people and visitors.

The book has eight chapters. In “Encountering Sibod,” Muyco points to old and recent studies that pay attention to the specificities of context for her to foreground her use of storytelling or narrative method and her inclusion of her research participants in the process. Muyco transports us to a distant past in her field work and guides us to see the banog’s commanding power. This chapter flows to “The Ideologue: Panay Bukidnons.” Here, Muyco profiles the Panay Bukidnon. She cites earlier studies done by anthropologists F. Landa Jocano and Alicia Magos, among others, to discuss gene mix and traits, linguistic attributes, sources of food and income, the present-day material culture, family relations, medicospiritual practices, and political structures of the Panay Bukidnon. It is in chapter 3, “Understanding Sibod and Its Expressions,” that Muyco discusses the concepts of sibod using the Panay Bukidnon’s motif of *buhok ka adlaw* (hair of the sun). She positions that these are embodied concepts—from the mind to the body to the *kalibutan* (surroundings): *sunù* (bases, conventions); *hàmpang* (play); *salú* (catch, remedy); *santú* (synchronization among performers, music, dance, space, affect, gender); and *tayuyon* (flow, physical and spiritual linkage). We come to know the binanog dance and its ensemble of musical instruments, the vocal excitations, and the embroidered apparels since “clothing accessories function as visual and acoustic enhancements” (67). In chapter 4, “The Foundational Sunù,” Muyco explains “the structural relations of language and music in Panay Bukidnon dance and music tradition” (74) by focusing on the creative elements seen in the process of a courtship ritual. We are introduced to sunù, a “subsidiary concept of sibod” manifesting in an understanding of physical

movements. For example: “A musical instrument is played based on the timing of one’s dance steps, and similarly, dance steps should cohere with the music” (75). The body translates sound, and sunù are “guidelines to actions and have implications for action beyond the music-dance tradition” (90). In chapter 5, “Hàm pang as Play on Structures,” Muyco underscores that the Panay Bukidnon play with musical instruments as they play with language. Musical rhythms, natural speech, and dance are movements at play that are also gender play: dance steps of men and women differ and transgress stereotypes. In binanog dance, sunù is performed and achieved through the execution of multiple and shifting roles between male and female dancers. Thus, it is dynamic because the higher aim is to forge relationships: the self in relation to the other. This idea is elaborated in chapter 6, “Catch and Sync.” We are introduced to the concept of salù as a “form of recovery wherein one’s foot finds a spot in the music to bring the whole body back to the rhythmic pattern’s foundation” (116). Musicians and dancers use salù to recover from error, and as it progresses to become an experience of sibod, we are introduced to another concept that is santù, the harmony between dance and music, movements and sound, and also among people. In the end, we see this:

Males and females seeking to pair off use the binanog to help invigorate attraction. At the same time, a whole range of community members gives energy and dynamism through expressive forms. They communicate in various ways, such as through spatial channels. This experience of space feeds the process of building relationships, from the most intimate to the most broadly social. (137)

The performance and mastery of sunù, hãm pang, salù, and santù result in tayuyon. This is the subject of chapter 7, “Tayuyon: A Directed Sense of Flow.” Muyco posits that “to flow is to be efficient” (148). With this, the community champions collaboration, and the common good. Thus, chapter 8 brings Muyco to “Sibod as a Pragmatic Praxis.”

The book has seven appendices that are equally informative and interesting: (1) Language Guide, (2) Research Participants, (3) Pinanyo (the last phase of the binanog dance where a woman tries to capture the man’s handkerchief while he keeps on evading), (4) Sangkap (Costume and Accessories), (5) Bird Dance Typology in the Binanog, (6) Dance Notation (Benesh) by Marie Yvonne Torres, and (7) Rhythmic Modes. The Notes is a significant reference for future researchers and scholars, while the Glossary contributes to the preservation of our cultural vocabulary.

The conclusion is open-ended. Muyco admits her limitations. She is someone not permanently rooted in the culture, and she graciously

acknowledges the community and its key storytellers as her coauthors. Humbled and wizened by the whole endeavor, Muyco closes the book with this image: “I sibod through the river of my thoughts as if departing from Barangay Nayawan or Tacayan, riding the *balsa* (raft) navigated by the Panay Bukidnon down the Pan-ay River toward a safer shore where I would head home” (166).

My introduction to the Panay Bukidnon was through the research work and publications of UP anthropologist F. Landa Jocano (1930–2013), specifically, *Hinilawod: Adventures of Humadapnon in Tarangban Cave* (Punlad Research House, Inc., 2000), and recently, through the four volumes out of ten of epics published by the University of the Philippines Press: *Tikum Kadlum* (Black Dog), *Amburukay* (Enchanted Hermit Woman), *Derikaryong Pada* (Gold Pendant), and *Kalampay* (Enchanted Crab). The ten-volume project is the product of twenty-five years of research by another UP anthropologist, Alicia P. Magos, who recorded the last line of living master chanters Federico Caballero (a Gawad Manlilikha ng Bayan recipient), Leopoldo Caballero, Romulo Caballero, and Teresita Caballero-Castor.

The publication of Muyco’s *Sibod* extends and widens the existing literature and scholarship on the Panay Bukidnon. The book shows to us our excellence, affective tendencies, endurance, and innovativeness—what could be the universal in us. Indeed, it is a rich resource in and significant contribution to anthropology, language and literary studies, performance studies, and cultural studies.

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Manolete Mora. *Myth, Mimesis and Magic in the Music of the T’boli, Philippines*. Quezon City: Ateneo de Manila University Press, 2005. 233 pages.

The T’boli of Southwestern Mindanao have a multilevel musical system that links their understanding of their earthly environment and the larger cosmic sphere, within which the spirits are believed to reside. In this book, Manolete Mora investigates the part that myth (the participation of the