

- 25-32 (b) Take lamp no. 1 and help the W place it on the back of her right hand.

### III. Music C

- 1-16 *Cross-waltz step* With a spring, step R (L) forward across L (R) in front, raising the L (R) in rear at the same time (ct 1), step L (R) in rear of R (L) (ct 2), step R (L) in the same place (in front) (ct 3).

- 1-16 (a) Starting with the R foot, take sixteen cross-waltz steps around the lamps clockwise. M hands on waist, W free hand holding the skirt.  
16-32 (b) Turn right about and repeat (a) moving counterclockwise. Finish in proper places facing the audience.

### IV. Music A

- 1-8 (a) Starting with the R foot, execute waltz steps (tiny steps) backward. The W bends left arm upward and flutters the fingers in time to the music. M hands are placed on the waist.  
9-16 (b) Repeat (a) moving forward to original places.  
17-24 (c) M gets lamp no. 2. Partners repeat (a). Free hand of M on the waist.  
25-32 (d) M puts the lamp on the head of the W who stands still.

### V. Music B

- 1-2 (a) Take one waltz step sideward R and L (2 M.), waltz-turn right (2 M.). Arms of M and L arm of W in lateral position at shoulder level, moving sideward R and L alternately, or L hand of W holding the skirt.  
3-16 (b) Repeat (a) seven times more, moving around the lamp clockwise.  
17-24 (c) The M gets the third lamp and places it on the back of the left hand of the W. The W stands still while the M is placing the lamp on her hand.

#### W Part:

- 25-26 (1) Step R across L in front and bend right knee slightly. Raise L foot in rear at the same time (cts 1, 2) step L in rear of R foot (ct 3). Step R foot sideward (cts 1, 2, 3). Hold lamps in front or obliquely forward at shoulder level.  
27-32 (2) Repeat (1) three times more (L, R, L).

#### M Part:

- (1) Continue waltzing around the W counterclockwise (8 M.).

### VI. Music C

#### W Part:

Stand with feet in third position, R foot in front, knees relaxed. Do the following hand movements, hands first at shoulder level in front:

- 1-2 (a) Raise-R hand and lower L hand slowly (cts 1-6).  
3-4 (b) Reverse the movements of the hands.  
5-6 (c) Cross the hands in front, R over the L hand.  
7-8 (d) Back to the starting position.  
9-12 (e) Repeat (a) and (b).  
13-14 (f) Lower both hands and bend the knees slightly.

- 15-16 (g) Raise both hands and straighten the knees.

#### M Part:

- 17-32 (a) Repeat fig I, going clockwise around the W.

### VII. Music C

- 1-16 (a) Partners execute eight sway-balance steps with a point, R and L, moving counterclockwise little by little, arms in third position, R and L high alternately.

### VIII. Music C

The M takes the two lamps from the hands of the W (one in each hand), leaving one on her head.

- 1-14 (a) Partners repeat the steps of fig I, going in any direction with the M following the W.  
15-16 (b) Three-step turn right in place and bow to the audience.

#### M Arm Movements:

- 17-24 (a) The M moves the lamps, one up and the other down (2 M.), crosses the hands in front, R over L (2 M.), L over R (2 M.), circling R hand clockwise and L counterclockwise (2 M.).  
25-30 (b) Repeats (a) up to 6 Meas.  
31-32 (c) Hands at the sides while bowing.

#### W Arm Movements:

- (a) Repeat the arm movements of fig I for 14 measures.  
(b) Takes the glass from her head with the R hand and opens the hands sideward while bowing (2 M.).

## RIGODON (Rigaudon)

This dance was first introduced in the court of Louis XIII by a dancing master from Marseille named Rigaud. Introduced in the Philippines, the rigodon has become the most popular of the quadrilles. It is usually performed at the beginning of formal dances, with government officials and people of high social standing in the community participating. The music is lively. There are many versions of the rigodon. The one described below is the most common and the simplest to perform.

Costume: Evening dress should be worn if the rigodon opens a formal dance, but any kind of Filipino costume may be used on other occasions.

Record: Micro  
Formation: P  
always on t  
The dance:  
From four  
part. Coup  
3 and 4 ar

Meter 2/4, 4

Note: The  
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stamping. Th  
one step for

### I. Ladies Me Music A

#### Head Pairs

- (a) Pairs  
places).  
(b) Cross-  
(c) Ladies  
paces by th  
around hal  
left hand w  
2 does the  
around.  
(d) Gentler  
This means  
2 and vice-  
(e) Cross-

#### Side P Pairs

### II. Zeta (Let Music B

#### Head Pairs

- Lady 1 anc  
(a) Face ri  
steps forwa  
(b) Startin  
ward (L, R  
(c) Face en  
site place,  
(d) Face ri  
(e) Face ea  
by left sho  
they stop,  
backward t  
(f) Lady 2

#### Side P

- (a) La  
(b) La

*continued...*

Record: Mico MX 843 AB

Formation: Partners stand side by side with the ladies always on the right side unless otherwise indicated. The dancers are arranged in a square formation. From four to any number of even pairs may take part. Couples 1 and 2 are head pairs or *cabeceras*, 3 and 4 are side pairs or *costados*.

Meter 2/4, 4/4 Pattern

Note: The definite number of steps to be taken will depend upon available space. Consequently the repetitions of the music cannot be stated. After a figure is finished the musicians are signaled by clapping or stamping. The steps may be started with R or L foot, one step for each count.

### I. Ladies Meet

Music A

#### Head Pairs:

- Pairs 1 and 2 cross-over (going to opposite places).
- Cross-over again (going to proper places).
- Ladies 1 and 2 meet at center (followed at four paces by their partners), join right hands and swing around half-way. Drop right hands. Lady 1 joins left hand with left hand of Gentleman 2, and Lady 2 does the same with Gentleman 1. Swing half-way around.
- Gentlemen take own partners to opposite places. This means that Pair 1 will be in the place of Pair 2 and vice-versa.
- Cross-over (going to proper places).

#### Side Pairs:

Pairs 3 and 4 repeat all.

### II. Zeta (Letter Z)

Music B

#### Head Pairs:

- Lady 1 and Gentleman 2 dance first.
- Face right. Starting with the R foot, take three steps forward (R, L, R) and close L to R.
  - Starting with the L foot, take three steps backward (L, R, L) and close R to L.
  - Face each other and advance forward to opposite place, passing by right sides.
  - Face right and repeat (a) and (b).
  - Face each other and go to proper places, passing by left shoulders. About three-fourths of the way they stop, turn and bow to each other, then walk backward to proper places.
  - Lady 2 and Gentleman 1 repeat all.

#### Side Pairs:

- Lady 3 and Gentleman 4 repeat all.
- Lady 4 and Gentleman 3 repeat all.

### III. Casamiento (Wedding)

Music C

#### Head Pairs:

- Lady 1 and Gentleman 2 meet to the center, join R hands and swing a full turn around clockwise. Finish standing sideways still with R hands joined. Lady 2 and Gentleman 1 advance forward and join left hands with own partners. Ladies stand in one line side by side facing the Gentlemen, who are also in one line side by side facing them.
- Swing the joined hands three times from side to side.
- Drop hands. Partners go to opposite place with inside hands joined.
- Cross-over, going to proper places. Lady 2 and Gentleman 1 repeat all.

#### Side Pairs:

- Lady 3 and Gentleman 4 repeat all.
- Lady 4 and Gentleman 3 repeat all.

### IV. "Hatid" or "Visita" (Visit)

Music D

#### Head Pairs:

- Pair 1 join inside hands. Advance forward and stop in front of Pair 2. Pairs 1 and 2 bow to each other.
- Pair 1 drop hands. Gentleman 1 crosses hands in front, palms up. He receives the left hand of his partner with his left and the right hand of Lady 2 with his right. Then he walks backward towards his proper place, leading the two ladies who walk forward with him. Gentleman 2 walks behind the two ladies following them.
- About three-fourths of the way they release hands and the gentlemen take their own partners to opposite places.
- Cross-over, going to proper places.
- Pair 2 starts first and repeats all.

#### Side Pairs:

- Pair 3 starts first and repeats all.
- Pair 4 starts first and repeats all.

Note: Sometimes the "hatid" or "visita" is done in this manner. Gentleman of Pair 1, upon reaching Pair 2's place, gives his partner to Gentleman 2. Gentleman 2 crosses his hands and walks forward with the two ladies.

### V. Cadenilla (Small Chain)

Music E

#### Pairs 1 and 2:

- Each couple join R hands, walk forward to the center or one pair may approach the other pair. Partners swing once clockwise.

*Continued...*

(b) Couples drop hands and join left hands with the left of the opposites, that is, Lady 1 joins left hand with left of Gentleman 2 and Lady 2 with Gentleman 1. Swing once counterclockwise with the new partner.

(c) Finish facing in.

(d) Gentleman 1 crosses hands in front and receives his partner's right hand with his right and the left hand of the opposite lady with his left. Both ladies are facing him. He walks backward to his proper place with the two ladies walking forward. Gentleman 2 follows them.

(e) Upon reaching Pair 1's place, Gentleman 1 releases the hands of the ladies. Gentleman 2 then crosses his hands in front and receives the ladies in the same manner, his right hand with the right hand of his partner and his left with the left hand of the opposite lady. Gentleman 2 walks backward to his proper place with the two ladies. Gentleman 1 remains in his place.

(f) Lady 1 goes back to her proper place. Gentleman 1 and Lady 2 execute the do-si-do movement. They bow to each other before returning to their proper places.

(g) Repeat all with Gentleman 2 taking the ladies first to his place. Do-si-do is done by Gentleman 2 and Lady 1 this time.

*Side Pairs:*

(h) Repeat all with Gentleman 3 taking the ladies first to his place. Do-si-do by Gentleman 3 and Lady 4.

(i) Repeat all with Gentleman 4 taking the ladies first to his place. Do-si-do by Gentleman 4 and Lady 3.

*VI. Cambio Pareja (Change Partners)*

Music F

*Head Pairs:*

(a) Pairs 1 and 2 meet at the center and exchange partners. Gentlemen receive opposite ladies' left hands with their left.

(b) Gentlemen walk backward to proper places with the new partners who walk forward with them. Place the new partner at the left side.

*Side Pairs:*

(c) Pairs 3 and 4 do the same.

*All:*

(d) All gentlemen step in front of the new partner and bow to each other.

(e) Gentlemen then go to the lady at their left. Join both hands with the new partner and swing once clockwise. Gentlemen place their partners at their right side after the turn.

(f) Repeat all (a, b, c, d, e). The head pairs always

changing partners first, then the side pairs. These movements are repeated as many times as necessary until the partners meet at their proper places.

*Note:* If many pairs are taking part, this figure may be omitted.

*VII. Cadena (Grand Chain)*

Music F

Execute the "Grand Chain" movement as described in the foregoing explanations.

*VIII. Saludo (Bow)*

Music F

Ladies take the right arm of their partners ("Abrasete").

*Head Pairs* meet to center and bow to their opposites. Walk backward to places.

*Side pairs* do the same.

*Note:* Sometimes at the end of the Rigodon an old-time waltz is danced to open the ballroom dancing.

**TINIKLING**

This dance is a favorite in the Visayan Islands, especially in the province of Leyte.

The Tikling is a bird with long legs and a long neck. The Tinikling dance, therefore, imitates the movements of the Tikling birds as they walk between grass stems or run over tree branches. This spectacular dance is usually accompanied by a song.

The performers dance along the sides and between two bamboo poles, about nine feet long, which are placed horizontally on the ground. The poles are struck together in time to the music. Skill is demonstrated in dancing between the bamboos, and in keeping the feet from being caught when the poles are struck together. There is much fun, however, when the bamboo players catch the feet of the dancers.

Two bamboo players sit opposite each other on the ground holding the ends of the bamboo poles (sometimes long pestles). Two pieces of board or bamboo, about thirty inches long and two inches thick, are placed under the poles, about one foot from the ends. *Costume:* Girls wear *balintawak* or *patadiang*. Boys wear *barong tagalog* and long red trousers with one leg rolled up. They dance barefoot.

*Formation:* Dancers stand at the left side of the bamboo poles, girl in front, facing the audience.

*Record:* Mico MX 342 B; RCA Victor EPA 4126

*Bamboo Rhythms* (abbreviation is B. R.):

B. R. I. Strike bamboo poles together once by sliding them against the boards or lifting them an inch or so (ct 1), open the bamboos about a foot apart and strike them twice against the boards (cts 2, 3). This is repeated as many times as necessary in regular rhythm:

M. 3/4 RH

||  
: LIFT,  
: 1

B. R. I. Strik  
bamboos a  
against the  
of bamboo p  
of number 2

M. 3/4 RHYTHM

||  
: LIFT,  
: 1

*Tinikling St*  
*Tinikling St*  
the left side) t  
the bamboo p  
the same spot  
bamboos are s  
is done outside  
hops are done

*Bayanihan*

