

LA FIESTA DE LAS ROSAS

STATEWIDE

DANCERS' INSTITUTE

May 27, 1961

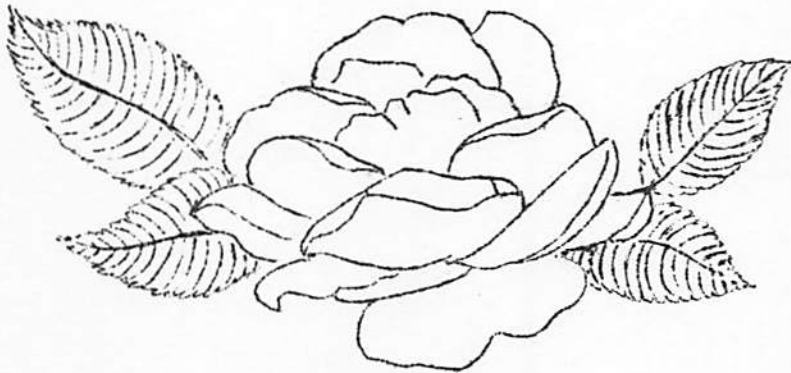
Registration 12:30 p.m.
 Instruction 1:00 - 4:00 p.m.
 Fee \$1.00 per person

DANCES:

MIXTECA YUCATECA Al Pill
 LA MAZURKA MEXICANA Al Pill
 THE EARL OF ERROL'S REEL C. Stewart Smith
 HESITATION WALTZ C. Stewart Smith
 BASULTO Ester Timbancaya
 BINIGANBIGAT Ester Timbancaya

INSTITUTE COMMITTEE:

Harlan Beard, Chairman, Folk Dance Federation, North
 Bev Wilder, Coordinator
 Josephine Civello, Folk Dance Federation, South
 Ned Gault, Peninsula Folk Dance Council



San Jose Civic Auditorium

Market & San Carlos Sts

155 FESTIVAL RECORDS
 161 TURK STREET
 SAN FRANCISCO 2, CALIF.

GLOSSARY OF SCOTTISH DANCE STEPS AND STYLING

STYLING:

The body is held erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and first two fingers. All dancing is done on the toes. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first position).

SKIP CHANGE OF STEP:

Everyone knows what is meant by "change of step" - step fwd on R, bring L up behind R so that the instep of L ft is pressed to the heel of the R (making a T); now take another step fwd R. Repeat this with L ft leading. Now get the step rhythmic - "right, together, right - left, together, left" and so on. Now repeat on the toes being careful that the L ft is brought up close to the R heel, not under. When this is done easily and rhythmically, add the skip with which the step begins. Teach this skip as a lift with knee and ankle extended. The step now becomes - lift, step, together, step or lift, 1, 2, 3. Now add a little hop as you lift the front leg and the step is complete. In the lift, the foot should be raised just an inch or two from the ground, ankle well extended and knee straight and well turned out. Be careful to close up properly on 2, for if a gap is left, the step is shortened and the flow greatly lost. This step is used in all movements as down the middle and up again - cast off - right and left - four hand across - advance and retire, etc.

6/8 time: Hop L and lift R (ct 6 of preceding meas), step R (ct 1), step L (ct 3), step R (ct 4).

2/4 time: Hop L and lift R (ct & of preceding meas), step R (ct 1), step L (ct &), step R (ct 2).

PAS DE BASQUE:

Step with R ft in second position, bring L ft to third position in front of R and put the weight on it, then step back with the weight on R ft again. When this form of the step has been practiced as "step, beat, beat", do it on the toes. Now add the jete or quick extension of knee and ankle which the L ft must execute as the weight goes back on to the R ft. This is done in the direction in which the toe is pointed, i.e., into the intermediate fourth position. From this position the ft is carried around to repeat the step on the L ft. This carry round should be done so that the whole step is danced on the spot, not from side to side as was allowed while the rhythm was being taught. So now the step can be cued - 1 2 3 and ...



This step takes one measure of music and is used for setting, or for movements where little progression is required, and when two hands are given. Throughout the movement the knees must be well turned out, the body kept facing straight fwd and erect. No accessory body movements should be allowed although the posture should be easy without stiffness.

Pas De Basque (cont'd)

6/8 time: A light spring onto R (ct 1), step L (ct 3), step R (ct 4).

2/4 time: A light spring onto R (ct 1), step L (ct 2), step R (ct 2).

Pas de basque R and L (2 meas).

POUSSETTE--as for Earl of Errol's Reel:

The poussette is a form of progression, which takes its name from the French "pousser", to push, and is said to be the forerunner of the waltz. The poussette is done with 8 pas de basque, both hands joined, W beginning R, M with L.

Measures

- 1 With a step away from the middle of the dance, first cpl out to the M side, second and third cpl out to the W side.
- 2 All take a quarter turn CW, M pulling by the R hand. M are now facing down and W up the dance.
- 3 All take a step in the direction you are going (that is first cpl dancing down and the second and third cpl up - Fig. 1).
- 4 All take a quarter turn CW, M pulling by the R hand.
- 5 All take a step into the center.
- 6 All half turn CW to their own side.
- 7,8 Use last two steps to dance back into line of dance.

HESITATION WALTZ

(Scottish)

There are many hesitation waltzes. This version has been danced for years, especially on the west coast of Scotland.

MUSIC: LP London ACL 7708, or any suitable Scottish waltz.

FORMATION: Cpls in closed pos, M back to ctr.

STEPS AND STYLING: Step-close*, Walk*, Waltz*. The body is held erect, and the steps are danced smoothly on the ball of the ft. Steps are described for the M. W dances the counterpart.

*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc., 150 Powell St., San Francisco, California.

MUSIC 3/4

PATTERN

Measures

- | | |
|-------|---|
| 1 | Step L swd LOD (ct 1). Close R to L, no wt (ct 2). Hold (ct 3). |
| 2 | Step R swd RLOD (ct 1). Close L to R, no wt (ct 2). Hold (ct 3). |
| 3 | In semi-closed pos step L fwd in LOD (ct 1), hold (cts 2,3). |
| 4 | Step R fwd (ct 1), hold (cts 2,3). |
| 5 | Step L fwd LOD (ct 1), close R to L (ct 2), taking wt R (ct 3). |
| 6 | Step L fwd LOD (ct 1), close R to L, no wt (ct 2), hold (ct 3). |
| 7 | Still in semi-closed pos step R bwd RLOD (ct 1). Hold L in front raised slightly off the floor (cts 2,3). |
| 8,9 | Repeat the action of meas 7, stepping bwd L,R. |
| 10 | Face ptr in closed pos and step L crossed in back of R. Bend R knee and acknowledge ptr (cts 1,2). Recover on R (ct 3). |
| 11,12 | Still facing ptr, repeat the action of meas 5 twice. |
| 13-16 | Dance 4 waltz steps turning CW and progressing LOD. |

THE EARL OF ERROL'S REEL

(Scottish)

This dance came to Scotland originally from France and was collected in Quebec, Canada, by Mary Isdale Mackab of Vancouver, B. C.

MUSIC: Record: Parlophone R 4332 "Earl of Errol's Reel"

FORMATION: Set of 3 cpls in longways formation. Line of M facing a line of W. Ptrs facing, M L shoulder twd music or head of line. Cpls numbered from 1 to 3 with first cpl at head of line.

STEPS: Skip change of step is used throughout unless description is for set or poussette where pas de basque is used. (See glossary for description of steps.)

MUSIC: 6/8

PATTERN

Measures

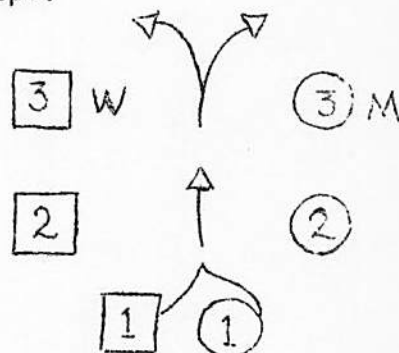
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INTRODUCTION: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight.

I. SETTING, LEAD AND POUSSETTE

1-8

First cpl set facing one another and then join R hands facing down the dance and lead through second cpl. Set facing down the dance and lead through third cpl and finish facing each other across the dance. (Diagram 1)



DIAG. 1

9-12

First cpl set and turn by R hand to opp side and face third cpl who have turned to face down.

13-20

First cpl set to third cpl and turn, first M and third W with R, first W and third M with L hand, finishing above third cpl and facing second cpl who have turned to face down. They set to and turn second cpl, first M and second W. with L hands, first W and second M with R hands, first cpl ending in first place on wrong side.

21-24

All turn ptrs with R hand, first cpl $1\frac{1}{2}$ times around, second and third cpls once around.

25-32

All join both hands with ptrs and poussette, first cpl going down to third place passing 2 cpls, second and third cpls moving up one place.

1-64

Repeat the action of Fig. 1, meas 1-32 with the second cpl then third cpl leading.

MUSIC: 6/8

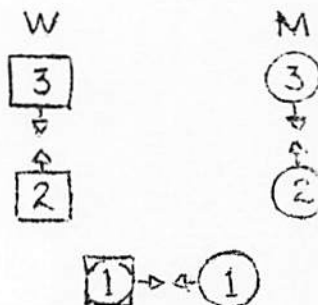
PATTERN

Meas

II. WEAVE THE SET (Diagram 2)

1-12

First cpl face ptr, second and third M face each other, and second and third W face each other. Pass R shoulders, then L shoulders with the next and set to next person. Then pass R and and L and then set to next. Pass R and L again and set to person with whom the weaving began.



13-16

All face ptrs and turn with R hand.

III. TURNS

DIAG. 2.

1,2

First W and third M turn with R hand.

3,4

First W turn first M, while third M turns third W with L hand.

5,6

First W turn second M, while third M turns second W with R hand.

7,8

First W and third M giving R hand in passing return to place.

9-16

First M and third W repeat the action of Fig. III, meas 1-8.

17,18

Second cpl turn each other with R hand.

19,20

Second W turn first M, while second M turns third W with L hand.

21,22

Second cpl turn each other with R hand.

23,24

Second W turn third M, while second M turns first W with L hand.

25-28

Second cpl turn ptr with R hands to own side.

29-32

All three cpls turn ptrs with R hand.

IV. LINE-UP AND POUSETTE

1-12

Third M turn right about into the middle and finish facing the bottom of the dance (2 meas), followed in turn by third W, second M, second W, first M, first W, each taking 2 pas de basque. (Diagram 3) Dancers are now in a single line facing the bottom of the dance.

13-16

All turn individually right about with 4 pas de basque to finish as above.

17-24

First W dance in and out down the line, starting to the left of the first M, and finish below third M. On last meas all take a step bwd on R and close L to R. (Diagram 4)

MUSIC: 6/8

PATTERN

Meas

IV. LINE-UP AND POUSSETTE (cont'd)

25-48

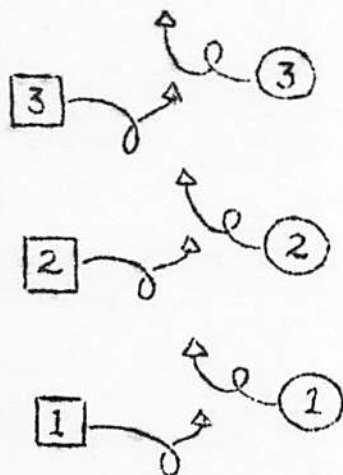
First M dance in and out down the line, starting to the left of the second W and finish below first W. The second W, then second M repeat the in and out pattern. As second M finishes below second W, all turn about to face ptr across the dance and join both hands.

49-56

Poussette back to original places. Third cpl move down to own place at the bottom of the set passing 2 cpls, first and second cpls moving up one place. (Diagram 5)

Chord

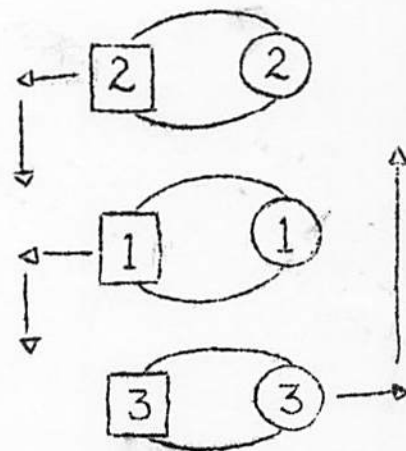
M bow, W curtsy as in introduction.



DIAG. 3



DIAG. 4



DIAG. 5

LA MAZURKA MEXICANA

(Mexican)

This dance is a form of the La Varsouviana. It is still remembered in Mexico by many of the older people. There are many ways that the La Varsouviana was danced, depending upon the area.

SOURCE: This dance was learned by Albert S. Pill from Professor Antonio Lerma Anaya in Mexico City.

MUSIC: Record: Sombrero #602

STEPS: Valseado (Waltz), waltz balance, run, walk.

FORMATION: Cpls facing LOD, inside hands joined shoulder ht, M free hand behind back; W free hand hold skirt.

MUSIC 3/4	PATTERN
4 meas	<u>INTRODUCTION</u>
1-2	I. <u>BACK-TO-BACK, FACE-TO-FACE</u> (Step described for M; W does opp) Beg on L, dance one Valseado step back-to-back, then one Valseado step face-to-face with ptr.
3-4	Run lightly fwd in LOD, L,R,L (meas 3); lightly stamp fwd on R, taking wt (meas 4) and hold.
5-16	Repeat action meas 1-4 three times more.
1-2	II. <u>WINDOW</u> (same ftwrk for M and W) = in Varsouviana pos. W move in front of ptr while M moves slightly to R with 3 walking steps, L,R,L (meas 1); point R without wt, looking at each other through window formed by joined hands (meas 2).
3-4	Repeat action Fig. II, meas 1-2, reversing direction and ftwrk.
5-16	Repeat action Fig. II, meas 1-4, three times more.
	III. <u>WALTZ BALANCE</u> Ptrs take modified Soc Dance pos, M L and W R hands joined and extended in LOD, M R hand and W L hand grasping ptr hand at elbow.
1-8	M beg fwd on L and W bwd on R, cpls waltz bal in place.
9-16	Cpls turn once CW with 8 waltz bal steps.
1-16	IV. <u>BACK-TO-BACK, FACE-TO-FACE</u> Repeat all action Fig. I.
1-2	V. <u>W MAKES 1/2 TURN IN FRONT OF M</u> (Same ftwrk for M and W) Begin in Varsouviana pos. Drop L handhold as M leads W in front of him to his L, W making 1/2 turn CCW as she walks L,R,L, with M dancing in place (meas 1); lightly stamp R ft twd ptr without taking wt (meas 2).

MUSIC 3/4

PATTERN

- 3-4 V. W MAKES $\frac{1}{2}$ TURN IN FRONT OF M (cont'd)
W moves to R with $\frac{1}{2}$ turn CW in front of M, so as to again
assume Varsouviana pos; M dances in place R,L,R (meas 3);
point L ft diag to L without wt (meas 4).
- 5-16 Repeat action Fig. IV, meas 1-4, three times more.
- 1-16 VI. WALTZ BALANCE
Repeat all action Fig. III.

Repeat dance till end of record.

MIXTECA YUCATECA

(Mexican)

SOURCE: This dance is a typical Jarana, as danced in Yucatan, Mexico. It was learned by Albert S. Pili from Casilda Amador of Claremont, California.

RECORD: ASP 6001

FORMATION: Cpls facing each other in lines, about 5 ft apart. M has thumbs hooked in belt. W holds skirt by taking hold of a small portion of skirt directly in front of body. W arms are held straight down as she holds skirt.

STEPS: Zapateado, Waltz, Jarana Step, Yucateca Step.

ZAPATEADO STEP (6/8 Time) one measure to complete one step. Stamp fwd on L ft (ct 1), step on R toe next to L ft (ct 2), step fwd on L ft (ct 3); repeat beg R ft (cts 4-6).

JARANA STEP (can be done to 3/4 or 6/8 time. Described for 3/4 time) Step back on L ft in place (ct 1); hop on L ft at same time raising R leg directly in front of L ft, R knee bent and R toe pointing downward (ct 2); step flat on R ft in front of L ft (ct 3). NOTE: If done at 6/8 time, the step is repeated as above for cts 4-6. The step may also begin with the R ft.

YUCATECA STEP (3/4 time - 8 measures to complete one step)

meas. 1 Stamp flat on L ft in place (ct 1), hop on L ft bringing R ft to rear with bent knee (ct 2), brush R ft fwd with raised straight leg (ct 3).

meas. 2 Hop on L ft (ct 1), brush R ft diag across L ft with R leg raised (ct 2), hop on L ft (ct 3).

meas. 3 Brush R ft fwd (ct 1), hop on L ft (ct 2), brush R ft to rear with bent knee (ct 3).

meas. 4 Hop on L ft (ct 1), stamp R,L (cts 2,3), stamp R ft without taking wt (ct 3).

meas. 5 Stamp flat on R ft in place (ct 1), hop on R ft bringing L ft to rear with bent knee (ct 2), brush L ft fwd with raised straight leg (ct 3).

meas. 6 Hop on R ft (ct 1), brush L ft diag across R ft with L leg raised (ct 2), hop on R ft (ct 3).

meas. 7 Brush L ft fwd (ct 1), hop on R ft (ct 2), brush L ft to rear (ct 3).

meas. 8 Hop on R ft (ct 1), stamp L ft without taking wt (ct 2), hold (ct 3).

Footwork is same for M and W throughout the dance.

MUSIC: 6/8, 3/4

PATTERN

6/3

Measures

meas

INTRODUCTIONI. ZAPATEADO - CROSSOVER

- 1-3 Cpls change places passing R shoulders with 3 Zapateado Steps.
4 Making $\frac{1}{2}$ turn L to again face ptr, stamp L,R,L (cts 1-3),
Stamp R (cts 4-6).
- 5 Stamp L ft in place (ct 1), hop on L ft bringing R ft to rear
with bent knee (ct 2), brush R ft fwd with raised straight leg
(ct 3), hop on L ft (ct 4); beginning one complete pivot turn
to L; step R ft across L ft (ct 5), stamp L ft (ct 6).
- 6 Continuing the pivot, stamp R ft (ct 1), stamp L ft (cts 2-6).
- 7 Stamp flat on R ft in place (ct 1), hop on R ft bringing L ft
to rear with bent knee (ct 2), brush L ft fwd with raised
straight leg (ct 3), hop on R ft (ct 4), beginning one complete
pivot turn to R, step L ft across R ft (ct 5), stamp R ft (ct 6).
- 8 Continuing the pivot, stamp L ft (ct 1), stamp R ft (cts 2-6).
- 9-12 Repeat action meas 1-4, Fig. 1, returning to original places.
- 13 Turn to own R in place with 2 Jarana steps beg L ft.
- 14 Complete the turn with one more Jarana step beg L ft (cts 1-3);
Stamp L,R,L in place (cts 4-6).
- 15 Make one complete turn to own L with 2 Jarana steps beg R ft.
- 16 Stamp R,L,R (cts 1-3), stamp L (cts 4-6), without taking wt.

II. FAST WALTZ

- Ptrs link R wrists about head high; free outside hands raised
head high, bent at elbow and palms facing out.
- 1,2 Ptrs exchange places with 4 fast waltz steps beg L ft.
- 3,4 In exchanged places, make 2 turns to own R with 4 fast waltz
steps beg L ft. During the turns, both arms are raised in air
about head high, bent at elbows, with palms turned out.
- 5,6 Ptrs link L wrists, and return to original places with 4 waltz
steps beg L ft.
- 7,8 Make 2 turns to own L with 4 waltz steps beg R ft.
- 9-14 Repeat action meas 1-6, Fig. II.
- 15 Make 1 turn to own L with 2 waltz steps beg R ft.
- 16 Stamp R,L,R (cts 1-3), stamp L without taking wt (cts 4-6).

MUSIC: 6/8, 3/4

PATTERN

2/5

Measures

III. WALTZ YUCATECA

- 1,2 Ptrs approach each other with 2 waltz steps beg L ft; arms are out to sides in anticipation of going into social dance pos.
- 3-6 Ptrs take Social Dance pos with R hips adjacent and turn CW with 4 waltz steps beg L ft, making $1\frac{1}{2}$ turns, ending in exchanged places.
- 7 W turns once to R, under joined M's L and W's R hands, with one waltz step beg L ft as M dances one waltz step in place.
- 8 Stamp R (cts 1-3) taking wt.
- 9-16 M places thumbs in belt, W takes skirt. Do one Yucateca step beg L ft.
- 1-8 (rptd) Repeat action meas 1-8, Fig. III, and end in original places.
- 9-16 (rptd) Repeat action meas 9-16, Fig. III.

IV. JARANA IN LINES

- Cpls are in lines as described in formation, with M hand in belt and W holding skirt.
- 1 Do one Jarana Step beg L ft and making $\frac{1}{4}$ turn to own R.
- 2 Take 3 steps L,R,L making $\frac{1}{4}$ turn to own L so as to again face ptr.
- 3 Do one Jarana Step beg R ft and making $\frac{1}{4}$ turn to own L.
- 4 Take 3 steps R,L,R making $\frac{1}{4}$ turn to own R to face ptr.
- 5-7 Repeat action meas 1-3, Fig. IV.
- 8 Stamp R (cts 1-3).
- 9-14 Raise both arms as described in Fig. II, meas 3-4, and ptrs change places passing R shoulders and making $2\frac{1}{2}$ turns to own R, with 6 waltz steps beg L ft.
- 15 Facing ptr in exchanged places, stamp L,R,L.
- 16 Stamp R (cts 1-3).
- 1-16 (rptd) Repeat action meas 1-16, Fig. IV, beg the action in exchanged places and finishing in original places.

V. WALTZ YUCATECA

- 1-16 Repeat action meas 1-16, Fig. III, except that you make only one turn during meas 3-6, so that you wind up in your original place for the Yucateca Steps of meas 9-16.

VI. WALTZ CROSS-OVER

- 1-7 With arms raised, ptrs exchange places passing R shoulders and making $2\frac{1}{2}$ turns to own L with 7 waltz steps beg L ft.
- 8 Stamp R ft in exchanged places (ct 1-3).

MUSIC: 6/8, 3/4

PATTERN

3/4

Measures

- VI. WALTZ CROSS-OVER (continued)
- 9-11 Make one turn to R with 3 Jarana Steps beg L ft.
 12 Stamp L,R,L facing ptr.
 13,14 Make one turn to L with 2 Jarana Steps beg R ft.
 15 Stamp R (cts 1-2), stamp L (ct 3).
 16 Stamp R (cts 1-3).
 1-16 Repeat action Fig. VI, meas 1-16, ending in original place.
 (rptd)
- VII. FINALE
- 1-4 Ptrs take ballroom pos and make one turn CW with 4 waltz steps, beg L ft.
 5-8 W makes 3 complete turns to her R under joined M's L and W's R hand, with 4 waltz steps beg L ft; M dances in place.
 9-12 Ptrs resume ballroom pos and make one turn CCW with 4 waltz steps beg L ft; end in original places.
 13-16 With hands raised, each turn to own L with 4 waltz steps beg L ft, making 2 complete turns.
 1-12 Repeat action meas 1-12, Fig. VII.
 (rptd)
 13,14 Turn to own L with 2 waltz steps making one turn only.
 (rptd)
 15 M hooks hand in belt, W takes skirt; stamp L,R,L (cts 1-3) while approaching ptr.
 (rptd)
 16 Stamp R (cts 1-3) and hold final pose facing ptr.
 (rptd)

BASULTO

(Philippines)

BASULTO (Bah-sool-toh) comes from the Pampango region of the Philippines. This dance was usually performed with the accompaniment of the song. One verse of the song was sung; then a figure of the dance was performed, the singing and dancing being done alternately.

The correct costume for this dance is "balintawak" for the W and "barong tagalog" with white pants for the M.

MUSIC: Record: Mico TM-008 "Philippine Folk Dances," Vol II.
Mico MXS - 558 (45 rpm)

Piano: "Philippine Folk Dances," Vol I, Francisca Rayes Aquino,
Manilla, Philippines, 1953

FORMATION: Cpls at random on the floor facing LOD, W on M R. Face ptr and stand five or six feet apart. Unless otherwise stated, throughout the dance M free hands at waist, W free hands hold skirts.

STEPS AND STYLING: (Native) Waltz: This is the waltz used throughout this dance. If moving fwd, step fwd L (ct 1), close instep of R to heel of L (ct 2), step fwd L (ct 3). If moving swd, step swd L (ct 1), close R beside L (ct 2) step swd L (ct 3). This step may begin with either ft and may be executed in any direction.

Sway balance with a raise: (2 meas) Step R ft diag fwd R (cts 1, 2), step L across in front of R (ct 3); step R diag bwd R, bending body slightly fwd (ct 1), raise L knee in front, gradually bringing body to upright pos (cts 2, 3). Open arms swd at shoulder level on first three counts, bend forearms fwd and bring hands close to chest on next three counts.

Slide turn: (4 meas) Step R, making 1/4 turn R (ct 1); slide ball of L ft fwd (ct 2); slide ball of L ft back beside R, momentarily taking wt on L (ct 3). Repeat all, three more times making 1/4 turn every meas. This step may also begin with L, turning L.

Three-step turn: Make one full turn, in direction indicated, with 3 steps.

"Kumintang" hands: Moving the hand from the wrist in either a CW or CCW direction.

Same footwork for M and W throughout the dance.

MUSIC 3/4

PATTERN

Measures

- upbeat INTRODUCTION (cts 3, &)
- 1-2 I. WALTZ, POINT AND BRUSH
Both beginning R, take one waltz swd R (cts 1,2,3); point L ft in front (ct 1), hold (cts 2,3).
- 3-4- Brush L heel fwd (cts 1,2,3); again brush L heel fwd (cts 1, 2,3). Snap fingers on ct 1 of each meas.
- 5-8 Beginning L, repeat action of meas 1-4.
- 9-16 Repeat action of meas 1-8.
- 1-2 II. GRAPEVINE
Step swd R (ct 1), step L across behind R (ct 2), step swd R (ct 3); point L in front (ct 1), raise L in front of R, knee bent and turned out (cts 2,3). Arms are at shoulder level, opening on meas 1 and closing to chest with a forearm turn on meas 2 (Fig 11). Snap fingers when raising ft.
- 3-4 Beginning L, repeat action of meas 1-2 (Fig 11).
- 5-16 Repeat action of meas 1-4 (Fig 11) three more times.
- 1-16 III. SWAY BALANCE WITH A RAISE
Sway balance with a raise eight times, R and L alternately. Arms at shoulder level, opening swd on first meas and closing in front of chest with a forearm turn on the next meas. Continue arm movements alternately, snapping fingers each time ft is raised (ct 2 of every second meas).
- 1-2 IV. TURN AND POINT
Three-step turn R (cts 1,2,3); point L ft in front (ct 1), hold (cts 2,3).
- 3-4 Beginning L and turning L, repeat action of meas 1-2 (Fig IV).
- 5-8 Slide turn R, L hand on waist and R arm high. Snap fingers of R on ct 1 of every meas.
- 9-16 Beginning L, repeat action of meas 1-8 (Fig. IV). Reverse the turn and arm pos.
- 1-2 V. KUM!NTANG
Both face LOD, W on M R, inside hands joined and free hands on waist.
- 1-2 Step swd R (ct 1), step L across in front of R (ct 2), step swd R (ct 3); brush L heel fwd (cts 1,2,3).
- 3 Release hands. Point L ft across in front of R (cts 1,2), point L in front (ct 3), L arm curved in front of body at waist level and R arm high, "kumintang" hands.
- 4 Repeat action of meas 3 (Fig V)
- 5-8 Beginning L and moving swd to L, repeat action of meas 1-4 (Fig V). Reverse arm pos.
- 9-16 Repeat action of meas 1-8 (Fig V).
NOTE: Music of last two meas is retarded.

BINIGANBIGAT

(Philippines)

BINIGANBIGAT (Bee-nee-gahn-bee-gaht) means every morning. It is a courtship dance from the Ilocano region of the Philippines. Typical Ilocano costume is correct. Ester Timbancaya learned this dance in her native Philippines.

MUSIC: Record: Mico TM-008 "Philippine Folk Dances", Vol II.
Mico MXS - 558 (45 rpm)
Piano: "Philippine Folk Dances" Vol I, Francisca Reyes Aquino, Manila, Philippines, 1953.

FORMATION: Cpls at random on the floor, M L shoulder twd music; ptrs facing, about 5 or 6' apart. Unless otherwise stated, throughout dance M free hands at waist, W free hands hold skirts.

STEPS AND STYLING: Close step: Step in direction indicated (ct 1), close instep of other ft to heel of stepping ft (ct 2). If taken in series, same ft leads.

Point, tap step: Point R ft diag fwd R (ct 1), hold (ct 2), tap R in same place (ct 3). This step may also be done with L, diag L.

Touch step: Touch toe fwd on floor (ct 1), step touching ft beside other ft (ct 2).

Change step (two-step)*, Three step turn*, (Native) Waltz

Kumintang: Moving the hand from the wrist in either a CW or CCW direction.

Same footwork for M and W throughout dance.

*Descriptions in volumes of "FOLK DANCES FROM NEAR AND FAR", published by Folk Dance Federation of California.

MUSIC 3/4, 2/4

PATTERN

Measures

3/4 meter

INTRODUCTION

1-2 Three-step turn R in place (meas 1), point L ft across in back of R, bending knees slightly, and "kumintang" R hand, L on waist (meas 2).

3-4 Beginning L and turning L, repeat action of meas 1-2. Reverse arm pos.

2/4 meter 1. TURN, POINT AND DO-SI-DO

1 Step fwd R (ct 1), close L instep to heel of R, raising heel of L in closing (ct 2).

2 Beginning L, repeat action of meas 1 (Fig 1).

3-4 Step fwd R (cts 1,2); turn L and point L ft across behind R, Bending knees slightly, bringing ptrs side by side with R shoulders adjacent (cts 1,2). Kumintang R hand, L on waist.

MUSIC 3/4, 2/4

PATTERN

2/4 meter

- I. TURN, POINT AND DO-SI-DO (cont'd)
- 5-6 Step swd L (cts 1,2); turn 1/2 R, bringing L shoulder adjacent and point R ft across behind L, bending knees slightly (cts 1,2). Kumintang L hand, R on waist.
- 7-8 Face ptr, M hands at waist, W hold skirts. Dance one close-step swd R and one swd L.
- 9-11 Do-si-do with ptr passing R shoulders first, taking 3 steps fwd (RLR) and 3 steps bwd (LRL).
- 12 Put palms of hands together in front of chest, finger tips pointing upwd.
- 13 Open arms swd, palms up.
- 14 Bring hands inwd close to chest, fingers in natural pos touching chest lightly. At same time bend head slightly fwd.
- 15-28 Repeat action of meas 1-14 (Fig 1).

3/4 meter

- II. POINT, TAP AND TURN
- 1-2 Beginning R, dance two point-tap steps.
- 3 Three-step turn R diag fwd R (R L R) to finish ptrs facing, M facing music, W back to music.
- 4-6 Beginning L, do 3 point-tap steps.
- 7-8 Three-step turn R diag fwd R, but beginning with L ft, to finish in ptrs original place facing each other (cts 1,2,3); hold (cts 1,2,3).
- 9-16 Repeat action of meas 1-8 (Fig 11) to finish in own starting place.

InterludeSALUDO

- 4 meas Repeat action of Introduction, meas 1-4.

III. WOMAN FOLLOWS MAN2/4 meter

- 1-2 Repeat action of Fig 1, meas 1-2.
- 3-4 Close-step swd R and L.
- 5-8 Dance 4 touch steps (R L R L).
- 9-10 M turn 1/2 R (back twd ptr) and bend elbows so that forearms are extended fwd at waist level, palms up, elbows close to body. W touch M elbows lightly as if lifting them. In this pos. ptrs take 4 steps fwd, beginning R.
- 11 W gently push fwd on M back (ct 1), M turn 1/2 R to face ptr (ct 2).
- 12-14 Repeat action of Fig 4, meas 12-14. W is now at ptr's place and M is beyond his original place.

MUSIC 3/4, 2/4

PATTERN

2/4 meter

IV. BACKWARD AND FORWARD

- 1-4 Beginning R, M take 4 close-steps swd R and L alternately, while W takes 4 close-steps moving bwd halfway to her original place.
- 5-8 Dance 4 touch steps fwd (R L R L).
- 9-11 Beginning R, ptrs take 3 change steps, M moving fwd and W bwd to finish in own places.
- 12-14 Repeat action of Fig 1, meas 12-14.

3/4 meter V. THE CHASE

- 1-2 Beginning R, take 2 waltz steps twd ptr.
- 3-4 Waltz swd R and L.
- 5-8 M turn 1/2 R (back twd ptr). Beginning R, both move fwd with 4 waltz steps. M hands still on waist, while W lightly touches R shoulder of M twice with R hand on cts 1-3 (meas 5) and his L shoulder twice with her L hand on cts 1-3 (meas 6). Repeat touch (meas 7-8).
- 9-12 Ptrs turn 1/2 R. W is now in the lead. Repeat action of meas 5-8 (Fig V), M touching W shoulders, W holding skirts.
- 13-15 W turn 1/2 R to face ptr. Beginning R, ptrs take 3 waltz steps bwd.
- 16 Bow to ptr.

Presented at Statewide, 1961, by Ester Timbancaya

Notes by Dorothy Tamburini