

Ba-Ingles

(Philippines)

Ba-Ingles (bah-eeng-LEHS) is derived from the words "Baile" and "Ingles" meaning English dance. This dance was supposedly brought to the Philippines in the early days by English tradesmen. It has the nature and characteristics of some English dances except for the last figure, which is typical of the dances of the Ilocanos from Cabugao, on the island of Luzon. Ba-Ingles was presented by Mrs. Francisca Reyes Aquino in 1962 at Stanford University and again recently by Bernardo Pedere at the 1978 University of the Pacific Folk Dance Camp at Stockton.

MUSIC: Record: Villar Records, Manila, Philippines, Philippine Folk Dances
Vol IV, MLP-5063-S, S-1, B-1.

Piano: Francisca R. Aquino, Philippine Folk Dances,
Vol 1 (rev), Manila, Philippines, 1965.

2/4 meter.

FORMATION: Cpls, facing ptr about 6 ft apart. When facing audience, W to MR.

STEPS Walk*, Change Step: (1 per meas) See two-step*

and Steps are smooth with no bounce. Free hands on waist with fingers back, palm outward.

STYLING: Kumintang (koo-MEEN-tahng): Semi-circular hand movements made by moving hands from the wrists in either a CW or CCW direction. Keep thumb and forefingers together, and other fingers curved and together along side of forefinger. Hands are held at head level, at the side and slightly fwd.

Costumes are any Ilocano peasant clothes.

*Described in Steps and Styling, published by the Folk Dance Federation of California, Inc., 1275 "A" Street, Room 111, Hayward, CA 94541.

MUSIC 2/4

PATTERN

Measures

2 INTRODUCTION Wait 3 notes then turn once CW in place with 3 steps RLR (cts 1,2,1); bow to ptr or audience, W hold skirt, M hands on waist (ct 2).

I. FWD and BKWD

A 1-4 Face ptr and beg R dance 4 Change steps fwd to meet ptr. Kumintang R and L alternately, free hand on waist.

5-8 Turn 1/2 CW and repeat action of meas 1-4 going back to orig place, turning 1/2 CW on last step to face ptr.

9-16 Repeat action of meas 1-8.

II. SOLO

B 1-4 M: Beg R dance 4 Change steps fwd to ptr R side. Kumintang R and L alternately, free hand on waist.

5-8 Turn 1/2 CW and repeat action of meas 1-4 (Fig II) back to orig place, turning 1/2 CW on last step to face ptr.

9-16 Repeat action of meas 1-8 (Fig II) but go to W L side.

1-16 W: Stand in place. Clap hands 3 times per meas throughout fig (cts 1, &, 2).

III. CHANGE PLACES

Kumintang R and L alternately throughout the fig.

- B 1-2 Beg R, dance 2 Change steps fwd to meet ptr.
3-4 Turn once CW in place with 2 Change steps.
5-6 Pass ptr by R shldr and dance into opp place with 2 Change steps.
7-8 Turn 1/2 CW in place with 2 Change steps to end facing ptr.
9-16 Repeat action of meas 1-8 (Fig III) back to orig place.

IV. HONOR PARTNER

- 3 cts Stand in place.
C 1-2 Walk 4 slow steps fwd to meet ptr beg R. W hold skirt, M hands on waist.
3 Turn 1/4 CCW and step on R slightly to R to put R shldrs adjacent (but not too close) (ct 1); point L toe behind R ft, bend knees slightly and look at ptr. Kumintang R, L hand on waist (ct 2).
4 Step on L beside R turning 1/2 CW to put L shldrs adjacent (ct 1); point R toe behind L ft, bend knees slightly and look at ptr. Kumintang L, R hand on waist (ct 2).
5-6 Face ptr, walk 4 steps bkwd away from ptr to orig place. W hold skirt, M hands on waist.
7-8 Dance 4 steps in place RLRL.
9-16 Repeat action of meas 1-8 (Fig IV).

Repeat dance from the beg but on Fig II W dance M part and M stand in place and clap.

SALUDO

- C 1-2 Walk 3 steps turning once CW in place RLR, W hold skirt, M hands on waist (cts 1, 2, 1); ft together, bow to ptr or audience (ct 2).

V. FORWARD and BACKWARD

- A 1-16 Repeat action of Fig I meas 1-16.

VI. W SOLO

- B 1-16 Repeat action of Fig II meas 1-16, except W dance M part and M stand in place and clap.

VII. CHANGE PLACES

- B 1-16 Repeat action of Fig III meas 1-16.

VIII. HONOR PARTNER

- C 1-16 Repeat action of Fig IV meas 1-16.

IX. SALUDO

- C 1-2 Walk 3 steps turning once CW in place RLR, W hold skirt, M hands on waist (cts 1, 2, 1); ft together, bow to ptr or audience (ct 2).

