

- while W takes one waltz step R in place, hands flaring skirt.
- 4-6 (c) Repeat (b) three more times, powdering R, L, R cheek alternately and both waltzing L, R, L.
- 7-8 (d) Repeat fig II.
- 9-16 (e) Repeat all (a-d), this time the W does the powdering motion.
- VI. Music B: Hide-and-Seek with Handkerchief.* Partners face each other.
- 17-18 (a) Repeat fig II(a). M takes handkerchief from pocket. Ptnrs hold handkerchief at corners in perpendicular pos between their faces, with the W hands on top at face level.
- 19-22 (b) Partners take four touch steps in front, R and L alternately. Invert the handkerchief at every measure with M hands on top first, then the W hands. When hands are up, look at other's face from below handkerchief; when down, peek from below.
- 23-24 (c) Girl releases handkerchief. Partners exchange places as in fig II(e).
- 25-32 (d) Repeat all (a-c), finishing in original places.
- VII. Music A: Kneeling.* Partners face each other.
- 1-2 (a) Start with R ft, take three steps fwd to center (ct 1, 2, 3). M kneels on L while W passes around on his R side to stand behind him, facing same direction. Both place hands on waists (ct 1, 2, 3).
- 3-6 (b) W, with hands held at side, takes four waltz steps sdwd, R and L alternately. At the same time M gently turns his head while they look at each other alternately over his R and L shoulders. M hands at his waist.
- 7-8 (c) W turns R about and exchanges places with ptnr as in fig II(e). Finish facing each other.
- 9-16 (d) Repeat all (a-c). This time W kneels in (a). Finish in beginning place.
- VIII. Music B: Ballroom Waltz.* Partners face each other.
- 17-18 (a) Repeat fig II(a). Finish with partners in closed ballroom pos.
- 19-30 (b) Waltz in any direction.
- 31-32 (c) Join inside hands, W turns inward (1 M.), and both bow to audience, free hands in 2nd pos (1 M.).

CHOTIS DE NEGROS

The Chotis or Shotis was one of the ballroom dances learned by Filipinos from early European settlers. In the old days no social gathering was complete without

this dance. This version comes from Negros Occidental.

Record: Mico MX 735 A

Formation: Couples scattered, inside hands joined. Step, Styling: Chotis. Walk three steps, starting L or R, (ct 1, 2, 3), step and hop slightly, swing free ft fwd (ct 4).

Meter 4/4 Pattern

Meas

- I. Music A:* Partners face audience, inside hands joined, W free hand flaring skirt, M on waist.
- 1 (a) Starting R ft, take one chotis step diag fwd R (ct 1, 2, 3, 4).
- 2 (b) Repeat (a) beginning L ft, retracing steps bkwd.
- 3-6 (c) Repeat (a) and (b) twice more, moving straight fwd and bk the second time and diag L the third time.
- 7 (d) Release hands. Partners face away from each other, W flaring skirt, M hands on waist.
- 8 (e) Repeat (b), ending facing, inside hands joined.
- 9-16 (f) Repeat all (a-e), moving in any desired direction.
- II. Music B:* Partners face each other about two feet apart
- 17 (a) Three step-close slides to R (ct 1 and, 2 and, 3 and), pause (ct 4 and), W flare skirt, M hands on waist.
- 18 (b) Repeat (a) to L. Take ballroom dance pos.
- 19 (c) Begin M R and W L ft, turn in place (M fwd, W bkwd) in four steps (ct 1, 2, 3, 4).
- 20 (d) Repeat (c) turning L (M bkwd, W fwd).
- 21-24 (e) Repeat (a-d).
- 25-32 (f) Repeat (a-e).

Note: Repeat as many times as desired.

LIKI

Liki is a dance of a coquette. It is characterized by a graceful swaying of hips and lifting of skirt. The dance should be done in a flirtatious manner, always looking at and flirting with partner. This simple dance comes from Bago, Negros Occidental.

Record: Mico MX 685 A. Music has A and B parts. Formation: Partners stand about six feet apart. One to any number of pairs may take part in this dance.

Meter 3/4 Pattern

Meas

- Music Introduction.
- 1-3 Three-step turn right in place (1 M.), bow to audience or partner (1 M.), pause (1 M.). Girl holds skirt, Boy's hands on waist.

continued...

I. Music A: Partners face each other.

- 1 (a) Brush R foot forward and step on it immediately forward (ct 1), step L foot backward (ct 2), step R foot sideward right (ct 3). Girl holds skirt, swaying it in time with the music, Boy's hands on waist.
- 2 (b) Point L foot in front (cts 1, 2, 3), hands as in (a).
- 3-4 (c) Repeat (a) and (b), starting with L foot.
- 5-6 (d) Starting with R foot, take two close steps forward to partner's place, passing by R shoulders. Hands as in (a).
- 7-8 (e) Three-step turn right about, hands as in (a). Finish facing partner.
- 9-16 (f) Repeat all (a-e), finishing in proper places.

II. Music B: Partners face each other.

- 17 (a) Step R foot forward (ct 1), step L foot close to R foot (ct 2), step R foot backward (ct 3), hands as in figure I(a).
- 18 (b) Point L foot in front (cts 1, 2, 3). Arms in 4th position, R arm high.
- 19-20 (c) Repeat (a) and (b) starting with L foot. Reverse the position of hands in (b).
- 21-22 (d) Two waltz steps forward (R, L) to partner's place, passing by R shoulders. Arms in lateral position moving sideward right and left.
- 23-24 (e) Waltz turn right about, arms in forward-bend position with a forearm turn R and L. Finish facing each other.
- 25-32 (f) Repeat all (a-e). Finish in proper places.

III. Music A: Partners face away from each other.

- 1-4 (a) Repeat figure I(a-c).
- 5-6 (b) Take two close steps backward (R, L) going to partner's place, passing by R shoulders. Girl holds skirt, swaying it in time with the music, Boy's hands on waist.
- 7-8 (c) Three-step turn right about hands as in (b), finish facing away from each other.
- 9-16 (d) Repeat (a-c), finish facing audience.

IV. Music B: Partners face the audience.

- 17-20 (a) Repeat figure II (a-c), moving little by little forward. Partners face each other.
- 21-24 (b) Repeat figure II (d) and (e). Finish in partner's place.
- 25-32 (c) Repeat all (a-b), finishing in proper places. Execute the last turn slowly, bow to partner or audience.

PALAY DANCE

Palay literally means either the plant or the grain from which rice is obtained. Husked rice is the staple food of the Oriental people. This dance has an interest-

ing story. The first figure depicts the graceful swaying of the palay plants in the breeze. Other lovely figures portray the cutting, harvesting, and threshing of palay. It can be danced on any occasion but is most appropriate as an after-harvest celebration.

This dance was arranged for the Agricultural Pageant which the University of the Philippines presented in 1929 at the Philippine Carnival Auditorium.

Costume: Dancers were dressed in peasant work costumes. They are barefoot and carry stalks of palay in both hands.

Formation: Partners stand opposite each other about eight feet apart, W at their partners' right when facing the audience.

Record: Mico MX 567 B. Music has three parts: A, B, and C.

Meter 3/4 Pattern

Meas

- I. Music A: Dancers face the audience.*
- 1-16 Execute sixteen waltz steps sideward R and L. Hold arms in fifth position, swaying sideward R and L.

- II. Music B: Partners face each other.*
- 17-18 (a) Take two close steps sideward right (cts 1-6). Hands in fifth position swaying sideward right (cts 1-2), sway to sideward left (ct 3). Sway arms sideward right (cts 1, 2, 3).

- 19-20 (b) Take two close steps sideward left. Arm movements as in above, starting from sideward left.

- 21-24 (c) Four waltz steps forward R and backward L. Arms swinging forward-upward (cts 1, 2, 3) and downward-backward (cts 1, 2, 3).

- 25-32 (d) Repeat all (a, b, and c).

III. Music A

- 1-16 Eight sway-balance steps with a point, R and L. R arm in fifth position and L hand on waist when going to the right, reversing the hand positions when going to the left.

IV. Music C: Partners face the audience.

- 17-20 (a) "Sarok" (1 M.) and pivot turn with point to the right (3 M.). Cross the hands down in front in "sarok" and have the R arm up and L hand on waist in the pivot turn with point. Turn the wrist of the R hand at every measure.

- 21-22 (b) Repeat (a) to the left. Reverse the hand positions.

- 23-32 (c) Repeat (a and b).

V. Music A (slower): Partners face the audience.

- 1 (a) Starting with the inside foot, take three steps sideward to partner's place (cts 1, 2, 3).

W pass in parallel st 1, 2, 3).

- 2 (b) Point to opposite ward right

- 3-4 (c) W m countercl (cts 1-6).

- 5-6 (d) Repe: pass in fr direction.

- 7-8 (e) Repe: arms.

- 9-16 (f) Repe:

VI. Music

- 17-20 (a) M tai starting v tion mov (big) walt foot. The above. Fi other.

- 21 (b) M ha: times (cts stalks ov

- 22-24 (c) Repe: positions

- 25-26 (d) W tu: ing steps 1-5). Poi

- 27-28 (e) Repe: front.

- 29 (f) Three 1, 2), pa

- 30 (g) Repe:

- 31-32 (h) Take places, st 4). Hand their prop bow to e (cts 5-6).

- (i) Repe: M move the arm about in

VII. Mu:

- 1-8 (a) Take L alterna

- 9-16 (b) Turn

- 17-18 Saludo: T either to