

Māzurka

(Ballroom)

This was one of the most popular ballroom dances during the Spanish regime. It is lively and interesting.

There are many figures used in this dance and each locality has its own way of arranging the sequence. The figures or steps given below are the most common.

FORMATION: Partners hold as in the ordinary dancing position. The stretched arms remain straight, swinging up and down, following the movements of the body.

COSTUME: Girls wear the old-style costume, boys the "barong tagalog" with black trousers.

Music is divided into three parts: A, B and C.

COUNT one, two, three to a measure.

NOTE: Girls start with the R and boys with the L foot.

I

Music A.

- | | |
|--|-------|
| (a) Slide R (L) foot obliquely forward (cts. 1, 2), close R (L) to L (R) foot without putting weight on it (ct. 3) | 1 M. |
| (b) Three steps in place or going around in place R, L, R (L, R, L) (cts. 1, 2, 3) | 1 M. |
| (c) Repeat (a) and (b) L and R (R and L) alternately, seven times | 14 M. |
| (d) Repeat all | 16 M. |

II

Music B.

- | | |
|--|-------|
| (a) Two mazurka steps R (L) | 2 M. |
| (b) Cut L (R) foot with R (L) laterally (cts. 1, 2), step L (R) in place (ct. 3) | 1 M. |
| (c) Step R (L) foot close to L (R) (cts. 1, 2, 3) | 1 M. |
| (d) Repeat (a, b, and c), three times | 12 M. |
| (e) Repeat all | 16 M. |

III

Music A.

- | | |
|--|------|
| (a) Slide R (L) foot obliquely forward (cts. 1, 2), close R (L) to L (R) foot putting the weight on it (ct. 3) | 1 M. |
| (b) Repeat (a) starting with the L (R) foot (cts. 1, 2, 3) | 1 M. |

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Continued...

- (c) Six steps in place or moving around starting R (starting L) foot (cts. 1-6). 2 M.
- (d) Repeat (a, b, c), three times. 12 M.
- (e) Repeat all. 16 M.

IV

Music C.

- (a) Three mazurka steps R moving clockwise (L counter-clockwise). 3 M.
- (b) Three steps in place or moving around R, L, R (L, R, L) (cts. 1, 2, 3). 1 M.
- (c) Repeat (a and b) three times L and R alternately. 12 M.
- (d) Repeat all. 16 M.

NOTE: The figures may be repeated in any order, as many times as desired, going in any direction.



MARAMION, FIGURE VI (b)

(see page 185)

confirmed.

Mazurka

MINDORO

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A I-III

First system of musical notation, featuring a treble and bass staff with a key signature of one flat and a 3/4 time signature. The treble staff begins with a treble clef, a key signature of one flat, and a 3/4 time signature. The melody starts with a quarter rest followed by a quarter note G4, then eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff has a bass clef and a key signature of one flat. It begins with a quarter note G2, followed by two chords: a triad of G2-B2-D3 and a triad of G2-B2-D3. The first measure ends with a repeat sign.

Second system of musical notation. The treble staff continues the melody with a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff continues with a quarter note G2, followed by two chords: a triad of G2-B2-D3 and a triad of G2-B2-D3. The first measure ends with a repeat sign.

Third system of musical notation. The treble staff continues the melody with a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff continues with a quarter note G2, followed by two chords: a triad of G2-B2-D3 and a triad of G2-B2-D3. The first measure ends with a repeat sign.

Fourth system of musical notation. The treble staff continues the melody with a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff continues with a quarter note G2, followed by two chords: a triad of G2-B2-D3 and a triad of G2-B2-D3. The first measure ends with a repeat sign.

Fifth system of musical notation. The treble staff continues the melody with a quarter note G4, eighth notes A4-B4, quarter notes C5-B4, and quarter notes A4-G4. The bass staff continues with a quarter note G2, followed by two chords: a triad of G2-B2-D3 and a triad of G2-B2-D3. The first measure ends with a repeat sign.