

W pass in front of their partners. W sway arms parallel sideward right, M sideward left (cts 1, 2, 3).

2 (b) Point sideward with inside foot. Sway arms to opposite side (W sideward left and M sideward right) (cts 1, 2, 3).

3-4 (c) W move the arms in a double-arm-circle counterclockwise, M move the arms clockwise (cts 1-6). The inside foot remains pointing for six counts.

5-6 (d) Repeat (a and b) going back to places. W pass in front of their partners. Arms in opposite direction.

7-8 (e) Repeat (c), reversing the directions of the arms.

9-16 (f) Repeat all (a, b, c, d, and e).

VI. Music D: Partners face each other.

17-20 (a) M take four (small) waltz steps backward, starting with the R foot. Arms in lateral position moving sideward R and L. W take four (big) waltz steps forward, starting with the R foot. They follow their partners, arms as in above. Finish with partners standing near each other.

21 (b) M hands down shaking "palay" stalks three times (cts 1, 2), pause (ct 3). W shake "palay" stalks overhead in the same manner.

22-24 (c) Repeat (b) three times more, reversing hand positions every measure.

25-26 (d) W turn right about. Partners execute mincing steps sideward right, R foot in front (cts 1-5). Point L in front (ct 6). Hands on waists.

27-28 (e) Repeat (d) going sideward left, L foot in front.

29 (f) Three quick stamps in place (R, L, R) (cts 1, 2), pause (ct 3). Hands on waist.

30 (g) Repeat (f) (L, R, L).

31-32 (h) Take four steps forward going to proper places, starting with the R foot (cts 1, 2, 3, 4). Hands on waists. The W, upon reaching their proper places, turn right about. Partners bow to each other. Arms in second position (cts 5-6).

(i) Repeat all (a, b, c, d, e, f, g, h). This time M move forward and W backward. Reverse the arm positions in (b) and (c). M face right about in (d). M turn right about in (h) in place.

VII. Music A: Partners face the audience and join inside hands.

1-8 (a) Take eight step-swing steps forward, R and L alternately. Place free hands on waists.

9-16 (b) Turn inward to face about and repeat (a).

17-18 Saludo: Three step turn right in place and bow either to partner or to audience.

PANDANGO SA ILAW

Pandango Sa Ilaw (Dance with Oil Lamps), a version from Mindoro, is the most difficult of all the pandangos. It is quite unusual and colorful. The female dancer gracefully and skillfully balances three lighted *tinghoy*, or oil lamps—one on her head and one on the back of each hand.

A few boys and girls may take part as townsfolk or onlookers. They clap their hands in time to the music, adding life and gaiety to the dance.

Costume: The girl is dressed in *balintawak*, the boy in long red trousers and *barong tagalog*.

Record: Mico MX 420 B. The music is divided into three parts: A, B, C.

Formation: Partners stand about six feet apart facing the audience. The three lighted oil lamps are placed on the floor between them. The girl stands at partner's right. The oil lamps are of two sizes, the one to be placed on the head (no. 2) being larger than the two for the hands.

Meter 3/4 Pattern

Meas

Music Introduction

1 (a) Standing on the L foot, tap R in front (cts 1, 2), tap once more (ct 3). Place left hand on waist, R hand hanging loosely at the side.

2 (b) Repeat (a).

3-5 (c) Three-step turn right in place and bow to the audience. Place both hands on waist.

I. Music A: Partners face right.

1-4 (a) Take two waltz steps forward (R, L—2 M.), one waltz turn right (2 M.). Arms in lateral position moving sideward R and L with forearm turns.

5-16 (b) Repeat (a) three times more, moving clockwise around the oil lamps.

17-32 (c) Turn right about and repeat all (a and b) moving counterclockwise. The W finishes with the lamps in front of her.

II. Music B: W Part:

1-24 (a) Cross R foot in front of L and bend knee slightly (this position is held for 32 measures), arms bent forward at shoulder level. Move right (1 M.) and left elbows (1 M.) upward twice on cts 1, 2 of each measure. The wrists are relaxed so that the hands dangle at every movement.

25-32 (b) Place a lamp on the back of the right hand.

M Part:

24 (a) Repeat the movement of fig 1, going clockwise around the W. Take the same arm movement of the W in figure II(a).

continued.

- 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: Mico B
Formation: Partners always on the same side. The dancers are numbered 1 to 4. From four to eight couples. Couples 3 and 4 are s

Meter 2/4, 4/4

Note: The dancers depend upon actions of the music. When the music finished the music stamping. The music one step for each

I. Ladies Meet Music A

Head Pairs:

- (a) Pairs 1 places).
- (b) Cross-over.
- (c) Ladies 1 paces by their around half-left hand with 2 does the same around.
- (d) Gentlemen. This means 1 and 2 and vice-versa.
- (e) Cross-over.

Side Pairs Pairs 3

II. Zeta (Let's Music B

Head Pairs:

- Lady 1 and
- (a) Face right steps forward
- (b) Starting ward (L, R,
- (c) Face each site place, p
- (d) Face right
- (e) Face each by left shoulder they stop, then backward to
- (f) Lady 2

Side Pairs

- (a) Lady
- (b) Lady