

(b) Couples drop hands and join left hands with the left of the opposites, that is, Lady 1 joins left hand with left of Gentleman 2 and Lady 2 with Gentleman 1. Swing once counterclockwise with the new partner.

(c) Finish facing in.

(d) Gentleman 1 crosses hands in front and receives his partner's right hand with his right and the left hand of the opposite lady with his left. Both ladies are facing him. He walks backward to his proper place with the two ladies walking forward. Gentleman 2 follows them.

(e) Upon reaching Pair 1's place, Gentleman 1 releases the hands of the ladies. Gentleman 2 then crosses his hands in front and receives the ladies in the same manner, his right hand with the right hand of his partner and his left with the left hand of the opposite lady. Gentleman 2 walks backward to his proper place with the two ladies. Gentleman 1 remains in his place.

(f) Lady 1 goes back to her proper place. Gentleman 1 and Lady 2 execute the do-si-do movement. They bow to each other before returning to their proper places.

(g) Repeat all with Gentleman 2 taking the ladies first to his place. Do-si-do is done by Gentleman 2 and Lady 1 this time.

#### Side Pairs:

(h) Repeat all with Gentleman 3 taking the ladies first to his place. Do-si-do by Gentleman 3 and Lady 4.

(i) Repeat all with Gentleman 4 taking the ladies first to his place. Do-si-do by Gentleman 4 and Lady 3.

#### VI. Cambio Pareja (Change Partners)

Music F

##### Head Pairs:

(a) Pairs 1 and 2 meet at the center and exchange partners. Gentlemen receive opposite ladies' left hands with their left.

(b) Gentlemen walk backward to proper places with the new partners who walk forward with them. Place the new partner at the left side.

##### Side Pairs:

(c) Pairs 3 and 4 do the same.

##### All:

(d) All gentlemen step in front of the new partner and bow to each other.

(e) Gentlemen then go to the lady at their left. Join both hands with the new partner and swing once clockwise. Gentlemen place their partners at their right side after the turn.

(f) Repeat all (a, b, c, d, e). The head pairs always

changing partners first, then the side pairs. These movements are repeated as many times as necessary until the partners meet at their proper places.

Note: If many pairs are taking part, this figure may be omitted.

#### VII. Cadena (Grand Chain)

Music F

Execute the "Grand Chain" movement as described in the foregoing explanations.

#### VIII. Saludo (Bow)

Music F

Ladies take the right arm of their partners ("Abra-sete").

Head Pairs meet to center and bow to their opposites. Walk backward to places.

Side pairs do the same.

Note: Sometimes at the end of the Rigodon an old-time waltz is danced to open the ballroom dancing.

#### TINIKLING

This dance is a favorite in the Visayan Islands, especially in the province of Leyte.

The Tikling is a bird with long legs and a long neck. The Tinikling dance, therefore, imitates the movements of the Tikling birds as they walk between grass stems or run over tree branches. This spectacular dance is usually accompanied by a song.

The performers dance along the sides and between two bamboo poles, about nine feet long, which are placed horizontally on the ground. The poles are struck together in time to the music. Skill is demonstrated in dancing between the bamboos, and in keeping the feet from being caught when the poles are struck together. There is much fun, however, when the bamboo players catch the feet of the dancers.

Two bamboo players sit opposite each other on the ground holding the ends of the bamboo poles (sometimes long pestles). Two pieces of board or bamboo, about thirty inches long and two inches thick, are placed under the poles, about one foot from the ends. Costume: Girls wear *balintawak* or *patadiong*. Boys wear *barong tagalog* and long red trousers with one leg rolled up. They dance barefoot.

Formation: Dancers stand at the left side of the bamboo poles, girl in front, facing the audience.

Record: Mico MX 342 B; RCA Victor EPA 4126

Bamboo Rhythms (abbreviation is B. R.):

B. R. I. Strike bamboo poles together once by sliding them against the boards or lifting them an inch or so (ct 1), open the bamboos about a foot apart and strike them twice against the boards (cts 2, 3). This is repeated as many times as necessary in regular rhythm:

*Continued...*

M. 3/4 RH

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B. R. I. Stri

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M. 3/4 RH

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## M. 3/4 RHYTHM

LIFT,	STRIKE,	STRIKE,
1	2	3

B. R. I. Strike bamboos once as above (ct 1), open bamboos a foot apart and strike them three times against the boards (cts 2, 3) with R, L, R hands of bamboo player number 1 and with L, R, L hands of number 2. The whole measure is played like this:

## M. 3/4 RHYTHM

	No. 1-R	L	R
	No. 2-L	R	L
LIFT,	STRIKE-STRIKE,	STRIKE,	
1	2	3	

*Tinikling Steps:*

*Tinikling Step Right*—Hop on L foot outside (at the left side) the bamboos (ct 1), hop on R between the bamboo poles (ct 2), then hop on the L foot on the same spot (ct 3) and raise R. (That is, when the bamboos are struck together on count one, the hop is done outside and when they are far apart the two hops are done between or inside on counts two, three.)

Bend R arm upward about head level and "kumin-tang" the hand counterclockwise, girl's L hand holding the skirt and boy's on waist.

*Tinikling Step Left*—Hop on R foot outside (at the right side) the bamboo poles (ct 1), hop on L between the poles (ct 2) and hop on R on the same spot (ct 3). Reverse hand positions.

Meter 3/4 Pattern

## Meas Music Introduction

1-4 (a) Starting with the R foot, dancers take four waltz steps forward going to proper places, the girl holding the skirt, the boy's hands on the waist.

Bamboo Rhythm—silent for (1 M.).

Strike bamboo poles together once at every first beat of the second, third and fourth measures (2-4 M.).

5-8 (b) Dancers stand at the left side of the poles on the L foot. Tap with R foot twice between the poles on counts two and three of measure 5 (c). Repeat (b) three times more (6-8 M.). B. R. I. Play four times (4 M.).

I. Music A (B. R. I). *Tinikling Step*

1-7 (a) Take seven tinikling steps R and L alternately. Hand positions as described above. The

Bayanikan Philippine Dance Company



*Continued...*

first hop on count one of measure one may be omitted.

- 3 (b) Step R foot outside pole No. 2 (ct 1), hop twice on the L foot between, turning right about (cts 2, 3). Girl holds skirt, boy's hands on waist.
- 9-15 (c) Take seven tinkling steps L and R alternately. Hands as above.
- 16 (d) Girl hops on L foot outside pole No. 2 (ct 1), hops on R twice between the poles, going backward near bamboo player No. 1 (cts 2, 3). Hands as above in 8 M.  
Boy hops on L foot outside pole No. 1 (ct 1), turns right about by hopping twice on the R foot between the poles going near bamboo player No. 2 (cts 2, 3). Hands as in 8 M.  
They finish facing each other.

#### II. Music A (B. R. I). Clockwise and Counter-clockwise

- 17-18 (a) Girl stands at the left side of pole No. 2 and boy at the left side of pole No. 1. Starting with the L foot, take four steps forward outside the poles (cts 1, 2, 3, 4); turn right about and hop on L (ct 5) and R foot (ct 6) between the poles. Girl holds skirt, boy's hands on waist.
- 19-24 (b) Repeat (a) three times more, going clockwise. On the eighth measure hop on L twice between the poles (cts 5, 6).
- 25-31 (c) Repeat all (a, b, c), starting with the R foot on the other side of the poles (boy at right side of pole No. 2, and girl of pole No. 1). Reverse direction.  
Note: This time the figure is started by hopping on the R (ct 1) and L foot (ct 2) between the poles.
- 32 (d) Girl takes three steps forward about two feet away from pole No. 2. Boy takes three steps forward about two feet away from pole No. 1. Finish facing each other.

#### III. Music B (B. R. II). Kuradang Step

- 1-16 (a) Take eight kuradang steps R and L alternately. Arms in fourth position, R and L high alternately. At the last measure the boy jumps over to the left side of his partner, facing the same direction.

#### IV. Music B (B. R. I). Tinkling Steps Sideways

Open the poles wider to accommodate the feet of the dancers. Partners join inside hands. Free hand of the girl holding the skirt, and boy's free hand on his waist.

- 1 (a) Hop on L foot outside the poles (ct 1), hop on R (ct 2) and on L between the poles (ct 3).

- 2 (b) Hop forward on R foot outside across pole No. 1 (ct 1), hop on L (ct 2), and R foot between the poles (ct 3).
- 3-7 (c) Repeat (a) and (b) five times alternately.
- 8 (d) Hop on R twice, outside pole No. 1, turning right about. Release the hold of inside hands (cts 1, 2). Hop on L close R foot in place (ct 3).
- 9-15 (e) Join inside hands. Repeat (a, b, and c).
- 16 (f) Hop on R foot outside pole No. 2. Release the hold of inside hands (ct 1), pause (ct 2).

#### V. Music A (B. R. I). Feet Apart

- 1 (a) Girl turns right and boy left (facing each other), jump with both feet apart outside the poles (No. 1 and No. 2), join both hands and swing them sideways (ct 1), jump twice with feet together between the poles, swing hands down in front, between them (cts 2, 3).
- 2-3 (b) Repeat (a) twice more.
- 4 (c) Jump with feet apart outside the poles (ct 1), release hands and jump twice between the poles turning right about (cts 2, 3). Partners are in back-to-back position.
- 5-8 (d) Repeat (a), (b) and (c) except hand movements. Girl holding skirt, boy's hands on waist.
- 9-16 (e) Repeat all (a, b, c, and d) except on the sixteenth measure, the girl does not turn. The boy turns right about facing the audience.

#### VI. Music A (B. R. I). Cross-Step

- 1 (a) Hop on L foot across pole No. 2 and raise R foot in rear (ct 1), hop on R twice between the poles (cts 2, 3). Girl's right hand on waist and L holding skirt, boy's hands on waist.
- 2 (b) Hop on L outside pole No. 1 and raise R foot in front (ct 1), hop on R twice between the poles (cts 2, 3). Hands as above.
- 3-8 (c) Repeat (a) and (b) three times more. On the last two counts of the eighth measure hop on R foot twice turning right about.
- 9-15 (d) Repeat seven times (a) and (b) alternately.
- 16 (e) Girl hops on L outside pole No. 2 (ct 1), hops on R twice between poles moving backward near bamboo player No. 1 (cts 2, 3). Boy hops on L outside pole No. 1 (ct 1), hops on R foot between poles moving forward near bamboo player No. 2 (ct 2), hop on R again and face right about (ct 3).

#### VII. Music B (B. R. I). Diagonal

- 1 (a) Hop on L foot outside the poles (girl outside pole No. 2, boy pole No. 1) (ct 1), hop on R diagonally forward to the center of the poles (ct 2). Hop on L on the same spot (ct 3). Join R hands on counts 2, 3.

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2). R  
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above  
3-7 (c) R  
8 (d) J  
9-15 (e) R  
16 (f) B  
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5-8 (b) R  
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- 2 (b) Hop on R foot diagonally backward across the other pole (girl across pole No. 1, boy No. 2). Release the hold of R hands (ct 1). Hop on L (ct 2) and R (ct 3) between the poles as above. Join R hands on counts 2, 3.
- 3-7 (c) Repeat five times (a) and (b) alternately.
- 8 (d) Leap to exchange places.
- 9-15 (e) Repeat (a), (b) and (c).
- 16 (f) Boy leaps to the left side of pole No. 1 and girl at the right side of pole No. 2 near bamboo player No. 2.

# VIII. Music B (B. R. II)—8 M. Waltz Steps

- 1-4 (a) Starting with the R foot, take four waltz steps forward. Arms in lateral position moving sideward R and L alternately or inside hands joined.
- 5-8 (b) Repeat (a) moving backward.  
(B. R. I)—8 M.  
Girl dances in front of her partner.
- 9 (c) Hop on the outside foot once outside the poles (girl outside pole No. 2, boy pole No. 1) (ct 1), hop on the inside foot twice between the poles (cts 2, 3). Girl holds her skirt, boy's hands on waist.
- 10-14 (d) Repeat (c) five times more, moving forward little by little.
- 15-16 (e) Boy jumps over to the left side of the girl and they join R hands. Girl makes a three-step turn left in place passing under the arch of arms (1 M.), and both bow to the audience (1 M.).

## POLAND

### Polish Folk Dancing

by Alfred Sokolnicki

Polish dances are as old as the traditions and customs of Poland. They began with the Slavic tribes in the sixth century. The dances were religious and recreational.

Primitive Polish tribes—the Polanians, Masovians, Lechites, Pomeranians, and Sarmatians—worshiped idols through dances, songs, and sacrifices. They also worshiped the forces of nature—wind, sun, and thunder—and regarded fire as a sacred symbol of the gods.

Shrines were built in groves and forests for the various gods and it was there that the ceremonials took place. Together with sacrificial offerings of animals,



Alfred J. Sokolnicki

honey, fruits, and shrubs, dances were offered to the gods to ensure abundant crops, rainfall, blessings in the coming seasons and at the beginning of a new undertaking. They also performed rites corresponding with the various changes of the moon.

When Christianity was introduced into Poland in 965, during the reign of Mieczyslaw (Mieleslaus) I, some dances continued to be performed as part of the religious ceremonies. Religious processions held at various church feasts consisted of walking dances similar to the polonaise.

Lyrics of some of the Polish Christmas carols sung during church ceremonies were set to the dance tunes of the time. The carol "W Złobie Leży" (He Lies in a Manger) is a stately polonaise. Another carol, "Bóg Sie Rodzi" (God is Born) was set to the music of the coronation polonaise written for King Ladislaus IV in 1648.

Some dances formerly used for religious purposes were later commonly used for recreation and enjoyment. Simple and mixed couple dances became prevalent. The dances of the time consisted of exaggerated beating out of time in a song, and the music consisted of repetitions of shouts and, later, of words.

The most popular music was played on bugles, drums, kornety (animal horns), and various types of whistles. Young people liked to play the dromla (Jew's