ALEGRITO

(Philippines)

This is a favorite dance of the old people of Janipaan, Janiuay in the province of Iloilo, Philippines. They usually perform this dance at social gatherings.

ALEGRITO (Ah-leg-REE-toh) must have been derived fromithe word "Allegretto," a musical term, which means a tempo quicker than Andante but not so quick as Allegro. The first part of the music is lively and the second is slow and stately.

Costume: W wears patadyong (pah-tahd-YONG) and kimona (kee-MOH-nah). M wears white trousers and barong tagalog (bah-RONG· tah-GAH-lohg).

Music: Record: Mico Records, Manila, Philippines
MX-706-A 2/4 meter and 3/4 for Music Introduction

Formation: Longways pos. Ptrs stand opp each other about 6 feet apart. W stands at ptr's R when facing audience.

Steps & Styling: Step 1. Step R (L) sdwd (ct 1), step L (R) close to R (L) (ct &), step R (L) sdwd (ct 2), tap L (R) close to R (L) (ct &).

Step 2. Native Polka (Philippines). Step R (L) slightly diag fwd (ct 1), close L (R) instep to heel of R (L) ft (ct &), step slightly fwd R (L) (ct 2), pause and lift R (L) a little off the floor (ct &). This step is similar to the American two-step.

Hand Movements:

Kumintang (kooh-meen-TAHNG). Moving the hand from the wrist either in a CW or CCW direction.

Arms in reverse "T." Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inwd, fists loosely closed.

Meas	Patterns
	Introduction - M faces away from audience, W faces audience.
1-2	3-step turn CW in place. W holds patadyong, M places hands on waist (cts 1,2,3). Point L ft across R in rear and bend the knees slightly and bow. R hand of W in 2nd pos, L hand holding patadyong. M arms in 2nd pos (ct 1), step L close to R (ct 2). Face each other and tap R close to L (ct 3). Arms down at sides on (cts 2,3) of 2nd meas.

ALEGRITO (continued)

Figure I.
Ptrs face each other.

1 1. (a) Begin R, dance step 1, R arm in reverse "T" pos doing a kumintang CW, L arm down at side.
2 (b) Dance step 1, beginning L. Reverse pos of arms.
3 (c) Face L so that W faces away from audience and M twd audience. Repeat (a) in back-to-back pos.
4 (d) Repeat (b).
5-6 (e) Face each other, repeat (a) and (b).
7-8 (f) 3-step turn CW in place, clapping hands 3 times (cts 1,2,1). Tap L close to R (ct 2).
9-16 2. Repeat all movements of Figure I, meas 1-8, beginning L. Reverse direction and pos of arms. Omit the tap and pause only on ct 2 of the last meas.

Note: Figure I. is used as an intermission.

Figure II.

1 1. (a) Beginning R, dance step 2 to be in one line with ptr by L shoulders. W holds patadyong, M places hands on waist.
2 (b) Make a 1/4 turn CCW and step L bkwd (ct 1), point R in front and bend L knee and bend trunk slightly fwd (ct 2). Move R hand from 1st pos (ct 1) to 2nd pos (ct 2), L hand of W holding patadyong and that of M on waist.
3-4 (c) Repeat (a) going fwd to exchange places with ptr passing R shoulders and repeat (b) making a 1/2 turn CW.
5-6 (d) Repeat (c) passing R shoulders.
7-8 (e) 3-step turn CW to ptr's place, clapping hands 3 times (cts 1,2,1), pause (ct 2). Finish facing ptr.
2. Repeat all movements of Figure II, meas 1-8, beginning L. Reverse directions and pos of arms. Pass L shoulders when exchanging places. Finish in original places. Omit pause on ct 2 of last meas and instead tap R close to L.

Figure III.

1-16 Repeat all movements of Figure I, meas 1-16.

Figure IV.

1 1. (a) Repeat movement of Figure II (a).
2 (b) Repeat movement of Figure II (b) but with different arm movements. M extends arms fwd, palms up as if begging ("pity me!") on ct 2. W in the meantime looks away from M, twisting body slightly to L, showing shyness, hands holding patadyong.

ALEGRITO (continued)

3-4 (c) Repeat (a) and (b) as described in Figure II (c) going fwd to exchange places passing R shoulders.
5-6 (d) Repeat movements of Figure II (d).
7-8 (e) Repeat movements of Figure II (e).
9-16 2. Repeat all movements of Figure IV, meas 1-8, beginning L. Reverse direction and pos of arms. Pass L shoulders when exchanging places. Finish in original places. Omit the pause on ct 2 of the last meas but instead tap R close to L.

Figure V.

1-16 Repeat all movements of Figure I, meas 1-16.

Figure VI.

1 1. (a) Repeat Figure II (a).
2 (b) Repeat Figure II (b) but with different hand movements. M strikes hands together by sliding palms against each other (making a loud noise) so that R hand moves fwd and L hand bkwd (like shooting) on ct 2. W in the meantime looks away from ptr, twising body slightly to L and shielding face with 2 hands, palms facing M, as if saying "No!"
3-4 (c) Repeat (a) and (b) as described in Figure II (c).
5-6 (d) Repeat Figure II (d).
7-8 (e) Repeat Figure II (e).

2. Repeat all movements of Figure VI, meas 1-8, beginning L. Reverse directions and pos of hands and twisting body to R. Pass by L shoulders when exchanging places. Finish in original places. Omit the pause on ct 2 of the last meas but instead tap R close to L.

Figure VII.

1-16 Repeat all movements of Figure I, meas 1-16.

Figure VIII.

1 1. (a) Repeat Figure II (a).
2 (b) Repeat Figure II (b) but with different hand movements. Ptrs shake R hands, L hand down at sides and bend both knees slightly on ct 2.
3-4 (c) Repeat (a) and (b) as described in Figure II (c).
5-6 (d) Repeat Figure II (c).
7-8 (e) Repeat Figure II (e).

ALEGRITO (continued)

2. (a) Repeat all movements of Figure VIII, meas 1-6, beginning L. Reverse directions and pos of hands.
   (b) 3-step turn L to original places clapping hands 3 times, (cts 1,2,1). Finish facing front, ft together and bow to audience, arms in 2nd pos (ct 2).

Presented by Bernardo T. Pedere

MAGKASUYÒ

(Philippines)

Magkasuyò (Mahg-KAH-sooh-yò) is a simple easy dance from Quezon Province, Philippines. Magkasuyò literally means good friends (pal or chum) or sweethearts. This dance may be performed on any occasion.

Costume: W wears balintawak (bah-leen-tah-WAHK) and M wears barong tagalog (bah-RONG tah-GAH-lohg) and white pants.

Music: Record: Mico Records, Manila, Philippines.
LP TM-107, Side 2, Band 3 3/4 meter
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. III, Manila, Philippines, 1956.

Formation: Longway pos, ptrs standing opp each other about 6 feet apart. W stands at ptr's R when facing audience.

Steps & Styling:

Native Waltz (Philippines).
Step R (L) in 4th in front (ct 1), step L (R) close to R (L) in 1st or 3rd pos in rear (ct 2), step R (L) again in 4th in front (ct 3). This may be executed in any direction.

Touch Step.
Point R (L) in 4th in front (cts 1,2), step R (L) close to L (R) in 1st pos (ct 3).

Step-brush-swing-hop.
Step R (L) in 4th in front (ct 1), brush L (R) ft fwd against the floor and swing it across the R (L) in front (ct 2), hop on the R (L) (ct 3).

Close Step.
Step R (L) in 4th in front (cts 1,2), close L (R) to R (L) in 3rd in rear or 1st pos (ct 3).