

ESPERANZA
(Philippines)

Esperanza (es-peh-RAHN-zah is a lady's name. This lively dance originating from the province of Camarines Sur on the southern part of Luzon must have been named after a lovely lady.

Costume: W wears balintawak or patadyong. M wears barong tagalog and white pants.

Music: Records: Mico Records, MX-536-A, or Villar Records, Philippine Folk Dances, Series #2, MLP 5004-S, side 1, band 3. 2/4 meter.
Piano: Francisca Reyes Tolentino, Philippine National Dances, Silver Burdett Co., New York, 1946

Formation: Ptrs stand side by side about three ft from each other, facing audience. W stands at ptr's R facing audience.

Steps and Styling: Three-step turn: (two meas): Make one CW turn in place with three steps beginning R, one step to a ct: (cts 1,2,1); hold (meas 2, ct 2).
Mincing step: R(L) slightly diag in front of L(R), heels raised. Execute tiny steps sdwd R(L) as man-times as necessary.
Galop: Step R(L) in front (ct 1); and cut the R(L) with the L(R) thus displacing it and at the same time taking the wt of the body with the L(R) (ct ah). It takes two Galops to a meas. This is executed with L ft leading and may be done in any direction.
Arms in reverse "T": Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inward, fists loosely closed.
Kumintang: Moving the hand from the wrist either in CW or CCW direction.
Arms in lateral pos: Both arms are at one side, either sdwd R or L. This may be done at shldr, chest, or waist level.
Change step: (one to a meas): Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2); hold (ct &).

MeasPattern

- 1-2 INTRODUCTION. Three-step turn CW in place and bow to audience. W holds skirt, M hands open on the sides at shldr level.
- FIGURE I.
- 1-2 Beginning R, three steps fwd (cts 1,2,1), tap L close to R (ct 2), arms hanging loosely at sides swinging gracefully fwd and bkwd.
- 3-4 Beginning L, three steps bkwd to original places (cts 1,2,1), tap R close to L (ct 2). Arms as in meas 1-2.

ESPERANZA (continued)

5-16 Repeat action of meas 1-4 three more times, four in all. On final ct, take wt on R.

FIGURE II.

1-12 Turn 1/4 R. With L leading, execute Mincing steps sdwd L. (Take four tiny steps for each meas), L arm in reverse "T" pos doing the kumintang at every meas, R hand on waist.

13-16 With R leading, seven Galop steps sdwd to original places. Pause on the last ct. W holds skirt, M hands on waist. (Take two Galops for every meas.)

17-32 Turn R about and repeat action of meas 1-16, Fig. II. This time R is leading in meas 1-12, and L in meas 13-16. Reverse pos of arms in meas 1-12. Finish facing audience.

FIGURE III.

1-16 Repeat action of meas 1-16, Fig. I. Finish with wt on L ft.

FIGURE IV.

1-12 Twelve small Change steps fwd. Arms in lateral pos moving sdwd R and L.

13-16 Turn R 1/4. Galop to original places as in meas 13-16, Fig. II. Finish facing audience.

17-28 Repeat action of meas 1-12, Fig. IV.

29-32 Turn L 1/4 and repeat action of meas 13-16, Fig. IV.

FIGURE V.

1-16 Repeat action of meas 1-16, Fig. I.

FIGURE VI. Ptrs face each other.

1-12 W hops on L, M on R, 24 times going twd audience. The knee of the other leg is raised in front swinging sdwd R and L for W, L and R for M. W holds skirt, M places hands on waist. Take one hop on each ct.

13-16 Galop sdwd to original places as in meas 17-32, Fig. II.

17-32 Ptrs turn R about to face away from each other. Repeat action of meas 1-16, Fig. VI, hopping on the other ft in meas 1-12.

FIGURE VII. Ptrs face audience.

1-16 Repeat action of meas 1-16, Fig. I.

FIGURE VIII. Ptrs face each other. Ptrs join hands in crossed pos with R over L.

1-32 Repeat action of meas 1-16 of Fig. VI twice with hands always joined.

FIGURE IX. Ptrs face audience.

1-16 Repeat action of meas 1-16, Fig. I.

MUSIC FINALE.

1-2 Three-step turn CW in place and bow to audience. W hold skirt, M hands as in introduction.

Presented by Bernardo T. Pedere