

JOTA PANGASINANA

(Philippines)

Jota Pangasinana (HOH-tah PAHNG-gah-seeh-NAH-nah) is a lively and beautiful festival dance from barrio (village) of Pangapisan in the province of Pangasinan, Philippines. This dance very strongly shows marked Spanish influence in its steps and music. In the early days it was the favorite dance performed by the old people during fiestas and social gatherings.

Jota Pangasinana is one of the many colorful dances discovered through the research of Miss Jovita A. Sison who personally taught this dance to Bernardo T. Pedere during the summer of 1963 at the National College of Physical Education in Manila, Philippines.

Costume: W wears Maria Clara style costume with black wrap-around (tapis). M wears "barong tagalog" and black trousers.

Music: Record: Mico Records, Manila, Philippines  
MX-737-B 3/4 meter

Formation: Longways pos. Ptrs stand opp each other about 6 ft apart. W stands at ptr R when facing audience. One to any number of cpls may participate in this dance.

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.

Waltz Turn.

Turning around either R or L in place or moving in any direction. It usually takes 2 waltz steps to a moderate turn, 4 to a slow turn, and 1 to a fast turn.

Whirl Turn.

A fast turn in place executed with tiny steps to R or L to as many measures as required.

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). This may be done in any direction.

Hand Movement: Arms in Hayon-Hayon pos.

To place 1 forearm in front at waist level and the other at the back of waist.

## JOTA PANGASINANA (continued)

MeasPatterns

Introduction: W faces audience, M away from audience. Ptrs do their movements simultaneously.

- 1 W: Face R and step R fwd (ct 1), Stamp L close to R (cts 2, 3), R hand overhead, L holds skirt.
- 2 Begin L, face L about so that back is twd audience. Repeat movement of meas 1. Reverse pos of hands.
- 3-4 Whirl turn R. Finish facing ptr. Hands as in meas 1.
- 5-8 Repeat movement of M, meas 1-4.
- Note: W may remain standing while clapping instead of kneeling.

- M: Back twd audience. Kneel on R, half-stand on L.
- 1-4 Clap hands over R shoulder 8 times (cts 1, 3, 4, 6), (2 meas) and on (cts 1, 2, 3, 4). Stand and pause (cts 5, 6). (2 meas). M looks at ptr while doing this movement.
- 5-8 With back still twd audience, repeat W movements, meas 1-4, R and L hand overhead alternately, free hand at back of waist.

Music Intermission.

- 1-2 Two steps fwd (R, L) to meet ptr at ctr (cts 1, 2). W finishes standing in front of ptr facing audience. Pause (cts 3, 4, 5, 6). Arms down at sides.

Figure I.

- Ptrs face audience. Join both hands (W R with M R, L with L).
- 1-2 Point R ft sdwd (ct 1), hop on L twice and raise R ft sdwd a few inches off the floor (cts 2, 3). Point R ft in rear of L (ct 1), hop on L again twice and raise R ft a few inches off the floor sdwd R, (cts 2, 3). While doing this movement, rest R hands on W's waist, raise L hands overhead. Bend trunk slightly twd pointing ft.
- 3 Waltz step sdwd R (cts 1, 2, 3). Hands as in Fig. I, meas 1-2.
- 4 Point L ft sdwd. Bend body slightly twd L, wt on R, (ct 1), Reverse pos of arms and pause (cts 2, 3).
- 5-8 Begin L, repeat movements of Fig. I, meas 1-4. Reverse direction and pos of arms. Do the waltz step L and making a 1/4 turn L so that R shoulders are twd audience after the turn.
- 9-16 Repeat movements of Fig. I, meas 1-8, finishing with back to audience.
- 17-24 Repeat movements of Fig. I, meas 1-8, finishing with L shoulders twd audience.
- 25-28 Repeat movements of Fig. I, meas 1-4.
- 29-32 Repeat movements of Fig. I, meas 5-6 only. Release hands. W makes a 3-step turn R under the arch of R hands (cts 1, 2, 3). M steps in place (ct 1), pause (cts 2, 3). Face each other, take 1 big close step R bkwd to original pos.

## JOTA PANGASINANA (continued)

Figure II.

Ptrs turn R shoulder twd each other.

- 1 Leap on R fwd and across L in front (ct 1), cut R fwd with L (ct 2), cut L fwd with R (ct 3). R hand W holds skirt, L hand on waist. M's hands are clasped at back of waist.
- 2-14 Repeat movements of Fig. II, meas 1, 13 times more, L & R alternately moving CW. Finish in original pos facing ptr.
- 15-16 Pause (ct 1). Begin R, stamp 5 times in place (cts 2, 3, 4, 5, 6). Face R and pause (cts 7, 8). R hands overhead, W L hand holds skirt. M L is on waist (knuckles in).
- 17-32 Repeat all movements of Fig. II, meas 1-16, moving CCW. Face L while stamping. Reverse pos of hands.

Figure III.

Ptrs face each other.

- 1-2 Do-si-do. Begin R take 3 steps fwd passing by R shoulders. Arms in hayon-hayon pos, R forearm in front (cts 1, 2, 3). Take 3 steps bkwd passing by L shoulders. Reverse pos of arms (cts 1, 2, 3).
- 3-4 Whirl turn R (cts 1, 2, 3, 4). R hand overhead. W L hand holds skirt. M L on waist. Pause and arms down at sides (cts 5, 6).
- 5-8 Begin L, repeat all movements of Fig. III, meas 1-4. Reverse direction and pos of arms.

Figure IV.

Ptrs face each other.

- 1-2 Stamp R sdwd (ct 1), brush L fwd (ct 2), step L close to R (ct 3). Stamp R in place without putting wt on it (ct 4). pause (cts 5, 6). R hand overhead. W L holds skirt, M L on waist.
- 3-4 W: Whirl turn R (cts 1, 2, 3, 4), pause (cts 5, 6). Same pos of hands as in meas 1-2.  
M: Step R sdwd (ct 1), point L ft in front (cts 2, 3, 4, 5, 6). Same pos of hands as in meas 1-2.
- 5-8 Repeat movements of Fig. IV, meas 1-14, begin L. Reverse the turn and pos of hands. Hold in open ballroom dance pos on the last 2 cts of the last meas.

Figure V.

Ptrs hold in open ballroom dance pos facing audience. As the following steps are being done, ptrs move around CW.

- 1-2 Begin R for M, L for W, with M leading take 2 waltz steps fwd.
- 3-4 M releases hold of R hand. With his L still joined with W R, he raises it to form an arch and W executes a waltz turn R under the arch of arms, finishing with back twd ptr. (cts 1, 2, 3, 4, 5, 6). M stands in place (2 meas).

## JOTA PANGASINANA (continued)

- 5-6 Join both hands. W R in M R, her L in his L. Begin R, take 2 waltz steps fwd. Arms extended to sides.
- 7-8 Release R hands. With L hands still joined, raise overhead to form an arch as W executes a waltz turn R (cts 1, 2, 3, 4, 5, 6) finishing facing ptr. M stands in place (2 meas).
- 9-16 Repeat all movements of Fig. V, meas 1-8 in a much faster tempo. Execute the last turn away from each other and going to original pos.

Finale.

- 1-8 Repeat introduction. W point L in front, raise R hand overhead, L holds skirt. M kneel on R. Clap hands in front of chest then raise R hand overhead, L hand on waist. Both look at each other. This is done on the last 2 cts of the last meas.

Presented by Bernardo T. Pedere

BINISLAKAN

(Philippines)

Binislakan (Bee-neehs-lah-KAHN) is a peculiar and very colorful dance from the province of Pangasinan in the island of Luzon, Philippines. "Binislakan" in the Pangasinan dialect means "with the use of chopsticks." The dancers hold two sticks, one in each hand, with which they produce rhythmic effects. The folks in the village of Almazin perform this dance to commemorate the settlement of the Chinese and of Limahong, a powerful Chinese pirate who built his kingdom there.

Another unique characteristic of this dance is its expressive movement like having to look bkwd or upward. In Pangasinan it is termed "Lingayen," the name given by the Chinese settlers to the capital city of the province. It is derived from the Chinese word "Li-King-Tung."

Bernardo T. Pedere learned this dance from Miss Jovita A. Sison during her visit with him in Pittsburg, California, on August 28, 1968.

Costume: W wears siesgo skirt and a loose blouse with long loose sleeves like a chambra. M wears camisa de chino and trousers that may be of any color.

Music: Record: Mico Records, Manila, Philippines.  
Mx-791-B 2/4 meter

Equipment: Two sticks about 1-1/2 ft long, 5/8 inch in diameter.