

HIMIG SA NAYON

(Philippines)

Himig sa Nayon (HEE-meeg sah NAH-yohn) means "country folk tune". This dance is characterized by the graceful, simple, and expressive quality inherent in most Philippine dances. Mrs. Francisca Reyes Aquino, who was Superintendent of Physical Education for the public schools of the Philippine Islands, taught this dance in the United States in the early 1960's. The latest teaching was done by Bernardo Pedere at the 1977 University of the Pacific Folk Dance Camp. The costume for the man is the barong tagalog (tah-GAH-lohg) and any color pants. For the woman it is the balintawak (bah-leen-tah-WAHK) costume.

MUSIC: Record: Mico Mx-640-A (45 rpm); Villar 4-2319 (45 rpm); Villar, Philippine Folk Dances, Vol XI, MLP/MLS 5133, Side 1, Band 4. 3/4 meter
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol III/ Manila, Philippines, 1956.

FORMATION: Ptrs stnd opp each other about six feet apart. When facing the audience, W stands at ptrs R. When space allows, cpls may be at random about the floor; otherwise cpls are in contra lines. Unless otherwise directed, M hands are in open fists with knuckles on hips; W arms are down at sides, fingers holding skirts.

STEPS and STYLING: Bow: With ft together, bow to ptr from waist, M fists on hips, W holding skirts.
Three-Step Turn (2 meas): Make a CW turn in place with 3 steps beg R (cts 1, 2, 3); close L to R (meas 2, ct 1); hold (cts 2, 3).
Native Waltz: Step fwd on L (ct 1); step on R close to L (ct 2); step fwd on L (ct 3). Step alternates. May be danced in any direction. Like a two-step in waltz time.
Sway Balance with a Raise (2 meas): Step on R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle, ft close to floor (ct 2); step on L across in front of R (ct 3) as hands are gradually brought from chest ctr, palms down, to open pos at sides (chest level), palms up. Step on R diag bkwd R, bending body slightly fwd (meas 2, ct 1); raise L knee in front with toes pointed downward and hold pos while gradually straightening body (cts 2, 3). During meas 2 bring hands in close to chest, palms down, fingers almost touching. Step alternates.
Cross Step: Step on R to R side (ct 1); slide L across in front of R (ct 2); put wt on L (ct 3). Step repeats exactly.
Arms in Lateral Pos: Both arms are at one side at chest level, palms down.

Ftwk same for M and W.

MUSIC 3/4

PATTERN

Measures

- 2 meas INTRODUCTION Three-step turn in place and bow to ptr, W holding skirts, M with knuckles on hips.
- I. POINTS AND NATIVE WALTZ
- A 1-2 Facing ptr, point toe of R ft in front of L (ct 1); hold (cts 2, 3). Circle R ft outward CW in air (a few inches from floor) and point toe of R ft in back of L heel (meas 2, ct 1); hold (cts 2, 3).
- 3-4 Beg R, take 3 steps sdwd R (cts 1, 2, 3); stamp L beside R with no wt (meas 4, ct 1); hold (cts 2, 3).
- 5-8 Repeat action of meas 1-4 but beg L and move to L side.
- 9-12 Repeat action of meas 1-4.
- 13-16 Beg L, dance 4 Native Waltz steps diag fwd L to ptrs place, passing L shldr. On 4th waltz turn R (CW) to face ptr. Arms are in lateral pos, moving sdwd L and R alternately. Put no wt on last step on R (meas 16, ct 3).
- 17-32 Repeat action of meas 1-16 to finish in orig places facing ctr.

II. SHOULDERS ADJACENT

- B 1-2 Beg R, take 3 steps fwd to meet ptr in ctr, L shldr adj (cts 1, 2, 3); brush L ft fwd (meas 2, cts 1, 2, 3). As L ft is brushed, raise R arm sdwd so upper arm is parallel to floor, elbow bent, forearm vertical, palm turned in twd head with fingers loosely curled; curve L arm in front of chest, palm turned in twd body with fingers loosely curled.
- 3-4 Beg L, take 3 steps bkwd to place (cts 1, 2, 3); brush R ft fwd, raising L arm high and curving R arm in front (meas 2, cts 1, 2, 3).
- 5-8 Repeat action of meas 1-4 (Fig II) but meet with R shldr adj on meas 6. Use same arm movements as in meas 1-4.
- 9-12 Making a 1/4 turn L so R shldr is leading, dance 3 Cross Steps sdwd R to ptrs place, passing face to face. Turning L to face ptr, place R next to L, no wt (meas 12, ct 1); hold (cts 2, 3).
- 13-14 Dance 2 Native Waltzes, sdwd R and L. Arms in Lateral Pos moving R and L.
- 15-16 Three-Step Turn in place. Finish facing ptr.
- 17-32 Repeat action of meas 1-16 (Fig II) finishing in orig places facing ptr.

III. SWAY BALANCE WITH A RAISE

- A 1-16 Beg R, dance 8 Sway Balance with a Raise Steps, R and L alternately. Arms open and close as described in Steps and Styling.
- 17-32 Turn to face audience (music) and repeat action of meas 1-16 (Fig III).

IV. WALTZ, STEP BRUSH AND TAP

- B 1-2 Turn to face ptr and dance 2 Native Waltzes, sdwd R and L. Arms in Lateral Pos moving R and L.
- 3 Beg R, dance 1 Native Waltz step fwd twd ptr, bringing R hand (palm up) fwd at chest level twd ptr. L hand on hip.
- 4 Beg L, dance 1 Native Waltz step bkwd to place, bringing R hand back close to chest. L fist on hip.
- 5-6 Step on R to R side (ct 1); brush L ft fwd (ct 2); step on L beside R (ct 3). Repeat action exactly for meas 6. R arm is raised high and L arm is curved in front (same as described in Fig II, meas 2)
- 7-8 Step on R to R side (ct 1); tap L in front 3 times (cts 2, 3, 1); hold (cts 2, 3). Arms remain the same as in meas 5-6 (Fig IV).
- 9-16 Repeat action of meas 1-8 (Fig IV) but beg with L and reverse pos of arms. Since the action of meas 1-8 leaves ptrs offset to R from one another, take a little larger waltz step to L side than to R side on meas 9-10 so as to be closer to ptr for the hand action of meas 11. It is not necessary to be directly opp ptr during meas 11 but be close enough so the hand gesture can be easily made twd ptr.
- 17-32 Repeat action of meas 1-16 (Fig IV).

SALUDO

- 2 meas Three-Step Turn in place and bow to ptr. (The Mico record omits this music).