

# Lubi-Lubi

"Lubi-lubi" is a Bikol dance, a combination of simple folk and social steps. (Literally, "lubi" means cocoput. A game called "lubi-lubi" is played with coconut shells.)

According to the Bikols, this dance originated in Leyte and Samar where it is still danced like the balitaw. In the Bikol regions, whenever there is ballroom dancing the "lubi-lubi" is often introduced to break the monotony. It is also popular in Albay and Sorsogon.

MUSIC is divided into two parts: A, B. (The original music used for the folk dance has four parts.)

COUNT *one, two, three* to a measure.

FORMATION. Partners hold as in the ordinary ballroom dance position. From one to any number of couples may take part, the more the merrier. Partners start to dance at any time and may go in any direction.

Music Introduction:

Partners face each other about three feet apart. Make a three-step turn right in place and bow to each other. .... 2 M.

NOTE: This may be omitted.

## I

Music A.

Partners hold in the ordinary ballroom dance position, and waltz going in any direction. .... 22 M.  
Partners separate from each other. .... 2 M.

## II

Music B.

*Girl's Part.*

(a) Clap hands in time on the second and third beats of each measure. .... 32 M.

*Boy's Part.*

(a) Take sixteen "engaño" steps with a waltz, R and L, arms in third position, R and L arm high alternately. .... 32 M.

## III

Music A.

Partners hold as in the ordinary ballroom dancing position. Repeat figure I. .... 24 M.

LUBI-LUBI  
P. 165

*continued...*

IV

Music B.

*Girl's Part.*

(a) Take sixteen "engañó" steps with a waltz, R and L, arms in third position, R and L arm high alternately. .... 32 M.

*Boy's Part.*

(a) Clap hands as in II (a). .... 32 M.

V

Music A.

Partners hold as in the ordinary ballroom dancing position.

Repeat I. .... 24 M.

VI

Music B.

Both partners take sixteen "engañó" steps with close or waltz, R and L, arms in third position, R and L arm high alternately. .... 32 M.

NOTE: The dance may be repeated as many times as desired. It is more enjoyable to the dancers if the ones clapping hands shout "ey," "echa," "hala," "uy," or any word of the kind to animate their partners doing the "engañó" steps. Those who are dancing respond with more life and spirit to the cheering. After figure VI, dancers may change partners to make the dance more interesting.

If dancers find Part B music too long, it may be played once, dancers taking eight "engañó" steps, R and L alternately.

The following words may be sung by the performers or by the onlookers during the dance.

LUBI-LUBI LINCORANAY

Music A.

Enero, Febrero, Marzo, Abril, Mayo  
Junio, Julio, Agosto  
Septiembre, Octubre  
Noviembre, Diciembre, Lubi-Lubi

Music B.

Con waray sin abanico  
Patay na inin lawas co  
Lawas co, Ay, Ay, madesmayo  
San bahas na demasiado

*continued...*

# Lubi-Lubi

Bicol. Intro. A I-III-V

The musical score is written for piano accompaniment in a 3/4 time signature. It begins with an introduction marked 'Intro.' and 'slowly'. The first section, labeled 'A I-III-V', is marked 'a tempo' and consists of six measures. The second section, labeled 'B II-IV-VI', also consists of six measures and includes a first ending (marked '1.') and a second ending (marked '2.'). The notation uses a grand staff with a treble clef for the right hand and a bass clef for the left hand.