

IDYLLWILD FOLK DANCE WEEKEND CONFERENCE

"I S O M A T A"

IDYLLWILD SCHOOL OF MUSIC AND THE ARTS

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BOLGAR HORA

Israeli

The Hora is the national dance of Israel. It was brought to Israel from the Balkans. During the two generations that it has been danced in Israel, it has gone through a great many changes, reflecting the changes that have occurred in the country. It is danced staccato, fast, and with abandon.

MUSIC: Record: Folkraft F-1116-B - A. Bulgar

FORMATION: The group forms a circle with arms out to the side holding each others elbows or shoulders, with bodies turned slightly to left. During the first few measures they may sway left and right. The combination of steps described below is repeated over and over again, gradually becoming faster but not breaking the circle.

PATTERN

1. Step to the left with left foot.
2. Cross right foot in front of left foot.
3. Jump on both feet close together.
4. Hop on left foot, lifting right foot slightly in place.
- (5.) Take 3 quick steps in place (right, left,
- (6.) right).

Presented by Millie Von Kinsky
Idyllwild - 1961

DREI STEYRER MIT FLATTL

(Austrian dance for Three)

Introduced at the Maine Folk Dance Camp 1960.
Presented by Millie von Kinsky.

RECORD: Folk Dancer MH 2038A

FORMATION: One man with two girls, one on either side, hands joined in row of three, facing in LOD.

STEP: The step used throughout is the small flat laendler type waltz. The man sometimes does a simple "stalking" step, one per measure.

HANDS: Once all hands are joined, they are never released unless specifically stated in the directions. When a hand is free, it is placed on hip, unless otherwise specified.

NOTE: In the description that follows, the girl who at the beginning of the dance is on the man's right will be called the R-girl, no matter what her later position in other figures; and the girl originally on his left will be called L-girl.

PATTERN

PART I

Introduction (4 measures)

- | | |
|---------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Meas. 1 | Boy swings R hand forward (holding R-girl's L hand), his L hand back (holding L-girl's R hand). |
| Meas. 2 | Boy swings R hand Back, L hand forward. |
| Meas. 3 | Boy again swings R hand forward, L hand back, releasing girls' hands, and the girls continue into a turn in place (both turn CW). |
| Meas. 4 | Boy kneels on R knee (hands up) and immediately rises, as girls finish their turn, and all then join hands in a circle of three in preparation for Figure 1. From now until the end of Figure 9 hands are never released. (Note: In the kneel, the boy's R knee doesn't quite reach the floor - weight remains completely on L ft. |

Dreisteyrer Mit Plattl - Continued

FIGURE 1 (4 measures)

- Meas. 1&2 L-girl advances under the arch formed by the other two, passes around R-girl, heading back to place, while boy keeps both hands high and makes a full turn CW in place; R-girl makes a $\frac{1}{2}$ turn CCW, backing up slightly toward the end, and the circle is re-formed.
- Meas. 3&4 Circle left (i.e. CW).

FIGURE 2 (4 measures)

- Meas. 1 Girls raise joined hands, boy moves forward, puts his head under the arch, straightens up, so that girls' clasped hands rest on the back of his neck. The boy's arms are outstretched and the girls' outside elbows are held out at shoulder height. Line revolves CW (R-girl moving forward, L-girl moving backward).
- Meas. 2&3 Line continues to revolve CW.
- Meas. 4 Boy ducks back out, and the circle is re-formed.

FIGURE 3 (4 measures) - Same as Figure 1.FIGURE 4 (4 measures)

Same as Figure 2, except that when boy places head under the arch he also raises outstretched hands and brings them to rest on the back of the girls' necks (that is, boy's R hand is at back of R-girl's neck, his L hand at back of L-girl's neck). Girls' joined hands are at back of his neck. Line revolves CW as in Figure 2, and on last leader step all dancers duck out from hands joined at necks, and circle is re-formed.

FIGURE 5 (8 measures)

- Meas. 1&2 Boy brings hands together, and with a scooping movement brings them forward under the girls' joined hands. With all hands raised, the girls turn outward one complete turn (L-girl CCW, R-girl CW), forming a window. They end up with their joined hands stretched,

Dreisteयरer Mit Plattl - continued

lying across boy's crooked elbows (which are close together). Girls should align themselves in such a way that they are in line with the boy, looking through the windows at each other. Line begins revolving CW.

Meas. 3&- 6 Continue turning CW.

Meas. 7&8 With two lasndler steps, the circle is re-formed as follows; girls raise joined hands and each reverses the turn used to get into the window position (that is, R-girl makes full turn CCW, L-girl CW).

FIGURE 6 (8 measures)

Meas. 1&2 The girls step close together. They do not turn in the figure. Boy moves forward to the outside around L-girl, raising his R hand. L-girl keeps her R-hand (holding boy's L-hand) close to her hip. As boy reaches a position behind the girls he makes a turn CW passing his R hand back over his head, and bringing it to rest at R-girl's L hip. (This last movement can be painful to R-girl's L arm unless boy stretches his R hand far to his R, providing plenty of "slack" in flexing her L arm. At this point girls step apart forming an arch with their joined hands, and boy backs thru it. Girls then lower joined hands to a position across boy's waist, in front.

Meas. 3-6 The line turns continually CW.

Meas. 7&8 Girls raise joined hands and the boy moves forward under the arch, veering to the R as he goes thru, and begins to move around R-girl. (Girls step together at this point). He raises both hands (stretching L arm to give "slack" to L-girl), and turns under them CW, returning to original position, as R-girl backs under arch formed by boy's L hand and L-girl's R-hand, and the circle is re-formed.

FIGURE 8 (8measures)

Meas. 1&2 Boy raises both hands, and turns in place CW (bringing L hand over his head) and lowers arms, folded across his waist. Girls keep their joined hands far away

- from boy, maintaining a circle formation, continuing to move CW.
- Meas. 5-6 Circle continues to move CW, boy looking alternately at the girls over his shoulders.
- Meas. 7-8 Boy raises both hands, and turns in place CCW (bringing L hand back over his head), and the circle is re-formed.

FIGURE 9 (8 measures)

- Meas. 1&2 Boy raises both hands, bringing them together, and as girls turn their backs to him (L-girl makes $\frac{1}{2}$ turn CCW, R-girl CW), he passes hands over their heads and down in front of girls, resting his arms on their shoulders.
- Meas. 3-6 Whole group moves forward in LOD around the room.
- Meas. 7-8 Girls release the hands they are holding with each other; and man, pulling gently the hands he is holding, sends the girls into individual turns, releasing their hands. (R-girl begins to spin CW, L-girl begins to spin CCW).

FIGURE 10 (8 measures)

- Meas. 1-6 Girls continue spinning, moving in LOD in front of boy, who follows them for 6 Meas. clapping hands on 2nd and 3rd beats of each meas. His step here may be either the basic laendler step or the "stalking" step (see note at beginning).
- Meas. 7-8 Girls continue spinning around the room, boys all move to center of room, and on 1st count of Meas. 8 they jump into a stride position (feet apart, all facing center), hands raised in preparation for the plattl.

FIGURE 11 (Plattl) (Total 16 measures)

The following little chart gives an outline of the plattl routine now performed by the boys as the girls continue to spin around the room. On the chart, the extreme left and extreme right columns indicate actions (slaps of the left and right hands respectively. The central columns

show actions of the feet: "S" indicates a step with th foot, while "H" indicates a hop.

	<u>L Hand</u>	<u>L Foot</u>	<u>R Foot</u>	<u>R Hand</u>
Meas.1 ct.1			S	L sole in back
2	L thigh up in front		H	
3		S		R thigh up in front
Meas.2		S		L sole in back
1 &	L thigh up in front		H	R thigh up in front
2 &	L thigh up in front		H	L sole in front
3 &	L thigh up in front			
Meas.3		S		R thigh up in front
1 &				R thigh up in front
2 &	R thigh up in front	H		R sole behind
3 &	R thigh up in front (up)	H		(up)
Meas.4-6	Repeat Meas. 1-2-3.			
Meas.7			S	L sole in back
1			H	R toe up high in
2	L thigh in front			front
3	(up)	(Kneel)		
Meas.8	Rest			
Meas.9-16	Repeat all of Measures 1 - 8			

Note on Plattl: Keep knees turned out throughout. When hand or hands are not slapping, they are held up in air. On the kneel, R knee doesn't quite touch the floor.

PART II

FIGURE 12 (8 measures)

Meas. 1&2

Girls have circled around, timing themselves so that at the end of the plattl they have returned to their partner. Boy is kneeling, having finished the plattl, girls face him (in front), L-girl takes his L hand with her left, R-girl takes his R hand with her R, and they pull him up. Then each girl makes a $\frac{1}{2}$ turn (R-girl CW, L-girl CCW), joining their free hands in front of boy. Boy doesn't raise his hands during these turns.

Girls hands end up over boy's hands, and all face forward, beginning to revolve CW in their little line. This position will be called basic position for Part II.

Meas. 3-8 Continue to revolve CW.

FIGURE 13 (8 measures)

Meas. 1&2 All raise hands high close together; L-girl turns $\frac{1}{2}$ CCW, R-girl turns $\frac{1}{2}$ CW, and girls lower joined arms to rest on boy's crooked elbows. Boy's upper arms and those of the hands he's holding are close and parallel at this point, forming two little windows, thru which they look at each other.

Meas. 3-6 Revolve as group CW.

Meas. 7-8 Girls, raising joined hands again reverse turns (L-girl CW, R-girl CCW) and all re-assume basic position for Part II (see Figure 12)

FIGURE 14 (8 measures)

Meas. 1-2 Boy advances under girls' joined hands, then raises his hands, turns $\frac{1}{2}$ CW; simultaneously girls stop together turning backs to boy (L-girl CW, R-girl CCW). He opens arms and rests them on outside shoulders of girls, and the girls' arms he's holding end up crossed in front, R-girl's right over L-girl's left.

Meas. 3-8 Move fwd in this position. On last measure drop all hands, and girls spin away from boy outwards (R-girl CCW, L-girl CW), keeping close to each other.

FIGURE 15 (8 measures) - Same as Figure 10.

FIGURE 16 (8 measures) - Plattl, same as Figure 11.

FIGURE 17 (8 measures) Girls continue to spin a while, then link inside arms and move fwd. together in LCD. Boy "stalks" them a while, clapping as in Figure 15, then comes up behind them, places hands on their inside shoulders from behind, raises himself up, straightening his arms (he should not lean forward here). Girls move off the floor, carrying him in this position.

HI NEIGHBOR

Danish

MUSIC: Record: Old Timer 8142 and S-8142

 PATTERN

Say hello to your partner
 Allemande left your corner
 Get back and swing your partner round and round
 Allemande left your corner
 Docey doe your partner
 Join your hands and circle to the left
 Allemande left now go right and left grand
 Pass 4 girls take the fifth one, promenade
 Promenade her, serenade her
 Join your hands and circle left.

Say hello to your partner
 Allemande left your corner
 Get back and swing your partner round and round
 Allemande left your corner
 Docey doe your partner
 Join your hands and circle to the left
 Allemande left now go right and left grand
 Say hello to each girl, take that fifth one by the
 Hand, promenade her, serenade her
 Join your hands and circle left.

Say hello to your corner
 Allemande left that corner
 Get back and swing your partner round and round
 Allemande left your corner
 Docey doe your partner
 Join your hands and circle left
 Allemande left, hey go right and left grand
 Say hello to each girl take that fifth one by the
 Hand, promenade her, serenade her.

Join your hands and circle left.

Say Hi Neighbor to your corner
 Allemande left that corner
 Get back and swing your partner round and round
 Allemande left, we go right and left grand
 Say Hi Neighbor to each girl take that fifth one
 By the hand, promenade her, serenade her
 Join your hands and circle left.

Hi Neighbor - Continued

Say hello to your corner
Allemande left that corner
Get back and swing your partner round and round
Allemande left that corner
Docey doe your partner
Join your hands and circle left
Allemande left go right and left grand
Say hello to each girl, take that fifth one by
The hand -
OH, promenade her, serenade her - Promenade
around that ring.

Bow to your partners all.

Presented by Millie Von Kinsky

Idyllwild - 1961

Dance by Fred and Mary Collette, Atlanta, Ga. Presented by Millie von Kinsky.

RECORD: Columbia DX-1803 - The Debutante Waltz, slightly slowed down, or Shaw X-75.

FORMATION: Contra sets, preferably 8 couples to set in alternate duple minor position (starting with #1, every other cpl cross over).

NOTE: All dancers remain in motion throughout the dance. When inactive cpls are not otherwise engaged, they bal swd in place (taking one step-arch per meas, L & R), and as usual in contras, move up to "position the set" continuously.

PATTERN

Meas.

Introduction: Before main phrase begins partners honor.
FIG. I PASS THROUGH, BALANCE, TURN, BALANCE; REPEAT.

1&2 All beginning on R ft and stepping on ball of ft to each ct (3 steps per meas) pass through opp line in 6 steps, ptrs passing R shoulders, and remain facing owd joining H's in the line.

3&4 All step R swd and arch L ft to R ft (1 meas); then step L swd and arch R (1 meas).

5&6 Releasing H's each person turns $\frac{1}{2}$ CW in place in 6 little steps to face opp line and all join H's within the line.

7&8 Repeat balancing as in meas 3 and 4.

9&16 Repeat action of meas 1-8 back to home position.

FIGURE II

a. LEADERS DOWN OUTSIDE, UP INSIDE, BALANCE LINE OF 4

17-24 Beginning R ft leaders first face up, then turn owd to face down the outside of their line, all in 3 steps (1 meas). Go down the outside 6 steps (2 meas) then cut through the line in 3 steps (1 meas) to the center to meet ptr and face up joining inside H's shoulder high (W is on M's L). In 6 steps (2 meas) leaders go up center to stand between the No. 2 cpl that was below them (in their unit) all joining H's shoulder high in a line-of-4, all facing up. In line-or-4, all bal R, bal L, in 2 meas. (Go down below two inactive people in your line before cutting in).

b. LEADERS TURN, BALANCE, CAST OFF, BALANCE

25-32 Leaders keeping H's joined and releasing inactive people (No. 2's) rotate once CW in 6 steps (2 meas) with M stepping bwd in place, W fwd, and end back in line-of-4 with all H's joined, again facing up. Bal R, then L (2 meas). Leaders release their joined H's (M's L, W's R) but keep H of inactive person and they cast off (turn in place owd 3/4 around inactive person in 6 steps (2meas) back in original line one place lower to face opp (ptr). H's are quickly joined within line shoulder-high and bal R and L. Head and feet cpls cross over as actives are "wheeling".

Presented by Millie von Kinsky

Idyllwild:- 1961

KALAPATI

(Courtship Folk Dance from Philippines)

RECORD: Folk Dancer MH

FORMATION: Partners stand about six feet apart. Any number of couples may take part.

This dance first introduced in the United States by noted dance authority Francisca Aquino from the Philippines. Detailed directions and music are found in her Handbook of Philippine dances. The following are condensed directions for those attending her workshops. Please do not reproduce without her written permission.

KALAPATI means dove. The dance is patterned after the characteristic movements of the doves as they court.

MUSIC is in three parts: A, B, and C.

COUNT one, two, three to a measure in $3/4$ time and one and two, or one, and two, and in $2/4$ time.

NOTE: Start all steps (waltz and change steps) with raising of the free foot before stepping on count 1 of every meas.

PATTERN

INTRODUCTION: Music A. Sing Verse.

Face front

- (a) Waltz R sideward, R arm in front of chest, palm up and move gracefully outward to sideward right as if greeting friends and saying "good evening". L H is placed on waist (1 meas)
- (b) Repeat (a) starting L. Reverse position of H's... 1 meas.
- (c) Repeat (a) and (b)...2 meas.
- (d) Step R sideward (ct.1), point L across R in rear and bend knees slightly (cts 2,3) "Kumintang" R H, L H on waist...1 meas.
- (e) Repeat (d) starting L. Reverse position of H's... 1 meas.
- (f) Repeat (d) and (e)...2 meas.
- (g) Starting with R ft, take 4 waltz steps turning around CW in place. "Kumintang R and L Hand, L and R on waist, alternately...4 measures.
- (h) Waltz sideward, R and L. Place both hands lightly on chest as if pointing to self...2 meas.
- (i) Step R sideward (1 meas.), step L close to R ft. and bow to audience, open arms at sides (1 meas.)2 meas.

PART I Music b. Face front.

- (a) Starting with R ft, take 8 change steps forward. Bend elbows like hands on hips position, but hands are kept in front, palms facing down, fingers closed together with thumbs almost touching waist in front. Move elbows forward (ct.1) backward (ct. &), forward, (ct.2) and backward (ct &) as if flapping wings at every measure...8 meas.
- (b) Turn right about. Repeat (a) going to proper places...8 meas.

PART III Music C. Face Partner.

- (a) Starting with R ft, take two change steps forward to meet at center, same hand movements as in fig. 1... 2 meas.
- (b) Turn R shoulders towards and near each other. Starting with R ft take six change steps forward, moving around CW. Hands of girl as in fig. 1. Boy's hands in Hayon-Hayon* position, R and L forearm in front alternately. Partners look at each other...6 meas.
- (c) Turn R about, L shoulders towards each other. Repeat (b) moving CCW. Finish facing partner...6 meas.
- (d) Repeat (a) moving backward to proper places...2 meas.

PART III-Music B. Face partner.

- (a) Do-si-do, starting with R ft, take 4 change steps forward passing by R shoulders (4 meas) and 4 change steps backward passing by L shoulders (4 meas) H's as in Fig. I...8 meas.
- (b) Repeat (a) passing by L shoulders first...8 meas.

PART IV* Music C Face partner.

- (a) Change steps sideward, R and L. Hands as in Fig I... 2 meas.
- (b) Starting with R ft, take 2 change steps forward to meet at center. Hands as in (a)...2 meas.
- (c) Take 8 chasing steps turning around CCW, R ft. Leading, partners in face-to-face position, looking at each other. Girl holds skirt, boy places hands on waist... 4 meas.
- (d) Turn R about to be in back to back position. Repeat (c) turning CW., R ft. leading, looking at each other

over R shoulders. Finish in own place..4 meas.

- (e) Repeat (b) going to proper places..2 meas.
- (f) Change step turn right about to face each other.
Hands as in (a)..2 meas.

PART V * MUSIC B Face Partner

- (a) Starting with R ft, take 2 change steps forward to be in one line at center, facing front, Boy behind girl. H's as in Fig. I...2 meas.
- (b) Girl starting with R ft, take 6 small change steps forward. H's as in (a). Look at partner over R & L shoulder alternately...6 meas.
Boy in the meantime, take 6 change steps obliquely forward R & L alternately to be at R & L side of Girl alternately. Look at partner. Take bigger steps. H's as in Fig. II (b)...6 meas.
- (c) Turn R about. Repeat (b) with boy in front and doing the girl's movement and vice-versa...6 meas.
- (d) Repeat (a), going to proper places...2 meas.

PART VI MUSIC C Face Partner. Girl holds skirt & Boy places hands onwaist throughout this fig.

- (a) Starting with R ft. Take 2 change steps forward to meet at center and finish about a foot apart...2 meas.
- (b) Change steps sideward R & L...2 meas.
- (c) Cooing--Peek over R shoulder of partner (1 meas) head and trunk erect. (1 meas). Repeat same 3 more times (L,R,L) 6 meas....8 meas. all.
- (d) Repeat (b). (c) Shango-step turn R in Place. Partners are still at center...2 meas.

PART VII MUSIC C played a little faster. Face front. Join inside H's, outside hands as in Fig. I.

- (a) Take 8 change steps, obliquely forward R & L alternately...8 meas.
- (b) Drop H's and turn R about, starting with R ft. take 8 change steps forward to exit. H's as in (a)..8 meas.

KOZACHOK PODILSKY

Ukrainia

This dance was first introduced to California by Mary Ann Herman of New York City

RECORD: Columbia 27251 or Star S410B

FORMATION: Couples in contra lines. To start, partners should be about 5 feet apart.

BASIC STEP: The cue is long, short, short; long, short, short. Leap forward with a long step onto the R ft, then follow through with 2 running steps L, R. Leap long step forward on L ft and follow through with two short running steps. R,L.

PATTERN

PART I: Couples approach each other with 4 basic steps starting on the R ft, with H's on hips. Both turn to face head of the hall and man puts arm around lady's waist as she places L H on her chest (bosom!). In this position both move forward swiftly with 4 basic steps.

PART II Side Step - Two light running steps in place, R,L, then cut L ft to side as you step on R ft. Two light running steps L,R, then cut R ft to side as you step on L ft.

Do the Side Step moving backwards for 8 meas.

PART III: Place both H's on hips and man will move diagonally forward to L, lady to her R with the Stamp-Kick step.

Man does: Stamp short step forward on L ft, bending both knees. Cut L ft out of place into a kick by placing R ft in the place of L ft and take 3 quick steps, L R L. Stamp short step forward on R ft. Cut R ft out of place into a kick by placing L ft in the place of R ft and take 3 quick steps, R L R.

Lady does the same as man but starts on her R ft.

Both move diagonally forward with this step for 8 meas.

PART IV: Couples are now far apart at the head of the hall and will move towards each other with a Tapping step.

Kozachok Podilsky - continued

Tapping Step - Step on R ft bending R knee, ct 1. Step and rise on L too with straight leg, ct. &. Step on R ft again, and step and rise on L toe for ct 2 and. Continue in this manner. The step is also done by stepping on L ft and touching R toe to floor.

Couples get into this fig. by making one full complete turn in place. The man turns to the R with a high leap on R ft, the lady turns L with a high leap on L ft. The man then moves sideways to the lady tapping with R ft 8 steps. The lady moves sideways to the man (at the end of the turn she places L H on bosom) for 8 steps, timing herself so that she is directly in front of man on the 8th step. Here she makes another full-turn-in-place in front of the man and continues to do the Tapping Step to her L, as the man continues to his R with the Tapping Step. Both are now in exchanged places. As the man passes in back of lady, his arm goes out as if to embrace her but she eludes him. Now both change feet by man leaping on his R ft, lady on her L ft. (She places R H on bosom.) (There is no turn here) and lady now moves with Tapping Step to her R, man to his L. In the middle, as before, the lady will make one complete turn to her R and both continue dancing into original positions with the Tapping Step.

PART V: Both fold H's on chest and move straight backwards with this step:

Take 2 steps in place, R,L. Then lightly leap on R ft projecting L ft straight forward in a kick. Then take 2 steps in place, L,R, and kick R ft forward. Move backwards alternating feet like this for 8 meas.

PART VI: Both clap hands once vigorously and place outside hand in air overhead, the other on hip, and move towards each other with the Tapping Step as in Part 4. Lady passes in front of man and here both change hands so that outside hand is in air, inside hand on hip. Move sideways with 16 steps.

Now clap hands once more and return to original peaces with 16 Tapping Steps, changing hands in the middle again.

PART VII: Lady does free solo for 8 measures doing any combination of Ukrainian steps she wishes as long as she finishes in starting position. Man then does the same for the next 8 meas. of music, using

Kozachok Podilsky - continued

his show off steps.

NOTE: Another version calls for the man and lady to move diagonally forward, man to R, Lady to L, criss-crossing in the middle with the basic step found in the first figure, then return backwards to place with the basic side step found in Part 2.

PART VIII: Both move forward with hands folded on chest with the following step:

Kick R ft underneath L kneecap.
Kick R ft straight forward.
Take 3 quick steps in place, R,L,R and on the last ct. cut L ft out to side.

Kick L ft underneath R kneecap.
Kick L ft straight forward.
Take 3 quick steps in place, L,R,L and cut R ft out to side.

Move forward this way for 8 meas.

PART IX: Face partner and move towards each other with R toe Tapping Step for 8 steps and the lady then turns L into position beside the man as he places R arm around her waist and both tap in place for 8 steps. Then both move backwards with the same step as in Fig. 2.

PART X: Face partner and move backwards with the same step as in Part 5, but bring hands from hip position up and forward and back on to the hips with each sequence of steps.

At the finale of the dance, run to partner. Man places R arm around lady's waist, lady places L H on her bosom and both run off the floor with basic step of the first figure.

Presented by
Madelynno Greene

Idyllwild - 1961

LA FURLANA

Italian

(LAH FOOK-NAH)

SOURCE: Elba Garzau

RECORD: Folkraft 1406

FORMATION: Couples in a circle around the room moving CCW.

La Furlana is named after Friuli, the section north of Venice, where Aviano is located. La Furlana is danced all over that part of Italy and done a little differently in each village. However, it always has figures that can be interpreted as flirtation, courting, arguments followed by harmony

- Man, - Woman. Curved Line represents front of person in sketches.

PATTERN

FIGURE I: Position
 Man with girl at his R, side by side, facing CCW holding inside hands. Man has L H on his hip with thumb forward and fingers backward. Girl holds skirt with R H, rather closely to her body. She has a large white handkerchief tucked in at the R side of her waist.

Music A Action - Open Waltz
 Sixteen quiet waltz steps, starting with outside foot (Man's L, girl's R), alternately turning slightly away-from each other and toward each other. On the 16th step, girl moves ahead and in front of the man in order to be ready for Fig. 2.

FIGURE II: Position
 While moving ahead of man, girl places handkerchief in his hand, then she holds skirt out just a little on both sides. Man holds handkerchief in R H above his head while his LH is on his hip in characteristic position (thumb forward).

Repeat Action - man follows girl
Music A Man follows girl, waltzing without turning, waving handkerchief up high with side motions as he flirts with partner.
 Girl starts facing forward (CCW) and waltz-balances to the L (meas.1). to the R (meas 2), and then one complete turn CCW (meas 3&4).

La Furlana - continued

This is repeated 3 more times (meas. 5-16), starting on alternate sides and turning in alternate directions.

FIGURE III: Elbow Turn
Music B & Repeat Hooking R elbows, the man waves handkerchief with free hand, girl holds skirt with her free hand, while they turn CW with 8 waltz steps (meas. 17-24), then hook left elbows and turn CCW with 8 more waltz steps (meas. 17-24).

FIGURE IV: Girl Follows Man
Music C Same as Fig. 2 except that man is ahead with hands on hips, waltzing and turning, while girl follows waving handkerchief. They end the figure with the man in his original position facing CCW and the girl in front of him (facing him).

FIGURE V: Position
Music D Partners face each other in single circle around the room. They each hold one end of the handkerchief, while man has his free hand on hip and girl holds her skirt with her LH.

Action - Both Hold Handkerchief
 They waltz first to the man's L, swinging handkerchief in the same direction, then to his R, then the girl turns CW under raised handkerchief with two waltz steps (meas. 43 & 44). The man follows without turning. Repeat 3 more times starting on alternate sides. The whole circle continues to progress CCW. In meas. 56, as the music retards, they both gradually drop onto their R knee, with handkerchief held loosely between them at knee level, and end each with head tilted toward the R, flirtingly.

Presented by Vyts Boliajus

Idyllwild - 1961

PANDANGO RICONANDO

Philippine

This dance is a favorite of people of the Rinconada district. It is danced during the christmas season. This dance was introduced in the United States by noted Philippine dance authority Francisca Aquino. Detailed directions are found in her book Handbook of Philippine Dances. The following are condensed directions, meant for those who have taken her workshops.

- RECORD: Folk Dancer MH
- MUSIC: It is divided into 7 parts, A,B,C,D,E,F and G.
- COUNT: One, two; one, and, two, or one, and two, and, to measure in $2/4$ time
One, two, three or one, and, two, and, three in $3/4$ time.
- FORMATION: Partners stand opposite each other about six feet apart. Any number of couples may participate.

PATTERN

INTRODUCTION: Partners face each other. Starting with R ft take 2 running steps forward to meet at center (cts 1,&), join both hands and turn around CW in place with six running steps (cts 2,&,1,&,2 &). Drop hands and take 2 running steps forward going to proper places (cts 1,&), turn it about face partner and pause (cts 2,&),3 meas.

INTERMISSION: MUSIC A Partners face each other. Throughout this fig., girl holds skirt and boy places hands on waist.

(a) Point R across L in front (ct 1), hop on L (ct &), step R sideward (ct 2), step L close to R (ct &) step R in place (ct 3)..1 meas.

(b) Repeat (a) four more times)L,R,L,R)..4 meas.

(c) Step L sideward (ct 1), close R to L and pause (cts 2,3)..1 meas.

PART I: MUSIC A (1). Partners Face Audience.

(a) Waltz R forward. Girl holds skirt, boy has hands on hips (1 meas.

Pandango Riconando - continued

Turn R about and waltz L backward. Bend arms forward at shoulder level on ct 1 and turn fore-arms inward to assume a reverse "t" position on cts. 2,3, (1 meas)..2 meas.

(b) Repeat (a), three more times, facing away and toward audience alternately...1 meas.

Partners face each other

(c) Repeat (a) going to partner's place, passing by L shoulders..2 meas.

(d) Repeat (c) going to proper places...2 meas.

(e) Repeat (c) and (d).....4 meas.

PART II: MUSIC B Partners face each other. Partners do their movements simultaneously.

(a) GIRL - Brush step turn R. RH overhead doing a "Kumintang", every meas., LH holding skirt (4meas) Repeat turning L. Repeat turning L. Reverse position of hands (4 meas)...8 meas.

BOY - Clap hands on cts. 1,3 of every meas..8 meas.

(b) GIRL - Clap hands as boy in (a)..8 meas.

BOY - Do movements of girl as in (a)..8 meas.

INTERMISSION: MUSIC B (1) Partners face each other. Repeat same movements as in Intermission described above ...6 meas.

PART III: MUSIC C Partners face audience. Throughout this figure, girl holds skirt and boy places H's on waist.

(a) Step R forward, bending trunk slightly forward (cts 1,2), Step L forward (ct3). Step R forward (ct1) cut R forward with L (ct 2), pause (ct3) ...2 meas.

(b) Repeat (a) two more times...4 meas.

(c) Four-step turn right about (cts 1,2,3,1)..2 meas.

(d) Repeat all (a-c)going to proper places..8 meas.

PART IV: MUSIC D Partners face each other.

(a) Three*sway balance steps with a close (R,L,R). Right and left arm in reverse "T" position alternately with L and RH of girl holding skirt and that of boy is placed on waist...6 meas.

Pandango Kinconal - continued

- with outside foot (L of girl, R of boy) (ct 8)
...4 meas.
- (b) Repeat (a), going to proper places, girl passing in front again. Reverse arm position...4 meas.
- (c) Repeat (a)...4 meas.
- (d) Partners face each other. Change step sideward, R and L for girl and L and R for boy. Girl holds skirt, boy places hands on waist..2 meas.
- (e) Change step turn in place, R for girl and L for boy. Hands as in (d)...2 Meas.
- (f) Repeat all (a-e) boy passing in front of girl this time. Reverse direction of change steps and turn in (d) and (e). Finish in proper places...16 meas.

SALUDO; MUSIC FINALE. Face Audience.

- (a) Four step turn right in place. Girl holds skirt and boy places hands on waist (cts 1,2,1,2)..2 meas.
- (b) Step R ft. backward (ct 1) point L in front (ct2) right arm high, Left bent forward at chest level
...1 meas.
- (c) Repeat (b) starting with L ft. Reverse Arm position. Hold position for a while...1 meas.

* Change-step is a two-step or step-together-step.

* Sway-Balance with a Close is done in this manner:

Music is $\frac{3}{4}$ time. cts 1,2,3.

(a) Step R ft. obliquely forward R (cts 1;2), step L across R in front (ct 3)...1 meas.

(b) Step R ft. obliquely backward R (ct 1) close L to R (cts 2,3). The heel of L ft. is off the floor...1 meas.

Arms: R arm is high, L arm is bent in front at chest level, kumintang R or both hands on cts. 2,3 of the second meas., that is when closing L ft. Reverse position of arms when starting with L arm.

The sway balance step is done alternately R and L.

Presented by
Francisca Aquino

Idyllwild - 1961

QUADRIGLIA DI AVIANO
(Quah-dree'-lija dee Ah-vee-ah-noe)

Italian

This is a quadrille, or dance in square formation. Quadrilles of 4, 8 or more couples have been danced in Italy for centuries, some with calls, some without. This one is not called. It is a flirtatious and sprightly dance.

SOURCE: Elba Garzau

RECORD: Folkraft 1406

FORMATION: Four couples in a large square formation.

- man

- woman

PATTERN

Starting
Position

Four cpls. in a large square formation.
Man with girls at their right.
Men's hands on hips, thumbs forward, fingers backward, body bent slightly forward. Girls hold skirt just a few inches out from the body.
Cpls. 1 and 3 will be called "Head Couples"; 2 & 4 "Side Couples".

Chorus
Music A &

(*) Head cpls. change places. Girls leading with 4 quiet schottische steps, moving shoulders alternately forward in unison with movement of feet. Men follow with 4 lively step-hops, large movements (meas. 1 - 4). In opposite places, partners face each other and do 8 low kick steps straight forward in place (meas. 5 - 8). End on both feet, ready to spring for the return. Repeat all this going back to own place.

Figure 1
Music B &

Men move to right. All 4 men-passing in front of own partner-move to girl on the right, with 2 long running steps or leaps and turn her with 14 small running steps (meas. 9-16). Characteristic position: man's R arm is around girl's waist, his LH on his hip, with thumbs forward, fingers back-

Quadriglia Di Aviano - continued

ward. He dances slightly bent forward from the waist. Girl's RH is on man's L shoulder, her LH holds her skirt rather close to her body. All men move once more to next girl on the R and turn her (meas 9-16). At this point girls are still in original place but with a new partner.

Chorus

Music A &
Repeat

Side couples change places.

Music B &
Repeat B &

All men move to right. All men do Figure 1, which brings them back to original partner.

Chorus
Music C &
Repeat

Head cpls. change place again.

Figure 2
Music D &
Repeat

Head men with 3 leaps and a nod, pass girl on R; then with 3 more leaps and arms outstretched in embracing gesture, meet girl of opposite cple. and turn her with 8 small running steps. Repeat, returning to own partner and turning her.

Chorus-fig 2.
Music C &
Repeat-
D & Repeat

Side cpls. do chorus and figure 2 (Music C&D).
At the very end, all cpls. turn (meas.61-64).

(*) Schottische step: Count one-and two-and. Step forward on R ft. (one), close L to R (and), step forward with R (one), hop on R ft. (and).

Presented by Vyta Beliajus

Idyllwild - 1961