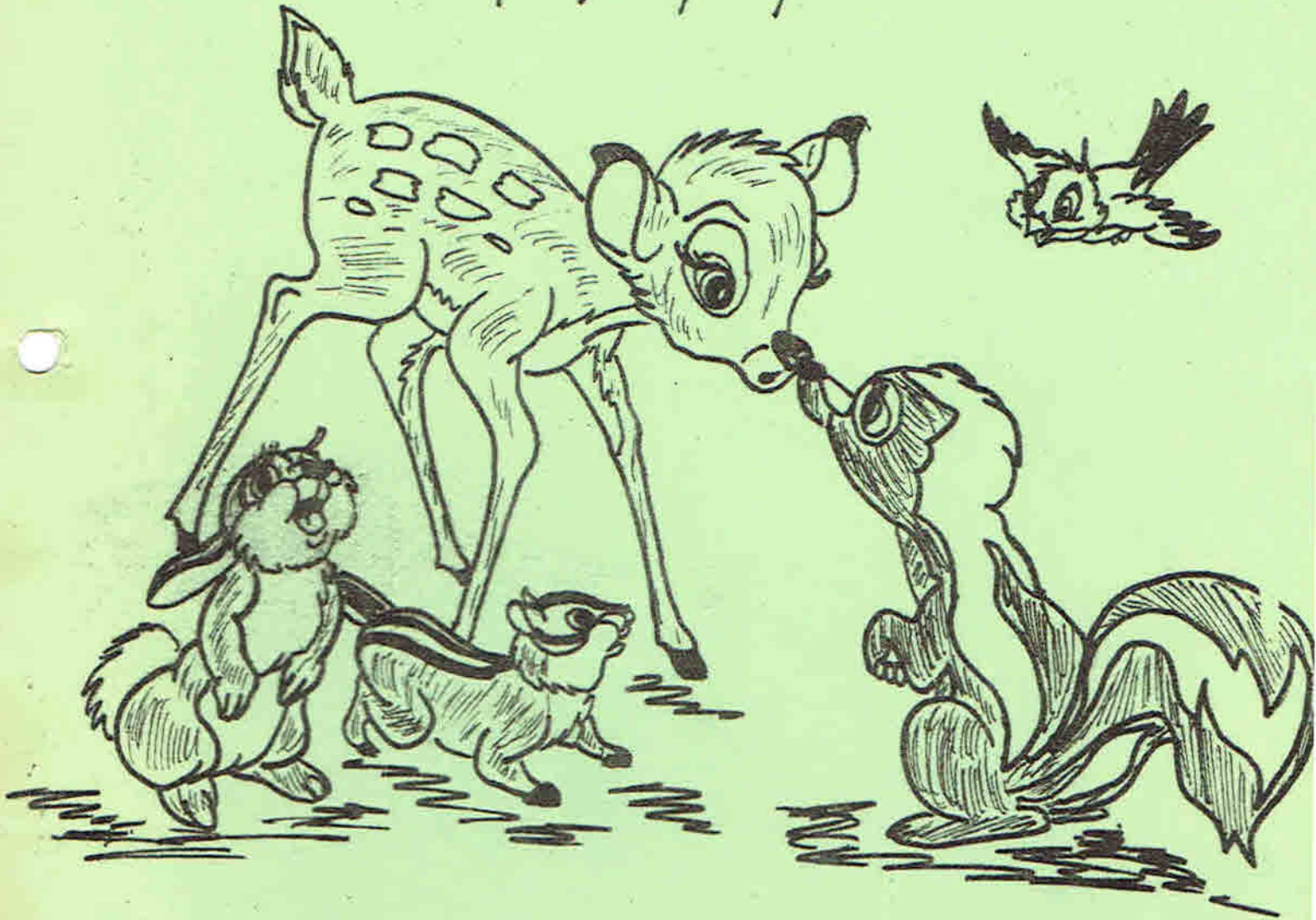


IDDYLLWILD

MIXMASTER

1977



DESERT SUN SCHOOL

GAY GORDONS
(Scotland)

1

- SOURCE: Gay Gordons is a couple dance that originated in Northern Scotland/
- MUSIC: RECORD: Express E-282-B
- FORMATION: Cpls facing LOD in Varsouvienne pos (M H are not on bottom, but H are raised from normal shaking H hold so that W's L H on bottom and W's R H on outside).
- STEPS: Walk, Pas de Basque: Leap lightly onto R, knee and toe turned out (ct 1), step L beside R so that L heel is close to R in-step, knees and toes turned out (ct &), step R in place (ct 2) extend L ft diagonally fwd L, Knee straight and toe pointed dn (ct &). Begin next step L (ct 3 & 4 &).
- Skip Change of Step: Hop on L, lifting R leg fwd with toe pointing dn, knee turned out (ct & of preceding meas) step fwd R (ct 1), close L ft up to and behind R, L instep close to R heel and take wt on L (ct &), step fwd R (ct 2). Begin next step hopping on R (cts &,3&,4). In this dance there are 2 skip changes of step per meas, and the step is the equivalent of a ptr turning polka done on the toes.

MUSIC: 4/4

PATTERN

Meas.

- Upbeat INTRODUCTION
- 1 Starting outside ft, walk 4 steps fwd LOD. Retaining H hold, turn individually $\frac{1}{2}$ CW on last step.
- 2 Walk 4 more steps bkwd LOD
- 3 Walk 4 steps fwd RLOD. Retaining H hold, turn individually $\frac{1}{2}$ CCW on last step.
- 4 Walk 4 more steps bkwd RLOD.
- 5-6 Release L H and raise R H high. Progressing slightly fwd LOD W turns twice CW in front of M under joined R H dancing 4 pas de basque steps, starting R. M follows W with 8 walking steps, starting L.
- 7-8 Assume closed pos and dance 4 skip change of steps turning CW and progressing LOD. On last ct W turns CW into Varsouvienne pos to repeat dance from beginning.
- NOTE: During meas 5-6 as M follows W, instead of 8 walking steps he may dance 4 pas de basques steps or 4 skip change of step. All three versions are danced in Scotland.

Presented by John Filcich
Idyllwild Workshop Mix Master 1977

GREIZ
(Lithuania)

2

SOURCE: Less known among Lithuanians is Greiz, which entered Lithuania along the Latvian border. This dance is derived from the Kreuz (Cross) polka of the Germans, who during the Teutonic influx into Latvia brought it with them; from Latvia it came to Lithuania to become the Greiz, which is meaningless in Lithuanian. The Lithuanianized name Greicius means, "The Speedy One", the effect one gets from spinning.

MUSIC: RECORD:

FORMATION: Cpls in a double circle facing in a fwd CCW direction W to M's R, inside H joined.

MUSIC: 2/4

PATTERN

Meas.

- 1-2 Beginning with outside ft (M L, W R), walk fwd 3 steps. On second ct of meas 2 turn about in place twd ptr to face in a CW direction, placing heel of outside ft (MR, WLO fwd on floor, join other hands (M L, W R).
- 3-4 With outside ft (M R, W L), walk in a CW direction 3 steps and turn about in place twd ptr to face CCW direction, placing heel (M L, W R) fwd on floor.
- 5-6 With 4 steps turn away from ptr, W turning in place, M turning fwd to next W.
- 7-8 Taking new W in dance pos, turn with her in place with 4 steps. Repeat dance.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

JAUNIMELIS
(Lithuania)

3

SOURCE: Pronunciation - translata "Our Youth"

MUSIC: RECORD:

FORMATION: Circle of cpls, all facing ctr, H joined, W to R of M.

MUSIC: 3/4

PATTERN

Meas'

1-8 All walk to R

9 All stand still

10 Clap H twice

11 Stand still

12 Stamp twice

13-16 Play music as many times as required to meet ptr, while doing the Grand Right and Left. Start dance with new ptr.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

KALVELIS
(Lithuania)

4

SOURCE: No dance of Lithuanian origin has won greater favor among American folk dancers than has Kalvelis, which is now known in almost every nook of the country. Among the Lithuanians, too, it is the first dance they learn in their repertoire. Because of its popularity, it is no wonder that many folk dance groups here created new versions or elaborated on its simple playfulness. In some regions, the version is a far cry from the original which I first introduced to the general American folk dance audiences during the late '30's. However, the version described below is the authentic one and is set down in a Lithuanian governmental publication. This dance may be considered an occupational dance, though the only thing portraying the smithy's occupation is the handclapping in the Refrain which represents the striking of the hammer on the anvil.

MUSIC: RECORD:

FORMATION: Any number of cpls. All join H's in a circle, W on M's R.

MUSIC: 2/4

PATTERN

Meas.

PART I

- 1-7 Polka in circle to the R, seven polka steps.
8 Stamp three times.
9-16 All polka to left ending with 3 stamps, facing ptrs.

REFRAIN

- 1 Clap own H twice (R over L) (1), L over R (2). Imitate hammer beating over anvil
2 Same as meas 1, Refrain
3-4 Hook R arms with ptr and turn once in place with four skips
5-6 Clap as in meas 1-2, Refrain
7-8 Hook L arms and turn in place
9-16 Repeat meas 1-8, Refrain

PART II

- 1-3 All face ctr of circle. W dance twd ctr with 3 polka steps.
4 3 stamps and turn to face ptr.
5-8 Back to place with 3 polka steps finish with 3 stamps and turn to face ctr.
9-16 M polka into circle and out as in meas 1-8 of this Part. However, their steps are more vigorous, stepping on the first beat of each meas.

REFRAIN

PART III

- 1-16 Face ptrs and do a grand R & L. If the group is small continue Grand R & L until ptrs meet a second time. If ptr meet before

KLUMPAKOJIS
(Lithuania)

6

SOURCE: Klumpakojis is an adopted and a favorite of the Lithuanian dance repertoire. It resembles many other dances found among the Dutch, Germans, Swedes, Czech and others. Translation: The Wooden Shoe.

MUSIC: RECORD:

FORMATION: Cpls anywhere in a dance pos.

MUSIC: 2/4

PATTERN

Meas.

1-8 Polka in a CCW direction, cpl behind cpl

9 Release hold and walk CCW two steps (in circle)

10 Stamp three times

11 Walk two steps CW

12 Clap three times

13 Shake R index finger three times

14 Shake L index finger three times

15 Slap ptr RH, one complete turn to L and face a new ptr to own L.

16 Stamp in front of new ptr.
Repeat to end of music.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

KOJA, KOJA
(Lithuania)

7

SOURCE: This dance seems to be another variation of the Russian "Oyda" or as the Lithuanians call it, "Anelkute, Kaire Koja" (Little Anna, Your Left Foot). This Version is found among the Lithuanians of Baltimore, Md. The tune was given me by Kazys Stupuras who danced it in Tryskiai, district of Siauliai, and brought the dance to this country.

MUSIC: RECORD:

FORMATION: Cpls anywhere on the floor. Both H's joined, facing ptr.

MUSIC: 4/4

PATTERN

Meas.

PART I

- 1 Step R,L,R, turning slightly to R until L shoulders are adjacent and joined H's are stretched across each other's chest.
- 2 Stamp in place twice with L ft.
- 3 Step L,R,L, turning slightly to L until R shoulders are adjacent and joined H's are stretched across each other's chest.
- 4 Stamp R ft twice.

PART II

- 1 Same as meas 1, Part I
 - 2 Hip L hips against each other twice
 - 3 Same as meas 3, Part I
 - 4 Hit R hips against each other twice
 - 5-8 Polka in dance pos anywhere on the floor.
- Repeat to end of music.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

LA BASTRINGUE
(Lithuania)

8

SOURCE: A nice French Canadian Mixer, originally learned from Germain and Louise Hebert, presented at the lawn party Thursday evening by David Chang and Lise Liepman.

MUSIC: RECORD: Jean Carignon "Electra EKL 266A-8, also identical recording produced in Los Angeles

FORMATION: Cpls in single circle, W on M's L, H held shoulder ht, all facing ctr.

MUSIC:

PATTERN

Cts

- 1-4 All starting on R, take 3 steps to ctr and hold (R,L,R, hold)
- 5-8 All starting on L, take 3 steps bk to circle and hold (L,R,L, hold)
- 9-16 Repeat action of cts 1-8
- 1-8 Still holding H's and each turning $\frac{1}{4}$ L, take 4 two steps in RLOD (starting R)
- 9-16 Take four two steps in LOD (starting R).
- 1-4 Holding M L, W R and releasing other H, M turns W one turn CW under joined H to end in banjo pos (R hips adjacent), with 4 steps (M dance in place).
- 5-16 Starting with R ft, do 12 buzz-turn steps, ending in open ballroom pos facing LOD.
- 1-16 Starting R, do eight two-steps in LOD. End facing ctr in single circle, H's joined with neighbors.
- Repeat from beginning.

Presented by John Filcich
Idyllwild Workshop Mix Master 1977

NASLYS
(Lithuania)

9

SOURCE: Translation: The Widower
MUSIC: RECORD:
FORMATION: Cpls stand behind one another all facing fwd, W on the R, inside H's joined. At the head of the column stands a single M the "widower".

MUSIC: 4/4

PATTERN

Meas.

PART A

Widower leads column anywhere on the floor, walking slowly. All release H's at the end of this part.

PART B

Widower starts swinging (with walking steps) the first W behind him. The swinging is done for just a few turns. The widower swings the second W, while M number 1 swings his own ptr. The widower swings the 3rd W, M 1 swings the second and M 2 swings the 1st W. This is continued, the widower swinging each W in turn as he progressed to the ft of the line, and each M in turn following him.

Music repeats and when stops the M without a ptr will be the widower.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

PLUM PICKER'S WALTZ
(Czechoslovakia)

10

SOURCE: This dance is reconstructed from a traveler's description of a gathering at an inn celebrating on their pay for plum picking. The locale is someplace in what would now be southern Czechoslovakia. They distill slivowitz, a variety of liquid dynamite from the fermented plums. Any evenly phrased Czech waltz can be used.

MUSIC: RECORD: Suggested: In the Green Meadows FOLKRAFT 1168X45

FORMATION: Cpls in a circle in closed dance pos.

MUSIC:	PATTERN
<hr/>	
Meas	
1-8	All dance turning waltz progressing CCW around the circle.
9-16	R H joined and held high, the W turns CW under joined H's progressing CCW around the circle as the M follows with a fwd waltz.
17-24	Face ptr, M facing CCW, the W CW. the M with thumbs in vest sleeves, steps sdwd twd the ctr of the circle with his L ft bring R ft up to L and repeat. The W, H's on waist, walks straight fwd (CW around circle) using a fwd waltz step and passing her ptr by the R shoulder. The M now repeats the steps to his R, while the W continues on around the circle, the whole being a sort of "weave the ring". In effect, the M steps to the L to let his ptr pass; to the R to allow the next W to pass. Now th4 M steps one step to his R, stopping directly in the path of the W. M bows, W curtsies. With this new W as ptr, the dance is repeated frm the beginning.

Presented by Vyts Beliajus
Idyllwild Worksbp Mix Master 1977

RATUKAS
(Lithuania)

11

SOURCE: Raatiko, or Radiko, seems to be not a "certain dance", but a "family of dances", like Varsouvieene. Most folk dance lorists concede Raatiko to Finland as the home of origin even though it is also danced in Norway and Sweden. In Denmark and Germany it is known as "Lott is Dead", while the New Mexicans dance it as the Finns do and call it "La Camilla". The version described here could, perhaps, be called a Lithuanian version, but it is NOT a Lithuanian dance even though it is supplied to us by Kazys Sturpuras, the Baltimorean Lith who brought Koja, Koja, from Lithuania. Kazys says that the "Ratukas" (Little Wheel) tune was played by his father on the violin for a great number of years. The father might have picked it up from a Finnish community. But this version of the dance is a bit different from the regular run of Ratikas and it may prove to be an excellent mixer.

MUSIC: RECORD:

FORMATION: Stand in 2's in a regular ballroom dance pos anywhere on the floor.

MUSIC: 2/4

PATTERN

Meas

MUSIC A

1-16 During music A and for 16 meas polka anywhere on the floor. By the 16th meas, end in a large double circle. During music B

1-4 4 meas, ptrs join inside H's (M R holds W'S L) and march fwd 8 steps.

Music C

1-4 Face ptr and join both hands and slide bk with 8 slides to original place.

Repeat Music B & C

However M move up one ptr ahead and start the march with a new ptr and slide back again to original place.

Start dance from the very beginning, doing the polka with new ptr acquired during the previous marching.

Repeat to end of music.

Presented by Vyts Beliajus
Idyllwild Workshop Mix Master 1977

Idyllwild Folk Dance Workshop
June 24 - July 1, 1977

E R R A T A

Page 1 EL HUATEQUE

RECORD: Vera Cruz Col HL 8138 B-3; Express 45

FORMATION: Cpls facing audience or in a circle facing LOD W to M's R
W holding skirt out to side M's L H dn, R H around W's waist.

FIGURE I Add moving fwd

FIGURE II Add moving fwd separating a little

FIGURE III Add little brush and individual circles M-CCW; W-CW. End facing fwd

FIGURE V Add $1\frac{1}{2}$ figure 8's. W-CW; M CCW

FIGURE VI Add Circle passing R shoulders

FIGURE VII Add Fwd twd ptr turn R (back to back) away from ptr turn R

Page 8 LAS COPETONAS

FIGURE II Add facing ptr in place

FIGURE III Add Shoulders twd ptr

FIGURE IV Add Cross with ptr passing R shoulders. M stays in W's pos.

FIGURE VII (Pony Step) Exchange places and return home

Page 12 GREIZ

RECORD: Viltis Folkraft LP35

Page 13 MALUNAS

RECORD Viltis Folkraft LP 35 (Follow instruction book with record)

Page 15 NORIU MIEGO

RECORD: -Viltis Folkraft LP 35

Page 20 AHAVAT HADASSA

FORMATION: Short line with elbows bent RH on top of LH of person in front. Lead person's RH up palm fwd.

INTRODUCTION - 4 Meas.

FIGURE I Add Arms out at chest level bring them in cross H's R over L

FIGURE II Add Arms out to side palms together with people on each side. Bend knees on each step

Page 22 BAT TEIMAN

FORMATION: Short lines H's joined waist high and fwd

Page 23 BO'I TAMA

INTRODUCTION $14\frac{1}{2}$ Sways

Add at end of dance 5 Sways

Page 25 EL GINAT EGOZ

INTRODUCTION 4 Meas

FIGURE B Meas 4-6 Add - end facing

FIGURE C Meas 1 Ct 1 should read Leap bk on L while R is extended

FIGURE C Meas 1 Ct 2 should read step fwd on L across R

FIGURE C Meas 2 Ct 1 Omit Cross R over L

FIGURE C Meas 4-6 Add repeat 2 more times

FIGURE D Meas 4-6 Add W turns to face LOD to R of ptr.

Page 31 SHECHARCHORET

INTRODUCTION 15 Cts

FIGURE A Ct 17-20 should read Release H hold. 3 step turn R,L,R (CW) (RLOD)

FIGURE C Ct 1-4 should read both step R, close L, step R

Page 32 SHNEI SHOSHANIM

introduction 8 Cts.

IDYLLWILD FOLK DANCE WEEKEND ERRATA CONT'D

Page 8 EL MIDBARY

4 meas Introduction

Part B Meas 4 Ct 1-4 add Going back to original pos.

Part C Meas 1 Ct 2 should read Cross L over R

Page 9 HORA HASSIDIT

1 Meas Introduction

Idyllwild Folk Dance Workshop Errata cont'd

Page 68 KANASZ TANC

Meas 5-8 MELODY C3 Omit two times

Page 71 AJD' NA LIJEVO

Meas 1 line 2 should read: Continue moving R with L ft slightly
across R twd ctr

Meas 3 should read Facing ctr, step L on L (ct 1)

Meas 9 Add Drmes or shake step

IDYLLWILD FOLK DANCE WEEKEND
JUNE 24-26, 1977

E R R A T A

Page 1 SANTA RITA

RECORD - C.B.S. E.P.C. 393 A-2; EXPRESS 45

MUSIC: 2/4

INTRODUCTION: Santa Rita

Step I 1-16 meas. 2nd line should read: L over R ft, Cross R over L ft, stamp L 3 times. 2 slides

Step II 1-16 meas.

Step III 1-16 meas. add turning moving in LOD

Step IV 1-16 meas.

Step V 1-16 meas should read 4 TACONAZO steps in place R,L,R,L.
Do 7 "push" steps to R, end with jump on ct 8.

Interlude: 4 counts

Step VII Heel-toe slide close slide starting L ft twd ctr. Cross R over L (in broken ankle). Cross L over R, close, stamp on both ft.

Page 3 JONKELIS

RECORD: Folkraft Viltis Lithuanian Dances A-1

Page 4

FIGURE IV CLAPPING.

M1 goes to M 2 and M3 goes to M4 with 4 walking steps. Clap own H's 4 steps back to ptr and turn ptr.

M1 goes to W2; M3 goes to W4 with 4 walking steps and turns that ptr. M back to place and turn own ptr.

Repeat pattern to L

Page 6 SUKTINIS

RECORD: Folkraft Viltis Lithuanian Dances B-5

Introduction 2 chords

Meas 12 add No added turns

Meas 16 should read With L H still joined, M passes sdwd in front under W L arm, finishing in original pos.

Page 7 DEBKA HASHALOM

FORMATION: Short lines, single or Debka hold.

4 meas Introduction.

PART B Meas 1 Ct 1-4 should read 2 step hops in LOD - R,L

Part B Meas 2 Ct 3-4 should read Step hop R in LOD

Part B Meas 3 Ct 1-4 should read 2 step hops in LOD - L,R

Part C Meas 2 Ct 3-4 should read Squat dn, L across R, wt on L

Part C Meas 3 Ct 1-4 should read 2 slow steps bkwd R,L

Part C Meas 4 Ct 1-2 should read R in LOD

Part C Meas 4 Ct 3-4 should read Cross L

Page 8 EL MIDBARY

FORMATION: Cpls in a dbl circle facing LOD L H's held in front of M's chest; M's R H on W hip

Idyllwild Folk Dance Workshop Errata Cont'd

Page 34 SISU VESIM'CHU

FIGURE A Meas 1 Ct 1-2 Add four two steps in place from side to side R,L,R,L
 Meas 1 should read Meas 2 Ct 1-2 should read 3-4 Ct 3-4 should read Ct 1-2 Meas 2 should read meas 3

Page 40 KARAGOUNA

FIGURE II Meas 7 Ct 2 Should read Wt still on R ft, bring L ft across in the air or do two slight hops on R ft as you bring L ft across

Page 46 SLAVJANKA

RECORD: Add "Malo ja Malo ti"

Page 52 DUNAFALVI LEANYTANC

FORMATION: Add R H over L H under

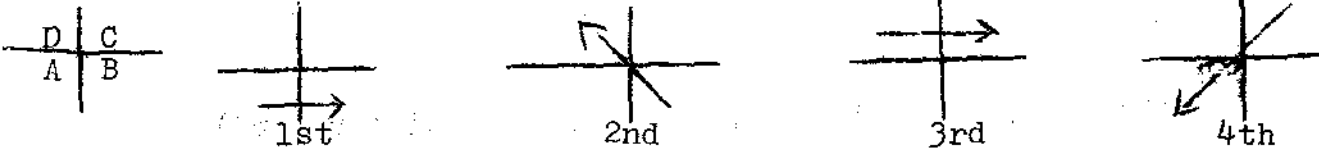
Page 64 KANASZ TANC

VAIRATION 3 Diagram should read as follows:

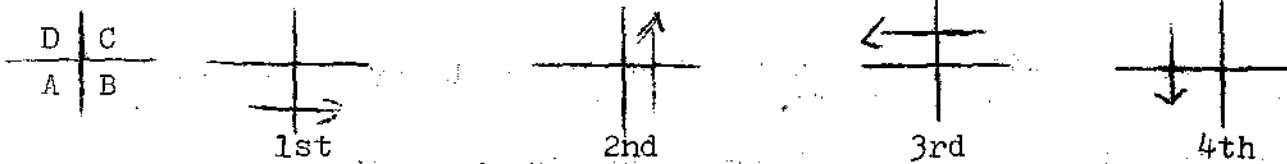


Page 65 KANASZ TANC

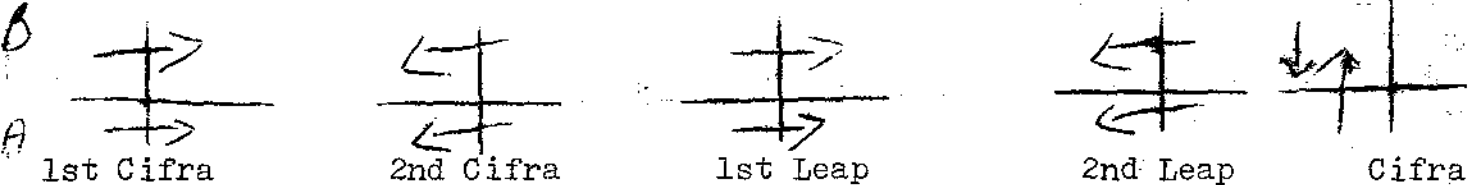
VARIATION 1 Diagram should read as follows:



VARIATION 2 Diagram should read as follows:



VARIATION 3 Diagram should read as follows:



Page 66 KANASZ TANC

Diagram should read as follows:



JUMP LEAP Meas 1 should read Jump and land on the ball of both feet. The R ft carries most of the wt.

JUMP LEAP Meas 2 should read Hop on R ft fwd. Repeat with opp ftwk to the same direction. NOTE: With this series of jump-leaps, travel fwd

IDYLLWILD MIX MASTER 1977
E R R A T A

Page 2 GREIZ

RECORD: Viltis Folkraft LP 35

Page 3 JAUNIMELIS

RECORD: Viltis Folkraft LP 35

Page 4 KALVELIS

RECORD: Folkraft "Little Blacksmith" 1418BX45

PART I Meas 1-7 Add LOD

PART I Meas 9-16 Add RLOD

Page 7 KOJA, KOJA

RECORD: Folkraft 1418X45 "Hip Hip Polka"

INTRODUCTION 3 Chords

PART I Add Meas 5-8 Polka in dance pos anywhere on the floor.

PART II Add Single circle M facing LOD; W facing RLOD

PART II Meas 5-8 Change to Brand R & L (RH to ptr)

Page 8 LA BASTRINGUE

Change nationality to French Canadian

Page 9 NASLYS

RECORD: Viltis Folkraft LP 35

INTRODUCTION 3 Chords

PART B should read: Widower starts swinging (with 4 walking steps)

Page 10 PLUM PICKER'S WALTZ

MUSIC: 3/4

INTRODUCTION: 2 Meas.

NOTE: M move sideways only. W do not weave but travel in s straight line.

Page 11 RATUKAS

RECORD: Folkraft 1419BX 45

EL NARANJO
(MEXICO)

SOURCE Redova from Northern Mexico. Introduced by Alura de Angeles in 1972 at San Antonio College, Texas.

RECORD: Eco # 207 (Polkas Alegres)

FORMATION: Cpls in a circle holding H's (crossed) behind back (Backhand W on the outside, M on the inside. / grasp) facing LOD. Directions given for the M. W do the opposite, unless otherwise noted.

MUSIC: 4/4 - PATTERN

INTRO: 3 Count Introduction.

MEAS. CHORUS: Cue Words: Step, brush, hop 3 times - run,run,run.

1-4 (Cts. 1-16) A. Thus:

Step L ft., brush R ft. diagonally across in front of L. Hop on L. Repeat starting with the R ft, Repeat starting again with L ft.

5-8 (16 Cts.) B.

Lean slightly fwd. fall onto R ft., at the same time lift L behind (so that L heel is about "knee-high) Repeat starting L, Repeat starting R.

Repeat from the beginning (Do this step 4 times, each time starting with L ft.

1-4 (16 Cts.) FIGURE I - PAS_DE_BASQUE & BROKEN ANKLE, Drop H's face Ptr.

Leap ^A onto L ft, step on R heel (slightly fwd.) Step on L ft. (close to R ft.). Repeat starting on R ft. (Travel fwd. on these 2 Pas-de-basque steps).

B.

Travel bkwd, away from ptr. with 6 broken ankle steps. Step on L ft, turn R ankle out (side of R ft on floor, sole twd L ankle) Step on R ft, turn L ankle out. Repeat B 2 more times, Repeat all.

CHORUS:

1-4 (16 Cts) FIGURE II BOUNCE TOE TOE

Bounce on both ft, hop on L ft & at same time tap R toe behind L heel 2 times (Head & body turn slightly to R). Repeat Bounce, tap L toe twice. Do 16 bounce toe toe steps.

CHORUS

1-4 (16 cts) FIGURE III

Tap R toe at side (Toe turned in, heel out) Cross R toe in front of L ft. Hop on L 3 times while doing the above toe, heel, cross. Repeat with L ft.

CHORUS

1-4 (16 cts.) FIGURE IV BORRACHITO (DRUNKEN OR ATOLE WALTZ STEP PLUS BROKEN

A

/ANKLE

Fall fwd onto R t. Step Lft behind R, Step R ft in front. Repeat starting with L ft. Travel fwd. (A A backward Pas de bas.)

CHORUS

1-4 (16 Cts.) FIGURE V TOE HEEL CROSS PLUS ROCKING

Toe heel cross (as in Fig. III) with R ft. Place wt on R ft as you pick up L heel, Keep toe dn, & ankles close tog. Change wt on to L as you pick up R heel. Change wt on rock onto R.

Repeat starting L Ft. - ENDING - 2 stamps L,R, moving fwd..

Presented by Alura de Angeles - Idyllwild Workshop - 1977

GAMMAL MASURKA
(Oldtime Couple Dance from Norway)

Presented by John Hancock

SOURCE: The dance here described is one of the many variations of native mazurka dances still found in Norway. Like the Swedish Hambo, it is in a sense a hybrid dance, combining the elements of an old dance form possibly stemming from the 16th century — the Norwegian "pols" (in Swedish, "polska") — in the basic couple turn, with more recent acquisitions from the 17th or 18th century as a pattern to precede the turn, in this case the kick-mazurka. No two areas of Norway dance the Masurka alike although similar music is used. This music, despite its resemblance to Hambo music, is properly not the same; the rhythmic intonation is slightly different. No written descriptions of the Masurka exist in Norway. The dance is not formally considered a "folkdance", but an "old-time dance" in the same category as the Vals (waltz), Polka, and Reinlendar (the Norwegian schottische).

RECORD: Musica — Mus LP 214 (Side 2 Band 1)

MUSIC: 3/4 mazurka.

SKILL LEVEL: Intermediate

FORMATION: Any number of cpls in circle, LOD CCW.

POSITION: Open shoulder-waist, free hand on hip common Norwegian style (thumb forward, fingers back); common closed position, with arms held straight out from shoulder.

FOOTWORK: Opposite throughout; Kick-mazurka (described below), running steps, Norwegian Pols turn (described below).

CHARACTER: Relaxed yet with great verve.

DANCE:

A. Mazurka and open turn, 2 times

1-2 In open position, facing forward, beginning on outside foot, 2 kick-mazurka steps forward in LOD.

3-4 Maintaining same position, one turn CW in place with 7 small running steps.

5-8 Repeat action of meas. 1-4.

B. Pols turn

9-16 In closed position, beginning on M's L and W's R foot, 8 Pols steps turning CW to make 8 full turns, and progressing forward in LOD. Repeat entire sequence 1-16 as many times as music allows.

STEP DESCRIPTIONS:

Kick-mazurka step (as danced in Gammal Masurka)

This is essentially a forward moving mazurka step, but without the usual cross-over of the free foot. M's step is as follows, W's exactly opposite:

//continued...

GAMMAL MASURKA (cont'd.)

- Cnt 1 Step forward on L;
- Cnt 2 Cl R to L, at same time kicking L forward (knee straight);
- Cnt 3 Skip forward on R, at same time bringing L back
(knee bent and ankle straight so that toe points down).

Norwegian Pols step

This turning step, like the polska turn used in the Hambo and Snurrbocken of Sweden, is repetitive, and makes one full revolution per measure. The rhythmic intonation is different, however. Rather than the even "bounce" on every beat as in Snurrbocken, or the decided "dip" on the first beat as in the Hambo, the Norwegian Pols tends to have a slight emphasis on the 3rd beat of each measure of the turn.

M's STEP

- Cnt 1 Begin pivot on L;
- Cnt 2 Land on both feet,
continuing pivot on L;
- Cnt 3 Pivot on R (slight kick
of L foot behind R).

W's STEP

- Cnt 1 Land on both feet,
R foot leading;
- Cnt 2 Pivot on R;
- Cnt 3 Pivot on L.

PARISARPOLKA
(Folk Couple Dance from Norway)

Presented by John Hancock

PRONUNCIATION: pah-REESS-ahr polka

SOURCE: This figure dance for couples, with the typical forward-and-back pattern common to so many Norwegian folkdances (for example: Reinlendar, Feiar), is the likely ancestor of the "Scandinavian Polka" (or "Seattle Polka" in the Pacific Northwest) widely danced in many parts of the United States. It was, no doubt, brought to American shores by immigrants from Norway during the last century.

The Norwegian folkdance manual gives five different figures to Parisarpolka, each of which is merely an elaboration or variation of the basic pattern. While all of these are used in consecutive order, for formal folkdance exhibition, this dance also survives among the people in the oldtime dance tradition, and is thusly danced more or less freestyle throughout the country. The first three figures given are the most common, and when danced four times through, precisely fit the melodic sequencing of the below listed record. Otherwise all five figures PLUS a repeat of Figure I, may be danced twice each.

RECORD: Musica - Mus LP 214 (Side 1 Band 4)

MUSIC: 2/4

SKILL LEVEL Elementary-intermediate

FORMATION: Any number of couples in circle, LOD CCW

POSITIONS: Simple open, 2-hand hold, closed shoulder waist. Free hand either loose at side, or on hips Norwegian style (thumb forward, fingers back).

FOOTWORK: Opposite throughout: walking, open 2-step, pivot (with down-up motion).

CHARACTER: Relaxed, with freedom of movement; steps springy but quiet; IMPORTANT: eye contact with partner should be maintained throughout.

DANCE:

FIGURE I (CUE: ONE HAND):

A. Forward & back (one hand joined)

1-2 Partners facing each other somewhat, inside hands joined at shoulder level. Beginning on outside foot, 3 spring walking steps in LOD, followed by rest on outside foot while touching toe of inside foot across in LOD.

3-4 Without changing handhold, beginning on inside foot (the one just touched), 3 springy walking steps in RLOD, followed by rest on inside foot while touching toe of outside foot across in RLOD.

//continued...

B. Two-step forward (one hand joined) and pivot turn:

- 5-6 Maintaining same handhold, beginning on outside foot, 2 open two-steps forward in LOD, slightly face-to-face and back-to-back (but not losing eye contact with partner).
- 7-8 Taking closed shoulder-waist position, beginning on M's L, W's R foot, 4 down-up pivot steps (cnt: "one and two and three and four and")
- 1-8 Repeat entire figure.

FIGURE II (CUE: NO HANDS):

A. Forward and Back with turn (no hands joined)

- 1-2 Releasing closed position to allow arms to swing free, beginning on outside foot, 3 pivot steps turning away from partner (M CCW, W CW) while progressing forward in LOD, followed by touch of toe of inside foot while spontaneously snapping fingers or clapping own hands.
- 3-4 Beginning on inside foot, 3 pivot steps to turning away from partner in opposite direction (M CW, W CCW) while progressing RLOD, followed by touch of toe of outside foot and gestures as above.

B. Two-Step Forward (no hands joined) and pivot turn

- 5-6 Without hands joined, but swinging free, begin on outside foot, 2 open two-steps forward in LOD, slightly face-to-face and back-to-back (with continued eye contact with partner).
- 7-8 In closed shoulder-waist position, begin on M's L, W's R foot, 4 pivot steps around CW as in Fig. I, B.
- 1-8 Repeat entire figure.

FIGURE III (CUE: TWO HANDS):

A. Forward and back with turn under (two hands joined)

- 1-2 Both hands joined with partner, lifting outer arm first (dishrag), begin on outside foot, 3 pivot steps turning (M CCW, W CW) under upraised arms, while progressing forward in LOD, followed by touch of toe of inside foot.
- 3-4 Keeping both hands joined, lifting inner arm first, begin on inside foot, 3 pivot steps to turning the opposite way (M CW, W CCW) under upraised arms, while progressing RLOD, followed by touch of toe of outside foot.
- 5-8 Repeat Fig. I.B.
- 1-8 Repeat entire figure.

FIGURE IV (CUE: M FORWARD, W BACKWARDS):

A. Forward and back with W dancing backward (both hands joined)

- 1-2 M facing LOD, W at his R side facing RLOD, hands joined at shoulder height, M holding W's fingertips, her R in his L, her L in his R, M's L arm is thus bent at elbow and his R arm is outstretched. Begin on M's L and W's R foot, 3 walking steps in LOD, M moving forward, W backwards, followed by rest and touch of toe of free foot.

PARISARPOLKA

-3-

3-4 M and W each turn half way around to face opposite direction, M turning CW and W turning CCW under M's upraised arm; M simultaneously begins on R ft to walk 3 steps in RLOD, while W begins on L foot to walk backwards 3 steps in RLOD. Arms are now crossed with partners, M's L arm outstretched and R arm bent at elbow. Rest and touch free toe on 4th beat.

B. Two-Step forward (one hand joined) and pivot turn

5-8 Releasing hold with his L hand but retaining hold with his R, Repeat Fig. I.B.

1-8 Repeat entire figure.

FIGURE V (CUE: W's TWIRLS):

A. Forward and back with W twirling (one hand joined)

1-2 Partners with inside hands joined, begin on outside foot, M takes 3 walking steps in LOD, while W dances 3 pivot steps CW to twirl once around under his uplifed arm, moving forward in LOD. Both follow with touch of toe of inside foot across in LOD on 4th count.

3-4 Without changing handhold, begin on inside foot, M takes 3 walking steps sideways in other direction, moving in RLOD, while W dances 3 pivot steps CCW. Both follow with touch of toe of outside foot across in RLOD on 4th count.

B. M forward while W twirls twice (1 hand joined) and pivot turn

5-6 Maintaining same handhold, begin on outside foot, M dances 2 open two-steps forward in LOD, while W dances 4 pivot steps CW to twirl twice around under his uplifed arm, moving forward in LOD.

7-8 In closed shoulder-waist position, begin on M's L, W's R foot, 4 pivot steps around as in Fig. I.B.
Repeat entire figure.

FIGURE VI (CUE: FIG. I REPEAT):

1-8, 1-8 Repeat Fig. I, A-B, precisely as above (two times through)

Description by: Gordon E. Tracie © 1965.

IDYLLWILD WORKSHOP 1977

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ALURA FLORES de ANGELES

VYTS BELIAJUS

YA'AKOV EDEN

JOHN FILCICH

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I D Y L L W I L D F O L K D A N C E W O R K S H O P

June 27 - July 1, 1977

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

EL HUATEQUE
(Mexico)

(1)

SOURCE: This is a "son" from the Sotavento area of State of Veracruz. It has been choreographed by Sra. Alura F. de Angeles based on authentic steps from the region and was introduced by her through the National Autonomus University of Mexico - Extension Courses - at Trinity University - San Antonio, Texas in 1964.

MUSIC: RECORD:

FORMATION:

MUSIC: PATTERN

Meas.

FIGURE I

Zapateado veracruzano: step on R ft lifting L ready for double stamp, then alternating each ft with double stamp (hop on the second stamp). Stamps are with entire ft - 15 cts and then stamp L, R.

FIGURE II

Do five double stamps, beginning R,L,R,L,R stamp L,R; repeat but beginning with L ft; repeat all for a total of 4.

FIGURE III

Paso de descanso. Brushes: brush R over L flexing R knee, bring R ft back in place, slide L ft fwd and back, brush L over R, (flexing L knee), bring L ft back in place, slide R fwd and back, slide L fwd and bk, continue. Do 4 altogether.

FIGURE IV

Backward double stamps with three double stamps fwd: wt on L ft (give slight hop/lift) bring R ft bk, stamp twice take wt and bring L ft back with two stamps. 4 double stamps fwd R,L, R,L. Repeat beginning with L ft bk. Do 4 total.

FIGURE V

Repiqueteado: walking steps, each step preceded by a scruff of the heel. 48 cts.

FIGURE VI

Repiqueteado con cojito: continue with paso de repiqueteado, on the 4th ct give push back. Change places with ptr and return to original place.

FIGURE VII

Repeat FIG II, except that you meet your ptr and turn about face on the two stamps.

FIGURE VIII

Repeat FIG III

FIGURE IX

Repeat FIG IV

FIGURE X

Repeat FIG V

FIGURE XI

Repeat FIG VI

FIGURE XII

Repeat FIG VII

FIGURE XIII

Repeat FIG VIII

FIGURE XIV

Repeat FIG IV. End with 2 stamps twd audience.

NOTE: M's H hang loose from shoulders. W hold skirt at about waist ht. On first and second steps, M's R arm around W's waist. On third step L side of skirt is held out while R H holds fan (fanning action throughout step.

Presented by Alura F. de Angeles
Idyllwild Workshop - 1977

EL NARANJO
(Mexico)

(3)

SOURCE: Redova from Northern Mexico. Introduced by Sta. Alura F. de Angeles in 1972 at San Antonio College, Texas.

MUSIC: RECORD: Eco # 207 (Polkas Alegres).

FORMATION: Cpls in a circle holding H's (crossed), behind bk, W on R, M on L. facing LOD.

MUSIC:

PATTERN

Meas.

CHORUS

Cue words: step, brush, hop, step brush hop, step, brush, hop, run, run, run.

A.

Thus step on L ft, brush R ft diagonally across in front of L ft; hop on L ft. Repeat starting with R ft. Repeat starting with L ft.

B.

Lean slightly fwd, fall onto R ft, at same time lift L behind (so that L heel is about "knee-high). Repeat starting L, repeat starting R.

Repeat from beginning (do this step 4 times, each time starting with L ft.

FIGURE I PAS-DE-BASQUE AND BROKEN ANKLE

Drop H's face ptr.

A.

Leap onto L ft, step on R heel (slightly fwd), step on L ft (close to R ft). Repeat starting on R ft (travel fwd on these 2 pas-de-basque steps).

B.

Travel bkwd, away from ptr with 6 broken ankle steps. Step on L ft, turn R ankle out (side of R ft on floor, sole twd L ankle). Step on R ft, turn L ankle out. Repeat B 2 more times.

Repeat all.

CHORUS

FIGURE II BOUNCE TOE TOE

Bounce on both ft, hop on L ft and at same time tap R toe behind L heel 2 times (head and body turn slightly to R). Repeat bounce, tap L toe twice. Do 16 bounce toe toe steps.

CHORUS

FIGURE III

Tap R toe at side (toe turned in, heel out) cross R toe in front of L ft. Hop on L ft 3 times while doing the above

Alternate sequence for meas 1-8

- 1-4 With 8 push steps to own R, M change places, M1 passing behind W and M2 in front of W. W crosses R ft over L ft and rocks back and forth.
- 5-8 With 8 push steps to own R, M return to own place, M1 passing behind W & M 2 in front of W. W continues the rocking step
- 9-12 With 4 pas de basque, W moves fwd M hold R H machetes horizontally over and in front of head as if to protect forehead. Sharp edge of blade is dn; palm of R H faces out. Changing places with 7 push steps to L and a jump onto both ft, M clash machetes on ct l of meas 11 by bringing machetes dn in a wide outside arc to connect at thigh level. NOTE: Palms of R H remain facing out so that back edges of the machetes meet.
- 13-16 W backs up with 4 pas de basque, making turns to R as she does so. M turns to R once or twice in place - with 7 push steps to R and a jump on both ft to end facing W.

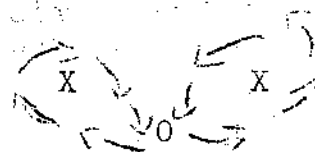


FIGURE II: FIGURE VIII AND MACHETEO I

- 1-8 Using two steps, W describes half a figure 8 around M on R. Both M do macheteo 1 twice, turning in place to constantly face W.
- 9-16 Repeat meas 1-8 with W circling M on L

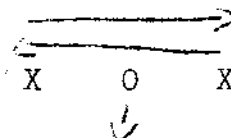


FIGURE III - SECOND CLASH

- 1-4 Using 7 push steps to L and a jump onto both ft, W moves bk. Using 7 push steps to R and a jump onto both ft, M move fwd.
- 5-8 W turns to own L twice with 7 push steps to L and a jump onto both ft. M turn to R as in Fig I, meas 5-8.
- 9-12 W pas de basque in place. M cross and clash as in Fig I.
- 13-16 W turn twice to R using pas de basque. M turn as in Fig I.

FIGURE IV - MACHETEO II

- 1-8 Using pas de basque, W turns in place twice to R and twice to L. M do macheteo 2 twice.
- 9-16 Repeat Fig IV meas 1-8.

FIGURE V THIRD CLASH

- 1-8 All do M part of Fig 3, meas 1-8.
- 9-16 All repeat own parts of Fig 3, meas 9-16

toe, heel, cross. Repeat with L ft.

CHORUS

FIGURE IV BORRACHITO (DRUNKEN OR ATOLE WALTZ STEP PLUS BROKEN ANKLE

A.

Fall fwd onto R ft, step on L ft, step on R ft. Repeat starting with L ft. Travel fwd with this step.

B.

Do 6 broken ankle steps bkwd (as in FIG I Part B). Repeat starting R ft each time.

CHORUS

FIGURE V TOE HEEL CROSS PLUS ROCKING

Do toe heel cross (as in Fig III) with R ft. Then place wt on R ft as you pick up L heel, keeping toe dn, keep ankles close together. Change wt on to L ft as you pick up R heel. Change wt on rock onto R. Repeat starting with L ft.

ENDING:

Two stamps: L,R (step fwd on these stamps).

Presented by Alura F. de Angeles
Idyllwild Workshop - 1977

LA DANZA DE LOS MACHETES
(Mexico)

(5)

SOURCE: The Dance of the Machetes, also called El Baile de los Machetes The Machete Dance, Los Machetes, and Potorrico, is a potó rico that depicts the contest of two men over a fair señorita. In Jalisco, the dance is usually done by two cpls. This version was choreographed by Sra. Alura F. de Angeles for stage presentation. The machete is a large knife of many uses, both domestic and martial. This dance was introduced by Sra. Alura F. de Angeles in 1957 at Trinity University - San Antonio, Texas through the Extension Courses of the National Autonomus Univ. of Mexico.

MUSIC: RECORD: This sequence fits the records RCA Victor LPM 1318 played by the Mariachi Vargas de Tecalitlan. Musart Ex 46483

FORMATION: 2 M and 1 W as in diagram:
The M hold a machete in each hand.
The L H machete is held blade dn
like a dagger at the hip; the R H
machete is held blade up like a
sword and resting on the R shoulder,

M2	W	M1
X	O	X
	Front	

MUSIC: 2/4

PATTERN

Meas.

STEPS:

Push step to R: Step on ball of L ft (ct &), step to R on R (ct 1); 2 steps per meas. Direction of travel is perpendicular to the direction the body faces.

Push Step to L: Use opp ftwk and direction of push step R

Macheteo 1: Takes 4 meas. FT: Hop on both ft (ct 1), hop on R ft while raising L knee waist high (ct 2), hop on both ft (ct 3), hop on L ft while raising R knee waist high (ct 4). Repeat 1-4 (ct 5-8)

Machetes: clash machetes in front of chest (ct 1), under L leg (ct 2) in front of chest (ct 3), under R leg (ct 4), in front of chest (ct 5) behind back (ct 6), in front of chest (ct 7), under R leg (ct 8).

Macheteo 2: Same as macheteo 1, except that M clash R H machetes together on ct 8. M may shout "hey" on ct 8. NOTE: The macheteos 1 & 2 may also be done: clash in front of chest, under R leg, chest L leg, chest, back, chest, L leg or with other M, as the case may be.

Macheteo 3: Described under Figure 6.

2 INTRODUCTION - NO ACTION

FIGURE I - ENTRANCE AND FIRST CLASH

1-4 All do 7 push steps to R jump on both ft.

5-8 All make 1 or 2 turns in place to own R with 7 push steps to R & a jump onto both ft. M on W L make 1½ turns to face opp dir.

X	O	X
	Front	

FIGURE VI - FIGHTING

1-8 Using 7 push steps to R and a jump onto both ft, M circle W clashing machetes over W head 2 times per meas. W crosses R ft over L ft and rocks back and forth, turning to R.

9-16 Repeat meas 1-8 Fib 6 using opp ftwk and directions.
NOTE: This figure should not be tried with sharp machetes until mastered.

FIGURE VII - FOURTH CLASH

1-16 Repeat Fig V

FIGURE VIII - MACHETEO II AND FINALE

1-16 Repeat Fig 4. On last ct of phrase, all drop to one knee, W under crossed machetes with arms outstretched as if to stop the duel. All hold final pose.

Presented by Alura F. de Angeles
Idyllwild Workshop - 1977

LAS COPETONAS
(Mexico)

(8)

SOURCE: Belongs to the family of dances called "sones" from Jalisco, Mexico. Choreographed by Sra. Alura F. de Angeles based on authentic steps from the region. It was introduced by her in January 1964 at Trinity University - San Antonio, Texas - through the Extension Courses of the National Autonomus Univ. of Mexico.

MUSIC: RECORD: Musart M 980 Las Copetonas

FORMATION: Cpls, line of ptrs, or circle, ptrs facing each other about 2 ft apart. Steps are the same for M & W

STYLE: M: Grasp hands in back; W: holds her skirt out to side

MUSIC: 6/8

PATTERN

Meas.

1 INTRODUCTION

FIGURE I

1-14 Both M & W individually make a $\frac{1}{4}$ turn R so L shoulders are facing and with 14 "Quebrados" do a CW circle around each other

QUEBRADOS: Step bk R, simultaneously bending L ankle to L (ct 1,2,3), step bk L, simultaneously bending R ankle to R (ct 4,5,6).

15 Stamp R (ct 1,2,3), stamp L (ct 4,5,6), turning to face each other.

FIGURE II

1-4 1st Zapateado Sequence: 4 stamps in place, emphasizing the 1st (ct 1-4), hold (ct 5,6) R,L,R,L - Repeat. 10 stamps in place, emphasizing 1,4,7 and 10 (ct 1-6, 1-4), hold (ct 5,6). R,L,R,L,R,L,R,L,R,L

5-8 Repeat Fig II meas 1-4

FIGURE III

1-4 Foot brushes: Hop on R 8 times, swinging L (lower) leg bk & forth, R & L, laterally in front of body, brushing sole of ft on floor with each swing. (Try not to make this a fwd & bk swing). Each hop is 3 cts, 2 hops to a meas.

5-8 Repeat Fig. III, meas 1-4 with opp ftwk and direction.

9-12 Repeat Fig. III, meas 1-4

13-16 Repeat Fig. III, meas 5-8.

FIGURE IV

1-8 Repeat Fig. II

FIGURE V

1-16 Repeat Fig. III

FIGURE VI A

- 1-2 2nd Zapateado sequence: Facing diag R fwd, do a 6 stamp Zapateado, R.L.R.L.R.L (ct 1-6). Stamp R (ct 1,2,3). Stamp L (ct 4,5,6).
- 3-4 VI-B, Repeat, facing diag fwd L (starting with R)
- 5-6 VI-C, Repeat, facing diag fwd R, but do not take wt on last stamp L.
- 7 VI-D, Stamp L, rap R heel alongside L, step on ball of R at L instep (ct 1,2,3), repeat the L heel-toe, making 1 complete CCW turn in place on these 2 L heel-toe steps.
- 8 VI-E, Facing, stamp L (ct 1,2,3), Stamp R (ct 4,5,6)

FIGURE VII

- 1-8 4 Las Alazanas sequences, changing places with ptr, passing R shoulders, finishing with a $\frac{1}{2}$ CW turn to face each other.
- Las Alazanas Sequence: drop bk on L (ct 1), step fwd R (ct 2,3). Repeat (ct 4,5,6). Ft about $1\frac{1}{2}$ ft apart, moving fwd galloping like a pony. In place stamp L (ct 1,2), stamp R (ct 3,4), hold (ct 5,6).

FIGURE VIII-XIII

- 1-64 Repeat Fig. II through Fig. VII.

FIGURE XIV

- 1-12 Repeat Fig. II

FIGURE XV

- 1-11 Repeat Fig I, doing only 11 Quebradas, but still making 1 CW circle around each other, moving bkwd.

ENDING

- 12-13 Take R hands, and stamp 3 times, L,R,L (ct 1-6), M in place W turning once CCW to end at his R side facing fwd, R H at W R waist. Stamp R,L (ct 1-6).

Presented by Alura F. de Angeles
Idyllwild Workshop - 1977

LUCERO DE LA MANANA
(Mexico)

(10)

SOURCE: A woman's dance from the Isthmus of Tehuantepec. In the wee hours of the morning, at the end of a Fiesta, the women gather to dance Lucero de la Manana. It tells the story of a morning star dancing across the sky and how she beckons the other stars to join her in her frolic. They fade away at break of day as the rays of sunlight peek over the horizon to light the sky. Choreographed and introduced by Sra. Alura F. de Angeles in January, 1971 at San Antonio College, Texas.

MUSIC: RECORD - Peerless 45,5907

FORMATION: 7 W each with a rebozo draped over her extended H, waist high. Dancers are lined up at bk of stage - 3 on one side, 3 on the other, with the ctr star (Lucero) at the head of either line. All dancers face twd other line.

STEP: A gliding, or walking, waltz is used throughout the dance: 3 fwd moving steps, R,L,R, with the first step a little longer in distance than the others. Repeat of step begins with L ft.

MUSIC: 3/4

PATTERN

Meas.

FIGURE I

Lucero enters by herself and executes the following pattern:

- 1-4 4 basic waltz steps fwd twd ctr back of stage.
- 5-8 4 fwd twd ctr of stage
- 9-16 8 to circle to R, stop at "home" (ctr stage)
- 17-24 8 to circle to L, stop at "home".
- 25-28 4 in place, turning to the R
- 29-32 4 twd bk to beckon other starts to come fwd.

FIGURE II

- 1-8 With 8 basic waltz steps, dancers enter from each side, one behind the other to "place", and form 2 lines with Lucero in the ctr.
- 9-16 8 steps to circle R (individual circles)
- 17-24 8 steps to circle L
- 25-28 4 steps to turn in place CW
- 29-32 4 steps to form semi-circle: #3 & #4 move slightly twd each other; #1 & #6 move away from each other.

FIGURE III

- 1-8 #1,3,5 kneel on one knee. #2 circles #1; #4 circles #3; #6 circles #5, passing in front first.
- 9-16 Alternate action, even numbered W kneel, others circle.

FIGURE IV

- 1-16 Lucero moves to ctr front place and all form one large circle moving CW. End with Lucero in ctr of circle, rebozo around

her shoulders and arms in "W" pos, H's free, palms facing up. All others pull their rebozo so that the R end or fringe, is in their R H.

FIGURE V

- 1-8 #1 & 2 & 3 take the R end of rebozo and place it on Lucero's R H; # 4, 5 & 5 place theirs in Lucero's L H. Each takes other ends of rebozo and spreads it out as she returns to own place. Each W faces CW, R H up, L H dn, at lower edge of fringe. Circle 8 meas with rebozo shoulder high.
- 9-12 #1, 3 & 5 hold rebozo dn twd knees while 2, 4 & 6 hold rebozo above head. Continue to circle CW.
- 13-16 Continuing to circle CW, alternate pos of rebozo.
- 17-24 Repeat action of meas 9-16, Fig V
- 25-32 Reverse direction of circle, all hold rebozo parallel to floor, stop at own place. Go twd ctr and retrieve other end of own rebozo and return to place.

FIGURE VI

#1 & 3 face each other and link rebozos: #1 hold rebozo as #3 places the R end over and under; #7 places L end through L "V" R end through R "V". #4, 5 & 6 do same on their own side. Circle CW alternating H every 4 meas. Stop at own place.

FIGURE VII

#2 & 5 take ctr of cloverleaf formed in Fig VI to Lucero (who is in the ctr in "W" pos, palms up). Circle CW, alternating H every 4 meas. Stop at own place. Retrieve own rebozo.

FIGURE VIII

#1 & 2 face each other and link rebozos; #3 & 4 and #5 & 6 do the same. Circle CW around each other. Alternate H every 4 meas. Stop at own place; unlink, but still face each other.

FIGURE IX

Weave the ring, pass R shoulder first (Lucero remains in ctr). Stop at "home".

FIGURE X

- 1-32 Starting with #6, each links her rebozo through person to R. Take both ends of own rebozo in R H and face CW. Circle 8 meas holding rebozo waist high; 8 meas holding it ankle high; 8 meas holding it waist high; 8 meas holding it above head. Tilt star (dip low in front, hold high in bk). All the time Lucero is showing different ways of wearing the rebozo. Retrieve rebozo and return to own place.

FINALE:

Lucero leads line of stars from sd to sd of stage and then out.

GREIZ
(Lithuania)

(12)

SOURCE: Less known among Lithuanians is Greiz, which entered along the Latvian border. This dance is derived from the Kreuz (Cross) polka of the Germans, who during the Teutonic influx into Latvia brought it with them; from Latvia it came to Lithuania to become the Greiz, which is meaningless in Lithuanian. The Lithuanianized name Greicius, means, "The Speedy One", the effect one gets from spinning.

MUSIC: RECORD:

FORMATION: Cpls in a double circle facing in a fwd (CCW) direction. W to M's R, inside H's joined.

MUSIC: 2/4

PATTERN

Meas.

- 1-2 Beginning with outside ft (M L, W R) walk fwd 3 steps. On second ct of meas 2 turn about in place twd ptr to face in a CW direction, placing heel of outside ft (M R, W L) fwd on floor; join other H's (M L, W R).
- 3-4 With outside ft (M R, W L), walk in a CW direction 3 steps and turn about in place twd ptr to face CCW, placing heel (M L, W R) fwd on floor.
- 5-6 Same as meas 1-2; finish facing ptr.
- 7-8 In dance pos, turn pivoting in place with 4 steps.

Presented by Vyts Beliajus
Idyllwild Workshop - 1977

MALUNAS
(Lithuania)

(13)

SOURCE: This dance is much longer and more elaborate than Malunelis (The Little Mill). The pattern is the same, as is the music, but many of the figures are more intricate. Malunas means The Mill.

MUSIC: RECORD:

FORMATION: Circle of eight cpls with the M in the ctr facing ptrs and both H's joined.

MUSIC: 2/4

PATTERN

Meas

FIGURE I

Sway joined H's, first to M's R then to L. Continue throughout entire Part A and repeat of music. Release H's. M circle CW, W CCW, until bak to ptrs and places (second meeting). Use running steps. (Music B and repeat). Face ptrs and sway with joined H's as in the beginning of this Fig.

FIGURE II

M H are on hips, W hold skirts. (This Figure differs from the star in Malunelis). All lead with R shoulders, change places with ptr with four running steps. Turn and at the same time leap onto L ft (R ft raised); step in place R,L,R. Now lead with L shoulders and change places with a new ptr twd own L (M entering circle, W leaving). Continue until ptrs are met.

FIGURE III

Join both H's with ptr. This figure is similar to the Swedish Weaving Dance, but is done in a circle. Cpls 1,3,5 & 7 will move into the circle, with M moving bkwd; Cpls 2,4,6 & 8, move out of circle with W moving bkwd, using four running steps in each direction. Now all odd numbered cpls turn slightly to M's R and go out of circle passing a new cpl to the R. Even numbered cpls do the same (moving to the M's R) and enter circle; interweaving until all reach their own and original places (pass up neighboring cpls once and remain in places the second time).

FIGURE IV

Form a large double mill of 2 cpls to each spoke (cog). (An odd cpl with the nearest fwd even cpl form a spoke). Even cpls in ctr. Central W form the hub with their R H's. Their L H are on their Ptrs R shoulder. Ptrs R H is around his ptrs waist, while his L H is around the waist of the next W in that wing (or spoke), who has her R H on him and her L H on her ptrs R shoulder. This cross moves CW during music A. During music B the cpls (not ptrs) of each wing release H and with the W moving bkwd and the M inward in four steps the cross (or mill) is reformed with the M joining their L H as the hub. Move CCW to end of music.

FIGURE V

Everyone releases H's. M turn R about to face CW. W remain facing same CCW direction. All run fwd with 2 steps (outer dancers taking longer strides, inner smaller) and fit into a new cog (or wing) stamping three times in place. Continue until own ptrs are met for the second time.

FIGURE VI

Form a large double mill of far wings once more, all facing CCW (as in second half of Fig IV). Run fwd four steps. M of the outer cpls (who do not form the hub) release their hold of W, turning R shoulders with leap-turns and with three more steps fit into the wing behind them. Run again four more steps and leap turn to next wing. Continue until back to own wing.

FIGURE VII

Wings of M only. Inner hub remains intact. Other H's form arches. Outer W steps in front of wing, inner W behind wing; then all W join H's and form a circle moving to their R (CCW) under the arches formed by the M, who move bkwd throughout the first part of the music. During part B W change direction and move CW, and the M run fwd.

FIGURE VIII

Each wing now joins H's and forms a circle of four. The little circles move to their own R during part A of the music. During part B move CW, forming little mills with R H's joined and raised high.

FIGURE IX

All M step in and form one large circle. W step up to R of own ptr and place their L H over the clasped H's of the M. All run CCW, circle of M and "teeth" made by W. For the exit get in the "Suktinis" pos with ptrs and run off.

NOTE: The "sieving" swaying of H's) as in the beginning of Fig. I, may be inserted before Figure II (and even IV) if a group feels that if so doing they are able to be orientated and prepared for the next figure.

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NORIU MIEGO
(Lithuania)

(15)

SOURCE: Noriu Miego means I sleep. What a misnomer for a dance in which there is so much stamping of feet and clapping of hands! This is one of the few dances known to non-Lithuanians.

MUSIC: RECORD:

FORMATION: In groups of four dancers in a circle. W hold skirts, M with arms folded in front or on hips.

MUSIC: 2/4

PATTERN

Meas.

VERSION I

FIGURE I

1 Hop on R ft, placing L heel fwd on floor.

2 Hop on L ft, placing R heel fwd on floor.

3-4 Four rapid changes, hopping on R,L,R,L.

FIGURE II

5 Clap hands twice.

6 Stamp three times.

7-8 Form R H mill (R H extended twd the ctr) and skip to L 4 skips.

9-12 Repeat meas 7-8 with L H extended twd ctr and kip to R

Repeat dance as often as desired.

VERSION II

If danced in a circle, all steps are the same as in Version I except:

7-8 Join H's skip to left and reverse.

VERSION III

A circle of even numbered cpls with W to R of ptr.

FIGURE I

1-16 All circle L with H's joined and reverse.

FIGURE II

1-4 Ptrs facing each other dance Fig I Version I

5-6 As in Fig II Version I

7-8 Hook R arms, turn in place with skipping steps.

9-12 Repeat meas 5-8 of this Figure hooking L arms.

FIGURE III

1-8 Repeat Figure I Version I as many times as desired. Repeat Figure II, then Fig I for finish of dance.

VOVERAITE
(Lithuania)

(16)

SOURCE: Voveraite means "The Aquirrel".

MUSIC: RECORD:

FORMATION: Four cpls with ptrs, longways. Lines about 6 ft apart. M wear straw hats.

MUSIC: 2/4

PATTERN

Meas.

1-4 INTRODUCTION

FIGURE I

1-4 M & W change places with four polka steps, passing ptr R should

5-8 Polka twd ptr.

7-8 M take off hats and bow deeply. W bow.

9-10 Hook R arms and with two polkas change places.

11-12 Repeat meas 7-8.

FIGURE II

1 Ptrs join R H and raising joined H's balance twd each other.

2 Balance away from each other.

3-4 With H's joined, change places with two polkas.

5-6 Repeat meas 3-4, Fig II.

7-8 Release H's and face audience in two straight lines, person behind person (all facing fwd). M move to their L, W R with a step-together, step-together. Four such steps in all.

9-10 Reverse direction with step-together, step-together.

11-14 Repeat meas 7-10, Fig II

FIGURE III

1-4 Led by the head dancers M polka to their L, W R dancing twd ft of set where they fall into single file, alternating W & M forming one circle.

5-6 Continue to polka in a circle, dancer behind dancer.

7-8 Repeat meas 7-8 of Fig. I

9-10 Hook R elbows and change places with two polkas.

11-12 Repeat meas 7-8 of Fig I.

FIGURE IV

1-6 Repeat meas 1-6, Fig II

7-14 Grand R & L

FIGURE V

1-4 All join H, facing ctr of circle. Dance twd ctr with three polkas and three stamps on fourth meas.

5-8 Dance bkwd to places with three polkas and three stamps. Form

ZIOGELIS
(Lithuania)

(18)

SOURCE: Ziogelis means "The Grasshoppers". The Lithuanians, loving the flowers, bees and birds, could hardly overlook the lowly grasshopper. They imitated in a dance its peculiar hop and colored it with additional steps. The following is the result. The Grasshopper step: This step is the basic step and precedes each new figure.

MUSIC: RECORD:

FORMATION: On M with a W on each side of him. His H's around W waist, W inside H's joined behind his bk, free hands holding skirts. Two trios facing each other about 8 feet apart, form a set.

STEPS: The Grasshopper step: Do one polka step moving fwd, starting with R ft (1 meas); do two more steps (ct 1, &), L,R, drop on L ft with an accent and at the same time, bend body fwd and extend R ft bk (ct 2), slight pause (ct &). Start again with R ft to do one polka step bkwk (1 Meas); do two more steps, R,L (Ct 1 &), drop again on L ft, but lean body bkwd and at the same time extend R ft fwd (ct 2), pause (ct &). All of the above is repeated once more.

MUSIC: 2/4

PATTERN

Meas.

CHORUS

1-8 The first four meas and repeat will be the Chorus consisting of one set of the grasshopper step fwd and one bk and repeat.

9-12 R H W (for both M) clap H's on first ct, dance twd each other hook R elbows, turning around once, and bk up to each other's place, exchanging places with W danced. All this is done during the four meas, either with polka or skips; at the same time, M and remaining W, balance swaying twd each other and bk.

13-16 L H W exchange places, same as meas 9-12, with a clap of H's hooking elbows and backing up to new places.

FIGURE II

1-8 CHORUS

9-12 R H W return to place with sliding steps and R shoulders leading passing each other bk to bk. At the same time M and L H W hook R elbows and skip or polka in place.

13-16 L H W go back to place as in meas 9-12 while M hook L elbows and dance with R H W.

FIGURE III

1-8 CHORUS

9-12 M slide to their R, out of the path of the facing W and to the outside ctr of the set, both face each other, four slides to reach place and when there do four foot-extension steps - hop on L at the same time extend R heel fwd and reverse. Four in all. W meanwhile, with inside H's joined, exchange places with one cpl going under the arch formed by the opp cpl.

13-16 W turn around and polka bk to their places with the other cpl going under first. At the same time M continue doing the extension step for four times and with four slides return to own places and original pos.

FIGURE IV.

1-8 CHORUS

9-12 M holds H's of both W, both W change places at the same time, with the R H W going under the arch formed by the M and L H W; while the change is done, each trio turns so that their bks are twd each other and ctr of set.

13-16 Repeat meas 9-12 turning bk to face other trio and with L H W going under the arch.

FIGURE V

1-8 CHORUS

9-12 Form little circles of trios, H's joined. All polka four meas to R.

13-16 Reverse and polka to L. End for Chorus pos.

FIGURE VI

1-8 CHORUS

9-12 Both trios join H's and form a large circle of six. Polka to R four steps.

13-16 Polka to L. End in two lines facing eachother and bow.

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AHAVAT HADASSA
(Israel)

(20)

SOURCE: Rivka Sturman. Translation: The Love of Hadassa

MUSIC: RECORD: Worldtone 10004

FORMATION: Line with elbows bent, H's joined L over R.

STEPS: Yemenite, Rock and Walk

MUSIC: 4/4

PATTERN

Meas.Ct

CHORUS

- 1 1 Step R fwd
2 Shift wt bk to L while circling body back.
3 Shift wt fwd to R while completing circling body fwd.
4 Step L fwd
2-3 Repeat meas 1, 3 more times.

FIGURE I

- 1 1 Step R to R
2 Cross L in front of R
3 Shift wt to R
& Shift wt to L
4 Small leap onto R
& Cross L in front of R
2-3 Repeat meas 1, Fig I, 3 more times.

CHORUS

- 1-4 Repeat meas 1-4 Chorus

FIGURE II

- 1 1 Step R to R
2 Step L behind R
3 Step R to R
4 Step L in front of R
& Hop on L
2-3 Repeat meas 1, Fig II, 3 more times.

VAIRATION FOR FIG II

- 1 1 Step R to R
2 Step to L in front of R
3 Step R to R
4 Step L behind R
2 1 Step R to R
2 Step L in front of R

AHAVAT HADASSA CONT'D

- 3 Touch R toe in place
- & Hop on L
- 4 Close R beside L and hold
- 3-4 Repeat meas 1-2 Variation. ftwk and direction.

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BAT TEIMAN
(Israel)

(22)

SOURCE: Ya'akov Levi Translation: Daughter of Yemen
MUSIC: RECORD: Na'arah, Dances in the Garden of Eden, YE 1001
Song: Sapari
FORMATION: Short lines
STEPS: Walk, Yemenite

MUSIC: 2/4

PATTERN

Meas Ct

INTRODUCTION - DONE ONLY IN BEGINNING, NEVER REPEATS

- 1-2 Step R to R and bend both knees
 - 3-4 Close L to R and bend both knees
 - 5-6 Touch L fwd, bend both knees
 - 7-8 Close L to R and bend both knees
- Repeat cts 1-8, 8 more times.

FIGURE I

- 1-3 3 steps fwd; L,R,L. Go dn with L ft fwd.
- 4 Hold
- 5-8 Bkwd Yemenite R
- 9-12 Bkwd Yemenite L
- 13-16 Turn 1 turn CW; R,L

FIGURE II

- 1-2 2 sways; R,L
- 3-4 Lift R in front of L while bending L knee
- 5-8 Two step R in RLOD (CW)
- 9-16 Repeat cts 1-8, Fig II, reverse ftwk and direction

FIGURE III

- 1-2 Sway R bk
- 3-4 Sway L fwd
- 5 Sway R bk
- 6 Sway L fwd
- 7-8 Close R to L and hold

NOTE: Keep repeating FIG I, II & III to end of music.

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BO'I TAMA
(Israel)

(23)

SOURCE: Danny Uziel Translation: Come My Innocent One
MUSIC: RECORD: Worldtone WL 10015
FORMATION: Circle with H's joined in a W
STEPS: Walk, Brush

MUSIC: 3/8

PATTERN

Meas Ct

FIGURE I (FACING LOD)

1-3 3 walking steps in LOD, R,L,R
4 Sway bk with L
5 1 Place R heel fwd
2-3 Shift wt to R ft
6 Step fwd with L
7-8 2 steps bk, R,L
9-16 Repeat meas 1-8, Fig I

FIGURE II (FACING CTR)

1 Touch ball of R ft behind L
2 Brush R in front of L
3 Place R heel fwd
4 Shift wt to R
5-8 Repeat meas 1-4, Fig II, reverse ftwk

FIGURE III

1 Step R to R
2 Close L beside R
3-4 Roll the knees 2 complete turns CW
5-8 Repeat meas 1-4, Fig III, reverse ftwk and direction

FIGURE IV (FACING LOD)

1-3 3 step turn to R, joining H's at end
4 Lean to R while placing L heel to L
5-8 Repeat meas 1-4, Fig IV, reverse ftwk and direction.

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DEBKA DALIA
(Israel)

(24)

SOURCE: S. Cohen (Vicky) Translation: Dance from Kibutz Dalia
MUSIC: RECORD: Tikva - 117
FORMATION: Line in a simple hold
STEPS: Walk, hop, squat

MUSIC: 4/4

PATTERN

Meas Ct

FIGURE I

1 1-2 2 steps in LOD, R.L
3-4 2 steps in place R,L while turning to face ctr
2-3 Repeat meas 1, Fig I twice more
4 1 Step R in place while kicking L fwd
2 Step L in place while kicking R fwd.
3 Squat, knees together
4 Rise on L while R straight fwd.
5-8 Repeat meas 1-4, Fig I

FIGURE II

1 1 Cross R over L
2 Hop on R to L
3 Hop on R bk
&4& Fast Yemenite L
2 Repeat meas 1, Fig II
3 Repeat meas 1, Fig I
4 1&2 Repeat meas 1, cts 1-3, Fig II
3&4 Fast Yemenite L
5-8 Repeat meas 1-4, Fig II

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EL GINAT EGOZ
(Israel)

(25)

SOURCE: Sara Levi Tana'i Translation: To the Nut Grove
MUSIC: RECORD: Kadima; National 458X45
FORMATION: Cpls anywhere in dance area. W on M's R, R H joined in front of M with elbows bent, L H is bent with thumb and forefinger touching.
STEPS: Hop, Walk, Leap

MUSIC: 2/4 PATTERN

Meas Ct

FIGURE A

1 1 Step R to R
2 Hold
2 1-2 Lift L bk and brush it fwd while hopping on R
3 1 Step L across R
2 Hold
4 1 Close R beside L while bending knees
2 Hold
5-7 Repeat meas 1-3

FIGURE B

1 1 Step R behind L
2 Step L to L
2 1 Cross R in front of L
2 Hold
3 1 Close L beside R while bending knees
2 Hold
4-6 Repeat meas 1-3, Fig B

FIGURE C

1 1 Leap bk on R while L is extended
2 Step fwd on L
2 1 Cross R over L while turning a $\frac{1}{4}$ turn CW
2 Hold
3 1 Close L beside R
2 Hold
4-6 Repeat meas 1-3, Fig C

FIGURE D

1-3 Repeat meas 1-3, Fig A
4-6 Repeat meas 1-3, Fig B

HINEH LANU NIGUN YESH
(Israel)

(26)

SOURCE: Yonatan Gaba'i Translation: Here, We have a melody
MUSIC: RECORD: Israeli Folk Dances (Vol 3) Effi Netser MM 30922
FORMATION: Sets of 2 cpls (1 cpl facing another cpl)
STEPS: Walk

MUSIC: 4/4

PATTERN

Meas

FIGURE A

- 1 3 steps to R; R,L,R and Lift L
- 2 3 steps to L; L,R,L and lift R
- 3 4 steps fwd passing opp cpl, M on the outside
- 4-5 8 steps do-si-do with new cpl
- 6-10 Repeat meas 1-5, Fig A

FIGURE B

- 1 M- 2 slow steps twd each other, R,L
W - Hold
- 2 M - bk to bk in 4 steps R,L,R,L
W - Hold
- 3-4 W - 8 steps do-si-do
M - Hold in place and clap
- 5-6 R H star with 2 slow steps R,L, and 4 steps R,L,R,L
- 7-8 Repeat meas 5-6, Fig B, reverse direction.

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MI YITNENI OF
(Israel)

(27)

SOURCE: Yo'av Ashriel Translation: Who will Transform me into a Bird
MUSIC: RECORD: Israeli Folk Dances (Vol 3) Effi Netser MM 30922
FORMATION: Circle in simple hold
STEPS: Walk, Brush, Yemenite

MUSIC: 4/4 PATTERN

Meas Ct

FIGURE A

1 1 Step R to R
2 Brush L fwd
3 Lift L while bending R knee
4 Hold
2 1-4 Bkwd Yemenite L
3 1 Step R over L (turn to face L0
2 Hold
3 Step bkwd with L with bent knee
4 Step R to R (face LOD)
1-3 3 steps fwd, L,R,L
5-8 Repeat meas 1-4, Fig A

FIGURE B

1 1 Cross R over L while turning L
2 Lift L fwd with bent knee
3-4 Hop twice on R while turning to R and circling L in front with bent knee
2 1 Cross L over R while turning to R
2-3 2 steps fwd, R,L
4 Hold
3-4 Repeat meas 1-2, Fig B
5 1-2 2 steps twd ctr, R,L
3 Step R fwd while going dn to L knee
4 Hold
6 1-3 3 steps bkwd, L,R,L
4 Hold
7-12 Repeat meas 1-6, Fig B

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NITSANIM NIRU BA'ARETS
(Israel)

(28)

SOURCE: Is'vi Fridhaver Translation: Buds Were Seen in the Land
MUSIC: RECORD: Israeli Folk Dances (Vol 3) Effi Netser MM 30922
FORMATION: Circle in a simple hold

MUSIC: 6/4, 7/4, 4/4 PATTERN

Meas Ct

6/4 FIGURE A
1 1-6 6 running steps R,L,R,L,R,L
7/4
2 1 Jump on both feet apart
 2 Leap on L while crossing over R
 3-4 Repeat ct 1-2, Meas 2, Fig A
 5 Leap on R fwd
 6-7 Jump on both feet and land on L bk
3-4 Repeat meas 1-2, Fig A
4/4 FIGURE B
1 1-2 Step hop R while swinging L fwd
 3-4 Step hop L while swinging R bk
2 Repeat meas 1, Fig B
3 1 Sway R to R
 2 Step L to L
 3 Place R heel fwd while bending L knee
 4 Hop on L
4 1-4 4 step turn in LOD (CCW) R,L,R,L
5 8 Repeat meas 1-4, Fig B.

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SOURCE: Yonatan Gaba'i Translation: It will be Heard
MUSIC: RECORD: Israeli Folk Dances (Vol 3) Effi Netser MM 30922
FORMATION: Circle in a simple hold
STEPS: Walk, Sway, Lift

MUSIC: 4/4 PATTERN

Meas Ct

FIGURE A

1 1-2 2 steps R,L in LOD (CCW)
3-4 step hop R while lifting L
2 Repeat meas 1, Fig A, reverse ftwk and direction
3 4 sways R,L,R,L
4 1-3 3 step turn CCW R,L,R
4 shift wt to L
5-8 Repeat meas 1-4, Fig A

FIGURE B

1 1-4 2 slow steps R,L; R to R, L behind R
2 1-2 step R to R
3-4 step R to R and lift L in front
3-4 Repeat meas 1-2, Fig B, reverse ftwk and direction
5 1-3 3 steps R to R, L behind R, R to R
4 Lift L in front of R
6 Repeat meas 5, Fig B, reverse ftwk and direction
7 1-2 Step R to R, lift L in front of R
3-4 Step L to L, lift R in front of L
8 1-3 3 step turn R,L,R, in LOD (CCW)
4 Shift wt to L

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RAKEFET
(Israel)

(30)

SOURCE: R. Spivak
MUSIC: RECORD: Worldtone 10007
FORMATION: M & W stand with R shoulders adjacent, R H joins.
STEPS: Waltz, swing

MUSIC: 3/4 PATTERN

Meas Ct

NOTE: STEPS DESCRIBED FOR M, W DOES OPP.

FIGURE A

- 1 1-3 3 steps fwd R,L,R (LOD)
2 1 Step fwd R
2-3 2 steps while turning $\frac{1}{2}$ turn CW, end facing RLOD
3-4 Repeat meas 1-2, Fig A

NOTE: During meas 3-4 LOD is the same but M moves bkwd

- 5-6 R shoulders adjacent, R H behind ptr bk L H holds ptr R H behind bk (back basket hold. Take 6 walking steps L,R,L,R,L,R turning CW
7 M drop R H and CCW with 3 steps L,R,L
8 Step twd W with 3 steps R,L,R. End in butterfly pos with M bk to ctr.

FIGURE B

- 1 Step L to L and swing R across L
2 Step R to R and swing L across R
3 Turn W under L arms in 3 steps, M steps in place L,R,L
4 Take 3 steps R,L,R end in closed pos. M bk to LOD
5-8 4 waltz steps turning with ptr
9-16 Repeat meas 1-8 Fig B.

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SHECHARCHORET
(Israel)

(31)

SOURCE: Ya'akov Levi Translation: The dark one from the Vineyard
MUSIC: RECORD: I Remember, Hadarim LP-4, Francine FM-1X45
FORMATION: Cpls in a simple hold, W on M's R, facing LOD. Directions
are for M, W use opp.
STEPS: Yemenite, two-step, snap

MUSIC: 2/4 PATTERN

Meas Ct

FIGURE A

- 1-4 Yemenite step L
- 5-6 Bend both knees
- 7-8 Straighten knees while R extends fwd
- 9-12 3 steps fwd R,L,R and hold
- 13-16 Repeat ct 1-4, Fig A
- 17-20 Release hand hold. 3 step turn R,L,R (CW). End facing ptr
M's bk to ctr in a conversation pos.
- 21-22 Step L bk with bent knee and hold
- 23-24 Step R fwd with bent knee and hold
- 25-26 Repeat ct 21-24, Fig A in double time
- 27-28 Close L to R and hold
- 29-30 Cross arms chest high, snap fingers while bending knees & hold
- 31-60 Repeat ct 1-30 Fig A.

FIGURE B

NOTE: Ptrs stand facing each other, M's bk to ctr. W has both H's
together chest high, M covers W's H's with his.

- 1-3 Step R to R (high) cross L over R (low) step R bk
- 4-6 3 step turn (CCW) L,R,L while progressing in lod
- 7-8 Close R to L and hold
- 9-16 Repeat ct 1-8, Fig B.

FIGURE C

NOTE: Ptrs in closed social dance pos, r hips adjacent. M & W
start with same ft.

- 1-4 Two step R, turning CW
- 5-8 Yemenite L NOTE: M lets go of R H, W T. II during Yemenite step
ptrs go away and twd each other.
- 9-32 Repeat cts 1-8, Fig C 3 more times
- 33-34 Close R to L
Repeat dance from beginning.

SHNEI SHOSHANIM
(Israel)

(32)

SOURCE: Eliyahu Gamliel Translation: Two Roses
MUSIC: RECORD: Dances in the Garden of Eden YE 1001
FORMATION: Cpls in a double circle
STEPS: Walk, step-hop, grapevine. Directions are for M, W use opp

MUSIC: 4/4

PATTERN

Meas Ct

- FIGURE A Ptr facing, M's bk to ctr, no H hold
- 1 1 Cross R over L, turning R shoulder twd ptr.
2 Snap fingers of R H
3-4 Step L to L, facing ptr
- 2 1 Step R behind L, turning L shoulder twd ptr
2 Snap fingers of L H
3-4 Step L to L, facing ptr
- 3-4 Repeat meas 1-2, Fig A.
- FIGURE B Simple hold, facing LOD
- 1-2 1-7 Grapevine step-cross R over L, L to L, R behind L, L to L,
cross R over L, L to L, cross R over L
8 Hold
3-4 Repeat meas 1-2, Fig B, reverse ftwk, direction and hand hold
- FIGURE C Ptrs face with R H joined
- 1 1-2 Step hop with R while changing places
3-4 Step L to L while turning a $\frac{1}{4}$ turn to R and getting into a
Varsouvienne pos.
- 2 1-2 Step R to R twd ptr
3-4 Step L to L away from ptr
- 3-4 1-8 Take two steps R,L,R, L,R,L turn $\frac{1}{2}$ turn with ptr.
- FIGURE D simple hold
- 1 1-2 Walk fwd 2 steps R,L
3 Brush R fwd
4 Step R fwd
- 2 1 Step L fwd
2 Brush R fwd
3-4 Walk fwd 2 steps R,L (Join both H and face ptr)
- 3 1-2 Step R to R and hold
3-4 2 sways L,R
- 4 1-2 Cross L over R and hold (M's L H joined with W's R H)
3 Step R back

SHNEI SHOSHANIM CONT'D

(33)

4 Step L to L

5-8 Repeat meas 1-4, Fig D

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CIOCARLANUL
(Romania)

(36)

SOURCE: Pronounced "cho-car-lon-ool". This dance was presented to American folk dancers by Romanian authority Larisa Lucaci at Folk Dance House and at the Maine Folk Dance Camp. First taught in California at the Stockton Folk Dance Camp in 1955.

MUSIC: RECORD: Folk Dancer MH 1122

FORMATION: All join hands in a circle, no ptrs needed.

MUSIC: PATTERN

Meas

FIGURE I This is called the "Ciocarlanul" step
Step on R ft over L with wt on it (ct 1)
Step bak on L ft (ct 2)
Step on R ft beside L ft (ct 3)
Step in place on L ft (ct 4)
Do the above "Ciocarlanul" combination of steps three times.
In place do a series of quick stamps R,L,R, L,R,L
Repeat all of FIG I once more.

FIGURE II

Keep hands joined all move sideways to the R five steps.
Start with R ft going to the R and L ft stepping in back of R. Stamp on L ft.
Repeat going L, 5 steps starting with L and finish with two stamps on R ft.
Repeat dance from beginning.

NOTE: This is a very lively dance. Side steps in Fig II should be done almost like a leaping step. In stamping use the heel rather than the whole foot.

IMPORTANT: The record is much too long for American folk dancers, we suggest starting it in a bit to make it shorter and more comfortable...Romanians find it too short!

Presented by John Filcich
Idyllwild Workshop - 1977

DRMES FOR THREE
(Croatia)

(37)

SOURCE: Drmes is the national dance of Croatia and has many routines and variations. It can be done in cpls, trios, fours and groups. Every locale seems to have its own music for the dance and the steps vary from village to village. The translation for Drmes is "shake" and that is just what the step is designed to produce. There are many variations of this step, some very intricate but all have the same rhythm and produce the same bounce the steps can be done without the feet being raised off the floor. It was first presented at the 1954 University of the Pacific Folk Dance Camp by John Filcich.

MUSIC: RECORD: DU-TAM 1002-B

FORMATION: One M, two W, W stand side by side facing M. M's R H is on the L hip of the W on his R, his L H is on the R hip of the W to his L. W's inside H are on the M's nearest shoulder (W L has L H on his L shoulder...) Sets may be scattered about the floor, but the dance is stationary.

STEPS: BASIC DRMES (Durr'mesh) STEP:
Meas 1 Step R (ct 1). Hop R (almost a chug) (ct 2).
Meas 2 Repeat action of Meas 1, starting L
Meas 3 Step R, L
Meas 4 Step R (ct 1). Hop R (almost a chug) (ct 2).
Repeat of step starts on L.

MUSIC: PATTERN

Meas.

FIGURE I

1-16 In formation as described the set does 16 Drmes Steps, all starting with the R ft. M may switch the pos of the W on Meas 8; Pass the W on the R in front of the W on the L and place R W at L shoulder, & turn body about $\frac{1}{4}$ turn so that original L W now assumes pos at R shoulder. dance bk into place. M may switch bk on Meas 12.

FIGURE II

17-32 All releasing hold, M turns with R W in shoulder-waist pos 8 czardas turn steps CW. The 7th & 8th steps are change steps: R,L,R in place (do not stamp). Then (Meas 25-32) M turns to L W and repeats the 8 czardas sturns with her (ending with L,R,L & preparing to assume the pos for the Drmes step for Fig I). While M is dancing with one W, the free W does the Drmes Step of Fig I in place (no turning), H on hips, in a nonchalant manner since supposedly, for the moment, the other W is preferred. There is nothing to prohibit the M from dancing with the same W in both directions, but being a good sport he will make it up next time.

17-32 VARIATION:

All three join hands behind bks forming a small tight circle (H are joined with one person removed). All cross R ft over L (ct 1) & CW con't with L,R,L,R,L,R,L,R,L,R,L,R,L,R,L,R,L

DRMES FOR THREE CONT'D

(38)

R ft is kept almost stationary.

Repeat (Meas 25-32) in opp direction, or for variety, set may revolve all 16 meas in one direction.

Presented by John Filcich
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HOT CHEESE
(Romania)

(39)

SOURCE: Romanian Gypsy Dance

MUSIC: RECORD: Festival Records 45 Rpm 3702-B

FORMATION: Open circle, H joined and held at shoulder height.

MUSIC: 4/4

PATTERN

Meas.

INTRODUCTION

FIGURE I

- 1 Facing diag to L, L hip facing same direction, step L fwd, thrusting L hip fwd while upper part of body leans bkwd (1) Close R behind L (2). Step bk R (3). Touch L toe extended and out to L (4).
- 2 Step L crossed in front of R (1). Step R to side (2). Step L behind R, step R to side (3). Step L crossed in front of R (4).
- 3-8 Repeat action of meas 1-2 beginning R three more times. Close R to L on ct 4, meas 8.

FIGURE II

- 9 Facing ctr, moving fwd, step R (1). Close L to R (2). Moving bkwd, step L (3). Close R to L (4).
- 10 Moving fwd, Step R (1). Step L (2). Step R (3). Close L to R (4).
- 11-12 Repeat action of meas 9-10 moving bkwd and beginning L.
- 13-16 Repeat action of meas 9-12.

FIGURE III

- 17 Step L in place (1). Brush R heel fwd and around in back of L (2). Lift L heel (3). Step R in place (4).
- 18-19 Repeat action of meas 17 two more times.
- 20 Step L in place (1). Feet together, wt on heels, raise ft (2). Lower ft (3). Hold (4).
- 21-24 Repeat action of meas 17-20 beginning R.
- 25-32 Repeat action of meas 17-24, beginning moving to L on meas 17 instead of in place.
- Repeat from beginning of dance.

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KARAGOUNA
(Greece)

(40)

SOURCE: Learned by Dick Crum from Mr. Stavros Kalaras, Athenian folk dance teacher, now living in Pittsburgh, Pa. Taught by Dick Crum at the Stockton Folk Dance Camp 1960. Pronunciation: Kah-rah-goo'-nah

MUSIC: RECORD: Festival LP F-3002 (Side 1, bdl); Festival 45 F-3510

FORMATION: Open circle, H joined at about shoulder ht - leader on R end should be a man.

MUSIC:	PATTERN.
Meas Ct	FIGURE I (Done four times through)
1 1	Moving in LOD, step with R ft.
2	Moving in LOD, step with L ft.
2 1	Step on R ft and face twd ctr.
2	Point L toe fwd and pause (or as a variation, hop slightly on R ft, (ct &) kicking L ft a bit fwd in air).
3 1	Step on L ft in place.
2	Point R ft diagonally bk R
4 1	Point R ft fwd
2	Point R ft diagonally bk R again.
	VARIATION ON PART I: Meas 1,3 & 4 are the same as above, but the following is done instead of meas 2.
2 1	Step on R ft and face twd ctr
&	Step on L toe close in bk of R heel
2	Step on R toe close in bk of L heel (similar to a slow reel step)
	FIGURE II (Done twice through)
1 1	Facing ctr still, step sáwd to R with R ft.
2	Close L ft to R ft a little fwd, with very slight turn of body to R.
2-4	Do movements of meas 1 three more times, moving R
5 1	Point R ft diagonally fwd R.
2	Wt still on L ft, bring R ft across in the air, OR do two slight hops on L ft as you bring R ft across.
6 1	Step onto R ft across and to the L of L ft.
2	Point L ft again diagonally fwd L
7 1	Point L ft again diagonally fwd L.
2	Wt still on R ft, bring L ft across in the air OR do two slight hops on L ft as you bring R ft across.
8 1	Step onto L ft across and to the R of R ft.
2	Point R ft diagonally fwd R.

KARAGOUNA CONT'D

(41)

- MEN'S VARIATION ON FIG II (Meas 1 thru 4 the same as described above, but meas 5-8 as follows:
- 5 1 Full knee bend (prisjadka), knees out
 - 2 Rise on L ft, swinging R ft out and across in air (may be done with double hop on L ft)
 - 6 1 Step onto R toe across and to the L of L ft.
 - 2 Point L ft diagonally fwd L OR close L ft beside R ft in place.
 - 7-8 Same as meas 5-6 but opp ftwk.

NOTE: This description of Karagouna does not include a FIG III sometimes inserted into the dance consisting of 8 meas of ordinary Syrtos Kalamatianos steps. This Fig III is not originally part of Karagouna, but is sometimes added by Greek performing groups to give variety to the dance. In this recording, the syrtos step can be done twice instead of repeating the step given in Fig II: the music actually does change into "Syrtos" at that point.

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KOZACKO KOLO

(42)

SOURCE: This is a kolo version of the Ukrainian Hopak, or Kozatski, the Cossack Dance from which it got the title. The "verovtchka" step is the one most commonly used as described here. This kolo is one of the most popular among ethnic Yugoslav groups in America. Pronunciation: Koh-ZOTCH-koh.

MUSIC: RECORD: Folk Art LP 107, band 1.

FORMATION:

MUSIC: PATTERN

Meas PART I (Ukrainian verovotchka step)

1 All facing ctr, step on R ft in bk of L ft; chug Rft fwd at the same time step on L ft in bk of R ft.

2 Chug L ft fwd at the same time step on R ft in bk of L ft; Step on L ft in place, step on R ft in place.

3 Chug R ft fwd, at same time step on L ft in bk of R ft; step R in place, step L in place.

4 Chug L ft fwd, at the same time step on R ft in bk of L ft step on L ft in place, step on R ft in place.

5-8 Repeat above, reversing ftwk, starting with L ft etc.

PART II

9-12 All turning bodies to face R, take four polka steps to the R starting with the R ft.

13-16 All turning bodies to face L, take four polka steps to the L also starting on the R ft.

VARIATIONS FOR PART I

Do verovotchka step as described in meas 1-2 four times. Suggested step for W: Hop onto R ft in place, hop onto L ft in place (meas 1) step RLR, LRL, RLR. Repeat starting with L ft. This also has a short form: Hop R, hop L, RLR; hop L, hop R, LRL and repeat.

VARIATION FOR PART II

Two polka steps fwd in line of direction, hop on R, hop on L, RLR in place and turning L repeat to L, starting on L.

CARLAMA

SOURCE: The Carlama is native to southwestern Serbia and eastern Bosnia, and a trace of Orientalism is detected in both the music and dance due to the long Turkish occupation of those regions. Pronunciation: Char-LAH-mah.

RECORD: Folk Art LP 107 (band 2) Festival 45 RPM F-4813

FORMATION: Open kolo, the leader at the R end.

1-16 Facing ctr, step fwd on R ft, slightly bending both knees and raising L ft off floor (ct 1). Step back on L ft (ct 2). Step on R ft next to L ft (ct 1). Hop on R ft, bending L knee and raising the L ft off floor (ct 2). Repeat above to

L,R,L,R,L,R,L, making a total of eight such steps, all done in place.

17-24 HEEL CLICKS:

Step R with R ft (ct 1). Close L ft to R ft, changing wt to L ft (ct 2). Hop lightly to the R on the L ft, striking the heel of the R ft against the L heel when the L ft is lifted off floor (ct 1). Again hop lightly to the R on the L ft, striking the heel of the R ft against the L heel when the L ft is lifted off the floor (ct 2). Repeat three more times to the R, making four in all; on the fourth time click the heels once only, then step on the R ft, ready to start the heel-clicks to the L.

25-32 Reversing ftwk, execute four heel clicks to the L. On the fourth time, click heels once only, step on L ft to change direction (actually to do step of first part in place. Repeat dance.

KOKONJESTE

SOURCE: The Kokonjeste kolos are native to Old Serbia. Characteristic of these dances is the quick series of three steps each preceded by two leaps. These are many variations and melodies, many named after the locale of origin. The following is the simplest of the Kokonjeste family. Pronunciation: Koh-koh-NYESH-teh.

MUSIC: RECORD: Folk Art LP 107 (bd 3)

FORMATION: Open kolo, leader at R end.

Meas

PART I (PASSIVE OR RESTING)

1-4 Step on R ft R, step L across R, step R, close L to R, step L, close R to L, step R, close L to R. (This is the walking counterpart to Part II).

5-8 Repeat meas 1-4 to the L, reversing ftwk

9-12 Repeat action meas 1-4.

PART II (ACTIVE)

13 Take a low leap diagonally fwd on R ft; continuing in line of direction, take a low leap fwd on the L ft.

14 Kokonjeste Step to L; L,R,L

15 Repeat Kokonjeste step to L, L,R,L

16 Repeat Kokonjeste step to R; R,L,R

17-20 Repeat meas 13-16 to the L, reversing ftwk

21-24 Repeat meas 13-16 to the R

25-28 Repeat meas 13-16 to the L reversing ftwk

29-44 Repeat meas 13-28 (the Kokonjeste step routine is done 8 times, four times R, four L each "time" being 4 meas.

Because Part I is done three times (odd number) Part II will alternate directions R and L. In the Kokonjeste step, it is customary to dance

KOKONJESTE CONT'D

(44)

the leaps twd the ctr of the circle, the series of quick steps somewhat bkwd. In all cases the steps are kept very small.

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MARICE KOLO

(45)

SOURCE: Pronunciation MAH-rih-tse - Mary's Kolo

MUSIC; RECORD: Stachel 1023

FORMATION: Usual kolo formation, leader at the R end.

MUSIC: PATTERN

Meas.

PART I

- 1-2 All facing ctr and moving to the R, take seven steps thus: step R ft diagonally in front, step L ft in bk of R, step R ft R, etc. (R,L,R,L,R,L,R - all equal steps.)
- 3-4 Step R ft R, L ft in front of R, step R ft R; then L ft L, R ft in front of L, L ft in place (these are modified kolo pas-de-basques done in place.) (R,L,R & L,R,L).
- 5-8 Repeat above, moving to the L and reversing ftwk.

PART II

- 9 Still facing ctr, leap onto the R ft sideways to R; leap onto L ft behind and to the R of the R ft.
- 10 Step R, L, R in place (kolo pas-de-basque)
- 11 Step L, R, L in place (kolo pas-de-basque)
- 12 Step R, L, R in place (kolo pas-de-basque)
- 13-16 Repeat meas 9-12 to the L, reversing ftwk.

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SLAVJANKA
(Jugoslavia)

(46)

SOURCE: Learned from Belgrade folk dancers by Dick Crum in 1954.

MUSIC: RECORD: National 454-B

FORMATION: Open or closed circle, H joined and held at shoulder ht.

MUSIC: PATTERN

Meas.Ct

PART I

- 1 1 Feet together in place, rise on toes and come dn again onto both heels, gently with flex of knee.
& Rise immediately onto toes again
2 Bounce by quickly coming dn on heels again and rising.
& Bounce again as in ct 2,
2 1 Step to R with R ft, flexing both knees
& Rise immediately onto toes, closing L ft to R ft
2-& Bounce twice as in meas 1.
3-8 Do movements of meas 2 six more times, for a total of seven moving sideways to the R.
9-16 Same as meas 1-8 but with opp ftwk and dire. i.e. meas 9 done in place and meas 1-16 moving to L, leading with L ft.

PART II

- 17 1 Step on R ft in front of L ft
2 Return wt to L ft in place
18 1 Step on R ft in place beside L ft
2 Hop on R ft in place
19 1 Step on L ft in front of R ft
2 Return wt to R ft in place
20 1 Step on L ft in place beside R ft
2 Hop on L ft in place.
21-32 Do movements of meas 17-20 three more times, for a total of 4

NOTE: Part I is very light and bouncy; the sideward steps are identical to the steps of Part II of "Ti Momo".

I

Aj, malo ja, malo ti, malo ja -
Pa cemo se frajlice opet voljeti.//

Chorus

Aj, uba, uba, uba, uba, ubava,
Uba, uba, ubava, curo garava!//

BASIC STEPS HUNGARIAN

-12-(47)

We find great practical value in using and referring to basic standing pos. The dancer begins movements, steps and step patterns from these pos. or returns to them after movements or step patterns are completed. Also, they are useful to refer to, when, in dance directions, it is necessary to clarify certain relationships between the two feet. Other dance forms (ballet, modern, jazz and ballroom dance) have used these pos for a long time, and adopting them for folk dance is a must. Of course, they are not exaggerated to the same extent that they are in ballet, for example, but rather are done in a simple, natural way.

First position: the heels are together, the toes turned out at approximately a 90° angle.



Second position: the feet are apart in a side-to-side plane, about the length of one foot apart. The toes are turned out at about a 90° angle.



Third position: the heel of one foot touches the middle of the other foot. The toes are turned out at approximately a 90° angle. When the R heel touches the L foot, this is a third pos front. When the L heel touches the R foot, this is a third pos back. The front or back 3rd pos. is determined by the pos of the R foot.



3rd pos front



3rd pos back

Fourth position: The feet are apart in a fwd-bkwd plane, about the length of one foot apart. A front or back pos would be the same as described in 3rd pos, and is determined by the pos of the R foot.



4th pos front



4th pos back

Fifth position: the heel of one foot touches the toes of the other foot. Front or back pos would be the same as described in 3rd pos.



5th pos. front



5th pos. back

In Hungarian folk dances, the most commonly used pos are first and second, somewhat less the third and fifth. Fourth pos is seldom used. These pos. are also used with parallel footwork, especially the first and second pos.

Certain steps and their variations are frequently used in almost every Hungarian folk dance. They are described here, in a separate chapter, and will be referred to later on in the actual dance descriptions. This will eliminate senseless repetitions in writing and reading the step patterns. At the same time, it will make the dancer aware of certain basic characteristics which eventually lead them to a better understanding of Hungarian folk dance. Some basic Hungarian dance terminology will be introduced along with the basic step descriptions to identify the steps.

(1) Csardas steps and variations

Single Csardas step

1 Step on the R ft to the R side

2 Close the L ft to the R ft.

This can be repeated the same way, or to the opp direction with opp ftwk. Also, it can move fwd or bkws.

Double Csardas step

The most common variation of the csardas step is the double csardas step.

1 Step on the R ft to the R side

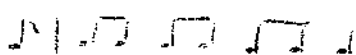
2 Step on the L ft beside the R ft

3 Step on the R ft to the R side

4 Close the L ft to the R ft

Repeat with opp ftwk (symmetrical). The double csardas step can also be done fwd (zig-zag) or bkwd (zig-zag).

For the less experienced dancer, the author recommends that the csardas step variations be done in a simple, smooth way, without any special knee-bending or bouncing. The more experienced dancer should be aware of some of the special "styling" points of the csardas step, as they are done by the natives. There are two different ways of executing the steps. One is the so-called "Rezgo Csardas" (tremble or shake), or, as modern dance researchers refer to them, "Upbeat Csardas" steps. The other type is the "Downbeat Csardas." Both involve the bending and straightening of the knees. The relationship of the knee-bending and straightening to the music determines the up or downbeat style. The following is a detailed description of the double csardas step:

Rezgos (Upbeat) Csardas 

Begin in 1st pos parallel

& Before the actual first ct, bend both knees.

1 Step with the R ft to the R side, straightening both knees.

& Bend both knees.

2 Step on the L ft beside the R ft, straightening both knees.

& Bend both knees

3 Step on the R ft to the R side, straightening both knees.

& Bend both knees.

4 Close the L ft to the R ft, straightening both knees. Repeat with opp ftwk (symmetrical).

The emphasis is on the knee-straightening, which always occurs on the musical beat. Because of this, the term "Upbeat" is used. As an exercise, the author recommends that the step be done to simple counting, as follows: and-one-and-two-and-three-and-four. The and is the knee-bend, and the ct is the straight knee.

In an actual dance situation, the knee movement is quite small. The bending and straightening are not sharply separated from each other. Variations also exist with respect to amount of force used to perform the movement. The knee-straightening can be soft or sharp.

The "Downbeat" Csardas is just the opp of the "Upbeat" Csardas in counting and performing the pattern. The "Downbeat" Csardas emphasizes the knee-bend, which occurs on the beat.

Downbeat Csardas 

Begin in 1st pos parallel.

1 Step on the R ft to the R side, bending both knees.

& Straighten both knees.

2 Step on the L ft beside the R ft, bending both knees.

& Straighten both knees.

3 Step on the R ft to the R side, bending both knees.

& Straighten both knees.

4 Close the L ft to the R ft bending both knees.

& Straighten both knees.

Repeat with opp ftwk (symmetrical)

Here the count is: one-and-two-and-three-and-four-and, with the knee-bend on the beat. In actual dancing, the knee movement is small and the bending and straightening of the knees is not sharply separated from each other. The "downbeat" csardas is the exact opposite of the "upbeat" csardas. Although this is true so far as structure and rhythm are concerned, in actual dance situations, the dancer might observe that the "downbeat" csardas step is much softer and more relaxed in appearance. This is due to the fact that in this step, the knee-straightening is never as stiff as in the "upbeat" csardas. As a matter of fact, it should be executed with relaxed knees throughout.

In Hungary, these two different csardas steps can be characteristic of local areas or even whole regions. In other places, you might find that both types are danced. However, it seems that the upbeat csardas is more popular with the older generations.

In the ballroom csardas, the upbeat type is dominant, sometimes to such an extent that the whole thing becomes almost senseless shaking. This "style" developed among the rural landowners in the first half of this century. From them the name, "gentry csardas" developed.

Csárdás step variations, although they are found in almost every existing Hungarian dance-type, are most common in the slow part of the csárdás and in the girls' circle dances.

(2) Another widely-used step pattern and its variations is called "Rida." Generally speaking, this is a side-step and a cross-step, or a cross-step followed by a side-step. It seldom appears as a single step, but is usually found in a series for cpl turns, solo turns, or moving a whole circle.

The latest Hungarian dance descriptions, based on theoretical investigation of the Rida steps and their uses by natives, divide them into two categories: open or closed rida.

Open Rida

- 1 Step on the ball of the R ft to the R
 - 2 Step on the L ft across in front of the R ft with a small knee-bend
- Repeat with the same ftwk in the same direction.

The open rida generally has a "rising-sinking" feeling, but this up and down movement is rather smooth, soft, and continuous like an ocean wave and is definitely not staccato. The above description begins with the R ft and moves in a R direction, but can also be done starting with the L ft moving in a L direction. This pattern is called open rida because the first step, on the musical beat, is a side or open step.

The open rida can also be done in a walking style without emphasizing the up and down movement; or with leaps instead of walking steps, which gives the sequence a "turning" style.

The opposite type of rida is the closed rida.

Closed Rida

- 1 Step on the R ft across in front of the L ft with a small knee bend.
 - 2 Step on the L ft to the L side.
- Repeat with the same ftwk in the same direction.

That which was said about the open rida is also generally true of the closed rida. The main difference is that the first movement is a cross-step with a slight knee-bend and occurs on the musical beat.

Earlier dance directions refer to open rida as upbeat rida; and to the closed rida as a downbeat rida. This was due to the relationship of the steps to the music. However, as mentioned earlier, the rida steps can be done without emphasizing the up or down movement. Therefore, the author feels that the new Hungarian terminology is more accurate and practical than the previous one.

Rida steps are most commonly used in cpl turns, either in the slow or fast csárdás sequences. Also, this is a very popular step in girls' circle dances, especially in the fast sections.

The author would like to point out that the Hungarian rida is closely related to similar steps in other national dance types. The so-called "grapevine" and popular "buzz step" are among them.

(3) The third type of step to be described is also a very common Hungarian dance step--the Cifra, or "Harmas lepes" (three steps).

Cifra

- 1 Leap onto the R ft to the R side

& Step on the L ft beside the R ft
2 Step on the R ft in place
Repeat with opp ftwk (symmetrical)

All three steps are done on the balls of the feet, and this gives a light quality to the step pattern. The rhythmic pattern can be broken down into a quick, quick, slow relationship. When Cifra steps are done in a series, the starting ft alternates. The pattern can be done fwd, sideward, bkwd, turning, or zig-zag direction.

Some researches believe that the cifra originated in shepherd dances. Although the use of this step touches almost every other Hungarian dance type, it is still the most common in the shepherd dances, particularly the "Kanasz" dances.

Among the relatives of the Hungarian cifra are the Serbian "threes," the English "set," the "pas de basque" as well as the three-step balances, and other step patterns in a (quick,quick,slow) rhythm.

Recent publications of folk dance books and dance directions in the United States described another movement or step as basically Hungarian. The Hungarians call it "bokazo," which means "heel-click.". These publications contradict each other when they try to describe the bokazo. Hungarian, researchers, folklorists, dancers and choreographers use the name "Bokazo," as a general term for all combinations of heel-click steps. The variations of the bokazo which will be used in selected dances are described separately along with other step patterns in the individual dances.

AUTHOR: Andor Czompo

Presented by John Hancock
Idyllwild - 1977

DUNAFALVI LEANYTÁNC
(Hungary)

(52)

- SOURCE: Pronunciation: Doo-nah-fahl-vee Lay-on-táhnts. Dunafalva is a small village in Baranya County in Southern Hungary along the Danube River (Hungarian: Duna). This girls' dance belongs to the general circle dance-type of the central Danube region. Other dances of the same type are the following: Kortanc from Sioagard, Kalocsai Kortanc, Faridazo, Csanádi Leanytanc. The dance has four parts: (Lassu (slow), rezgos (bounce), kis-ugros (small jump) and nagyugros (big jump). Dance research film from the film library of the Hungarian Academy of Science Also D. Attila: Dunafalvi Leanytanc, published by Nepmuvelesi Intezet.
- MUSIC: RECORD: Traditional folk tunes. Voyager VR LP 401, side 1 Band 5; speed can be increased.
- FORMATION: Circle, simple hand hold which changes to a cross hand hold in the small jump and changes back again to the simple hand hold for the big jump.
- STYLE: The slow part is feminine and lyrical; the rezgos, playful; the ugros is done so that it seems stiff-legged.

MUSIC: PATTERN

Meas Ct. BASIC STEPS AND MOTIFS:

Slow: strolling. Rezgos: single csardas, double csardas (up-beat) and cifra variation. Small jump: buzz step, grapevine. Big jump: grapevine with hops, solo turn.

STROLLING

- 1 Facing slightly to the L, step on the L ft fwd.
 - 2 Step on the R ft fwd
 - 3 Facing the ctr of the circle, step on the L ft bkwd
 - 4 Close the R ft to the L ft with partial wt.
 - 5 Step on the R ft to the R. Slight turn of hip to R
 - 6 Close the L ft to the R ft with partial wt.
- Repeat the same way. End with wt on L ft.

NOTE: The six count step overlaps the four ct meas of the melody.

CIFRA VARIATION

- 1-2 Turning in LOD, do two running steps, R,L.
- 3-4 Do a Cifra step, facing the ctr of the circle

BUZZ STEP

- 1 Step on the R ft to the L, across in front of the L ft with a slight knee bend.
- & Step on the ball of the L ft behind the R ft.

NOTE: With a series of buzz steps, move to the L side direction.

SMALL JUMP (KISUGRO)

- 1 Step on the R ft to the L across in front of the L
- 2 Step on the L ft to the L
- 3 Step on the R ft across and behind the L ft
- 4 Step on the L ft to the L

NOTE: All steps are running steps with almost straight legs. The hips follow the movement of the R ft. This is similar to a grapevine.

BIG JUMP (NAGYUGRO)

- 1 Step on the R ft in front of the L ft
- 2 Hop on the R ft
- & Step on the L ft to the L
- 3 Step on the R ft behind the L ft
- 4 Hop on the R ft
- & Step on the L ft to the L

NOTE: With this combination, move in a circle to the L, tightening the circle on the 1st ct., and widening on the 3rd ct. The body follows the R ft with slight turns.

SOLE TURN

- 1 Step on the R ft in place
 - 2 Hop on the R ft
 - & Step on the L ft in place
 - 3-4 Step in place, R,L
- Make most of turn.

NOTE: With these four cts, make a full turn in place to the R, CW. The terms, "small jump" and "big jump" are literal translation of Kisugro and Nagyugro, which are the original native names of these figures.

THE DANCE.

PART I SLOW

INTRODUCTION

- 1-18 Do the strolling step twelve times. Strong movement fwd.

PART II

- 1-4 Do 4 double csardas steps (upbeat) to the R,L,R,L
- 5 Do 2 single scardas steps (upbeat) to the R,L
- 6 Do one Cifra variation.
- 7 Do 2 Cifra steps (basic) to the L,R. Slight hip action only.
- 8-9 Repeat meas 6-7 with opp ftwk (symmetrical)
- 10-27 Repeat meas 1-9, two more times.
- 28-32 Same as meas 5-9.

PART III Kisugro (small jump)

- 1-2 Do 8 buzz steps. NOTE: Change the simple hand hold to a front cross hold. R ft carries weight with down-up action.
- 3-4 Do 2 small jump
- 5-16 Repeat meas 1-4, three more times.
- NOTE: Runins grapevine with small leaps with stiff knee action - legs open closed together

PART IV Nagyugro (Big Jump)

- 1-2 Do the Big Jump two times. Note change the front crosshold to a simple hand hold again.
- 3-4 Do 2 solo turns
- 5-12 Repeat meas 1-4, two more times.
- 13-14 Repeat meas 1-2, for the finale. End with 4 runs or 3 runs and close click. Step can be done in place.

Presented by John Hancock
Idyllwild Workshop - 1977

By Gordon Ekvall Tracie

Rare indeed is the folkdancer who hasn't heard of the Hambo. This top favorite number might well be called one of Sweden's most famous exports.

It is quite appropriate that the Hambo should be the dance which has come to more or less symbolize that northern land's contributions to Folk and Oldtime Dancing, for it bears the tradition of just about the oldest of all Swedish dances: the Polska. With a long and interesting history not unrelated to the entire field of Scandinavian folk culture, this unique dance warrants a bit of closer study.

The Polska as both a musical and rhythmic form has been known in Sweden for over three and a half centuries. (typically in triple measure, it is not to be confused with the 2/4 time Polka, which is of much more recent origin and not native to the North). The Polska is to Sweden what the Rhumba is to Cuba or the Jig and Reel are to the British Isles. Its characteristic three-count lilt constitutes the rhythmic framework for not only the multitude of folkdances and song games based upon it, but for the overwhelming proportion of all Swedish folk melodies as well, both in Sweden proper and in many sections of Finland. In Norway, where it is known as Pols, it finds expression in numerous traditional dances. Truly, this distinctive 3/4 time Polska-Pols rhythm may befittingly be termed "the pulse-beat of the Northland".

The term Polska appears in Swedish literature as long ago as the late 1500's. While the name itself unmistakably comes from Poland, the Polska as either a dance or musical form is believed by some musicologists to have existed previously in Scandinavia under another name - indeed, that it may even actually have originated somewhere in the North. In any case, the Polska has played a cardinal role in Swedish music and dance since the beginning of the 17th century, reigning supreme as the "national dance" of Sweden for nearly 250 years, well into the 1840's, the favorite of nobility and folk alike.

During such a long period it is natural that considerable changes occurred, and as a result the Polska has taken on many and varied forms. Oldest of these is the "Langpolska" (long polska), a serpentine or line dance of the same type as that believed danced in conjunction with folksongs in the Middle Ages. Another form is the "slangpolska" (slinging or flinging polska), which is usually characterized by its being done in place rather than around the floor as in most dances. (Fyramannadans, the Swedish Slengpolska for Four, is a living example of this).

However, the Polska is chiefly known as a couple dance, for early in its history it became closely associated with the development of pair-dancing, as distinguished from the more ancient practice of dancing only in groups. As far back as the Middle Ages, European ring dances often concluded with a "swinging" of partners couplewise, a practice which gave rise to the eventual separation of this figure from the rest of the dance. In Sweden this partner turn was known as Polska, and as it achieved its "independence" it acquired - in common with the then-current Renaissance court dances - a set of contrasting movements. This usually consisted of a slow first part which passed into a fast, gyrating second part. The former ("fordans fore-dance), originally in either 4/4 or 2/4 time, was often no more than simple pacing forward, while the latter ("efterdans", after-dance) consisted of vigorous whirling roundabout. (This basic arrangement of alternating forward moving steps and turning steps is still seen in the Hambo of today, particularly the Old Hambo-Polska, described in the following pages.

During the 1700's a further development in the Polska took place; the two figures separated, and the leisurely fore-dance (which had by then drifted into 3/4 time also) came to be called Polonaise, after the French, while the lively after-dance acquired the name Mazurka, from the Polish. But this was true for the most part only in the higher strata of society. Out in the country districts and among the "common folk" the first part gave way completely to the second, and the spirited latter figure - now a fully independent couple dance in 3/4 time - was referred to variously as Mazurka, Springdans, or, more often, simply the original designation, Polska. As far as can be determined it was solely a turning of partner with any one of the various Polska steps.

As is the case with all things dynamic, the Polska never was (nor is today) the same at all times or in all places. It varied both with the passing of years and with respect to geographical location. For just as there are today various kinds of Waltzes, such as Viennese Waltz, "box-waltz", "flat-footed waltz", etc., so were there in Sweden any number of variations of the Polska, differing with the particular music used and the area in which the dance was done. These forms and variants run into the scores. Here are a few of the couple dance variety only: Svangpolska (swinging or wheeling p.), Korepolska (trotting p.), Bondpolska (farmers p.), Delsbopolska (from Delsbo, Halsingland - the step used in Snurrböcken) Svingedans (swinging dance), and, in Norway, Springpols (running polska).

To this day, probably 75% of all the dance tunes played by Swedish folk musicians are in Polska rhythm. (In the province of Dalarna - Dalecarlia, the "cultural heart of Sweden" - the percentage is even greater). But though many of the old melodies survive among the country fiddlers, the greatest share of the dances originally done to them are lost forever, having succumbed to more modern innovations along the way.

That version of the Polska which has outlived all the others in popularity right up into the present generation, is of course the Hambopolska, now generally known as simply the Hambo. Despite the catastrophic toll of folk traditions - including such cultural legacies as rural costumes, folk music, and native dances - taken as a result of the industrial revolution and the advent of "modernism", the Hambo has remained a popular dance thruout all parts of Sweden. It is today, as much as ever, dear to the heart of every Swede who knows it, as "the best dance of all".

The specific history of the Hambopolska is somewhat obscure, as is the origin of the words "hambo" itself. Some folk etymologists contend that it comes from the place-name Hanebo, in the province of Halsingland, where folkdancing has long enjoyed a particularly lively existence. "Hanebo-polska" is in fact not unknown in certain dance circles. Another theory is that it is a corruption of the German city name Hamburg. This is substantiated by the fact that in Swedish literature on dancing from the first part of the 19th Century there are references to dances called "Hamburgpolska", "Hamburger-polska", and "Hamburska". ("Hamborgarpols" is a term still in use by folkdancers in Norway). It seems likely that the name "Hamburg-polska" may have been used in Sweden to designate a "newfangled" way of doing an old dance. The original dance must have been an existant version of partner turning Polska; the new styling consisted of prefixing it with a measured number of open pattern steps (such as Tyrolean waltz, Dal steps, or the like). Though the addition of these beginning "ornamentation" steps bears a striking resemblance to the older two-part Polska mentioned earlier, it is most likely that they were at the same time an innovation from the Continent. Since Germany was one of

Sweden's closest southern neighbors, it is not inconceivable that a German City, Hamburg, was given credit for this imported finesse which brought an old dance "up to date".

Whatever its origin, the Hambopolska soon "took over" as the most popular of the Polska couple dances in Sweden, completely displacing, in many areas, all of the older versions. With the need for differentiation thus eliminated, the word "polska" was gradually dropped, and the dance became known as simply the Hambo. In places where both the old and new versions were still danced, however, "Hambo" referred to a polska with a definite number of introductory steps preceding the turn, and "Polska" to one without such pattern steps.

From the above account of the Hambo's history, it should readily be seen that the really important, actually vital part of this dance is the basic hambopolska turning step - that which is done in closed position with partner. The open pattern steps which may precede and/or alternate with the turn are ephemeral! In nature, and of far lesser consequence; indeed they may even be dispensed with, without greatly detracting from the fundamental enjoyment of the dance.

Thus, though its "ornamentation", and even its name, may change from generation to generation and vary from place to place, the traditional, "time-tested", intrinsically Swedish element of the Hambo still remains the incomparable Polska turn. May it never be lost to the folkdancing world!

ON THE DANCING AND TEACHING OF THE SWEDISH HAMBO

The Hambo belongs to the family of Swedish dances known as Polska, a musical rhythmic form dating back over 350 years. Its full name rightly being Hambopolska, it is the most popular survival of dance type which was for two and a half centuries the "national dance" of Sweden. Other Polska's still done today include, Fyramannadans (Sleng-polska), Snurrbocken (Delsbo-polska), various dances from the Swedish province of Dalarna (Dal-polskas), and related Norwegian folkdances such as Springar and Springpols.

As with nearly all polskas, the important part of the Hambo, is the partner turn. The open pattern steps which precede the turn have changed, and continue to change, with time; they also vary according to location. It is the polska turn which makes the Hambo typically Swedish, and it alone has remained essentially the same. Therefore it behooves the Hambo instructor and novice alike to spend the greatest share of his time in working on the turning step. Once properly mastered, it can be used for any number of versions of the Hambo.

The following "tips" on the dancing of the Swedish Hambo are given with the hope that they may be of some enlightenment and assistance to both the teacher and the lay dancer, in gaining a full measure of what the Swedes aptly call "dansgladje" (joy of dancing), whenever the opportunity to do a Hambo arises. It may then deservedly become, more than ever, "the favorite dance of all".

MUSIC. It should go without saying that proper music is of the utmost importance to the satisfactory execution of any dance. Because the Hambo is a type of Swedish Polska, it is essential that the music used for it be that intended such a dance. It is not "all-right" to substitute waltz or other 3/4 time music, simply because it is triple-measure. The polska

has a rhythmic character of its own, not unlike that of many of the classical works of Bach and Handel. Instead of a simple "ONE, two, three" with the stress always on the first beat of the measure, polska rhythm has a secondary emphasis on the third beat of each measure which serves to "lift" the music onto the following first, or primary, beat. Thus one "taps out" polska music so" (three), ONE, --, three, ONE, --, three, etc. This distinction is vital to the proper interpretation of polska rhythm, and absolutely essential in giving the polska its distinctive "lift".

As to tempo, unfortunately in the US the Hambo is, more often than not, played too fast to allow for proper execution of the polska step. Hambo music should be moderate in tempo, deliberate but relaxed. For, unless it be the Stockholm Hambo (which has an altogether different rhythmic styling), the Hambo's metronome count is quite temperate.

There are literally hundreds of authentic Hambo tunes, many of them traditional folkmelodies. It is something of a "cultural crime" for orchestras to play them as they definitely were not intended to be played. But even more unforgivable to indiscriminately pass off waltz or other $3/4$ music as "Hambo" music. It is true that the Mazurka comes closer to the Hambo, and polska rhythm in general, than does the waltz. But why substitute when the "real thing" can be had without any great difficulty?

DANCE POSITIONS. The waltz hold or "social dance position" is never used in the Hambo. It simply does not lend itself to the hambopolska turn, particularly with a "dip". Furthermore, it is historically not a traditional folkdance hold in Sweden, as it is in neighboring Norway or Denmark.

For the Swedish Hambo, either regular shoulder-waist position, or Swedish "folkdance hold" is used. (The latter is described, with appropriate notes, for the Old-Hambo-Polska).

STEPS. One great distinction between the polska turning step (as found in the Hambo, Snurrbocken, Springpols, and other polska-type dances) and the turning step of most other round dances (for example, the waltz, polka, step-hop, and two-step), is that whereas in the latter it takes two measures of such step to make one complete turn around with partner, the polska requires only one measure per single revolution. This is what gives a polska dance such seemingly great velocity and consequent exhilaration in the turn, while at the same time the music remains comparatively unhurried and "easy-going". Starting each turning step with the same foot makes possible this phenomenon.

Contrary to some apparant beliefs, there are properly, NO hops, skips or jumps in the hambo turn! The steps should be smooth and relaxed, never "jerky". They should flow with the music but at the same time be fully under control. In the case of the man particularly, the feet are held close to the floor, "well grounded" all of the time. Also the steps should be short and close together, the man stepping forward in LOD only on the first beat of each measure, i.e., as he steps on his R ft; (this is his leading step).

Lastly, it is essential that the hambopolska turn be conceived as a 3 ct step, with one step movement on each beat of the measure. Since each measure must begin with the same foot, while the music is uneven time (that is $3/4$), this obviously means that one of those three movements must involve no transfer of wt onto the opp ft. Thus, the man's step is:

Right, Left, Both (with primary wt remaining on the L). The concept of "Both", rather than simply "touch", tends to keep the ft and wt closer to the floor thruout all three beats, which is highly desirable. There is often a tendency for the man to "skim-over" this non-wt-shifting step, leaving the R ft raised from the floor (on the 3rd beat) instead. This is to be discouraged, for it invariably leads to one of two things: 1) the turn becomes somewhat unstable, losing its "grounding" during a third of each measure; or 2) it becomes uneven, the first step (R) being held down for two counts instead of only one, rendering the turn no more than a syncopated pivot. The womans turning step is also a three count movement: Left, touch R (no shift of wt). Right.

STYLING. The Swedish Hambo is properly a graceful dance-not the strenuous acrobatic ordeal that some persons make of it (and even seem to think it must be!). It should be danced smoothly and easily. (Remember: over in Sweden, in Dalarna often every other dance is a Hambo!).

Relaxation is the cue. The dancer must not be tense, but "loosen up" so as to be able to more or less unconsciously respond to the subtly syncopated polska "liit". He should "float with the music", so to speak.

Actually the Hambo is difficult only in the sense that it perhaps takes more than the accustomed amount of coordination and control, But it's worth the practice. Once mastered, it has no equal. So take it easy! You'll last longer, and gain much more enjoyment from this dance which, in one form or another, has itself lasted a dozen generations!

THE BASIC HAMBO STEP

Ct Man's Step

- 1 Step R in LOD, slightly to own R, to begin CW pivot.
NOTE: This is the "leading" step which moves the turn fwd in LOD. In most versions of the Hambo the first step is emphasized by a "dip" - a settling down on the full flat of the R ft, with a slight bend of the R knee. (See further notes below).
- 2 Continuing CW pivot, step L slightly sdwd and fwd, but close in to R ft, while raising body on ball of L ft to come up from the "dip"
- 3 Further continuing CWpivot, bring R close beside L and momentarily step on it simultaneously with the L, so as to have wt on both ft, and then quickly release wt on R ft, so that it is free againfor a repeat of step on ct 1.

With the above three steps, occupying one meas of music, M completes one full turn CW.

Pattern of M's step is thus: R,L,Both.

Woman's Step

- 1 Step L, following (not initiating) M's dip.
- 2 Describing an arc with R ft around behind L, keeping R close to floor and not "flicked" in the air, touch R toe beside and behind L without shifting wt, so as to raise up from dip on L ft.
- 3 Leap lightly fwd onto R, completing one full turn CWwith ptr.
Pattern of W's step is thus: L, touch R, R.

Step pattern chart:	MUSIC:	CTS	1	2	3
BASIC HAMBO_POLSKA STEP	Step	M W	R L	L tch R	Both R

The Hambo Dip is used only during the actual turn, and not in any of the four measures of preceding pattern steps. It should be used discretely, and come as a natural movement in response to the music. If overdone, it can give the awkward appearance of a "sitting down" on the first beat of each measure! The deepness of the dip depends both on the bent (pun intended) of the man who leads it, and upon the room available. A crowded dance floor will necessarily require a certain amount of restraint in dipping, especially with inexperienced dancers.

Presented by John Hancock
Idyllwild Workshop - 1977

KALOCSAI CSARDAS
(Hungary)

(61)

SOURCE: Pronunciation: Kah-loh-chah-ee Char-dahsh. Kalocsa is located south of Budapest on the left bank of the Danube River. Along with the neighboring village, this area is one of the best-known among the ethnic groups, particularly because of their decorative costumes and lively dances. The name of this area is "Dragszel". Kalocsa is also very well-known as a paprika growing and processing center. Among the local dance types, the couple dances follow the traditional form of the Csardas, namely, having a slow and fast part. Style-wise, the movements are greatly influenced by the loose-fitting slippers worn by the girls. A copy of a dance research film, owned by Andor Czompo. The original film is in the Hungarian Academy of Science film library. Also, E. Berkes and A. Dezso, researchers and choreographers. This dance was arranged for recreational folk dancing by Andor Czompo.

MUSIC: REDORD: Traditional. Voyager VR LP 401, Side 1, band 3

FORMATION: Cpls in shoulder-shoulder blade pos, scattered anywhere in the room.

MUSIC: PATTERN:

Meas Ct

BASIC STEPS *♩ ♩ ♩ ♩*

Csardas and three steps

- 1 Step to the R on the R ft
- 2 Step on the L ft beside the R ft
- 3 Do a small step to the R on the R ft
- & Step on the L ft beside the R ft
- 4 Step on the R ft in place
- 5-8 Repeat with opp ftwk. NOTE: This first step is wide, the last steps (3) are very small. In the dance, the steps move sdwd, fwd or bkwd.

STEPS AND BOUNCE *♩ ♩ ♩ ♩*

- 1 Step fwd on the R ft
- 2 Step fwd on the L ft
- 3 With the R ft closing beside the L ft, bounce on both ft
- & Bounce again
- 4 Bounce again. NOTE: The bounce is done in the ankle rather than the knee. Also, M can do three small steps in place instead of the bounce. This combination can move fwd or bkwd.

STEP HOPS AND JUMP *♩ ♩ ♩ ♩ ♩ ♩*

- 1-6 Do three step-hops in place, R,L,R
- 7 Jump onto both ft together
- 8 Go into the air from the jump

RUNNING FWD AND BKWD

1-4 Do 4 running steps fwd, beginning with the R ft

5-8 Do 4 running steps bkwd, beginning with the R ft

THROW THE GIRL WITH ALTERNATE HANDS

M

1-2 Do two running steps in place, R,L

3-4 Jump onto both ft together with a knee bend

5-6 Do two running steps in place, R,L

7 Stamp with the R ft, without wt, slightly fwd and to the R sd

8 Pause. NOTE: During the first 4 cts, the M helps his ptr with his R arm to turn her from his R side, in front, to his L sd. During cts 5-8, he helps her to turn from his L to R sd with his L arm.

W

1-4 Same as M ct 1-4, but W turns in front from the R sd to the L sd of her ptr.

2 Step on the L ft in front of the R ft

3 Step on the R ft to the R in 2nd pos; the L ft remains in the previous pos. Bend the knees "softly".

4 Pause

5-8 Repeat with opp ftwk.

THE DANCE

1-2 INTRODUCTION

SLOW CSARDAS

1-4 With the M leading fwd or sdwd, cpl does 4 Csardas and three steps. M begins with the R ft, W-L ft.

5-8 With 4 step and bounce steps, cpl turns CW, R hips adjacent

9-12 With 4 more step and bounce steps, cpl can turn CCW either moving bkwd, or gradually changing from the R sd to the L sd (hips adjacent).

13-48 Repeat meas 1-12, three more times.

FAST CSARDAS

1-2 With the W on M's R sd, do the step-hops and jump once. The W has her L H on the M's R shoulder. The M places his R arm around the W waist.

3-4 Still in the open pos, do the running fwd and bkwd steps once

5-8 Do the Throw the girl with alternate hands, 2 times (4 changes for the W)

9-12 Do 4 Lippento steps to the R,L,R,L, rejoining ptr in shoulder-shoulder blade pos.

13-36 Repeat meas 1-12, two more times.

KANASZ TANC
(Hungary)

(63)

SOURCE: Pronunciation: Kah-nahz Tahnts. Among the different Hungarian dance types, the shepherd dances represent the oldest form. The name, "Kanasz tanc," is a collective term, used since the 19th century, which refers to the dances of the swine and sheepherders. This dance is usually performed with a shepherd's crook, an ax with a long handle, or sticks. Modern researchers and folklore scientists see a very close relationship between these dances and the weapon and sword dances of various other nationalities. These shepherd dances, done by the natives, are like most of the other Hungarian folk dances in that they are performed in a free style, individually. This arrangement follows the general pattern as a native dancer might do the dance. Of course, some of the native dancers do more difficult patterns, particularly the stick handling variations. Andor Czompo who grew up among shepherds and danced the Kanasz Tanc since early childhood.


MUSIC: RECORD: Traditional shepherd dance melodies. Voyager VR LP 401, Side 2, band 2.

STYLE: Light and carefree. The main step is the characteristic "Cifra" (three step) in $\frac{3}{4}$ rhythm, and its variations. The use of the stick requires practice and rhythmic accuracy. The stick can be like a broomstick, approximately 50-55" long.

MUSIC: **PATTERN**

Meas Ct

BASIC STEPS


HOCOGO (Promenade and bounce) 

1-2 Step on the R ft fwd

3-4 Step on the L ft fwd

5-6 Turning $\frac{1}{4}$ to the L, step on the R ft to the R sd.

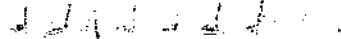
7-8 Change wt from the R ft to the L ft, bouncing on the heels in a quick-quick-slow rhythm. At the same time, turn $\frac{1}{4}$ turn to the R facing the LOD again. NOTE: Dancer holds the stick behind the bk, R arm high and around the stick, L arm low.

SIDE STEP AND CIFRA 

1-2 Step on the R ft to the R sd, leaving the L ft in place in touching pos, and turning slightly to the L. During this, bring the stick with the R H in front of the body, and put it down vertically, one end on the floor, the other end about arms-length from the face. Place both H's around the stick.

3-4 Change wt from the R ft to the L ft, turning slightly to R.


5-8 Do two (2) Cifra steps. NOTE: During this, lean on the stick with both hands.

TURN 

1 Step on the R ft in front of the L ft with a bent knee

2 Step bk on the L ft

- 3-5 With three steps, turn in a small circle to the R CW.
- 6 With a small jump to the L, close both ft together, completing the turn. NOTE: During this step, hold the stick with the R H, at the middle, vertically off the floor. The R arm is extended fwd, the L arm and H are free.

TAPPING 

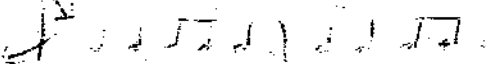
- 1 Step on the R ft in place with flexed knees
- & Step on the L heel in place, straightening the knees
- 2-3 Repeat the above two steps, two more times
- 4 Step on the R ft in place.

Repeat with opp ftwk (Symmetrical). NOTE: Hold the stick as described in Turn step. With this series of steps, turn $1/8$ to the L, and when it is repeated $1/8$ to the R

SINGLE STICK JUMPS

VARIATION 1

The stick is lying on the floor. Dancer stand at the end of the L sd of the stick to begin. Do eight Cifra steps in zig-zag direction: four fwd, four bkwd. With each of these 8 Cifra steps, leap to the opp sd of the stick.

VARIATION 2 

The starting pos is the same as in Variation 1.

- 1 Leap with the R ft diagonally fwd to the R sd of the stick
- 2 Leap with the L ft diagonally fwd to the L sd of the stick
- 3-4 Leap with one Cifra to the R sd of the stick
- 5-8 Repeat ct 1-4, with opp ftwk, still moving fwd in a zig-zag direction.

VARIATION 3 

Starting pos is the same as in Variation 1.

- 1-2 With one Cifra, leap sdwd to the R side of the stick
- 3 Jump fwd along the stick, but make a $\frac{1}{4}$ turn to the R and land in 5th pos, L ft in front with partial wt. The stick is now behind you.
- 4 Leap with the L ft to the L, but make a $\frac{1}{4}$ turn to the R again.

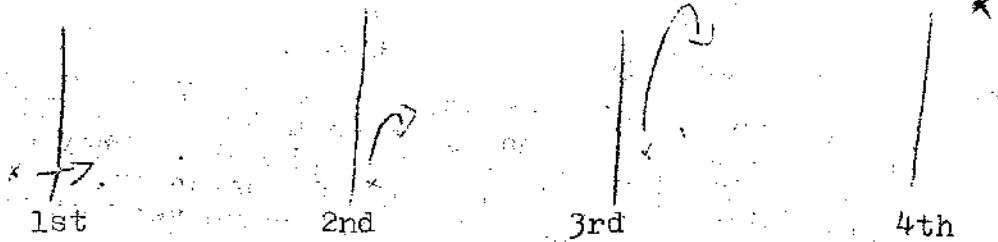
5-8 Repeat this variation from the new place

CROSS STICKJUMPS

VARIATION 1

1-8 Do four Cifra steps, leaping between the sticks which are placed on the floor in cross formation.

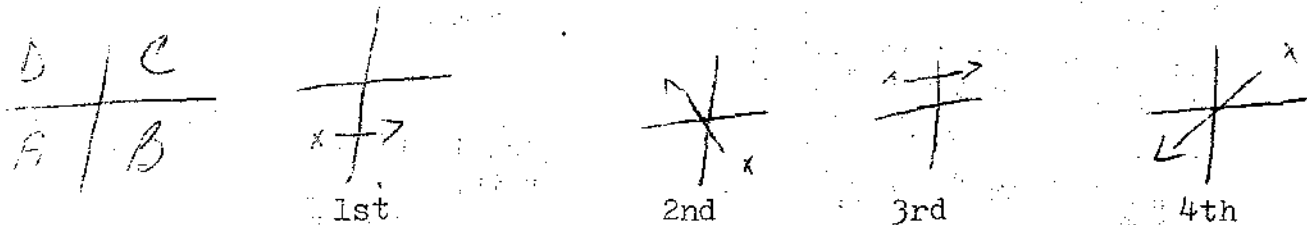
With the first cifra, starting with the R ft, travel from place A to B. With the second cifra, B to D. With the third Cifra from D to C. With the fourth Cifra, C to A



NOTE: H are usually clasped on the back. All the cifras must be a little higher than usual in order not to kick or step on the sticks.

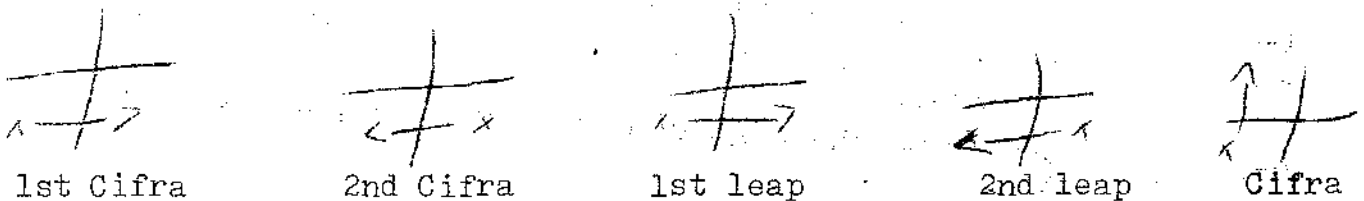
VARIATION 2

1-8 Do four cifra steps starting with the R ft. As you travel between the sticks, turn with each cifra step a $\frac{1}{4}$ turn to the R. Travel from A to B, B to C, C to D, and D to A



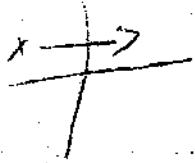
VARIATION 3

- 1-4 Do two Cifra steps, starting with the R ft.
- 5-6 Do two leaps, R,L, each leap a full ct
- 7-8 Do one Cifra.

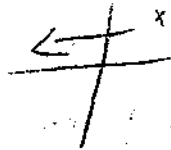


With the last cifra make a $\frac{1}{2}$ turn to the R, arriving in place D, facing place A.

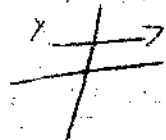
Repeat the two cifra, two leap, one cifra combination with opp ftwk.



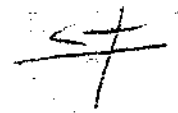
1st Cifra



2nd Cifra



1st leap




2nd leap



Cifra

In the dance, this variation is done by two dancers facing each other. R to R diagonally in shoulder to shoulder pos. No 1 M begins in place A, No 2 M in place C. They do the whole combination without releasing the handhold. NOTE: This is a tricky figure, because you must dance very close to the sticks.

LEG SWING AND JUMP CLOSE 

1 Leap onto the R ft in place. In the meantime, lift the L ft off the floor, bending L knee


2 Hop on the R ft; at the same time, kick the L ft fwd with a sharp accent.

3-4 Repeat cts 1-2, with off ftwk

5-6 Same as cts 1-2

7 Jump into second pos, knees flexed and slightly turned in (pigeon-toed)

8 Close the ft together with a jump. NOTE: The leap hops are light and rather playful.

JUMP LEAP 

1 Jump and land on the ball of the L ft in place, R ft in front of the L. The L ft carries most of the wt.

2 Leap with the R ft fwd. Repeat with opp ftwk to the same direction. NOTE: With this series of jump-leaps, traveled fwd.

THE DANCE

PART I

Dancers are in a big circle, facing CCW.

MELODY A1

1-4 Do the Hocogo (promenade and bounce) step two times.

5 This is a $2/4$ (2 ct) meas. Turning to the L $\frac{1}{2}$ turn step on R ft sdwd.

6-9 Turning to the L again (now facing CW), do two Hocogo with opp ftwk.

MELODY A2

1-4 Do two Hocogo steps continuing CW as in meas 6-9

5 (Only 2 ct). Turning to the R $\frac{1}{2}$ turn, step on the L ft sdwd

6-9 Turning $\frac{1}{2}$ to the R, do two Hocogo steps as described originally

MELODY A 3

- 1-4 Facing the ctr of the circle, do the side step and cifra step two times.
- 5-6 Do the turn
- 7 Do two cifra steps
- 8-9 Do the tapping step two times

MELODY A4

Same as Melody A3

PART II Melody B

MELODY B1

- 1-2 Put the stick dn on the floor in front of the body and get into the pos described in single stick jump step Variation 1
- 3-6 Do the single stick jump step, Variation 1
- 7-8 Do four small cifra steps or csardas steps in place, marking time and preparing for the next variation

MELODY B2

- 1-2 Do the single stick jump steps, Variation 2
- 3-4 Repeat meas 1-2, moving bkwd
- 5-8 Do the single stick jump step, Variation 3

MELODY B3

- 1-2 Do four cifra or csardas steps in place, marking time and preparing for the next variation.
- 3-8 Same as meas 3-8 of Melody B1

MELODY B4

- 1-4 Same as in B2, meas 1-4
- 5-8 Pick up the stick from the floor and join another person. Place two sticks on the floor in cross formation. One dancer moves into place A, the other stands outside of place C.

PART III

MELODY C1

- 1-2 First dancer does the Cross stick jump step, Variation 1
- 3-4 Repeat meas 1-2, At the end of meas 4, the second dancer moves into place C
- 5-8 The second dancer does Variation 1 two times, marking the places A & C from his standing point. The first dancer moves out from place A right at the beginning of meas 5, but gets bk to this place at the end of meas. 8

MELODY C2

- 1-4 The second dancer moves out of place C. The first dancer does Variation 2, two times. At the end, the second dancer moves into place C.

- 5-8 The first dancer moves out of place A. The second dancer does Variation 2, two times. At the end, the first dancer moves into place A.
MELODY C3
- 1-4 Both dancers do Variation 2, two times simultaneously
- 5-8 Both dancers do Variation 3, two times.
MELODY C4
- 1-8 Repeat of Melody C3
PART IV
MELODY B1
- 1-2 Dancers pick up the sticks from the floor and hold them as described in Hocogo or in the turn step.
- 3-4 Dancers do four cifra steps in place
- 5-8 Do the leg swing and jump close step, two times.
MELODY B2
This is the last melody of the recorded music. During this, the dancers move away from the floor.
- 1-2 Do four cifra steps
- 3-4 Do four jump leap steps
- 5-6 Do four cifra steps
- 7-8 Do four jump leap steps.

Presented by John Hancock
Idyllwild Workshop - 1977

SNOA
(Sweden)

(69)

SOURCE: Pronunciation: SNOO-a. The pivot - a turning of partner with a simple alternation of the feet - is a popular dance step among traditional dancers in Denmark, Norway and Sweden and is akin to the Dreher of Germany and Austria. The Norwegians have a form called Rull or Rudl, the Danes have their Svejtrit while the Swedes dance the pivot to the name of Snoa and Slunga (the former term used in the north, the latter common to the south), and even Klubba. In Stockholm the Snoa is an alternate dance to the Polkett. At oldtime dance gatherings it is the usual practice for the orchestra to play two selections for each tip of rhythms. In the case of the polka, a simple dancing of very small polka steps in Baltic pos. (as in Suomalainen polkka, Finnish Polka) is danced during the first selection, and as a contrast a walk and pivot is done to the second selectinn. Though there is no pattern to remember nor complex step to master, the Snoa should not be automatically relegated to the "simple elementary" category. A good smooth pivot takes practice. Styles vary with the individual dancer or couple of course, and eventually each finds his own favorite mode. Generally speaking it is well to have the music on the slow side rather than too fast, in order to capture the proper "lilt" of the dance. Translation: Pivot.

MUSIC: RECORD: Aqua VIKING V 820 b. Bergslags Polka

POSITIONS: Open shoulder waist; either closed shoulder-waist or Swedish folkdance hold (Polska pos); as in common closed (waltz) pos except that W's R arm is straight, her R H holding M's L upper arm, and M's L arm is bent at R angle, his L H holding her R upper arm. ** Free hand either on hip (fingers fwd, thumb bk) or loose at sides. Footwork is opp throughout, light walking steps, pivot. Character is light, not plodding.

FORMATION: Any number of cpls in circle, LOD CCW

MUSIC: 2/4

PATTERN

Meas

The following are not figures in the regular sense, but merely two dance pos which are alternated at will, with no fixed number of meas for either:

A. OPEN STEPS FWD

In open shoulder-waist pos, begining on outside ft, cpl moves fwd in LOD with light and springy sem-walking steps, one step to each beat of the music (M ct 1-2 for L,R), for any number of measures.

B. CLOSED PIVOT TURN:

Transition: Whenever desired (preferably on an even 4 meas phrase) M takes a short jump with stamp on both ft, on the 1st beat of the 1st meas of a phrase (this is inlieu of his otherwise stepping L), following it with a step R on the 2nd beat, as usual, during which time he takes closed pos with ptr. Simultaneously, W steps R, L as usual, while taking closed pos.

Cpl may revert to the open "rest" steps at any time by merely breaking out into open pos again. Similarly, the stamp transition to closed turn may follow at will as before, and so on. In any case, the same alternation of ft is maintained thruout without interruption, whether walking or pivoting.

* While the suggested record of a typical Swedish polka is especially suitable for Snoa, any moderately tempoed Scandinavian polka may be used providing of course that it is played in authentic style by native musicians. Even phrasing is not necessary for this dance.

** The national folkdance organization of Sweden encourages "Swedish folkdance hold" (Polska pos) as described above and as used in Hambopolska, for this dance. American dancers generally find regular shoulder-waist pos considerably easier however. Ordinary waltz position is not used.

PRESENTED BY JOHN HANCOCK
Idyllwild Workshop - 1977

(LE) LARIDE

From the province of Bretagne, on the West Coast of France.
Taught by Yves Moreau at the 1976 Calif. Kolo Festival, San Francisco
Nov. 1976.

Pronunciation: (Luh) Lahr-ee-Day

Record Fontana 6399-005, B-4 (In Canada: Polydor 424-068, B-4)
"Tri Martolod". Music by Alan Stivel. Another band on same
side with Bagpipe music is also suitable for this dance.

FORMATION: Mixed lines of M & W, Leader at L end, Little fingers inter-
locked ("Pinky" Hold), hands down but elbows not locked,
Bodies close but not bumping - Take care that people do not
separate so that hands are pulled out from the sides of the
body. All face center.

STYLE: Light & Bouncy - Taking care not to rush the ft & arm actions.

It is easier to learn the dance by counting it straight through, than by
using counts within the measures. Thus the counts become:
1,2,3,4,5-&-6,7-&-8.

METER	2/4	PATTERN
<u>FOOTWORK</u>	There are 4 meas of footwork, repeated throughout the dance. No Introduction - The Leader may start at the beginning of any musical phrase.	
Meas.		
1-2	Step L to L (1), Close R to L (2); Step L to L (1) Close R to L (2).	
3	Start to rise on balls of both ft by bending knees slightly fwd (1), complete the rise on the balls of both ft (&), Lower heels lightly to floor (2).	
4	Swing L ft fwd without pointing toes, knee straight - This is a "soft" not vigorous action (1), Rise on ball of R ft (&), Lower R heel to floor, bringing L ft alongside R without touching floor (2)	

HAND AND ARM WORK - Simultaneous with FOOTWORK above.

- 1 With straight arms, swing arms & hands comfortably fwd - but
not up to straight fwd (1) Swing hands & arms bkwd to reflex
pos. just behind sides of body. (2)
- 2 Repeat action of Meas. 1 exactly.
- 3 Push hands & arms up in a large arc - with its highest about
chin height (1), Complete the arc by bringing the hands bkwd
& down to end in a tuck between chest & shoulder height, the
elbows move bkwd to produce this motion (2)
- 4 This meas. reverses the action of meas. 3. Push the hands &
arms up & fwd in an arc & start down - the emphasis is on
the "Push" (1) Continue the arc swinging hands down & back,
(2) finishing with arms at full length (slightly bent elbows)
& hands at reflex point behind body on ct &.

NOTE: The dance pattern is only 4 meas. long & is continuously repeated.
The dance moves RLOD during the 1st 2 meas, & then in place the
last 2 meas.

Presented by John Filcich. Idyllwild Workshop '77

AJD' NA LIJEVO

SOURCE: Learned by Bill Burke at the Institute on Yugoslavian Dance
at Madija, Yugoslavia in 1971.

RECORD# KOLA 404-A

FORMATION: Open circle, Leader at L, joined hands held down.

MUSIC: 2/4 TIME PATTERN

<u>Meas.</u>	<u>STEPS</u>
1	Step to R on R moving very slightly to center (ct. 1) Continue moving R with L ft slightly twds center (ct. 2)
2	Step to R & out of circle on R (ct. 1) Touch L next to R (ct. 2)
3	Cacing Center, step R on R (ct. 1) Touch R ft next to L (ct. 2)
4	Facing center, step R on R (ct. 1) Touch L next to R (ct. 2)
5-8	Repeat action of meas. 1-4 to L using opposite footwork.
9	Step strongly on R ft in place (ct. 1) Raise on ball of R ft (ct. &) Lower onto whole R ft. (ct. 2) Step slightly to L on L (ct. &)
10-16	Repeat Meas. 9.

NOTE: Steps in meas. 1-4 are rather brisk; meas. 9-16 is a drmes
step moving slightly to the left. This dance comes from
Sla vonija, and there are other versions danced to the
same music.

Presented by John Filcich
Idyllwild Workshop 1977

THE THREE QUARTER CONTRA

By Jerry Helt

MUSIC: Contra Line, 1, 3, 5, etc., active and crossed over.

FORMATION: Join both hands with the one below with both hands crossed.
This is for the active couples.

Directions are for the M., W does the opp.

RECORD: National #N 4562-A / PATTERN

Meas.

- 1 Step-swing out away from ctr of set. (M steps on L. swings R across in front of L; W does opp.)
- 2 Step-swing in twd. ctr. of set. (M steps on R. swings L across in front; W does opp.)
- 3-4 M steps on L ft & draws R to it, and repeats. W does opp. (Roll the joined hands as these steps are taken.)
- 5-8 Repeat action of meas. 1-4 in reverse.. Step swing in, out, and draw two steps twd. ctr of set, ending in original pos.
- 9 Balance tog. M stepping fwd. on L, W R, while pulling joined hands up under chin.
- 10 Balance away from each other.
- 11-12 Dropping L hands, Turn W under M & W's R arms to end facing each other (Box the gnat).
- 13 Joining both hands again, balance tog.
- 14 Balance away, this time dropping R hands.

- 15-16 In 6 steps, turn the W under the L arm (Box the flea)
- 17-20 While still maintaining a L hand hold, Star L 12 steps.
- 21-24 Make a R hand Star, go the other way back in 12 steps.
- 25-28 Roll Promenade (M maintains R hand hold while turning W into Prom Pos.), and passing the opp M with L shoulder completes a Half Promenade.

- 29-32 The two facing cpls complete a Cross Trail thru, taking 12 steps and face a new cpl below to repeat dance from beginning.

Caller indicates "Ends Cross Over" every 2nd & alternate sequence throughout the dance.

First presented at Stockton Folk Dance Camp by
Jerry Helt.

Presented by John Filcich, Idyllwild Workshop 1977



IDDYLLWILD
FOLK DANCE
WEEKEND



DESERT SUN SCHOOL
JUNE, 1977

SATURDAY JUNE 25, 1977
IDYLLWILD FOLK DANCE WEEKEND-JUNE 24-26, 1977

A.M.

8:00 - 9:15

VYTS BELIAJUS

9:25 - 10:40

ALURA F. de ANGELES

10:50 - 12:05

YA'AKOV EDEN

12:05 - 2:00

LUNCH AND FREE TIME

2:00 - 3:15

JOHN HANCOCK

3:30 - 4:45

JOHN FILCICH

4:45 - 7:30

DINNER AND FREE TIME

7:30 - 8:30

LET'S DANCE IT AGAIN

8:30 - ?????

GENERAL DANCING

GENERAL INFORMATION

YOU MUST WEAR YOUR BADGES AT ALL FOLK DANCE EVENTS!!!!!!

PLEASE - THE FIRE HAZARD IS VERY GREAT, SMOKE ONLY IN POSTED AREAS.

CHURCH SERVICES ARE POSTED ON THE BULLETIN BOARD. MEMBERS OF THE COMMITTEE WILL BE GLAD TO ANSWER YOUR QUESTIONS AT ANY TIME.

WE HOPE YOU HAVE A GOOD TIME

SUNDAY JUNE 26, 1977

A.M.	REVIEW OF SATURDAY DANCES
8:00 - 8:50	VYTS BELIAJUS
9:00 - 9:50	ALURA F. de ANGELES
10:00 - 10:50	YA'AKOV EDEN
11:00 - 11:50	JOHN HANCOCK
11:50 - 12:05	JOHN FILCICH
12:05 - 1:30	LUNCH AND FREE TIME
1:30 - 2:00	LINE DANCES
2:00 - 5:00	FOLK DANCE FESTIVAL
5:00 - 7:00	FREE TIME (No dinner being served on campus)
7:00 - 10:00	GENERAL DANCING

For those of you that are leaving, we're sorry you can not be with us for the week. We enjoyed having you and hope you will be back with us next year.

For those who are staying for the week we will see you bright and early in the morning, 8:00 A.M. at orientation.

IDYLLWILD FOLK DANCE WEEKEND

May we introduce our teachers:

ALURA FLORES de ANGELES

VYTS BELIAJUS

YA'AKOV EDEN

JOHN FILCICH

JOHN HANCOCK

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

LIESL BARNETT

BOB BROWN

CINDY BROWN

MARGUERITE CLAPP

PAT COE

MARC GOLD

SAM SCHATZ

I D Y L L W I L D F O L K D A N C E W E E K E N D

June 24 - 26, 1977

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I D Y L L W I L D F O L K D A N C E W E E K E N D

June 24 - 26, 1977

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ABBREVIATIONS USED IN THE SYLLABUS

bkwd or bwd	backward
CCW	counter-clockwise
COH	center of hall
cpl	couple
ct or cts	count
ctr	center
CW	clockwise
diag	diagonal
dn	down
ft	foot
fwd	forward
H	hand
L	left
LOD	line of direction
M	man
meas	measure
opp	opposite
pos	position
ptr	partner
R	right
RLOD	reverse line of direction
sdwd or swd	sideward
twd	toward
W	woman
wt	weight

SANTA RITA
(Northern Mexico)

-1-

SOURCE: This dance was introduced by Alura F. de Angeles in January, 1973 at San Antonio College, Texas. Couple dance from Northern Mexico.

MUSIC: RECORD - C.E.S. - E.P.C 393

FORMATION: Cpls in semi-open ballroom pos, facing LOD. Directions are for M - W uses opp ftwk.

STEPS: Polka, slide, stamp, cross step (broken ankle)

MUSIC: PATTERN

Meas.

STEP I - CUE WORDS: Polka
Do 4 polka steps fwd, L,R,L,R (hop-step-close-step). Cross L over R ft., cross R over L ft, stamp L 3 times. Slide R (RLOD), stamp L, stamp L. Repeat all.

STEP II - CPLS in Ballroom pos - going sdwd.
Slide L, close R, slide L; cross R (broken ankle), cross L (over R). Repeat in opp direction with opp ft.

STEP III
Polka 16 polka steps in ballroom pos.

STEP IV - Face ptr & hold H.
Do 2 polka steps into "wrap-up" pos. (do not drop H). W turns to her L - to M's R side - under his L H, her R H). Balance fwd, balance bk, and turn her back to place. Repeat to L shoulder, and keep W there (do not unwrap).

STEP V "TACONAZO" steps in place
Do 7 "push" steps to R, end with bounce on ct 8. Repeat to L starting with L ft.

INTERLUDE:
Turn W to her L (drop her R H) then both turn.

STEP VI - Closed ballroom pos, M facing LOD.
Step fwd L, step back L, fwd L, back L, M walks fwd 8 steps (turning heels out) (W walks bkwd with broken ankle). Repeat 3 more times. 4 times in all.

STEP VII - Slide-close-slide starting L ft
Cross R over L (in broken ankle). Cross L over R, close, bounce on both ft. Do 4 times in all.

STEP VIII
Repeat Step I - 2 times.

STEP IX
Repeat Step II - 8 times

SANTA RITA CONT'D

STEP X
Repeat Step I - 2 times.

Presented by Alura F. de'Angeles
Idyllwild Weekend - 1977

JONKELIS
(Lithuanian)

-3-

SOURCE: Zemaitija is the home of this beautiful, dignified square dance. The derivation of the name is uncertain: It may be derived from the Jewish given name "Jonkel" with the Lithuanian ending added, and thus we have "Jonkelis", which would mean "Little Jack". However, the dance is purely Lithuanian.

MUSIC: RECORD:

FORMATION: Four cpls in a square. W to M's R. H at sides. Walking step is used throughout the dance. The turn is always done in Lithuanian dance pos.

MUSIC: 2/4

PATTERN

Meas.

INTRODUCTION

1-4 3 chords, then all dancers stamp 3 times with R ft.

FIGURE I - WEAVING

1-2 W 1 & 3, with H holding skirts, pass each other, back to back, in the ctr of the square, leading with R shoulders, 4 walking steps.

3-4 M 1 & 3 start across the square passing opp W back to back, leading with L shoulder almost immediately, and passing each other back to back, leading with R shoulder in the ctr, 4 walking steps.

5-6 Cpls 1 & 3 having changed places, turn in place with walking steps, while W 2 & 4 cross over as in meas 1-2

7-8 Cpls 1 & 3 continue turning in place. M 2 & 4 cross over as in meas 3-4.

9-16 Repeat meas 1-8, cpls 2 & 4 turn in place during meas 1-4 as cpls 1 & 3 change places.

FIGURE II - CROSSING

1-2 As cpls 2 & 4 turn in place, M 1 & 3 cross over to opp W (W remaining in place) with 4 walking steps passing R shoulders.

3-4 M 1 & 3 turn opp W in place, M 2 & 4 cross over to opp W with 4 walking steps, passing R shoulders.

5-6 Repeat meas. 1-4 FIG. II returning to own ptrs. M 2 & 4 turn in place with opp W as M 1 & 3 return to own ptrs.

7-8 While M 1 & 3 turn own ptrs in place, M 2 & 4 return to own ptrs. All cpls turn in place.

FIGURE III - CORNERS

1-2 W remain in place as all M, passing their own ptrs, walk to the W to their R.

3-4 Turn this W with 4 walking steps.

5-6 M return to their own ptrs with 4 walking steps.

- 7-8 Turn own ptrs with 4 walking steps.
- 9-16 Repeat meas 1-8 FIG. III with M moving to the W to their L and back to own ptr.
- FIGURE IV - CLAPPING
- 1-4 W remain in place as M 1 & 3 approach each other with 4 walking steps. On the last step M clap their own H once. Cpls 2 & 4 turn in place.
- 5-8 M 2 & 4 approach each other with 4 walking steps. On the last step M clap their own H once. Cpls 1 & 3 turn own ptrs with 8 walking steps.
- 9-16 M repeat cross over as in meas 1-8 FIG II
- 17-18 W remain in place as M 1 & 4 and 2 & 3 approach each other and clap as in meas 1-4 FIG IV
- 19-20 M turn about and return to own ptrs with 4 walking steps.
- 21-22 Turn own ptrs with 8 walking steps.
- 23-24 M 1 & 4 and 2 & 3 change places with 4 walking steps.
- 25-26 Turn new ptrs with 4 walking steps.
- 27-28 With 4 walking steps M return to own ptrs.
- 29-30 Turn own ptrs with 4 walking steps.
- 31-38 Repeat meas 1-8 FIG IV with M 1 & 2 clapping and changing places as M 3 & 4 clap and change places.
- FIGURE V - RINGS
- 1-2 Cpl 3 hooks R arms and turns in place - cpl 4 does the same. M 1 approaches cpl 2 with 4 walking steps. W 1 remains in place until her ptr returns.
- 3-4 Cpl 2 with M 1 join hands and circle half way around. Cpls. 3 & 4 continue turning.
- 5-6 Cpl 2 raises joined H and leads M 1 under arch twd cpl 3. M1 approaches cpl 3 with 4 walking steps. Cpl 2 hooks R arms and turns in place.
- 7-8 M 1 and cpl 3 circle half way around. Cpls 2 & 4 continue turning.
- 9-10 Cpl 3 raises joined hands and leads M 1 under arch toward cpl 4. As M 1 approaches cpl 4, M 2 approaches cpl 3 with 4 walking steps. W 2 remains in place until ptr returns.
- 11-12 Cpl 4 and M 1 and cpl 3 and M 2 circle halfway around.
- 13-14 Cpl 4 raises joined H and leads M 1 under arch while cpl 3 raises joined H and leads M 2 under arch. M 1 approaches his own ptr with 4 walking steps as M 2 approaches cpl 4. Cpl 3 hooks R arms and turns in place.
- 15-16 Cpls 1 & 3 turn in place with R arms hooked. Cpl 4 and M 2 circle halfway around.
- 17-18 Cpl 4 raises joined H and leads M 2 under arch. M 2 approaches cpl 1 with 4 walking steps as M 3 approaches cpl 4. W 3 remains in place till partner returns.

JONKELIS CONT'D

-5-

- 19-20 Cpl 4 and M 3 and cpl 1 and M 2 circle halfway around at the same time.
- 21-22 Cpl 4 raises joined H and leads M 3 under arch. M 2 approaches ptr with 4 walking steps as M 3 approaches cpl 1. Cpl 4 hooks R arms and turns in place.
- 23-24 Cpls 4 and 2 turn in place with R arms hooked. M 3 and cpl 1 circle half way around.
- 25-26 Cpl 1 raises joined H and leads M 3 under arch. M 3 approaches cpl 2 and M 4 approaches cpl 1. W 4 remains in place.
- 27-28 Cpl 2 and M 3 and cpl 1 and M 4 circle half way around.
- 29-30 Cpls 1 and 3 turn in place with R arms hooked. Cpl 2 and M 4 circle half way around.
- 31-32 Cpl 2 raises joined H and leads M 4 under arch. M 4 approaches cpl 3. Cpls 1 and 2 turn in place with R arms hooked.
- 33-34 Cpl 3 and M 4 circle half way around. Cpls 1 and 2 turn in place.
- 35-36 Cpl 3 raises joined H and leads M 4 under arch. M 4 approaches own ptr. Cpls 1, 2 & 3 turn in place.
- 37-38 All cpls turn in place.

FIGURE VI - CIRCLE

- 1-8 All join H facing ctr and circle R with 16 walking steps.

FIGURE VII - WEAVING

- 1-16 Repeat FIG I

FIGURE VII - ENDING

- 1-8 M places R arm around W waist, W places L H on M R shoulder. Free H up and waving sdwd. Cpl 1 leads others off the floor.

Presented by Vyts Beliajus
Idyllwild Weekend - 1977

SUKTINIS (THE TWIRLER)
(Lithuanian)

-6-

SOURCE: The best known Lithuanian dance, often considered the national dance, is Suktinis, found wherever there is a Lithuanian colony.

MUSIC: RECORD:

FORMATION: Double circle of cpls, M on the inside, W to the R. M's R arm around W waist, W R arm holds skirt. M's L H holds W's L H in front of M's chest. M L elbow held shoulder high.

STEPS: Suktinis step. This is very similar to a polka step. (1) a little skip on the L ft, kicking R ft slightly fwd. (2) step on R ft. (3) step on L ft. (4) Step R and pause. Repeat starting R ft.

MUSIC: 2/4

PATTERN

Meas.

1-7 7 "Suktinis" steps fwd.

8 Stamp 3 times.

9-11 6 skipping steps turning in place, W going fwd around M (CCW)

12 Change places. With L H still joined, W passes sdwd under M's L arm finishing with his L arm across her chest and with her R arm around his waist. M's R hand on hip.

13-15 6 skips in place with M turning fwd around W (CCW).

16 With L H still joined, M passes sdwd under W L arm, finishing in original position.

Repeat from the beginning to end of music.

NOTE: Older people seem to have a version of their own. Standing in cpls they join H crossed behind them (on their waists) and polka fwd for 8 meas. In the same pos. they skip in place for 4 meas with the W turning fwd and the M bkwd and without releasing hold, reverse the skipping with M fwd and W bkwd for 4 more meas.

Presented by Vyts Beliajus
Idyllwild Weekend - 1977

HORA HASSIDIT
(Israeli)
(Chassidic Hora)

-9-

SOURCE: Rivka Sturman
MUSIC: RECORD - New Favorites - Israeli Folk Dances MN-581
FORMATION: Circle, H held in "W" pos.

MUSIC: 4/4

PATTERN

Meas Ct

PART A

1 Grapevine in LOD - L, R,L,R; cross L over R, R to R, step L behind R, step R to R.
2 1-2 2 steps in LOD - L, R
3-4 2 sways L, R while facing ctr.
3 Repeat meas 1, Part A
4 1-2 Step L to L and hold while facing ctr
3-4 Step R to R and hold while facing ctr.

NOTE: Arms are raised during meas. 4
5-12 Repeat meas 1-4, Part A two more times.

PART B

1 1-4 4 running steps in LOD - L,R,L,R.
2 1-2 Fast two-step fwd - L,R,L.
3-4 Fast two-step bk - R,L,R

NOTE: During the two-steps, arms are raised.
3-8 Repeat meas 1-2, Part B, three more times.
9-10 Repeat meas 1-2, Part B, going into ctr.
11-12 Repeat meas 1-2, Part B, moving bkwd.

Presented by Ya'akov Eden
Idyllwild Weekend - 1977

ERDELJANKA
(ehr-dell-YAHN-kah)
(Jugoslavia)

-10-

SOURCE: Choreographed by John Filcich for the Viltis Anniversary Party in Los Angeles, 1953. Erdeljanka comes from the Banat region, part of which is in Jugoslavia and part in Romania, and is danced by both the Serbians and Romanians living on both sides of the border. In being a cross-ways line dance Romanian influence is seen, but the steps described here are more typical of the kolo. This version is comprised of patterns and variations on the kolo steps and choreographed to fit the music on the record. Steps used here are the "hop-step-step", basic kolo step.

MUSIC: RECORD -- KOLO FESTIVAL KF 4806-B

FORMATION: Cpls, longways; the M are in one line facing the W in another line. Ptrs hold H across, below hips.

MUSIC: PATTERN

Meas.

PART I

1-16 Holding H across, execute 8 basic kolo steps, each moving to own R.

PART II

1-8 Both moving CW, execute 8 of the hop-step-steps. (On the 8th hop twice on both ft to change direction).

9-16 Execute 8 of the hop-step-steps moving CCW.

PART III

1-4 In shoulder waist pos (M may have his L H on W's shoulder) do 4 of the hop-step-steps CW (the 4th step is a change step, hopping on both ft).

5-8 Repeat meas 1-4, Part III reversing pos and ftwk CCW.

9-16 Repeat meas 1-15 Part III

PART IV

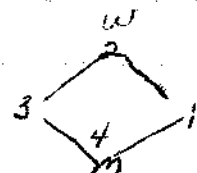
1-2 H Held across with the first $\frac{1}{2}$ of the basic kolo step, cpl makes a $\frac{1}{4}$ turn (or one side) of a square. (Pos 1 for M, 3 for W in diagram). 2nd $\frac{1}{2}$ of the step is done in place (2 hops) Both do a L basic kolo step in place (very small ftwk).

5-6 Repeat meas 1-4 Part IV three more times so that 4 such executions complete one square formation CCW.

PART V

1-8 In shoulder waist pos (M may have his L hand on W's shoulder) do 8 hop-step-step movements CW, the 8th step being a change step hopping on both feet.

9-16 Repeat meas 1-8, Part V, CCW, reversing ftwk and pos.



PARTS VI TO X

1-80 Repeat all of Parts I thru IV.

PART XI

1-2 With H held across M and W exchange places using the first $\frac{1}{2}$ of the basic kolo step and passing L shoulders; balance of step is done in place (2 hops).

3-4 Both do a L basic kolo step in place.

5-16 Repeat meas 1-2 of Part XI, three more times so that the ptrs have exchanged places 4 times in all.

PART XII

1-4 Ptrs face each other side by side; M holds W's R hand in his R hand while she makes two complete revolutions CW underneath joined H's using 4 of the hop-step-steps. M executes 4 such steps in place (small).

5-8 Continue CW, cpl makes 4 revolutions in shoulder waist pos using 4 of the hop-step-steps

9-16 Repeat meas 1-8 of Part XII

Cpl ends dance standing side by side facing same direction M's R H around W's waist, her L H on M's R shoulder.

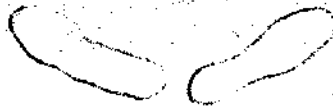
Presented by John Filcich
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BASIC STEPS HUNGARIAN

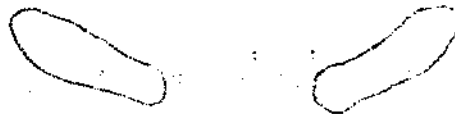
-12-(47)

We find great practical value in using and referring to basic standing pos. The dancer begins movements, steps and step patterns from these pos. or returns to them after movements or step patterns are completed. Also, they are useful to refer to, when, in dance directions, it is necessary to clarify certain relationships between the two feet. Other dance forms (ballet, modern, jazz and ballroom dance) have used these pos for a long time, and adopting them for folk dance is a must. Of course, they are not exaggerated to the same extent that they are in ballet, for example, but rather are done in a simple, natural way.

First position: the heels are together, the toes turned out at approximately a 90° angle.



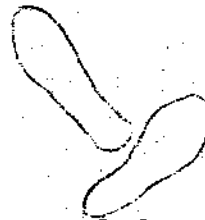
Second position: the feet are apart in a side-to-side plane, about the length of one foot apart. The toes are turned out at about a 90° angle.



Third position: the heel of one foot touches the middle of the other foot. The toes are turned out at approximately a 90° angle. When the R heel touches the L foot, this is a third pos front. When the L heel touches the R foot, this is a third pos back. The front or back 3rd pos. is determined by the pos of the R foot.



3rd pos front



3rd pos back

Fourth position: The feet are apart in a fwd-bkwd plane, about the length of one foot apart. A front or back pos would be the same as described in 3rd pos, and is determined by the pos of the R foot.



4th pos front



4th pos back

Fifth position: the heel of one foot touches the toes of the other foot. Front or back pos would be the same as described in 3rd pos.



5th pos. front



5th pos. back

In Hungarian folk dances, the most commonly used pos are first and second, somewhat less the third and fifth. Fourth pos is seldom used. These pos. are also used with parallel footwork, especially the first and second pos.

Certain steps and their variations are frequently used in almost every Hungarian folk dance. They are described here, in a separate chapter, and will be referred to later on in the actual dance descriptions. This will eliminate senseless repetitions in writing and reading the step patterns. At the same time, it will make the dancer aware of certain basic characteristics which eventually lead them to a better understanding of Hungarian folk dance. Some basic Hungarian dance terminology will be introduced along with the basic step descriptions to identify the steps.

(1) Csardas steps and variations

Single Csardas step

- 1 Step on the R ft to the R side
- 2 Close the L ft to the R ft.

This can be repeated the same way, or to the opp direction with opp ftwk. Also, it can move fwd or bkwds.

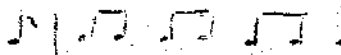
Double Csardas step

The most common variation of the csardas step is the double csardas step:

- 1 Step on the R ft to the R side
- 2 Step on the L ft beside the R ft
- 3 Step on the R ft to the R side
- 4 Close the L ft to the R ft

Repeat with opp ftwk (symmetrical). The double csardas step can also be done fwd (zig-zag) or bkwd (zig-zag)

For the less experienced dancer, the author recommends that the csardas step variations be done in a simple, smooth way, without any special knee-bending or bouncing. The more experienced dancer should be aware of some of the special "styling" points of the csardas step, as they are done by the natives. There are two different ways of executing the steps. One is the so-called "Rezgo Csardas", (tremble or shake), or, as modern dance researchers refer to them, "Upbeat Csardas" steps. The other type is the "Downbeat Csardas." Both involve the bending and straightening of the knees. The relationship of the knee-bending and straightening to the music determines the up or downbeat style. The following is a detailed description of the double csardas step:

Rezgös (Upbeat) Csárdás 

Begin in 1st pos parallel

& Before the actual first ct, bend both knees.

1 Step with the R ft to the R side, straightening both knees.

& Bend both knees.

2 Step on the L ft beside the R ft, straightening both knees.

& Bend both knees.

3 Step on the R ft to the R side, straightening both knees.

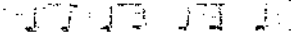
& Bend both knees.

4 Close the L ft to the R ft, straightening both knees. Repeat with opp ftwk (symmetrical).

The emphasis is on the knee-straightening, which always occurs on the musical beat. Because of this, the term "Upbeat" is used. As an exercise, the author recommends that the step be done to simple counting, as follows: and-one-and-two-and-three-and-four. The and is the knee-bend, and the ct is the straight knee.

In an actual dance situation, the knee movement is quite small. The bending and straightening are not sharply separated from each other. Variations also exist with respect to amount of force used to perform the movement. The knee-straightening can be soft or sharp.

The "Downbeat" Csárdás is just the opp of the "Upbeat" Csárdás in counting and performing the pattern. The "Downbeat" Csárdás emphasizes the knee-bend, which occurs on the beat.

Downbeat Csárdás 

Begin in 1st pos parallel.

1 Step on the R ft to the R side, bending both knees.

& Straighten both knees.

2 Step on the L ft beside the R ft, bending both knees.

& Straighten both knees.

3 Step on the R ft to the R side, bending both knees.

& Straighten both knees.

4 Close the L ft to the R ft bending both knees.

& Straighten both knees.

Repeat with opp ftwk (symmetrical).

Here the count is: one-and-two-and-three-and-four-and, with the knee-bend on the beat. In actual dancing, the knee movement is small and the bending and straightening of the knees is not sharply separated from each other. The "downbeat" csárdás is the exact opposite of the "upbeat" csárdás. Although this is true so far as structure and rhythm are concerned, in actual dance situations, the dancer might observe that the "downbeat" csárdás step is much softer and more relaxed in appearance. This is due to the fact that in this step, the knee-straightening is never as stiff as in the "upbeat" csárdás. As a matter of fact, it should be executed with relaxed knees throughout.

In Hungary, these two different csárdás steps can be characteristic of local areas or even whole regions. In other places, you might find that both types are danced. However, it seems that the upbeat csárdás is more popular with the older generations.

In the ballroom csárdás, the upbeat type is dominant, sometimes to such an extent that the whole thing becomes almost senseless shaking. This "style" developed among the rural landowners in the first half of this century. From them the name, "gentry csárdás" developed.

Csárdás step variations, although they are found in almost every existing Hungarian dance-type, are most common in the slow part of the csardas and in the girls' circle dances.

(2) Another widely-used step pattern and its variations is called "Rida." Generally speaking, this is a side-step and a cross-step, or a cross-step followed by a side-step. It seldom appears as a single step, but is usually found in a series for cpl turns, solo turns, or moving a whole circle.

The latest Hungarian dance descriptions, based on theoretical investigation of the Rida steps and their uses by natives, divide them into two categories: open or closed rida.

Open Rida

- 1 Step on the ball of the R ft to the R
 - 2 Step on the L ft across in front of the R ft with a small knee-bend
- Repeat with the same ftwk in the same direction.

The open rida generally has a "rising-sinking" feeling, but this up and down movement is rather smooth, soft, and continuous like an ocean wave and is definitely not staccato. The above description begins with the R ft and moves in a R direction, but can also be done starting with the L ft moving in a L direction. This pattern is called open rida because the first step, on the musical beat, is a side or open step.

The open rida can also be done in a walking style without emphasizing the up and down movement; or with leaps instead of walking steps, which gives the sequence a "running" style.

The opposite type of rida is the closed rida.

Closed Rida

- 1 Step on the R ft across in front of the L ft with a small knee bend.
 - 2 Step on the L ft to the L side.
- Repeat with the same ftwk in the same direction.

That which was said about the open rida is also generally true of the closed rida. The main difference is that the first movement is a cross-step with a slight knee-bend and occurs on the musical beat.

Earlier dance directions refer to open rida as upbeat rida; and to the closed rida as a downbeat rida. This was due to the relationship of the steps to the music. However, as mentioned earlier, the rida steps can be done without emphasizing the up or down movement. Therefore, the author feels that the new Hungarian terminology is more accurate and practical than the previous one.

Rida steps are most commonly used in cpl turns, either in the slow or fast csardas sequences. Also, this is a very popular step in girls' circle dances, especially in the fast sections.

The author would like to point out that the Hungarian rida is closely related to similar steps in other national dance types. The so-called "grapevine" and popular "buzz step" are among them.

(3) The third type of step to be described is also a very common Hungarian dance step--the Cifra, or "Harmas lepes" (three steps).

Cifra

- 1 Leap onto the R ft to the R side

- & Step on the L ft beside the R ft
- 2 Step on the R ft in place
- Repeat with opp ftwk (symmetrical)

All three steps are done on the balls of the feet, and this gives a light quality to the step pattern. The rhythmic pattern can be broken down into a quick, quick, slow relationship. When Cifra steps are done in a series, the starting ft alternates. The pattern can be done fwd, sideward, bkwd, turning, or zig-zag direction.

Some researches believe that the cifra originated in shepherd dances. Although the use of this step touches almost every other Hungarian dance type, it is still the most common in the shepherd dances, particularly the "Kanasz" dances.

Among the relatives of the Hungarian cifra are the Serbian "threes," the English "set," the "pas de basque" as well as the three-step balances, and other step patterns in a (quick,quick,slow) rhythm.

Recent publications of folk dance books and dance directions in the United States described another movement or step as basically Hungarian. The Hungarians call it "bokazo," which means "heel-click.",.These publications contradict each other when they try to describe the bokazo. Hungarian, , researchers, folklorists, dancers and choreographers use the name "Bokazo," as a general term for all combinations of heel-click steps. The variations of the bokazo which will be used in selected dances are described separately along with other step patterns in the individual dances.

AUTHOR: Andor Czompo

Presented by John Hancock
Idyllwild - 1977

GAMMAL POLSKA
(Sweden)

-17-

Gammal polska (GAHM-ahl POHL-ska) means simply "Old Polska", and might well be called the archetype of the couple-turning dance in Scandinavia. In 3/4 time but differing from and much older than the Waltz, the Polska is the most distinctive of all Nordic rhythms, and is of course not to be confused with the relatively recent 2/4 time Polka. The triple-count of the Polska constitutes the rhythmic framework for the greatest share of all folk songs, instrumental, and dance melodies in Sweden, and Norway too, where it is called Pols. American folkdancers are best acquainted with this rhythm in the Hambo and Snurrbocken, but there are countless hundreds of other dances based upon the same distinct meter.

The Polska, as both a musical and rhythmical form, has been known in Scandinavia since the Middle Ages, and indeed reigned supreme as Sweden's "national dance" for over two centuries, up to the middle 1880s. Today however, except for the Hambo which still survives as an "oldtime dance", the traditional Polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have preserved a significant part of the incredibly rich treasure of Polska music. Fortunately, during the past few years, thanks to a number of devoted fiddlers and folklore-oriented teachers, a number of all-but-forgotten variations of the Polska have been brought to light thru research among very old people, and have provided invaluable insight into the historical development of this intriguing dance form.

The old Polska described here is based upon this research, and contains the most fundamental of the Polska steps as used in a partner turn. In effect, this turn is but an "extension" of a forward-moving step done in Polska time, with two movements to a count of three. One merely adapts the open step with its "one, ---, three; one, ---, three" weight-shift pattern, to a closed turn--easily and naturally, without ever losing the basic rhythm. (Actually the whole thing is so simple it is astounding!)

As is the case in all couple Polskas, the M is the master of the dance, and he must lead it, firmly, thoroughly, and unerringly. The W in effect gets a "free ride". If the M knows his steps well, the W need only "let me drive". Gammal polska is surely not a complex dance, but like the Viennese Waltz, it is something that craves patience and practice. Once mastered, it can be one of the most relaxing yet satisfying of couple dances, and the conscientious dancer will be amply rewarded for his time.

SOURCE: As personally observed and danced by Gordon E. Tracie thru research and field work in Sweden (1950-51, 1955, 1960-61, 1963), and taught at Skandia Folkdance Club, Seattle.

MUSIC: RECORD

FORMATION: For any number of cpls, LOD, CCW. Open shoulder-waist pos. free H hanging loosely at sides (NOT ON HIPS!); closed Swedish folkdance hold (as described below).

STEPS: Open Polska Step, as used in Gammal polska: This is in essence a promenade, or "rest step" if you will, in which dancers move fwd in LOD in open pos, prior to making the closed turn. The ftwk, insofar as weight-shift pattern goes, is identical to that used in the turn.

There are but two ft movements during the three cts of each meas, and these occur on the 1st and 3rd beats, the 2nd being a "hold",

M's step

ct 1 - step L
 ct 2 - hold pos (L in front of R)
 ct 3 - step R

W's step

ct 1 - step R
 ct 2 - hold pos (R in front of L)
 ct 3 - step L

The steps on "3" and "1" thus come in immediate succession, whereas there is a pause between "1" and "3".

IMPORTANT: These steps should resemble an ordinary natural walk (the heel making contact with the floor before the rest of the ft), rather than slides or a ballroom "dance-walk". Though somewhat syncopated, the movement should be smooth and flowing, not in any way jerky, or "military" in character.

CLOSED POLSKA STEP, as used in Gammal polska: This is a form of the L ft Polska (referring to the M's step), and is therefore closely related to the step used during the turn in the Swedish Snurrbocken, the Danish Sonderhoning, and in one figure of the Norwegian Roros pols. As danced in Gammal Polska, however, the step is much smoother and definitely does not accentuate each beat of the music.

M's Step:

ct 1 - pivot on L, leading around CW
 ct 2 - continue pivot on L, while keeping R close by so that it "trails" around in slight contact with the floor (i.e. both feet)
 ct 3 - step fwd LOD with R, with slight pivot enough to complete full revolution around.

W's Step:

W retains same rhythmic pattern of ft movement on the turn as she does in the open step. Thruout, the M controls the turn with a firm lead, so W need only "follow".

If the open Polska step is danced properly, there is no great change in the feel of the step pattern, once one begins the turn; it's simply a matter of moving the body around CW so as to make a full turn on each meas of music.

The turn should be extremely smooth, with neither too much "bounce" (as in Snurrbocken) nor any "dip" (as in the Hambo). Yet it should in no way become lifeless or stilted, for there is a certain "lilt" which is essential to the Polska's distinctive rhythm.

Character: Relaxed, with flowing motion, yet firm and powerful.

The following two parts are not figures in the regular sense, but merely two dance pos utilizing essentially the same step, once in open fwd, and the other closed turning, alternated at will, with no fixed number of meas for either:

A. OPEN POLSKA FWD

In open shoulder waist pos, free H's loosely at sides, beg on outside ft, any number of open Polska steps fwd in LOD.

B. CLOSED POLSKA TURN

Taking closed Swedish folkdance hold (described below), cpl turns CW with any number of Polska turning steps, making one FULL revolution for each meas of music, and progressing in LOD.

CLOSED SWEDISH FOLKDANCE HOLD: Common to a great number of the older cpl dances thruout Sweden is a closed pos differing from both shoulder-waist and the conventional waltz pos. Combining the best features of both, it is thus:

M's R arm around W's waist; W's L H on M's R shoulder; M's L arm sharply bent with hand open, palm facing in, in order to grasp W's R elbow; W's R arm held straight out from shoulder, her R elbow in M's L H, and her R H holding M's L arm just above his elbow.

Exact location of M's L and W's R H is of course contingent upon relative arm lengths, but essentially M's L arm is bent, while W's R arm is straight. This allows for M's R ft to come between the W's ft, and her R ft between his ft, while at the same time providing the solidity of the shoulder-waist hold.

Among organized folkdancers in Sweden, this pos is recommended even for the Hambo, and is indeed called "Hambo hold".

Presented by John Hancock
Idyllwild Weekend - 1977

LAKODALMI TÁNC
(Hungary)
(Lah-koh-dahl-mee Tahnts)

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The wedding is one of the most important milestones in a young person's life. For the young girl, this is the step to womanhood. The wedding day is full of sorrow and happiness. The young bride experiences several traditional ceremonies, during which time her girlfriends sing and dance around her. Lakodalmi Tanc is one of the many variations of this type of dance.

SOURCE: Based on research done by Andor Czompo in Hungary.

MUSIC: RECORD - Voyager VR LP 401

FORMATION: Girls in one circle, in a front cross-hold pos. R arms are on top. Girls also hold a white handkerchief in their R H's.

STYLE: The dance is very solemn and lyrical.

MUSIC: PATTERN

Meas.

NOTE: Some of the steps and motifs are described in terms of meas. or cts. This is indicated by the letter M or C beside the ct or meas in the dance description.

FIGURE I FORWARD SIDE STEP

Each of these is a measure of 3 cts.

- 1 Step on the R ft fwd
- 2 Step on the L ft bkwd
- 3 Step on the R ft to the R sd
- 4 Close the L ft to the R ft, taking wt.
Repeat the same way.

NOTE: This is a simple slow movement without any special kneebend or bounce.

FIGURE II SLOW WALK FORWARD AND BACK

- 1 Turning the hips slightly to the R, step on the R ft fwd in LOD
- 2 Step on the L ft fwd
- 3 Step on the R ft fwd
- 4 Step on the L ft bkwd
Repeat the same way

NOTE: Follow a natural walking style.

FIGURE III SIDE CROSS STEP (HESITATION)

- 1 Step on the R ft to the R sd
- 2 Step on the ball of the L ft behind the R ft in 5th pos.
Step with the R ft in front of the L ft in 5th pos.

Repeat with opp ftwk (symmetrical).

NOTE: In meas 2, the two steps are done equally over 3 cts.

Ct FIGURE IV GRAPEVINE

- 1 Step on the R ft across in front of the L ft definite knee bend
 - 2 Step on the L ft to the L sd
 - 3 Step on the R ft across in back of the L ft
 - 4 Step on the L ft to the L sd
- Repeat the same way

NOTE: These are smooth, continuous steps. On each cross-step, bend the knee slightly. The hips naturally follow the movement of the R ft.

FIGURE V TURN

With 4 walking steps, make a complete turn in a small circle to the R (CW), starting with the R ft.

FIGURE VI SIDE STEP AND RIDA

- 1 Step on the R ft to the R sd
 - 2-3 Do two open Rida steps to the L
 - 4 Step on the L ft to the L sd
- Repeat the same way. In meas. 1, shift the wt from the L ft to the R ft.

FIGURE VII SLOW WALK AND GRAPEVINE

- 1 Step fwd on the R ft in LOD
- 2 Step fwd on the L ft in LOD
- 3 Facing the ctr of the circle step on the R ft to the R sd
Step on the L ft behind the R ft.
- 4 Step on the R ft to the R sd. Step on the L ft in front of the R ft.

VIII FINALE

- 1 Step on the R ft to the R sd
- 2 Step on the L ft behind the R ft with a knee bend
- 3 Step on the R ft to the R sd
- 4 Close the L ft to the R ft, bowing slightly fwd.

THE DANCE

- | Meas | MOVEMENT |
|-------|--|
| | PART I MELODY A |
| 1-16 | Do four fwd side motifs (Fig I) |
| | MELODY A REPEATED |
| 1-12 | Do three slow walk fwd and bk motifs (Fig II) |
| 13-16 | Do two side-cross steps (hesitation) (Fig III) |

PART II MELODY B

1-4 Do two grapevine steps (Fig IV)

5-6 Do the turn motif (Fig V)

NOTE: Release the hand-hold and turn out from the circle with the first step. Lead the turn with the R H passing neighbor smoothly. The turn is definitely a small circle, so do not pivot in place.

7-8 Do two single csardás steps (upbeat) to the R and L; at the same time, resume the original hand hold (front crossing hold)

9-16 Repeat meas 1-8

MELODY B REPEATED

1-16 Same as Melody B

PART III MELODY A

1-16 Do four side step and ridá motifs (Fig VI)

MELODY A REPEATED

1-16 Do four slow walk and fast grapevine motifs (Fig VII)

FINALE

1-4 Do two grapevine steps (Fig IV)

NOTE: The music gradually slows down. Follow the change in tempo

5-6 Do the turn motif (Fig V) with slow steps

7-8 Do the finale motif (Fig VIII)

If the dancers learn to hum or sing the melodies, it can be done without the recorded music. This gives a lot of the original flavor to the dance.

Presented by John Hancock
Idyllwild Weekend - 1977

MADOCSAI TÁNCOK
(Hungary)
(Mah-doh-cha-ee Tahnts-ohk)

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Madocsa is a small, very old village in Tolna County, south of Budapest. The local cpl dances, slow and fast csardas, belong to the general middle Danubian dance style. The natives are, at present, consciously trying to preserve the old dances. The local peasant dance ensemble is well-known in Hungary.

SOURCE: Learned by Andor Czompo in a dance course for advanced dance teachers in Hungary in 1966. Also, George Martin, "A Sarkozi Dunamenti Táncok Motivum-kinese" (dance monography).

MUSIC: RECORD - Traditional. Slow and fast part. Voyager VR LP 401, Side 1, bd 2.

FORMATION: Cpls scattered around the floor, facing each other in shoulder shoulder blade pos.

STYLE: General csardas style

MUSIC: PATTERN

Meas.

SLOW CSARDÁS

FIGURE I HEEL CLICK CSARDÁS (M)

Same as dbl csardas step (upbeat), but with each closing step click the heels together. The steps are small.

FIGURE II CROSS CSARDÁS STEP

- 1 Step on the R ft to the R sd
- 2 Step on the L ft behind the R ft in 5th pos.
- 3 Step on the R ft to the R sd
- 4 Close the L ft to the R ft

Repeat with opp ftwk (symmetrical)

FIGURE III TURN AND CSARDÁS

- 1-2 With almost a $\frac{1}{2}$ turn to the R, step on the R ft, fwd
- 3 Continuously turning another $\frac{1}{2}$ turn on the R ft, bring the L ft to the side
- 4 Step on the L ft to the side, completing the full turn
- 5-8 Do two single csardas steps, R and L

NOTE: Free Hand hold for M. The R H leads the turn for the M. W H's are placed on the hips.

FIGURE IV STEP HOP HEEL CLICK (M)

- 1 With $\frac{1}{8}$ turn to the L, step (stamp) fwd on the R ft with a slightly flexed knee. At the same time, lift the L lower leg diagonally across behind the R leg.
- 2 Hop on the R ft, turning $\frac{1}{8}$ to the R; at the same time, swing the L lower leg diagonally/sdwd back.
- 3 With a jump, close the L ft to the R ft, clicking the heels together.

- 4 Pause
- Repeat with opp ftwk (symmetrical). The hand hold is free
- Ct FIGURE V LIPPENTO (W)
- 1 Take a small step sdwd on the ball of the R ft, knees straight
 - 2 Step on the L ft across in front of the R ft flexing both knees
 - 3 Close the R ft to the L ft, rising on the balls of the ft, straight knees.
 - 4 Lowering onto the full ft, flex both knees.
 - 5 Step on the R ft in front of the L with flexed knees
 - & Step on the ball of the L ft to the L
 - 6 Step on the R ft in front of the L ft with flexed knees
 - & Rise on the ball of the R ft, bringing the L ft beside the R ankle
 - 7 Closing the L ft to the R ft, flex both knees.
 - 8 Pause.

Hands are placed on the hips

FAST CSARDAS

FIGURE VI LEAP HOPS AND TURN

Pts face each other, hands held low, R to L H and L to R H

1st variation

- 1 Leap onto the R ft in place, lifting the L lower leg slightly bk
- 2 Hop on R ft, kicking L lower leg slightly fwd.
- 3-4 Repeat meas 1-2 with opp ftwk
- 5-8 With 4 running steps, change places, turning $\frac{1}{2}$ CCW, and without releasing the hand hold.

2nd variation

- 1-12 Do four leap hops and the $\frac{1}{2}$ turn with four running steps

FIGURE VII HALF TURNS

- 1-2 Jump into 2nd pos with ft parallel, bending both knees
- 3 Leap onto the L ft to the L
- 4 Step on the R ft beside the L ft
- 5-6 Jump into 2nd pos, as in meas 1-2
- 7 Leap onto the R ft to the R
- 8 Step on the L ft in front of the R ft

NOTE: During meas 1-4, turn CW, and meas 5-8, CCW a $\frac{1}{2}$ turn to each direction.

FIGURE VIII RIDA WITH TURN OUT

- 1-4 Cpl turns together CCW with two open rida steps

5-8 M does two more rida steps in place. At the same time W turns under the M's L H, which holds her R H high, with two rida steps, making a full turn

FINALE VARIATION *1 2 3 4 5 6*

1-4 Same as above Meas 1-4

5-7 M - do two running steps in place and close the R ft sharply to the L ft.

W - do two running steps, turning out under the M's L arm as described above, and close the R ft to the L ft sharply.

8 Pause.

THE DANCE

1-2 INTRODUCTION

SLOW CSÁRDÁS

1-2 M does 2 heel click csardas steps (Fig I) to the R & L. W does 2 cross csardas steps (Fig II) to the R and L.

3-4 Cpl turns CCW with 4 open rida steps

5-8 Repeat meas 1-4.

Release the hand hold

9-10 M does the turn and csardas motif (Fig III). W does 4 single csardas steps to the R,L,R,L. H are placed on the hips.

11-12 M does 2 step hop heel click motifs (Fig IV). W does the Lippento motif (Fig V)

13-16 Repeat Meas 9-12. Note: variation possibilities: M may replace the turn (meas 9) with 2 single csardas steps, R, L. At the same time L may replace the 4 single csardas steps (meas 9-10) with the turn and csardas motif (Fig III)

17-24 Repeat meas 9-16

Repeat the whole slow csardas part once more.

FAST CSARDAS

1-2 Cpl does the leap hops and turn motif (Fig VI) variation 1

3-5 Do the leap hops and turn motif (Fig VI) variation 2

6-8 Do 6 leap hops (no turns)

9-12 Joining ptr in shoulder shoulder blade pos, cpl does half turns (Fig VII) two times

13-14 Cpl does the Rida with turn out (Fig VIII)

15-20 Repeat meas 9-14.

Repeat the whole fast part, meas 1-20, once more, doing the finale variation at the end.