1979

IDYLLWILD FOLK DANCE WORKSHOP

June 25 - 39, 1979

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ED AND CAROL GOLLER MYLNE

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IDYLLWILD FOLK DANCE WORKSHOP

June 25 - 29, 1979

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Page

GALOPP

3 Delete, line 3 & 3 that reads: (usually the W diag to his L).

SWEDISH - FIN MIXER

5 Fig. II, line 3, correct upper-blade to read shldr-blade.

ALAHOY

7 Change meas 13-16 to 15-16.

Add meas 13-14 as follows: Begin R, do 2 change steps sdwd R-L.

LUBI LUBI

8 Steps and Styling, line 7, should read:....chest level, palm down. Arm movements.....

Add to end of Steps and Styling: (2 meas to complete step.)

Fig. II, meas 9-12, W, end of line 2 should read: ...Clap hands on cts 2-3 out at.....

9 Add to end of dance: Finish - 4 bars, Bow and curtsey twd ptr.

SNURRVALS FRAN HEDE

8 Title, correct to read as shown above.

POLKA SA NAYON

19 Steps and Styling, Galop, line 1, delete - cut L ft with R thus displacing and - and replace with the following: step-R in back of L heel displacing L as L cuts fwd and at the same.....

Steps and Styling, Jaleo, line 2, beginning of sentence should read: CW, both hands on hip with lose fist (with R elbows.....

Introduction, meas 9-12, add to end of sentence: - no foot action.

Fig. II, line 2, correct to read: joined at head level. Free..

" " , meas 9-16, add to end of meas: with same ftwk.

Fig. IV, meas. 5-8, line 2, delete: adjacent in "jaleo" pos.

" ", meas 9-16, add under meas: Note - W make 1/4 turn CCW on ct 1 to meet M R elbow to begin Jaleo and makes 1/2 turn CW on last 2 cts to finish facing LOD.

MITERITSA

10 First Variation, meas 1, line 2 should read: To the R on the L ft with bent knee. Repeat action (step-close).

Paragraph at bottom of page, lines 2 and 4 delete one meas and replace with several meas.

KOTSARIN

26 Characteristics, correct second sentence to read:....are small flat footed and.....

Add to end of Characteristics: Never lift ft very far off of the ground. Leaders free arm is either a fist behind back or is extended out to side at head ht with bent elbow.

Add to end of meas 2, ct 2: or swing L ft in front of R (when swnging L ft lift on R).

Add to end of meas 4, ct 2: or in front of L.

PUKOL (Weekend Syllibi)

12 Steps and Styling, Cross Waltz, ct 3, correct to read: step fwd on R directly behind L (ct 3).

Steps and Styling, Cross Turn and Salok, add to end of paragraph: Knees deeply bent on pivot.

Fig. III, meas 1-2, change low to high.

13 Fig. IV, meas 1, W, line 4, should read:....elbows up once and...

" " " ", M, line 2, should read:.....together 2 times (cts 2-3) under L knee.....

TIKLOS

22 Fig. III, meas 1-2, line 2, delete: (ct 1)

" " " " " 3, should read: is bent sharply (ct 1); hop on R and straightening.....

MARZOWINA

Delete entire dance and replace with new dance notes enclosed in errata.

KRITIKOS SYRTOS

27 Source, line 3, correct spelling of Jania to Hania

PENTOZALIS

31 Variation I, next to meas 2, add, ct 1

" ", under meas 2, add: Meas 3, ct 1 - Step bkwd on R.

POGONISIOS

32 Under Pattern, next to 4/4 add: or 2/4

SYNGATHISTOS

35 First Variation, meas 1, ct 3, add to end of sentence: (raise heels).

First Variation, meas 1, ct 4, add to end of snetence: (lower heels).

SZPACYR POLKA
Part III, next to Social Dance Pos, add: both facing LOD.

" " , add to end of meas 5-8: On meas 8, M releases to form a circle as in Part IV.

Part II, meas 1, line 1, correct to read: M step-close-step diag twd.....

Part IV, meas 3-4, line 1, first word, correct to read: Akip

" " " 9-16, add to end of meas. On meas 16, M moves fwd to end on W L side.

Part V, add after Social dance pos: facing LOD.

Part III, meas 1-2, correct to read: Walk fwd 4 Steps (ML WR) travelling.....

FAMILJEVALSEN
2 Add to end of dance: Note - if the M wishes to dance with his orig ptr he asked to dance, then the M places the W on the M L to begin the dance, but if one M does it the rest of the circle has to do it also. This is the way the Goller's taught the dance.

SMA FAGLARNA I SKOGEN
4 Add // at end of English translation of the song.

POLSKA FRAN JARVSO
4 Steps and Styling, Cpl Turn Step, Women, line 1 delete step on and replace with touch.

Steps and Styling, Cpl Turn Step, Women, line 5, correct first word to spell brought.

Music, correct spelling of Halsingland

BARURAY
15 Steps and Styling, Arms in Lateral Pos, add to end of description: with palms down.

Fig. II, meas 1, ct 3, correct to: bend knees slightly and step on L (ct 3).

16 Fig. III, meas 1, add to end of meas: with palms down

Fig. II, meas 2-8, change moving to circling

Fig. IV, meas 1-8, line 1, change moving to circling

Fig. V, delete Ptrs Face L and replace with: M facing audience and W back to audience for figure.

Fig. VI, meas 1, add to end of meas: Step done in place.

BARURAY

16 Fig. VI, meas 3-8, correct end of meas to read:....meas 1-2, 7 more times alternately, circling CW.

Fig. VI, meas 9-16, line 1, change moving to circling

HIMIG SA NAYON

17 Fig. I, meas 1-4, line 2-3, delete: Stamp L close to R without putting wt on it (Ct 1), pause (cts 2-3). Repeace with: Step-close- step-stam-L, moving to L (cts 1,2,3,&).

18 Fig. II, meas 9-12, line 2, replace Pause (meas 12) with step-close (meas 12).

Fig. IV, meas 3-4, correct to read: Native Waltz: fwd R and L....

KARAGOUNA

23 Music is either 2/4 or 4/4

Add above meas 1: Variation I

25 Variation V, Men, meas 1, ct 3, line 1, change to read: .... with wt on balls of both ft.....

Variation V, Men, meas 1, ct 4, add at beginning of ct: Lower heels and straighten

Add Variation VII to dance:
Meas 1, ct 1 - Step to R on R ft (LOD).
2 - Step on L across in front of R.
3,& - Hop twice on L ft turning to face RLOD.
4 - Step in RLOD on R ft.
Meas 2 Do above step with reverce ftwk (RLOD).

POLONEZ DLA TERESA

Fig. I, meas 9-12, change to read:....joined M kneel (On ct 1) on R knee.....

Formation, change end on line 1 to read:....MR, WL hands (W palms down, M palm up with thumb on top of W hand) joined....

Add to end of Formation: or flat on waist.

Fig. II, add at beginning of Fig.: (M R arm extended behind W head).

Fig. II, meas 7-8, add to end of meas: Return M R hand flat on waist.

Fig. III, ad to beginning of fig: (Arms down at sides during fig).

Interlude A, meas 1-4, add to end of first sentence: Dance four basic steps turning CW 1-1/2 times as follows: Switch....

Fig VII, mead 16, add to beginning of meas: Face ptr on meas 16.

MARZOWINA
Poland

RECORD: MUZA XL 0670, Side A, Band 7

FORMATION: Circle of ptrs in social dance pos with M hand on top of W R hand. M back to ctr. Steps are for M, W use opp ftwk unless noted.

METER: 2/4 PATTERN

Meas.

INTRODUCTION:

SECTION A:

Part I

1-2 Two, two-steps turning in LOD with ptr.
3-4 Keeping M L, W R hands joined walk 4 steps fwd with both turning under joined hands. The 1st step is long with a dip.

Part II

1-2 Two, two-steps turning with ptr.
3-4 M do 4 steps fwd and turn W 1/2 turn under joined hands to face RLOD and new ptr. (W do 2 steps for turn and 2 steps twd new ptr).
5-8 Repeat meas 1-4, with new ptr and then on to the next.

Part III

1 In open social dance pos step (long with dip)-close-step fwd, with body leaning from shldr.
2 Swing R ft across in front of L (ct 1), swing R ft to L calf while turning twds ptr to face RLOD.
3-4 Repeat meas 1-2 with opp ftwk and direction.
5-8 Releasing hands from ptr repeat meas 1-4, dancing away from ptr and back to ptr.

SECTION B:
Section B of the dance is the same as Section A, except at a faster tempo, and with a flat footed (two-step) polka.

DANCE SEQUENCES:

Section A (Two-Step): Part I, II, III, I, II, III
Section B (Polka): Part I, II, III, I (meas 1-4), III, I (meas 1-4).
Repeat Section B again

Presented by Glenn Weber
Idyllwild Workshop 1979

FAMILJEVALSEN (THE SWEDISH FAMILY WALTZ)

Sweden

The Familjevalsen (fah-mill-yeh vahls-en) is a folk dance circle mixer done generally throughout Sweden. Although the variant described here is Swedish, this is as truly an "all-Scandinavian" group dance as can be found. A lively waltz mixer, it has long been a favoriate throughout the Northern Countries. As the first dance introduced at Skandia Folkdance Club upon its founding in Seattle over a dozen years ago, Familjevalsen has been danced at nearly every meeting (up to 4 times a week) ever since, and still remains the club's favorite "warmer-upper." In addition to providing practice on a rather fast waltz step, this easy mixer affords the opportunity for nearly everyone to get acquainted dancewise, in no time at all. Incidentally, make sure the dancers exchange smiles while dancing the balance--it makes for a "real" happy family" waltz.

SOURCE As first learned in Sweden in 1948 by Gordon E. Tracie and taught at Skandia Folkdance Club, Seattle. Described in "Samkvams and Gillesdanser," Stockholm, 1950.

RECORD: Aqua Viking--any of several "Swedish Waltz" selections.

FORMATION: Cpls, W on M R, in large ring facing ctr, all hands joined at shldr ht, elbows V-shaped so that dancers are fairly close together. Simple ring hold; Swedish waltz pos. Ftwk is opp throughout, waltz only.

STYLING: Lively, but with grace. When two or more circles of dancers are used, care should be taken to avoid forming a spiral.

METER: 3/4 PATTERN

Meas.

FIG. I: Balance to Corner and Partner

1 In ring formation, hands joined at shldr ht, beg on M L, balance to corner (M to W on his L, W to M on her R) with waltz balance, thus: for M, step L (ct 1), step R in front of L (ct 2), step L in place (3), slightly raising and lowering body between cts 2 and 3.

2 Beg on M R, balance to present ptr (M to W on his R, W to M on her L) with waltz balance in same manner as above.

3-4 Repeat action of meas 1-2 (Fig. I).

FIG. II: Waltz Turn With Corner

1-4 Break ring formation, retaining hand hold with corner, and take closed Swedish waltz pos (arms extended straight out from shldr, M L grasps W R fingers with her palm down instead of palm-to-palm as in regular waltz hold) with this corner person, and waltz 4 meas turning CW making sure to keep in circle, which moves CCW about the floor. On last meas person just danced with is placed on "ptr" side (W to R of M).

FAMILJEVALSEN (THE SWEDISH FAMILY WALTZ), Cont'd., page

All hands are again joined in a ring, and the entire dance is repeated with new corner. Dance is repeated to end of music, changing ptrs every 8 meas.

Presented by Edward and Carol Goller
Idyllwild Workshop 1979

Dance notes by Gordon E. Tracie.

Note: If the M wish to dance with the original ptr ~~they~~ asked to dance, then ~~all the Ws~~ will place the W on the M's left to begin the dance.

If the M wishes to dance with his orig ptr he asked to dance then t M place t W on their L to begin the dance. But as one M does it the rest of t circle has to do it also, since the way it was taught by the Gollers.

GALOPP
Sweden - Norway

The dance was learned from the Swedish Folk Dance Club of Los Angeles, Nils Johansson, leader; and from a touring group from Sweden - The dancers from Orsa. It is danced both in Norway and Sweden.

TRANSLATION: Gallop

PRONUNCIATION: Gal-lohp

RECORD: En Rikkigt Bussig Svarmor Vill Jag Ha, RCA Mono FPM-156 or Stereo FSP-156 (LP), Dansa I En Ring, also various Swedish and Norwegian Galopps and Polkas.

MUSIC: Polka or Galopp

FORMATION: Cpls in a circle, M facing out, W facing M, about 6 ft apart.

POSITIONS: Social Dance Pos.

STEPS: Galopp: Cpls in social dance pos, move with a sliding step (chasse) sdwd in LOD. M step L to L and W R to R, then close trailing ft. Repeat step over and over again as: step-close, step-close, etc. 2 steps per meas.

Polka: Cpls in social dance pos dance standard lively polka CW as: hop-step-close-step. M start L, W R. 1 polka per meas.

METER: 4/4 PATTERN

The M or W "Master of Ceremonies" (M.C.) enters the dance without a partner, and takes a partner at random in social dance pos (~~usually the W diag to his L~~) and starts to slide (chasse) in LOD with the "Galopp" step - everyone who is not active claps in time with the music. The next M and W (new ptr) in the circle join in social dance pos and follow them with the Galopp step and so forth, each M and W in turn follows the first cpls as the opening occurs. The lead cpl dances through the circular "corridor" formed by the standing dancers. When the lead cpl has circled round the room and they come past the last standing cpl, the lead cpl separates, falls back into the "corridor" and continues to clap in time with the music. The 2nd cpl then separates and falls back, then the 3rd cpl and so forth. As the circle progresses round the room the "M.C." starts up again with the next ptr in line. At this point the lead cpl continues with the Galopp step or may start the polka CW through the corridor. All the next cpls in turn "follow the leader" and do the steps that the leader does. Continue until the music stops. When using an LP record you may wish to start the music over again as desired.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

SMÅ FAGLARNA I SKOGEN
Sweden

The name of the dance translates, "The little birds in the woods," and is a mixer. The song can be sung while dancing.

PRONUNCIATION: Smoh Foh-glahr-nah e Skoh-gen

RECORD: RCA Mono, FPM-156) "Dansa I En Ring"
Stereo, FSP-156)

FORMATION: Cpls in a circle, M facing out, W in.

METER: 3/4 Hambo		PATTERN
Meas.		
1-8	1.	With own ptr, cpls join both hands at shldr ht, with arms rounded, and do 12 running steps CW and 12 CCW. Both start L.
9-12	2.	Facing ptr with both hands joined at shldr ht (elbows down), do 4 "dal" steps (step on L in place and swing R low across L while L heel lifts slightly off ground - 1 meas; repeat with opp ftwk.).
13	3.	Place hands on own hips. Cpls laugh twd each other 3 times - sing "ha, ha, ha!"
14	4.	Threaten each other with R forefinger by shaking it at ptr 3 times - sing "no, no, no."
15	5.	Slap each other's R hand while making 1 turn CCW in place, step L and swing R around and stop on both ft.
16-21		Repeat Nos. 2-5, meas 9-15.
		With new ptr: Repeat dance from beginning, except on meas 1, M run (progress) in RLOD to the next W on his R and W run (progress) in LOD to the next M on her R and do the dance from the beginning with a new ptr.

SONG: to be sung aloud while dancing
//[1]Små faglarna i skogen de sjunga var dag// repeat
//[2]Att du och jag min vän, skulle varandra få) repeat
[3]Ha, ha, ha, [4]nå, nå, nå, [5]så kan det gå//)

//The little birds in the woods, they sing every day//
//That you and I, my friend, should become sweethearts.
Ha, ha, ha! No, No, No! That's how it will be! //

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

SWEDISH - FINN MIXER
Sweden

This dance was notated at the "Festival in Uddevala" of the "Svenska Ungdomsringen for Bygdekultur" in 1974 by Edward Goller. This was one of many easy mixers presented in groups of mixers by teachers such as Lars Abrahamson. Edward Goller chose this particular name because the propelled turn is the same as in the dance "Atta Man Engel" which is popular in both Finland and Sweden.

RECORD: SCLP 1021 Electric & Musical Industries, Sweden (LP), "Dans I Dalom" or any other lively Swedish polka or polkette. Side B, B 3 (Pelles Polka)

FORMATION: Cpls in a circle, M on inside of circle facing out, W facing M.

STEPS & STYLING: Walking and buzz steps done very lively.

Buzz Step: Step R across L, with slight dip (ct 1), step L fwd, slight rise on ball of ft (ct &), repeat cts 1-& (cts 2,&). 2 buzz steps per meas.

METER: 2/4 PATTERN

Meas. no dance when using suggested recording

FIG. I: R & L Hand Star

1-4 Cpls join R hands with thumb grasp at shldr ht with long arms and do 8 walking steps around each other turning CW. Start R.

5-8 Repeat meas 1-4, with opp hand hold and turning CCW

FIG. II: Buzz in Spin Hold

1-8 With L hands joined with thumb grasp, reach (inside of R arms cross) over the top of ptrs R shldr and put the palm of own R hand on ptrs R ~~upper~~ shlder-blade. In this pos do 16 buzz steps turning CW. Start on the inside ft (R) and dip slightly, then rise slightly while stepping on the outside ft (L). All cpls end in Varsouvienne pos, facing LOD. To get into Varsouvienne pos cpls retain L hand hold and the W makes 1/2 turn CW.

FIG. III: Varsouvienne Walk

1-8 In Varsouvienne pos (both face LOD; W on M's R and slightly fwd; W's hands held over own shldrs. M's hands joined on top of W's - R in R, L in L), do 16 steps in LOD. Smile at your ptr, and if you wish you may rock joined hands slightly to correspond with walking motion.

FIG. IV: Women Cast Off

1-8 Releasing L hands, W cast off (1/2 turn to R) to face RLOD, then releasing R hands, M continue walking LOD (CCW) on inside circle, while W walk on outside of M circle in RLOD (CW). Do 16 walking steps.

SWEDISH - FINN MIXER, Cont'd., page 2

Repeat the dance from the beginning by taking a new ptr by the R hand. Anyone losing a ptr should run to the middle of the circle. If the room is crowded cpls doing the "spin hold" turn can stagger themselves in or out of the circle slightly.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

ALAHOY
Philippine Is.

Alahoy is a Philippine social mixer. Bernardo T. Pedere learned this dance from Mrs. Francisca Reyes Aquino at the National College of Physical Education in Manila, Philippine. The dance was presented by Bernardo Pedere at the 1979 Idyllwild Workshop.

PRONUNCIATION: ah-lah-HOY

TRANSLATION: No literal meaning or translation. Rather it is an expression that could mean "hello", but in this case means "good-bye" or "see you again."

RECORD: MICO MX 862-B (EP)

FORMATION: Double circle of cpls facing LOD (CCW), W on M R side. Inside hands joined at approx shldr level, free hand down at side.

STEPS: Heel & Toe: Touch R heel fwd, toes turned out, look twd toe (ct 1); touch R toe to the rear, toes turned out, look twd toe (ct 2). In this dance, the joined hands move back (ct 1); and fwd (ct 2).

Change Steps: (Two-Step) - Step R fwd (ct 1); step L near R (ct &); step R fwd (ct 2). Alternate steps.

Ftwk same for both throughout dance.

METER: 2/4 PATTERN

Meas.

INTRODUCTION: 8 meas (no action)

DANCE:

1 Beg R, do 1 "heel & toe".

2 Beg R, do 1 "change step", fwd.

3-4 Repeat mas 1-2, beg L.

5-8 Beg R, facing ctr, do 4 "change steps" moving sdwd R,L,R,L. (move away-twd-away-twd ptr)

9-12 Repeat meas 1-4.

13-14 Beg R, do 2 "change steps" sdwd R-L. (move away & twd ptr)

15-16 Drop inside hands. Say "alhoy", and wave R hand twd ptr, as M move fwd in LOD twd next W ahead, and old ptr dances in place - walk R,L,R,L.

Repeat dance with new ptr, from beg, to end of music.

Rev. 4-88:dd

ALAHOY
(Philippines)

SOURCE: Alahoy (ah-lah-HOY) is a Philippine social mixer. The term has no literal meaning or translation. Rather it is an expression that could mean "Hello" but in this case it means "Good-bye" or "See you again". Bernardo T. Pedere learned this dance from Mrs. Francisca Reyes Aquino at the National College of Physical Education in Manila, Philippines.

MUSIC: Record: MICO MX 862 B 2/4 meter

FORMATION: Double circle of couples facing LOD (CCW), W to R of M. Inside H's joined about shldr level, elbows bent and down. Free H down at sides.

STEPS: Heel and Toe: Touch R heel fwd, toes turned out (ct 1); touch R toe to the rear (ct 2). In this dance, the joined H's move back (ct 1) and fwd (ct 2).

Change Step: (Two Step) - Step fwd on R (ct 1); step L near R (ct &); step fwd on R (ct 2). Step alternates. Footwork is the same for M and W.

Music:	2/4 PATTERN
Meas.	
1-8	INTRODUCTION
1-2	Begin R, dance 1 Heel & Toe step and 1 change step fwd.
3-4	Repeat action of meas 1-2, but begin with L heel.
5-8	Begin R, do 4 change steps moving sdwd R, L, R, L
9-12	Repeat action of meas 1-4.
13-14	Begin R, do 2 change steps sdwd R-L.
~~13~~-16 15	Drop inside hands. Say "ALAHOY" to ptr, waving R hands, as M move in LOD to W ahead walking R, L, R, L. W wait in place for new ptr. Repeat dance with new ptr.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

LUBI-LUBI
(Philippines)

SOURCE: Lubi-Lubi (LOO-bee-LOO-bee) is a very popular ballroom folk dance that had its early origin in the provinces of Leyte and Samar. Lubi means coconut. This dance obviously derived its name from the song dancers and spectators customarily sing during the dance rendition. Its mass appeal is so widespread that many variations from it have evolved. This version was choreographed by Bernardo T. Pedere of the common steps he learned from the old people in the town of Burauen, province of Leyte. It is usually performed by a couple or several couples scattered informally around the room, following no definite movement pattern. In this version, the figures are arranged so that it is performed as a social mixer.

MUSIC: Record - MICO MX 516-B 3/4 meter

FORMATION: Cpls hold as in ordinary ballroom dance pos forming a circle set formation. M faces CCW, W CW. The whole set moves CCW as dance progresses. Any number of cpls may take part.

STEPS & STYLING: Sway balance with a raise: Step R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle close to floor (ct 2); step L across in front of R (ct 3). Step R obliquely bkwd R, (ct 1); raise L knee in front (ct 2,3). Bend body slightly fwd on ct 1 and raise gradually upwd to erect pos on cts 2,3. Open arms sdwd at chest level on cts 1,2,3, bring R H overhead (cts 1,2,3), L H in front at chest level. Arm movements should flow smoothly. Dancers sway gracefully from side to side when doing the waltz steps in ballroom dance pos. (2 meas to complete step)

MUSIC: 3/4 Meas.	PATTERN
1-2	INTRODUCTION
A	FIGURE I
1-4	Begin M R, W L, cpl dances 4 waltz steps fwd moving CCW in a set. M moves fwd, W bkwd.
5-8	Begin M R, W L, do 1-1/2 waltz turns CW slowly moving fwd in LOD to finish with M's back to LOD, W faces LOD.
9-12	Repeat action of meas 1-4 with W moving fwd, M bkwd.
A	FIGURE II
1-8	Release hold. Begin R, 4 sway balance steps with a raise, R & L alternately, R & L arm high alternately.
9-12	M; Begin R, 4 waltz steps fwd to go around ptr moving CW passing R shldr to finish in front of next W in LOD. Fists on waist. Assume ballroom dance pos with new ptr on last ct.
	W: Two waltz steps in place, R & L, and two waltz steps R & L to turn 1/2 CW on ct 1 meas 11 to face new ptr. Clap hands out at shldr level to the same side as leading ft. Assume ballroom dance

on cts 2-3

pos with new ptr on last ct.

B FIGURE III

1-12 Repeat action of meas 1-12, Fig I.

13-16 Release hold. Begin R, 4 waltz steps R & L alternately. W holds skirt, M fists on waist.

FIGURE IV

1-12 Repeat action of meas 1-12, Fig II

13-16 Repeat action of meas 13-16, Fig III with new ptr.

Repeat dance from the beginning two times.

Finish

4 bars Bow + curtsy

turn ptr.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

ATTETUR MED MYLNE
Norway

This dance is an 8 person dance with a mill. It is elegant, with much up-and-down motion of the ankles. The dance was learned from Ingvar and Jofrid Sødal.

TRANSLATION: 8 person dance with mill.

PRONUNCIATION: Oh-teh-tour med Mill-nee

RECORD: TD-1, Norsk Grammofonkompani A/S, Oslo, Norway (45), and EMI Norsk A/S, Olso (LP) Norwegian Folk and Figure Dances

FORMATION: Sets of 4 cpls. M's free hand on hip with thumb back at pocket level. W holds skirt.

STEPS & STYLING: Step-lift (followed by a slight downward flexing on back leg and ankle). Front leg relaxed, toe pointed down. Entire body goes "down-up-down." (1 step per meas) All "down-up-down" motion is from the supporting ft, ankle and knee. Same step throughout dance, except for the greeting and the waltz.

SEQUENCE:
1. Circle, L and R.
2a. Cpls star, W in ctr, CW.
2b. Cpls star, M in ctr, CCW.
3. Grand R & L.
4. M and W, bow and curtsy (deep Norwegian style curtsy)
5. Waltz.

METER: 3/4 PATTERN

Meas.

INTRODUCTION: 4 meas, no action

1-16 1. 4 cpls in a closed circle facing L (RLOD) (W on M's R), starting on L do 8 step-lifts as described - "down-up-down." Reverse direction by bringing L across in front and do 8 step-lifts to R (LOD). Hands are held at shldr ht, with W's hands on top of M's.

1-8 2a. With M's R arm around W's waist, W's L hands on M's nearer shldr; W put R fist in ctr of circle (thumb fwd), with each W grasping the next W's thumb. This pattern forms a R-thumb star. Starting on L, do 7 step-lifts CW (start to "shoot the star" on the 8th step).

7-16 2b. "Shoot the star," turning CW, so that M are in the ctr (M grasp L thumbs, W hold skirts). (8 step-lifts, starting L)

3. Beginning with ptr, do a Grand R & L once around, joining hands are held at head ht (look under the joined hands). When you meet your ptr, turn all the way around CW and go back the same way you came. (Grand R & L, 8 step-lifts). 2 steps per person.

1-2 4. Bow and Norwegian curtsy when you meet your ptr again. Women: Bow head. Bring L toe behind R and go straight down until L knee touches floor. Rise and step L next to R while head raises.
Men: Ft together, arms crossed and relaxed on chest. Bow the head. Lift the head up when the girl rises

1-14 5. Waltz. In shldr-waist pos, do 14 waltz steps in the circle moving LOD, with acknowledgement of ptr at the end of the waltz.

Repeat dance from beginning.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

ok

POLKA OCH BAKMES FRÅN KALL
Sweden

"Bakmes" simply means "backwards" or " reverse dance." This dance is from the Swedish province of Jamtland, and was collected May, 1962, and May 1967 by Göran Karlholm from several old persons who had learned four"bakmes" dances in four rhythms: polska, waltz, polka and schottische. The Goller's learned the dance in Sweden in 1974, and later from Margareta and Per Jennische at Oregon State Folk Dance Conference in 1978.

TRANSLATION: Polka and backwards dance from Kall.

PRONUNCIATION: Pol-kah oh Bahk-mess fron Kahll

RECORD: OLAB SLP-022, "Nu Bjö Mae Opp" (L), Side 2, Band 6 or 7.

MUSIC: Slow polka. Counted 1,&,2,&

FORMATION: Cpls in a circle, moving LOD, and turning CW.

POSITION: Polska Position: M's R hand on W's waist, while his L hand grips W's upper-arm. W's L hand on M's R upper-arm, while her R arm is on the inside of M's arm.

When doing bakmes step W is in front of M and slightly to R.

STEPS: Polka: A continuous, smooth flat-footed two-step, with M starting L, W R. As: step-close-step, step-close-step, 2 meas per revolution.

Transition (from polka to bakmes): M facing LOD, stamps L,R without wt (cts 1-2). W holds pos and is facing RLOD.

Bakmes: CCW turn 1 full turn for each 2 meas.
Men: Meas 1 - Step R,L fwd (cts &,1), step on R, toe points to L (ct 2). Meas 2 - With wt on R turn 1/4 turn CCW, L moves in an arc bkwd (ct &), step R (instep) behind L heel (make "T" with ft), end facing RLOD (ct 1), with wt on both heels pivot 1/2 turn CCW on the heels (ct &,2).

Women: Same as M, except start on Meas 2, ct 1, Both start dancing at the same time, but the steps are displaced by 1 meas (out of phase).

METER: 2/4 PATTERN

When doing the dance always start with the polka, do the transition and then move into the bakmes. The changes are done at the will of the dancers, but always come at the beginning of musical phrases.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

POLSKA FRÅN JÄRVSO

Sweden

This dance is from the province of Hälsingland, Sweden and was presented by "Philochoros" on the West Coast in 1974, and was later taught in 1978 at various camps by Per and Magareta Jennische of "Philochoros". This dance was collected in Järvsö by Göran Karlholm from Olf Hammerstrand b. 1887, Astrid Bergström b. 1908 and Lars Olsson b. 1890.

TRANSLATION: Polska from Järvsö

PRONUNCIATION: Pol-skah fron Yehrv-suh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP) Side 1, Band 2.

MUSIC: A slow polska from Hälsingland played in 16th-notes, 3/4 meter.

FORMATION: Cpls in a circle moving LOD.

POSITIONS: Introduction Position: Cpls in social dance pos, facing LOD with W's R and M's L arm extended twd LOD (M's palm up). W's L hand on M's R upper-arm.

Cpl turn in modified Polska Pos: Same as Polska pos except for M's L hand. M's R hand is on W's waist, while the L hand is draped over the inside of the W's elbow. W's L hand is on M's R upper-arm, while her R arm is on the inside of M's arm. M and W stand to the L of each other.

Resting Pos: Cpls in social dance pos, except that the M "pulls" his L hand close to him so that the W's R hand rests on his L chest. M face LOD and move fwd, while W face M and move bkwd.

STEPS & STYLING: Flex knees throughout dance (during all step patterns).

Introduction Steps (ftwk described for M, W use opp ftwk): Step L fwd (ct 1), twd end of ct 2, lift R ft, and step on it slightly past the L ft on ct 3 (cts 2-3). Repeat as many times as desired.

Cpl Turn Step (Main Polska step): Step is danced CW. Men: Step L fwd with 1/4 turn (ct 1), pivoting on ball of L ft, R moves bkwd in LOD (ct &), step on R a ft's length behind the L (ct 2), simultaneously pivot on ball of L and heel of R (ct &), shift wt to full R (ct 3), bring L fwd (ct &). Repeat with same ftwk.

Woman: With wt on L, ~~step on~~ touch ball of R ft next to L heel (ct 1), step R fwd between M's ft (ct 2), pivot CW on ball of R while bringing L fwd (ct &), step fwd on L (long step)(ct 3), pivot on ball of L, the R is brought bkwd making a small half-circle (ct &). Repeat with same ftwk.

Resting step: Short springy steps (1 step per ct) with flexed knees and placing the shole ft on the floor. M starts L, W R.

METER: 3/4 PATTERN

The dance starts with an unlimited number of introduction steps at the beginning of a musical phrase, - done only at beginning of dance; then alternates between the cpl turn and resting step according to the desire of the cpl, at the beginning of any musical phrase.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

SEKSMANNSRIL (SIXSOME REEL)
Norway

The Seksmannsril (sex-mahns-reel) is a six person reel from Norway, from the Asker region. Any repertoire of Norwegian folk dances would be incomplete without this sprightly Reel for Six, or Sixsome Reel. The most common melody used is one well-known to Britishers and to American square dancers, for it is a variant of Soldiers Joy. There are other Norwegian melodies used for the dance, too, such as those recorded by the Norse Folkdance Ensemble. Norwegian dance instructors point out that "the reel is a gay dance and must be danced quickly and with abandon." Stamps and handclaps should be precise. It is typical to shout a short "hey" upon making each turn in the dance.

SOURCE: As learned and danced in Norway in 1951 by Gordon E. Tracie, and taught at Skandia Folk Dance Club, Seattle. Described in "Norske Folkedansar," Oslo, 1956.

RECORD: Aqua Viking V300A (45)

FORMATION: Three cpls in a ring, W on M R. Beg with hands joined, slightly above shldr level, M hands stretched twd ctr, W putting their hands into them from the outside, ft are in direction of movement, body facing ctr of circle.

STEPS: Small, loping step-hops.

STYLING: Sprightly and with abandon.

METER: 2/4 PATTERN

Meas.

FIG. I

a. Ring:

1-7 Hands in ring formation, beg on L, 14 step-hops to the L (CW).

8 Stop with 3 stamps (L,R,L) turning CCW on final stamp.

1-7 Beg with R ft, 14 step-hops to the R (CCW).

8 Stop with 3 stamps (R,L,R) turning on R ft on final stamp, at the same time clapping hands once, and joining both hands with ptr, arms outstretched with outside arms lifted so they are higher than inside arms, body leaning in twd ctr of circle.

b. Two-hand Hold:

9-15 All beg on L ft (W may begin R ft), M dancing fwd, W bkwd, in LOD, with 14 step-hops. M should direct his ptr so she does not dance against the person behind her.

16 Ptrs turn on R ft with handclap, to face corner, and join hands with this person in the same manner as above, again leaning inward.

17-23 Beg on L ft, all continue in orig LOD (this time M bkwd), W fwd) with 14 more step-hops, the W directing.

24 All clap hands again and turn on R ft to face ptr once more.

c. Chain:

25-32 Beg on L ft, and R hand first to ptr, all dance a full grand R and L around the ring, continuing upon meeting ptr the 1st time, and stopping the 2nd time, to rejoin hands in a ring, as in (a) Fig. I above.

FIG. II

a. Ring:

1-8 As in Fig. I (a) the same except that at the end of last meas,
1-8 after turn to face ptr, cpls do not join hands.

b. Hand-clapping:

9-24 As in Fig. I (b) except that instead of holding hands ptr clap hands with "brush" handclap, 1 clap to each step. M dance fwd first, all turn, then W dance fwd.

c. Chain:

25-32 Repeat action exactly as in Fig I (c).

Repeat the entire dance from the beg.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

Dance notes by Gordon E. Tracie

SNURRVALS FRÅN HEDE
Sweden

The dance was presented in the U.S. by "Philochoros" dancers and musicians from Uppsala, Sweden in 1976. The dance was collected in Hede, July, 1971 by Goran Kalholm from two persons born in 1896 and 1899.

TRANSLATION: Twirl-waltz from Hede

PRONUNCIATION: Snur-vahls from Head-eh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 7.

MUSIC: A rather slow waltz from Härjedalen, with even accents on all 3 cts of the meas.

FORMATION: Cpls in a circle facing and moving LOD.

POSITIONS: Introductory waltz steps: Inside hands joined at shldr ht with M's hand on top of W's, outside arms hang free.

Individual turns: Both arms hang free.

Couple turns: W's L hand in M's R hand behind her back, and W's R hand in M's L hand behind his back.

STEPS & STYLING: Waltz steps with the whole ft touching the floor and flexible knees. Each ct of the meas should receive an equal accent.

METER: 3/4 PATTERN

Meas.

STEP I: Introductory waltz & One turn

1-2 Introductory waltz step: Facing LOD, both start on outside ft and do 2 waltz steps fwd, turning naturally away from ptr on meas 1 and twd ptr on meas 2.

3-4 Individual turns: Dropping ptrs hand and starting on outside ft, do 2 waltz steps turning away from ptr (M-CCW, W-CW).

STEP II: Intruductory waltz & Two turns

1-6 Repeat Step I, except on "individual turns" do 2 turns with 4 waltz steps.

STEP III: Introductory waltz & Three turns

1-8 Repeat Step I, except on "individual turns" do 3 turns with 6 waltz steps.

STEP IV: Couple turn

1-12 After Step III, do 12 "cpl turns" to melody phrases. Turn CW or CCW - CW turn is generally easier. Then start the dance from the beginning.

Presented by Carol & Edward Goller
Idyllwild Workshop 1979

STEGAREN
Norway

Stegaren was learned from Ingvar Sodal and Gordon E. Tracie. It is danced to lively Norwegian Schottische music and can be danced either CW or CCW at will.

TRANSLATION: The Stepper

PRONUNCIATION: Steh-gahrren

RECORD: TD-1 (45) or any lively Norwegian Reinlender such as NSX 5002 EMI NORSK A/S, Oslo (LP) "Fra Gammel Ti Om"

FORMATION: Cpls in accircles M facing LOD, W RLOD.

POSITIONS: Equilateral Position: M's R hand on W's L waist, while his L hand is on her R upper-arm. W hands are in like manner. R sides are adjacent as much as possible.

Reversed Equilateral Position: Reverse of Equilateral pos.

STEPS: Basic Step in LOD: Step in LOD with inside ft (R) and bend R knee slightly (dip)(ct 1), rise on ball of outside ft (L)(rise)(ct &), repeat cts 1,&, (cts 2,&). 4 steps per meas (cts 1,&,2,&). M move fwd, while W back up.

Basic step with cpls turning CW in LOD (grapevine): M step R across - fwd (W behind - bkwd) L - (dip)(ct 1), step L fwd (rise (ct &), M step R behind (W across) L (dip)(ct 2), step L fwd (rise)(ct &). 4 steps per meas (cts 1,&,2,&); approx 1/4 turn per step = 1 turn CW per meas.

Basic step in LOD & turning CCW (grapevine): LOD - same dip, rise as above except use opp ftwk, both start on L ft. Cpls turn CCW - repeat above exactly except start with L and turn CCW.

METER: 2/4 PATTERN

Meas.

Begin dance or patterns at beginning of any musical phrase.

DANCE IN EQUILATERAL POSITION:

1-8 Cpls in Equilateral pos (R sides adjacent), move in LOD (M fwd, W bkwd) starting on inside ft (R) for 32 steps. Dip on inside ft and rise slightly on outside ft.

9-16 Moving LOD, cpls turn CW using the "grapevine" step. This is repeated over and over, making as many full turns as desired. For 8 meas this would be 32 steps.

DANCE IN REVERSED EQUILATERAL POSITION:

The dance assumes a slightly different complexity when assuming the reverse cpl pos and turning as a cpl CCW.

1-8 Cpls pos with L sides adjacent, move in LOD (M fwd, W bkwd) starting on the inside ft (L) for 32 steps. Dip on inside ft and rise slightly on outside ft.

9-16 Moving in LOD, cpls turn with same sequence of steps as above, starting on inside (L) ft, alternating ft "in" and "out" and doing the so-called "grapevine" step.

Various cpls may preceed in a straight line or turning as long as them proceed in the LOD, so as not to obstruct traffic. They may go straight or turn as many measures as they wish.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

MITERITSA
Greek - Pontos

SOURCE: The name of this dance, Miteritsa, comes from the words of the song to which it is done. It is a diminutive form of the word Mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over 2 thousand years of living in this area.

PRONUNCIATION: Mee-ter-eetsa

MUSIC: Record - Folk Dancer MH 4052B 4/4

FORMATION: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately 8 to 10 men should be together at the end of the circle; approximately 8 to 10 women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptnr. There may be more men than women, or vice versa. This dance is a mixer.

CHARACTERISTICS: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

MUSIC: 4/4	PATTERN
Meas	FIRST VARIATION (VOCAL MELODY) (During this variation there should be slight flexes of the knees)
1	Facing LOD, step fwd on R ft (there may be a slight stamp). Step next to R on L ft with bent knee (step-close). Repeat action.
2-4	Repeat action of meas 1 to a total of 16 steps in LOD
5-8	Repeat 16 steps of meas 1-4 in RLOD

NOTE: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of L knee when stepping on the L.

	SECOND VARIATION (INSTRUMENTAL MELODY) (ALL of the dancers drop hands and clap while lead M dancer does following step with ptnr)
1	A small hop on L. Step on R ft. (This is a skip step.) A small hop on R ft. Step on L ft. Repeat action.
2-8	Repeat action of meas 1 to a total of 32 hop-steps (skips).

NOTE: Sometimes this is done as a two-step.

Lead M does the skipping step over to the W and choses a ptnr, hooks R elbows with her and they turn together in CW direction doing the skipping step for several meas. They then hook L elbows and do skipping step turning together in other direction for several meas. The M leaves the W and repeats the action with another W. The first W returns to place. Lead M may do this with several ptnrs if he has time. There are 8 meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be

the person to begin the second variation when it is later repeated for the third time.

Presented by John Pappas at the
Idyllwild Workshop, 1979

Presented by Dave & Fran Slater at
Hess Kramer Institute Weekend, Oct. 12-14, 1979

WORDS TO MITERITSA

Miteritsa mou glikia, thelo mia 'gapitikia//
Mavramatia ke megala, zimomena me to gala//

Ithela na'rtho to vradi, m'epiase psili vrohi//
To Theo parakalousa, yia na se vro monahi//

Sweet mother, I want a loved one, with
eyes dark and large and beautiful skin
(The idiom says, "Dark eyes kneaded with milk.")

I wanted to come to you last night,
a rain caught me.
I asked God to let you
be alone when I found you.

MITERITSA
(Pontos - Greece)

SOURCE: The name of this dance, Miteritsa, comes from the words of the song to which it is done. It is a diminutive form of the word Mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Pontos are from the Black Sea area. They were evicted by the Turks after over two thousands years of living in this area.

MUSIC: Record - Folk Dancer MH 4052D 4/4 (45)

FORMATION: For greatest enjoyment, the Miteritsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; appriximately eight to ten women should be joined to this line of men; the last man is holding the R hand of thr first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.

CHARACTERISTICS: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

MUSIC: 4/4	PATTERN
Meas	
	FIRST VARIATION (VOCAL MELODY) (During this variation there should be slight flexes of the knees)
1	Facing LOD, step fwd on the R ft (there may be a slight stamp). Step next to the R on the L ft. Repeat action (Cutty - close) w/bent knee ?
2-4	Repeat action of meas 1 to a total of 16 steps in LOD
5-8	Repeat 16 steps of meas 1-4 in RLOD

NOTE: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of the L knee when stepping on the L.

	SECOND VARIATION (INSTRUMENTAL MELODY) (All of the dancers drop hands and clap while the lead man dancer does the following step with his ptr)
1	A small hop on the L. Step on the R ft. (This is a skip step). A small hop on the R ft. Step on the L ft. Repeat action
2-8	Repeat action of meas 1 to a total of 32 hop-steps (skips)

NOTE: Sometimes this is done as a two-step.

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and they turn together in a CW direction doing the skipping step for ~~one~~ several meas. They then hook L elbows and do the skipping step turning together in the other direction for ~~one~~ several meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

MITERITSA (Cont'd)

The words to Miteritsa

Miteritsa mou glikia, thelo mia 'gapitikia// Mavramatia ke megala, zimomena me to gala//	Sweet mother, I want a loved one, with eyes dark and large and beautiful skin (The idiom syas, "Dark eyes kneaded with milk.")
Ithela na'rtho to vradi, m'epiase psili vrohi// To Theo parakalousa, yia na se vro monahi//	I wanted to come to you last night, a rain caught me. I asked God to let you be alone when I found you.

Presented by John Pappas
Idyllwild Workshop - 1979

ok

STIGVALS OCH BAKMES FRÅN KALL
Sweden

This "step-waltz" and "Backwards" dance is from Kall in the province of Jamtland, Sweden. It was collected by Göran Karlholm as part of four related dances: polska, waltz, polka and schottische. The Goller's learned this dance in Sweden in 1974, and later from Margareta and Per Jennische at Oregon State Folk Dance Conference in 1978.

PRONUNCIATION: Steeg-vahls oh Bahwk-mess from Kah-ll

RECORD: CLAB SLP-622, "Nu Bjo Mae Opp" (LP), Side 2, Band 2.

MUSIC: Waltz from Jamtland played slowly.

POSITIONS: Polska Position: M's R hand on W's waist, while his L hand grips W's R upper-arm. W's L hand on M's R upper-arm, while her R hand is on the M's L upper-arm. M and W stand to the L of each other.

STEPS: Step I, Introductory & Rest Step: Both start R. Step R fwd (ct 1), hold (ct 2), step on L slightly past the R (ct 3). Repaat with same ftwk. M moves fwd, W bkwd.

Step II, Stigvals: (1 turn CW per 6 cts or per 2 meas)
Man: Meas 1 - Step fwd on R, toe points to R (ct 1), hold (ct 2), step L sdwd, toe points to R (ct 3). Meas 2 - Step R bkwd (at R angle to L) (ct 1), hold (ct 2), turn on L heel 1/4 CW (ct 3). Move R ft fwd (ct &) smoothly to repeat again.

Woman: Same as M's step, except start on ct 1 of meas 2 as described above. M and W start dancing at the same time, but the steps are displaced by 1 meas.

Step III, Bakmes: (the rotation is bkwd, 1 turn CCW per 6 cts or per 2 meas)
Men: Meas 1 - step fwd R smoothly (ct &), step L 1/2 step in front of R, toe turned to L (ct 1), hold (ct 2), step R ft fwd with toes pointing L (ct 3), make 1/4 turn CCW on R sole (ct &). Meas 2 - Step L 1/2 ft behind R (ct 1), hold (ct 2), pivot 1/4 turn CCW on both heels (ct 3), ~~step R fwd (ct &)~~. Repeat with same ftwk.

Women: Same as M's step, except start on ct 1 of meas 2, as described above. M and W start dancing at the same time, but the steps are displaced by 1 meas.

METER: Z 3/4 PATTERN

Alternate according to the desire of the dancers at the beginning of any musical phrase between Step I, II and III (Introductory & Rest Step, Stigvals and Bakmes).

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

TYSKA POLSKA
Sweden

Tyska Polska (Shottis från Viksta) was presented by Philochoros of Uppsala, Sweden on their West Coast tour of the U.S. This schottische was called "German Polska", because everything was being called "Polska" at the time "Polskas" were so popular. This dance was collected in 1966 by Johan Larsson and Ingvar Norman from old people. This dance is from the province of Uppland, Sweden.

TRANSLATION: German Polska

PRONUNCIATION: Tiss-kah Pol-skah

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 3.

MUSIC: A slow schottische.

FORMATION: Cpls in a circle moving LOD. The cpl turn is CW.

POSITIONS: Waltz Position: M's R hand on W's waist, W's L hand on M's R upper-arm. W's R hand in M's L hand, which is turned palm up (inside of hands touch). Arms are somewhat held out at shldr-ht.

STEPS: Schottische steps, with the step-hops kept close to the ground.

Schottische Step: (described for M, W use opp ftwk) Left - Step L ft fwd (ct 1), step R close to L (ct 2), step L fwd (ct 3), hop on L (ct 4). One step per meas. Repeat with opp ftwk.

METER: 4/4 PATTERN

Meas.

Start dance at beginning of any musical phrase.

1-2 Cpls dance 2 schottische steps in LOD, during which the M leads the W in and out of the circle in front of him. M starts L, W R.

3 Then they make 1-1/2 CW turns as a cpl, doing 2 step-hops.

4 Cpls turn 1/2 turn CW with W lift:
Women: Step on R (ct 1), leap in air (M's L hand supports W's R arm which is stiff)(ct 2), land on both ft with knees flexed (ct 3), bounce on both ft (ct 4).
Men: Step on L (ct 1), pivot on L, 1/2 CW (M's L hand supports W's R arm which is stiff)(ct 2), stamp R in place (ct 3), hold (ct 4).
Repeat dance from beginning.

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

ZIG-ZAG SCHOTTISCHE FROM HEDE
Sweden

The Goller's used the English words "Zig-Zag" here rather than the Swedish words "Sick-Sack Shottis." The dance was collected in Hede, July, 1971 by Göran Karlholm. Carol and Edward Geller learned this schottische from Armand and Sharon Deny and from Nils and Kerstin Johansson who travelled together in Sweden in 1976.

RECORD: OLAB SLP-022, "Nu Bjö Mae Opp" (LP), Band 2, Side 1.

FORMATION: Cpls in a circle facing LOD.

POSITIONS: Schottische step fwd: M hold W L hand with his R hand on top. The hands are held at waist ht and somewhat fwd. The outer hands hang free at sides.

Zig-zag: Arms hang free, or M's hands crossed on own chest.

Cpl turn: M holds W L hand with his R hand behind her back, and W R hand with M L hand behind his own back. Lean slightly twd each other.

STEPS: Schottische step fwd & zig-zag: The step is similar to the standard schottische step (step, step, step-hop), except the whole ft is placed on the floor at one time and the knees are flexible. The "hop" becomes a "lift" with the ball of the ft not leaving the floor. The "zig-zag" step moves sideways to LOD (in and out of circle).

Cpl turn (step-lifts): The normal step-hop becomes a step-lift with the step coming onto the whole ft and the ball of the ft remaining on the floor during the "lifts." (Make 1 turn per meas with 2 steps.) Move in LOD while turning

METER: 4/4	PATTERN
Meas.	
	Begin dance at beginning of any musical phrase.
	FORWARD:
1-3	Cpls dance 3 schottische steps fwd in LOD, beginning on outside ft (M-L, W-R).
	ZIG-ZAG (dancers face LOD at all times):
4	Dropping hands, W and M exchange places with one schottische step sideways (M to R, W-L) with M moving in front of W and W behind M.
5	M and W exchange places again with one schottische step sideways (M to L, W-R), with W moving in front of M and M behind W.
	FORWARD:
6-7	Cpls dance 2 schottische steps fwd in LOD, beginning M R, W L.
8-9	Repeat meas 4-5, "zig-zag."
10	Cpls dance one schottische step fwd in LOD, beginning M R, W L.

ZIG-ZAG SCHOTTISCHE FROM HEDE, Cont'd., page 2

COUPLE TURN:

11-12 Cpls do 12 "step-lifts," M begin L, W R, and turn CW while moving LOD.

Couple turn variation:
Collected from two of the informants of "Ringlander fran Hede." They said the couples turned as many times as desired, revolving in either direction before repeating the "zig-zag."

Presented by Edward & Carol Goller
Idyllwild Workshop 1979

BARURAY
(Philippines)

SOURCE: Baruray (bah-ROO-rahy) is a simple and interesting dance originating from the province of Mindoro, an island located on the central part of the Philippine archipelago. Music is composed two movements. The first one is a lively 2/4 time while the second part is a moderate 3/4 rhythm.

MUSIC: Record - Villar Record 4-2050-A

FORMATION: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing an audience

AUDIENCE

M X 0 W

X 0

X 0

STEPS AND STYLING: Native Waltz: Step fwd on R (ct 1); step L near R (ct 2); step fwd on R (ct 3). Step alternates.
Hand Movement: Kumintang (koo-MEEN-tahng): Moving the hand from the wrist either CW or CCW direction
Arms in Lateral Position: Both arms are at one side, either sdwd R or sdwd L. This may be done at shldr, chest, or waist level. w/palms down

MUSIC: 2/4 3/4	PATTERN
Meas	
A	FIGURE I PTRS FACE EACH OTHER
1-2	Begin R, 4 steps fwd, arms swinging loosely at sides, (cts 1,2,1,2). Ptrs finish standing side by side by R shldrs at the end of 4th step.
3	Point R ft diag in front (ct 1), close R to L (ct 2). L arm overhead R arm held up in front at chest level. "Kumintang" R hand CW and L CCW (2 cts)
4	Repeat action of meas 3
5-6	Put wt on R and take 4 steps bkwd, begin L. Arms as in meas 1-2.
7-8	Repeat of meas 3-4, pointing with the L. Reverse pos of arms.
9-14	Repeat actions of meas 1-6.
15-16	3-step turn in place, (cts 1,2,3); pause and bow to ptr (ct 1,2,3). W holds skirt, M hands on waist.
B	FIGURE II PTRS FACE L
1	Step R sdwd (ct 1), slide L across R in rear (ct 2), bend knees slightly (ct 3). W holds skirt, M hands at waist. + step on L.

BARURAY (Cont'd)

2-8 Repeat action of meas 1, 7 times more ~~moving~~ circling CCW, finish in orig places facing ptr.

9-16 Dancers face R. Repeat actions of Fig II, meas 1-8, beginning L. Finish in orig places.

17-32 Repeat all actions of Fig I, meas 1-16

MUSIC INTERLUDE

1-2 3-step turn R in place (cts 1,2,3); pause and bow to ptr (cts 1,2,3) W hold skirt, M hands on waist.

C FIGURE III PTRS FACE EACH OTHER

1 Step R sdwd (ct 1), brush L fwd (ct 2), step L close to R (ct 3). R arm high, L arm bent fwd in front at shldr level w/palm down

2-7 Repeat actions of Fig III, meas 1, 6 more times going sdwd R.

8 Step R sdwd (cts 1,2), close L to R (ct 3).

9-16 Repeat actions of Fig III, meas 1-8, beginning L. Finish in original places. Reverse pos of arms.

D FIGURE IV. PTRS FACE

1-8 Begin R ptrs take 8 native waltz steps ~~moving~~ circling fwd CW. Arms in lateral pos moving sdwd R and L alternately.

9-16 Repeat actions of Fib IV, meas 1-8 moving CCW

C FIGURE V ~~PTRS FACE~~ W/M facing audience + W back to audience

1-8 Repeat actions of Fig III, meas 1-8, ptrs pass facing each other

9-16 Begin L, repeat actions of Fig V, meas 1-8 going to orig places. Reverse pos of arms.

D FIGURE VI PTRS FACE

1 Leap with R to sdwd R (ct 1), cross L in front of R and at the same time raise R ft in rear (ct 2), step R in rear of L (ct 3). W holds skirt, M hands on waist. Step down in place

2 Repeat actions of Fib VI, meas 1 beginning L

3-8 Repat actions of Fig VI, meas 1-2, ~~2~~ 7 more times alternately. circling CW

9-16 Beginning R, 8 Native Watlz Steps ~~moving~~ circling CW with M following behind ptr. Arms in lateral pos moving sdwd R and L alternately. Ptrs hold inside hands and bow to LOW (Audience) at the last ct.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

HIMIG SA NAYON
(Philippines)

SOURCE: Himig Sa Nayon (Hee-meehg sah NAH-yohn) means country folk tune. This dance is characterized by the graceful, simple, and expressive quality inherent in most Philippine rural dances.

MUSIC: Record - VILLAR Records 4-2319 3/4 meter

FORMATION: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing audience.

STEPS & STYLING: Three-step Turn: (2 meas) Make 1 CW turn in place with 3 steps beginning R (cts 1,2,3); close L to R (meas 2, ct 1); hold (cts 2,3).
Sway Balance with a Raise: Step R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle close to floor (ct 2); step L across in front of R (ct 3). Step R obliquely bkwd R (ct 1); raise L knee in front (cts 2,3). Bend body slightly fwd on ct 1 and raise gradually upwd to erect pos on cts 2,3. Open arms sdwd at shldr level on the first 3 cts. (ct 1,2,3); bend forearms fwd and bring hands close to chest on the next 3 cts (ct 1,2,3).
Cross Step: Step R sdwd (ct 1); step or slide L sdwd R across the R in front (cts 2,3). Put wt on the L at the end of the 3rd ct.
Native Waltz: Step fwd on R (ct 1); step Lnear R (ct 2); step fwd on L (ct 3). Step alternates. (This is similar to an ordinary two-step)
Hand Movement: Arms in Lateral Pos: Both arms are at one side, either sdwd R or L. This may be done at shldr, chest or waist level.
Arms in Reverse "T": Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inward, fist loosely closed.

MUSIC: 3/4	PATTERN
Meas	
-	INTRODUCTION
1-2	Three-step turn CW in place and bow to ptr. W holds skirt, M places hands on waist.
	FIGURE I PTRS FACE EACH OTHER
1-4	Point R in front (cts 1,2,3). Circle R outwd in air and pt R behind L heel (cts 1,2,3). ~~Stamp L close to R without putting wt on it (ct 1) pause (cts 2,~~3); W holds skirt, M hands on waist. Step-close-step-stamp to L
5-8	Repeat action of meas 1-4, beginning with L
9-12	Repeat action of meas 1-4.
13-16	Beginning L, 4 Native Waltz steps obliquely fwd L to ptr's place, passing by L shldrs. Turn R about to face ptr on 4th waltz. Arms in lateral pos, moving sdwd L and R alternately.
17-32	Repeat all action of meas 1-16, finishing in original pos.
	FIGURE II PTRS FACE EACH OTHER
1-2	Begin R, 3 steps fwd to be in one line at ctr by L shldr. W holds skirt

Himig Sa Nayon (Cont'd)

M hands on waist (cts 1,2,3). Brush L fwd, R arm overhead, L arm held in front at chest level (cts 1,2,3).

3-4 Repeat actionof meas 1-2, Fig II, beginning L, moving bkwd to original place, L arm high when brushing R.

5-8 Repeat action of meas 1-4, Fig II, standing by R shldrs in meas 1-2

9-12 Face L so that R shldrs are twd each other. Beginning R, 3 Cross Steps sdwd R to ptr's place. Pass facing each other. ~~Pause~~ Step-close (meas 12). W hold skirt, M hands on waist.

13-14 Turn CCW to face each other. Native Waltz sdwd R and L. Arms in lateral pos moving sdwd R and L

15-16 Three-step Turn CW in place, hands as in meas 9-12, Fig II. Finish facing ptr.

17-32 Repeat action of meas 1-16, Fig II, finishing in original places.

FIGURE III PTRS FACE EACH OTHER

1-16 Begin R, 8 Sway Balance Steps with a Raise, R and L alternately. Arms at shldr level, opening and closing to chest alternately. Turn both forearms before opening

17-32 Face front, and repeat action of meas 1-16, Fig III

FIGURE IV PTRS FACE EACH OTHER

1-2 Native Waltz sdwd R and L. Arms in lateral pos, moving sdwd R and L

3-4 Native Waltz fwd, R and L bkwd. R arm fwd with palm up at chest level, L hand on waist when waltzing fwd. Bring R hand close to chest when waltzing bkwd.

5-8 Step R sdwd (ct 1); brush L fwd (ct 2); step L close to R (ct 3). Repeat same movements (ct 1,2,3). Step R sdwd (ct 1); tap L in front 3 times (cts 2,3,1); pause (cts 2,3). R arm in reverse "T" pos, L arm bent fwd at shldr level. Don't travel very far sdwd during this pattern.

9-16 Repeat action of meas 1-8, Fig IV, beginning L. Reverse pos of arms. Because ptrs are offset to R side, move quite a bit sdwd L and very little sdwd R on the Native Waltz steps so as to bring ptrs nearly opp each other by the end of meas 10.

17-32 Repeat action of meas 1-16, Fig V.

SALUDO

1-2 Repeat action of Introduction.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

POLKA SA NAYON
(Philippines)

SOURCE: Polka Sa Nayon (POHL-kah sah NAH-yohn) means "polka in the village." This dance originated in the province of Batangas in the Tagalog region on theisland of Luzon. It was usually danced at big social functions and during town fiestas.

Philippine polka, unlike its European counterpart, is slower and smoother. It is performed with less vigor and energy due to the climatic conditions of the country.

MUSIC: Record - MICO Records, MX 342-A 2/4 meter (4/5)

FORMATION: Cpls are scattered informally around the room. When performed for a demonstration, dancers may be arranged in a set of four cpls ina square formation, each cpl occupying a corner; or, they may be in longways pos.

STEPS & STYLING: Polka: Step L fwd (ct 1); close R instep to heel of L (ct &); step L fwd (ct 2); hold (ct &). Bend body slightly twd side of leading ft. Step alternates and may be danced in any direction.
Heel and Toe Polka: Touch L heel diag fwd on floor toe up (ct 1); touch L toe to the rear (ct 2); Beginning L, take on polka step (cts 1,&,2,&). This step may begin with either ft. toe is back of heel
Galop: Step L ft in front (ct 1); ~~cut L ft with~~ R ~~thus~~ displacing and at the same time taking the wt of the body with R ft (ct &). There are two Galops to a meas. This is done with L ft leading and may be done in any direction.
Jaleo: This is a Tagalog term but of Spanish origin. Ptrs turn around CW (with R elbows almost touching) or CCW (with L elbows almost touching) using walking or any dance step both hands on hip w/loose fist.

MUSIC: 2/4 PATTERN

Meas.

INTRODUCTION

1-8 Ptrs face LOD, inside hands joined. Free hand of W holds skirt, M hands on waist. Tap toe (M L, W R) in LOD 16 times. (Omit first two taps if Introduction is needed).

9-12 Ptrs take closed ballroom pos, M back to ctr. no foot action.

FIGURE I POLKA AND POINT

1-4 Beginning M L, W R, dance four polka steps, turning CW and moving in LOD. End with M back to ctr.

5-6 Point M L, W R sdwd (ct 1); point M L, W R close to M R, W L (ct 2). Dance one polka step sdwd M L, W R (cts 1,&,2)

7-8 Repeat action of meas 5-6, with M R, W L

9-32 Repeat action of meas 1-8, three more times.

FIGURE II HEEL AND TOE POLKA (FACE LOD, W on M R, Inside hands joined. Free hand of W holds skirt, M on waist.)
at head level

POLKA SA NAYON (Cont'd)

1-4 Beginning on outside ft (M L, W R), dance two Heel and Toe Polka steps fwd. (inside hnds bend back twd head when stepping on heel)

5-6 Dance one Polka step sdwd away from ptr, then twd ptr with one Polka Step

7-8 Release inside hands. Dance two Polka steps to turn away from ptr (M L, W R). End facing RLOD.

9-16 Repeat action of meas 1-8 Fig II. Reverse directions on actions of meas 5-8. w/ same ftwk

17-32 Repeat action of meas 1-16, Fig II.

FIGURE III POLKA AND GALOP (PTRS IN CLOSED BALLROOM POS - EXTENDED ARMS TWD LOD)

1-4 Repeat action of meas 1-4, Fig I polka

5-6 With three Galop steps, move sdwd twd LOD (cts 1,2,1). Pause without putting wt on last closing step.

7-8 Beginning M R, W L, repeat action of meas 5-6, Fig III, moving away from LOD.

9-32 Repeat actionof meas 1-8 Fig III, three more times. Finish facing LOD

FIGURE IV POINT AND CIRCLE CW (FACE LOD AS IN FIG. II)

1-2 Both beginning R, dance one Polka Step sdwd R and one Polka Step sdwd L

3-4 Point R fwd R (ct 1); raise same ft across L in front, just above the ankle (cts 2, &). Point R in front (cts 1,&); step R close to L (cts 2,&).

5-8 Beginning L, repeat action of meas 1-4, Fig IV. ~~Finish with both~~ hands on waist, R elbows, ~~adjacent in "Jaleo" pos~~.

9-16 With R elbows near each other, dance eight Polka steps fwd, circling with ptr CW twice (four Polka steps for each time around). Finish in orig places. w ~~has to~~ makes 1/2 turn CW on last 2 cts to finish facing LOD

Note: w makes 1/4 turn (CW) to meet M R elbow to begin Jaleo;

17-32 Repeat action of meas 1-16, Fig IV.

FIGURE V FINALE (SALUDO) PTRS FACE LOD INSIDE HANDS JOINED, HANDS AS IN FIG II

1-4 Beginning R, four Polka steps fwd.

5-7 W whirls CCW under arch of arms as many times as possible.

8 Release joined hands and bow to ptr. W holds skirt, M hands on waist.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

TIKLOS
(Philippines)

SOURCE: For centuries Tiklos (Tee-KLOHS) has been a very important factor in the social life of the peasants in Leyte, Philippines. Tiklos refers to a group of peasants who agree to work for each other one day each week to clear the forest, prepare the soil for planting, or to do any odd job on the farm, including the building of a house. At noontime the people gather to eat lunch together and to rest. During this rest period Tiklos music is played and the peasants then dance with Tiklos.

MUSIC: Record MICO Record MX 534 Piano: Francisco R. Aquino, Philippine Folk Dances, Vol. II, Manila, Philippines 1953. 2/4 meter.

FORMATION: Ptrs stand opp each other about 6 ft apart. When dancing facing audience, W stands at ptr's R. Throughout the dance, unless otherwise indicated, M hands on waist, W holds skirt.

STEPS & STYLING: Change Step: (One to a meas) This step may be done fwd or bkwd. Step R fwd (ct 1); close L to R (ct &); step R again fwd (ct 2), hold (ct &). This step is commonly called a two-step.
Heel and Toe Change Step: (One step to two meas) Place R heel diag fwd to R, facing and bending upper body slightly twd upturned toe (ct 1), point R toe diag bkwd, straightening body and facing fwd (ct 2) do a change step (cts 1,&,2).
Galop: (Two steps of a meas) Step sdwd R (ct 1); quickly close L to R (ct &), taking wt on L. Repeat action (cts 2,&), this step is commonly called a Slide.

MUSIC: 2/4 Meas	PATTERN
1-2	INTRODUCTION
	FIGURE I HEEL AND TOE CHANGE STEP (PTRS FACE FRONT)
1-4	Beginning R, dance two Heel and Toe change steps fwd
5-6	Dance two change steps, sdwd R and sdwd L
7-8	Beginning R, move bkwd four walking steps to orig place.
9-16	Repeat action of meas 1-8.
	FIGURE II ROCK AND GALOP (PTRS FACE FRONT)
1	Rock fwd onto R raising L ft sharply behind calf of R leg, knee bent and turned out slightly (ct 1), rock bkwd onto L (ct 2)
2	Repeat action of meas 1 (Fig II). Keep body erect
3-4	Move sdwd R with three Galop steps (cts 1,&,2,&,1,&) step sdwd R on to R (ct 2)
5-6	Beginning L, repeat actionof meas 1-2 (Fig II)

TIKLOS (Cont'd)

7-8 Moving sdwd L, repeat action of meas 3-4 (Fig II)

9-16 Repeat action of meas 1-8 (Fig II)

FIGURE III CLAP, CHANGE AND TURN (PTRS FACE THROUGHOUT THIS PATTERN CLAPPING HANDS JUST ABOVE WAIST LEVEL IN THE FOLLOWING MANNER: CLAP THREE TIMES (CTS 1,&,2): and CLAP TWO TIMES (CTS 1,2).

1-2 Beginning R, dance a Change step sdwd R (cts 1,&,2); simultaneously hop on R raising L ft obliquely across R, calf high (~~ct 1~~); ~~L knee is bent sharply~~. (ct 1) hop on R ft Straightening L knee, extend leg diag fwd (ct 2)

3-4 Beginning L, repeat action of meas 1-2 (Fig III)

5-6 Beginning R, do a three-step turn R (CW) in place (cts 1,&,2). Point L toe fwd (ct 1); point L toe close to R toe (ct 2)

7-8 Beginning L turn, L (CCW), repeat action of meas 5-6 (Fig III)

9-16 Repeat actionof meas 1-8 (Fig III)

FIGURE IV TOUCH AND JUMP (PTRS FACE SAME HAND POS AS IN FIG I

1-2 Beginning R, touch R toe fwd, Knee straight (ct 1), step R beside L (ct 2). Repeat touch and step with L

3-4 Jump onto both ft crossing R in front of L (ct 1), jump crossing L in front of R (ct 2), jump crossing R in front of L (ct 1), jump closing R beside L (ct 2)

5-8 Beginning L, repeat action of meas 1-4 (Fig IV)

9-16 Repeat action of meas 1-8 (Fig IV)

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Idyllwild Workshop 1979

KARAGOUNA
(Thessaly-Greece)

SOURCE: Karagouna is from Thessaly, in northern Greece. The name comes from Karagounides, the name for a nomadic, shephardic people in northern Greece. It is danced by men and women in all parts of Thessaly. It is a slow, stately dance of the plains of Thessaly.

MUSIC: Record - Picnic in Greece, Olympic OL24-13 and any other Karagouna record. There are many melodies used for Karagouna. Sometimes the tunes are titled Svarniara. 2/4 meter or 4/4

FORMATION: Hands held at shoulder ht, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldrs. The dancers are in a broken circle with the leader at the R end.

CHARACTERISTICS: Karagouna is, as stated above, a slow, stately dance for men and women. The style should reflect this. The steps are slow, and the feet are never lifted far from the ground. The feet should never slide, however. Sometimes the music is played so that the slow steps are alternated with a faster Syrto or Kalamatiano step. These steps are done free style; in other words, at the discretion of the leader the step can be changed and done differently each time. The dance is really a free style, improvisational version of the Sta Tria.

MUSIC: 2/4 or 4/4		PATTERN
Meas.	Ct.	
1	1	Step to R on R ft.
	2	Step across in front of R on L ft.
	3	Step to R on R ft
	4	Touch L ft fwd on heel
2	1	Step L ft next to R ft
	2	Touch R ft ~~behind~~ behind on toe
	3	Touch R ft fwd on heel
	4	Touch R ft behind on toe
		VARIATION II
1	1	Step to R on R ft
	2	Step behind R on L ft, bending R knee.
	3	Step to R on R ft, straightening R knee
	4	Touch heel of L ft to L, facing L

KARAGOUNA (Cont'd)

Meas.	Ct.	
2	1	Step to L on L ft
	2	Step behind L on R ft, bending L knee
	3	Step to L on L ft, straightening L knee
	4	Touch heel of R ft to R, facing R
		VARIATION III
1	1	Step to R on R ft, turning body slightly L
	2	Step L in front of R, turning body slightly R
	3-4	Continue this as long as you wish
		This movement should NOT be jerky, but should be fluid and slow.
		VARIATION IV
1	1	Step to R on R ft
	2	Step L ft across in front of R ft
	3	Step to R on R ft
	4	Step L ft next to R ft
2	1	Touch R heel to R, moving toe back and forth
	2	Step R ft next to L ft
	3	Touch L heel to L, moving toe back and forth
	4	Touch L ft next to R ft.
3-4		Do above step to L with reverse ftwk, starting with L ft which is free.
		VARIATION V (WOMEN)
1	1 ♩	Step to R on R ft
	2 ♩	Step L ft in front of R, raising up on L toe, turning to face ctr bringint R toe next to L
	♫♩ 3&-4	With wt on both toes, bounce heels against floor 3 times and pause. (o).
		VARIATION V (MEN)
1	1	Step to R on R ft
	2	Step to L in front of R

KARAGOUNA (Cont'd)

Meas.	Ct.	
1	3	Step on R ft next to L; with wt on balls of both feet do a squat (knees together) turning to face ctr.
	4	Lower heels and Straighten legs and stand facing ctr.

This variation is done while the women are doing the above variation for women.

VARIATION VI

1	1	Step to R on R ft
	2	Step L ft across in front of R, LOD
	3	Step to R on R ft, LOD
	4&	Hop twice on R ft, LOD
2	1	Step to R on L ft, LOD
	2&	Hopping twice on L ft, turn to face RLOD
	3	Step RLOD on R ft
	4&	Hopping twice on R ft, turn to face R (LOD)
3	1	Step to R on L ft, LOD
	2	Step to R on R ft, LOD
	3	Step to R on L ft, LOD
	4&	Hop twice on L ft, turning to face L (RLOD)
4	1	Step RLOD on R ft
	2&	Hop twice on R ft, turning to face R (LOD)
	3	Step on L ft
	4	Pause with wt on L ft, R ftnext to L ft with R touching floor.

This can be done any number of times as long as you somehow end up with the R ft free to start a new variation. Different leaders will do it differently.

variation VII

1 ♩ Step to R on R ft (LOD)
♩ Step on L across in front of R
♫ Hop twice on L ft, turning to face RLOD
♩ Step Step RLOD on R ft
2 Do above step with reverse ftwk (RLOD)

Presented by John Pappas
Idyllwild Workshop - 1979

KOTSARIN
(Pontos - Greece)

SOURCE: This is a popular dance of the Pontian people. The Pontians are Greeks who lived in the Black Sea area of Asia Minor until the 1920's. The dance can be seen where there are Pontian Greeks. I have seen it in New York, Boston, Philadelphia, San Francisco, Los Angeles and in Athens. It seems to be related to the Hasapikos family of dances. It also seems related to the Armenian Kocharee or Halay.

MUSIC: Record - Folkraft LP-6; PILPS-73; Panivar 5002; Panivar 5038. Any Kotsarin recording may be used. They are all very similar.

FORMATION: A broken circle with arms on shldrs of neighbors.

CHARACTERISTICS: This is an exciting and fast moving dance. The steps are small flat footed and springy, Never lift ft very far off of ground. leader's free arm is either a list behind her or is extended out to side at head ht w/ bent elbow.

MUSIC: 2/4 PATTERN

Meas.	Ct.	
1	1	Step sdwd to R on R ft
	2	Step next to R (or behind) on L ft
2	1	Step sdwd to R on R ft
	2	Touch L ft, next to R ft or swing L ft in front of R (when swing L ft lift on R)
3	1	Step on L ft in place
	&	Hop on L ft
	2	Step on R ft, in place.
4	1	Step on L ft in place
	2	Hop on L ft and swing R ft fwd or in front of L

VARIATION

In meas 2, ct 2, do two steps in place instead of touching the L ft

2	1	Step sdwd to R on R ft
	&	Step in place on L ft
	2	Step in place on R ft

Presented by John Pappas
Idyllwild Workshop - 1979

Hania

KRITIKOS SYRTOS
(Crete, Greece)

SOURCE: This is a "syrtos" dance from the island of Kriti (Crete), and it is done all over Kriti. It is sometimes called the "Syrtos Haniotikos" after the city of Hania where it is most popular. This is the most popular dance in Crete.

MUSIC: Record - Demotiko-Discphon LPM-5. Any good Kritikos Syrtos music can be used.

FORMATION: M and W in a line with hands joined at shldr level, elbows bent and dn.

CHARACTERISTICS: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations: turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them too. Although there are certain simple variations which I have seen the whole line do, it is not the case that the fancy variations are done by everyone at once. For exhibition purposes, perhaps, one can have everyone in a line doing lots of fancy steps, but as a folk or ethnic dance of the Cretans, only the leader does different steps from the few basic steps which all can do at once. It is NOT an ethnic characteristic of this dance to have everyone do several complicated step variations -- the step variations for the whole line are simple in nature. If the second man in a line knows the leader's variations, he might do them too, but this is the exception and not the rule.

The pattern of the rhythm is "slow, quick, quick," or "long, short, short." Throughout the dance, the movement follows this beat. The dance is really a scrambled form of the Pan-Hellenic Syrtos. Notice the second beat of measure 1 is a step behind on the L ft.

MUSIC: 2/4 ♩♫

MEAS	CT.	PATTERN
1	1	Wt is on R ft, touch ball of L ft slightly fwd (small movement)
	2	Step on L ft in back of R
	&	Step on R ft to R
2	1	Step on L ft across in front of R
	2	Step on R ft to R (leaving L ft over spot where it stood)
	&	Step on L ft in place.
3	1	Step on R ft across in front of L (facing L), (leaving L ft over place where it stood)
	2	Step back in place on L ft
	&	Step sdwd to R on R ft
4	1	Step on L ft across in front of R

KRITIKOS SYRTOS (Cont'd)

Meas	Cts	
4	2	Touch R ~~ft~~ heel-ball or full ft next to L ft
	&	Step on R ft next to L
		VARIATIONS
		Measures 1, 2, and 4 are same as before
3	1	Step on R ft across in front of L
	&	Hop on R ft
	2	Step back in place of L ft
	&	Leap sdwd to R on R ft
		STRAIGHT LINE VARIATION (THIS IS DONE OFTEN AS AN INTRODUCTION TO THE DANCE
1	1	Touch L ft slightly fwd
	2	Step across on L ft in front of R
	&	Moving and facing LOD, step on R ft
2	1	Step to LOD on L ft
	2	Step on R ft
	&	Step on L ft
3	1	Step to LOD on R ft
	2	Step on L ft
	&	Step on R ft
4	1	Step on L ft facing ctr
	2	Touch R ~~ft~~ heel-ball or full ft next to L
	&	Step on R ft next to L
		TRIANGLE VARIATION
1	1	Touch L ft slightly fwd
	2	Step on L ft diag fwd R
	&	Step on R ft diag fwd R.
2	1	Step on L ft diag fwd R
	2	Step on R ft across in front of L to L
	&	Step to L on L ft

KRITIKOS SYRTOS (Cont'd)

MEAS	CTS	
3	1	Step to L on R ft across in front of L
	2	Step on L ft diag bkwd R
	&	Step on R ft daig bkwd R
4	1	Step on L ft diag bkwd R
	2	Touch R ~~ft~~ heel, ball or full ft. next to L
	&	Step on R ft next to L

Presented by John Pappas
Idyllwild Workshop - 1979

PENTOZALIS
(Crete, Greece)

SOURCE: This is from the island of Kriti (Crete) and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pento meaning five, and zala referring to the steps. (Zala also means dizzy or giddy, so often pentozali is translated as "five dizzying steps.") All of the steps are springy.

MUSIC: Record - Greek Folk Dances - Folkraft LP 3; Chorodrama "Pentozali"; NINA LP "Aegean Echoes". Any good pentozalis can be used. 2/4 meter.

FORMATION: A broken circle with arms onthe shldrs.

CHARACTERISTICS: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the men can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. This dance can be done either calmly, or with great vigor.

MUSIC: 2/4		PATTERN
MEAS	CTS	
		SIGANO PENTOZALI
		BEGINNING VARIATION (INTRODUCTION)
1	1	Step sdwd to R on R ft
	2	Swing L ft in front of R
2	1,2	Step fwd (directly) on L ft in front of R
3	1	Step bwd (diag) on R ft
	2	Swing L ft in front of R
4	1	Step to L on L ft
	2	Swing R ft in front of L
		When music speeds up, or the excitement has built up, the regular basis step is begun.
		BASIC STEP
1	1	Step sdwd to the R on the R ft
	2&	Hop on the R ft
2	1	Step sdwd to the L on the L ft (Var: Step fwd L)
	2&	Hop on the L ft
3	1	~~Leap on the R ft to the R, bending the R knee~~ (Step sdwd on R to R) (Var: Step back on R)
	2	Step to the L on the L ft

PENTOZALIS (Cont'd)

MEAS	CT	
3	&	Step across in front of the L ft on the R ft
4	1	Step back (in place) on L ft
	2	Step sdwd to the R on the R ft
	&	Variat. ~~Step across in front of the R ft on the L ft~~ step 2 not to R
		VARIATION I
2	/	Step fwd on the L ft, bending the R leg with the R ft behind the L knee.
3	/	Step bkwd on R
		VARIATION II (M with large scissors kick; W with small movement)
4	1	Leap onto the L ft, kicking the R ft high in the air
	2	Leap onto the R ft as the L ft follows in a high kick across in front of the R ft
	&	Step on the L ft
		VARIATION III
4	&	L ft may either step behind the R ft or next to the R ft

Presented by John Pappas
Idyllwild Workshop - 1979

POGONISIOS (Diplos)
(Pogoni - Greece)

SOURCE: This dance is from Epiros, in northwestern Greece. More particularly, it is from the area of Pogoni in Epiros, thus the name Pogonisios, dance from Pogoni. Sta Dyo, another name for the dance means "two steps". It is dance by both men and women. Sometimes the Pogonisios is done with a fast part in the middle. I will describe both the basic Pogonisios and also the mixed tempo version.

MUSIC: Record - Folkraft LP 3; Panhellenion KT 1001. Can be done to any Sta Dyo tune; the two most popular songs are: "Den Boro Mannoula" and "Vasilikos." 2/4 or 4/4

FORMATION: A broken circle with hands joined at shldr ht, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldrs.

CHARACTERISTICS: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

MUSIC: 2/4 or 4/4 ♩♫ ♪♩♩ PATTERN

MEAS CT

2/4 or
4/4 (Slow, quick, quick)

1 1,2 Wt on R ft, step across in front of R ft on the L ft (slow)

3 Step sdwd to R on R ft (quick)

4 Step across in front of R ft onthe L ft (quick)

2 1,2 Step sdwd to the R on the R ft (slow)

3 Step behind the R ft on the L ft (quick)

4 Step sdwd to the R on the R ft (quick)

NOTE: This basic step can be done to the R as many times as desired. With reverse ftwk it can also be done to the L. As a transition to doing the step to the L, meas 2 should be doneas follows:

2 1,2 Step sdwd to the R on the R ft (slow)

3,4 Step L ft next to R ft, releasing wt from R ft (slow)

Do the basic step as described above, only with reverse ftwk beginning with R ft. Although there is no set pattern, you should move more to the R than the L.

It usually fits the music well if you reverse direction on meas 4 of the basic step.

In order to do the dance in a fixed pattern with mixed tempo music, we take the basic dance as described above and we expand it:

BASIC (FIRST MELODY SLOW)

1 1,2 Wt on R ft, step across in front of R ft on the L ft (slow)

POGONISIOS (Diplos) (Cont'd)

MEAS	CTS	
1	3	Step sdwd to R on R ft (quick)
	4	Step across in front of R ft onthe L ft (quick)
2	1,2	Step sdwd to the R on the R ft (slow)
	3	Step behind the R ft on the L ft (quick)
	4	Step sdwd to the R on the R ft (quick)
3	1,2	Step across in front of R ft on the L ft (slow)
	3	Step sdwd to R on R ft (quick)
	4	Step across in front of R ft on the L ft (quick)
4	1,2	Step sdwd to the R on the R ft (slow)
	3	Step behind the R ft on the L ft (quick)
	4	Step sdwd to the R on the R ft (quick)
5	1,2	Step across in front of R ft on the L ft (slow)
	3	Step sdwd to R on R ft (quick)
	4	Step across in front of R ft on the L ft (quick)
6	1,2	Step sdwd to the R on the R ft (slow)
	3,4	Step L ft next to R ft, releasing wt from R ft (slow)

With wt on L ft R ft free, repeat meas 1-6 with referse ftwk moving to L. This total basic step is 12 meas long. You end with wt on the R ft L ft free.

BASIC (SECOND MELODY FAST)

1	&1,2	On "and" the upbeat, hop on the R ft. Step fwd on L ft (slow)
	3	Step on R ft next to L ft (quick)
	4	Step on L ft in place (quick)
2	1,2	Step bkwd on R ft (slow)
	3	Step on L ft next to R ft (quick)
	4	Step on R ft in place (quick)
	&	Hop on R ft
3	1,2	Turning to face L, step diag fwd on L ft (slow)
	3	Step across in front of L on R ft (quick)

POGONISIOS (Diplos)(Cont'd)

MEAS	CTS	
3	4	Step bkwd in place on L ft (quick)
	&	Hop on L ft
4	1,2	Turning to face R, step diag fwd on R ft (slow)
	3	Step across in front of R on L ft (quick)
	4	Step bkwd in place on R ft (quick)
	&	Hop on R ft

Repeat meas 1-4 to end of fast music. There are 8 meas to complete the fast step. In other words, the second step is done twice through . At the end of the fast step, the L ft is free to begin the slower basic step.

NOTE: During the fast music, the dancer may just do the basic Pogonisios step in LOD to the end of the fast melody, and in fact this would be more common. The above version is slightly arranged.

Presented by John Pappas
Idyllwild Workshop - 1979

SYNGATHISTOS
(Epiros Greece)

SOURCE: This dance is from Epiros (Northwestern Greece). There are several other dances with this title which means "sitting". The title seems to refer to the "deep knee bend" which can be used in the dance. This version is as it was done by Eleni Tsaouli and her dance troupe in 1961.

MUSIC: Record - Panhellenian LP KT 1001. This recording changes to a Hasapikos in the middle. 5/4

FORMATION: This is a couple dance. The M and W are facing each other about 4 ft apart. Free arms are either on dancer's hips or out at the side at- shldr ht.

CHARACTERISTICS: The dancers stand very erect and straight. The steps are slow and deliberate.

This version of the dance is arranged to fit the musical phrasing. The first coincides with the first melody, the second variation with the second melody.

MUSIC: 5/4		PATTERN
MEAS	CTS	
		FIRST VARIATION WT ON R FT
1	1	Step across in front of R on L ft
	2	Step to R on R ft
	3	Step across in front of R on L ft (raise heels)
	4	Step next to L on R ft (lower heels)
	5	Pause
		The two dancers dance in a small circle facing each other. This step is repeated eight times.
		SECOND VARIATION
1	1	Turning to face L, bend both knees. (M can actually do a complete deep knee bend)
	2	Straighten knees and face ptr
	3	Step in place on R ft
	4	Step in place on L ft
	5	Pause
2& 3		Repeat meas 1
4	1	Step back on R ft and
	2	begin turning in place to R (CW)

SYNGATHISTOS (Cont'd)

MEAS	CTS	
4	3	Step on L ft continuing the turn
	4	Step on R ft next to L. Dancer should be in place facing ptr again.
	5	Pause

This sequence is repeated twice.

Presented by John Pappas
Idyllwild Workshop - 1979

SYRTOS KEFALLINIAS
(Kefallinia - Greece)

SOURCE: This is a dance from the island of Kefallinia which is in the Ionian Sea, off the coast of western Greece. This version is as it was done by the Greek National Dancers in 1968. Basically, it is the Syrtos-Kalamatianos step done to 3/4 (or Tsamikos) rhythm.

MUSIC: Record - Folkraft LP-6. The rhythm is similar to the Tsamikos rhythm. It is interesting that we can find the Syrtos type step pattern adapted to many other rhythms.

FORMATION: Hands are joined at shldr ht as in the Syrtos. Dancers are in a broken circle with the leader at the R end.

CHARACTERISTICS: The feeling is light and smooth. It is in a medium tempo, but the dancers may add a hop once in a while.

MUSIC: 3/4		PATTERN
MEAS	CTS	
1	1	Step sdwd to the R on R ft
	2	Step behind R on L ft
	3	Step to R on R ft (turning to face R)
2	1	Step to LOD on L ft
	2	Step to LOD on R ft
	3	Step to LOD on L ft
3	1	Leap onto R ft as you swing the L ft in front of the R (facing ctr)
	2	Step sdwd to the L on L ft
	3	Step across in front of L on R ft
4	1	Step sdwd to L on L ft
	2	Touch ball of R ft in front of L ft
	3	Take a small hop bkwd on the L ft as you slightly swing the R ft fwd. (This is called a chug step).

There can be a slight hop on the R ft before meas 2, ct 1.

Presented by John Pappas
Idyllwild Workshop - 1979

SZPACYR POLKA
(Sh-pahts-air Polka)
(Poland)

SOURCE: The dance comes from the Cieszynskie region located around the town of Cieszyn in the Silesian area of south-western Poland. Szpacyr Polka means the walking polka in Cieszynskie dialect.

As learned from Janina Marcinkowa in Cieszyn Poland during October, 1974 while researching in the Silesian area of Poland.

MUSIC: Record: MUZA XL 0670, Side A, Band 6

FORMATION: Cpls in open dance pos side by side facing CCW. M's L W's R H hand free at side

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MUSIC: 2/4	PATTERN
Meas.	
1-2	INTRODUCTION
	PART I
1-16	M starts L, W R. Skip fwd 32 steps swinging free arm 16 times across in front of body and back to side.
	PART II
1	M step-close-step, diag fwd ctr of circle, both hands swinging freely to L side. W on opp ft and in opp direction. (M-L,R,L: W-R,L,R).
2	Repeat Part II meas 1 on opp ft in opp direction
3-4	In social dance pos. pivot 4 steps travelling CCW around circle.
5-8	Repeat PART II Meas 1-4
9-16	Repeat Part II meas 1-8.
	PART III
	Social Dance pos, both facing LOD
1-2	Walk fwd 4 (M-L, W-R) steps travelling CCW around circle
3-4	Pivot 4 steps
5-8	Repeat Part III meas 1-4. On meas 8, M release to form a circle as in Part IV
	PART IV
1-2	All join H's in one circle W on ptr's R. Skip fwd 4 steps travelling CCW. Start M L, W R.

SZPACYR POLKA CON'T

3-4	Skip 4 steps turning 2 turns R. H's are hooked in back on seat during turns.
5-8	Repeat Part IV meas 1-4
9-16	Repeat Part IV meas 1-8 - On meas 16, M moves fwd to end on W's L side.
	PART V
	Social dance pos facing LOD
1	Walk fwd 2 steps starting M L, W R
2	M - step in place L (ct 1) Step R (ct 2) step L (ct 2 &) W- as M but on opp ft coming across in front of M
3	Repeat Part V meas 2 on opp ft in opp direction
4	Pivot 2 steps with ptr travelling CCW around the circle
5-8	Repeat Part V meas 1-4
9-16	Repeat Part V meas 1-8
	INTERLUDE
1-2	Pivot 4 steps with ptr as in Part I meas 4.
	Repeat entire dance from beginning to end of music.

Presented by Glenn Weber
Idyllwild Workshop -

POLONEZ DLA TERESA
Poland

Pronunciation: Pole-on-ehz Dla Ter-es-ah (Polonez for Teresa)

Source: Steps and styling as learned in 1973-1974-1975 while studying in Poland, from Janusz Chmielewski, Jadwiga Hyrenewiczka, Zbyszek Kwiatkowski, Janina Marcinkowa, Jacek Marek, Zbigniew Pienkowski, Zdzidawa Starosielec and Igo Wachowiak, polish dance instructors and choreographers.

Dance arranged by Glenn Weber.

Music: MUZA XL-o181 Side A, band 1 "Witamy Was". Music is in 3/4 time.
(W palm down, M palm up w/thumb on top of W hand)

Formation: Cpls. in a double circle facing LOD. MR, WL hands joined, held straight fwd just below shld level. ML hand flat on waist, fingers fwd. WR hand extended to side at seat level. or flat on waist.

Basic Step: Slight dip on R knee extending L ft fwd (ct& of previous meas), Step fwd L (ct 1), Step fwd R(ct2), Step fwd L (ct3). Next step starts fwd with R.

Meas.	PATTERN
1 - 8	INTRODUCTION
	FIGURE I
1-8	Eight basic steps fwd starting ML, WR. (on ct1)
9-12	Keeping MR, WL hands joined M kneel on R knee while W dance four basic steps CCW aroung ptr, M watching W.
13-16	Four basic steps fwd.
	FIGURE II (mR arm extended behind W head)
1-6	Join ML, WL. Dance six basic fwd.
7-8	Keeping L hands joined M stand in place while W run twelve light steps in front of ptr to ML side. M R hand flat on waist.
9-14	Repeat Figure II meas 1-6.
15-16	Repeat Figure II meas 7-8, W running back to MR side.
	FIGURE III (arms down at sides during fig)
104	M - Stand in place. W - dance four basic steps weaving in front of ptr (1meas), weaving in front of next M (meas2), Weaving in front of next M (meas3), weaving in front of next M (meas4), ending on the outside of the circle.
5-8	M - repeat weaving as W in Figure III meas. 1-4. W - stand in place.
9-16	Repeat Figure III meas 1-8.
	INTERLUDE A
1-4	Dance four basic steps. turning CW 1 1/2 times as follows: Switch places with ptr passing R shlds (meas1), pass R shlds again returning to orig place (meas2), switch places with ptr again passing R shlds (meas3) W continue twds ctr of circle joining H's in one large circle bending slightly from waist, M travel twds ctr of circle behind ptr and to her R (meas 4).

POLEONEZ DLA TERESA (CONTINUED)

FIGURE IV

1 M - one basic step twd ctr of circle passing under W joined H's, bending slightly from waist, joining H's in circle.
W - one basic step bkwds away from ctr of circle raising body and joined H's.

2 M - repeat Figure IV meas 1 as W.
W - repeat Figure IV meas 1 as M.

3-16 Repeat Figure IV meas 1-2 seven times.

INTERLUDE B

1-4 Repeat Interlude A ending M on inside W on outside as at beginning.

FIGURE V

1-16 Repeat Figure I meas 1-16

FIGURE VI

1-6 Repeat Figure II meas 1-6.
7-8 Dance two basic steps fwd.

FIGURE VII

1-15 Repeat Figure III meas 1-15
16 M - step R close L, hands straight down at side, knod head.
W - step L, touch R behind with a slight bend of L.
Face ptr on meas 16.

Presented by Glenn Weber
Idyllwild Workshop 1979

2/4

GALOPKA SIEWIERSKA
Poland

Music: MUZA XL 0670 Side B, Band 3

Formation: Circle of partners in social dance pos. M back to center. Steps for M, W on opp ft unless noted.

INTRODUCTION

PART I
1- 8 Slide seven steps to L, and land jumping on both ft. Release hand hold, M walk 8 steps turning L in one complete circle. M slide back to original position to new partner who will be two places down.

9-16 Repeat above to another new partner.

PART II
1-8 Polka six steps with ptr (fast and smooth), pivot four steps.

9-16 Repeat above with same person.

Dance repeats from beginning three more times

ENDING Walk six steps to M L, W R turning individually one complete turn to end facing partner and bow.

NOTE: During Part I you change partners twice while in Part II you dance with the same person.

PRESENTED BY GLENN WEBER

2/4

MARZOWINA
Poland

Music: MUZA XL 0670 Side A, Band 7

Formation: Circle of partners in social dance pos. w/m L hnd on top of W R M back to center. Steps for M, W on opp ft unless noted.

INTRODUCTION

A

PART I

1- 2 ~~Waltz~~ Two, two-steps turning in LOD with ptr.
3- 4 Keeping M L, W R hands joind walk ~~6~~ 4 steps fwd w/both (M-L, W-R) turning under joined hands. (1st step is long w/dip)
5- 8 Repeat 1-4.

A PART II

1- 2 ~~Waltz~~ 2 two-steps turning with ptr
3- 4 ~~M walk fwd six steps while W turn away from ptr walking six steps to M behind.~~ m-3-4 M do 4 steps fwd + turn W 3/4 turn under joined arms. (W makes 1/2 turn w/2 steps + walk 2 steps in RLOD to next M behind ptr.
5- 8 Repeat 1-4 with new ptr.

A PART III

1 In open dance pos step-close-step fwd, with body lean from shld. (long w/dip)
2 Swing R ft across in front (ct 1) swing R ft to L calf while turning twds ptr to ~~reverse direction~~. to face RLOD
3- 4 Repeat 1-2 on opp ft in opp direction.
5- 8 Releasing hands from ptr repeat 1-4 dancing away from partner and back to partner.

~~REPEAT PART I, II, III.~~ sect A

~~The second section~~ B of the dance is the same as ~~the first but~~ Sec A, except at a faster tempo, and with a ~~polka step~~ Slot footed (two-step) polka. Following is the order:

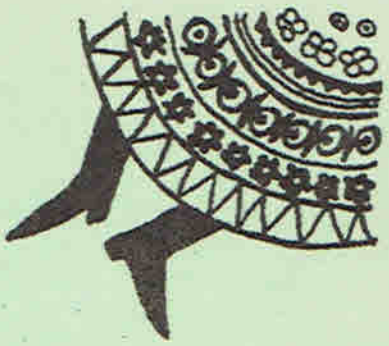
~~REPEAT PART I, II, III, PART I meas 1-4, PART III, PART I meas 1-4.~~

~~REPEAT THE ENTIRE SECOND SECTION OF THE DANCE.~~

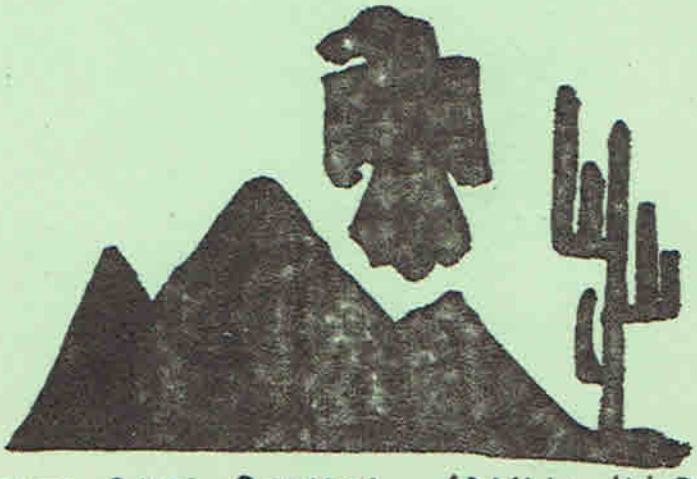
Dance Order
Sec A. Two-step 1-2-3-1-2 3
Sec B Polka - 1-2 3, 1 (meas 1-4), 3, 1 (meas 1-4)
Repeat Sec B Polka

PRESENTED BY GLENN WEBER





IDYLLWILD WEEKEND 1979



DESERT SUN SCHOOL, IDYLLWILD, CA.

IDYLLWILD WEELEND 1979 - ERRATA

PASO DOBLE BURAWENO

Page 11 - Fig. V, meas 32, line 2, should read: L hand on hip - fist, for final pose.

ALAHOY

page 7 - Change meas 13-16 to 15-16.

Add meas 13-14 as follows: Begin R, do 2 change steps sdwd R-L.

BALLOS

pabe 15 - Under "Music", add "Rhythm"as follows: 2/4, Counted 1,2,& (S,Q,Q).

Under "Formation", add "Hands" as follows: When hands are free place on hips with fingers fwd.

NISITIKOS SYRTOS (SYLIVRIANOS)

Page 18 - Under "Music", add "Rhythm" as follows: 2/4, Counted 1,2,& (S,Q,Q).

Add following sence to end of "Formation": Leaders R hand is extended and parallel to shldr with elbow bent slightly, or a fist behind back.

Page 19 - Correct meas 3, line 1 to read as follows: Face ctr and take a smalP step R on R, Touch .....

Correct meas 4, line 1 to read as follows: Small step L to L. Touch .....

Add after meas 4: Note - meas 3-4 are done almost in place.

CZWORK

Add at end of Music: slow record to 30 rpm

Formation, line 1, should read: .....flat on waist - finbers fwd, M back to ctr.....

Introduction - 6 beats.

meas 13-16, add to end of sentence: and flat footed (similar to two-step).

meas 11-12, add to end of sentence: , except make 1/4 turn CW to end with M back to ctr.

meas 13-16, add to end of snetence: (M L, W R arm stiff and diag down).

Interlude, correct to read: Starting L (M back to ctr), walk .....complete turn (circle) L to face .....

BALLOS (Con'd)

FIGURE VII CPL FACE TO FACE (SDWD STEP)

1 M steps sdwd to L on L ft. Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the LO. Step sdwd to L on L ft.

2 Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L). Step sdwd to L on L ft. Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L).

3 Repeat meas 1 except on ct 4 M leap to L.

4 Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L) leaving some wt on the L ft, slightly bend both knees. Pushing off with the R ft, lead sdwd tothe L on the L ft. Leap across in front of L ft on the R ft. Step R across L in plie. Step L to L. Step R behind L.

During this variation (and the others) the M may put his free hands on his hips, behind his back, or he may do the following: Part of the M's costume is a kerchief that is often worn around the neck. The M may hold the kerchief by two corners with his hands near his shldrs. (the kerchief passes behind his neck). The M may also hold his arms out to the side at shldr ht.

As I mentioned above, the dance is improvisational. These steps are very typical of the types of variations that are done. They are not done in any particular order. In fact, you would probably not see all of the variations danced by any particular cpl. Dancers tend to choose some of their favorite variations as they dance. Often only one cpl breaks off and does variations. You may do any or all of the variations in any order you wish. For learning puposes, we might do the basic Nisiotikos Syrtos step four or eight times through. Then we might do each of the above variations four times each. Remember that this is a happy, flirtatious, and improvisational dance. If you tend to emphasize pattern over creativity, you will lose the joyous spontaneity of the dance.

Presented by John Pappas
Idyllwild Weekend 1979

CZARDAS SLASKIE

Formation, add toward end of line 1:..hands flat on waist, fingers fwd. Steps.....

Part II, meas 1-2, delete, side to side facing ptr, and correct to read: Two waltz steps, first diag to own R then diag L.

Part II, meas 7, correct to read: Shuffle (scissors) feet...

" " " 8, add to end of sentence: in plie.

Part III, meas 4, delete, Hop on ML Lr three times AND replace with, Step L, then hop twice on L, continuing.....

RINGLANDER FRAN HEDE

Page 1- Formation, line 2, change L to R and R to L.

Introduction, change 4 meas to 2 meas.

SNURRBOCK FRAN MEDELPAD

Page 8 - Part III, change meas 1 to meas 1-3 and change all cts to meas.

BALLOS

Page 17 - Fig. VII, meas 3 and 4, can be done as described, but dance was taught as follows:

Meas 3 - Repeat meas 1, except on ct & do a small leap on L to L.

Meas 4 - Step R across in plie. Step L to L. Step R behind L.

LUBI LUBI

Page 8 - Steps and Styling, line 7, should read:....chest level, palm down. Arm movements.....

Add to end of Steps and Styling: (2 meas to complete step.)

Fig. II, meas 9-12, W, end of line 2 should read: ...Clap hands on cts 2-3 out at .....

Page 9 - Add to end of dance: Finish - 4 bars, Bow and curtsey twd ptr.

BALLOS
(Aegean Islands, Greece)

SOURCE: The Ballos is a couple dance from the islands of Greece. The name of the dance is supposed to derive from the word "vallizo," to dance alone. The style of the dance varies depending on the location. Some Ballos are very smooth and lilting in style, while others are quick, almost bouncy with small steps. The variations are similar, however. The dance is completely improvisational. The step variations I am presenting are from the islands of the Aegean

MUSIC: Record - FOLKRAFT LP-3; Concerto for Bouzouki, Vol II (Alecter); Picnic in Greece LP OL-24-13 Any Ballos can be used if it is the right tempo and style of the Aegean.

Rhythm 2/4 counted 1,2, + (S, Q Q)

FORMATION: The Ballos usually begins with a Nisiotiko Syrtos (Sylivrianos); the formation would be an open circle with hands joined at shoulder ht with elbows dn. Later, the line breaks into cpls facing each other. The M and the W should not be too far from one another (approximately four feet). It is really artificial to have cpls in a large circle. A more ethnic formation would be for each cpl to be located anywhere they please on the dance floor. Some cpls may dance in the ctr of of the floor, others in the corners, etc.

Hands — when hands are free place on tops of fingers fwd.

CHARACTERISTICS: The Ballos is a happy and flirtatious dance. There should be lots of communication between the ptrs, especially since the steps are improvisational. The styling should be very smooth, and the steps not too large.

MUSIC: 2/4 PATTERN

MEAS'

The very free-style Nisiotikos Syrtos (Sylivrianos) is usually done as an introduction to the Ballos. M is to the R of his ptr in the line.

1 Facing R, step fwd on the R ft (LOD). Take a small step fwd on the L ft. Take a small step fwd onthe R ft.

2 Step fwd on the L ft. Take a small step fwd onthe R ft. Take a small step fwd onthe L ft.

3 Step fwd on the R ft. Take a small step fwd on the L ft. Take a small step fwd on the R ft.

4 Step bkwd (RLOD) on the L ft. Step in place next to L on R ft. Step in place on L ft.

NOTE: The first, or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd. The steps used in meas 1-4 are used when the line breaks up into cpls.

The cpl steps of the Ballos may be described as being of three different types, according to Papahristos: the "Promenade," the crossing steps, and the sdwd steps. Usually the dancers use opp ftwk; thus, if the M begins with the L ft, the W will beginwith the R ft. Although the Greeks don't always do this, I will describe the steps for the M, W use opp ftwk.

IDYLLWILD WORKSHOP 1979

THIS YEARS CAMP IS DEDICATED TO THE MEMORY OF TWO OF OUR COMMITTEE MEMBERS:

BOB BROWN AND SAM SCHATZ

May we introduce our teachers:

EDWARD AND CAROL GOLLER

JOHN PAPPAS

BERNARDO PEDERE

GLENN WEBER

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

LIESL BARNETT

CINDY BROWN

MARGUERITE CLAPP

PAT COE

DAVE SLATER

FRAN SLATER

PUKOL (cont'd)

R side (cts 1,2,3). Resume kneeling pos (cts 1,2,3).

3-4 Repeat action of meas 1-2 (Fig VI) rolling to L side

5-14 Repeat actionof meas 1-4 (Fib VI) doing movement alternately five more times.

15-16 Stand on last two meas and bow to ptr or to audience.

Presented by Bernardo Pedere
Idyllwild Weekend 1979

IDYLLWILD FOLK DANCE WEEKEND

June 22 - 24, 1979

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GLENN WEBER

PUKOL
(Philippines)

SOURCE: Pukol (poo-kohl) means to strike or bump against each other. This folk dance is evidently derived from one of the oldest children's games in the Visayan islands called POKOE (pronounced poh-koi) in Aklan, Capiz province, and Pukol is other parts of Panay island. The game is often associated with bathing in the river or at the sea.

MUSIC: Record - MICO Record MX-518-A Piano _ Francisca R. Aquino, Philippine Folk Dances, Vol III Manila, Philippines, 1956. 3/4 meter

FORMATION: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing an audience. Arms down at sides.

STEPS & STYLING: Sway Balance with a Point (using coconut shells), (2 meas). Step R obliquely fwd onto R, both ft are on the floor (ct 1); L ft leaves floor and moves in a semi-circle from L to R and across R ft (ct 2); step onto L in front of R (ct 3). Step R obliquely bkwd R (ct 1), Meaas 2; point L ft diag fwd (cts 2,3). Open arms: arms move fwd, chest level with arms rounded (ct 1); arms move upwd slightly above head level (fwd of head) (cts 2,3). Strike coconut shells together on ct 2. Immediately bring hands down to repeat Sway Balance (ct 1)
Cross Waltz: Step on flat of R ft across L (ct 1); lifting L ft slightly in rear, step on ball of L ft in original place (ct 2); step ~~fwd onto~~ R (ct 3) directly behind L
Cross Turn: (2 meas): Cross L in front of R stepping on ball of L ft (ct 1); making a full turn CW on balls of R ft (ct 2); lower heels to floor (ct 3). Hold (cts 1,2,3). This turn may be done without a pause, in meas 1. Knees deeply bent on pivot
Sway Balance with a Hop: (2 meas): Step R obliquely fwd R (cts 1,2); step L across R (ct 3); step R obliquely bkwd R (ct 1); raise L ft across R (ct 2); hop on R and strike coconut shells (ct 3).
Salok (hand movement used with Cross Turn): Swing the R arm dnwd and then upwd passing in front of the body to end with L arm overhead. "Salok" is a Tagalog term. Knees deeply bent on pivot

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MUSIC: 3/4 PATTERN

Meas.

FIGURE I SWAY BALANCE STEPS WITH A POINT (PTRS FACE)

1-16 Begin R, dance 8 Sway Balance steps with a point. Alternate R and L. Strike coconut shells together on ct 2 of every 2nd meas.

FIGURE II CROSS WALTZ STEPS (PTRS TURN R SHLDRS TWD EACH OTHER)

1-8 Begin R, dance 8 Cross Waltz steps fwd moving CW. Strike coconut shells together 3 times to a meas (cts 1,2,3). W strike coconut shells alternately, striking first in the rear (comfortable hip level) then fwd (eye level). M strikes coconut shells alternately but begins fwd at eye level.

9-16 Repeat action of meas 1-8 (Fig II) but moving CCW around ptr.

FIGURE III SALOK (PTRS FACE)

1-2 Salok Crossing L ft over R with L hand sweeping dn, R hand ~~low~~ hi and

IDYLLWILD FOLK DANCE WEEKEND

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PASO DOBLE BURAWENO (Cont'd)

B	FIGURE V W PROMENADE M PROMENADE
1-8	Release handhold. Beg R, W promenade CW around inside of set with 16 steps. W turn R to face CCW on last step. Arms free at sides. M stand in place and clap on each ct.
9-14	With 12 steps, W promenade CCW to return to ptr and assume Courtesy Turn pos.
15-16	Turn CW in place with four steps
17-30	Repeat action of meas 1-14 (Fig V), but M promenade and W clap.
31	Turn CW in place with two steps.
32	Release handhold. Stamp bkwd on R, looking at ptr, R arm above head, L hand on hip, for final pose.

Presented by Bernardo Pedere
Idyllwild Weekend 1979

RINGLANDER FRÅN HEDE
Sweden

Ringlander fran Hede is a schottische from the province of Harjedalen, Sweden. The dance was published in the booklet "Gamla Danser från Harjedalen, Jamtland, Angermanland" written and published by Ingar and Göran Karlholm, 1974. The dance was collected by them in 1971 from four old persons from Hede, who had learned the dance in their youth from their parents' generation which would make it circa 1800 to 1850 or earlier.

TRANSLATION: Rheinlaender from Hede

PRONUNCIATION: Ring-lender fron Head-deh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 6.

MUSIC: A schottische from Harjedalen, which should be quite slow.

FORMATION: Cpls in a circle moving LOD. M faces LOD, W faces M with M ~~L~~ R and W ~~R~~ L hands joined above the W head.

POSITIONS: Woman's turn: During the turns the M holds the W L hand with his R hand above her head, and the outside arms hang down freely.

Couple turn: The M holds the W L hand in his R hand, behind her back; the M places his L hand on the W R shldr blade and the W places her R hand on M L shldr. The M's arm is on the outside of the W's arm.

STEPS & STYLING: The W's turns under the M's arm show the influence of the Rheinlaender dances. However, the "clumsy" way of walking is typical of Hede.

Throughout the dance use walking steps with flexed knees, and start on the outside ft. Put down the whole ft (ct 1), flex knee, then rise slightly on the ball of the outside ft while bringing the inside ft through (ct &), repeat with opp ftwk cts 1,& (cts 2,&). 2 steps per meas. The M's walk resembles a "heavy walk."

METER: 4/4 PATTERN

Meas.

INTRODUCTION: ~~4~~ 2 meas, no action

PART I: Woman's Turn

1-4 With M facing LOD and W facing M, the W turns CW (R) under joined hands (M-R, W-L) with 1 turn per meas (4 turns).

5-8 Repeat meas 1-4, with W turning CCW (L). M stamps L ft to signal reversal of W's turning. On the last meas the M also turns CW under his own arm, so that they both turn under at the same time.

PASO DOBLE BURAWENO
(Philippines)

SOURCE: Paso Doble Buraweno (PAH-soh DOH-blay boo-rah-WAY-nyoh) is an old ballroom dance made popular in the Philippines by the Spaniards. Paso Doble translated literally means "double step". This version of the dance originated in the town of Burauen, province of Leyte. It is characterized by a march and plain walking steps. It is performed as a quadrille reflecting a marked European and Western style, typical of the multi-cultural fabric of Philippine folk dances. The research on this dance was done by Bernardo T. Pedere.

MUSIC: Record - Filipiniana Records BTP-001 2/4 meter

FORMATION: A set of four cpls (see diagram): cpl 1 face cpl 2; cpl 3 face cpl 4. Approximately 3 ft between ptrs and 6 ft between opp cpls. Arms at side

HEAD OF HALL

Cpl 1	X O	O X	Cpl 2
cpl 3	X O	O X	Cpl 4

STEPS: Walking step: (two even steps per meas.) Steps have a brisk, march-like quality, but are not heavy.
Step-Close step (R): Step R to R (ct 1); step L beside R (ct 2). May also be done to L side.
Dos-a-Dos (L): Advance to pass R shldrs with opp, step to R, pass L shldrs to move bkwd into orig pos.
Courtesy Turn pos: With ptrs facing same direction, join L H in front of M, join R H at R side of W waist, M R arm around W.
Footwork same for M and W unless otherwise noted.

MUSIC: 2/4	PATTERN
Meas	
	INTRODUCTION
	March in place; Step-Close Step
1-12	Beg R, march in place 24 steps. W no wt on last ct. Arms at sides
13-16 (vamp)	Dance four small step-close steps twd ptr, M beg R, W L. On meas 16 assume Courtesy Turn pos. W no wt on last ct.
A	FIGURE I FWD AND BACK PROMENADE
1-2	Beg R, walk three steps fwd twd opp pcl; bend R knee and raise L ft slightly off floor (ct 2, meas 2)
3-4	Beg L, repeat action of meas 1-2, moving bkwd
5-8	Repeat action of meas 1-4

SENPOLSKA FRÅN TORP
Sweden

The dance was learned from "Philocheros" on their U.S. tour in 1976. It was collected May, 1964 by Goran Karlholdm from four old persons bor 1894, 1897, 1902 and 1897, who learned it from their parents. The dance is from the province of Medelpad, Sweden
TRANSLATION: Slow Polska from Torp

PRONUNCIATION: Sen-pol-skah fron Torp

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 3.

MUSIC: Slow polska (3/4) from Medelpad played in 16th-notes.

FORMATION: Cpls in a circle moving LOD.

POSITIONS: The entire dance is done in polska positions as described:

Turning Polska Position: M's R hand on W's waist, while his L hand grips W's R upper-arm. W's L hand on M's R upper-arm, while her R arm is on the inside of M's arm. W and M stand to the L of each other.

Introductory Polska Position: Same as above, except M face W and W faces M. M's L shldr is in LOD. Cpls lean slightly twd each other.

STEPS: Introductory Step: Start at beginning of any musical phrase. This step moves sdwd in LOD. Styling is strong, with flexible knees and flat-footed.

During these steps the outside ft is kept pointed in LOD and the inside ft is pointed twd ptr. Both ptrs take one step in LOD with the outside ft (ct 1), the inside ft is then brought fwd, dragging along the floor, and put down slightly in front of the outside ft (ct 2-3).

Polska Turn:
Women: Keeping R in front of L, take 3 small steps (R,L,R), while turning CW (R) 1/2 turn (cts 1,&,2), long step bkwd on L in LOD, then pivot CW (R) 1/2 turn on ball of L (ct 3). At all times, the R ft should be in front of the L and between the M's ft.

Men: Step L around the W with 1/4 turn CW (ct 1), pivot on ball of L ft while turning entire body 1/2 turn CW (ct &), step on R bkwd in LOD about 15 inches away (ct 2), pivot on both heels, lifting toes up (ct &), land on both ft flat (ct 3).

METER: 3/4

SNURRBOCK FRAN MEDELPAD
Sweden

A "snurrbock" mixer! It is played a little faster than the "Senpolska från Medelpad." The Goller's learned the dance from "Philochoros" on their U.S. tour in 1976. The melody was collected in 1930, while the dance was collected in May, 1964 by Goran Karlholm from nationally recogmized fiddler Nils Olsson who in 1956 questioned some old people in the country about wedding customs. The conversation turned to "Snurrbocken." They knew nothing about it, they had never heard the name before. Nils Olsson said, "I took my fiddle and played the melody for them and they became interested. They said, yes, indeed they have danced it many times, but it was so long ago. Then a couple of old men got up and danced the "Snurrbocken" as it was formerly danced in Medelpad. And now both melody and dance are preserved."

TRANSLATION: Whirl-and-bow dance from Medelpad

PRONUNCIATION: Snurr-book fron Maid-el-pod

RECORD: Regional Folkdances from Sweden, Viking, SMF-200 (LP), Side 2, Band 4.

MUSIC: A polska (3/4 meter) with a special melody.

FORMATION: Cpls in a circle moving LOD.

POSITIONS: Polska Position: M's R hand on W's waist, while the L hand grips the W's R upper-arm. W's L hand on M's R upper-arm, while her R arm is on the inside of M's arm. M and W stand to the L of each other.

Reversed Polska Position: Reverse of Polska pos.

Bow and Curtsy: Hands on own hips, facing ptr.

STEPS & STYLING: Part I - Polska Turn:
Women: Keeping R in front of L, take 3 small steps (R, L,R), while turning CW (R) 1/2 turn (cts 1,&,2), long step bkwd on L in LOD, then pivot CW (R) 1/2 turn on ball of L (ct 3), At all times, the R should be in front of the L and between the M's ft. Repeat with same ftwk.. One turn CW per meas.

Men: Step L fwd and across R (ct 1), pivoting on ball of L, R moves bkwd in LOD (ct &), step on R a ft's length behind the L (ct 2), simultaneously pivot on both heels (ct &), place the soles of both ft on floor (ct 3). Repeat with same ftwk. One turn CW per meas.

Part II:
A walking-waltz step for both M and W (a flat footed walking style of waltz, with knee bend on ct 1.

SLANGPOLSKA FRÅN SKÅNE
Sweden

The Slangpolska is danced round and around the same place on the floor as compared to moving in the LOD. This 18th century dance is one of the older types of polska's. It's lively and uses centrifugal force to exert pull and you revolve quickly.

TRANSLATION: Swinging polska from Skane

PRONUNCIATION: Sleng-pol-skah from Skon-eh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1. Band 5.

MUSIC: Sleng-polska from Skane. Counted 1,2,&,3.

POSITIONS: 1. "Leaning back" Position: Ptrs facing each other with both hands joined and arms stretched fwd. Lean away from each other from the ft up, knees slightly bent.

2. Equilateral position when cpls turn CW, reversed equilateral pos when cpls turn CCW.

Equilateral Position: M's R hand on W waist, while his L hand is on W's R upper-arm. W hands are in like manner. M and W stand slightly to the L of each other.

Reversed Equilateral position: Reverse of equilateral position. M and W stand slightly to R of each other.

STEPS: Slangpolska Step: Same step for both M and W.
CW: Outside ft, start L; step L fwd (ct 1), step R fwd (ct 2), close L to R heel (ct &), step R fwd (ct 3).
CCW: Outside ft, start R. Repeat above with opp ftwk.

You can build up controlled momentum, but keep close to the floor.

METER: 3/4 PATTERN

Meas.

FIG I: Position (1)

1-7 Start with pos (1) and turn CW, with Slangpolska step. Take small steps, and build up momentum, while keeping ft closer to the ctr of revolution.

8 Transition: On meas 8, cpls drop hands, and turn individually 1 turn CCW (to own L), taking 1 step per ct (L,R,L). On last 2 cts of meas clap own hands twice and emphasize steps.

SLÄNGPOLSKA FRÅN SKÅNE
Sweden

The Slängpolska is danced round and around the same place on the floor as compared to moving in the LOD. This 18th century dance is one of the older types of polska's. It's lively and uses centrifugal force to exert pull and you revolve quickly.

TRANSLATION: Swinging polska from Skane

PRONUNCIATION: Sleng-pol-skah, fron Skon-eh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 5.

MUSIC: Sleng-polska fron Skane. Counted 1,2,&,3.

POSITIONS:

1. "Leaning back" Position: Ptrs facing each other with both hands joined and arms stretched fwd. Lean away from each other from the ft up, knees slightly bent.

2. Equilateral position when cpls turn CW, reversed equilateral pos when cpls turn CCW.

   Equilateral Position: M's R hand on W waist, while his L hand is on W's R upper-arm. W hands are in like manner. M and W stand slightly to the L of each other.

   Reversed Equilateral position: Reverse of equilateral position. M and W stand slightly to R of each other.

STEPS: Slangpolska Step: Same step for both M and W.
CW: Outside ft, start L; step L fwd (ct 1), step R fwd (ct 2), close L to R heel (ct &), step R fwd (ct 3).
CCW: Outside ft, start R. Repeat above with opp ftwk.

You can build up controlled momentum, but keep close to the floor.

METER: 3/4 PATTERN

Meas.

FIG I: Position (1)

1-7 Start with pos (1) and turn CW, with Slangpolska step. Take small steps, and build up momentum, while keeping ft closer to the ctr of revolution.

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TRANSLATION: Whirl-and-bow dance from Medelpad

PRONUNCIATION: Snurr-book fron Maid-el-pod

RECORD: Regional Folkdances from Sweden, Viking, SMF-200 (LP), Side 2, Band 4.

MUSIC: A polska (3/4 meter) with a special melody.

FORMATION: Cpls in a circle moving LOD.

POSITIONS: Polska Position: M's R hand on W's waist, while the L hand grips the W's R upper-arm. W's L hand on M's R upper-arm, while her R arm is on the inside of M's arm. M and W stand to the L of each other.

Reversed Polska Position: Reverse of Polska pos.

Bow and Curtsy: Hands on own hips, facing ptr.

STEPS & STYLING: Part I - Polska Turn:
Women: Keeping R in front of L, take 3 small steps (R, L,R), while turning CW (R) 1/2 turn (cts 1,&,2), long step bkwd on L in LOD, then pivot CW (R) 1/2 turn on ball of L (ct 3), At all times, the R should be in front of the L and between the M's ft. Repeat with same ftwk.. One turn CW per meas.

Men: Step L fwd and across R (ct 1), pivoting on ball of L, R moves bkwd in LOD (ct &), step on R a ft's length behind the L (ct 2), simultaneously pivot on both heels (ct &), place the soles of both ft on floor (ct 3). Repeat with same ftwk. One turn CW per meas.

Part II:
A walking-waltz step for both M and W (a flat footed walking style of waltz, with knee bend on ct 1.

SENPOLSKA FRAN TORP
Sweden

The dance was learned from "Philochoros" on their U.S. tour in 1976. It was collected May, 1964 by Goran Karlholdm from four old persons bor 1894, 1897, 1902 and 1897, who learned it from their parents. The dance is from the province of Medelpad, Sweden
TRANSLATION: Slow Polska from Torp

PRONUNCIATION: Sen-pol-skah fron Torp

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 3.

MUSIC: Slow polska (3/4) from Medelpad played in 16th-notes.

FORMATION: Cpls in a circle moving LOD.

POSITIONS: The entire dance is done in polska positions as described:

Turning Polska Position: M's R hand on W's waist, while his L hand grips W's R upper-arm. W's L hand on M's R upper-arm, while her R arm is on the inside of M's arm. W and M stand to the L of each other.

Introductory Polska Position: Same as above, except M face W and W faces M. M's L shldr is in LOD. Cpls lean slightly twd each other.

STEPS: Introductory Step: Start at beginning of any musical phrase. This step moves sdwd in LOD. Styling is strong, with flexible knees and flat-footed.

During these steps the outside ft is kept pointed in LOD and the inside ft is pointed twd ptr. Both ptrs take one step in LOD with the outside ft (ct 1), the inside ft is then brought fwd, dragging along the floor, and put down slightly in front of the outside ft (ct 2-3).

Polska Turn:
Women: Keeping R in front of L, take 3 small steps (R,L,R), while turning CW (R) 1/2 turn (cts 1,&,2), long step bkwd on L in LOD, then pivot CW (R) 1/2 turn on ball of L (ct 3). At all times, the R ft should be in front of the L and between the M's ft.

Men: Step L around the W with 1/4 turn CW (ct 1), pivot on ball of L ft while turning entire body 1/2 turn CW (ct &), step on R bkwd in LOD about 15 inches away (ct 2), pivot on both heels, lifting toes up (ct &), land on both ft flat (ct 3).

METER: 3/4

PASO DOBLE BURAWENO
(Philippines)

SOURCE: Paso Doble Buraweno (PAH-soh DOH-blay boo-rah-WAY-nyoh) is an old ballroom dance made popular in the Philippines by the Spaniards. Paso Doble translated literally means "double step". This version of the dance originated in the town of Burauen, province of Leyte. It is characterized by a march and plain walking steps. It is performed as a quadrille reflecting a marked European and Western style, typical of the multi-cultural fabric of Philippine folk dances. The research on this dance was done by Bernardo T. Pedere.

MUSIC: Record - Filipiniana Records BTP-001 2/4 meter

FORMATION: A set of four cpls (see diagram): cpl 1 face cpl 2; cpl 3 face cpl 4. Approximately 3 ft between ptrs and 6 ft between opp cpls. Arms at side

HEAD OF HALL

Cpl 1	X O	O X	Cpl 2
cpl 3	X O	O X	Cpl 4

STEPS: Walking step: (two even steps per meas.) Steps have a brisk, march-like quality, but are not heavy.
Step-Close step (R): Step R to R (ct 1); step L beside R (ct 2). May also be done to L side.
Dos-a-Dos (L): Advance to pass R shldrs with opp, step to R, pass L shldrs to move bkwd into orig pos.
Courtesy Turn pos: With ptrs facing same direction, join L H in front of M, join R H at R side of W waist, M R arm around W.
Footwork same for M and W unless otherwise noted.

MUSIC: 2/4	PATTERN
Meas	
	INTRODUCTION
	March in place; Step-Close Step
1-12	Beg R, march in place 24 steps. W no wt on last ct. Arms at sides
13-16 (vamp)	Dance four small step-close steps twd ptr, M beg R, W L. On meas 16 assume Courtesy Turn pos. W no wt on last ct.
A	FIGURE I FWD AND BACK PROMENADE
1-2	Beg R, walk three steps fwd twd opp pcl; bend R knee and raise L ft slightly off floor (ct 2, meas 2)
3-4	Beg L, repeat action of meas 1-2, moving bkwd
5-8	Repeat action of meas 1-4

RINGLANDER FRÅN HEDE
Sweden

Ringlander från Hede is a schottische from the province of Härjedalen, Sweden. The dance was published in the booklet "Gamla Dansar från Härjedalen, Jamtland, Angermanland" written and published by Ingar and Göran Karlholm, 1974. The dance was collected by them in 1971 from four old persons from Hede, who had learned the dance in their youth from their parents' generation which would make it circa 1800 to 1850 or earlier.

TRANSLATION: Rheinlaender from Hede

PRONUNCIATION: Ring-lender fron Head-deh

RECORD: Regional Folkdances from Sweden, Viking SMF-200 (LP), Side 1, Band 6.

MUSIC: A schottische from Harjedalen, which should be quite slow.

FORMATION: Cpls in a circle moving LOD. M faces LOD, W faces M with M ~~L~~ R and W ~~R~~ L hands joined above the W head.

POSITIONS: Woman's turn: During the turns the M holds the W L hand with his R hand above her head, and the outside arms hang down freely.

Couple turn: The M holds the W L hand in his R hand, behind her back; the M places his L hand on the W R shldr blade and the W places her R hand on M L shldr. The M's arm is on the outside of the W's arm.

STEPS & STYLING: The W's turns under the M's arm show the influence of the Rheinlaender dances. However, the "clumsy" way of walking is typical of Hede.

Throughout the dance use walking steps with flexed knees, and start on the outside ft. Put down the whole ft (ct 1), flex knee, then rise slightly on the ball of the outside ft while bringing the inside ft through (ct &), repeat with opp ftwk cts 1,& (cts 2,&). 2 steps per meas. The M's walk resembles a "heavy walk."

METER: 4/4 PATTERN

Meas.

INTRODUCTION: ~~4~~ 2 meas, no action

PART I: Woman's Turn

1-4 With M facing LOD and W facing M, the W turns CW (R) under joined hands (M-R, W-L) with 1 turn per meas (4 turns).

5-8 Repeat meas 1-4, with W turning CCW (L). M stamps L ft to signal reversal of W's turning. On the last meas the M also turns CW under his own arm, so that they both turn under at the same time.

PASO DOBLE BURAWENO (Cont'd)

B	FIGURE V W PROMENADE M PROMENADE
1-8	Release handhold. Beg R, W promenade CW around inside of set with 16 steps. W turn R to face CCW on last step. Arms free at sides. M stand in place and clap on each ct.
9-14	With 12 steps, W promenade CCW to return to ptr and assume Courtesy Turn pos.
15-16	Turn CW in place with four steps
17-30	Repeat action of meas 1-14 (Fig V), but M promenade and W clap.
31	Turn CW in place with two steps.
32	Release handhold. Stamp bkwd on R, looking at ptr, R arm above head, L hand on hip, for final pose.

Presented by Bernardo Pedere
Idyllwild Weekend 1979

IDYLLWILD FOLK DANCE WEEKEND

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PUKOL
(Philippines)

SOURCE: Pukol (poo-kohl) means to strike or bump against each other. This folk dance is evidently derived from one of the oldest children's games in the Visayan islands called POKOE (pronounced poh-koi) in Aklan, Capiz province, and Pukol is other parts of Panay island. The game is often associated with bathing in the river or at the sea.

MUSIC: Record - MICO Record MX-518-A Piano _ Francisca R. Aquino, Philippine Folk Dances, Vol III Manila, Philippines, 1956. 3/4 meter

FORMATION: Ptrs stand opp each other about 6 ft apart. W stands at ptr's R when facing an audience. Arms down at sides.

STEPS & STYLING: Sway Balance with a Point (using coconut shells), (2 meas). Step R obliquely fwd onto R, both ft are on the floor (ct 1); L ft leaves floor and moves in a semi-circle from L to R and across R ft (ct 2); step onto L in front of R (ct 3). Step R obliquely bkwd R (ct 1), Meaas 2; point L ft diag fwd (cts 2,3). Open arms: arms move fwd, chest level with arms rounded (ct 1); arms move upwd slightly above head level (fwd of head) (cts 2,3). Strike coconut shells together on ct 2. Immediately bring hands down to repeat Sway Balance (ct 1)
Cross Waltz: Step on flat of R ft across L (ct 1); lifting L ft slightly in rear, step on ball of L ft in original place (ct 2); step fwd onto R (ct 3) directly behind L
Cross Turn: (2 meas): Cross L in front of R stepping on ball of L ft (ct 1); making a full turn CW on balls of R ft (ct 2); lower heels to floor (ct 3). Hold (cts 1,2,3). This turn may be done without a pause, in meas 1. Knees deeply bent on pivot
Sway Balance with a Hop: (2 meas): Step R obliquely fwd R (cts 1,2); step L across R (ct 3); step R obliquely bkwd R (ct 1); raise L ft across R (ct 2); hop on R and strike coconut shells (ct 3).
Salok (hand movement used with Cross Turn): Swing the R arm dnwd and then upwd passing in front of the body to end with L arm overhead. "Salok" is a Tagalog term. Knees deeply bent on pivot

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MUSIC: 3/4 PATTERN

Meas.

FIGURE I SWAY BALANCE STEPS WITH A POINT (PTRS FACE)

1-16 Begin R, dance 8 Sway Balance steps with a point. Alternate R and L. Strike coconut shells together on ct 2 of every 2nd meas.

FIGURE II CROSS WALTZ STEPS (PTRS TURN R SHLDRS TWD EACH OTHER)

1-8 Begin R, dance 8 Cross Waltz steps fwd moving CW. Strike coconut shells together 3 times to a meas (cts 1,2,3). W strike coconut shells alternately, striking first in the rear (comfortable hip level) then fwd (eye level). M strikes coconut shells alternately but begins fwd at eye level.

9-16 Repeat action of meas 1-8 (Fig II) but moving CCW around ptr.

FIGURE III SALOK (PTRS FACE)

1-2 Salok Crossing L ft over R with L hand sweeping dn, R hand low and

IDYLLWILD FOLK DANCE WEEKEND

June 22 - 24, 1979

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GLENN WEBER

PUKOL (cont'd)

R side (cts 1,2,3). Resume kneeling pos (cts 1,2,3).

3-4 Repeat action of meas 1-2 (Fig VI) rolling to L side

5-14 Repeat actionof meas 1-4 (Fib VI) doing movement alternately five more times.

15-16 Stand on last two meas and bow to ptr or to audience.

Presented by Bernardo Pedere
Idyllwild Weekend 1979

IDYLLWILD WORKSHOP 1979

THIS YEARS CAMP IS DEDICATED TO THE MEMORY OF TWO OF OUR COMMITTEE MEMBERS:

BOB BROWN AND SAM SCHATZ

May we introduce our teachers:

EDWARD AND CAROL GOLLER

JOHN PAPPAS

BERNARDO PEDERE

GLENN WEBER

May we introduce our committee:

VIVIAN WOLL - CHAIRMAN

ELMA MC FARLAND - EXECUTIVE SECRETARY

LIESL BARNETT

CINDY BROWN

MARGUERITE CLAPP

PAT COE

DAVE SLATER

FRAN SLATER

BALLOS
(Aegean Islands, Greece)

SOURCE: The Ballos is a couple dance from the islands of Greece. The name of the dance is supposed to derive from the word "vallizo," to dance alone. The style of the dance varies depending on the location. Some Ballos are very smooth and lilting in style, while others are quick, almost bouncy with small steps. The variations are similar, however. The dance is completely improvisational. The step variations I am presenting are from the islands of the Aegean

MUSIC: Record - FOLKRAFT LP-3; Concerto for Bouzouki, Vol II (Alecter); Picnic in Greece LP OL-24-13 Any Ballos can be used if it is the right tempo and style of the Aegean.

Rhythm 2/4 counted 1, 2, + (S, a Q)

FORMATION: The Ballos usually begins with a Nisiotiko Syrtos (Sylivrianos); the formation would be an open circle with hands joined at shoulder ht with elbows dn. Later, the line breaks into cpls facing each other. The M and the W should not be too far from one another (approximately four feet). It is really artificial to have cpls in a large circle. A more ethnic formation would be for each cpl to be located anywhere they please on the dance floor. Some cpls may dance in the ctr of of the floor, others in the corners, etc.

Hands — when hands are free place on tips of fingers fwd.

CHARACTERISTICS: The Ballos is a happy and flirtatious dance. There should be lots of communication between the ptrs, especially since the steps are improvisational. The styling should be very smooth, and the steps not too large.

MUSIC: 2/4 PATTERN

MEAS'

The very free-style Nisiotikos Syrtos (Sylivrianos) is usually done as an introduction to the Ballos. M is to the R of his ptr in the line.

1 Facing R, step fwd on the R ft (LOD). Take a small step fwd on the L ft. Take a small step fwd onthe R ft.

2 Step fwd on the L ft. Take a small step fwd onthe R ft. Take a small step fwd onthe L ft.

3 Step fwd on the R ft. Take a small step fwd on the L ft. Take a small step fwd on the R ft.

4 Step bkwd (RLOD) on the L ft. Step in place next to L on R ft. Step in place on L ft.

NOTE: The first, or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd. The steps used in meas 1-4 are used when the line breaks up into cpls.

The cpl steps of the Ballos may be described as being of three different types, according to Papahristos: the "Promenade," the crossing steps, and the sdwd steps. Usually the dancers use opp ftwk; thus, if the M begins with the L ft, the W will beginwith the R ft. Although the Greeks don't always do this, I will describe the steps for the M, W use opp ftwk.

CZARDAS SLASKIE

Formation, add toward end of line 1:..hands flat on waist, fingers fwd. Steps.....

Part II, meas 1-2, delete, side to side facing ptr, and correct to read: Two waltz steps, first diag to own R then diag L.

Part II, meas 7, correct to read: Shuffle (scissors) feet...

" " " 8, add to end of sentence: in plie.

Part III, meas 4, delete, Hop on ML Lr three times AND replace with, Step L, then hop twice on L, continuing.....

RINGLANDER FRAN HEDE

Page 1- Formation, line 2, change L to R and R to L.

Introduction, change 4 meas to 2 meas.

SNURRBOCK FRAN MEDELPAD

Page 8 - Part III, change meas 1 to meas 1-3 and change all cts to meas.

BALLOS

Page 17 - Fig. VII, meas 3 and 4, can be done as described, but dance was taught as follows:

Meas 3 - Repeat meas 1, except on ct & do a small leap on L to L.

Meas 4 - Step R across in plie. Step L to L. Step R behind L.

LUBI LUBI

Page 8 - Steps and Styling, line 7, should read:....chest level, palm down. Arm movements.....

Add to end of Steps and Styling: (2 meas to complete step.)

Fig. II, meas 9-12, W, end of line 2 should read: ...Clap hands on cts 2-3 out at .....

Page 9 - Add to end of dance: Finish - 4 bars, Bow and curtsey twd ptr.

BALLOS (Con'd)

FIGURE VII CPL FACE TO FACE (SDWD STEP)

1 M steps sdwd to L on L ft. Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the LO. Step sdwd to L on L ft.

2 Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L). Step sdwd to L on L ft. Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L).

3 Repeat meas 1, except on ct + and leap L to L

4 Step on R ft next to and slightly behind the L (the instep of R ft is near the heel of the L) leaving some wt on the L ft, slightly bend both knees. Pushing off with the R ft, lead sdwd tothe L on the L ft. Leap across in front of L ft on the R ft. Step R across L on plie. Step L to L. Step R behind L.

During this variation (and the others) the M may put his free hands on his hips, behind his back, or he may do the following: Part of the M's costume is a kerchief that is often worn around the neck. The M may hold the kerchief by two corners with his hands near his shldrs. (the kerchief passes behind his neck). The M may also hold his arms out to the side at shldr ht.

As I mentioned above, the dance is improvisational. These steps are very typical of the types of variations that are done. They are not done in any particular order. In fact, you would probably not see all of the variations danced by any particular cpl. Dancers tend to choose some of their favorite variations as they dance. Often only one cpl breaks off and does variations. You may do any or all of the variations in any order you wish. For learning puposes, we might do the basic Nisiotikos Syrtos step four or eight times through. Then we might do each of the above variations four times each. Remember that this is a happy, flirtatious, and improvisational dance. If you tend to emphasize pattern over creativity, you will lose the joyous spontaneity of the dance.

Presented by John Pappas
Idyllwild Weekend 1979

IDYLLWILD WEELEND 1979 - ERRATA

PASO DOBLE BURAWENO

Page 11 - Fig. V, meas 32, line 2, should read: L hand on hip - fist, for final pose.

ALAHOY

page 7 - Change meas 13-16 to 15-16.

Add meas 13-14 as follows: Begin R, do 2 change steps sdwd R-L.

BALLOS

pabe 15 - Under "Music", add "Rhythm"as follows: 2/4, Counted 1,2,& (S,Q,Q).

Under "Formation", add "Hands" as follows: When hands are free place on hips with fingers fwd.

NISITIKOS SYRTOS (SYLIVRIANOS)

Page 18 - Under "Music", add "Rhythm" as follows: 2/4, Counted 1,2,& (S,Q,Q).

Add following sence to end of "Formation": Leaders R hand is extended and parallel to shldr with elbow bent slightly, or a fist behind back.

Page 19 - Correct meas 3, line 1 to read as follows: Face ctr and take a small step R on R, Touch .....

Correct meas 4, line 1 to read as follows: Small step L to L. Touch .....

Add after meas 4: Note - meas 3-4 are done almost in place.

CZWORK

Add at end of Music: slow record to 30 rpm

Formation, line 1, should read: .....flat on waist - finbers fwd, M back to ctr.....

Introduction - 6 beats.

meas 13-16, add to end of sentence: and flat footed (similar to two-step).

meas 11-12, add to end of sentence: , except make 1/4 turn CW to end with M back to ctr.

meas 13-16, add to end of snetence: (M L, W R arm stiff and diag down).

Interlude, correct to read: Starting L (M back to ctr), walk .....complete turn (circle) L to face .....

NISIOTIKOS SYRTOS (SYLIVRIANOS)
(Greece)

SOURCE: Nisiotikos Syrtos means the island syrtos. More particularly, this syrtos is from the islands of the Aegean Sea. It is sometimes called Syrtos Sylivrianos because of the very popular melody, "Sylivrianos," which is often used for the dance. This melody is named for the Greek town of Sylivria which is not too far from Kanstantinoupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Politikos Syrtos, or syrtos of the City (Konstantinoupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Ballos.

MUSIC: Record - His Master's Voice #3349; Concerto for Bouzouki LP Vol II Alector; Aegean Echoes, LP (Nina). Any Nisiotiko Syrtos may be used; any Sylivriano or Politiko Syrtos recording may be used. Usually this is done in a slow tempo. You might want to slow a faster record down somewhat. 2/4 meter

Rhythm 2/4 counted 1, 2, &(S, Q, Q)

FORMATION: The dance is done in an open circle with hands joined at shldr ht; elbows are down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldrs. Leader R hand extended & parallel to shldr w/ elbow bent slightly, or in a fist behind back.

CHARACTERISTICS: This syrtos is really an improvisational dance. Some people, in trying to follow this dance might come to the conclusion that the leader does not know the basic step to the syrtos. Actually it is the leader's right to do the step in any way he chooses. The basic Syrtos is usually a four measure step. The Nisiotikos or Sylivrianos, however, may use three, four, five, or more measures. The leader, especially does variations in ftwk and turns; the rest of the dancers follow the leader with respect to beginning and end of the syrto sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syrto-tsifte-telli" tunes.

MUSIC: 2/4  PATTERN

Meas.

1 Facing R, step fwd on the R ft (LOD). Take a small step fwd on the L ft. Take a small step fwd on the R ft.

2 Step fwd on the L ft. Take a small step fwd on the R ft. Take a small step fwd on the L ft.

3 Step fwd on the R ft. Take a small step fwd on the L ft. Take a small step fwd on the R ft.

4 Step bkwd (RLOD) on the L ft. Step in place next to L on R ft. Step in place on L ft.'

NOTE: The first or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures 1-3 if they desire, before doing meas 4 (the bkwd or RLOD) movement.

NISIOTIKOS SYRTOS (SYLIVRIANOS) (Cont'd)

VARIATION (STEP TOUCH)

1-2 Same as above

Face ctr +

3 Take a small step fwd onthe R ft, Touch the L ft next to the R and then lift the L ft, bending the L knee slightly.

Small

4 Step in place on the L ft. Touch the R ft next to the L and then lift the R ft, bending the R knee slightly.

Note! meas 3-4 are done almost in place

NOTE: Meas 3-4 of the above variation may be done more than once if the leader desires; thus you might have a six measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwk opp from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of dancing.

Presented by John Pappas
Idyllwild Weekend 1979

ALAHOY
Philippines

Alahoy (Ah-lah-hoy) is a Philippine social mixer. The term has no literal meaning or translation. Rather it is a expression that could mean "Hello", but in this case it means "Good-bye" or "See you again." Bernardo T. Pedere learned this dance from Mrs. Francisca Reyes Aquino at the National College of Physical Education in Manila, Philippines. The dance was presented by Bernardo Pedere at the 1979 Idyllwild Workshop.

RECORD: MICO MX 862-B

FORMATION: Double circle of cpls facing LOD (CCW), W to R of M. Inside hands joined at approx shldr level, elbows bent and down. Free hand down at side.

STEPS: Heel and Toe: Touch R heel fwd, toes turned out (ct 1), touch R toe to the rear (ct 2). In this dance, the joined hands move back (ct 1), and fwd (ct 2).

Change Step: (Two-step) - Step fwd on R (ct 1); step L near R (ct &); step fwd on R (ct 2). Step alternates. Ftwk is the same for M and W.

MUSIC: 2/4	PATTERN
Meas.	
1-8	INTRODUCTION: No action
1-2	Beginning R, dance 1 Heel & Toe Step and 1 Change Step fwd.
3-4	Repeat meas 1-2, beginning with L heel.
5-8	Begin R and do 4 Change Steps moving sdwd R,L,R,L.
9-12	Repeat meas 1-4.
13-14	Begin R, do 2 Change Steps sdwd R,L.
15-16	Drop inside hands. Say "ALAHOY" to ptr, waving R hands, as M move in LOD to W ahead walking R,L,R,L. W wait in place for new ptr. Repeat dance with new ptr.
	Reepat dance from beginning to end of music.

Presented by Vivian Woll
1979 Camp Hess Kramer Institute, Oct. 12-14, 1979

ALAHOY
(Philippines)

SOURCE: Alahoy (ah-lah-HOY) is a Philippine social mixer. The term has no literal meaning or translation. Rather it is an expression that could mean "Hello" but in this case it means "Good-bye" or "See you again". Bernardo T. Pedere learned this dance from Mrs. Francisca Reyes Aquino at the National College of Physical Education in Manila, Philippines.

MUSIC: Record: MICO MX 862 B 2/4 meter

FORMATION: Double circle of couples facing LOD (CCW), W to R of M. Inside H's joined about shldr level, elbows bent and down. Free H down at sides.

STEPS: Heel and Toe: Touch R heel fwd, toes turned out (ct 1); touch R toe to the rear (ct 2). In this dance, the joined H's move back (ct 1) and fwd (ct 2).

Change Step: (Two Step) - Step fwd on R (ct 1); step L near R (ct &); step fwd on R (ct 2). Step alternates. Footwork is the same for M and W.

Music:	2/4 PATTERN
Meas.	
1-8	INTRODUCTION
1-2	Begin R, dance 1 Heel & Toe step and 1 change step fwd.
3-4	Repeat action of meas 1-2, but begin with L heel.
5-8	Begin R, do 4 change steps moving sdwd R, L, R, L
9-12	Repeat action of meas 1-4.
13-14	Begin R, do 2 change steps sdwd R-L
~~13~~-16 15	Drop inside hands. Say "ALAHOY" to ptr, waving R hands, as M move in LOD to W ahead walking R, L, R, L. W wait in place for new ptr. Repeat dance with new ptr.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

LUBI-LUBI
(Philippines)

SOURCE: Lubi-Lubi (LOO-bee-LOO-bee) is a very popular ballroom folk dance that had its early origin in the provinces of Leyte and Samar. Lubi means coconut. This dance obviously derived its name from the song dancers and spectators customarily sing during the dance rendition. Its mass appeal is so widespread that many variations from it have evolved. This version was choreographed by Bernardo T. Pedere of the common steps he learned from the old people in the town of Burauen, province of Leyte. It is usually performed by a couple or several couples scattered informally around the room, following no definite movement pattern. In this version, the figures are arranged so that it is performed as a social mixer.

MUSIC: Record - MICO MX-516-B 3/4 meter

FORMATION: Cpls hold as in ordinary ballroom dance pos forming a circle set formation. M faces CCW, W CW. The whole set moves CCW as dance progresses. Any number of cpls may take part.

STEPS & STYLING: Sway balance with a raise: Step R diag fwd R (ct 1); bring L leg across from L to R in a small semi-circle close to floor (ct 2); step L across in front of R (ct 3). Step R obliquely bkwd R, (ct 1); raise L knee in front (ct 2,3). Bend body slightly fwd on ct 1 and raise gradually upwd to erect pos on cts 2,3. Open arms sdwd at chest level on cts 1,2,3, bring R H overhead (cts 1,2,3), L H in front at chest level. palm down Arm movements should flow smoothly. Dancers sway gracefully from side to side when doing the waltz steps in ballroom dance pos. (2 meas to complete step)

MUSIC: 3/4 Meas.	PATTERN
1-2	INTRODUCTION
A	FIGURE I
1-4	Begin M R, W L, cpl dances 4 waltz steps fwd moving CCW in a set. M moves fwd, W bkwd.
5-8	Begin M R, W L, do 1-1/2 waltz turns CW slowly moving fwd in LOD to finish with M's back to LOD, W faces LOD.
9-12	Repeat action of meas 1-4 with W moving fwd, M bkwd.
A	FIGURE II
1-8	Release hold. Begin R, 4 sway balance steps with a raise, R & L alternately, R & L arm high alternately.
9-12	M; Begin R, 4 waltz steps fwd to go around ptr moving CW passing R shldr to finish in front of next W in LOD. Fists on waist. Assume ballroom dance pos with new ptr on last ct.
	W: Two waltz steps in place, R & L, and two waltz steps R & L to turn 1/2 CW on ct 1 meas 11 to face new ptr. Clap hands out at shldr level to the same side as leading ft. Assume ballroom dance

Lubi-Lubi (Cont'd)

	pos with new ptr on last ct.
B	FIGURE III
1-12	Repeat action of meas 1-12, Fig I.
13-16	Release hold. Begin R, 4 waltz steps R & L alternately. W holds skirt, M fists on waist.
	FIGURE IV
1-12	Repeat action of meas 1-12, Fig II
13-16	Repeat action of meas 13-16, Fig III with new ptr.
	Repeat dance from the beginning two times.

Finish
(4 Bars - Bow + curtsy taps.

Presented by Bernardo Pedere
Idyllwild Workshop 1979

CZARDAS ŠLĄSKI
Poland

SOURCE: This dance originates from the Cieszynski district of Šląsk, in southwestern corner of Poland bordering on Czechoslovakia.

PRONUNCIATION: Chahr-dahsh Shlawn-skie

MUSIC: Record: MUZA XL 0670, Side A, Band 2 "Taniec Šląski"

FORMATION: Circle of ptnrs facing, W back to ctr, hands flat on waist, fingers fowd. Steps for M, W use opp unless noted.

MUSIC: 2/4

Meas	
	NO INTRODUCTION
	FIG. I:
1-8	Standing with ft together, "Suzie Q" 16 steps to M R, W R. First move heels, then toes, etc. Keep upper part of body straight, facing fwd, ONLY the FT twist.
9-16	Repeat meas 1-8, with opp ftwk and direction, returning to ptnr.
	FIG. II:
1	In place, facing ctr, do 1 waltz bal step starting R (face diag R).
2	Repeat meas 1, with opp ftwk and direction.
3-4	With 2 waltz steps make one complete small circle to own R, end facing ptnr.
5-6	Repeat meas 1-2.
7	Do 3 scissors steps, start by stepping on R and kicking L fwd (cts 1,&,2).
8	Jump landing on both ft together in plie.
9-16	Repeat meas 1-8.
	PART III:
1-3	In social dance pos beginning M R, W L, do 3 waltz steps turning CW while traveling in LOD around the circle.
4	Continuing turning, step on M L, W R, then hop twice; M R, W L leg extended straight out and down to side, low to the ground. (Cue: Step, hop, hop.)
5-12	Repeat meas 1-4, twice more (3 in all).
13-15	Repeat meas 1-3.
16	Jump landing on both ft together in plie.
	Repeat dance from beginning.

Presented by Glenn Weber at
Idyllwild Workshop, 1979

Presented by Vivian Woll at
Hess Kramer Institute Weekend Oct. 12-14, 1979

CZARDAS SLASKI
Poland

SOURCE: This dance originates from the Cieszynski district of Slask, in south-western corner of Poland bordering on Czecheslovakia

MUSIC: Record: MUZA XL 0670, Side A, Band 2 "Taniec Slaski"

FORMATION: Circle of ptrs facing, W back to ctr, hands flat on waist. Steps for M, W use opp unless noted.

MUSIC: 2/4 PATTERN

Meas

NO INTRODUCTION

PART I

1-8 Standing with ft together, wiggle 16 steps M L & W R. First move heels, then toes, keep upper part of body straight, facing fwd. Only the ft turn.

9-16 Repeat meas 1-8 in opp direction returning to ptr

PART II

1-2 ~~Two waltz steps, side to side facing ptr, first~~ to own R then L.

3-4 Two waltz steps making one complete turn to own R

5-6 Repeat meas 1-2

7 ~~Shuffle feet three times starting with R ft~~

8 Jump landing on both ft together

9-13 Repeat meas 1-8

PART III

1-3 In social dance pos beginning M R, W L, waltz three steps turning CW while travelling ~~bck~~ around ~~in a~~ circle.

4 ~~Hop 3 times L R~~ Continuing turn, M R, W L Extended straight out to side

5-12 Repeat meas 1-4 ~~Part III~~, twice

13-15 Repeat meas 1-3, ~~Part III~~

16 Jump landing on both feet together

REPEAT ENTIRE DANCE FROM BEGINNING

Presented by Glenn Weber
Idyllwild Workshop - 1979

CZWOROK
Poland

SOURCE: This dance is known in the whole region of Gorny Slask with numerous figures and with different names, including: Rechtor, Szkolarz, Litery and Siedmiokroczek. Written here are figures from the Opole and Cieszyn district of Slask, in south-western Poland bordering on Czechoslovakia.

PRONUNCIATION: Chvaw-rock

MUSIC: Record - MUZA XL 0670, Side A, Band 1 "Fabrykantka" 2/4 (slow record to 30)

FORMATION: Double circle of ptnrs facing, hands flat on waist, M back to ctr. Steps written for M, W use opp ftwk.

MUSIC: 2/4	PATTERN
Meas	
	INTRODUCTION: 6 beats
	FIG. I:
1-8	Starting L do 16 walking steps passing R shldrs with ptnr to switch places, turning L to face ptnr, passing R shldr with ptnr again turn R to return to orig pos. This pattern forms a fig 8.
9-10	With inside hands joined, starting L do 1 polka step turning back-to-back and 1 polka step face-to-face with ptnr.
11-12	Repeat meas 9-10 (4 polka steps in all).
13-16	In social dance pos, do 4 polka steps with ptnr turning in LOD. Polka should be smooth and flat footed (similar to two-step).
17-24	Repeat meas 9-16.
25-28	Repeat meas 1-24.
	FIG. II:
1-3	In social dance pos, beginning L, do 3 step-closes twd ctr of circle.
4	Stemp L next to R - with wt.
5-8	Repeat meas 1-4, with opp ftwk and direction.
9-10	Do 1 polka step each, sdwd L and R.
11-12	Repeat meas 9-10, except make 1/4 turn CW to end with M back to ctr.
13-16	In social dance pos, pivot 8 steps with ptnr (M L, W R, arms stiff and diag down).
17-24	Repeat meas 9-16 (4 polkas, 8 pivots).
25-48	Repeatmeas 1-24.
	INTERLUDE:
1-4	Starting L (M back to ctr), walk 4 steps making 1 complete turn (circle) to own L, and end facing ptnr.
	Repeat dance from beginning.

Presented by Glenn Weber at
Idyllwild Workshop 1979

Presented by Dave & Fran Slater at
Hess Kramer Institute Weekend 1979

CZWOROK
(Poland)

SOURCE: This dance is known on the whole region of Gorny Slask with numerous figures and with different names, including: Rechtor, Szkolarz, Litery and Siedmiokroczek. Written here are figures from the Opole and Cieszyn district of Slask, in south-western Poland bordering on Czecheslovakia.

MUSIC: Record - MUZA XL 0670, Side A, Band 1 "Fabrykantka" 2/4

FORMATION: Double circle of ptrs facing, hands flat on Waist, M back to ctr
Steps written for M, W use opp ftwk.

MUSIC: 2/4	PATTERN
Meas	
	INTRODUCTION
1-8	Start L, walk 16 steps passing R shldr with ptr to switch places turning L to face ptr, passing R shldr with ptr to return to original pos. This pattern is in a figure of eight.
9-10	Inside H's joined, starting L, using two polka steps turning back-to-back and face-to-face with ptr.
11-12	Repeat meas 9-10
13-16	In social dance pos, polka four steps with ptr. Polka should be smooth.
17-24	Repeat meas 9-16
25-48	Repeat meas 1-24.
	PART II
1-3	In social dance pos, beginning L, step-close three times twd ctr of circle
4	Stamp L
5-8	Repeat meas 1-4 on opp ft in opp dir.
9-10	Using two polka steps dance side to side, first L then R
11-12	Repeat meas 9-10, Part II
13-16	In social dance pos, pivot eight steps with ptr
17-24	Repeat meas 9-16, Part II
25-48	Repeat meas 1-24, Part II
INTERLUDE	
1-4	Starting L, walk four steps making one complete trn, L to face ptr.

REPEAT DANCE FROM BEGINNING

Presented by Glenn Weber
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