

1966 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Chris Tasulis

GAIDA
(Macedonian Dance)

A Macedonian dance whose name is derived from the word for bagpipe. The dance begins with slow elegant movements, gaining momentum and excitement as the music increases in tempo.

MUSIC: Record: Panhellenion KT 1001.

METER: 2/4 (count measure 1 & 2 &)

FORMATION: Open circle, men and women in separate lines, arms on shoulders. Men raise legs high; women raise feet to ankle height only - start with Right foot. Deep knee bends for men only, and men dance in front of women NOT behind. If women's line is shorter than men's, women may use hand-hold (Right bent, Left straight) instead of shoulder hold.

THE DANCEMeasure: FIGURE A - "Trava Psilo" (Men and Women)

- 1 Step Right foot to Right. Cross Left foot in front of Right (cts. 1 & 2 &).
- 2 Repeat measure 1 (cts. 3 & 4 &).
- 3 Step Right foot to Right, swing and raise Left leg in front of Right (cts. 5 & 6 &).
- 4 Step Left foot to Left, swing and raise Right leg in front of Left (cts. 7 & 8 &).

Measure: FIGURE B - "Ghonato (knee)" (Men only)

- 1-2 4 deep knee bends traveling in LOD (crawling) with knee touching floor.
- 3-4 Repeat measures 3 & 4, Fig. A.
NOTE: Left knee is near ground, Right knee is still bent on "step Right foot to Right." Straighten Right leg before ct. 6.

Measure: FIGURE C - "Stripse" (Women only)

- 1-2 Same as measure 1 & 2, Fig. A (cts. 1 & 2 & 3 & 4).
- 3 Bring feet together and swivel to Left (ct. 5) and swivel to Right (ct. 6).
- 4 Swivel to Left (ct. 7), raise and swing Right leg in front of Left (ct. 8).

Measure: FIGURE D - "Thothe Kai Kithe" (Men and Women)

- 1-2 Same as measure 1 & 2, Fig. A (except that momentum is faster as tempo of music increases) (cts. 1 & 2 & 3 & 4)

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GAIDA (cont'd)

Page - 2

FIGURE D (cont'd)

- 3 Leap sideward onto Right foot (ct. 5), and with weight still on Right foot, hop in place (ct. 6).
- 4 Leap sideward RLOD onto Left foot (ct. 7), and cross Right foot in front of Left shifting weight from Left to Right foot (ct. 8). Step back onto Left foot in place, raising Right foot slightly forward (ct. 8).
NOTE: Cts. 7 & 8 can be likened to pas de bas step.

Measure: FIGURE E - "Vourtsa" (Men and Women)

- 1, 2, 3 Same as measure 1, 2, 3, Fig. D (cts. 1 & 2 & 3 & 4 & 5 & 6).
- 4 Brush L, R, L, and bring feet together (cts. 7 & 8).

Measure: FIGURE F - "Partalo" (Men and Women)

- 1, 2 Same as measure 1, 2, Fig. D (cts. 1 & 2 & 3 & 4).
- 3 Same as measure 3, Fig. A (cts. 5 & 6).
- 4 Step Left foot to Left, cross and raise Right leg BEHIND Left (cts. 7 & 8).

Measure: FIGURE G - Men's Prisdki figure. Three versions, named and described as follows:KATO-KRATO

- 1-2 Same as measure 1 and 2, Fig. D.
- 3-4 Deep knee bend (ct. 5), rising and extending Right leg in front of Left (cts. 6, 7 & 8).

PANO-KATO

- 1-2 Same as measure 1 and 2, Fig. D.
- 3-4 Prisdki with Left foot forward coming up, then Prisdki with Right foot forward coming up (cts. 7 & 8).

YIRO PANO-KATO

- 1-2 2 full turns clockwise (cts. 1 & 2 & 3 & 4).
- 3-4 Prisdki with Left foot forward coming up, then Prisdki with Right foot forward coming up (cts. 7 & 8).

Suggested sequence of steps for Gaida:

	Men	Repeat x	Women
Fig.	B - Ghonato	7	C - Stripse
	A - Trava Psilo	5	A - Trava Psilo
	D - Thothe Kai Kithe	4 or more*	D - Thothe Kai Kithe
	E - Vourtsa	4 or more*	E - Vourtsa
	G1 - Kato-Krato	4	C - Stripse

(cont'd)

Continued...

	Men	Repeat x	Women
Fig.	G2 - Pano-Kato	4	C - Stripse
	G3 - Yiro Pano-Kato	4	C - Stripse
	F - Partalo	8 or less*	F - Partalo

* number dependent on musical phrasing.

NOTE: The men begin the dance with deep knee bend (Ghonato) and change into the other variations as the tempo of the music increases. The women dancing in their own line coordinate changes in variation by observing the men and listening to the tempo of the music.