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FOLK DANCE FEDERATION OF CALIFORNIA, INC.

NOVEMBER 1964 FEDERATION INSTITUTE

DATE: Sunday, November 15, 1964

TIME: Registration: 1:00 P.M.
Instruction: 1:30 - 5:00 P.M.

PLACE: Oakland High School Auditorium
MacArthur and Park Blvd.
Oakland

DANCES

INSTRUCTORS

DUDARI LAKODALMAS (Hungary)	Miriam Lidster
KEVI CSAPDAS (Hungary)	Miriam Lidster
SCARDANALER MAZURKA (Switzerland)	June Schaal
ANNELI WALZER (Switzerland)	June Schaal
DE VLEGARD (Dutch)	June Schaal

C O M M I T T E E

Edith Cuthbert - Chairman
June Schaal
Walt Baldwin
Edith Thompson
Charles Emerson

This Institute is co-sponsored by the Folk Dance Federation of California, Inc.,
and the Oakland Recreation Department

Charge for Syllabus - \$1.50

DUDARI LAKODALMAS

Pronounced: Doo-dah-ree Lah-koh-dahl-mahsh

Hungarian Couple Dance

Record: FOLK DANCER MH 2080

Dudari Lakodalmas, wedding dance from Dudar, is based on authentic folk material. This dance was arranged by Andor Czompo for recreational folk dancing in the United States and was first presented at Maine Folk Dance Camp, 1963, by Andor Czompo.

FORMATION: Lady stands in front and slightly to the Right of the Man, both facing in a Counterclockwise Line of Direction, Man on the inside and Lady on the outside. Her Right hand is held up at the Right, elbow bent, and is held by the Man in his own Right hand. Free Left hands on own hips.

PART I

Meas. 1

In this position, both step forward with Right foot (ct. 1); shift weight back onto Left foot in place, keeping body erect (ct. 2); step forward with the Right foot again (ct. 3).

2 Move forward with the same step as in Meas. 1, but start with the Left foot.

3-4 While Man does six steps marking time in place, Lady makes a circle Clockwise under raised joined hands in six walking steps, returning to original position.

5-8 Repeat movements of Meas. 1-4 once more.

PART II

1-2

Same movements as Meas. 1-2 of Part I.

3-4

Using six walking steps and with Man acting as a pivot, make one full turn as a couple Counterclockwise, Man dancing more or less in place as he turns, and the Lady walking around "the outside." Keep the same basic position throughout the step.

5-8

Repeat the movements of Meas. 1-4, except that on the end of the turn, the Lady makes an additional 1/2 turn Left to face the Man, joining both hands with him (Left in Right, Right in Left). Note that the Lady must "fake" an extra small step on her Right foot at the very end in order to have the Left foot free for the next movement. At this point partners are facing, Man's Left shoulder toward the center of the circle, Lady's Right shoulder toward the center.

PART III

1-2

As the Man moves forward with identical steps to those used in Meas. 1-2 of Part I, Lady backs up with the same type of step, beginning with the Left foot stepping backwards.

3-4

Both partners place Left hand on own hips, joining Right hands; while Man does six steps in place, Lady makes a Clockwise turn under joined hands in six walking steps. At the end of the turn, rejoin both hands.

DUDARI LAKODALMAS (continued)

- 5-6 Same as Meas. 1-2 of Part III.
7-8 Same as Meas. 3-4 of Part III, except that the Lady makes a 1 1/2 turn Clockwise in six steps, plus a small "fake" step freeing the Right foot for the next figure. Partners are in the original position at this point.

Now repeat the entire sequence of Parts I, II, III, one more time.

PART IV

(SLOW CSÁRDÁS) New Music.

- 1 ct. 1 In shoulder-waist position, both step Right with Right foot, beginning to revolve around each other.
ct. 2 Continue to revolve Counterclockwise with a step on the Left foot.
ct. 3 Close Right foot beside Left foot and rise on toes turning so as to bring Right shoulders closer together, facing slightly Left.
ct. 4 Settle gently down onto heels with a flex of the knees ("sit down").
2 Same as Meas. 1 but revolving Clockwise and using opposite footwork.
3 Repeat Meas. 1.
4-6 Take ten walking steps Clockwise, closing feet and rising on toes on count 11 and settling heels on count 12. Begin this whole series with the Left foot.
7-9 Same as Meas. 4-6, but moving Counterclockwise and using opposite footwork.
10-18 Now repeat all of Meas. 1-9 exactly opposite, beginning with a step on the Left foot, revolving first Clockwise, etc., for Meas. 10-18. Continue repeating the sequence of Meas. 1-18 until the end of the music. Note that the dance phrase does not fit the musical phrase.

Dance ends with the action of Part IV, Meas. 1-3, with this variation on Meas. 3: step to the Left with the Left foot, continue to the Left with a Right step; close Left foot to the Right without rising; hold. There is not flourish of the hands.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Original dance description by Dick Crum. The revised dance notes were prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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KEVI CSÁRDÁS

Pronounced: Keh-vee Char-dahsh

Hungarian Couple Dance

Record: BF S-414

Kevi Csárdás, based on the popular Csárdás form still alive in the late 1940's in Hungary, was arranged by Andor Czompo for recreational folk dancing in the United States. This dance is a set form of a free-style Csárdás from Turkeve, Hungary, home-town of Andor Czompo.

FORMATION: Couples in a circle. Man faces Counterclockwise, Lady faces Clockwise in shoulder-waist position. Man's hands are just below shoulder blades of Lady, so that Lady's arms are resting on Man's extended arms. The entire dance is performed with slightly flexed knees. Although the dance is simple, it requires good styling.

PART I

- Meas. 1-2 In place, partners facing, on each beat bend the knees, emphasizing the down movement. Do this four times.
- 3-4 Csárdás step. Man begins the Csárdás step on the Right foot moving Right: step Right to Right, close Left foot to Right, step Right foot to the Right, close Left foot to Right but keep weight on the Right foot and bring Left foot up beside ankle. Repeat the Csárdás step to the Left beginning with the Left foot. Lady begins the same Csárdás step on the Left foot moving to the Left, and repeats the Csárdás step to the Right.
- 5-8 Man continues the Csárdás step but instead of moving from side to side, moves forward in Line of Direction, beginning with the Right foot. This step closely resembles a ballroom two-step. Ladies do this Csárdás step backwards beginning on the Left foot. The Csárdás step is done four times.
- 9-12 Continue the same Csárdás step (Man, Right: Lady, Left) making a full turn (or for those who can, two full turns) Clockwise in four steps. Right hips are adjacent. Finish facing your partner directly.

Part I is repeated two more times. At the beginning of, the 2nd and 3rd repeats, replace Meas. 1 with two Csárdás steps (Man, Right: Lady, Left) as in Meas. 3-4.

NOTE: at the end of the third repeat of Part I, open out the couple, the Lady on the Right side of the Man. The Lady finishes the final Csárdás step, Right, Left, Right, but takes one more step on the Left foot.

PART II

- 1-3 The same Csárdás step as described above is used throughout Part II. Couples side by side, shoulder hold with inside arms extended. Lady's Right hand on hip. Man's Left arm is raised, elbow bent and hand close to ear. Both begin the Csárdás step to the Right with the Right foot.

KEVI CSÁRDÁS (continued)

- 4-6 In the shoulder-hold position, the couple makes a full turn Counterclockwise as a unit. The man begins turning to his Left in place and acts as a pivot.
- 7-8 Continue the turn as in Meas. 4-6, but assume closed social dance position. The closed social dance position differs from the usual because Man's Right arm and Lady's Left arm are still in the shoulder-hold position.
- 9 Lady makes a full turn to the Right under her own Right arm and returns to social dance position in one Csárdás step.
- 10-11 Couple now continues the turn but faces the other direction (Clockwise), Right hips adjacent and moves forward in two Csárdás steps.
- 12 Lady again makes a turn under her own Right arm and returns to social dance position in one Csárdás step.
- 13-18 Repeat Meas. 7-12 of Part II.

Repeat all of Part II three more times for a total of four times.

NOTE: at the very end of the dance, instead of returning to social dance position, open out the couple as in Meas. 1 of Part II and hold.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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SCARDANALER MAZURKA

(Switzerland)

Scardanaler Mazurka (Scarr-dohn-AHL-er Maht-Zure-kah), from the Grisons (Graubunden) in the Romansch section of Switzerland, was introduced by Carmen Irminger and Rosemarie Raths at the University of the Pacific Folk Dance Camp, 1964.

MUSIC: Record: Columbia SEVZ 532 - Schweizer Volkstanze Vol. III

FORMATION: Cpls in open pos, W to R of M, facing LOD. Free hands are on hips, fingers fwd.

STEPS AND STYLING: Mazurka Step fwd: Step fwd L with a slight stamp, leaning a little fwd (ct 1); step fwd R, no stamp (ct 2); hop R, swinging L ft in front of and to R of R ankle (ct 3), sole of ft parallel to floor.

Mazurka Step swd: Step to L on L (ct 1); close R to L, displacing L (ct step) (ct 2); hop R, bringing L ft in close to R ankle (ct 3); sole of L parallel to floor.

Waltz*, Running Steps*.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., San Francisco, California.

MUSIC 3/4

PATTERN

Measures

1-4 INTRODUCTION. No action.

I OPEN MAZURKA

A 1 Beginning ML-WR, dance one mazurka step fwd in LOD.

2 With 3 running steps (R,L,R) W make one L turn (CCW) to pass in front of M to his L side. M dance 3 small steps (L,R,L) almost in place, moving slightly to his R. Ptrs are now in reverse of starting pos, both facing LOD.

3-4 Beginning MR WL, repeat action of meas 1-2, W turning R (CW) in front of M, returning to starting pos, W to R of ptr, both facing LOD.

5-6 Dance two mazurka steps fwd, beginning ML-WR.

7-8 Still in open pos, complete one L turn (CCW) in place with 6 small running steps, beginning ML-WR. M act as pivot, while W moves fwd and around M.

1-8 Repeat action of meas 1-8.
(repeated)

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II WALTZ TURNS (DISHRAG)

- B 9-16 Ptrs face, M with back to ctr of circle. With very loose holds, join R hands and join L hands under them. With 2 waltz steps for each turn, continue making individual turns, W to R (CW), and M to L (CCW), under the raised joined hands, turning one after the other without releasing hand hold. On meas 9, W starts her turn as joined L hands are lowered. On meas 10, W completes her first turn as M starts turning L and joined R hands are lowered. W starts her second turn on meas 11: M starts his second turn on meas 12. W makes 8 complete turns, M makes 7 complete turns. The movement is slow and even-flowing. Progress slightly fwd in LOD during this figure. On last meas assume closed pos with M back to ctr of circle.
- 7-16
(supposed)

III CLOSED MAZURKA

- C 17 Dance one mazurka step swd in LOD, beginning ML, WR.
- 18 Make one-half turn to R (CW) in place with 3 running steps, beginning ML-WR, to finish in closed pos, W on inside of circle.
- 19-20 Repeat action of meas 17-18 (Fig. III) starting MR-WL, and turning R (CW) to finish with W on outside of circle.
- 21-24 Repeat action of meas 17-20 (Fig. III).

NOTE: If desired, elbows of extended arms (ML-WR) may be bent during action of meas 18-19 and 22-23.

Repeat entire dance two more times.

ANNELI WALZER

(Switzerland)

Anneli Walzer (AHN-nell-lee VAHL-ser), Little Ann's Waltz, comes from Bern, one of the largest of the Swiss cantons. German is the language of the majority of the people of Bern. The dance was introduced at the University of the Pacific Folk Dance Camp, Stockton, California, 1964, by Carmen Irminger and Rosemarie Raths of Switzerland.

MUSIC:

Record: Columbia SEVZ 531 - Schweizer Volkstanze Vol. II.
Inside Band, "Anneli Walzer".

FORMATION: Cpls in a double circle, M on inside facing CCW (LOD) with arms crossed in front of chest; W on outside facing RLOD but watching ptr over her R shoulder, her hands clasped in back. Ptrs are about 3 ft apart.

STEPS AND STYLING Chasing Step: M move ~~backward~~ fwd in LOD with running steps, 6 to each meas, stamping on cts 1 and 4, in a teasing manner. W move bwd in LOD with smooth running steps, as if trying to prevent M from stepping on her toes. Waltz*, ~~Balance*~~ Balance*.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., San Francisco, California.

MUSIC 6/8

PATTERN

Measures

1-4 INTRODUCTION. No action.

I. CIRCLING

- A 1-2 Beginning ML-WR, dance 4 waltz steps fwd in a small half-circle (CW) to move into ptr's pos.
- 3 Ptrs join R hands high, facing each other. Beginning ML-WR dance 2 waltz-balance steps, one twd ptr and one away.
- 4 With 2 waltz steps (R-L) W make one turn R (CW) under joined R hands, as M dances 2 waltz steps (L-R) in place.
- 5-8 Repeat action of meas 1-4, returning to original pos.

II. CRADLE WALTZ

- B 9 Ptrs face each other and join hands (ML with WR, MR with WL). Hands are low and elbows straight. Dance one ~~balance~~-balance step to ML-WR, swinging joined hands fwd in LOD. Dance one ~~balance~~-balance step to MR-WL, swinging joined hands RLOD. *Balance step: Step to in LOD and about (LO), step R backward (W), step L back R (W). May also step with R.*
- 10 Release hands, placing them on own hips with fingers fwd. With 2 waltz steps (M LR, W R-L) each make one individual turn away from ptr (M-CCW, W-CW).
- 11-12 In closed pos make 2 CW turns with 4 waltz steps, starting ML-WR, moving LOD.
- 13-16 Repeat action of meas 9-12 (Fig. II).

III. CHASING THE WOMAN

- C 17-18 Beginning ML-WR dance 12 Chasing Steps in closed pos, moving rapidly in LOD.
- 19-20 In closed pos make 2 CW turns with 4 waltz steps, beginning ML-WR, moving LOD.
- 21-24 Repeat action of meas 17-20 (Fig, III).
- 17-24 Repeat action of meas 17-24 (Fig.III). On last 2 waltz steps ptrs (Repeated) separate to return to starting pos.

Repeat entire dance two more times.

NOTE: Spontaneous "yodeling" on two or three beats of the music at the beginning or end of a phrase is typical. The approximate effect is achieved by a falsetto "Yoo! Yoo! Yoo!"

D E V L E G E R D

(Holland)

De Vlegerd (deh VLAY-gert) comes from Gelderland and Overijsel provinces and was introduced by Mr. Huig Hofman at Folk Dance Camp, University of The Pacific, Stockton, California, in 1964. It is a peasant dance and used to be done on the threshing floor after the harvest was in. "Smiet oe Wief Weg" is the dialect version of the eastern provinces and is translated as "Fling (Throw) Your Wife Away".)

MUSIC: Record: Folkcraft 1487x45B; Folkcraft LP-17B, Band 8.

FORMATION: Square of 8 cpls, 2 cpls on a side, W at ptrs R. Cpls with back to music and cpls facing music are head cpls, the others are side cpls. (If there are not sufficient number of dancers, this dance may be done with 6 cpls in a rectangle, or 4 cpls in a square.) Hands are joined in a circle to start dance.

STEPS: Slide;* Two-step*.

*Described in Volumes of Folk Dances from Near and Far, published by the Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California

MUSIC 4/4

PATTERN

Measures No Introduction (1 quick "pick-up" note before start).

A I. BOW AND CIRCLE

1 Nod to ptr (ct 3).

2 Nod to corner (ct 3).

3-4 Repeat action of meas 1-2.

5-8 (Music is faster) Circle L with 8 slides, stopping quickly on last one. Start L.

9-16 Repeat action of meas 1-8, but circle R on slides. Begin R. Finish in square formation, cpls in closed pos.

II. COUPLES EXCHANGE PLACES

B Note: Cpls remain in closed pos throughout Fig II.

1 (Music tempo changes.) Head cpls move twd ctr of square with 4 slides. Begin ML, WR.

2 Head cpls move back to place with 4 slides. Begin MR, WL.

3-4 Head cpls exchange places with 8 slides, M passing back to back. Begin ML, WR. (Do NOT turn after crossing over.)

5-6 Head cpls repeat action of meas 1-2, Fig II, (twd ctr and back), but begin MR, WL.

7-8 Head cpls repeat action of meas 3-4, Fig II, but with W passing back to back. Begin MR, WL. Heads are now in original places.

B 9-16 Repeat action of meas 1-8, Fig II, with side cpls active.
rptd

B? III. THROW YOUR WIFE AWAY

1-2 Head cpls, in closed pos, repeat action of meas 1-2 of Fig II.

3 Head cpls again move twd ctr with 4 slides, but on 4th slide, the two W exchange places (and ptrs) by making 1/2 CW turn around each other. (M push with R hand as W throws R shoulder bwd to help make turn.)

4 In closed pos with new ptr, head M return to place with 4 slides. Begin MR, WL.

5-8 Heads repeat action of meas 1-4 of Fig III, to finish with cpls in their original places.

B 9-16 Repeat action of meas 1-8 (Fig III), with side cpls active.
rptd

A IV. TWO-STEP PROMENADE

1-8 In shoulder-waist pos, all cpls dance 16 two-steps (very slow), turning CW, and progressing CCW, once around the square, ending in original places.

NOTE: In the old days there was always a dance master who called the steps, and it was a game - maybe 3-4 times of "flinging" your wife away. Also, the people not dancing would clap, to encourage and excite the active dancers so that by the time the last step came, the dancers were exhausted and could only do a tired two-step. Nowadays, Fig IV is often done in ballroom pos, with a little lift at the end of each two-step so that it takes on the quality of a schottische (but still keeping the ft very close to the floor.)

This dance description subject to revision before publication in LET'S DANCE magazine