

Incomplete 1960

STATEWIDE INSTITUTE
LONG BEACH, CALIF.

MAY 28, 1960

KASAPSKO

JOHN HANCOCK

PHILIPINE DANCE

VYTS BELIAJUS

JOTA MALLORQUINA ANNEMARIE-STEINBLISS

LA FAIRA DA STRADA MARION WILSON

RED BOOTS

ELSIE DUNIN

SPONSORED BY:

FOLK DANCE FEDERATION
CALIFORNIA-SOUTH, INC.

Kasapsko Horo

Macedonian

This dance was introduced at one of the Folk Dance House kolo festivals in New York City by Michel Cartier, who did extensive research in Bulgaria and Yugoslavia. The dance was retaught by Mary Ann Herman at the 1959 Santa Barbara Folk Dance Conference. The music varies in speed throughout the record, excellerating at the beginning, slowing down toward the middle, and later speeding up again. Six figures are given here in a sequence which fits the record, each of which is repeated four times.

Music: Record: Folk Dancer MH3054-B

FORMATION: Alternating men and women in a circle hands on neighbors shoulders.

STEP: Horra step, turn, and kneel.

MUSIC 4/4

PATTERN

8 ct

INTRODUCTION

- I. Basic step: while moving to R continue to face fwd towards center of circle. When moving to the R a slight bending action downward of the head is noted, afterwhich the head returns to normal on the step swings.

1 ct

Step to R with R ft.

2 ct

Step on L in fornt of R, continuing moving to R

2 ct 1

Step to R with R ft.

ct 2

Swing Lft across in front of R leg, about 6" from floor

3 ct 1

Step to L with L ft. swing R ft across in front of L leg, about 6" from floor

Repeat above 3 measures 3 more times.

- II. Basic step with turns: free hands are on hips while turning.

1 ct 1

Step to R with R ft, starting CW turn.

ct 2

Step L across R completing CW turn to face center again.

2-3

Repeat step swing, measures 2-3 of Figure 1.

4-12

Repeat above 3 measures 3 more times.

- III. Quick step: steps are small and sharp.

1 ct 1

Lightly step on ball of R ft to R, step on L behind R.

ct 2

Repeat ct 1 above continuing to R.

2-3

Repeat step swing Measures 2-3 of Figure 1.

4-12-

Repeat above 3 measures 3 more times.

- IV. Bending step while moving to R bend fwd at waist also with a slight bend of the knees. The step gradually slows down.

1 ct 1

Step to R with R ft, bending at waist.

ct 2

Step L ft behind R ft, slight bend of knees.

2-3

Repeat step swing measure 2-3 of Figure 1.

4-12 Repeat above 3 measures 3 more times.

V. Knee bend & basic:

1 Basic to R same as measure 1 in Figure 1 (R-L).
 2 ct 1 Release arm hold and M kneels on L knee toward R hand W and
 claps hands. The R hand W with hands on hips acknowledges the
 M with a slight bend at waist toward him .
 ct 2 M rises to a standing position with weight on both feet. do not
 move feet from **their** position on the floor.
 3 Repeat measure 2 above only towards L hand W bending on R knee.
 4-6 Repeat basic step measure 1-3 in figure 1.
 7-24 Repeat above 6 measures 3 more times.

VI. Quick grapevine & PasDe Basque: the quickness of the four steps
 makes it look like you are actually jumping on both feet.

1 ct 1 Step to R on the ball of the R ft and immediately step on L in
 front of R ft, while moving to R.
 ct 2 Repeat above step only L ft goes behind R still moving to R.
 ct 1 Step to R on R ft.
 2 ct 2 Swing L ft in front of R ft.
 3 Pas-De- Basque L-R-L to L, with the R ft stepping in front of L.
 4-12 Repeat above 3 measures 3 more times and at the end weight
 remains on L ft and R ft is raised in front of L.

(Philippine Couple Dance)

In explanation of the title "Zapateado" we quote Reyes and Ramos Philippine Folk Dances and Games: Ofttimes the same dances are found in different localities, but under different names and with slight modification and variation in the number of execution. Hence I have chosen those names by which they are most widely known. Whenever possible I have provided an English translation of the title or a name designating an equivalent dance known outside the Philippines". This dance is very popular among the people of the rice regions and is always danced along with "planting rice". It uses the fundamental ballet positions of the arms and feet which are most appropriate to Philippine dances. Zapateado was presented by Vyts Beliajus at the 1959 College of the Pacific Folk Dance Camp, Stockton, California.

MUSIC: Record: Folkcraft 1424, Zapateado

FORMATION: Ptrs facing about six ft. apart hands at sides.

STEPS: Waltz step (4th pos); Small step R to R (ct 1). Step L in front of R with L toe turned out (ct 2), step in place with R (ct 3). Repeat step to L. When starting the waltz step to the R the R arm is raised in a curve overhead and the L arm is curved in a half circle in front of chest to follow the L ft. The arm pos is reversed when starting the waltz step to the L. The body turns slightly R and L as the step alternates.

MUSIC 3/4

PATTERN

Measures

- 1-2 INTRODUCTION
1. WALTZ (4th pos), TURN, POINT AND BOW
- 1-6 6 waltz steps (4th pos) alternating R and L.
- 7 Turn CW in place with 3 steps R L R. During turn bring hands together in front of body palms turned out.
- 8 Bow to ptr with L toe pointed fwd. End bow with L hand palm up over pointed L toe, R hand curved over head.
- 1-8 Repeat action of Fig I, meas 1-8, starting L to L.
- (repeated) On bow arm pos are reversed.
- II. WALTZ TO SIDE, RUN, POINT AND BOW
- Ptrs facing, arms extended to side.
- 1-2 2 waltz steps in place starting R, L.
- 3 Beginning R, take three flat running steps to R, (R, L, R). Bring hands together in front of body palms turned out.
- Zapateado - 2
- 4 Bow to ptr, point L toe to L, L hand palm up, over L toe, R hand curved over head.
- 5-8 Repeat action of Fig II, meas 1-4 starting L.

On bow, arm pos are reversed.

9-12 Repeat action of Fig II meas 1-4.

III. WALTZ AROUND

1-2 2 waltz steps in place starting L and R (arms extended to side).

3-9 Both beginning L, with 7 waltz steps make a CW circle (W glances back at ptr as she leads once around to place).

10 Turn CW in place with 3 steps R. L, R. Bring back of hands together in front of body, palms turned out.

11 Step back on L, point R toe twd ptr, R hand low over R toe, palm up, L hand curved over head.

12 Bow

JOTA MALLORQUINA (Ma-yor-kee'-na)

(mallorcan)

This is a very ancient typically Spanish dance which has in the Mallorquin version its most primitive manifestation. Learned in Palma de Mallorca (Balleares, Spain) from a member of the "Danzas Tipicas Casa Oliver" in October 1958 by Annemarie Steinbiss.

MUSIC: Record: Folk Arts Bazaar "cut" -- "Jota Mallorquina"

FORMATION: Cpls in lines facing each other about 6'-8' apart; W back to music. Arms shoulder height, held out to side, R toe placed in front of L ft.

STEPS: Running waltz: ft "skim" the ground; used moving in a large circle, or fwd and bwd in a straight line.

Heel-toe and turn: 4 meas to complete. Begin R shoulder twd ptr.

Meas 1- Wt on L, place R heel fwd on floor (cts 1-2); place R toe beside L ft, R heel up (ct 3).

Meas 2- Repeat action meas 1.

Meas 3- Wt still on L, place R heel fwd on floor (cts 1-2); hop on L, lifting R and turning R knee well out to R, beginning a CW turn (ct 3).

Meas 4- Step R-L-R to complete 1-1/2 CW turn, ending L shoulder twd ptr. (Next heel-toe- and turn is done with reversed ftwork and turn).

Step-swing: One meas for each step-swing, done slowly and without any hop.

Waltz-balance and tour jete: 4 meas to complete. Face ptr.

Meas 1-2 -Waltz-balance to L and R, taking 8 tiny steps for each waltz-balance. (This is fairly bouncy).

Meas 3 Step swd on L, beginning a CCW turn (ct 1-2); leap onto R, completing the CCW turn (ct 3).

Meas 4 Waltz-balance to L.

(Next waltz-balance and tour jete is done with reversed ftwork and turn).

MUSIC 3/4

PATTERN

meas

Intro. 2 meas.

A I. **RUNNING WALTZ FWD AND BACK** (in individual ovals - 4x).

1-2 Both beginning R, dance two running waltz steps fwd in an elongated CCW circle, so as to pat L shoulders.

3-4 Continuing the CCW circle, dance bwd to place - 2 waltz steps.

5-8 & 1-3 rptd Repeat action Fig I, meas 1-4, 3 times more (4x in all).

B II. **HEEL-TOE AND TURN IN PLACE** (5 x).

9-12 Beginning with R shoulder twd ptr, R arm across body, L hand high, dance one complete heel-toe and turn, step holding both arms out curved to shoulder height during turn. Begin wt on L.

13-16 Beginning L shoulder twd ptr, L arm across body, R hand high, beginning with wt on L, dance one complete heel-toe and turn, again holding both arms curved to shoulder ht during turn.

- 17-24
25-28
C
27-32
33-36
29-36 rpt
- Repeat action Fig II, meas 9-16.
Repeat action Fig. II, meas 13-16.
- III WALTZ-BALANCE AND LEAP TURN (Facing ptr as in intro -4x).
Both beginning L, dance one complete waltz-balance and tour-jete to L.
Both beginning R, dance one complete waltz-balance and tour-jete to R.
Repeat action Fig III meas 29-36.
- A
1-2
3-4
5-6
7-8
1-8 rptd.
- IV RUNNING WALTZ FWD AND BWD: PIVOT TURN BWD (2 x).
Facing ptr as in intro, move straight fwd with two running waltz steps, skimming ft close to floor and close together; end past L shoulder. Begin on R ft.
Move straight bwd to place with two running waltz steps.
Again beginning on R, dance straight twd ptr with one running waltz step (meas 5); jump slightly fwd onto both ft, knees slightly flexed (ct 1-2); hop on R, beginning a CCW turn (ct 3) (meas 6).
Continuing to turn, step L (ct 1-2); step R (ct 3); step L (meas 8). One or two turns may be made; end facing ptr, back in own position.
Repeat action Fig IV, meas 1-8, but do not travel so far during last turn, so as to be ready for next figure.
- B
9-20
21-28
- V. PROMENADE AND W TURN
Ptrs move quickly together to take skaters position, backs twd music. Beginning on R, move in a small CCW 1-3/4 circle with twelve step-swing steps, smoothly and with NO hop.
L hands on hip, R hands still joined, ptr again completes one CCW circle; W with 8 waltz steps, turn CW 3-3/4 times under joined R hands so as to end with R shoulder to music; M dances 8 zapateados, moving in a very small CCW circle. Zapateado: step R (ct 1); tap L heel (ct 2); step L (ct 3). M end with L shoulder twd music.
- C
29-36 & 29-36 rptd.
- VI. WALTZ BALANCE AND LEAP TURN (into ptrs line and back) (4 x).
Repeat action Fig III, M moving twd music during meas 29-32 and away from music during meas 33-36; W moving away from music during meas 29-32, and twd music during meas 33-36.
- A
1-5
6-8
1-8 rptd
2 chords
- VII. CHASE WALTZ, TURN AND POSE.
Both hands high as in intro, W in front, M following: dance five running waltz steps, moving in a smallish CCW circle; end facing music.
Repeat action Fig IV, meas 6-8, moving away from music. (Jump, fwd bwd music, and pivot turn CCW away from music).
Repeat action Fig VII, meas 1-8.
Pose: R arms up, L across body, bending bwd to look at ptr over R shoulder, R toe pointed fwd, wt on L ft.