

# Spirit of '76 Statewide

THE FOLK DANCE FEDERATION of CALIF. (North)

## HAYWARD

## MAY 28, 29, 30, 31 '76

TEACHER/DANCER INSTITUTE

Saturday, May 29, 1:30 p.m.

(Sign-in, 1:00 p.m.)

ALURA FLORES deANGELES . . . .

. . . . El Jarabe Tapatio, Mexico

Born in Xochimilco, she is Professor of Dance at the University of Mexico in Mexico City, directing the group of young exhibition dancers, Yoloxochitl. With husband Antonio, she was founder and director of Festival Folclorico Internacional at Oaxtepec, Morelos, a popular folklore and dance camp.

BORA GAJICKI . . .

. . . Divčibarsko Kolo (Line) - Serbia/Yugoslavia  
. . . Splitska Igra (Couple) - Splits, Yugoslavia

Born in Vojvodina, Yugoslavia, he began dancing with an amateur group in Belgrade; was auditioned, accepted, and toured Europe with world-renowned Ansambl KOLO; came to California in 1967. Presently he and wife Marge own and operate "The Folk Motif" in Long Beach, California.

JOHN & JENNIFER KELLY . . .

. . . Bratach Bana, Scotland

The Kellys danced in England in competition and exhibition groups; came to California in 1966 as certificated instructors of the Royal Scottish Country Dance Society. Until recently they were active with C. Stewart Smith and his exhibition team in both highland and country dancing.

DIVČIBARSKO KOLO  
(Yugoslavia)

This dance was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia, Jugoslaviya.

RECORD: Jugoton LP YV S-60941

FORMATION: A broken circle, hands are joined and held down, the body is facing center.

MUSIC: 4/4

PATTERN

Meas.

FIG. I

- 1 Step with R to R, leaving weight on L (ct 1), shift weight to R, lifting L off floor (ct 2), place L next to R, lifting R off the floor (ct 3), hold (ct 4).  
2-3 Repeat meas 1, twice.  
4 Place R on floor, lifting L slightly off floor (ct 1), place L on floor, lifting R (ct 2), place R on floor, lifting L slightly off floor (ct 3), hold (ct 4).  
5-8 Repeat meas 1-4 with opp ftwk and direction.  
9-16 Repeat meas 1-8.

FIG. II

- 1-2 Repeat Fig. I, meas 1-2.  
3 Step on R (ct 1), place L in front of R, lift R slightly behind L leg (ct 2), place R on floor behind L, bring L up beside R ankle (ct 3), hold (ct 4).  
4 Touch floor lightly with L (ct 1), lift L (ct 2), place L on floor, lifting R (ct 3), hold (ct 4).  
5-16 Repeat meas 1-4, three times.

FIG. III

- 1 Step to R with R (ct 1), cross L in front of R, placing weight on L, lift R slightly behind L leg (ct 2), step on R behind L leg, lifting L (ct 3), hold (ct 4).  
2 Repeat meas 1 with opp ftwk and direction.  
3 Step R ft beside L, lifting L (ct 1), hold (ct 2), step L beside R, lifting R (ct 3), hold (ct 4).  
4 In place step on R (ct 1), step on L (ct 2), step on R, lifting L beside R ankle (ct 3), hold (ct 4).  
5-8 Repeat meas 1-4 with opp ftwk and direction.  
9-16 Repeat meas 1-8.

FIG. IV

- 1 Hop on L, lifting R off floor slightly (ct 1), step with R ft in front of L, lifting L behind R (ct 2), step on L, lifting R slightly in front of L leg (ct 3), hold (ct 4).  
2 Hop on L, lifting R off floor slightly (ct 1), step with R behind L, lifting L in front of R leg (ct 2), step on L, lifting R behind L leg (ct 3), hold (ct 4).  
3 Step to R with R (ct 1), step to R with L, crossing behind R leg (ct 2), step to R with R (ct 3), hold (ct 4).  
4 Step to R with L, crossing R in front (ct 1), step to R with R (ct 2), step to R with L, crossing R in front (ct 3), hold (ct 4).  
5-16 Repeat meas 1-4, 3 times.

Presented by Bora Gajicki  
Spirit of '76 Statewide Institute  
May 29, 1976 - Hayward, California

SPLITSKA IGRA

(Split, Croatia)

COUPLE DANCE.

Rhythm: 2/4 (Count - One, and; Two, and)

PATTERN 1

Measure 1 - Step with R forward (1); Hop on R (and);  
Step with L forward (2); Hop on L (and)

2 - Step with R forward (1); Step on L bring it beside R (and);  
Step on R forward (2); Hop on R (and)

3-4 Same, but start with L ft.

PATTERN 2

Measure 1 - Step with R to R (1); Step with L to R, crossing R in front (2)

2 - Stamp with both heels (1); same (2)

3 - Bring L toes in front of R ft., touch the floor (1); Bring L  
toes to L, touch floor (2)

4 - Same as Measure 2.

5-8 Mirror version of measures 1-4.

In Pattern 2, ladies are in a circle, facing their partners. Changing partners is not necessary, but is very common.

Presented by Bora Cajicki  
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## EL JARABE TAPATIO

**Notes:** The Dance of The Tapatios, also known as The Mexican Hat Dance, was developed in the state of Jalisco by independence fighters from all of Mexico. In 1920, by proclamation of the Federal Government, it became the national dance of Mexico, signifying the integration of the republic. Tapatio is the name of the people who live on the outskirts of Guadalajara, capital of Jalisco. On a less political level, the dance depicts courtship of the china by the charro. The charro is the Mexican horseman; the china is so called because she wears the costume of the china poblana. During the dance, the charro throws his sombrero on the ground for the china to dance on. She has accepted him when she puts the hat on her own head. The last part of the dance, La Diana, is a military tune signifying triumph and expresses congratulations to the charro for winning his china.

This is the dance as noted and taught by Sra. Alura F. de Angeles.

**Records:** Many available. An excellent one is: RCA Victor MKS-1448-A-1.

**Formation:** Ptrs in lines, facing head of hall, inside hands joined. W holds skirt which is swished about a great deal, out to sides. M has hands clasped behind back as if holding the ends of a serape.

**Meter:** 6/8, 2/4, 3/4, and 2/8.

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### Meas      Action

#### Introduction

You may preface the dance with a CCW turn in place for the W under the M R arm; followed by both backing away, 6 to 8 ft.

6/8      Figure 1: The galloping of a horse as the charro rides to see his china.

1-7      With 7 Jarabe #1 steps, flat-footed, dance fwd to meet ptr with R shldr adjacent.

8      Stamp R ft in place.

9-16      Repeat 1-8, moving fwd to ptr's place; turning CW to face ptr.

Figure 2: Knocking on the china's front door.

1-16      Repeat floor pattern of figure 1, using Jarabe #2 steps.

Figure 3: The charro takes his horse to the stable.

1-8      Repeat step pattern of figure 1, moving to ptr's place.

3/4      Figure 4: Flirting.

1      Run twd ptr with 3 running steps, starting R ft.

2      Pivot CW on R ft by swinging L toe across R ft and pushing with it. Shift wt to L ft, having made 1 turn. The turn starts and ends with R shldr adjacent.

3-4      Repeat 1-2 to ptr's place and turn CW to face ptr.

Continuation of flirting - the china does not want to say "yes".

5      Turn CCW once with 3 steps, starting L.

6      Stamp R ft in place.

7-8      Repeat 5-6 with opposite ftwk and direction.

9-12      Repeat 5-8

Note: These turns may be done substituting push steps for the 3-step turn.

Figure 4 - continued

13-24 Repat 1-12.

Figure 5: The charro takes to his tequila bottle and gets drunk. The step is called "borrachito" (drunken) step or "atole" (corn mash) step.

1 Fall fwd onto R ft (ct 1), step onto L behind R (ct 2), step to R on R (ct 3).  
 2 Repeat with L ft to L.  
 3-6 Repeat 1-2 twice, advancing to ptr's place.  
 7-8 Rock fwd onto R ft (ct 1), rock back onto L ft behind R ft (ct 2), repeat cts 1-2 for a total of 6 rocking steps.  
 Turn CW to end facing ptr during the 6 rocking steps.  
 9-15 Repeat 1-7, returning to own place.  
 16 Stamp R ft.

6/8 Figure 6: The china serves the charro tea. Hojas de te step.

1-16 Repeat floor pattern of figure 1, using hojas de te steps instead of Jarabe #1 steps.

2/4 Figure 7: El Palomo - the flirting resumes and the charro offers the china his sombrero.

1-3 Repeat figure 4, meas 1-2, cts 1-6.  
 4-6 Circling CW, back-to-back around ptr, return to place with 6 push steps.  
 7-12 Repeat 1-6. Do not return to place, but circle ptr CCW.  
 During meas 9-12, the charro drops his sombrero at the china's feet; both circle sombrero CCW.

Figure 8, meas 1-16.

1-8 With 8 Atole steps, continue circling sombrero. Start step on ct 2 of previous meas.  
 9-16 Rock back onto L ft behind R ft (ct 2 of previous meas), rock fwd onto R ft in front of L ft (ct 1 of meas 9), continue rocking to end of meas 16, circling CW.

Figure 8: Alternate pattern for meas 1-16.

1-8 With 16 push steps, both circle sombrero CW.  
 9-16 With R ft always behind L ft, W leaps into hat brim with L ft, touching R toe to brim behind L ft (ct 1), small leap bkwd onto R ft, touching L toe to brim in front of R ft (ct 2). W travels around brim CW with 2 rocking steps per meas; leaving hat on ct 2 of meas 16.  
 M continues push steps.  
 17-19 W drops to R knee, picks up sombrero, places it on her own head (signifying acceptance of the charro), and stands up. M swings R leg over kneeling W's head, crosses R toe over L ft, and pivots CCW in place.

2/8 Figure 9: La Diana.

1-2 With inside (MR, WL) hands joined, both move fwd with 4 step-hops, starting R.  
 3-4 Repeat 1-2, moving bkwd.  
 5-8 Repeat 1-4.  
 9-10 Hop 3 times on L ft (cts 1,2,1), touching R heel diagonally fwd (ct 1), R toe across in front of L ft (ct 2), and R heel diagonally fwd (ct 1). Hop, landing with both feet together (ct 2).  
 11-12 Repeat 9-10, using opposite ftwk.

El Jarabe Tapatio (concluded)

Figure 9: La Diana (continued)

13-16 Repeat 9-12.

17-23 Repeat 1-7.

24 M turns W CCW under his R arm and drops to his L knee.

W places L toe on M R knee to end dance in a pose.

Or:

Both hide behind hat and kiss, as they are now engaged.

Presented by Sra, Alura F. de Angeles  
Spirit of '76 Statewide Institute  
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## SOME COMMON MEXICAN STEPS

Some of the steps used in the following dances are described here to avoid duplication in the dance descriptions. Even though a couple are quite fast, they are not as complex as they may appear. The names given the zapateados and the jarabe #2 were chosen merely to serve as convenient references. The other steps have names that are generally accepted.

### Cts

#### Atole (2/4 time - also done in 6/8 time)

- 1-& Step fwd on R ft.
- ah Bring L ft up to and to the R of the R ft.
- 2 Step fwd on the R.

Repeat, beginning with L ft.

#### Hojas de te (6/8 time)

- 1 Stamp on the R ft.
- 2 Stamp on the L.
- 3 Stamp on the R.
- 4 Stamp on the L.
- 5 Pause.
- 6 Small hop on the L ft.

Repeat, starting with R ft each time.

#### Jarabe step I (6/8 time)

- 1 Stamp fwd on R heel.
- 2 Step on ball of L ft even with the instep of R ft.
- 3 Step on ball of R ft in place.
- 4-6 Repeat cts 1-3 using opp footwork.

#### Jarabe step II (6/8 time)

- 6 Step fwd on R heel with toe slightly up.
- 1 Turning the R ft slightly to the R leaving the heel on the floor, step slightly fwd on the L ft.
- 2 Pause.
- 3 Step on the ball of R ft beside L, toe pointing in slightly.
- 4 Step slightly fwd on the L ft.
- 5 Pause.
- 6 The step begins again. It does not alternate starting on R and L as most steps do.

8 BRATACH BANA

REEL - 3 couples - 32 bars.

TUNE - "Bratach Bana"

BARS

1-4 1st couple turn by the right hand and cast off to second place on own sides. (2nd couple move up on Bars 3-4).

5-8 1st man dances down between 3rd couple and then casts up to second place on the ladies' side.

1st lady dances up between 2nd couple and then casts off to second place on the men's side.

9-12 Half reels of three on the sides.

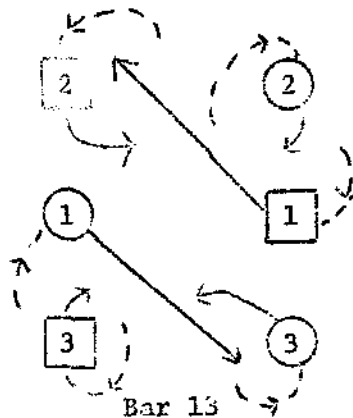
1st man gives right shoulder to 2nd lady, while 1st lady gives right shoulder to 3rd man.

13-16 Half reels of three across the dance.

1st man cuts up between 3rd couple who are in top place, giving left shoulder to 3rd man.

1st lady cuts down between 2nd couple who are in 3rd place, giving left shoulder to 3rd lady.

NOTE: The 2nd and 3rd couples dance round loops on the corners between the half reels.



(1st couple are now in second place on own sides, 2nd couple are in third place on wrong sides and 3rd couple are in top place on wrong sides).

17-18 1st couple turn each other with the left hand.

19-20 1st couples turn first corners (who are on wrong sides) by the right hand; i.e., lady turns person in 3rd lady's place; man turns person in 2nd man's place.

21-22 1st couple pass each other by the right shoulder to face second corners.

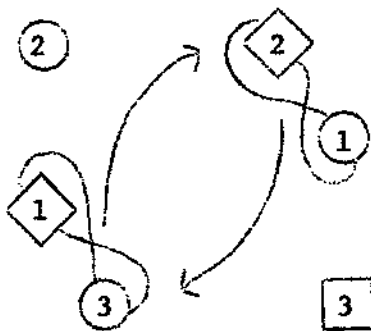
23-24 1st couple turn second corners by the right hand and finish on own sides in



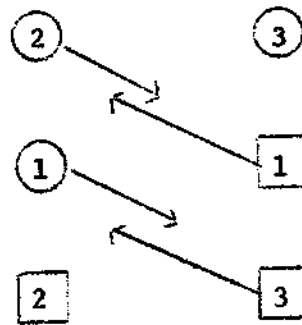
second place, retaining hold of second corners by the right hand and giving them left hands, also in promenade hold.

- 25-26 1st couple lead their second corners diagonally across the dance, 1st man and 2nd lady passing above 1st lady and 3rd man.
- 27-28 Retaining promenade hold they turn right about with two pas de Basque, so that 1st couple finish in second place on wrong sides and their second corners are in their proper places.
- 29-30 1st man and 3rd lady change places giving right hands. 1st lady and 2nd man change places similarly.
- 31-32 1st and 2nd men, and 1st and 3rd ladies change places on the sides giving left hands.

This last four bar figure is like half rights and lefts but on the diagonal, and 2nd man and 3rd lady do "polite" turns at the end.



Bars 25-26



Bars 29-30

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