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FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

SAN DIEGO STATEWIDE
INSTITUTE 1979

MIHAI DAVID

Crihalma	Romania
Hora de la Titu	Romaina
Lamiita	Romania

DEAN & NANCY LINSOCTT

Malhao	Portugal
Vergegar	Portugal
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CRIHALMA
Romania

Mihai David learned Crihalma (Cree-hah-lah-mah) when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov, Romania. The dance is from the region of Fagaras and comes from the village of Crihalma. Much research has been done on the dance and the dances influences. This was originally a man's dance, but over a period of time the women began dancing it, and now it is being done by women only.

RECORD: Romania Romania, Vol. I.

FORMATION: Individual dancers in a line. Arm movements are free.

RHYTHM: Counted 1,&,2,&.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 meas.

FIG. I:

- 1 Moving in RLOD, and facing ctr, do a grapevine step to the L by stepping: step R behind L (ct 1), step L to L (ct &), step R across L (ct 2), step L to L (ct &).
- 2-3 Repeat meas 1, 2 more times (11 steps in all, except on last (&) ct leap fwd diag L on L.
- 4 Jump diag fwd on both ft and land with knees bent (ct 1), bounce once on both ft (ct &), step on R while L lifts bkwd from knee (ct 2), hold (ct &).

FIG. II:

- 1-2 In place, step on L (ct 1), with wt on L, extend R fwd and touch heel, toe, heel (cts &,2,&).
- 3-4 Reverse ftwk of meas 1-2.
- 5-8 Repeat meas 1-4.

FIG. III:

- 1 In place, small leap on L (ct 1), touch R toe fwd (ct &), small leap on R (ct 2), touch L toe fwd (ct &).
- 2 Small leap on L as R moves fwd low to ground (ct 1), reverse ftwk of ct 1 (ct &), repeat cts 1,& (cts 2,&).
- 3-8 Repeat meas 1-2, 3 more times.

FIG. IV:

- 1-2 Repeat meas 1-2 of Fig. III.
- 3 Moving into circle, leap fwd on L (ct 1), move fwd by stepping R,L,R (cts &,2,&). Knees and body bend fwd slightly when moving fwd.
- 4 Moving bkwd out of circle, step L,R,L,R. Straighten while moving bkwd.

- 5 In place step on L (ct 1), extend R fwd and touch heel,
toe, heel (cts &,2,&).
- 6-10 Reverse ftwk of meas 1-5.
- 11-20 Repeat meas 1-10, 2 more times (4 times in all - in, out,
in, out).

Repeat dance from beginning.

Presented by Mihai David
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HORA DE LA TITU
Romania

Hora de la Titu was originally done in the Muntania region, but has now spread into the mountain area. Mihai David learned this dance when touring Romania in 1978 from Ion Vasiliu, director of Poenitza Ensemble from Brasov, Romania.

RECORD: Romania Romania, Volume I.

FORMATION: Closed circle, with hands joined at shldr ht, ("W" pos).

METER: 4/4 PATTERN

Meas.

No Introduction.

FIG. I:

- 1-2 Move twd ctr with 3 steps L,R,L (cts 1-2, 3-4, 1-2), touch R in place (cts 3-4).
3-4 Reverse ftwk and direction (move bkwd) of meas 1-2.
5-16 Repeat meas 1-4, 6 more times (move in and out 8 times total).

FIG. II:

- 1 Step L to L (cts 1-2), touch R beside L (cts 3-4).
2 Reverse ftwk of meas 1.
3-4 Moving to L, step L to L (cts 1-2), step R across L (cts 3-4). Step L to L (cts 1-2), touch R next to L (cts 3-4).
5-8 Reverse ftwk of meas 1-4.
9-16 Repeat meas 1-8.

FIG. III:

- 1 Moving fwd twd ctr, step L fwd (ct 1), stamp R next to L (ct 2), step R fwd (ct 3), stamp L next to R (ct 4).
2 Step L fwd (ct 1), in place, stamp R twice (cts 2-3), hold (ct 4).
3-4 Moving bkwd from ctr, step R,L,R (cts 1-2, 3-4, 1-2), touch L in place (cts 3-4).
5-16 Repeat meas 1-4, 3 more times (move in and out 8 times total).

FIG. IV:

- 1 Moving to L, step L to L (ct 1), step R behind L (ct 2), step L to L (ct 3), stamp R in place (ct 4).
2 Reverse ftwk and direction (move to R) of meas 1.
3 Moving to L, step L to L (ct 1), step R behind L (ct 2), repeat cts 1-2 (cts 3-4).
4 Repeat meas 3, except on ct 4 stamp R in place.
5-8 Reverse ftwk and direction of meas 1-4.
9-16 Repeat meas 1-8.

Repeat dance from beginning.

Presented by Mihai David
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Romania

Lamiita (Lah-meh-eetsa) means "The Lime." This dance is from Northern Muntania.

RECORD: Romanian Tour 1977

FORMATION: A line, in front basket hold (R under, L over). Leader is on L of line.

METER: 4/4

PATTERN

Meas.

No Introduction.

FIG. I:

- 1 Moving to L, step R across L with bent knee (dip)(ct 1), step L to L (ct 2), repeat cts 1-2 (cts 3-4).
- 2-4 Repeat meas 1, 3 more times, except on last ct swing L in an arc across R.
- 5-8 Reverse meas 1-4.

FIG. II:

- 1 Moving diag L into ctr, step R across L (ct 1), step L to L (ct 2), step R across L (ct 3), swing L in an arc across R (ct 4).
- 2 Reverse meas 1.
- 3 Moving fwd twd ctr, step R across L (cts 1-2), step L across R (cts 3-4).
- 4 In place, stamp R twice (cts 1-2, 3-4).
- 5-6 Moving bkwd away from ctr do 2 two-steps: step R bkwd (ct 1), close L to R (ct 2), step R bkwd (ct 3), hold (ct 4). Step L bkwd of R (ct 1), close R to L (ct 2), step L bkwd (ct 3), hold (ct 4).
- 7 Moving bkwd, step R,L (cts 1-2, 3-4).
- 8 In place, stamp R twice (cts 1-2, 3-4).

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MALHÃO
Portugal

Malhão (Mahl-ow) was learned by Dean and Nancy Linscott from films of a group directed by Manuel Duarte Pereira Vale, from Vila Nova de Gaia in Northwest Portugal. The dance has been preserved in essentially the same form for more than 100 years, and the song that goes with it tells about a lazy character (the malhão) who never worked, but led an easy life of singing, dancing, eating and drinking. It was presented by Dean and Nancy Linscott at the 1978 Mendocino Folklore Camp.

RECORD: Festival (EP) 501

FORMATION: Cpls in a line, ptrs facing about 4 ft apart. M L shldr twd music, hands relaxed and free at sides.

STEPS & STYLING: Steps are described for M, W reverse ftwk and direction.

Arms: Swing hands and arms up naturally to clap own hands together about face level and then swing down free at sides when finished.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: Stand in place. Dance begins after 1-1/2 cts of vocal.

FIG. I: Fwd and Bkwd (Described for M, W reverse ftwk.)
1-2 Step fwd on L (ct 1), step on R beside or slightly ahead of L (ct 2), step L in place (ct &). Step bkwd on R (ct 1), step bkwd on L (ct 2), step in place on R (ct &). Clap own hands together fwd at about face ht, 3 times (meas 1, cts 2,& - meas 2, ct 1). Drop hands back down at sides after clapping.
3-8 Repeat meas 1-2, 3 more times (4 total).

FIG. II: Turn (Described for M, W reverse ftwk and turn)
9-10 Bring arms up so that elbows are about shldr ht and hands about head ht, elbows sticking straight out to sides, turn once CW (W-CCW) in place: Step on L across R (ct 1), step R,L (cts 2,&). Step on R completing turn (ct 1), bringing hands down to sides, step bwd (away from ptr) on L (ct 2), step fwd (into place) on R (ct &).

11-12 Repeat Fig. I, meas 1-2.
13-16 Repeat meas 9-12, once more.

Repeat dance from beginning.

Presented by Dean & Nancy Linscott
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VERDEGAR
Portugal

Verdegar (Vair-deh-gahr) was learned by Dean and Nancy Linscott from films of a group directed by Manuel Duarte Pereira Vale, from Vila Nova de Gaia in Northwest Portugal. The dance has been preserved in essentially the same form for more than 100 years. Verdegar means "green jay", and the song describes the lasting beauty of the dance. It was presented by Dean and Nancy Linscott at the 1978 Mendocino Folklore Camp.

MUSIC: Festival (EP) 501

FORMATION: Cpls in a single circle facing ptr, M facing LOD, W RLOD.

STEPS: Two-step (step-close-step) and running schottische (run-run-run-hop).

METER: 2/4

PATTERN

Meas.

1-4 INTRODUCTION: Stand in place. Beg dance with the clapping.

FIG. I: CLAP TO PTR & CORNER

- 1 Begin M L, W R and move in LOD with 1 two-step (M fwd, W bkwd), for each step clap own hands once (total 3 times) in front at shldr ht (cts 1,&,2), turn 1/2 M CCW, W CW to end facing corner (ct &).
- 2 Begin M R, W L, repeat action of meas 1 continuing LOD, M bkwd, W fwd (cts 1,&,2), turn 1/2 M CW, W CCW (ct &).
- 3-10 Repeat action of meas 1-2, 4 more times (5 total).

FIG. II: VISIT

- 1 Raise hands to sides about head level. Begin M L, W R and dance 1 running schottische fwd, M in LOD on outside of circle, W in RLOD on the inside, to meet the 3rd person (2nd person after passing ptr).
- 2 Link the back of the wrists with this person, fingers up, palms outward with M hands on outside of W. Maintain tension in this pos by pressing wrists against each other, turn 1/2 CCW around the other person with 1 running schottische.
- 3-4 Repeat action of meas 1-2 (Fig. II) returning to orig ptr, M moving in RLOD on inside, W in LOD on outside of circle. Link wrists again and turn 1/2 CCW around ptr.
- 5-8 Repeat action of meas 1-4 (Fig. II), but as dancers approach ptr on meas 8, lower hands to sides and step into single circle to face ptr in orig pos.

Repeat dance from beginning 6 times total. End by clapping hands on the last 2 slow beats of music on the last partial repeat of Fig. I.

VERDEGAR, Cont'd., page 2

Note: Actually the dance begins with the claps which are musically on cts 2,&,1 and continues off beat throughout. For the sake of simplicity, however, the above description is written as though the steps were on cts 1,&,2.

Dance notes by the Northern Federation R & S Committee,
Dorothy Tamburini, Chairman.

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VIRA VALSEADO
Portugal

Vira Valseado (Vee-rah vahl-see-ah-doh) was learned from films of a group directed by Manuel Durante Pereira Vale, from Vila Nova de Gaia in Northwest Portugal. The Vira is more or less the National Dance of Portugal, done to fast $3/4$ meter music. This Vira, done in a circle, has been preserved in essentially the same form for more than 100 years. The song that accompanies it urges the girls to dance until their shoes wear out, for the cobbler is a poor man and needs more work. Introduced at the 1978 Mendocino Folklore Camp by Dean and Nancy Linscott.

RECORD: Festival (EP) 501

FORMATION: Cpls in a circle, facing ptr, M face LOD and W face RLOD. Hands are down at sides and cpls stand about 1 ft away from each other.

STYLE: The running waltz is done vigorously, picking feet up well off the floor and traveling quite a bit. The first 2 steps of each measure are fairly large, the 3rd is done more or less in place.

METER: $3/4$ PATTERN

Meas.

INTRODUCTION: 8 meas

- FIG. I: (Ftwk described for M, W use opp ftwk and move bkwd when M move fwd and fwd when M move bkwd.)
- 1-4 M walk 2 steps fwd in LOD starting L, then walk 2 steps bkwd.
- 5 Walk 1 step fwd again starting L.
- 6-8 Take a running waltz step fwd (meas 6) starting R, and 2 more moving bkwd. At start of meas 6, M and W rise hands fwd about head ht and press wrists against ptr's wrists (W from the inside) and maintain this contact for the rest of Fig. I.
- 9-12 M take 2 running waltz steps fwd starting L, and 2 bkwd starting L. Travel on slightly curved path, bulging twd ctr when moving fwd, and away from ctr when moving bkwd, thus making an ellipse.
- 13-16 Repeat meas 9-12.

- FIG. II:
- 1-2 In open dance pos (M R arm around ptr's waist, W L hand on M R shldr; free hands at sides), travel fwd in LOD with 2 running waltz steps (M start L, W start R).
- 3-6 Taking closed social dance pos, travel in LOD with 4 running waltz steps, turning twice CW around ptr as you go.
- 7-8 Still in closed social dance pos, M facing LOD, W facing M, balance twd ctr and away with 2 running waltz steps; tilt

joined hands up on meas 7, about 45°, and down on meas 8. This gives a sort of "bell" effect in which upper part of body does not move as far in or out as lower part.

9-20 Repeat meas 3-8, 2 more times.

21-24 Repeat meas 3-6.

Repeat entire dance from beginning.

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