

1973

AUGUST 12 - 19, 1973

CALIFORNIA STATE UNIVERSITY, SAN DIEGO

FOLK DANCE CONFERENCE

SAN DIEGO, CALIFORNIA



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CALIFORNIA STATE UNIVERSITY, SAN DIEGO
FOLK DANCE CONFERENCE
SAN DIEGO, CALIFORNIA

Sponsored by the San Diego State University
Foundation, the Department of Physical Education,
California State University at San Diego, and the
Folk Dance Federation of California, South

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ERRATAPageDALDANS

- 20 ✓ Steps, add sentence to bottom: Hands-When hands on hips, fingers fwd.
- 21 ✓ Add: Meter, 3/4 after Sequence
 ✓ Fig 12, line 2, correct spelling : "Daltitten"
 ✓ Fig 3, meas 20, ct 1, line 4: Delete the word slightly.
- 22 ✓ Fig 5, 1st sentence should read: ----, turning CCW 1 turn in place etc.
 ✓ " " , meas 1, ct 2 should read: -----on L, then up on L toe.
 ✓ " " " " , ct 3: Replace the word jump with hop.
 ✓ " , last paragraph, line 2-3, delete the word once and replace with:
on beat 1 of each step (clap hands at waist level). The M is all etc
 ✓ Fig 6, meas 11, line 2, insert after the words "R heel": L ft in front of R.
 ✓ Fig 6, meas 12, ct 1 should read: M claps hands above W head and swings etc
- 23 ✓ Fig 7, meas 17, ct 3, delete sentence and replace with: Step back on R ft
 (same pos as in ct 1).
 ✓ Fig 7, meas 17-24, ct 3: Replace the word jump with hop
 ✓ Fig 8, meas 25, line 1: Replace the first word "Step" with Leap
 ✓ " " , meas 26, line 1: Replace the word "jumps" with leaps
 ✓ " , meas 26, line 2, should read: ----sides and hands joined at etc
 ✓ " , meas 27, line 2: Delete the word deep
- 24 ✓ Fig 9, meas 1-4: Delete 16 and replace with 12
 ✓ " , meas 5-8: Delete 16 and replace with 12
 ✓ Fig 10, meas 12, add to end of sentence: M ft together, toes fwd.
 ✓ Fig 11, meas 17-24, lines 2-3: Delete the words "backwards, somewhat" and
 replace with sdwd to R
 ✓ Fig 11, ct 3 should read:---; close L to R. Bring arms etc
- 25 ✓ Fig 12, meas 25, ct 2 replace with: Leap and step R while turning.
 ✓ " " , ct 3 replace with: Close L to R.
 ✓ " , meas 29, ct 2, delete and replace with: Leap and step L while turning.
 ✓ " " , ct 3, delete and replace with: Close R to L
 ✓ Fig 13, add to beginning for first sentence: W turns CCW 1/2 turn to face M.
- 18 ✓ BEKMES-POLKA
 Add under Music: Meter 2/4
- 26 ✓ GAMMAL POLSKA
 Add at bottom of page: Meter 3/4
- 27 ✓ Closed Polska Step, W's step, ct 1, delete and replace with: Retain wt on
 L, touch R to floor, close to L.
- 31 ✓ RØROS-POLS
 Closed Step I (Reverse turn), W's step, ct 6, line 2 should read:
 turned opp RLOD

- 33 ATTETUR
 ✓ Add under formation: Meter, 3/4
 Dip-step, replace cts 1-3 with:
 ct 1, step on L at same time bend knee
 ct 2, Rise onto L toe and extend R ft fwd (L ft relaxed, slightly off floor, toe pointed).
 ct 3, Bounce on L, keep R extended.
- ✓ W Curtsy in Atteture: Replace the word "two" with the.
- 34 " , line 3: Delete the word "fairly"

- 35 RHEINLANDER-POLKA
 ✓ Add above Meas: Meter 2/4

- 39 SAKUTING
 ✓ Add diagram to L of Formation: Cpls Formation
- | | | | |
|---|---|-----|---|
| X | O | Cpl | 1 |
| O | X | Cpl | 2 |
| X | O | " | 3 |
| O | X | " | 4 |
- ✓ Add under Formation: Note- Dance description to available music
- 40 ✓ Fig III, meas 5 should read: Raise L leg fwd, M strike own sticks under leg, W strikes own sticks slightly off floor to R (ct 1)
- \$L ✓ Fig III, meas 9-16 should read as follows: Repeat meas 1-8 (meas 3-5 are done in reverse movements.)
- ✓ FIG V, meas 9-16, line 1: Delete the word "opp" and replace with same.
- 42 ✓ FIG VIII, add beside heading: 3/4
 ✓ " :Delete meas 17-32
 ✓ " , Sticks: Delete meas "32" and replace with 16
 ✓ " , meas 5-16 should read: Repeat meas 1-4, three more times. Finish
 ✓ Fig with M in front of W to M R, M back to ctr of circle.
- ✓ FIG IX: Delete last 3 sentences on page.
 ✓ " , meas 1, line 3: Delete "(7 sounds)" and replace with (cts 1,&,2,3).
 ✓ " , meas 3-8 should read: Repeat meas 1-2 (3 times) On last 3 steps
 ✓ M walks behind W that he began with at the beginning of Fig 9.

- 48 JOTABAL
 ✓ Sway bal with a waltz, a, line 1: Cts 2-2 should read cts 1-2
 ✓ Slide turn, a, should read: Step R diag to R (L) ft in etc
- ✓ Introduction, add to end of sentence: Ptrs face audience.
 ✓ Delete first sentence under "Pattern".
- 49 ✓ Fig I,a,line 2, add to end of sentence: (Arms extended in front of chest, elbows bent, palms down. Turn palms up. Extend R arm curved up and above head. Return R arm to orig pos. Reverse arm work on next sway bal step).
- ✓ FIG IV,c, should read: Turn left about (1/2 turn to L) Repeat etc
 ✓ " d, should read: Turn R about (1/2 turn to R) & repeat etc
- 50 ✓ FIG VI, a, line 2 should read: ----tap R toe in-----
- ✓ FIG XI, add to end of sentence: (arms extended to sides, waist level).

FLORICICA OLTENEASCA

71 ✓ Part I, Fig II, meas 1, line 2: Delete the first two words to L
 ✓ " Fig III, meas 1, line 1 should read: --- R,L,R (cts 1-3), step L (ct &), stemp R, no wt (ct 4) bending-----

72 Fig II, meas 1: Delete first word and replace with jump.
 " " line 2 should read: air (ct 1) and on etc
 " " ,line 3: Change (ct &) to (ct 3)
 " " ,line 4: Change (ct 3) to (ct &) and (ct &) to (ct 4).
 " " , line 5: Change (ct 4) to (ct &).
 " , meas 2, line 2 should read: (ct &) step in back on L (ct a) step R to L (ct 2) etc

Fig III, meas 3, line 3 should read: (cts 3,a,&) step on L (ct 4)stamp R,etc

Fig V, meas 1, line 4 should read: R straight knee, twist body to L (ct &)etc
 " meas 2, line 1, ct should read: Cts 3,a,&,4,&

PANCHITA

37 Fig II, meas 9-16, line 2, a description of "arms in 4th pos": Arms extended in front of chest, elbows bent, palms down. Extend curved R arm up and above head. Return R arm to orig pos. Reverse arm work on next sway balance step. *Turn palms up.*
2 palm down.

Fig IV, meas 2, line 2 should read: in third pos,(L arm high, R arm low), Finish waltz step with ft apart.

Fig IV, meas 2, line 3 should read: (On first ct, L ft sdwd etc)
 " , meas 5, line 2 should read: third pos, (R arm high, L arm low) etc
 " , meas 5, line 3 should read: (On first ct, R ft swd etc)
 " , meas 6, line 2 end of sent, should read: (L arm high, R arm low)etc

HORA OLTENEASCA

68 Introduction, add: 16 cts
 ✓ Meas 5, add to end of sentence: arms come up into W pos shldr level.
 ✓ Meas 6, ct 2 should read: lift R heel (ct 2)
 ✓ Meas 15, ct 2 should read: lift R heel (ct 2)
 " , ct 4, " " : lift L heel (ct 4)

HORA SPOITORILOR

63 ✓ Record: Lark MD-3705-B (45 RPM)
 ✓ Fig II, meas 4, line 2 should read: swivel heels to L, straighten knees, wt on toes (ct 2) etc
 ✓ Fig II, meas 4, line 4, ct & should read: straighten knees, wt on toes (ct &)

Fig III, meas 2 should read: Step L (ct 1) brush R toe diag L, hop on L
 ✓ (ct 2 &), brush R toe to R diag, hop on L (cts 3 &), stamp R twice taking wt on 2nd stamp (cts 4 &).

HEJ! NA MOSCIE

4 Fig I, meas 1, cts 2 and 3 should read: small step on ^mR R. W L (ct 2) small step on M L, W R (ct 3).
 Fig I, meas 3-4, line 2-3, the end of the sentence should read: facing,ft together,your ptr and make a smalluklan (bow) etc

Song at bottom of page should read: Hej! Na Moscie, trawa rosenie
 a pod mostem fijo_lek// (Repeat)
 We Wisle je szumna dziolcha
 a w Ustroniu pachol_lek// (Repeat)

JAWORNICKI

5 ✓ Part II, meas 7 should read: Stamp outside ft, W R - M L; hold.

JAMBOLSKO PAJDUSKO # 2

75 ✓ RECORD: (add) In class we used MONITOR MFS 444, side 1, band 6 "More cica--"
and NP 595, side 2, band 4 "Gjura bel--"

81 NEDA VODA MALIVALA

- ✓ RECORD: (add) or FESTIVAL 4116-A
- ✓ Meas 1, line 3 should read: (cts 2,3,4 step onto L in front of R (ct 5)
- ✓ Meas 5, line 3, should read: (cts 2,3,4)
- ✓ Meas 6, line 3 should read (cts 2,3,4)

RAZVRUSTANATA

- 82 ✓ FORMATION: second line should read: L arm over, with thumb in belt or holding handkerchief for each dancer on end of line.
- ✓ RECORD: (add) XOPO X320-A "Ripna Maca" is also suitable.
- ✓ BASIC STEP, under meas 1, third line should read: heel makes a turn twd R; keep full wt under
- ✓ Fig II, meas 1 should read: Facing slightly R (app 45 degrees)
- ✓ Fig III, meas 1 should read: Facing slightly R

SITNO SOPSKO HORO

84 ✓ RECORD: (add) in class, we used XOPO X309-B and MICHAEL HERMAN 45-30386 b

SOKACKO MALO KOLO

86 ✓ under RHYTHM: line 3 should read: slow-quick-slow-quick-slow

under REMINDER INSTRUCTIONS, should read: Lunge to R on R, hop R, step L with L, hop on etc

SVADBENI REJC

- 88 ✓ FORMATION: Add: When hands are free, they are placed on hips
- 89 ✓ Meas 7-8, line 6 should read: end release L hands, placing them on hips, and facing each other, etc.

After NOW REPEAT ALL OF PART II

Sequence for recommended record: Parts I and II as above twice through; then Part I plus Part II to end of meas 8. M takes W in social pos (open) as follows: as W is half way thru her walk around in front of M, M advance to W left side, passes W's R hand to his L hand, and places his R arm around W's waist, with joined hands fwd in LOD. Couple pauses in this pos until beginning of SVADBENA POLKA
RECORD: MH 3033 A

SVADBENA POLKA

8990 RECORD:

ZAPLANJSKI CACAK

91 ✓ RECORD: AMAN 104, a side 2, band 6

- 7 ✓ KUJAWIAK WESELY
FORMATION, line 1-2 should read:----- LOD, hands on hips, loose fist,
thumb bkwd, elbows fwd---
- ✓ Above the word "Meas" add: 3/4
- ✓ Part I, meas 1, add to beginning of sentence: Diag
✓ " , meas 13-16, line 1 should read: ---but now put R hand around ptrs
waist and raise-----
✓ Part I, meas 13-16, line 2, add to end of sentence: on last meas.
- ✓ Chorus, meas 1-4, line 4, add to end of sentence: Both shake ^{heads} hands side
to side.
✓ Chorus, meas 5, line 2, add to end of sentence: on ct 3.
- 8 ✓ Part III, meas 1, line 1, should read: same ft. Small hop back---
" " , line 2, should read: --twd ptr, palms down and hands ----
- 10 ✓ POLKA OD PRZEWORSKA
Formation, line 1, should read: --face ptr, but slightly open M R ---
- ✓ Fig I, add next to fig: Meter 2/4
✓ " , meas 1, line 2, add to end of sentence: Hold ct 4
✓ " , meas 2, line 1, add to beginning of sentence: Reversing ftwk---
✓ " , meas 8, should read: Stamp, stamp (M, R L - W, L R). M grabs W R
wrist with his L and jams his fist into his L hip, his R hand is in the
small of ptrs back, M R ft fwd, W L ft back.
- ✓ Fig II, add beside "5 and": Meter 4/4
✓ " , meas 1, add to end of sentence:, starting M R, W L.
✓ " , meas 2-5, line 2: Delete sentence.
✓ " , meas 5&, put the following sentence under this meas:
- ✓ Note: Reach on meas 1 of each repeat.
- 13 ✓ POLKA TRAMBLANKA
Song: Delete ditto under "Oj, zagrajta nam", "Dobra poleczke," and
"Oj, dobry dzanek".
✓ Song: Verse 2 - delete (2)
" " , last line, correct spelling "skoczna".
- ✓ Song: Verse 3 - delete (2) and replace with "Repeat"
- 14 ✓ POLKA Z KROPKA
Source, add to end of sentence: Means "Polka with Period".
✓ Record: Name of record is "Z Okolic Rzeszow".
- 15 ✓ WIELKE OJCIEC
Add to end of Source: Means great father or big daddy
✓ Formation, line 3 should read: --holding starched and pleated fan like
handkerchief.---
- ✓ Fig I, meas 1, line 1 should read: M & W opp' ftwk. Move---
- 45 ✓ AN MAROL
Part I, meas 2, line 1 should read: ---R arm high, L arm across chest,
palm down.

Errata, Cont-Page 6

AN MAROL

- 45 ✓ Fig I, meas 3-14 should read : 3-16
✓ " , meas 3-16: Replace "six" with "seven".
✓ " , meas 15-16 and 17-32, delete.
- ✓ Fig II; under meas 5-8 insert "9-16" on bottom line of Fig.
✓ " , meas 9-16: Delete "three more times"

46

- ✓ Fig V, meas 13-15 should read 13-16
- ✓ Fig VI, meas 13-16 should read 3-14
✓ " , meas 17-18 should read 15-16
✓ " , meas 3-14, line 5: Delete R & L and replace with L & R

TARINA de pe GAINA

- 65 ✓ Change name to: TARINA din MARANURES, also correct name in first line of source.
✓ Record: LARK MD 3705-A (45 RPM)
✓ Variation Fig II, line 1 (ct &) should read: jump ft apart (ct &).

CIULEANDRA: Note correct spelling

- 66 ✓ Insert Record No. FLDR -A
- ✓ Part I, meas 3, ct 1 should read: Step R fwd, accent step on heel,
✓ " " , ct 3 should read: Step L fwd, accent heel
- ✓ Fig II, meas 1-2, ct 3: Delete "etc" and replace with step L to L (ct 2)
end R closing---
- ✓ Fig II, add sentence to bottom of Fig: Repeat Part I, Fig I-II

HORA TIGANILOR: Note correct spelling

- 67 ✓ Fig I, meas 1 should read: Walk diag R, (R,L,R,L),(cts 1-4)
✓ " , meas 2, should read: Walk diag back out to R of circle---
- ✓ Fig II, meas 1, ct 4 should read: turn to face LOD and extend R---
✓ " " , line 2 : Delete.

DI DOI DIN BANAT: Note correct spelling, // is missing

- 69 ✓ Fig II, meas 2, line 2, last sentence should read: M steps on L and holds
rest of meas in place.
- (Part II, meas 13-16, add the following sentence to the meas: On last meas
M steps on L and holds rest of meas in place.

DANSUL COJOCULUI

- 70 ✓ Fig I, meas 1: Change "hop" to lift.

MURESANCA

- 73 Record: Express (45 RPM)
Part I, meas 2, ct 2 should read: lift R heel

Part II, meas 4: Delete cts at end of sentence and replace with:
(cts 1-2, 3, 4) 1-2, 3, 4

POLISH DANCES BY MORLEY LEYTON

✓ Records: All LTN, Vol 1-2, the name of the record is "Janosik Records;
✓ Village Dance of Poland"

KOŁO NASZA MASTOŃKI

6 ✓ Part I, meas 1-2, line 8, should read: Repeat (1,&), (3,&)

POLKA TRAMBLANKA

12 Line 1, last word should be spelled: Mieczysław
Line 2, correct spelling to: Gpoczno Cepelia

Part I, line 1 should read: -- pos, facing and moving LOD . - - -

" " 2 should read: --close in front of waist:

Part I, meas 1, line 1, should read: Accent arm back and out, look----

" " line 2, should read: arm bwd and out, take step---

" meas 2: Delete and replace with -Repeat meas 1 (ct 2,3,2)

Part V, line 1-2 should read: Polka-Mazurka step;Closed ballroom pos, arms
out to side, M with back to ctr.

✓ 13 Part V, meas 12, add to sentence: and turn 1/2 turn CW.

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ABBREVIATIONS USED IN THIS SYLLABUS

| | |
|-------------|---------------------------|
| bkwd or bwd | backward |
| CCW | counter-clockwise |
| COH | center of hall |
| cpl | couple |
| ct or cts | count |
| ctr | center |
| CW | clockwise |
| diag | diagonal |
| dn | down |
| ft | foot |
| fwd | forward |
| H | hand |
| L | left |
| LOD | line of direction |
| M | man |
| meas | measure |
| opp | opposite |
| pos | position |
| ptr | partner |
| R | right |
| RLOD | reverse line of direction |
| sdwd or swd | sideward |
| twd | toward |
| W | woman |
| wt | weight |

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POLISH ALPHABET AND PRONUNCIATION (AN APPROXIMATION)

| | | |
|-----|---|-------------------------------------|
| A,a | - | ah |
| Ą,ą | - | on, nasalized, like the French "on" |
| B,b | - | b |
| C,ć | - | ts |
| C,c | - | ch |
| D,d | - | d |
| E,e | - | eh |
| Ę,ę | - | eh-on, nasalized |
| F,f | - | f |
| G,g | - | Hard g only |
| H,g | - | h, slightly guttural |
| I,i | - | ee |
| J,j | - | y |
| K,k | - | k |
| L,l | - | l |
| Ł,ł | - | w |
| M,m | - | m |
| N,n | - | n |
| Ń,ń | - | ni like in <u>onion</u> |
| O,o | - | aw (approximately) |
| Ó,ó | - | oo |
| P,p | - | p |
| R,r | - | r, rolled |
| S,s | - | s, as in saw |
| Ś,ś | - | sh |
| T,t | - | t |
| U,u | - | oo |
| W,w | - | v |
| Y,y | - | i, as in it |
| Z,z | - | z, as in zest |
| Ż,ż | - | zh |
| Ź,ź | - | zzh |

Also there are certain combinations:

| | | |
|----------------------|---|-------------------|
| Ch | - | guttural h |
| Sz | - | sh |
| Cz | - | ch |
| Rz | - | ż (as in Rzeszów) |
| Rz after a consonant | - | sh (as in Przez) |

Also, if the letter "i" follows a consonant, it makes the consonant soft, e.g., bi - byuh (Biały - Byah-wy)

| | | |
|----|---|------|
| mi | - | myuh |
| ci | - | ć |
| ni | - | ń |
| si | - | ś |
| zi | - | ź |

If the i precedes a vowel, it is not pronounced, but functions only as a softener.

Note: The accent is always on the next to last syllable.

Presented by Morley Leyton

CIESZYNIOK
(Cheh-shin'-yok)

This dance was learned from Janina Marcinkowa of Cieszyn, Poland

RECORD: LTN 1 *Janosik Records: Village Dances of Poland*

FORMATION: Cpls in a circle, M with backs to ctr, W facing ptr.
Join R hands and hold forearms horizontal. Free hands on hips unless otherwise noted.

PATTERN

Meas PART I
1 Moving in LOD, M (W opp) step to L side on L (ct 1) close R to L (&) step to L on L (ct 2) point R twd ptr (ct 3)
2 Repeat meas 1 but in opp direction and on opp ft.
3-6 Repeat meas 1-2 twice more
7 Moving twd center, do step (ct 1) close (ct &) step (ct 2) point (ct 3)
8 Same as meas 7, but away from ctr of circle and opp ftwk

PART II
1 Release hands, bend knees and clap hands on thighs (ct 1) straighten legs and clap hands together (ct 2) clap ptrs hands (ct 3)
2 Repeat meas 1
3 Turn CW with R elbows joined and L hands held up 45° above the shldr. (Elbows and hand straight) Start with L, do full turn in 3 steps.
4 Release elbows, turn CW by self, by pushing off ptrs elbow doing five small running steps on the balls of the ft and finish facing ptr on the 6th step, both ft together and the full ft on the floor. This is done in 3 cts (double time). Use all three cts to get the hands to the hips.
5-8 Repeat meas 1-4 on opp ft and in opp direction

PART III
1 Keeping hands on hips, repeat Part I, meas 1 but both move to their R
2 Repeat meas 1 but to L
3-4 Join hands and do the same as Part I, meas 7-8
5-8 Repeat meas 1-4

PART IV
1-2 Release hands; same as Part II, meas 1-2 except that cpl walk CW around each other while they do the clapping, taking one step for each ct, both starting with L (be sure to bend knee on 1st ct)

- 3 Repeat Part II, meas 3, except that 6 steps instead of 3 are taken, lightly on the balls of the ft.
- 4 Repeat Part II, meas 4
- 5-8 Repeat meas 1-4 in opp direction and with opp ftwk.

PART V BOXES

- 1 Repeat Part III, meas 1 but on the 3rd ct, make a 1/4 turn CW while pointing the L ft.
- 2 Repeat meas 1 with opp ftwk, passing back to back with ptr and continuing to make 1/4 turn CW.
- 3-4 Repeat meas 1-2
- 5-8 Repeat meas 1-4

PART VI

Repeat Part IV.

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Presented by Morley Leyton

HEJ! NA MOSCIE
(Polish)

This dance was learned from Janina Marcinkowa of Cieszyn, Poland
(Hey! Nah Moh-shcheh)

MUSIC: LTN 1 *Chodzony*

FORMATION: Cpls facing LOD, W on outside, R hands joined, L hands
on hips.

3/4

PATTERN

-
- | | |
|-------|---|
| Meas | <u>FIG I</u> |
| 1 | ON (&) of preceding meas, bend inside leg. Step sharply fwd onto outside ft, M L, W R (ct 1) step on M R, W L (ct 2), step on M L, W R (ct 3), bend outside leg (Ct &). |
| 2 | Repeat above with opp ftwk. |
| 3-4 | Release hands away from your ptr, making a small circle in 5 steps. On the sixth count end up facing your ptr and make a small uklan (bow). The hands are: during the circling, outside hand held approximately in front of belly button and arm rounded, while inside hand is held the same way behind the back. The bow is done only with a nod of the head and the two arms held very low to the side and the palms of the hands twd ptr. |
| 5-8 | Similar to meas 1-4, except that the couples face and move in RLOD. Start on outside ft, but still hold R hands, L hands on hips. |
| 9-10 | Turn R elbows 1 1/2 turns CW, L hands on hips. |
| 11-12 | As in meas 3-4, except M are now on outside of circle, turning CCW and W inside also turning CCW. |
| 13-14 | Turn L elbows 1 1/2 turns CCW, R hands on hips. |
| 15-16 | Same as meas 11-12, but M are now inside of circle, turning CW and W outside of circle turning CW. The dance does not repeat. |

Chodzony from Cieszyn

Hej! Na Mosćie, trawa rośnie
a poś mostem fijożek (Repeat)
We Wiśle je szumna dziotcha
a w ustroniu pachotek (Repeat)

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JAWORNICKI
(Yah-vor-sitsky)

This dance was learned from Janina Marcinkowa of Cieszyn, Poland.

RECORD: LTN 1 *Janina Marcinkowa - Poland*

FORMATION: Cpls in a circle, M with back to ctr, Ballroom pos.

PATTERN

Meas PART I

1-4 Do 7 slide steps in LOD and finish ^{ing} with ft and knees together in a soft plie.

5-8 Repeat meas 1-4 in RLOD

9-16 Repeat meas 1-8

PART II

1 Flatfooted, do a half moon figure; the M stay in place and help the W. W do a smooth RLR, hold to their R (across in front of M)

2 Repeat with opp ftwk and direction

3-4 Repeat meas 1-2

5-6 Do 4 pivots CW, starting with outside ft, completing 2 full turns.

7 Stamp outside ft; Hold *...*

8-14 Repeat meas 1-7

PART III

Release hands and place on hips. This is the same as Part I except that the entire step is done alone. ALL start to ~~R~~

1-4 Do 7 slides to R and finish with ft and knees together in a soft plie.

5-8 Repeat meas 1-4 to L

9-16 Repeat meas 1-8

PART IV

Same as Part II but by yourself, hands on hips

1 Step flat-footed in place RLR, with about 1/4 turn CW

2 Repeat meas 1 with opp ftwk and direction

3-4 Repeat meas 1-2

5-6 Turn CW in place by self, starting on R ft, four pivots, completing 2 full turns.

7 Stamp on R ft

8-14 Repeat meas 1-7

PART V

Same as Part I

PART VI

Same as Part II

Presented by Morley Leyton

KOZO NASZA MASTOZKI
(Ko-woh Nah-sheh Ma-stow-ki)

This dance is from the Beskid Mountains near Cieszyn. This dance was learned from Janina Marcinkowa of Cieszyn, Poland.

RECORD: LTN 1

FORMATION: Cpls scattered about the room, facing each other with their hands in the small of the back.

| <u>3/4</u> | <u>PATTERN</u> |
|------------|---|
| Meas | <u>PART I - Slow</u> |
| 1-2 | Ptrs change places, passing R shoulders, doing the following steps: Roll from the full foot on to the half toe, stepping onto the R ft, placing the L ft behind the calf of the R leg, and doing about a 1/2 turn CW (1,& Continue passing ptr, doing the same step as in 1, onto the Lft (2,& Repeat (1, &), (3,& Step onto L ft facing ptr, in ptr's original posn. (4) Do ukJan (a sort of bow). Nod head to ptr and bring the hands down to sides, slightly fwd with the palms twd ptr (5) Hold (6) |
| 3-4 | Repeat 1-2, returning home |
| 5-8 | Repeat 1-4 |
| | <u>PART II - Fast</u> |
| | Close into your ptr, M R arm around ptr W, L hand holding W upper arm. W L hand on M R shoulder, R hand holding ptr upper arm. |
| 1 | Make 1 complete turn CW, by stepping, flat-footed, around ptr with the L ft (1) closing R ft in (&) and repeating this (2), (&). NOTE: There is no bounce in this turn, but a pulse fwd strongly on the step with the L ft, and weakly with the closing of the R ft. |
| 2 | Repeat 1, finishing where the step started. |
| 3 | Release hold on ptr, place hands once more in the small of the back, bend fwd slightly from the waist, and bend the knees. In place, and staying on the same level (NO BOUNCE), alternately place the R ft, then the L ft, the R ft, the L ft ahead of the other ft, ft parallel. |
| 4 | Stamp both feet together under you, at the same time, without jumping up before-hand (ct 1) Hold for rest of measure. |
| 5-8 | Repeat 1-4 |
| | Complete dance repeats... |

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KUJAWIAK WESELNY
(Kujawiak with Oberek)

As often happens, the slow kujawiak has a fast chorus, either a Mazur, or as in this dance, an Oberek.

RECORD: Za Gorami, Za Dolinami, BR 1000 Side 1, Band 7

FORMATION: Cpls in circle, facing LOD, M inside, M,W hands on hips, elbows fwd. Steps are described for M, W use opp, unless otherwise noted.

PATTERN

-
- Meas PART I: DIAMOND
Progress in a diamond pattern along LOD, Movements are stately.
- 1 Away from ptr, M step L,R,L.
2 Close R, hold, click heels
3-4 Repeat 1-2, twd ptr, starting with R ft.
5-8 Repeat meas 1-4
9-10 Facing ptr, walk in a CW circle, reach with R arm as if to put it around ptr's R hip, do not touch. L hand extended to side. Starting with outside ft, continue with walk 1,2,3,close, hold, click
11-12 Repeat meas 9-10
13-16 Repeat meas 9-12 but now hold around ^{ptr's} waist and raise L arms until hands join over head and form arch.
- CHORUS: Oberek shoulder-waist pos. M facing LOD, W RLOD-Bend slightly at waist.
- 1-4 Four basic oberek steps in LOD, begin MR,WL.,bent fwd. M goes fwd, W bwd.
5 Straighten, step MR, WL (ct 1). Hold (ct 2) hop MR (ct 3) making 1/4 or 1/2 turn CW. Heels click naturally.
6 Repeat meas 5 on opp ft, continuing to turn CW.
7-8 Repeat meas 5-6
9-16 Repeat meas 1-3
17-24 Open Mazur pos, W's L hand under M's R arm, with palm up and thumb back, free arms rounded, hands joined. 8 Basic Oberek steps, starting inside ft.
- VARIATION: I
23 M step on R (ct 1) release hand hold. Kick L leg high and leap high into air. Stay there as long as possible.

Land on L ft (ct 3).

Bend over and slap floor on ct 1 of meas 24. W does one Oberek step bkwd, then comes to firm halt.

VARIATION: II

- 23 M step in front of ptr on R ft (ct 1) jump straight up, join knees, and bring up under you. Land on L ft and R knee.

PART II

Facing LOD, take skating pos, R arms over. Start with inside ft..

- 1-2 M click R ft, step on it to R, cross L in front and do one Mazur step in place. W passes in front of M with arms up, pass to his L and into skating pos, L arms over.
3-4 Reverse directions and ft to return to original pos.
5-8 In 9 steps, W completely circles M, without letting go of hands, and does CCW turn in place with 3 steps, to orig pos. M does 12 steps in place without changing pos at all, and follows ptr with eyes and helps her.
9-16 Repeat meas 1-3

1-24 CHORUS

PART III

Facing ptr. M with back to ctr. Separate.

- 1 M & W on same ft. Hop back on R ft extending leg straight back: arms reach twd ptr and hands rotate to bring palms up (ct 1) step back onto L (ct 2) close R ft to L (ct 3)
2 Repeat meas 1
3 Repeat meas 1, cts 1 & 2. Step fwd on R ft (ct 3)
4 Walk twd ptr. Bring arms up around and put hands on hips. Step L (ct 1) R (ct 2) close L, but place no wt on it (ct 3)
5-8 Repeat meas 1-4
9-16 Repeat meas 9-16 of PART I

- 1-24 CHORUS: This time on leap, land on L ft, and in same motion set down on R knee, and pose.

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LIPKA
(leap-ka)

This dance was learned from Janina Marcinkowa of Cieszyn, Poland.

RECORD: LTN 1 *Janasik Records: Village Dances of Poland*

FORMATION: 4 cpls in a square, W on M R. Arms are straight down with inside hands joined.

PATTERN

Meas PART I SLOW

- 1-2 Head cpls change places by taking 6 walking steps, CW inside the square. The M leads and the W trails behind. Begin with L ft.
3-4 Side cpls do the same
5-8 Repeat meas 1-4

PART II FAST

M PART

- 1-2 Take 6 running steps to get to opp M place: Clap hands on ct 1 and for the next 5 cts, have the arms like an airplane, the R arms twd the ctr a little lower than the L arms which are away from ctr. The 4 M form a R hand star, without holding hands, and rotate 1/2 circle CW.
3 Join R elbows with opp W, keeping L hand out straight and do 1/2 or 1-1/2 turns CW with 3 tuning steps.
4 Do 2 stamps in opp W place, release elbows and place W on R, in orig pos. At the same time, bring L hand down to hip.
5-8 Repeat meas 1-4, but return to orig pos to your own ptr.
9-16 Repeat meas 1-8

W PART

- 1-2 Stay in place, hands on hips, Do 2 complete turns CCW in place by taking 5 flat-footed steps and closing both ft tog. on 6th ct, since you now have to completely reverse the direction you turn.
3 Execute 1/2 or 1-1/2 turns CW, R elbows joined with opp M.
4 Release elbows and return to orig pos, doing 2 stamp-pivots to face ctr, hands on hips.
5-16 Repeat meas 1-4 three more times.

PART III

Same as PART I, except that head cpls add a slow turn in place CCW with inside arms held straight fwd while the side cpls are changing places (6 cts).
The side cpls do this turn only following their 1st crossing, not before.

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POLKA OD PRZEWORSKA
(Pshe-vor-ska)
(Poland)

This dance is also called "Polka Wściekła" (Furious Polka). Polka from the village of Przeworsk, Rzeszów Region. This dance was learned from Leokadia Magdziarz of Rzeszów.

RECORD: LTN 2 or MH 45-4002

FORMATION: Cpls face diag fwd to ctr, face ptr, M R arm around ptr waist, W L hand on M R shldr. Free arm hangs loose.

PATTERN

- Meas FIG I: FLOPPY WALK
- 1 Floppy walk, 1,2,3, swing to ctr and diag fwd in LOD. Begin with outside ft. M L, W R shldr leads. Look over shldr at ptr. (Lean straight fwd)
 - 2 Back/diag out, face ptr, look over inside shldr at ptr. (Lean straight bwd) Continue moving CW.



- 3-6 Repeat meas 1-2 twice more
- 7 Repeat meas 1
- 8 Stamp, stamp. M grabs W R wrist, his R hand in small of ptrs back, L-hand-jammed-into-L-hip. M R ft fwd, W L ft back.

- Count FIG II "5 and"
- Sit in plié. M holds W R wrist in L hand at his L hip. Start M face LOD, W RLOD. M R ft, W L ft.
- 1 Step in LOD
 - 2-5 Do four 1/2 turns CW in plié, finish M LOD, W RLOD, TRAVEL! Reach fwd on 1st ct
 - 5& Cut M's L, W's R ft under standing ft and move in LOD

DO NOT RISE at any time in the turning sequence. Turning sequence is done three times each the first four times through and six times on the fifth time through on LTN 2.

On MH 45-4002, the turning sequence is done 6 times through every repeat.

Finish the turning sequence by jumping on both ft.

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POLKA SUWANA
(Polka Soo-va' nah)

From the Rze. szów Region.

RECORD: LTN 2 *Janosik Records: Village Dances of Poland*

FORMATION: Cpls in circle, ballroom pos, M with back to ctr. ML hand holds W R wrist. M and W on opp ft.

2-4

PATTERN

Meas PART I
1 Take long lunge in LOD onto ML, WR ft (ct 1) start turning CW by stepping onto MR, WL ft (&) step onto ML, WR, completing 1/2 turn (ct 2).
2 Remain erect and do one step, together, step completing full turn.
3-16 Repeat meas 1-2, 7 more times.

PART II SHOULDER-WAIST HOLD

M remains in place, back to ctr and helps ptr.
W do a backward pas-de-bas:
1 Step R (ct 1) touch L behind R with slight body turn (ct &) step R in place (ct 2)
2 Repeat meas 1 with opp ft and direction.
3-8 Repeat meas 1-2, three more times.

REPEAT PART I
REPEAT PART II
REPEAT PART I

VARIATION: PART I

1 Same as above
2 M sets R leg out straight in RLOD with flexed heel & W jumps over his leg with a jump, 2, 3.

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POLKA TRAMBLANKA
Polish

Polka-Mazurka from Opoczno. This dance learned from Mieczysław Piwkowski of Mazowsze and from the Opoczno Cepelia Ensemble of Opoczno.

RECORD: LTN 2 or MAZOWSZE-VOL 3, MONITOR (omit part VIII)

FORMATION: Open Mazur position.

BASIC STEP: Light running, bouncy step, travel fwd slightly. Do not kick feet back.

MUSIC 3/4 PATTERN

Meas PART I: BASIC STEP

- ✓ Couples in open pos, facing LOD. Free arm bent 90°, held close in at waist; make fist, with thumb up.
- 1 ✓ Accent arm back, look at ptr, take step on outside ft (ct 1)
- ✓ Arm in, take step on inside ft (ct 2), arm bwd, take step on outside ft (ct 3)
- 2 Keep alternating cts 2 and 3, 3 times. Repeat 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
- 3-10 Repeat meas 1-2, four times.
- 11 Repeat meas 1, but begin 1/2 turn CCW
- 12 Stamp, stamp, facing RLOD

PART II

Repeat Basic step in RLOD, finishing facing LOD

PART III Closed ballroom pos, ML, WR arm extending in LOD, below shldr level.

- 1-2 Travel LOD look at ptr, and tilt head in LOD, doing 3 basic steps.
- 3-4 Bend lower arms at elbow twd self and tilt head back, continue to travel in LOD doing 3 basic steps.
- 5-8 Repeat meas 1-4
- 9-10 Repeat meas 1-2
- 11 Repeat meas 3 but start 1/2 turn CCW
- 12 Stamp, stamp facing LOD, bend arms in.

PART IV

Repeat PART III in reverse direction or RLOD

PART V

Polka-Mazurka step. Same Pos as in PART III, arms out to side, M with back to ptr.

Polka Trablanka-Cont Page 2

- 1 Dip onto fwd (outside) ft, in LOD (ct 1) step down onto inside ft, close to outside ft (ct 2) hop on inside ft, bring outside ft close behind ankle (ct 3)
- 2 Do 3 basic steps (bouncy) and turn 1/2 turn CCW
- 3-4 Repeat meas 1-2 in LOD but opp ftwk.
- 5-8 Repeat meas 1-4
- 9-10 Repeat meas 1-2
- 11 Repeat meas 1
- 12 Stamp, stamp and turn 1/2 turn CW.

PART VI

Repeat PART V in LOD

PART VII and PART VIII

Repeat PART I and II

Oj, zagrajta nam poleczke

||| .|| .|| ||
||| .|| .|| ||

Oj, potańcujem troszeczke

Oj potańcujem troszeczke

Oj zagrajta nam poleczke

Oj potańcujem troszeczke

Dobra poleczke, bo skoczna

||| .|| .|| ||
||| .|| .|| ||

Ale najlepsza z Opoczna

Dobra poleczka, bo skoczna (2)

Ale najlepsza z Opoczna

Dobra poleczka bo skoczna

Oj, dobry dzbanek i sklanka

|| .|| .|| || ||
|| .|| .|| || ||

Ale najlepsza trablanka (2) Repeat

Oj, dobry dzbanek i sklanka

Ale najlepsza trablanka

Presented by Morley Leyton

POLKA Z KROPKA

(Polka Zkró - pka on)

This is a dance from the Rzeszów region. This dance was learned from Edward Wawrzyniak from the Rzeszów region.

RECORD: LTN 1001

FORMATION: Cpls in a circle, closed ballroom posn., M with their backs to the center. The M L and W R arm are held straight down at the side and the man holds the woman's wrist.

PATTERN

Turning Step:

Starting in line of direction, M L, W R ft., do step to the side, close, step, close step, close. On each step, bend the upper torso towards RLOD and make the free arms come out slightly. Then: First turn, pivot $\frac{1}{2}$ turn CW on M L, W R ft, legs straight, and then do a dip on that same leg and touch the other ft to the floor behind you. Place no weight on that ft.

All subsequent turns:

Do two $\frac{1}{2}$ turn pivots, starting M R, W L, and then do the dip and touch (putting the period on the turn).

The turn is done smoothly on the pivots and there is a definite drop when you put the period in. DO NOT HOP, or leave the floor at any time. During the turn, the joined hands may be held out to the side.

NOTE: If the turns are done correctly, the M is always facing the ctr, and the W has her back to the ctr on the dip.

Rest Step:

Cpl faces LOD and does a light bouncy running step, one step to a count. M has R arm around W waist. W has L hand on M shoulder. This is the typical rest step from Rzeszów and there are many variations the cpls may improvise such as turning CW or CCW, with or without your partner, doing the Rzeszów handwave, etc.

Sequence:

Most turning dances from Rzeszów are done ad lib, that is you turn when you want to, rest when you want to. It is best to start the turn at the beginning of a musical phrase.

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WIELKI OJCIEC
(VE^{EL}-ELKI OY-chets)

This dance was learned from Hanna Chojnacka. This dance is from the Wielkopolska Region of Poland.

RECORD: LTN 1 Big-Daddy

FORMATION: Cpls face LOD, W on R of M. M L hand on hip, R hand a la Napoleon. W L in M R elbow, W R forearm vertical in front of body holding fan-shaped handkerchief. Wave hand only to R & L. ^{Handkerchief}

Meas FIG I Sunday Go to Church Step
1 M & W opp. Move together, M step R (ct 1) stamp L (no wt) by bending R knee.
2 Away M step L (ct 1) stamp R (no wt)
3-4 Repeat meas 1-2
5-8 Repeat meas 1-4

PART II
1-8 M step fwd and in twd ptr on R ft, take shoulder-blade hold. Do springy pivot step, half turn per beat. Like Vossarul, but with some knee action, too.
9-16 Repeat meas 1-8, but faster

Dance repeats

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Presented by Morley Leyton
SHARON'S MAZUR (Mazurka Szarona)
(Poland)

RECORD: Za Gorami, Za Dolinami BR 1000

FORMATION: Cpls in circle, facing each other, inside hands joined and extended to M's R side shldr level. M with back to center.

PATTERN

- Meas PART I
- 1 M (W opp) hop on R, clicking L ft to R (ct 1) step to L side on L (ct 2) cross R over L (ct 3). Complete 1/4 turn to face LOD
- 2 CHASSE STEP: Hop on R ft (ct 1) slide along LOD onto L (ct 2) hop on L (ct 3). Continue turning another 1/4 turn so that ptrs are back to back.
- 3-4 Repeat meas 1-2, continuing to progress LOD, but using opp ft and reversing direction of turn, till face to face once more. Do not release hands
- 5-8 Repeat meas 1-4
- 9-16 M kneels. W does 8 basic Mazur steps around ptr CCW completing a 1/4 turn with each step or two complete turns.
- 17-20 Repeat meas 1-4
- 21-24 Repeat meas 9-12 (one turn)

NOTE: Meas 1-4 requires long practice to master with freedom. The step should cover a great deal of space. To begin the arms can be on the hips, but later they should swing in on 1, fwd on 2, out on 3, and back fwd on 4, all at about shldr level.

PART II

- W travel in a CCW semi-circle about their place (meas 1-8) and then return along that same semi-circle (meas 9-16), hands on hips:
- 1-3 Do 3 basic Mazur steps turning CW
- 4 Face ptr and do step 2,3 in place.
- 5-8 Repeat meas 1-4
- 9-16 Repeat meas 1-8 with reversal of direction and turn. M follows behind ptr, slightly inside of W circle.
- 1 Hop on L ft and lift up R ft, knee straight at end of lift (ct 1) touch R heel on floor, knees locked in front, with weight on it (ct 2) step on L (ct 3)
- 2-3 Repeat meas 1 twice
- 4 (Face ptr) and step 2,3 in place
- 5-8 Repeat 1-4 on opp ft, passing W (on inside of circle) and end facing opp direction (RLOD)

- 9-16 Repeat 1-8, still following behind ptr and all moving RLOD with M on outside of circle

PART III

CHASSE, facing LOD. M R arm is extended to side, L hand on hip; W rests L hand on his R shldr, R hand on his R hand. Start with inside ft.

- 1-2 Do two chasse steps. (hop on inside ft first) hop, slide fwd on outside ft, hop on outside ft, reversing ftwk.
3 M in place does LRL turning W CCW with R hand. W does down, 2,3 completing one turn in place.
4 Assume Varsouvienne pos. Both do Down-up: bend knees, and point knees and toes twd each other on ct 1. Straighten everything and click heels (ct 2) Hold (ct 3)
5-6 Repeat meas 1-2
7 M in place does LRL turning W CW with R hand. W does down, 2,3 completing one turn in place. Assume original hand hold (M L on hip)
8 Repeat Down-up
9-16 Repeat meas 1-8 and end facing ptr. M back to center.

PART IV

Face ptr, M back to ctr, hands on hips, M and W on same ft:

- & Lift R leg
1 Set R heel down in front (take wt) at same time bringing L shldr fwd (ct 1) step on L in place (Ct 2) close onto R and recover (ct 3)
2 Repeat meas 1 with opp ftwk and shoulders
3 Repeat meas 1
4 In place, step LR , touch L (no wt)
5-8 Repeat meas 1-4 with opp ftwk ending RL hold
9-11 Do 3 (click R, step R, close L) CCW facing ptr around your spot. Arms reach down twd ptr.
12 Step RLR in place, bring hands up, around, and down to hips
13-16 Repeat meas 9-12 with opp ftwk
17 Step across self with R ft and reach way down with both hands, sweep hands fwd as if trying to grab something on floor (ct 1) step in place on L (ct 2) close back with R and recover (ct 3)
18 Lunge to R of ptr with L, at same time placing L arm around waist of ptr and R arm in the air (ct 1) hold for cts 2,3.
19 Do Click R, 2,3
20 Do a Down-up

PART V

Repeat Part IV

PART VI

Repeat Part III

PART VII

Repeat Part I

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO FOLK DANCE CONFERENCE

BAKMES-POLKA

(Finland)

Described by Gordon E. Tracie
and used by permission.

Bakmes (BAWK-mehss), as a dance term, essentially means "backward". A Swedish dialect word (occasionally spelled bakmäds), it is used to describe certain steps in which the dancers rotate in a contrary or backward direction, that is, a reverse turn. There are numerous forms of Bakmes (see * note below). Done to polka music, the dance by this name is today found mostly in Finland, but only in the Swedish districts thereof. Although also known by some Finns, they attribute its origin to their neighbor across the Baltic. In Sweden itself, however, the polka Bakmes seems to have been completely forgotten, except for one Stockholm folkdance society (see Source note below).

Inasmuch as this Bakmes is built upon polka rhythm, a knowledge of the Baltic-style polka -- which as a simple couple dance is called Polkett in Sweden -- is most desirable. In Finland, where Bakmes still survives in living tradition, it is not so much a "dance" as it is a way of dancing to certain music -- in this case, polka. Just as in an ordinary waltz American dancers may turn L or R, perhaps balance, or dance grapevine steps, the Finnish dancers, it was observed, changed "at will" between Polkett, walking steps and Bakmes, all during the same tune. It was clearly up to the whim of the dancers, and of course the space available on the floor at the moment. While the following description does not incorporate a polka step, but only the walk and turn-- which is the way the Stockholm society dances Bakmes -- one may keep in mind that a proper Polkett, or Finnish polka, is also an appropriate step for a "total response" to this Baltic polka music.

Source: As learned at Svenska Folkdansens Vänner (The Friends of Swedish Folkdance, oldest folkdancing society in Sweden), by Gordon E. Tracie, and first brought to USA in 1951. Also danced and discussed a decade later with both Finnish and Swedish groups in Helsinki, Finland.

Music: Record: Swedish RCA FAS-665 (Finnish Polka). Same also on RCA LPM 9910.

modern
Formation: Any number of cpls, moving in LOD (CCW) around the room, W on M's R, her L hand on his R shoulder, his R arm around her waist. As a matter of courtesy and traffic convenience, turning cpls have floor right-of-way, walking cpls should keep out of their path.

Steps: Walking steps, polka Bakmes step (described below).

Character: Sprightly, yet both relaxed and controlled; posture erect, but not stiff; dancing is light on the feet, with a "spring" due to being up on the toes somewhat.

This is a freestyle dance, in which Part A (walk) is simply a rest step affording the dancer an opportunity to get his breath or equilibrium before and/or after Part B (turn), which can be quite vigorous. Thus the two parts are not figures in the regular sense, but merely two responses to the music, alternated at will, with no fixed number of measures for either. (For esthetic reasons the break between the two parts is preferably made on an even musical phrase, though this is not necessary).

A. WALK

In open pos, beg on outside ft, cpls move fwd in LOD, one step to each beat of the music, with light, springy walking steps, knee slightly flexed, for as many meas as desired. Free hand may hang naturally at side, or be on hip Swedish style (fingers fwd, thumb back).

B. TURN

M begin with lusty stamp on ct. 1, cpls turn with polka Bakmes step (as described below). This may be danced either in closed waltz pos (with hands extended at arms length straight out from shoulder), or in open pos as in the walk (in which case it is helpful to keep hands firmly on hips). Cpl turn CCW (i.e. L-hand turn), progressing fwd in LOD, for as many meas as desired, after which open pos walk is resumed.

Polka Bakmes step:

In the logic of its step pattern, the polka Bakmes bears a resemblance to the Polska, in that each step is repetitive (that is, not alternated to the other ft as in polka, waltz etc.), and makes a complete revolution in each full ct. Furthermore, like the cpl Polska turn, the W's step is basically the same as the M's, except that it begins one ct later in the sequence. But unlike the typical Polska, which is in 3/4 meter, this Bakmes is in common time, both as to music and step ct.

One full step pattern of the polka Bakmes takes 2 meas of music. For convenience, however, it is best treated as a 4-ct step.

M's step:

- ct.1 Jump onto both ft, bending knees slightly.
- ct.2&3 Step L,R,L, turning CCW.
- ct.4 Leap twd LOD on R, completing full turn.

The jump is taken in place, the 3 quick steps turning L are very small, and the leap onto R is a big step in LOD. On the 4th ct, if the step is danced in closed pos, M's L ft is brought around behind R in direction of motion, to assist in the turn. If step is danced in open pos, M's free L ft is projected slightly fwd (toe down). This, rather than merely lifting L ft in place.

W's step:

- ct.1&2 Step L,R,L, turning CCW.
- ct.3 Leap onto R.
- ct.4 Jump onto both ft.

Following is a step-pattern chart, which should facilitate interpretation of the polka Bakmes step:

| M's step | | | | W's step | | | |
|----------|------|---------|-----|----------|-----|------|--|
| Count | 1 | 2 and 3 | 4 | 1 and 2 | 3 | 4 | |
| Dance | Both | L, R | L R | L, R | L R | Both | |

It will be noted that although dancing together, M and W are in effect performing a different rhythmic pattern. In learning, it may help for the M to count "1, 2 and 3,4", and for the W to count "1 and 2, 3, 4".

* NOTE: There is also a "Bakmes" found in western Dalarna, Sweden, but it is danced in 3/4 Polska rhythm, and has an entirely different reverse step, closely paralleling that in one of the figures of Røros-pols from Norway. -19-

DALDANS

(Sweden)

Presented by Ingvar Sodal

Daldans (Dale-dance or Dance of the Valleys) is a choreographic creation from around 1840, by A. Selinder at Kungliga Teatern in Stockholm. The figures are stylized after dances from western Sweden, and the music is a medley of old song and dance tunes from Dalarne (the Dales), collected by the fiddler O. Tillman.

Daldans was first performed in 1843 at Kungliga Teatern, in a performance for the king Karl XIV at his 25th anniversary as king of Sweden.

Source: "Beskrivning av Svenska Folkdanser", by Svenska Ungdomsringen för Bygdekultur, Stockholm 1964.

Music: Svenska Ungdomsringens Förlag No. 203 or RCA LSP 10184.

Formation: Any number of couples, moving LOD (CCW) around the room. Positions as described below.

Steps: Dalstep, light running step, kickstep, hambo-polska step, other steps as described.

Dalstep:

ct.1 Step on R, knee lightly bent. Lift L ft.

cts. 2 & 3.

Up on R toe and smoothly down again. At the same time L ft is lifted forward and up and slightly crossing over R, toe pointed down, max 8"-10" off floor.

Set L ft down, and do another Dalstep as described above, starting with step on L.

When moving fwd on Dalsteps, one adds a small hop on ct.3.

Hands: When in steps fingers fwd.

Character: This little dance suite, describing in a variety of figures the courtship between the two dancers, is done in a controlled and elegant manner. It is in parts slow and dignified, and in other parts fun and lively. All the time, dancing is light on the feet. Posture erect, head high, yet movements are smooth and elegant, not stiff. The flow of the dance through its various figures and transitions is very important. In spite of the fixed pattern, there is individuality and flavor added by the dancers.

Sequence:

music

| | | |
|----------------|--------|--|
| meas. 1-8, 1-8 | Fig. 1 | 16 Dalsteps. |
| " 9-16 | " 2 | 2 Dalsteps, dish-rag turn. |
| " 17-24,17-24 | " 3 | Change places, kick-steps, arm figure. |
| " 25-32,25-32 | " 4 | Dalsteps toward each other, toe game. |
| " 1-8 | " 5 | " CCW around the W. M claps hands. |
| " 9-16,9-16 | " 6 | Dish-rag, M kicks over W's head. |
| " 17-24,17-24 | " 7 | W's solo. |
| " 25-32,25-32 | " 8 | Towards each other and turning away. |
| " 1-8 | " 9 | Hook R elbows, hook L elbows. |
| " 9-16,9-16 | " 10 | 2 Dalsteps. M lifts W over and back. |
| " 17-24,17-24 | " 11 | M's solo. |
| " 25-32,25-32 | " 12 | W crosses over to M's L side, M over to W's L side etc., and back. "Daltitt ²⁰¹ " ✓ |
| " 1-8 | " 13 | Hambo-polska. |

Meter 3/4
Figure 1

Starting position: Cpl facing LOD, W on M's R side, a little behind. M's arms crossed high on chest. W's L hand on M's R shoulder, W's R hand on hip, thumb backwards.

meas.

1-8] 16 Dalsteps LOD, starting with step on R ft for both.
1-8]

Figure 2

Cpl facing each other, M's back to center. Join hands, W's R in M's L, W's L in M's R, elbows slightly bent (relaxed).

- 9-10 2 Dalsteps in place, starting with step on R for both.
- 11-12 Keep hands joined, and do "dish-rag" turn toward M's L. Arms close together.
- 13-16 Repeat once.

Figure 3

Still facing each other, as in fig. 2. M's arms crossed high on chest, W both hands on hips, thumb backwards.

- 17-18 Starting on L ft, pass each other on L side, doing 6 light running steps fwd. Both turn CW and face each other (distance approx. 6'-7'). Now W's back to center. The following (19 & 20) is done in place:
- 19 3 kick-steps fwd, starting with step on L.
- 20 [ct.1 Jump on both ft (ft almost together, toes pointed slightly out), and do a light dip with bent knees. At the same time the arms are moved upward and out in a semi-circle, elbows slightly bent, loose fists. Hands end up at shldr. ht.
- ct.2 Keep the position.
- ct.3 Bring arms into starting pos. (M's arms crossed on chest, W hands on hips)

Figure 3 (cont.)

meas.21-24 Repeat above. (M's back to center again).

17-24 Repeat entire figure.

Figure 4

Keep the pos from fig 3.

- 25-32 8 short dalsteps towards each other, both starting with step on R.
- 25 Join hands, W's R in M's L, W's L in M's R.
- 25-32 M puts L ft fwd, toe up, heel in floor.
- 25-32 W does the same with R ft. Toes meet.
- 26 Bring fwd ft back, doing a little jump on both, while the other ft goes a little back and up before being brought fwd to toe-pointing as described above,
- 27-32 Repeat toe-pointing til end of phrase (total of 8 times.)

Figure 5

W both hands on hips, turning ^{turn} CCW in place as follows:

- 1-8 [1 [ct.1 Step on L, lifting R slightly.
- 1-8 [1 [ct.2 Small dip on L, ^{then} up on L toe.
- 1-8 [1 [ct.3 " jump ^{hop} on L.
- 1-8 [2-8 Repeat, starting on R, and do a total of 8 steps, making one complete turn.

At the same time the M describes a circle CCW around the W, doing 8 dalsteps, starting with step on R, and clapping his hands ^{once on beat} for each step. The M is all the time in front of the W.
Clap hands at waist level.

Figure 6

- 9-10 Face each other. Join hands and do a dish-rag turn toward M's L.
- 11 M puts R hand on W's head and pushes her down, while she goes all the way down on R ft and rests on R heel. W's head down, hands on hips.
- 12 [ct.1 M claps hands ^{above W head} and swings R ft over W's head (CCW).
- 12 [ct.2 Cont. turning to make one revolution.
- 12 [ct.3 Close with R ft, facing W again, while W raises up.
- 13-16 Repeat 3 times.
- 9-12
- 13-16

Figure 7

M steps back (1 step), his back to center, arms crossed on chest, and remains in this position.

W, with hands on hips, dances by herself, starting LOD as follows:

Figure 7 (cont.)

- 17 [ct.1 Step R ft fwd and to her R.
 ct.2 Cross L ft over R, step on L for a moment while lifting R.
 ct.3 ✓ Step on ^{back} R ft in ~~the~~ (same place as before.)
- 18 Repeat, starting on L. *pos ue ct 1*
- 19 The following (19 & 20) is done in place:
 3 kick steps fwd, starting with step on R.
- 20 [ct.1 Jump on both ft (ft almost together, toes pointed slightly out, and do a light dip with bent knees. At the same time the arms are moved upward and out in a semi-circle, elbows ~~slightly~~ bent, loose fists. Hands end up at shldr. ht.
 ct.2 Keep the position.
 ct.3 Bring arms into starting pos.
- 21-24 Repeat above.
- 17-24 W turns CW and moves back to her place in front of partner as follows:
- [ct.1 Step on R ft, lifting L slightly.
 ct.2 Small dip on R, up on R toe.
 ct.3 " ~~jump~~ ^{hop} on R.
- Repeat, starting on L, and do a total of 8 steps, doing 1/2 turn CW for each step. On the first 6 steps W moves back to right in front of her partner, and on the last 2 steps she moves away from partner and stops 6'-7' away, facing M.

Figure 8

W hands on hips, M arms crossed on chest. This fig is the same for M and W, except hand pos.

- 25 ^{hop} Step on L in front, rest on L ft while bending L knee a little and looking at each other. R ft behind, barely off floor, toe pointing down.
- 26 Same as above, starting on R ft. As one ^{leaps} jumps over to R ft, arms are flung out to the sides and ^{hands} joined at shldr ht.
- 27 Release hand hold, W hands on hips, M arms crossed on chest. Step L behind, and with a ~~deep~~ knee bend on L do one complete turn CCW, all the time keeping weight on L ft.
- 28 Close with R ft, while doing a jump on both, followed by a dip, facing partner.

The motions on the last 2 meas seem slow, and need to be very controlled, but at the same time it should look and feel vigorous and full of life.

- 29-32] Repeat 3 times.
 25-28]
 29-32]

Figure 9

L hand on hip for both, R arms hook elbows. The transition into hooked elbows should be done with vigor (don't sneak into it).

- 1-4 ^{✓12} 16 light running steps, making 2 complete turns CW, starting on R.
- 5-8 Hook L elbows, R hands on hips. ^{12 ✓} 16 light running steps, making 2 complete turns CCW.

Both face LOD.

Figure 10

M arms crossed on chest. W on M's R side, L hand on M's R shoulder, R hand on hip.

- 9-10 Both do 2 dalsteps, starting with step on L.
- 11 W puts her hands on M's shoulders.
M puts both hands on W's waist and lifts.
As the M lifts, W jumps up with legs straight and together.
- 12 M sets W down on his L side, both facing LOD. *M ft tog thr toes fwd. ✓*
- 13-16 Repeat above, except reversed (dalsteps starting with step on R, and M lifts W back to his R side).
- 9-16 Repeat entire figure.

Figure 11

W does 1 step to R (away from center) and remains there, facing LOD, hands on hips, while M dances by himself.

- 17-24 8 dalsteps, starting with step on R, LOD. At each step he swings opposite arm back, and the other arm across the chest, hands fisted.
- 17-24 M moves back to W's L side. M's hands (loose fists) almost meet high on chest, elbows at shldr ht. Movement is backwards, ^{sdwd to R} some-
what turning his back to center. 8 steps as follows:
- ct.1 Jump on both ft (ft a few inches apart, toes pointed slightly out) and do a light dip with bent knees. At the same time the arms are moved upward and out in a semi-circle, elbows slightly bent, loose fists. Hands end up at shldr. ht.
- ct.2 Keep the position.
- ct.3 Jump on both ft; close with ^{to R ✓} L_A Bring arms into starting pos.

Figure 12

Both facing LOD, W on M's R side. Join hands in front, R in R and L in L, W's L arm over M's R.

While keeping hand hold, W crosses over to M's L side as follows:

Figure 12 (cont.)

- 25 [ct.1 Step L.
ct.2 Jump and step R. *while turning.*
ct.3 Close with L. *to R.*
They both face LOD again.
- 26 M crosses over to W's L side in the same way as described above.
27 W crosses over to M's L side as described above.
28 Both wait, still facing LOD and keeping hand hold.
29 W crosses over to M's R side, same as above, except reversed:
[ct.1 Step R.
ct.2 Jump and step L. *while turning.*
ct.3 Close with R. *to L.*
- 30 M crosses over to W's R side, as above.
31 W " " " M's " " " "
32 W hands on hips. M steps behind W and puts both hands on her waist. Both face LOD.
- 25-32 Both do 8 steps in place, starting with step on M's R and W's L. Steps are similar to dalsteps, except the foot that is off the floor is not crossed over, but just lifted, toe pointed outward. *hand* M bends fwd on W's R & L sides every other time, and W turns her upper body to the L & R every other time, such that they turn half way toward each other and look at each other for each step. This part is in Swedish called "Daltitten".

Figure 13 - *W turns ccw 1/2 turn to face M, /*

M's R arm around W's waist, M's L hand on W's upper arm. W's L hand on M's R shldr, W's R hand on M's upper arm, W's arm on top.

- 1-8 8 hambo-polska steps LOD, starting on M's R ft.

GAMMAL POLSKA

(Sweden)

Described by Gordon E. Tracie
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Gammal polska (GAHM-ahl POHL-ska) means simply "Old Polska", and might well be called the archetype of the couple-turning dance in Scandinavia. In 3/4 time, but differing from and much older than the waltz, the Polska is the most distinctive of all the Nordic rhythms, and is of course not to be confused with the relatively recent 2/4 time Polka. The triple-count of the Polska constitutes the rhythmic framework for the greatest share of all folk song, instrumental, and dance melodies in Sweden, and Norway too, where it is called Pols. American folkdancers are best acquainted with this rhythm in the Hambo and Snurrbocken, but there are countless hundreds of other dances based upon the same distinct meter.

The Polska, as both a musical and rhythmical form, has been known in Scandinavia since the Middle Ages, and indeed reigned supreme as Sweden's "national dance" for over two centuries, up to the middle 1800s. Today, however, except for the Hambo which still survives as an "oldtime dance", the traditional Polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have preserved a significant part of the incredibly rich treasure of Polska music. Fortunately, during the past few years, thanks to a number of devoted fiddlers and folklore-oriented teachers, a number of all-but-forgotten variations of the Polska have been brought to light through research among very old people, and have provided invaluable insight into the historical development of this intriguing dance form.

The old Polska described here is based upon this research, and contains the most fundamental of the Polska steps as used in a partner turn. In effect, this turn is but an "extension" of a forward-moving step done in Polska time, with two movements to a count of three. One merely adapts the open step with its "one, --, three; one, --, three" weight-shift pattern, to a closed turn -- easily and naturally, without ever losing the basic rhythm. (Actually the whole thing is so simple it is astounding!)

As is the case in all couple Polskas, the M is the master of the dance, and he must lead it, firmly, thoroughly, and unerringly. The W in effect gets a "free ride." If the M knows his step well, the W need only "let him drive". Gammal polska is surely not a complex dance, but like the Viennese Waltz, it is something that craves patience and practice. Once mastered, it can be one of the most relaxing, yet satisfying of couple dances, and the conscientious dancer will be amply rewarded for his time.

Source: As personally observed and danced by Gordon E. Tracie through research and field work in Sweden (1950-51, 1955, 1960-61, 1963).

Music: Record: Aqua VIKING 830; Sveriges Radio RAEP-2.

Formation: Any number of cpls, LOD CCW. Open shoulder-waist pos, free hands hanging loosely at sides (not on hips!); closed Swedish folk-dance hold (as described below).

Meter 3/4 ✓

Steps: Open Polska Step, as used in Gammal Polska:
 This is in essence a promenade, or a "rest step" if you will, in which the dancers move fwd in LOD in open pos, prior to making the closed turn. The footwork, insofar as weight-shift pattern goes, is identical to that used in the turn. There are but two ft movements during the three cts of each meas, and these occur on the 1st and 3rd beats, the 2nd being a "hold".

M's step:

ct.1 Step L
 ct.2 Hold pos (L in front
 of R)
 ct.3 Step R

W's step:

ct 1 Step R
 ct.2 Hold pos(R in front
 of L)
 ct.3 Step L.

The steps on "3" and "1" thus come in immediate succession, whereas there is a pause between "1" and "3".

IMPORTANT: These steps should resemble an ordinary natural walk (the heel making contact with the floor before the rest of the foot), rather than slides or a ballroom "dance-walk". Though somewhat syncopated, the movement should be smooth and flowing, not in any way jerky, or "military" in character.

Closed Polska Step, as used in turn in Gammal polska:

This is a form of the L-foot Polska (referring to the M's step), and is therefore closely related to the step used during the turn in the Swedish Snurrbocken, the Danish Sönderhoning, and in one figure of the Norwegian Røros-pols. As danced in Gammal Polska, however, the step is much smoother and definitely does not accentuate each beat of the music.

M's step:

ct.1 Pivot on L, leading around CW.
 ct.2 Continue pivot on L, while keeping R close by so that it "trails" around in slight contact with the floor (i.e. "both").
 ct.3 Step fwd LOD with R, with slight pivot, enough to complete full revolution around.

W's step:

In the transition into the step, W holds on ct. 1, wt on L ft, ready to step R between M's both on ct. 2. It may be helpful while learning it, to count "2, 3, 1", instead of "1, 2, 3".

ct.2 R ft between M's both.

ct.3 Step L (pivot CW).

~~ct.1 Close with R. Retain wt on L, touch R to floor close to L ✓~~

If the open Polska step is danced properly, there is no great change in the "feel" of the step pattern, once one begins the turn, it's simply a matter of moving the body around CW so as to make a full turn on each meas of music.

The turn should be extremely smooth, with neither too much "bounce" (as in Snurrbocken) nor any "dip" (as in Hambo). Yet it should in no way become lifeless or stilted, for there is a certain "lilt" which is essential to the Polska's distinctive rhythm.

Relaxed, with flowing motion, yet firm and powerful.

The following two parts are not figures in the regular sense, but merely two dance positions utilizing essentially the same step, once in open fwd, and the other closed turning, alternated at will, with no fixed number of meas for either:

A. OPEN POLSKA FWD

In open shoulder-waist pos, free hands loosely at sides, beg on outside ft, any number of open Polska steps fwd in LOD.

B. CLOSED POLSKA TURN

Taking closed Swedish folkdance hold (described below), cpl turns CW with any number of Polska turning steps, making one full revolution for each meas of music, and progressing fwd in LOD.

The turn is continued indefinitely, using the alternate open steps only when desired.

Closed Swedish Folkdance Hold: Common to a great number of the older cpl dances throughout Sweden is a closed pos differing from both shoulder-waist and the conventional waltz pos. Combining the best features of both, it is thus:

M's R arm around W's waist, W's L hand on M's R shoulder. M's L arm sharply bent with hand open, palm facing in, in order to grasp W's R elbow. W's R arm held almost straight out from shoulder, her R elbow in M's L hand, and her Rhand holding M's L arm just above his elbow.

Exact location of M's L and W's R hand is of course contingent upon relative arm lengths, but essentially M's L arm is bent, while W's R arm is almost straight. This allows for M's R ft to come between the W's ft, and her R ft between his ft, while at the same time providing the solidity of the shoulder-waist hold.

Among organized folkdancers in Sweden, this pos is recommended even for the Hambo, and is indeed called "Hambo hold".

Presented by Ingvar Sodal

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO FOLK DANCE CONFERENCE
RØROS-POLS

(Norway)

Røros-pols (approx: RUHR-ohs-pols), a couple dance from eastern Norway, is as genuine a "folkdance" as can be found in all of Scandinavia, yet there are no published descriptions nor printed instructions in Norwegian on how to dance it! For Røros-pols is one of those ethnic terpsichorean survivals known in Norwegian as "bygdedansar" (country-, local-, or village-dances). Unlike the "turdansar" (figure-dances) such as Reinlendar med Turar, Seksmannsril and Åttetur, which are thoroughly documented in the official Norwegian folkdance manual, the ethnic country-dances have not passed through a "formal" stage of development, but have evolved independently among the folk, varying from district to district. Among them are: Pols and Springleik (both close cousins of the Swedish Polska), Springar, Gangar, Rull and Halling. No other Scandinavian land has anywhere as rich a living tradition in native dance forms as Norway.

Besides being a delightful and exhilarating dance in its own right, Røros-pols is of unusual interest to the folklorist. Among the art treasures preserved in the Gripsholm castle near Stockholm, Sweden, there is a wall textile from around the year 1500, showing a fiddler, a bagpipe-player and 4 couples in various dance positions. It is entitled "Bonddans" (Farmer or Peasant Dance). The remarkable thing is that the dancers are pictured in 4 sequences in which every detail corresponds to the figures of a dance found in Norway in the area of the town Røros, exactly as it is danced today! The musicians' instruments, however, are not the same as those used nowadays. The bagpipe (once widespread in the Northlands) has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. But the most intangible aspects of the dance, the dance figures themselves, are still there. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common throughout northern Scandinavia (it was danced in western Sweden up to a generation ago) has managed to survive up into our day, a span of 4 to 5 centuries, in Norway---without any perceptible change!

The area of eastern Norway between Oslo and Trondheim is typical Pols country. There the ordinary fiddle, and not the unique Hardanger-fiddle, is the prevailing folk instrument. A driving rhythm frequently broken by subtle syncopations, and of times a strange mixture of modal keys, characterizes the music. Although the Pols has lost much ground the last few decades, its former popularity is attested to by the vast number of Pols tunes which have been handed down through the local fiddlers.

Among Norse wedding customs was a widespread tradition of a Bride's dance done to special music, namely Pols. The male guests (including the minister, by the way!) all took turns dancing with the bride -- clearly a pre-Reformation custom. The dance seems to have had two parts: A slow, dignified polonaise-like opening, followed by a fast, gyrating "round-dance". Scholars point out a definite similarity to the combination of Pavane - Gallard, so common at the time of the Renaissance. Quite likely the Gammal-polska of Sweden and Sønderhoning of Denmark are remnants of this same tradition. However in all of these dances the slow fore-dance music has given away to the livelier afterdance music, leaving the introductory figures to be done to the same rhythm as the following fast turn. In most areas of Norway the latter fast part, mostly in closed position, is the only figure still danced (for example Springpols, which is similar to the Hambo). Only in the district of Røros has the entire "original" sequence of figures, in suite form, survived.

Røros-Pols- page 2

It should be pointed out that Røros-Pols is no easy dance, even though figures may appear simple enough. The accomplished Pols dancer employs a lot of "tricks" that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" is difficult to describe or learn, but infinitely rewarding once it is mastered. Only thru long exposure can an outsider become a true Pols dancer. It is hoped that the introduction of this Norwegian dance to American folkdancers may, despite all the inevitable shortcomings of such transplantation, serve to provide an insight into the genuinely traditional aspects of Scandinavian dancing.

SOURCE: As observed and danced in Norway by Gordon E. Tracie. Notes and description prepared with the assistance of Anders Anderssen.

MUSIC: NGK TD7, LPNES 65, Polydor 2382 018.

FORMATION: Any number of couples moving LOD (CCW), pos described in text.

STEPS: Special for this dance, as described in text.

CHARACTER: With spirit and agility; flowing not tense.

NOTE: To conform to descriptive techniques understandable in the USA, deliniation of the various components of this dance must and need be based upon arbitrary phrasing and use of terminologies of which the "native" dancers are of course unaware.

In a sense, the following is a kind of little dance suite, with a series of figures done in a given order but with no fixed phrasing or precise number of meas for each fig. The changes from part to part are pretty much left up to the whim of the M, but not without respect to the "flow" of the cpls dancing in a given space.

While dance style and exactitude of the figures varies considerably between areas, groups, and dancers in Norway, the order and general form of the dance remains constant. In the case of exhibition, a certain concession to the exigencies of performance may be granted; All the dancers may be foordinated so that the figures and transitions are uniform and synchronized.

INTRODUCTION:

M initially takes his ptr by inside hand (M R, W L), and they begin moving out to floor and fwd in LOD, with open L Pols step, both dancing as follows:

- ct 1 - step L (natural walking step, heel contacting floor first)
- ct 2 - hold pos (L in front of R)

ct 3 - step R

After a couple of meas or so, W begins to trail behind M, and M changes handhold (down and behind his back) taking her L hand in his L, and cpl continues several meas (to end of a musical phrase, for example) with same step. Gradually, W comes up alongside M L side.

Transition:

W crosses over in front of M as she twirls CCW 2 or 3 times, under joined L hands (W ends on M R side). Dance pos now changes so that the M still holds W L hand with his L, but directly in front of them, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

OPEN STEP I

In this new pos, cpl moves fwd LOD, both dancing open L Pols step as before, for some meas.

Transition: (This preferably occurs on the last meas of a phrase). M stamps L ft (ct 1) and stops in place, as he simultaneously pulls W completely across in front of him and to his L side. W turning 1/2 turn CCW with L Pols step, assuming new dance pos for both as follows: R arm sharply bent, holding ptr upper arm, and L hand around ptr waist. W is to L of M in this pos (L shldr to L shldr).

Closed step I (Reverse turn)

In this pos, cpl turns CCW with same basic L Pols step, but in the following manner, making full revolution for each meas (6 cts).

| <u>MEN'S STEP</u> | <u>WOMEN'S STEP</u> |
|--|---|
| Ct 1 - Fwd on L in order to beg CCW pivot | Bwd on L ft |
| Ct 2 - Hold pos | R up to L |
| Ct 3 - R up to L, cont CCW pivot | Turn CCW on L, L turn LOD |
| Ct 4 - Bwd on L | R fwd LOD |
| Ct 5 - Hold pos | L fwd, L past R turning ft 90° CCW |
| Ct 6 - R up to L, cont CCW pivot, to complete one full revolution | Turn so back is LOD, R ft turned opp ^R LOD. |

Repeat above figure several times.

Transition: As M steps back, he grasps W L hand with his R, and twirls her one or more turns CCW under her arm, to take a semi-closed waltz pos (but with M L hand grasping W R fingers slightly, rather than palm-to-palm hold as in ordinary dance pos) facing fwd LOD.

Open Step II: In this semi-closed pos, cpl moves fwd LOD with open L Pols step for several meas.

Transition:For the M, the transition from the L Pols step to the Pols turn is direct without pause, starting on L (ct 1). W holds (ct 1) while M steps in front and they assume the following pos: R hand on ptrs back, slightly above waist, and own L hand on ptrs R shldr. W is a bit to the R of M.

Closed Step II (Pols Turn) In this new closed pos, cpls turn CW moving fwd in LOD, for several meas, making one revolution for each meas of music (3 cts). This step is very similar to that found in the Swedish "Gammal polska" turn but the Pols is considerably livlier, largely due to a much faster tempo.

| <u>MAN'S STEP</u> | <u>WOMAN'S STEP</u> |
|---|---|
| Ct 1 - Step on L, leading around CW | Ct 1 Hold (only done during transition) |
| Ct 2 Continue turning L while keeping R close by so that it trails around in contact with floor, dip slightly | Ct 2 Step on R between M ft(dip slightly) |
| Ct 3 Step onto R, turning enough to complete a full revolution, landing on R in fwd LOD | Ct 3 Step L |
| Ct 1 | Ct 1 Retain wt on L, touch R |
| Cts 2-3- | Cts 2-3 Repeat above cts 2 & 3 |
| W ftwork is very close tog and low to the floor | |

Conclusion:

After completing a number of closed Pols Turns, the cpl separates, M moves LOD while dancing basic L Pols step. As M lets the W go, she continues to make 1 turn CW and then falls behind the M in the L Pols step. Then the entire sequence is begun anew.

Obviously there is no fixed number of times the sequence is to be danced to the music available, for this depends on how fast the M wishes to progress.

The background by Gordon E. Tracie is the most extensive, if not the only written information available on this dance. It is therefore a privilege to be able to include his material in our notes.

Ingvar and Jofrid Sodal

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO, FOLK DANCE CONFERENCE

ÅTTETUR
(Norway)

Although Åttetur (OH-teh-toor) literally means "Eightsome" and was originally for 8 persons (4 cpls), this Norwegian circle waltz is nowadays danced by any number of cpls in a ring. It is from the district of Asker, near Oslo. A style dance from the late rococo period, utmost grace should be stressed throughout.

Source: "Norske Folkedansar" by Klara Semb, published by Noregs Boklag, Oslo 1956. Description and background in English provided by Gordon E. Tracie.

Music: RCA FAS-668 (slow) or NGK TD5 (faster).

Formation: Cpls in a ring, all hands joined high, just above shoulder level. Closed shoulder-waist pos during turn.

Meter: *3/4*
Steps: Dip-step:

This very Norwegian step is special for this dance. It may take considerable practice before it can be done easily and craftfully. The step can best be described as "DOWN, up, down" in motion, alternating ft on the first, heavy downbeat.

- step L & at same time bend knee*
- ct.1 ~~Begin with a slight dip and lift on the upbeat, at which time L ft is extended fwd; step=L.~~
- ct.2 ~~Simultaneously bending L knee to make primary "dip";~~ *extend R. fwd, relax, slightly off floor*
- ct.3 ~~At same time extending R ft; bend L knee again slightly to make secondary "dip".~~ *Bounce on L, keep R. rounded*

Then repeat procedure with R ft lead. (When stepping fwd, tip of toe is set down first, letting rest of foot follow after).

At all times the body wt is somewhat back and slightly inward twd ctr of the ring.

Norwegian Waltz Turn:

Nearly always danced in closed shoulder-waist pos in traditional Norwegian dances, this waltz is springy, with a good deal of "give" in the knees. A slight sway from side to side is also characteristic.

W Curtsy in Åttetur:

Of ^{two} types of curtsy used in Norwegian dances, this is the simplest one.

W curtsy (cont.):

Bow head, and keeping wt primarily on R ft, place L toe behind R ft and go straight down so deep that L knee touches floor, keeping back fairly straight (cts. 1, 2, 3); raise up again by returning L ft alongside R, lifting head at very last (cts. 4, 5, 6). The Norwegians refer to this curtsy as "dipping a candle". *W hold skirt.*

Character: Light, with style and dignity.

Measures Pattern

A. RING CW AND CCW:

1-8, 1-8 Wt on R ft during introduction. Step on L on 1st beat of 1st meas, to begin 8 dip-steps CW in ring. Turn on ball of R ft on 8th step, at same time swinging L ft around to own R, and step on L ft on 1st beat of next meas, to begin 8 more of same steps CCW in ring.

B. CHAIN FWD AND REVERSE

9-16, 9-16 Extending R hand at shoulder level to ptr, begin chain (grand R & L), using same dip-steps, M moving around CCW, W CW. After passing own ptr as "No 1", change hands with 4 more persons. Upon meeting "No 5" with R hand, turn halfway around in place (CW) with 2 steps, so that M is in W's place and vice versa. During this turn joined R hands are held rather high so that M and W can "peek" at each other beneath. M holds his L hand (fingers fwd and thumb back, in this case) very low on hip so that elbow is not pointed out too much. W holds her skirt with L hand. Then reverse chain is begun with L hand, M moving CW, W CCW, back to original ptr, where cpl meets, M facing CW, W CCW. The last note of final meas 16 is drawn out (ritard), during which time M folds arms over chest, and W holds out her skirt wide, for the "Greeting".

C. GREETING AND WALTZ

17-18 In 6 cts. (2 meas), M bows deeply to his ptr, while W curtsies. ct: down-2-3, up-2-3.

19-30 Cpls immediately take closed shoulder-waist pos and dance 12 waltz steps, turning CW and progressing fwd LOD.

31-32 Releasing closed pos, W moves to R of M, letting her L hand glide down over his arm until it meets his R hand, M holding his arm out to assist her. As soon as hands are joined, W holds her skirt with R hand, M holds L hand on hip (as above), and ptrs take light greeting ("compliment"). Then W extends her R hand to corner M, and they join to form a ring again, changing wt to R ft, and taking 1st step with L as before at beg of A.

Dance repeated as above.

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO
FOLK DANCE CONFERENCE

Presented by Ingvar Sodal

RHEINLANDER-POLKA
Danish Oldtime Dance

Pronunciation: ryne-lenn-dehr polka. Translation: Rheinlander-Polka

RECORD: VIKING 860 a Tune Title: "Den Gamle i G"

FORMATION: Any number of cpls in circle, LOD CCW

POSITIONS: Single hand hold (at shldr level), formal closed pos.

FOOTWORK: Opp throughout; two-step, walking step, polka

CHARACTER: Light and smooth

2/4 ✓

| <u>PATTERN</u> | |
|----------------|--|
| Meas | <u>A. FWD AND BACK</u> |
| 1-2 | With inside hands joined, facing fwd, beginning on outside ft, 1 two-step followed by 2 walking steps, in LOD. On last walking step, M turns half about to own R, and W to own L, and other hand is joined with ptr. |
| 3-4 | Beginning on other ft (which is now outside), 1 two-step followed by 2 walking steps, in RLOD. |
| | <u>B. POLKA TURN</u> |
| 1-8 | In formal closed pos, 4 polka steps turning CW and progressing fwd in LOD. |

Sequence is repeated as many times as music allows.

NOTE: Some dancers replace the last 2 polka steps with a 4 count pivot turn.

Description by Gordon E. Tracie
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1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO
FOLK DANCE CONFERENCE

Presented by Bernardo T. Pedere

PANCHITA
(Philippines)

PANCHITA (pahn-CHEE-tah) is a girl's name. The dance, so the story goes, was named after a lady called Panchita, who was considered the best dancer in San Narciso, Quezon province, Philippines, during her time. A festival dance, it was usually performed in honor of important visitors and high officials of the Army, government, and the clergy during the Spanish period.

Costume: Any old-styled Filipino costume.

MUSIC: Piano: Francisca E. Aquino, Philippine Folk Dance,
Vol V, Manila, Philippines, 1966.
Record: MICO MX- 760 B, 3/4 meter.

FORMATION: Ptrs stand opp each other about six feet apart. When facing the audience, W stand at R side of ptr.

STEPS: Sway balance with a hop
Step R (L) diag fwd (cts 1,2), step L (R) across R (L) in front (ct 3), step R (L) diag bkwd (ct 1), hop on R (L) (cts 2,3).
Waltz
Step-Swing

METER 3/4

PATTERN

Meas. INTRODUCTION - Ptrs face audience

1-2 Three-step turn R in place (cts 1,2,3). ft together and bow to audience (cts 1,2,3). W hold skirt, M place hands on waist.

FIG I.

1 Turn 1/4 turn CW and step R sdwd (ct 1) close L to R (cts 2-3). W holds skirt, M places hands on waist.

2-4 Waltz L sdwd, L arm in reverse "T" pos, R arm bent fwd at shldr level (1 meas). Repeat with opp ft, reverse pos of arms (1 meas). Turn to face audience and step L in place (ct 1) step R close to L and pause (cts 2,3). W hold skirt, M places hands on waist (1 meas).

5-8 Face L, R shldr twd audience. Repeat movements of FIG I, meas 1-4, starting with L. Reverse pos of arms when doing the waltz steps R and L.

extended
 arms in front of chest & have bent palm down. Turn palms up, extend R arm
 curved up & above head, return R arm to original position. *in palm open* *arm*
 on next swing bal step.

1 Panchita, Cont Page 2

- 9-12 Starting with R, take four step-swings moving bkwd. W holds skirt, M places hands on waist.
- 13-16 Starting with R, take three waltz steps fwd. Arms in lateral pos, moving sdwd R and L alternately (3 meas). W hold skirts, M places hands on waist (1 meas), as they waltz in place one meas.
- 17-32 Repeat all movements of FIG I, meas 1-16.

FIG II Ptrs face each other

- 1 Hop on R and at the same time point L in front, W holds skirt, M places hands on waist (cts 1, hold on cts 2,3).
- 2 Step L across R in rear (ct 1), step R sdwd (ct 2), step L close to R (ct 3), hands as in meas 1.
- 3-4 Repeat movements of FIG II, meas 1-2, beg L.
- 5-8 Repeat movements of FIG II, meas 1-4. Do not put wt on the R at the eighth meas.
- 9-16 W. Take four sway balance steps with a hop, R and L alternately. Arms in 4th pos, R & L arm high alternately. M, In the meantime, waltzes sdwd, R & L alternately eight times, clapping hands sdwd R & L alternately on cts 2,3 of every meas.
- 17-32 Repeat all movements of FIG II, meas 1-16, M doing the W movements in meas 9-16 and vice versa.

FIG III

Repeat movements of FIG I, meas 1-32.

FIG IV. Ptrs face each other

- 1 Waltz R obliquely fwd R to be in one line at ctr in back-to-back pos with W facing audience and M facing away, arms in lateral pos sdwd R.
- 2 Waltz L sdwd to be side by side with ptr by R shldr, arms in third pos, (L arm high, Finish waltz step with ft apart, (L ft sdwd and wt of body on it and R ft pointing sdwd), bend trunk slightly twd R and smile at each other.
- 3 Repeat movement of FIG IV, meas 2, starting with R, taking bigger steps to be side by side with ptr by L shldrs, passing back-to-back. Reverse pos of arms and bending of trunk.
- 4 Ptrs face each other. Waltz L obliquely fwd L to end in one line at ctr in back-to-back pos with M facing audience and W facing away, arms in lateral pos sdwd L.
- 5 Waltz R sdwd to be side by side with ptr by L shldr, arms in third pos, (R arm high, Finish waltz step with ft apart, (R ft sdwd and wt of body on it and L ft pointing sdwd), bend trunk slightly twd L and smile at each other.
- 6 Waltz L sdwd to be side by side with ptr by R shldr, passing back to back, arms in third pos, (L arm high, Finish the

Panchita-Cont, Page 3

- waltz step as in movement of FIG IV, meas 2, and bend trunk twd the pointing ft, still smiling at each other.
- 7-12 Ptrs face each other. Repeat movements of FIG IV, meas 1-6.
- 13-14 Repeat movements of FIG IV, meas 1-2.
- 15-16 Waltz turn R to proper places. W holds skirt, M places hands on waist. Finish facing each other.
- 17-32 Repeat all movements of FIG IV, meas 1-16.

NOTE: When waltzing sdwd, take bigger steps.

SALUDO: Music finale

- 1 meas Three-step turn R in place (cts 1,2,3), ft together and
& 2 cts bow to each other (cts 1,2). W holds skirt, M places hands on waist.

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO
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SAKUTING
(Philippines)

Presented by Bernardo T. Pedere

SAKUTING (sah-koo-TING) is a folk dance of the people in the Ilocos regions and of the non-Christian inhabitants in the mountain provinces of northern Luzon. The dance described here was found among the Christian Filipinos in Abra Province, Luzon Island.

At Christmas time, it is customary in the Ilocos regions to dance this in front of homes and in the town plaza. Groups of boys and young men go to the lowlands to perform from house to house for which they receive gifts of money, drinks, fruit, or typical Filipino delicacies especially prepared for the Christmas season. Traditionally, this dance used to be done by boys only. Nowadays, it is more commonly performed by men and women.

COSTUME: Women wear "balintawak". Men wear red trousers and "barong tagalog". Each dancer holds two sticks (one in each hand) with which they produce rhythmic effects. The stick is about one and 1/2 feet long, 5/8 inch in diameter.

MUSIC: Piano: Francisca Reyes Tolentino, Philippine National Dances. Silver Burdett Company, New York, 1946
Record: MICO MX-536-B
Music is divided into ten parts: Entrance, A, B, C, D, E, F, G, H, and I. Count 1, 2, or 1 & a to a measure of 2/4; 1, 2, 3 to a measure of 3/4.

FORMATION: Ptrs stand opp each other about 4 feet apart. Four couples make a set. Lines alternate M and W. X O cpl 1
O X 2
X O 3
O X 4

Note: No description for available music.

MUSIC: 2/4 and 3/4 PATTERN

Meas

MUSIC ENTRANCE: 2/4

Starting with R ft, dancers march fwd to proper places with Cpl # 1 leading. Hold the R hand in front with R elbow bent; L hand placed at back of waist. One step for each count. Then countermarch outward and inward. As soon as the dancers are in proper places, mark time and face ptrs.

FIG I. WEAVING IN AND OUT 2/4

- 1-16 Cpl # 1 weaves in and out of cpls 2,3,4. Move inside, outside, inside in weaving. Leap fwd with R (ct 1), close L to R (ct &), step R fwd (ct 2). This is like a change step except for the leap on the 1st ct. Do this step for 16 meas.
Cpls 2,3,4 do the following step in place: Cut L ft bwd with R (ct 1), step L in place (ct &), step R close to L in 1st pos. STICKS are hit together: Hit sticks in front (R over L)(ct 1), hit again (L over R),(ct &), (R over L) (ct 2).
REPEAT, ALTERNATING L over R, R over L, etc.

FIG II: BASIC STEP 3/4

- 1 Dancers bend down and strike sticks on floor (ct 1), rise and strike sticks twice in front (Waist-level), R over L, (ct 2), L over R (ct 3).
2 Repeat meas 1 again.
3 Take 1 waltz step sdwd R. Strike own sticks sdwd to R, 2 times, strike in front once.
4 Repeat meas 3 in opp direction, striking L over R.
5 With a spring, step R ft obliquely fwd R and place L heel in front. Ptrs in one line by L shldr. Strike ptrs L stick with own L (ct 1), strike own sticks twice R over L, L over R (cts 2,3).
6 Spring and step L ft obliquely fwd L and quickly close R to L. Ptrs in back to back pos. At same time, hit ptrs stick (W R with M L, W L with M R). The M knuckles are in front and W behind (ct 1), hit own sticks together twice R over L, L over R (cts 2,3).
7 Spring and step R bwd and place L heel in front bringing ptrs side by side as in meas 5. Hit sticks as in meas 5.
8 Take 1 waltz step bkwd L to orig places. Hit own sticks together 3 times, R over L, etc.
9-16 Repeat meas 1-3 with opp ftwk and stick work, and standing by R shoulders as in meas 5.

FIG III: UNDER LEG 3/4

- 1-2 Begin R, dance 2 waltz steps obliquely fwd R. Ptrs stand in one line with L shoulders at end of 2nd waltz. Strike own sticks together 3 times to a measure.
3 Raise R leg fwd, strike own sticks once under leg (ct 1) lower leg and strike own sticks together twice (cts 2,3), R over L.
4 Strike L stick once with L of ptr (ct 1). Own sticks twice (cts 2,3).
5 Raise L leg fwd, ^mstrike own sticks under leg (ct-1),
W strikes own stick slightly off floor to R (ct 1)

Sakuting, cont-Page 3

lower leg and strike own sticks together twice (ct 2,3)
R over L, etc.

- 6 Repeat meas 4.
7-8 Repeat meas 1 moving bwd to places.
9-16 Repeat meas 1-3, ~~ptrs standing by R shldrs. Strike sticks under L leg first and R sticks with R stick of ptr (Meas-4) (meas 3-5 reverse movements) ✓~~

FIG IV SILENT 3/4

- 1-2 Repeat Fig II, meas 1. Take 2 small steps fwd (R L) (cts 2-3)
3 Hold own sticks together with R and L parallel to each other. Dance 1 waltz step sdwd R. Swing own sticks together from R side and strike ptrs sticks together (ct 1) strike own sticks together twice, R over L, L over R (cts 2,3).
4 Take 1 waltz step sdwd L. Swing own sticks from L and strike ptrs sticks together (ct 1), strike own together twice (cts 2,3).
5 With spring, step R ft obliquely fwd R placing L heel in front. Ptrs are in one line standing by L shldrs. Bend fwd slightly and open arms at sides without striking sticks (SILENT, (ct 1), strike own sticks together twice, trunk erect (cts 2,3).
6 Repeat FIG II, meas 6. No strike on ct 1.
7 Repeat meas 5, FIG IV, stepping R bwd.
8 Repeat meas 8, FIG II.
9-16 Repeat meas 1-8, beginning with L and standing R shldrs.

FIG V: RIGHT AND LEFT STICKS 3/4

- 1-2 Repeat meas 1-2 of FIG III
3-4 Take a waltz-turn R moving obliquely fwd (2 waltz steps), ptrs finish facing in a single line. Strike own sticks three times to a meas while doing the turn.
5 Strike R sticks once with ptr R (ct 1), strike own sticks together twice (cts 2,3).
6 Strike L sticks once with ptr (ct 1), strike own sticks together twice (cts 2,3).
7-8 Take 2 waltz steps fwd (RL) to ptrs place. Strike own sticks three times. Finish facing ptr. *same ✓*
9-16 Repeat meas 1-8 once again. Use opp ftwk and stick movement. Finish in orig places.

FIG VI: COMBAT 2/4

Cpl 1 and 2 form a square. All face ctr of square. Cpl 3 and 4 the same.

A. W with W:

- 1 W do 2 change steps fwd to ctr. Beg R. Stand with R shldr turned to opp W. Strike own sticks 3 times (cts 1 & 2).

Sakuting, Cont-Page 4

- 3 Strike R stick once with opp W R(ct 1). Strike own stick twice (cts &,2).
- 4 Repeat meas 3
- 5 Turn L shldr twd opp W. Repeat meas 3, striking with L stick of opp W (ct 1), strike own sticks twice (cts &,2).
- 6 Repeat meas 5.
NOTE: W do change steps in place (R L) as they hit opp sticks.
- 7-8 Dance 2 change steps bkwd (R L) to orig places. Strike sticks as in Meas 1.
- 1-8 MEN: Dance change steps in place (R L), hitting own sticks three times (cts 1&2) as W dance in ctr.
- 9-16 B. M with M-M repeat same action as W, FIG VI.
W dance same as M in "A", FIG VI.
- C. NEIGHBORS TOGETHER
- 1-8 Neighbors face, W 1 M 2; M 1 W 2; W 3 M 4; M 3 W 4.
Repeat W movements "A" FIG VI.
- 1-8 D. PARTNERS TOGETHER
Ptrs face. REPEAT W movements "A" FIG VI.

FIG VII: WAIST, OVERHEAD, BACK 2/4

- All face ptrs. Strike own sticks three times (ct 1 & 2), throughout this figure except in meas 1.
- 1 Bend down and strike sticks on floor three times (ct 1 & 2).
- 2 Raise trunk and strike own sticks, waist ht, three times.
- 3 Raise sticks overhead and strike three times.
- 4 Place hands behind backs and strike three times.
- 5-16 Repeat meas 1-4 three more times.
- ~~17-32~~ Face R about, away from ptr. REPEAT MEAS 1-16.

VIII. CIRCLE FORMATION 3/4 ✓

- 1-16 FEET: Face L. Beg R. Dance 16 waltz steps CW. (2 sets may combine).
- ~~17-32~~ ✓ Turn about R, and repeat meas 1-16 CCW. ✓

STICKS:

- 1 Strike own sticks three times at R side(R over L, L over R, R over L).
- 2 Repeat meas 1 to L side.
- 3 Strike own sticks together 4 times to R side (Cts 1 & 2,3).
- 4 Repeat meas 3 to L side.
- 5-~~32~~ 16 Repeat meas 1-4, seven more times.

Reverse fig with in front of W to M R, M back to L. ✓

IX: LYRE

Circle. W stand holding their sticks horizontally and parallel to each other. R stick at level of head, L at level of chest.
M 1 stand in-front-of W 1: M 2 in front of W 3; M 4 in front of W 4; M 3 in front of W 2, All M are inside circle.

Sakuting, Cont- Page 5

- 1 M hit W sticks as if playing lyre with both hands (R hand up, L low). W hold sticks firmly. M follow the notes of the melody ^(ct 1+) (7-sounds). The R and L sticks hit together at the same time.
- 2 W take three-step turn R in place. Sticks are not changed. M take three-step turn R to next W (CW).
- 3-3 Repeat meas 1-2, until M are back to orig places (3 times).
NOTE: ~~M may go around twice.~~ *On last 3 steps M walks behind W that he began with at the beginning of Fig 9.*
EXIT: Dance waltz steps, beg R. Hit own sticks three times to a meas alternate R -L side. Cpl 1 cast off and leads group.

NOTE: When hitting own sticks, it is always R over L, and L over R alternately.

- 2-3 Step L fwd (ct 1) raise R knee in front (cts 2,3). Repeat beginning R (cts 1,2,3). Pos of hands as in meas 1 on ct 3.
- 4 Face each other and put ft together. Arms down at sides (cts 1,2,3)
- 5 Step R bwd bend trunk fwd and at the same time bend R knee as in curtsey, W hands hold skirt, M hands on waist (cts 1,2,3)
- 6 Repeat meas 1, stepping L bwkd (ct 1 with hold), close R to L, trunk erect and arms down at sides (cts 2,3).

FIG I- PTRS FACE EACH OTHER

- 1 Begin R, 3 steps swd R. W arms down at sides, M arms in lateral pos at L side, fist loosely closed, thumbs sticking out, knuckles up (cts 1,2,3.)
- 2 Stamp L close to R, W arms in 4th pos, R arm high. *aim across chest palm down* M turns fists so that thumbs point upward. (ct 1) Raise L knee in front, same pos of arms (cts 2,3)
- 3-14/16 Repeat meas 1-2, ~~six~~ more times, L & R alternately. Reverse pos of arms every two meas, swd L & R alternately.
- 15-16 Begin L, 4 steps ~~fwd to ptrs place,~~ *to ptrs place* passing by L shldrs (cts ~~1,2,3,1~~) ~~turn CCW and step L close to R~~ (cts 2,3). Arms down at sides. *as in meas 1 & 2*
- ~~17-32 Repeat meas 1-16. Finish in orig pos.~~

FIG II.

- Throughout this fig W clasps hands at back of waist, palms facing out. M arms as in Fig I. Ptrs face each other
- 1-3 Begin R, 3 step-swings fwd to ptrs place, passing by L shldrs. The knee of free ft is raised across the thigh of the other ft. M moves arms swd L & R alternately.
- 4 Step L fwd to ptrs place (ct 1) turn CW and close R to L (cts 2-3) Arms down at sides.
- 5-8 Repeat meas 1-4 going to orig pos.
- 9-16 / Repeat meas 1-8 three more times. Finish in orig places.

FIG III

- Ptrs face each other. Throughout this figure, W holds skirt. M places hands on waist.
- 1-2 Begin R, 3 steps fwd to be in one line with ptr at ctr by L shoulders (cts 1,2,3). Close L to R (cts 1,2,3)
- 3-4 Stamp L across R in front (cts 1,2) step L close to R (ct 3). Stamp R across in front of L (cts 1,2) close R to L (Ct 3)
- 5-6 Begin R, 3 steps fwd to ptrs place (cts 1,2,3). Turn CCW (ct 1) close L to R (cts 2,3)
- 7-8 Repeat meas 3-4
- 9-16 Repeat meas 1-8. Finish in orig places.
- 17-32 Repeat meas 1-16

An Marol-Cont, page 3

FIG IV (See diag b)

All face twd next corner going CW. As the steps are being done, dancers travel from corner to corner going CW (That is M 1 goes to place of W 1, W 1 to place of W 2, W 2 to place of M 2, M 2 to place of M 1 and so on until all are in orig places.)

- 1-2 Begin R, 3 steps fwd to 1st corner of each dancer (cts 1,2,3)
W 1 and M 2 turn CCW to face ptr. M 1 and W 2 step L close to R (ct 1) pause (cts 2,3). Arms down at sides.
- 3-4 Step R behind (ct 1) bend trunk slightly fwd, bend R knee. M hands on waist knuckles up, W holds skirt and spread out at sides (cts 1,2,3). Close R to L, trunk erect (cts 1,2,3)
- 5-16 All face LOD (CW) with W 1 and M 2 making a turn CCW, Repeat meas 1-4, three more times until all are in orig places.

FIG V (See diagram c)

All face center of set.

- 1-2 Begin R, 3 steps fwd to center (cts 1,2,3). Close L to R (cts 1,2,3). Arms down at sides.
- 3 Point L in front, bend trunk twd L ft. R arm overhead, L arm down in front, palm up (Cts 1,2) step L close to R, trunk erect, bring hands close to each other as in 1st pos but R elbow up (ct 3). *- see pg 37*
- 4 Repeat meas 3, pointing with R ft. Reverse pos of arms. Do not put wt on (ct 3).
- 5-8 Repeat meas 1-4, moving bwd in meas 5-6, to orig places.
- 9-12 Repeat meas 1-4
- 13-15¹⁶ Join R hand and form a R star, L arm overhead. Begin R, 3 big waltz steps moving around CW and finishing in orig places. Move L arm inward and outward overhead alternately.

FIG VI - Ptrs face each other

- 1-2 Begin R, 3 steps fwd to meet ptr at center (cts 1,2,3). Close L to R with W putting wt on L. W takes off garland.
- 3-16¹⁴ Waltz sdwd, twd and away from audience alternately (W-R & L alternately and M - L & R alternately) 12 times. W holds garland with R hand at head level and swaying it from R to L side alternately, L hand holding skirt. M extends hands in front, palms up, moving sdwd R[~] & L^R alternately, (in same direction of the movement of the garland as if trying to catch it).
- 15-16¹
17-18⁻ Begin R, 4 steps bwd to orig places (cts 1,2,3,1). Close R to L (cts 2,3).

FIG VII Ptrs face each other

- 1-14 Repeat FIG I, meas 1-2
- 15 Begin R, 3 steps obliquely fwd L to meet ptr at center. Arms down at sides.
- 16 Face front. Step L close to R. Hold hands in same pos as in

introduction, meas 1 on ct 3.

FIG VIII Face front.

Same pos of hands as in FIG VII, meas 16.

- 1-12 Begin R, 12 step-swings sdwd R & L alternately. Ptrs look at each other,
- 13-14 Hands still joined, W executes a 3-step turn CW in place passing under arch of L hands. Finish facing front, with arms crossed L over R.
- 15-16 Step inside ft bkwd (ct 1), bow to audience, bend knee of inside ft (cts 2,3). Close inside ft to outside ft, trunk erect (cts 1,2,3).

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Presented by Bernardo T. Pedere

JOTABAL
(Philippines)

JOTABAL (HOH-tah-bahl) is derived from the words Jota and valse. Jota is a popular dance introduced in the Philippines by the Spaniards. Valse means waltz, a step or a dance in 3/4 time. This lively festival dance originated in Camohaguin, Gumaca, Quezon province on the island of Luzon, Philippines.

Costume: W wears Maria Clara style costume. M wears barong tagalog and black trousers.

MUSIC: Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. V, Manila, Philippines, 1966.

FORMATION: Ptrs stand about 6 ft apart. W stands at R side of ptr when facing audience. Any number of pairs may take part in this da

STEPS &

STYLING: Sway balance with a waltz.

- a) Step R (L) ft obliquely fwd R (L) (cts $\frac{1}{2}$, 2), ^{with a sweeping circular motion} step L (R) across the R (L) ft in front (ct 3).
b) Step R (L) ft obliquely bkwd R (ct 1), step L (R) close to R (L) (ct 2), step R (L) in place (ct 3).
Slide turn.

- a) Step R ^{diag to R} (L) ft in 2nd pos at the same time making a ^{small} circular motion $\frac{1}{4}$ turn CW (CCW) (ct 1), slide the L (R) ft fwd (ct 2), and slide it bkwd continuously close to R (L) in 1st post putting weight of the body on it at the end of the slide (ct 3), (1 M). The slide is made on the ball or toes of the L (R) ft.
b) Repeat (a) 3 more times making a $\frac{1}{4}$ turn every meas. (3 M).

HAND MOVEMENTS:

Arms in Reverse "T" pos. Arms are side horizontal, elbows bent at right angles, forearms parallel to head, palms fwd or facing inward, fist loosely closed.

Arms in hayon-hayon pos. To place 1 forearm in front and the other at the back of waist.

METER 3/4

PATTERN

1-2 Meas. INTRODUCTION - Ptrs face audience. *Arms down to side*

Music Introduction

2 M

Pause. Arms down at side. *ptrs face audience*

Music A. M turn right about to face away from audience.

- 8 M a) Ptrs place R ft in front lean slightly bkwd, look and smile at each other. W's R hand on waist, L hand holding skirt swaying it gently R & L alternately. M's L hand on waist. R forearm across the waist in front and R hand over palm of L hand.
- 8 M b) Turn left about to face opposite direction, pivoting on balls of both ft. Put weight on R ft at the end of turn. Reverse pos. of hands. Look and smile at each other.

FIGURE I - Ptrs face each other.

- 6 M a) 3 sway balance steps with a waltz, R & L alternately. Arms in 4th pos., R & L arm high alternately. *(sup p 87 pos 4)*
- 2 M b) Waltz turn CCW to original places.
- 8 M c) Repeat (a) & (b), begin L. Turn CW in (b). Reverse pos. of arms.

FIGURE II - Ptrs face each other. Throughout this fig., W holds skirt, M places hands on waist.

- 2 M a) Point R ft in front (cts 1,2), step R ft in rear (ct 3). Step L ft obliquely fwd L (ct 1), step R swd R (ct 2), point L close to R (ct 3).
- 2 M b) Waltz turn CCW in place.
- 4 M c) Repeat (a) & (b) Begin L. Reverse turn in (b).
- 8 M d) Repeat all (a-c).

FIGURE III - Ptrs face each other.

- 1 M a) Step R fwd (ct 1), $\frac{1}{4}$ turn CW so that W faces audience and M away from audience. Point L close to R (cts 2,3). Arms down at sides.
- 2 M b) Waltz swd L & R (inward & outward) L & R arm in reverse "T" pos., R & L bent fwd alternately.
- 1 M c) Turn left about. Step L in place (ct 1), point R close to L (cts 2, 3). Arms down at sides.
- 1 M d) Waltz R swd. R arm in reverse "T" Pos., L arm bent fwd at shoulder level.
- 2 M e) Waltz turn CCW to original places. Finish facing ptr. Arms as in (b).
- 1 M f) Pause. Arms down at sides.
- 8 M g) Repeat all (a-f), begin L. W faces away from audience and M faces audience after the turn on ct 2 in (a).

FIGURE IV.- Ptrs face each other.

- 1 M a) Step R fwd (ct 1), brush L fwd, (ct 2), step L close to R (ct 3). Arms in 4th pos., R arm high.
- 3 M b) Repeat (a) 3 more times moving halfway around CCW to ptrs. place. Omit the step on L ft on ct 3 of 4th meas. Finish in ptrs place.)
- 3M ✓ c) Turn left about $\frac{1}{2}$ turn. Repeat (a) 8 times, begin L ft, moving around CW finishing in ptrs. place. Omit the step on ct 3 of the 8th meas. Reverse pos. of arms.
- 4 M ✓ d) Turn R about $\frac{1}{2}$ turn & repeat (a) 4 times moving halfway CCW to original places. Step L in place on the last ct.

FIGURE V - Ptrs face each other.

- 4 M a) Slide turn CW. Arms in 4th pos., R arm high.
- 2 M b) Repeat (a) for 2 meas only, finish facing front (making $\frac{1}{2}$ turn in every meas.). Reverse pos. of arms.
- 3 M c) Place R ft in front and pause. Arms in 4th pos., L arm high.

FIGURE VI - Ptrs face each other. Throughout this figure, W holds skirt, M places hands on waist.

- 2 M a) Step R swd (ct 1), step L across R in front and at the same time face R (ct 2), tap R^{right} in rear (ct 3), step R in rear (ct 1), circle L ft CCW in the air and face ptr. (ct 2), point L close to R (ct 3).
- 4 M b) Repeat (a) 2 more times (L, R).
- 2 M c) Waltz turn CCW in place.
- 8 M d) Repeat all (a-c), begin L. Reverse turn in (c).

FIGURE VII - Ptrs face each other. Throughout this figure W holds skirt, M places hands on waist.

- 1 M a) Stamp R in front (ct 1), raise R in rear with knee bent (ct 2), hop on L (ct 3).
- 1 M b) 3-step turn CW in place.
- 2 M c) Repeat (a) & (b), begin L & turn CCW in (b).
- 4 M d) Repeat all (a-c).
- 2 M e) Repeat (a) (1-meas) & (b) turning CW to be in one line with ptr at center facing each other (1 meas.). W back twd audience, M facing audience.
- 2 M f) Repeat (c), turning CCW back to original places in (b).
- 4 M g) Repeat (e) & (f).

FIGURE VIII - Ptrs face each other.

- 2 M a) Step R fwd (cts 1,2), step L in rear (ct 3). Take 3 steps fwd to ptrs place, begin R. passing R shoulders (cts 1,2,3). Arms down at sides.
- 1 M b) Place L hand in front (ct 1). Pause and bend trunk slightly fwd (cts 2,3), arms in 4th pos., R arm high.
- 1 M c) Turn R about on balls of ft and transfer weight to L ft. Arms in 4th pos., L arm high on (cts 1,2,3).
- 4 M d) Repeat (a-c), going to original places in (a).
- 8 M e) Repeat all (a-d).

FIGURE IX - Ptrs face each other. M & W perform their movements simultaneously.

- W -
- 4 M a) Begin R, 4 waltz fwd to front of ptr. Arms in hayon-hayon pos., R & L forearm in front alternately.
 - 4 M b) 2 waltz steps bkwd, begin R (2M), waltz turn CW to original places (2M). Arms as in (a).
 - 8 M c) Repeat movement of M in (a) below.
- M-
- 8 M a) Stand in place and clap hands on ct 1 of every meas.
 - 4 M b) Step R fwd (ct 1), raise L in rear with knee bent (cts 2,3). Repeat same 3 more times (L,R,L) going to front of ptr. (3M).
 - 4 M c) Repeat (b), moving bkwd to original place.

FIGURE X -

- 16 M Repeat Figure IV.

FIGURE XI -

- 9 M Repeat figure V. ^{meas 1-8} Bow to audience on last meas, arms in 2nd pos. (arms extended to sides waist level. ✓)

Presented by Bernardo T. Pedere

PASO DOBLE
(Philippine Is.)

Paso Doble is an old balroom dance made popular in the Philippines by the Spaniards. Paso Doble means two-step or change-step. In this version of the dance originating in the town of Burauen, province of Leyte, it is characterized by a march and plain walking steps. The two-step is conspicuously absent. It is performed as a quadrille reflecting a marked European and Western style, typical of the multi-cultural fabric of Philippine folk dances.

COSTUME: Any old style Philippine costume.

MUSIC: Record: Filipiniana Record, BTP-001 B (45RPM)

FORMATION: A set of 4 cpls (see diagram) in a square formation.

| | | | |
|-------|---|---|-------|
| Cpl 1 | X | O | Cpl 2 |
| | O | X | |
| Cpl 3 | X | O | Cpl 4 |
| | O | X | |

2/4

PATTERN

Meas.

INTRODUCTION:

1-12 Starting R march in place. Arms at sides, free.

13-16 Small close-step, M moving to own R, W L. Join hands on last 2 meas. L hands held at head level, M places R hand on W R waist, W R hand in M R hand.

FIG. I, MUSIC A: (Cpls facing)

1-2 (a) Beginning R, 3 steps fwd to ctr (cts 1,2,3), bend R in place and raise L slightly off floor (ct 4). Hands as in Intro., meas 13-16.

3-4 (b) Beginning L repeat meas 1-2 moving bkwd, retain hand hold.

5-8 (c) Repeat meas a-c.

9-14 (d) Beginning R, all cpls circle CW in a circle with 14 steps. Finish in orig pos. Retain hand hold.

15-16 (e) Pause in place.

17-32 (f) Repeat meas a-e, only cpls circle CCW.

FIG. II, MUSIC B:

- 1-8 (a) Do-si-do to R, beginning with R. 4 steps fwd and 4 steps bkwd. Cpls 1 and 3, cpls 2 and 4 work togthr.
- 9-16 (b) With 6 walking steps move CW in place, cpls finish in orig pos. Pause 2 meas.
- 17-24 (c) Repeat (a) with L Do-si-do.
- 25-32 (d) Repeat meas (b).

FIG. III, MUSIC B:

- 1-8 (a) Do-si-do to L with W 1 & M 2, M 3 & W 4 working togthr. Arms free at sides. M 1 & W 2, W 3 & M 4 stand in place and clap on each ct.
- 9-14 (b) Ptrs join hands as in Fig. II, meas (b) and repeat Fig. II, meas (b).
- 15-16 (c) Pause.
- 17-32 (d) Repeat movements of meas (a-c) with M 1 & W 2, W 3 & M 4 working togthr. W 1 & M 2, M 3 & W 4 stand in place and clap on each ct., as in meas (a).

FIG. IV, MUSIC A:

- 1-8 (a) Repeat Fig. I, meas (a-c).
- 9-10 (b) Beginning R take 4 steps diag fwd L to finish in a line at the ctr of the set.
- 11-12 (c) Cpl 1 & # make 1/4 turn R, cpls 3 & 4 make 1/4 turn L (1 meas). M 1 & W 2, W 1 & M 2 join hands as in Fig. I meas (a) (1 meas).
- 13-14 (d) 4 steps fwd to M opp cpls pos.
- 15-16 (e) Beginning R do a 4 step turn CW to finish facing opp cpl. Retain hand hold.
- 17-32 (f) Repeat meas (a-e). M returns to orig pos.

FIG. V, MUSIC B:

- 1-8 (a) Release hold. Beginning R W promenade CW with 16 steps around inside of set. Arms free at sides. M stands in pos and claps on each ct (16 times). W turn R about on last ct.
- 9-13 (b) With 12 steps W return to orig pos.
- 14-16 (c) Turn as in Fig. II, meas (b).
- 17-31 (b) Repeat meas (a-c) with M doing promenade.
- 32 (e) On last meas, ptrs release hold. Stamp bkwd on R to finish facing ptr. R arm above head, L hand on hip.

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BOX CIRCULATE FIGURES

HEADS SQUARE THRU FOUR HANDS
RIGHT AND LEFT THRU THE OUTSIDE TWO
DIVE THRU, CIRLIQUE, BOX SCOOT BACK
BOYS RUN, HEADS CROSSTAIL THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
CIRLIQUE THE OUTSIDE TWO
BOX SCOOT BACK, BOYS RUN
STAR THRU, DIVE THRU
SQUARE THRU 3/4 ROUND
LEFT ALLEMANDE

HEAD LADIES CHAIN
HEADS SQUARE THRU FOUR HANDS
CIRLIQUE, BOX CIRCULATE
BOYS RUN RIGHT
CROSSTAIL THRU, LEFT ALLEMANDE

HEADS FORWARD, SPIN THE TOP
CIRLIQUE AND BOX CIRCULATE
BOYS RUN RIGHT (EQV. TO PASS THRU)

HEADS ROLL AWAY A HALF SASHAY
HEADS FORWARD CIRLIQUE
BOX CIRCULATE, BOYS RUN
(EQV. TO HEADS LEAD RIGHT)

HEADS SQUARE THRU FOUR HANDS
SPIN CHAIN THRU
EVERYBODY FOLD, STAR THRU
PASS THRU, BEND THE LINE
SLIDE THRU, SPIN CHAIN THRU
EVERYBODY FOLD, STAR THRU
PASS THRU, BEND THE LINE
STAR THRU, DIVE THRU, PASS THRU
LEFT ALLEMANDE

Box Circulate Figures-Cont-Page 2

HEADS FORWARD ,DO SI DO TO AN OCEAN WAVE
EVERYBODY FOLD, SLIDE THRU (EQV. TO HEADS SQUARE THRU)
LEFT ALLEMANDE

HEADS FLUTTER WHEEL
HEADS SWING THRU
GIRLS FOLD, BOYS FOLD (ZERO)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL AND DEAL
CENTERS PASS THRU, SWING THRU (SAME SEX)
BOYS RUN, BEND THE LINE (ZERO LINE)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL AND DEAL
CENTERS PASS THRU, SWING THRU (SAME SEX)
BOYS RUN, WHEEL AND DEAL, SWEEP 1/4
CROSSTAIL THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4
LINES PASS THRU, TAG THE LINE
LEAD PEOPLE "U" TURN, DO SI DO (SAME SEX)
SWING THRU, BOYS RUN RIGHT
LINES FORWARD, STAR THRU, PASS THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, LEAD PEOPLE "U" TURN
DO SI DO (SAME SEX), SWING THRU
BOYS RUN RIGHT (ZERO LINES WITH PARTNER)

Box Circulate Figures- Cont Page 3

HEADS FORWARD, SPIN THE TOP
CIRLIQUE, BOYS RUN RIGHT
(EQV TO HEADS FLUTTER WHEEL)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, ENDS FOLD, CIRLIQUE
BOYS RUN RIGHT (EQV TO LINES PASS THRU, BEND THE LINE)
STAR THRU PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, GIRLS FOLD, STAR THRU
ALL EIGHT CIRCULATE, WHEEL AND DEAL
SWING THRU, BOYS RUN RIGHT, BEND THE LINE
STAR THRU PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, BOYS FOLD, STAR THRU
ALL EIGHT CIRCLUATE, WHEEL AND DEAL
SWING THRU, BOYS RUN RIGHT, BEND THE LINE
(ZERO LINES WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, BOYS FOLD, CIRLIQUE
BOYS RUN RIGHT, BEND THE LINE
STAR THRU, PASS THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, GIRLS "U" TURN
RIGHT HAND SWING 3/4 ROUND
BOYS RUN RIGHT, BEND THE LINE
CROSSTRAIL THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, GIRLS "U" TURN
RIGHT HAND SWING 3/4 ROUND
BOYS RUN RIGHT, TAG THE LINE RIGHT
WHEEL AND DEAL, START THRU CALIF. TWIRL
LINES PASS THRU, GIRLS "U" TURN
RIGHT HAND SWING 3/4 ROUND
BOYS RUN RIGHT, TAG THE LINE RIGHT
WHEEL AND DEAL, STAR THRU, CALIF. TWIRL
(ZERO LINES WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, LINE UP FOUR
LINES PASS THRU, BOYS "U" TURN
RIGHT HAND SWING 3/4 ROUND
BOYS RUN RIGHT, BOYS TRADE
WHEEL AND DEAL, LEFT ALLEMANDE

Box Circulate Figures-Cont Page 4

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE, LINE UP FOUR
LINES PASS THRU, BOYS "U" TURN
RIGHT HAND SWING 3/4 ROUND
BOYS RUN RIGHT, CASTOFF 3/4 ROUND
SLIDE THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, CALIF. TWIRL
ALL EIGHT CIRCULATE, BOYS TRADE
WHEEL AND DEAL
SWING THRU, BOYS RUN RIGHT, CALIF TWIRL
ALL EIGHT CIRCULATE, BOYS TRADE
WHEEL AND DEAL, DIVE THRU, PASS THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, ALL EIGHT CIRCULATE
GIRLS TRADE, WHEEL AND DEAL
SWING THRU, BOYS RUN RIGHT
ALL EIGHT CIRCULATE, GIRLS TRADE
WHEEL AND DEAL, DIVE THRU, PASS THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPIN CHAIN THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT, ALL EIGHT CIRCULATE
GIRLS TRADE, WHEEL AND DEAL
SPIN CHAIN THRU LIKE YOU ALWAYS DO
BOYS RUN RIGHT, ALL EIGHT CIRCULATE
GIRLS TRADE, WHEEL AND DEAL
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, GIRLS "U" TURN BACK
SWING THRU, CENTERS RUN RIGHT
WHEEL AND DEAL, STAR THRU
ALL EIGHT CIRCULATE, BEND THE LINE
CROSSTAIL THRU, LEFT ALLEMANDE

Box Circulate Figures, Cont Page 5

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, JOIN HANDS ENDS TURN IN
SQUARE THRU 3/4 ROUND, DO SI DO ONCE AROUND
STAR THRU (ZERO LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS AROUND
WITH THE OUTSIDE TWO, SWING THRU
BOYS RUN RIGHT, TAG THE LINE FACE IN
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, FACE IN, SQUARE THRU 3/4
LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS
HEADS STAR THRU, PASS THRU
SWING THRU, BOYS RUN RIGHT, TAG THE LINE
GIRLS "U" TURN, DO SI DO ALL THE WAY
BOYS RUN RIGHT, LINES PASS THRU, WHEEL AND DEAL
CENTERS PASS THRU, LEFT ALLEMANDE

HEAD LADIES TO THE RIGHT CHAIN
HEAD COUPLES SQUARE THRU FOUR HANDS
SWING THRU THE OUTSIDE TWO, BOYS RUN RIGHT
TAG THE LINE FACE IN, TURN THRU, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND
SWING THRU WITH THE OUTSIDE TWO
BOYS RUN RIGHT TAG THE LINE
GIRLS "U" TURN, STAR THRU, BOYS RUN RIGHT
BOYS CIRCULATE, BOYS RUN RIGHT
WHEEL AND DEAL, STAR THRU, CROSSTRAIL THRU
LEFT ALLEMANDE

HEAD MEN FACE YOUR CORNER BOX THE GNAT
FOUR MEN FORWARD SQUARE THRU FOUR HANDS
WITH THE GIRLS CIRLIQUE, BOYS RUN RIGHT
ALL EIGHT CIRCULATE AS COUPLES
BOYS RUN RIGHT, SWING THRU
BOYS RUN RIGHT, WHEEL AND DEAL
LEFT ALLEMANDE

Box Circulate Figures, Cont-Page 6

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, GIRLS "U" TURN BACK
BOYS RUN RIGHT, LINES CROSSTRAIL THRU
LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, GIRLS "U" TURN BACK
ALL EIGHT CIRCULATE, CENTERS TRADE
SWING THRU, ALL EIGHT CIRCULATE
BOYS RUN RIGHT (ZERO LINE WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE TO A LINE
LINES PASS THRU, BOYS "U" TURN BACK
ALL EIGHT CIRCULATE, CENTERS TRADE
SWING THRU, ALL EIGHT CIRCULATE
GIRLS RUN RIGHT, LINES FORWARD TURN THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPLIT THE SIDES AROUND ONE TO A LINE
LINES PASS THRU, BOYS "U" TURN BACK
GIRLS RUN RIGHT, LINES PASS THRU
BOYS "U" TURN BACK, GIRLS RUN RIGHT
LEFT ALLEMANDE

HEADS FORWARD SWING THRU
GIRLS FOLD, BOYS FOLD (EQV TO HEADS FLUTTER WHEEL)
STAR THRU (EQV TO HEADS CIRCLE FOUR 3/4)
CALIF. TWIRL (EQV. TO HEADS LEAD TO THE RIGHT)

HEADS SQUARE THRU FOUR HANDS
SWING THRU WITH THE OUTSIDE TWO
EVERYBODY FOLD, SLIDE THRU
SWING THRU, EVERYBODY FOLD
STAR THRU, DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS FORWARD, SPIN THE TOP
EVERYBODY FOLD, SLIDE THRU (EQV. TO HEADS FLUTTER WHEEL)

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Presented by Jerry Helt

CLOVER FLO
BY Bill Davis

FROM A TRADE BY POSITION, THOSE FACING OUT CLOVERLEAF AND THEN
PASS THRU WHILE THOSE FACING IN THE CENTER WILL PASS THRU AND THEN
CLOVER. ENDS IN 8-CHAIN THRU SET-UP.

By Jerry Helt

HEADS STAR THRU, PASS THRU
RIGHT AND LEFT THRU WITH THE OUTSIDE TWO
PASS THRU AND CLOVERFLO
LEFT ALLEMANDE

HEADS STAR THRU, PASS THRU
SPLIT THE OUTSIDE TWO AROUND ONE ,LINE UP FOUR
LINES FORWARD STAR THRU, CLOVERFLO
LEFT ALLEMANDE.

FOUR LADIES CHAIN ACTOSS
HEADS SQUARE THRU FOUR HANDS
CENTERS IN, CASTOFF 3/4 ROUND
CLOVERFLO
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
DO DI DO THE OUTSIDE TWO AND STAR THRU
PASS THRU, PARTNER TRADE
STAR THRU, PASS THRU, CLOVERFLO
RIGHT AND LEFT THRU, PASS THRU, CLOVERFLO
STAR THRU, FLUTTER WHEEL, SWEEP 1/4, PASS THRU
CLOVERFLO--, SPLIT THE OUTSIDE TWO, LINE UP FOUR
LINES FORWARD, START THRU, CLOVERFLO
LEFT ALLEMANDE

FOUR LADIES CHAIN ACROSS
HEAD MEN FACE YOUR CORNER, BOX THE GNAT
FOUR GIRLS SQUARE THRU FOUR HANDS
CENTERS IN, CASTOFF 3/4 ROUND
CLOVERFLO
BOYS DO SI DO THE GIRLS ALL THE WAY ROUND
BOYS RUN RIGHT, LINES FORWARD, SLIDE THRU
LEFT ALLEMANDE

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Presented by Jerry Helt

LIME FLOWER CONTRA
By Jerry Helt

(1,3,5,7 CROSS OVER)

- 8 TWO HAND STAR WITH THE ONE BELOW
- 8 BACK BY THE LEFT
- 8 LADIES CHAIN ACROSS
- 8 LADIES CHAIN BACK
- 8 RIGHT AND LEFT THRU
- 8 RIGHT AND LEFT BACK
- 8 FOUR HAND STAR ACROSS
- 8 BACK BY THE LEFT

EASY CONTRA
By Jerry Helt

- 8 EVERYBODY FORWARD UP TO THE MIDDLE AND BACK
- 8 WITH THE LEFT HAND LADY SWING
- 8 CIRCLE FOUR ACROSS (LEFT)
- 8 CIRCLE RIGHT, THE OTHER WAY BACK
- 8 LADIES CHAIN ACROSS
- 8 LADIES CHAIN BACK
- 8 RIGHT AND LEFT THRU
- 8 RIGHT AND LEFT BACK

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PEEL AND TRADE

FROM A DOUBLE OR COMPLETED DOUBLE PASS THRU POSITION: THE LEAD
DANCERS PEEL OFF TO BECOME ENDS AS TRAILING COUPLE TRADE AND END AS
CENTERS IN LINES OF FOUR FACING IN OR OUT.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, PEEL AND TRADE
LINES FORWARD, STAR THRU, TRADE BY (OR CLOVERFLO)
SWING THRU, BOYS RUN RIGHT, BEND THE LINE
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, PEEL AND TRADE
LINES FORWARD STAR THRU, TRADE BY (OR CLOVERFLO)
SWING THRU, BOYS RUN RIGHT, BEND THE LINE
(ZERO LINES WITH PARTNER)

SIDE LADIES CHAIN ACROSS
HEADS LEAD RIGHT CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE IN
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, PEEL AND TRADE
SLIDE THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE
FACE POSITION # 4, WHEEL AND DEAL
FIRST COUPLE PEEL NEXT COUPLE TRADE
NEXT COUPLE PEEL, LAST COUPLE TRADE
WHEEL AND DEAL
FIRST COUPLE PEEL, NEXT COUPLE TRADE
NEXT COUPLE PEEL, LAST COUPLE TRADE
WHEEL AND DEAL, FACE THE ONE BESIDE YOU
STAR THRU, FIRST COUPLE GO LEFT
NEXT COUPLE GO RIGHT, CROSSTAIL THRU
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS ROUND
SWING THRU WITH THE OUTSIDE TWO, GIRLS FOLD
BOYS PEEL, GIRLS TRADE, SWING THRU
BOYS RUN RIGHT, WHEEL AND DEAL
DIVE THRU, SQUARE THRU 3/4
LEFT ALLEMANDE

Peel and Trade-Cont Page 2

HEAD LADIES TO THE LEFT CHAIN
NUMBER ONE COUPLE PROMENADE HALF WAY ROUND
GROUP OF FOUR FORWARD, PEEL AND TRADE
SIDES ALONG THE LINE RIGHT AND LEFT THRU
SIDES FORWARD STAR THRU, BEND THE LINE IN THE MIDDLE
ALL CIRCLE EIGHT, BOYS PASS THRU AND CLOVERLEAF
DOUBLE PASS THRU, GIRLS PEEL, BOYS TRADE
LINES PASS THRU, WHEEL AND DEAL
DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4
(ZERO LINES OF FOUR WITH PARTNER)

NUMBER ONE FORWARD, SPLIT NUMBER THREE, LINE UP FOUR
SINGLE LINES FORWARD, WHEEL AND DEAL, PEEL AND TRADE
BEND THE LINE, CALIF. TWIRL (EQV. TO HEADS LEAD RIGHT)

NUMBER ONE PROMENADE HALF WAY ROUND
GROUP OF FOUR FORWARD "U" TURN, PEEL AND TRADE
BEND THE LINE, SLIDE THRU, LEFT ALLEMANDE

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Presented by Jerry Helt

YOU ARE

COMPOSED BY: JERRY HELT
CALLED BY: JERRY HELT AND JOHNNIE WYCOFF
MUSIC BY: THE BLUE STAR RHYTHMAIRES

RECORD: BLUE STAR # 1955

INTRO: BREAK: ENDING:

JOIN HANDS CIRCLE LEFT AROUND THE HALL
WALK AROUND THE CORNER, SEE SAW YOUR TAW
MEN RIGHT HAND STAR ONCE AROUND I SING
FIND THE CORNER, LEFT ALLEMANDE AND WEAVE THE RING
THINK ABOUT THE GOOD TIMES, WE'VE NEVER BEEN BLUE
TURN YOUR PARTNER RIGHT AND PROMENADE HER TOO
CAUSE YOU ARE WHAT I AM
I'M LOVIN' YOU FOREVER IF I CAN

FIGURE:

HEADS FLUTTER WHEEL ACROSS THE FLOOR
SIDES SQUARE THRU AND YOU COUNT TO FOUR
DO SI DO THE OUTSIDE BACK TO BACK AND THEN
SPIN CHAIN THRU ACROSS MY FRIEND
THINK ABOUT THE GOOD TIMES, BOYS TRADE
SWING THE CORNER LADY, THEN PROMENADE
CAUSE YOU ARE WHAT I AM
I'M LOVIN' YOU FOREVER IF I CAN

SQUARE DANCE HOEDOWNS

IDA RED
UP JUMPED THE DEVIL
BLUE MOUNTAIN RAG
MUSTANG SPECIAL
STRINGING ALONG
LITTLE BETTY BROWN
FIRE BALL MAIL

BLUE STAR #bs 1746 A
HI HAT #612
HI HAT # 613
MUSTANG #MS 142-B
MUSTANG #MS 152-B
KALOX #K 1073-A
LONGHORN #LH 194-B

MERRBACH RECORD SERVICE
323 W. 14 St
Houston, Texas 77008

SQUARE DANCE SINGING CALLS

DON'T SHE LOOK GOOD
SAINTS
HOW COME YOU DO ME LIKE YOU DO
IT'S GONNA TAKE A LITTLE BIT LONGER
STANDING ROOM ONLY
WHAT IS TO BE
IT'S A LONG WAY TO HOUSTON
SQUARE DANCE MUSIC IS MY SOUL

LIGHTING S # LS 5013
JEWEL # J 151
JEWEL # J 152
JEWEL # J 153
BLUE STAR BS 1909
BLUE STAR BS 1928
BLUE STAR BS 1938
BLUE STAR BS 1943

SQUARE DANCE MIXER

MAMIE'S MIXER

BLUE STAR BS 1788

ALBUM

BOTH SIDES OF JERRY HELT

BLUE START LP 1017

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO
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Presented by Mihai David

HORA SPOITORILOR
(Romania)

Hora Spoitorilor is a gypsy dance from Romania. It was learned by Mihai David while dancing with the Romanian State Folk Dance Ensemble, 1966.

RECORD: LARK *mD-3705-B (45 RPM)*

FORMATION: A line dance. Hands held at shoulder level with bent elbows.

STYLE: Arms move up and down easily with walking movements.

MUSIC: 4/4

PATTERN

Meas.

FIG I. WALK IN SQUARE FORMATION

- 1 Walk R,L,R,L, to R (cts 1,2,3,4)
- 2 Walk R,L,R,L, to ctr (cts 1,2,3,4)
- 3 Walk R,L,R,L, to L (Cts 1,2,3,4)
- 4 Walk R,L,R,L, back out of circle (cts 1,2,3,4) crossing L in front of R on last count.
- 5-8 Repeat meas 1-4, FIG I. Close L to R on last count of last meas.

FIG II GRAPEVINE

- 1 Walk to R with R (ct 1) L in front of R (ct 2) R (ct 3) L behind R (ct &) R (ct 4).
- 2 Continue to R with L in front of R (ct 1) R (ct 2) L behind R (ct 3) R (ct &) L in front of R (ct 4).
- 3 Step R to R (ct 1) lift L in front with bent knee (ct 2) step L to L (ct 3) lift R in front with bent knee (ct 4)
- 4 Close R to L and swivel heels to R, bending knees (ct 1), swivel heels to L straighten knees^{up} (ct 2), swivel heels R with bent knees (ct &), hold (ct 3), swivel heels L straighten knees^{up} (ct &), swivel heels R with bent knees (ct 4) *stwk*
- 5-8 Reverse₁ meas 1-4, FIG II.

FIG III. TO CENTER AND BACK

- 1 Walk in to center R,L,R,L,R (cts 1,2,3 & 4).
- 2 ✓ Step L (ct 1) brush R toe *diag* (ct &) *L heel* (ct 2) brush R toe to R diag (ct &) *L heel* (ct 3), stamp R twice taking wt on 2nd stamp (cts &,4).

Hora Spoitorilor-Cont Page 2

- 3 Travel out of the ctr. Step L (ct 1), brush R toe fwd (ct &), hop L (ct 2), step R back (ct &), step L (ct 3) brush R toe fwd (ct &), hop L (ct 4), step back R (ct &),
- 4 Step L (ct 1), brush R toe fwd (ct &), hop L (ct 2), step back R (ct &), step L (ct 3), stamp R twice, no wt (cts & 4).
- 5-8 Repeat meas 1-4 FIG III.

Repeat FIGS I,II,III, I to finish dance.

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FOLK DANCE CONFERENCE

Presented by Mihai David

din Maramures, ✓
TARINA de pe-GAINA
(Romania)

Tarina de pe Gaina (pronounced Ts-ar-ina), is from the region of Maramuris (Gaina- meaning chicken-mountain). This dance was learned by Mihai David while dancing with the Romanian State Folk Dance Ensemble, 1966.

RECORD: LARK MO 3705-A (45 RPM) ✓

FORMATION: Line dance, shoulder hold.

MUSIC: 4/4

PATTERN

Meas

1-8 INTRODUCTION -Hold

FIG I.

- 1 In place, leap R,L,R,L (cts 1,2,3,4), lifting free leg fwd with slightly bent knee and turned out, stamp R (no wt) on ct & of 4.
- 2 Move to R--R heel (ct 1) fall on L with bent knee behind R (ct &) repeat cts 1,& for cts 2,&,3,&, land on R (ct 4)
- 3-4 Repeat meas 1-2, FIG I.
- 5-8 Repeat meas 1-4, FIG I.

FIG II. TRAVEL FWD, BACK

- 1 Travel in to ctr. Hop on L on upbeat of ct 1, lifting R knee fwd, stepping fwd, stamp R with bent knee (ct 1), step L, stamp with bent knee (ct 2), step R stamp with bent knee (ct & of 3), step L stamp with bent knee (ct 4).
- 2 Repeat meas 1 FIG II, travelling out of center, R leg extending fwd on upbeat hop before travelling back.
- 3 Repeat meas 1 FIG II into center.
- 4 Jumps in place landing on cts 1,&, &,3,4.
- 5-8 Repeat meas 1-4 FIG II travelling out,in,out and jumps in place.
- Repeat FIGS I & II to end of music.

VARIATION OF meas 4, FIG II.

Jumps landing feet tog (ct 1), *jump* ✓, apart & Ct &, click heels (2) land tog (ct &), apart (ct 3), click heels (&) land apart (4) click heels (&), land on L as the upbeat to start travel.

Lets Dance Nov 73

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Presented by Mihai David

¹⁴
CUILEANDRA
(Romania)

SOURCE: Cuileandra is from Southern Romania, the region of Oltenia, It was learned by Mihai David during the years 1963-1965 while dancing with the Romanian State Folk Dance Ensemble.

RECORD: "THE LARK" ^{F1DR=A ✓} Side 1, Band 4. Will gradually increase tempo

FORMATION: Open circle, leader on R, shoulder hold

MUSIC: 4/4 PATTERN

Meas

1-8 Introduction - Hold

PART I - FIG I Face ctr

- 1 Step R to R leaving L on floor (ct 1) slight bounce in R knee (ct 2) step L to L leaving R on floor (ct 3) slight bounce in L knee (ct 4)
- 2 Repeat meas 1
- 3 Step R heel fwd (ct 1) close L to R coming flat (ct 2) step L heel fwd (ct 3) close R to L coming flat (ct 4)
- 4 Step R to R (ct 1) raise bent L knee fwd (ct 2) step L to L (ct 3) close R to L to stamping no wt (ct 4)

FIG II: GRAPEVINE TO L, FACING CTR

- 1-2 ^{step L to L (ct 2) ✓} Cross R in front of L (ct 1) etc, ending R closing to L (ct 3) of 4th meas. Hold (ct 4)

Repeat Part I, Fig I + II ✓ 6 more times

PART II-FIG I FACING CTR, LONG TRAVEL R & L

- 1 Step R to R (ct 1) L behind R (ct 2) R to R (ct 3) L behind R (4)
- 2 R to R (ct 1) L behind (ct 2) R to R (ct 3) stamp L, no wt (ct 4)
- 3-4 Reverse meas 1-2 Part II, FIG 1-2
- 5-8 Repeat meas 1-4 Part II Fig 1-4

FIG II: SHORT TRAVEL R & L

- 1 Step R to R (ct 1) stamp L, no wt (ct 2) step L to L (ct 3) stamp R, no wt (ct 4)
- 2 Step R to R (ct 1) L behind (ct 2) R to R (ct 3) Stamp L, no wt (ct 4)
- 3-4 Reverse meas 1-2, Part II, FIG 1-2
- 5-8 Repeat meas 1-4, Part II, Fig 1-4

To finish dance, repeat FIG 1,2,1 of PART II.

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Presented by Mihai David

Tiganeasca
HORA TIGANEASCA
(Romania)

Hora Tiganeasca is a Romanian gypsy hora

RECORD: LARK MD 3705

FORMATION: Line dance, arms held up with bent elbows.

STYLE: While walking, bend knees slightly and move arms up & down

MUSIC: 4/4

PATTERN

Meas INTRODUCTION:

1-2 Hold

FIG I. TRAVEL

1 Walk ~~LOD~~, (R,L,R) (cts 1-4)

2 Walk back out of circle R,L,R,L, (cts 1-4) stepping on ball of ft first.

3-8 Repeat meas 1-2, close L to R on last ct, not taking wt.

FIG II: SIDE TO SIDE WITH STAMPS

1 Walk RLOD, L,R,L, (cts 1,2,3) extend R heel to R (ct 4) facing slightly-R

2 Reverse meas 1, of FIG II

3 Repeat meas 1, Fig II

4 Step R (ct 1) stamp L, no wt (ct &) step L (ct 2) stamp R, no wt (ct &) step R,L (ct 3 &) stamp R, no wt (ct 4)

5-8 Repeat meas 1-4, Fig II with opp ftwk and direction

To finish dance, reverse Fig I & II and repeat both directions.

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Presented by Mihai David

HORA OLTENEASCA
(Romania)

This is a line dance from the region of Oltenia. It was learned by Mihai David during the years 1963-1965 while dancing with the Romanian State Folk Dance Ensemble

RECORD: LARK MD 3704 (45 RPM)

FORMATION: Line dance, low hand hold, arms come up to W hold when traveling to ctr and come down when traveling out.

| MUSIC: | 4/4 | PATTERN |
|--------|--|-------------------------|
| Meas | <u>INTRODUCTION</u> | -16 cts (4 meas) |
| 1-4 | Hold | |
| 5 | Travel to ctr, RLRL (cts 1-4) arms come up | <i>into W pos shldr</i> |
| 6 | In place, step R (ct 1) stamp L, no wt, (ct &), R heel (ct 2) stamp L, no wt (ct &) step L, R, L (cts 3 & 4) | <i>lift</i> |
| 7 | Travel back out of circle arms coming down, Step R (ct 1), hop R (ct 2) step L (ct 3) hop L (ct 4) | |
| 8 | Step R (ct 1) L (ct 2) R (ct 3) leap L fwd (ct 4) | |
| 9-12 | Repeat meas 5-8 | |
| 13-14 | Repeat meas 6 twice | |
| 15 | Step R (ct 1) stamp L, no wt (ct &) R heel (ct 2) stamp L, no wt (ct &) step L (ct 3) stamp R, no wt (ct &), L heel (ct 4) stamp R, no wt (ct &) | <i>lift</i> |
| 16 | Step R, L, R (cts 1 & 2), stamp L, no wt (ct &) step L, R, L, (Cts 3 & 4) | |
| 17-20 | Repeat meas 13-16 | |
| 21 | Travel LOD. Step R (ct 1) hop R (ct 2) step L (ct 3), hop L (ct 4) | |
| 22 | Repeat meas 21 | |

To finish dance, repeat-alternating last step hops in LOD with either 4 or 8 step hops.

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Presented by Mihai David

DI ^DDOI ^DIN BANAT
(Rumania)

Di ~~DOI~~ ~~DOI~~ ~~DOI~~ Banat (Deh doy dean Bah-naht) means "For Two from Banat". It is a couple dance from Banat which is close to the Yugoslav border. This dance was learned by Mihai David while performing with the Rumanian State Folk Dance Ensemble in 1966.

MUSIC: LARK MD 3704

FORMATION: Part I - Cpls in Varsouvienne pos facing ctr of circle
Part II - M & W facing in low hand hold

MUSIC: 4/4 PATTERN

Meas PART I:

FIG I: TRAVEL-Ftwk same for both M & W

- 1 On 1st step, make 1/4 turn to face L (RLOD) and with small running steps, run LRL (cts 1&2) RLR (cts 3&4).
 - 2 Step down on bended L leg (ct 1) sharp rise on L (Ct &) small leap onto R-make 1/2 turn CCW to face R(RLOD)(ct 2) step LRL in place (cts 3 & 4)
 - 3-4 Repeat meas 1-2 to R (LOD) and with opp ftwk
 - 5-8 Repeat meas 1-4
- Fig I is done a total of 8 times

FIG II: M IN PLACE, W TURNING

- 1 In place, facing ctr, W in front of M, repeat Fig I, meas 1-- M turns W 1/8 to L (ct 1&2) then to R (cts 3 & 4). M dances meas in place
- 2 Repeat Fig II with M turning W one turn to L (CW)--M release W L hand (cts 1&2) step in place (cts 3&4). *M₁ dances meas in place. ^{step on L + hold rest of meas}*
- 3-8 Repeat meas 1-2, 3 more times.
On last repeat of meas 2, W does extra 1/2 turn to end facing M (W back to ctr) in low hand hold) R to L, L to R

PART II: SIDE TO SIDE & COUPLE TURN Ftwk for M unless noted

- 1 Moving LOD, walk LRL, close R to L (cts 1-4)
- 2 Repeat meas 1 in RLOD and with opp ftwk
- 3-8 Repeat meas 1-2, 3 more times
- 9-10 M repeats Part I, Fig II, meas 1-2. Releasing M L and W R hand, W travels once CCW completely around M. W repeat ftwk of Part I, Fig I, meas 1-2. M starts L, W R. Free hands on hips
- 11-12 Both continue ftwk of Part I, Fig I, meas 1-2. On 1st ct, resume varsouvienne pos and both travel in a tight circle CCW, ending with W facing M in low hand hold. M beg R, W L.
- 13-16 Repeat meas 9-12
To finish Part II, repeat meas 1-16, 2 more times *On last meas M steps on L + holds rest of meas in place.*

Presented by Mihai David

DANSUL COJOCULUI
(Romania)

SOURCE: This is a couple dance from Transylvania. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

RECORD: LARK MD 3704

FORMATION: Couple dance - in a circle, face LOD, M on inside, W on outside. Notes written for M except when noted, M & W on opp feet.

STYLE: Similar to Hungarian csardas with the knee bounce, free hands at waist for M & W.

MUSIC: 4/4 PATTERN

Meas FIG I: TRAVEL

- 1 Travel LOD, M stepping L (ct 1) ^{1,5ft} hop L (ct 2) step R (ct 3) hop R (ct 4)
- 2 L,R,L, (cts 1,2,3) close R to L, no wt (ct 4) end facing ptr
- 3 M: Step R to R (ct 1) close L to R (ct 2) step R to R (ct 3) close L to R, no wt (ct 4). M turning W ^{ccw} under his R arm.
W: Steps L,R,L, close R (cts 1,2,3,4) doing a 3 step turn to L
- 4-6 Repeat meas 1-3, on last 2 cts, M steps R and close out of circle to end on L side of W, both facing ctr of circle.

FIG II: INDIVIDUAL STEPS (M hands free, W hands at waist)

- 1 W: Moving R diag into ctr, step R (ct 1) close L to R (ct 2) step R to R (ct 3) close L to R, no wt (ct 4)
- 2 Moving L diag to center, step L (ct 1) close R to L (ct 2) step L to L (ct 3) close R to L, no wt (ct 4)
- 3 Step R to R (ct 1) close L to R, no wt (ct 2) step L to L (ct 3) close R to L, no wt (ct 4)
- 4 3-step turn to R--R,L,R (cts 1-3) close L to R, no wt (ct 4)
- 5-8 Reverse meas 1-4 for W, Fig II moving side to side in meas 1-3. On last meas, W makes her 3-step turn to L traveling out of circle to end in original pos for beginning of dance.
- M:
- 1 Leap L to L (ct 1) leap R crossing in front of L (ct 2) jump landing ft apart (ct 3) jump together (ct 4)
- 2 Reverse meas 1, Fig II for M.
- 3 Jump, landing on both ft R in front of L (ct 1) hold (ct 2) leap R (ct 3) (turning 1 turn to L (cts 3-4) leap L (ct 4)
- 4 Jump together (ct 1) hold (ct 2) jump twice (cts 3-4)
- 5-8 Repeat meas 1-4, Fig II for M, and on last meas positions himself to end on inside of circle to repeat whole dance.
To finish dance, Repeat Figs I and II

Presented by Mihai David

FLORICICA OLTENEASCA

(Romania)

SOURCE: This dance is from the region of Oltenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

RECORD: "THE LARK" FLDR, Side 2, Band 1. The instrument is the "Jew's Harp".

FORMATION: Open circle

STYLE: Shoulder hold ,easy flexing of knees when walking

MUSIC: 4/4 PATTERN

Meas PART I
Introduction - walk R and L face slightly in direction of travel
1 Walk R,L,R (cts 1-3) travel LOD, close L to R (ct 4)
2 Repeat meas 1 in opp direction , with opp ftwk
3-4 Repeat meas 1-2

FIG I: FACE CENTER
1 Step R to R (ct 1) hop R (~~ct 1~~) with L knee raised slightly (ct 4)
step L to L (ct 2) hop L (~~ct 2~~) with R knee raised slightly (ct 4)
step R to R (ct 3) step L behind R (ct &) step R to R (ct 4)
hop R (~~ct 4~~) with L knee raised. (ct 4).
2 Reverse meas 1
3-4 Repeat meas 1-2, Fig I

FIG II
1 Step R to R (ct 1) hop R (~~ct 1~~) with L knee raised, step L
~~ct 2~~ (ct 2) stamp, ^{pin front of, bend over, rilly!} no wt (ct &) repeat cts 1&2 for (cts 3&4)
2 Repeat meas 1, Fig II

FIG III: TRAVEL IN & OUT OF CTR
1 Walk into ctr, R,L,R,L (cts 1-4) stamp R, no wt (~~ct 4~~) bending L knee (ct 4)
2 Walk back out of ctr, R,L,R (cts 1&2) stamp L, no wt (~~ct 4~~) bending R knee, ^(ct 4) walk back L,R,L (cts 3 & 4) stamp R, no wt (~~ct 4~~) bending L knee. (ct 4).

FIG IV: TRAVEL AND FACE LOD
1 Step R (ct 1) hop R (ct &) step L (ct 2) hop L (ct &) step R (ct 3) close L to R (ct &) step R (ct 4) hop R (ct &)
2 Reverse meas 1, Fig IV continuing LOD
3-4 Repeat meas 1-2, Fig IV.

To finish PART I, repeat FIG I-IV

PART II

Introduction - face center, walk

1-4 Repeat meas 1-4 of Intro, Part I

FIG I: TRAVEL LOD

1-4 Repeat Fig IV, Part I

FIG II: FACE CENTER, IN PLACE

1 Leap, landing both ft apart (ct 1) jump touch ankles in air, land on L (ct & 2) step on ball of R ft behind L (ct + 2) fall on whole R with bent knee (ct 3 &) slap L straight knee across R (ct + 3) hop R bent knee (ct 4 &) slap L straight knee L diag (ct 4)

2 Step L to L (ct 1) cross R on ball of ft in front of L (ct &) step in ^{in place} back (ct a) step R to ^{in place} R (ct 2) cross L ^{in place} on ball of ft (ct &) step R in back (ct a) leap land on both ft apart (ct 3) jump touch ankles in air (ct &) land L (ct 4) slap R straight knee fwd (ct &)

FIG III: INTO CENTER

1 Hop L, 3 times, travel fwd, touching R across, side, across, (cts 1 & 2) leap R fwd (ct &) hop R, travel fwd, 3 times touching L across, side, across (cts 3 & 4) leap fwd L (ct &)

2 Hop L touch R fwd (ct 1) leap R fwd (ct &) hop R touch L fwd (ct 2) leap L fwd (ct &) lift R knee fwd (ct 3) step R in place (ct 4 &) step L in place (ct 4) lift R knee fwd (ct &)

3 Step R (ct 1) slap L fwd, straight knee (ct &) step L (ct 2) slap R fwd, straight knee (ct &) step R, L, R, in place (cts 3, a, &, 4) stamp R, no wt (ct &)

4 Jump land both ft apart (ct 1) jump touch ankles in air (ct &) 1/2 meas land L (ct 2) slap R straight knee (ct &)

FIG IV: TRAVEL BACK OUT OF CIRCLE Part I

1-2 Backing up, repeat meas 2, Fig III twice

FIG V: IN PLACE

1 Stamp R, no wt, across L twisting body L (ct 1) stamp R, no wt, fwd turning body to face ctr (ct &) hop L (ct 2) touch R behind L on ball of ft (ct &) hop L (ct 3) slap R ^{twist body to face} fwd straight knee (ct &) hop L (ct 4) slap R to R diag straight knee (ct &)

2 Repeat cts 3, 2, &, 4, & of meas 3, Fig III, Part II and cts cts 1, &, 2, & of meas 4, Fig III, Part II for (cts 1-4)

To finish dance, repeat FIG I- V, PART II

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Presented by Mihai David

MUREȘANCA

(Romania)

Source: Mureșanca is a line dance from East Translovenia. It is commonly done at picnics and that is where it was learned by Mihai David

RECORD: *Express (45 RPM)* ✓

FORMATION: Line Dance, low hand hold

MUSIC: 4/4

PATTERN

Meas INTRODUCTION

1-3 Hold

PART I: TRAVEL LOD

1 Rune in LOD R,L,R,L, (cts 1-4)

2 Face ctr, step R (ct 1) stamp L heel (ct & ^{1,5+} R heel (ct 2) stamp L heel (ct &) step L,R,L, (cts 2 & 4)

3-8 Repeat meas 1-2

PART II: FACE CENTER

1 Hop L (on upbeat ct &) stamp R in front of L (ct 1) step L in place (ct 2) hop L (ct &) step R behind L (ct 3), hold (ct 4)

2 ** Rock in place: L (ct 1 a) R behind L (ct & a) L (ct 2 a) (Note) R (ct 2 a & a) hold (ct 3 a & a), jump, landing on both ft with R crossed in front of L (ct 4 a & a)

3 Repeat meas 1, Part II

4 3 jumps in place, knees bent, ft together - stamping (cts ^{1-2,3,4} 1-4) ✓

5-8 Repeat meas 1-4, Part II

To finish dance, repeat Parts I & II, 2 more times

** Note: ✓ (accents, to show when steps happen)

| | | |
|--------------|----|-------|
| ✓ 1 a & a | or | 1 & |
| 2 a & a ✓ | or | a a |
| 3 a & a | | ----- |
| 4 a & a | or | 4 |

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HORA DREAPTA (HORE MARE)
(Romanian)

Hoh'-rah-dryahp'-teh

In Romania the word hora has two distinct meanings. First, it means the occasion at which a group of villagers gather to dance and socialize; in this sociological sense it would best be translated into English as "dance gatherings". The second meaning of hora is a generic one: it is the name applied to a category of mixed group dance usually performed in a closed circle, the participants joining hands. In this way the hora differs from other categories of Romanian dance such as the briu, sirba, invirtita and others.

HORA MARE means "big hora", and as a sub-category of the hora is known in hundreds of variants in almost all parts of Romania. It is especially popular in the southern regions where it originated. As its name suggests, Hora Mare is danced by an unlimited number of people. It is a relaxed, calm dance, its movements are simple, and its tempo is moderate. It often opens the "program" at a dance gathering, setting a mood of good-natured togetherness; it has been described as having a "conversational" feel to it.

There are many HORE MARI. The one described below, (Hora Dreapta) Hora to the right) is especially popular.

RECORD: FOLKRAFT F-LP 31 A, Band 1, "Hora Mare"

FORMATDN: Usually closed (though occasionally open) circle, mixed M & W. Hands are joined and held down at sides or joined and held at shldr height, elbows bent. If the shldr-height hold is used, arms sometimes do slight down-up or circular movements in rhythm.

MUSIC: 2/4 PATTERN

Meas

- 1-2 Facing very slightly off-center to R and moving obliquely fwd R, so that the circle contracts a little as it moves CCW, take 3 steps LRL and pause one beat, bringing free R ft up to L ft.
- 3-4 Turn to face ctr, and moving slightly bwd R so that the circle expands to its original circumference, take 3 steps, RLR and pause one beat, bringing free L ft beside R ft.

NOTE: The above pattern is subject to personal improvisations involving heel-scuffs, light stamps and small kicks.

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JAMBOLSKO PAJDUŠKO # 2
(Bulgarian)

Yahm'-bol-sko pie-doosh-ko

This is one of the several Pajduško-type dances done in the general area around the town of Yambol in eastern Bulgaria. The designation #2 is purely for the benefit of American folk dancers who are already acquainted with the Yambolsko Paidushko introduced here by Michel Cartier several years ago, a dance quite different from this one.

RECORD: Any Pajduško record may be used. *on Monitor MFS 444 side 1 band 6 "More cica" and NP 595 side 2, band 4 "Gjura bel-:-"*

RHYTHM: Like all Pajduško dances, this one is also written in 5/16 meter, counted "quick-slow". In the description below, ct 1 will indicate the first, shorter beat, ct 2 the second, the longer one.

FORMATION: Mixed dancers in a line or broken circle, hands held down at sides at the start, but swing back and forth during the first 8 meas. During meas 9-11 they have special movements indicated below.

5/16 METER

PATTERN

Meas

- 1 Facing slightly and moving R, hop on L, swinging hands ^{bkwd} out, ~~i.e. away from ctr~~ (ct 1) still moving in this direction, step on R, swinging hands in twd ctr (ct 2)
- 2 Still moving in this direction, hop on R (ct 1) step on L, swinging hands out (ct 2)
- 3 Repeat meas 1
- 4 Step onto L in front of R (ct 1) step onto R in place, turning to face ctr and swinging hands out (ct 2)
- 5-8 Repeat meas 1-4 with opp ftwk and moving L
- 9 Facing ctr, hop on L in place (ct 1) step diagonally fwd and R with R, at same time ^{bring} hands up sharply ^{to shldr} ~~height in front~~ (ct 2)
- 10 Hop on R, still facing ctr, but moving slightly R and beginning to lower hands (ct 1) step on L ^{behind} R, moving slightly R, continuing to lower hands (ct 2)
- 11 Step sideways to R with R, continuing to lower hands (ct 1) close L to R taking wt on L, and swing hands ^{down} out (ct 2)

Note: The lowering of hands and swinging them outward in meas 10-11 is very smooth, not jerky or staccato.

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MAZULINKA
(Slovenian)

Source: Learned from Mr. Peter Kurnick (Tupalice, near Kranj), in San Francisco, 1958.

RECORD:

FORMATION: Couples in social dance position. Steps given are for M; W uses opp ftwk.

NOTE: This is a Varsouvienne type dance, related to "Mrzulin" and "Samarjanka", the melodies for all three differing only in number of repeats.

METER: 3/4 Mazurka Time PATTERN

Meas PART I:
 Wt on R ft, slight bounce (ct 3,upbeat)
1 Step L ft L (ct 1) close R to L, taking wt on R (ct 2)
 slight bounce,wt on R (ct 3)
2 Repeat meas 1
3 Step L to L,beginning to make a 1/4 turn CW (ct 1) step
 R (ct 2) step L finishing the 1/4 turn CW (ct 3)
4 Point R to R (ct 1) wt on L, slight bounce (ct 2),Wt on
 L slight bounce (ct 3)
5-8 Beginning in the pos you are in during meas 4, do the
 movements of meas 1-4, but with opp ftwk, begin R to R,
 etc and making a CCW 1/4 turn in meas 7 with 3 steps RLR.

PART II:
1-2 Repeat meas 3-4 of Part I
3-4 Repeat meas 7-8 of Part I
5-12 8 waltz steps, either turning CW or CCW

NOTE: The whole dance is done with small steps, weight on ball
 of foot, with a stiff little bounce on every beat.

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MUŽKO TROJNO
(Bulgarian)

Mush'-koo troy'-noo -- is a Men's Bulgarian dance

RECORD: Any fast 2/4-time Bulgarian dance tune may be used.
We use "Nadlzh" horo, on NP 595 "Bulgarian Songs and Dances".

FORMATION: Men in short lines, using belt hold, R arm under, L arm over.

BASIC STEP: This Basic Step is done in between the various show-off figures described below. While all are dancing the Basic Step, the leader, at his discretion, shouts the command signal for the particular figure to be done.

Meas

- 1 Step fwd with L (ct 1) kick R fwd (ct 2)
- 2 Step back with R, at same time stepping on L toe in front of R ft (ct 1). You momentarily share the wt on both ft. Step back with L, at same time stepping on R toe in front of L (ct 2) Weight momentarily on both.
- 3 Step on R (ct 1) hop on R, swinging L over across (ct 2)

MUSIC: 2/4

PATTERN

Meas

FIG I: ("SECHI!")

- 1 Step fwd with L (ct 1) pause (ct 2)
- 2 Slap R ft down across in front of L, starting with R ft high fwd R and ending bwd L (ct 1) pause (ct 2)
- 3-4 Do the movements of meas 2, two more times for a total of 3
- 5 Step back with R (ct 1) kick L over across (ct 2)

FIG II ("TROJNO!")

- 1 Step fwd with L (ct 1) pause (ct 2)
- 2 Step R to L in front of L ft (ct 1) step L with L ft (ct 2)
- 3 Repeat meas 2
- 4 Step R to L in front of L (ct 1) hop on R, turning to face R (ct 2)
- 5-7 Repeat meas 2-4, but to R with opp ftwk.
- 8-13 Repeat meas 2-7
- 14 Step fwd with R (ct 1) pause (ct 2)

FIG III: ("KOPAJ!")

- 1 Step fwd with L (ct 1) pause (ct 2)
- 2 Brush (slap) R ft down and back thru (ct 1) pause (ct 2)
- 3-4 Repeat meas 2, two more times for total of three
- 5 Swing R ft fwd (ct 1) pause (ct 2)
- 6 Go into deep knee bend (ct 1) and rise with L ft free (ct 2)
- 7-8 Two slow steps fwd, L,R.

FIG IV: ("KURSHI")

- 1 Step fwd on L (ct 1) pause (ct 2)
- 2 Step on R beside and to L of L (ct 1) hop on R, bringing L ft around in front (ct 2)
- 3 Step on L beside and to R of R ft (ct 1) hop on L, bringing R around in front (ct 2)
- 4-8 Repeat movements of meas 2-3 twice more, then an extra repeat of meas 2.

Note: The sequence for meas 2-8 is seven crossed step-hops, beginning with R ft.

FIG V: ("KLUTSNI!")

- 1 Step fwd on L (ct 1) pause (ct 2)
- 2 Bend over and "grind" R heel next to L toe (ct 1) pause (ct 2)
- 3-4 Two more "grinding" steps with R heel, total of three
- 5 Straighten up and hit R heel against L heel, taking wt on both feet (ct 1) pause (ct 2)
- 6 Hit L heel against R heel, taking wt on both feet (ct 1) pause (ct 2)
- 7 Hit R heel against L heel as in meas 5

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STARI ŠOTIS
(Slovenian)

Source: Learned from Mr Peter Kurnick(from Tupalice, near Kranj)
in San Francisco, 1958

RECORD:

FORMATION:Couples facing but not joined.

MUSIC: 2/4

PATTERN

Meas PART I

- 1 With 2 step-hops (L R), M turns L CCW one full turn in place. W uses 2 step-hops to turn R (CW) on full turn in place; W step-hops R L
- 2 Once again facing, M stamps in place LRL, W, RLR
- 3 Each dancer claps own hands together in back (ct 1),clap own hands in back (ct 2)
- Note: Meas 3 may also be done with 4 claps instead of 2, as follows:
- | | |
|------|--|
| ct 1 | Each dancer claps own hands together in back |
| ct & | " " " " " " " " front |
| ct 2 | " " " " " " " " back |
| ct & | " " " " " " " " front |
- 4 Clap both hands pf ptr 3 times (L hand claps with ptr R, R hand claps with ptr L)
- Note: During remainder of Part I, beginning with meas 5, ftwk will be identical for M & W.
- 5 With 2 step-hops (R L) ptrs exchange places, making a 1/2 turn R (CW) into ptr pos to face each other. L shldr pass during turns
- 6 Stamp in place RLR
- 7-8 Repeat meas 3-4
- 9-12 Repeat meas 5-8, returning to original pos
- 13-16 Repeat meas 5-8, again changing places.
- Note: The man may move on to steal a new ptr during meas 13-16

PART II

- 1-16 Polka or Trpljan 16 meas with ptr, either in social dance position or: M L hand grasps W R hand and holds it at his waist, half-way between hip and small of his back. Dancers may turn CW or CCW or alternate directions at will. M begins L, W on R.

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TUROPOLJSKI DRMEŠ
(Yugoslav(Croatian))

Too'-ro-poyl-skee drr'-mesh-- comes from the region of Turopolje, just southeast of the Croatian capital of Zagreb. It is a fine example of the typical Croatian drmeši ("shaking dances")

RECORD: DU-TAM 1002 B

FORMATION: Closed circle of dancers. When possible, alternate M-W-M-W, etc men joining hands firmly behind W backs while W place their hands on nearest M nearest shoulders. (When ratio of M to W is uneven, dancers randomly join hands with the second person removed on either side, in back.)

MUSIC: 2/4

PATTERN

Meas PART I: DRMES

- 1 Step sideways L with L, bending knee slightly (ct 1) rise on L toe, closing R to L and straightening knees (ct &) come down on both heels twice with accent (ct 2 &) but quickly release wt from L in preparation for the next movement.
- 2-15 Repeat meas 1 fourteen times more for a total of 15, continually moving sideways to L.
- 16 Step L sideways L, bending knee slightly (ct 1) hop on L, bringing R around in air in front and turning to face slightly L (ct 2)

PART II: TRAVELING (Buzz Step)

- 1 Step R across in front of L, bending R knee (ct 1) continue moving L, stepping L fwd beyond R and straightening knees (ct 2)
- 2-16 Repeat meas 1, fifteen more times for a total of sixteen.

After performing Parts I & II as described above, the whole dance is repeated in the opp direction with opp ftwk.

NOTE: Turopoljski drmeš may also be done in couples. In this case W places hands on ptrs shldr, he places hands just below her shldr blades. M uses the above ftwk, W use opp ftwk during Part I, M moving fwd, W moving bwd. During Part II, W must quickly shift wt so that she begins the buzz with the same ft as the M

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NEDA VODA NALIVALA
(Macedonian)

Neh'-dah voh'-dah nah-lee'-vah'-lah:

This is a favorite dance of the Moslem women in the village of Belica in that portion of Macedonia ("Pirin") now included within the boundaries of Bulgaria. It belongs to the category of "cardak" dances, so named because they are usually performed in the confined courtyards or veranda-like balconies ("cardaci") that partially encircle the typical local houses. "Cardak" dances are always simple in their movements and restricted in the amount of space they cover.

RECORD: BALKANTON 214-A, Band 4 *or Festival 4116-A*

FORMATION: Open circle of women, hands joined at shldr height, elbows bent. Leading dancer may carry a handkerchief in her R hand, occasionally flourishing it gently.

STYLE: Bearing is erect and poised, style calm and restrained. The Chukche of ct 1 never becomes a hop, and the step in ct 5, though quick, does not have any trace of a dip.

RHYTHM: The dance is a six-count pattern of slow-slow-slow-slow-quick-slow. The music has been written down in an 11/8 meter.

Musical beat:  Dance beat: 

MUSIC: 11/8

PATTERN

-
- Meas Before beginning, face ctr with weight on L ft.
- 1 "Chukche" on L ft in place, (~~R~~^R is raised a bit fwd off floor, R knee slightly flexed) (ct 1) facing and moving R, take three walking steps R,L,R, one per beat (cts 2-⁴/₃) step onto L in front of R (cts 4-5), shift wt back onto R in place, facing ctr as you do (ct 6)
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2
- 5 "Chukche" on L in place, (~~R~~^R is raised a bit fwd off floor, R knee slightly flexed) (ct 1) three walking steps twd ctr, R,L,R, one per beat (cts 2-⁴/₃) step L ft fwd (ct 5) shift weight back onto R (ct 6)
- 6 "Chukche" on R in place, (~~L~~^L is raised slightly fwd off floor, L knee slightly flexed) (ct 1) three walking steps bwd to original pos, L,R,L, one per beat (cts 2-⁴/₃) step bwd with R (ct 5) step L beside R in place (ct 6)
- 7-8 Repeat meas 5-6

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RAZVRŪSTANATA
(Bulgarian)

rahz-vrush'- tah-nah-tah -- is a variant of the popular Shope dance "Četvorno horo", and comes from around the town of Elin Pelin. All "Četvorno" horos are in 7/16 meter, made of three principal dance beats, the first being longer than the other two: ♩. ♩ ♩

1 2 3

FORMATION: Lines of dancers (mixed) in belt formation, R arm under, L arm over. *with thumb in belt or holding handkerchief for each dancer in end of line.*

RECORD: The original music is recorded under the name "Tchetvorno" on Bruno LP 50207; otherwise, any "Četvorno" music may be used, such as Folklore Dances of Bulgaria, Side II, Band 3, and B 4000, Side 2, Band 3. *OL X0PO X320-A "Ripna naca" is also suitable*

BASIC STEP: "Sovalka": An important basic step in this and other variants of "Četvorno horo", a kind of inside-cut pas-de-basque:

- Meas 1; Ct 1 (Slow) Step back on flat R ft, with L in front, L heel makes a turn twd^RE; keep wt fully under body (don't lean back with wt chiefly on R)
- Ct 2 (Quick) Step L beside R
- Ct 3 (Quick) Step R in front of L, raising L ft low in back
- Meas 2-Repeat meas 1 with opp ftwk.

7/16 METER

PATTERN

Meas FIG I: "NA MESTO" ("In place")

1 Step R with R (ct 1) close L to R and bounce twice (cts 2-3)

2 Step L with L (ct 1) close R to L and bounce twice (cts 2-3)

3-8 Repeat meas 1-2 three more times

FIG II: "ZAIGRAJ" ("Let's dance")

1 Facing slightly^R and moving R, step with R (ct 1) hop on R, continuing in same direction (ct 2) step L across (ct 3)

2 Repeat meas 1

3-5 Three meas of "Sovalka" in place, beg with R ft.

6-10 Repeat meas 1-5, with opp ftwk and direction

FIG III: "CUKNI" ("Strike ankles")

1 Facing R, wt on L, strike R ankle against L ankle, immediately bringing R up close along L leg (ct 1) hop on L ft fwd, kicking R ft fwd with loose R knee (ct 2) step fwd with R ft (ct 3)

2 Repeat meas 1 with opp ftwk

Razvrůšťanata, Cont-Page 2

- 3-5 Three meas of sovalka in place, beg with R ft.
6-10 Repeat meas 1-5, but opp ftwk

FIG IV: "BIČKAJ" (Kick")

- 1 Kick R ft across in front of L (ct 1) step R ft-L ft in place, turning to face diag R fwd (cts 2-3)
2 Step R-L in "bloop-bloop" rhythm (within 1 ct) light leap with R flicking L ft up behind (ct 2) step L (ct 3)
3 Repeat meas 2
4-6 Three meas of sovalka, beginning with R.
7-12 Repeat meas 1-6, but with opp ftwk

FIG V: "IZHVŮRLI, ČUKNI" ("Kick and stamp")

- 1 Facing straight fwd and with wt on L ft, kick R ft fwd (ct 1) rock bwd on R (ct 2) rock fwd on L (ct 3)
2 Repeat meas 1
3 Strike R heel in front, twisting L shoulder back and bending slightly L (ct 1) step R in place (ct 2) strike L heel in front, twisting R shoulder back and bending slightly R (ct 3)
4 In "bloop-bloop" rhythm, step L in place and strike R heel in front (within ct 1) small leap R with R (ct 2) step L across in front of R, facing almost directly ctr (ct 3)
5-7 Three meas of sovalka, beginning with R ft.
8-14 Repeat meas 1-7, but with opp ftwk

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SITNO ŠOPSKO HORO
(Bulgarian)

Alternate names: Za Pojas, Sitno Horo, Sitno Mužko Horo, Graovsko Horo, etc.

These two figures are from the GRAOVO area, in the style of VELKOVCI village. "Lesá"- belt hold.

RECORD: Any 2/4 Sopsko horo
XOPO x 309-B + Michael Herman 45-30386 b

MUSIC: 2/4 PATTERN

- Meas FIG I:
- 1 "Graovka" steps backing up: (Facing slightly L) bounce on balls of feet together. Knees are slightly flexed. (ct 1) repeat bounce of ct 1, freeing L ft at the last moment in preparation for ct 2 (Ct &), small step bwd on ball of L ft(ct2)
 - 2 Repeat meas 1
 - 3 "Skimming" steps to R: (Having turned to face a point just slightly R of ctr) side-step R with R ft (ball of ft, knees still slightly flexed) (ct 1) step L across in front of R, but try not to step beyond R ft (ct &), (This is a very light step), side step R with R ft (ct 2)
 - 4 Step L ft across in front of R (ct 1) step R sideways with R (ct &), step L ft across in front of R (ct 2)
 - 5 "Step-hop in place": (Facing ctr) with a brief hitch-hop, on L (actually end of previous meas), step R sideways R (ct 1) hop in place on R and swing L across in front of R leg (ct 2)
 - 6 "Grapevine to L": bounce on balls of both ft slightly apart (ct 1) bounce again as in ct 1, releasing R ft at the last moment in preparation for ct 2 (ct &), step R ft in front of L or fwd almost crossing. (In this version the R does not cross beyond the L ft!) (ct 2)
 - 7 Step L ft sideways L, taking wt on both ft (balls, knees slightly flexed) (ct 1) bounce again as in ct 1, meas 6, releasing R ft at the last moment in preparation for ct 2, (ct &) step diag bkwd L with R ft (in this version, R ft does not cross behind)(2)
 - 8 "Step-hop in place": Still facing ctr, with a brief preliminary "hitch-hop" on R ft (actually end of previous meas), step L ft sideways L. (ct 1) hop in place on L and swing R across in front of L leg, R knee bent (ct 2)

- 9 "Šopska" steps twd ctr: Place R directly in front of L, and bounce on both ft (balls, knees slightly flexed)(ct 1) bounce again as in ct 1(Ct &) shift entire wt fwd onto ball of R ft(2)
- 10 Place L ft diag fwd L and bounce on both feet (balls, knees slightly flexed) (ct 1) bounce again as in ct 1 (Ct &), step onto L ft in front of R ft (ct 2)

FIG II:

- 1-7 Repeat meas 1-7 as in FIG I.
- 8 "Step-hop with straight R leg across": Still facing ctr, with a brief preliminary "hitch-hop" on R ft (actually end of previous meas) step L ft sideways L (ct 1) hop in place on L and swing straight R leg across in front (ct 2)
- 9 "Six Cross steps in place": Abruptly turning to face slightly R, spring onto R ft to R, flexing R knee as you land;simultaneously bring straight L leg across in front into a position (just above floor) to R of R ft (ct 1) shift wt onto L ft, flexing L knee slightly (ct &) shift wt onto R ft in its place (ct 2)
- 10 Knees flexed, step L ft in back of R ft, twisting body to face ctr (ct 1) step R ft in its place (ct &) step L ft in front of R ft (ct 2)

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ŠOKAČKO MALO KOLO
(Croatian)

Sho-kotch-ko: In its native setting this dance is a highly improvised affair, and natives would think it rather strange to see us in America isolating individual variations and calling them full-fledged "figures". The three variations were selected by Dick Crum from a dozen or so which he noted down in Yugoslavia in 1954. Each individual dancer does any of the figures whenever he wishes, even when a neighbor is doing a different one from his; the idea is that eventually each dancer adjusts his style and the size of his steps so as not to interfere with his neighbor.

RECORD: FLP 1505, S.1, Band 7 "Malo Kolo"

FORMATION: Closed circle of dancers (no leader). If possible, alternate M & W, in which case M join hands with M in back of W; W place their hands on nearest shoulders of neighboring M. If exact alternation isn't possible, then dancers usually place hands on neighbors shldr or around neighbor's waist. The dance can be done simply holding hands down at sides, but it is less common and less enjoyable.

RHYTHM: Though the music for the dance is 2/4 time, the steps themselves are in a syncopated rhythmic pattern. For teaching purposes, this pattern can be counted "slow-quick-slow", or, *quick, slow* to use the nonsense phrase that helped learn the dance in class, imitate the newsboys chant: "Get your papers here!"

2/4 MUSIC

PATTERN

Meas FIG I: "LUNGING STEP"
(REMINDER INSTRUCTIONS: Lunge to R on R, ^{hop R,} step L with L, hop on L, step R beside L, pause. Step-hop on L in place, step-hop on R in place, during which L ft darts fwd and back quickly, step on L ft behind R, pause)

1-2
"Get Lunge R with R, leaving L "pinned" to its spot (slow)
your Hop on R in its new pos, L ft still hovers over its orig pos(quick)
pa- Reach the L ft a little beyond its original spot, i.e. further
to the L, and put weight on it (slow)
pers Hop on L in its new pos, at the same time bringing R over in
the air beside L ft (quick)
here! Step onto R ft beside L ft (slow)

✓
Sokačko Malo Kolo, Cont-Page 2

3-4

Get Step on L ft in place beside R ft (slow)
your Hop on L ft in place beside R ft (quick)
pa- Step on R in place, kicking L sharply fwd and back again like
the tongue of a snake)slow).
pers Hop on R in place, bringing L around in back of R (quick)
here! Step on L behind R (slow)

CUE WORDS FOR FIG I: (In the slow-quick-slow quick-slow rhythm): Step-hop,
step-hop, step; step-hop, step-hop, step.

FIG II: "DOUBLE PAS DE BASQUE"

(REMINDER INSTRUCTIONS: Leap onto R, step lightly on sole of L ft in front of R ft, repeat these movements, step R ft in place. Repeat the whole thing to L with opp ftwk)

1-2

Get Leap onto R, very slightly to R, bending R knee and leaning a bit fwd (slow)
your With L knee rather straight, step lightly onto L in front of R with a sole-slapping movement (quick)
pa- Repeat the above movements once more (slow-quick)
pers)
here! Leap onto R ft in place and pause (slow)
3-4 Repeat meas 1-2, with opp ftwk i.e. begin with L ft.

CUE WORDS FOR FIG II: "step-left-right-left-right, step-right-left-right-left."

FIG III: "ROCKING STEP WITH HOP"

REMINDER INSTRUCTIONS: Step-hop on R in front of L, "rock" bwd-fwd-bwd (L,R,L); then step-hop on R in original place, kicking L across on the hop, then 3 steps, L in place, R behind L, L to L.)

1-2

Get Step to R with R (i.e. return to its orig pos) (slow)
your Hop on R in place, at the same time kicking L heel up across in front of R (quick)
pa- Step onto L in place beside R (slow)
pers Step onto R behind L (quick)
here! Step L to L (slow)

CUE WORDS FOR FIG III: Step-hop, step-step-step, step-hop step-step-step.

There is a continuous, gradual left-ward movement throughout the whole dance.

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SVADBENI REJC
(Slovenian)

SOURCE: This Slovenian wedding dance comes from the region of Carinthia, which is now a part of Austria (Kärnten). It is a dance in slow 3/4 time. Introduced in the United States by Dick Crum who did original research in Europe for the dance.

RECORD: FOLKDANCER MH

FORMATION: Couples in a circle facing CCW around the floor. W is on inside (on M L) and their hands are joined in front in Skater's Waltz position (L in L, R in R), with M arm over. Both face LOD. *When hands are free, they are placed on hips.*

MUSIC: 3/4

PATTERN

Meas

PART I

(Upbeat) Raise joined hands high in front.

- 1 Both step fwd with R ft (ct 1) both step fwd with L ft and pivot immediately on it, making a 1/2 turn L to face opp direction. (ct 2). This is an individual turn, hands kept joined high. W is now on M R. Flex knees in this pos (ct 3)
- 2 Moving in this new direction (CW around circle), both step fwd with R ft (ct 1) both step fwd with L and pivot immediately on it, making a 1/2 turn R (ct 2). Dancers are now in the same position they were on ct of meas 1. Flex knees in this position. Hands are still joined high. (ct 3)
- 3-4 (6 counts) Beginning with R and using 6 walking steps, the W walks around a small circle (CCW) in front of M. Keep hands joined and up. While the W is tracing this circle, M follows her movements with 6 comfortable steps beginning R, and gently leading her with his raised hands. Note that the M faces the same direction during this part, whereas the W is walking around a small circle, turning as it were under his raised arms. At the end the W has returned to the M L side in a position identical to the beginning of the dance, except that his L arm is now crossed under her R arm. Note also that hands are lowered after the W's circling for the first time, since the beginning of the dance.
- 5 Raise joined hands high again, both step fwd with R (ct 1)

both step fwd with L, pivoting immediately on it, making a 3/8 turn R. (ct 2). In doing so, M passes under the joined R hands. Both dancers are now facing "southeast", W squarely in back of M, looking at the back of his head, L hand in L hand, R hand in R hand. Flex knees in this position (ct 3)

6 Moving in new direction, step fwd with R (ct 1) both step fwd with L (ct 2) both step fwd with R, M turning 1/2 turn L, backing under joined R hands to face W (ct 3). They are now standing face to face, joined R hands above joined L hands.

7-8 (6 counts) Beginning with L, and using 6 walking steps, the W walks around a small circle (CW) in front of M. Keep hands joined and up. While the W is tracing this circle, the M follows her movements with 6 comfortable steps beginning R, gently leading her with and under his raised hands. At end release L hands, ^{placing palm on floor and} facing each other in such a way that M L shldr is twd ctr of circle, W R shldr twd ctr. (He is facing CCW around floor) Joined R hands are held out to M L.

PART II

1-2 Two waltz balances (M RLR, LRL, W-LRL, RLR) in place swinging joined R hands away from ctr and back again. These steps are light, done on toes.

3 As M does a waltz balance RLR, swinging joined hands away from ctr, W does a single quick turn under joined hands, L, with one waltz step, LRL.

4 One waltz balance in place (M-LRL, W-RLR) keeping joined R hands twd ctr of circle (i.e. out to M L)

5-6 Two waltz balances as in meas 1-2

7-8 (6 counts, music retards) Beginning with L and using 6 walking steps, the W walks around a small circle (CCW) in front of W. Keep R hands joined up so W may pass under during circling. M follows her movements with 6 comfortable steps beginning R ft. End in same position as before circling.

9-12 Repeat meas 5-8.

NOW REPEAT ALL OF PART II.

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Presented by Dick Crum

SVADBENA POLKA
(Slovenian)

This dance generally follows the "Svadbenei Rejc". Couples take ordinary ballroom dance position. Do the dance freely about the dancing area.

PATTERN

Meas

- 1 One two-step in line of direction (M LRL, W RLR), "dipping" joined hands, and bending along with them.
- 2 Another two-step fwd. (M RRR, W LRL) raising joined hands high and leaning back a bit.
- 3 With another two-step (M LRL, W RLR) make a 1/4 turn L in place.
- 4 With another two-step (M RLR, W LRL) make a 1/4 turn R in place.

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ZAPLANJSKI ČAČAK
(Serbian)

Zah'-pline-skee chah'- chahk: This is a member of the large "čaćak" family which comes from the small district of Zaplanje in Eastern Serbia, Yugoslavia.

RECORD: JUGOTON SY-1175 *see 104, 104, 104, 104, 104*

FORMATION: Dancers in short lines grasping nearest part of neighbor's belts on either side, R arm under, L arm over.

MUSIC: 2/4

PATTERN

-
- Meas
- 1 Step R with R (ct 1) ^{sweep} slide L ft (it really need not touch floor) ^{do} to the R, stepping onto it in front of R (ct 2)
 - 2-3 Repeat meas 1 two more times for a total of three
 - 4 Step onto R in place (ct 1) bounce or hop on R, leaving L in a position slightly fwd L (ct 2)
 - 5 Step onto L in place (ct 1) bounce or hop on L, leaving R in a position slightly fwd R (ct 2)
 - 6 Step onto R in place, etc exactly as in meas 4
 - 7 Step L with L (ct 1) ^{sweep} slide R to L, stepping onto it in front of L (ct 2)
 - 8 Repeat meas 7
 - 9 Repeat meas 5
 - 10 Repeat meas 4
 - 11 Repeat meas 7
 - 12 Repeat meas 5

Teaching hint: As can be seen, the whole dance consists of various combinations of two movements: the "sweeping step" and the "step-bounce". Zaplanjski čaćak's pattern can be easily remembered as a "three-two-one" sequence: three sweeps plus three step-bounces, then two sweeps plus two step-bounces, then one of each.

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ROKOKO KOLO
(Subotica area in Vojvodina, Yugoslavia)

SOURCE: Learned by Dick Crum from natives in Yugoslavia, 1954.
MUSIC: Record: MH 45-1015A "Rokoko Kolo" or
Kolo Festival KF 806-A "Rokoko Kolo"
FORMATION: Closed circle of M and W, elbows bent, hands at shldr level, little
fingers linked with neighbors.

2/4

PATTERN

MEAS.

- 1 Facing ctr, step R to R (large reaching or gallop step) (ct 1).
Close L to R (ct 2).
- 2 Repeat action of Meas 1.
- 3 Repeat action of Meas. 1.
- 4 Step-hop on R in place (ct 1); lift L across in front of R in air (ct 2).
- 5 Step-hop on L across in front of R, M clicking R heel against L ankle
on the hop (ct 2).
- 6 Step-hop on R in place, M clicking L heel against R ankle on hop (ct 2).
- 7 Step-hop on L in place, M clicking R heel against L ankle on the hop (ct 2).
- 8 Repeat action of Meas 6.
- 9 Repeat action of Meas 7.
- 10 Repeat action of Meas 6.
- 11 Repeat action of Meas 7.
- 12 Repeat action of Meas 6.
- 13 Repeat action of Meas 7.
- 14 Repeat action of Meas 6.
- 15-16 Stamp in place L,R,L, ending with a slight hop on L to start dance over.

Presented by Dick Crum

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Presented by Bora Özkök

BAŞ BAR
(bahsh bahr)

SOURCE: This men's dance, from Erzurum in northern Turkey, was learned by Bora Özkök from the University of İstanbul performance group in 1970. The title means "head" or "number one" dance. It is the best and most well-known dance from the town of Erzurum.

RECORD: Bozok 107

FORMATION: Lines of men, maximum five per line. Hands are held above heads, slightly fwd, arms straight; elbows are never bent. Ends of lines hold handkerchiefs, which they keep still (no waving), up in the air. Stand next to people of approximately same height.

STEPS & STYLING: Changes are called by leader: "Tey tey" (tāy, tāy).

9/8

PATTERN

measures

- INTRODUCTION: three counts
- STEP I: walk (begin when drum comes in, on 4th count)
- 1 Facing and moving slowly LOD in a circle, walk R (ct 1), walk L just behind R (ct 2), walk R (ct 3), wt on R, kick up L sharply behind (ct 4), repeat cts 1-4, opp ftwk (cts 5-8), hold (ct 9).
- STEP II
- 1 Hands still raised, cut in to face ctr as you walk R (ct 1), L just behind R (ct 2), R (ct 3), hold (ct 4), step fwd on L (ct 5), hold (ct 6), leaving L on floor, step back on R (ct 7), draw L back next to R (cts 8,9).
- 2 Again facing LOD, walk L (cts 1,2), R (cts 3,4), L (cts 5,6), step R just behind L (ct 7), walk L (cts 8,9). Step II is done only once at a time, after having danced Step I at least twice.
- STEP III
- 1 Facing and moving LOD, arms in air, walk R (ct 1), L just behind R (ct 2), R (ct 3), hold (ct 4), extend L leg and touch L toe fwd (ct 5), hold (ct 6), moving LOD, bring L back next to R and hop on it 3 times, with R leg raised, R thigh at 45° angle to body (cts 7,8,9).
- 2 Step R (cts 1,2), extend L leg and touch L toe fwd (cts 3,4), squat, wt mostly on R (cts 5,6), come up and hold (cts 7,8,9)
- 3,4 Repeat meas 1-2, Step III, opp ftwk, moving RLOD. On cts 7,8,9 of meas 4, come up with three hops on L.

Bas bar, page 2.

- 5 Facing and moving to ctr, step R (cts 1,2), extend L leg and touch L toe fwd (cts 3,4), squat, taking wt on R (cts 5,6), come up and hold (cts 7,8,9).
- 6 Repeat meas 2, Step II moving back slightly and ending facing LOD.
Do this step only once at a time; then return to Step I.

GARZANE
(gar-zan-ay)

- SOURCE: Learned from Günes and Ayşe Ataç, members of the University of Istanbul performance group, in 1970. Garzane is the name of an oil-producing town of about 10,000 inhabitants in the province of Bitlis in eastern Turkey.
- RECORD: Bozok 109, side 1, band 1
- FORMATION: Men and women in separate lines of six maximum; end people hold handkerchiefs. Back basket hold - hands may hold neighbors' belts or waists. People of approximately equal height should stand next to each other.
- STEPS & STYLING: Steps are done in sequence to the call of the leader, who calls "Geç, geç" (getch, getch: "change, change"). Steps I through IV are done 4 times each; #5 can be done longer. Dancers should make certain they pull neighbors toward selves to keep lines tight. This is a halay style of dance. The lines should assume concave shape so that all can see leader.

2/4

PATTERN

measures

- 1-3 INTRODUCTION (or begin at start of any 3-measure phrase)
- STEP I - bend-bounce
- 1 Facing ctr, feet and knees together, bend knees and straighten (ct 1), repeat (ct 2).
- 2 With stiff knees, raising heels off floor, bounce twice on balls of feet (cts 1,&), bend knees and straighten (ct 2).
- 3 Repeat meas 2.
Repeat Step I 3 more times, after which there is a 1-measure transition: bend knees (ct 1), straighten knees and bend bodies fwd uniformly at about 70° angle from waists (ct 2).
- STEP II - moving forward. Spirited exclamations should accompany this step.
- 1 Moving fwd, bodies still bent fwd, step R (ct 1), step L (ct 2). This is a bouncy walk, bending knees slightly.
- 2 R kicks out slightly to R, pigeon-toed, and closes next to L (ct 1), hold (ct 2).
Repeat Step II 3 more times. At end of last time, instead of hold on last count, stamp-step R in place, taking wt on R, and bend knees slightly.

- STEP III - in place. Remain bent over throughout step.
- 1 Keeping knees together, bend knees and touch L toes sideways about 8" to the left of R (ct 1), bring L next to R and take wt on it, straightening knees (ct 2).
 - 2 Touch R heel fwd (ct 1), touch R toes in place next to L heel (ct 2), brush R quickly fwd in upward circle (ct 2).
 - 3 Stamp in place on R (ct 1), stamp-step on R, taking wt (ct 2).
Repeat Step III 3 more times.
- STEP IV - body straightens
- 1 Leaning bwd and bending both knees slightly, hammer-stamp L fwd (ct 1), bring L back next to R, straighten knees and step on L, taking wt.(ct 2).
 - 2-3 Repeat meas 2-3, Step III, except that body is now straight.
Repeat Step IV 3 more times.
- STEP V
- 1 Facing ctr and moving LOD, hop twice on L (cts 1,2). R thigh is at 90° angle to body, knee bent, toes pointed down.
 - 2 Jump in place on both feet together (ct 1), hop in place on R as you lift L in front, reaching fwd with it, bending bwd (ct 2).
 - 3 Slap L fwd, leaning back, wt on R, R knee bent, L leg straight (ct 1), bring L back next to R and take wt, straightening body (ct 2).
Repeat this step as many times as leader wishes.
Repeat dance from beginning in sequence.

ÇAYDA ÇIRA
(Chay-dah chur-ah)

SOURCE: This dance, from Elâzig, was learned from Ayşe Ataç in Istanbul in 1970. The title means "candles by the river"
RECORD: BOZOK 106, Side 2, Band 1
FORMATION: Mixed line, arms fwd, palms up, as if holding a candle in each hand. Elbows touch bodies.
STEPS AND STYLING: The dance has 2 parts, one moving LOD, and one moving in and out of circle. Knees bend throughout, giving dance a bouncy feeling. Leader signals changes by calling "Haydi" (hie-dee).

MUSIC: 5/8

PATTERN

Meas STEP I

- 1 Facing slightly ctr and moving LOD, step R and move hands to R (cts 1,2) step L and move hands to L (cts 3,4,5)
 - 2 Repeat meas 1
 - 3 Step R, moving hands R (cts 1,2) lift L and turn 1/2 CW to face outside of circle (cts 3,4,5)
 - 4 Moving LOD, step L (cts 1,2) step R behind L (cts 3,4,5)
 - 5 Step L (cts 1,2) lift R and make 1/2 turn CCW so you are again facing into circle (cts 3,4,5)
- Arms continue to move with feet throughout dance.
Step I is repeated until leader calls change. It must be done in multiples of 2: i.3. twice, four times, six times, etc.

STEP II

- During the first half of this step, M do the following rock step throughout:
- 1 Facing ctr, in place, both ft on floor, lean to R and move hands R (cts 1,2) bounce slightly (cts 3,4,5)
 - 2 Repeat above, leaning to L
- W do following sequence:
- 1-4 Dance meas 1-2, Step II, twice
 - 5 Moving fwd, walk R (cts 1,2) L (cts 3,4,5)
 - 6 Walk R (cts 1,2) lift L (cts 3,4,5)
 - 7-8 Repeat meas 5-6, Step II, opp ftwk
 - 9-12 Repeat meas 1-4, Step II, except gradually go down, so that you are squatting at end of 4 meas.
 - 13-16 Repeat meas 9-12, coming up.
 - 17-20 Repeat meas 5-8, Step II, moving bwd
 - 21-24 Repeat meas 1-4, Step II
- For 2nd half of Step II, W rock in place for 24 cts, while M perform above sequence - rocking, going in, down, up, back, and rocking.
Alternate Steps I and II throughout music

KONYALI
(kohn-yal-ee)

SOURCE: This dance is a popular near-Eastern step danced in Berkeley, California. The title of the song, a well-known Turkish tune, means "the one (or man) from Konya." Konya, a city in west Anatolia, is famous for its spoon dances and is the home of the whirling dervishes.

RECORD: Bozok 109

FORMATION: Mixed lines, little fingers hooked at shldr height

STEPS & STYLING: Arms are always moving, up and down or side to side, throughout the dance. Bodies should be close and each dancer should keep his hands and elbows in front of his own shldr.

2/4

PATTERN

measures

- 1-4 INTRODUCTION: spoons. Dance starts when melody begins.
- 1 THE STEP
Facing and moving LOD, walk, in a bouncy fashion, hands moving up and down, R (ct 1), L behind R (ct &), R (ct 2).
- 2 Repeat meas 1, opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Facing ctr and moving fwd, stamp-step on R and raise arms (ct 1), step L,R while bringing hands over and down (cts 2,&).
- 6 Step L and begin to bring hands up (ct 1), stamp R, keeping wt on L, while bringing hands back up to shldr height (ct 2).
- 7 In place, wt on L, R toe only touching floor, point R knee to R and move hands to R (ct 1), point R knee and move hands to L (ct 2).
- 8 Repeat meas 7.
- 9 Moving bwd, in a bouncy fashion, walk R, moving hands to R (ct 1), walk L, moving hands to L (ct 2).
- 10 Repeat meas 9.
Repeat dance to end of music.

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Presented by Bora Özkök

SAC BAĞI
(sach ba-vuh)

SOURCE: This dance, from Bayburt (on the Russian border in northeastern Turkey), was learned by Bora Özkök from the University of İstanbul performance group in 1970. The title means "hair ribbon."
RECORD: Bozok 111.
FORMATION: Segregated lines. W hook little fingers at shldr height; M place R shldr behind L shldr of those on their R, arms down at sides, fingers locked with neighbors', lines tight.

9/8

PATTERN

measures

INTRODUCTION: best to let 4 meas go by to get feel of rhythm.

THE STEP

- 1 In place, facing ctr, twist body to L, bending both knees, keeping R toe on floor, taking wt on L (cts 1,2), straightening body, both feet on floor, wt on L, bounce twice quickly on L (cts 3,4), moving LOD, take 4 small quick steps R,L,R,L (cts 5,6,7,8), hold (ct 9).
- 2 Moving and facing LOD but with feet pointed slightly toward ctr, step R (cts 1,2), cross L over R and step L (cts 3,4,5), step R (cts 6,7), lift L, pointing toes down (cts 8,9).
- 3 Twist to L and bend again as in meas 1 (cts 1,2), straighten and bounce 3 times, wt on R (cts 3,4,5), facing LOD, step on L (cts 6,7), lean backwards, bending both knees, keeping R toe on ground (cts 8,9).
- 4 Repeat meas 2.
This one step repeats to end of music.

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Presented by Bora Özkök

TURKISH SYRTO

SOURCE: Typical Turkish step which can be danced to any of several tunes. One of them, Koroğlu, from northwestern Turkey, is the name of a folk hero and also means "son of the blind man".

RECORDS: BOZOK 105, side 1, band 2

FORMATION: Mixed long lines, R shldr behind neighbor's L shldr

STEPS AND STYLING: The leader moves the line around the floor snake-fashion, as in Kendime. Lines should be tight and move as a unit. Begin at start of any 4 meas phrase.

MUSIC: 2/4 PATTERN

| Meas | <u>THE STEP</u> |
|------|--|
| 1 | In place, facing LOD, bend knees and place R fwd, both feet on floor (ct 1) step back onto L (ct 2) step R (ct &) |
| 2 | Moving and facing LOD, cross and step L in front of R, bending knees (ct 1) straighten and walk R,L (cts 2 &). |
| 3 | Facing ctr, in place, step R (ct 1) place L heel fwd (ct 2) |
| 4 | Still in place, step L (ct 1) place R heel in front and slightly to R, preparing to move LOD again on next meas (ct 2) |

Step repeats to end of music.

Presented by Bora Özkök

HALAY
(Turkish)

Source: This dance, from Blažig, was learned from Günes Ataç, in Istanbul in 1970.

RECORD: BOZOK 106

FORMATION: Segregated lines of no more than 5. Ends of lines hold handkerchiefs. Hands down at sides, bodies touching. R shldr goes behind L shldr of person on your R. Lock fingers with neighbors', pull inwardly, twd self, exerting pressure and keeping lines tight.

STEPS & STYLING: Leader calls change of steps by calling "geç,geç" (getch, getch): "change, change". Start dance at beginning of any 2 meas phrase.

2/4

PATTERN

Meas STEP I

- 1 Facing ctr, ft together, bend knees twice (cts 1,2)
 - 2 With wt on L, push bent R knee fwd (ct 1) shift wt to R and push bent L knee fwd (ct 2)
 - 3 Bend both knees once (ct 1) with wt on R, push bent L knee fwd (ct 2)
- Repeat Step I three more times; then, for transition, repeat meas 1 only one time.

STEP II

- 1 Still facing ctr, moving with small steps, walk fwd on R (ct 1) L (ct 2)
 - 2 In place, step R (ct 1) push bent L knee fwd (ct 2)
 - 3 In place, shift wt to L (ct 1) push bent R knee fwd (ct 2)
- Repeat Step II three more times

STEP III

- 1 Moving bwd, facing ctr, dance hop-step-step as follows: hop on L (ct 1) step on R (ct &) step L (ct 2)
 - 2 Step in place on R (ct 1) push bent L knee fwd (ct 2)
 - 3 Shift wt to L (ct 1) push bent R knee fwd (ct 2)
- 4-12 Repeat meas 1-3, Step III, 3 more times, except they are all danced in place, without any bkwd movement.
Hop-step-steps must be very small.

STEP IV:

- 1 Stamp in place on R, at same time bringing up L knee sharply, toes pointed down (ct 1) hold (c t2)
- 2 Hit L heel in front (ct 1) step in place on L (ct 2)

Halay, Cont-Page 2

- 3 Wt on L, extend and touch R heel fwd (ct 1) then touch R heel fwd and to the R (ct 2)
Repeat Step IV three more times.

STEP V

- 1 Facing ctr and moving LOD, hop L (ct 1) step R (ct &) step L (Ct 2)
- 2 Step on R (ct 1) kick L fwd and across to R (ct 2)
- 3 Repeat meas 2, opp ftwk.
Repeat Step V, three more times

STEP VI

- 1 Facing ctr and moving slightly LOD, hop L (ct 1) step R (ct &) step L (ct 2)
- 2 In place, feet together, jump on both feet (ct 1) hop on R, lifting L (ct 2)
- 3 Drop into a squat on both feet (ct 1) come up on L, kicking R fwd (ct 2)
- 4 Feet together, jump on both feet (ct 1) hop on R, raising L leg fwd (ct 2)
- 5 Place L heel fwd (ct 1) bring L back next to R and take wt on it (ct 2)
Repeat Step VI, three more times

Repeat all steps in sequence to end of music.

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Presented by Bora Özkök

ÇAPIK
(chah-peek)

SOURCE: This dance, from Blâsiâ, was learned from Orhan Yildiz in Berkeley, California in 1972.

RECORD: BOZOK 108, Side 2, Band 1

FORMATION: Cpls in a long line, W on M's left, little fingers held down at sides.

STEPS & STYLING: Leader indicates change by calling "geç,geç" (getch, getch:"change, change"). The dance also can be done in a line without ptrs, in which case the eşler, or couple, figures are omitted.

6/8 or 2/4

PATTERN

Meas STEP I (6/8)

- 1 Facing LOD, walk R, swinging hands back (ct 1) walk R, swinging hands fwd (ct 2)
- 2 Facing ctr, step R, swinging hands back (ct 1) place L fwd, keeping wt on R, swinging hands fwd and up (ct 2)
- 3 Drop little fingers and, looking up, clap hands in air twice (cts 1,2)
- 4 Clap hands a third time (ct 1) step back on L, bringing hands down and rejoining little fingers (Ct 2)

STEP I: EŞLER (couples) VARIATION

- 1-2 Repeat meas 1-2, Step I, except that W does them in place, while M cuts into the ctr of circle to face W.
- 3 M and W clap hands (each other's) high above heads twice (cts 1,2)
- 4 M and W clap hands a third time (ct 1) M and W interlock fingers hands still high, while bringing L back next to R and taking wt on L (ct 2)
- 5 Fingers interlocked, W and M walk R,L, making 1/2 CCW turn so W is now inside circle, M outside (cts 1,2)
- 6 Finish 1/2 turn with a step on R (ct 1) place L fwd, release hands and lean bwd, hands high in air (ct 2)
- 7-8 Repeat meas 3-4, esler variation, except that on last count, cpls drop M's R and E's L hands, W step back into circle, and all rejoin little fingers preparatory to resuming Step I. Esler variation is danced only once at a time.

STEP I VARIATION -CLAP, WAIT, CLAP

- 1-2 Repeat meas 1-2, Step I

- 3 Drop little fingers and, looking up, clap hands in air (ct 1)
hold (ct 2)
- 4 Repeat meas 4, Step I

STEP I VARIATION-MISS & CLAP

- 1-2 Repeat meas 1-2, Step I
- 3 Drop little fingers, place L fwd, and, looking up, swing hands
in air as if to clap, but miss, crossing hands (ct 1) open
hands, still up in air, to sides (ct 2)
- 4 Repeat meas 4, Step I

STEP I VARIATION-CLAP- TWIST STEP

- 1 Repeat meas 1, Step I
- 2 Walk R (ct 1) facing ctr, in place, L toes next to R instep,
L heel off floor, point L knee to R while opening hands to
sides (ct 2)
- 3 Point L knee to L and clap hands (ct 1) point L knee to R and
open hands out to sides (ct 2)
- 4 Point L knee to L and clap hands (ct 1) step on L and lower
hands (ct 2)

STEP II (danced when music changes to 2/4)

- 1 Walk R (ct 1) walk L (ct 2)
- 2 Walk R (ct 1) face ctr and place L in front, keeping wt on R (ct 2)
- 3 Clap hands in air (ct 1) bring L back and take wt while lowering
hands (ct 2)

STEP II EŞLER VARIATION

- 1-3 Repeat meas 1-3, Step II, except that W stays in place, M cuts in
into circle to face W, M and W hit each other's hands, and inter-
lock fingers on last ct of meas 3.
 - 4 Keeping hands joined high, walk R (ct 1) L (ct 2), making 1/2
CCW turn so that M and W change places.
 - 5 Walk R (ct 1) place L in front, keeping wt on R and releasing
W's L and M's R hands (ct 2)
 - 6 Cpls clap W's L and M's R hands (ct 1) bring L back and take wt (ct 2)
 - 7-8 Cpls drop W's R & M's L hands; M stands in place while W makes
1 CCW turn under raised arms walking RLR (cts 1,2,1), place L
fwd and prepare to clap W's R and M's L hands (ct 2)
 - 9 Clap W's R and M's L hands (ct 1) bring back L and take wt,
moving back into line (ct 2)
- After this esler figure is danced once, go back to either
Step I or II, depending upon whether music is 6/8 or 2/4.

STEP II VARIATION CLAP-TWIST

- 1 Walk R, L, (cts 1,2)
- 2 Walk R (ct 1) point L knee to R as hands open (ct 2)
- 3 Clap as L knee points to L (ct 1) step L & lower hands (ct 2)

Presented by Jerry McCulloch

THE DOUBLE SHORT POI
(Maori)

SOURCE: Other Maori dances have their equivalent elsewhere in Polynesia, but the poi is distinctive to New Zealand. There are two types of poi dance--that using the long poi and that using the more familiar short poi. It is said that in days of old, the long poi was one of the arts taught only to the women of high rank. Its technique was jealously guarded and not passed on to the lower classes. These less-fortunate maidens in the end devised the short poi and perfected the art of twirling it for their own amusement and as a counter-attraction to the dance done by their betters. The short poi is of pre-European origin.
This version of the double short poi was taught to the women of the Kia Ora Club of BYU by Arapata Whaanga of Nuhaka, New Zealand.

THE POI BALL: For practical purposes it is best to make a poi which will stand considerable use. The usual method is to bunch paper into a ball about 4 inches in diameter and cover this with unbleached calico or even plastic. The string of the handle should be thick fishing cord, or string of a similar thickness, with a reasonably sized knot at the far end to facilitate holding. The string for short poi is about 9 inches long and that of the long poi, the length of the user's arm.

MUSIC: In pre-European times, the poi was accompanied by a rhythmic chant or the men shouting a haka. These are still used, but it is more common nowadays for a European-type tune in 2/4, 3/4 or 4/4 time, to be used. Best example is the tune included with this description.

To be sung to the tune of "Little Brown Jug"

"hoki hoki tonu mai
Te Wairua o te tau.
Kite awhi reinga
Kite nei kiri e
Kite nei kiri e."

(This is a very simple chant and more exciting melodies can be learned for variation.)

THE DANCE: The dance consists of a number of different figures. Each of these figures is performed for the length of one verse of the song and the song is sung as many times as is necessary to carry out all the figures of the particular dance. Usually the last line is repeated and during this, the leader (who also controls the rhythm of the dance) will do the next action to show the group what is to follow.

LEARNING THE POI: Nothing should be attempted until the poi twirl is thoroughly mastered. The patting of the poi in movements is done with the fingers and the back of the hand. It is a light tap only, designed to arrest the poi ball and change its direction of swing.

PATTERN

TWIRLING THE POI

- 1 The poi is suspended
- 2 With a quick wrist movement, the hand is flicked up and the poi follows in a circle until it smacks against the back of the hand
- 3 The poi bounces off the back of the hand and as the ball swings down, the hand twists over from the wrist so that the palm is facing up. Thus the poi describes a circle and comes up to hit the back of the hand from beneath.
- 4 Bouncing off, the poi swings back to the starting position and the movement begins again.

SET NO I: FORWARD AND BACK

- 1 Using the basic twirling movement the poi is first twirled down from a palms down position and bringing the R hand fwd and the L hand back--just about waist high.
- 2 As poi bounces up, the arms begin to reverse position
- 3 The poi is brought down as in meas 1 with L arm in a fwd pos, and R close to the body.
- 4 As poi bounces up, the arms again begin to reverse position to start over again. (Repeat to end of verse)

SET NO II: DOWN AND UP

- 1-4 Using the basic twirling movement, both pois are held at waist level for down figure.
- 5-8 Arms come fwd and up to head height and continue the basic twirl going out and back instead of down and up.
(Repeat 1-4 and 5-8 until end of verse)

SET NO III: FORWARD AND BACK CLICKS

(Note: "Clicks" are performed by bouncing poi ball off of back of hand and palm in rapid succession.)

- 1& Click with R arm fwd and L at body
- 2& Click with arms even
- 3& Click with L arm fwd and R at body
- 4& Click while moving arms even
- 5& Basic twirl with R arm fwd and L at body
- 6& Basic twirl with L arm fwd and R at body

Repeat full set until end of verse.

SET NO IV: DOWN CLICKS

- 1-4 Click with both arms held close to body and head down
 - 5 Basic down pattern beginning of twirl
 - & Bring arms up high and face up
 - 6-8 Twirl back and fwd with hands held high.
- Repeat : full set until end of verse.

SET NO V: OPEN CROSS

- 1 On twirl to back of hand cross R arm on top of L
 - & Move arms together and meet in front of body
 - 2 On twirl to back of hand, open arms
 - & Begin cross
 - 3 On twirl to back of hand cross L arm over R
 - & Begin open movement
 - 4 Return to open position.
- Repeat, alternating crossed arms until end of verse

SET NO VI:CONTINUOUS CROSS

- 1-40 Similar to Set No V, but a continuous crossing of arms instead of going into an open position. All performed while using basic poi twirl.

SET NO VII: BODY TURN

- 1-2 Same as Set No I, but leading with R ft and R side of body fwd.
 - 3-4 Arms together, facing front
 - 5-6 Same as 3-4, Set No I, but leading with L ft and L side of body fwd
 - 7-8 Arms together, facing front
- Repeat full set until end of verse. Basic twirl of poi used throughout.

SET NO VIII:ALTERNATING**

- 1-2 R hand does one basic twirl while L hand does one click
- 3-40 Continue,resulting alternate twirls until end of verse.

SET NO IX: TWIRL AND SPIN*

RIGHT HAND

- 1 Hit outside of R leg with poi, as it bounces
- 2 Twirl across body to L leg and
- 3 Hit outside of L leg with poi, as it bounces
- 4-40 Twirl across body to R leg. Continue pattern to end of verse.

LEFTHAND

- 1-40 Held high while executing basic twirl--bouncing off back of hand and palm.
- Continue to end of verse.

*These two patterns are rather difficult and take practice. However, they are a lot of fun and develop coordination and concentration, much like patting your head and rubbing your stomach at the same time!

Variations to these patterns may be developed.

1973 CALIFORNIA STATE UNIVERSITY, SAN DIEGO
FOLK DANCE CONFERENCE

Presented by Jerry McCulloch

E UTAINA
(Maori)

The chant which accompanies this haka taparahi (shouted posture dance) is known as "to waka". Any hauling song is termed "to" and therefore "to waka" is a time song used when dragging a canoe either to or from the sea. The same kind of chant was used to procure concerted action when a heavy ridgepole or stockade post had to be hauled into the pa from surrounding bush. The metaphorical association which has caused such songs to be used to bid welcome is not difficult to see. As the words thunder and echo across the crowded marae or green place, the visitor knows that the canoe of good fortune is sailing before the wind and that all is well with the tribe and its guests.

Here is the chant and its translation--as best as can be done into our modern idiom. "Kaea" here means leader and "Katoa" means everyone. The underscoring indicates the heavy beat in the chant, for rhythm purposes.

| | | | |
|-----|--------|---|--------------------------------|
| | Kaea: | E Uta-i | Man the canoe! |
| | Katoa: | Na! <u>HEI!</u> (beat) | Yes! |
| Kae | Kaea: | E Uta-i | Seize the paddles! |
| | Katoa: | Na! <u>HEI!</u> (beat) | yes! |
| | | E <u>utaina</u> mai nga <u>iwi</u> | Put aboard the people |
| | | O te motu | of this land |
| | | <u>Ki</u> runga <u>te</u> marae | onto the marae |
| | | <u>E</u> tau <u>nei</u> | that is here. |
| | Kaea: | E <u>hikinuku</u> e! | Thrust your paddles deep! |
| | Katoa: | E <u>hikurangi</u> e! | Raise them now to the heavens! |
| | Kaea: | E <u>hikinuku</u> e! | The paddles swing high! |
| | Katoa: | E <u>hikurangi</u> e! | Now they dip low! |
| | Kaea: | I <u>a</u> <u>ha</u> <u>ha!</u> | Isn't it marvelous. |
| | Katoa: | <u>Ka</u> <u>hikitia</u> <u>tana</u> <u>iwi</u> | The people coax it forward |
| | | <u>Ka</u> <u>hapainga</u> <u>tana</u> <u>waka</u> | The canoe is lifted on high |
| | | <u>Aue!</u> <u>Aue!</u> <u>Aue</u> <u>ha!</u> | Aue! Aue! Success! |

(This is a very free translation based on that of Alan Armstrong in his book Maori Games and Hakas. This version is as taught by Mr Arapata Whaanaga and performed by the Kia Ora Club of BYU and is one of the simplest hakas.)

RHYTHM: The haka is the supreme expression of the Maori sense of rhythm and timing. The sole beat comes from the stamping, in perfect unison, of the performers' feet. The beat has been marked, but it is the haka leader who will establish the beat of the actions and their relationship to the words.

STANCE: The haka stance is one of relaxed readiness, with the feet apart and the knees slightly bent so that the hands can reach the thighs without sagging or bending the waist. The shoulders

are thrown back and open. The facial expression should be vigilant, even fierce. The eyes fix the audience and the body remains motionless awaiting the kaea's first call.

The beat is heavier and deeper than the action song.

PATTERN

Note: First the leader will order "Kia mau!" (Be ready), and then "Ringa whuia"-- at which time the group will begin stamping the R ft to the beat set by the leader and at the same time assuming an almost wrestler's ready position with the arms.

- 1-2 R ft continues to stamp on each beat and hands move slightly L on and and R on the beat. (E uta - i -)
- &3 Hands move slightly further L and further R on the beat in a sort of hauling or shoving motion. (na HEI!)
- &4 Return to original beat, same as 1.
- 5-6 Same as 1-2
- &7 Repeat &3
- &8-13 Repeat &4, oscillating hands a few inches back and forth across the body
- 14 Turn body slightly to R while slapping thighs with both hands (keep arms stiff, back straight).
- 15 Turn body fwd with arms straight out front and held at shldr ht
- 16-17 Maintain this posture while stamping R ft.
- 18 Dip body down while rotating hips
- 19 Return to position
- 20-21 Same as 16-17
- 22 Repeat 18
- 23 Repeat 19
- 24-25 Same as 16-17
- 26 Turn to R side and slap thighs
- 27 Return front
- 28 Repeat 26
- 29 Repeat 27
- 30 Repeat 26
- 31 Repeat 27
- 32 Repeat 26
- 33 Repeat 27
- 34 Paddling motion with arms to L of body
- 35 Paddling motion with arms to R of body
- 36 Repeat 34
- 37* Throw hands across front of body with a slight lunge to R (Ha')
- Repeat the entire dance but with movements becoming more exaggerated and, if leader wishes, tempo becomes faster and more violent.
- *37 On last time through, instead of throwing hands across body, dancer goes into crouched position and prepares to jump.
- 38 HEI! All dancers leap into the air twd the audience.

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Presented by Jerry McCulloch
STICK GAMES(TI RAKAU)

(TITI TOREA)

(Maori)

SOURCE: There is some doubt about the correct Maori terminology for stick games. Ti is the name of a mythological type of tree which was reputed to appear to change its position as if by magic. The discovery of one of these trees in the bush was reputed to be an evil omen. It will be appreciated how a word denoting trees which changed position came to be applied to games involving the throwing of sticks. Usually "ti rakau" is used today to denote stick games generally, although one authority says it was a game played by the feet. This must, however, be somewhat suspect. The term titi is used for the short sticks used in ti rakau. Another popular name for all stick games is titi torea, which is a corruption of titi-to-ure. This term must, however, be regarded as a vulgarism, and probably applied originally to a specific game. This version is from the MYU Kia Ora Club and was used in concert on many of their tours.

THE STICKS: In old versions of the game the sticks were more like spears, and up to three feet in length. Today they are often as short as ten to twelve inches, but sticks as short as this are easily dropped and eighteen-to twenty inch long sticks are recommended, with a diameter of 1 to 1 1/4 inches. They may be painted, carved or have burnt-in designs. Brightly painted sticks give the best effect for public performance.

THROWING: Many novices make the mistake of worrying about what happens to their own sticks once they are thrown, whereas it is essential that they concentrate on the sticks they have to catch. The sticks should be thrown with a lobbing motion as this makes them easier to catch. The sticks must be held lightly with the thumb on one side and the finger tips on the other, not clasped in the fists. Each player arranges with his partner so that for the throwing movements one throws more to the L and the other more to the R to avoid mid-air collisions. One set of movements at a time should be mastered before attempting anything more and a novice should carry out the movements slowly but to a strict beat.

MUSIC: Any music in 3/4 or 6/8 time is suitable. Often a chant is used. However, the tunes included here are the ones most usually performed with stick games.

FORMATION: The version of ti rakau given below is called TITI TOREA and is carried out with the performers in pairs opposite each other, kneeling with the buttocks resting on the heels and the backs straight. When practicing for a prolonged period,

Stick Games(Titi torea),Cont-Page 2

performers should sit or kneel on a cushion. The kneeling position can be very tiring at first.

The game consists of a number of sets done to the tune "E Papa" or "Maku e". Each set is interspersed with a chorus to the tune "E aue!". The chorus is equivalent to marking time and gives performers time to pick up dropped sticks and generally prepare themselves for the next set. The game finishes with a very quick set of movements done to the tune "Hurihuri". Although the sets of movements given have been numbered consecutively, there is in fact no particular order in which the sets should follow one another, although it is usual to progress from the simple to the more complex. There are, of course, variations to the movements and players can make up their own as they go along.

PATTERN

NOTE: Initially the sticks are laid on the ground in front of the players. On the command "kia rite (be ready) the sticks are picked up and brought to the ready position. As the sticks come the vertical, they are rapped on the ground. The leader gives "toru wha" (one two) and the chorus begins, followed by the first set, then a chorus followed by another set, and so on. Each movement occupies one beat of music, except where sticks are tapped twice or flipped twice, in which case each tap or flip takes one beat.

CHORUS (Tune, "E aue!")

There are three movements, each one carried out on the 1st, 2nd, and 3rd beats of the bar, respectively.

- 1 Sticks are rapped on the ground from the vertical position
- 2 Each player knocks his own sticks together
- 3 Each player knocks his sticks against those of his partner.

SET NO. 1-THE SINGLE THROW (Tune, "E Papa")

There are three movements which are continued over and over again until the tune finishes.

- 1 Sticks are tapped on the ground
- 2 Each player knocks his own sticks together
- 3 Each player throws his RIGHT stick to his partner and with his RIGHT hand catches his ptrs stick.

Movements 1 and 2 are then repeated and then movement 3, but this time it is the LEFT stick which is thrown instead of the RIGHT. (Variation for chorus).

SET NO. 2: THE DOUBLE THROW-(Tune, "E Papa")

- 1 Sticks are tapped on the ground
- 2 Sticks are tapped together

Titi Torea, Cont-Page 3

- 3 Player throws his RIGHT stick to his ptr and catches the Ptr's RIGHT stick.
- 4 Player throws his LEFT stick to his ptr and catches at the same time the ptr LEFT stick.

SET NO. 3: DOUBLE DOUBLE THROW (Tune, "E Papa")

- This consists of six movements and is merely an extension of Set # 2.
- 1-4 As for Set No 2
 - 5-6 Movements 3 and 4 of Set No 2 repeated.

SET NO 4: IN AND OUT (Tune "Maku e")

- 1-2 As for previous sets
- 3 Each player throws both his sticks together and catches those of his ptr. When they throw, one set of sticks pass between the other.

SET NO 5: SINGLE BOX (Tune, "E PAPA")

- 1-2 As for previous sets
- 3 Each player throws his RIGHT stick to his ptrs LEFT and his LEFT stick to his own RIGHT in a box pattern.

SET NO 6: REVERSE BOX

- 1-2 As for previous sets
- 3 As for Set 5
- 4 Reverse. Each player throws his LEFT stick to his ptr RIGHT and his own RIGHT stick to his LEFT hand making two box-like patterns.

SET NO 7: THE FLIP (Tune, "E Papa")

- 1 Sticks tapped on the ground on the players RIGHT, head.
- 2 Both sticks are flipped over and the other ends caught.
- 3 Sticks are tapped on ground, heel.
- 4 As for movements 3 of Set No 2
- 5 Sticks tapped on the ground on the player's LEFT, head.
- 6 Both sticks are flipped over and the other ends caught.
- 7 Sticks tapped on the ground, heel
- 8 As 4 above but with the LEFT exchanged.

SET NO 8: DOUBLE FLIP

- 1 Sticks tapped on ground on the player's RIGHT, head
- 2-3 Both sticks are flipped over twice
- 4 Sticks tapped on ground, heel
- 5 As for movement 3 of Set No 2
- 6 Sticks tapped on the ground on the player's LEFT, head
- 7-8 Both sticks flipped over twice
- 9 Sticks tapped on the ground, heel
- 10 As 5 above but with the LEFT exchanged.

FINAL SET:HURIHURI (Tune, "Hurihuri")

Hurihuri concludes the game after the final chorus. It is taken at a considerably faster tempo than the other tunes and if no sticks are

Titi Torea, Cont-Page 4

dropped makes a spectacular finish.

- 1-2 As for previous sets
- 3-4 As for movement 3 & 4 of Set No 2
- 5-end Repeat 3-4 until end of song
- End Sticks are rapped on the ground in a vertical position to signify end of game.

NOTE: Some of the foregoing movements may be performed by players in groups of four. In effect, the players work in two pairs, one of the pairs inserting extra beats into their opening movement of each set to ensure that, when they throw, their sticks do not collide in mid-air with the sticks of the other pair.

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Presented by Jerry McCulloch

PA MAI
(Maori)

SOURCE: This song originated from the Hastings area and was composed during the early part of World War II, as a song of encouragement to all tribes to enlist the services of their sons for war. The words here are slightly changed to apply to the world as spoken to from New Zealand. This version was taught at BYU by Arapata Whaanga, and is more of a war lament.

STYLE: Action-song. Erect, proud posture. Feet moving in the basic "hope" pattern: R ft moves out on beat to take wt from L ft-- causing a slight shift of the body and rotation of the hips. This should not be exaggerated. The R ft beats time, merely leaving the ground a few inches. Hands are on the hips.

THE SONG:

Pa mai to reo aroha.
Ki te pa o Aotearoa;

E nga iwi o nga hau e wha,
Haere mai, haere mai.
Titiro ki nga hoa kua wehe

Aue! Te aroha me te mamae:

Female voices

E nga iwi o Aotearoa,

Male voices

Tahi miti toru e tai te marumaru
Whare tapu teitei i te au korowhiti

Both

Kia kaha! Kia manawa nui!

Hearken! Your words of love are
heard at the place of New Zealand;

O ye people of the world,
Welcome, welcome.

Behold the soldiers who have been
parted from us, Alas! the pain and
sorrow of it all:

O ye people of New Zealand,

Be brave and of good courage!

PATTERN

Leader: Kite hope. Group begins basic "hope" movement as desc. above.
Leader: Ringa e whiua Hands go to front of body with arms bent at R
angles, keeping time with the beat. (Hands contin-
ually quiver.)

One of the group gives the pitch by singing the first line of the song,
at the end of which the leader shouts "Toru, Wha" (Three, four) and the
dance begins.

- 1 L hand returns to L hip while R hand goes to R side of mouth
- 2 R hand opens out just beyond the R shoulder
- 3-6 Repeat 1-2, twice more
- 4 Both arms in R angle pos go slightly behind body and scoop fwd.
- 5 Hands flip inward at wrists, then out. "Ki-te"
- 6 Hands clap. "pa"

Pa Mai, Cont-Page 2

- & Both arms extend straight and down.
7 Hands slap thighs
8-11 Raise arms to front of body, open position, palms down with arms moving from R to L in time with the music. "Aotearoa"
12 Bring straight arms down and in front of body and clap twice.
13 Face L, open arms out, pivot on L ft and shift wt to R ft.
14 Face front while shifting wt to R ft and clap twice.
15 Face R, open arms out, pivot on R ft and shift wt to extended L ft.
16 Repeat meas 12
17 Repeat meas 13
18 Face front and clap once with arms extended down.
19-21 Bend L arm in front of body, R arm bent and at R shoulder. Move slightly together in an embracing motion. Feet shuffle to the R for three beats. "Haere mai"
22 Hold
23-25 Reverse of 10-21. "Haere mai"
26 Straighten both arms and slap thighs. "Titiro" (Turning slightly to R and back)
27 L arm bends across body, palm down. R arm bends with elbow over L hand and R hand in front of L shoulder. Turn to L slightly. "Kinga"
28 With arms in same position turn slightly to R. "Hoa"
29 Turn back slightly to L
30-34 Bent arms come up to shldr level, palms facing, moving with rhythm.
35 Repeat 4
36 Repeat 5, "Aue"
37 Repeat 5 "te"
38 Turn slightly to L, reach fwd with bent arms palms facing. "aroha"
39-42 Pat chest and turn body from side to side slightly in time to musical beat four times during "me te mamae".
43-48 Repeat 12 thru 17
49 Go into front "haka" position. R arm extends straight down while L hand slaps R forearm. "kia"
50 R arm goes into flex position while L hand slaps R forearm. "kaha"
51-52 Repeat 49 & 50
53 Stand in "hope" position. Flex L arm while R clenched fist inscribes a circle under L elbow.
54 Arms reverse position
55-56 Fists open with arms at R angle--L across body and R hand at shoulder height.
Hold this position with ft keeping time in "hope" until leader calls "Totu, Wha"--then entire dance is repeated again.
At the conclusion of the dance the second time, the leader calls "Tahi, Rua, Toro, Wha" (1,2,3,4) and the entire group answers HEI! at the same time putting hands on hips and stopping all movement.

KEY TO PRONUNCIATION OF ALL MAORI WORDS USED IN THE DANCES INCLUDED IN THIS GROUP.

VOWELS: a--as in mark (long "a") or as in cut (short "a")
e--as in bet or ea, as in meadow
i--as in feed (long i) or fit (short 'i')
o--as in fork
u--as in spoon

CONSONANTS: The consonants are h,k,m,n,p,r,t,w,wh,ng. They are pronounced much the same as in English. The following should be noted:

- r The "r" is trilled once only
- t The "t" is a soft "t" with tongue flat to roof of mouth
- ng This is a nasalized sound as in "singing". It is not a straight n sound.
- wh As in when. In many areas "wh" was rendered almost as a soft "f". The "f" sound is now more commonly accepted and will be used here.

NOTE: All these songs and chants are one with the movements of the dances; so it is best to learn the songs and do them "live" with the dance, haka, or game as each is the expression of the other. Relying on a recording is NOT Maori and does not give the joy of this song-dance culture.

PA MAI

1 Pa mai to reo a - ro - ha

2 Ki te pa

3 O Ao-tea-ro - a

4 E nga i-wi

5 o nga hau

6 e wha

7 Ha-ere mai

8 Ha - e - re

9 mai

10 Titi-ro

11 Ki-nga-ho-a

12 kua we-he

13 nei

14 Aue!

15 Te a-ro-ha

16 He te He He

17 E nga i-wi

18 O Ao-tea- ro - a

19 ki- a -ka-ha

20 Kia ma-na-wa

21 He - i

Presented by Jerry McCulloch

TAKU PATU
(Maori)

SOURCE: Learned from Arapata Whaagna, culture director and choreographer for concert presentations of the Kia Ora Club of Brigham Young University and dance director of the Te Aroha Maori touring group from New Zealand.

STYLE : East coast style, very tall and straight with strong well controlled arm movements with the double heel raise "hope". This dance is a drill for the hand weapon, "patu", used for close-in combat.

FORMATION: Starting in lines, body erect, fists clenched and on hips, eyes slightly downcast. Rhythm is a slow chant changing to a "waiata kori" or action song.

CHANT: Leader--Give pitch and tempo to group by changing "Ka Tahi, Ka Rua, Ka Toro, Ka Wha" (And One, And Two, And Three, And Four).

STEP: Rise on toes on "and", put heels down on the beat.
TAKU PATU, TAKU PATU, TAKU PATU MAORI MONU MOTU HAKE.
TAKU PATU, TAKU PATU, TAKU PATU MAORI MONU MOTU HAKE.
TAKU IHI, TAKU IHI, TAKU WANAWANA.
TAKU IHI, TAKU IHI, TAKU WANAWANA. HEI!
TAKU TU, TAKU TU, TAKU IHI KOE.
TAKU TU, TAKU TU, TAKU IHI KOE. A HAHA.
KEI HINGA, AUE! KEI MATE, AUE! TAKU ROPU HANGA.
KEI HINGA, AUL! KEI MATE, AUE! TAKU ROPU HANGA. HEI!

PATTERN

Measure

- & Both ft rise to toes while arms go to R angle pos with L hand just above L shoulder and R across body, fists clenched. (Note: Throughout dance follow R hand with eyes.)
- 1 Both ft down to heels while arms begin semi-circle down.
- & To toes.
- 2 Heels, Arms straight down. (Smoothly moving semi-circular motion.)
- & Same. Arms starting to swing up to R side.
- 3 Heels. Arms approaching R square.
- & Continue rising step throughout.
- 4 R arm with hand just above R shoulder and L arm bent at R angle in opposite pos as at beginning of movement.
- &5&6& Open hands and quiver them, L palm facing stomach and R palm toward face. (Hands open on "ri" in Maori).
- 7-12& Repeat &1 to 6&
- 13-14 Clench fists, begin dnwrđ motion, to fully dnwrđ on 14.
- & Same as above, except bring arms immediately in front of body with R arm straight out, palm open and facing dn--L arm at R angle across body, elbow high, palm open, fingers pointing to R arm.

- 15-16& Hold arm pos.
17-20& Start 13 to opp side and end with L arm fwd and R at angle.
21 Hands return to hips. (Hei!)
22 Hands in open pos. R arm bent at elbow, moves fwd until parallel to ground. L hand remains at hip with palm open and elbow extended back.
23 R hand moves back to hip pos and L hand fwd.
24 Same as 22
25 Hold pos.
26 Same as 22, but with L hand fwd and R at hip.
27 Same as 23, but with opp hands.
28-29 Same as 27.
30-33 Bring R hand fwd in similar pos to the extended L hand.
34 R arm crosses body, hand open, palm down. L arm extends fully dnwrtd at side of body and slightly out.
35 Hold arm pos, continue "hope".
36-37 Reverse arm pos and hold.
38 Touch both thighs with fingers. Taku
39 Touch temples with fingers. Ropu
40-4; Extend both arms straight out from body, palms down, bow head slightly. Hanga
42 Same as 34.
43 Same as 35.
44-45 Same as 36-37.
46 Same as 38.
47 Same as 39.
48-49 Same as 40-41.
50 Group stays in same pos while leader gives chromatic scale pitch with "taku Patu" and signals "Toru, Wha" (Three, Four).

Dance begins again with Sopranos, Altos, Tenors and Basses holding their pitches and chanting on one note. Drill is the same until 22 is reached. At which point the arms continue the same but the footwork begins the usual hope of the action song--the swinging motion to the R with the R ft taking the weight on the beat and the L leg bending at the knee.

- 50-53 Hold the pos for four counts.
54 Hands return to hips and head comes up. All movement stops. HEI!

END OF DANCE

If men are in the back rows for this drill; they may be brought forward on the second 22 and women progress backward on the second 34. If this is done, the men would then be in position to do the HAKA.

SEE NOTES OF PA MAI (END) FOR KEY TO PRONUNCIATION.

Presented by Jerry McCulloch

ME HE MANU RERE

This very popular Maori love song is quite an old one. It was featured in a British film, The Seekers, a story of old New Zealand. This film was given wide release several years ago and as a result, "Manu rere" was revived and since then has enjoyed considerable renewed popularity.

Here is one verse of this very popular song and a simplified set of actions which are good examples of the way in which the actions illustrate the words in an action song. For ease of learning, the version of the actions given here is much more simple than that normally performed with this song.

SOURCE: The song came from North Auckland. This version is based on that performed by the Kia Ora Club of Brigham Young University under the direction of Arapata Whaanga. Mr Whaanga is also the dance director of the "Te Aroha Maori" concert group that performed at the Hollywood Bowl and on Broadway in New York City recently.

STYLE: Action-song. Erect, proud posture. Feet moving in bask "hope" pattern:
R ft moves out on beat to take wt from L--causing a shift of the body and rotation of the hips. This should not be exaggerated. The R ft beats time, merely leaving the ground a few inches. Hands are on the hips.

THE SONG:

Me he manu rere ahau e
Rere tiki ki to moenga
Kite awhi to tinana
(No rei ra)
E te tau tahuri mai

Had I the wings of a bird
I would fly to you whilst you are dreaming
To hold you there and caress you
My beloved turn to me

PATTERN

Leader: Kite hope: Group begins "hope" movement as described above.

Ringa e whiua: Hands go to front of body with arms bent at R angles, keeping time with the beat. Hands continually quiver.

One of the group gives the pitch by singing the first line of the song, at the end of which the leader shouts "Toru, Wha". (Three, four) and the dance begins.

- 1 Both arms in R angle pos go slightly behind body and scoop fwd
- 2 Hands flip inward at wrists, then out.
- 3 Hands clap
- 4 A beckoning gesture. Palms of hands face inward as arms reach out in front of body and slightly to the left "manu"
- 5 Pat the chest in time to the musical beat but the palms do not actually contact the chest. "rere"
- 6 Repeat 4
- 7 Repeat 5
- 8 Repeat 4
- 9 Repeat 5
- 10-12 Repeat 1-3 "rere"
- 13-18 The hands are held pillow fashion behind the R ear and do not come in

Me He Manu Rere, Cont-Page 2

- contact with the head. The body is upright on the first beat of each bar then sways back with the R shldr turning slightly to R. Continue fwd and back sway in time with the music. (ti ka ki to moenga)
- 19-21 Repeat 1-3 (ki te)
- 22-28 On the first beat of each bar the L arm and hand are closest to the body with the R hand on the outside. (6 times total)
On the third beat of each bar the pos is reversed i.e. the R hand comes in over the top of the L so that it is closest to the body.
- 29-30 Repeat 1-2 "No re ira"
- 31 Hands clap "E"
- 32 Repeat 4
- 33 Repeat 5 "tau ta"
- 34 Put R hand straight fwd, palm down, L arm bent at angle behind head, palm fwd while entire body turns to face L "huri"
- 35 Both arms out in front of body with palm down. "mai"

Hold this position with ft keeping time in "hope" until leader calls "Toru,Wha"-- then turn front and repeat entire dance again.

At the conclusion of the dance the second time the leader calls "Tahi, Rua, Toru, Wha" (1,2,3,4) and the entire group faces fwd immediately and answers "HEI!" at the same time putting hands on hips and stopping all movement.

(E PA PA)

E pa-pa wai-a-ri ta-kunei ma-hi Ta-ku nei ma-hi hei tu-ku roi ma-ta

E pa-pa wai-a-ri ta-kunei ma-hi Ta-ku nei ma-hi he tu-ku roi-ma ta (MAKU E)

E au-e ka ma-te au E hine hoki i ho ra — Ma-ku e

Kaute o hi-koi ta-nga Ma-ku e kaute o hi koi ta-nga hi-koi ta-nga (HURI-HURI)

segue "huri huri"

Hu-ri huri Huri hu-ri o ma-ha-ra e ki-te-tau kite ta-u ki-te ta-u e

Ko-te ra-wa ko-re ra-wa o ma-ha-ra e ki-a-koe ra e Hi-ne HEI!

Me he ma-nu-re-re a-hau e , Re-re ti-kaki to mo-e-ma

Ki te a-whi 'oti- na -na, E te tau-ta-hu-ri mai

No rei va

Presented by Bora Özkök

HARMANDALI ZEYBEK
(Har-mahn-dah-luh zey-beck)
(Turkish)

Translation: "Harvest time dance"

SOURCE: There are many zeybek dances from little regions in western Turkey. This dance, from Izmir, was learned by Bora Özkök from Duygu Demirlioglu in Berkeley, 1969.

RECORD: BOZ-OK 102, side 1, band 2

FORMATION: Persons, dancing individually in a circle

STEPS & This is a proud, "show off" dance. There are five steps, each with its own name.

Step 1: Haydi efeler (call: hie-day); means "Let's go"

Step 2: Sarhoş (Call: sar-hosh); means "drunk"

Step 3: Çök (call: chök); means "down"

Step 4: Kapan: (call: kah-pan); means "to close"

Step 5: Atik.: (call: ah-teek); means "athletic"

These 5 steps can be called in any order. The leader calls the steps, which are done at the same time by all dancers.

Note: The meter in this dance consists of a combination of 2/4 and 1/4 i.e. there are 4 meas of 2/4 followed by 1 meas of 1/4, so that every 5th meas contains only one count.

2/4 and 1/4

PATTERN

Meas

INTRODUCTION- 3 meas

FIG I: HAYDİ

- 1 Facing ctr, step fwd on L while lifting R slightly behind L, R arm swings fwd (ct 1) step bwd on R, moving to orig spot and turn to face LOD, extend arms straight out to sides (ct 2)
- 2 Moving LOD, step L (ct 1) step R (ct 2)
- 3 Repeat meas 2
- 4 Repeat meas 2
- 5 Hold

FIG II: SARHOŞ Arm movements are sweeping, with big, hard swings lifting arms above head height.

- 1-3 Repeat meas 1-3 of FIG I.
- 4 Step L (ct 1) facing ctr, take a small leap on L landing on R, knee pointing R knee LOD and swing R arm fwd (ct 2)
- 5 Straighten body upright (ct 1)

FIG III: CHÖK-Fingers are snapped on each beat throughout this step. This step has 2 parts, III-a (going down) and III-b (coming up).

III-a

- 1 Repeat meas 1, FIG I
- 2 Extending arms sideways slightly above shldr height, and snapping fingers of both hands on each beat, moving LOD, step L (ct 1) point R foot to R (ct 2)
- 3 Point R ft to L (ct 1) point R ft to R (ct 2)
- 4 Point R ft to L (ct 1) with arms extended straight fwd, body twists to L while slowly squatting down (ct 2)
- 5 Finish squat and hold (ct 1)

III-b

- 1 Still squatting, bring hands to L of body and start slowly coming up (ct 1) bring hands to R and continue coming up (ct 2)
- 2 Bring hands to L of body and finish coming up (ct 1) point L ft to R (ct 2)
- 3 Point L ft to L (ct 1) point L ft to R (ct 2)
- 4 Point L ft to L (ct 1) step on L ft to L (ct 2)
- 5 Step in place on R and gain balance (ct 1)

FIG IV: KAPAN

- 1 Repeat meas 1, FIG I
- 2 Moving LOD, step L (ct 1) cross R ft in front of L while crossing arms in front of face and snapping fingers once (ct 2)
- 3 Hold last position and snap fingers once (ct 1) open hands to sides and snap fingers once while pointing R ft to R while weight remains on L (ct 2)
- 4 Moving LOD, step R, step L (cts 1&), facing ctr, squat down landing on R knee, as in Step II, meas 4 (ct 2)
- 5 Straighten body upright (ct 1)

FIG V: ATIK

- 1 Repeat meas 1, FIG I
- 2 Moving LOD, step L (ct 1) hop twice on L with R leg raised slightly in front of L (ct 2&)
- 3 Bend knees and squat deeply on both ft, R hand pointed down L hand pointed up (ct 1) start to come up while turning CCW and hopping twice on R (cts 2&)
- 4 Completing turn, step on L, hop on L (ct 1&), bend knees and squat, R knee touching floor as in meas 4, FIG II (ct 2)
- 5 Straighten body upright (ct 1)

Presented by Bora Ozkok

DERHULE
(dehr-hoo-luh)

Men's dance from Artvin in N.E. Turkey

SOURCE: Learned by Bora Ozkok in 1970 from Gunes Atac, of the University of Istanbul performing group.

RECORD: BOZOK 107, side 1, band 1

FORMATION: Short (6 or less) segregated lines. Little fingers hooked, held down at sides to start.

STEPS & This is a men's dance of the LAZ people, who live in N.E. Turkey. It is
STYLING: a fishermen's dance. W can dance in their own lines. Lines should be tight, and shimmy whenever possible. Rhythm throughout is counted S,QQ
(1,2,3 4,5 6,7)
(S Q Q)

MUSIC 7/8

PATTERN

Meas

STEP I: SALYA (Fisherman's term-let's start*)-done until singing starts. Begin at start of music: first two cts are actually an upbeat (qq) before meas 1. In this step, lines are very tight, hands down at sides, facing ctr, knees flexing, body rocking in place from side to side; feet may leave floor slightly.

upbeat Bounce twice on L (qq)

1 Shift wt to R (S) bounce twice more on R (Q,Q)

2 Shift wt to L (S) bounce twice more on L (Q,Q)

3-16 Repeat meas 1-2 8 more times. On Q,Q of meas 16, in preparation for Step II, turn to face 45° LOD and hop twice on L (Q,Q). On S of meas 16, bring hands sharply up to shldr ht.

STEP II: HAGITHA (Let's go)

When hopping (on balls of ft), other leg is held in front, toes pointed down. Step moves slowly LOD.

1 Small leap onto R (S), hop twice on R (Q,Q)

2 Small leap onto L (S) hop twice on L (Q,Q)

3-16 Continue repeating meas 1-2, moving arms as follows: on S of meas 4, arms go sharply down; on S of meas 8, arms come sharply up; on S of meas 12, arms go sharply down; on S of meas 16, arms go sharply up.

STEP III: HA GEL HA (let's come)

Face ctr and move fwd and bwd. Arms remain up throughout step.

1 Leading in with R shldr, move fwd with step on R (S) hop R (Q) mstep 1(Q)

2 Repeat meas 1, continuing to move slightly fwd, and on the L step, bend fwd slightly so that L shldr points fwd.

3-4 Repeat meas 1-2, moving bwd, leading bwd with L shldr

5-8 Repeat meas 1-4

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FOLK DANCE CONFERENCE

Presented by Bora Özkök

GITGIT
Turkey

Chut-chut: Translation- as the sound created from two hard objects being knocked together.

SOURCE: This couple dance from western Turkey, Balikesir-Bursa area, was learned by Bora Özkök from Cent Karacaoğlu in 1972.

RECORD: BOZ-OK 104, Side 2, band 2

FORMATION: Couples in an open circle with little fingers hooked about shoulder level, arms bent, bodies close.

STEPS & STYLING: Handkerchiefs are essential, usually held by the W. (the male dancer leading the line is the one exception) Begin the dance at the begging of an 7 8- meas phrase. Begin with the L ft.

MUSIC: 2/4

PATTERN

FIG I-QUICK STEPS

mas 1 Start with L (ct 1) R (ct 2) L (ct 3) hop on L (ct 4)
2 Continuing R, step R (ct 1) L (ct 2) (ct 3) hop on R (ct 4). The line with cpls hands hooked at shldr level moves on with 1,2,3 hop-1,2,3, hop until the leader calls "Esler" which means "couples".

FIG II: PARTNERS

WOMEN: Raise hand to shldr height, bent at the elbow and swinging the handkerchief to L,R,L,R,L, with each step taken. At the same time- in place- step L,R,L,R,L. On the 6th ct arms go back behind the head, hands straight up, reaching up, reaching back. Bending body back, step back on R (Ct 6) swing both hands fwd, clapping both palms with ptr twice (cts 7,8). Then very quickly turn CCW twice in place with hands up in the air, swinging the handkerchief. (while turning, L ft is kept as pivot and R ft as a tool to help the turn.) This is done for 4 cts and at the end of th 4 cts, the W must stop her turning, return to line formation, and resume FIG I.

MEN: In FIG I , a M leads the couples line, alternating M & W. With the "Esler" command, each M cuts twd ctr of the large circle, making a small circle (3 ft in diam) with L (ct 1) R (ct 2) L (Ct 3) R (ct 4) L (ct 5), step back away from ptr on R, reaching back with hands ready

Gitçit-Cont-Page 2

to clap (ct 6). Clap with ptrs hands twice (cts 7,8).
Walk back to the line in 4 steps (Ct 4 cts) while the
W is turning twice, Swing R hand fwd with every L step
and L hand fwd with every R step.

REMEMBER TO BRING HANDKERCHIEFS

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Presented by Bora Özkök

SALLAMA
Turkey

Pronounced: Sal-la-mah: Translation: "Swaying dance"

SOURCE: This line dance from Artvin, northeastern Turkey, was learned from Günes Ataç in Istanbul in 1970.

RECORD: BOZ-OK 103, side 1, band 2

FORMATION: Line dance for W & M. Short lines (6-8 at most) Arms straight down, little fingers hooked at the bottom. Ends of lines hold handkerchief, in free hand, wave it.

MUSIC: 2/4

STEPS: The variations can be in any order, called by the leader.

BASIC STEP: Facing in LOD, step R (ct 1) step L (ct 2) touch R heel in LOD with legs straight (ct 3) bring R leg back next to L, both knees straight (ct 4) extend L leg in LOD and touch at the heel (ct 5); bring L leg back (ct 6) stamp R in place while turning body to face ctr (ct 7) stamp again (ct 8) All three variations in this dance start with the Basic Step.

Begin dance immediately with the first introductory walking step. Begin with R, walking LOD. Walk 8 cts. Keep walking until the singing starts. Walk with a bounce.

VARIATION I:

Step fwd with L (ct 1) bending body bwd, bring R ft behind L knee and touch the face of the R ft to the back of the L knee (ct 2) step bwd on R (ct 3) bring L next to R (ct 4). Repeat cts 1-4 with opp ftwk. Repeat first 4 cts. Very sharply turn 90° to LOD. Do this by pivoting on the L. In the process of turning, slightly extend R arm straight fwd to the hooking point with the person ahead and L arm straight back to the hooking point with the person following. Start Variation I again. (Variation I is done twice at the beginning of the dance.)

VARIATION II:

Done only during the the ha ha ha, hey, hey, hey part in the middle of the dance. Done right after doing Variation I twice. Facing ctr, leap to ctr on L while swinging R in back of L knee with R knee bent (ct 1) step back on R (ct 2) stamp L twice in place (cts 3,4).

Sallama, Cont-Page 2

Leap fwd with R while swinging L in back of R knee (ct 1)
step on L (ct 2) stamp twice on R (cts 3,4)
Repeat first 4 cts, starting with L.

At this point, do Variation I, the entire part, starting
with Basic Step, turning in for 12 cts, and the final
sharp turn to the R just before starting the Basic Step
again.

VARIATION III:

Hop to L with arms straight and land on both ft (ct 1) hop
to R (ct 2) hop again to L (ct 3) hop again to R (ct 4);
squat (ct 5) come up on L while swinging R leg in front
(ct 6) step on R (ct 7) lift L 90° in front (ct 8) extend L
in front and place it against the floor pointing ctr (ct 9)
hold (ct 10) slap L in front of R in same spot where it
rested (ct 11) bring L next to R (brushing it back) while
pivoting on R, the dancer turns sharply to R (ct 12) to begin
Basic Step again.