



San Diego SUFD Conf. Institute

Balta, Romania

Skopsko Cigansko, Serbia

Baztan-Dantz, Basque Vasterdalsk Bakmes, Sweden

Cigansko Kolo, Macedonia Yam Hachelet, Isreal

Co-sponsored by Folk Dance Federation, South
September 13, 1980

BALTA
Muntenia, Romania

Balta means "swamp" and is a dance found in Muntenia, Romania. The alternation of motifs is 6 cts with those in 8 cts, which makes the dance non-concordant with the music at the level of the measure and phrase, but becomes concordant at the beginning of each repetition of the melody! This organization of motifs gives rise to syncopation calling for attention to performance and is common to dances from the Calusari repertoire. Some of the dances on HAI LA JOC were learned by Sunni Bloland from "Puiu" Vasilescu and Sunni's colleague and counterpart in Holland, Marius Korpel.

The dance was presented by Sunni Bloland at the 1980 San Diego S.U.F.D. Conference.

PRONUNCIATION: Bahl-tah

RECORD: HAI LA JOC Noroc Vol I, Side A, Band 1

FORMATION: Mixed closed or open circle, hands in "W" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 32 meas.

- 1 Moving LOD and facing slightly to R, step R - hands move down to "V" pos (ct 1), step L - hands move up to "W" pos (ct 2).
- 2 1 two-step R,L,R - hands held in "W" pos, turn to face RLOD (cts 1,&,2).
- 3 Facing slightly to L, step L - hands move to "V" pos (ct 1), step R - hands move to "W" pos (ct 2).
- 4 In place facing ctr, step L,R,L (cts 1,&,2), stamp R next to L (ct &).
- 5 Step R (ct 1), stamp L (ct &), *step L in place (ct 2), step R in front of L (ct &).
- 6 Step L in place with plie (ct 1), step R diag bkwd (ct &), step L in place with plie (ct 2), step R in front of L (ct &).
- 7 Step L in place with plie (ct 1), leap R in place (ct &), moving fwd do a large leap on L across R, twist body diag R (cts 2,&).
- 8 Step R across L, twist body (ct 1), step L next to R with wt on balls of both ft, twist body to LOD (ct 2), hold in up pos (ct &).
- 9 With R shldr leading, move out of circle, step R to R (ct 1), close L to R (ct &), step R to R (ct 2), stamp L (ct &).
- 10 In place, facing ctr, step L (ct 1), stamp R (ct &).
- 10½-15 Repeat meas 5½*-10 (from *), reversing ftwk.
- 15½-16 In place step L with plie (ct 2), step R in front of L (ct &). Step L in place (ct 1), leap R diag bkwd (ct &), step L across R (ct 2).

Repeat from beginning until end of music.

Presented by Cindy Schwartz
San Diego S.U.F.D. Conference Afterparty
Sept. 13, 1980

YAM HATCHELET
Israel

Presented by Moshiko Halevy at the 1980 San Diego State Univ. F.D. Conference.

TRANSLATION: The Light Blue Sea.

PRONUNCIATION: Yahm Haht-kheh-leht

DANCE & Moshiko Halevy
MUSIC:

RECORD: MIH #6, Side 2, Band 2

FORMATION: A cpl dance, ptrs facing with M back to ctr. Both hands joined and down.

Directions for M. W use opp ftwk on Fig. I, meas 1-4; otherwise use same ftwk.

STEPS: Yemenite R: Step R to R, leave L in place (ct 1), step L in place (ct 2), step R across L (ct 3), hold (ct 4). Step can be done with opp ftwk.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: 2 meas

FIG. I:

- 1-2 Step R to R (ct 1), step L across R (ct 2), step R to R (ct 3), step L behind R (ct 4). Step R to R (ct 1), step L across R (ct 2), step R, L and make 1 turn to L (CCW)(W turn R (CW)) (cts 3-4). End facing ptr.
- 3 Yemenite R.
- 4 Step L to L, leave R in place (ct 1), step R in place (ct 2), close L to R (ct 3), hold (ct 4).
- 5-6 Both using same ftwk, release M-L and W-R hands and both turn to face LOD (ah), Yemenite R, L.
- 7-8 Starting R, do 8 steps fwd (stepping on flat of R and ball of L ft) (cts 1-8). End facing ptr with M back to ctr.

FIG. II:

- 1 Release hands, both turn 3/4 turn to own R (W in LOD, M-RL0D) stepping R, L, R with plie on ct 3 (cts 1-3), step L (ct 4). M end facing LOD (CCW), W-RL0D (CW).
- 2 Facing ptr, step fwd on ball of R ft (ct 1), step fwd on flat of L ft (ct 2), repeat cts 1-2 (cts 3-4). End facing ptr, M with back to ctr, W facing M. Join hands momentarily.

- 3 Repeat ftwk of meas 1 with M moving twd ctr, W away from ctr.
- 4 Repeat meas 2, cts 1-3; hold on ct 4. (3 step twd ptr)

FIG. III:

- 1 Join R hands in thumb grasp pos at approx shldr ht with elbows bent, bring L to R as you bend and circle knees from L to R (CW) (cts 1-2), straighten knees (ct 3), hold (ct 4). Free hand at shldr ht and snapping on ct 3.
- 2 Repeat meas 1.
- 3-4 With R hands joined and down, step R fwd (R shldrs meeting) (ct 1), step L bkwd (ct 2), facing ptr, step R next to L (ct 3), change to L hand hold and step L fwd (L shldrs meet) (ct 4). Step R bkwd (ct 1), facing ptr, step L next to R (ct 2), join both hands and change places by stepping R,L and moving CW (cts 3-4).
- 5-8 With W back to ctr and M facing ctr, repeat Fig. II, meas 1-4 in opp direction. (turn away and advance twd ptr)
- 9-12 Repeat cts 1-4. W must make a wt shift on last ct to prepare to start with L to begin dance again.

Repeat dance from beginning.

Presented by Dorothy Daw
San Diego S.U.F.D. Conference Afterparty
Sept. 13, 1980

VÄSTERDALSK BAKMES
Bakmes från Särna & Transtrand
Sweden

The dance translates as: Western Dalarna Reverse-Turn Dance. As the names indicate, it is done in the province of Dalarna, in the towns of Särna and Transtrand. It is considered a restored regional ethnic dance and was learned in Sweden in 1951 and subsequent years in Sweden by Gordon Tracie.

"Bakmes" is a Swedish dialect word implying "baklänges" (backwards), hence its reference to the reverse - or backwards - turn in certain dances. Most of these dances are found in Western and Northern Sweden, but one also survives in the Swedish districts of Finland (Finländsk Bakmes-Polka). The same reverse-rotation form is found in Norway in one of the figures of Rørospols, where it is called "vrangsnu" (literally, wrong-turn). The form described here is from the Western districts of the province of Dalarna which border Norway's Østerdalen (the East Valley), home of Rørospols, so it is not surprising that there are similarities. Compared with the Norwegian Pols, however, it would appear that over the years the Swedish counterpart polska has fragmented, so that some parts of the full "suite" as still danced in Røros today (and can be traced back to the 16th century in Sweden) are found in some places, others in other places. As an example: when the Hambo began to replace the "rundpolska" (as in Gammal Polska) in the Transtrand area, the half turn "bakmes" outlived the fullturn L-ft polska.

As danced in "the old days," the polska and bakmes were far from mundane. To quote from J.D. Lamb, who did research in Western Dalarna recently: "The dance lends itself to show-off figures. It is usual for the man to slap the outside of the right boot from time to time during the bakmes turn, on ct 2. He can also drop to the R knee on ct 1, the L on ct 4, or even do both in succession. Another characteristic stunt is called "kasting" or high kicking. Here the man kicks his feet over his head on ct 2 and clicks his heels, or kicks the ceiling if it is low enough. A good dance used to be considered one in which there were as many footprints on the ceiling as on the floor! "Kasting" is easier in closed position with the man's R arm reaching under the woman's arm to grasp her shoulder. The man uses her for support as he jumps. In modern Sweden it is not unusual for young women to do all the slaps and "kasts" alternately with the men."

PRONUNCIATION: Vest-ehr-dahlask Bawk-mehs

RECORD: Viking V821-a (45)

RHYTHM: Triple meter; quaver (8th note) polska rhythm; moderately slow to moderately fast tempo; temperament varying according to musical style being played.

FORMATION: Cpls in a circle, moving LOD (CCW) in open shldr-waist pos.

STYLE: Legato; restrained and smooth, or animated, depending on tempo and temperament of music being played.

METER: 3/4

PATTERN

NOTE: The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either.

PART A: OPEN POLSKA FWD (FÖRSTEG)

In open shldr-waist pos, with M facing fwd, W bkwd, begin on L and do 3 (or more if desired) L-ft open polska steps fwd in LOD.

PART B: TRANSITION TO REVERSE-HALFTURN POLSKA

Whenever desired, cpls assume reverse-sidecar polska pos, as follows:

- Ct 1: M step L in LOD with emphasis (usually a stamp), W step on L to begin cross-over in front of M.
- Ct 2: M hold L on floor, W continue turn on L.
- Ct 3: M step R in LOD, W step on R to complete cross-over to reverse-sidecar polska pos.

PART C: REVERSE HALFTURN POLSKA (BAKMES)

Cpls turn with L-ft (reverse) halfturn polska steps, completing 1 full turn CCW per 2 meas, thus:

- Ct 1: M steps L diag L to initiate CCW turn, W step L around behind R.
- Ct 2: Hold, allowing R leg to reach around CCW in front.
- Ct 3: M step R in front of L and form a "T" (L toe at R instep), W close R to L.
- Ct 4: M step L around behind R to form "L" (L toe adjacent to R heel at R angle), W step L diag fwd in LOD.
- Ct 5: Hold, allow body to continue to turn CCW.
- Ct 6: Both close R to L.

As can be seen from the above, the 6 ct turn is such that the M starts the pattern on ct 1 directly after the transition, while W simultaneously starts the same pattern on ct 4. Thus the M steps fwd as the W steps bkwd and vice-versa.

Whenever desired, cpls can break out into open shldr-waist pos again, and repeat open polska steps fwd, followed by transition and turn, etc., to end of music.

ALTERNATE FÖRSTEG

Cpls move fwd in LOD with L-ft open polska steps, as above, but in reverse-sidecar polska pos, M facing fwd, W bkwd, or vice-versa, as desired.

Presented by Gordon Tracie at the 1980 San Diego S.U.F.D. Conference

Presented by Armond and Sharon Deny
San Diego S.U.F.D. Conference Afterparty
Sept. 13, 1980

VÄSTERDALSK BAKMES:

Change name to Västerdalsk Bakmes med Polska

Add the following notations to the dance:

PART A: Open polska fwd (försteg)

In open shldr-waist hold, begin on outside ft and move fwd in LOD with open polska step.

Note: The Deny's taught the dance with a L fwd open polska step. It may be done either way.

PART B: Closed polska turn (rundpolska)

Whenever desired, cpls assume closed basic polska hold, and rotate CW with full turn polska steps: M - L, both, R; W - both, L,R.

Cpls may revert to open "rest steps (promenade) at any time by merely breaking out into open position again.

Note: The entire dance is usually done with a bouncy feeling rather than being smooth. There is a hop-skip preceding the first ct on the R ft on ct "&".

SKOPSKO CIGANSKO
Macedonia

This dance is from the region of Skopje. Skopsko meaning "from Skopje" and Cigansko meaning "Gypsy." It is from the Tropana and Sutka districts. Sutka is a new area where the gypsy people re-located from the 1963 earthquake. Skopsko Cigansko can be seen all around the Skopje area today. It is such a basic dance that it might be considered like a national dance, and is probably the most well-known dance among the gypsies. It is danced at every opportunity--weddings, holy day celebrations, Slaves, national holidays, etc.

Although you will see small variations from these instructions, it is simple enough that travelers to Macedonia would be able to dance it when they are able to attend such a celebration in the Skopje area. All during the week of Dzurodzovn - the Spring Gypsy celebration of St. George, you will see this dance being done.

The music has an oriental rhythm in either 2/4 or 4/4 time with erotic movements of the shoulders and hips. This is done free style, according to the individual's wishes. The music is recorded by a Gypsy orchestra.

Atanas Kolarovski presented the dance at the 1980 San Diego S.U. F.D. Conference.

RECORD: Songs and Dances of Jugoslovia, AK-007 (LP), Side B, Band 6.

FORMATION: Lines with hands joined at shldr ht.

STYLE: Steps are flat footed. Dance with flexible knees. Motion from hips and knees. Arms and hands bounce on each ct.

METER: 4/4

PATTERN

Meas.

INTRODUCTION: Reed instrument solo followed by 9 meas of full orchestra.

STEP I:

- 1 Facing ctr and moving diag bkwd, step R bkwd with partial wt (ct 1), place full wt on R (ct 2), repeat cts 1-2, with opp ftwk (cts 3-4).
- 2 Step R diag R bkwd with partial wt (ct 1), place full wt on R (ct 2), step L,R in place (cts 3-4)
- 3 Moving diag R fwd, step R with partial wt (ct 1), place full wt on R (ct 2), step R to R (ct 3), step L across R (ct 4).

STEP II:

- 1 Facing very slightly R and moving LOD, touch R toe across L (ct 1), step on R (ct 2), touch L toe across R (ct 3), step on L (ct 4).

- 2 Touch R toe across L (ct 1), step on R (ct 2), step L across R (ct 3), step R bwd (ct 4).
- 3 Face ctr and lift on R, raising L (ct 1), step L to L (ct 2), step R behind L with dip (ct 3), hold (ct 4).
- 4 Step on L to L (ct 1), hold (ct 2), step R across L (ct 3), step L bkwd (ct 4).

Variations of Step II:

No. 1: Two-step

- 1 Facing slightly R and moving LOD, step R fwd (ct 1), step L close behind R (ct &), step R diag R fwd (ct 2), step L fwd (ct 3), step R close behind L (ct &), step L diag L fwd (ct 4).
- 2 Step R fwd (ct 1), step L close behind R (ct &), step R diag fwd R (ct 2), step L across R (ct 3), step R bwd (ct 4).
- 3-4 Repeat meas 3-4, Step II.

No. 2: CW Turn

- 1-2 Repeat meas 1-2 of Variation No I (Two-step).
- 3 Lift on R, lift L fwd (ct 1), step L bkwd, R cuts twd L (ct 2), step R slightly to R, lead with heel (ct 3), hold (ct 4).
- 4 Releasing hands, step L across R making full turn CW (ct 1), continue pivot-turn (ct 2), step on R completing pivot-turn (ct 3), step L in LOD and rejoin hands (ct 4).

Presented by Maria Reisch
San Diego S.U.F.D. Conference Afterparty
Sept. 13, 1980

CIGANSKO KOLO
Serbia

Presented by Ciga Despotović at the 1980 San Diego S.U.F.D. Conf.

TRANSLATION: Gypsy dance

RECORD: Yugoslav Most Popular Historical Folk Dances, Side A,
Band 2.

FORMATION: M and W in a line, little fingers joined in "W" pos.

STYLE: The dance should be done with bouncy feeling throughout.

METER: 4/4

PATTERN

INTRODUCTION: 16 cts, no action.

FIG. 1:

- 1 Facing and moving LOD, step R,L fwd (ct 1-2), step R fwd of L, putting wt evenly on both ft, raise on balls of both ft with knees straight (ct 3), put full wt on R, bend R knee and raise L ft behind (ct 4). Due: run-run-up-down
- 2 Repeat meas 1.
- 3 Facing ctr and moving LOD, step R to R (cts 1-2), step L behind R (cts 3-4).
- 4 Step R to R (cts 1-2), close L to R without wt (cts 3-4).
- 5 Touch L across R and turn body slightly R (ct 1), touch L slightly L and turn body diag L (ct 2), hop on R, lift L knee (ct 3), step L,R,L in place (cts &,4,&).
- 6-7 Repeat meas 5, alternating ftwk twice more (3 in all).
- 8 Start by stepping R across L and do a 4 step turn in place to own L, clap hands approx eye level or higher with each step.

FIG. II: Doubletime Variation

- 1-4 Rejoin hands and repeat Fig. 1, meas 1-4.
- 5 Touch L across R (ct 1), touch L slightly to L (ct &), touch L across R (ct 2), touch L slightly to L (ct &), hop on R, lift L knee (ct 3), step L,R,L in place (cts &,4,&).
- 6-7 Repeat meas 5, alternating ftwk twice more (3 in all).
- 8 Hip thrusts: In one motion, step on ball of R ft behind L, keep ft close together with slightly bent knees, with wt on ball of both ft swivel heels to R; thrust R hip to R and slightly fwd (ct 1); lower to starting pos (ct &), thrust to R (ct 2); lower (ct &); thrust (ct 3); lower (ct &); thrust (ct 4); lower (ct &). M may kneel and clap as girls do hip thrusts. Motion mostly in place very little sdwd movement. Arms: Arms are extended diag out, fingers snap on the ct.

The entire dance is done 10 times, alternating Fig. I with Fig. II; on the 11th time end with 1st step on turn with claps of: Fig. I until music speeds up, then Fig. II until end of music (preferred). Was done both ways in class.

CUE THRU:

16 cts Intro.

I (1-4): LOD - R, L, Balance, R)
 L, R, Balance, L) do twice
 Face ctr: R, L behind, R, hop)
(5-8): L in - L out
 up-2-3-4
 R repeat
 L repeat
 4 step turn to L, clap on steps.

II (1-4): Same as Fig. I
(5-8): Double time Variation
 In's and out's twice as fast
 Thrust hip to R instead of turn
 up, down, up, down, up, down, up, down

Fig. I and II are done 10 times; 10th time ends before 4-step turn. Alternate Fig. I regularly with Fig. II double time.

Presented by Maria Reisch
San Diego S.U.F.D. Conf. Afterparty
Sept. 13, 1980

BAZTAN-DANTZA
Basque Countries, Spain
(Navarre)

This is one of the Mutil-dantzaz, "men's dances," characteristic of Navaree's Baztan Valley. It is a traditionally a men's social dance, although today women are sometimes allowed to join in. It was learned by Candi de Alaiza from Marie Maritorea in 1975. There are many versions of this dance, both in Europe and among American Basque.

PRONUNCIATION: Boss-tawn Dawn-saw

RECORD: WI 3332, Basque Dances, Side A, Band 9

FORMATION: Any number of dancers in a circle, begin facing LOD (CCW).

STEPS & STYLING: Hands: Arms are free and down at sides except during turns. On all turns moving in LOD (turns may be CCW or CW) hands come up with elbows straight out from shldr, lower arms straight up. Fingers snap on the "&" ct (hops) during turns. This applies to Part I, II, IV. Arms are down and do not snap when turning in RLOD.

Leg Gestures: On all step-hop turns, the free foot is brought in front of the supporting ft with an accent. The accent coincides with the finger snap.

METER: 2/4

PATTERN

Meas. Cts.

INTRODUCTION: 3 cords

PART I:

- | | | | | |
|-----|---|--|---|--------------------------------------|
| 1 | 1 | Step R |) | |
| | & | Step L |) | Move in LOD |
| | 2 | Step-hop on R) | | |
| 2 | | Repeat meas 1, with opp ftwk in LOD. | | |
| 3 | 1 | Step-hop on R) | | Make 1 turn CW (to R) moving in LOD; |
| | 2 | Step-hop on L) | | end facing LOD. |
| 4 | | Repeat meas 1 in place. | | |
| 5-8 | | Repeat meas 1-4, with opp ftwk in LOD and turning CCW (L). | | |

PART II:

- | | | | | |
|-----|---|---|--|-------------------------------------|
| 1 | 1 | Step-hop on R) | | |
| | 2 | Step-hop on L) | | Make 1 turn CW (R); end facing LOD. |
| 2 | 1 | Step on R in place. | | |
| | & | Step on L in place. | | |
| | 2 | Step on R in place. | | |
| 3-4 | | Repeat meas 1-2, with opp ftwk, moving RLOD. Turn CCW (L) to end facing ctr (eg. 1 turn). | | |
| 5-8 | | Repeat meas 1-4. | | |

PART III:

- | | | | | |
|---|---|-----------------------------------|---|------------|
| 1 | 1 | Step R, turn CW (R) to face LOD.) | | |
| | & | Step L |) | Travel LOD |
| | 2 | Step-hop R. |) | |
| 2 | | Repeat meas 1, with opp ftwk. |) | |

- 3 Starting R do 2 step-hops moving bkwd in RLOD, swing free leg around bkwd.
- 4 Repeat meas 1, in place. (R,L,R,hop)
- 5-8 Repeat meas 1-4, with opp ftwk.

PART IV:

- 1-3 Starting R do 6 step-hops turning CW (R) approx 3 times, end facing ctr.
- 4 Repeat meas 2, Part II. (R,L,R in place)
- 5-6 Repeat meas 3-4, Part II. (turn once CCW, LRL in place).
- 7-11 Repeat meas 1-5.
- 12 1 Step L in place.
- & Step R in place.
- 2 Close L to R, without wt; turn 1/4 CW (R) to face LOD.

PART V:

- 1 1 Step L in place.
- & Brush R slightly fwd.
- 2 Step R in place.)
- & Step L in place.) Turn 1/4 CCW (L) to face ctr.
- 2 1 Step R; turn 1/4 CCW (L) to face RLOD.
- & Brush L slightly fwd.
- 2 Step L.
- & Close R to L.
- 3 1 Clap hands (hands in front of chest).
- & Clap hands
- 2 Clap hands
- 4-6 Repeat meas 1-3 with opp ftwk and direction. End facing LOD.

Repeat entire dance from beginning.

Presented by Anthony Ivancich at the San Diego S.U.F.D. Conf., 1980

San Diego S.U.F.D. Conf. Afterparty
Sept. 13, 1980
Presented by Cinci de Alaiza