

Dorothy Sings 1965



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ABBREVIATIONS USED IN THE 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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(SEE SYLLABUS SUPPLEMENT for dances taught by Madelynn Greene)

ERRATA--1965 Santa Barbara Folk Dance Syllabus

- Page 2 Change title of dance from BÁGI PAROS to BAGI PAROS
- Page 8 GENCSI VERBUNK: Fig V: delete "meas 9-16 Rpt meas 1-8"
 Fig VI: Change Meas 1-16 to read Meas 1-8"
- Page 18 STARO SITO. Under FORMATION, change first line to read:
 "Couples, ptrs facing, R hands clasped as in handshake, R arm held very firm."

 Under STYLING, add: "During the dance, M lift kicking ft from floor with slight knee bend rather than thrusting ft fwd."
- Page 19 ZENSKO KRSTENO. Dance was taught using exactly reverse ftwork throughout. However, dance moves to R during meas 4.

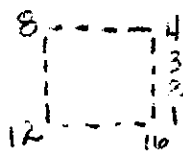
Variation, meas 3:

- ct 1 step L in front of R
- 2 step R in front of L
- 3 hop R in place
- 4 step L slightly bwd
- 5 step R fwd

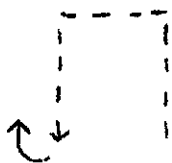
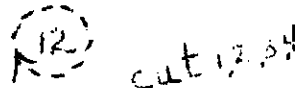
Variation, meas 4:

- ct 1 step fwd on L
- 2 hop fwd on L
- 3 step fwd on R
- 4 step fwd on L
- 5 step fwd on R

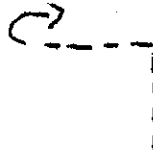
- Page 19-a GRECHANIKI: The pattern of Fig I (Entrance and Introduction) was taught thus: The first 16 meas are danced as described. During the next 32 meas, the four cpls use the following pattern:



Cpl #1 (lead cpl) 16 meas running in square to own corner;
 12 meas circling CW in own corner;
 4 meas of cut steps in own corner, turning CW.

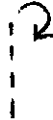


Cpl #2 12 meas running in square to own corner;
 12 meas circline CW in own corner;
 8 meas of cut steps in own corner, turning CW.



Cpl #3

8 meas running in square to own corner;
 12 meas circling CW in own corner;
 12 meas of cut steps in own corner,
 turning CW.



Cpl #4

4 meas running in line to own corner;
 12 meas circline CW in own corner;
 16 meas cut steps in own corner,
 turning CW.

Fig IV: Kolomyka-step: turning CW, hop on R (ct &);
 step fwd on L (ct 1); step fwd on R (ct 2).
 When turning CCW, reverse ftwork.

Fig. V: 8 meas.

Page 19-d MOJA DIRIDIKA: Under the Meas column, Fig II, add "1-8"
 Under the Meas column, Fig III, add "1-8".

Part IV, meas 5-8 Use the same step as in meas 1-4.

Page 19-e RATEVKA: Under FORMATION, change hand position to read
 "(R hand over, L hand under)."

Page 19-g The spelling of "Ruchenitsa" may vary. Ruchenitsa is correct;
 so is "Rachenitsa" or "Rechenitsa."

Page 19-j SYRTOS SILIVRIANOS: Fig II, meas 9-16; Clarify to read:
 "Turning to race RLOD, take two of the above steps
 moving bwd in LOD, then facing LOD, take two more
 steps moving fwd in LOD. Repeat all this.

Page 19-1 TSAMIKOS (CONT) with "two-step" or Rocking-step, change to
 read:

on ct 1, do a quick rlr to R
 on ct 9, do a quick lrl to L
 on ct 13, do a quick rlr to R

Page 28 LA RUSSE, meas 33-40. Change to read: "1st and 3rd cpls cross
 over to change places, 1st cpl going between 2nd cpl.
 They dance back to places, 3rd cpl passing between
 1st cpl. 8 skip change of steps.

- add to end of GAMMAL POLSKA

CLOSED POLSKA STEP, AS USED IN GAMMAL POLSKA

Simply put, the turn is but the basic open step done in close posn, turning CW so as to make one full revolution on meas of 3 cnts. It is thus a form of the L-ft polska, closely related to the turning step in the Swedish Snurrbocken, the Norwegian Rørospols and Norsk masurka, and the Danish Sønderhøning. As danced in Gammal polska, however, the step is much smoother and definitely does not accentuate each beat of the music.

M's step: Cnt 1 - pivot on L, leading arnd CW;
 Cnt 2 - continue pivot on L while keeping R ft close by so that it trails or "lags" arnd in slight contact with the floor (= "both");
 Cnt 3 - step fwd in LOD with R ft, to complete full revolution arnd CW.

W's step: W retains same rhythmic pattern of foot movement on the turn as she does in the open step. Thruout, the M controls the turn with a firm lead, so W need only follow.

The turn should be extremely smooth, with neither too much "bounce" (as in Snurrbocken) nor any "dip" (as in the 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.

SWEDISH FOLKDANCE HOLD (POLSKA POSN): As in Common Closed (Waltz) posn, except that W's R arm is straight, her R hand holding M's L upper-arm, and M's L arm is bent at right angle, his L hand holding her R upper-arm.

Page ~~48~~ 45

NORSK MAZURKA

A. meas 5-8: Change to read "Rpt action of meas 1-4"

Page 51

PARISAPOLKA. Merely a typographical error. Fig V, at the end of part A, meas 3-4, there should be a double space to indicate the title of part B, and the title of part B should be underlined.

Page 61

TREKANTET SLØJFE. CHORUS: A. This part of the chorus was taught using the optional version described on page 62.

EXTRA RECORDS FOR GORDON TRACIE'S DANCES

HAMBO WORKSHOP: Records used:

RCA FAS 663 "Karis Pers Polska*" (old Hambopolska melody played in traditional rhythm. Dance movement continues fwd in LOD throughout. There are NO step-swings or in-place balances).

Aqua Viking V800A "Varvindar Friska" (Old Hambopolska melody played in contemporary rhythm. Fwd movement maintained throughout, somewhat faster than "Karis Pers Polska").

Aqua Viking V820A "Spars Fars Polska" (Hambopolska played in contemporary style at a faster tempo. Often done with Dal step, i.e., step-swing).

PARISARPOLKA: add RCA LPM 9810 "Norsk Parisarpolka"

FYRAMANNADANS: add RCA LPM 9837 "Fyramannadans"

* this is also on the "Skandia" LP (LPM 9910) RCA, as well as other dances taught this week.

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COMPLETE ERRATA FOR TRACIE'S NOTES

- Page 40 add at end:
CLOSED POLSKA STEP AS USED IN GAMMAL POLSKA
//see errata note previously turned in//, to which add:
 Description © by Gordon E. Tracie
- Page 52 add at end:
Alternate recording: "Norsk parisarpolka" on RCA LPM 9910,
 which allows for Figs. 1 thru 5 plus
 Fig. 1, lx thru complete.
- Page 53 last two lines at bottom of page:
Sentence on "Free hand..." should go after "Open shldr-wst" at
very beginning of paragraph.
- Page 59 5th line from bottom of page -
delete "... and bgng with stamp...", and substitute: "...bgng on
 outside ft, M stamping..."
- Page 60 add at end:
CLOSED BALTIC POSN AS IN SVENSK MAZURKA: As in Common Closed
(Waltz) posn except that M holds W's R hand in his L hand, which
is placed on his own L hip, back of her hand against his hip.
- Page 61 change on FOOTWORK:
delete: "as described", and substitute: "Walking, pivot, buzz step."

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A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the Right foot leading. They may be done on either foot, moving in either direction.

1. Single Csárdás step: Step to the Right on the Right foot, close the Left foot to the Right foot without weight. Or, step to the Right on the Right foot; close the Left foot to the Right foot, taking weight on the Left foot. The sequence of steps will determine whether or not you take weight on the closing foot.
2. Double Csárdás step: Step to the Right on the Right foot; close the Left foot to the Right foot, taking weight; step to the Right on the Right foot; close the Left foot to the Right foot without weight.
3. Cifra step: Leap slightly to the Right on the Right foot, step onto the Left foot in place, but do not take full weight on the Left foot; Step on the Right foot in place.
4. Upbeat or Open Rida: Step onto the ball of the Right foot to the Right; step on full Left foot across and in front of the Right foot.
5. Downbeat or Closed Rida: Step on full Right foot across and in front of the Left foot; step to the Left on the ball of the Left foot.
6. Simple Bokázó: Step in place three times, Right, Left, Right, bringing the heels together with clicks on each step.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

BÁGI PAROS
(Hungary)

Pronunciation: Bah-gee Pah-rohsh

SOURCE: The original research for this dance was done by Sandor Timar. This particular version was arranged for recreational folk dancing in the United States by Andor Czompo.

Bág is a small village Northeast of Budapest. Ethnologically, it belongs to the Paloc area. The dance is done as a free-style Csárdás in the Galga Valley, where Bag is located. The dance has many variations.

MUSIC: Crossroad, 4001.
The music comprises three melodies. The first melody, a slow 4/4 meter, has 16 measures. The second melody is a Csárdás with a combination of 2/4 and 4/4 measures. This melody consists of 12 measures, which are repeated. The third melody is a moderately fast 4/4 Csárdás melody. It consists of 12 measures, which are repeated.

FORMATION: Couples face Counterclockwise around the room. If the Lady holds a handkerchief in her Left hand, the hand is held low, with the Right hand on her hip. The Man stands to the Left side and slightly behind the Lady. His Left thumb is held in his belt or pocket, with his Right hand free.

THE DANCE

Meas.	Ct.	<u>PART I</u> (First melody)
1-4		Introduction
5	1-2	Both the Man and Lady step forward with the Right foot.
	3-4	Step forward on the Left foot.
6	1	Step Right on a Right/forward diagonal.
	2	Step on the Left foot behind the Right.
	3	Step Right on a Right/forward diagonal.
	4	Pause, bringing the Left foot up beside the Right.
7-8		Repeat Meas. 5-6 with opposite footwork.
9-12		Repeat Meas. 5-8.
13-14		Repeat Meas. 5-6.
15		Repeat Meas. 5 with opposite footwork.
16		Man takes three steps in place, Left, Right, Left closing, and pause. The Lady takes three steps, Left, Right, Left, closing and turning to face her partner.

PART II (Second melody)

Couples face each other in a "closed social dance position," the extended arms held straight down. The Man's Right hand is held at the Lady's shoulder blade.

1	1-4	Take one Double Csárdás-step to the Right.
2	1-2	Do one Single Csárdás-step to the Left.

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Presented by Andor Czompo

DEBRECENI CSÁRDÁS (Hungary)

Pronunciation: Deh-breh-tsen-ee Char-dahsh

SOURCE: Based upon research done by Andor Czompo in Hungary.

Debreceni Csárdás is a version of a general Csárdás-style which is popular in the area of Debrecen. Debrecen is the third largest city in Hungary but still retains a provincial atmosphere. This is the center of the Hungarian prairie area (Hortobágy).

MUSIC: B & F LP S-617, Side 1, Band 3 or S-427.
The music consists of two melodies, both in 4/4 meter. The first melody consists of 14 measures, repeated (28 measures). The second melody consists of 12 measures, repeated (24 measures). The second melody is then repeated in a faster tempo (12 measures).

STYLE: The knees are slightly flexed throughout the dance.

FORMATION: During the first melody, partners stand side-by-side facing Counterclockwise around the room. The Man's Right arm is around the Lady's waist, with his Left hand free. The Lady's Left hand is on the Man's Right shoulder, and her Right hand on her hip. During the second melody, partners change to a shoulder-waist position (Man's hands are just under Lady's shoulder blades).

THE DANCE

Meas.	Ct.	PART IA (First melody)
1-2		Introduction
3	1	All dancers use the same footwork. Step to the Right on the Right foot.
	2	Step on the Left foot behind the Right.
	3	Step on the Right foot to the Right.
	4	Close the Left foot to the Right with a definite heel-click.
4		Repeat Meas. 3, with opposite footwork.
5	1-4	Walk forward, Right, Left.
6	1-2	Take two running steps forward, Right, Left.
	3-4	Jump in place on both feet bending the knees and hold.
7	1-4	Bend knees two more times as the music indicates. <u>Do not jump!</u>
8-9		Repeat Meas. 3-4.
10-12		Repeat Meas. 5-7.
13-14		Repeat Meas. 3-4.
		PART IB (First melody, repeated)
1-2		Do Meas. 3-4 of Part IA.
3-14		Repeat Meas. 3-14 of Part IA.

PART IIA (Second melody)

Partners, as they begin to do the steps, change from the side-by-side position to the shoulder-waist position.

- | | | |
|-------|-----|---|
| 1 | | Do one Double Csárdás-step to the Right. |
| 2 | | Do one Double Csárdás-step to the Left. |
| 3-4 | | Repeat Meas. 1-2. |
| 5 | 1-2 | Do one Upbeat Rida step to the Right. |
| | 3-4 | Step on the Right foot to the Right putting full weight on the foot and bending the knee. |
| 6 | 1-2 | Change weight to the Left foot, bending the Left knee. |
| | 3-4 | Change weight to the Right foot, bending the Right knee. |
| 7-8 | | Repeat Meas. 5-6 with opposite footwork. |
| 9-10 | | Repeat Meas. 5-6. |
| 11-12 | | Repeat Meas. 5-6 with opposite footwork. |

PART IIB (Second melody repeated)

- | | | |
|------|--|------------------|
| 1-12 | | Repeat Part IIA. |
|------|--|------------------|

PART IIC (Second melody, faster tempo)

- | | | |
|------|--|------------------------------------|
| 1-12 | | Repeat Part IIA with faster tempo. |
|------|--|------------------------------------|

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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Presented by Andor Czompo

GENCSI VERBUNK
(Hungary)Pronunciation: Gan-chee Vair-boonkSOURCE: Learned by Andor Czompo from several young men from Gencsapat during a dance competition commemorating the Centennial of the Freedom Fight of 1848.

Gencsapat is a small village in Western Hungary. In the 16th and 17th centuries, its population consisted of border guards or professional soldiers. This Men's dance, after a long period of development, became very popular in 1848-49 during the Freedom Fight against the Hapsburg rule.

MUSIC: Crossroad Records, 4002B.
The music is a moderate 4/4 meter, a traditional Verbunk melody.STYLE: Very strong, masculine movement, depicting the readiness and enthusiasm for the patriotic fight.FORMATION: Men in a circle, facing Counterclockwise, a comfortable distance from each other. Thumbs are placed in the belt or front pocket.THE DANCEMeas. Ct.
1-4

Introduction.

PART I1 1-2
3-4

Step forward on the Right foot.

Step forward on the Left foot.

2

Repeat Meas. 1.

3

1

Step on Right heel on a Right/forward diagonal.

&

Step back to place on the Left foot.

2

Step (slight stamp) on the Right foot, bringing the Left knee close to the Right, with the lower part of the Left leg extended to the side.

3-4

Repeat cts. 1-2 with opposite footwork.

4

Repeat Meas. 3.

NOTE: During Meas. 3-4, you actually make on Clockwise turn, with a free-hand-hold.

5-8

Repeat Meas. 1-4.

NOTE: During Meas. 7-8, instead of completing the Clockwise turn, finish facing the center of the circle (3/4 turn).

PART II

1

1

Step to the Right on the Right foot, extending arms to side position to prepare for a clap.

2

Close the Left foot to the Right, clapping hands together in front.

3-4

Repeat cts. 1-2 with opposite footwork.

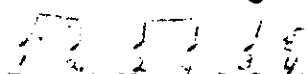
GENCSI VERBUNK (CONT'D) Page -2-

- 2 1-2 With two steps in place, Right, Left, do a complete Clockwise turn, leading the turn with the Right arm.
- 3 Facing the center of the circle, jump with both feet apart and "pigeon-toed", with the knees close together.
- 4 Close feet together, arms sharply extended to side.
- 3-8 Repeat Meas. 1-2 three more times.

PART III

- 1 1 Take a small step forward toward the center on the Right foot.
- 2 Lift a straight Left leg forward. At the same time, hit the Left inside boot top with the Right hand.
- 3 Step back on the Left foot.
- 4 Take a small step back on the Right foot.
- 2 1-4 Repeat Meas. 1 with opposite footwork.
- 3-4 Repeat Meas. 1-2.
- NOTE: The arm movement is like a "windmill," with the hit coming from above.
- 5 1 Hop on the Left foot, turning hips slightly Left, touching the Right foot at the side, and turning the knee inward.
- 2 Hop on the Left foot, turning hips back to center, touching the Right heel forward.
- 3 Jump on the balls of both feet, body lifted with arms extended at the sides.
- 4 Do a small jump in place, bending the knees, with the arms still out at the sides.
- 6 Repeat Meas. 5 with opposite footwork.
- 7-8 Repeat Meas. 5-6.

PART IV

- 1 1 Clap hands in front of the body.
- 2 Leap onto the Right foot, turning the hips slightly to the Right. The lower part of the Left leg is lifted to a back-side position, with the Left knee rotated inward.
- 3 Hop on the Right foot, facing center, bringing the bent Left leg forward from the hip, and hit the Left boot top with the Right hand.
- 4 Do a small step on the Left foot to the Left.
- 2 1 Close the Right foot to the Left and bounce on both heels. At the same time, clap the hands in front. Do this pattern in the following rhythmic pattern.
- 
- 3-9 Repeat Meas. 1-2, three more times.

PART V

- 1-2 Repeat Meas. 1-2 of Part I.
- 3 1 Facing the center of the circle, step to the Right on the Right foot.
- 2 Close the Left foot to the Right with a slight heel-click, bending both knees.
- 3 Step to the Right on the Right foot.
- 4 Close the Left to the Right foot with a heel-click and straight knees.

4 Repeat Meas. 3, with opposite footwork.
 5-8 Repeat Meas. 1-4.
 9-16 ~~Repeat Meas. 1-8.~~ Repeat meas. 1-8.

PART VI

1-~~16~~8 Repeat Part V.

PART VII

1-8 Repeat Part I.

PART VIII

1-8 Repeat Part II.

PART IX

1-8 Repeat Part III.

PART X

1-8 Repeat Part IV.

PART XI

1-8 Repeat Part V.

PART XII

1 1 Leap onto the Right foot in place, bringing the bent Left knee in front, hip high. The Right arm hits the inside of the Left boot top.
 2 Repeat ct. 1 with opposite footwork.
 3 Jump on both feet together, clap hands in front.
 4 Leap on the Right foot, turning hips slightly to the Right. The lower part of the Left leg is lifted to a back-side position, with the Left knee rotated inward.
 2-7 Repeat Meas. 1, six more times.
 8 1-2 Repeat Meas. 1, cts. 1-2.
 3 Jump on both feet together, arms extended to the sides.
 4 Pause.

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

KARIKAZÓ
(Hungarian Circle Dance)

Pronunciation: Kah-ree-kah-zo

SOURCE: Karikázó is the most simple form of the girls' dances, but sometimes Men join in the circle. Karikázó means "circle dance". The steps in this dance were selected by Andor Czompo for use in recreational folk dancing in the United States.

RECORD: BF S-414

FORMATION: Single circle. There are only a few figures and they change at the will of the leader.

PART I Flex and straighten both knees, emphasizing the "up" movement.

PART II Csárdás step: The Csárdás step is: one side step, followed by closing the free foot to the other foot. It can be done to the Right once, and to the Left once. Or it can be twice to the Right and twice to the Left.

PART III Balance beginning with the Right foot forward. Balance on the Left foot back to place. This can be done either in place or with a slight movement to the Left.

PART IV Grapevine step. Step in front, side, back, side moving to the Left. The emphasis is on the front and back steps. This can be done with walking or running steps, increasing the size of the step with the runs.

Any of these parts may be repeated at the will of the leader in any order.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

LAKODALMI TÁNC
(Hungary)Pronunciation: Lah-koh-dahl-mee Tants

SOURCE: Based on research done by Andor Czompo in Hungary.

The wedding is one of the most important milestones in a young person's life. For the young girl, this is the step to womanhood. The wedding day is full of sorrow and happiness. The young bride experiences several traditional ceremonies, during which time her girlfriends sing and dance around her. Lakodalmi Tanc is one of many variations of this type of dance.

MUSIC: Crossroad Records, 4002A.
The music includes two melodies. The first melody in 3/8 meter consists of 16 measures, repeated (32 measures). The second melody in 2/4 meter, consists of 16 measures, repeated (32 measures). The 32 measures of the first melody are then repeated again. A slow finale follows with 8 measures of the second melody.

STYLE: The dance is very feminine and lyrical.

FORMATION: Girls in one circle, in a front basket-hold position. Right hands are on top. Girls also hold a white handkerchief in their Right hands.

THE DANCE

Meas.	Ct.	
1-4		Introduction
		<u>PART IA (First melody)</u>
1	1-3	Step on the Right foot toward the center of the circle.
2		Step back on the Left foot.
3		Step to the Right on the Right foot.
4		Close the Left foot to the Right, taking weight.
5-16		Repeat Meas. 1-4, three more times.
		<u>PART IB (First melody, repeated)</u>
1		Turning hips slightly to face Counterclockwise, step on the Right foot in Line of Direction.
2		Continuing in Line of Direction, step on the Left foot.
3		Step Right.
4		Step back on the Left foot in Reverse Line of Direction.
5-12		Repeat Meas. 1-4 two more times.
13		Facing the center of the circle, step Right on the Right foot.
14	1	Step on the Left foot behind the Right foot.
	2-3	Step in place on the Right foot (in front of the Left foot).
15-16		Repeat Meas. 13-14 with opposite footwork.

PART IIA (Second Melody)

- | | | | |
|------|---|--|-------------|
| 1 | 1 | Step on the Right foot across in front of the Left | |
| | 2 | Step to the Left on the Left foot | |
| 2 | 1 | Step on the Right foot behind the Left | } GRAPEVINE |
| | 2 | Step on the Left foot to the Left | |
| 3-4 | | Repeat Meas. 1-2. | |
| 5-6 | | In four steps: Right, Left, Right, Left, do a complete small Clockwise turn in place, releasing hands for the turn and assuming original formation after the turn. During the turn, the Right hand with the handkerchief leads the turn. | |
| 7 | | Do one Single Csárdás-step to the Right. | |
| 8 | | Do one Single Csárdás-step to the Left. | |
| 9-16 | | Repeat Meas. 1-8. | |

PART IIB (Second melody, repeated)

- 1-16 Repeat Part IIA.

PART IIIA (First melody)

- | | | |
|------|-----|--|
| 1 | 1-3 | Step to the Right on the Right foot. |
| 2 | 1 | Step to the Left on the ball of the Left foot. |
| | 2-3 | Step Right across in front of the Left foot. |
| | | NOTE: this Rida step falls evenly over the 3 counts. |
| 3 | | Repeat Meas. 2. |
| 4 | 1-3 | Step to the Left on the Left foot. |
| 5-16 | | Repeat Meas. 1-4 three more times. |

PART IIIB (First melody, repeated)

- | | | | |
|------|-----|--|-------------|
| 1-2 | | Repeat Meas. 1-2 of Part IB. | |
| 3 | 1 | Facing the center, step Right on the Right foot. | } GRAPEVINE |
| | 2-3 | Step on the Left foot behind the Right. | |
| 4 | 1 | Step Right on the Right foot. | |
| | 2-3 | Step on the Left foot in front of the Right. | |
| | | NOTE: this whole combination has a flowing movement. | |
| 5-16 | | Repeat Meas. 1-4 three more times. | |

PART IV (Finale, Second melody)

- | | | |
|-----|---|---|
| 1-6 | | Repeat Meas. 1-6 of Part IIA. |
| 7 | 1 | Step to the Right on the Right foot. |
| | 2 | Step Left behind the Right foot. |
| 8 | 1 | Step Right with the Right foot. |
| | 2 | Close the Left foot to the Right and do a slight bow. |

These directions are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

SÁRKÓZI TÁNC
(Hungary)

Pronunciation: Shar-koo-zee TantsSOURCE: Based on research done by Andor Czompo in Hungary.

Sarköz is a region located in the middle of Hungary along the Danube River. This area has a special dance "dialect". There are many and varied dance forms, and the circle dances are very popular.

MUSIC: Westminster, XWN 19008, Side 1, Band 1; or B&F S-427.
The melody is a folk tune from the Sarkoz region. The music is a moderately fast 4/4 meter. One full melody consists of twelve measures.

FORMATION: Danced in circle formation with hands joined low. If the Men are in a separate circle inside a Girls' circle, they use a shoulder-hold position.

THE DANCE

Meas.	Ct.	<u>PART I</u>
1-3		Introduction.
4	1-4	Moving Counterclockwise, step Right, Left.
5	1-4	Take four running steps still moving Counterclockwise, Right, Left, Right, Left.
6	1-2	Facing the center of the circle, jump on both feet apart and almost "pigeon-toed".
	3-4	Jump, closing both feet together.
7-12		Repeat Meas. 4-6, two more times.
 <u>PART II</u>		
1	1	Hop in place on the Left foot.
	&	Step on the Right heel, turning toes from Left to Right.
	2	Step on the Left foot in place.
	&	Hold
		NOTE: In this hop-step-step pattern, there is a subtle but natural hip movement.
	3-4	Repeat cts. 1-2.
2	1-4	Release hands and with four walking steps, (one on each count) each dancer makes a full Clockwise turn in place.
3	1-2	Rejoin the circle. Facing the center of the circle, jump on both feet apart.
	3-4	Jump, closing both feet together.
4-12		Repeat Meas. 1-3, three more times.

Repeat the dance from the beginning, alternating Parts I & II. For the repeat of the dance, Part I is done four times instead of three.

SARKOZI TÁNC (CONT'D) Page -2-

Variation for Men:

- PART I: Men do Part I with opposite footwork, moving in Clockwise direction.
- PART II: With free hand hold, do the same as in Part II above. Add an additional clap in Meas. 3, ct. & of beat 3.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Andor Czompo

SZENTISTVANI CSÁRDÁS
(Hungary)

Pronunciation: Sen-tisht-vah-nee Char-dahsh

SOURCE: The original research on this dance was done by Andor Czompo in the village of Szentistván.

This Csárdás is a general type of couple dance done by the Matyó people who live in three villages -- Mezökövesd, Szentistván, and Tard. The Csárdás is a free-style dance as done by the natives. This version was arranged for recreational folk dancing in the United States.

MUSIC: This is a general Csárdás melody in 2/4 meter, with a slow part followed by a faster part. The recommended record is LP BF S-640, side 1, band 4, or BF S-428.

STYLE: The steps are small and controlled.

FORMATION: Couples any place in the room in shoulder-waist position.

THE DANCE

Meas.	Ct.	
1-8		Introduction.
		<u>PART I (CSÁRDÁS)</u>
1-8		Do four double <u>Csárdás</u> -steps, beginning with the Right foot. The steps for the Man and Woman are identical.
		<u>PART II (VARIATION I)</u>
1	1	Hips turn slightly to the Left. Hop on the Right foot, moving slightly to the Left.
	&	Step on the Left foot moving to the Left.
	2	Step on the Right foot moving to the Left.
2-7		Repeat Meas. 1, six more times.
8	1	Step on the Left foot to the Left.
	2	Pause.
		NOTE: before this variation, you finish the last <u>Csárdás</u> -step: step Left, close Right to Left, step Left, step Right and take weight on the Right foot.
		<u>PART III</u>
1-8		Repeat Part I.
		<u>PART IV (VARIATION II)</u>
1	1	Jump on both feet, slightly apart and parallel, with knees slightly bent.
	2	Leap onto the Right foot moving slightly to the Left and lifting the Left foot across and behind the Right foot.
2-7		Repeat Meas. 1, six more times.
8		Step to the Left on the Left foot and pause.

Repeat the Csardas-steps, Variation I, Csárdás-steps, Variation II, in sequence until the end of the music. The steps for the fast part are identical to those done in the first part.

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1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

JABUČICA
(Baranja, Yugoslavia)

SOURCE: Learned by Elsie Dunin from Anton Kricković in Zagreb, Yugoslavia, 1957.

RECORD: Folkraft, 1492x45

FORMATION: In three's - 2 W on either side of M. M holds W's outside hands at their waists; W's inside hands on M shoulder. Steps are flat-footed with stiff knees.

RHYTHM: 4/4

Meas. Ct.

- | | | | |
|---|---|--|----------------------|
| 1 | 1 | Step fwd on L, swing R knee inward so that foot swings out from back to R side | |
| | 2 | Step fwd on R, swing L knee inward so that foot swings out from back to L side | |
| | 3 | Step L in place | |
| | & | Step R in place | |
| | 4 | Step L in place | |
| 2 | 1 | Step bwd on R, swing L knee inward so that foot swings out from back to L side | |
| | 2 | Step bwd on L, swing R knee inward so that foot swings out from back to R side | |
| | 3 | Step R in place | |
| | & | Step L in place | |
| | 4 | Step R in place | |
| 3 | | Drop hands, and dancers turn CCW in place ($\frac{1}{2}$ turn on one Meas. | |
| | 1 | Step L in place | } $\frac{1}{4}$ turn |
| | & | Step R in place | |
| | 2 | Step L in place | } $\frac{1}{4}$ turn |
| | 3 | Step R in place | |
| | & | Step L in place | } $\frac{1}{4}$ turn |
| | 4 | Step R in place | |
| 4 | | Repeat Meas. 3 completing full turn in place. | |

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

STARO SITO
(Croatia (Posavina), Yugoslavia)

SOURCE: Taught by Elsie Dunin as learned in Zagreb, 1957.

MUSIC: JUGOTON J-6004-B, Band 1.

FORMATION: Couples ^{ptrs} face one another, clasp R hands as in handshake, R arm held firm,
M's L arm stays behind back and W's L hand stays at waist.
Three's - M faces 2 W and holds their inside hands.STYLING: Men - stand tall with shoulders back, knees slightly bent, feet parallel, arms crossed in back with R above, L below; dance with heels slightly off ground.
Women - bodies straight, hands at waist with fingers forward and thumbs back, knees straight, feet parallel; dance on toes (heels higher off ground than for M). "During the dance, M lift kicking ft. from floor with slight knee bend rather than thrusting ft. fwd."

2/4

Meas.	Ct.		
1	1	step in place with L, kicking R <u>slightly</u> fwd	} 8 steps in place
	&	" " " " R, " L " "	
	2&	repeat cts. 1 &	
2		repeat Meas 1.	
3	1&	repeat Meas. 1, Cts. 1 &	} 2 sets of 3's
	2	step on L (whole foot), kicking R sharply fwd.	
	&	hold	
4		repeat Meas. 3 opposite footwork	

- Note: 1. Steps may be done in place, turning, or moving forward and back.
2. When moving fwd and bwd, keep style of step; do not move so far or so fast as to allow steps to degenerate into little runs.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Elsie Dunin

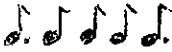
V
ZENSKO KRSTENO
(Macedonia, Yugoslavia)

SOURCE: Learned by Elsie Dunin in Skopje, Yugoslavia in 1957.

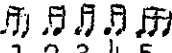
MUSIC: Macedonian Songs & Dances, Folk Ensemble Orce Nikolov, DT 1002, Side 2, band 3.

FORMATION: Mixed circle or line of men and women. Low hand hold. Steps are performed crisply.

RHYTHM: 12/16, slow, quick, quick, quick, slow
1 2 3 4 5

or 
1 2 3 4 5

Dance was taught using exactly reverse ftwork throughout. However, dance moves R during meas 4.

or 
1 2 3 4 5

<u>Meas.</u>	<u>Ct.</u>	
		Facing center of circle,
1	$\frac{1}{2}$	$\overset{L}{R}$ ft steps diagonally $\overset{R}{L}$ in front of $\overset{L}{R}$ ft.
	$\frac{2}{2}$	step $\overset{L}{R}$ back in place
	3	hop $\overset{L}{R}$ in place
	4	hop $\overset{L}{R}$ in place
	5	step $\overset{R}{L}$ to $\overset{R}{L}$ side
2	$\frac{1}{2}$	$\overset{L}{R}$ ft steps diagonally $\overset{L}{R}$ in front of $\overset{R}{L}$ ft.
	$\frac{2}{2}$	step $\overset{R}{L}$ back in place
	3	hop $\overset{R}{L}$ in place
	4	hop $\overset{R}{L}$ in place
	5	step $\overset{L}{R}$ to $\overset{L}{R}$ side
3		Repeat Meas. 1.
4	$\frac{1}{2}$	Facing Right $\overset{R}{L}$ LOD, step $\overset{L}{R}$ fwd
	$\frac{2}{2}$	step $\overset{R}{L}$ fwd
	3	step $\overset{L}{R}$ fwd
	4	step $\overset{R}{L}$ fwd
	5	step $\overset{L}{R}$ fwd.

Check "ERRATA" for variations on meas 3 & 4.

1965 Santa Barbara Folk Dance Conference

SYLLABUS Supplement

TEACHER	DANCE	NATIONALITY	PAGE
GREENE, Madelynne	Grechaniki	Ukrainian	19-a
	Moja Diridika	Croatian	19-d
	Ratevka	Macedonian	19-e
	Ruchenitsa For Three	Bulgarian	19-g
	Syrtos Silivrianos	Greek	19-j
	Tsamikos	Greek	19-k

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelyne Greene

GRECHANIKI
(Ukrainian)

RECORD: Kismit-Grechaniki 107-B (2/4)

FORMATION: Four couples form one set in this dance. W are on R of M. M have R arm at W's R hip, her RH on his. LH are joined and extended diagonally fwd to L. Couples are numbered from one to four.

PATTERNMeasures

16

16

16

Check ERR-
ATA for chan-
ge,

Fig. I. Circle Set and Turn in Corners

Couples in column formation, one behind the other, entering the LH corner of the side of the set twd the music, circle the set CCW. General step (leap, run, run) is used. After reaching the entrance corner, the set is again circled with each couple in turn leaving the column and remaining in a corner of the square in sequential order. After the first 4 general steps, No. 1 couple stays in the RH corner of the side of the set closest to the music, No. 2 couple after 4 general steps remains in the next corner and so on with couples No. 3 and 4.

Upon reaching a corner each couple circles in place CW for 12 general steps and then takes the following step in place until the end of the last 16 meas. Facing partner (M's backs to center of the square) hands on own hips, leap swd R with RF (ct.1), close L to R (ct. and), step in place with R at the same time extending L swd L (ct. 2 &),. Repeat reverse side.

Fig. II. Turn with Partner

Position: Join both hands with partner, move swd to R of partner, bringing arms up shoulder high, L elbow on line with shoulder.

8

Turn with 8 gnrl. steps. (Leap, run, run.) R,L,R,L,RL,RL.

8

Reverse pos. - L side twd partner and reverse turn.

Fig. III. Women go to center to Form Wheel

8

W go to the center with 4 of the following steps: With L shlder. twd. center of square, step L (ct. 1) cut step with R (ct.2), step L (ct. 1), step R (ct. &), step L(ct.2 &). Repeat starting RF, R shoulder leading. Both hands are on hips (cue - step-extend, st. st. st.)

Men. In place take following step: Leap swd on to RF, bringing LF in extended pos. in front of R (halfway between knee and ankle.)ct. 1), hop on R and extend LF fwd - knee and ankle straight, toe about 12" from floor (ct. 2) (cue - leap bend, hop extend).

Reverse action, leaping onto LF, bring R up, etc.

Fig. IV. Women Wheel

8

No. 1 and No. 3 W join both hands, holding with curled fingers. No. 2 and No. 4 women do the same, joining hands under the other two W. With 8 Kolomyka steps circle CW.

8

Repeat with 8(Kolomyka steps)circling, reverse direction.

ck ERRATA for step

Men. In place hop L (ct. 1), place heel of RF on floor swd near supporting ft. (ct. &), turn R toe out pivoting on heel (ct.2). Most of the weight is kept on the LF. Both hands are on hips. Take step for first 8 meas. (cue - grinding step).
Men - For Second 8 measures. Take the following step: LH on hip R diagonally upward, leap lightly onto LF, turning L shoulder twd center (ct. 1), touch R toe in place, putting little weight on it (ct. &) step L in place (ct. 2), light step on toe of R in place (ct. &). Step L in place (ct. 1) very light step on toe of R (ct. &), step L in place (ct. 2). (Cue - light run in place.)

Reverse hand pos. and repeat on other side, leaping lightly on to RF, R shoulder twd. center.

8

Fig. V. Women Return to Partners

With hands on hips W return with Toe Heel steps. Hop on RF, touching toe of L close to and directly in front of R (ct. 1) hop again on RF, touching heel of L in front of R (ct. 2). Repeat on reverse ft. To make the change, take a little leap onto LF while touching R toe in front.

Men take same step in place, turning heel out when toe is touched in front, and turning toe out when heel is touched in front. The heel is accented. Hands are on hips.

8-8

Fig. VI. Turn with partner

Repetition of Fig. II.

8

Fig. VII Men Go to Center to Form RH Wheel

Use the same step as the W, going to the center (step-extend-st. st. st.) Leg is lifted high in the "extend" and knees high on step, st. st.

Women in place take the following step: Hop L and tap R heel in place (ct. 1) tap heel again (ct. &), tap R heel and step on R (ct. 2). Repeat reversing foot action.

Fig. VIII. Men Wheel with Prysiaadka

Men join RH with opposite- arm straight, L extended diagonally upward, and jump in squat pos. (ct. 1) hop on R and extend L fwd, heel on floor. Repeat, extending R. Continue 8 measures. Turn on the last meas. to join LH.

8

Reverse pos. - LH joined - RF is extended first.

Women. LH at back of neck, R extended diagonally fwd, downward pushing down with palm of hand. Take little leap onto LF(ct.1) take a little brush step with RF, rotating leg inward, pushing heel slightly fwd outward (ct. &), Step L (ct. 2), same action with R (ct. &). Step L (ct. 1). Same action with R (ct. &), step L (ct. 2).

Repeat action, reversing pos. of hands and action of feet. Lift knee on change.

8

Fig. IX. Men Return to Partners

Take same steps as in Fig. V. M taking toe-heel steps in line W turning toe in and out.

8

Fig X Women Go to Center and Form RH Wheel

Use same step as Fig. III. M use same step in place as did in Fig. III.

8-8

Fig. XI. Women Wheel

With RH joined with opposite, L on hip, take 8 general steps circling CW. Reverse 8 with LH joined, same step. Men take same steps as in Fig. IV.

GRECHANIKI (CONT'D) Page -3-

8 Fig. XII. Women Return to Partners
Women and men take same steps as in Fig. V.

8-8 Fig. XIII. Turn with Partner
Repetition of Fig. VI. (Fig. II)

This dance description is by
L. K. Czarnowski

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

MOJA DIRIDIKA
(Croatian)

SOURCE: Taught by Gordon Engler at Madelynne Greene's Folk-Lore Camp 1965. Learned from Dick Crum.

RECORD: Monitor MF 327, Side 2, Band 1.

FORMATION: Dancers in a closed circle with front basket hold, arms outstretched, link middle fingers with second dancer over on either side in front, L arm under, R arm over.

INTRODUCTION: 8 measures instrumental introduction, dancers wait. Begin dance with the singing.

PART I - (Step-hop grapevine)Meas.

1 Facing L around circle (CW) step hop with R ft, turning on the hop to face R.

2 Still moving CW, step backwards with L ft and hop.

3 Still moving CW, step backwards with R ft and hop.
On hop turn to face L again.

4 Moving fwd CW, step-hop with L ft.

5-8 Repeat movements of Meas. 1-4, continuing to move CW.

1-8

PART II (Buzz)

This is the ordinary buzz step of Slavonsko Kolo.
Moving CW, step onto R ft with slight bend of knee (ct. 1), then step fwd with L ft, straightening knee a bit (ct. 2). Do 8 of these buzz steps around clockwise.

1-8

PART III - (Step-hop grapevine)

Same as Part I.

PART IV (In and Out)

Dancers face the center and move fwd with 4 syncopated steps as in "Kolo Kalendara"

Meas.Ct.

1 1 Step fwd on R ft, bending knee slightly, weight on whole ft.

& Straighter R knee

2 Step fwd on L ft, knee very stiff, stress on heel.

& Step fwd on R ft, knee very stiff, stress on heel.
Same as Meas. 1, but with opp. ftwk. (Step fwd with L ft, etc.)

3-4 Continue twd center with same steps as in Meas. 1-2 (4 in all).

5-8 Dancers back out of center *using same step as in meas 1-4* to form original circle again.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Green

RATEVKA
(Macedonia)

- SOURCE:** Macedonian dance taught by Dick Crum at Madelynne Green's Folk-Lore Camp 1965.
- RECORDS:** DT 1002 "Macedonian Songs & Dances" by the Orce Nikolov Group; also Folkraft LP 25.
- FORMATION:** In its original setting, Ratevka is done in separate lines of men and women, using the belt hold (R hand over, L hand ~~over~~^{under}).
- TIME:** The 7/16 meter of this dance is best broken down into a rhythmic pattern of 3 counts per measure ("slow-quick-quick").

<u>Measure</u>	<u>Pattern</u>
1	Facing R, a preliminary little hop on the Lft, followed by a step onto the Rft in this direction (ct. 1, slow); continue moving in this direction with a step onto Lft (ct. 2, quick); there is no distinct movement on ct. 3.
2	Three steps R-L-R in this direction, in the slow-quick-quick rhythm. (Note that these are smooth steps, with no preliminary hop).
3	Continuing in this direction, step onto Lft forward, bending the knee and even bending forward a little from the waist. The bend of the knee is quite marked (ct. 1, slow); leap to R with Rft, facing center, and straighten up abruptly (ct. 2, quick); step onto Lft in back of Rft (ct. 3, quick).
4	Facing center, step R with Rft (ct. 1, slow); step onto Lft in front of Rft (ct. 2, quick); step onto Rft in place (ct. 3, quick). This is a very light pas-de-basque.
5	Step on Lft in place (ct. 1, slow); hop on Lft in place, at the same time swinging Rft broadly in an arc to the R and back (ct. 2, quick); step onto Rft in back of Lft (ct. 3, quick).
6	Step Lft to L (ct. 1, slow); hop on Lft in place, again swinging Rft broadly in an arc to the R and around to back (ct. 2, quick); no movement on ct. 3.
7	Step on Rft in back of L heel (ct. 1, slow); step on Lft in back of R heel (ct. 2, quick); step on Rft beside Lft (ct. 3 quick).

RATEVKA (CONT'D) Page -2-

8 Begin moving to the R with a step onto Lft (ct. 1, slow),
hop on Lft, swinging Rft across in front of Lft (ct. 2,
quick); no movement on ct. 3.

NOTE: In the village of Ratevo, the above steps are also done forward and
back (fwd in Meas. 1-4, back in Meas. 5-7), depending on the whim of the leader.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

ck ERRATA for spelling hint
RUCHENITSA FOR THREE
 (Bulgarian)

SOURCE: Bulgarian dance taught by Dick Crum at Madelynne Greene's Mendacino Folk-Lore Camp 1965.

This is an unusual dance from the Strandzha district in Bulgaria. It served as the basis for part of the "Ruchenitsa" as choreographed for the Koutev Bulgarian State Ensemble.

MUSIC: Any good, fast-tempo ruchenitsa may be used. A good one, though a little hard to follow in spots, is on "Bulgarian Songs and Dances" (NF 595), Side II, Band 3. In class we used "Pred Tsenkini" on KOPO LP 1-A, Bd. 6.

FORMATION: One man with a girl on either side, all facing fwd. His arms are outstretched in front of the girls; his R-hand holds R-hand of R-hand girl, his L hand the L hand of L-hand girl. The girls' other hands are joined in front of him.

RHYTHM AND BASIC STEP: The dance is in 7/16 meter, counted 1-2-3, ct. 3 being longer than the others. Basic step used throughout (with exceptions in Fig. IV) is a lively RLR, LRL, etc., done lightly on the ball of the foot, with an occasional stamp to punctuate the beginning or ending of a phrase. Basic Step may be danced backward, forward, sideways, turning, etc. All figures in the dance begin with Rft.

Figure I

(Forward and Back) (Trios all facing center)

Meas. 1-4 4 Basic Steps fwd, RLR LRL RLR LRL
 5-8 4 Basic Steps backward, RLR LRL RLR LRL
 1-8 are repeated, once more through, fwd and back.

Figure II

(Turn trio inside out)

1-2 Girls dance Basic Step in place, raising their joined hands high. Man does a "prysiadka" (crouch or deep knee-bend) in Meas. 1 (down on ct. 1, up on ct. 3) moving fwd under girls' raised arms. Coming up from prysiadka his wt is on Rft and the Lft is brought across in front of Rft with knee slightly bent. On Meas. 2 the man does a Basic Step LRL, turning a bit to L and bringing his R-hand (holding R-hand girl's R hand) fwd over his head. He ends Meas. 2 facing L-hand girl.

3-4 All do 2 more Basic Steps: Man turns further L, at same time pulling L-hand girl who uses her 2 Basic Steps to pass fwd under the arch formed by man's R hand and R-hand girl's R-hand.

5-6 All do 2 more Basic Steps: L-hand girl, having passed under arch, bears right, keeps her L-hand (holding man's L) high and turns a little R, allowing these joined hands to pass fwd over her head; R-hand girl moves fwd with 2 Basic Steps,

- passing under this arch, bearing right and following L-hand girl.
- Meas. Man follows R-hand girl thru arch, turning gradually L and bringing hand back over his head. At the end of these 2 measures, dancers are roughly in same position as in Fig. I, but girls' joined hands are held rather high.
- 7-8 In 2 Basics, man ducks back under, re-assuming original position. Girls come briefly together here.
- 1-8 1-8 are now repeated.

Figure III (Circle Right and Left)

- At the end of Fig. II, release all hands momentarily, then re-join in circle of three.
- 1-8 8 Basic Steps around to R in free style (turning, dancing sideways, etc.)
- 9-16 8 Basic Steps around to L.

Figure IV (Solo Figures)

- All drop hands and place on own hips. Man faces fwd, girls step apart. R-hand girl facing toward man, L-hand girl facing away from him. Man's and girls' figures differ:
- Girls
- 1 Beginning with Rft, girls move toward each other with 1 Basic Step, ending with their L elbows pointed toward one another.
- 2 Looking at each other over L shoulders, girls do the following "bounce step": Place Lft out to side (toward other girl) putting weight on both feet and bounce twice (cts. 1-2), bounce again, but release Rft (ct. 3).
- 3-4 Do a Basic Step RLR backing away from each other, making a 1/2 turn so that when they reach home their R elbows are pointing toward each other. Looking at each other from a distance over R shoulders, do the bounce-step described above (Lft at this time is away from the other girl).
- 5-8 Repeat movements of Meas. 1-4.
- 9-12 With 4 Basic Steps, beginning with Rft, girls move toward each other as if to pass L shoulders, turn as they meet and back in to opposite place (they are face-to-face thruout this mov't)
- 13-16 Return to own position with the same mov'ts as in Meas. 9-12.
- NOTE: Meas. 1-8 are done with hands on hips. Meas. 9-16 (changing places and returning), however, are accompanied by special hand movements:
- ct. 1-2 Hands are held out in front of face, palms out, thumbs opened out; bring hands downwards with an abrupt, flat movement as if smoothing a flat surface such as a wall.
- ct. 3 Quickly flick hands under and out. In slow motion this would be: bend fingers toward palms and turn palms toward you; then, with outside edge of hand "leading" down and away from you, flick hands out and into the positions of counts 1-2. Hands do not touch; if they did, middle knuckles would be in contact during the down-and-away flick.
- A total of 8 of these gestures are done, one per Basic Step: 4 across to opposite place and 4 back to own place.

RUCHENITSA FOR THREE (CONT'D) Page -3-

- Men:
- 1 In place, step on Rft, kicking Lft across in front (ct.1), step on Lft in place swinging Rft back (ct. 2), hop on Lft in place kicking Rft across (ct. 3).
- 2 Scissors step in place: Step on Rft kicking Lft fwd (ct.1), step on Lft in place, kicking Rft fwd (ct.2), step on Rft, kicking Lft fwd. (ct.3).
- 3-8 Repeat Meas. 1-2 three more times.
- 9-12 4 Basics, beg. with Rft: RLR fwd, LRL back, then RLR LRL fwd quickly passing between the girls, gradually making a 1/2 turn to the right, so that man ends up "on the other side of the set", facing the place he started from.

NOTE ON MEN'S STEPS: The man's steps in Fig. IV are a bit unusual, since he is required to step onto the Rft a number of times when his weight is already on the Rft. This occurs each time after a scissors tep. In these cases he "fakes" by hopping on the Rft instead of stepping on it.

At the end of Figure IV, all dancers quickly re-form the trios so as to begin the dance from the beginning, with Fig. I.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynne Greene

SYRTOS SILIVRIANOS
(Greek)

- SOURCE:** Greek dance taught by Dick Crum at Madelynne Greene's Mendocino Folk-Lore Camp 1965.
- RECORDS:** Olympia OL 24-13 or Roulette LP R 25229.
- FORMATION:** Men and women in a line or circle. Often the line is made up of couples, since the dance is frequently followed immediately by the couple-dance Ballos.
- RHYTHM:** The meter is 2/4, and the movements of the dance are all in a slow-quick-quick rhythm.
- Meas. 1-8** FIGURE I (Syrtos forward) Facing directly counter-clockwise around the circle, take 8 of the following syrtos steps, alternating beginning foot:
- ct. 1 (slow): Step fwd with Rft.
 ct. 2 (quick): Step fwd with Lft.
 ct. & (quick): Step fwd with Rft, closing up to Lft.
- (next measure opposite footwork)
- 9-16** FIGURE II (Backward and forward) Turning to face ^{moving} ~~circle~~ take two of the above steps backwards, in LOD, when i.e. circle still moves counter-clockwise, then two in line facing LOD, of direction. Repeat all this. *take 2 more steps moving fwd in LOD.*
- FIGURE III (Twist and cross)
- Face directly toward center, and moving sideways to R:
- 17** Step R with Rft (ct. 1, slow); step Lft behind Rft still moving to R (ct. 2, quick), step R with Rft (ct. &, quick).
- 18** Step Lft behind Rft (ct. 1 slow); step (really a light leap) R with Rft (ct. 2, quick); step Lft across in front of Rft (ct. &, quick).
- Repeat the above three more times for a total of four, before returning to Figure I again.

NOTE: The spelling of the name of this dance varies, due to troubles in transliterating it from the Greek. You may see it spelled Sylibrian or Silyvrian, Selibrian, etc.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Madelynn Greene

TSAMIKOS
(Epirus, Greece)

- SOURCE:** Learned by Madelynn Greene from Agoritsa Kokkinou in Quebec 1964. Miss Kokkinou taught many variations on this 16 count Tsamikos. Two of them are noted below.
- RECORD:** Olympia OL 24-13 Picnic in Greece Side 1, band 3 or Side 2, band 3 (preferred) Roulette LP 25229 Rendezvous in Greece
- FORMATION:** Dancers in a line facing fwd; hands joined at shoulder height, weight on L foot; r knee bent and r toe poised on floor touching the outside edge of the l foot.
- MUSIC:** 3/8 "Slow" 1-2 "Quick" 3^d
As dance begins, face diagonally to own right:
- Traveling to right:
- COUNTS:**
- | | | |
|----|-------|--|
| 1 | slow | Step r to r |
| 2 | quick | Step on l (crossing past r) |
| 3 | slow | Point r toe diag fwd |
| 4 | quick | Step slightly back on r |
| 5 | slow | Point l diag out in back to left |
| 6 | quick | Cross l and step in front of r |
| 7 | slow | Step on r to right |
| 8 | quick | Raise and lower r heel off floor ("lift")
as you sweep l up in front of r knee. Woman's steps are smaller and not as high as Man's. |
| 9 | slow | Step on l to left |
| 10 | quick | Step on r (crossing r over l) |
| 11 | slow | Step on l to left |
| 12 | quick | Raise and lower l heel (as in 8) as you sweep r up across l knee |
| 13 | slow | Step r to r |
| 14 | quick | Cross l over and step in front of r |
| 15 | slow | Point r diagonally fwd to r |
| 16 | quick | Cross r toe over l foot (as in beginning pose) |

Variations:

- with turns: on counts 1-2 make a complete turn to own r (dropping hands on turns only) and moving to the right
on counts 9-10 make a turn to left
on counts 13-14 make a turn to right

TSAMIKOS (CONT'D) Page -2-

with "two-step" or "Rocking step"

on counts 1-~~2~~ do a quick r l r to r
on counts 9-~~10~~ do a quick l r l to l
on counts 13-~~14~~ do a quick r l r to r

The Variations are determined by the leader sometimes, only he will do the turns and the others continue with the basic dance.

1965 SANTA BARBARA FOLK DANCE CONFERENCE
THE FANDANGO
(England)

A country dance popular in 1774. Learned by Madelynne Greene from Nibs Matthews

Music: Record: HMV 7EG 8665 or HMV B.10621

Formation: Longways for 3 cpls only.

<u>Measures</u>	<u>Pattern</u>
1-8	1st cpl turn once around with R hand.
9-16	1st cpl cast into second place, 2nd cpl move up
17-24	1st cpl turn once around with L hand.
25-32	1st cpl cast into third place, 3rd cpl move up.
33-48	Hands six ring - 8 slips L and R.
49-60	1st cpl lead up the middle and cast into 2 place. 3rd cpl move down.
61-64	1st cpl turn single - both down.
1-8	1st M turn 3rd W and 1st W turn 2nd M once around (two handed turn).
9-16	1st cpl turn once around.
17-24	1st M turn 2nd W and 1st W turn 3rd M 3/4 around (two handed turn).
25-32	1st cpl turn once and a half around
33-48	1st M dance Figure 8 round the 2nd cpl. 1st W dance Figure 8 round the 3rd cpl. Finish still in 2nd place.
49-64	1st M dance a hey or reel with 3rd cpl. 1st W dance a hey or reel with 2nd cpl. Finish this figure with the 1st cpl leading down to the third place and 3rd cpl now in second place.

Repeat the dance twice more.

NOTE: Fig. 8 - 1st M and 2nd W and 1st W and 3rd M
pass R shoulder.

Hey - 1st M and 3rd W and 1st W and 2nd M
pass L shoulder

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by William F. Pillich

BALLROOM DANCING

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THEME FOR 1965 CONFERENCE:

BASIC RIGHT AND LEFT TURNS

PIVOT TURNS (SPINS)

SPOT TURNS

Closed Position (Also called Waltz Position)

Partners directly face looking over each other's right shoulder; man holds lady's right hand in his left hand, with left arm extended to side about shoulder height; his right hand at her waistline (this varies with different dances and people); her left hand rests lightly on his right shoulder.

Open Position (Also called Conversational)

Man and lady are side by side facing same direction. Lady is on man's right with her left hand resting lightly on his right shoulder, his right hand is at her waistline. Other hand may or may not be joined.

Side Position (Right Side Position - Left Side Position)(Also called Parallel)

Man and lady are side by side facing opposite directions. With right hips almost touching, position is Right Side Position. With left hips almost touching, position is Left Side Position. Lady's left hand rests lightly on man's shoulder, man's right hand is at lady's waist, other hands are joined as in Closed Position.

Hand to Hand

Man's Right or Left hand in lady's R or L hand. Partners facing or standing side by side.

Leading

The man must know what he is going to do and where he is going at all times. He usually leads off with his left foot.

He primarily uses his right hand (finger tips to the spine under the shoulder blade) to turn partner into and out of different dance positions. Man's left arm and hand gives additional directional lead. Man's right elbow should be held up contacting and supporting partner's left elbow. Man's left arm should be held comfortably up to the side - about shoulder height - almost straight.

Following

The lady must be sensitive to the man's lead and ready to reach back with the toes and take a long step backward. She must be aware of which foot her partner has free and which direction he is likely to move. She must at all times carry her own weight, centered over the ball of the foot. A certain degree of resistance to the man's lead, provides the man with something "solid" to guide across the dance floor. It is considered poor taste for the lady to lead. Keep in mind ballroom dancing is done with a partner for entertainment and enjoyment; it should interpret the music as to rhythm and quality; there is no absolute "right or wrong" - it is a matter of what works best.

WHEN YOU HEAR DANCE MUSIC:

Listen for the pulse beats, they will be even and steady:

Listen for the accented beats, they will occur at certain intervals and are louder than other pulse beats;

Listen for the quality expressed, the instrumentation, the speed of pulse beats -- these will be clues which can be used to determine whether the music is Tango or Fox-Trot, etc. Many times the type of music is so subtle it is difficult to distinguish between rumba and cha cha cha.

Trying clapping or better still try walking on each pulse beat.

Take a longer step on the accented beat.

If every other beat is accented then you would count 1 2 1 2 1 2

If every third beat is accented then you would count 1 2 3 1 2 3 1 2 3

If every fourth beat is accented then you would count 1 2 3 4 1 2 3 4

(note in each case the first beat is accented);

If you take a step on every pulse beat you are walking as the steps would be steady and even.

Pulse beats might be combined into a rhythm pattern. This means in addition to accents some pulse beats are combined with other beats, as an example:

<u>J</u>	<u>I</u>	<u>N</u>	<u>G</u>	<u>L</u>	<u>E</u>	<u>B</u>	<u>E</u>	<u>L</u>	<u>L</u>	<u>S</u>	<u>J</u>	<u>I</u>	<u>N</u>	<u>G</u>	<u>L</u>	<u>E</u>	<u>B</u>	<u>E</u>	<u>L</u>	<u>L</u>	<u>S</u>
1		2				3 - 4					1		2				3 - 4				
<u>quick</u>		<u>quick</u>				<u>s l o w</u>					<u>quick</u>		<u>quick</u>				<u>s l o w</u>				

in this case there are really 4 beats in phrase j i n g l e b e l l s but the word b e l l s is equal to 2 beats. In dance this rhythm would be quick quick s l o w.

Other rhythms common to dance are:

1. 1 2 3 4 5 6 7 8
 step step step step step step step step
 quick quick quick quick quick quick quick quick

2. 1 2 3 4 1 2 3 4
 step step s t e p step step s t e p
 quick quick s l o w quick quick s l o w

3. 1 2 3 4 1 2 3 4
 s t e p step step s t e p step step
 s l o w quick quick s l o w quick quick

4. cha cha cha rhythm is:
 1 2 3 & 4 1 2 3 & 4 OR
 OR 2 3 4 & 1 2 3 4 & 1
 step step st st step step step st st step
 slow slow q. q. slow slow slow q. q. slow

CHARLESTON

A Jazz Dance Popular in the 1920's
and Revived Again in the 1950's

William F. Pillich

The feature of the Charleston is the double twisting of both feet simultaneously, which takes 2 counts... Force both heels out - at same time flexing both knees and bringing them together count (&) or 4 (up-beat). Straighten knees bringing both heels in on count 1 (down-beat) with or without a change of weight from one foot to the other.

Exercise for Charleston: Stand feet together and parallel.

Bend knees forcing them together - at same time twist both heels out so that toes are pointed in.

Straighten knees - at same time twist heels in so they come together and toes are pointed out.

Practice above exercise until both feet react simultaneously, giving one count for each twist.

Traveling Charleston Forward:

Bend knees (both heels out - right foot lifted out and up to side. . . &
Step right forward (heels in). 1
Bend knees (heels out) left foot lifted out and up to side &
Step left forward (twist heels in). 2

REPEAT & - 1 - & - 2, progressing forward or backward.

Single Charleston: Preparation, weight on left foot.

Lift right foot to side (heels out). &
Swing right foot forward from knee (heels in). 1
Bring right foot backward (knees together - heels out) &
Right backward step 2
Lift left to side &
Step back on left. 3
Step back on right &
Step forward on left 4

REPEAT on same side

Double Charleston: Preparation, weight on left foot.

Lift right foot to side (heels out). &
Point right foot forward (heels in). 1
Bring right foot backward and out to side (heels out). &
Right backward step (heels in) 2
Bring left foot backward and out to side (heels out) &
Point left foot backward (heels in). 3
Bring left foot forward and out to side (heels out). &
Left forward step (heels in) 4

REPEAT on same side

In addition to the above, there are many other variations in the Charleston.

RUMBA

24

Cuban dance played in fast or slow tempo. The fourth beat is a hold. There is not a step on this beat, but actually the body should continue a slow roll into the beginning of the next beat. The movement is a subtle continuous quick and slow rolling motion of the weight from foot to foot. Hip action is a result of a smooth rolling motion of the knees and the weight shift into the feet, while the upper body is quiet. The steps should be short and flat footed, with the knee leading. The upper body is held high and straight and does not reflect the action of the feet, knees, or hips. The free arm is held shoulder high to the side with the elbow bent, palms are facing. The open and encircling patterns reflect a subtle flirtatious quality.

Basic Rumba: (Box)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step left to left side
2	quick	close right to left
3-4	slow	step forward left

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step right to right side
2	quick	close left to right
3-4	slow	step right backward (or forward)

Rumba Breaks: (A suggested sequence)

- Break 1: Lady is on Gentlemen's left; her right hand in his left. Allow elbows to be bent for "leading tension." Man moves backward-lady forward.
- Break 2: Man turns and places his right hand in lady's right hand. Both move forward in a circle.
- Break 3: Still holding right hands, lady travels around behind man while man dances in place and finishes on man's left side. Man holds lady's left hand in his left hand - like Varsouvienne Position but lady is on man's left side. Man now moves backward - lady forward.
- Break 4: Still holding left hands, but releasing right hands, man now pulls lady across in front of him with a turn, lady is now on man's right Varsouvienne Position. Man now moves forward, lady backward.

Change to break number 2 position; change hands and return to closed dance position.

Rumba Spot Turns:

Same as in Samba and Waltz

Like other ballroom dances, the tango is composed of a few fundamental figures which can be arranged to form innumerable combinations. The following are the most common figures unique to Tango.

Tango Break: (Forward, Side, Draw)(Gentlemen's part described)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left
&	quick	step sideward right
2	slow	draw left slowly to right, weight remains on right

Begin new pattern with left

Side Progressive:

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left
&	quick	bring right close to left then a few inches to right side
2	slow	bring left close to right and then step forward left - slightly diagonal to right

Repeat new pattern with right foot

Habanera: (Rocking Step)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward (or backward or sideward) left - leave right foot in place
&	quick	transfer weight onto right in place
2	slow	transfer weight onto left any desired direction

Repeat new pattern with right foot

The Habanera may be danced many different directions. The "transfer of weight" of the "rock" has a feeling of pushing into the floor, avoid bouncing.

Corte: (Dip)

The corte is usually a step backward onto man's left foot (lady lunges forward followed by a slight bend of the knee. However, the pattern may also be performed in many different directions.

Simple combination of the above fundamental figures will be explored using a variety of dance positions and a variety of space (direction) patterns.

SAMBA

The Samba is the most active of the South American dances and comes from Brazil. The meter is 2/4, rather fast, suggesting a happy, bouncy quality. The easy springing bounce on the two accented beats together with a rocking motion create a pendular action.

Basic Step:

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left (upper body leans backward)
&	quick	step right close to left
2	slow	step left in place
1	quick	step backward right (upper body leans forward)
&	quick	step left close to right
2	slow	step right in place

Copa Step: (Open Dance Position) (Travels Forward)

<u>Count</u>	<u>Rhythm</u>	<u>Action</u>
1	quick	step forward left
&	quick	step in place right
2	slow	step left forward (or backward)(like a <u>chug</u>) right same starting right

Walk

1. Walking in waltz time (accent the first beat of each 3 beats).
2. Walking in different directions (still in 3/4 meter).
3. Walking with a partner using different dance positions.
4. Analysis of style and quality.

Hesitation - Waltz Ballance

1. Swinging and rocking - shift weight from one foot to the other.
2. Throwing "underhand" as in softball (notice the down swing).
3. Hesitation waltz - swing quality - down up.
4. Waltz Balance - step on all beats - still accent the first beat - quality:
down, up, up
5. Principles involved in turning C.W. and C.C.W.
6. With partners using different dance positions and with turns - C.W.
and C.C.W.

Combinations

1. Simple combinations using various dance positions.
2. Simple combinations including turning - C.W. and C.C.W.

"Falling" Into A Waltz Turn

1. Quality of "rise and fall" - forward; back; not to the side
2. Review of mechanical principles of turning while progressing in line of direction.
Man should step back on left foot toward line of direction then
forward on right foot toward line of direction.
3. Analysis of basic waltz: forward, side, close

Additional Waltz Possibilities

1. Draw step as done in Tango.
2. Corte or dip
3. Breaks as done in Rumba
4. Crossing feet (in front or back) on different counts
5. Change in speed - accelerate to Viennese
6. Spot turns
7. Pivot turns

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

CA' THE EWES TAE THE KNOWES (Strathspey)
(Scotland)

RECORD: Clansmen IV

Fig. 1.

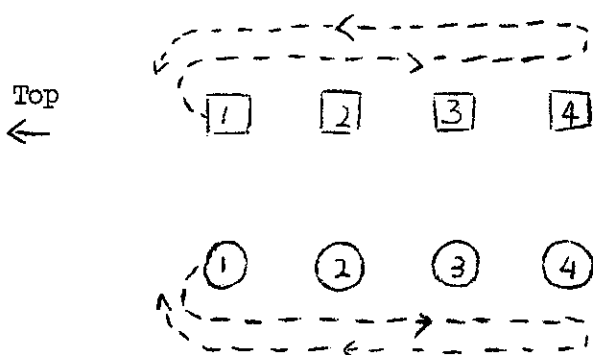
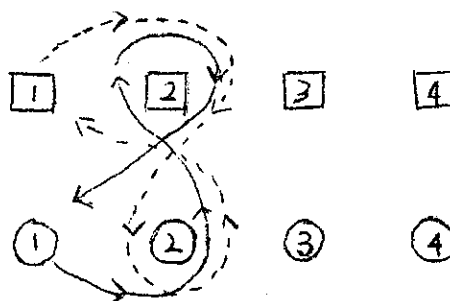


Fig. 2.



DESCRIPTION

Music

Bars

- 1-8 First couple cast off behind own lines then cast up to own places at the top. Fig. 1.
- 9-12 First couple turn with right hands and cast off one place.
- 13-16 First couple dance half figure of eight round second couple, finishing at top and ready for Allemande. First woman passes in front of her partner each time.
- 17-24 First and second couples dance Allemande.
- 25-32 First and second couples dance right and left across and back. Repeat, having passed a couple.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

LA RUSSE (Reel)
(Scotland)

RECORD: Capitol, "Scottish Ramble"

FORMATION: This is a square dance for 4 couples. The dance is repeated 3 times till each couple has had a turn as leading couple.

Bars	DESCRIPTION
1-2	All dance to face corners, men passing partner with right hand across in front of them. 2 pas de basque.
3-4	All set to corners. 2 pas de basque.
5-8	All turn corners with 2 hands to finish facing own partners. 4 pas de basque.
9-16	All set twice to partners, and turn with two hands $1\frac{1}{2}$ times to finish in original places. 8 pas de basque.
17-24	1st couple promenade (1st man leading his partner by the right hand) round inside the square, greeting each couple as they pass. 8 skip change of step.
25-32	1st couple poussette round inside the square. 8 pas de basque.
33-40	1st and ³ 2nd couples cross over to change places, 1st couple going between 2nd couple. They dance back to places, ³ 2nd couple passing between 1st couple. 8 skip change of steps.
41-48	They repeat crossing over and back. 8 skip change of steps.
49-56	All eight make a circle and dance once round to the left for 16 slip steps.
57-64	The 4 ladies, giving nearer hand to partners, join right hands with the opposite lady to make a wheel. They dance once round and finish in original places. 8 skip change of step.
	The dance is then repeated with 2nd, 3rd and 4th couples leading.

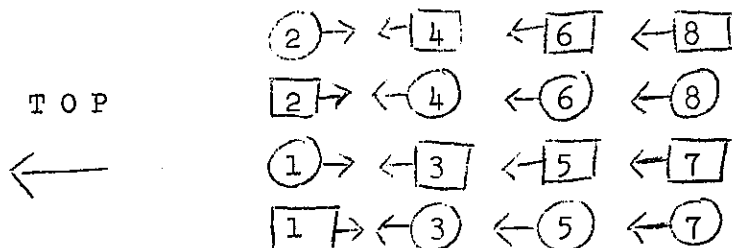
Tune: Original

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

^
LA TEMPETE - The Tempest (Reel)
(Scotland)

RECORD: London TW 91239, Parlophone 1144



The couples stand in fours across the room, all facing the top, except the first two couples, who face down. Women on the right of their partners. (See Figure above).

MUSIC	DESCRIPTION
Bars	
1-4	Couples 1 and 4 dance four hands across with right hands.
5-8	And back again with left hands.
9-12	Couples 2 and 3 dance four hands across with right hands.
13-16	And back again with left hands.
17-24	All four couples set twice and turn partners with both hands.
25-28	All four couples, partners facing each other and joining both hands, slip across to one another's places, men passing back to back.
29-32	Slip across back to places, women passing back to back.
33-36	(First and third couples dance four hands round to the left.) (Second and fourth couples dance four hands round to the left.)
37-40	The same couples giving left hands, dance four hands across back to places.
41-43	All four couples advance (two steps) and retire (one step).
44	Give three claps with the hands.
45-48	Couples 1 and 2 dancing down the dance, pass under the arms of couples 3 and 4, who are dancing up.
	Repeat with the next two couples, and do the same figures with every line until they arrive at the bottom of the dance.

LA TEMPÊTE (CONT'D) Page -2-

As each line reaches top or bottom of the set, change to correct side of partners and stand during one turn of the dance.

NOTE -- This dance can also be done in groups of four in a circle in which case, bars 9-16 are omitted.

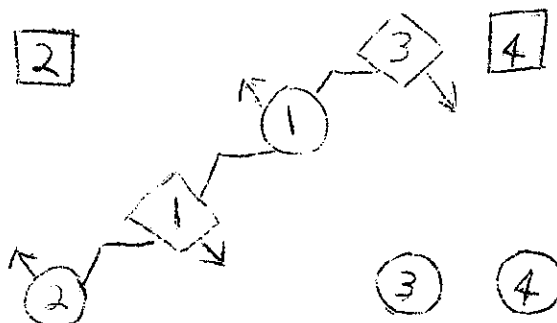
Tune: La Tempête.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by C. Stewart Smith

THE REEL OF THE FIFTY FIRST DIVISION
(Scotland)

RECORD: Clansmen IV



MUSIC

DESCRIPTION

Bars

- 1-8 First couple set to each other and cast off two places. They meet below third couple and lead up the middle to corners.
(Second couple move up).
- 9-12 First couple set to and turn first corner with right hand finishing in diagonal line by joining left hand with partner.
(Fig.)
- 13-14 All balance in line.
- 15-16 First couple--leaving first corners in place--turn each other one and a quarter times to face second corners.
- 17-22 First couple repeat bars 9-14 with second corners.
- 23-24 First couple cross to own side one place down.
- 25-32 First, second and third couples six hands round and back.
Repeat having passed a couple.

This dance, planned by Highland Officers, was first performed in a P. O. W. Camp in Germany in presence of Major General Sir W. M. Fortune, K. C. B., D. S. O. the Divisional Commander, who granted permission to name it "The Reel Of The Fifty First Division" to commemorate the Division in France 1940.

REST AND BE THANKFUL

Longways Sets in Reel time for 4 (or 5) couples--
3-couple dance--32-Bar sequence.

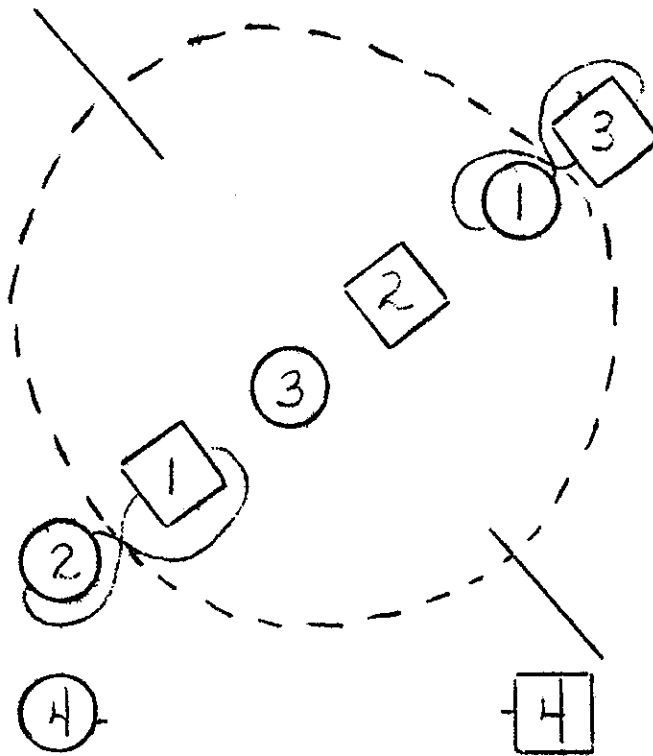
STEPS: "Skip change" step throughout.

Bars

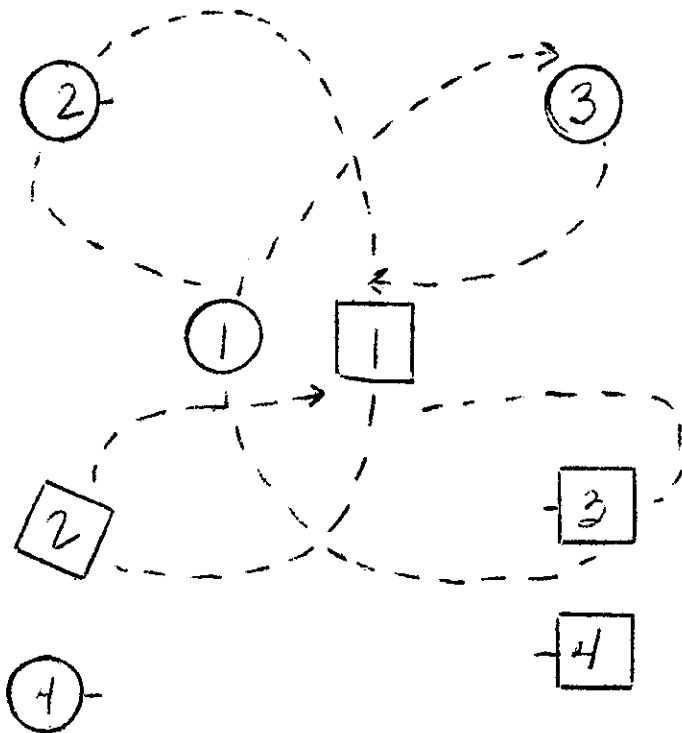
- 1-4 First couple, giving right hands, cross over and cast off one place on the opposite side. Second couple move up on Bars 3-4.
- 5-8 First couple, giving left hands, cross over and first lady casts up round second lady, while first man casts off round third man, to finish beside their 1st Corner.
- 9-12 First couple, holding their 1st Corner in Promenade position on their right, leads them round behind their 2nd Corner and places them in the opposite 1st Corner position. At the same time the 2nd Corners Advance towards each other and Retire (Diagram 1).
- 13-16 First couple turn each other with left hands to finish beside their 2nd Corner. (Turn strongly for one and 3 quarters times.)
- 17-20 First couple, holding their 2nd Corner in Promenade position on their right, leads them round behind their 1st Corners (who are on the wrong side) and places them in the opposite 2nd Corner position. At the same time the 1st Corners Advance towards each other and Retire.
- 21-24 First couple turn each other with left hands to finish facing their usual 1st Corner position (first lady faces third lady while first man faces second man).
- 25-28 First couple dance a half Reel of Four diagonally across the Set with their 1st Corners--first couple, passing by the right to begin, curve by their right round the 1st Corner position, while the Corners pass each other by the left in the middle to their own sides.
- 29-32 First couple, passing each other by the right in the middle dance a half Reel of Four diagonally across the Set with their 2nd Corners--again passing by the right to begin, then crossing over by the right to finish in 2nd place on their own sides (Diagram 2).

First couple repeat from 2nd place and cross by the left, down between the fourth couple, to the bottom. Each couple repeat in turn as first couple.

REST AND BE THANKFUL (Diagrams)



1. Bars 9 - 12.



2. Bars 29-32

THE 1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon Tracie

ABBREVIATIONS USED IN THESE DANCE DESCRIPTIONS

arnd	= around	nr	= number
bngng	= beginning	OP	= original posn
bkwd	= backward	opp	= opposite
CCW	= counter-clockwise	outwd	= outward
cl	= close	posn	= position
COH	= center of hall	prog	= progressing
cnr	= corner	ptrnr	= partner
cnt,-a	= count,-s	pvt	= pivot
cpl,-a	= couple,-s	R	= right
CW	= clockwise	rev	= reverse
diag	= diagonally	RLOD	= rev line of dirn
dirn	= direction	rpt,-d	= repeat, -ed
ea	= each	sdwd	= sideward
Fig	= Figure	shldr	= shoulder
ft	= foot, feet	st	= step,-s
fwd	= forward	tch	= touch
indiv	= individual	tog	= together
Intro	= Introduction	twd	= toward
inwd	= inward	wst	= waist
L	= left	wt	= weight
LOD	= line of direction	W	= woman, women
M	= man, men	x	= time,-s
meas	= measure,-s		

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

FAMILJEVALSEN

(The Swedish Family Waltz) - Folkdåne Circle Mixer from Sweden

Pronunciation: fah-MILL-yeh vahls-en

SOURCE: Altho the variant here described is Swedish, this is as truly an "all-Scandinavian" group dance as can be found. A lively waltz mixer, it has long been a favorite throuth the Northern Countries. As the first dance introduced at Skandia Folkdance Club upon its founding in Seattle over a dozen years ago, "Familjevalsen" has been danced at nearly every meeting (up to 4 times a week) ever since, and still remains the club's favorite "warmer-upper". In addition to providing practice on a rather fast waltz step, this easy mixer affords the opportunity for nearly everyone to get acquainted dancewise, in no time at all. Incidentally, make sure the dancers exchange smiles while dancing the balance -- it makes for a real "happy family" waltz.

TRANSLATION: The Family Waltz

REGION: General thruout Sweden.

MUSIC: 3/4.

RECORDING: RCA FAS-663 (LPM-9910).

FORMATION: Cpls, W on M's R, in large ring facing center, all hands joined at shldr height, elbows V-shaped so that dancers are fairly close together.

POSITION: Simple ring hold; Swedish waltz position (as described).

FOOTWORK: Opposite throuth; waltz only.

CHARACTER: Lively but with grace.

A. Balance to corner and partner:

1 In ring formation, hands joined at shldr height, bgng on M's L, balance to corner (M to W on his L, W to M on her R) with waltz balance, thus: for M: step L (ct. 1), step R in front of L (ct. 2), step L in place (ct. 3), slightly raising and lowering body between cts. 2 and 3.

2 Bgng on M's R, balance to present partner (M to W on his R, W to M on her L) with waltz balance in same manner as above.

3-4 Repeat 1-2 above.

B. Waltz turn with corner:

5-8 Break ring formation, retaining hand hold with corner, and take closed Swedish waltz posn (arms extended straight out from shldr, M's L grasps w's R fingers with her palm down

FAMILJEVALSEN (CONT'D) Page 2

instead of palm-to-palm as in regular waltz hold) with this corner person, and waltz 4 meas turning CW, making sure to keep in circle, which moves CCW about the floor. On last measure person just danced with is placed on "partner" side (W to R of M), ...

all hands are again joined in a ring, and entire sequence is begun anew at A, with new corner. Sequences are repeated to end of music, changing partners every 8 measures.

Advice: when two or more circles of dancers are used, care should be taken to avoid forming a spiral!

A. Ring:
1-8 Hands joined firmly at shldr level with enough tension to maintain "V" in elbows, dancers facing squarely into center so as to move sidewise, 8 slångpolska steps to the L, turning ring CW.

B. Mill: *
1 Transition: With handclap on 1st beat, ring hold is released and ea person turns to own L with one slångpolska step, making a full CCW turn arnd individually.
2-8 Facing cntr of set again, 8-hand mill is formed by placing both hands on R arm of person to own L, R hand grasping the wrist and L hand grasping just above the elbow of said person, and mill is moved about CW with 7 more slångpolska steps.

C. Basket:
9 Transition: With handclap on 1st beat, mill hold is released and ea person turns to own L with one slångpolska step, making a full CCW turn arnd individually, as before.
10-16 In rapid succession, W grasp each other's hands with finger-grip (described below), M grasp each other's hands in same manner, below the W's hands; then W lift their hands over M's heads and place them behind M's backs, and M lift their hands over W's heads and place them behind W's backs (all hands should be held squarely in cntr of the back). All during this time the set should continue to move about CW with 7 more slångpolska steps.
9-16 Basket thus formed is kept in motion for 8 more meas of slångpolska, during which time set can pick up speed.

Without transition, hands are dropped from basket hold, ring is formed again (without ceasing CW movement) and dance is resumed at A.

SLÅNGPOLSKA STEP, AS DANCED IN FYRAMANNADANS:

As is characteristic of Swedish polska steps, the slångpolska is repetitive rather than alternating; that is, each step pattern begins on the same foot. Furthermore, in this step it is the same foot for both M and W, namely the L.

Using today's dance terms the slångpolska can conveniently be described as a side polka step to the L (cnt "a-one and two") followed by a L-ward leap onto the R ft, crossing over in front of the L (cnt "three"), toes pointed directly twd the center of the circle at all times. As the R ft crosses over, the L ft is simultaneously lifted behind the R ankle.

Thruout, the action is sideward (no "rhumba shift!"), dancers facing squarely into center of ring. Due to the great speed potential of the slångpolska step, exceptional lightness of feet is essential. Dancers should be up on their toes at all times, spending as little time as possible on the floor.

Step-pattern chart for Slångpolska step:

Count:	a	1	&	2	-	3
Dance:	hop R	- st L	cl R	- st L	(pause)	leap R

FINGER-GRIP as used in basket figure: With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the manner of opposing hooks. For convenience the taller person may have palm down, the shorter one palm up. (Note to the W: long artistic fingernails will leave a bad "impression" on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE: Swedish folkdance groups often use this procedure: Form two parallel lines of cpls facing ea other about 4 steps apart, and number the sets in 2's. Music is played 3x thru. The 1st time only Cpls 1 dance, the 2nd time only Cpls 2 dance, and the 3rd time all cpls dance. Besides being less of a strain for the dancers than dancing 3x straight thru, this arrangement has a dramatic effect upon the onlookers.

* The hand hold on the Mill varies with local tradition. An alternate method is as follows:

2-8 Facing cntr of set, 8-hand mill is formed by placing R hand on R wrist of person to the R, and L hand just above R elbow of person to the L, and mill is moved about CW with 7 more slångpolska steps.

Description by Gordon E. Tracie

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

GAMMAL POLSKA

(Old Polska) - Traditional Swedish Couple Dance

Pronunciation: GAHM-ahl POHL-skaSOURCE:

This uncomplicated dance might well be called the archetype of the couple-turning dance form in Scandinavia. In 3/4 time but differing from and much older than the waltz, the polska is the most distinctive of all Nordic rhythms. (It is of course not to be confused with the relatively recent polka, in 2/4 time). The triple count of the polska constitutes the rhythmic framework for most of the folk song, instrumental, and dance melodies in Sweden, and also in Norway where it is called pols. American folkdancers are best acquainted with this rhythm in the Hambo and Snurrbocken, but there are countless other dances based upon the same distinct meter.

Both as a musical and rhythmical form, the polska 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, when the waltz first made its appearance. Today, however, except for the Hambo which still survives as an oldtime dance, and a few specialized folkdances preserved by the societies, the traditional polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have retained 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 other folklore-oriented persons -- a number of all-but-forgotten variations of polska dances have been brought to light through field research among old folks. These remnants of a once rich "polska culture" have provided invaluable insight into the historical development of this intriguing dance form.

The old polska described here is based upon this research as well as personal observation and field work in both Sweden and Norway, in 1950-51, 1955, 1960-61, and 1963. The dance contains the most fundamental of the polska steps as used in a partner turn. In effect this turn is but an extension of a fwd-moving promenade or polonaise-type step done in treble (polska) time, with two movements to a count of three. The open step with its "one, ---, three; one, ---, three" weight-shift pattern is merely adapted to a closed turn, easy and naturally, without ever losing the basic rhythm.

As in the case in all couple polskas (in fact, nearly all Swedish dancing) the man is the master of the dance, and he must lead it firmly, thoroughly, and unerringly. The woman in effect gets a "free ride" -- same as in the Hambo. If the man knows his steps well, the woman 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

GAMMAL POLSKA (CONT'D) Page -2-

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.

TRANSLATION: Old Polska. CATEGORY: Tradition Couple Dance
 REGION: General.
 SKILL LEVEL: Elementary-intermediate.
 MUSIC 3/4.
 RECORD: 1) Aqua VIKING V 830 a.
 2) Sveriges Radio RAEP 2.
 TUNE TITLE: Polska from Bingsjö.
 Malungseken.
 INTRO: 1) 2 meas.
 2) none.
 FORMATION: Any nr of cpls in circle, LOD CCW.
 POSITIONS: Open shldr-wst, free hands hanging loosely at sides (not on hips!); closed Swedish folkdance hold (Polska posn), as described below.
 FOOTWORK: As described: open polska step, closed polska step.
 CHARACTER: Relaxed, with flowing motion yet firm and powerful.

The following are not figures in the regular sense, but merely two dance posns which are alternated at will, with no fixed number of meas for either:

A. Open polska fwd:

In open shldr-wst posn, free hands loosely at sides, bgng on outside ft, any number of open polska steps (as described below) fwd in LOD.

B. Closed polska turn:

Taking closed posn (as described below), cpl turns CW with any number of polska turning steps (also described below), making one full revolution for ea meas of music, and progressing fwd in LOD.

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

OPEN POLSKA STEP, AS USED IN GAMMAL POLSKA:

This is in essence a promenade in which the dancers move fwd in LOD in open posn. It served as a "rest step" between the turning figure. There are but

two foot movements during the three cnts of ea meas; these occur on the 1st and 3rd beats, the 2nd beat being a "hold".

M's step: Cnt 1 = st L;
Cnt 2 = hold posn (L ft
in front of R ft);
Cnt 3 = st R.

W's step: Cnt 1 = st R;
Cnt 2 = hold posn (R ft
in front of L);
Cnt 3 = st L.

*CK ERRATA for more
detailed description.*

The steps on Cnts 3 and 1 thus come in immediate succession, whereas there is a pause between Cnts 1 and 3. The movement must be smooth and flowing, not in any way jerky or "military" in character. 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".

Closed Polsk step as in Gammal Polska.

Description (c) Gordon E. Tracie

CLOSED POLSKA STEP, AS USED IN GAMMAL POLSKA

Simply put, the turn is but the basic open step done in closed posn, turning CW so as to make one full revolution on meas of 3 cts. It is thus a form of the L-ft polska, closely related to the turning step in the Swedish Snurrbocken, the Norwegian Norwiégian R. prospols and Norsk masurka and the Danish S. pnderhoning. As danced in Gammal polska, however, the step is much smoother and definitely does not accentuate each beat of the music. CK ERRATA for rest of info.

FIG. I. RING OUTWD & INWD, "KRINGEL", RING:

- Intro (4m) Cpls begin standing in ring, facing inwd, hands joined at shldr height. On 3rd meas. hands are released and ea person turns half about CW to form a ring face outwd, hands again joined at shldr ht.
- 1-8 A. Ring CW facing outwd:
Bgng on L ft, all dance CW with 8 polka-mazurka steps.
- 1-8 B. Ring CW facing inwd:
Hands are released, all clap once on 1st beat of meas as ea person turns half about CW with L polka-mazurka step, to form a ring facing inwd, hands joined at shldr height, and continue with 7 more polka-mazurka steps in CW dirn.
- 9-16 C. "Kringel" CW:
Hands are released again, all clap once on 1st beat of meas, and come a bit toward the center to form "kringel" thus: M's hands on W's shldrs, W's hands on outer side of M's upper-arms. This moves CW with 8 polka-mazurka steps.
- 9-16 D. Ring CW:
All loosen "kringel" hold and form a ring again (still facing inwd) and continue CW with 8 polka-mazurka steps.

FIG. II. CPLS' STARS, RING:

- 17-24 A. W's R-hand star:
M retaining own ptrnr by inside hand, ring is dissolved, and cpls turn to face CW, ea W placing her R hand on elbow of W in front, to form a star. M's L hand on hip. Star moves arnd CW with 8 polka-mazurka steps.
- 17-24 B. M's L-hand star:
Retaining inside hand hold, cpls turn half about CCW (M backs up) so that M are in center facing CCW, ea M placing his L hand on elbow of M in front to form a star. W's R hand on hip. Star moves arnd CCW, with 8 polka-mazurka steps.
- 1-8 C. Ring CCW:
Star is dissolved and cpls form a ring again (facing inwd), which moves arnd CCW with 8 polka-mazurka steps.

FIG. III. W WEAWE ARND M, RING:

- 9-16, 9-16
17-24, 9-16 A. M knee-fall, W weave arnd M:
M drop down on R knee, facing center, L hand on hip and R hand raised straight up, for next 32 meas. Dancing polka-mazurka steps thruout, ea W first joins her L hand with ptrnr's R and dances CCW arnd him (4 meas), then continues to next M ahead in CW dirn with whom she joins her R hand and dances CW arnd him (4 meas), thence on to next M with whom she joins her L hand, etc., alternating CCW and CW arnd all the M, 4 meas ea, progressing CW about the circle, until she returns

to her own ptrn. Thruout, eye contact should be maintained with immediate ptrn.

B. Ring CW:

- 1-8 M raise up and cpls join hands in a ring (facing inwd), which moves arnd CW with 8 polka-mazurka steps.

FIG. IV. 2 RINGS & LIFT:

A. 2 rings opp dirn:

- 1-8 W join hands and come to center to form a small ring facing inwd and moving CW, while M individually turn about CCW and join hands to form an outside ring facing outwd and moving CCW, both rings moving with 8 polka-mazurka steps.

B. 2 rings same dirn:

- 9-16 Clapping on 1st beat of meas, M turn half about CCW and join hands to form a ring facing inwd and now moving CW, while W continue in CW ring, all dancing with 8 polka-mazurka steps. During this fig, the two rings must adjust so that ea M stands between (altho behind his ptrn and his corner.)

C. M lift W:

- 9-16 M now join hands in firm wrist-lock and lower their arms so as to allow W to sit on M's hands, W meanwhile holding firmly on to M's shldr so that M can safely raise them to a comfortable height. M move CW with light running steps, to end of music.

W remain in raised posn until ring comes to full stop, whereafter they are gracefully lowered to the floor.

Description by Gordon E. Tracie

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

NORSK MASURKA
(Oldtime Couple Dance from Norway)

Pronunciation: norsk mah-SOOR-ka

SOURCE: The dance here described is one of the many variations of native mazurka dances still found in Norway. Like the Swedish Hambo, it is in a sense a hybrid dance, combining the elements of an old dance form possibly stemming from the 16th century -- the Norwegian "pols" (in Swedish, "polska") -- in the basic couple turn, with more recent acquisitions from the 17th or 18th century as a pattern to precede the turn, in this case the kick-mazurka. No two areas of Norway dance the Masurka alike although similar music is used. This music, despite its resemblance to Hambo music, is properly not the same; the rhythmic intonation is slightly different. No written descriptions of the Masurka exist in Norway. The dance is not formally considered a "folkdance", but an "old-time dance" in the same category as the Vals (waltz), Polka, and Reinlendar (the Norwegian schottische).

TRANSLATION: Norwegian Mazurka. **CATEGORY:** Oldtime couple dance

REGION: General thruout.

SKILL LEVEL: Intermediate

MUSIC: 3/4 mazurka.

RECORD: RCA REP-356 (import EP).

RENDITION: 16 meas x 9.

TUNE TITLE: Brura på Grodås

INTRO: 4 meas.

DURATION: 3:05

FORMATION: Any number of cpls in circle, LOD CCW.

POSITION: Open shldr-wst, free hand on hip common Norwegian style (thumb fwd, fingers back); Common closed posn, with arms held straight out from shldr.

FOOTWORK: Opp thruout: Kick-mazurka (described below), running steps, Norwegian Pols turn (described below).

CHARACTER: Relaxed yet with great verve.

NORSK MASURKA (CONT'D) Page -2-

A. Mazurka & open turn, 2x:

- 1-2 In open posn, facing fwd, bgng on outside ft, 2 kick-mazurka steps fwd in LOD.
- 3-4 Maintaining same posn, one turn arnd CW in place with 6 small running steps.
- 5-8 Repeat action of meas 1-~~4~~.

B. Pols turn:

- 9-16 In closed posn, bgng on M's L and W's R ft, 8 Pols steps turning CW to make 8 full turns, and progressing fwd in LOD. Repeat entire sequence 1-16 as many times as music allows.

Step descriptions:Kick-Mazurka step (as danced in Norsk masurka):

This is essentially a fwd-moving mazurka step, but without the usual cross-over of the free foot. M's step is as follows, W exactly opp:

- cnt 1 = step fwd on L;
 cnt 2 = cl R to L, at same time kicking L fwd (knee straight);
 cnt 3 = skip fwd on R, at same time bringing L back (knee bent and ankle straight so that toe points down).

Norwegian Pols step:

This turning step, like the polska turn used in the Hambo and Snurrbocken of Sweden, is repetitive, and makes one full revolution per measure. The rhythmic intonation is different, however. Rather than the even "bounce" on every beat as in Snurrbocken, or the decided "dip" on the 1st beat as in the Hambo, the Norwegian Pols tends to have a slight emphasis on the 3rd beat of each meas of the turn.

M's step

- cnt 1 = begin pivot on L;
 cnt 2 = land on both feet, continuing pivot on L;
 cnt 3 = pivot on R.

W's step

- cnt 1 = land on both feet, R ft leading;
 cnt 2 = pivot on R;
 cnt 3 = pivot on L.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

"OVRABY KADRILJ -- (A Gentry Quadrille)
(Swedish Set Dance for Eight Couples)

Pronunciation: /V-ra-bee kah-dreel

SOURCE: An aura of elegance prevails over this formal quadrille from the maritime province of Halland on Sweden's west coast. As a heritage from yesterday's courtly society, the dance clearly bears the stamp of the aristocracy in its honors and curtsies and "figure".

A variety of melodies skillfully arranged by Gunnar Hahn makes for interesting listening as well as enjoyable dancing. The final theme, an old square dance air familiar to Americans as "Soldier's Joy", reveals a close association with the traditional music of Britain. The same tune, by the way, is found in many a dance, from every land in northern Europe.

TRANSLATION: Övraby Quadrille. **CATEGORY:** Formal set dance

REGION: Övraby parish, Halland.

SKILL LEVEL: Intermediate

MUSIC: 2/4

RECORD: Aqua VIKING V 110 b.

RENDITION: 1x thru as described.

TUNE TITLE: Övraby kadrilj

INTRO: 4 meas.

DURATION: 3:21

FORMATION: Square, balanced with 8 cpls, 2 cpls on ea side, Primary Cpls facing sides of hall, Secondary Cpls facing front and rear of hall. Cpls numbered CCW, bgng with Primary cpl on R front, thus:

P = cpls 1 & 2, 5 & 6; S - cpls 3 & 4, 7 & 8. *

POSITIONS: Simple open, inside hands joined at shldr level, free hands on hips general Scandinavian style (fingers fwd, thumb back); Equilateral closed (both M & W place R arm arnd ptr's wst and with own L hand grasp ptr's R arm below shldr); Formal closed (as in ordinary waltz posn but with arms extended straight out from shldr, M holding W's R fingers with his L hand, palms down).

FOOTWORK: Opp, bgng on M's L, W's R, except where otherwise described: light walking steps (not a "shuffle") Figure step as described, gallop, polka.

OVRABY KADRILJ (CONT'D) Page -2-

CHARACTER: Elegant, with grace and dignity.

Music FIG I. DOUBLE-RING L & R:

Intro (4 m) From square formation, M turn half about CW to form an inner ring facing outward, while W remain facing inward as an outer ring; L hands are then joined with ptrnr, R hands with nearest corner, arms extending out as spokes of a wheel.

1-8, 1-8 Bgng on M's L and W's R ft, 16 light walking steps CW, turn for 16 more steps CCW to come back to OP in ample time to re-form square. When moving in ring, dancers look alternately (2 cnts ea) at own ptrnr and at corner.

CHORUS:

A. Honors:

Primary cpls dance as follows (Secondaries remain in place):

9-12 Inside hands joined at shldr level, bgng on outside ft, 4 steps fwd to opp cpl, M nodding head for a "compliment" to opp W, and W curtsying lightly, on 4th cnt; then, without change of handhold, a half-turn to face outwd on 5th cnt, 2 more steps back to place, and a half-turn to face inwd once again on 8th cnt, with light nod to ptrnr.

13-16 Secondary cpls repeat above 4 meas (Primaries in place).

B. Figure:

Primary cpls dance as follows (Secondaries remain in place):

Dancers in lines advancing twd ea other, W lightly holding skirts, M with arms folded over chest, all bgng on R ft:

17-24 Cnt 1: tch R ft across a bit in front of L and tap floor with R toe (no wt chg); Cnt 2: step on R so as to advance a short step; Cnts 3-4: repeat action with L ft; Cnts 5-12: continue to alternate R & L ft 4 more times, to make 6x in all. Cpls have now met in center of set where, on Cnt 13 they join ea other's R hands (fingers upward) and turn half about CW so as to exchange places with 2 steps, and on Cnts 14-16 step bkwd to ea others' sides with 2 more steps.

17-24 Above rptd in 16 more cnts, so that cpls come back to OP.
17-14, 17-14 Secondary cpls repeat above 16 meas (Primaries in place).

C. W's chain:

Primary W, bgng on R ft, chain across the set & back thus:

25-28 Cnt 1: W turns a bit twd her ptrnr, and both clap own hands 1x; Cnts 2-4: W proceeds across the set, joining R hands with opp W in center when passing; Cnts 5-8: W continues to opp M, who takes her L hand with his L, puts his R arm arnd her wst, and turns her once arnd CCW in place.

29-32 Above rptd in 8 more cnts so that W come back to own ptrnr.
25-32 Secondary W chain over & back precisely as above.

D. Arch & Under, & Turn:

Uneven number cpls form arches in place while Even numbered cpls dance as follows:

- 33-36 Bgng on outside ft, cpls divide, M going to L, W to R, under nearest arch, joining hands with person met while going thru, leaving same with slight nod, to continue alone arnd behind own corner, back to OP, 8 steps in all, ...
- 37-40 where ptrns meet and take equilateral closed posn to turn lx arnd CW in place with 8 walking steps.
- 33-40 Above rptd with opp cpls active, i.e., Even numbered cpls form arches and Uneven numbered cpls go under & turn ptrn.

FIG II. 2 RINGS & PROMENADE:

- 1-8, 1-8 W form an inner circle, facing L single-file, lightly holding skirt, and bgng on R ft walk a total of 32 steps CW, once arnd set. At same time, M form an outer circle, facing R single-file, arms free to the side, and bgng on L ft walk first 16 steps CCW to reach opp side of set, at which point ptrns should meet; ea M then reverses dirn by turning half about to his own L, giving his ptrn his R arm, which W links with her L arm, and with 16 steps M "escorts his lady home" back to OP.

CHORUS: Precisely as before.

CONCLUSION. GALLOP & POLKA: **

- 33-40 Cpls take formal closed posn, and bgng on outside ft, gallop fwd in LOD (CCW) one time arnd the set.
- 33-40 In same posn, cpl dance 8 polka steps turning CW, continuing to progress fwd in LOD, one more time arnd the set so as to finish up in OP.

At end of music, cpls finish in square formation with honor to ptrn, thus: inside hands joined, free hand on hip, M bows lightly while W curtsies.

* This quadrille may if necessary be danced with only 4 cpls, in which case part D of the Chorus (Arch, Under, & Turn) is done precisely as in the Swedish square Gustafs skäl, namely: Primary cpls active (go thru & turn ptrn) while Secondary cpls arch; then Secondary cpls active while Primary cpls arch.

** This concluding figure is danced variously. The Swedish folkdance textbook describes a "gallop" & "druff" step (a kind of 2-step polka) moving straight fwd on the Primary sides, and turning CW on the Secondary sides -- thus requiring an alternation every 2 meas as the cpls move about. The simpler method described above is much easier to perform smoothly, and in fact far better fits the change of temperament suggested by the final 16 measures of the music.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

PARISARPOLKA
(Folk Couple Dance from Norway)

Pronunciation: pah-REESS-ahr polka

SOURCE: This figure dance for couples, with the typical forward-and-back pattern common to so many Norwegian folkdances (for example: Reinlendar, Feiar), is the likely ancestor of the "Scandinavian Polka" (or "Seattle Polka" in the Pacific Northwest) widely danced in many parts of the United States. It was, no doubt, brought to American shores by immigrants from Norway during the last century.

The Norwegian folkdance manual gives five different figures to Parisarpolka, each of which is merely an elaboration or variation of the basic pattern. While all of these are used in consecutive order, for formal folkdance exhibition, this dance also survives among the people in the oldtime dance tradition, and is thusly danced more or less freestyle thruout the country. The first three figures given are the most common, and when danced four times thru, precisely fit the melodic sequencing of the below-listed record. Otherwise, all five figures PLUS a repeat of Figure I, may be danced two times thru -- in which case Figure I appears twice in a row in the middle of the record.

TRANSLATION: "Parisian" Polka CATEGORY: Folk couple dance

REGION: General thruout land.

SKILL LEVEL: Elementary-intermediate

MUSIC: 2/4.

RECORD: Aqua VIKING V-301 a

RENDITION: 16 meas 12x thru.

TUNE TITLE: Parisarpolka

INTRO: 4 meas.

DURATION: 3:28

FORMATION: Any number of cpls in circle, LOD CCW

POSITIONS: Simple open, 2-hand hold, closed shldr-wst. Free hand either loose at side, or on hips Norwegian style (thumb fwd, fingers back).

FOOTWORK: Opp thruout: walking, open 2-step, pivot (with down-up motion).

PARISARPOLKA (CONT'D) Page -2-

CHARACTER: Relaxed, with freedom of movement; steps springy but quiet;
 IMPORTANT: eye contact with partner should be maintained thruout.

FIG. I (CUE: ONE HAND):A. Fwd & back (one hand joined):

- 1-2 Ptnrs facing each other somewhat, inside hands joined at shldr level. Bgng on outside ft, 3 springy walking steps in LOD, followed by rest on outside ft while touching toe of inside ft across in LOD.
- 3-4 Without changing handhold, bgng on inside ft (the one just touched), 3 springy walking steps in RLOD, followed by rest on inside ft while touching toe of outside ft across in RLOD.

B. Two-step fwd (one hand joined) and pivot turn:

- 5-6 Maintaining same handhold, bgng on outside ft, 2 open two-steps fwd in LOD, slightly face-to-face and back-to-back (but not losing eye contact with ptrn.).
- 7-8 Taking closed shldr-wst posn, bgng on M's L, W's R ft, 4 down-up pivot steps (cnt: "one and two and three and four and") to make 2 turns arnd CW, prog fwd in LOD.
- 1-8 Repeat entire figure.

FIG. II (CUE: NO HANDS):A. Fwd & back with turn (no hands joined):

- 1-2 Releasing closed posn to allow arms to swing free, bgng on outside ft, 3 pivot steps turning lx arnd away from ptrn (M CCW, W CW) while progressing fwd in LOD, followed by touch of toe of inside ft while spontaneously snapping fingers or clapping own hands or raising arms on last cnt.
- 3-4 Bgng on inside ft, 3 pivot steps to turn lx arnd away from ptrn in opp dirn (M CW, W CCW) while progressing RLOD, followed by touch of toe of outside ft and gestures as above.

B. TWO-STEP fwd (no hands joined) & pivot turn):

- 5-6 Without hands joined, but swinging free, bgng on outside ft, 2 open two-steps fwd in LOD, slightly face-to-face and back-to-back (with continued eye contact with ptrn).
- 7-8 In closed shldr-wst posn, bgng on M's L, W's R ft, 4 pivot steps arnd CW as in Fig. I, B.
- 1-8 Repeat entire figure.

FIG. III (CUE: TWO HANDS):A. Fwd & back with turn under (two hands joined):

- 1-2 Both hands joined with ptrn, lifting outer arm first, bgng on outside ft, 3 pivot steps turning lx arnd (M CCW, W CW) under upraised arms, while progressing fwd in LOD, followed by touch of toe of inside ft.
- 3-4 Keeping both hands joined, lifting inner arm first, bgng on inside ft, 3 pivot steps to turn lx arnd the opp way (M CW, W CCW) under upraised arms, while progressing RLOD, followed by touch of toe of outside ft.

- B. Two-step fwd (hands joined) & pivot turn:
 5-6 Keeping one or both hands joined, bgng on outside ft, 2 open two-steps fwd in LOD, slightly face-to-face and back-to-back (with eye contact).
 7-8 In closed shldr-wst posn, bgng on M's L, W's R ft, 4 pivot steps arnd CW as in Fig. I, B.
 1-8 Repeat entire figure.

FIG. IV (CUE: M FWD, W BKWD):

- A. Fwd & back with W dancing bkwd: (both hands joined):
 1-2 M facing LOD, W at his R side facing RLOD, hands joined at shldr height, M holding W's fingertips, her R in his L, her L in his R, M's L arm is thus bent at elbow and his R arm is outstretched. Bgng on M's L and W's R ft, 3 walking steps in LOD, M moving fwd, W bkwd, followed by rest and touch of toe of free foot.
 3-4 M and W ea turn half way arnd to face opp dirn, M turning CW and W turning CCW under M's upraised arm; M simultaneously begins on R ft to walk 3 steps in RLOD, while W begins on L ft to walk bkwd 3 steps in RLOD. Arms are now crossed with ptrn's, M's L arm outstretched and R arm bent at elbow. Rest and touch free toe on 4th beat.

- B. Two-step fwd (one hand joined) & pivot turn:
 5-6 Releasing hold with his L hand but retaining hold with his R, M turns to his L to begin 2 open two-steps fwd in LOD, as in Fig. I, B.
 7-8 In closed shldr-wst posn, bgng on M's L, W's R ft, 4 pivot steps arnd as in Fig. I, B.
 1-8 Repeat entire figure.

FIG. V (CUE: W'S TWIRLS):

- A. Fwd & back with W twirling (one hand joined):
 1-2 Ptrns with inside hands joined, bgng on outside ft, M takes 3 walking steps in LOD, while W dances 3 pivot steps CW to twirl once arnd under his uplifted arm, moving fwd in LOD. Both follow with touch of toe of inside ft across in LOD on 4th cnt.
 3-4 Without changing handhold, bgng on inside ft, M takes 3 walking steps sideways in RLOD, while W dances 3 pivot steps CCW to twirl once arnd in other dirn, moving in RLOD. Both follow with touch of toe of outside ft across in RLOD on 4th cnt.
B. M two-steps fwd while W twirls twice (1 hand joined) & pivot turn.
 5-6 Maintaining same hndhold, bgng on outside ft, M dances 2 open two-steps fwd in LOD, while W dances 4 pivot steps CW to twirl twice arnd under his uplifted arm, moving fwd in LOD.
 7-8 In closed shldr-wst posn, bgng on M's L, W's R ft, 4 pivot steps arnd as in Fig. I, B.
 Repeat entire figure.

PARISARPOLKA (CONT'D) Page -4-

1-8, 1-8 FIG. VI (CUE: FIG. I REPEAT):
Repeat Fig. I, A-B, precisely as above (2x thru). *

* It is customary in Norway to repeat the first figure of Parisarpolka at the conclusion to "tone down" the dance for a less flashy, more dignified ending. Since virtually all folkdancing in the old country is done to live music, it is up to the musicians to decide on how many times the dance is repeated, depending upon their own mood and that of the dancers.

Description by: Gordon E. Tracie © 1965.

*Alternate recording: "Norsk parisarpolka" on R.C.A. LPM 9910
which allows for Figs. 1-5 plus Fig.
1, 1x thru complete.*

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

SNOA
(Pivot Dance) - Swedish Oldtime Couple Dance

Pronunciation: SNOO-a

SOURCE: The pivot -- a turning of partner with a simple alternation of the feet -- is a popular dance step among traditional dancers in Denmark, Norway, and Sweden, and is akin to the Dreher of Germany and Austria. The Norwegians have a form called Rull or Rudl, the Danes have their Svejtrit, while the Swedes dance the pivot to the name of Snoa and Slunga (the former term used in the north, the latter common to the south), and even Klubba.

In Stockholm the Snoa is an alternate dance to the Polkett. At oldtime dance gatherings it is the usual practice for the orchestra to play two selections for each tip of rhythms. In the case of the polka, a simple dancing of very small polka steps in Baltic posn (as in Suomalainen polkka, Finnish Polka) is danced during the first selection, and as a contrast a walk and pivot is done to the second selection.

Though there is no pattern to remember nor complex step to master, the Snoa should not be automatically relegated to the "simple elementary" category. A good smooth pivot takes practice. Styles vary with the individual dancer or couple of course, and eventually each finds his own favorite mode. Generally speaking it is well to have the music on the slow side rather than too fast, in order to capture the proper "lilt" of the dance.

TRANSLATION: Pivot (dance). **CATEGORY:** Oldtime couple dance

REGION: Rather general.

SKILL LEVEL: Elementary-intermediate.

MUSIC: 2/4.

RECORD: Aqua VIKING V 820 b. *

TUNE TITLE: Bergslags polka.

INTRO: None.

FORMATION: Any nr of cpls in circle, LOD CCW.

POSITIONS: Open shldr-wst; ⁷either closed shldr-wst or Swedish folkdance hold (Polska posn) as in common closed (Waltz) posn except that W's R arm is straight, her R hand holding M's L upper-arm, and M's L arm is bent at R angle, his L hand holding her R upper-arm. ** *Free hand either on hip (fingers fwd, thumb back) or loose at sides. Free hand should go after shldr-wst, at beginning of paragraph.

SNOA (CONT'D) Page -2-

FOOTWORK: Opp thruout: light walking steps, pivot.

CHARACTER: Light, not plodding.

The following are not figures in the regular sense, but merely two dance posns which are alternated at will, with no fixed number of meas for either:

A. Open steps fwd:

In open shldr-wst posn, bgng on outside ft, cpl moves fwd in LOD with light and springy semi-walking steps, one step to ea beat of the music (M cnt 1-2 for L,R), for any number of meas.

B. Closed pivot turn:

Transition: Whenever desired (preferably on an even 4-meas phrase) M takes a short jump with stamp on both feet, on the 1st beat of the 1st meas of a phrase (this in lieu of his otherwise stepping L), following it with a step R on the 2nd beat, as usual, during which time he takes closed posn with ptr. Simultaneously, W steps R, L as usual, while taking closed posn. (Cnt 1-2).

Cpl then turns CW with 1-2 pivot steps, 1 full revolution per 2 cnts, progressing fwd in LOD, for as long as desired.

Cpl may revert to the open "rest" steps at any time by merely breaking out into open posn again. Similarly, the stamp transition to closed turn may follow at will as before, and so on. In any case, the same alternation of feet is maintained thruout without interruption, whether walking or pivoting.

* While the suggested record of a typical Swedish polka is especially suitable for Snoa, any moderately tempoed Scandinavian polka may be used -- providing of course that it is played in authentic style by native musicians. Even phrasing is not necessary for this dance.

** The national folkdance organization of Sweden encourages "Swedish folkdance hold" (Polska posn) as described above and as used in Hambopolska, for this dance. American dancers generally find regular shoulder-waist posn considerably easier however. Ordinary waltz posn is not used.

Description by Gordon E. Tracie

not included in 70 notes

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

SNURRBOCKEN
(Traditional Swedish Couple Dance)

Pronunciation: SNOOR-böök-en (NOTE): not schnur-bocken!

SOURCE: Next to the Hambo, Snurrbocken is perhaps the best-known Swedish dance among American folkdancers. Like the Hambo it is a form of polska, belonging to that typically Nordic family of 3/4-time rhythms which predate the waltz by hundreds of years. A lively dance with an added touch of humor, Snurrbocken (Snurrebocken, Snörrbottjen, depending on dialect) is said to have come from either Hälsingland in northern Sweden or Uppland in central Sweden, but it has long been popular thruout the land.

The dance's name precisely describes its action: "snurr" denotes a whirling or gyrating motion, while "bock" means a bow or bend. The latter word can also be taken to mean a he-goat (buck); thus, using a play on words, the dance name becomes "the whirling billygoat". This derivation is of somewhat dubious validity, however, and leads to a most ungraceful exploitation of the bowing figure, which should be discouraged.

Snurrbocken, being a polska, properly and historically begins with the polska turn -- not with the bow as in one Americanized version! The bowing sequence seems to be a bit of rustic satire in which the farm folk burlesque the gentry and its pompous, affected mannerisms. Traditionally it was at just this point that the fiddler could have his fun with the dancers, by setting the tempo of the bow: sometimes with long delays, sometimes without any pause at all, it being up to the dancing couples to follow him best they could. In the VIKING recording, Hälsingland fiddler Eric Öst, in a display of musical buffoonery for which he is famous, imparts the original jesting temperament of this lighthearted dance.

TRANSLATION: (see text above). CATEGORY: Tradition Couple Dance

REGION: Now general thruout land.

SKILL LEVEL: Intermediate

MUSIC: 3/4.

RECORD: 1) Aqua VIKING V 200 a.
 2) RCA LPM 9837.

TUNE TITLE: Snurrbocken.
 Snurrbocken.

INTRO: 1) 2 meas.
 2) 4 meas.

SNURRBOCKEN (CONT'D) Page -2-

FORMATION: Any nr of cpls in ring, LOD CCW.

POSITIONS: Closed shldr-wst, open shldr - wst. Free hands on hips, fingers fwd, thumb back.

FOOTWORK: Opp thruout: Swedish L-ft polska (as described below), running step.

CHARACTER: Lively, light, and with humor.

1-8 A. Polska turn:
In closed shldr-wst posn, 8 polska steps turning CW and progressing fwd in LOD.

9-16 B. Run fwd:
In open shldr-wst posn, free hand on hip, bgng on outside ft, one step to ea beat of the music, a sprightly moving fwd in LOD with small, light running steps (NOTE: not shuffles or kicking steps!), stopping at end of phrase.

C. Exchange of bows:
With feigned dignity, and following the tempo set by the music (recordings vary greatly), ptnrs exchange bows as follows:

--- Both hands on hips, M and W turn slowly toward one another and bow deeply for each other, then ...

--- ea turn slowly half about CCW and bow again, away from ea other, then ...

--- ea continue the CCW turn so as to face ptnr once more, whereupon they take closed shldr-wst posn, and ...

Dance is resumed from beginning (A) with polska turn. This same sequence is followed as long as music allows.

SWEDISH L-FT POLSKA, AS USED IN SNURRBOCKEN:

Though closely related to the turning step found in the Swedish Hambo, the polska used in this dance is different both in character and foot order. Called "vänsterpolska" (L-ft polska) due to the M's beginning on his L ft rather than his R as in the hambopolska, it also bears the name "Delsbo-polska" after a district in Hälsingland, where many believe the dance originated.

As in the hambopolska turn, one full revolution is made for ea meas of music. However there is no "dip" as in the hambo, but rather an even "bounce" with equal emphasis on ea beat of the meas. The step pattern is as follows:

SNURRBOCKEN (CONT'D) Page -3-

M's step:

Cnt 1 = pivot CW on L ft;
Cnt 2 = continue pivot on L, while
 placing R ft alongside without
 shift of weight, i.e., "both";
Cnt 3 = step R ft.

W's step:

Cnt 1 = step on both feet;
Cnt 2 = pivot on R ft;
Cnt 3 = pivot on L ft.

The steps must be short, and close to but off the floor. Since the turn is very fast, good foot control and careful balance must be exercised.

Description by Gordon E. Tracie

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

SVENSK MAZURKA
(Swedish Mazurka) - Swedish Oldtime Couple Dance

Pronunciation: svensk ma-SOOR-ka

SOURCE: This is one of the several "folk-type" couple dances still found in living tradition in Sweden which go under the designation of "gammaldans" (oldtime dance). The Mazurka is by far the least common of the five rhythms in this category however, the other more popular dances being (in order of frequency): Vals (waltz), Hambo, Schottische, and Polka. In fact it is almost solely in Stockholm that this dance is seen.

At Swedish oldtime dance gatherings the orchestra usually plays two selections for each tip of dances, e.g., a pair of waltzes, a pair of hambos, etc. In the case of the Masurka, it is common to see two versions done: a simple one during the first selection and a more complex one during the second. Both forms are given here, designated Mazurka I and Mazurka II. They may be used interchangeably to the same music.

American dancers will soon discover that simplicity in figure pattern (as in Mazurka I) in no way implies simplicity in step execution, for the "simple" version seems to demand more skill and agility than the more spectacular "fancy" version (Mazurka II). It is heartily recommended that dancers learn "the first one first" so as to really get the feel of the Swedish Mazurka rhythm and step "in their bones".

TRANSLATION: Swedish Mazurka. **CATEGORY:** Oldtime couple dance

REGION: Mainly around Stockholm.

SKILL LEVEL: Advanced.

MUSIC: 3/4

RECORD: Aqua VIKING 813 a.

TUNE TITLE: Polka-mazurka potpurri.

INTRO: Pickup note only.

FORMATION: Any nr of cpls in circle, LOD CCW.

POSITIONS: In Mazurka I: closed Baltic posn (described below). In Mazurka II: simple hand hold, open shldr-wst posn. Free hand on hip at all times, fingers fwd, thumb back.

FOOTWORK: Opp thruout: Swedish polka-mazurka step (described below), step-swing, kick-mazurka (described below).

SVENSK MAZURKA (CONT'D) Page -2-

CHARACTER: Very light and "bouncy".

MAZURKA I

This little dance is in character closely akin to the Polkett, a Swedish form of polka virtually identical to Suomalainen polkka, the Finnish Polka. The dance posn is the same, and even the step is essentially the same except for the fact that it is in 3/4 rather than 2/4 time. And it is freestyle, turning in either direction at will.

In Stockholm this dance is simply called Mazurka, but it is known by other names as well, such as Polketta and even (though rare) Hambopolkett!

There is no "pattern" to this dance; it consists solely of dancing Swedish polka-masurka steps (as described below) in Baltic dance posn (also described below). The turn is both CW and CCW. M always begins on L ft, W on R ft.

As a transition from one turning direction to the other, it is customary for the M to stamp on both feet on the 1st beat of the 1st meas of a new phrase. This stamp is in lieu of his otherwise L-lead step, and is followed by cl R, st L, as usual.

MAZURKA II

This "pattern" version of the Swedish Mazurka is known variously in Sweden as Sprättmazurka ("fancy" or "showoff" mazurka), or Skånsk mazurka (Scanian Mazurka, erroneously ascribed to the southern province of Skåne, Scania). It is today danced mostly in the Stockholm area, and then only by the most "eager" of the folk and oldtime dancers. Properly performed, with all the movements sprightly and graceful and with the pattern flowing from part to part, it can be a very impressive little dance.

A. Step-swings:

1-2 Inside hands joined at shldr level, free hand on hip, bgng on outside ft, 2 step-swings away from and toward ptrn.

B. Indiv turns:

3-4 With both hands on hips, again bgng on outside ft, 2 complete individual turns away from ptrn, M CCW dancing L,R,R, and W CW dancing R,L,L on ea turn.

C. Kick-mazurka fwd:

5-6 In open shldr-wst posn, free hand firmly on hip, bgng on outside ft, 2 kick-masurka steps (as described below) fwd in LOD.

D. Cpl turn in place:

7-8 Still in open shldr-wst posn, and bgng ~~with stamp~~ *on outside ft, M stamping* on both feet on 1st beat of 1st meas, 2 polka-masurka steps (as described below) to make one turn arnd in place, either CW or CCW.*

Entire pattern repeated as many times as desired.

1965 SANTA BARBARA FOLK DANCE CONFERENCE

Presented by Gordon E. Tracie

TREKANTET SLOJFE
(3-Cornered Bowknot) - Danish Folkdance for 3 Couples

Pronunciation: tray-kantet sloy-feh

SOURCE: For the folkdancer who likes to swing and pivot, this Danish number is made to order. Nearly every figure employs a buzz step, and the latter half of each chorus is a pivot around with partner.

The name "Trekantet Sløjfe" means a knot with three loops in it, and refers to the three-couple formation. As is the case with most Danish folkdances, there are a great many figures which can be done to this music, but the Chorus remains the same. The Figures given here are representative ones, and correspond to the amount of music available on a single record.

TRANSLATION: 3-cornered bowknot. CATEGORY: Small group dance

REGION: Thy, and other districts.

SKILL LEVEL: Intermediate.

MUSIC: 6/8

RECORD: Aqua VIKING V-402 a.

TUNE TITLE: Trekantet Sløjfe.

INTRO: Chord.

FORMATION: 3 cpls in ring, hands held at shldr level.

POSITIONS: Formal closed posn, shldr-wst posn.

FOOTWORK: ~~As described.~~ *"Walking, pivot, buzz step."*

CHARACTER: Light, sprightly, and smooth.

FIG. I (INTRO). RING L & R:

1-4, 1-4 All hands in ring, 8 light walking steps CW, and 8 walking steps CCW back to OP.

CHORUS:

5-8, 5-8 A. Chain: *
Giving R hand to ptr, chain (R & L Grand) arnd the ring with 16 walking steps, meeting ptr at end in OP.

9-16 B. Pivot:
Taking closed shldr-wst posn with ptr, bgng on M's L, W's

TREKANTET SLOJFE (CONT'D) Page -2-

R ft, 16 pivot steps turning CW and progressing CCW about the circle to make 1 revolution arnd to OP.

FIG. II. SWING PTRNR:

1-4, 1-4

Cpls swing in place with 16 R buzz steps. *Formal closed posn.*

CHORUS. As above.

FIG. III. INTERLOCKED RING:

1-4, 1-4

All 3 W join hands in simple ring, and simultaneously all 3 M do likewise so that M's R arm is over his ptrnr's L arm and M's L arm is under his cnr's R arm. Dancers lean back, and with R ft in center of ring, buzz arnd CW with 16 R buzz steps.

CHORUS. As above.

FIG. IV. BASKET:

1-4, 1-4

M place arms arnd waist of adjacent W, W place hands on adjacent M's closest shldr, to form a basket. Dancers lean slightly back, and with R ft in center of ring, buzz arnd CW with 16 R buzz steps.

CHORUS. As above.

FIG. V (CONCLUSION): SWING PTRNR:

1-4, 1-4

Dance concludes with cpl swing in place with 16 R buzz steps, formal closed posn.

NOTE: The Danish folkdance manual points out that this dance is found in several similar variations, not only in Thy, but in West Jutland and other districts of Denmark as well.

* One common Danish and Danish-American version employs a Reverse Chain for the last 4 meas of A in the Chorus. This is accomplished as follows:

5-8 Giving R hand to ptrnr, chain arnd the ring for 8 cnts, meeting own ptrnr at opp side, with L hand.

5-8 Keeping L hand joined with ptrnr, turn half about in place, to face opp dirn, then give R hand to next person in that dirn, and chain back to OP, 8 cnts in all.

Description by Gordon E. Tracie