

Statewide '85
**FIESTA
FOLKLORICA**

Folk Dance Festival

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May 25-26, 1985

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AJ DA IDEM JANO
Bulgaria

This is a popular dance-song from the region of the town, Sandanski, in southern-Pirin.

TRANSLATION: Let's go, Jano.

RECORD: "Folk Dances from Bulgaria," Balkanton BHA 10441, Side 1, Band 5.

STYLE: Macedonian: light, bouncy and leapy.

FORMATION: Half or open circle, Hands joined in "V" pos.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 8 Meas.

PART 1:

- 1-2 Facing and moving in LOD, step R-L (ct 1-2);
- 2 Step R-L (cts 1-8);
step on R, bending R knee (ct 2-8).
- 3 Repeat meas 2, with opp ftwk.
- 4 Leap R sdwd R, raising L knee in front and turning to face ctr (ct 1);
leap L in front of R (ct 8);
leap R in place (ct 2).
- 5 Facing ctr and moving sdwd L,
step L sdwd L (ct 1);
step R in front of L (ct 2).
- 6 Step L sdwd L (ct 1);
step R in front of L (ct 8);
step L sdwd L (ct 2).
- 7 Small step bkwd on R, bend slightly fwd and swing arms bkwd (ct 1);
step L next to R (ct 8);
small step R fwd, straightening body (ct 2).
- 8 Repeat meas 7, with opp ftwk.

PART 2:

- 1-6 Repeat meas 1-6 of Part 1. (RL,RLR w/bend; LRL w/bend; leap RLR)
- 7 Jump on both ft in place, bend both knees (ct 1);
- 8 Turning twd LOD in the next 2 cts:leap on R, swinging L heel bkwd (ct 1);
leap on L, swinging R heel bkwd (ct 2).

PART 3:

- 1-5 Repeat meas 1-5 of Part 1. (RL; RLR w/bend; LRL w/ bend; leap RLR; L sd, Rx)
- 6 Leap on L, turning to face LOD (ct 1);
still facing LOD, step R bkwd (ct 8);

PART 3:

- 1-5 Repeat meas 1-5 of Part 1. (RL; RLR w/bend; LRL w/ bend;
 leap RLR; L sd, Rx)
- 6 Leap on L, turning to face LOD (ct 1);
 still facing LOD, step R bkwd (ct &);
 step L in place (ct 2).
- 7 Repeat meas 6, with opp ftwk and dir.
- 8 Turning twd LOD in the next 2 cts:
 hop on R, raise L knee fwd (ct 1);
 leap on L, swing R heel bkwd (ct 2).

DANCE SEQUENCE:

Introduction: 8 meas
 Part 1 3x
 Part 2 1x
 Part 3 3x
 Part 2 1x
 Part 1 3x

N.B. Finish the dance by slowing down the last 2 meas and adding
 a close and step R next to L.

Presented by Jaap Leegwater
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Description by Jaap Leegwater © 1983

- 2 Leap on R, swing L fwd along the floor (ct 1); leap on L, swing R along the floor (ct 2); repeat ct 1 (ct 3); step on L with straight knee in front of R (ct I-II); step R back in place (ct III).
- 3-4 Repeat meas 1-2 with opp ftwk, on last ct arms: V pos.
- 5-8 Repeat meas 5-8 of Part 3.

PART 5:

- 1 Repeat meas 1, ct I-II of Part 4 (ct I-II), stamp R heel beside L toes (ct III).
- 2 Leap on R (ct 1); stamp L heel beside R toes (ct &); leap on L (ct 2); stamp R heel beside L toes (ct &); leap on R, as L swings sdwd along the floor with a straight knee (ct 3); L moves fwd along the floor (ct &); step L in front of R with a straight knee (ct I), step R back in place (ct II-III).
- 3-4 Repeat meas 1-2 with opp ftwk.

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Description by Jaap Leegwater & Bianca de Jong 1982

GRAOVSKO
Bulgaria

This is one of the most characteristic dance rhythms of the Sop ethnographical region.


This version of Graovsko was taught by Ivan Donkov at Jaap Leegwater's 2nd Annual Summer Dance Seminar in Bulgaria 1982.

TRANSLATION: A dance from the Graovo district in western Šopluk.

RECORD: "Nišava", LP NIS1212, Side I, Band 2; or
"Bulgarian Folk Dances", by Jaap Leegwater, Nevofoon LP 15025, Side I, Band 2; or
any other Graovsko Horo.

FORMATION: Open or half circles. Join in belt hold (L over R) (Za pojas or Na jolan).

STYLE: Sopski
Small energetic steps. The upper part of the body moves slightly fwd in coordination with the lifting of the knees. Keep the shldrs relaxed so they can bounce with the rhythm of the steps. The Bulgarians call this "natrisane."

RHYTHM: The typical  Graovo rhythm is clearly to be recognized in the accompaniment of the music and reflected in the light, bouncy and almost "witty" performing style of the Graovo dancer.

Another typical Šop feature in this dance is the 10 meas dance phrase of the basic pattern, often performed to a 8 meas musical phrase. This we also find in other dances of Šopluk, like Šelsko Sopsko Horo, Za Pojas and Kjustendilska Račenica.

The tempo of Graovsko Horo is moderate and somewhat slower than dances from other parts of the area. It is done as a separate dance and sometimes also as an introduction to the small stepped and faster Sitno Sopsko Horo.

STEPS: The difference figures are called by the leader.

Meas. Sopska:
1 R knee is up, L knee slightly bent (ct &);
touch ball of R ft beside L toes, straightening both knees (ct 1);
lift R knee in front, slightly bending L knee (ct &);
low leap R across L, lift L knee (ct 2).
N.B. This step is called Sopska R;
when starting with L ft, Sopska L.

Zaluša:

- 1 R knee is up, L knee slightly bent (ct &);
touch ball of R beside L toes, straightening both
knees (ct 1);
lift R knee in front, bend L knee slightly
low leap on R across L, lift L knee (ct 2).
Note: Lean slightly L, look R across shldr (ct 1).
N.B. This step is called Zalusa R;
when starting with L ft, Zalusa L.

Nošica (Scissors):

- 1 Bend both knees slightly (ct &);
small leap on R, extending R toe along floor (ct 1);
repeat ct L with opp ftwk (ct &);
repeat ct 1 (ct 2).
N.B. This step is called Nosica RLR;
when starting with the L, Nosica LRL.

Graovka:

- 1 Low hop or čukče on L (ct 1);
step R-L (ct &, 2)
N.B. This step is called Graovka L;
when starting with R ft, Graovka R.

METER: 2/4

PATTERN

Meas.

INTRODUCTION: 20 meas

PART 1: BASIC

- 1-2 Do 2 Graovka's L, slightly diag R bkwd in LOD.
3-4 Do 2 Sopska's, R & L in LOD.
5 Turning body to face ctr,
step R sdwd R (ct 1);
hop on R as L is lifted in front (ct 2).
6 Still facing ctr and moving sdwd L,
hop on R (ct 1);
step on L (ct &);
step R across L (ct 2).
7 Hop on R (ct 1);
step on L (ct &);
step R behind L (ct 2).
8a Jump on both ft (tog) in place (ct 1);
hop on L as R swing diag R bkwd (ct 2);
9a Zaluša R.
10a Zaluša L.

- OR
- 8b Jump on both ft (tog) in place (ct 1);
hop on L as R swings diag R bkwd (ct 2); swing R leg
through sdwd R to the front (ct &).
- 9b Touch floor with ball of R ft in front (ct 1);
Lift R off floor (ct &).
step on R in front of L (ct 2).
- 10b Zaluša L.
- N.B. The "b" marked meas are a variation on the "a"
marked ones.

PART 2: NOSICI

- 1-10 Repeat meas 1-10 of Part 1.
- 11-12 Do 2 Nosica's in place, RLR & LRL.
- 13 Facing and moving twd ctr,
large leap onto R (ct 1);
step on L (ct 2).
- 14-15 Do 2 Zaluša's, R & L.

PART 3: TWIST

- 1-7 Repeat meas 1-7 of Part 1.
- 8 Step L sdwd L (ct 1);
Lift R knee high across L knee, bend body fwd from waist
over R knee (ct 2).
- 9 Facing and moving twd ctr,
leap on R, lift L knee across L knee, bend body over L
knee (ct 1);
repeat ct 1 with opp ftwk (ct 2).
- 10 Repeat meas 9.
- 11-12 Do 2 Zaluša's, R & L.

Presented by Jaap Leegwater
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OPAS
Bulgaria

Opas is from Dobrudža, the area of north-eastern Bulgaria. From the end of the 17th century until the beginning of the 19th century, a huge migration took place of Bulgarians coming from Thrace (Trakia) to Dobrudža. They tried to escape from the Turkish oppression which was at its worst in their homeland at that time. So a considerable part of the population of present Dobrudža has Thracian ancestors. This explains the similarity we often find in traditions, songs and dances of Thrace and Dobrudža.

Actually we could consider Opas as the Pravo Horo of Dobrudža.

Other dances that reflect the historical relationship between the two regions are:

- Triti Pâti from Thrace and Djortajak, Ljavata and Dvata Pati from Dobrudža
- Trakiiska Râčenica and Dobrudžanski Râčenik
- Buenek and Danec

There is no other region in Bulgaria where the body as a whole is so much involved in the movements of the dance as in Dobrudža.

The dependence and strong bond of the Dobrudžanic with their property, the ground, becomes visible in the performance, styling and motives of the dances. A merely technical description of the dance style of the region therefore is hard to give, since it also has a strong emotional impact.

The dance usually begins very gently, slowly and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself for the energy that comes from the earth. In this way we could speak from some similarities with more eastern dance cultures. As the dance progresses energetic and vivid movements of the body and shoulders come in.

It is interesting to know that the flowing movements of Part 1 is sometimes called Zaspi (go to sleep) by the local dancers.

This description version of Opas was taught at Jaap Leegwater's 2nd annual Summer Dance Seminar 1982 in Veliko Tarnovo, Bulgaria by Mitko Donkov.

TRANSLATION: This dance derives its name from the way the people hold each other in the line w.i., na lesa za pojas ("at the belt on the waistband"), or like they say in Dobrudžian dialect, za opas.

Another dance of this same area got its name in a similar way: Râka which comes from, za roce ("hand hold").

RECORD: Folk Dances from Bulgaria - 2,
Balkaton (LP) BHA 11154. Side B, Band 7

FORMATION: Mixed lines, medium length, joined in belt hold (L over R).

 METER: 2/4

PATTERN

Meas

No IntroductionPART 1:

- 1 Facing ctr and moving sdwd R, bend L knee and lift R leg, moving R heel in an arc first out then straight fwd (ct &); step on R heel, straightening both knees (ct 1); step on L behind R, bend both knees slightly (ct &); step on the whole R ft, moving L heel in an arc first out then straight fwd (ct &).
- 2-16 Repeat meas 1, alternating ftwk and direction, 15 more times (16 in all).

PART 2:

- 1 Facing and moving twd ctr, step R fwd (ct 1); low hop (cukce) on R, as L swing in a fwd arc close to the floor (ct 2).
- 2 Step L fwd (ct 1); extend R leg fwd close to floor, ft flexed (ct 2).
- 3 Still facing ctr, but moving bkwd, step R-L (ct 1-2).
- 4 Chug bkwd on both ft, bending both knees and body fwd from waist (ct 1); hold (ct 2).

PART 3:

- 1 Step R diag R bkwd, turning to face diag R and lifting L heel (turned out) (ct 1); lift on R (ct 2).
- 2 Step L in place, lift R heel (turned out) (ct 1); lift on L as R leg extends diag R fwd (ct 2).
- 3 Slap R sdwd R, take wt (ct 1); step L behind R bending both knees (ct 2).
- 4 Repeat meas 1. (R diag R bk, lift on R)
- 5 Step L diag sdwd L, turning to face diag L (ct 1); stamp R next to L, without wt, bending both knees (ct 2).
- 6 Step R in place, turning to face ctr (ct 1); step L next to R toes, bending both knees, wt equally divided on both ft (ct 2).
- 7 Stamp R-L-R-L in place (cts 1,&,2,&).
- 8 Repeat meas 5. (L diag L-face diag L; stamp R)

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Description by Jaap Leegwater c 1985

PRAVO TRAKIJSKO HORO
Bulgaria

The "Pravo Horo" is the most wide spread and most popular folk dance throughout the whole of Bulgaria. Every region and every village has its own version reflecting the typical local style and characteristics. A Northern Bulgarian "Pravo" ("Dunavsko Horo or Svištovsko Horo") is different from the "Pravo Trakijsko" or the Pravo type ("Opas") which is done in Dobrudža. Still they are based on the same three measure basic pattern consisting of two small steps (quick-quick) followed by two bigger ones (slow-slow). Beyond the typical local variations one can find this typical "Pravo" character. Similar dances are also done in other Balkan countries, like the "Hora" in Romania and the "Hassapikos" in Greece.

Due to migrations, travelling musicians that are hired for local festivals and weddings the "Pravo Trakijsko Horo" nowadays has gained a great popularity outside of the Trakija region. It is done at weddings and festival all over the country and seemed to be addepted as the national "Pravo Horo."

The following patterns are good examples of some of the most popular variations. After starting with the slow basic step sdwd or fwd and bkwd the music often becomes more lively and faster. Usually the first dancer commands the different figures.

TRANSLATION: "Pravo Horo" (straight dance) from Trakija region.

RECORD: "Nišava", LP NIS1212, Side I, Band 5; or any other typical Thracian Pravo recording.

RHYTHM: 6/8 or 1/2

STYLE: Slight knee bend position, dancing on the whole ft.

FORMATION: Open or half circle. Hands in belt hold pos (L over R).

METER: 2/4

PATTERN

Meas.

PART 1: BASIC:

- 1 Facing ctr and moving sdwd,
step on R (ct 1);
step L in front of R (ct 2).
- 2 Step on R (ct 1);
slight bouncing on R, lift L off floor across and behind R
(ct 2).
- 3 Step L behind R (ct 1);
lift R off floor (ct 2).

PART 2: FORWARD & BACK

- 1 Facing and moving diag R fwd,
step R-L (cts 1-2).
- 2 Step R bending knees (ct 1);
bounce on R and lift L off floor (ct 2).
- 3 Step L bending knees (ct 1);
step R sdwd R in a slight stride, bending both knees (ct 2).
- 4 Raise on R as L is lifted off floor (ct 1);
step L diag R bkwd (ct 2).
- 5-6 Repeat meas 2-3 diag R bkwd.

PART 3: DROBINKA FWD

- 1 Facing and moving diag R fwd, lift R knee in front (ct &);
stamp R fwd with wt (ct 1);
step (fall) on L next to R, lifting R off floor (ct 2);
scuff R fwd (ct &).
- 2-6 Repeat meas 2-6 of Part 2.

PART 4: DROBINKA SDWD

- 1 Facing ctr and moving sdwd L, lift R knee in front (ct &);
stamping R across L with wt (ct 1);
step L sdwd L (ct 2);
scuff R across L (ct &).
- 2 Step L sdwd L with bent knee (ct 1);
step R sdwd R in stride pos, bending both knees (ct 2).
- 3-6 Repeat meas 3-6 of Part 2.

PART 5: SKOK (Jump)

- 1 Repeat meas 1 of Part 2. (diag fwd-R,L)
- 2 Step R diag R fwd with bent knee (ct 1);
lift L fwd turning out and pointing straight diag R fwd (ct 2);
- 3 With wt on both ft (tog), chug bkwd (ct 1);
low jump slightly fwd on both ft (ct 2).
- 4-6 Repeat meas 3-6 of Part 2 straight bkwd.

PART 6: DVOJNA (Double)

- 1-3 Repeat meas 1-3 of Part 5.
- 4 Repeat meas 3 of Part 5 turning to face ctr.
- 5-7 Repeat meas 3-6 of Part 2 straight bkwd.

PART 7:

- 1 Facing and moving twd ctr,
scuff R fwd (ct &);
step on R (ct 1);
scuff L fwd (ct &);
step on L (ct 2);
- 2 Scuff R fwd (ct &);
step R diag R fwd (ct 1);
step L behind R (ct &);
step R fwd (ct 2).
- 3 Repeat meas 2 with opp ftwk and dir.

- 4 Step R fwd (ct 1);
low jump on both ft (tog) in place (ct 2).
5-7 Repeat meas 4-6 of Part 2 straight bkwd.

PART 8: PRISITVANE

- 1 Facing and moving diag L fwd,
step R-L (cts 1-2).
2 Gradually turning and moving diag R fwd,
step R-L-R (cts 1,&,2).
3 step R-L-R (cts 1,&,2).
3-6 Repeat meas 1-3, facing ctr, moving diag R & L bkwd.

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TRITI PĀTI
Bulgaria

The dance derived its name from the yell the first dancer uses to remind the lines of the first pattern w.i. starting with 3 "step-hops".

Triti Pāti is from the Trakia region and was learned by Jaap Leegwater as a student at the school for Bulgarian folk dance and choreography in Plovdiv, Bulgaria in 1972 and 1975 from Dimitar Dojcinov.

TRANSLATION: Three times

RECORD: "Bulgarian Folkdances", by Jaap Leegwater, Nevofoon LP 15025. Side B, Band 7.

FORMATION: Half or open circle.
Hands joined in V pos.

STYLE: Trakiiski:
Slight knee bend pos.
Small low hops (sometimes only lifting the heel -
čukče

RHYTHM: 2/4, counted here as: 1, &, 2, &.

METER: 2/4

PATTERN

Meas.

No Introduction

PART 1:

- 1 Facing and moving in LOD, hop on L, raising R knee in front (ct 1); step on R (ct &); hop on R, raising L knee in front (ct 2); step on L (ct &).
- 2 Hop on L raising R knee in front (ct 1); step on R (ct &); step on L in LOD with straight leg, bending R knee (ct 2), step R in place (ct &).
- 3 Facing ctr and moving sdwd L, hop on R in place (ct 1); step on L (ct &); low leap ("fall") onto R across L (ct 2); step on L (ct &).
- 4 Step on R next to L (ct 1); step on L (ct &); low leap ("fall") onto R across L (ct 2); step on L (ct &).
- 5 Hop on L in place (ct 1); step R next to L (ct &); step L across R (ct 2); step R in place (ct &).
- 6-7 Repeat meas 3-4
- 8-28 Repeat meas 1-7, 3 more times (4 in all).

N.B. Arm movements on Part 1.

Swing arms (elbows straight) fwd low on each ct 1 and bkwd low on each ct 2.

PART 2:

- 1 Facing and moving twd ctr. low hop on L, raising R knee high in front and body bkwd (ct 1); stamp R fwd, straightening body (ct &); "fall back" on L, raising R knee high in front (ct 2); stamp R fwd (ct &).
- 2 Repeat ct 2-& of meas 1 (ct 1,&); step L fwd and with straight leg, bending R knee (ct 2); step R in place (ct &).
- 3 Keep facing ctr and move bkwd, hop on R (ct 1); step L (ct &); hop on L (ct 2); step on R (ct &).
- 4 Hop on R (ct 1); step on L (ct &); step R in place (ct 2); step L next to R (ct &).
- 5-12 Repeat meas 1-4, 2 more times (3 in all).

N.B. Arm movements as in Part 1. (fwd-ct 1; bkwd-ct 2)

PART 3:

- 1 Facing ctr, step R fwd, arms straight fwd (ct 1); step L diag R fwd, arms remain straight fwd (ct 2).
- 2 Step R diag R fwd, arms remain straight fwd (ct 1); close L next to R without wt, arms still straight fwd (ct 2).
- 3 Momentary bend and stretch both arms straight fwd (ct &); step L bkwd, swing arms bkwd low (ct 1); step R bkwd, swing arms fwd low (ct 2).
- 4 Step L sdwd L, swing arms bkwd low (ct 1); close R next to L without wt, swing arms low fwd (ct 2).
- 5-6 Repeat meas 2-3.
- 7 Step L sdwd L, swing arms bkwd (ct 1); step R next to L, arms swing fwd low (ct 2).
- 8 Repeat meas 4.
- 9-24 Repeat meas 1-8, 2 more times (3 in all).

Presented by Jaap Leegwater
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DØLA MASURKA
Norway

The dance was learned by Ingvar Sodal in Gudbrandsdal, Norway.

PRONUNCIATION: DU(R)H-lah mah-SUHR-kah

RECORD: Columbia SNSX 5002, Side 1, Band 5;
RCA (LP) NES65, Side 2, Band 1;
or any good masurka from Gudbrandsdal.

FORMATION: Cpls anywhere on floor, in shldr-waist pos throughout dance. Begin with M back to ctr (W face M) and move in LOD.

STYLING: The entire dance is done smoothly, with ft kept close to floor. Since the pattern change is made at the whim of the M, all cpls are not dancing the same pattern at the same time.

Steps are described for M, W use opp ftwk.

METER: 3/4

PATTERN

Meas.

INTRODUCTION: 1 meas.

STEP I: SDWD MASURKA

- 1 Moving sdwd in LOD, M step L to L (ct 1); close R to L (ct 2); step L to L with somewhat shorter step than on ct 1 (ct 2); close R to L with a soft dip - take wt (ct 3).

Continue this step until the end of a musical phrase.

NOTE: Although cpls have shldr-waist pos during this step they may face slightly fwd in LOD, but not so much that R crosses over L on ct 3.

TRANSITION STEP:

This step is usually done on meas 8 (last meas) of a musical phrase; though it may also be done on any even meas (2,4,6,etc.).

- 1 Stepping RLR (W-LRL), exchange places with ptr by turning 1/2 turn CCW in place with M leading W across him on cts 2-3. M now face ctr and W back to is twd ctr.

Repeat dance from beginning (sdwd masurka + transition) with opp ftwk (M beg R, W L).

STEP II: POLS TURN

The turn is danced very smoothly, with one CW turn per meas, and a slight dip on ct 2. Keep ft close to floor, and lean away from ptr.

- 1 M: Step L fwd to beg CW turn around W (ct 1); close R to L with partial wt and a slight dip, bend both knees, continue CW turn (ct 2); put full wt on both ft, continue turn (ct 3); step R fwd turning R toe out sharply with a slight spring (this sometimes leads to a bkwd kick of L ft)(ct 3). This completes the turn which should have an even rotation.
W: Turning CW in LOD, step R fwd (ct 1); close L to R (ct 2); step R, L fwd (ct 2-3).

Continue turning until end of musical phrase, then repeat dance from beginning.

NOTE: The dance is somewhat free style and the various figures may be alternated freely and any number of meas may be used for each part, though changes usually are done with the phases.

This dance was published in Let's Dance, Sept. 1974 with some styling variations. Both sets of notes are correct. The differences are strictly regional as published in Let's Dance vs the way the dance is generally done throughout the entire area.

Presented by Ingvar Sodal
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SPRINGLEIK FROM GUDBRANDSDAL

Norway

The regional dances (Bygdedansar) in Norway have individual and distinct styles in both music and dance form. their evolution has occurred in rather small and closed societies where there was only limited communication with the people in neighboring valleys. The Springleik from Gudbrandsdal is related to the Roros Pols in the east and the springars in the west. Influences from neighboring communities have been molded in the local culture, and a style unique to Gudbrandsdal has evolved in this dance. The Springleik is primarily used in the uppermost region of the valley, particularly in Vaga and Lom. Style and details of the dance will vary from one part of the valley to another; sometimes people living a mile or two apart will have different variations. The dance as it is described below was learned by Mary Barthelemy who lived in Heidal, a side valley of Gudbrandsda, during 1974-5, and it mostly reflects the form common to Vaga. These notes were written by Mary Barthelemy and Ingvar Sodal and are only intended as an outline of the basic steps and figures in the dance.

RECORD: Columbia SNSX 5014 - "Slatter fra Vaga, Ola Opheim, fele"

Bands: "Grakollen", and "Tykkjin"

FLP 17, "Slattar fra Vaga"

Bands: "Springleik etter Per Braenden",
"Grakollin", and "Bessleiken".

LPNES 67 - "Under Lomseggen".

FLP 16 - "Spelemannslag pa fele og hardingfele,
Slattar fra Lom".

FORMATION: Cpls with inside hands joined at shldr ht, face and move in LOD.

STEPS: Traveling Step

This consists of two-steps in open pos in LOD. Same ftwk for both.

Ct. 1 Step L slightly diag L fwd-a long strong step without dip.

2 Close R to L.

3 Step L fwd and slightly daig L - a heavy striding step with a small dip.

Repeat cts 1-3 with opp ftwk and direction.

NOTE: There is some flexibility in this step, at times it becomes almost an even fwd running step for the W.

Alternative Traveling Step for M:

Ct. 1 Step L fwd.

2 Hold on L while moving R fwd.

3 Step R fwd.

NOTE: This step is very similar to the Swedish Gammal Polska.

W Individual CCW Turning Steps:

- Ct. 1 Step R fwd in dir of turn.
- 2 Touch ball of L ft beside R heel while continuing to pivot on R; this completes 3/4's of the turn.
- 3 Step L fwd in LOD to complete turn. Sometimes this turn is done with opp ftwk, i.e. starting on L, but still turning CCW.

M Individual Turn:

Do open two-steps as in the "Traveling Step", turning CCW with 2 meas for each turn (6 cts).

Cpl Turning Steps:

Men's Step:

- Ct. 1 Step L fwd turning slightly CW.
- 2 Trail and then close R to L while completing 3/4's of turn.
NOTE: Cts. 1 and 2 have NO dip.
- 3 Step R fwd between ptrs ft and pivot on R to complete turn. This is done with a strong drive and a slight dip.

Women's step:

- Ct. 1 Step R fwd between ptrs ft.
& Pivoting on ball of R ft, shift R heel CW approx 1/4 turn.
- 2 End movement of ct & before lowering L heel so that wt is on the entire ft.
- 3 Step L fwd close to outside of ptrs R with a driving dip. Wt is slightly back and to the L. R (no wt) remains between ptrs ft.

METER: 3/4

PATTERN

Meas. (approx, except where only 1 meas is noted)

FIGURES:

- 6-10 Begin by moving LOD for several meas, M leading W, inside hands joined at shldr ht. M turns W once around CW under raised inside hands, M then leads W in back of him to his L side and changes to his L hand (they are now joined L to L hand). Hands are held above shldr ht. M continues leading W who is slightly ahead and to his L, both face LOD.
- 1 M turns W to her L about 1/4 turn, so that she has her R shldr twd LOD.

- 1 M then quickly reverse movement to the R, turning W 3/4 around in front of him so that she ends on M R side facing LOD.
- 3-5 With L hands joined, R hands are now joined at waist level so that W L is over M R (skaters pos), move fwd with Traveling Step.
- 2-3 Continuing in LOD, M drop W L hand and turns W 2 or 3 times CCW under raised joined R hands, W uses Individual Turning Step.
- 2-3 M releases W and continues moving fwd in LOD. M may turn a couple of times using M Individual Turning Step, showing off by stamping, flailing arms or other flirtation gestures. When M releases W, she continues CCW turning.
- 3-5 Cpls then assume an open back-waist hold with W hand under M, and continue moving in LOD.

COUPLE TURN:

- 4-8 M leads W in front of him so that they face, they then join in closed pos with L hands on ptrs shldr and R hands just above ptrs waist. As M starts leading W in front of him, he leads with his R ft on ct 1. If W is on opp ft of M she does 3 steps to move into pos facing M. If W is on the same ft she takes only 2 steps R,L on cts 1 and 3. Cpls can start CW turn after this transition, starting with ML and WR. Alternatively, cpls may move in LOD without turning for a few meas, M using fwd Traveling Steps starting on L, while W move bkwd with opp ftwk. Then they move directly into the CW turn as described above. To end the turn, M release W slightly behind his R side assuming the beginning pos to repeat the dance again.

Presented by Ingvar Sodal
UCSB Statewide 1985

SUITE FROM KALL

Sweden

This dance suite contains four (4) dances from Kall in western Jamtland. Each consists of one unique part and one common part. The unique part is either a polska, a waltz, a polka, or a schottis. The common part is a bakmes (reverse dance). This is danced to the music of the unique part so that it looks quite different in the four individual dances although the steps are the same.

STEPS: Alternate steps patterns according to the desire of the M. This usually happens at the beginning of any musical phrase.

RECORD: OLAB SLP-022, "Nu Bjo Mae Opp" (LP).

POLSKA MED BAKMES FRAN KALL

RECORD: Side B, Band 1 & 3

POSITIONS: Rest Step: Both face LOD. M R arm is around W waist, W L arm on M R shldr. Free arms loose at side.
Polska and bakmes: Polska pos.

METER: 3/4

STEPS: Rest Step: Beg ML WR.

Polka Step: (1 meas per CW rotation)

M: Step L fwd, point toe twd R to begin CW turn (ct 1); pivot on ball of L ft (ct &); place ball of R ft a ft-length behind L, keep L in place (ct 2); pivot on ball of L ft and R heel CW to complete turn.

W: Step R fwd (ct 1); step L fwd and begin turn (ct 2); bring R close to L, but without touching floor, allowing R to swing out slightly - this completes turn (ct 3).

Transition to Bakmes: Hold in place for 1 meas.

Bakmes: (2 meas per bkwd (CCW) rotation)

M dance meas 1 while W dance meas 2.

M: Meas 1: Step R fwd (ct &); short step L fwd, toe turned twd L (cts 1); hold (ct 2); step R fwd, turn toe slightly twd L (ct 3); pivot 1/4 CCW on R sole as L moves bkwd in arc (ct &).

Meas 2: Step L approx 1/2 ft-length away from and somewhat behind R (cts 1); hold (ct 2); pivot on both heels to complete turn (ct 3).

Polska med Bakmes fran Kall, Cont'd.

W: Same ftwk as M step, except start on ct 1 of meas 2 as described above. M and W start dancing at the same time, but the steps are displaced by 1 meas.

Resting Figure: In polska pos, M progress fwd and W bkwd with a rest step. Use this fig between turns, rather than returning to the forestep.

In Bakmes dances, the M is active in one meas, dancing past and turning ptr; while W is active in the next meas.

Alternate according to the desire of the dancers at the beg of any musical phrase. Possible progression of steps:

1. Rest Step - usually done only at beg of dance.
2. Polska
3. Transition
4. Bakmes

STIGVALS MED BAKMES FRAN KALL

RECORD: BAND B, 2

POSITION: Polska

METER: 3/4

STEPS: Rest Step: Both start R. Step R fwd (ct 1); hold (ct 2); step L slightly past R (ct 3). Repeat with same ftwk. M moves fwd, W bkwd, L hips adjacent.

Stigvals: (2 meas per 1 CW rotation)

M - Meas 1: Step R fwd, point toe to R (ct 1); hold (ct 2); step L sdwd, point toe to R (ct 3).

Meas 2: Step R bkwd behind L (at R angle to L)(ct 1); hold (ct 2); turn on L heel 1/4 CW, then take full wt on ft to complete turn (ct 3).

W - Same as M ftwk, except start on ct 1 of meas 2 as described above. M and W start dancing at the same time, but the steps are displaced by 1 meas.

Transition to bakmes: Optional: The dancers can go directly into the bakmes or wait until they come into the correct rhythm.

Stigvals med Bakmes fran Kall, cont'd.

Bakmes: (Rotate bkwd 1 CCW turn per 6 cts or 2 per meas)

M - Meas 1: Step R fwd smoothly (ct &); step L 1/2 step in front of R, toe turned to L (ct 1); hold (ct 2); step R fwd with toes pointing L (ct 3), make 1/4 turn CCW on ball of R ft (ct &).

Meas 2: Step L 1/2 ft behind R (ct 1); hold (ct 2); pivot 1/4 turn CCW on both heels (ct 3). Repeat with same ftwk.

W - Same as M, except start on ct 1 of meas 2, as described above. M and W start dancing at the same time, but the steps are displaced by 1 meas.

Alternate according to the desire of the dancers at the beg of any musical phrase. Possible progression of steps:

1. Rest Step
2. Stigvals
3. Transition (optional)
4. Bakmes

POLKA MED BAKMES FRAN KALL

RECORD: Band B, 6 or 7

POSITION: Polska

METER: 2/4

STEPS: Polka: (2 meas per CW turn)
A continuous, smooth flat-footed two-step in LOD. M beg L, W R.

Transition (from polka to bakmes): M face LOD, and stamp L,R (no wt on R), W holds in places or steps R,L to face RLOD (cts 1-2).

Bakmes: (1 CCW turn for 2 meas)

M - Meas 1: Step R,L fwd (cts &,1); step R fwd, toe points L (ct 2).

Meas 2: With wt on R turn 1/4 CCW, L moves in an arc bkwd (ct &); step R (instep) behind L (make "T" with ft), end facing RLOD (ct 1); with wt on both heels pivot 1/2 CCW on both heels (cts &,2).

W: Same ftwk as M, except start on ct 1 of meas 2. Both start dancing at the same time, but the steps are displaced by 1 meas (out of phrase).

Resting Fig.: Same as Rest Step, but done in even tempo.

Polka med Bakmes fran Kall, cont'd

When doing this dance always begin with polka, then do transition, bakmes, and rest step (if desired). Changes are done at will of M, but should always come at the beginning of a musical phrase.

SCHOTTIS MED BAKMES FRAN KALL

RECORD: Side 1, Band 2

POSITIONS: Schottis: Inside hands joined and down with M hand over W and palms facing bkwd, outside hands loose at side.
Schottis omdansning and Bakmes: Polska

METER: 2/4

STEPS: Schottis: Do 2 basic schottis step fwd, followed by 2 schottis omdansning. Beg ML, WR.

Transition to Bakmes: The dancers can go directly into the Bakmes at the beg of a musical phrase by M placing W with back to LOD.

Bakmes: Same as polka step (above, but twice as fast (1 turn per meas)).

Resting Fig: Same as Rest Step, but in even tempo.

The schottis plus turn is done any number of times, followed by bakmes (polka), then rest step. Transitions are done at the beg of any musical phrase.

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