

1999 STATEWIDE
FOLK DANCE FESTIVAL

May 28-31

"Fun! Dance! San Diego"



DANCE SYLLABUS

Teachers:

Michael Ginsburg, Balkan
Richard Powers, Vintage

Sponsored by
Folk Dance Federation of California, South

SAN DIEGO STATEWIDE INSTITUTE

May 29-30, 1999

Abbreviations a

MICHAEL GINSBURG

Cibarska Kopanica	Bulgaria	1
Deninka	Bulgaria	3
Dračevka	Macedonia	4
Romska Gajda	Rom(Gypsy)/Macedonia	5
Romski Čačak	Rom(Gypsy)/Serbia	6
Za Pojas	Bulgaria	7

RICHARD POWERS

1920s Lindy Hop	U.S.A.	8
Bug	U.S.A./Sweden	10
Closing Crosstep waltz	U.S.A.	12
Crosstep waltz	U.S.A.	13

ABBREVIATIONS

beg	begin or beginning
bk	back
bkwd or bwd	backward
CCW	counter-clockwise
cpls(s)	couple(s)
ct(s)	count(s)
ctr	center
CW	clockwise
diag	diagonal
ft	feet or foot
ftwk	footwork
fwd	forward
H	hand(s)
ht	height
L	left (side or direction) ft, arm or hand
LOD	line of direction
M	man(s), men(s)
meas	measure
opp	opposite
pl	place
PDB	pas de basque
pos	position
ptr(s) or ptr	partner(s)
R	right
RLOD	reverse line of direction (CW)
shldr	shoulder
sdwd or swd	sideward
"T" or T-pos (arms)	arms joined in shldr hold
tog	together
twd	toward
"V" or V-pos (arms)	hands down
W	women(s), woman(s)
"W" or W-pos (arms)	hands at shldr ht, and usually slightly fwd
wt	weight
x	across or times

Cibarska Kopanica

Bulgaria

This particular *Kopanica* is from the town of Cibar in northwest Bulgaria, Severnjaško.

Jaap Leegwater learned this dance from the Bulgarian choreographer and dance instructor Dimităr Kojčinov, who introduced the dance at the "Nevo - Eastern Camp in the Netherlands, 1978.

TRANSLATION: The word *Kopanica* is derived from the verb *Kopaja* (to dig).

PRONUNCIATION: TSEE-BAHR-SKAH KOH-pah-nee-tsah

MUSIC: LP: Folk Dance from Bulgaria, Vol. 4;
Cassette: JL1988.02 by Jaap Leegwater
Special Statewide '99 tape by Michael Ginsburg

RHYTHM: The dance and music terminology *Kopanica* means folk dance in 7/8 meter (2-2-3-2-2), and is also the name of its basic step.

Characteristic for this variant of *Kopanica* is the 3 meas structure of its basic pattern and variations. They are performed to a musical accompaniment consisting of a 4 + 4 meas musical phrase. As a result there is no synchronization between the music and dance phrasing, which is a common feature in the relationship between dance and musical accompaniment in Bulgaria.

Other 11/8 dances from north and northwestern Bulgaria with a 3 meas dance pattern are: Gankino and Lamba Lamba.

METER: 11/8 counted: $\frac{1-2}{1} \frac{3-4}{2} \frac{5-6-7}{3} \frac{8-9}{4} \frac{10-11}{5}$ (Q,Q,S,Q,Q)

FORMATION: Mixed lines joined in belt pos (L over R)

STYLE: Severnjaški: Light, bouncy and jumpy.

METER: PATTERN

Meas.

INTRODUCTION: The slow rubato melody (Bavna Melodija). The lead dancer usually indicates how many times each pattern is repeated.

PART I: OSNOVNO (Basic)

- 1 Facing ctr - step R to R (ct 1); step L behind R (ct 2);
step R fwd (ct 3); hop or čukče on L in place (ct 4);
step L back to place (ct 5).
- 2 Step R fwd (ct 1); step L bkwd (ct 2);
step R bkwd as L leg lifts out to side (ct 3); close L to R with sharp click, no wt (ct 4);
fall onto L in pl as R leg lifts out to side (ct 5).

- 3 Hlobka R: Close R to L with sharp click, wt on both (ct 1); fall onto L as R knee lifts fwd (ct 2); small hop on L (ct &); strike R heel beside L toes (ct 3); leap R to R (ct 4); step L in front of R (ct 5).

PART II: POČIVKA (Rest)

- 1 Repeat meas 1, Part I. (to R, side-behind-side-hop R, L bk)
- 2 Repeat Part I, meas 2, cts 1-4 (R fwd, LR bk, click L, fall L); hold (ct 5)
- 3 Hold (cts 1-2); repeat Part I, meas 3, cts 3-5 (cts 3-5) (strike R heel, leap R to R, L in front of R).

PART III: KOSIČKA (Flick)

- 1 Repeat meas 1, Part I. (to R, side-behind-side-hop R, L bk)
- 2 Step R in place (ct 1); step on L in place (ct 2); kick R in a fast, sharp movement in front of L leg (ct 3); hlobka R: turning to face diag L - close R to L with sharp click, wt on both (ct 4); fall on L twd L as R lifts sdwd (ct 5).
- 3 Hlobka R: Close R to L with sharp click, wt on both (ct 1); fall on L to L as R knee lifts fwd (ct 2); hop on L (ct &); strike R heel next to R toes (ct 3); step on R (ct 4); extend L leg fwd low (ct 5).
- 4 Facing ctr and moving slightly diag R bkwd - hop on R as L circles bkwd in arc (ct 1); step L behind R (ct 2); step on R as L extends fwd low to floor (ct 3); hop on R as L circles bkwd in arc (ct 4); step L behind R (ct 5).

PART IV: NA PRED (fwd)

- 1 Repeat meas 1, Part I. (to R, side-behind-side-hop R, L bk)
- 2 Step R,L in place (ct 1-2); facing and moving twd ctr - hop on L as R leg swings low across L (ct 3); leap onto R as straight L leg swings fwd and across R (ct 4-5).
- 3 Turning to face diag L - leap onto L with slightly bent knee (ct 1); strike R heel (leg straight) fwd (ct 2); hop on L as R leg lifts sdwd out (ct 3); hlobka R: close R to L with sharp click, wt on both (ct 4); fall on L to L as R lifts sdwd (ct 5).
- 4 Repeat meas 4, Part III. (R bk, hop R, L behind R, R in pl, hop R, step L behind R)

© Jaap Leegwater, 1988. Dance notes reprinted with Jaap Leegwater permission

Deninka

Bulgaria

TRANSLATION:

PRONUNCIATION: DEH-neen-kah

CASSETTE: Special Statewide '99 tape

RHYTHM: 7/8 meter counted: $\frac{1-2-3}{1} \frac{5-6}{2} \frac{6-7}{3}$ (S,Q,Q)

FORMATION: W in a line with hands joined in W-pos.

STEPS: Pas-de-basque (PDB) beg R: Small leap on R to R (ct 1); step L in front of R (ct 2); step R back to place (ct 3). Repeat with opp ftwk to L.

METER: 7/8

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing and moving in LOD - rise on ball of L ft as R lifts in front of L knee (ct 1); step R,L in LOD (cts 2-3).
- 2-3 Repeat meas 1, twice more with same ftwk.
- 4 PDB, beg R.
- 5 Lift onto ball of L ft (ct 1); step L to L (ct 2); step R across L (ct 3).
- 6 Step L back to place (ct 1); step R slowly to R (cts 2-3).
- 7 Step L across R (ct 1); bounce twice on L (cts 2-3).
- 8 Step R fwd (ct 1); bounce twice R (ct 2-3).
- 9 Step L bkwd (ct 1); bounce twice on L (ct 2-3).

Repeat dance from beg.

Dračevka

Macedonia

Michael learned this dance from Kete Ilievski.

TRANSLATION: The dance refers to the village of Dračevo, a village near Skopje

PRONUNCIATION: DRAH-chev-kah

CASSETTE: Special Statewide '99 tape

METER: 7/8 counted: $\frac{1-2-3}{1} \frac{4-5}{2} \frac{6-7}{3}$ (S,Q,Q)

FORMATION: Mixed lines with hands joined in V-pos

METER: 7/8

PATTERN

Meas.

INTRODUCTION:

FIG. I:

- 1 Facing R of ctr and moving in LOD - step-hop L fwd (cts 1-2); step R fwd (3).
- 2-3 Repeat meas 1 twice more (3 in all).
- 4 Step L fwd (ct 1); step R bkwd - turning to face ctr (ct 2); hold (ct 3).
- 5 Facing ctr - hop on R twice (cts 1-2); step L bkwd (ct 3).
- 6 Step R across L (ct 1); step L back to place (ct 2); step R beside L (ct 3).
- 7-10 Repeat meas 3-6. (step-hop L, R fwd; L fwd, R bk; hop R 2x, L bk; RxL, LR in pl)
- 11-14 Repeat meas 3-6 again.

FIG. II:

- 1-3 Repeat meas 1-3, Fig. I. (step-hop L, R fwd, 3x)
- 4 Step L fwd with bent knees (ct 1); small step fwd on R, but still behind L (ct 2); small step L fwd (ct 3).
- 5 Leap R fwd in LOD as L lifts (tucks) behind R calf (W ankle (ct 1); hold (cts 2-3).
- 6 Touch L in front of R (ct 1); touch L in front and slightly to L of R (ct 2); hold (ct 3).
- 7 Hop on R twice (cts 1-2); step L bkwd (ct 3).
- 8 Step R bkwd (ct 1); step L-R quickly in place (cts 2-3).
- 9 Leap L fwd in LOD as R lifts (tucks) behind L calf (ct 1); hold (cts 2-3).
- 10 Touch R in front of L (ct 1); touch R in front and slightly to R of L (ct 2); hold (ct 3).
- 11-12 Repeat meas 7-8. (hop R 2x, L bk; R bk; LR in pl)
- 13-16 Repeat meas 5-9. (leap R as L lifts behind R calf; tch L 2x; hop R 2x, L bk; R bk LR in pl; leap L as R lifts behind L calf)

Repeat dance from beg.

Presented by Michael Ginsburg
San Diego Statewide
May 29-30, 1999

Romski Čačak

Rom(Gypsy)/Serbia

Michael Ginsburg learned this dance from the Rom community in the Bronx, N.Y.

TRANSLATION: A čačak done by the Rom (Gypsy) community

PRONUNCIATION: ROHM-skee CHAH-chahk

CASSETTE: Special Statewide '99 tape

FORMATION: Mixed lines with hands join in V-pos

METER: 2/4

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing R of ctr and moving in LOD - hop on L as R kicks fwd and down twd floor (ct 1); step R fwd (ct 2).
- 2-3 Repeat meas 1 alternating ftwk. (3 times in all)
- 4 Facing ctr - step L bkwd (ct 1); step R fwd to place (ct 2).
- 5-7 Repeat meas 1-3 with opp ftwk and direction. (hop-step, 3x)
- 8 Facing ctr - step R back (ct 1); step L fwd to place (ct 2).
- 9 Step R fwd (ct 1); step L back to place (ct 2).
- 10 Step R bkwd - beg moving slightly to R (ct 1); step L across R (ct 2).

Repeat dance from beg

Presented by Michael Ginsburg
San Diego Statewide
May 29-30, 1999

Za Pojas

Bulgaria

TRANSLATION: Belt dance

PRONUNCIATION: zah POH-yahs

CASSETTE: Special Statewide '99 tape

MATER: 6/8 counted: $\frac{1-2-3}{1}$ $\frac{4-5-6}{2}$

FORMATION: Mixed lines joined in belt hold (L over R)

METER: 6/8

PATTERN

Meas.

INTRODUCTION:

DANCE:

- 1 Facing R of ctr and moving in LOD - step R fwd (ct 1); short steps fwd, L,R (ct &-2).
- 2 Repeat meas 1 with opp ftwk in LOD.
- 3 Step-hop R fwd in LOD (cts 1-2).
- 4 Step-hop L fwd in LOD (cts 1-2).
- 5 Step-hop R fwd in LOD - turn to face ctr on hop (cts 1-2).
- 6-7 Do a 4 step grapevine to L, beg side-across - lift free knee high.
- 8-10 Facing ctr - beg L behind R, do 3 reel steps bkwd, alternating ftwk.
Reel step: Step L slightly behind R (ct 1); hop on L as R begins to circle bkwd (ct 2). Repeat twice more alternating ftwk.

Repeat dance from beg.

1920s LINDY HOP

United States

The transition from the Charleston to the Lindy Hop as danced by Shorty Snowden and fellow Savoy Ballroom dancers in the late twenties. Researched by Richard Powers.

MUSIC: Charleston or 1920s classic jazz

METER: 4/4 time

TEMPO: Approximately 100 bpm.

FORMATION: Couples in closed Ballroom position (the man may hold her R hand close to his left side, near his spleen).

STEPS:

Basic Charleston Lindy Step

Counts 1-2: He steps side L. Ct 3: cross R closely behind L, rocking back on it. Count 4: Return weight to L foot in place. S-QQ timing. Repeat to the other side, beginning side R. Woman begins with side R. This may slightly turn in place CW or CCW.

Turning Basic:

Turn as a couple a full rotation CW. On count 1, she steps straight forward R, between his feet, in Closed Position. The lady no longer rocks behind on counts 3-4, but does two quick running steps traveling around him, side L and slightly crossing R over L. Her 2nd bar is the Basic above, with the rock step.

Push-Pull:

On counts 7-8 (rock step), push back away from partner with hands, keeping other arms in Closed Position.

Sidekick:

Same as the Push-Pull, but the man kicks his L foot out to the left side on count 7 instead of doing the rock step.

Heel Rock:

On counts 7-8, he lets go of her with his R arm, keeping held hands, as they both rock back onto their heels, in swing-out position (at arms-length) He may throw his R wrist up.

Brush-Off:

He turns solo 3/4 to his left as she goes around his back CW. Return to closed position for the rock step. As he leads her around himself, his L hand wraps around his own neck or shoulder before letting go.

Scissors:

On count 5, he twists sharply to his left, opening her away to the right, crossing his R over his left, weight on both feet evenly. He slides or jumps into second position (feet apart) on count 4, with weight mostly on his R.

Charleston Kicks:

On count 3, he lifts his R forward to the right side as she swings her L back. This replaces the rock step. On count 7, he kicks his L back as she swings her R forward. This may turn in place CCW.

© 1993, 1997 Richard Powers

Presented by Richard Powers
San Diego Statewide 1999
May 29-30, 1999

BUG

(United States, transplanted to Sweden)

A 4-count swing also known as Street Swing, Country Swing, Hustle, Pony and other names. Researched by Richard Powers.

CASSETTE: Anything: swing, country/western, blues, disco, alternative rock, lounge, techno, etc.

METER: 4/4

TEMPO: Very flexible, anywhere between 110 and 150 bpm.

FORMATION: Couples in closed Ballroom position.

DANCE:

BASIC STEP:

In closed promenade position (standing side-by-side, both facing the same direction) the man steps fwd L, rocks back onto his R, steps backward L, rocks onto his R again. Woman steps opposite. These are the same four steps as in the basic 6-count single Lindy, but done on even Q.Q.Q.Q timing.

TURNING BASIC:

The basic step turning CW (or CCW) almost as a waltz.

LADY'S UNDERARM TURN:

The basic break: She does a half-turn clockwise under his raised L arm, to swing-out Position. Reverse the path (CCW turn) to return the lady to closed position.

LOOP TURNS:

¥ As he leads her to return, he arches his L hand and arm over her head in a loopy CCW circle and backs up into her initial place.

¥ He may also lead with his R hand (see Waist Slide below) holding her R hand. In this case, he can revert to his L hand by turning his back to her (turning left) and placing her R hand into his L behind his back. He may then lead her into a Loop Turn past his left side (she turns CCW again).

MAN'S UNDERARM TURN:

From swing-out position, the man leads the lady fwd past his R side, raising his L hand high, as he goes forward under his own L hand, turning CCW, exchanging places.

WAIST SLICE:

He begins to lead her past his R side then lowers his L hand and walks fwd turning to his left, breaking through the handhold. She remains in contact with him by trailing her fingers around his waist. He can then catch her either with his usual L hand, or he may offer his R hand instead.

BUTTERFLY:

Drop back to take both hands opened, facing partner, an walk diagonal-L fwd past partner, raising arms out to the sides, closely brushing by partner while crossing over and falling back to the other side. Footwork is the same as the turning basic.

DISHRAG:

The same as the Loop Turn above, but with the two-hand hold. Make sure that both of your hands are closed together (overlapping) during the move. May be done to either side.

CUDDLE (CRADLE):

A Loop Turn from two-hand Position: he raises his L leading hand, lowering his R, and turns her CCW so that she backs into his R arm. He doesn't release his R handhold.

2-HAND LOOP TURN:

Same as a Loop Turn but begin w/ a two-hand hold. The man keeps his R hand low. In passing through, the woman breaks through his low R handhold, similar to a Waist Slide breakthrough.

2-HAND WAIST SLIDE:

Same as a Waist Slide but begin with a two-hand hold. The man raises his R hand, with which he leads her to walk forward behind his back. His R hand loops over his own head.

Copyright © 1994-1997 Richard Powers

Presented by Richard Powers
San Diego Statewide
May 29-30, 1999

CLOSING CROSSTEP WALTZ

(United States)

This is the traditional closing waltz of many of our Stanford dances. Researched by Richard Powers

MUSIC: Any slow waltz music or any duple music of approximately walking tempo.

METER: 3/4

TEMPO: 116 to 130 bpm is best.

FORMATION: Cpls, in Ballroom pos., spaced evenly around the room in LOD.

STEP: Crosstep Waltz: M crosses R ft over in front of his L ft (ct 1); steps L to L side (ct 2); shading body to R side, step R to R side, drawing R slightly bkwd (ct 3). Repeat opp beg crossing L over R. M lead W into mirror-image steps, emphasizing the "crossbow" lead, but also beg clear to lead her body shading back inward on cts 2 and 3.
Styling: Very smooth and balanced. Emphasize the ct 1 cross-step.

Meas

DANCE PATTERN

- 1-4 Turning Crosstep Waltz CW, rotating CW and traveling LOD for two full rotations
- 5 Unfold from Ballroom pos., so the W is at the M's R side, all generally facing into the center of the room but look at your Corner (the next person) during this measure. The step is a simple waltz balance forward (step-close-close).
- 6 Do a waltz balance backwards observing and acknowledging the entire group.
- 7 Do an Inside Turn with your corner:
 - Ct 1: M crosses his R over his L while raising his L arm gracefully; as W crosses her L over her R, raising her R arm and beginning to turn CCW.
 - Ct 2: M steps side L; W side R continuing to rotate CCW, backing up under her own R hand.
 - Ct 3: Having exchanged places with your Corner, face them and simply take this step in place, wherever it comfortably falls. M is facing LOD at this moment.
- 8
 - Ct 1: M crosses L over R as W crosses R over L, both aiming directly away from the center.
 - Ct 2: Both take Ballroom pos. as M steps side R, W side L, beginning to rotate CW.
 - Ct 3: Take the third step in place, wherever it comfortably falls, continuing to rotate CW.

Repeat from the top.

Like some of the best folk dances, this is not about technique or complexity. The intent is connecting to each of your partners completely during the short waltz, and acknowledging the gathered company during the sixth bar of the pattern.

Copyright © 1999 Richard Powers

Presented by Richard Powers
San Diego Statewide
May 29-30, 1999

CROSSTEP WALTZ

(United States, France, Argentina, England)

Richard Powers

These steps appeared in the first two decades of this century in the American One-Step (the Eight Step and Snake Dip), Argentine tango (Abanico step), English version of the Fox-Trot (Jazz Roll) and French version of "Le Blues" (Pas dentelé en tournant), all in duple time. Waltz tempos were later slowed to allow these steps to become waltz variations. The version presented here is very popular today in Southwest France, where it is called the Boston.

Today these steps are done to either triple (slow waltz) or duple (fast foxtrot, blues, etc.) music. While crosstep waltz is not acknowledged in formal ballroom waltzing, it is becoming a dominant motif in some newer and simpler vernacular, or "street dancing," traditions.

MUSIC: Any slow waltz music or any duple music of approximately walking tempo.

METER: 2/4, 3/4 or 4/4

TEMPO: 100 to 130 bpm.

FORMATION: Cpls, in Ballroom pos.

STEPS:

BASIC STEP:

M crosses R ft over in front of his L ft (ct 1); steps L to L side (ct 2); shading body to R side, step R to R side, drawing R slightly bkwd (ct 3). Repeat opp, beg crossing L over R. M leads W into mirror-image steps, emphasizing the "crossbow" lead, but also being clear to lead her body shading back inward on cts 2 and 3.

Styling: Very smooth and balanced. Emphasize the ct 1 cross-step with a slight dip.

TRAVELING BASIC:

M faces LOD (or wherever he is guiding their travel) and leads the Basic Step while he slowly Travels fwd, without any rotation. M faces fwd but swings W alternately toward his L and R sides on the ct-1 cross-step.

TURNING BASIC:

Same as the Basic Step except rotate CW as a couple in closed ballroom pos on cts 2 and 3, (M cuts in front of W on ct 2). Rotate CW again on cts 5 and 6 (W cuts in front of M as he swings her closely around his R side on ct 5). Traveling primarily occurs on the ct 1 cross step. The degree of rotation may vary from 90' to 180'.

MAN'S BACK-STEP: M crosses behind instead of in front on each ct 1 while M continues to lead W into a fwd cross-step.

CAST SIDE-TO-SIDE: Do either the Traveling Basic or Turning Basic above, but let go of the hands which were held in front., with free arms held out to the sides. Reduce leading effort by adjusting your position around ptr's.

FOLLOWER'S SOLO:

Do the Traveling Basic above, but M completely stops on ct 1, with his R ft crossed fwd, without stepping for the 6 cts, as he leads W across in front of himself.

PIVOTS:

Begin as with the Turning Basic, but begin a series of four Dynamic Pivots on count 2. This means 2) M steps L around W, cutting in front of her as she steps R fwd between his feet; 3) W steps L around M, cutting in front of him as he steps R fwd between her feet; 4) repeat 2; 5) repeat 3; 6) step in place to recover.

ROLE REVERSAL:

Especially popular on the Stanford campus, change handhold to the woman leading / M following without stopping the footwork.

There are no patterns. All steps are improvised.

Reconstruction and dance directions Copyright © 1996 Richard Powers

Presented by Richard Powers
San Diego Statewide
May 29-30, 1999