

FOLK DANCES

FROM

NEAR and FAR

International Folk Dance Series

ADVANCED DANCES

VOLUME C-2

Dance Descriptions Prepared

by the Research Committee

of the

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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PREFACE

Since folk dancing is a living, human activity, changes and variations in the spirit and pattern of the dances occur as they are performed by groups far from the homelands from which they originated. The Folk Dance Federation had this in mind when it, at its inception, set up the Research Committee in 1942. The objective was to: (1) go to the original sources as far as possible to determine authentic forms of dances that are of interest to the Federation; (2) to furnish material which will aid in teaching the dances, and give assistance to those wishing to learn them; (3) to provide descriptions of dances so that uniformity in the performance of the dances might be attained when people from different areas dance together.

For many years the Federation has published volumes of folk dance instructions entitled *FOLK DANCES FROM NEAR AND FAR*, *INTERNATIONAL FOLK DANCE SERIES*. Volumes are graded for the Beginner, Intermediate and Advanced dance levels and recently a volume of *NO-PARTNER* dances was published. All volumes contain sections dealing with dance terms, basic steps and a reference list.

This volume is intended to be self-sufficient. Dance positions, steps and patterns frequently used in the volume are listed in the front of the volume, and others are described in the individual dance descriptions. An asterisk (*) marking a step or pattern indicates that it is described in the section on step patterns. References for other dance descriptions and related subjects are included in the back of the volume.

A teacher has a responsibility to his pupils to teach his dances correctly. He should not merely teach material as he learned it but he should seek out the most authentic references available. A teacher should not, however, attempt to learn a dance from a written description alone and then teach it to others. Misunderstandings concerning certain aspects of the dance can easily occur and are most difficult to correct later. The "flavor" of a dance is almost impossible to convey on the written page. Dances should be learned from a competent instructor with written descriptions used as aids.

We suggest that you complete your Folk Dance Library by subscribing to the Federation magazine, *LET'S DANCE*. It contains additional dance descriptions, festival, class and party dates, costume information and many other interesting items. It, and other publications, may be obtained by writing to the Folk Dance Federation of California, Inc., 1095 Market St., Rm. 213, San Francisco, California 94103.

This volume is dedicated to Research Committee members, both past and present, who devoted so much time and effort in researching the dances.

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ABBREVIATIONS

bkwd	backward
CCW	counterclockwise
cpl or cpls	couple(s)
ct or cts	count(s) (of a measure of music)
ctr	center
CW	clockwise
diag	diagonal, diagonally
fig	figure
ft	foot, feet
ftwork	footwork
fwd	forward
L	left (side or direction) left foot, left arm or hand
LOD	line of direction (CCW)
M	man, man's, men
meas	measure (of music)
opp	opposite
orig	original
pos	position
ptr or ptrs	partner(s)
R	right, right foot, right arm or hand
RLOD	reverse line of direction (CW)
sdwd	sideward
twd	toward
W	woman, woman's, women
wt	weight
*	action described in <u>Step Patterns</u> (Pages 5. 6. 7)



TERMS FREQUENTLY USED IN FOLK DANCE DESCRIPTIONS

Folk dances are composed of recurring patterns of position and movement. To clarify the description of the dances, it is convenient to refer to these patterns by name. In this introduction, terms which frequently appear in the dance descriptions (marked *) are explained.

Two types of patterns are listed: (a) *DANCE POSITIONS*, which comprise the attitude or disposition of the parts of the body of a single dancer, the relation of one dancer to another, and hand grasps, or holds; (b) *STEP PATTERNS*, which are well-defined, characteristic foot movements.

DANCE POSITIONS

1. *Closed Position* ("Ballroom" or "Waltz" Position)
Partners face each other, M has R arm around W waist; W has L hand on M R shoulder. M holds W R hand in his L hand at about shoulder level, elbows bent.
2. *Open Position*
Partners are side by side both facing in the same direction, with W at R of M. M has R arm around W waist; W has L hand on M R shoulder.
3. *Shoulder-Waist Position* ("Folk" Pos.)
Partners face each other. M has hands on W waist; W has hands on M shoulders. The arms are held fairly straight.
4. *Cross Hold*
Partners face each other. Hands are joined, M R with W R and M L with W L.
5. *Varsouvienne Position*
Partners face in same direction, W to R and slightly in front of M. M holds W L hand in his L hand at shoulder height, M R arm is extended across above W R shoulder and M holds W raised R hand in his R hand.
6. *Promenade Position*
Partners are side by side, both facing in the same direction with W at R of M. Hands are joined, M R with W R, and M L with W L. M R arm is over W L arm.
7. *Back Promenade*
Similar to hold for Promenade Position except that arms are crossed in back and hands are held in back of dancers.
8. *Back-Hold Position*
Partners face in opposite directions with R sides toward each other. M R arm crosses under W R arm and his R hand joins her L hand behind her back. Similarly W R arm crosses under M R arm and her R hand joins his L hand behind his back.
9. *Swing Position*
Partners are in Closed Position except that each is moved slightly to the L, so that they are R hip to R hip; the outside of the M R foot is fairly close to the outside of the W R foot. While performing a turn in this position, the dancers should lean away from each other slightly.
10. *Back Hand Promenade Position*
With M and W facing same direction, M takes W L hand in his L, and placing his R arm about W waist, holds her R hand in his R hand on W R waist.



STEP PATTERNS

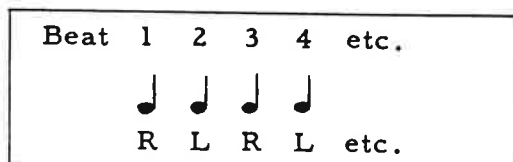
All step patterns are made up of the fundamental forms of locomotion used singly or in combination. To aid in the analysis of step patterns, the fundamental forms of locomotion will be defined.

To facilitate descriptions of timing, reference is made to the musical beat. In moderate tempo there are about 90 to 100 beats per minute. In the descriptions which follow, the quarter note is taken to represent the time duration of one beat.

A. Fundamental Forms

1. *Walking Step*

A walking step is an even transference of weight from one foot to the other, with one foot always in contact with the floor. Taken in moderate tempo, a walking step has the duration of one beat. The step may be taken in any direction.

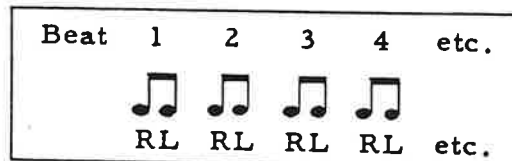


2. *Gliding Step*

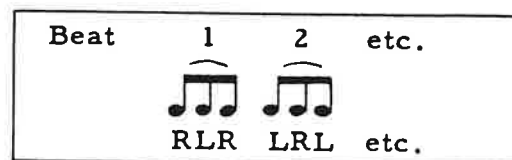
A gliding step is a variation of the walking step and involves an even transference of weight from one foot to the other. The ball of the advancing foot remains in contact with the floor.

3. *Running Step*

A running step is an even transference of weight from one foot to the other at a faster tempo than a walk. Both feet are momentarily off the floor at the height of the running step. Taken at moderate tempo there are two running steps to a beat.



In some folk dances there occurs a "triplet" run in which case three running steps are taken in a beat.



4. *Leaping Step*

A leap is an even transference of weight from one foot to the other with greater height and spring than in the running step. Both feet are always off the floor at the height of the leap. Taken in moderate tempo, a leaping step has the duration of one beat.

5. *Hopping*

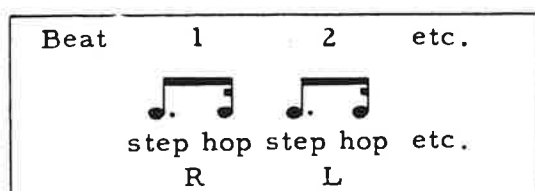
A hop is made by springing from one foot and landing on the same foot. When a series of hops is taken consecutively in moderate tempo, each hop has the duration of one beat; when a hop is taken in combination with other steps, its duration is usually less than a beat.

6. *Jumping Step*

A jump is made by springing from one or both feet and landing on both feet simultaneously. Taken in moderate tempo, a jump usually has the duration of one beat.

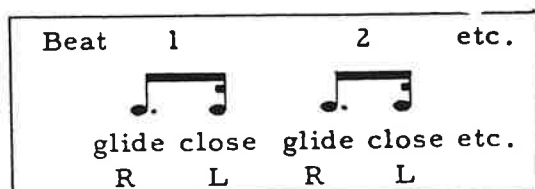
7. *Skiping Step*

A skip is a step-hop on one foot, followed by a similar action on the other foot. When taken in moderate tempo, the skip has the duration of one beat with each part timed as indicated in the diagram on the following page.



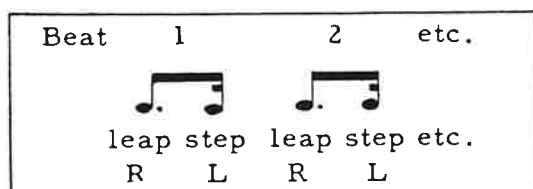
8. Sliding Step

A slide is composed of a smooth leading step on the ball of the advancing foot (gliding step) and a quicker closing step with the other foot. In a series of slides, the same foot always leads. When taken in moderate tempo, the sliding step has the duration of one beat with each part timed as indicated in the diagram.



9. Gallop

A gallop is made up of a leap and a quicker closing step. The knees are lifted higher than in a slide. In a series of gallops, the same foot always leads. When taken in moderate tempo, the gallop has the duration of one beat with each part timed as indicated in the diagram.



B. Frequently-used Step Patterns

1. Buzz Step

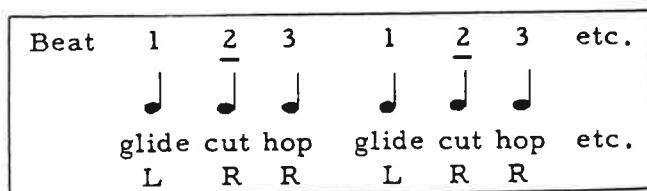
The dancer turns CW, pushing off with the L toe on the up-beat (ct &), and stepping approximately in the same place each time with the R foot, on the beat of the music (ct 1). Continue in the same rhythm for successive repetitions. When danced with a partner, use *Square-Dance-Swing Position*.

2. Cut Step

A cut step is a quick displacement of one foot by the other. To perform a side cut step to the L, stand with the weight on the L foot, R toe touching to the side or lifted from the floor. Swing the R foot toward the L foot, leaping on it and displacing the L foot sdwd. The cut step is similarly performed fwd or bwd.

3. Mazurka Step (3/4 time)

While the music for the mazurka is in 3/4 time, the accent is given to the second beat of the meas. rather than the first, as in waltz music. The mazurka step is usually danced sdwd or diagonally fwd. If moving to the L, the step pattern would be as follows: Take a gliding step sdwd L with L foot (ct. 1); close R foot to L foot with a "cut" step (see definition) (ct. 2); hop on R foot and at the same time bend the L knee and bring L ft over R instep (ct. 3). The L knee should be well turned out and L ft brought in close to the R ankle. This may be continued to the L with the same pattern.



4. Pas de Basque (3/4, 6/8, 2/4, 4/4 time)

The step begins alternately on R and L feet. Example for starting on R foot:

	3/4	2/4
	time	time
Leap sdwd (or diag. fwd)		
on R ft.....	ct. 1	1
Step with L ft in front		
of R ft.....	ct. 2	&
Step bwd in place with		
R ft.....	ct. 3	2, &

5. Polka Step (2/4 time)

This step pattern is "hop-step-close-step," with the quick hop coming on the latter part of an up-beat. The rhythmic pattern is shown in the diagram

following:

Meas.	1				2				etc.			
Beat	1	2	3	4	1	2	3	4	1	2	3	4
Ct.	ah	1	and	2, and	ah	1	and	2, and	ah	etc.		
												
	hop	step	close	step	hop	step	close	step	hop	etc.		
	L	R	L	R	R	L	R	L	L			

6. Push Step (2/4 time)

If making the first of a series of push steps to the R, place the L toe sdwd, making a light pushing step (ct. &); step sdwd R on R foot with a short "chugging" step (ct. 1). Continue in same rhythm. Arm movements vary according to the nationality of the dance.

7. Russian Polka

This polka step omits the hop on the up-beat, leaving "step-close-step": Step (ct. 1); close (ct. &); step (ct. 2); hold (ct. &).

8. Step-Hop

A step-hop is a step and a hop on the same foot; each action has the same duration as indicated in the diagram.

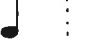
Beat	1	2	etc.
			
	step hop	step hop	etc.
	R	L	

9. Step-Swing (2/4 or 4/4 time)

Step L (ct. 1); swing R leg fwd (ct. 2). Repeat step pattern by stepping R (ct. 1); swinging L leg fwd (ct. 2). A light hop is usually taken on the supporting foot at the time the free foot is swung fwd.

10. Two-Step (2/4 time)

The two-step is a step-close-step, timed as indicated in the diagram. Step with the first foot (ct. 1); close with the other foot (ct. and); step with the first foot (ct. 2); hold (ct. and). It is usually danced to 2/4 time but may be done to 6/8 time when counted as 2 beats to meas.

Beat	1	2	1	etc.
Ct.	1	and	2, and	1
				
	step	close	step	step
				etc.

11. Waltz (3/4 time)

The traditional American waltz step is: Step L (ct. 1); step R (ct. 2); close L to R (ct. 3). Step R (ct. 1); step L (ct. 2); close R to L (ct. 3), etc. The waltz step may be danced moving in any direction or while turning. It is danced in a variety of styles.

12. Waltz Balance (3/4 time)

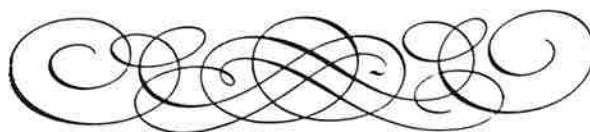
Step R in any direction (ct. 1); close L to R, while raising heels slightly off the floor (ct. 2); lower the heels (ct. 3).

13. Pivot Turn (Individual)

A pivot turn is a spin on one foot, not involving a transfer or shift of weight.

14. Three-Step Turn

A three-step turn is a full turn made with 3 steps, starting on the foot in the direction of the turn. If turning to the R, step sdwd R (ct. 1); make a half turn R, stepping with the L foot (ct. 2); continue with a half turn R, stepping with the R foot. Finish facing in the original direction.



SCOTTISH STEPS, TERMS and STYLING

<u>STEP</u>	<u>METER & CT FOR ACTION</u>		<u>STEP DESCRIPTION</u>
SKIP CHANGE OF STEP	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L instep close to R heel;
	2	4	step fwd R.
	&	6	Next step begins hop R.
PAS DE BASQUE	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
	2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.
			Next step begins with leap onto L.
SET (2 meas)			Pas De Basque R and L. Whenever someone sets to you, you always set also.
STRATHSPEY STEP	4/4		
	1		Keeping ft close to floor, step fwd on ball of R;
	2		closing step L behind R, L instep to R heel;
	3		keeping ft close to floor, step fwd R bending R knee slightly;
	4		hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.
			Next step begins L.

<u>STEP</u>	<u>METER & CT FOR ACTION</u>		<u>STEP DESCRIPTION</u>
SLIP STEP (SLIDE)	2/4	6/8	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R to L, heels meeting and toes turned out.
	2, ah	4, 6	Repeat above action.
			Movement should be light and easy with no shuffling noise. May also begin R to R

STRATHSPEY SETTING STEP	4/4	(2 meas)	
	1		Step R sdwd R, knee and toe turned out;
	2		closing step L behind R, L instep to R heel;
	3		step R sdwd R again;
	4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down.
			Repeat action beginning L sdwd L.
			A complete Setting Step moves to R, then L.

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to orig place.	Repeat action of meas 1-4 back to orig place.

ARDELEANA CU FIGURI

(Romania)

Ardeleana Cu Figuri (Ahr-deh-LYAH-nah coo Fee-GOOR-ee) was introduced at the University of the Pacific Folk Dance Camp, 1956, by Dick Crum, who learned it from natives in several villages around the town of Varset in Banat. A literal translation of the title would be "Dance from Transylvania with Figures."

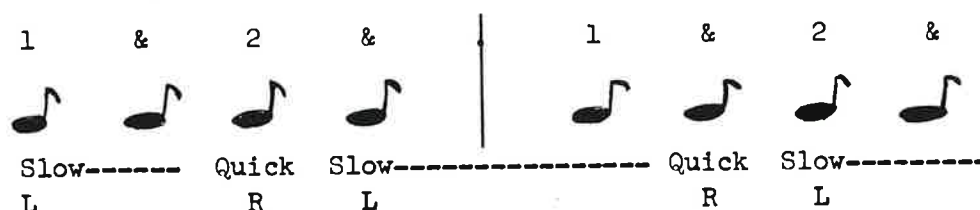
In its native setting the Ardeleana is highly improvised, the variations being performed according to the whim of the man. The following sequence will fit the recommended record, and is the routine presented by Mr. Crum.

MUSIC: Record: Cristea CR-507B "Invartita Dela Danes"

FORMATION: Cpls anywhere on the floor.

STEPS AND Basic Ardeleana Step: (takes 2 meas to complete)

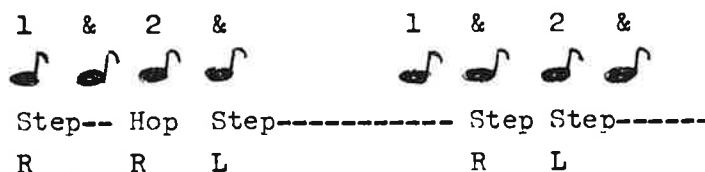
STYLING: Ptrs face, each turning slightly to own L. W hands on M shoulders, M R hand at W L shoulder blade, his L hand grasps her R arm just below elbow. M and W use identical ftwork.



Meas 1: Step diag fwd L with L (ct 1 &), step fwd with R passing L (ct 2), step diag fwd L with L (ct &). Meas 2: Hold (ct 1), step diag fwd L with R, passing L (ct &), step diag fwd L with L, passing R (ct 2 &). During these 2 meas cpls revolve CW as far as possible comfortably. To reverse, each dancer turn slightly to own R; W keep hands on M shoulders, M reverse hold so that his L is at W R shoulder blade, his R grasping her L arm just below elbow. Reverse ftwork by stepping diag fwd R with R and revolve CCW.

Continuation Step: (takes 2 meas to complete)

This step is added to the Basic Ardeleana Step to form the "Short Turn", the "Long Turn", and is the step used in the "Arches."



When done to the L: Meas 1: Step diag fwd L with R (ct 1 &), hop on R (really a smooth lift) (ct 2), step diag fwd L with L, passing R (ct &). Meas 2: hold (ct 1), step diag fwd L with R, passing L (ct &), step diag fwd L with L, passing R (ct 2 &). During these 2 meas cpls revolve CW.

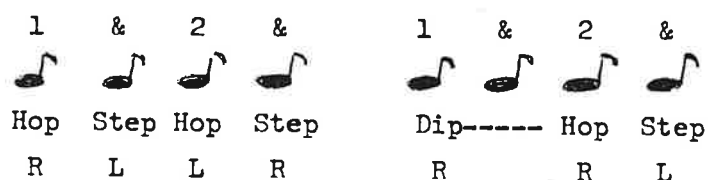
When done to the R, cpls revolve CCW. Begin stepping diag fwd R with L.

Men's Show-off Steps:

These steps are actually personal improvisations done by the M.

Ptrs face each other, M R and W L hands joined. W R (back of hand) on hip. M may place his L hand behind head, elbow out to side; or it may be on his hip, or held low out to side. While M does Show-off Steps, W take small walking steps as she follows him from side to side, or do Basic Ardeleana Step.

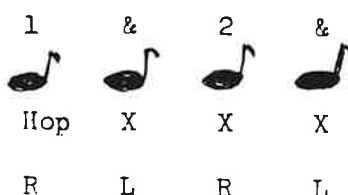
Show-off Step #1: (takes 2 meas to complete)



Moving to R: Meas 1: Hop R, kicking L out quickly (ct 1), step L (ct &), hop L, kicking R out quickly (ct 2), step R (ct &).
 Meas 2: Dip slightly on R leg, swinging L ft down and across in front of R with inner edge of ft up (ct 1 &), hop R (ct 2), step L in place, turning to face L (ct &).

Moving to L: Repeat above 2 meas with opp ftwork.

Show-off Step #2: (Takes 1 meas to complete)



Hop on R, swinging L fwd slightly (ct 1), step L to R of R so that outer edges are touching and roll so that outer edge of R is on floor (ct &); keeping ft in same pos, shift wt onto full R so outer edge of L is on floor (ct 2), in same pos shift wt onto full L so outer edge of R is on floor (ct &).

Repeat action of above meas with opp ftwork.

NOTE: During steps in Basic Ardeleana pos, the farther the cpls can revolve, the better. Basic Ardeleana and Continuation Steps are done rather flat footed, although as the cpls revolve faster, the steps become a walking heel-toe motion.

MUSIC 2/4

PATTERN

Measures

2 meas INTRODUCTION

I. BASIC ARDELEANA STEP

1-8 Beginning L, dance 4 Basic Ardeleana Steps.

II. SHORT TURN

- 1-4 Beginning L, dance 1 Basic Ardeleana Step followed immediately with 1 Continuation Step to L (beginning with R)
- 5-8 Beginning R, repeat action of meas 1-4, Short Turn.

III. ARCHES

Beginning L, dance a series of 8 Continuation Steps.

- 1-2 M contact W L hand (fingers up, palm out) with R hand (at R angle to floor, thumb up, palm out) as he moves diag fwd L, raising his R arm under which W makes 1/2 turn CCW as he turns 1/2 CW. Both begin L and dance 1 Continuation Step. Finish facing ptr, releasing hands.
- 3-4 With 1 Continuation Step moving twd each other, M contact W R hand with his L and as they pass W make 1/2 turn CW, M make 1/2 turn CCW under the joined hands.
- 5-8 Repeat action of meas 1-2 (Fig III).
- 9-10 With 1 Continuation Step dancers move twd each other, M take W L hand in his R (thumb down) and turn her one full turn CCW under the joined hands as he dances in place.
- 11-12 M take W L hand in his L (thumb down) and turn her again one full turn CCW as each does 1 Continuation Step. As W finishes turn, M bring her L hand to the small of his back and place it in his R hand there; simultaneously she places her R at the small of her back and he passes his L hand under her L arm and takes her R hand where she placed it. L shoulders are now adjacent, hands grasped at each other's backs.
- 13-14 In above pos dance 1 Continuation Step moving CCW, as a cpl.
- 15-16 M release W R hand and withdraw his L. M dance 1 Continuation Step in place turning slightly to his R and pulling W around CCW to face him as she does 1 Continuation Step.

IV. LONG TURN

- 1-8 Dance 1 Basic Ardeleana Step to L and add to it 3 consecutive Continuation Steps to L, turning CW.
- 9-16 Repeat action of meas 1-8 (Fig IV), beginning R and turning CCW.

V. MEN'S SHOW-OFF

- 1-8 Do M Show-off #1 4 times, starting hop on R.
- 9-16 Do M Show-off #2 8 times, starting hop on R.

64 meas Repeat dance from beginning.

VI. FINALE - SHORT TURN

1-4 Dance 1 Basic Ardeleana Step to L, followed by 1 Continuation Step to L (beginning with R).

5-8 Repeat action of meas 1-4 (Fig VI) with opp ftwork.

Dance may end with stamp. PLEASE do NOT bow!

BALLOS FROM CHIOS

(Greece)

Many versions of the dance BALLOS (BAH-lohs) are found throughout the Greek Islands. This version comes from the Island of Chios (also spelled Khios) east of Greece, in the Aegean Sea. The name BALLOS comes from the Italian word "ballo" meaning "dance". In its natural setting it is completely improvised, and the sequence given here has been arranged to fit the available recordings. It was introduced in California by Dick Crum in the summer of 1956. He learned it from Mr. G. Kolaras, formerly folk dance instructor in the Athens Municipal Schools.

MUSIC: Records: Liberty 134-B Matia San Ta Dika Sou (preferred).
Should be slowed a bit.

Victor 26-8368, Ballos.

FORMATION: Cpls facing LOD (CCW) in circle, W to R of M, inside hands joined shoulder level with elbows bent. W R hand on hip, palm out. M L hand on hip, palm out, or arm is held out to side, shoulder level and parallel to floor. When arm is out to side, it is slightly curved and palm of hand is down.

STEPS AND STYLING: To be performed in "slow-quick-quick" rhythm to 4/4 meter (cts 1,2-slow, ct 3-quick, ct 4-quick). Steps should be done with wt on ball of ft, even though wt seems to go on the whole ft during the "slow" ct. Walking steps are done close to the floor but ft do not slide on floor. Knees are flexible. M has freedom to snap fingers whenever hand is free.

Steps are described for M, W use opp ftwork unless otherwise noted. All Fig begin with M L-W R.

Forward Syrto (4 meas to complete 1 pattern)

Meas 1 - Step fwd L (cts 1,2); step fwd R (ct 3); step fwd L (ct 4).

Meas 2 - Beginning R, repeat action of meas 1.

Meas 3 - Step fwd L (cts 1,2); step fwd R (ct 3); step L beside R (ct 4).

Meas 4 - Step bkwd R (cts 1,2); step bkwd L (ct 3); step R beside L (ct 4).

Cross Balance (2 meas to complete 1 pattern)

Meas 1 - Step to L on L (cts 1,2); step R in front of L (ct 3); step back onto L (ct 4).

Meas 2 - Beginning with R to R, repeat action of meas 1.

Side Syrto with Cross (2 meas to complete 1 pattern)

Movement for both M and W is to R. As each step is taken, the heel is turned out (step on L-turn L heel out to L; step on R-turn R heel out to R). Allow heel of free ft to parallel heel of ft with wt. Keep body in line with ft with wt. On each step bring corresponding shoulder a little fwd. A very slight swaying effect should result, but should not be over-emphasized.

Meas 1 - M: Step L in front of R (cts 1,2); small step to R (ct 3); step L in front of R (ct 4).

Meas 2 - Small step to R on R (cts 1,2); step L in front of R (ct 3); small step to R on R (ct 4).

Meas 1 - W Small step to R on R (cts 1,2); step L behind R (ct 3); small step to R on R (ct 4).

Meas 2 - Step L behind R (cts 1,2); small step to R on R (ct 3); step L behind R (ct 4).

MUSIC 4/4

PATTERN

Measures

INTRODUCTION

1-8 Begin with M L - W R, move in LOD with 2 Fwd Syrto patterns.

9-16 Join L hands shoulder level, elbows bent. With 2 Fwd Syrto patterns, turn CCW once around each other. Finish with M and W facing LOD, L hands still joined, M to L and a little behind W. M extend R arm to side behind W, W R still on hip.

NOTE: The above figures are done only at the beginning of the dance and are not repeated.

I. PROMENADE

1-8 Beginning M L - W R, move in LOD with 2 Fwd Syrto patterns.

II. WOMAN TURNS

1-4 Release hands. W put both hands on hips, palms out. M put L hand on hip, palm out, R still extended to side. M move in LOD with 1 Fwd Syrto pattern. W do same with opp ftwork except that on meas 1-2 W makes 1 complete turn CW while moving in LOD. W looks back at M at start of turn.

5-8 Repeat action of meas 1-4 (Fig II). On last 2 cts of meas 8, M make 1/2 turn R (CW) to face RLOD. M extend L arm in front of W, R hand on hip.

III. FORWARD AND BACK

1-4 Move in LOD with 1 Fwd Syrto pattern. M reverse pattern (dance bkwd). On last 2 cts of meas 4, ptrs both make 1/2 turn L (CCW), M to face LOD, W RLOD. M reverse hand pos.

5-8 Move in RLOD with 1 Fwd Syrto pattern. M again dance bkwd. On last 2 cts of meas 8, ptrs make 1/4 turn R (CW) to face each other, M back to ctr.

IV. CROSS BALANCE

1-4 M raise both arms out to sides and snap fingers on each beat. W

hands on hips. Begin M L - W R, dance 2 Cross Balance patterns in place.

NOTE: Shoulders do not dip or turn as one ft crosses in front of the other.

- 5-8 W raise both arms out to sides and snap fingers on each beat. M place back of hands at small of back. Repeat action of meas 1-4 (Fig IV).

V. SIDE SYRTO WITH CROSS

- 1-8 W hands on hips, M extend arms out to sides, snapping fingers as desired. Circle around each other once CCW with 4 Side Syrto with Cross patterns. Face ptr throughout pattern.

Begin with Fig I (PROMENADE) to repeat dance twice (3 times in all).

BOURRÉE DROITE DU PAYS FORT

(France)

This bourrée (Boor-RAY Drwaht Duh Pay-ee Fortt) means "straight bourrée from the strong country." It comes from the region of Sancerre in Upper Berry, which is called the "strong country" because of its energetic dances. Pierre Panis and Paul Bouard taught the dance to Louise and Germain Hébert, who introduced it at the 1968 Folk Dance Camp at the University of the Pacific, Stockton, California. Bourrées are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory.

MUSIC: Record: Rythme 4001 - Side A, "La Bourrée Droite du Pays Fort"
Barclay 820138 - Side 2, Band 4, "Bourrée Croisée de
Sologne" (Substitute)

FORMATION: Cpls in longways formation. Line of M with L shoulder twd head of hall, facing line of W, with ptrs 4 ft apart. Ptrs should be able to touch other's hands when arms are straightened. This dance is never danced in circle. Hands free at sides, or W may hold skirt or edge of apron where hands fall naturally. Do not swish skirt.

STEPS AND STYLING: In Berry, bourrées are danced in a sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt on to the whole ft. M knees are kep apart (turned out) and never fully straightened throughout the dance. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwork is identical for both M and W.

Pas de Bourrée (Pah deh boor-RAY) - Bourrée step (1 meas).

Step fwd on L, bending knees outward (ct 1); step on R near L, beginning to straighten knees slightly (ct 2); step in place on ball of L ft (ct 3). Next bourrée step would begin with R. The step can be done moving fwd or bkwd, to R or L, or turning.

Avant-deux du Haut Berry (Ah-vahn-DOO) - from Upper Berry - (4 meas): 2 dancers face each other 4 ft apart.

Meas 1: Beginning L, take 1 long step fwd (ct 1); scuff R heel fwd (ct 2); hop L in place (ct 3).

Meas 2: Step on R across L (ct 1); step slightly bkwd on L (ct 2); step R close to L (ct 3).

Meas 3: Beginning L, dance 1 bourrée step moving bkwd to original place.

Meas 4: Beginning R, dance 1 bourrée step in place.

NOTE: There is great emphasis on first step.

Bransiller (Brahm-cee-LAY). Basically pas de basque or bourrée danced in place, and used as a transition step between avant-deux and croisement. In true Upper Berry style, there is no cross step on ct 2. The last bransiller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that the L

shoulder is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional and always done. This anticipation characterizes the whole style of Berry dances.

Croisement du Haut Berry (Crawz-mahn) from Upper Berry-Crossing Over (4 meas)

Meas 1: Beginning L, take 1 long step twd ptr, at same time pivoting L around each other (CCW) passing L shoulder, to finish on ptr's orig side, and facing each other (ct 1). Step R beside L (ct 2); step L in place (ct 3).

Meas 2: Step R in place, throwing L ft sdwd L (ct 1); step L beside R (ct 2); step R in place (ct 3).

Meas 3: Beginning L, dance 1 bourrée step, moving bkwd to opp place.

Meas 4: Beginning R, dance 1 bourrée step in place.

Epingle a cheveux (Ay-payng-leh ahsh-VUER) - hairpin or U-turn (4 meas): 2 dancers are in single line facing head of hall, M behind W.

Meas 1: Beginning L, take 1 long step, each to own L, at the same time pivoting 1/2 L, CCW (ct 1). (Dancers are now facing ft of hall, W behind M.) Step R beside L (ct 2); step L in place (ct 3). Do not dip shoulder.

Meas 2: Beginning R, dance 1 bourrée step in place.

Meas 3: Repeat action of meas 1 of epingle a cheveux. (Dancers now are again facing head of hall, M behind W).

Meas 4: Beginning R, dance 1 bourrée step in place.

MUSIC 3/8

PATTERN

Measures

4 meas

INTRODUCTION

A

I. AVANT DEUX

1-2 M move fwd twd W, with meas 1-2 of Avant-deux du Haut Berry.
W remain in place; no action.

3-4 M move bkwd to original place with meas 3-4 of Avant-deux du Haut Berry.
W dance action of meas 1-2, as described for M.

5-16 M repeat avant-deux steps (fwd and bkwd) 3 more times (4 in all).
W continue steps as described for M.
NOTE: W steps will carry over into next phrase of music.

B

II. CROISEMENTS

As Fig II begins, M are in orig pos. W, who started 2 meas later, are in the middle of the formation.

- 1-6 M dance 6 bransiller steps in place.
W complete last 2 meas of avant-deux, and then dance 4 bransiller steps in place.
- 7-10 All dance Croisement du Haut Berry (4 meas). Dancers are now in ptr's orig place.
- 11-14 All dance 4 bransiller steps in place.
- 15 Beginning L, both take one long step twd ptr, pivoting L (CCW) and passing R shoulders, W pivot 1/2 CCW and M pivot one complete turn CCW, to finish facing head of hall in single file in ctr of formation with W in front of M (ct 1). Step R beside L (ct 2); step L in place (ct 3).
- 16 All dance one bourrée step in place.

A III. EPINGLE A CHEVEUX

- 1-16 All dance steps of epingle a cheveux, 4 times.

B IV. CROISEMENTS

- 1-2 All dance 2 bransiller steps, backing up into orig pos. M make 1/4 turn CW, W turn 1/4 CCW to face M.
- 3-6 All dance 4 bransiller steps in place.
- 7-10 All dance Croisement du Haut Berry (4 meas). Dancers are now in ptr's orig place.
- 11-14 All dance 4 bransiller steps in place.
- 15-16 M make a full CCW pivot on his L ft by stepping fwd on L and swinging R ft all the way around, then dance 1 bourrée step back to place.
W dance 2 more bransiller steps in place.

From ptrs place, repeat dance from beginning. This time, at end of Fig II, dancers will be facing foot of hall.

If the special "la bise" music is played at the end of the dance, custom decrees that M may kiss ptr on each cheek.

NOTE: Rythme Record - 4 meas introduction - allows for entire dance 2-1/2 times; has no additional music for kiss.

Barclay Record - 8 meas introduction - allows for entire dance 1-1/2 times; has additional music for kiss.

BOURRÉES CROISÉES

(France)

Bourrées Croisées (Boor-RAY Krwah-zay) comes from the region of Berry. Louise and Germain Hébert introduced it at the 1965 Folk Dance Camp at the University of the Pacific, Stockton, California.

Bourrees are the "real" French dances, and although their origin is unknown, they are widely spread throughout French territory. This one shows the favorite way to do bourrée - in a "quadrette", doing variations on the "avant-deux".

This dance is actually 3 separate dances which are often danced "in medley". The croisements is common to all three.

MUSIC: Record: BAM 266 - Side A, band 4.

FORMATION: 2 cpls form a "quadrette" as they face each other. M has ptr to his R. M face opp M, W face W. Hands fall naturally at sides; W may hold skirt or edge of apron, but do not swish skirt.

STEPS AND STYLING: In Berry, bourrées are danced in a very sober manner, with the M carrying most of the typical styling in their knee action. In the long step fwd, M lead with the heel, then take full body wt onto the whole ft. Most of movement is on ct 1 of each measure. M knees are kept apart (turned out) and never fully straightened throughout the dance. In the typical step of 4 meas, the accent (further bend of knees) is on ct 1 of each meas, particularly in meas 2 and 4. W are strictly forbidden to copy M styling, and they dance in a very delicate way. Ftwrk is identical for M and W. W begin steps 2 meas later than M.

Bourrée Step (1 meas) - Pas de Bourrée (Pah deh boor-RAY)

Step on L, bend knees outward (ct 1); step on R near L, begin to straighten knees slightly (ct 2); step L in place (ct 3). Next bourree step begin R. The step can be done moving fwd or bkwd, to R or L, or turning.

MUSIC 3/8

PATTERN

Measures

NO INTRODUCTION

- A I. STRAIGHT FORWARD MOVE - Bourrée Croisée d'Oulches (Doolsh)
- 1-2 All join hands at shoulder height. M begin L, dance 1 bourrée step fwd to end with R hips adjacent. M begin R, dance 1 bourrée step in place.
W wait in place, no action.
- 3-4 M dance back to original place with 1 bourrée step and dance 1 in place, cross L over R on ct 2.
W perform action of meas 1-2 (Fig I), as described for M.
- 5-16 M repeat action of meas 1-4 (Fig I) (fwd and back) 3 more times (4 in all).

W continue steps as described for M and finish last 2 steps on next phrase of music. All release hands.

B II. CROSSING OVER - Croisements (Crawz-mahn)

1-2 M begin with L shoulders twd each other, begin L and take 1 long step fwd, at the same time turn 1/2 L (CCW) to end with R shoulders adjacent (ct 1). Finish bourrée step in place. Begin R and move slightly sdwd R with 1 bourrée step to finish just past face to face pos.

3-4 M begin L and dance to opp pos with 1 bourrée step as follows: Step L across R and make 3/4 R (CW) turn (ct 1), and then finish bourrée step. M are now facing each other and dance away from each other with 1 bourrée step as follows: Step diag bkwd R on R, begin 1/4 turn CW (ct 1); step L across R (ct 2); step R in place (ct 3). M now have L shoulders twd each other.

W perform action of meas 1-2 (Fig II), as described for M.

5-8 M return to original place with action of meas 1-4 (Fig II). W continue to follow.

9-16 M repeat action of meas 1-8 (Fig II). W continue to follow and finish last 2 steps on next phrase of music.

A III. SHOULDER TO SHOULDER - Bourrée Croissée Simple (SAM-plah)

1-2 M begin L and dance 1 long step fwd, at the same time turning 1/2 CCW to bring R shoulders twd each other (ct 1). Finish bourrée step but do not dip shoulder. M dance additional bourrée step in place.

3-4 M begin L and dance slightly bkwd, turning 1/4 CW to face each other. Finish bourrée step and dance 1 additional bourrée step as follows: Step diag bkwd R on R, begin 1/4 turn CW (ct 1); step L across R (ct 2); step R in place (ct 3). M now have L shoulders twd each other.

W perform action of meas 1-2 (Fig III), as described for M.

5-16 M repeat action of meas 1-4 (Fig III) 3 times (4 times in all). W continue to follow and finish last 2 steps on next phrase of music.

B IV. CROSSING OVER - Croisements (Crawz-mahn)

1-16 Repeat action of Fig II, meas 1-16.

A V. VARIATION - Bourrée Croissée d'Aubigny (DOUGH-bee-knee)

1-2 M begin L and dance 1 bourrée step fwd with long first step.

On meas 2 M jump on both ft and land with feet flat on floor and knees bent. Raise fists sharply, thumbs pointing upward, elbows bent, forearms parallel to floor (ct 1). Ct 1 is heavily accented and the balance of the measure is danced largely "in the shoes" (cts 2-3).

3-4 M begin L and dance bkwd to place with 2 bourrée steps, cross L over R on meas 4, ct 2.

W perform action of Fig III, meas 1-2, as described for M.

5-6 M repeat action of meas 1-2 (Fig V).

W return to place with 2 bourrée steps as follows: Step L and turn 3/4 CCW (ct 1); finish bourrée step in place. Begin 1/4 turn CW, step diag bkwd R on R (ct 1); step L across R (ct 2); step R in place (ct 3).

7-8 Repeat action of meas 3-4 (Fig V).

9-16 Repeat action of meas 1-8 (Fig V).
W continue to follow and finish last 2 steps on next phrase of music. W step is termed "the hairpin."

B VI. CROSSING OVER - Croisements (Crawz-mahn)

1-16 Repeat action of Fig II, meas 1-16.
W continue to follow and finish last 2 steps to music at end of dance.

At end of dance, if proper music is played (record is correct) M may kiss ptr on each cheek. This is "la Bise," optional but very authentic.

EL GINAT EGOZ

(Israel)

El Ginat Egoz (el gee-NAHT eh-GOHZ), translated "The Nut Orchard", is a couple dance in Yemenite style. It was presented at the 1952 Folk Dance Camp, University of the Pacific, Stockton, California, by Dvora Lapson and again in 1972 by Moshe Eskayo. The music and the dance were composed by Sara Levi.

MUSIC: Record: Kadima: IFC #2
 Hora: Electra EKL 186
 Arzi R 309-1

Melodic Line: 10 Israeli Dances, by Rivkah Sturman

FORMATION: Cpls in circle facing LOD (CCW), W on M R. Ptrs join R hands at chest level. L arms bent; L hands held at shoulder level with the tips of the thumb and forefinger touching as if describing a nut. R hands are not released during the dance.

STEPS: Step, brush-hop, leap*.

MUSIC 2/4 (7 meas) and	PATTERN
3/4 (4 meas)	

Measures

8 meas INTRODUCTION: No action.

A 2/4 I. STEP, BRUSH-HOP, STEP

- 1-2 Begin R. Step diag R (ct 1). Brush ball of L ft diag in front of R (ct 2). Hop softly on R (ct &). Step fwd L diag in front of R (ct 1). Close R to L, bending knees and pivoting slightly on heels to turn toes slightly L to regain orig LOD (ct 2), hold (ct &).
- 3-4 Repeat action of meas 1, and cts 1 of meas 2. Lift R and step R diag behind L (ct & 2), step L to L (ct &). There is a soft bending of the knees.
- 5 Step R diag across in front of L (ct 1), hold (ct &). Close L to R (ct 2), bend knees slightly (ct &).
- 6-7 Step R diag behind L (ct 1), step L to L (ct &). Step R across in front of L (ct 2), hold (ct &). Close L to R (ct 1); on (ct 1) M turns 1/4 R (CW), closing L to R as W turns 1/4 L (CCW) to face M. Ptrs are still holding R hands and L hands are in orig pos at L side.

NOTE: Ct (&) of Fig I, meas 7 is an up beat to ct (1) of the 3/4 music, Fig II. Meas 7 is, therefore, only half of a meas.

B 3/4 II. LEAP, STEP-CLOSE

- 1-2 Cpls revolve to change places, moving CW. Keep R hands joined. Leap lightly bkwd on L (ct 1). R arms extend to an easy elbow bend on leap but maintain a spring-like tension. Step fwd twd ptr on R

(ct &). Close L to R, no wt (ct 2), hold (ct &). L arm is held out at shoulder height, elbow bent with palm of hand twd head. Repeat action of cts 1 & 2 &, meas 1 (Fig II) for cts 3 &, 1 & 2 & 3 &, meas 1 and 2. Cpls turn slightly CW on each leap.

3 M face ctr of circle, W with back to ctr. Repeat action of meas 1, and ct 1 of meas 2, Fig I. L shoulders become adjacent and R arm is across in front of body at chest level.

4 Step R diag behind L (ct 1). Step L sdwd L (ct &). Step R diag in front of L to change W from L to R side of ptr (ct 2). Close L to R with the W pivoting 1/2 turn R (CW) to stand beside ptr (ct 3), hold (ct &). Ptrs have regained orig pos.

FRISS MAGYAR CSÁRDÁS

(Hungary)

Friss Magyar Csárdás (Freesh MAW-dyawr CHAHR-dahsh) was presented to California dancers in 1970 by Csaba Palfi of Budapest, Hungary. Mr. Palfi is a founding member of the Hungarian State Folklore Ensemble, and for 15 years was leading solo dancer in this professional group. He has his degree in Ethnography from Budapest University and had just completed his doctoral thesis in the same field prior to his nine-month teaching-lecture-demonstration tour of Australia, Canada and the United States in 1969-70. Friss Magyar Csardas is a "fast" (Friss) Hungarian couple csardas.

MUSIC: Record: Folkraft LP-28, Side A, Band 2 (1:55); Gypsy Orchestra.

FORMATION: Cpls standing at random on the floor. Shoulder-waist pos.*
R ft free.

STEPS AND STYLING: Double Csárdás Step (R): Facing ptr, move sdwd; step on R to R side (ct 1), close L to R (ct 2), step on R to R side (ct 3), close L to R, no wt (ct 4). M lift heel up in back (ct 4). W lift heel only slightly.

Open Rida Step (L): (2 per meas). A small step sdwd to the L on the ball of the L ft, knee straight (ct 1); with knee bend, step R across in front of L ft (ct 2). R toe points twd ptr. Hips are straight (parallel to ptr).

Closed Rida: (2 per meas). Step on R ft across in front of L with small knee bend (ct 1); step on L to L side (ct 2).

Cifra Step: (2 per meas). A small leap sdwd R on R ft (ct 1); step on L beside R (ct &); step on R in place, bending knee slightly (ct 2). Repeat action with opp ftwork and directions (cts 3 & 4). Cifra (pronounced tsee-fraw) means "ornamental" or "showy" and refers to almost any three quick steps in succession (ct 1, &, 2).

Libegős Step (R): (2 per meas). Keeping ft and knees together, pivot on balls of both ft, turning body slightly R (heels move to L), bending knees and lowering heels (ct 1); pivot on balls of both ft, turning to face ctr, raising heels and straightening knees (ct 2). Repeat action but turn L (heels move to R) for (cts 3, 4).

Turn Pos: Shift from Shoulder-Waist pos to Turn Pos by turning 1/4 L (CCW) and M places L hand on W upper arm. R hip is twd ptr R hip. Cpl stand about 10" apart.

NOTE: In Hungarian shoulder-waist pos M places hands just below the shoulder blades of W. NOT at waist line. Hips are straight (parallel to ptr) unless otherwise indicated in the description.

MUSIC 4/4

PATTERN

Measures

2 meas INTRODUCTION: No action

I. DOUBLE CSÁRDÁS

1 Both begin R, dance 1 Double Csárdás Step. With hands on W waist, M turn W slightly L (ct 1), R (ct 2); L (ct 3) pause (ct 4).

- 2-8 Repeat action of meas 1 (Fig I) 7 times, alternating direction, ftwork and body turns.
- 9-12 In Turn Pos, 16 light running steps bkwd (CCW). Begin R ft.
- 13-16 In Shoulder-Waist pos, 4 Double Csárdás Steps. Begin R.
On meas 16, ct 4, take wt on R.

II. OPEN RIDA

- 1-3 In Turn Pos, 6 Open Rida Steps (L) turning CW.
- 4 Change to Shoulder-Waist pos, 2 Cifra Steps (L,R).
- 5-16 Repeat action of meas 1-4 (Fig II) 3 times.

Variation for meas 9-12

- 9-12 Join both hands. Begin L, dance 8 Cifra Steps.

III. WALK, LIBEGÖS STEPS, RUNNING (happy melody)

- 1-2 In Turn Pos, begin L, 4 slow walking steps, turning CW. (2 steps per meas).
- 3-4 Change to Shoulder-Waist pos. Begin R, 4 Libegös Steps.
- 5-6 Change to Turn Pos. Begin L, turn CW with 6 small running steps (cts 1-6). Jump on both ft together, turning individually slightly R so that L hips are adjacent (cts 7-8).
- 7-8 Repeat action of meas 5-6 (Fig III) reversing direction and ftwork. NOTE: 3 Open Rida Steps may be used in place of 6 small running steps in both meas 5-6 and 7-8.
- 9-12 In Turn Pos. Turn CCW with 15 very small running steps bkwd. Begin R. Hold on meas 12 (ct 4).
- 13-36 Repeat action of meas 1-12 (Fig III) 2 times. On last repeat do 16 small running steps bkwd.

IV. CLOSED RIDA STEPS TURNING

- 1-3 In Turn Pos, turn CW with 6 closed Rida Steps (R).
- 4 W turn twice CW in place while M moves CW around ptr with 2 Rida Steps. M assist W on turn by lead with R hand, and be ready to assume Turn Pos again.
- 5-24 Repeat action of meas 1-4 (Fig IV) 5 times. At end of last repeat do not take Shoulder-Waist pos but join inside hands and acknowledge ptr. Outside hands on hips, fingers fwd.

INVÎRTITA de la SIBIU

(Romania)

Invîrtita de la Sibiu (In-vehr-TEE-tah deh lah See-BYOO) comes from Sibiu, a town in South Transylvania. It was introduced at the 1971 University of the Pacific Folk Dance Camp by Eugenia Popescu-Judetiz of Romania. The Invîrtita is a turning dance usually done in couples, but Madame Popescu-Judetiz tells us that the young people in that area also like to do this dance in small circles of two to four couples.

MUSIC: Record: Romanian Folk Dances - Folkraft F-LP 33 Side A, Band 9

FORMATION: 1. Cpls in random arrangement about room. Ptrs are facing in shoulder-waist pos.
2. Small circles of 2 to 4 cpls, hands joined in a Back Basket Hold (arms pass behind back of adjacent dancers to clasp hands with second dancer on either side.) Joined hands are high (rib cage area) on neighbor's back. All face ctr of the small circle.

STEPS AND STYLING: Heel Lift: With wt on designated ft, lift heel off floor. This could be called a modified hop.

Description same for M and W.

MUSIC 2/4

PATTERN

Measures

NO INTRODUCTION

I. SIDE STEPS

- 1 Moving in own CCW circle, step on R to R side (ct 1); step L next to R (ct 2); step on R to R side (ct &).
- 2 Continuing, step L next to R (ct 1); step on R to R side (ct &); step L next to R, no wt (ct 2).
- 3-4 Repeat action of meas 1-2 but reversing direction and ftwork.
- 5-8 Repeat action of meas 1-4.

II. CROSSING STEPS

- 1 Moving in own CCW circle, step on R to R side (ct 1); step on L in front of R (ct 2); small step on R to R side (ct &).
- 2 Continuing, step on L in front of R (ct 1); small step on R to R side (ct &); step on L in front of R (ct 2); small step on R to R side (ct &).
- 3-4 Repeat action of meas 1-2 (Fig II) but reversing direction and ftwork.
- 5-8 Repeat action of meas 1-4 (Fig II).

III. TURNING STEPS

If dancing in cpls, make 4 CCW turns during meas 1-8. Adjust shoulder-waist pos by moving a little to own R (L hips are closer together but not adjacent). M may put R hand on W L upper arm. If dancing in small circles, turn body to look a little L of LOD. Because of more people, it will not be possible to make 4 CCW turns. After the first 2 walking steps all steps are small.

1-8 Dance pattern cuts across the meas so for clarity it is described in 16 cts (8 x 2). All movement is CCW (LOD). Walk R,L (cts 1,2). Heel lift on L (ct 3). Step R (ct &); L, bending knee a little (ct 4). Heel lift on L (ct 5). Step R (ct &); L (ct 6); R (ct &); L, bending knee a little (ct 7).

Repeat action of meas 3-7 (cts 8-12). Heel lift on L (ct 13). Step R (ct &); L, bending knee a little (ct 14). Heel lift on L (ct 15). Step R (ct &); L (ct 16); R (ct &). When dancing in cpls, make 1 CCW turn on cts 1-4. Make 2 more turns on cts 5-12. Make the 4th turn on cts 13-16.

9-16 Repeat action of meas 1-8 (Fig III) but reversing direction, pos and ftwork. If dancing in cpls make 4 CW turns. Repeat dance two more times. On very last turn CW omit cts 15, &, 16, &. Instead, step on L (ct 15) and hold.

JARABE de la BOTELLA

(Mexico)

This version of Jarabe de la Botella (Hah-RAH-beh day la Boh-TAY-yah) was introduced to California folk dancers at University of the Pacific Folk Dance Camp, Stockton, California, in 1967, by Senora Alura Flores de Angeles of Mexico City. A different version was presented at University of the Pacific Folk Dance Camp by Henry "Buzz" Glass in 1957. The Jarabe of the Bottle, from the State of Jalisco, is a mestizo dance of Spanish origin, which comes from sones or songs of ancient jarabes. During the dance the M places a bottle of native liquor, tequila, on the floor. Both M and W demonstrate their agility by performing over and around it. One verse relates that anyone spilling the bottle must refill its contents. Both make "passes" at the bottle, and W is seemingly the victor. However, at the conclusion both possess the bottle. Early stories describe the M in roguish character as drinking part of the contents and then later balancing the bottle on his head.

MUSIC: Record: Peerless 45/5325-A, Orquesta Vernacula Carlos Robledo.
Los Amigos MAA 10043-B "Jarabe de la Botella".

Played and recorded by several Mariachis, the arrangement of the various melodies and the number of times a melody is repeated will vary. This description was arranged to fit the Peerless record.

FORMATION: Lines of cpls in longways formation, M with L shoulder twd music. Ptrs face each other, standing about 5 ft apart, R ft free. M has hands clasped in back, one hand holding the bottle. W holds skirt at sides. Unless otherwise specified, ftwork is the same for both M and W.

STEPS AND STYLING: Jarabe Step (1 meas of 6/8 music): Stamp fwd on R heel (ct 1); step on ball of L ft next to R ft (ct 2); step on ball of R ft in place (ct 3); repeat action of cts 1, 2, 3 using opp ftwork (cts 4, 5, 6). When danced in a series, begin each step on the same ft.

Atole Step (1 meas of 6/8 music): Step fwd on R ft (ct 1); hold (ct 2); step on ball of L ft behind and a little to R of R ft (ct 3); step fwd on R (ct 4); hold (cts 5-6). Begin the next Atole Step on the L ft.

(1 meas of 2/4 music): Step fwd on R ft (ct 1); step on ball of L ft behind and a little to R of R ft (ct &); step fwd on R (ct 2).

Modified Pas de Basque Step (as used in dancing around the bottle) (1 meas of 3/4 music): Swing R ft over the bottle as preparation and leap to the R onto R ft (ct 1); step on L ft in front of R, keeping L ft close to the floor as it moves behind the bottle (ct 2); stamp slightly bkwd on R ft (ct 3). The step alternates, the next one beginning with a leap to L over the bottle.

Stamp-Hop-Step (1 meas of 3/4 music): R shoulder diag fwd, stamp fwd on L ft (ct 1); hop on L ft, swinging R across in front of L leg, R knee bent (ct 2); step R in place (ct 3). The step does not alternate.

Rocking Step (1 meas of $2/4$ music): Step on L ft, lifting R ft across in front of it, toe near the floor (ct 1); step fwd on R near L, lifting L ft across in back of R, toe near the floor (ct 2). The step is repeated in the same manner and does not alternate. Ft remain crossed, R in front of L, throughout the figure. Movement is slightly fwd.

Pas de Basque Step*, Push Step*

MUSIC $6/8$, $3/4$, $2/4$

PATTERN

Measures INTRODUCTION

2 chords Stamp R ft in place (1st chord); stamp L in place (2nd chord).

I. JARABE CROSSOVER

The melody consists of 3 meas of $6/8$ meter followed by 1 meas of $3/4$ meter.

$6/8$

A 1-3 Beginning with R ft, move fwd twd ptr with 3 Jarabe Steps.

$3/4$

4

Stamp R (ct 1); stamp L (ct 2); stamp R (ct 3).

5-8

Passing ptr by R shoulder, repeat action of meas 1-4, using opp ftwork and moving fwd to ptr pos. Turn R to face ptr on meas 8.

9-16

Repeat action of meas 1-8, passing ptr by R shoulder and returning to orig pos. Turn R to face ptr on meas 16.

II. ATOLE CROSSOVER, INTERLUDE AND CROSSOVER

$6/8$

B 1-8 Beginning R, cross over to ptr place with 8 Atole Steps, passing ptr by R shoulder. Turn R to face ptr on meas 8.

9-15

Return to own pos with 7 Atole Steps, passing ptr by R shoulder and turning R to face ptr on meas 15.

16

Stamp L (ct 1); hold (cts 2-6).

INTERLUDE

17

Stamp R in place (ct 1); hold (cts 2-6).

18

Stamp L in place (ct 1); hold (cts 2-6).

19-24

(Drums) Dance 6 Jarabe Steps in place, beginning R.

25-40

Repeat action of meas 1-16 (Fig II). M place bottle on floor between his ptr and himself as he returns to his orig pos.

III. AROUND THE BOTTLE (MODIFIED PAS DE BASQUE STEPS)

$3/4$

C 1-4

W approach the bottle with 4 Pas de Basque Steps, beginning R.

- 5-14 W dance 10 Modified Pas de Basque Steps, beginning R and moving slightly L, completing a CW circle around the bottle in 10 steps.
NOTE: During meas 1-14 M dance 14 Pas de Basque Steps in place, facing W.
- 15 Both turn R (M in place, W moving away from bottle twd her orig pos) with three steps, R (ct 1); L (ct 2); R (ct 3).
- 16 Facing ptr, stamp L in place (ct 1); stamp R in place without wt (ct 2); hold (ct 3).
- 17-32 Repeat action of meas 1-16 (Fig III) but M dance the pattern described for W, while W does the action described for the M. R ft takes wt on Stamp R in meas 32.
- 33-35 Facing the bottle and moving fwd twd it, both dance 3 Stamp-Hop-Steps, with stamp on L ft.
- 36 Stamp L in place (ct 1); stamp R in place (ct 2); stamp L in place (ct 3).
- 37-40 Moving bkwd to orig pos, repeat action of meas 33-36 (Fig III) with opp ftwork. L shoulder diag fwd. Do not take wt on last stamp R.

IV. AROUND THE BOTTLE (VARIATION)

3/4

- C 1-4 Repeat action of Fig III, meas 1-4.
- 5-14 Facing the bottle, W dance a CW circle around it with 10 of the following steps:
Jump onto both ft (ct 1); hop twice on L ft as R describes a CW circle in the air over the top of the bottle (cts 2, 3). R ft moves inward, fwd, outward, then back and in twd L. Hop only on the L throughout the figure - do not alternate R and L.
NOTE: During meas 1-14 M dance 14 Pas de Basque Steps in place, facing W.
- 15-16 Repeat action of Fig III, meas 15-16 (Turn in place and Stamp).
- 17-32 Repeat action of meas 1-16 (Fig IV), with M dancing the variation around the bottle and W dancing Pas de Basque Steps in place during meas 21-30. R ft takes wt on stamp R in meas 32.
- 33-40 Repeat action of Fig III, meas 33-40, but R ft takes wt on stamp R in meas 40.

V. PICKING UP BOTTLE

2/4

- 1 Walk fwd twd ptr with 2 steps, L-R (cts 1, 2).
- 2-3 Complete pirouette turn L as follows: Step on L ft (ct 1); cross R in front of L and place R toe on L side of L ft (ct 2). With

wt on both ft complete a $3/4$ turn CCW, ending with L shoulder twd ptr (ct 1, meas 3); hold (ct 2). W pick up the bottle with R hand during the turn.

4-6 Dance 6 Push Steps to R, returning to own pos.

7-9 Repeat action of meas 1-3 (Fig V) but extending the turn to finish facing ptr.

10-12 With R shoulder twd ptr, both holding the bottle in R hands about head high, turn together CW with 6 Push Steps to R.

VI. FINALE

2/4

1-8 Still holding bottle in R hands, dance 8 Atole Steps beginning L, turning together CW.

9-16 Continue turning together CW with 8 Rocking Steps, beginning L.

Chords Keeping the bottle and transferring it to her L hand, W kneel, bending low. Simultaneously, M swing R leg over W and complete a pirouette turn L as in meas 2-3, Fig V (chords 1-2). M offer R hand to W, who rises beside him. With inside hands holding the bottle shoulder high, both face up the line (chords 3-4). Raise the bottle high (chord 5).

JOTA ARAGONESA

(Spain)

This jota was arranged and introduced by Madelynne Greene at the University of the Pacific Folk Dance Camp in 1957. There are many steps in the Jota Aragonesa but these, chosen for this arrangement, are thought to be most suitable for a large group to dance.

MUSIC: Record: Imperial 1001, "La Madre del Cordero" (should be slowed)
Victor 30926, "La Madre del Cordero"
Decca 10331-B, "La Madre del Cordero"
Piano: "La Madre del Cordero" Edward B. Marks Music Corp.,
RCA Building, Radio City, New York

FORMATION: Circle of cpls, ptrs facing; M on inside with back to ctr, W on outside facing ctr. Arms are curved upward and slightly fwd.

STEPS AND STYLING: Jota Step L (2 meas): Spring onto both ft, bending knees, toes turned out and L heel near R instep (cts 1, 2); hop on R while raising bent L leg out to L side (ct 3). Step L back of R, starting to travel to own R (meas 2, ct 1); step R to R side (ct 2); step L across in front of R (ct 3). Jota Step R would start with R heel near L instep and R leg being raised. Movement would be to own L.

Chiapanecas Step (4 meas): Step L (ct 1), hop L (ct 2), step R in front of L (ct 3); step L (ct 1), hop L (ct 2), step R back of L (ct 3); step L (ct 1), hop L (ct 2), step R in front of L (ct 3); run fwd with 3 steps, LRL (cts 1, 2, 3). Next pattern would begin with step on R.

Pas de Basque (on toes): Low leap to R on R (ct 1), step L in front of R (ct 2), step R in place (ct 3). Next step begins with low leap to L on L.

Heel Pas de Basque: Same as Pas de Basque, except that on ct 2 the heel is placed on the floor instead of the toe.

Little Scissors (4 meas):

Meas 1: Step on R and point L toe fwd, knee turned out and inside of ankle twd ptr (ct 1), hold (cts 2, 3).

Meas 2: Step on L and point R toe fwd, knee turned out and inside of ankle twd ptr (ct 1), hold (cts 2, 3).

Meas 3: Step on R and point L toe fwd, inside of ankle twd ptr (ct 1); step on L and point R toe fwd, inside of ankle twd ptr (ct 2); step on R and point L toe fwd, inside of ankle twd ptr (ct 3).

Meas 4: Repeat action of meas 2.

Big Scissors (4 meas):

Meas 1: Step R (ct 1); and raise L knee, extending ft and leg fwd (cts 2, 3).

Meas 2: Step L (ct 1); raise R knee, extending ft and leg fwd (cts 2, 3).

Meas 3: Kick fwd, toe pointed, L (ct 1), R (ct 2), L (ct 3).

Meas 4: Repeat action of meas 2.

Deep Knee Bends:

Meas 1: Start facing ptr. Step R sdwd R, making 1/4 turn to R, bending knees so that L knee almost touches floor. Body follows weight-bearing ft (L shoulder twd ptr) but still look at ptr.

Meas 2: Quickly make 1/2 turn to L, shifting wt to L and bending knees so that R knee almost touches floor, R shoulder twd ptr, but still looking at ptr.

Meas 3: If a third Deep Knee Bend is used action would be same as described for meas 2, but the 1/2 turn would be to R and L knee would almost touch the floor.

Entire sequence could begin to L. Hands are in orig pos but follow natural movement of body.

During the entire dance ptrs keep arms out to sides, curved upward and slightly fwd. Hands are cupped. Sometimes castanets are used but snapping the fingers is effective. The body follows the movement of the arms. The dance is gay and flirtatious.

MUSIC 3/4

PATTERN

Measures1-10 INTRODUCTION

Cpls stand facing each other in a double circle, M inside, W outside. Arms are curved and slightly fwd.

I. JOTA

1-2 Facing ptr, move in a CCW arc with 1 Jota Step L.

3-4 Facing ptr, move in a CW arc with 1 Jota Step R.

5-12 Repeat action of meas 1-4 twice.

13-14 Repeat action of meas 1-2. (7 Jota Steps in all).

II. PAS DE BASQUE FACING PTR

1-8 Still facing ptr and beginning with low leap onto R, circle CW with 8 Pas de Basque steps.

9-16 Still facing ptr and beginning with low leap onto R, circle CCW with 8 Pas de Basque steps. End in orig places.

17 Stamp R (ct 1). Chug bkwd on R (ct 2). Stamp L a little fwd (ct 3).

18 Stamp R beside L (ct 1). Hold (cts 2, 3).

III. CHIAPANECAS

1-4 Beginning with step on L, dance 1 Chiapanecas pattern, moving

fwd on the running steps to pass R shoulders with ptr. Turn R to face ptr on ct 3 of meas 4.

5-8 Beginning with step on R, dance 1 Chiapanecas pattern, passing L shoulders with ptr. Turn L to face ptr on ct 3 of meas 4.

9-12 Repeat action of meas 1-4 (Fig III) but only M turn R. End M behind W, both facing ctr.

IV. HEEL PAS DE BASQUE

1-8 W move fwd twd ctr. M follow her trying to catch her eye. Beginning R, dance 8 Heel Pas de Basques. Each turn R on meas 8 to reverse direction and pos.

9-16 Beginning R, dance 8 Heel Pas de Basque steps moving away from ctr. W follow M. On meas 16 M only turn R to end ptrs facing, W back to ctr.

V. LITTLE SCISSORS

1-16 Facing ptr dance 4 Little Scissors patterns.

NOTE: During this Fig there may be a little bkwd movement. If so, during Fig VI (Big Scissors) move fwd the same distance.

VI. BIG SCISSORS

1-12 Facing ptr, dance 3 Big Scissors patterns.

13-14 Dance meas 1-2 only of Big Scissors pattern.

VII. DEEP KNEE BENDS AND ONE TURN

1 Preparation: Place R ft next to L (ct 1). Hold (cts 2, 3).

2-4 Do 3 Deep Knee Bends R, L, R. Always look at ptr.

5 In place, pivot on L to L (CCW) (cts 1, 2). Step R next to L (ct 3).

6-8 Do 3 Deep Knee Bends L, R, L. Always look at ptr.

9 In place, pivot on R to R (CW) (cts 1, 2). Step L next to R (ct 3).

10-17 Repeat action of meas 2-9 (Fig VII).

18 Step R next to L (ct 1). Hold (cts 2, 3).

VIII. CHIAPANECAS

1-12 Repeat action of Fig III but this time W begin with back to ctr and M face ctr. At end of meas 12 both turn R to face ptr. M now has back to ctr.

IX. MAN CIRCLES WOMAN

- 1-16 W sit down on heel facing ctr. M dance 16 Heel Pas de Basques beginning R around ptr making 2 CW circles. Ptrs flirt with each other. At very end W stand in preparation for next Fig.

X. DEEP KNEE BENDS AND TWO TURNS

- 1-2 Do 2 Deep Knee Bends R, L.
- 3-4 In place, pivot on R to R (cts 1, 2). Step L next to R (ct 3). Repeat for meas 4.
- 5-16 Repeat action of meas 1-4 (Fig X) 3 times.

NOTE: Meas 15-16 may be danced thusly:

Meas 15: In place, pivot on R to R (cts 1, 2, 3).

Meas 16: Step L next to R (ct 1). Hold (cts 2, 3). Doing only one turn makes a better start for Fig XI.

XI. BIG SCISSORS

- 1-14 Repeat action of Fig VI.

XII. FINALE

- 1 Preparation: Place R ft next to L (ct 1). Hold (cts 2, 3).
- 2-4 W circle moves in LOD, M RLOD. To own R make 1 CW turn stepping R (cts 1, 2), L (ct 3). Repeat for meas 3, 4. Arms move naturally to aid in the turns.
- 5 Step on R and look to L twd ptr (ct 1). Hold (cts 2, 3).
- 6-8 Repeat action of meas 2-4 (Fig XII) but start with L and turn L. W circle moves RLOD, M LOD. End in front of ptr, facing.
- 9 Step L (ct 1). Touch R next to L (ct 2). Hold (ct 3).
- 10 Step R across in front of L (cts 1, 2). Hopping on R, click heels out to L side (ct 3).
- 11 Step L across in front of R (cts 1, 2). Hopping on L, click heels out to R side (ct 3).
- 12-13 Repeat action of meas 10-11 (Fig XII). Finish with L shoulder twd ptr; W facing LOD, M RLOD.
- 14 Stepping R, L, R, make 1 CW turn away from ptr. M move twd ctr, W away from ctr.
- 15 Looking at ptr over L shoulder, stand still (cts 1, 2, 3).

- 16 Stepping L, R, L, make 1-1/4 turn CCW to end facing ptr.
- 17 Hold (cts 1, 2, 3).
- Chord M, making a 1/4 turn L, step R in LOD and kneel on L knee.
W step on R twd ptr.
- Chord W place L ft on M R knee. Inside hands are joined and outside hands are held high.

SUGGESTED CASTANET PATTERNS FOR JOTA ARAGONESA

Basic Pattern:

ct 1, both; ct 2, left; ct 3, roll; ct 4, both; ct 5, left;
ct 6, roll.
This is the basic pattern used except for the exceptions listed below.

Break After Pas de Basque:

ct 1, both; ct 2, roll; ct 3, crash; ct 4, both; hold cts 5 & 6

Chapanecas Step:

ct 1, both; ct 2, left; ct 3, roll; ct 4, both; ct 5, left;
ct 6, roll.
ct 1, both; ct 2, left; ct 3, roll; ct 4, tic-toc; ct 5, tic-toc;
ct 6, tic-toc.

Little Scissors & Big Scissors:

ct 1, both; hold 2, 3; ct 4, both; hold 5, 6.
ct 1, tic-toc; ct 2, tic-toc; ct 3, tic-toc; ct 4, both; hold 5, 6.

JOTA de BADAJOZ

(Spain)

The Jota is one of the most popular dance forms in Spain. Badajoz (BAH-thah-hohs) is the name of both a province and its capital. They are located in the southwestern part of Spain near the Portuguese border. Research for this dance was done by Madelynne Greene during her trip to Spain and Portugal in 1962. She introduced the dance in California at the 1967 Mendocino Folklore Camp.

MUSIC: Record: Fiesta in España - CLP 4001, Side 2, Band 1

FORMATION: Any number of cpls in a closed circle facing LOD, W at M R side. Arms are curved upward and slightly fwd. M stand so his curved R arm is behind the W shoulders. Fingers may be snapped or castanets may be played.

STEPS AND STYLING: Traveling Heel Pas de Basque: Leap diag fwd R onto R (ct 1); step on L heel in front of R (ct 2); step on R in back of L heel (ct 3). Next step begins diag fwd L on L.

Jota Step R (2 meas): Spring onto both ft, bending knees, toes turned out and R heel near L instep (cts 1, 2); hop on L while raising bent R leg out to R side (ct 3); step R behind L, starting to move to own L (meas 2, ct 1); step L to L side (ct 2); step R across in front of L (ct 3). Jota Step L starts with the L heel near R instep and the L leg being raised. Movement would be to own R.

Waltz*: 3 small steps per meas are light and smooth. Wt is well fwd on balls of the ft; accent is on ct 1 and closing step on ct 3.

Ftwork throughout is same for both M and W. All Fig start with R ft.

MUSIC 3/4

PATTERN

Measures

2 meas INTRODUCTION No action. Musically the Introduction is heard as 4 chords and 2 notes.

I. TRAVELING HEEL PAS DE BASQUE

- A 1-2 Begin R, dance 2 Traveling Heel Pas de Basques moving in LOD.
- 3 Small step fwd on R (ct 1). With wt still on R, start to describe a fwd circle in the air with the bent L leg (ct 2). Ft is parallel to floor and leg moves fwd, up, and back. As circle is nearing completion, chug a small step bwd on R (ct 3).
- 4 Step on L parallel to but a little behind R (ct 1); step R beside L (ct 2); step L in place (ct 3).
- 5-12 Repeat action of meas 1-4 twice.
- 13-14 Repeat action of meas 1-2.
- 15 Spin on R ft turning CW (W 3/4, M 1-1/4) to finish facing ptr. L ft is held behind R calf, toe pointed down and knee turned out.

16 Step L beside R (ct 1); hold cts 2, 3.

II. TOE-HEEL AND JOTA STEP

- B 1 With wt on L, place R toe (heel up) on floor to R side (ct 1); place R heel on floor on same spot (ct 2); place R toe (heel up) on same spot (ct 3).
- 2 Place R heel on same spot (ct 1); place R toe on floor beside supporting ft (ct 2); place R heel out to R side but not so far as before (ct 3). L ft does not hop during this step. A twisting motion will result because of the toe-heel action during the first 4 cts.
- 3-4 Dance a Jota Step R moving to own L. If possible move in a small arc rather than in a straight line so as to remain opp ptr.
- 5-8 Repeat action of meas 1-4 (Fig II) but with opp ftwork.
- 9-16 Repeat action of meas 1-8 (Fig II).

III. BACKWARD WALTZ WITH PARTNER

- C 1-6 Sweep R arm bkwd and down in an arc while turning body to L (about a $1/4$ turn). Continue swinging R arm fwd and up to pos to finish with back of R shoulder almost touching back of ptr R shoulder. All this is done at the start of 6 small waltz steps beginning R which are danced bkwd in a CCW circle with ptr. Waltz is light but smooth. End on own side of dance. It is most important to keep eye contact with ptr during this waltzing.
- 7-8 Spin on R to R as described in Fig I, meas 15-16, but finish facing in LOD.

IV. TRAVELING HEEL PAS DE BASQUE

- A 1-16 Repeat action of Fig I.

V. KICKS AND JOTA STEP

- B 1 Facing ptr, spring onto R and extend L ft fwd and slightly across R shin (ct 1); hold (ct 2); quickly bring L back to step on it as R ft is kicked straight fwd (ct 3). This is a low kick.
- 2 Repeat action of meas 1 (Fig V).
- 3-4 Dance a Jota Step R.
- 5-8 Repeat action of meas 1-4 (Fig V) but with opp ftwork.
- 9-16 Repeat action of meas 1-8 (Fig V).

VI. BACKWARD WALTZ WITH PARTNER

- C 1-8 Repeat action of Fig III.

VII. TRAVELING HEEL PAS DE BASQUE

- A 1-16 Repeat action of Fig I.

VIII. JOTA, SPIN, AND KICKS

- B 1-2 Dance a Jota Step R.
- 3 Spin on L 1 full turn CCW. R ft is held behind L calf, toe pointed down and knee turned out.
- 4 In place, step on R as L is extended fwd in a low sharp kick (ct 1); step on L as R is kicked fwd (ct 2); step on R as L is kicked fwd (ct 3). These are sometimes called "scissors kicks".
- 5-8 Repeat action of meas 1-4 (Fig VIII) with opp ftwork.
- 9-16 Repeat action of meas 1-8 (Fig VIII).

IX. BACKWARD WALTZ WITH PARTNER

- C 1-8 Repeat action of Fig III.

X. TRAVELING HEEL PAS DE BASQUE

- A 1-16 Repeat action of Fig I.

XI. HEEL CLICKS AND WALTZ

- B 1 Step R across in front of L (cts 1, 2); hop R, click heels out to L side (ct 3). Do not turn body.
- 2 Repeat action of meas 1 (Fig XI) but with opp ftwork.
- 3-4 Beginning with R, dance 2 waltz steps making a 3/4 turn to R (CW). Travel on a diag so as to end in a single circle, M facing LOD, W facing ptr). During the waltz, sweep L arm bkwd down, fwd, and up to orig pos.
- 5-8 Repeat action of meas 1-4 (Fig XI) to finish with M facing ctr, W with back to ctr.
- 9-12 Repeat action of meas 1-4 (Fig XI) to finish with M facing RLOD, W LOD.
- 13-16 Repeat action of meas 1-4 (Fig XI) to finish in orig places. During this Fig ptrs travel around an imaginary square.

XII. BACKWARD WALTZ WITH PARTNER

- C 1-8 Repeat action of Fig III.

XIII. TRAVELING HEEL PAS DE BASQUE

- A 1-16 Repeat action of Fig I.
- FINALE: On final 2 chords, stamp R, L assuming a typical pose.

SUGGESTED CASTANET PATTERN FOR JOTA DE BADAJOZ

Whenever Figs I and III are repeated the pattern is the same. Therefore they will be given only once each.

Measures Pattern

I. TRAVELING HEEL PAS DE BASQUE

1-14 Both (ct 1), L (ct 2), Roll (ct 3).
 15 Both (ct 1, hold (ct 2), Crash (ct 3).
 16 Both (ct 1), hold (cts 2, 3).

II. TOE-HEEL AND JOTA STEP

1-2 Hold all cts.
 3 Both (ct 1), L (ct 2), Roll (ct 3).
 4 L (ct 1), Roll (ct 2), Both (ct 3).
 5-8 Repeat meas 1-4 (Fig II).
 9-16 Repeat meas 1-8 (Fig II).

III. BACKWARD WALTZ WITH PARTNER

1-6 Both (ct 1), L (ct 2), Roll (ct 3).
 7 Both (ct 1), hold (ct 2), Crash (ct 3).
 8 Both (ct 1), hold (cts 2, 3).

V. KICKS AND JOTA STEP

1-2 Both (ct 1), hold (ct 2), Crash (ct 3).
 3 Both (ct 1), L (ct 2), Roll (ct 3).
 4 L (ct 1), Roll (ct 2), Both (ct 3).
 5-8 Repeat meas 1-4 (Fig V).
 9-16 Repeat meas 1-8 (Fig V).

VIII. JOTA, SPIN, AND KICKS

1 Both (ct 1), L (ct 2), Roll (ct 3).
 2 L (ct 1), Roll (ct 2), Both (ct 3).
 3 Both (ct 1), hold (cts 2, 3).
 4 L (ct 1), R (ct &), L (ct 2), R (ct &), L (ct 3).
 5-8 Repeat meas 1-4 (Fig VIII).
 9-16 Repeat meas 1-8 (Fig VIII).

XI. HEEL CLICKS AND WALTZ

1-16 Both (ct 1), L (ct 2), Roll (ct 3).

FINALE: Crash (1st chord), Both (2nd chord).

KERRY REEL

(Ireland)

Kerry Reel was presented at the 1964 Statewide Institute in San Jose by Madelynne Greene, who learned it from Maureen Hall, a noted authority on Irish dancing, from Cork, Ireland.

MUSIC: Record: "My Ireland"- Capital T10028, Side 2, Band 3;
"Snow on the Mountains" or any Irish reel. As there is extra music to the recommended record, lift the needle at end of dance or repeat dance until music ends.

FORMATION: Trios facing audience, M between 2W, inside hands joined at shoulder level, elbows almost touching. Free hands are held at sides, arms relaxed, inside edge of wrist close to body, palm facing bkwd.

STEPS AND STYLING: "Threes": These are danced like small pas de basque steps, keeping toes turned out, and they may be done either traveling or in place.

Traveling: Leap fwd R (ct 1), step on ball of L across in front of R (ct &), closing step R to L (ct 2). Next steps start L.

In Place: Leap R close beside L (ct 1), step on ball of L across in front of R (ct &), step R in place (ct 2). Next step starts L.

"Sevens" (2 meas): To move sdwd L begin with wt on L and swing R behind L (ct & of preceding meas), step R behind L, bending both knees slightly (ct 1), step on ball of L to L (ct &). Repeat action of cts 1, & two more times (cts 2, &; meas 2, cts 1, &). Step R behind L (meas 2, ct 2), hold (meas 2, ct &). To move sdwd R reverse ftwork and direction. Knees are bent on accenting cts so that the feeling is "down"; on the unaccented cts step on the ball of the ft.

A tall, straight, good posture is important throughout the dance. Unless otherwise specified, "Threes" are danced throughout - - even when waiting in place. All steps start R also unless otherwise specified.

MUSIC 2/4

PATTERN

Measures

8 meas INTRODUCTION Trios stand in place with R toe pointed fwd on the floor.

I. LEAD OUT

1-4 All dance fwd with 4 "Threes".

5-6 All dance in place, while W make one complete turn inward under joined hands with M (RW turn CCW, LW-CW).

7-8 RW go under arch formed by M and LW, M follow RW under arch as LW moves fwd CW around them. Trio finish with backs to audience.

- 9-16 Repeat action of meas 1-8, with LW going under the arch while RW goes around them. Finish facing the audience.

II. SEVENS IN A LINE

- 1-2 Release hands and all dance "Sevens" sdwd L.
- 3-4 Dance "Sevens" sdwd R back to place and turn individually 1/4 CW on last ct &.
- 5-8 All dance "Sevens" again sdwd L twd audience and then back sdwd R, turning 1/4 CW on last ct &.
- 9-12 Again dance "Sevens" L and R, with 1/4 CW turn on last ct &.
- 13-16 Dance "Sevens" once more sdwd L away from audience and back sdwd R, with 1/4 CW turn on last ct &, to finish in orig place.

III. M TURNS W

- 1-4 M and RW join R hands with hand-shake hold about shoulder level, with an easy tension in the arms, and turn once CW; LW dance in place.
- 5-8 M and LW join L hands with hand-shake hold and turn once CCW. M return to front of RW on meas 8 to finish R hands joined with her, R shoulders adjacent, the set forming a small triangle. (See Diagram I).

IV. ARCHES IN A TRIANGLE

- 1-2 LW dance under arch formed by M and RW joined R hands.
- 3-4 LW turn 1/2 CW in place as M and RW change places by drawing elbows close together on first "Three" and then turning 1/2 CW and backing into opp place.
- 5-8 Repeat action of meas 1-4 (Fig IV), LW returning to place.
- 9-16 Repeat action of meas 1-8 (Fig IV) with RW going under arch formed by M and LW. Finish with M and LW still with joined R hands.

V. STAR

- 1-4 All join R hands in a 3-hand star and turn once CW.
- 5-8 M release R hand and dance in place facing W, while W continue in a 2-hand star turning once CW.
- 9-16 Repeat action of meas 1-8 (Fig V) forming a L hand star and turning CCW. Finish with WL shoulder and MR shoulder twd audience.

VI. M SPLITS THE LINE

- 1-4 All dance "Sevens" sdwd L (not traveling too far), and 2 "Threes" in place as dancers turn to face ctr of set and all join hands to form a ring.
- 5-8 With one "Seven" sdwd R circle 1/2 CCW and then dance 2 "Threes" in place. W are now in opp places. Finish with WL shoulder and MR shoulder twd audience.
- 9-16 Repeat action of meas 1-8 (Fig VI) to finish with W in orig places but with M back to audience (See Diagram 2).

VII. FORWARD AND BACK

- 1-2 All dance fwd as M moves away from audience, W twd audience.
- 3-4 All turn 1/2 CW in place.
- 5-8 Repeat action of meas 1-4 (Fig VII) to return to place. Finish with M back to audience, W facing audience.

VIII. M FIG 8

- 1-8 W dance in place facing audience, as M dance Fig 8 around W going fwd and CCW around LW and then over to circle RW once CW to finish between W in orig pos.

XI. LEAD OUT

- 1-16 Repeat action of Fig I, meas 1-16.
- Lift needle or continue dance to end of music.

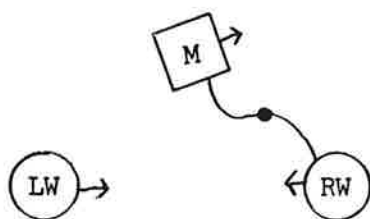


Diagram 1

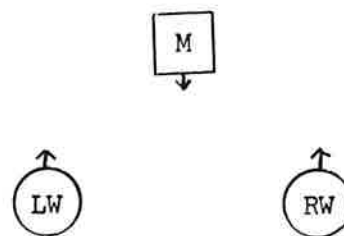


Diagram 2

MAIRI'S WEDDING

(Scotland)

The tune for Mairi's Wedding (MAH-ree) is an old traditional one, and the dance is approximately 20 years old. It was presented at the 1970 University of the Pacific Folk Dance Camp by C. Stewart Smith.

MUSIC: Records: "Step We Gaily", Mercury Me 1203 or PMC 1122 or 3007, Side 1, Band 1.
 "Scottish Dance Time", Vol. III, Clansmen Records, QC-10, Side 2, Band 1.
 "The Gates of Edinburgh", Cal 114, Side 1, Band 4.
 "Scottish Country Dances No. 2, Fontana TFE 17048, Side 1, Band 1.

FORMATION: 4 cpls in longways formation.

STEPS: Skip Change of Step*, Slip Step*.

Move Up/Side Step (2 meas): Described for M; W dance counterpart. Step L diag fwd L (ct 1); step R across in front of L (ct 2); step L diag bkwd L (ct 1); close R to L (ct 2).

TERMS: Cast Down: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

Corners: The 2 dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

PATTERNS: Reel of 4*

Reel of 3 (8 meas): A dance figure for 3 people in a line, ctr dancer facing out and outside dancers facing in. All 3 people are active and describe on the floor the pattern of a Fig of 8 consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Fig of 8 in the same direction as in "follow the leader". In a L shoulder reel of 3 the ctr dancer (#1) always begins curving CCW to pass L shoulders with the dancer he is facing (#2) who also curves CCW, while the remaining dancer (#3) curves CW. (See diagram.) Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4 dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8 dancers will be back in orig places.



Use Skip Change of Step throughout this dance unless otherwise stated, always starting R (with preliminary hop L). Ftwrk is same for both M and W; all figures start R unless otherwise stated. Handshake hold is used whenever M turns W and joined hands are held at shoulder height.

MUSIC 2/4

PATTERN

Measures

Chord INTRODUCTION. M bow, W curtsey to ptr.

I. R HAND TURN, CAST AND L HAND TURN

1-4 Cpl 1 turn, with R hands joined, once CW and cast down one place on own side. Cpl 2 move up during meas 3-4.

5-8 Cpl 1 turn, with L hands joined, once CCW and a little more to finish back to back in the ctr facing 1st corners.

II. HALF REELS OF 4

9-12 Cpl 1 dance Half Reel of 4 with 1st corners (the corners changing places).

13-16 Passing L shoulders in the ctr, cpl 1 dance a Half Reel of 4 with 2nd corners (corners changing places).

17-20 Passing L shoulders again, cpl 1 dance Half Reel of 4 with 1st corners, who are now on opp side and return to orig place with this Half Reel.

21-24 Passing L shoulders again, cpl 1 dance Half Reel of 4 with 2nd corners, who are now on opp side and return to orig place with this Half Reel.

III. REEL OF 3 ACROSS

25-32 W 1 dance Reel of 3 with cpl 2 beginning by passing L shoulders with M 2, while M 1 dance Reel of 3 with cpl 3, beginning L shoulders to W 3. Cpl 1 finish in 2nd place.

IV. CIRCLE L AND R

33-36 Cpls 2, 1, and 3 join hands and circle L (CW) with 8 Slip Steps.

37-40 Circle R (CCW) with 8 Slip Steps.

Cpl 1 repeat the dance in 2nd place. During last Fig take 8 ~~slip~~ Slip Steps when circling L so as not to go too far, and circle R with 6 larger Slip Steps to return to place. On last 2 Slip Steps, cpl 1 release hands and slide to the bottom on the outside, as ~~3 and 4~~ 3 and 4 slide up one place on the inside. Cpls 2, 3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsey to ptr.

OD WŁOCLAWEK

(Poland)

The Kujawiak, of which Od Włocławek (Awd Vwuhd-SLAHV-ick) is a typical example, is a type of dance from the Kujawi district of northern Poland and is characterized by a slow 3/4 meter. The melodies are usually in a minor key and in a sad and romantic mode. This dance was introduced at the 1968 University of the Pacific Folk Dance Camp by Dr. Morley Leyton, a professionally trained exponent of Polish dance.

MUSIC: Records: Buccaneer BC-1000 "Z Gorami, Z Dolinami".
Side 1, Band 4.
Muza NP-07a, Band 2. "Folk Music from Poland" 45 rpm.

FORMATION: Cpls in a circle, ptrs facing, M back to ctr. Inside hands joined low, free hand on hip, fingers fwd, elbows slightly fwd.

STEPS AND STYLING: Waltz*. The dance is lyrical and dreamy throughout. The steps are done as though melting into floor. Ptrs always exhibit awareness of each other. Steps described for M. W do opp unless otherwise indicated.

MUSIC 3/4

PATTERN

Measures

INTRODUCTION

- 1 Sway in LOD, swinging joined hands fwd.
- 2 Sway in RLOD, swinging joined hands bkwd.
- 3-4 Repeat action of meas 1-2, Introduction.

I. STEP, TOUCH, AND TURN

- A 1 Step in LOD with L ft (ct 1); hold (ct 2); touch R next to L, no wt (ct 3). Joined hands are brought between ptrs in low pos during this meas.
- 2 Step R to R (ct 1); hold (ct 2); touch L beside R (ct 3). Joined hands are raised high with full arm extension as body bends from waist in LOD.
- 3 Step L to L (ct 1); hold (ct 2); brush R across L (ct 3). Joined hands swing through low between ptrs.
- 4 Release hands; small, low leap onto R progressing in LOD and turning away from ptr (M CCW; W CW) (ct 1). Complete turn stepping L,R (cts 2,3). Rejoin inside hands.
- 5-16 Repeat action of meas 1-4, (Fig I), three more times. On meas 16 M hold on L, W-R (ct 3), and face LOD, inside hands joined at arms length.

II. IN AND OUT

- B 1 Outside hands sweep in so that fingers almost touch ptrs fingers, palms down, as one waltz step is taken in place, R,L,R (cts 1,2,3). Turn body only slightly twd ptr.
- 2 Outside hands sweep out, palm up, eyes follow hand, as one waltz step is taken in place L,R,L (cts 1,2,3). Turn body slightly away from ptr.
- 3-4 Raise joined hands to form an arch and with six steps ptrs make 1 complete turn twd each other, going under the arch.
- 5-8 Repeat action of meas 1-4 (Fig II). On meas 8 M hold on R, W on L (ct 3).
- 9-10 In ballroom pos cpl turn once CW with two waltz steps, progressing in LOD.
- 11-12 Retaining joined hands (M L - W R), M walk fwd in LOD with six steps as W turns once under joined hands with six steps.
- 13-16 Repeat action of meas 9-12 (Fig II). M hold wt on L (ct 3) of meas 16.

III. CHASE

M and W use same ftwork throughout this Fig. Face LOD, side by side, fists on hips, elbows fwd. Movements are along radius of circle - directly out and in. Maintain eye contact with ptr. Distance travelled depends on whim of each dancer. Flirt with ptr. M R shoulder slightly behind ptr L shoulder when in close proximity.

- C 1 Bend knees, keep back straight, lead downward with R shoulder and elbow, step R to R with a sliding motion (ct 1); hold (cts 2,3).
- 2 Close L to R, straightening body (ct 1); hold (cts 2,3).
- NOTE: The body movements of meas 1,2 (Fig III) use all 6 cts. Do not be hurried or abrupt. This is a slow, controlled, somewhat circular movement, evenly spaced over the two meas.
- 3-4 Same body movements and ftwork as in meas 1-2 (Fig III), but twice as fast: step R to R (ct 1); hold (ct 2); close L to R (ct 3). Repeat for meas 4.
- 5-8 Repeat action of meas 1-4 (Fig III) with opp ftwork and move twd ctr of circle.
- 9-16 Repeat action of meas 1-8, (Fig III).

IV. COUPLE TURN

M and W use same ftwork throughout this Fig. M R hand around W

waist. W R hand on hip, fingers fwd. M and W L hands joined, W L arm extended to L side in front of M about waist high. W rests against M R forearm and his R side. This helps cpl stay close together which facilitates rotation as a cpl. Cpl turn CW as much as is comfortable during meas 1-8 (Fig IV). W dance almost on the spot, using very small steps, as M circles around her.

- B 1 On upbeat, R ft sweeps to R and then steps in its previous spot, knee bent (ct 1); step L to L, bending knees further (ct 2); step R beside L (ct 3). Cpl revolve CW during this meas.
- 2 Continue to turn CW, repeat action of meas 1 (Fig IV) with opp ftwork.
- 3 Step R in place (ct 1); click L heel to R ft (ct 2); step L (ct 3).
- 4 Repeat action of meas 3 (Fig IV), exactly.
- 5-8 Repeat action of meas 1-4 (Fig IV). On ct 3 of meas 8 release hand hold and assume ballroom pos. M do not take wt on L on ct 3 of meas 8.
- 9-16 Repeat action of Fig II, meas 9-16 (waltz and W turn).

Repeat dance from beginning. Between Fig II and Fig III during the repeat of the dance a musical break of 4 meas occurs. Following action is done.

INTERLUDE

- 1-2 Repeat action of Fig II, meas 1-2.
- 3-4 Sweep free hands overhead, fingers almost touching ptrs, as one waltz step is taken in place (meas 3). Sweep free hands out to side, palms up, as one waltz step is taken in place (meas 4).

SLAVONSKI DRMEŠ

(Slavonia)

The Croatian Drmeš is probably the most lilting and melodious of all of the Yugoslav dances. The word "drmeš" means "to shake" and the shaking is emphasized by the long skirts of the women and the wide "gace" (trousers) of the men. These dances are native to Croatia and Slavonia, and their music is usually played on the tamburitza, an instrument related to the mandolin and the balalaika. The orchestra usually consists of 4 or 5 tamburitza musicians playing different sized instruments.

The choreography for Slavonski Drmeš (Slah-VOHN-skee DUR-mesh) is by Anatol Joukowsky, formerly of Belgrade, who introduced the dance at the 1954 Kolo Festival in San Francisco.

MUSIC: Record: Jugoton J-6001-A "Hrvatski Drmeš"
The music consists of 4 musical phrases, A-B-C-D
Phrase A is in 6/8 meter. The others are in 4/8 meter.

FORMATION: Cpls in a double circle, M on outside facing W on inside (W back to ctr); hands on hips, palms out, except as noted.

STEPS AND STYLING: Step-bend (2 per meas): Begin with R ft, step fwd (ct 1) make a sharp, slight bend of R knee (ct 2); begin L to repeat action for cts 3, 4.

Cardáš-turn Step (2 per meas): Begin with ft opp to the direction of travel. To travel L (CW): Step R across in front of L, a large step (ct 1); step L at R heel (ct 2). Repeat same action for cts 3, 4. For a CCW turn, use opp ftwork. During this action keep knees turned out.

Drmeš Step (2 per meas): Begin R unless otherwise noted. Small step R fwd with knee slightly bent (ct 1); pull bkwd on R by straightening R knee (ct &); step L in place (ct 2); step R in place (ct &). Repeat, beginning L for cts 3, &, 4, &. Keep the body erect throughout the dance. Most of the motion results from action of the knees and the ankles, with the feet kept close to the floor, except as noted.

MUSIC 6/8, 4/8

PATTERN

Measures

6/8

I. MOVE TO RIGHT AND STAMP

- A 1 All step to own R on R; with bend of knee to give slight dip (ct 1); raise L off floor and swing it twd R and do a slight hop on R (as in Syrtos) (ct 2); step L across in front of R (ct 3); step R to R (ct 4), close L to R with stamp (ct 5), hold (ct 6).
- 2 Begin L and move to own L with opp ftwork.
- 3-4 Repeat action of meas 1-2. On meas 4, cts 5, 6, take pos facing ptr with R shoulders opp, raise R arms upward and, with circular

motion, place R hand on ptrs R upper arm. Arms should not be raised above face level, and should be extended.

4/8 II. STEP-BEND TURNS

- B 1-3 Begin R. With 6 step-bends, both move fwd to make 1 CW turn.
- 4 Step R L R in place and hold, as ptrs change to L shoulders opp, L arms extended and L hands on ptrs upper L arm. On "hold" do a slight knee-bend.
- 5-7 Begin L and turn CCW with 6 step-bends.
- 8 With 3 steps (L R L) in place and a hold, turn to face ptr. Place hands on own hips.

III. MOVE TO LEFT AND STAMP

- A 1-4 Repeat action of Fig I, meas 1-4, but begin L and move to own L. At end of meas 4 take pos facing ptr with L shoulders opp and place L on ptr upper arm.

IV. STEP-BEND TURNS

- B 1-4 Begin L and with 6 step-bends turn once CCW. On meas 4, step L R L and hold, as ptrs face with R shoulder opp and place R hand on ptr upper arm.
- 5-8 Repeat action of meas 1-4 (Fig IV) with opp ftwork and direction, except that ptrs finish facing each other with hands on own hips.

V. MOVE TO RIGHT AND STAMP

- A 1-4 Repeat action of Fig I, meas 1-4. Finish facing ptr, prepared to take shoulder-waist pos.

VI. ČARDÁŠ-TURNS AS COUPLES

- B 1-3 On first ct ptrs move twd each other and take shoulder-waist pos. Step R across in front of L and with 6 Čardáš-turn steps turn CW as a cpl. During the turn R shoulders are adjacent.
- 4 With 3 small steps in place (R L R) and a hold, ptrs bring L shoulders adjacent. Retain shoulder-waist pos and do NOT stamp.
- 5-7 Begin L across R, and with 6 Čardáš-turn steps, cpl turn CCW.
- 8 With 3 small steps in place (L R L) and a hold, M place ptr to his L, with W facing out, M facing in, in a single circle. As soon as convenient W place their hands on adjacent M inside shoulders.

4/8 VII. DRMEŠ STEPS AND LARGE CIRCLE

- C 1-8 All dance 16 drmeš steps, moving circle slightly twd ctr on the first 4 steps so that all can comfortably take circle pos. M extend their arms fwd and join hands with next M on each side, their arms forming a "V" behind W backs.
- 9-11 Retain same pos. M begin R across, W L across, as all do 6 Čardáš-turn steps RLOD (CW) in the big circle.
- 12 Continue RLOD (CW) with 4 small running steps (M - R-L-R-L, W - L-R-L-R).
- 13-15 Repeat action of meas 9-11 (Fig VII).
- 16 With 3 accented steps (almost in place) and a hold, M and W move to face ptr and assume shoulder-waist pos.

VIII. EXPAND AND CONTRACT LARGE CIRCLE

- C 1-4 M begin R and move bkwd, W begin L and move fwd, as all dance 8 drmeš steps away from ctr of circle.
- 5-8 With 8 drmeš steps, each cpl make 1 CW turn. NOTE: Retain shoulder-waist pos and face ptr squarely throughout the turn.
- 9-16 Repeat action of Fig VI, meas 1-8, except that ptrs finish in shoulder-waist pos, M facing in, W facing out.
- 4/8
- D 17-24 Begin M-R, W-L. All dance 16 drmeš steps twd ctr (Circle should now be same size as at beginning of Fig VIII). On last 4 meas ptrs slide hands down to end hands joined (not crossed), arms extended.

IX. PUSH-PULL AND WOMEN TURN

- D 1 All step R in place and raise L ft, at same time pushing away with R hand and pulling with L (cts 1, 2); all step L in place and raise R ft, at same time push away with L and pull with R hand (cts 3, 4).

NOTE: During the "push-pull" part of this Fig the body is kept squarely facing ptr. Avoid swinging body and shoulders from side to side. The "push-pull" is achieved by a piston-like motion of the arms, with the extended arm straight out, and the retracted arm kept with elbow close to the side. When raising the ft be sure to lift the knee straight twd ptr. Avoid turning the knee outward.

- 2 M release his R hand and pull with his L to assist W to make solo turn, while M steps R-L-R in place, and holds. W make 1 solo turn L (CCW) with 3 steps (R-L-R) and hold. On the "hold" ptrs rejoin hands.

3-4 Repeat action of meas 1-2 (Fig IX), reversing ftwork and W turn.

5-8 Repeat action of meas 1-4 (Fig IX). Finish fig with M hands joined in M circle and W hands on own hips.

NOTE: This Fig should build to a climax, with a decided hop each time on the "foot-raise" and also on the "hold" during the last repeat of the sequence.

X. CIRCLES ARCH AND DUCK THROUGH

D 1-4 With 8 drmeš steps, M hold their joined (or nearly joined) hands high and move their circle twd ctr, while W move fwd to duck under the M arches, passing to L side of ptr.

5-8 With 8 drmeš steps, W raise hands high to form arches and move bkwd to ctr, while M release hands and move bkwd under W arches. Pass ptr by L shoulder. After passing through arches, ptrs resume extended hand-to-hand pos.

D 16 meas Repeat action of Fig IX and Fig X.

FINALE

D 1-4 Repeat action of Fig IX, meas 1-4. Finish in shoulder-waist pos.

5-7 Begin R and dance 6 Čardáš-turn steps turning CW. Finish M facing out.

8 M spin W CW out of circle, releasing hands.

SWIR SWIR MAZUR

(Poland)

The Mazur originated as a dance form in the Mazuri region of Poland. There are many traditional figures arranged to fit the chosen melody. Mazurs are danced in triple rhythm with the first beat strongly accented and a lighter accent on the third beat. Swir Swir (shveer shveer) translated means "chirp, chirp." This mazur was introduced by Dr. Morley Leyton at the 1968 University of the Pacific Folk Dance Camp.

MUSIC: Record: Buccaneer BC 1000 "Z Gorami, Z Dolinami" Side 1, Band 3.

FORMATION: Cpls in a circle facing CCW, W to M R, M R arm is around W waist and W L hand rests on M R shoulder. Free hands on hips, fingers fwd. Keep a slight angle between each other (face each other slightly).

STEPS AND STYLING: Basic Step: Step fwd on R ft, bending knees (ct 1); step fwd on L, bending knees a little more but as wt is placed on L ft start to straighten knees (ct 2); step fwd on R with knees straight (ct 3). Next step starts fwd on L ft.

Click Step: Hop on L ft and click R heel against L (ct 1). Stamp sdwd R onto R ft, bending knee (ct 2); close L to R (ct 3). Next step starts again with hop on L ft. Step may be started with hop on R ft and moving to L side. Be careful not to tilt body but keep the wt over the ft. Step is kept close to the floor.

Down-Up Ending: Relax and bend the knees. Point knees and toes twd each other. Hunch over and twist free arm (held out to side at shoulder level) so thumb is pointing down. Bend head fwd and look down. Do all this at the same time (ct 1). Straighten body, bring ft together, lift head and raise arm to about a 45 degree angle above shoulder with palm turned upward (ct 2); hold (ct 3).

MUSIC 3/4

PATTERN

Measures

4 meas INTRODUCTION. No action.

I. MAZUR WITH COUPLE TURN

- A 1-4 Beginning with inside ft (M R, W L) dance 4 Basic steps in LOD.
- 5-8 With no change in step or pos, turn CW in place with 4 Basic steps (M move fwd).
- 9-16 Repeat action of meas 1-8. On meas 16, stamp twice lightly and hold ct 3. Finish with wt on L ft. At same time turn to face ptr and place hands on hips, elbows fwd. (M in inside circle with back to ctr, W in outside circle facing ptr.)

II. CLICK STEP TO RIGHT AND LEFT

- B 1-3 Moving to own R, dance 3 click steps beginning with hop on L

- 4 Leave L hand on hip, raise R arm and do a Down-Up Ending. While doing so, make a slight 1/8 turn to R so that L elbow almost points twd opp circle.
- 5-8 Repeat action of meas 1-4 (Fig II) but hop on R ft and move to L side. On meas 8 L arm will be raised.
- 9-16 Repeat action of meas 1-8 (Fig II).

III. WHIP AND PARTNER TURN

- A 1 Keep R hand on hip, inscribe a horizontal figure 8 in the air with the L hand moving across in front of the body about chest height. For the first half of the 8 bring the L hand, palm down, across the body while shifting the wt onto the R ft. Look down. (cts 1,2). Turn the palm up, complete the figure 8 while shifting the wt back onto the L ft (ct 3).
- 2 Throw the head back and the L arm high to L side (about a 45 degree angle with the head) and stamp R ft, no wt (ct 1); hold (cts 2,3).
- 3-8 Repeat action of meas 1-2 (Fig III) three times. On last stamp on R be sure to take wt.
- 9 Place R hands on ptrs waist, R hips adjacent, L arm held high. Hop on R ft and click L heel to R (ct 1); turn CW in own circle on steps L (ct 2), R (ct 3).
- 10-15 Repeat action of meas 9 (Fig III) six times.
- 16 Still in same pos do Down-Up Ending.



IV. TWO CIRCLES

- 2 meas Interlude in music. Releasing ptr, form an inner circle of W and an outer circle of M while dancing 2 Basic Steps. As soon as possible, join hands in the circles.
- C 1-8 Dance 8 Basic Steps, M circle CW, W CCW.
- 9-16 Dance 8 Basic Steps, M circle CCW, W CW. Be sure to finish with W in front of and a little to R of ptr.

NOTE: During the Two Circles and the Basket that follows, the beginning ft is not too important. When done for exhibition, the group may wish to standardize which ft to use (ML-WR).

V. BASKET

Throughout Fig V dance the Basic Step.

- C 1-2 M raise joined hands over W heads and bring them down in a front basket.

- 3-4 Dance in place. If desired, dancers may shake their heads in Polish style. Unless the head shake can be done well, it is better to omit it as it is an optional thing.
- 5 M raise joined hands and return them to orig pos.
- 6 W raise joined hands over M heads to form a back basket.
- 7-8 Dance in place.
- 9 W raise joined hands and return them to orig pos.
- 10 M raise joined hands over W heads to form a front basket.
- 11-16 Repeat action of meas 3-8 (Fig V).

During the formation of the baskets, there will be a slight fwd or bkwd movement to facilitate their formation. At the end of the circling, when the first basket is formed, *W should not expand their circle* but M should move fwd twd them to make the basket. This helps eliminate stretching the arms.

VI. MAZUR WITH COUPLE TURN

- 4 meas Interlude in music. Release basket hold, assume pos as at beginning of dance. With 4 Basic Steps turn CCW as a cpl (M move bkwd). Finish facing LOD.
- A 1-16 Repeat action of Fig I.

VII. CLICK STEP TO RIGHT AND LEFT

- B 1-16 Repeat action of Fig II.

VIII. WHIP AND PARTNER TURN

- A 1-16 Repeat action of Fig III. Since dance is ending, give the Down-Up a little extra flourish on meas 16.

(1314) THIRTEEN-FOURTEEN

(Scotland)

Thirteen-Fourteen is a medley of strathspeys and reels, first performed in Stirling on June 24, 1967, the sixty-third anniversary of the Battle of Hannockburn. The dance was composed by John Drury of Aberdeen, Scotland. It was introduced to California folk dancers by C. Stewart Smith, at Stanford University in the spring of 1968.

MUSIC: Record: Calclan CC-1-45; Waverly ELP 154, Side 2, Band 1.
Piano: "Bonnie Bridge" - Scottish Country Dance Music
"Stirling Castle" - Kerr's Collection of Reels and Strathspeys
"The Old Bog Hole" - Kerr's Modern Dance Album
"Soldier's Joy" - Kerr's Modern Dance Album

FORMATION: Four cpls in a square (W to M R), cpl 1 with back to music, other cpls numbered CCW around the square. Free hands are at sides, or W may hold skirt down at sides.

STEPS: Strathspey Step*, Strathspey Setting Step*, Skip Change of Step*
Buzz*, Pas de Basque*, Slip Step*

TERMS: Set (2 meas): Strathspey Setting Step R and L during Strathspey (4/4 meter). Pas de Basque R and L during Reel (2/4 meter).

STYLING: Ftwork is same for both M and W; all figures start R unless otherwise stated. Handshake hold is used whenever M turns W and joined hands are held at shoulder height.

MUSIC 4/4, 2/4

PATTERN

Measures

STRATHSPEY

4/4

Chord INTRODUCTION: M bow, W curtsy to ptr.

I. REEL OF FOUR IN THE CIRCLE

1-8 Pass first person (ptr) by R shoulder, next person by the L shoulder, third person by R shoulder and curve 1/2 CW; repeat reel returning to place and curve CW to finish in own place facing ptr.

II. PROMENADE

Head cpls (Promenade and Star)

Side cpls (Turn and Set)

1-2 Cpls 1 and 3 turn ptr by the R hand (M making 1/2 turn, W a full turn CW) to finish with W on the inside, both facing CW in promenade pos.

W 2 and W 4 both turn individually 3/4 CW, into ctr to finish back to back, facing out. Simultaneously, M 2 and M 4 turn 3/4 CW to outside of square to finish facing ptr.

3-4 Cpls 1 and 3 promenade (CW) between the side cpls (cpl 1 between cpl 4, cpl 3 between cpl 2) while side cpls are setting.

Side cpls (cpls 2 and 4) set to ptr.

- | | | |
|------|--|--|
| 5-6 | Cpl 1 curve around (CW) into 3rd cpls place, while 3rd cpl curves into 1st cpls place. | M 2 and M 4 turn 3/4 CW into ptrs orig place, while W 2 and W 4 turn 3/4 CW, into M orig place. Finish facing ptr. |
| 7-8 | Cpls 1 and 3 release ptrs L and star R into orig place. | Cpls 2 and 4 turn ptr by R hand halfway round to finish in own place. |
| 9-16 | Cpls 1 and 3 dance action described for side cpls (meas 1-8, Fig II). | Cpls 2 and 4 dance action described for head cpls (meas 1-8, Fig II). |

III. CIRCLE AND SET

- | | |
|-------|--|
| 1-4 | All join hands at shoulder height and circle L (CW). |
| 5-8 | Circle R (CCW). |
| 9-12 | All set to ptr and turn ptr by the R hand |
| 13-16 | All set to corner and turn corner by the L hand to finish in own place with M facing in and W facing out of square (R shoulder twd ptr). |

IV. SCHIEHALLION REEL

- | | |
|------|--|
| 1-2 | <u>ALL M</u> move (CCW) inside the square, diag R, to pos of R hand W, to finish facing out of square while <u>ALL W</u> dance small circle CW to finish in ptrs place, facing in. (M and new W finish with R shoulders adjacent.) |
| 3-4 | <u>ALL W</u> move inside the square diag R (CCW) to finish in next W place, facing out, while all M dance small circle CW to finish in M place facing in. (Original ptrs now have R shoulders adjacent). |
| 5-16 | Repeat action of meas 1-4 (Fig IV) three more times to finish in own place. |

V. URNS

- | | |
|-----|---|
| 1-8 | All turn ptr by the R hand, corner by the L, ptr by the R, corner by the L. Finish facing ptr. Clap on last ct of meas 8. |
|-----|---|

2/4 REEL

- | | |
|------|---|
| 1-8 | Repeat action of Fig I, using SKIP CHANGE OF STEP |
| 1-16 | Repeat action of Fig II, promenade and Star with SKIP CHANGE OF STEP: individual turns with PAS de BASQUE STEPS; set with PAS de BASQUE STEPS; and turn ptr with SKIP CHANGE OF STEP. |
| 1-8 | Repeat action of Fig III, meas 1-8, using 8 SLIP STEPS L and 8 SLIP STEPS R. |

- 9-12 All set to ptr with PAS de BASQUE STEPS and turn ptr by the R with 2 SKIP CHANGE OF STEPS.
- 13-16 All set to corner with PAS de BASQUE STEPS and turn corner by the L with 2 SKIP CHANGE OF STEPS. Finish in own place, M facing in, W facing out of square, R shoulders adjacent.
- 1-16 Repeat action of Meas 1-16 (Fig IV) (SCHIEHALLION REEL) using SKIP CHANGE OF STEP.
- 1-8 ALL turn ptr by the R arm (elbow grip) with 16 BUZZ STEPS. (No knee bend, up on toes.) W free hand at side, M free hand up.
- Chord M bow, W curtsey.

VIRA DO SITO

(Portugal)

The research on Vira Do Sitio (VEE-rah Due SEE-tee-oh) was done in Portugal by Madelynnne Greene in 1962, and she introduced the dance at the 1969 Statewide Festival. Sitio is the hamlet of Nazare, situated on the cliff which dominates the village. This is an area of fishermen, and they dance barefooted on the sand - a fast, running waltz, at such speed that the dancers lean far in toward the center as they move in very fast circles - and just this circling brings rounds of applause.

MUSIC: Record: Unidisc EX-45222M, Side 2, Band 1.

FORMATION: An even number of cpls (preferably 10 or 12) in a double circle, M on inside, W on outside. Cpls are numbered 1-2, 1-2, etc., as they face LOD, so that #2 follows #1.

STEPS AND STYLING: A "running" waltz step is used throughout the dance (one step to each ct of music, with no closing steps, and with slight accent on ct 1 of each meas), at a good, lively tempo. Body sways a lot (but do not dip shoulder), and fingers snap on 1st ct of each meas throughout dance. Hands are held at a little above ear level, slightly fwd, elbows slightly bent. Ftwrk is same for both M and W.

NOTE: The dance is divided into sections as follows:

Music A - 15 meas;	Music B - 9 meas;
Music C - 15 meas;	Music B - 9 meas;
Music D - 15 meas;	Music E - 16 meas;
Music E - 16, plus 1 meas.	

MUSIC 3/4

PATTERN

Measures

"Pickup" notes

plus 3 meas. INTRODUCTION No action
(Ptrs stand facing each other, M on inside, W on outside).

A I. WALTZ IN BIG CIRCLE

1-8 Beginning R, all dance to own R (M-CW, W-CCW) around the big circle with 8 waltz steps, at same time turning CW individually, completing 1 turn in each 2 waltz steps.

9-15 Without stopping, and again beginning R, all move to own L (M-CCW, W-CW) with 7 waltz steps, at same time turning CCW individually.

B II. CHANGING PLACES WITH PARTNER

1-2 Facing ptr, all dance 2 waltz steps in place (L,R), snapping fingers and letting body sway freely.

3-4 Ptrs exchange places with 2 waltz steps (move fwd on 1st waltz, passing R shoulders and watching ptr as they turn 1/2 CW. Move bkwd into opp place on 2nd waltz).

5-8 Repeat action of meas 1-4 to return to own places. Clap own hands once, about chest high, on last ct (ct 3) of meas 8.

9 Clap own hands once (ct 1).
NOTE: This makes two quick claps, (ct 3, ct 1).

C III. CIRCLE OF FOUR CCW

1-15 Each unit of 2 cpls move CCW in a small circle with 15 waltz steps, beginning R, going twice around. End in own places.

B IV. CHANGING PLACES WITH PARTNER

1-9 Repeat action of Fig II.

D V. CIRCLE OF FOUR CW

1-15 Repeat action of Fig III, beginning L and moving CW. End in own places, facing ctr of set.

E VI. VIRA CRUZADA

M 1 is now facing W 2 and dances the Vira Cruzada with her, while M 2 is facing W 1 and dances with her. All begin R.

M1 and W2

1-2 Dance 2 waltz steps
fwd twd each other,
turning body slightly
twd R to end L should-
ers twd each other (al-
most touching).

3-4 Retracing steps, dance
2 waltz steps bkwd to
place, turning body
slightly twd L to end
R shoulder twd ctr of set.

5-6 With slightly longer
steps, move twd each other
with 1 waltz step.
Pass face to face, L
shoulder leading, making
1/2 turn CW with 1 waltz
step.

7-8 Move bkwd into opp
place with 2 waltz steps.

M2 and W1

Dance 2 waltz steps
in place, turning a
little to the R on
the 1st one, and then
to the L.

Dance 2 waltz steps
fwd twd each other,
turning body slightly
twd R to end L should-
ers twd each other (al-
most touching).

Retracing steps, dance
2 waltz steps bkwd to
place, turning body
slightly twd L to end
R shoulder twd ctr
of set.

With slightly longer
steps, move twd each
other with 1 waltz step.
Pass face to face, L shoulder
leading, making 1/2 turn CW
with 1 waltz step. (Use longer
steps on meas 6 to not only

End with M on outside,
W on inside.

turn into opp place, but to
move bkwd, away from each other).

9-16 Instead of dancing the Vira Cruzada with the same person as before, it will now be done with a person in the neighboring set. For M1 and W2, it is the "neighbor" to the L of each. For M2 and W1, it is the "neighbor" to the R of each. These new sets of 4 dance the Vira Cruzada as described in meas 1-8, Fig VI. End with M on inside, W on outside.

E 1-8 Working with this same new set, repeat action of meas 1-8 (Fig VI) ending with M on outside, W on inside, in their orig sets.

9-17 Working in the orig sets of 4, repeat action of meas 1-8 (Fig VI) to return to orig places. Clap own hands once (ct 3, meas 16), and once more (ct 1, meas 17). (Two quick claps).

Repeat dance from beginning.

Repeat Fig I and II (music is slightly faster).

REFERENCE LIST

The following list is a brief guide of references on folk dance material and has been selected to include items which may be available by purchase, or which can be consulted in large college and university libraries. For a more detailed comprehensive list see previous volumes of Folk Dances From Near and Far.

For convenience in arrangement, the items have been classified by national groups, except for those which are general works or include dances from numerous national groups.

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