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1972

SYLLABUS

**Camp Hess Kramer
Weekend Institute**

OCTOBER 20 - 22, 1972

Mary Judson

Anthony Ivancich

ENGLISH COUNTRY DANCES:

- Hull's Victory
- Jack's Maggot
- La Russe Quadrille
- ✓ Nonesuch
- ✓ Picking Up Sticks
- Queen Victoria
Country Dance
- ✓ The Rifleman
- Wiltshire Six-Hand Reel

BENGUET AND IFUGAO
Phillipines

LIČKO KOLO
Yugoslavia

QUITA Y PON
Spain

SZEKI LASSU
Transylvania

GENE MURROW, ACCOMPANIST

INSTITUTE COMMITTEE
FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH
213-398-9398

FEDERATION INSTITUTE WEEKEND

CAMP HESS KRAMER
OCTOBER 20-22, 1972

PROGRAM

Friday 7:00 pm Registration (after dinner)
8:00 pm Warmup Party
9:30 pm Buffet Supper

Saturday 8:30 am Breakfast
9:30 am Teaching - ANTHONY IVANCICH
10:40 am Coffee Break
10:50 am Teaching - MARY JUDSON
12:00 n Break

12:30 pm Lunch
2:00 pm Teaching - MARY JUDSON
3:10 pm Break
3:20 pm Teaching - ANTHONY IVANCICH
4:30 pm Break

5:30 pm Snacks, Happy Hour, etc.
7:00 pm Dinner
8:00 pm Kolo Hour
9:00 pm Dance Party, including institute
and camp dances, etc.

Sunday 9:00 am Breakfast
10:00 am Review - ANTHONY IVANCICH
11:10 am Coffee Break
11:20 pm Review - MARY JUDSON
12:30 pm Break

1:00 pm Lunch
2:00 pm Bye-Bye

CAMP REGULATIONS

Smoking only in dining and rec halls; please do not
smoke in cabins or on grounds.

ENGLISH COUNTRY DANCE - NOTES AND DEFINITIONS

1. Longways - Except when otherwise noted, contra formation, men with their left shoulders to the music, women with their right shoulders to the music.
2. Proper - When the woman is on the right side of the man;
Improper - When the Woman is on the left side of the man.
3. Progressive - Each repetition leaves the dancers in relatively different positions.
4. Duple Minor - Two couples work together, Couple 1 progressing down the set, Couple 2 progressing up. As a couple reaches either end of a set, it becomes NEUTRAL (that is, it waits out one repetition of the dance), then enters the dance again as its opposite number, Couple 1 becoming a 2. and Couple 2 becoming a 1.
5. Contrary - A man or woman other than your partner.
6. Cast off, up, or down - To turn outward the long way around and dance outside the general set, moving either to the top or the bottom.
7. A double - Four steps.
8. Lead, or Move Up - Dance forward.
9. Fall or Back - Dance backward. "Lead up a double and back" is the most common use of these terms.
10. Turn Single - Dancer makes a complete turn (CW unless otherwise noted) on his own axis with four small steps.
11. Siding - This figure is performed by two dancers who face each other and move forward a double, diagonally to the right, passing each other by the left shoulder. On the third step they make a half turn CCW, completing the turn on the fourth step to end facing each other. (Bars 1 - 2). Dancers then retrace their movements along the same track, moving obliquely to the left and passing right shoulders, turning CW and facing each other on the fourth step (Bars 3-4). Dancers must remember to face each other at the beginning and close of each movement; to pass close to each other, shoulder to shoulder; and always to face in the direction in which they are moving.
12. Arming with the Right, (with the Left) - Two dancers meet, link right (or left) elbows, swing round a complete circle CW (or CCW). (Bars 1-2), separate and Fall Back to places. (Bars 3-4).
13. Hands - Are given in a shaking-hand grip and held at shoulder level. Free hands are loose at sides.

In any dance marked "Longways progressive for as many as will," a couple may join at the bottom of the set at any

time during the dance, entering as a Number 2 couple. In the same way, an exhausted Number 1 couple, having reached the bottom of a set, may drop out. "For as many as will" means exactly that, and it can be a long way from top to bottom.

HULL'S VICTORY
USA - New England

This New England Contra Dance was composed to celebrate a naval victory on Lake Champlain. This dance was derived from several sources including "Thirty Contras from New England", by Dudley T. Briggs. Mary Judson learned it while dancing with leaders and members of the Country Dance Society of America and English Folk Dance and Song Society dancers.

MUSIC: Record: EFDSS ED 105 \$2.50 45 rpm.

FORMATION: Longways progressive for as many as will (contra formation), - Duple minor (2 cpls working together) - Proper (facing up the set, W R of M).

STEPS: Dance-walk and Balance (as noted).

Music (2/4)

PATTERN

Measures

- 1-2 First cpl turn each other $\frac{1}{2}$ round CW with R hands, finishing in a line-of-four between second cpl, hands joined along line, M facing down the set, W facing up. Still
- 3-4 Still holding hands, all balance in line (step on R & swing L across; step on L & swing R across)
- 5-7 First cpl drop ptr's R hand and all turn the contrary person by the L hand once round CCW.
- 8-10 All drop L hands and first cpl turn each other once round CW with R hands, finishing in line-of-four (as in meas. 2).
- 11-12 Repeat meas. 3-4.
- 13-16 All drop hands & first cpl swing in the center of the set with a buzz-step or pivot-swing to finish facing down the set with W on M's right, inside hands joined or open social dance position.
- 17-20 First cpl promenade down the center of the set and turn $\frac{1}{2}$ -turn toward each other.
- 21-24 First cpl promenade up the center of the set (improper), break, and cast round 2nd cpl, M putting arms around W's waists (Progression).
- 25-28 With cpls facing across set, all dance forward to meet and back.
- 29-32 First cpl dance $\frac{1}{2}$ figure-8 up through and around 2nd cpl, (W crossing in front of ptr & going CW around 2nd W, while M goes CCW around 2nd M).

Repeat as many times as wanted, from new (progressed) positions each time. Each cpl waits out one turn on reaching either end of the set, then changes number & changes direction of progression on re-entering the set.

NOTE: This dance appears in several variations. The one

most commonly seen in New England today includes two full turns (often with elbows linked and using a pivot-swing) in meas. 5-7. The last 16 meas. usually go as follows:

- 17-20 First cpl promenade down the center of the set & turn-as-a-couple CCW.
- 21-24 First cpl promenade up the center of the set, break, & cast round with the 2nd cpl, linking arms or arms-around-waists, 2 W CW, 2 M CCW (progression).
- 25-28 All dance right-and-left-through: cross the set passing ptr by R shldr; first & 2nd M turn-as-a-couple CCW, while first & 2nd W do the same, also CCW, with or without taking hands, so ptrs are again facing on opposite sides of set.
- 29-32 Repeat meas. 25-28, back to progressed place.

JACK'S MAGGOT
England

Jack's Maggot first appeared in Playford, 12th Edition, 1703, England. Today a written description is found in "Country Dance Book VI", published in England by the English Folk Dance & Song Society, described by C. Sharp. Mary Judson learned it while dancing with leaders & members of the Country Dance Society of America & the EFDSS dancers.

MUSIC: Record: EFDSS ED 104 \$2.50 45rpm.

FORMATION: Longways progressive for as many as will (contra formation), - Duple minor (2 cpls working together - Proper (facing up the set, W to R of M).

STEP: Running-step throughout. 2 steps per meas. (Toe first, fast walk).

Music (2/4)

PATTERN

Measures

- | | |
|-------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1-8 | First M dances Hey-for-three (same as Scottish Reel-of-three) with the 2 Women, starting by going between the women & passing 2nd Woman by the R shoulder; first W (facing down) joins in by passing second W by the L shldr; all finish in orig. places. |
| 9-16 | First W dances Hey-for-three with the 2 men, starting by going between the men & passing second M by the L shldr; first M (facing down) joins in by passing second M by the R shldr; all finish in orig. places. |
| 17-20 | First & second cpls dance r-hand star CW (Handshake position, shldr -high). |
| 21-24 | First & second cpls dance L-hand star CCW. |
| 25-26 | First M & second W change places passing R shldr. |
| 27-28 | First W & second M change places passing R shldr. |
| 29-30 | First & second cpls join hand & circle $\frac{1}{2}$ CW. (All are in orig. positions). |
| 31-31 | First cpl drop hands, face top of set, & cast away from each other (M CCW, W CW) outside second cpl to place below, while second cpl keeps hands joined & moves up. (Progression). |

Repeat as many times as wanted, from new (progressed) positions each time. Each couple waits out one turn on reaching either end of the set, then changes number & changes direction of progression on re-entering the set.

LA RUSSE QUADRILLE
England

This dance has been collected in recent years from traditional dancers in England. A written source is "CDSS Country Dances of Today, Book 2". Mary Judson learned it while dancing with leaders & members of the Country Dance Society of America & English Folk Dance & Song Society dancers.

MUSIC: Record: EFDSS 7EG8455 \$2.50 45rpm.

FORMATION: Square set for 4 couples - numbered CCW - proper.
(W to R of M).

STEPS: Dance-walk, pivot-swing, balance (as noted).

Music (2/4)

PATTERN

Measures

- 1-4 Intro. Partners "honor).
1-2 Each man passes (or casts) behind his partner to the next W on his R.
3-4 All balance R & L to new partners (step-swing).
5-8 All swing these pturs with pivot-step or "buzz".
9-10 Men return to own ptners, passing behind them (dance-walk).
11-12 All balance R & L to own ptners (step-swing).
13-16 All swing own partners.
17-24 Cpl No. 1 continue swinging. Others stand in place and can clap if they wish).
25-32 Cpl No. 1 promenade CCW inside the set, visiting & acknowledging each cpl in turn & return to place. (Dance-walk).
33-34 Cpl No. 1 changes places across the set with the opposite cpl, Cpl No. 1 join inside hands and pass between the other two dancers. (Dance-walk).
35-36 Both cpls turn as a cpl (CCW) to face center, with inside hands joined. (Dance-walk).
37-38 As in meas. 33-34, with cpl No. 1 passing outside.
39-40 As in meas. 35-36.
41-48 Repeat meas. 33-40.
49-56 All join hands & circle L (CW) once around (polka, skip, or two-step).
57-64 All 4 cpls promenade once around CCW to places (polka, two-step or dance-walk).

Repeat meas. 1-64 with cpls 2,3,and 4 leading in turn (as in meas. 17-40).

NONESUCH (or A La Mode De France)
England

Nonesuch first appeared in Playford, 1st Edition, 1650, England. It is published in England by the English Folk Dance and Song Society--C. Sharp, Country Dance Book II. Mary Judson learned it while dancing with leaders and members of the EFDSS.

MUSIC: Record: Westwind International WI - 3300.
FORMATION: Longways set for 4 couples (Contra Formation) - Proper (Facing up the set, W to R of M).
STEP: Running step or Dance-walk (except as noted).

Music (2/4)

PATTERN

Measures

- FIG. I
- 1-4 All facing up the line, partners join R hands and lead-up-a-double and back to places.
- 5-8 Repeat Meas. 1-4.
- 9 Ptrs facing all set with R twd ptr. (Balance fwd R,L,R).
- 10 All set with L twd ptr (Balance fwd R,L,R,L).
- 11-12 All turn a single (R or CW), 4 steps to own place.
- 13-16 Repeat Meas. 9-12.
- Figure II
- 1 Ptrs facing, first cpl leap fwd on R to meet.
- 2 First cpl join hands (R to L, L to R) and slip (2 chasses) down the set, to and between and slightly below the second cpl.
- 3-4 First cpl drop hands and turn away from each other, M CW to face second M, W CCW to fac^e second W.
- 5-6 First M takes hands of second M (R to L, L to R) and pushes him diag upward and slightly outward 4 steps, while the first W and second W do the same.
- 7-8 First M turns CW, second M CCW, first W CCW, second W CW, $\frac{1}{2}$ turn to face set. Keeping near hands joined, all move fwd 4 steps. First and second cpls have changed places.
- 9-12 Same 4 (M's hands and W's hands still joined) fall back a double (4 steps) and move fwd a double (4 steps) to meet partners.
- 13-16 With both hands joined with ptr, the same 4 turn ptrs once ound CW.
- 17-32 First cpl repeats Meas. 1-16 with third cpl.
- 33-48 First cpl repeats Meas. 1-16 with fourth cpl, while second cpl dances Meas. 1-16 with third cpl.
- 49-64 Second cpl dances Meas. 1-16 with fourth cpl.
- 65-80 Second cpl dances Meas 1-16 with first cpl, while third cpl dances Meas. 1-16 with fourth cpl. (Orig fourth cpl is now at the top of the set; set order is 4,3,1,2).
- Figure III
- 1-2 All change places with ptr, passing L shldr and end facing ptr. (Sometimes called "siding", half-way).
- 3-4 All turn single 4 steps, CW.

- 5-6 Ptrs change places passing R shldr, end facing ptr.
(Sometimes called "siding", return).
- 7-8 All turn single, 4 steps CW.
- 9 Top M turns 1/4 turn R (CW) and leading with L he moves (light leap-close) to a position midway between the 2 lines, facing down the set.
- 10 Top W turns 1/4 turn to R (CW) and leading with L she moves (light leap-close) to a position midway between the 2 lines, facing up the set and her ptr.
- 11-16 The other M and W, in turn move (leap-close) individually into position, forming a line of 8, ptrs facing, M face down the set, W up.
- 17-20 Ptrs link R arms and turn once round CW.
- 21-24 Ptrs link L arms and turn once round CCW.
- 25-26 All dance 4 slips (chasses) to own L.
- 27-30 All dance 8 slips (chasses) to own R.
- 31-32 All dance 4 slips (chasses) to own L, finishing in a line of eight (re: pos. in Meas 16).
- 33- Top M turn 1/4 turn to L (CCW) and leading with R moves (leap-close) back to side of set.
- 34 Top W turns 1/4 turn to L (CCW) and leading with R moves (leap-close) back to side of set. (Everyone should be facing across the set, and their ptr.
- 35-40 The other M and W, in turn, move (leap-close) individually to position as in Meas. 8, to face ptr across the set.
- 41-64 First cpl facing each other, start a circular hey (grand R & L, W CCW, M CW) once around, all others face up the set and join in the hey in turn. Each dancer stops when he has returned to his position that he started the hey in. Bottom cpl finishes dance alone.

NOTE: It is customary to repeat the whole dance from the position reached in Fig. III, Meas. 64.

PICKING UP STICKS
England

This dance first appeared in Playford, 1st Edition, 1650, England. It is published in England by the English Folk Dance and Song Society--C. Sharp, Country Dance Book II. Mary Judson learned it while dancing with leaders and members of the EFDSS and the Country Dance Society of America.

MUSIC: Record: CDS 3 45 rpm

FORMATION: Longways set for 3 couples (Contra formation) - Proper (Facing up the set W to R of M).

STEPS: Running, slip, and skip (as noted). 2 steps per meas.

Music (2/4)

PATTERN

Measures

Figure I

- 1-4 All facing up the set, ptrs join R hands and lead up a double and back to places with 8 running steps.
5-8 Repeat Meas. 1-4.
9-12 Dropping hands ptrs face each other, top M changes places by passing R shldr with middle dancer on opp side, and then with the last dancer on his own side.
13-16 All facing up the set, lead up a double and back, joining R hands with new ptrs.
17-20 Facing ptr, top W does the same as top M, as in Meas. 9-12.
21-24 Repeat Meas. 13-16.
25-28 Facing ptr, dancer in top M pos does the same as in Meas. 9-12.
29-32 Repeat Meas. 13-16.
33-36 With ptrs facing, the dancer in top W pos does the same as in Meas. 17-20.
37-40 Repeat Meas. 13-16.
41-44 Repeat Meas. 25-28.
45-48 Repeat Meas. 13-16.
49-52 Repeat Meas. 33-36. Everyone should be back in his orig. pos.
53-56 Repeat Meas. 13-16.

Figure II

- 1-4 Ptrs facing, Side with ptrs (Pass L shldr and turn toward each other, repeat with R shldr) with 8 running steps.
5-8 Repeat Meas. 1-4.
9-16 Facing ptr, first cpl join both hands (R to L, L to R) and do 4 slip steps up the outside to the first cpl's place (Meas. 9-10). Second cpl join both hands and do 4 slip steps down to second cpl's place, while the first cpl does 4 slip steps up the outside to the second cpl's place (Meas. 11-12). First and second cpls repeat Meas. 9-12 to places.

Simultaneously, the third M (moving CCW) and third W (moving CW) skip once around the outside of the other cpls; they start by passing each other by the R shldr at the bottom of the set and again at the top of the set.

17-24 Cpls three and two do the same as cpl one and two, respectively, as in Meas. 9-16, but with the third cpl slipping up on the inside with hands joined, while the second cpl slip down on the outside.

Simultaneously, the first M (moving CW) and the first W (moving CCW) skip around the outside of the others, passing each other at the top and bottom of the set by R shoulders.

Figure III

- 1-4 Ptrs link R arms and turn once around CW to places with 8 running steps.
- 5-8 Ptrs link L arms and turn once around CCW to places with 8 running steps.
- 9-32 With W facing ptrs and M facing up the set, the first M, followed by the second M and the third M, crosses over above the first W and weaves a hey (skip step) down and up around the W--outside of the first W (CW), inside of second W (CCW), and outside and around the third W (CW). As each M finds himself last in line, he takes the lead by turning back around the second W--Third man is now first (CCW), second M next (CCW), first man last (CCW). When the first M is again leading he goes CW around the first W to the outside of the W's line and then continues CW down the outside and back up to his place, followed by the other two M.
- 33-56 W weave a hey around M, as in Meas. 9-32. Where direction for M is CW, direction will be CCW for W, and vice versa.

QUEEN VICTORIA COUNTRY DANCE
England

This dance was collected in Dounby, mainland of Orkney, 1955. It was published there and then by the English Folk Dance and Song Society in EFDSS Community Dances Manual 7. Mary Judson learned it while dancing with leaders and members of the EFDSS.

MUSIC: Record: EFDSS ED 103 45 rpm.

FORMATION: Longways progressive for as many as will (contra formation), - Duple minor (2 cpls working together - Proper (facing up the set, W to R of M).

STEPS & STYLING: Dance-walk and two-step or flat pas-de-basque (as noted). Joined hands held shldr height in a shaking-hand grip; free hand loose at side. Done 2 walk-steps per meas.

Music 2/4

PATTERN

Measures

- 1-4 First cpl turn each other once round CW with R hands.
- 5-8 First cpl turn each other $1\frac{1}{2}$ times round CCW with L hands, and finish in a line-of-four between the second cpl. Join hands along the line, M face up the set; W face down.
- 9-10 Still holding hands, all balance twice in line (Step on R and swing L across; step on L and swing R across).
- 11-12 Repeat meas. 9-10.
- 13-16 First cpl drop ptr's L hand and all turn the contrary person by the R hand $\frac{1}{2}$ round CW. Dropping hands, W make another $\frac{1}{2}$ turn CW in place to finish in a line-of-four facing down the set; all link arms.
- 17-20 Lines dance down the set and turn back (Individually, turning twd their contrary).
- 21-24 Lines dance up the set with arms linked. Finish with the first cpl (who is on the outside of the line), moving up with arms still linked, to end in front of the second cpl in original pos (but with M and W crossing over to end on original side).
- 25-32 In ballroom pos, the 2 cpls dance around each other $1\frac{1}{2}$ times CCW to progress (8 two-steps or 8 flat pas de basque). Finish Proper, in progressed pos.

Repeat as many times as wanted, from new (progressed) positions each time. Each cpl waits out one turn on reaching either end of the set, then changes number and changes direction of progression on re-entering the set.

THE RIFLEMAN
England

English traditional dance. Collected in recent years in CDSS publication, "Country Dances of Today, Book 2". Mary Judson learned it while dancing with leaders & members of the Country Dance Society of America and English Folk Dance and Song Society dancers.

MUSIC: Record: EFDSS 7EG 8718 (Alternate: EFDSS ED 103.
Quaker's Wife) 45rpm.

Step: Rant (North-of-England flat-footed Polka) throughout.

Music (2/4)

PATTERN

Measures

- 1-4 Ptnrs join hands, crossed in skating position, advance toward opp. cpl, and retire (2 rant steps each direction).
- 5-8 Cpls advance again to meet; then each man takes contrary (ptnr of man opposite) with crossed hands & leads he round CCW to his place (4 rant steps).
- 9-16 Repeat meas. 1-8 to places.
- 17-20 Ladies Chain variation: Each W gives R hand to opposite W and crosses to opp. M; he takes her L hand with his L, turning her under her own L arm $\frac{1}{2}$ turn CW, then passes her behind him, bringing his hands together behind his back and taking her L hand in his R hand. (M do rant steps in place. 4 rant steps).
- 21-24 Ladies Chain back to places, as in meas. 17-20. (4 rant steps).
- 25-32 The two top cpls dance (ballroom pos.) side by side down the middle of the set to the bottom, partners revolving CW as they dance. Others move up one place, clapping if they wish. (4 rant steps).
- Ad. lib. Repeat from beginning until all couples have danced down the middle.

WILTSHIRE SIX-HAND REEL
England

This dance has been collected in recent years from traditional sources in England. Mary Judson learned it while dancing with leaders & members of the Country Dance Society of America & the English Folk Dance & Song Society.

MUSIC: CDS 3 45 rpm

FORMATION: Longways set for 3 couples (contra formation)
Proper (facing up the set W right of M).

STEPS: Dance-walk and Rant (North-of-England, flat-footed Polka) (as Noted).

Music (2/4)

PATTERN

Measures

1 - 16

With the top M and W facing down the set and the others facing up, a line of M and W simultaneously dance twice through a Hey-for-three (same as a Scottish Reel-of-three), starting with the first M (W) passing the second M (W) by the R shldr, then passing the third M (W) by the L shldr, etc. and returning to original places, but facing ptr (swaggering dance-walk).

17

All clap own hands

18

All shake R hands 3 times with partner.

19

Repeat meas. 17.

Repeat meas. 18.

21

Repeat meas. 17.

22

Repeat meas. 18.

23-24

All change places with partner by passing R shldrs with a walking step.

25-32

Each dance Rant step in place (the Rant step may be done with individual variations at will).

33-64

Repeat meas. 1-32 in opp position, but with a traveling Rant step in meas. 1-16. Finish in original position.

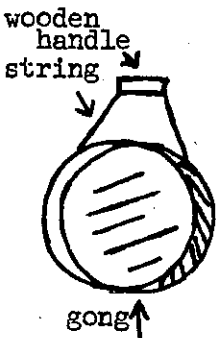
Repeat dance from beginning.

BENGUET AND IFUGAO DANCES
(Philippines)

BENGUET (Ben-get) and IFUGAO (Ee-foo-gah-oh) are two tribes of the Igorot people who live in the mountain region of Northern Luzon. Several pre-literate groups in that area still preserve their tribal ceremonies and festivals. These dances represent the movements of large birds. Dancers are very proud; the head is held high but the gaze is down and right towards center of circle. Costume is a loin cloth for men; tight sarong-type skirt for women (white blouse may be worn); no shoes, of course.

FORMATION: Circle moving CW, though a line may be used for entrances and exits if dance is staged.

MUSIC: Provided by gongs made of small brake drums, hub caps, or a handleless iron skillet, etc., strung according to drawing at left. The notation for 3 Benguet and 3 Ifugao rhythmic patterns is given below:



Key to Gong Notation

Patterns # 1, 2, 4: Kneeling, sit on heels with toes tucked. Put gong on lap and tuck handle into belt. Strike outside of gong with flat hand. Flag up (♯), Right hand; flag down (♮), Left hand.

Patterns # 3, 5, 6: Hold by handle in Left hand, gong near chest. Strike with stick in Right hand, outside of gong for # 3; inside for # 5, 6. Flag up, gong swings freely; flag down, mute gong with Left elbow.

(♯) means lift gong a little higher, but always bring it down to regular position by following stroke.

BENGUET PATTERNS

Gong Rhythms (PLAYED BY MEN)

#1) || ♯ 7 ♯ 7 ♯ ♯ ♯ 7 ♯ ♯ ♯ ♯ ♯ 7 ♯ 7 ||

#2) ♯ ♯ ♯ ♯ ||: ♯ 7 ♯ ♯ ♯ ♯ ||

#3) || ♯ 7 ♯ 7 ♯ ♯ ♯ ♯ ||

Women's Step: Arms stretched forward high, out to side, or backward low.

Ct. 1: Short sliding-step Left forward on bent knee; extend lower Right leg to side, keeping knees together. Hands flip down.

Ct. 2: Step Right in place on ball. Hands flip up.

STEP DOES NOT REVERSE

IFUGAO PATTERNS

Gong Rhythms

#4) ♯ ♯ ♯ ♯ ||: ♯ ♯ ♯ ♯ 7 ♯ ♯ ||

#5) || ♯ . ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ || #6) || ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ . ♯ ♯ ♯ ♯ ||

IFUGAO, Cont'd.

Men's Step: Knees remain bent throughout dance, body leans slightly twd R. Arms bent, hands lightly clenched in front of waist.

Ct. 1: Step fwd on R.

Ct. 2: Scoot fwd on R and extend L fwd with flexed foot. Elbow hits side of waist.

Repeat cts 1-2, with opp ftwk.

Note: This step may also be done side to side.

Women's Step: L arm is extended straight out to side, fingers are stretched up. R arm is bent with elbows back, lower arm is parallel to ground and near waist.

Ct. 1: Step fwd on R. Shoulders twist R (CW). R hand does a small jabbing movement.

Ct. 2: Place ball of L ft beside R instep. Stronger jab with R hand, L hand flips down and up again.

Repeat cts 1-2, with opp ftwk. Arms do not change.

Note: Either dance may be done any number of times.

FORMATION: Individual circles or lines for M and W.

Presented by Anthony Ivancich

PJEVAJ MI, PJEVAJ
(Yugoslavia)

Pjevaj Mi, Pjevaj (Pye-vai Me Pyevai) is a singing dance from Lika, Yugoslavia. This dance was taught by Dick Crum under the name of Licko Kolo at the Balkan Institute in Chicago, March 1956.

FORMATION: Dancers in a line, hands joined and held leisurly at sides. The leader is on the left end of the line, the end dancer lets free hand hang naturally at side.

SONG: (Singing dance)



Pjevaj mi, pjevaj; sokole,
K'o što si, sinoć, pjevao,
Pod moje, drage, pendžerom,
Moja je, draga, zaspala,
Studen joj, kamen, pod glavom,
Jasam joj, kamen, izmak'o,
A svoju, ruku, podmak'o.

Each verse ends with "Salaj", then repeat the last word in each verse..

MUSIC, 2/4

PATTERN

Meas.

SLOW STEP: (Use during singing)

- | | | |
|---|-----------------|----------------------------------------------------------------------------|
| 1 | "Pje-
vaj mi | Ct. 1 - Walking step to L with L.
Ct. 2 - Continue walking to L with R. |
| 2 | Pje
vaj," | Ct. 1 - Walking step to L with L.
Ct. 2 - Face ctr and step back on R. |

FAST STEP: (Done without any musical accompaniment, after finishing all the verses of "Pjevaj mi, pjevaj, Sokole".

- | | |
|---|-------------------------------------------------------------------------------------|
| 1 | Ct. 1 - Facing RLOD, leap on L.
Ct. 2 - Continuing in same direction, leap on R. |
|---|-------------------------------------------------------------------------------------|

Meas.

FAST STEP:

- 2 Ct. 1 - Leap onto L.
Ct. 2 - Hop on L, swing R fwd.
- 3 Ct. 1 - Leap onto R.
Ct. 2 - Hop on R, swing L up in back of R.
- Dance ends when leader stops the dance.

Presented by Anthony Ivancich

Camp Hess Kramer, Oct. 1972

QUITA Y PON
(Kee-tuh ee Pohn)
Extremadura, Spain

This dance is found in the town of Montehermoso in west central Spain, where it is danced in the village plaza on Sunday afternoons and special fiesta days. The dance is accompanied by a gaita, flauta (three-holed pipe), drum, tambourines, and one or more singers. The dance was learned by Anthony Ivancich from original source material and is also recorded in Danzas Populares de Espana by M. Garcia Matos, 1964.

RECORD: WI 3300

STEPS: Feet remain parallel throughout the dance.

Paseo: ct. 1) Turn body slightly to L and step in place on L.
ct. 2-3) Raise R leg a small amount in front of L.
ct. 4-5) Step on R next to L.
ct. 6) Step on L next to R.
Repeat to other side.

Caminando: ct. 1-2) Walk on L to the L.
ct. 3) Small walk on R to L.
ct. 4) Step on L and bend knee. } On cts 4, 5, 6
ct. 5) Step on R in front of L. } turn R to
ct. 6) Step back on L. } face opp. dir.
(Note: Cts. 4, 5, 6 are like a pas-de-basque.)
Repeat to other side.

Quita y Pon Saltos:

ct. 1-2) Leap onto L and extend a straight R leg toward partner about 35°.
ct. 3) Leap onto R and extend a straight L leg toward partner about 35°.
ct. 4-5) Leap onto L and extend a straight R leg toward partner about 45°.
ct. 6) Hop on L as a result of the R leg swinging upward on cts. 4-5.
Repeat to the other side.

ARMS: During the Paseillo arms hang naturally to side. W maintain this position throughout the dance. M raise arms during the Introduction and hold arms there the remainder of the dance. The arms are rounded and are held to just below the height of the chin. The men play castanets attached to the middle finger of each hand and vibrate the castanets between the palm and fingertips.

MUSIC: 3/4 time. Dance steps for the most part are counted in 6/4 time.

FORMATION: Contra formation. M in one line facing ptrs, who are in a line of W.

NOTE: Dance description is for W; M use opp. ftwk.

Music: 3/4

PATTERN

measures

- 6 counts Let 6 beats of music pass before beginning dance.
(A) Paseillo (drum)
1 - 8 Four Paseo steps. W start L.
(B) Introduction (flauta)
9 Turning body to R do cts. 4, 5, 6 of Caminando step.
10 - 23 Seven Caminando steps side to side. W start R.
(C) Copla (Singer)
24 Step onto L and swing a straight R leg toward partner about 35°.
25 - 38 Seven Quita y Pon Saltos. W start by leaping onto L.
39 Leap onto L and swing a straight R leg toward ptr about 35° (cts 1, 2); hop on L (ct 3).
40 Walk on R to R (ct 1), pivot 3/4 turn to R to face partner (cts 2-3). (During turn keep knees beside each other and extend L lower leg straight back.)
(D) Etribillo
41 - 47 With seven pas de basque steps, starting L, change places with partner moving each to his own R. Face partner throughout.
48 Turn as in measure 40.
49 - 56 Repeat measures 42 - 48, once more exchanging places with partner.
57 - 64 Repeat measures 42 - 48, once again exchanging places with partner.

Start of Etribillo:



After 3 changes:



Repeat dance from (A) Paseillo from other side of set.

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SZEKI LASSU
(Transylvania)

A circle dance from the Szek district, Transylvania. It is performed without instrumental accompaniment. The dance was introduced by Andor Czompo at the 1963 Santa Barbara Folk Dance Conference.

MUSIC: The dancers hum or "la-la-la" the following melody:

Music is written in key of F.



FORMATION: Dancers in a circle, hands joined and down at sides.

MUSIC 2/4

PATTERN

Meas.

FIG. I

- 1 In place, with ft apart, sway right and left, shifting weight onto R.
- 2 Shift weight onto L.
- 3-12 Repeat meas 1-2 for the next 10 meas and end with weight on L.

FIG. II

Dancers face LOD and move around the circle with the following steps:

- 1 Step R,L.
- 2 Step R,L,R (3 small quick steps).
- 3 Close L to R and hold.
- 4-12 Repeat meas 1-3, 3 more times for a total of 4.

FIG. III

In place and facing center:

- 1 Leap onto R, slightly to R, keeping L close to R in the air; then leap onto L slightly to L, keeping R close to L in the air.
- 2 Step in place R,L,R.
- 3 Step onto L in place and close.
- 4-12 Repeat meas 1-3, 3 more times for a total of 4.

FIG. IV

Same as FIG. II.

FIG. V

In place and facing center.

- 1 Leap onto R slightly to R and tap L toe lightly in back of R; then leap onto L slightly to L and tap T toe lightly in back of L.
- 2 Step in place R,L,R; on last step turn both heels out (weight on toes).
- 3 Bring heels together sharply and hold.
- 4-12 Do the above 3 more times, for a total of 4.

Presented by Anthony Ivancich