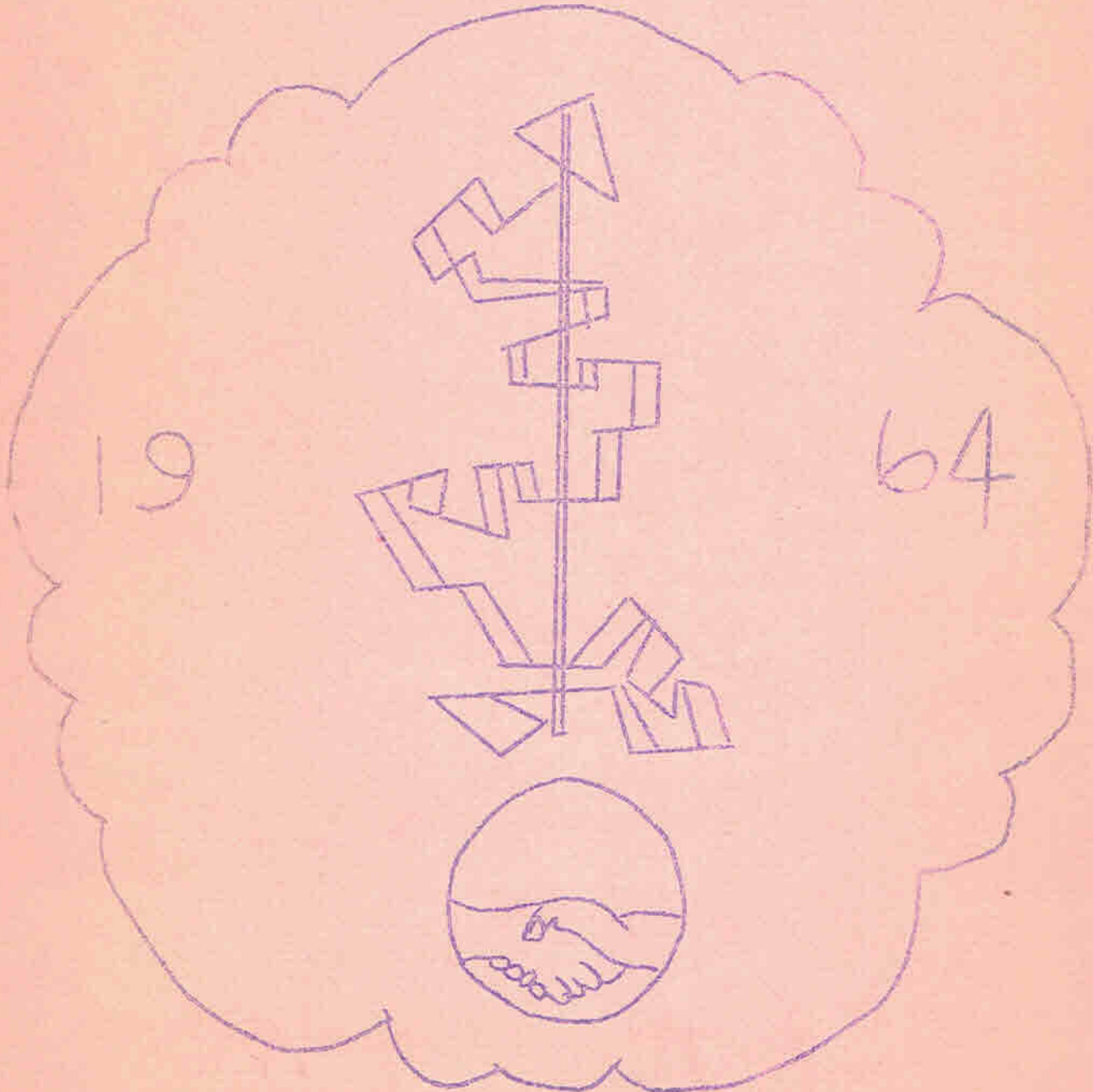


ISOMATA
FOLK DANCE
WEEKEND



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Swedish

MUSIC: Record: Aqua Viking V-201a
FORMATION: Cpls in circle, beg facing LOD.
POSITION: Closed shoulder-waist, open.
FOOTWORK: Opp throughout; Nordic Polka.
CHARACTER: Lighthearted and with animation.

MUSIC: 2/4

PATTERN

Meas. FIGURE I. Polka Turn.

1-8 In closed pos, M beg on L ft, cpls dance 8 polka steps turning CW, moving fwd in LOD.

1-8 Reversing turn to CCW and moving in RLOD, cpls continue with 8 more polka steps to dance bk to starting point, where they stop, with M facing otwd, W inwd, own H's on hips.

 FIGURE II. Stamp, Clap, Fingerpoint, Spin, Stamp.

9-10 M beg on R ft, stamp 5 times in time with music (R-L, R-L-R).

11-12 Clap own H's 5 times in same rhythm as 9-10 above.

13 Point R forefinger 3 times at ptr.

14 Point L forefinger 3 times at ptr.

15 Clap ptrs R H (fist of H) while turning same dir as H movement (CCW) to spin about individually with 2 pivot steps (R-L).

16 Face ptr and stamp 3 times (R-L-R).

9-16 Repeat 9-16 above.

Entire dance repeated from beg. Dance concludes with polka as in Fig I.

NOTE: Above variant as performed by folkdancers at Skansen folklore park in Stockholm. Swedish folkdance textbook recommends closed polka-mazurka (Baltic) dance pos, which is similar to reg waltz pos except that M holds W's R H under his own L, firmly on his L hip. Also CCW turn is continued fwd in LOD instead of RLOD.

Presented by Vyts Beliajus

Swedish

MUSIC: Record: Aqua Viking V201b.
 FORMATION: 2 cpls in ring.
 FOOTWORK: L sleng-polska throughout, same for W as for M.
 CHARACTER: Vigorous, yet light and "airy".

MUSIC: 3/4

PATTERN

- Meas. FIGURE I. Ring and Star.
- 1-8 2 cpls in ring, alternate M and W, simple H hold at shoulder level.
 8 sleng-polska steps to L, ring turning CW.
- 1 ("Transition"): With handclap on 1st beat, each person turns to
 own L with 1 sleng-polska step, to make a full individual L (CCW)
 turn around.
- 2-8 Facing ctr of set, form 8-handed star by grasping R wrist of person
 to own L, with own R H and R arm just above elbow, of same person,
 with own L H and move star about CW with 7 more sleng-polska steps.
- FIGURE II. Basket.
- 9 With handclap on 1st beat, release star hold and take "transition"
 as before.
- 10-16 In rapid succession, W grasp each other's H's with ring hold, M
 grasp each other's H's in same manner, below the W's H's. Then
 W lift their H's over M's heads and place them behind M's bks and
 M lift their H's over W's heads and place them behind W's bks -
 during which the set continues to move about CW with sleng-polska
 steps. Basket thus formed is kept in CW motion....
- 9-16 and continued to end of 8 music.

Dance is resumed from beg without "transition", by dropping H's
 from basket hold and re-forming ring as in Fig I.

SLENG-POLSKA STEP: In common with most Swedish Polska steps, the
 sleng-polska is repetitive rather than alternating, that is, each
 step pattern begins on the same ft. Furthermore the W's step is
 the same as the M's. In this dance, only a L (CW) sleng-polska
 is used. In today's dance terms it can best be described as a
 side polka step to the L (ct a-one and two) followed by a L-ward
 leap onto the R ft (ct three). Cue: "Hop-step-close-step, leap
 across". On the 3rd beat the R ft is brought past the L which is
 simultaneously lifted behind the R ankle. Throughout, the action
 is sd-ways, both the ft and body being at R angles to dir of move-
 ment (no "rhumba twist", please). Dancers must be up on toes at
 all times and "spend as little time on the floor as possible".
 Due to the great speed of this step, exceptional lightness of ft
 is essential.

Continued: Fyramamadans

RING HOLD: With fingers held tightly tog, the H's are cupped, and interlocked with the opp person's H's in the manner of opposing hooks. Usually the taller person will have palms down the shorter one palms up. (Note to the W: very long fingernails may leave a bad impression on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE: Swedish folkdance groups often use this procedure:

Form 2 parallel lines of cpls facing ea other about 4 steps apart and number the sets in 2's. Music is played 3 times through. The first time only cpls 1 dance; the second time only cpls 2 dance; and the third time all cpls dance.

The 8-handed star is not always formed as described above, but varies according to local tradition. The method given here is the simplest.

Presented by Vyts Beliajus

Typed: Bev. Lyons

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This dance was dedicated to the Youth of Bern, Switzerland in 1955 at the Second Unspunnenfest. The Swiss Trachtenvereingung started those Unspunnenfeste in memory of the first Oberlandirsche Schwinget on the gateway to the Lauter Brunental in Unspunnen bei Interlocken.

MUSIC: Record:

FORMATION: Dance for 8 or 10 cpls in a set. Cpls, insd H's joined, M L H on M shoulder ahead of him. W R H on skirt.

STEPS: Three-step - Mazurka-step - step hop - two-step hop - heel and toe hop. Introduction - bow to ptr.

PATTERN

Meas. FIGURE I. (a)

- 1 One three-step fwd. M starting with L ft, W R.
- 2 M one three-step fwd with R ft. W with one three-step turning L, CCW. M helping to swing her to the M in front of him.
- 3-6 Repeat 1 and 2 three times.
- 7-8 2 three-steps fwd, M leading, W in front of him $3/4$ CCW turn to the insd of circle facing out. M $1/2$ turn facing CW, W join H in circle.
- 9-10 W step swing L and R sd.
- 11-12 W 2 three-steps to L CCW.
- 13-16 W repeat meas 9-12, on meas 15-16 W with 2 three-steps more out of circle in front of ptr, orig pos insd H's joined.
- M at the same time:
- 9-16 M 8 three-steps CW around the W circle. On every 1 step, three-step, clap H's away from W. On R step, snap fingers twds W,

FIGURE I. (b)

- 1 Insd H's joined, step hop, M L, W R.
- 2 Step hop M R, W L.
- 3-4 H's on hips - 2 two-step hop, M L CCW, W R CW. Stomp on 1st step.
- 5-6 With hip-shoulder hold pos. 2 Mazurka-steps fwd, CCW. M start L, W R.
- 7-8 Same pos. Make 1 complete turn CW with a jump on both ft, then continue turn with 5 walking steps, M and W turning CW, both beg with L ft.

Continued: Guivens Grischeons.

9-16 Repeat meas 1-8 ending with M on insd circle facing in forearm
H hold. W facing CCW.

FIGURE II.

1-2 M step hop L and R sdwd.

3-4 Repeat meas 1-2.

5 M extend L heel fwd on floor, toe up.

6 L toes bkwd, lean fwd, arms loose.

7 One three-step L, 1/2 turn L CCW.

8 2 steps out of circle - to enlarge the circle again - facing out.

W at the same time:

1-4 4 three-steps fwd CCW, starting R.

5-8 4 quick turns CW starting R, bk to ptr facing each other.

9 M heel-toe hop L.

10 Heel toe hop R.

11-15 Repeat 9 and 10.

16 Two stomp.

W at the same time:

1-16 With 7 three-steps circle own ptr once around CCW, begin R on
at 16 turn with 1 three-step L, CCW.

CHORUS

17-32 Repeat Fig 1 (b). Ending double circle M insd facing out, W
otsd facing in, H's on hips.

FIGURE III.

1-2 2 Gallop steps L, sdwd, away from ptr and 1 three-step turning L
CCW.

3-4 Repeat 1 - 2 to R and all a 1/4 turn L.

5-6 Repeat 1 - 2, M L twds ctr, W out of circle.

7-8 Repeat 3 - 4 ending in Varsouvien pos.

9 M and W 1 three-step fwd L.

10 1 three-step R fwd.

Continued: Guivens Grischeons

- 11-12 Retaining H hold, M lead ptr around behind him and to his L.
(W must turn away from ptr on 1st ct of meas 10, as M moves slightly to his R - use three-step.) W pivot once CW ending in Varsouvien pos.
- 13-16 Repeat meas 9 - 12 reversing ftwk, W moving to M R.
- 1-16 CHORUS. Ending M facing CCW, W CW.
- 1 M and W 1 three-step fwd passing L shoulders.
- 2 Take L H of next new ptr, W turning CCW with 1 three-step M stand still.
- 3 Same as meas 2 passing R shoulder.
- 4 R H turn.
- 5-8 Repeat meas 1-4 ending with large circle, H's joined.
- 9 1 Mazurka step R, drop H's.
- 10 M stomp twice, W three Gallop steps to R, passing R, M bk to circle.
- 11-14 Repeat meas 9-10.
- 15 Mazurka step R.
- 16 M lead ptr to his R sd or take shoulder waist pos and dance off with Mazurka step.

Presented by Elizabeth Ullrich

Typed: Bev. Lyons

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