

RHS  
1965 ✓

FOLK DANCE FEDERATION OF CALIFORNIA, INC.

FEDERATION INSTITUTE

DATE: September 26, 1965  
TIME: Registration: 1:00 P.M.  
Instruction: 1:30 - 5:00 P.M.  
PLACE: SAILBOAT HOUSE CLUB ROOM  
568 Bellevue, Lakeside Park  
Oakland, California

DANCES

INSTRUCTORS

Margaret's Waltz	Ruth Ruling
Trull Masollke	Ruth Ruling
Tarantella di Peppina	Madelynne Greene
Bourree Croisees	Ned Gault

C O M M I T T E E

Walt Baldwin - Chairman

Edith Thompson  
Charles Emerson  
Bobbie Burke  
Florette Butcher

Coordinator - June Schaal

Charge for Syllabus - \$1.50

BASIC STEPS FOR BOURRÉES

NOTE: Bourrées are the "real" French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin and, of course, Berry. In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

1. Pas de bourrée (bourrée step) 3/8 or 2/4 meter.  
Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees slightly (ct 2); step on ball of L ft, straightening the knees slightly (ct 3). Repeat, starting with R ft.
2. Avant-deux droit (straight move for 2 dancers).  
Two dancers face each other (4 ft apart).  
1st meas: Both starting with L ft, dance one bourrée step fwd and meet your opp on R shoulder. (NOTE: The first step is a large one.)  
2nd meas: Dancing on the spot, do one bourrée step if you are a W. M bend both knees on the 1st ct of the meas.  
3rd meas: Move bkwd with one bourrée step, starting with L ft.  
4th meas: Do one bourrée step in place.
3. Avant-deux épaulé (épaulé - shoulder).  
This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisée".  
Two dancers face each other. Now they turn their L shoulder toward each other.  
1st meas: Starting with L ft, take one big step twd each other, turning 1/2 a turn to L (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.  
2nd meas: Step on the R ft and at the same time throw L ft swd L (ct 1). Step on L ft (ct 2). Step on R ft, close to L ft (ct 3).  
3rd meas: Step on L ft in place, beginning a 1/4 turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.  
4th meas: Step on R ft diag R bkwd (ct 1), beginning a 1/4 turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs pointing L shoulders twd each other.
4. Épingle à cheveux (hairpin or U-turn).  
This is a variation of the "avant-deux épaulé" and takes 4 meas.  
1st and 2nd meas: Repeat meas 1 and 2 of "avant-deux épaulé".  
3rd meas: Take a fast 3/4 turn on L ft (ct 1). Step on R ft near L ft (ct 2). Step in place on L ft (ct 3).  
4th meas: Repeat meas 4 of "avant-deux épaulé".
5. Croisements (crossing over) 4 meas.  
1st meas: Repeat meas 1 of "avant-deux épaulé".  
2nd meas: Step swd R on R ft, changing place with your ptr (ct 1). Step L ft close to R ft (ct 2). Step on R ft in place (ct 3).  
3rd meas: Take a 3/4 turn on L ft (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3).  
4th meas: Repeat meas 4 of "avant-deux épaulé".

TARANTELLA DI PEPPINA  
(Italy)

Notes are by Mary Ann Herman, who learned the dance from Italian natives many years ago. Madelynne Greene first learned the dance at the Maine Folk Dance Camp. There are many tarantellas, but most have the same basic step. The following Tarantella, one of many from Napoli, contains the fundamental Tarantella steps. This music may also be used for other forms of the Neapolitan Tarantella.

Music: Record: Tarantella di Peppina - Folk Dancer MH 2012a. 6/8 meter.

Formation: Cpls facing CCW, W standing to L of M. Inside hands crossed behind ptr's back. W has R arm around M waist, M has L arm around W waist. Free hand holds tambourine.

Steps: Step-hop, Pas de Basque, Step-close, and Buzz.  
Step-kick: Step R, quickly extend L fwd (ct 1); step L extending R fwd (ct 2). (ct 2 beats to each meas of 6/8 music).

MeasuresPATTERN

8 meas. Introduction

FIG I (STEP-HOP AND WALK)

- A 1 Starting R, step-hop R diag fwd, at the same time L is swung behind R calf.  
2 Step-hop L diag fwd, swinging R behind L.  
3-4 With 3 steps R,L,R, hop R, swinging L ft fwd. Move diag fwd to R.  
5-8 Repeat action of Fig I, meas 1-4, starting step-hop L and moving diag fwd L.  
1-8(repeat) Repeat action of Fig I, meas 1-8.

FIG II (PAS DE BASQUE, TURN AND BUMP)

- B 1-2 Facing ptr, clapping tambourines overhead, pas de basque to the R and L.  
3-4 With 4 steps R,L,R,L, turn 3/4 to R to finish with R hips adjacent to ptr, facing away from ptr. W face LOD, M face RLOD.  
5-6 Move sdwd twd ptr; step R, close L, step R and bump R hips.  
7-8 With 4 steps L,R,L,R, turn 3/4 to L to finish facing ptr.  
1-8(repeat) Repeat action of Fig II, meas 1-8, starting pas de basque L.

FIG III (PARTNERS CHANGE)

- C 1-2 Clap own hands, with 4 hops on R, L ft extended bkwd, change places with ptr, passing R shoulders. R hand extended fwd, L hand bkwd.  
3-4 When reaching ptr's pos, turn to face ptr with 4 walking steps in place (L,R,L,R).  
5-8 Repeat action of Fig III, meas 1-4, starting hop L, passing L shoulders with L hand extended fwd, R bkwd.  
1-8(repeat) Repeat action of Fig III, meas 1-8.

FIG IV (FLIRTATION)

- D 1-8 This figure is very flexible. M turns R in place, snapping fingers, taking 8 modified step-hops; improvising with his body, hands and ft in Italian style, while flirting with ptr.  
W moves sdwd CW once around the M, with 8 bkwd "Buzz Steps"; stepping

R behind L, stepping L to side. W is clapping her tambourine overhead, in back, to side or just shaking it, while flirting with M.

FIG V (STEP-KICK)

1-8(repeat) Cpls facing CCW, with W to L of M, W R arm around M waist, M L arm around W waist.  
Take 16 step-kicks, leaning shoulders bkwd, while extending ft fwd. Very little progression is made on the step-kicks.

FIG VI (FLIRTATION)

E 1-8 Repeat action of Fig IV, meas 1-8.

FIG VII (TURN WITH PTR AND SOLO TURN)

1-8(repeat) Facing ptr, clap own hands, start R run twd ptr and place R arm around ptr's waist. Turn partly with ptr, then remove arm and twirl to R, finishing in ptr's pos. Repeat action of Fig VII, meas 1-4, starting L and placing L arm around ptr's waist. Finish in original pos to repeat dance from the beginning.

Repeat dance from the beginning, then repeat Fig I.

NOTE: This dance was published in LET'S DANCE October, 1959, under the name of "Tarantella Napoli".

MARGARET'S WALTZ  
(England)

Margaret's Waltz was composed by Pat Shaw of London in honor of a friend of his. It was presented at the 1965 University of the Pacific Folk Dance Camp by Nibs and Jean Matthews of the English Folk Dance and Song Society.

MUSIC: Record: HMV 7EG 8669 "Spanish Waltz"

FORMATION: Cpls in a large circle, one cpl facing another. W to ptrs R, inside hands joined at shoulder height, elbows bent. When hands are free, they hang naturally at sides.

STEPS AND STYLING: Waltz\*, Allemande Left and Right\*, Ladies Half Chain\*, Dos-a-Dos\*, Chasse\* (one "glide, close" per meas).

Traveling Waltz: Step in desired direction a long step (ct 1). Next 2 steps (cts 2,3) are short and are done almost in place. Traveling Waltz is done smoothly with no emphasis on closing the ft on ct 3.

\*Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc.

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MUSIC 3/4

PATTERN

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Measures

Chord & one note INTRODUCTION

I. FORWARD AND BACK; ALLEMANDE RIGHT AND LEFT

1-4 Cpls dance 2 Traveling Waltz steps twd opp cpl and 2 Traveling Waltz steps bwd to place. If all start on R ft, W will have no ft change throughout dance. M will have to change only for the waltz in ballroom pos (meas 29 - 32).

5-8 With 4 Traveling Waltz steps, Allemande R with opp. Keep joined hands about shoulder height with an easy tension in the arms. Bend elbows no more than is necessary to avoid bumping others.

9-12 With 4 Traveling Waltz steps, Allemande L with ptr.

II. LADIES HALF CHAIN, CHASSE AND STAR

13-16 With 4 Traveling Waltz steps, Ladies Half Chain. As W join hands, do so at about shoulder height with an easy tension in arms. M now have new ptr. Retain the Back-Hand Promenade pos (used at the end of the Half Chain) for the Chasse.

17-18 New cpls chasse 2 steps diag fwd R. All must start R ft. No wt on the last "close" on L.

19-20 Same cpls chasse 2 steps diag fwd L. All must start L ft. No wt on the last "close" on R. Cpls should be standing back-to-back.

21-24 Drop hands and each turn individually to own R to form a R hand star. Using a "hand shake" grasp, join hands with opp (W with W, M with M). Does not matter which set of hands is on top. Waltz CW to original places. Whole action takes 4 Traveling Waltz steps. M now has original ptr.

III. DOS-A-DOS AND BALLROOM WALTZ

25-28 With 4 Traveling Waltz steps, each dance a dos-a-dos with opp. On last meas, M hold ct 3 so as to have L ft free.

29-32 In ballroom pos with ptr, dance 4 waltz steps (turning CW) to progress to new cpl. Begin M L, W R. Cpls facing LOD at start of dance, keep to outside of circle when passing.

Cpls facing RIOD at start of dance, keep to inside of circle. At end of meas 32, release ballroom hold and face new cpl with inside hands joined.

Dance is repeated 4 more times, each time with a new opp cpl.

TRULL-MASOLLKE  
(Switzerland)

Trull-Masollke (trool mah-SOHL-kuh) comes from Appenzell and is one of the few dances from that area that is played in a minor key. Trull means "turning" and Masollke comes from the name of a place. It was presented at the 1965 University of the Pacific Folk Dance Camp by Carmen Irminger of Switzerland.

MUSIC: Record: Columbia SEVZ 551

FORMATION: Cpls in a circle in ballroom pos, M back to ctr. Joined hands are extended about shoulder height.

STEPS AND STYLING: WALTZ\*, SIDE MAZURKA: Step on L swd to L with an accent, bending body slightly to L (ct 1), Step R beside L, straightening body (ct 2). Take a slight hop on R and lift L ft close to R ankle, keeping sole of L parallel to floor (ct 3). Keep both ft at R angles to direction of travel. Step does not alternate but may also begin with R ft to R.

\*Described in volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, Inc.

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MUSIC 3/4

PATTERN

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Measures

4 meas

INTRODUCTION

I. SIDE MAZURKA AND HALF TURN

A 1

Beginning M L, W R dance 1 Side Mazurka in LOD.

2

Almost on the spot, make 1/2 turn CW with 3 steps. M now faces ctr. While turning, bend extended arms at the elbow so that by ct 3 the joined hands are between ptrs at about shoulder height. Do not rush. The movement of the forearms and hands is optional and may be omitted if desired.

3

Beginning M R, W L dance 1 Side Mazurka in LOD.

4

Almost on the spot, make 1/2 turn CW with 3 steps. If joined hands were brought in during meas 2, straighten elbows and return hands to original pos by ct 3.

5-8

Repeat action of meas 1-4.

1-8(rptd)

Repeat action of meas 1-8. On last meas, make the 1/2 turn CW but finish with ptrs side by side facing LOD, W to R of M. Join hands, M R with W R, M L with W L so that hands are crossed in front. W L arm is over M R arm.

II. COUPLES TURN AND PARTNERS CIRCLE

B 1-4

Beginning M L, W R dance 1 complete turn CCW with 4 waltz steps. M act as the pivot point. At the very end, drop L hands and place them behind back. Raise joined R hands.

5-8

Action takes 4 waltz steps beginning M L, W R. W will continue the circling as M turns the other way on the spot.

M: While leading W around by joined hands, turn once CW in place. Go under joined hands at start of turn and once again before its completion.

W: Circle once CCW around M. This is a continuation of the circling in meas 1-4 (Fig II).

At the very end, assume crossed hand pos (exactly) as in start of Fig II.

-1-4(rptd)

Beginning M L, W R dance 1 complete turn CW with 4 waltz steps. W act as pivot point. At very end, drop R hands and place them behind back. Raise joined L hands.

5-8

Action takes 4 waltz steps beginning M L, W R. M will continue the circling as W turns the other way.

M: Circle once around W. This is a continuation of the circling in meas 1-4 (rptd), (Fig II).

W: While leading M around with joined L hands, turn once CCW in place. Go under joined hands at start of turn and once again before its completion.

At the very end, assume original ballroom pos.

Repeat dance from the beginning and finish with Fig I.