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1966✓

FOLK DANCE FEDERATION OF CALIFORNIA INC

SEPTEMBER 1966 FEDERATION INSTITUTE

SUNDAY, SEPTEMBER 18, 1966

SAILBOAT HOUSE CLUB ROOM

568 BELLEVUE, LAKESIDE PARK

OAKLAND, CALIFORNIA

REGISTRATION 1:00 P.M.

INSTRUCTION 1:30 to 5:00 P.M.

DANCES

La Marieta
La Maxurca Mexicana
El Numero Cinco

Tango Campana
Urai Korczardas

INSTRUCTORS

Buzz Glass

Ned Gault

COMMITTEE

June Schaal - Coordinator

Bobby Burke - Chairman
Florette Butcher
Chris Borland
Dolly Schiwal

Charge for Syllabus - \$1.50

LA MAZURCA MEXICANA

(Mexico)

During the second half of the 19th century many of the older types of Mexican dances were replaced in the salons by newer dance forms from Europe, such as the polka, schottische, mazurka, and waltz. In time they were also performed in the public dance halls of the cities. "La Mazurca Mexicana" (pronounced Lah Ma-SOOR-kah May-hee-CAH-nah) is a form of La Varsoviana, which was widely danced in Mexico during this period. Many different forms appeared in various parts of the country. The dance was presented by Al Pill at the University of the Pacific Folk Dance Camp, Stockton, California, in 1966.

MUSIC: Record: Peerless LP, 1097 "Mexican Regional Dances" Side B, band 1.

FORMATION: Cpls facing CCW around the room in a circle. Inside hands are joined at shoulder height. W is to R of her ptr and holds her skirt at the side with R hand; M free hand behind his back, palm out.

STEPS AND STYLING: Waltz Balance: Leap lightly onto L ft (ct 1), close R to L (ct 2), step L in place (ct 3). Repeat, starting with leap onto R. Steps are rather small, with a soft knee-bend on cts 1 and 3.

Valseado Step: Step fwd on L ft (ct 1), close R to L (ct 2), step L in place (ct 3). The next Valseado Step would be: step bwd R (ct 1), close L to R (ct 2), step R in place (ct 3). A soft knee-bend on cts 1 and 3 gives a slightly bouncy character.

Although retaining some of the dignity of ballroom dances of the period, the Mexican version is danced in a relaxed manner.

MUSIC 3/4

PATTERN

Measures

1-4 INTRODUCTION. No action.

I. WALTZ BALANCE AND RUN FWD

- A 1 Beginning ML and WR, dance 1 Waltz Balance Step in place, slightly back-to-back.
2. Dance 1 Waltz Balance step in place, MR and WL, slightly face-to-face.
3. Run fwd in LOD with 3 light running steps (M: L,R,L and W: R,L,R).
4. A slight stamp on MR and WL ft, taking wt (ct 1), hold (cts 2-3).
5-8 Repeat action of meas 1-4.
1-8 Repeat action of meas 1-8. On last meas M lead W into varsouvienne (repeated) pos, facing LOD.

II. WINDOWS

- B 9 Keeping hands joined, dance 3 walking steps, W: L,R,L moving to L, and M: R,L,R moving to R.
10 With hands still joined, L high and R low to form a "window", each make a 1/4 turn to point ML and WR toe twd ptr. Acknowledge ptr with a slight bow as toe is pointed.
11-12 Repeat action of meas 9-10 (Fig II) with opp footwork M moving to L, W to R, forming "window" with raised R hands and lowered L hands.

- 13-16 Repeat action of meas 9-12 (Fig II).
9-16 Repeat action of meas 9-16 (Fig II). On last meas assume modified
(repeated) social dance pos: Join ML and WR hands, but place MR and WL hands
on ptr upper arm just above the elbow. Ptrs face each other, W
facing ctr of dancing area.

III. VALSEADO

- C 17-24 Cpls dance 8 Valseado Steps in place, M beginning fwd on L and W
back on R.
17-24 Continue dancing 8 more Valseado steps in the same pos, cpl turning
(repeated) once in place CW.

Repeat the dance from the beginning two more times.

(Mexican)

La Marieta is a song which came from Europe and achieved great popularity during the Revolution of 1910. The style of the dance typifies the dances of this period in Mexican history.

Music: Peerless 1097 "Bailes Folkloricos de Mexico"
2/4 meter

Formation: Cpls in a circle in social dance pos. M back is to ctr of circle.

Steps: IN PLACE STEP: Step fwd on L (ct 1); step in place on R (ct 2).
Next step begins with bkwd step on L.
SIDE STEP: Step sdwd L (ct 1), close R to L (ct 2).
ONE STEP: A relaxed walking step done in Mexican style in sets of 4 steps, L,R,L,R or R,L,R,L.
Directions are written for M; W do same on opp ft unless otherwise noted.

Measures
4 meas

Pattern
Introduction.

1-8 FIG I (IN PLACE)
Cpls dance 8 In Place Steps, M beginning fwd L and W beginning bkwd R.

1-16 FIG II (SIDEWARDS)
Cpls dance sdwd in LDD with 16 Sideward Steps, beginning M L and W R.

1-16 FIG III (ONE STEP)
Cpls dance One Steps moving out and into the circle (8 sets of One Steps) beginning M fwd on L and W bkwd on R.

1-4 FIG IV (IN PLACE WITH PROGRESSION)
Cpls dance 4 In Place Steps beginning M fwd L and W bkwd R.
5-8 Release hands, W continue to dance 4 In Place Steps while holding skirt; M progress to W on their L with 4 Side Steps.

Begin the dance over with new ptr, dancing Fig II. The M always move up one girl to the L on every repetition of Fig IV, meas 5-8.

Presented at 1966 Stockton Folk Dance Camp by Al Pill

This dance description is subject to revision before publication in LET'S DANCE magazine.

This dance as created by Henry "Buzz" Glass is composed of elements of social and folk dance. Its sources may be found in the rhumba and the danzon with a sprinkling from the basic Jarabe step. It is designed for an enjoyable recreational activity. The music by the popular Tijuana Brass offers an invitation to dance.

Record: Numero Cinco, Tijuana Brass, AM L.P. 108, 33-1/3; AM742 (45 RPM)
Formation: Cpls in closed dance position. M has back to COH.

MeasuresIntroduction

1-2 Dancers wait in place
3-4 M steps LRL in place and then RLR. W same on opp ft (QOS QOS).

I. Box; Break Step, Walk Around

1-2 The M beginning L takes 1 box step as follows: Step sdwd on L (ct 1), step on R beside L (ct 2), step fwd on L (ct 3), and hold (ct 4). Step sdwd R on R (ct 1), close L to R (ct 2), step bkwd on R (ct 3) and hold (ct 4).
W same on opp ft.

3 Retaining joined L-R hands, the M "breaks" back on the L, steps in place on the R, steps fwd on the L to assume banjo pos, R hips adjacent. The W at the same time breaks away RLR (cue: quick quick slow).
Note: On the "break", M R hand is released and then placed on W L hip.

4 In banjo pos, M takes 3 steps fwd CW RLR (QOS) to exchange places with ptr. W at the same time steps LRL moving fwd CW to end with back to ctr. (QOS).

5-8 Repeat all of the action of meas 1-4 to end in original pos, M back to COH.

II. Apart-Together, Apart-Together-Apart

9-10 In closed dance pos, cpl moves sdwd L in LOD with an off-beat rhumba pattern; M steps sdwd L on L (slow), close R to L taking wt on R (slow); step sdwd on L (quick), close R to L (quick), and step sdwd on L ending with ft astride and wt on L (slow).

11-12 Continue by stepping on R beside L (slow) and stepping sdwd on L (slow); step on R beside L (quick), step sdwd on L (quick), close R to L taking wt on R (slow). May cue: (A-apart, T-together) A-T; A-T-A; T-A; T-A-T; continue.

13-16 Repeat the action of meas 9-12. M ends with wt on R and W on L (W opp ft).

III. Jarabe - Heel Toe-Toe; Stamp 2 3

17-20 Ptrs drop hands. In place, M steps fwd on the L heel, steps on the R toe in place, steps on L toe beside R. Step fwd on the R heel, step on the L toe in place, step on the R toe beside the L. Repeat 2 more Jarabe steps beginning L and then R. End in place with 3 light stamps LRL and hold.
Note: The Jarabe pattern moves continuously 1 beat to a step. Count as 1-12 and "stamp 2 3 hold".

21-24 Repeat the action of meas 17-20 beginning the Jarabe (M) on the R ft ending with stamps RLR and hold. (W same on opp ft).

Repeat dance from the beginning. The dance ends with Step 2 & pose

This dance may be done as a solo dance in a single circle. To do so, take 3 steps in place instead of the walk around.

An intermediate level tango composed by Ned & Marian Gault.

Music: Record: Oriole #CB-1941 ("Tango Campana"), 45 RPM
(MUST BE SLOWED DOWN CONSIDERABLY TO \approx 120) 2/4 meter

Formation: Cpls in circle in CLOSED POS, M facing out of circle, W facing in.

Positions & CLOSED POS: The normal face-to-face ballroom pos.

Notation: SEMI-OPEN POS: (SOP) Same as CLOSED POS except that ptrs are turned twd joined hands; MR, WL hips are close.

S - Slow step (1 ct). 2 per meas.

q - Quick step (1/2 ct), 4 per meas.

Steps: Walk, basic tango, corte.

Directions are for M. W is on opp ft unless otherwise directed.

Measures Counts Pattern

INTRODUCTION

1-3	1-6	Wait, no action.
4	7	<u>Corté</u> : M step SL bkwd, toe turned out (W SR straight fwd), ML, WR knee bent; W L ft remains on floor.
	8	Recover SR fwd.
A		
		<u>FIG I</u>
1	1,2,6	SL fwd (away from ctr, step qR to R side, close qL to R (take wt)).
2	3,6,4	Rock qR to R, qL in place, cross SR through into SOP in LOD.
3	5,6	SL, SR fwd in LOD in SOP.
4	7,8,8	<u>Tango Close</u> : M qL fwd in LOD, leading ptr into CLOSED POS: step qR to side; draw SL to R (no wt), ending in CLOSED POS, M facing LOD.
5	9,10	SL, SR fwd in LOD, W change to SOP on first step.
6	11,8,12	qL, qR continuing fwd in LOD in SOP; touch SL beside R (no wt), changing to CLOSED POS, M facing out.
7	13,8	Rock qL fwd, qR bkwd in CLOSED POS.
	14,8	M back (W fwd) qL, qR twd ctr in CLOSED POS.
8	15	<u>Corté</u> : M SL bkwd twd ctr (W SR fwd).
	16	Recover SR fwd, L follows (no wt).
A 1-8	1-16	REPEAT Fig I, meas 1-8, exactly as before.

B		
		<u>FIG II</u>
1	1	Step SL to side, turning to put L hips adjacent.
- ,2	2,8,3	Continuing movement in LOD, M step qR behind L; qL to side; SR in front of L, heel leading (W step qL, qR, SL fwd in LOD). Both flare free ft (ML, WR) back through to face RLOD.
- ,3	4,8,5	Step qL, qR fwd in RLOD; step SL fwd, both flaring back through (MR, WL) to SOP facing LOD.
	6	Step SR fwd in LOD.
4	7,8,8	<u>Tango Close</u> : as above (fwd, side, draw) ending in CLOSED POS, M facing LOD.
5	9,10	SL, SR twd ctr, changing to SOP after first step.
6	11,8,	M lead ptr into CLOSED POS, M facing almost twd
	12,6	ctr, rock qL bkwd, qR fwd, qL fwd, qR bkwd. On last two steps allow W to open slightly away from ptr, then back to CLOSED POS.

- 7 13,14 Advanced Corté: M SL bkwd (away from ctr), toe out, knee bent (W SR fwd); instead of usual recovery, step sharply through into SOP twd RLOD with SR (W SL), knee leading through.
- 8 15, &, 16 Tango Close: As above (fwd, side draw) except an additional 1/4 L (CCW) turn is made, to end in CLOSED POS, M facing out, W facing ctr.

B 1-8 1-16 REPEAT Fig II, meas 1-8, exactly as before.

C FIG III

- 1 1,2, & SL to side, changing to SOP facing LOD; step qR, qL fwd in LOD.
- 2 3 SR fwd in LOD, swinging L fwd and around behind R in wide arc.
- 4, & Step qL, qR moving bkwd in SOP, facing LOD.
- 3 5 Step SL, hooked over R, heel leading (take wt);
- 6 Unhook R and cross through SR in SOP in LOD.
- 4 7, &, 8 Tango Close: as above (fwd, side, draw) ending in CLOSED POS, M facing LOD. While doing this Tango Close, M draw joined ML, WR hands low and behind ML hip.
- 5 9,10, & SL, qR, qL fwd in LOD in CLOSED POS.
- 6 11,12, & SR fwd in LOD: rock qL fwd, qR bkwd.
- 7 13 SL bkwd, leading ptr to L hips adjacent (W step SR, long step fwd).
- 14 W steps SL fwd and turning 1/4 CW (R) under the joined hands, At the same time M step SR, moving behind ptr and twd inside of circle. End M facing RLOD, W facing ctr. ML, WR hands are still joined.
- 8 15, & 16 Tango Close: M steps qL fwd, turning into CLOSED POS (facing away from ctr); qR to side (twd RLOD); draw SL to R (no wt). At the same time W steps qR, almost in place; qL to side in CLOSED POS; draw SR to L (no wt).

C 1-8 1-16 REPEAT Fig III, meas 1-8, exactly as before.

FIG IV

- A 1-8 1-16 REPEAT Fig I, meas 1-8, exactly as before.
- 1-8 1-16 REPEAT Fig I, meas 1-8, as before except add:
- 9 17 Corté: M SL bkwd twd ctr, as before.
- 18 Backbend as follows:
M=(in corté) twist to L, keeping ft in place.
W (in corté) twist to L, arching back slightly, L tpe remains on floor.

NOTE: This corté does not replace the one at the end of Fig I, but is in addition to it.

URAI KÖRCSÁRDÁS
(Circle Csárdás from Ura)

Sept. 18, 1966 Inst.

Pronounced: Oo-rah-ee Koor-char-dahsh

Ura is a small village in the Szabolcs-Szátmar County in Eastern Hungary. Early historical records show that this village was in existence as early as 1374. The village was destroyed by floods and swallowed by the Ecsed Swamp, but it was always re-built. This was a shepherd area, and the chief occupation was sheep-herding. The people of Ura changed their traditional clothing very early in favor of the urban fashions, although, until recent years, the women still made linen at home for shirts and other "white" garments. This particular version of the dance is a variation of the so-called "Magyar Negyes," a Hungarian dance for four.

Source: 39 Verbunktánc by Emma Lugossy. Arranged for recreational folk dancing in the United States by Andor Czompo.

Music: Record: Buccaneer JR-1276 or Epic LC 3459, Side 2, Band 2. The melody is found in several other recordings, including Monitor MF 368, Side 2, Band 2, but it is included within a suite of songs. The music is in 4/4 meter, and each melody consists of 16 measures.

Style: The movements are powerful and lively.

Formation: Two cpls in a small circle, M face each other, Ladies face each other. M join hands behind the Ladies' backs. Ladies have hands on M nearest shoulders. Sometimes the dance is done in a larger circle also.

THE DANCE

Meas. Ct. Introduction

1-4 No movement.

Dance

- | | | |
|-----|-----|---|
| 1 | 1-4 | Do one double Csárdás step to the R. |
| 2 | 1-4 | Do one double Csárdás step to the L. |
| 3-4 | | Repeat Meas. 1-2. |
| 5 | 1 | Do a small leap to the R on the R ft. |
| | 2 | Touch L heel beside R ft, then lift ft slightly. |
| | 3 | Close L ft to the R with a slight stamp without wt. |
| | 4 | Pause. |
| 6 | 1-4 | Repeat Meas. 5 with opp footwork. |
| | | NOTE: You can vary the movements in Meas. 5-6. On ct 2, do two touch-lifts (cts 2,&) instead of one. |
| 7-8 | | Repeat Meas. 5-6. |
| 9 | 1-2 | Step back from the circle on the R ft. Release the hand-hold. |
| | 3-4 | Step back with the L ft. (See Note at end of meas 13-16) |
| 10 | 1-2 | Click both heels together. |
| | 3-4 | Repeat cts. 1-2. |
| | | NOTE: M may do a boot-clapping variation instead of the heel clicks: Step back with the R ft (ct. 1); Hit L inside boot top with R hand (ct. 2); Step fwd on the L ft (ct. 3); Hit R outside boot top, behind, with R hand (ct. 4). |
| 11 | 1 | Step fwd on the R ft. |
| | 2 | Hop on the R ft. |
| | 3 | Step fwd on the L ft. |
| | 4 | Hop on the L ft. |

<u>Meas.</u>	<u>Ct.</u>	
12	1-2	Step R, L, in place.
	3	Close R ft to the L with a heel-click.
	4	Pause.
13-16		Repeat Meas. 9-12 and resume the orig hand-hold on the last 2 cts. NOTE: From Meas. 9-16, the Ladies put hands on own hips. The M arms are held at a low-fwd-side pos.

Repeat the dance from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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As taught by Andor Czompo at Stockton Folk Dance Camp, 1966

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