

THE LAGUNA FOLK DANCERS



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SYLLABUS

1997

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LAGUNA FOLKDANCERS FESTIVAL 1997 SYLLABUS

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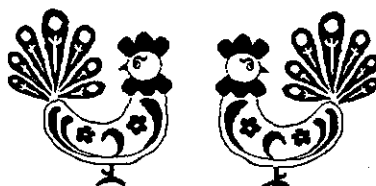
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NOTE: The teachers will decide at the festival workshops which of these dances will be taught.

Madjarac

Vojvodina, Croatia

Madjarac is the name given to a number of couple dances in the Vojvodina region of the former republic of Yugoslavia (the districts of Šrem, Backa and Banat). It means "Hungarian" and derives from the fact, not that the dance is a Hungarian dance, but that it is a non-circle dance. The local peasants of a hundred years ago were aware that dances in couple form were somehow foreign to their own native kolo repertoire; the Hungarian csárdás, for example, became very popular at that time. As other couple dances developed, they became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name Madjarac.

This version of Madjarac is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

TRANSLATION: It means "Hungarian" and derives from the fact, not that the dance is a Hungarian dance, but that it is a non-circle dance.

PRONUNCIATION: mah-JAH-rahtz

TAPE: Kolo Party #3

FORMATION: Cpls or trios scattered about the floor. Positions vary according to the figure being done; see below. The cpl version will be described in detail. Trio adaptations will be given at the end.

SEQUENCE: This arrangement of Madjarac consists of three figures, each preceded by a chorus, with an extra chorus to end.

METER: 2/4

PATTERN

Meas

CHORUS: Spin CW and CCW

Position: Ptrs face, W hands on M shldr, W hands just below W shldr blades. To start Chorus, each turns very slightly to own L to prepare for CW spin. Ftwk is same for both M and W.

- 1 Stamp R fwd (beg CW path), outside of ptrs ft are adjacent (ct 1); hop on R continuing CW spin (ct 2); step L fwd (ct &). (SQQ)
- 2-7 Repeat meas 1, 6 more times (7 in all).
- 8 End CW spin with 2 stamps: stamp R fwd (ct 1); stamp L beside R with wt (ct 2).
- 9-16 Go "into reverse," i.e., still facing CW, spin bkwd (CCW) using same ftwk as in meas 1-8. To make this "in reverse" spin work well, ptrs should keep a small base, i.e., keep ft near each other's should lean in a bit twd each other, and keep knees more bent than in the CW spin.
At the end of the Chorus (as a matter of fact, during the final 2 stamps) cpls open out to side-by-side pos: W on MR side, W hand on MR shldr, MR arm around W waist in back, both outside hands on own outside hips. Cpls may be facing in any direction.

FIG. I: BASIC MADJARAC STEP

- 1 Step on ball of R ft, keep ft close tog, no wt on L, turn both heels to R (ct 1); step on ball of L ft, keep ft close tog, no wt on R, turn both heels to L (ct 2).
- 2 Step on ball of R ft, keep ft close tog, no wt on L, turn both heel to R (ct 1); step on ball of L, keep ft close tog, no wt on R, turn both heel to L (ct &); step on ball of R ft, keep ft close tog, no wt on L, turn both heel to R (ct 2).
- 3-16 Repeat meas 1-2, alternating ftwk, 7 more times (8 in all).

CHORUS:

- 1-16 Repeat chorus, including opening out at end.

FIG. II: SYNCOPATED STEPS AND STACCATO STEPS

Note: In performing this figure, cpls moves freely about the floor, dancing fwd, turning in place CCW, dancing in place without turning, etc., depending on mood and traffic.

- 1 Land very hard and loudly on both ft, R a bit fwd (R arch beside L "bunion") (ct 1); hop on L as R ft lifts beside L calf (ct 2); step on R (ct &).
- 2 Stamp loudly onto L (ct 1); hop on L as R lifts beside L calf (ct 2); step R (ct &).
- 3-4 Seven (7) staccato, short steps, LRLRLRL, stress heels.
- 5-16 Repeat meas 1-4, 3 more times (4 in all).

CHORUS:

- 1-16 Repeat as before, including opening out at end.

FIG. III: ABBREVIATED SYNCOPATED STEP AND STACCATO STEPS

- 1-2 Same as meas 1-2, Fig. II.
- 3 Three (3) staccato steps, LRL, stressing heels.
- 4-12 Repeat meas 1-3, 3 more times (4 in all).

Variation of Fig. III: Instead of maintaining side-by-side pos, ptrs may separate, as follows: M grasps WR hand at W hip as they open out from the preceding Chorus; as they beg Fig. III, he pulls strongly on her R hand and releases it immediately, sending her into one CW spin in place, which she accomplishes using the full 3-meas step pattern, at the end resuming the side-by-side pos with M grasping WR hand. M immediately send W into a repeat of the spin, etc. for a total of four spins. When M releases WR hand, M clasps both hands at the small of his back and performs the steps of Fig. III in place. Note: During this variation, W may also choose to replace the steps described above with 6 light running steps (RL,RL,RL, 2 per meas) for each turn.

CHORUS:

- 1-16 Repeat as before, including opening out at end.

TRIO VERSION: 1M, 2W: CHORUS: Same as described above, but in back basked formation; when they open out at end, the M is in the middle with arms around in back of each W, one on either side of him, their inside hands on his nearest shldr, their outside hands on own hips. FIGURES are the same. Variation of Fig. III. Same movements, except M send both W into turns away from himself (RW turns CW, LW turns CCW).

Dance notes and corrections from Stockton, Folk Dance Camp 1987.

Štajeriš

Slovenia

Štajeriš is a couple dance "imported" from Austria into Slovenia in the late 17th century. It was brought to the U.S. and Slovenes in Minnesota, Illinois, Ohio and New York danced it up into the 1930s.

After years of searching for someone who knew the dance, I finally found a married couple, Louis and Elizabeth Jartz, both American-born of Slovenian descent and in their 70s, who had danced it in Cleveland, Ohio, during the late teens.

It was a favorite dance of the Jartz's and they regretted that it had fallen out of popularity. They recalled that at dance events in Cleveland in the 1930s very few couples knew Štajeriš, and that whenever it was played, the majority of dancers either danced it as a waltz, or left the floor and simply watched the three or four couples who knew it.

Mr. and Mrs. Jartz taught me Štajeriš in Cleveland in July 1990. Their three figure version, which they danced beautifully and without hesitation, for the first ^{time} in 50 years, is described below.

TRANSLATION: From the German *Steierisch* 'Styrian dance'.

PRONUNCIATION: SHTAH-yeh-rish

TAPE: Special tape cassette, Slovenian Traditional Dances, db.1

FORMATION: Cpls positioned randomly about the dance area. "Skaters pos": Ptrs side by side, W on MR side with hands joined in front, L hand in L hand, R hand in R hand, MR arm crossed over WL arm.

NOTE: Štajeriš is danced "on the spot", i.e., does not move about the dance floor.

BASIC STEP: Three (3) flat-footed, light, short, even-paced steps per meas (cf. the Austrian *Ländler* step). M beg the dance (and any new phrase) with L ft, W beg with R. M sometimes stamps onto L as he begins a new 8-meas phrase.

METER: PATTERN

Meas

FIG. I: ROTATE CW

1-8 In "Skaters pos" described above, cpls rotate CW with 8 basic steps. (M move fwd, W bkwd).

9-16 On the 1st ct of meas 9, without releasing hands, each dancer makes a quick individual half-turn in place (M to R, W to L) thereby reversing the "Skaters pos". (This half-turn is propelled by both dancers pulling forcefully with the "stretched" hand [MR hand, WL hand]. They end up still side by side, but W is on ML side WR arm is crossed over ML arm.) In this pos, cpls continue rotating CW (M move bkwd, W fwd).

FIG. II: INDIVIDUAL TWIRLS

- 1-8 Ptrs release L hands and place them on own hips, raising joined R hands, under which W twirls R (CW in place with 8 basic steps (approx 1 turn per 2 meas). M does 8 basic steps in place as W does her twirls.
- 9-16 With L hands still on own hips: M twirls L (CCW) in place under joined R hands with 8 basic steps. W circles CW around M with 8 basic steps as he twirls.

FIG. III: DISHRAG TURNS

- 1-2 Joined R hands are brought down and ptrs rejoin L hands under joined R hands; M then pushes all joined hands to his L and upward, sending W into 1 dishrag turn R (CW) in 2 basic steps under all joined hands. M do 2 basic steps in place as W turns.
- 3-4 Without releasing hands, M do 1 dishrag turn L (CCW) in 2 basic steps under all joined hands. W does 2 basic steps in place as M turns.
- 5-16 Repeat movements of meas 1-4, 3 more times (4 in all); ptrs turn alternating with each other and each doing a total of 4 dishrag turns during the 16 meas.

After the dishrags, cpls resume original "Skaters pos" and beg the dance all over again with Fig. I.

Dance notes by Dick Crum. The dance was presented by Mr. Crum at the Aman Institute 1994.

Ta potresena

Slovenian couple dance from Gorenjsko

Ta potresena is a 2-part offshoot of the dance Zibnšrit combined with a Slovenian-style schottisch chorus. It was formerly done in the region around Slovenia's capital city, Ljubljana.

TRANSLATION: Jiggling or bouncy dance

PRONUNCIATION: tah poh-TREH-seh-nah

TAPE: Slovenian Traditional Dances 104, *Ta potresena*.

FORMATION: Cpls: Ptrs side-by-side facing LOD, M on inside, W on outside, inside hands joined low ("V" pos), outside hands in fist at own outside hip.

M's and W's ftwk is opp throughout dance.

METER:	PATTERN
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Meas

PART I:

- 1 Moving fwd in LOD, beg ML and WR, do 4 short running steps (lightly stamped) (cts 1,&,2,&).
- 2 Continuing fwd in LOD with short running step (M step L, WR) (ct 1); low hop or bounce (ML, WR) almost in place (ct &); stamp (MR, WL) in place (no wt) (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk (M beg R, WL), with ptrs moving slightly fwd in LOD, at same time moving twd each other. End face to face on the final stamp.
- 5-8 Ptrs join in ballroom pos (M beg L, WR), and do 4 bounce schottisch-polka steps (step-step-step-low hop), 1 per meas, turning as a cpl 1 full turn CW with each 2 schottisch-polkas (total 2 CW turns in these 4 meas).
- 9-16 Repeat meas 1-8.

VARIATION - PART I:

Ptrs may do meas 1-4 "unattached", i.e., with hands in fists on own hips, move fwd and apart (M diag twd ctr, W away from ctr) during meas 1-2, then fwd twd each other in meas 3-4.

PART II:

- 1-2 Do 2 bounce schottisch-polkas (as in meas 5-6, Fig. I), making 1 full turn as a cpl CW, beg ML and WR.
- 3-4 With 4 full pivot step (M: LRLR, W: RLRL), do 1 full turn as a cpl CW.
- 5-8 Repeat movements of meas 17-20, 3 more times (4 in all).

Presented by Dick Crum at the Laguna Folkdancers Festival 1997

APTAL HAVASI or APTALIKO

The Aptal Havasi is the tune par excellence for a type of Zebekiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Zebekiko meter into a reverse pattern of 3 2 2 2. As a dance it is performed in different structures and formations, i.e. solo, couple or group, depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey.

FORMATION: Dancers not holding hands in a full circle, arms somewhat out to sides, swinging and snapping fingers in rhythm.

RHYTHM: 9/8 3 2 2 2 or 2 1 2 2 2
s=2 beats q=1 beat

METER: 9/8

PATTERN

Meas

BASIC PATTERN

1 Facing ctr: Step L to L (S) Step bk onto R (Q); step L to R in front of R (S); step R to R (Q); step L to R behind R (Q); step R to R (S).

HOLD

1 Step L to L (S); step bk onto R (Q); step L to R in front of R (S); Bring R next to L with most of weight still on L, sl bounce from knee (S); rock bk onto R (S).

FORWARD AND TURN

1 Facing ctr: Step L fwd sl diag L (S); step R fwd sl diag R (Q); step L fwd (with a sl hop) (S); rock bk onto R (Q); Rock fwd onto L (Q); rock bk onto R (S); (can have a quick hop on R).

2 Step 1/4 turn L to L (S); step 1/2 turn R to L (Q); step 1/2 turn L to L (S); step 1/2 turn R to L (Q); rock onto L (Q); rock onto L (S).

SQUATS AND TURN

1 Step L to L descending into half or full squat facing diag L (R knee to ground) (S); Jump bk onto R facing ctr rising up with sl swing of L (Q); step L to R in front of R (Q); Bring R ft up slapping the heel (Q); step R sl R (Q); Tap L next to and sl bk of R (Q); swing L close to and in front of R shin(Q) Sl hop on R (Q).

2 Step 1/4 turn L to L (S); step 1/2 turn R to L (Q); step L to L descending into full or half squat facing diag L (S); Bounce(S); Bounce and pivot R in squat (S).

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 1997

ARVANITIKO

(Epiros)

The name Arvanitiko means "Albanian" and is indicative of the mutual relationship in the folk idioms of southern Albania and the northeastern Greek province of Epiros. Southern Albania still has a large Greek minority population and several famous families of professional musicians in Epiros originated there. The tune Arvanitiko belongs to an old tradition of dance tunes similar to others such as - Frassia, Potamia, Dhipli Gaida, etc. which are played to start a long musical cycle which inevitably develops into a series of Sta Dhio or Poghonisio melodies. Source is as performed by the Lykion Ellinidhon Athinon troupe.

FORMATION: Open circle, traditionally men and women segregated, "W" arm hold or crooked elbow "angaze" hold.

METER: 4/4

PATTERN

Meas

- 1 Facing sl R of ctr, step L fwd LOD across R (1); step R fwd (&); step L fwd across R (2); step R fwd (3); Lift L up (4).
- 2 Step L fwd across R (1), step R fwd (&); step L fwd across R (2); swing R up & in front of L (3); swing R back behind L (4).
- 3 Step R in place (1); rock weight bk onto L (&); rock weight bk onto R (2); step L bk RLOD (3); rock weight bk onto R (4).
- 4 Step L fwd across R (1); hold (2); step R fwd (3); Lift L up (4)

STA DHIO

- 1 Step L fwd across R (1); hold (2); step R fwd (3); step L fwd across R (4).
- 2 Step R fwd (1); hold (2); step L fwd behind R (3); step R fwd (4).

DAULARA CHALAR

(SERRES, MACEDONIA) *Greece*

The dance Daulara Chalar from the Turkish meaning "the drums are playing" is typical of the older style dances of central Macedonia especially surrounding the city of Salonica and extending north and east towards Serres and Pirin. Specifically this dance comes from the village of Kimisis, formerly Spatove, near Siderokastro in east Macedonia.

RHYTHM: SLOW 5/4 (2 1 2)
FAST 7/8 (3 2 2)

FORMATION: Open circle, W hand hold.

METER: 5/4 slow; 7/8 fast PATTERN

Meas

SLOW

- 1 Facing sl R of ctr; step R fwd LOD (a sl lift before stepping) (1); step L fwd (2); swing R over and resting to the L of L (3).
- 2 Repeat action of meas 1 above.
- 3 Pivoting to face ctr, step R to R (1); swing L up and fwd with a sl bounce on R (2); swing L bk and resting behind R calf or ankle (3).
- 4 Step L bk sl (&); swing R up and in circular formation around and resting behind L calf or ankle (1); without a pause bend L knee down while R knee follows sl in (2); Knee straightens up & R knee follow out (3).

FAST

- 1 Preceded by a preliminary hop on the L, step R fwd (1); swing L up and fwd (2); Step L fwd (3).
- 2 Pivoting on a hop to face ctr, step R to R (1); step L behind R (2); rock bk onto R (2).
- 3 Step L to L (1); close step R next to L (2,3).

ETERE (PONTOS)

The dance Etere is a lesser known dance from the regions of south Pontos bordering on the Anatolian plateau.

FORMATION: "W" arm hold close formation or clasped hand hold with R elbow over neighbor's left.

METER: 2/4

PATTERN

Meas

- 1 Facing ctr: with R leg positioned sl diag fwd R step R in place with a forced push of body towards the ground (1); Pushing off ground, step bk onto L (2).
- 2,3 Facing sl L of ctr; step R fwd LOD (1); step L fwd (2); Repeat cts 1,2.
- 4 Step (leap) R bkws (1), quick step L next to R (&); step bk onto R (2).
- 5 Quick step L sideways L (1); quick step R next to L (&); step bk onto L (2).
- 6,7 Repeat action of meas 4 & 5 above.

KARADA

(Siderorastro-Serres, E Macedonia)

The tune Karada, popular in the Siderorastro-Serres region of East Macedonia, comes from the Turkish meaning "Black Mountain." In typical old style Macedonian fashion the dance starts slow and accelerates in speed, here with a change in meter and dance step. Most of the villages who share in this or similar repertoire are native Macedonian or gypsy villages. The local Vlachs have a very different repertoire.

FORMATION: Open circle "W" hold.

RHYTHM: 5/4 (2 1 2) slow
7/16 (3 2 2) fast

METER: 5/4 slow; 7/16 fast

PATTERN

Meas

PART 1 - (slow)

Meter: 5/4

- 1 Facing sl R of ctr; step R fwd LOD (1); lift L up to side of R and flick (2); flick L sl fwd (3).
- 2 Same as meas 1 with opp ftwk, same direction.
- 3 Step R fwd (1); step L fwd across in front of R (2); hold or sl bounce on L (3).
- 4,5 Same as meas 1, 2.
- 6 Pivoting to face ctr, step R to R (1); bring L up near to (sl behind) R (2); flick of L (3).
- 7 Step L to L (1); step R behind L (2); hold or sl bounce on R (3).
- 8 Step L to L (1); lift R up (behind or in front of L) (2); hold or flick of R (3).

NOTE: Occasionally cts 1 in measures 1, 2, 3, 4 or 5 can be accompanied by a (deep) knee bend, coming up on ct 2.

PART 2 - (fast)

Meter: 7/16 (3 4)

Making the transition after meas 1 & 2 of PART 1.

- 1 Facing sl R of ctr, step R fwd LOD (1); step L fwd across in front of R (2).
- 2 Quick step R fwd (1); quick step L fwd sl behind R (&); step R fwd (2).
- 3 Quick step L fwd (1); quick step R fwd sl behind L (&); step L fwd (2).
- 4 Step R fwd (1); lift L up (2).
- 5 Step L bk RLOD (1); step R bk behind L (2).
- 6 Pivoting to face ctr, step L to L (1); swing R up & across L (2).
- 7 Step R over L (1); swing L up, pivoting to face sl R of ctr (2).
- 8 Quick step L fwd LOD (1); quick step R fwd sl behind R (&); step L fwd (2).

KAVONDORITIKO

(SOUTH EVIA)

The dance Kavondoritiko is a Syrto type dance specific to the region of Kavondoro on the southern end of the island of Evia. It is also called Tsabuna meaning bagpipe from the older instrument formerly played there. The dance has alternate left and right moving sections and is danced with either the shoulder or front basket hold. It resembles the dance Thimariotikos from the island of Kalymnos. The lyrics are in both Greek and Albanian since the region is inhabited by Arvanites; descendants of Albanian tribes who settled here in the later middle ages.

FORMATION: Open circle, shoulder hold.

METER: 2/4

PATTERN

Meas

LEFTWARDS PATTERN

- 1 Facing ctr; step L sideways L (1); step R sl behind L (&); step L sl fwd LOD having pivoted to face sl L of ctr (2).
- 2 Step R ^{close} fwd (1), step L [←] fwd (&); step R ^{close} fwd (2).

RIGHTWARDS PATTERN

- 1 Facing sl R of ctr; step R fwd LOD (1); step L sl fwd behind R (&); step R fwd (2).
- 2 Step L fwd in front of R (1); step R fwd (&); step L fwd (2).
- 3 Step R fwd (1); step L in front of R (&); rock bk onto R (2).
- 4 Step L RLOD (1); stamp or scuff R next to L (&); swing R up and/or fwd (2).

NOTE: The scuff stamp of meas 4 can occasionally be performed for meas 3.

LOHIAS

(EPISKEPSIS, KERKYRA)

Lohias is a song dance from the island of Kerkyra off the northwest coast of Greece. Specifically it is performed in the village of Episkepsis and relates in song the tragic death of a local army sergeant or "lohias" in Greek.

FORMATION: Open circle, "W" arm hold.

METER: 2/4

PATTERN

Meas

- 1,2 Facing sl R of ctr, step fwd R then L (cts 1,2); pivoting to face ctr quick steps R, close L sideways (cts 1, &); step R sideways (2).
- 3,4 Pivoting to face sl R of ctr, step L fwd (1); pivoting to face ctr touch R fwd (2); step R sl behind L (1); step L sl behind R (2).
- 5,6 Repeat action of meas 1,2 above.
- 7 Repeat action of meas 3 above.
- 8 Hold R touch (1); step R sl behind L (2).
- 9 Step L sl behind R and hold (1,2).

MATENTZIDIKA (ANATOLIAN PONTIAN)

Matentzidika is a suite of three dances from the various mining communities of Pontian Greeks established in the 18th -19th C. when the mines of Pontus near to Gumushane failed. These communities were known collectively as the Matenohoria from the Turkish word for mine, maden.

FORMATION:

METER: 9/16; 5/16; 2/4

PATTERN

Meas

DIPLON OMAL

Meter: 9/16 (4 2 3)

- 1 Step R fwd LOD (1); step L sl behind R (2); step R fwd (3).
- 2 Step L fwd in front of R (1); step R fwd (2); step L fwd in front of R (3).
- 3 Pivoting to face (L of) ctr, step R fwd swing arms down from W to V position (1); step bk onto L (2); sl hop on L, swinging arms up to W (3).

TERS

Meter: 5/16 (3 2)

- 1 Facing sl L of ctr; step R fwd LOD, from V position swing arms fwd (1); step L fwd, swing arms bk (2).
- 2 Step R fwd, swing arms fwd (1); hopping on R swing L up pivoting to face sl R of ctr while swinging arms up to W position (2).
- 3 Facing R of ctr, step L fwd (1); hopping on L pivot to face ctr while lifting R up and swinging arms down and bk to V position (2).
- 4 Step R sl bk, swinging arms fwd (1); step L bk, swinging arms bk (2).

TSURTUGHUZU

Meter: 2/4

- 1,2 Facing ctr, quick step R to R (1), quick step L next to R (&); step bk onto R (2); Repeat cts 1&2 opp, ftwk and direction.
- 3,4 With same ftwk of meas 1,2 above slight movement fwds towards ctr in meas 3 more obvious movement forward on meas 4.
- 5 Stamp step R fwd next to or sl fwd of L (1); step L bk and sl behind R (2)

NOTE: From a V position arms swing throughout fwd on 1 & bk on 2.

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 1997

PATRONA

(Melenikibi, Macedonia)

This dance from the village of Melenikibi in East Macedonia near the town of Serres is a local form of Baiduska. Most Baiduskas in this area are like here, in a meter of 7/16. Melenikibi is an ethnic Macedonian village.

FORMATION: Open circle

RHYTHM: 7/16 (3 2 2) or (3 4)

METER: 7/16

PATTERN

Meas

- 1-3 Facing sl L of ctr, step R fwd RLOD over L (1); step L fwd (2).. Repeat 2 more times.
- 4 Swing R up & fwd (1); pivoting to face sl R of ctr step R fwd LOD (2).
- 5-8 Repeat action of meas 1-4 with opp ftwk & direction.
- 9 Facing sl L of ctr, step R across in front of L (1); step bk onto L pivoting to face ctr (2).
- 10 Hopping on L, lift R up (1); pivoting to face sl R of ctr, step R fwd LOD (2).
- 11-12 Hopping on R lift L up & fwd (1); step L fwd in front of R (2); hopping on L, lift R up & fwd (1); step R fwd (2).
- 13-14 Repeat action of meas 9 & 10, opp ftwk & direction.

STANKINO/MITRENO (continued)

METER: 5/4 slow; 11/8 fast

PATTERN

Meas

SLOW PART

- 1 Facing sl R of ctr, step on R fwd (1); step on L fwd and across in front of R (2); hold or touch L next to R (3).
- 2 Step on R fwd (1); touch L in front of R (2); hold or sl lift L up (3).
- 3 Step on L back in place (1); touch or lift R next to or just sl behind L (2); hold (3).

SLOW PART (A only)

- 4 Hold (1-3); swing L in front and then behind next to R or opposite in rhythm (1-2) or (2-3).

SLOW PART (embellishments)

- 1 Facing sl R of ctr, step on R fwd (1); step on L fwd and across in front of R (2); hold or touch L next to R (3).
- 2 Step on R fwd (1); step or rock on L in front of R (2); step or rock on R back (3). If pivoting to face ctr, small step to R on R (3).
- 3 Quick step on L behind R (1); quick step on R next to L (&); step on L in front of R (2); touch or lift L next to R (3).

FAST PART

- 1 Hop on L, small swing R low fwd (1); small step on R fwd (2); swing L up across R (3); fall onto L across R (4).
- 2 Hop on L, small swing R low fwd (1); small step on R fwd (2); step or rock on L in front of R (3); step or rock back on R moving LOD (4).
NOTE: cts 1-2, meas 1-2 is basically a "skip".
- 3 Step on L behind and in back of R (1); step on R next to L (2); step on L across in front of R (3); hop on L lifting R up next to L (4).

VARIATION (Almopia/Moglena Region)

- 1 Hop on L, small swing R low fwd (1); small step on R fwd (2); swing L up across R (3); fall onto L across R (4).
- 2 Hop on L, small swing R low fwd (1); small step on R fwd (2); step or rock on L in front of R (3); pivoting to face ctr, step on R to R (4).
- 3 Close step on L next to R (1); step on R to R (2); step on L across in front of R, pivoting to face R of ctr (3); hop on L, lifting R up next to L (4).

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 1997

TRIANDAFILLIA

(Poliyiros, Halkidiki)

The song dance Triandafillia meaning "rose bush", comes from the village of Poliyiros on the Halkidiki peninsula in Greek Macedonia. Halkidiki has a variety of predominantly female song dances mostly variants of the simple "syrtos" or "sta tria" dance type. There is also a strong island influence on the local music.

FORMATION: Front basket hold, open circle.

RHYTHM: 7/16 (3 4) or (3 2 2)

METER: 7/16

PATTERN

Meas

PART 1

Meter: 7/16 (3 4)

- 1 Facing ctr, step R sideways R (1); step L to R behind R (2).
- 2 Step R to R (1); swing L up towards R & then in a circular movement away (2).
- 3 Repeat meas 2 with opp ftwk and direction.

PART 2

Meter: 7/16 (3 2 2)

- 1 Facing ctr, step R to R (1); quick step L to R behind R (2); quick step R to R (&).
- 2 Step L to R in front of R (1); quick step R to R (2); quick L to R behind R (&).
- 3 Step R to R (1); swing L up towards R & then in a circular movement away (2).
- 4 Repeat meas 3 with opp ftwk and direction.

NOTE: Parts 1 and 2 alternate with change in melody.

TRIPLON KOTCHARI

(Caucasus Pontians)

The dance Triplon Kotchari (or Trikotchari or Tria Kotchari) is, like the dance Kotchari itself, associated with the Pontian communities which became established in the Kars region and the Russian Caucasus from the mid 19th century on.

FORMATION: Open or closed circle, shoulder hold.

METER: 6/8

PATTERN

Meas

PART 1

1... Facing ctr or sl L of ctr, step R, L in a clockwise direction (a slight "limp" feel with a slight delay in placement of full weight on L).

PART 2

1 Lift R up (or sl in front of L) (1); step R bk in place (2);

2 Step L in place (1); step R in place (2).

3 Touch L sl fwd (1); step L bk in place (2).

4 Lift R sl up (1); step R bk in place (&); step L in place (2).

5 Repeat action of meas 4.

NOTE: Parts 1 and 2 alternate at leader's discretion.

YIATROS

(Epiros)

The song "Yiatros", meaning "The Doctor", also known as "Den Boro Manula" (I can't go on, mother), is one of the best known from Epiros. In some areas and instances it is danced as a simple "sta dhio" elsewhere as a "sta dhio" with a regular pause or as a simple "sta tria" or a "sta tria" with 2 touches added on. The song has become popular throughout most of mainland Greece in recent times.

FORMATION: Open circle "W" hold.

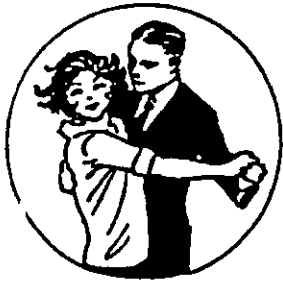
METER: 2/4

PATTERN

Meas

- 1 Facing sl R of ctr, step R fwd LOD (1); step L fwd in front of R (2).
- 2 Step R fwd (1); quick step L just in front of R (2); quick rock back onto R (&).
- 3 Step L bk RLOD (1); quick step R just in front of L (2); quick rock back onto L (&).
- 4 Quick step (low leap) R fwd (1); quick step L in front & across R (&); touch close R next to L (2).

Ending Step



CROSS-STEP WALTZ

(United States, Argentina, England, France)

These steps appeared in the first two decades of this century in the American One-Step (Eight Step and Snake Dip), Argentine tango (Abanico step), English version of the Fox-Trot (Jazz Roll) and French version of "Le Blues" (Pas dentelé en tournant), all in duple time. Waltz tempos were later slowed to allow these steps to become waltz variations.

Today these steps are done to either triple (slow waltz) or duple (fast foxtrot, blues, etc.) music. While the cross-step plays only a minor role in ballroom waltzing, it has become the dominant motif in some newer and simpler vernacular, or "street dancing," traditions.

MUSIC: Any slow waltz music or any duple music of approximately walking tempo.

RHYTHM: 2/4, 3/4 or 4/4

TEMPO: 90 to 130 bpm, with 110-120 feeling the most comfortable.

FORMATION: Cpls, in Ballroom pos.

STEPS: Basic Step: M crosses R ft over in front of his L ft (ct 1); steps L to L side (ct 2); shading body to R side, step R to R side, drawing R slightly bkwd (ct 3). Repeat opp, beg crossing L over R. M leads W into mirror-image steps, emphasizing his cross-step lead, but also being clear to lead her body shading back inward on cts 2 and 3. Styling: Very smooth and balanced. Emphasize the ct 1 cross-step with a slight dip.

Traveling Basic: M faces LOD (or wherever he is guiding their travel) and leads the Basic Step while he slowly travels fwd, w/o any rotation. M faces fwd but swings W alternately toward his L and R sides on the ct-1 cross-step.

Turning Basic: Same as the Basic Step except rotate CW as a couple in closed ballroom pos on cts 2 and 3, (M cuts in front of W on ct 2). Rotate CW again on cts 5 and 6 (W cuts in front of M as he swings her closely around his R side on ct 5). Traveling primarily occurs on the ct 1 cross step. The degree of rotation may vary from 90° to 180°.

Man's Back-Step: M crosses behind instead of in front on each ct 1 while M continues to lead W into a fwd cross-step.

Cast Side-To-Side: Do either the Traveling Basic or Turning Basic above, but let go of the hands which were held in front. With free arms held out to the sides, M leads the cross-step fwd to LOD with W at his R side, then casts her over into his L arm on cts 2 and 3; he leads the cross-step fwd to LOD with her at his left side, then casts her back over into his R arm on cts 5 and 6. Reduce leading effort by adjusting your position around ptr's.

Man Stops: Do the Traveling Basic above, but M completely stops on ct 1, with his R ft crossed fwd, w/o stepping for the 6 cts, as he leads W across in front of himself.

There are no patterns. All steps are improvised.

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LA JAVA

(France)

Three hundred *bals musette* sprang up in the suburbs of Paris during the 1920s centered in the Bastille and Montmartre districts. Created primarily by immigrants from the Auvergne in the 19th century, the *bal musette* was the dance hall of the working class, where the waltz, polka, one-step and java were danced to the music of accordions, saxophones and guitars.

La Java (zha_VAH') was a bal musette mazurka from the Auvergne. Its style was distinctive enough to be adopted by many Parisian social dancers, and it was exhibited as a rough "apache" style *Java Vache* in cabaret entertainments. Even though *La Java* was not noticed by the popular press until 1919, it had by that time already been danced at bals musette for decades.

Being a true vernacular dance which was neither standardized nor regulated, each Parisian dance manual from the 1920s described slightly different Java styles and step terminologies. *La Java* was usually danced freestyle. Thus the steps below may be danced in any order, and may commence on either R or L feet. For those who prefer sequences, the following is a typical order of steps.

MUSIC: "Finotte Java" original recording by Deprince et Son Orchestre, Paris, 1933

RHYTHM: 3/4

TEMPO: 170 bpm

FORMATION: Cpls, in a Java Ballroom pos., including: Basic waltz pos, but closer. M almost shelters W protectively. Or M's left hand is in his pocket, or hanging free at his side. Or a czardas-like shoulder hold. Note: These are the "decent" options.

STEPS: Ftwk described for M; W use opp ftwk.

Java Marche (one-step, also called pas courus, java promenade): Walk in LOD in Ballroom pos. M start L ft fwd, W start R ft moving bkwd, 3 short steps per meas. Styling: Step flat on the sole of the ft, with a strong downward accent, heavily but not noisily, with a slight (or possibly pronounced) sway into each step.

Java Glissée (side steps, also called pas de côté, la marche de côté): Step one ft to the side, bring other ft up to it, taking wt, repeat. 3 short steps per meas. After 9 steps (3 meas.), stamp twice in place, (cts 1 & 2, hold ct 3). Same styling as above.

La Pas Marqué (rocking steps, also called pas de habanera): M step fwd L a short step; rock back into R in its place; take a longer step fwd L. Repeat opp. beg fwd R, moving LOD, lady traveling bkwd. 3 steps per meas. Same styling as above.

Valse Marchée (lock steps): M step fwd L, cross (lock) R tightly behind L heel; step fwd L again. Repeat opp. beg fwd R, moving LOD, lady traveling bkwd. 3 steps per meas.

La Berceuse (cradle or lullaby step, also called l'arrêt balancé): M step fwd L rotating slightly CCW as a cpl (ct 1); place R fwd toward LOD w/o wt. (ct 2); hold (ct 3). Repeat opp. beg fwd R, rotating CW, moving LOD, lady traveling bkwd. Styling is smooth.

Valse Musette: M step fwd L rotating CCW as a cpl (ct 1); cross R over L, keeping half of the wt on the L (ct 2); continue to pivot on L, which takes full wt again (ct 3). M step bkwd R continuing to rotate CCW (ct 1); cross L behind R, keeping half of the wt on the R (ct 2); continue to pivot on R, which takes full wt again (ct 3). Steps are very flat and smooth, with no rise or fall. Valse musette may also be reversed, with M beg bkwd L, rotating CW, traveling LOD.

Polka Mazurka: M step L ft to the L side (ct 1), bring R ft up to L, taking wt (ct 2); lift L foot to the L side (ct 3). Repeat. Style is very loose, with heavy swaying.

PATTERN

Measures

1-4 INTRODUCTION No action

I. WALKING VARIATIONS

1-4 Java Marche traveling LOD (12 steps). During the last meas, turn 1/4 CW as a cpl.

5-7 Java Glissée traveling sideways LOD (9 steps). M beg side L.

8 During the 4th meas, turn 1/2 CW as a cpl. w/ 2 stamps, M R & L (cts 1 & 2, hold ct 3).

9-11 Java Glissée traveling sideways LOD (9 steps). M beg side R.

12 During the 4th meas, turn 1/4 CW as a cpl. w/ 2 stamps, M L & R (cts 1 & 2, hold ct 3).

13-16 Pas Marqué traveling LOD (12 steps).

17-19 Valse Marchée traveling LOD (9 steps).

20 Stamp twice in place, M stamps R w/ wt & L w/o wt (cts 1 & 2, hold ct 3)..

II. VALSE MUSETTE

1-2 La Berceuse, M beg fwd L.

3-4 Valse Musette 1 full turn, M beg fwd L rotating CCW as a cpl.

5-8 Repeat La Berceuse and Valse Musette

9-12 La Berceuse twice, M beg fwd L.

13-16 Valse Musette 2 full turns

17-19 Valse Musette 2 more full turns OR Reverse Valse Musette (rotating CW).

20 M stops facing LOD and stamps twice in place (cts 1 & 2, hold ct 3).

III POLKA MAZURKA

1-3 Polka Mazurka toward ctr.

4 M step side L (ct 1); face away from ctr and place R heel to R side, toe raised (ct 2); hold (ct 3).

5-7 Repeat Polka Mazurka opp, M beg R, traveling away from ctr.

8 M step side R (ct 1); face toward ctr and place L heel to L side, toe raised (ct 2).

9-16 Repeat meas 1-8

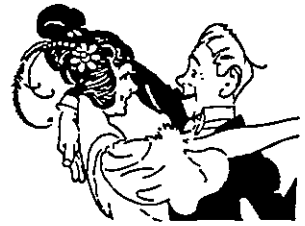
SEQUENCE: Repeat entire pattern, parts I, II, III and finally I.

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Ragtime era ONE-STEP

(United States)



The One-Step was the most popular dance of the Ragtime Era, blossoming between 1905 and 1915. Its widespread popularity both in the U.S. and Europe was partly due to its ease and simplicity, partly due to its catchy music, and partly due to its fortuitous timing as the latest novelty within a prevailing American sentiment to be progressive. Arising from a grass-roots blend of American, European and African cultures, the One-Step is a true American folk dance.

MUSIC: Popular dance music of the Ragtime Era

RHYTHM: 4/4

TEMPO: 100 to 136 bpm

FORMATION: Cpls, in Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk. All variations are improvised.

One-Step: M walks fwd beg L, W bkwd beg R, taking one step to each beat.

Castle Walk: One-Step up onto the balls of the feet, legs stiffened a bit, taking longer, smoother steps.

Yale Walk: A One-Step in Yale (side) pos, holding partner to one side or the other.

Step Out: From the basic One-Step, sweep ptrn to Yale pos for 1 step, then back to Ballroom pos.

The Snake: The same as the Step Out, but swing from one Yale pos to the opp Yale pos.

Promenade: Basic One-Step, both walking fwd, side-by-side, in promenade position.

Back the Man: Basic One-Step with the W walking fwd, M bkwd.

Side Steps: Step sideways toward LOD, then close the trailing ft. Repeat to the same side.

Polka Skip: While doing the One-Step, insert a quick polka step now and then (step-close-step, QQS).

Lame Duck: Alternate elevated and dipping steps, as if limping.

Dog Trot: A faster One-Step in a brisk run, with stiffened legs. Tempo is faster than other variations.

Pony Trot: One-Step skipping. Add a brief hop between every step. Tempo is slower than others.

Boat Swing: M crosses L over R as W crosses R behind L, then One-Step 2 steps. Repeat to opp side.

Aeroplane Walk: Same ftwk as the Boat Swing, but holding both arms out to the sides like wings.

Pomander Walk: Both One-Step fwd around each other in Yale Pos. Walk fwd around the other direction

Traveling Turns: Smooth pivots traveling LOD. Each step is a half-turn, R toe between ptrn's toes.

Promenade Turnout: Promenade fwd 2 steps, then face ptrn and do 2 pivoting steps of Traveling Turns.

Rocking Turn: M stops with a fwd step L, then rocks bkwd and fwd R and L in place, turning CCW as cpl

Double Hesitation: M step fwd L, rock R back to place, step bkwd L, rock fwd R to place.

Grapevine: M step side L, cross R in front of L, step side L, cross R behind L. W crosses mirror or opp.

The Scissor: Yale Walk for 4 steps, W at M's R side, then face ptrn to do 4 steps of the Marcel Wave.

Grapevine Dip: With either of these Grapevine steps, dip on the 2nd and 4th steps.

Serpentine: M crosses each step over the other as W crosses each step behind the other.

Glide: M step side L (ct 1); close R to L w/ wt (ct &), repeat, smoothly traveling sideways LOD

Four-Slide: A series of 4 Glide steps, each ending with a half-turn CW as a cpl. Repeat opp ftwk in LOD.

Two-Step: A smooth turning polka (side-close-side) without a hop, turning CW or CCW.

Anderson Turn: M walks bkwd, W fwd, in left-side Yale pos, then he stops, crosses L tightly behind R heel and pivots in place CCW as W walks fwd in a circle around him

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The earliest form of **SAMBA** from 1920s descriptions
(Brazil)

The Brazilian Samba was introduced to Parisian society in 1922 by Monsieur Duque, of Maxixe fame, at his Montmartre dance hall Shéhérazade. The Brazilian orchestra *Las Batutas* provided music for the premiere. At this time the samba was virtually unknown outside of Brazil, but it didn't take long for it to spread from Paris to western Europe and the United States.

This samba was a 1922 version of the Brazilian Two-Step, known as *maxixe* a decade earlier. French dance masters noted the similarity between the two dances and further suggested that the music for samba and maxixe could be interchanged "without inconvenience."

The modern ballroom samba retains much of this original form, as introduced by M. Duque in 1922. Meanwhile the native samba has continued to evolve in Brazil, where it no longer resembles the early version.

The maxixe of 1913 was too complex to gain the widespread popularity of the other ragtime-era dances. Its only appearance at a tea dance might be by a single couple who had rehearsed a maxixe sequence. The samba, on the other hand, was easy enough to be enjoyed freestyle. The steps below may be enjoyed in any order, or in the following sequence.

MUSIC: An original *bal musette* samba recording from 1920s Paris, R. Powers cassette.

RHYTHM: 2/4

TEMPO: 124 bpm (note: this is faster than the earlier maxixe)

FORMATION: Cpls, in a Ballroom pos.

STEPS: Ftwk described for M; W use opp ftwk.

Pas de Samba (basic step, also called *les petits pas glissés*): M takes a small leap fwd L (ct 1); closes R to L (ct &); takes wt w/ L in place (ct 2), with a slight down-up-down motion, leaning slightly backward. Repeat opp, leaping bkwd R, leaning slightly fwd.

Pas Tournant (turning basic, also called *le tonneau*): Same as the Maxixe two-step: While starting to rotate CW (as a cpl), step L to L side, starting to bend body to R, starting to raise clasped hands (ct 1); close R to L (or cross R behind L) continuing to turn and bend (ct &); step L to L side, completing 180° turn and ending with body leaning to R side, M L (and W R) hands arched overhead (ct 2). Repeat to R side, continuing CW rotation, but leaning to L side, clasped hands coming down in a smooth sweep.

Les déboîtés (heel-and-toe, also called *assemblés de côté de fantasia*): Traveling sideways toward LOD, M facing away from ctr, M places L heel fwd diag/L while W places R toe bkwd diag/R (ct 1); M closes R to L w/ wt (ct &); M places L toe bkwd diag/L while W places R heel fwd diag/R (ct 2); M closes R to L w/ wt (ct &). Repeat.

Assemblés de Côté (slow side steps, also called *les glissades*): M steps L ft to L side w/ slight hip-lead (ct 1); bring R ft up to L w/ wt (ct 2). Repeat.

Pas de Samba en Avant (cross steps): M crosses L over R (ct 1); steps R to R side (ct &); steps slightly bkwd L (ct 2), with a down-up-down motion. Repeat opp, beg crossing R over L. Turn shoulders with ftwk. W dances mirror-image, beg crossing R over L.

STYLING: Very relaxed and smooth, yet somewhat bouncy and energetic.

PATTERN

Measures

1-8 INTRODUCTION No action

I BASIC SAMBA

1-8 Pas de Samba in place without rotating.

II TURNING BASIC

1-8 Pas Tournant rotating CW but not traveling LOD.

III HEEL AND TOE

1-4 Les déboîtés traveling sideways LOD, with 4 sets of heel-and-toe steps.

5-8 This is then executed turning CCW, with W traveling around the M who acts as a pivot point (his R foot stays in place) with 4 more sets of heel-and-toe steps.

IV BASIC SAMBA

1-8 Pas de Samba in place without rotating.

V SLOW SIDE STEPS

1-4 M does 3 Assemblés de Côté toward his L side (3 meas); then M steps L to L side (ct 1) and lightly stamps R closed to L (ct 2) while inclining upper body slightly toward the R.

5-8 Repeat above traveling toward M's R side.

VI TURNING BASIC

1-8 Pas Tournant rotating CW.

VII CROSS-STEPS

1-8 Pas de Samba en Avant in place without rotation.

SEQUENCE: Repeat entire pattern from the beginning, parts I through VII. Then repeat parts I and II and continue the Turning Basic for 6 more measures.

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LIČKO KUKUNJEŠĆE
(Kukunješće from Lika)
Croatia

Notes by Dick Crum 3/95

This is the well-known kolo *Kukunješće (Kokonješće)*, played on the tamburitza instrument and with lyrics typical of the region of Lika in Croatia.

Recordings Cassette: "Romanian Folk Dances", *Coconeasca din Lica*.

Meter 2/4

Formation Open circle, men and women, hands joined down at sides ("V" position).

MEAS	ACTION
1	Facing very slightly L of center, 2 light running steps (Lft, Rft) in reverse line of dance (1, 2). <i>move ↖</i>
2	Turning to face center, 3 light steps in place (Lft, Rft, Lft) (1&2).
3	Still facing center, 3 light steps in place (Rft, Lft, Rft) (1&2).
4	Still facing center, 3 light steps in place (Lft, Rft, Lft) (1&2).
5-8	Repeat movements of meas 1-4 but with opposite footwork, starting with Rft to R.