

the LAGUNA FOLK DANCERS



welcome you!

SYLLABUS

2004

price \$3.-

A TRIBUTE TO DOROTHY DAW

The folk dance community has lost another cherished member. Dorothy Daw passed away Sunday, February 1 after an all-too-short struggle against cancer. Some folk dancers have no idea of the depth of this loss to our community. Maybe you think of Dorothy as a nice person and a good folk dancer. That's true, but she was so much more.

Dorothy first began dancing in a Norwegian exhibition group in Long Beach in the early '60's. She soon was dancing at Silverado, where she began teaching, and where she met her beloved Tommy. Together they were members of the Gandy Dancers. They were married January 10, 1970, and remained deeply in love for the next 34 years.



In the early years, Tommy and Dorothy enjoyed water skiing and cross-country skiing. They also spent many happy times camping and backpacking with folkdance friends, and later, motor-homing to various folkdance events, as well as to Yellowstone, Orlando, Carlsbad, and Vancouver (where they saw a performance of Lado). Dorothy and Tommy dearly loved to travel. In addition to the usual destinations for southern Californians, they visited England and Scotland, Hungary, the Czech Republic, Poland, and Dorothy's favorite—Croatia. This is not surprising, since Dorothy's love of tamburitza music was legendary. In later years, they enjoyed cruising—through the Panama Canal and across the Atlantic on the Queen Elizabeth II.

Luckily for us, Tommy did not mind sharing Dorothy with the folk dance community, which at times made huge demands of her. She was president of the Folk Dance Federation of California South for two terms. She was on numerous Statewide committees, and co-chaired them twice. Dorothy was on the committee for the San Diego Folk Dance Conference until the camp ended. More recently she was a member of the Committees for the North/South Folkdance Seminar and for Stockton Research.

For many years, Dorothy WAS the Research and Standardization Committee for the Federation—a committee of one. She is the reason so many dances were documented, both on paper and in video, so that they remain as the original teacher presented them. Teachers sent their notes to Dorothy, who spent endless hours formatting and correcting them, putting them into the exact vernacular we have all come to expect. If a teacher was better at teaching than notating, this involved watching videos dozens of time to help write the notes exactly. If the teacher's English was poor, or if the notes were drawn figures instead of words, this just meant a little more challenge for Dorothy. But the final product was always meticulously prepared, and available to all for the asking. Dorothy was the keeper of the Federation archives, both syllabi and videos. She was a real authority on different kinds of dance styling, and also on costuming.

Dorothy was so giving of her time and energy. Her dedication to the Folk Dance Federation and to the San Pedro Balkan Dancers (where she taught weekly), her enthusiasm for folk dancing, music and ethnic costuming, her knowledge of the history of folk dancing, her warmth and friendliness—there are many reasons to mourn the passing of Dorothy Daw. She will be sorely missed by her family (husband Tommy, daughter Pauletta, and granddaughter Charla), and by the entire folkdance community.

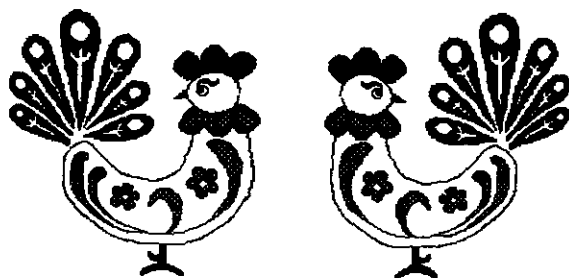
LAGUNA FOLKDANCERS FESTIVAL 2004 SYLLABUS

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

JOE GRAZIOSI

Joe Kaloyanides Graziosi, who goes by his nickname "Joe," was raised in the Greek American Community in Boston, Massachusetts, and received a B.A. (cum laude) Degree in Eastern History from Brandeis University. In 1975, he conducted dance research in villages in Greece with the noted folklorist Ted Petrides. Since that time he has done extensive independent research in folk music and dance in Greece, the former Greek areas of the Anatolian Peninsula, and the Greek-American communities in New England and New York.

Joe began his formal pursuit of the study, documentation, and promulgation of traditional Greek dance during a semester-abroad program in Athens where he worked with the noted folklorist, Ted Petrides (1975). Concurrent with his research in 1978 and 1980, he directed the Meraklides Folk Dance Troupe. In 1982, under the sponsorship of the National Endowment for the Arts and the Ethnic Folk Arts Center, he directed the Greek Music Tour. He was also principal editor and author of an accompanying booklet on Greek music, dance and instrumentation.

From 1983 to 1989, Joe was co-founder and instructor and dancer for the Greek-American Folklore Society in Astoria, NY. Since 1984, he has taught traditional folk and urban dances of the Greek peoples for various organizations throughout the United States and Canada, including major dance camps, weekend seminars, and retreats for both professional and amateur dance troupes as well as social clubs, community and church groups, and folk dance organizations not only in New York, but all over the United States.

In 1990, Joe was invited to teach Greek dance in Japan and Taiwan, returning in 1992. Joe was also a guest lecturer on Greek dance and music for the ethnomusicology departments of the Universities of California Los Angeles and Santa Barbara (UCLA and UCSB).

Since 1985, he has served as advisor and judge for the annual Folk Dance Festival (FDF) held under the auspices of the Greek Orthodox Diocese of the Western States. Joe is co-founder and co-director of the annual World Music & Dance Camp at Cape Cod, Massachusetts.

MARILYN SMITH

Marilyn Smith has been a teacher of international folk dance for 25 years. In 1981 Marilyn began her first of many trips to France to research traditional music and dance, studying in master dance classes, and meeting with musicians and instrument makers. Her hard work and passion have created a joyful dialogue between the very active French folk culture and the United States. She has helped coordinate visits to the United States for many French dance teachers and musicians.

Marilyn's dances represent a wide assortment of dance formations, including lines, circles, couples, and sets.

Among Marilyn's publications are:

"French Bourrée." Lark in the Morning

"Traditional Dances and Instruments of the Gascogne." Lark in the Morning

Biographical information used with permission from Dick Oakes -- www.PantomRanch.net

THE SECRET DECODER PAGE

(by Joe Graziosi)

Facing: Δ center (ctr); \nearrow slightly right of center (sl R of ctr)

\nwarrow slightly left of center (sl L of ctr)

\longrightarrow line of direction (movement)

$\underline{\text{R}} \quad \overset{\rightarrow}{\underline{\text{L}}}$ left crosses in front of right

$\underline{\text{R}} \quad \underline{\text{L}}$ left crosses behind right

$\underline{\text{R}} \quad \underline{\text{L}} \mid$ left closes next to right

\searrow diagonal movement (back)

$\overset{\text{R}}{\times}$ right steps back in place or holds

\circ no weight taken

$\uparrow \circ$ lift or swing

$\hat{\circ}$ touch

Arms: "W" open (W) arm hold

V arms down in "V" hold or swing arms down

"^" arms raised full over head (in Pontic dances)

\wedge arms swing back up to "W" hold (after V)

$V \downarrow \uparrow$ arms, positioned in "V" hold, swing fwd & back

$\left. \begin{array}{l} \vdots \\ \vdots \end{array} \right\} = \text{one measure (rhythmic cycle)}$

\parallel = end of dance phrase

S = slow q or Q = quick

JGraziosi/LPiron

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).

CHORÁPKES

(Haropó, Seres, Macedonia)

FORMATION: Open circle with V handhold.

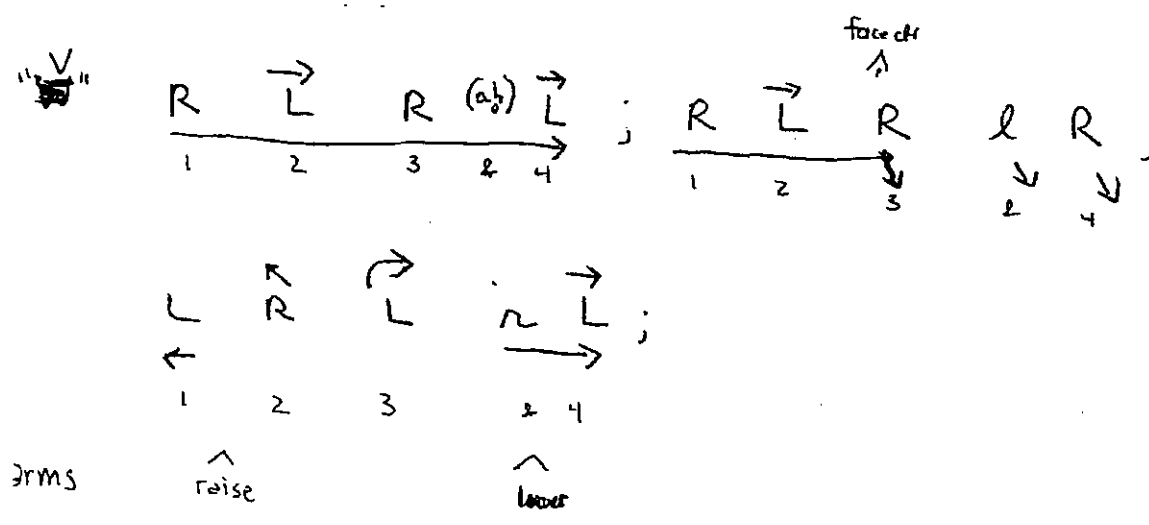
RHYTHM: 9/8 (2-2-2-3) Q Q Q S dancers counts 1 2 3 4
 (2-2-2-1-2) dancers counts 1 2 3 & 4

METER: 9/8 (2-2-2-3) Q Q Q S

PATTERN

Meas

- 1 Moving to R, step R (ct 1); step L across R (ct 2); step R (ct 3); step L across R (ct 4).
- 2 Step R to R (ct 1); step L across R (ct 2); facing center step R diag bkwd R (ct 3); step L diag bkwd R (ct &); step R diag bkwd R (ct 4).
- 3 Step L to L (ct 1); raising arms and turning to face diag L step R diag fwd L (ct 2); pivoting on R to face R of ctr, step on L across R (ct 3); moving in LOD, lower arms and step R (ct &); step L across R (ct 4).



DHIMITRULAS

(Rumluki, Macedonia)

FORMATION:

METER:

PATTERN

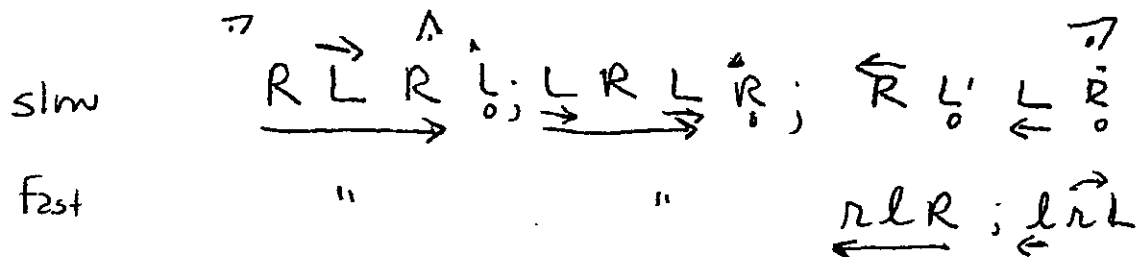
Meas

SLOW PART

- 1 Facing diag R and moving LOD step R to R (ct 1); step L across R (ct 2); face center and step R to R (ct 3); touch L fwd (ct 4).
- 2 Step L behind R (ct 1); step R to R(ct 2); step L behind R (ct 3); touch R diag bkwd R (ct 4).
- 3 Step R across L (ct 1); touch L (ct 2); step L to L (ct 3); touch R while turning to face diag R (ct 4).

FAST PART

- 1-2 Repeat measures 1 and 2 of slow part.
- 3 Moving RLOD step R L R (cts 1, &, 2); step L to L (ct 3); step R while turning to face LOD (ct &); step on L (ct 4).



Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 2004

DHIVARÁTIKOS

(Ketallonia, Ionian Islands)

This dance from the Ionian Island of Kefallonia is basically a syrto dance rhythemically modified to fit the uncharacteristic 3/4 meter. The name Dhivaratikos refers to the village of Dhivara. Outside the island, it is sometimes known as Syrtos Kefallonias. The Ionian Islands, off the west coast of Greece, show marked Western influence in their music and song, due to the long-term Venetian presence there. The dance style is smooth and gentle.

FORMATION: Open circle facing diag R of center, arms in W position

METER: 3/4

PATTERN

Meas

INTRODUCTION 2 counts

BASIC

- 1 Facing slightly R of center, step on R fwd LOD (ct 1), step on L behind R (ct 2), step on R fwd (ct 3).
- 2 Moving LOD, step fwd on L (ct 1), step fwd on R (ct 2), step L fwd in front of R (ct 3).
- 3 Facing center, step on R to R while swinging L in front of R (ct 1), step on L to L (ct 2), step on R in front of L (ct 3).
- 4 Step on L to L (ct 1), touch R toe near L toe (ct 2), touch R heel sharply near L toe (ct 3).

VARIATION

Leader indicates the variation by calling OPA, waving hand or kerchief, or other obvious signal. The variation is only done once each time it is called.

- 1 Facing center, step on R to R (ct 1), step on L behind R (ct 2), step on R across in front of L (ct 3).
- 2 Do meas 4 of Basic.
- 3-4 Repeat meas 1 and 2.

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 (meas 7 may move slightly fwd on count 1, &).

GÁIDA PYRISOYIANIÓTIKI

(Konitsa, Epiros)

FORMATION: Line in W hold.

METER:

PATTERN

Meas

"W"

rocking's steps

RLRL⁷LRRL⁷LR⁷

→ → → → → → → →

x o x o x o

nLR lal nLR LR lnlRL ~~l~~

1 2 2 1 2 2 1 2 1 2 x

nLR LR lnlRL

1 2 2 1 2 1 2 1 2

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 2004

HORTARÁKIA

(Vlachs of Imathio, Macedonia)

RHYTHM: $7/8$ (3 2 2 = S Q Q) Kalamatiano Syrto and $3/4$ (2 1 = S Q) Tsamiko

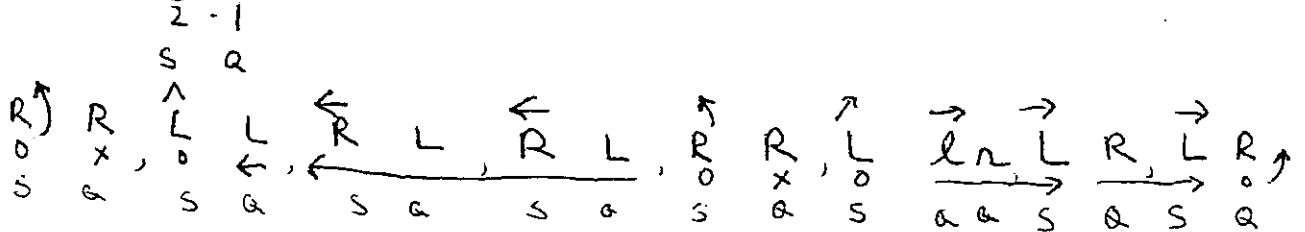
METER: $7/8$ & $3/4$

PATTERN

Meas

A) $7/8$ (3·2·2^{''}) Kalamatiano Syrto (4x)

B) $3/4$ (1·1·1) tsamiko



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MARIÓLA RÚSSA

(Epirus - Zagori, Pogoni, etc)

FORMATION: Line with arms joined in W hold.

METER: 5/4 Q Q Q S or S Q S

PATTERN

Meas

5/4 (1-1-1-1-1)

also $\begin{matrix} \text{Q} & \text{Q} & \text{Q} & \text{S} \\ \text{S} & \text{Q} & \text{S} & \end{matrix}$

alternating 4 meas (2x), 5 meas (2x) Zagorisis

"W"

$\begin{matrix} \rightarrow & \rightarrow & \rightarrow & \rightarrow \\ \text{L} & \text{L} & \text{R} & \text{S} \\ \text{O} & \text{O} & \text{O} & \text{O} \end{matrix}$
(close lift to L ankle, calf)
 $\begin{matrix} \text{S} & \text{Q} & \text{S} & \end{matrix}$

$\begin{matrix} \rightarrow & \rightarrow & \rightarrow & \rightarrow \\ \text{R} & \text{L} & \text{R} & \text{L} \\ \text{Q} & \text{Q} & \text{Q} & \text{S} \end{matrix}$

$\begin{matrix} \uparrow & \downarrow & \downarrow & \downarrow \\ \text{R} & \text{R} & \text{L} & \text{L} \\ \text{O} & \text{X} & \text{O} & \text{O} \end{matrix}$
 $\begin{matrix} \text{S} & \text{Q} & \text{S} & \end{matrix}$

$\begin{matrix} \leftarrow & \leftarrow & \leftarrow & \leftarrow \\ \text{L} & \text{R} & \text{L} & \text{R} \\ \text{Q} & \text{Q} & \text{Q} & \text{S} \end{matrix}$
(L R L R)
 $\begin{matrix} \text{Q} & \text{Q} & \text{Q} & \text{S} \end{matrix}$
(slight movement to left)

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.

PÁPINGO

(Papingo, Zagori, Epirus)

METER: 4/4

PATTERN

Meas

PART A Sta Dchio

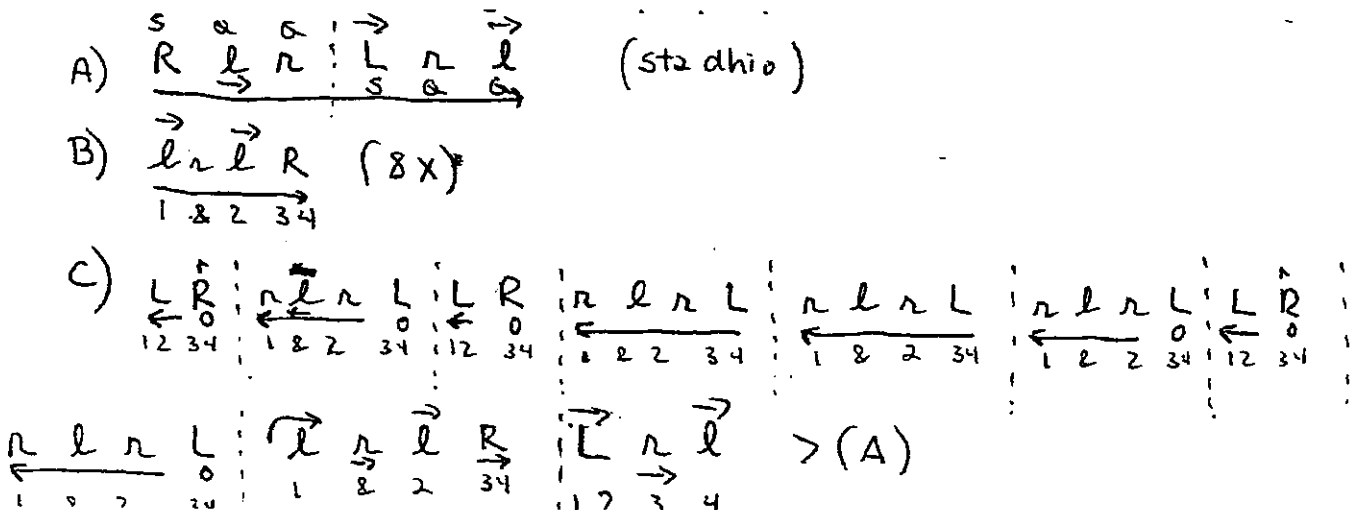
- 1 Moving LOD, step R (cts 1,2); step L behind R (ct 3); step R (ct 4).
 - 2 Step L across R (cts 1,2); step on R (ct 3); step L across R (ct 4).
- Note: on the last meas of Part A do: step L (cts 1,2); step R next to L (cts 3,4).

PART B

- 1 Moving LOD, step L across R (ct 1); step on R (ct &); step L across R (ct 2); step on R (ct 3,4).
- 2-8 Repeat meas 1 7 times.

PART C

- 1 While turning to face diag L, step L to L (ct 1,2); lift R slightly fwd (cts 3,4).
- 2 Moving RLOD, step R,L,R (cts 1,&,2); touch L (cts 3,4).
- 3 Step L to L (cts 1,2); touch R (cts 3,4).
- 4 Moving RLOD, step R,L,R (cts 1,&,2); step L (cts 3,4).
- 5 Repeat meas 4.
- 6-7 Repeat meas 2, 3
- 8 Repeat meas 2.
- 9 While pivoting to face diag R, step L across R (ct 1); step R to R (ct &); step L across R (ct 2); step R to R (ct 3,4).
- 10 Step L across R (ct 1,2); step R to R (ct 3); step L across R (ct 4).



SARAKINA

(Edessa, Macedonia)

From the region of Edessa in central Macedonia comes the dance Sarakina a "paidusko" like dance which is also called Baiduskino. There are slight variants village to village. This version is as performed in the village Promahi (Bahovo) to either 3/4 meter music or 7/16 meter music, often to the tune Raikos which is danced differently elsewhere.

FORMATION: Open circle either in W or V hold.

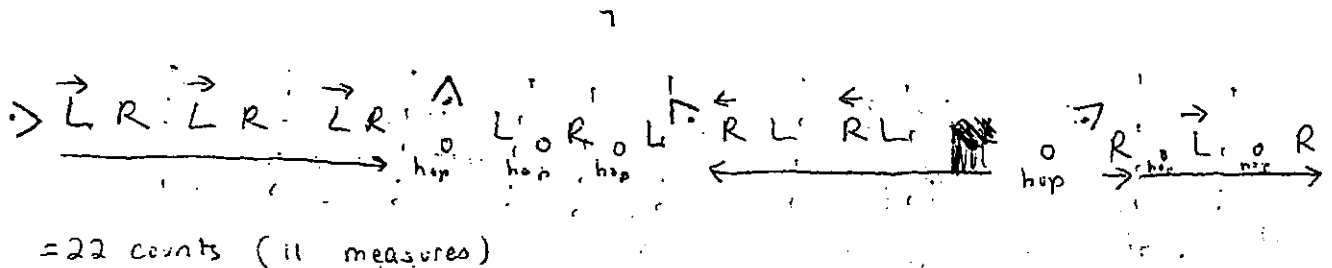
RHYTHM: 3/4 (1-2) or 7/16 (3 - 2-2)
(3 - 4)

METER: 3/4 or 7/16

PATTERN

Meas

- 1 Facing and moving LOD step L (ct 1); step R (ct 2).
- 2-3 Repeat meas 1 two times.
- 4 Face center, hop on R (ct 1); step on L (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7 Facing diag L and moving RLOD, step on R across L (ct 1); step on L (ct 2).
- 8 Repeat meas 7.
- 9 Hop on L, turning to face diag R (ct 1); step on R to R (ct 2).
- 10 Moving LOD, hop on R (ct 1); step on L across R (ct 2).
- 11 Hop on L (ct 1); step on R to R (ct 2).



STAVROTOS PYLAROU

(Pylarinos, Kefallonia)

METER: 2/4

PATTERN

Meas

PART A

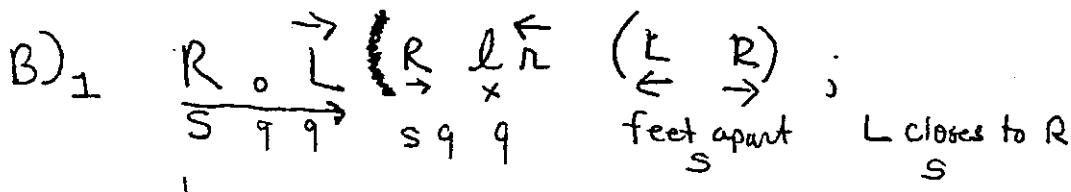
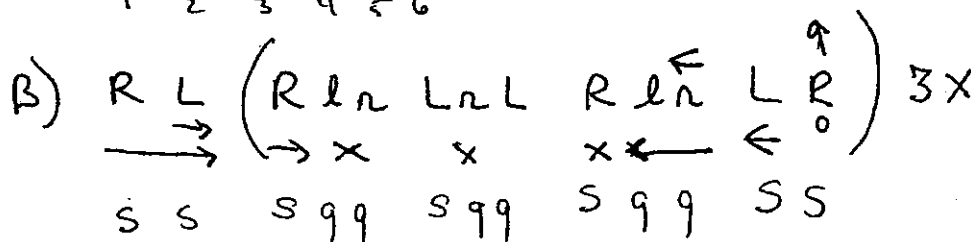
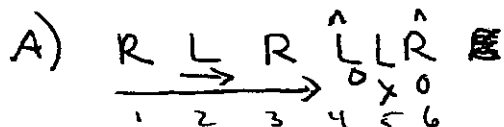
- 1 Moving LOD, step R (ct 1); step L behind R (ct 2).
- 2 Step R (ct 1); lift L slightly fwd (ct 2).
- 3 Step bkwd on L (ct 1); lift R slightly fwd (ct 2).

PART B

- 1 Step R to R (ct 1); step L behind R (ct 2).
- 2 Step R to R (ct 1); step L in place (ct 2); step R in place (ct &).
- 3 Step L (ct 1); R (ct 2); L (ct &) in place.
- 4 Step R in place (ct 1); step L to L (ct 2); step R across L (ct &).
- 5 Step L to L (ct 1); lift or swing R (ct 2).
- 6-13 Repeat meas 2-5 2 more times.

PART B1

- 1 Moving LOD, step on R (ct 1); hold (ct 2); step on L across R (ct &).
- 2 Step on R to R (ct 1); step on L in place (ct 2); step R across L (ct &).
- 3 Jump on both feet landing with feet apart (ct 1); jump onto L, closing L to R (ct 2).



TÁMZARA

(Aryirupolis/Gümüşhane, Pontos)

FORMATION: Open circle

RHYTHM: 9/8 Q Q Q S dancers counts 1,2,3,4

METER: 9/8 (2-2-2-3)

PATTERN

Meas

- 1 Facing center, step R fwd (ct 1); lift L slightly fwd (ct 2); step L fwd (ct 3); touch R (ct 4).
- 2 Step R bkwd (ct 1); lift L slightly fwd (ct 2); step L in place (ct 3); touch R (ct 4).
- 3 Step R bkwd (ct 1); lift L slightly fwd (ct 2); face diag left of center, feet apart bounce down (ct 3); bounce up (ct 4).
- 4 Face diag rt of center, feet apart bounce down (ct 1), up (ct 2), down (ct 3), up (ct 4).
- 5 Facing diag left of center, feet apart, repeat meas 4.

facing ctr

\uparrow R \hat{L} \uparrow L R L R ; R L L R
 9 9 9 S 1 9 9 S 9 (feet apart facing L of ctr bounce up, & down, up) facing R of ctr down, up down, up facing L of ctr down, up

TAP'NOS "T'Armen 'o Yios"

(Marides Villages, Thrace)

FORMATION: Open circle, arms start in W position.

METER: 2/4

PATTERN

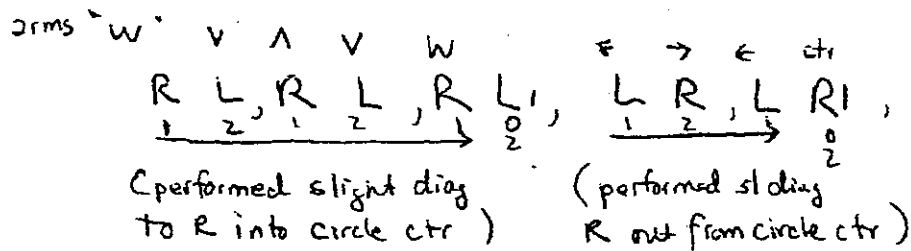
Meas

Moving slightly diag R into circle center.

- 1 Arms in W position step R (ct 1); step L, arms swing down (ct 2)
- 2 Step R, arms swing up to W (ct 1); step L, arms swing down (ct 2)
- 3 Step R, arms swing up to W (ct 1); touch L (ct 2).

Moving slightly diag R out of circle center.

- 4 Step L bkwd diag rt, arms swing L (ct 1); step R bkwd diag rt, arms swing R (ct 2)
- 5 Step L bkwd diag rt, arms swing L (ct 1); touch R, arms return to center W position (ct 2).



TÍK ARGÓ

(Ak Dağ Maden, Montic AratoPia)

FORMATION: Lines in T position.

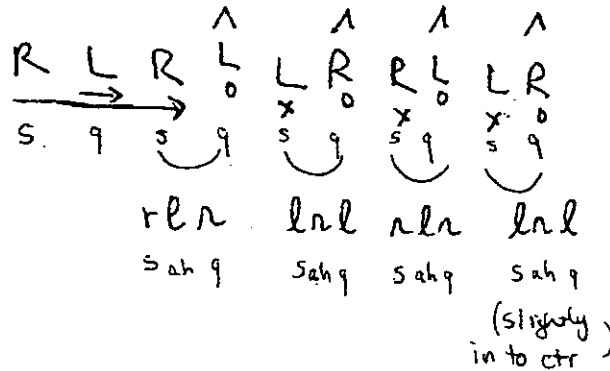
METER: 5/4, 5/8 (3-2) S Q

PATTERN

Meas

TÍK ARGÓ • (Ak Dağ Maden, Pontic AnatoPia)
5/4, 5/8 (3-2)

"T"
facing ctr



TSÁMIKO

(Konitsa, Epiros)

METER: 3/4 Q Q Q or S Q

PATTERN

Meas

TSÁMIKO

3/4 (1-1-1)
 2-1
 S Q

(Konitsa, Epiros)

↗	→	∴	↘	↗	∴	↘	↗	∴	↘	↗	∴	↘	↗	∴	↘
R	L	∴	R	L	R	∴	L	R	↗	R	L	∴	L	R	↘
<hr style="width: 80%; margin: 0 auto;"/>															
1	2	3	∴	1	2	3	∴	1	2	3	∴	1	2	3	∴
S	Q		∴	Q	Q	Q	∴	Q	Q	Q	∴	S	Q		∴

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 2004

ZAHARULA

(Vlachs, Verria)

A popular dance originating from the Vlachs of Verria and Narussa in Macedonia. The song Zaharula itself is more widespread, found from Thessaly through west Macedonia.

FORMATION: Open circle with W hold.

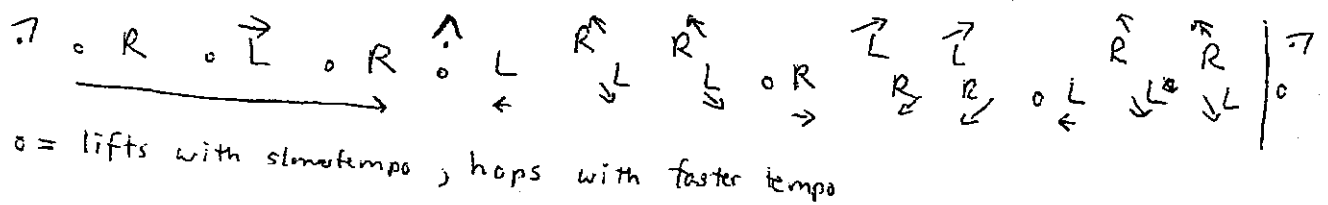
METER: 2/4

PATTERN

Meas

- 1 Facing diag R and moving LOD, lift R (ct 1); step on R (ct 2).
- 2 Lift L (ct 1); step on L across R (ct 2).
- 3 Repeat meas 1.
- 4 Lift L (ct 1); turning to face ctr, step on L to L (ct 2).
- 5 Step on R diag fwd L (ct 1); step on L diag bkwd R (ct 2).
- 6 Repeat meas 5.
- 7 Lift R (ct 1); step on R to R (ct 2).
- 8 Step on L diag fwd R (ct 1); step on R diag bkwd L (ct 2).
- 9 Repeat meas 8.
- 10 Lift L (ct 1); step on L to L (ct 2).
- 11,12 Repeat meas 5 and 6.

When music speeds up the lifts in meas 1, 2, 3, 4, 7, 10 become hops.



ZEYBEKIKO & APTÁLIKO (MESOTOPITIKOS)

(Mesotopas, Lesuos)

RHYTHM:	9/8	2 2 2; 3	Zeybekiko
		1-1 2-1	
		3; 2 2 2	Zeybekiko aptaliko
		1-1	
Dancers counts		S q-q S; S q; S q q S	

METER: 9/8

PATTERN

Meas

9/8 2 2 2; 3 < Zeybekiko
 ^ ^ ^
 1-1 2-1 3;
 3; 2 2 2 < Zeybekiko aptaliko
 Dance step rhythm S q q S; S q ; S q q S

Basic
 → L R L R ; L R
 S q q S S q
 2 1 1 2 2 1

turns
 → ↓ ↑ ↓ ; ↺ ↻
 S q q S S q

pause
 → L R ; L R
 S S S

Squats
 L (L) ; L R ; L R ; L R
 ↓ ↓ ↓ ↺ ↻ ↺ ↻
 S q a S S q S S S
 full turn squat on both facing L face R

Presented by Joe Kaloyanides Graziosi at the Laguna Folkdancers Festival 2004

AVANT-DEUX DE TRAVERS

(Brittany, France)

This is a dance from the Nantes area of Brittany. Learned from Noel Toudic in 1981 and again from Germain Hébert.

FORMATION: Lines of couples, W on M's R, facing another line of couples, W on M's right. Each man is facing a woman (not his partner) across the set. Arms are down at sides, hands are not joined.

STEPS: Footwork is described for men. Women do same step with opp ftwk and direction, moving in mirror image of men.

Basic Step: M: Point L ft in front of R (ct 1); do 3 chassé steps to L (cts 2&, 1&, 2). Repeat with opp ftwk and direction.

W: Do same as men with opp ftwk and direction

METER: 2/4

PATTERN

Meas

INTRODUCTION: None.

Figure 1: (done by half the people on the floor)

1-4 All the M with their R shldr twd the music and all the W facing these men across the set, dance the Basic Step 4 times (twice to each side), while the other dancers watch and clap on cts 1,2,3,4.

Figure 2: The same dancers then do the Pivot and Chassé:

1-2 Men point L ft in front of R (ct 1), and with a buzz step do 1 full turn in place to own L (CCW) (cts 2&, 3&, 4); W do same with opp ftwk and direction.

3-4 M point R ft in front of L, then chassé to own R as in Basic step; W do same with opp ftwk and direction.

5-6 M and W repeat meas 3-4 above with opp ftwk and direction.

7-8 Repeat meas 3-4 above.

Figure 3: Buzz-Swing (Pivot); (done by everyone)

1-8 With partner in shoulder-waist position, all dancers do 16 buzz swings, turning CW, beginning with R ft.

Figure 4: Avant-Deux (done by everyone)

1-2 With the 2 lines of couples facing each other, each cpl in open dance position, couples dance fwd with Basic Step (M point L ft in front and then chassé fwd, W point R ft in front and then chassé fwd)

3-4 Repeat with opp ftwk and direction

5-8 Repeat meas 1-4 of the Avant-Deux

Repeat dance from beginning, but this time all the people who did NOT dance Figure 1 the first time, do it now while the others clap. Continue in same way to end of record.

*Presented by Marilyn Smith at the Laguna Folkdancers Festival 2004
(Revised from previous descriptions by Dean Linscott and Germain Hébert)*

BOURRÉE BOURBONNAISE

(Bourbonnais, France)

A bourrée in 2/4 from Bourbonnais, central France.

FORMATION: Partners facing each other in two long "contra" lines: men in one line, women facing them in the other line.

STYLE: The basic styling is very flat, with steps taken on the full ft. Knees are slightly bent throughout, arms are relaxed at sides. There is a "gliding" quality to the movements.

METER: 2/4

PATTERN

Meas

PART A: Avance-Recule

- 1 Step fwd on L ft (ct 1); step on R ft next to L (ct &); step on L ft in place (ct 2); OR step fwd on L ft (ct 1), hold R ft slightly off floor next to L ft (ct 2)
- 2 Step on R ft in place (ct 1); step on L ft next to R (ct &); step on R ft in place (ct 2)
- 3 Step bkwd on L ft (ct 1); step on R ft next to L (ct &); step on L ft in place (ct 2); OR step bkwd on L ft (ct 1), hold R ft slightly off floor next to L ft (ct 2)
- 4 Repeat meas 2
- 5-16 Repeat meas 1-4 three more times

PART B: Croisement

- 1 Traveling fwd and passing L shldr with partner, step fwd on L ft (ct 1); step slightly fwd on R ft, turning upper body slightly towards partner (ct &); step slightly fwd on L ft (ct 2) OR step fwd on L ft, passing L shldr with partner and turning slightly towards partner (ct 1); hold R ft slightly off floor next to L ft (ct 2)
- 2 Passing partner, step fwd on R ft (traveling only slightly) (ct 1); take small step fwd on L ft (ct &); step small step fwd on R ft (ct 2)
- 3 Step around on L ft turning ½ turn CW (ct 1); step on R ft next to L (ct &); step on L ft in place (ct 2)
- 4 Step on R ft in place (ct 1); step on L ft next to R (ct &); step on R ft in place (ct 2)

OPTION I: Man's Solo Turn

During Part A of the dance, the men may do a solo turn on measure one, while women do the basic Avance-Recule:

- 1 Traveling fwd and turning one complete turn CCW to end facing partner, men step fwd on L ft (ct 1), step on R ft next to L (ct &), step on L ft in place (ct 2). The turn is very flat and smooth.
- 2-4 Repeat meas 2-4 of Part A

PART B : Croisement is the same as PART B above

OPTION II: The Chase

During PART A of the dance, the men may initiate a "chase" step while women do the basic Avance-Recule step.

- 1-2 Repeat meas 1-2 of PART A, basic Avance-Recule step
- 3 Step fwd on L ft (ct 1), dancing just slightly to the right rather than face-to-face with the woman; step on R ft next to left (ct &); step on L ft in place (ct 2)
- 4 Repeat meas 2 of PART A, Avance-Recule step
- 5-14 Repeat meas 3-14 of PART A, Avance-Recule step
- 15-16 Turning one complete turn to the L while traveling back to place (starting position of dance), step on L ft (ct 1); step on R ft next to L (ct &); step on L ft in place (ct 2)

PART B: Croisement is the same as PART B above.

OPTION III: Épingle à cheveux (hair-pin turn).

Both men and women can do this variation during PART A of dance.

- 1 Step twd ctr on L ft, turning 1/4 turn CCW to end facing with R shldr twd ptr (ct 1); step on R beside L (ct &) step on L beside R (ct 2).
- 2 Décalage: Step on R beside L, bending R knee more than usual and starting to reach to L side with L (ct 1); step sdwd L on L (ct &); step on R beside L (ct 2)
- 3 Step away from ptr on L ft, turning ½ turn CCW to end facing with L shldr twd ptr (ct 1); step on R ft beside L (ct &); step on L ft beside R (ct 2)
- 4 Repeat meas 2 (Décalage).

PART B : Croisement is the same as PART B above.

CARNAVAL DE LANTZ

(Pays Basque, France)

Learned from Thierry Bouffard, summer 1997.

FORMATION: Individual dancers in a circle, facing LOD (CCW). Arms up about shoulder height.

METER: 2/4

PATTERN

Meas

INTRODUCTION: Let slow music go by for introduction.

PART A

- 1 Step fwd on R ft (ct 1), step on ball of L ft in front of R ft with L heel turned slightly to R (ct &), step on R ft in place (ct 2)
- 2 Step back on L ft, leaving ball of R ft on floor and turning both heels diagonally L (ct 1), step back on R ft, leaving ball of L ft on floor and turning both heels diagonally to R (ct 2)
- 3 Step on L ft in place (ct 1), step on ball of R ft in front of L ft (ct &), step on L ft in place (ct 2)
- 4 Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2)
- 5 Turning one full turn CCW, step R, L, R (cts 1 & 2)
- 6 Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2)
- 7-8 Repeat meas 5-7 with opp ftwk and in opp direction (CW)
- 9-16 Repeat meas 1-8 above

PART B

- 1 Step fwd on R ft (ct 1), step on ball of L ft in front of R with L heel turned slightly to R (ct &), step on R ft in place (ct 2)
- 2 Step diagonally back to L on L ft, turning body slightly to L (ct 1), step on R ft in place (rocking step) (ct 2)
- 3 Turning one full turn CW, step L, R, L (cts 1 & 2)
- 4 Step diagonally back to R on R ft, turning body slightly to R (ct 1), step on L ft in place (rocking step) (ct 2)
- 5 Turning one full turn CCW, step R, L, R (cts 1 & 2)
- 6 Repeat meas 2
- 7-8 Repeat meas 3-4
- 9-16 Repeat meas 1-8 above

Dance repeats from the beginning.

LA CROUZADE

(France)

This Bourrée from Auvergne has many names and variants in the Massif Central. This version was learned in France, summer 1986.

FORMATION: 2 couples, W on M's R, M's R hand holding W's L, arms bent. M has L hand on hip. Couples form a straight line with men side by side in the line, L elbow to L elbow. Women are on the outside (exterior) of the line. Each couple faces ready to travel CCW. W's R hand down at side.



STYLE: Very flat and smooth. Knees slightly bent throughout. Traditionally dancers may begin with either R or L ft. However, for teaching purposes, all steps will be described starting with the L ft.

STEPS:

1. Pas de Bourrée (traveling fwd)

Step fwd on L ft (ct 1), step on R ft beside L or slightly fwd of L (ct 2); step on L slightly fwd (ct 3). Step alternates. This step can also be done in place.

2. Man's Stamping Pattern (2 meas)

Stamp on L in place (cts 1-2), hop on L (ct 3); stamp on R, kicking L fwd from knee (ct 1), hold (cts 2-3).

3. Man's Lateral Pas de Bourrée to Left (4 meas)

Meas 1: Facing ctr and traveling to L, step on L ft to L (ct 1), close R ft to L (ct 2), step slightly sdwd to L on L ft (ct 3). Ct 1 is a bigger step to L than ct 3.

Meas 2: Still facing ctr and traveling to L, cross R ft in front of L (ct 1), step on L ft (ct 2), close R to L or step on R slightly in front of L (ct 3).

Meas 3-4: Man's Stamping Pattern.

4. Woman's Lateral Pas de Bourrée to Left (4 meas)

Meas 1-2: Same as Man's Lateral Pas de Bourrée to Left above.

Meas 3: Repeat meas 1, taking slightly smaller steps and traveling less.

Meas 4: Step on R in place (ct 1), step on L beside R (ct 2), step on R in place (ct 3).

5. Man's Lateral Pas de Bourrée to Right (4 meas)

Meas 1: Facing ctr and traveling to R, step on L ft crossing in front of R (ct 1), step on R ft to R (ct 2), step on L ft beside R or slightly in front of R (ct 3).

Meas 2: Step on R ft to R (ct 1), step on L ft beside R or slightly in front of R (ct 2), step on R ft slightly to R (ct 3)

Meas 3-4: Man's Stamping Pattern.

6. Woman's Lateral Pas de Bourrée to Right (4 meas)

Meas 1-2: Same as Man's Lateral Pas de Bourrée to Right.

Meas 3: Repeat meas 1, taking slightly smaller steps and traveling less.

Meas 4: Step on R in place (ct 1), step on L beside R (ct 2), step on R in place (ct 3).

Meas

INTRODUCTION

3 measures

Part A - Pas de Bourree

2 couples side by side in a line as described above under "FORMATION".

- 1-6 Couples dance 6 pas de Bourrée traveling fwd (CCW), beginning with L ft.
 7-8 Men do Man's Stamping Pattern while Women dance Pas de Bourrée in place. It is customary for ptrs to look at each other during these measures.
 9-14 Repeat meas 1-6 above.
 15-16 M turns his partner CCW under his R arm and places her in front of him. Partners are now face to face in a quadrette. M may do stamping pattern.
- M₂ W₁
 W₂ M₁

Part B - Va et Vient (Quadrette Formation)

- 1-4 **Men:** Facing ctr, dance Lateral Pas de Bourrée to L,
 dancing outside the quadrette
 M₂ → W₁
 W₂ → M₁
Women: Facing ctr, dance Lateral Pas de Bourrée to R, passing
 each other face to face in ctr of quadrette.
 5-8 Repeat meas 1-4 above with W dancing Lateral Pas de Bourrée to L
 outside the quadrette and M dancing Lateral Pas de Bourrée to R,
 W₁ → M₂
 M₁ → W₂
 passing each other face to face in ctr of quadrette.
 9-16 Repeat meas 1-8 above.

Arms: Arms up and slightly fwd, elbows slightly bent and palms fwd.

Part C - Chaîne Anglaise (Quadrette Formation)

Dancers are in quadrette formation as in Part B, partners facing each other.

- 1 Give R hand to ptr traveling fwd with 1 Pas de Bourrée step beginning with L ft; pass partner's R shldr.
 2 Give L hand to opposite man/woman, traveling fwd with 1 Pas de Bourrée step beginning with R ft; pass L shldr.
 3-4 Give R hand to own ptr, traveling fwd with 2 Pas de Bourrée steps beginning with L ft; pass partner's R shldr. Partners can look at and acknowledge each other during these measures.
 5-6 Give L hand to opposite man/woman, traveling fwd with 2 Pas de Bourrée steps beginning with L ft; pass L shldr.
 7-8 Give R hand to own partner; women dance 2 Pas de Bourrée steps in place, beginning with L ft. Men do Man's Stamping Pattern in place. Partners can look at and acknowledge each other.
 9-10 Continue with Chaîne Anglaise, repeating meas 5-6 above.
 11-12 Repeat meas 3-4.
 13-14 Repeat meas 9-10
 15-16 Partners dance 2 Pas de Bourrée steps beginning with L ft while they get into position to begin dance from the beginning (Part A), partners side by side, W on M's R, M's R hand holding his partner's L hand.

Note: Throughout the Chaîne Anglaise the women are traveling CW and the men are traveling CCW.

Repeat dance from the beginning.

MARIANA

(Béarn, France)

One of the many "sauts" done in Béarn, France. Learned in France, summer 1990.

FORMATION: Individual dancers in a circle facing CCW. Hands are not joined, but rest at one's side. Dance steps are called by a leader in the circle.

STYLE: Styling is up on balls of feet/half toe except for walking steps.

STEPS: Steps used in the dance are: Abans, Simple, Marcar, Virar Dus Cops, Simple Tres

METER: 6/8

PATTERN

Meas

INTRODUCTION - 2 meas

PART I ABANS (ah-BAHNS) 4 times

- 1 Facing LOD, step fwd on R ft (cts 1,2,3); step fwd on L ft (cts 4,5,6)
- 2 Step slightly sdwd R on R ft while "cutting" L ft across and in front of R ft leading with R heel (cts 1,2); step sdwd L on L (ct 3); close R to L (cts 4,5,6)
- 3 Step slightly sdwd L on L ft while "cutting" R ft across and in front of L ft in place (cts 4,5,6)
- 4-12 Repeat Meas 1-3 three more times (4 total)

PART II SIMPLE (SEEM-pluh) 4 times

- 1 Facing LOD, step fwd on R ft (cts 1,2,3), step fwd on L ft (cts 4,5,6)
- 2 Step fwd on R ft and turn 180 degrees CCW to face RLOD while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2); step on L ft in place (ct 3); step on R ft in place (cts 4,5,6)
- 3-4 Repeat meas 1-2 with opp ftwk and direction
- 5-8 Repeat meas 1-4 of PART II (SIMPLE)

PART III MARCAR, VIRAR DUS COPS, SIMPLE TRES

A. MARCAR (MAR-cah)

- 1 Facing LOD, point R ft diagonally R (cts 1,2,3); close R ft to L ft (cts 4,5,6)
- 2 Repeat meas 1 with opp ftwk and direction

B. VIRAR DUS COPS (BEER-ah doose cops)

- 3 Step on R ft turning 180 degrees to face RLOD, while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2); step on L ft in place (ct 3); step on R ft in place (cts 4,5,6)
- 4 Repeat meas 3 with opp ftwk and direction

C. SIMPLE TRES (SEEM-pluh trace)

- 5 Facing LOD, step fwd on R ft (cts 1,2,3), step fwd on L ft (cts 4,5,6)
- 6 Step fwd on R ft and turn 180 degrees CCW to face RLOD while "cutting" L ft across and in front of R ft leading with L heel (cts 1,2,3); step on L ft in Place "cutting" R ft across and in front of L ft leading with R heel (cts 4,5,6)
- 7 Step on R ft in place "cutting" L ft across and in front of R ft leading with L Heel (cts 1,2); step on L ft in place (ct 3); step on R ft in place (cts 4,5,6)
- 8-14 Repeat PART III meas 1-7 with opp ftwk and direction.

Repeat entire dance from beginning.

Presented by Marilyn Smith at the Laguna Folkdancers Festival 2004

MAZURKA DE STE. MARIE

(Gascogne, France)

A mazurka from Gascogne in southwest France. Learned from Pierre Corbefin summer 1989.

FORMATION: Couples in closed ballroom position at random about the room.

METER: 3/4

PATTERN

Meas

INTRODUCTION: NONE. Begin at beginning of musical phrase

Steps are described for the man. Woman does same as man but with opp ftwk and direction

BASIC STEP:

- 1 Small step sdwd L on L (ct 1); step on R in place (ct 2); lift L slightly off the floor and bring it twd R ankle while lifting slightly on R ft) ct 3)
- 2 Repeat Meas 1
- 3-4 Beginning with L ft, dance 2 waltz steps with smooth, flat styling, turning CW
Repeat dance from beginning.

VARIATIONS:

Variation #1: Bring the Woman Around

- 1-2 Repeat meas. 1-2 of Basic Step
- 3 Man: Turn ½ turn CCW in place, stepping L, R, L (cts 1-3) while leading W around in front and to man's other side until man and woman have changed places on floor. Arm position stays the same.
Woman: Walk fwd and around man to end up changing places with him, stepping R, L, R (cts 1-3)
- 4 Both man and woman dance mazurka step in place, man starting with R ft and woman starting with L ft. (cts 1-3)
- 5-8 Repeat meas. 1-4 of Variation #1 with opp ft for both man and woman, ending up in original starting position on the floor.

Variation #2: Pivots

- 1-2 Repeat meas 1-2 of Basic Step
- 3 Repeat meas 3 of Basic Step
- 4 Do 3 pivot steps turning CW (cts 1-3)(Men pivot stepping R,L,R; women pivot with opp ftwk)

RONDEAU DE CASTELJALOUX

(France)

Couple dance in a closed circle, collected by Pierre Corbefin near the town of Houeilles en Casteljaloux in 1977-78 (West Gascogne, Petite-Lande region, southwest France). Learned in France from Pierre Corbefin, summer 1986.

FORMATION: Couples, one behind another in a circle, facing CW. The woman is on the man's R, slightly behind him. (Man is on the exterior of the circle, woman is on the interior). The woman joins her L hand, with the man's R. Arms are about mid-height.

METER: 2/4

PATTERN

Meas

INTRODUCTION None; start at the beginning of a musical phrase.

BASIC STEP

- 1 Traveling fwd, step on the L ft, bringing R leg next to L without putting R ft on the floor (cts 1, 2)
- 2 Step on R ft diag. fwd to R, a little twd the interior of the circle (ct 1), step on L ft in place (ct &), step back on R ft, traveling back (ct 2)
- 3 Traveling back, step back on L ft, bringing R leg next to L without putting R ft on the floor (cts 1,2)
- 4 Step on R ft diag. back to R, a little twd the interior of the circle (ct 1), step on L ft in place (ct &), step fwd on R ft, traveling fwd (ct 2).

Dance should progress fwd in line of direction (CW).

MAN'S TURN

Men may turn towards their partner during the dance. Women continue to do basic step throughout.

- 1 Man steps fwd on the L ft, bringing R leg next to L without putting R ft on the floor (cts 1, 2)
- 2 Man steps R, L, R (cts 1 & 2), turning CW ½ turn, ending facing his ptr on ct. 2. Note: The last step on the R ft (ct 2) is slightly larger than the steps on cts 1 &.
- 3-6 Facing his ptr, the man does one BASIC STEP (measures 1-4, BASIC STEP)
- 7 Still facing his ptr, man steps fwd on the L ft, bringing R leg next to L without putting R ft on the floor (cts 1, 2)
- 8 Man steps fwd on R ft twds ptr (ct 1); pushing off the R ft, he turns CCW ½ turn, stepping on L ft in place (ct &) and stepping fwd on R ft in line of direction (CW). Man ends facing CW in original starting position of the dance with the woman on his R, slightly behind him.

Presented by Marilyn Smith at the Laguna Folkdancers Festival 2004