

# California Heritage

## STATEWIDE '86 INSTITUTE

Saturday, MAY 24, 1986

1:30 - 4:30 pm



MARILYN WATHEN

MAÎTRE DE MAISON - NP

RONDEAU DE BAZADAIS

LE PORCHER

SCOTTISH ALSACIENNE

CPL

FRANCE

RICHARD DUREE

TANDRČEK - NP

BAČKO KOLO - NP

BUNJEVAČKO VELIKO KOLO - NP

SERBIA

FURIANT - CPL - CZECHOSLOVAKIA

ED KREMERS' FOLK SHOWPLACE  
Dance, School, Foreign Records  
155 Turk St.; (415) 775-3444  
San Francisco, CA 94102



REGISTRATION 1:00 PM

\$5.00 at the door; \$4.00 before May 10th.  
Syllabus included.



Santa Rosa Veterans' Memorial Building Main Auditorium,  
351 Maple Avenue; Highway 12 across from the Fairgrounds.

SPONSORED BY FOLK DANCE FEDERATION OF CALIFORNIA, INC.

INSTITUTE COMMITTEE: Fran Ajoian, Elsa Bacher, Judy Faoro, and Larry Miller

LE MAITRE DE MAISON  
(Alsace, France)

A branle from Alsace; learned by Marilyn Wathen in France, summer 1982.

Rhythm: 2/4

Music: Cassette tape from unavailable LP recording: "Statewide Institute 1986".

Formation: Open circle, leading to L. Hands joined, arms down in V position.

Meas.

1-2 Step to L on L (ct 1), step on R beside L (ct 2); step to L on L (ct 1), close R to L, no weight (ct 2).

3-4 Repeat meas 1-2 with opp ftwk.

5-8 Repeat meas 1-4

Note: Dance progresses to the left; steps must be done larger to the left than to the right.

9-10 Step slightly to L on L (ct 1), lift R leg slightly in front with a low swing (ct 2); step slightly to R on R (ct 1), lift L leg slightly in front with low swing (ct 2).

11-12 Repeat meas 9-10

13-14 Letting go of hands, take 4 steps beginning with L ft and turn 1 full turn CCW in place (cts 1-2, 1-2)

15 Bring feet together lifting heels off floor slightly (ct &), bring heels down to floor and hold (cts 1-2).

Repeat dance from beginning.

Note: arms swing slightly fwd on ct 1 and slightly back on ct 2 during meas 1-12.

Presented by Marilyn Wathen

Statewide Institute, May 24, 1986

LE PORCHER  
(Alsace, France)

Irregular count couple dances are not traditional folk dances; rather they are contemporary choreographies. Richard Schneider, an Alsatian, wrote this one as well as many other popular dances done in Alsace today. This dance was learned by Marilyn Wathen in France, summer 1982.

Rhythm: 2/4 & 3/4

Music: Cassette tapes:  
Bal Folk en Californie by Le Soleil, Side B/1; or "Statewide Institute 1986".

Formation: Couples in social dance pos around the room.

Meas PART I: SCOTTISH-VALSE

1-2. M step sideward L (ct 1), close R next to L (ct 2); step sideward L (ct 1), close R next to L, no weight (ct 2). W do same with opp ftwk.

3-4 Repeat meas 1-2 in opp direction with opp ftwk.

5-6 Dance 2 waltz steps (3/4 time), turning CW in place, M starting with L ft, W with R ft.

Repeat PART I of dance

PART II: PIVOT-VALSE

1-2 Dance 4 pivot steps, turning CW vigorously in place, M starting with L ft, W with R.

3-4 Dance 2 waltz steps, turning CW in place, M starting with L ft, W with R.

5-16 Repeat meas 1-4, Part II, three more times.

Repeat entire dance from beginning.

Presented by Marilyn Wathen

Statewide Institute, May 24, 1986

RONDEAU DE BAZADAIS  
(Gascoigne, France)

Rondeau is the characteristic dance of all Gascoigne. There are many different forms of Rondeau. The oldest known form is danced in an open or closed circle. There are also forms done in couples. Formerly sung, the Rondeau is accompanied more recently by the violin or diatonic accordion. This couple form of Rondeau was learned by Marilyn Wathen in France, summer 1982.

Rhythm: 2/4

Music: "Rondeau de Bazadais" by Le Soleil (cassette tape) "Statewide Institute 1986".

Formation: Couples in a cortege (couples lined up behind a lead couple), W on M's L. Inside hands joined, elbows bent; arms parallel to floor. Lead couple starts traveling in CW direction.

Meas.

1-2 Step fwd on L (ct 1), touch R next to L, no weight (ct 2); step fwd on R (ct 1), step on L beside R (ct &), step on R beside L (ct 2).

3-4 Step back on L (ct 1), touch R next to L, no weight (ct 2); step back on R (ct 1), step on L beside R (ct &), step on R beside L (ct 2).

Repeat dance from beginning.

Note: The cortege should travel fwd and around the room. Thus meas 1-2 (forward) should travel more than meas 3-4 (backward).

Presented by Marilyn Wathen

Statewide Institute, May 24, 1986

## SCOTTISH ALSACIENNE

(Alsace, France)

This schottische from Alsace was learned by Marilyn Wathen in France, summer 1981.

Rhythm: 4/4

Music: Cassette tape from unavailable LP recording: "Statewide Institute 1986"

Formation: Varsouvienne pos with couples facing in LOD. However, the dance does not usually continue in a circle, but rather weaves around the room, steps are called by the lead couple.

### Meas. CHORUS

1-2 Step forward L, R, L (cts 1-3), hop on L while swinging R slightly fwd (ct 4); Repeat with opp. ftwk.

Note: Couples travel slightly diagonally to L on meas 1 and slightly diagonally to R on meas 2. Arms can "sway" a little in these directions also.

3-8 Repeat meas 1-2 three more times (4 total).

### AVANCE

1-2 Repeat meas 1-2 of the Chorus.

3-4 Dance 4 step-hops fwd beginning with L ft.

### RECULE

1-2 Repeat meas. 1-2 of the Chorus

3-4 Dance 4 step hops backwards beginning with L ft.

### DEMI-TOUR

1-2 Repeat meas. 1-2 of the Chorus

3-4 Turn a half-turn CCW in place as a couple with 4 step-hops, beginning with L ft. Note: from now on the dance continues moving in opp direction until DEMI-TOUR is called once again.

### TOUR-COMPLET

1-2 Repeat meas 1-2 of the Chorus;

3-4 W makes one CCW turn under M's R hand with 4 step-hops, beginning with L ft; M dances 4 step-hops in place.

### GAUCHE

1-2 Repeat meas 1-2 of the Chorus

3-4 W makes one CW turn under M's L hand with 4 step-hops, beginning with L ft: M dances 4 step-hops in place.

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VRILLE

1-2 Repeat meas 1-2 of the Chorus

3-4 Without dropping either hand, W crosses in front of M making a full CCW turn with 4 step-hops, beginning with L ft. W ends on M's L with her R hand held in M's R behind his neck. M dances 4 step-hops in place.

FIN DE VRILLE

1-2 Repeat meas 1-2 of the Chorus.

3-4 With both hands still joined, W moves behind M to his R side with 2 step-hops, beginning with L ft; W turns CCW once in place at his R side with 1 step-hop and dances the last step-hop in place. M dances 4 step-hops in place.

THE DANCE

Always begin with the Chorus, facing in LOD. After the Chorus dance any two figures, as called by leader. Follow with another Chorus, then again any two Figures. Continue to the end of music.

Presented by Marilyn Wathen

Statewide Institute, May 24, 1986

BAČKO KOLO  
(BACHKO KOLO)

The Bunjevci are an interesting group of people who now live in the area of Subotica, a town on the Hungarian border area of Voivodina in northern Serbia. They migrated from Lika in the rugged karst area of Bosnia-Herzegovina during the Turkish occupation and settled in the fertile plains area of Voivodina.

Being a part of the Austro-Hungarian Empire, they adopted the Hungarian custom of wearing boots and spurs which are in reality bells and are used only for the dance. The men's footwork is both brilliant and contained, precisely designed to use the spurs as an accompaniment to the dance, thus heel-clicks are gentle, only as hard as necessary to ring the spurs. Women are very proper and carry themselves with dignity and reserve. Their long skirts do not lend to obvious footwork; they rely instead on more knee and ankle action to present an erect and bouncy movement to their dance.

Bačko Kolo is named for the town of Bačka, which is near the large town of Subotica. The dance was learned at the Seminar on Yugoslav Folk Dance in Badija. It is danced in a circle with men holding either hands or holding the ladies' belts; the women dance between the men with their hands on the near shoulder of each man.

Record: Aman LP-102 Vol. 2 B/2


Rhythm: 4/4

Meas Figure I 

- 1 Step L on L ft (c 1); step in place on R ft (c 2); step L on L ft (c 3); touch R ft to L ft (c 4).
- 2 Rpt movement of meas 1 to R with opp ftwk.
- 3,4 Rpt movement of meas 1,2.

Figure II 

- 1-8 Rpt movement of Fig I, except M close heels to ring spurs on each close.

Figure III 

- 1 Hop on R ft, lifting L ft slightly (c 1); step L on L ft (c &); step in place on R ft (c 2); step L on L ft (c 3); hop on L ft, lifting R ft slightly (c 4).
- 2 Rpt movement of meas 1 to R on opp ftwk. NOTE: each step begins and ends with a hop, resulting in 2 hops together)
- 3-8 Rpt movement of meas 1,2 total of 8x.

Figure IV 

- 1 Same as Figure III for W. M add leg swing low with bent knee out & in on cts 3,4.
- 2-8 Rpt movement total of 8x, alt ftwk.

BAČKO KOLO (CONT) p 2

Meas. Figure V 

- 1 Rpt movement of cts 1,&,2 of Fig III & IV; step in place on L ft (c 3); stamp R ft lightly beside L ft (c &); hop on L ft (c 4); rpt stamp on R ft (c &).
- 2-8 Rpt movement of meas 1 total of 8x, alt ftwk.

Figure VI 

- 1 Jump lightly onto both ft slightly apart (c 1); click heels together in the air (c &); land on R ft (c 2); step L on L ft (c &); step in place on R ft with heel click (c 3); step L on L ft (c &); step in place RL (c 4&).
- 2 Rpt movement of meas 1 total of 8x.

Figure VII 

- 1 Jump lightly onto both ft slightly apart (c 1); click heels in the air (c &); rpt jump & heel-click (c 2&); step in place 5 quick steps RLRLR, accenting heel stamps (c 3&4&).
- 2 Rpt movmentg of meas 1 total of 8x.

Source; Nena Sokcic.

Notation by Richard Duree  
Statewide Institute, Santa Rosa, 1986



## BUNJEVAČKO VELIKO KOLO

The Bunjevci (bun YEV tsee) are a group of people living in the area of Subotica in Vojvodina in northern Serbia along the Hungarian border. As refugees from the Turkish occupation of Lika in the Hercegovinan mountains, they settled in this fertile area of the Hungarian basin and are relatively wealthy. The men wear boots in the Hungarian manner and use dance spurs or bells on their boots to accompany the dance.

Their Veliko (Great) Kolo usually follows the famous Momačko (Bachelors') Kolo. The men dance in a circle with a shoulder hold; the women dance in a circle around the men, hands on hips.

Record: Vujicsics Ensemble, Hungaraton SLPX 18057, Side A, band 7  
Meter: 4/4

### Meas Figure I

- 1 Step L on L ft (c 1); close R ft to L ft with wt (c 2); step L on L ft (c 3); touch R ft to L ft (c 4).
- 2 Rpt action of meas 1 to R on opp ftwk.
- 3,4 Rpt action of meas 1,2.
- 5-8 Rpt action of meas 1-4, except M add heel-beat on closing steps.

### Figure II

- 1 Hop on R ft, lifting L ft (c 1); step L on L ft (c &); step in place on R ft (c 2); step L on L ft, swing R leg R side low (c 3); hop on L ft, swing R leg low in front of L leg (c 4).
- 2 Rpt action of meas 1 to R on opp ftwk.
- 3-8 Rpt action of meas 1,2 three more times.

### Figure III

- 1 Step in place on L ft (c 1); scuff R heel fwd (c&); hop on L ft, lift R knee slightly (c 2); step in place on R ft (c &); step in place LRL (c 3&4); beat R heel to L heel, W hop on L ft (c &).
- 2 Rpt action of meas 1 on opp ftwk.
- 3-8 Rpt action of meas 1,2 three more times.

### Figure IV

- 1 Jump on both ft parallel slightly apart (c 1); click heels in air (c &); rpt jump on both ft (c 2); click heels in air (c &); step in place LRL (c 3&4); beat R heel to L heel, W hop on L ft (c &).
- 2 Rpt action of meas 1, alt ftwk.
- 3-8 Rpt action of meas 1,2 three more times.

### Figure V

This figure has total of 14 counts and overrides musical phrase. Step in place LRL (c 1&2); step RLR (c 3&4); step LRL (c 5&6); hit inside of R ft to inside of L calf (c 7); step on R ft in place (c 8); rpt beat with L ft on R calf (c 9); step on L ft in place (c 10); rpt beat with R ft on L calf (c 11); step on R ft in place (c 12); stamp L ft fwd (c 13); stamp L ft to L side (c &); step in place on L ft (c 14).  
Rpt Fig V total of 6 times.

### Figure VI, VII, VIII

Rpt action of Fig I, II, III.

## FURIANT

Furiant is a well-known couple dance from northeast Bohemia. It depicts the popular story of pursuit and submission. The dance was learned by Richard Duree from Frantisek Bonus in 1979, who stated that this was the "dance of his youth". The following arrangement has been choreographed by Richard Duree from material learned from Frantisek Bonus for recreational dancing.

Structure of the dance: The available recording is arranged in five sections. Each section is composed of four phrases of music in an AABB sequence.

A=3 measures of 2/4, followed by 2 measures of 3/4

Counted: 1 2 | 1 2 | 1 2 | 1 2 3 | 1 2 3

B=8 measures of 3/4 (waltz) rhythm

Record: Festical Records FB-114006, Side 1, Band 3

Formation: Couples at random in a circular formation; the dance will move CCW and requires ample space. In this arrangement, W should be on M R side, both facing center of room.

### Meas Figure I

A1-3 No action. Introduction. The "A" phrases are the pursuit.

- 4 M Stamp with wt on R ft; clap R hand to L hand with sharp downward motion of R hand (c 1); join inside hands with W (c 2,3).  
5 Hold (c 1-3).

A1-3 M step-hop 3x begin L ft, turning slightly twd stepping ft on each step. W does same movement on opp ftwk. Inside joined hands should be strong enough to help partner turn.

- 4 M: jump on both ft in place (c 1); jump into air (c 2); land on R ft (c 3). During this figure, M will turn W under his R arm CCW.

W: step on L ft, turning twd M (c 1); Swing R leg to L in front of body with knee bent, turning CCW under M arm (c 2); leap on to R ft, completing turn (c 3).

- 5 M stamp LR with wt (c 1,2); hold (c 3). W use opp ftwk.

Invitation and Waltz Turn

B1 This phrase is the submission and is the same in each of the 5 sections of the dance. W dances 1 waltz step in place as M turns  $\frac{1}{4}$  turn R with 1 waltz step. M gestures with an outward sweep of his L arm-his invitation to dance. M begins L ft; W begins R ft.

- 2 W dances another waltz step in place; M turns another  $\frac{1}{4}$  turn R to face W and assume closed dance pos.

- 3-8 Cpl waltz 6 meas in CW turn, moving CCW around floor. M turn W fwd under L arm on last meas to place her ahead of him as he faces LOD.

FURIANT (cont) p 2

Meas Figure I

- B1 M: step fwd on L ft in slight crouch, L arm fwd low with palm up as R hand almost meets L hand in large downward movement (c 1); L knee straightens slightly as R leg lifts fwd low (c 2); hold (c 3).  
W: begin CW waltz turn moving CCW around floor as M follows.
- 2 M rpt movement of Meas B1 on opp ftwk. W continue waltz turn.
- 3-8 M rpt movement of meas B1,2 total of 3x alt ftwk. W complete waltz turns, finish facing M.

Figure II Pursuit

- A1-3 M: arms extended to sides shoulder high; pursue W with 3 sharp step-hops LRL.  
W: flee from M with 6 steps turning  $1\frac{1}{2}$  turns cw, finish with back to M. Body in slight crouch with hands on hips.
- 4 M: step fwd on R ft (c 1); lift L knee fwd (c 2) slap L thigh with L hand (c 3).  
W: step fwd on R ft (c 1); swing L leg fwd across in front of body with knee bent (c 2); land on L ft, completing  $\frac{1}{2}$  turn CW to face M (c 3).
- 5 M stamp LR with wt (c 1,2); hold (c 3). W same with opp ftwk.
- A1-5 Rpt Fig II A.
- B1-8 Rpt invitation and waltz turn of Fig IB.  
Man Turn Woman Under Arm
- B1-8 M turn W fwd under L arm; M continue moving LOD with 8 running waltz steps as W continues waltz turn. On last waltz, M joins his R hand with W L hand.

Figure III

- A1-5 Rpt movement of second A phrase of Fig I.
- A1-5 Rpt movement of second A phrase of Fig I again.
- B1-8 Rpt invitation and waltz turn of Fig IB. M turn W fwd under L arm on last waltz.
- B1-8 W turn in place with 8 waltz steps.  
M: complete a full circle around W moving CCW with 8 step-hops-step fwd on L ft (c 1); lift R knee fwd (c 2); hop on L ft (c 3).  
Rpt total of 8x alt ftwk. On ct 2, clap hands; on ct 3, slap raised thigh or clap hands under raised thigh.

Figure IV

- A1-5 Rpt step-hop pursuit of Fig II.
- A1-5 Rpt step-hop pursuit again.
- B1-8 Rpt invitation and waltz turn.
- B1-8 Rpt underarm turn as in Fig II.

FURIANT (cont) p 3

Meas Figure V Bell Step

- A1-3 M: Step in place on L ft (c 1); step in place on R ft (c &); step in place on L ft, swing R leg R side low (c 2). Rpt step 2 more times alt ftwk. This is the "bell-step pursuit".  
W: run bkwd facing M 6 steps RLRLRL.
- 4,5 M: rpt step-hop fwd with thigh slap of Fig II & IV. Finish with 2 stamps LR.  
W: rpt step-leap turn of Fig II, A4, except first step on R ft must be done with  $\frac{1}{2}$  turn R.
- A1-5 Rpt Bell-step pursuit and retreat.
- B1-8 Rpt invitation and waltz turn fo Fig IB. M turn W fwd under L arm on last meas. Join inside hands.or M place R arm around W waist with W L hand on M near shoulder.
- B1,2 M & W ftwk the same. Rpt Bell-step 3x (c 1-6). NOTE: if M has arm around W waist, she must be slightly ahead of him to allow foot room.
- 3 Step fwd on R ft (c 1); lift L knee fwd, rising on ball of R ft (c 2); M slap L thigh with L hand, W R arm lifted R side high (c 3).
- 4 Stamp LR (c 1,2); hold (c 3).
- 5-8 Rpt movement of meas 1-4.

Arrangement and Notation by Richard Duree.  
Statewide Institute, Santa Rosa, 1986

## TANDRČEK

This is the most common name of a type of dance done in the villages of Slavonia and Vojvodina in northeastern Yugoslavia. Dick Crum has taught a Slavonian version of it many times. The name Tandrček (TAHN dr chek) means "clatter". This version was observed and filmed by Richard Duree in a performance by the dance group from Subotica in 1984. These were the Bunjevci and the men wear boots and dance spurs or bells. This is the reason for the many heel beats in this version of the dance.

Formation: Line of mixed M & W, hands joined with little fingers just above waist high and comfortably forward. Dancers are fairly close together.

Record: any recording of Tandrček, such as Folk Dancer MH 1014 or Monitor MF 344 II-3, or Jugoton LSY 66066 I-6.

Meter: 4/4

### Meas   Figure

- 1     Step small step to R on R ft (c 1); close L ft to R (M click heels on close) (c &); rpt step-close 2 more times (c 2&3&); step in place on R ft (c 4).
- 2     Step in place on L ft with soft knee (c 1); lift by straightening L knee and lifting L heel (c &); rpt movement total of 4x, alt ftwk. M add gentle heel-clicks on the lifts; W do step without embellishment.
- 3     Rpt movement of meas 2.
- 4     Rpt step-hops 2x L & R (c 1&2&); step in place on L ft with soft knee (c 3); M beat R heel to L 2x (c &4). W hold.

This is the basic form of the dance; on Measure 2,3,4 a number of variations can be performed without disturbing the dance.

- 2     "Reel Step": step on L ft closely behind R ft (c 1); chug fwd on L ft, lifting R ft fwd low (c &); rpt total of 4x on alt ftwk.
- 3     Rpt Reel step 4x more.
- 4     Rpt reel step 2x (c 1&2&); step in place on L ft (c 3); stamp R heel beside L heel 2x without wt (c &4).
  
- 2     "Jump-clicks"; Jump with ft parallel and slightly apart (c 1); elick heels together in air (c &); rpt jump-click (c 2&); step in place, RLR (c 3&4).
- 3,4   Rpt movement of meas 2 twice more, alt ftwk.
  
- 2     "Scuff Step": step in place on L ft with soft knee (c 1); scuff R heel fwd (c &); hop on L ft, lifting R knee slightly (c 2); step in place on R ft (c &); rpt step from beginning (c 3&4&).
- 3     Rpt Movement of meas 2.
- 4     Rpt movement of Cts 1&2& of meas 2; step in place on L ft with soft knee (c 3); beat R heel to L heel 2x or stamp R heel in place 2x (c &4).

