



DANCES

of the world's peoples



VOL. 2: European Folk Dances



W. JOHNSON

Folkways Records, N. Y. FD 6502

M
1627
F65
1958
v.2

MUSIC LP

DANCES OF THE WORLD'S PEOPLES

DESCRIPTIVE NOTES ARE INSIDE POCKET

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Compiled and Edited and with Dance Instructions by Ronnie
and Stu Lipner, Authorities on the Folk Dances of the World.

Band	1. Tarantella From Naples	(Italy)
Band	2. Sicilian Waltz	(Sicily)
Band	3. Branle	(France)
Band	4. Sevillanas	(Spain)
Band	5. Donegal Round	(Ireland)
Band	6. Greek Horo	(Greece)
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Band	8. Ballo	(Italy)
Band	9. Irish Two Couple Dance	(Bulgaria)
Band	10. Gankino Horo	(Bulgaria)
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Band	12. Jashkoto	

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EUROPEAN FOLK DANCES

A Select Group of Interesting Folk Dances From Many Areas of Europe

BAND 1 - Tarantella From Naples	(Italy)
BAND 2 - Sicillian Waltz	(Sicily)
BAND 3 - Branle	(France)
BAND 4 - Sevillanas	(Spain)
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BAND 8 - Ballo	(Italy)
BAND 9 - Irish Two Couple Dance	
BAND 10 - Gankino Horo	(Bulgaria)
BAND 11 - Kasapsko Horo	(Bulgaria)
BAND 12 - Teshkoto	(Macedonia)

Dance notes and descriptions compiled and edited by Folk Dance Specialists, Ronnie and Stu Lipner, from publications on the subject and from the cooperation of natives from the various countries represented.

FORMATION - Partners side by side, M's R arm around partners waist, W's arm resting on M's Rt. shoulder. Free hands are held high. If using a tamborine, hold in free hand and shake at every opportunity. Steps are described for Men, Women do opposite, unless noted. M start with L ft, W start with R ft.

STEP 1 - Step & hop on L ft and swing R ft over L, Step and hop on R ft and swing L over R. Take four running steps fwd, bending low on first step and raising up on fourth step. Repeat this step three times more, four times in all.

STEP 2 - Face partner, with hands raised over head perform 4 Pas De Basque steps (Pas-De-Basque- Step side with L, Step R in front of L, step in place with L. Women start with R ft) First to L, then to R, Then to L, Then to R. Man then does four Two-Steps in place clapping his hands 8 times, (2 times for each Two-Step), while Women turn to their right with 4 buzz steps. Repeat this figure 1 more time, Two times in all.

STEP 3 - With L hands held high (Both M & W) and R arm across chest, partners change places with Four Two Steps. Then partners turn to their Left with Four Buzz Steps.

With R hands held high (Both M & W) and L arm across chest, partners change places with Four Two Steps. Then partners turn to their Right with Four Buzz Steps.

BUZZ STEP - A buzz step is pivoting on one foot and pushing with the other like a scooter effect. Buzz step to the Left means turning around on the L ft and pushing with the R ft near by.

Tarantellas are very flirtatious and gay. If using a tamborine shake vigorously throughout the dance.

SICILLIAN WALTZ

This delightful waltz was learned from native Sicillians living in New York. It is typical of Sicillian dance forms.

RECORD - Folkways LP Band 2 (From songs & Dances of Italy SIDE I, Band 4)

FORMATION - Partners side by side, Inside hands joined, Free hand is held up. Footwork is described for Men, Women do the opposite. Men start with L ft. Woman start with R ft.

STEP 1 - Step on L ft and gently brush R ft over and in front of L. Step on R ft and gently brush L ft over and in front of R.
a) - Step on L ft and gently brush R ft over and in front of L. Step on R ft and gently brush L ft over and in front of R.

b) - While man waltzes fwd, with 4 waltz steps, Woman turns to her R in front of man with four waltz steps. (Hands on hips)

REPEAT STEP 1 ONE MORE TIME, TWO TIMES IN ALL.

STEP

2 - Partners next to each other with R arms around eachs waist, L hand held high. In this position partners revolve around with 8 waltz steps. Then take shoulder-waist position and waltz around the room for 8 waltz steps.

REPEAT STEPS 1 & 2 TWO MORE TIMES, THREE TIMES IN ALL.

TARANTELLA FROM NAPLES (ITALY)

In the old days when the pressing of the grapes for wine making was done by jumping on them with the bare feet in huge vats, the workers were plagued by the dangerous "Tarantula Spider." To offset this menace the workers jumped around very fast. Musicians often accompanied the process to make the time seem to pass more quicker. Eventually the steps and the music were put together and the name Tarantella was born. Since wine making is a major industry in Italy it spread all over the country. Many steps and variations arose. Since these steps were found around the cities they were given all kinds of names. The steps described below are typical of the ones found around Naples. This version was learned from Italians living in New York who danced it when they were younger in Italy.

RECORD - Folkways LP Band 1 (From Songs & Dances of Italy, SIDE I, Band 2)

BRANLE (FRANCE)

The Branle is a circle dance that has a distinct relationship to the many circular dances found in the Balkan Countries. Its gay character reflects the spirit of the French People. There are several Branles and many variations of the basic steps. Below are described some of the steps that are characteristic.

Branle, Described is a collection of Steps, arranged for simplicity, Many more exist.

FORMATION - An open circle of dancers, hands joined and held loosely. During dance joined hands are swung fwd., & Bwd. Leader at R end of circle. Wait 8 measures of music before starting dance.

FIGURE 1 - Dancers move to the Right with 16 shuffle steps, then move to the Left with 16 shuffle steps.

FIGURE 2 - Moving to the R, step R,L,R & hop on R at the same time kick L ft fwd. Moving to L, step L,R,L hopping on L, kicking R ft fwd. Moving fwd to center of circle, step R,L,R hop R kicking L ft. fwd. Moving back away from center, step L,R,L, hopping L, kicking R ft fwd. Figure 1 is repeated again. Performed 2 times in all.

FIGURE 3 - Step to side with R ft, step L next to R, Step and hop on R at the same time kicking L ft fwd. Step and hop on L ft at the same time kicking R ft fwd. Step and hop on R ft at the same time kicking L ft fwd. Perform this step 4 times in all alternating direction, first to R, then to L, then to R, then to L.

FIGURE 4 - Step R to side and hop on it, at the same time kicking L ft. fwd. Step to side with L and hop L at the same time kicking R ft. fwd. Then move to the R with 4 rapid steps swinging the free foot. Step R,L,R,L, swinging R ft. Repeat this step 3 more times, 4 times in all.

REPEAT DANCE FROM BEGINNING STARTING WITH FIGURE 2, AND CONTINUING.

SEVILLANAS (SPAIN)

The Sevillanas is native to Andalusia and is a type of Folk Dance similar to the Flamenco Gypsy Dances. The dance is divided into "Coplas." Each Copla containing 3 parts. Each part begins with the "Sevillanas Step" performed 4 times and then by a crossing over movement exchanging places with partner. Some of the traditional steps used in the performance of the Sevillanas are described below. They can be arranged to fit the recorded music. This recording of The Sevillanas contains 3 coplas, the described steps are for one of these "Coplas", to be performed three times. Several variations of the steps exist.

RECORD - Folkway LP Band 4 (From #FP-52, EXOTIC DANCES, SIDE II, Band 2)

FORMATION - Partners about 3 feet apart. Each dancer has L hand on hip & R hand on side. Each dancer begins on L foot. Partners have castanets in each hand.

MOVEMENTS IN THE DANCE - The arms are never quite straight when held above the head. One arm is always above the head. Each arm takes 6 beats of music (1 meas.) to move to the side and up over the head. Back is arched, Head turns over free shoulder and partners look at each other during most of the movements. Quick movement of the head when leg is being kicked forward is characteristic.

CASTANET WORK - By listening to this recording several times, you can get the idea of the playing of the castanets during the performing of the dance. The principal actions are clicking and the rolling of the castanets. They are clearly heard in the recording.

Each part should be studied very carefully, before putting the steps together.

PART 1 - SEVILLANAS STEP

- Step fwd on L ft, bend slightly to R,
- Close R ft behind L
- Step back on R ft, bending slightly to L
- Place L toe next to R toe
- Kick L ft fwd high, R arm well up, L arm swings across body
- Step L ft behind R, moving L arm around to above head to join R hand. End facing slightly to the Right.

The above step takes 6 beats of music (1 measure) and is performed 4 times.



PASEO (CROSSING OVER STEP)

- a - Place L toe to R toe bending slightly to R
- b - Raise L knee high and circle leg twice from knee
- c - in sort of flicking movement.
- d - Stamp L ft beside R, turning so R shoulders are toward each other, arms above head and held back.
- e - Stamp R ft in front of L, turning slightly to R
- f - Kick L foot fwd high, turning to R so that partners almost face.
- g - Lunge sideward on L ft, body arched and bent to R. R arm moves out to side and down.
- h - Take three steps fwd, (R,L,R) changing places with partner
- i - passing each other on the L, facing each other as you pass.
- j - Place L toe to R toe, Kick L leg forward, R arm sweeps upward, & step L foot behind R.

PART 2 -

- a - Place R tow to L bending both knees for
 - b - 2 counts, body bends slightly to R. Look over R shoulder. The L arm is up, and the R arm is at shoulder level.
 - c - Kick R leg sideways to R.
 - d - Step R ft behind L
 - e - Step sideways on L ft.
 - f - Step R ft in front of L
- Repeat the above step again starting with L ft.

REPEAT PASEO STEP AS PREVIOUSLY DESCRIBED.

PART 3 -

- a - Kick L ft fwd, body turns slightly to R.
- b - Take 5 walking steps to change places with partner. Arm movements same as Paseo step. Start this step with L ft.
- c - Repeat changing places with 5 walking steps starting with R ft. Then cross and re-cross again, starting first with L and then with the R ft. Finish dance by stamping L ft behind R, changing weight, bring R arm down in front of R leg. Kick R leg fwd and circle it in front of L ft, putting the weight on it, R arm circles up and L arm circles down. Continue turning to L on the balls of the feet, to finish with L shoulders to partner. This turning takes 4 beats of music and should be performed very quick.

Sevillanas, The reader is advised that description is to acquaint you with dance. Because of the nature of Spanish Dancing, the suggested publications should be consulted. In addition, extensive practicing should be encouraged. Pictures, Courtesy, DANCE MAGAZINE.

DONEGAL ROUND DANCE (IRELAND)

This charming dance utilizes the basic steps used in Irish Folk Dances. Many other dances are derived from these basic steps.

RECORD - Folkway LP # Band 5 (From Irish Popular Dance Record #FP-18, SIDE I, Band 1)

FORMATION - Circle of couples, Woman on M's Right. 8 Measure Introduction.

STEPS USED IN THIS DANDE:

- 1 - Irish Sevens & Threes - Moving to the Left, Step R ft, behind L, L to side, R behind L, L to side, R behind L, L to side, R behind L, then step quickly in place L,R,L,R,L,R. (Done quickly, it is sort of a Pas-De-Basque). This step is performed to the Right starting with the L ft going behind the Right. (L,R,L,R,L,R,L, RLR, LRL.)
- 2 - PROMENADE STEP - A sort of Two-Step performed with a slight leap on the first step. With R ft. slight leap fwd with R ft, step L next to R, Step R in place, With L ft. Slight leap fwd with L ft, Step R next to L, step L in place.



DONEGAL ROUND DANCE SEQUENCE

- Figure 1 - All join hands and moving to the L, dance 1 Seven and Two Threes in place. Then move to the R, with a seven and Two Threes in place. All start with R. ft.
- Figure 2 - Men face woman on his L, join both hands with her, turn once around with 4 promenade steps, both starting on R ft. Then M face own partner and turn around with 4 Promenade steps with both hands joined.
- Figure 3 - M face woman on L, and link R arms with her, turn around with her with 2 Promenade Steps. Now link L arms with own partner and move around with 2 Promenade Steps, Repeat the 2 Promenade steps with the lady on L, and with own partner.
- Figure 4 - Men placing his R hand on Partner's Left shoulder, and taking her L hand with his R, dance 8 Promenade steps around the room, moving in a Counterclockwise direction while turning around clockwise.

REPEAT DANCE FROM BEGINNING

A GREEK HORO (GREECE)

In addition to its National Dances, Greece has many dances that were influenced by other countries that have at one time or another played an important part in its history. Such a dance is the Horo, which has endless variations in all the Balkan and Middle East Countries. Although under many different names, the style and character of the Horo remain the same.

RECORD - Folkway LP # Band 6 (From #P-454, SOUSTA DANCE SIDE II, Band 7)

FORMATION - An open circle, with hands crossed in front and joined the second person, like a basket formation. Leader at the right end with free hand holding a handkerchief, which he waves vigorously while performing the dance. Dancer at Left end of circle has his free hand on hip.

- STEP 1 - Step R ft in place, point L ft in front of R, sweep L around and step on it behind R and pause, Step R to side, Step L slightly in front of R, pivoting on L to face L.
- STEP 2 - Step R over L and pause, Step L to side, Step R slightly in front of L, pivoting on R to face to the R.
- STEP 3 - Step L over R and pause, Step R to side step L slightly in front of R, pivoting on L to face L.
- STEP 4 - Step R in place, stamp L ft twice, face front, step L in place and stamp R ft once.

REPEAT DANCE FROM BEGINNING

It is advisable to wait a few measures of music before starting dance. The leader may start at any point, so long as he picks up the beat.

Greek Horo, Acknowledgment is made to Mrs. T Karanikolas, for information and description. This Selection has her entire approval for the dance described.

FAIRY REEL (IRELAND)

Several versions of this dance exist. The steps employed are the same as the Donegal Round Dance. This dance uses Two sets of 3 dancers, a man with a woman on each side of him.

RECORD - Folkway LP # Band 7 (From LP #FP-18, SIDE II, Band 4)

FORMATION - Two sets of 3 dancers facing each other, Man in middle with a woman on each side. All start dance with L foot. Hands are joined, W's free hands are held down at sides.

STEPS USED IN THIS DANCE - The steps used are the same as in The Donegal Round Dance, Band 5, See description for steps.

FIGURE 1 - Each set of threes advance toward each other with 2 promenade steps and retire from each other with 2 promenade steps. Repeat this step one more time.

FIGURE 2 - Each set of Three join hands in a circle. Move to the R with a Seven and "2 Threes", Then move to the L with a Seven and "2 Threes." Quickly open out and face other set.

FIGURE 3 - Men take both hands of woman on their R, perform a seven and "2 Threes" to opposite side, while Woman on Left does a Seven and "2 Threes" to the place vacated by Woman on Right. Then return to original places with a Seven and "2 Threes."

FIGURE 4 - Men take both hands of woman on their L, perform a seven and "2 Threes" to opposite side, while woman on Right does a Seven & "2 Threes" to the place vacated by Woman on Left. Then return to original places with a Seven and "2 Threes."

FIGURE 5 - The men advance to center with 2 promenade steps, link R arms and turn around with 2 more promenade steps. Then link L arms and turn with 2 promenade steps and retire from center with 2 promenade steps. Women at the same time exchange places using 2 Sevens & Threes, Woman on R passing in front of W on L, Then W on L passing in front of W on R.

FIGURE 6 - Men link arms with W on L, turn with 2 promenade steps, Link arms with W on R, Turn with 2 Promenade Steps. Repeat this figure 1 more time.

FIGURE 7 - Using 4 Promenade steps, man makes an arch with woman on L while woman on R passes under, man following turning in place. Then using 4 more Promenade steps, he makes an arch with the woman on R while woman on L passes under, man following, turning in place, Hands are held lightly and never are released.

FIGURE 8 - All six in the set join hands and move to the right with a Seven and 2 Threes, Then move to the L with a Seven and 2 Threes.

REPEAT DANCE FROM BEGINNING.

BALLO (ITALY)

The Italian Ballo is a ceremonial dance for weddings, festivals and great occasions. Its character is solemn at first and gets gayer as the dance continues along.

RECORD - Folkway LP # Band 8 (From #P-520, BALLO SARDO, SIDE III, Band 5)

FORMATION - Dancers in a closed circle, Hands joined and held loosely. Circle at first moves to L.

- STEP 1 - Step L ft to side, Step R joining L, continue this way for 6 of these steps moving to L.
- STEP 2 - Do 6 steps as described in Step 1, moving to the Right.
- STEP 3 - Do 3 steps to the L, Then do 3 steps to the R, Repeat 1 more time.
- STEP 4 - Perform 2 steps to the L, then 1 step to the R, Continue with this pattern performing it 3 more times, 4 times in all.

REPEAT DANCE FROM BEGINNING.

IRISH TWO COUPLE DANCE (IRELAND)

A delightful two couple mixer learned from natives of Ireland now living in New York, who remember dancing it when they were young.

RECORD - Band 9 (From Irish Popular Dances FP-18, SIDE II, Band 1)

FORMATION - Sets of two couples facing each other around the room. Hands are held down during the dance, except where noted. W is on M's Right. M starts with L ft, W with R ft.

STEPS USED - The steps used in this dance are the Sevens and Threes plus the promenade step. See description of these steps in Donegal Round Dance, Band 5.

FIGURE 1 - Change places with partner moving sideways, M going in back of W with a "Seven and 2 Threes." Move back to original position, M going in front of W with a "Seven and 2 Threes." Immediately face partner.

FIGURE 2 - Man starts with R ft in this figure, W on L ft. Change places with opposite person using a "Seven and 2 Threes." M going in back of W. Return to original position using a "Seven and Two Threes", M going in Front of W.

FIGURE 3 - M starts with L ft, W on R ft. perform a Do-Sa-Do figure with opposite person using 4 promenade steps, passing R shoulders, going back to back and returning to place passing L shoulders. Perform another Do-Sa-Do figure with 4 Promenade steps passing L shoulders, going back to back and returning to place passing R shoulders.

FIGURE 4 - Partners join R hands and move Counterclockwise to opposite couples place while rotating Clockwise with 8 short promenade steps. End figure with backs to other couple, facing new couple to repeat entire dance again.

GANKINO HORO

Popular Bulgarian Horo danced all over the country. This dance is described in "Bulgarian Horos" by Boris Tzonev. Science and Arts Edition, Sophia, 1950. Presented at The College Of The Pacific Folk Dance Camp in 1956 by Anatol Joukowsky.

FORMATION - Open Circle or line, Hands joined and held down.

This music is written in an 11/16 meter. The steps to the relation to the count are shown in diagrammatic form. 3 beats can be felt for each measure. There is a 4 measure introduction.

COUNT IS:

	1-2	1-2	1-2-3	1-2-3-4
1 -	Step R	Cross L behind R	Step R	Cross L in front of R
2 -	Step R	Cross L behind R	Step R	Stamp L beside R (Weight still on R)
3 -	Step L	Cross R behind L	Step L	Stamp R beside L (Weight still on L)

NOTE - Every step is taken with a bend of the knee. Weight is on balls of feet.

Popular Horo danced in Bulgaria and Macedonia. Many variations for the dance also exist in many Balkan and Middle East countries. It was presented at the College Of The Pacific Folk Dance Camp in 1956 by John Filcitch who learned it from the Yugoslav National Folk Ballet "TANEC" on its American Tour.

RECORD - Folkway LP # Band 7

FORMATION - Primarily a Men's Dance, although Women can join in it. Hands are joined on Neighbor's shoulders, leader waves a knotted handkerchief during dance.

STEP 1 - Step on R ft to R, Step L ft in front of R,

STEP 2 - Step R to side, swing L across in front of R, bending L knee.

STEP 3 - Step L ft to L, Swing R across in front of L, bending R knee.

NOTE - There is a double hop effect which can be achieved with a small additional hop like chug forward. Done in Step 1, first step and hop and again in Step 3, first step. Practice will perfect this hop.

TESHKOTO (MACEDONIAN ORO)

A popular and typical Macedonia circle dance with many variations. This dance was presented by the Yugoslav National Folk Ballet from Macedonia "TANEC", on their first tour of the United States in 1956. History of this dance goes back to the days of the border wars between the sheep and cattle people.

RECORD - Folkway LP # Band 8 (From TANEC Record, SIDE I, Band 4)

FORMATION - Principally a dance for Men only, hands joined and held high. Leader makes use of a knotted handkerchief which he twirls while performing the steps. Can also be performed with hands resting on shoulders. Steps described are some of the many that exist. Raising up steps are on ball of foot.

STEP 1 - Step R ft to R side.
Lift L leg across and in front of R, knee high.
Bend low on R ft, and raise up on Right.
Step on L ft in front of Right.

STEP 2 - Step R ft to R.
Lift L leg across and in front of R,
While on R ft, Bend several times on R ft keeping L ft across R, Bend as low as you can and rise up.

STEP 3 - Step L ft to the Left,
Lift R leg across and in front of L.
Bend several times up and down on L ft, Jump into air and land on R ft swinging L across and in front of R, Step L across and in front of R.

CONTINUE DANCE UNTIL END OF MUSIC

In the "TANEC" presentation, an interesting sight was one of the dancers leaping onto a big drum that was accompanying the dancers and performing variations of the basic steps.



Teshkoto, Dance Steps described are to acquaint reader with character of Dance, Much practice and listening is suggested to master steps and timing.