

27<sup>th</sup> ANNUAL

# ROCK

## CAMP

UNIVERSITY  
of the  
PACIFIC  
Stockton, California

July 21  
to  
August 3

1974



SYLLABUS of  
Dance Descriptions

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are in the syllabus but were not  
taught:

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ERRATA FOR 1974 FOLK DANCE CAMP SYLLABUS

- Page (Clarification)
- 2 AHAVAT HADASSAH II  
 Meter: 4/4  
 Part II, cts 3-4: Release hands and raise freely, lowering them during next meas. Do not rejoin hands until dance begins again.
- 3 DEBKA MAGEN  
 Meter: 4/4  
 Formation: Lines of dancers, joined hands held down firmly.  
 Introduction: A long quavering whistle followed by 16 drum beats (4 meas).  
 Chorus-Part I: Ct 1 is a "hold". The dance begins on ct 2 of the meas.  
 In margin change as follows: ct 1 - hold; ct 2 change to 3; ct 3 change to 4, etc., through ct 31 change to 32.  
 New ct 10 should read: Jump on both ft, legs slightly.....  
 Part II: The cts are correct as written.  
 cts 9-16: hop-slide bkwd is a chug bkwd.
- 4 Part III: Change cts in margin to 1-32. Text should read: Repeat action of cts 1-32, Chorus, Part I. Delete rest of line 1 and 2.  
 Part IV: Delete NOTE: Wait two cts before repeating the Chorus.  
 After 2nd repeat of dance, stamp-close R,L (R ft pointed to R) continuously to the end of music (head facing R, twisting R arm fwd and back so that the shldr moves subtly.)
- 5 EREV SHEL SHOSHANIM  
 Meter: 4/4  
 Formation: Hands joined and held midway between waist and shldr level.  
 Leader at L end.  
 Part I, cts 9-16: During these cts the eyes follow the direction of the R ft as it steps across L on cts 9, 13, and 15; and on ct 11 as R ft steps to R side.  
 Part II, ct 5: Step with the L ft across in front....  
 cts 11-12: Delete hold; insert and step L (ct 12).  
 cts 15-16: ct 16 is a "hold", not a step on L as in ct 12.  
 Following Part II insert: 1 - 16 Repeat Part I  
 1 - 16 Repeat Part II
- 6 Part III, ct 2: Delete back; insert sdwd.  
 Arms swing back, fwd and up about shldr level during cts 1-5 and remain up thru ct 8.  
 cts 5-6: Delete while raising arms up together.  
 cts 9-16: Lower and raise arms again on cts 9-16. Leave them up for next Fig.  
 Part IV, cts 3-4: Delete while raising arms up together.  
 cts 5-8: Lower arms slightly on cts 5-6; raise them for cts 7-8.  
 ct 9: Insert Facing ctr prior to Step back. Add at end, Lower hands.  
 cts 33-40: Change to 33-48. Should read: Repeat action of cts 1-16, Part IV
- 7 HADARIM  
 Introduction: 6 meas  
 Part II, cts 5-6: Add as R kicks bkwd.



8 KORIM LANU LALECHET

Meter: 4/4

Part I, cts 1-2: Add "&" after the 2 in the margin. Description should read: Run fwd with R, cross L over R and hop on L.ct 3: Delete Facing ctr hop on same L ft andcts 5-8: Delete pas-de-basques; insert two-steps.Part III, ct 2: Add lifting L bkwd quickly.cts 17-24: The turns are done moving in LOD, not moving out of circle.9 MAMA LO RAITI

Meter: 3/4

Part I: Add in margin: ct 17 - Hold.Part II, cts 9-10: Step fwd on L (ct 10).

Part III: Release hands.

cts 1-4: Raise hands up slightly, palms up (ct 1); hands at sides with palms down (ct 3).

cts 5-8: Delete two; insert one and a half.10 Part IV, cts 19-22, line 2: Delete back.

Finish dance on last repeat by placing R heel fwd as music ends.

11 MISGAVPart I, cts 3-4, and in line 2: Change hop to leap onto.

Part II: Raise arms up and out to sides, releasing hands of neighbors. Do not rejoin until Part IV.

Part IV, cts 32-33: Delete ct 33. Stamp R heel twice on ct 32.

12 Part VI, ct 7. Change Hop to Leap.

Add in margin: ct 8. In text insert Hold.

Part VII, ct 1: Hop-slide is same as a chug bkwd.

13 SHECHARCHORET

Meter: 4/4

Introduction: 18 cts.

Part I, line 2: Delete arms interlocked.

cts 13-16: Should read Yemenite L in LOD and hold, ending facing almost in RLOD. Change hands to M L, W R as Yemenite is done.

cts 17-20: Move in RLOD during turn, do not turn in place.

Part III: Insert in margin cts 1-30.Part IV, cts 4-6, line 2: Delete with same hand hold; insert lower hands to sides, palms parallel to floor, during turn.

14 Part V, ct 33: Delete all. Insert: M leads W into a 1/2 CW turn to resume original side-by-side pos while closing R ft to L. W pivots on L ft and closes R to L, no wt.

In margin add ct 34. In text insert "Hold".15 TZAMA, TZAMA

Formation: Circle - no hands joined.

Part I, cts 5-8: When hands are raised, palms face each other.

Part II, cts 1-2: Add Swing L leg out to side, knee bent.cts 3-4: Add Swing R leg out to side, knee bent.

Part III: Raise hands as in Part I and push them up a little more on cts 1, 3, 5, 7 when moving in RLOD. Repeat hand motions on cts 9, 11, 13, 15 when moving in LOD.

- 16 YEVARECHECHA  
Part II, cts 18-20: Delete (L leg remains lifted). Insert touching ball of L ft on floor in front of R, 3 times.
- 23 DUNAFALVI LEÁNYTÁNC  
Part IV, meas 13-14: Delete all. Insert:  
meas 13: Repeat action of meas 1, Part IV.  
meas 14: Repeat action of meas 1, Part IV (cts 1,2,&). Take 3 small running steps in place, R,L,R (cts 3,&,4). Close L to R (ct &).
- 25 KISKUN. VERBUNK  
Steps and motifs, No. 4, ct 5: Variation taught in class was to hit the inside L boot top with the R hand (same action as done in ct 8). Ct 6: hit the R boot top outside.....
- 29 MADOCsAI TÁNCOK  
Finale variation, meas 1-4: Change to read: Repeat action of cts 1-4 of Rida with turn out.
- 37 SZATMÁRI CSÁRDÁS  
Melody C 1, meas 3-4 and 11-12: Heel-click leg swing : may be done by leaping onto either ft and swinging the other leg.  
Melody C 2: Repeat action of meas 1-16, Melody C 1.
- 41 GĂSELNIȚA  
Part III: Clarification: The direction "step on R (or L) heel" means to raise and lower the heel. The ball of the ft does not leave the floor. This occurs in meas 1, ct 2; meas 3, ct 1; meas 6, ct 2; and meas 7, ct 2.
- 44 HORA OLTENEASCĂ  
Delete last 2 lines. Insert: On 2nd repeat do 8 step-hops in LOD.  
On 4th repeat do 7 step-hops, then step L and close R to L as you face ctr.
- 46 ÎNVÎRTITA  
Dance Pattern as done in class:  
8 meas Introduction  
8 Part I, meas 9-16  
8 Part II  
8 Part III  
16 Part I } Repeat to end of dance.  
8 Part II }  
8 Part III }  
Part I, meas 9-16: In class, M ended with R side twd original LOD, R arm extended to R side.
- 47 RUSTEMUL  
Formation, line 2: Delete continuously. Insert except during meas 3-6.  
Additional record: Lark 3708-B

53

EL HUATEQUE

Additional record: Express 406 B. 2/4 meter.

Formation: Add M hands free at sides. W holds skirt out wide.

The Cue words for each pattern are correct.

Each Part takes 16 meas, except Part V which is 24 meas long.

Parts III and IV are done to vocal.

Part I, last line: end with 3 stamps, R,L,R.

55

EL NARANJO

Record: Peerless 6091 does not fit this arrangement. Use the record listed.

Formation: Add: When hands not joined with ptr, M hook thumbs in belt at front; W hold skirt at sides and use freely. Ftwk same for M and W.

All patterns are 16 meas in duration. Chorus is done side-by-side (4 times in all each time it is danced). All figures are done facing ptr.

Introduction: 3 pick-up notes.

Part I: Add at end: Ft alternate on broken ankle steps. Repeat entire pattern 3 more times.

Part II: Step begins with a small jump-bounce onto both ft.

Line 2: Change R to L and add on the toe taps.

Part III: Insert Leap onto L and at beginning of first sentence.

Line 4: Change eight to 16.

Part IV: At end of first line add behind R. Shldr follows direction of leading ft - R shldr fwd when R ft leads.

56

Part V: Add at end, alternating ftwk. During meas 13-14 (7th time step is done) ptrs approach each other. On meas 15 each ptr turns 1/4 (M L, W R) to end side-by-side. On meas 16 stamp L,R (cts 1,2). Hold pose (ct 3).

57

JOTA CRIOLLA

Record: MH 45 - 1130 B 3/4 meter

Formation: No formal formation but all M should be facing the same wall. Arms are shldr level and rounded. Fingers are snapped during Introduction and Part I, and may be snapped throughout the dance at will.

All patterns take 8 meas, except Part V and VIII which each take 16 meas.

Part II, line 1: With 4 basic steps each describe....When outstretched hands of ptrs pass, W is always above M.

Part III: Start pattern with wrists crossed.

Part V: W holds skirt. M L hand holds his R wrist behind his back W does not turn her back on her ptr while dancing the Zarandeo.

M zapateo step: Stamp L (ct 1); brush R heel fwd (ct 2);  
brush R toe back (ct &); repeat the brush fwd and back (cts 3, &).  
Next step starts with stamp on R.

Part VIII: Delete finishing by turning W under M L arm. In ballroom pos waltz around in your area. Separate on the last 2 meas, leaving the W facing the same wall as at the end of Part VII.

Part X, line 2, Coronación: Change to read: on last meas of previous.....

After Part X insert: Interlude - 8 meas: M takes W R hand with his L and turns her under the joined hands. Ptrs are now in opp places and they balance in place till dance begins again.

59

LA ADELITA

Formation: Add, M place thumbs in front of belt; W hold skirt out to sides. All patterns are 16 meas in duration.

Introduction: 2 pick-up notes and 10 meas.

Part I, line 2: Change eight to four.

Part II: Do 4 times in all.

Part III, line 2: Stamp R ft, no wt. Insert Repeat heel, toe, stamp with same ft. Do three consecutive heel-toes, hopping on L ft, turning to R.

Line 3: At end add and turn to L. Repeat entire pattern once more.

Part IV: Do 4 in all.

Part V, last line: W turns CCW to face ptr.

Part VI, line 1: Describe a CCW square. On the first "heel-toe" only, make a 1/4 turn R to have L shldr twd ptr. Make a 1/4 turn L on each 3rd run step. Square is done twice. End facing ptr with M L shldr twd front so as to repeat Part II.

Line 4: Delete diag.

At end of dance on repeat of Part IV, use meas 13-14 to move diag across own square to resume orig pos (side-by-side) facing front.

Meas 15: One heel-toe in place with M R arm around W

and L hands joined. W R holds skirt. Meas 16: Stamp L, R and pose.

61

LA CÁPSULA

Part I should be done in Merengue style: Place L to L, knee bent, R knee straight, wt still on R (ct 1). Shift wt to L, straighten knee, closing R to L, R knee bent (ct 2). Steps are small.

Rotation of the hip upward occurs on the side of the "straight knee". Shoulders stay relatively level throughout.

Part II, meas 5-8, line 2: Delete of the other ft.

Part III, meas 1-6: During each ct a twisting action occurs as the ptrs twist twd each other and away. The stamps are done toe-to-toe and heel-to-heel as much as possible.

On final "&" ct, hop on R and leave L ft extended fwd in preparation for next step.

Part IV, meas 1-8: Brush L ft diag bkwd across R shin (ct 1). Brush L toe fwd (ct 2); brush L ft back on outside of R ft (ct 3). Tap L toe behind R, looking over inside shldr at tapping ft (ct 4).

62

Part V, meas 1-4: Lower joined hands and lean twd wt bearing ft.

meas 5-8: Raise joined hands and lean twd wt bearing ft.

Part VII: First 4 slides are in LOD, next 4 in RLOD, and repeat exactly.

meas 9-16: On final turn, W turns on 2 cts (meas 15). Meas 16 ptrs resume ballroom pos, M stamps in place L,R; W bounces on both ft, then steps L in place and kicks R up sharply behind

65

POLKA ALEGRE

Meter: change to 6/8.

Formation: M has thumbs in belt, W holds skirt out at sides and uses freely.

Part I: Takes 16 meas.

Line 2: place L heel in front....

Part II: Takes 8 meas. Use skipping steps throughout.

Part III: Takes 8 meas. Use a two-hand hold (straight across).

Line 4: M starts R ft and W L.

As head cpl casts off, the others repeat Part I, advancing twd top of set during the fwd and back. Head cpl, now in 4th pos, joins in the 2nd fwd and back.

Ending: Repeat first 8 meas of Part I (cpl 4 casting, others moving

65

POLKA ALEGRE (cont)

ftwd and back). All go fwd again to end R shldr adjacent to ptr (4 pas de basques). Circle around ptr CW (4 pas de basques) to face head of hall (W quickly turns 1/2 CW). Join inside hands with ptr and skip off floor, following #1 cpl (8 meas).

67

RANCHERA

Record: Folk Dancer MH 45-1131 A 3/4 meter.

Formation: Outside hands are relaxed at sides. One wall is designated as "front" and all begin dance facing that wall.

No introduction.

Part I: 16 meas of dance. Start with outside ft.

Line 5: Clap on ct 5; hold ct 6. (Actually cts 2, 3 of meas 8).

Part II: 16 meas of dance. Line 1: Should read . . . . .two waltz steps fwd and 2 more turning CW. . . . .

Part III & IV: both have 16 meas of dance.

Part V: 8 meas of dance. Line 4: Delete all after Repeat 3 more times.

68

Part VI: 8 meas of dance. On the 1st waltz M leads W into Var-souvienné pos on his R. At end add: alternating pos from side to side. Look at ptr over W shoulder each time.

Part VII: 8 meas of dance. Use last waltz to assume beginning pos of dance.

Part VIII: 16 meas of dance. At end, clap on ct 1 and bow to ptr on ct 2 of meas 16.

69

SANTA RITA

Additional record: Express 411-B.

No music introduction.

Part I. Cue words: add stamp at the end of first line (3 stamps in all).

70

Interlude: Insert in margin 1-4. Line 1: (drop her L hand).

Part VI. Joined hands follow direction of M L ft during Apache Step.

During 8 walking steps M puts joined hands on his L hip.

Line 3: Change heels out to heel of free ft out. W do not put any wt on ankle that is turned over.

Part VII; line 1: Hop on R and place L heel out to L side. Delete (in LOD). M is facing LOD so pattern moves twd and away from ctr.

Part X: Add Raise joined hands on last stamp.

71

ADA'S KRAKOWIAK

Steps used, Akcentowany: Hop (ah), step (ct 1), step (ct 2).

72

Fig VII: Variation (pg 73) was used in class.

Fig XI: Use Fig as written if the Couple Gallop (Fig XII) is to follow.

If the "cog-wheel" variation (pg 73) is to follow, this adjustment should be made:

meas 1-4 In open shoulder-waist pos with M L side twd ctr, 7 galop steps and zeskok.

meas 5-8 Release ptr and all W face ctr and join hands with neighbors. Dance bkwd until arms are comfortably extended. As the M releases W he stays near her L hand. As soon as W have formed the circle, M places his L hand over the joined hands of his ptr and her L hand neighbor. Original steps were 7 galop steps and a zeskok, and they should be maintained as much as possible.

73

Variations, \* (first one): When doing galop steps the M have arms extended sdwd, shoulder level with palms down. On each half turn the arms come sharply down to sides. W hold skirt out to each side.

75 ADA'S KUJAWIAK NO. 1

Fig I, meas 5-7: On last ct "&" rise up on balls of ft in preparation for the dip in meas 8.

76 Meas 1-96, line 2: Ptrs balance away and twd each other twice.

79 KACZOK

Record: DR-7167, Side A, Band 4.

Formation: Add Fingers fwd, thumbs back.

Introduction: 2 meas of 3/4 meter.

83 KOZIORAJKA

Formation: When hands are free they are placed on waist, fingers fwd, thumb back.

Record: DR-7167, Side B, band 1. 2/4 meter

Delete 1-4 Introduction. There is no introduction.

85 OKRAC SO WKÓŁ

Phonetic pronunciation of song: Oh-kronts soh fkoow  
nye stooy yahk voow  
vehz dzehf-cheh fpoow  
kronts soh znyohm fkoow

Introduction: 4 meas

86 Fig IV, meas 2: In text change meas 2 to meas 1.

89 PRZEWORSKA

Part II, meas 1, line 2: Change CCW to CW.

91 ŚWINIOK

Part I, meas 3-4: Add, reversing the open ballroom pos.

Part II, meas 5-8, line 2: Change CCW to CW.

93 CIGANČICA

Music: Record jacket is numbered BK 732, but the number on the record label is BK 273. Buy it by the jacket number.

Meas 2, ct 3: Swing L in front of R could be described as:

Thrust L heel in front of R, toes turned up and out. All ct 3 swings have this characteristic.

97 GOCINO KOLO

Record: BK374-B, band 1.

Part I, cts 1 and 3: touch ball of R. Delete heel.

Alternate pattern for Part I: First 4 cts the same. Step R (ct 5); step L behind R (ct &); step R to R (ct 6); continuing to move in LOD, step L across R (ct 7); step R (ct &); step L (ct 8).

Part II: Pattern described during the first 8 cts is a diag fwd R twd ctr and a diag bkwd R. The pattern is retraced during cts 9-16. cts 17-32: Change meas to cts.

Part III(part 2): Delete this heading.

Insert following ct changes in margin for all of Part III: change ct 2 to &; ct 3 to ct 2; ct 4 to ct &; 5-8 to 3-4; 2 to &; 3 to 6; 4 to &; 5 to 7; 6 to &; 7 to 8; 8 to &.

9-16 should read: Repeat action of cts 1-8, Part III, in opp direction, reversing ftwk.

The sequence of the dance depends upon record used. Part I is danced to 1st melody; Part II to 2nd melody, and Part III to 3rd melody - for as long as each is played.

98

KOLUBARSKI VEZ

Music: Record jacket is BK 732, but the number on the record label is BK 273. Buy it by the jacket number. Side 2, band 4. 4/4 meter.

Formation: Escort pos: M hooks thumb of L hand in his belt in front; W holds left palm flat against the front of her waist. R hand of each dancer is looped through neighbor's R forearm.

Add: Facing slightly L of LOD.

Pattern I, Pattern II and Pattern III: Insert meas 3-4 in margin opp last line of text. Pattern IV, insert 3-8 in margin opp last line of text.

Pattern I, meas 1 moves on a R diag out of circle; meas 2 moves directly twd ctr of circle, L shldr in.

Pattern II moves in LOD, dancers facing ctr.

Pattern III moves in LOD, dancers facing ctr.

meas 1, line 2 should read: . . . .hold (ct &). Repeat same action again for cts 3, &, 4, &).

Pattern IV: Face and move in LOD.

In margin change ct 1 to ct 1-2. Each step takes a whole ct.

Change "&" cts to whole numbers. The text describes the pattern once through (2 meas of dance).

99

MILEŠEVKA

Music: Borino Kolo # is 374-A, band 2 (mislabeled "Momachka Šetnja"). 3/4 meter.

Fig III, meas 1, ct 2: Experienced dancers often syncopate this meas by delaying the hop on ct 2 and catching up during meas 2. This comes with familiarity with the music and should not be forced.

101

MOMAČKA ŠETNYA

Change spelling to ŠETNJA

Music: Borino Kolo # is 374-B, band 2 (mislabeled "Mileševka").

Note: line 5. The heel bounces on cts 1, &, 2 of meas 2 are done switching heels from side to side.

BK 374 has a 2 meas interlude so omit the 4 walks.

102

POPOVIČANKA

Music: Record jacket is BK 732 but the number on the record label is BK 273. Buy it by the jacket number. Side 1, band 2.

Formation: Add Face ctr.

Introduction: 8 meas

Meas 5-8: Delete in reverse. Insert opp ftwk.

The first 8 meas are repeated until the music speeds up. The Variation is done from then on.

103

STARA VLAINJA

Music: Record jacket is BK 732 but the number on the record label is BK 273. Buy it by the jacket number. Side 2, band 5.

Style note: During meas 1, 2, 3, and 7 the body turns twd the lead ft on ct 1 and returns to ctr on ct 2.

Meas 4: L knee is bent and turned out a little on ct 1. Straighten L leg, toe up on ct 2. Body leans to R.

Variation: Add to your syllabus: Dance this when music speeds up.

meas 1-3: Moving to R side, hop on L (ct 1); step R to R (ct &); close L to R (ct 2). Repeat for meas 2-3.

meas 4-6: Repeat meas 4-6 as in Part I.

meas 7: Moving to L side, hop on R (ct 1); step L to L (ct &); close R to L (c 2)

meas 8: Step L to L, stamp R next to L.

119

ENGLISH DANCE TERMS

These additional terms may be of help.

Honor: a simple bow or curtsy.

Proper: M on his side of the dance, or W on hers.

Improper: M on the W side of the dance or W on M side of the dance.

Dance-Walk: A light, springy walk in which the ball of the ft contacts the floor before the heel.

Single step: A step-hop done by dropping onto full ft, bending knee, followed by a hop with the free leg raised a little fwd with knee bent. Cued as a "drop-hop" in class.

Double step: Step fwd R, close L to R, step fwd R and hop (4 even cts)

Change step: Refers to Skip Change of Step. Small hop (lift) on L (upbeat), step fwd R (ct 1), close L to R (ct &), step fwd R (ct 2), Repeat starts with hopping on R and stepping fwd L. See No. 8 on page 119 for styling note.

When using the following pos, the elbows are slightly bent and there is enough tension to create a balance between the 2 dancers:

Star: Join designated hand with opp in a hand shake hold. Does not matter which set of hands is on top.

Promenade hold: Ptrs facing same direction with hands joined, R with R and L with L. M R arm is over W L arm.

Crossed-hand hold: Ptrs facing with hands joined, R in R and L in L, elbows bent; joined R hands above joined L hands.

Two-hand turn: Hands joined straight across (L with R) and circle L (CW).

120

THE BISHOP

Steps: Dance-walk.

Additional record: 7EG 8665 (Out of print but many already own it)

Cts 1-16: Turn is Two-hand CW.

Cts 33-40: Third cpl dance a fig known as a "gypsy".

Line 2: After M join insert inside.

Cts 49-56, line 2: After M join insert inside.

Add at end: At foot of set wait until there are 2 cpls. Bottom cpl exchanges places with new arrival to start moving up set. At top of set new cpl 1 starts as soon as there are 2 cpls below them.

121

CHELSEA REACH

Steps: Dance-walk and skipping step.

Part I, cts 1-8: Hands at sides.

cts 33-44, line 3: After places add passing R shldr.

cts 41-44, line 1: ...halfway round CW...

cts 49-64: Delete all. Insert following: Same 4's make a L hand star, circling about 1 full turn and head for home. Turn ptr with two-hand CW turn to orig place.



121

CHELSEA REACH (cont)Part II, cts 37-40: Give R hands in passing.

cts 41-48: Pass R shldr when changing places but do not give hands. M dance CCW around outside with skipping steps.

cts 49-64: Change places as in cts 37-48, but W skip CW around the outside and M make L hand star.

122

Part III, cts 37-40: Change to R hand and turn in twd ptr to lead back.

cts 41-48 and 57-64: A skipping step is used in the grand chain (grand right and left).

124

FLAMBOROUGH SWORD DANCE

Fig 2: Clash swords high in center of circle.

Fig 3,A; line 2: After jumps insert outward.

Fig 4, Files: When No. 1 and 2 spin (dish rag) down to the bottom of the set, the other dancers move up slowly.

125

Fig 8: Change Link to Put.

127

HASTE TO THE WEDDING (3 pls)

Steps: Slip, Skip Change of Step, Skip, Dance-Walk.

Record: Delete ED 116. Insert EFDSS BR 3. 7EG 8533 (out of print) also fits the dance.Cts 33-48, line 2: Should read...third cpl round again to the L (CCW) and then behind the first W .....

Cts 49-56: With R hands joined, walk down 6 steps. On last 2 cts raise joined hands and turn W CCW under them. Face up the set on own sides.

Cts 57-64, line 2: Change (skip step) to (skip change of step).

Cts 65-80: Turn with crossed hand hold.

127

KATE'S HORNPIPE

Steps: Single and Double steps.

Cts 1-16, line 1: Change (walking step) to (single step).Line 2: Insert CW after Turn.Cts 16-32: In margin change cts to 17-32. Should read: All face ptrs. With crossed-hand hold do a doublt step sdwd to M R and W L and return. Swing across to change places (single steps). Cpl 1 passes below cpl 2.

Cts 49-64: W chain with 2 double steps while M dance out to R to start a CCW circle. M turn opp W with L hand to finish the CCW circle with 8 single steps. Repeat chain with M making another CCW circle.

Cts 65-80: Assume ballroom pos and with double steps (begin M L and W R) turning CW and progressing CCW cpl1 and 2 dance around each other and finish proper with cpl 2 above cpl 1.

128

MORPETH RANT

Records: ED 103 (Quaker's Wife). 7EG 8455 (out of print).

Steps: Rant step except for cts 17-40 which are Dance-walk.

In margin: Change meas to cts.

Cts 1-8: Turn 2nd W with R hand. M join L hands.

Cts 17-32: Dance-walk during star. Turn out to L to make L hand star.

Cts 33-48: First cpls join R hands, 2nd cpls join inside hands. Lead down 4 cts and duck under arch on 4 cts. Dance up using rant step in cross-hand hold.

Cts 49-64: Use sdwd rant steps turning CW and moving LOD.

129

WALPOLE COTTAGE

Formation: Hands are joined with elbows bent.

Steps: Dance-walk except for cts 89-96 (buzz step).

Cts 49-64: Reel of three is also called a Hey. See page 119.

Pass R shldr to start.

Cts 89-96: Basket is made by everyone joining hands behind neighbors back. Use a buzz step.

142

HORA FETELOR

Part II, meas 1, cts 2 and 4: These are not holds but lilts. Rise onto ball of ft and then lower heel.

Part II, meas 2, ct 4: This is another lilting step.

Part II, meas 6, ct 4: Take a small leap onto R as an accent before the grapevine.

Part II, meas 7: Delete Accenting step with a slight leap.

145:

VELIKO KOLO

Under title insert: (Serbia)

150

PLOVDIVSKA KOPANICA

Fig V, line 2: The two "o's" following bloop-bloop should be filled in to represent a sixteenth and an eighth note: ♪ ♫

152

MAZULINKA

Record: 33-EP-SD-601-2

Part I, meas 5-8, line 2: Change CW to CCW.

Part II, 13-20: Clarification: These are 3 small steps to a meas in waltz time with no closing steps. Follow the instructions given under Style at top of page.

158

STARI ŠOTIŠ

Record: 33-EP-SD-601-1.

175

HASTE TO THE WEDDING (2 cpls)

Steps: Dance-walk throughout except for cts 41-64.

Cts 49-64: Swing with crossed-hand hold using skipping steps.

63

PEZINHO

Record: MH 1131-A.

Begin dance with vocal. Part I and II are both repeated.

ADDITIONAL RECORD NUMBERS

44

Hora Oltenească - Lark 3704-B

55

El Naranjo - Express 410-B

65

Polka Alegre - Express 410-A

## PREFACE

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Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

We are indebted to members of the Research Committee of the Folk Dance Federation of California (North) -- Dorothy Tamburini, Chairman, for assistance in preparing any errata.

June McKay, Ph.D., Linguistics, University of California, Berkeley, has served as our authority for the phonetic pronunciations in the syllabus.

The accented syllable is represented by capital letters, e.g., CAP-i-tal. The following pronunciation key may be helpful:

ah: a as in father                      eh: e as in let  
oh: o as in so                              z: z as in azure

s always represents the s sound of cats, loose, and never the z sound of dogs, lose.

### ABBREVIATIONS USED IN THE SYLLABUS

beg.	beginning, begin	LOD	line of direction
bkwd	backward	M	man
CCW	counterclockwise	meas	measure
COH	center of hall	opp	opposite
cpl or cpls	couple(s)	orig	original
ct or cts	count(s)	pos	position
ctr	center	ptr or ptrs	partner (s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
Fig.	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman
L	left	wt	weight

#### FOLK DANCE COMMITTEE

Jack McKay, Chairman

Walter Grothe, Vera Holleuffer, Bruce Mitchell, John Pappas, Ruth Ruling, A. C. Smith, Bev Wilder, and Jan Wright.

FOLK DANCE CAMP - 1974

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-1967 -- LAWTON HARRIS

## FACULTY BIOGRAPHIES

SHLOMO BACHAR (Israeli Dance) was born in Jerusalem, a fifth generation Sabra. He gained his first show business experience with a group which performed for the Israeli Army and throughout Israel. His pantomime career began when he joined Israeli pantomimist Shai Ophir, with whom he toured Europe and the United States. He came to the United States in the late 1950's, worked in theater and television in New York and Hollywood. He has been in such films as "Cast a Giant Shadow," and "It's a Mad, Mad, Mad World". Shlomo has taught dance at the University of Southern California, Cal State University of Los Angeles, and Ambassador College. He has had extensive workshops throughout the United States and Canada. This is Shlomo's second year at Stockton Folk Dance Camp. He has produced a number of Israeli folk dance records. At present Shlomo Bachar and Mario Cassetta are the owners of the folkdance cafe "HADARIM", which is located on Fairfax Avenue in Los Angeles. Since 1962, Shlomo has been Director-Choreographer of the "Hadarim - Israeli Dance and Song Theater", where he dances with his wife, Dina.

TOM BOZIGIAN (Armenian Dance) was raised in the Turkish-Armenian community of Fresno, California, where he learned the dances and the music of the Armenian immigrants. Tom studied at Fresno State University, and until the summer of 1973, he used his Master of Education to teach the Russian language in the Los Angeles schools. He is especially interested in coordinating the Armenian community with the non-ethnic community. He has given many dance workshops around the United States and in Canada and taught at several folk dance camps in 1973, including Stockton. While living in Los Angeles, Tom was a solo dancer with the Armenian Folkloric Ensemble. He is also a professional percussionist and has mastered the very complicated rhythmic meters of the Balkans and the Middle East. Tom has recorded for several musical groups and also has several records of his own. Tom studied ballet for four years while in Los Angeles.

He has very recently returned from Soviet Armenia, where he went last Fall to study Armenian dance and folklore under a grant from the Soviet Armenian Cultural Committee. He is currently planning an American-Canadian tour for this Fall and will return to Soviet Armenia in January of 1975.

ANDOR CZOMPO (Hungarian Dance) was born in Budapest and raised in Turkeve, Hungary. Because he was considered one of the best dancers in the area, he was invited to join one of the professional Hungarian Folk Dance Ensembles. He toured through Europe with this group and later became a State licensed Folk Dance Teacher, having passed a comprehensive government examination. Before leaving Hungary, he was a district folk art supervisor in Borsod County. After coming to the United States in 1957, he worked with several exhibition dance groups, performed on television programs and was a dancer-choreographer for the Kovach-Rabovsky Hungarian Ballets "Bihari". In recent years, Andor has choreographed several dance suites for the Duquesne University Tamburitzans and the Brigham Young University International Folk Dancers. He has taught master classes at major colleges and universities throughout the United States and Canada. In the last five years, he has served on the staff of most major folk dance camps. Andor was recently recognized by Hungarian folklore experts as the leading authority on Hungarian folk art in the Western Hemisphere. Currently he is Assistant Professor of Dance at New York State University at Courtland, NY.

MIHAI DAVID (Romanian Dance) was born in Bucharest, Romania, began dancing at age eight at the Pioneers' Palace, and attended a School of Choreography in Bucharest for eight years. Before his graduation at age 17, Mihai was dancing with the Romanian State Ensemble. He continued with them, touring throughout Europe, until 1966, when he defected to the Italian government. Mihai came to the United States in January of 1967, danced with the Boston Ballet Company, and had his own exhibition group within the Romanian community in Detroit. He then came to California, danced adagio in Las Vegas, and danced classical ballet with the Ballet Company in Augusta, Georgia, while in the United States Army. Mihai taught Romanian dance at Stockton Folk Dance Camp and at the San Diego Folk Dance Conference in 1973 and at the San Francisco Kolo Festival in 1972. He is currently based in Los Angeles, where he attends school and operates his Gypsy Camp Coffee House in Hollywood. Mihai has given dance workshops throughout the United States and Canada.

ADA DZIEWANOWSKA (Polish Dance) was born and raised in Poland, learning the traditions and celebrations of the countrysides of Posnania, Pomerania, and Kujawy. She learned Polish national folk dances in school. With her husband, Kamil, she came to the United States in 1947. She taught Polish language at Harvard, studied dance at the Boston Conservatory of Music, and directed and choreographed for the Boston Krakowiak Polish Dancers, who have given concerts in America, Europe, and on television. Both of her children, Basia, 25, and Jaś, 18, are members of this prize-winning ensemble.

Since 1967, with her son as her partner, Ada gave numerous workshops in Polish dance in the United States, Canada, Belgium and Germany, and was on the staff of Ralph Page's New Hampshire Camp and the Michael Hermans' Maine Camp. Beside teaching the Polish national dances, Ada has introduced many new regional dances and has produced several records. She continues to research the folklore and dance of Poland and returns to her native land almost every year. She has a large collection of Polish folk costumes and folk art. Since her stay in Belgium in 1972-73, Ada has also been teaching Walloon dances, which she has pioneered in this country.

BORA GAJICKI (Jugoslav Dance) was born in Vojvodina, Jugoslavia. As a young boy he went to Belgrade, where he began dancing with an amateur group. Years later, after completing his military service, he auditioned for Ansambl KOLO and was accepted. He danced professionally and traveled extensively in Jugoslavia and most countries in Europe with this world-renown ensemble. Bora was a member of KOLO until he came to California in November of 1967.

Presently, Bora owns and operates "The Folk Motif" in Long Beach, a shop specializing in opanke, folk dance costumes, and related folk items. Bora also plays the accordion and directs the Borino Kolo Folk Orchestra, which plays at various ethnic and folk dance festivals. He has appeared throughout California as guest teacher at folk dance institutes. Present plans include more teaching tours in various areas of the United States.

NED & MARIAN GAULT (Teacher Training and 101 Dances) have been on the Stockton Folk Dance Camp faculty for the past 12 years, offering training for folk dance teachers, beginning dancers, and sessions on proper audio-visual techniques. Ned and Marian are directors of the Ensemble International an exceptional exhibition group which performed at EXPO '74 in Spokane, Washington, this year. Ned will be a sound technician at Camp this year trouble-shooting for any audio problems. Formerly an electronics engineer, Ned now teaches high school chemistry. Marian teaches junior high school and has done the Stockton Folk Dance Camp Syllaubs covers since 1966.

JERRY HELT (Square Dance) began his Square Dance activities in the early 1940's and has been a full-time caller since 1953. As a professional caller and instructor, he conducts callers' clinics and workshops and serves on the teaching faculty of numerous universities, institutes and camps throughout the United States, Canada and Europe. He also serves the American Square Dance Workshop, Inc., and is a member of The Callerlab. Jerry conducts a full program of classes and clubs in Cincinnati and the surrounding areas. He has recorded numerous albums and singles on several labels. He has conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, children, and is a Square Dance Leader for the YMCA. The Jerry Helt Fan Club and its national membership contributes and supports the American Cancer Society. Among his many hobbies is sculpturing and antique collecting. His home is in Cincinnati, Ohio, with his wife and three daughters.

MIRIAM LIDSTER (Principles and Techniques of Movement and Rhythm) is a veteran member of the faculty at Stockton Folk Dance Camp. She teaches dance at Stanford University and is a member of the Dance Research Committee of the Folk Dance Federation of California, Inc. Miriam has conducted the "Stanford Seminars" for the past twelve years, featuring master teachers of dance from all parts of the world. Miriam is an expert in many dance fields and will help dancers at Camp explore the fine points of body control.

BOB PARKER (English Dance) started folk dancing in elementary school when he was eight years old. In his teens he joined the English Folk Dance and Song Society, where he discovered English ritual dance--men's Morris and Sword dances. By age twenty, he was calling, emceeing, and teaching for the Society and representing England at festivals abroad, visiting many countries. He has served on the National Executive Committee of the Society and is at present a member of the Artistic Development Committee. This committee is responsible for organizing training courses, National prestige festivals and concerts. Bob is also a visiting teacher to the Royal Ballet School where he gives the young dancers a knowledge and experience of their own traditional dances. His keen interest in folk dance led him into his present full-time work in teacher training; he is a Senior Lecturer in Movement Studies at a London College of Education.

## GLOSSARY OF ISRAELI STEPS

Yemenite Left:

Yemenite step L: Step with the L ft to the L side (bend knees), step on the R toe in back of the L ft, step-cross with the L ft in front of the R; hold on the 4th count.

Yemenite Right:

Reverse the Yemenite L, starting with the R ft to the R side.

Mayim Step moving to the R side:

Facing the ctr of the circle: step-cross with the L ft over the R, step with the R ft to the R side, step-cross with the L ft behind the R, step with the R to the R side.

Mayim Step moving to the L side:

Reverse the Mayim Step moving to the R side starting with step-cross with the R ft over the L.

Debka Jump:

Jump with ft together while turning knees to L side. Jump again while turning knees to original pos.

Cherkessiya:

Step with R ft fwd, while raising arms up, step bkwd with the L ft bringing arms down, step bkwd with R ft, step fwd with the L ft (4 steps to 4 counts).

Double Cherkessiya:

R ft crosses over the L ft, step on the L ft in back of the R, step on the R ft to the R side. Then reverse: L ft crosses over the R ft, step on the R ft in back of the L, step on the L ft to the L side.

Add: R ft crosses over the L ft, step on the L ft in back of the R.

AHAVAT HADASSAH II (Love of Hadassah)  
(Israel)

Choreography by Eliahu Gamliel

Music: Traditional

Formation: Circle, holding hands.

Pronunciation: ah-hah-VAHT hah-dah-SAH

Music: I Remember, Hadarim IV. Side A, Band 3.

Cts

PATTERN

8

INTRODUCTION.

PART I. Moving CCW.

1-4 Run fwd with R, L, R, and L.  
 5 Step with R ft to the R side (out of circle).  
 6 Step with L ft back to place.  
 7-8 Facing ctr, step-hop (with wt) with R ft into ctr of the circle.  
 9-10 Step-hop with L ft bkwd.  
 11-12 Step-hop with R ft bkwd.  
 13-16 Yemenite L ending with a hop.  
 17-32 Repeat action of cts 1-16.

PART II. Facing ctr of circle.

1-2 Run fwd with R, and L.  
 3-4 High step-hop with R while making 1/2 turn CW (to own R) on the hop so that your back is now to the ctr of the circle.  
 5-8 Run bkwd with L, R, L, hop.  
 9-12 Small yemenite to the R side.  
 13-16 Small yemenite to the L side.  
 17-32 Repeat action of cts 1-16, Part II moving out of the circle while returning to starting pos.

Presented by Shlomo Bachar



DEBKA MAGEN (Defense Debka)  
(Israel)

Choreography by Shlomo Bachar

Music by Toby David

Formation: Line, holding hands.

Pronunciation: DEB-kah mah-GEN

Music: I Remember, Hadarim IV. Side B, Band 3.

Cts

PATTERN

CHORUS - PART I. Facing CCW.

- 1 Jump fwd on both ft (legs should be slightly apart and knees should be bent).  
 2 Small hop bkwd on the L ft while placing R heel in front of L ft.  
 3 Hop (vigorously) on the L ft while raising R knee (high).  
 4 Step-cross with the R ft in back of the L.  
 5 Step with the L ft to the L side turning to face CW.  
 6 Vigorously stamp with the R ft in front of L (without bending body).  
 7-8 Hop twice on the L ft while raising R knee and while making half a turn to own R side so that you now face CCW again.

Facing ctr.

- 9 With the legs slightly apart, bend down.  
 10 With the legs slightly apart, raise up (straighten legs).  
 11 Repeat action of ct 9.  
 12-16 Repeat action of cts 4-8.  
 17-30 Repeat action of cts 1-14.  
 31 Hop on the L ft while raising R knee to face CCW again.

PART II.

- 1 Vigorously stamp with the R ft to R side while sharply turning head to the R side too.  
 2 Repeat action of ct 1, Part II in reverse.  
 3-5 Sharply turn head to face R side while stepping to the R side with the R ft, then closing with the L ft and stepping with the R ft to R side.  
 6-8 Hold, hold, hold.  
 9-16 Sharply turn head to face ctr and hop-slide bkwd, hold, four times on both ft (legs should be slightly apart and knees should be bent).  
 17-32 Repeat action of cts 1-16, Part II.

DEBKA MAGEN (continued)PART III

1-31 Repeat action of cts 1-31, Part I, Chorus (see note at end of dance).

PART IV. Facing ctr.

1 Hop on the L ft while extending the R leg to the R side.  
 2 Cross-step with the R leg over the L ft.  
 3-4 Step bkwd with the L, R.  
 5 Step fwd with the L ft while R toes of R ft are touching closely in back of the L ft (both knees should be bent).  
 6 Hold.  
 7 With a little jump bkwd close L leg next to the R leg while straightening legs.  
 8 Hold.  
 9-10 Step fwd with the R ft and hold.  
 11-12 Cross with the L ft in front of the R and hold.  
 13-14 Step bkwd with the R ft and hold.  
 15-16 Close with the L ft next to the R and hold.  
 17-32 Repeat action of cts 1-16, Part IV.

NOTE: Wait two cts before repeating the Chorus.

Presented by Shlomo Bachar

EREV SHEL SHOSHANIM  
(Israel)

Choreography by Shlomo Bachar

Music by J. Hadar and M. Dor

Formation: Line dance, facing ctr of circle, holding hands at shoulder level.

Pronunciation: EH-rev shel sho-shah-NEEM

Music: Hadarim I, Side II, Band 1.

Cts

PATTERN

20 INTRODUCTION.

PART I.

- 1 Step with the R ft to the R side while bending the R knee.
- 2 Step to the L side with the L ft (no bent knee).
- 3 Step down with the R ft in back of the L while bending R knee.
- 4 Repeat action of ct 2.
- 5-6 Repeat action of cts 3-4.
- 7-8 Repeat action of cts 3-4.
- 9 Cross with the R ft in front of the L, while L ft is raised off the floor with a bent knee.
- 10 Step on the L ft.
- 11 Step with the R ft to the R side with bent knee.
- 12 Repeat action of ct 2.
- 13 Repeat action of ct 9.
- 14 Repeat action of ct 10.
- 15 Repeat action of ct 9.
- 16 Repeat action of ct 10.

PART II.

- 1-2 Step with the R ft to the R side and hold.
- 3-4 Brush with the L ft in front of the R ft, then hop on the R ft while keeping the L off the floor.
- 5-6 Step with the L ft in front of the R, then step with the R ft to the R side.
- 7-8 Repeat action of cts 3-4, Part II.
- 9-10 Step with the L ft in back, then step back with the R ft.
- 11-12 Place the L heel in front while bending the R knee and hold.
- 13-14 Repeat action of cts 11-12, Part II, with the R heel.
- 15-16 Repeat action of cts 11-12, Part II.

EREV SHEL SHOSHANIM (continued)PART III.

- 1 Step with the R ft in back of the L.  
 2 Step back with the L ft.  
 3-4 Cross with the R ft in front of the L as far as you can and hold the 4th ct.  
 5-6 Touch with the L heel to the L side and hold while raising arms up together.  
 7-8 Repeat action of cts 5-6, Part III.  
 9-16 Repeat action of cts 1-8, Part III moving to the R side, starting with L.

PART IV.

- 1-2 Step with the R ft to the R side and hold.  
 3-4 Stamp with the L toe in back of the R and hold while raising arms up together.  
 5-8 Repeat action of cts 1-4, Part IV to the L side, starting with the L.  
 9 Step back on the R ft while bending knee.  
 10 Step back on the L toe.  
 11 Repeat action of ct 9, Part IV.  
 12 Step in place on the L toe.  
 13 Step fwd on the R ft while bending knee.  
 14 Step back on L toe.  
 15 Close with the R ft.  
 16 Hold.  
 17-32 Repeat action of cts 1-16, Part III.  
 33-40 Repeat action of cts 1-8, Part III.

Presented by Shlomo Bachar

HADARIM (Splendor)  
(Israel)

Choreography by Shlomo Bachar

Music by Eldad Peery

Pronunciation: hah-dah-REEM

Music: Hadarim III, Side B, Band 1. 4/4 meter.

Formation: Circle, facing CW, all join hands.

Cts

PATTERN

4 meas

INTRODUCTION

PART I

- 1-4 Start with Mayim step with R, moving to L side.  
 5-8 Run CW in circle with R, L, then jump on both ft, hop on L  
facing ctr of circle.  
 9-10 Stamp with R ft to the R side.  
 11-16 Yemenite L and as you cross with L over R ft of the Yemenite  
 step, hop on it three times total (no click).  
 17-26 Repeat action of cts 1-10.  
 27-32 Yemenite L and as you cross with L over R ft of the Yemenite  
 step, hop on it, jump on both ft, hop L.

PART II. Facing Ctr of Circle.

- 1-4 Stamp fwd with R, L in place, back R, L in place.  
 5-6 Stamp fwd with R, step back L.  
 7 Step on R as you kick L ft back.  
 8 Step on L as you kick R ft back.

PART III.

- 1-4 Step to R side, step L to L side.  
 5-8 Step on R as you kick L ft back, then kick R, L, R  
 (total of four kicks).

PART IV.

- 1-7 Moving to R side, stamp R and slide-close with L six times,  
 step R (ct 7).  
 8 Step on L to L side.

PART V.

Repeat action of Parts II, III, and IV.

Presented by Shlomo Bachar

KORIM LANU LALECHET (Calling Us to Come)  
(Israel)

Choreography by Yoav Ashriel

Music by Effi Netzer

Formation: Circle, holding hands.

Pronunciation: kor-EEM lah-NU lah-LEH-het

Music: I Remember, Hadarim IV. Side A, Band 1.

Cts

PATTERN

16 INTRODUCTION.

PART I. Moving CCW.

- 1-2 Run fwd with R, then L.
- 3 Facing ctr hop on same L ft and step fwd on the R ft.
- 4 Step-cross with L ft in front of the R.
- 5-8 Turn once around CW (to own R) with two pas-de-basques.
- 9-16 Repeat action of cts 1-8.

PART II. Facing Ctr of the Circle.

- 1-4 Step-hop fwd with the R, step-hop with the L.
- 5-8 Facing CW and moving to L side: run-cross with the R ft over the L, run L, and step-hop with the R.
- 9-12 Facing ctr: run bkwd with L, R, and step-hop with the L.
- 13-16 Facing CCW repeat action of cts 1-4, Part I.
- 17-32 Repeat action of cts 1-16, Part II.

PART III. Facing Ctr of the Circle.

- 1 Hop in place on the L ft while touching with the R heel fwd in front of the L.
- 2 Step on R ft in place.
- 3-4 Repeat action of cts 1-2, Part III, in reverse starting with hop in place with R.
- 5-8 Repeat action of cts 1-4, Part III.
- 9-16 Double cherkessiya, starting crossing R ft over L.  
Turn CW around twice, moving out of circle.
- 17-18 Jump on both ft, then hop on the R (1/2 turn).
- 19-20 Continue turning CW by jumping again on both ft, then hop on the L ft (you'll have made one full turn).
- 21-24 Repeat action of cts 17-20, Part III so you'll have completed two full turns.
- 25-32 Repeat action of cts 9-16, Part III.

Presented by Shlomo Bachar

MAMA LO RATTI (Mama, I never saw such a beautiful girl)  
(Israel)

Choreography by Shlomo Bachar

Music: Traditional Ladino

Formation: Circle, facing ctr, holding hands.

Pronunciation: MAH-mah low rah-EE-tee

Music: I Remember, Hadarim IV. Side B, Band 4.

Cts

PATTERN

12

INTRODUCTION

PART I.

- 1-4 Yemenite step to the R side: step on the R ft, come back on the L ft, then touch with the R heel in front of the L, and then touch with the R toes in front of the L.
- 5-8 Hop on the L ft, step back on the R, 'step back on the L, and step fwd on the R.
- 9-16 Repeat action of cts 1-8 in reverse starting with a yemenite step to the L side. Except on the last ct, ct 16, you cross with the L ft in front of the R instead of stepping fwd on it.

PART II.

- 1-2 Cross with the R ft over the L and hold.
- 3-6 Step back on the L ft, step to the R side with the R ft, then touch with the L heel in front of the R, and then touch with the L toes in front of the R ft.
- 7-8 Hop on the R ft and step back on the L.
- 9-10 Step back on the R, then L.

PART III.

- 1-4 Step fwd on the R-ft (knee slightly bent), step bkwd on the L, step back on the R (bending bkwd, and knee slightly bent), and step fwd on the L.
- Moving into the ctr of the circle.
- 5-8 Turn CW into the ctr of the circle, completing two turns, starting on the R ft, and ending facing the outside of the circle.
- 9-12 Sway in place to the R, L, R, and L.
- 13-20 Repeat action of cts 1-8, Part III so that you will finish facing again the ctr of the circle.
- 21-24 Repeat action of cts 9-12, Part III.

MAMA LO RATTI (continued)PART IV.

- 1-4 Cross with the R in front of the L ft, step back on the L, step to the R side with the R, and cross-bend with the L in front of the R.
- 5-6 Step back on the R, and step to the L side on the L ft.
- 7-10 Repeat action of cts 5-8, Part III.
- 11-12 Sway in place to the R, then L.
- 13-18 Repeat action of cts 1-6, Part IV.
- 19-22 Repeat action of cts 7-10, Part IV so that you will finish back facing the ctr of the circle.
- 23-24 Repeat action of cts 11-12, Part IV.

Presented by Shlomo Bachar



MISGAV (Fortress)  
(Israel)

Choreography by Shlomo Bachar

Music by Toby David

Formation: Circle.

Pronunciation: mis-GAHV

Music: I Remember, Hadarim IV. Side A, Band 5.

Cts

PATTERN

7

INTRODUCTION.

PART I. Facing ctr of the circle, holding hands.

- 1-2 Step-hop with the R ft while kicking the L ft fwd.  
 3-4 Scissors to the back: hop on the L ft while kicking the R back,  
 then hop on the R ft while kicking the L back.  
 5-8 Sharply face the L side (CW) while walking fwd with the L,  
 hold, R, and hold.  
 9-16 Repeat action of cts 1-8 in reverse by starting with the L ft  
 (while sharply facing the ctr again).

PART II. Raising arms.

- 1-6 Turn CW (own R side) while stepping on the R, hold, L, hold,  
 R, hold, ending up by facing the L side (CW).

PART III. Facing ctr of the circle, holding hands.

- 1-3 Step with the L ft to the L side, step with the R in place, cross  
 with the L ft in front of the R.  
 4-6 Repeat action of cts 1-3, Part III in reverse by starting with R ft.  
 7-9 Repeat action of cts 1-3, Part III.  
 10 Jump on both ft in place.

PART IV.

- 1-16 Repeat action of cts 1-16, Part I.  
 17-22 Repeat action of cts 1-6, Part II.  
 23-31 Repeat action of cts 1-9, Part III.  
 32-33 Stamp twice with the R heel next to the L.

PART V. Facing ctr of the circle, holding hands.

- 1-2 Jump to the R side on both ft, then jump to the L side on both ft.  
 3-4 Hop on the R ft while raising the L knee and hold.  
 5-8 Repeat action of cts 1-4, Part V, reversing action and direction.

MISGAV (continued)PART VI.

- 1 Cross-stamp with the R ft over the L ft.
- 2 Step back with the L.
- 3 Sharply face to the R side (CCW) while placing the R heel in front of the L ft.
- 4 Hold.
- 5-6 Run fwd with the R, L.
- 7 Hop fwd on the R ft while kicking the L ft in back (bending body fwd).

PART VII. Facing CCW, holding hands.

- 1 Hop-slide with the R ft bkwd.
- 2-3 Step bkwd with the L, R.
- 4-5 Cross-step-hop with the L ft over the R, ending up by facing the ctr of the circle.
- 6 Extend R heel fwd (straight leg).
- 7 Hold.

Presented by Shlomo Bachar

SHECHARCHORET (The Dark One)  
(Israel)

Choreography by Ya'acov Levi

Music: Traditional Ladino

Formation: Cpls in a circle, M on the inside. Steps are described for the M only, W should do opp ftwork except on Part V.

Pronunciation: sheh-har-HO-ret

Music: I Remember, Hadarim IV. Side B, Band 6.

Cts

PATTERN

PART I. Facing CCW, holding inside hands, standing close together, arms interlocked.

- 1-4 Yemenite L.
- 5-6 Slowly squat: stepping fwd on R leg while bending down.
- 7-8 Slowly rise.
- 9-12 Step fwd with R, L, R, and hold.
- 13-16 Yemenite L and hold, ending almost facing ptr.
- 17-20 Drop hands, and turn once around CW (to own R) with R, L, R, and hold, ending facing ptr.

PART II. Facing ptr.

- 1-2 Take both hands while rocking back on L, bending leg, (R leg stays fwd).
- 3-4 Rock fwd onto R leg and hold.
- 5 Rock back on L leg.
- 6 Rock fwd onto R leg.
- 7 Step-close with the L next to the R.
- 8 Hold.
- 9 Snap fingers in front of body to ptr.
- 10 Hold.

PART III.

Repeat action of Parts I and II.

PART IV. Facing ptr, W holds palms together in front of chest while M holds W hands.

- 1 Step with R ft to the R side.
- 2 Step with L ft across the R.
- 3 Step back with R ft.
- 4-6 Turn CCW(to L side): step with L ft to L side, turn-step with R, L, ending facing ptr with same hand-hold.
- 7 Step-close with the R next to the L.
- 8 Hold.
- 9-16 Repeat action of cts 1-8, Part IV.

SHECHARCHORET (continued)

- PART V. Hold each other's waist with R hands and keep the L arm extended up. W steps are the same as for the M.
- 1-4 Step fwd with R, L, R, and hold while turning with ptr once around CW.
- 5-8 Dropping R hands from ptr waistline, take hold of each other's R hand and extend arms while doing a yemenite L and hold (rocking away from ptr and then rocking back together).
- 9-32 Repeat action of cts 1-8, Part V three more times.
- 33 M turns W with his R hand around CW, back to starting pos, while R ft closes to L.

Presented by Shlomo Bachar

TZAMA, TZAMA (My Soul is Thirsty)  
(Israel)

Choreography by Elie Falach

Music: Traditional Chassidic

Formation: Circle.

Pronunciation: TSAH-mah TSAH-mah

Music: I Remember, Hadarim IV. Side B, Band 1.

Cts PATTERN

16 INTRODUCTION.

PART I. Facing CCW.

- 1-4 Run fwd with R, L, R, and L.
- 5-8 Cherkessiya step starting with the R (note arms -- see Glossary).
- 9-12 Run fwd with R, L, R, and leap fwd on the L ft.
- 13 Touch with R heel next to the L ft while raising arms up.
- 14 Hold.
- 15-16 Repeat action of cts 13-14.
- 17-32 Repeat action of cts 1-16.

PART II. Facing ctr of the circle, holding hands.

- 1-2 Cross-step-hop with R in front of L.
- 3-4 Cross-step-hop with L in front of R.
- 5 Step back with the R ft.
- 6 Step back with the L ft.
- 7-8 Step-hop fwd with the R ft.
- 9-16 Repeat action of cts 1-8, Part II in reverse, starting with cross-step-hop on the L ft over the R.

PART III. Facing ctr, dropping hands.

- 1 Step-cross with the R heel in front of the L.
- 2 Step to the L side with the L ft.
- 3-6 Repeat action of cts 1-2, Part III three more times.
- 7 Step-cross with the R ft in front of the L.
- 8 Hold.
- 9-16 Repeat action of cts 1-8 in reverse starting with step-cross on the L heel in front of the R.
- 17-32 Repeat action of cts 1-16, Part II.
- 33-48 Repeat action of cts 1-16, Part III.

Presented by Shlomo Bachar

YEVARECHECHA (May You Be Blessed)  
(Israel - Chassidic)

Choreography by Giora Kadmon

Music by D. Weinkranz

Formation: Circle, facing ctr.

Pronunciation: YEH-vah-reh-heh-HAH

Music: I Remember, Hadarim IV. Side A, Band 2. (Label misspelled)

Cts

PATTERN

8 INTRODUCTION.

PART I. All join hands.

- 1 Small leap on R ft to the R side.
- 2 Step with L across R ft.
- 3-4 Step with R to the R side and step with L ft behind R.
- 5 Step with R twd ctr of circle.
- 6 Step with L twd ctr of circle while leaning back and while raising arms up in front of body.
- 7-8 Step back on R, then L.
- 9-32 Repeat action of cts 1-8 three more times.

PART II. Arms on shoulders.

- 1-3 Face ctr and move with the R ft to the R side, step with the L behind the R, then step with R.
- 4 Lean to the R side while lifting L ft to the L side.
- 5-8 Repeat action of cts 1-4, Part II in reverse to the L side.
- 9-16 Double cherkessiya, starting crossing R ft over L.
- 17 Step with R to the R side while bringing L leg high.
- 18-20 Bounce three times on the R leg (L leg remains lifted).
- 21-24 Repeat action of cts 17-20, Part II to the L side, reversing ftwork.
- 25 Fall on R ft fwd twd the ctr of circle while bending body fwd.
- 26 Step with L ft fwd while lifting R leg high.
- 27-28 Bounce twice on the L leg (R leg remains lifted).
- 29-32 Step back with R, L, R, and L.
- 33-64 Repeat action of cts 1-32, Part II.

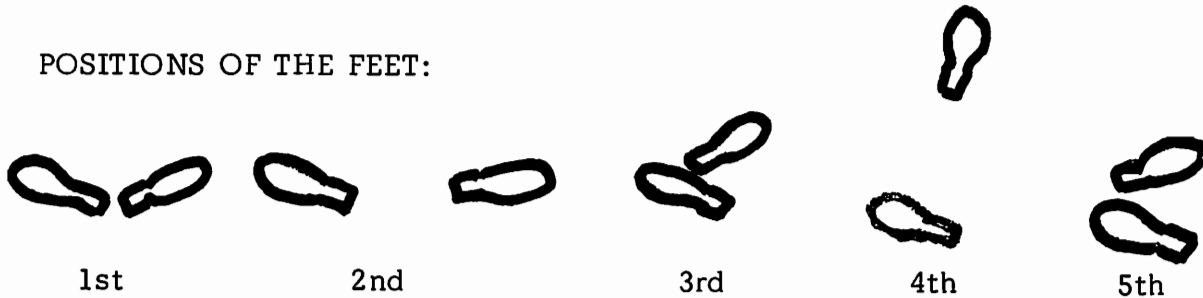
Presented by Shlomo Bachar

A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the R ft leading. They may be done on either ft, moving in either direction.

1. Single Csárdás (CHAR -dahsh) step: Step to the R on the R ft; close the L ft to the R without wt. Or, step to the R on the R ft; close the L ft to the R, taking wt on the L ft. The sequence of steps will determine whether or not you take wt on the closing ft.
2. Double Csárdás step: Step to the R on the R ft; close the L ft to the R, taking wt; step to the R on the R ft; close the L ft to the R without wt.
3. Csárdás (upbeat): A csardas step in which the knees are bent on the "and" ct and are straightened on the ct. The emphasis is on the knee-straightening, which always occurs on the musical beat.
4. Cifra (TSEE-frah): Leap slightly to the R on the R ft; step onto the L ft in place, but do not take full weight on the L ft; step on the R ft in place.
5. Upbeat or Open Rida (REE-dah): Step onto the ball of the R ft to the R; step on the full L ft across and in front of the R ft.
6. Downbeat or Closed Rida: Step on the full R ft across and in front of the L ft; step to the L on the ball of the L ft.

POSITIONS OF THE FEET:



CSÁRDÁS  
(Hungary)

This csárdás is a variation from Ványa.

Pronunciation: CHAR-dahsh

Music: Crossroad Records, 45 rpm #4001, "Ványai Csárdás."

Formation: Cpls in shoulder-shoulder-blade pos.

Meas Ct

PATTERN

1-2            INTRODUCTION, no movement

1-2            Do two slow Single Csárdás steps to the R and L.

3            1            Step on the R ft to the R.

              2            Step on the L ft across in front of the R ft.

              3            Step on the R ft to the R, taking wt with a knee bend.

              4            Pause.

4            Symmetrical repeat of action of meas 3.

5-6            Two slow Single csárdás steps to the R and L.

7            1-2          Two light running steps in place, R, L.

              3            Close the R ft to the L ft with an accent.

              4            Pause.

Repeat the dance from the beginning.

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Presented by Andor Czompo



BOROZDANFUTÓ  
(Hungary)

This dance is also known as "Hármas" (for three). The dance is done by one M and two W. This is a popular dance among the Bukovina Szekelys, a Magyar ethnic group. During World War II, they moved out from their original settlement in Bukovina, Romania. After staying in the Bačka region for a short period of time, they moved again because of the new border settlement between Yugoslavia and Hungary after the war. Finally, they settled down in Tolna and Baranya counties in Transdanubia, Hungary. The following dance is usually done on a wedding night after midnight. Researchers claim that this dance is a vestige of Western European contra dances which filtered into Eastern European society.

Pronunciation: BOH-rohz-dahn-foo-toh

Source: Kodaly, "A Magyar Nepzena Tara," Volume III-B, Lakadalom. This dance was arranged for recreational folk dancing by Andor Czompo.

Music: Record: Voyager VRLP 401, "Borozdánfutó." The music is in 2/4 meter, traditional instrumental folk music.

Formation: Two W stand side-by-side with inside hands joined low. One M faces the two W, approximately four steps away. W free hands are placed on the hips. M hands are placed behind his back.

Basic step: Walk

Meas

PATTERN

1-2 INTRODUCTION

- 1-2 With four walking steps, dancers change places. The M passes under an arch made by the two W as they move into his place.
- 3-4 With four more walking steps, the W make a 1/2 turn twd each other to face the opp direction. At the same time, they change the handhold, so that the new inside hands are joined. In the meantime, the M makes a 1/2 turn to face the opp direction in four walking steps.
- 5-8 Repeat the "change places and turn" figures as in Meas 1-4, but the M stamps lightly on the last ct.
- 9-12 Beginning with the R ft and walking eight steps, the three dancers join into a circle with a simple low handhold and circle CCW. Do not put wt on the last step.
- 13-16 Beginning with the L ft, do eight walking steps, moving CW. Do not put wt on the last step. At the end of this figure, release the handhold and begin the dance from the beginning.

BOROZDÁNFUTÓ (continued)Variation

- 1-8 Same as described above. The M, instead of doing a stamp on the last ct, claps his hands together. This indicates a different figure.
- 9-12 Beginning with the L ft, do seven walking steps, joining in a back basket-hold, circling CW. On the seventh step, stop in 2nd pos (ft apart). Note: A slight knee-bend is done with each step on the R ft.
- 13-16 Beginning with the R ft, circle CCW with eight steps. Release the handhold and repeat the dance from the beginning.

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

Dance directions prepared by Ann I. Czompo, State University of New York, College at Cortland, Cortland, New York.

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Presented by Andor Czompo

DUNAFALVI LEÁNYTÁNC  
(Hungary)

Dunafalva is a small village in Baranya County in Southern Hungary along the Danube River (Hungarian: Duna). This girls' dance belongs to the general circle dance-type of the central Danube region. Other dances of the same type are the following: Körtánc from Sióagárd, Kalocsai, Körtánc, Fárídázó, Csanádi Leánytánc. The dance has four parts: Lassú (slow), rezgős (bounce), kisugrós (small jump), and nagyugrós (big jump).

Pronunciation: DOO-nah-fahl-vee LAY-on-tahnts

Source: Dance research film from the film library of the Hungarian Academy of Science. Also, D. Attila: Dunafalvi Leánytánc, published by Népművelési Intézet.

Music: Traditional folk tunes. Record: Voyager VR LP 401, Side 1, Band 5.

Style: The slow part is feminine and lyrical; the "rezgős," playful; the ugrós is done so that it seems stiff-legged.

Formation: Circle, simple hand hold, which changes to a cross hand hold in the "small jump" and changes back again to the simple hand hold for the "big jump."

Basic steps and motifs:

Slow: strolling.

Rezgős: single csárdás, double csárdás and cifra variation.

Small jump: buzz step, grapevine.

Big jump: grapevine with hops, solo turn.

1.

Strolling ♩ ♩ ♩ ♩ / ♩ ♩

- 1 Facing slightly to the L, step on the L ft fwd.
  - 2 Step on the R ft fwd.
  - 3 Facing the ctr of the circle, step on the L ft bkwd.
  - 4 Close the R ft to the L ft with partial wt.
  - 5 Step on the R ft to the R.
  - 6 Close the L ft to the R ft with partial wt.
- Repeat action the same way.



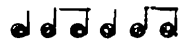

NOTE: The six-count step overlaps the four-count measure of the melody.

2.

Cifra variation ♩ ♩ ♩ ♩

- 1-2 Turning in LOD, do two running steps; R, L.
- 3&4 Do a Cifra step, facing the ctr of the circle.

DUNAFALVI LEANYTANC (continued)

3.            Buzz step   
 1            Step on the R ft to the L, across in front of the L ft with a  
               slight knee bend.  
 &            Step on the ball of the L ft behind the R ft. NOTE: With  
               a series of buzz steps, move to the L side direction.
4.            Small jump (Kisugró)   
 1            Step on the R ft to the L across in front of the L.  
 2            Step on the L ft to the L.  
 3            Step on the R ft across and behind the L ft.  
 4            Step on the L ft to the L.  
               NOTE: All the steps are running steps with almost straight  
               legs. The hips follow the movement of the R ft. This is  
               similar to a grapevine.
5.            Big jump (Nagyugró)   
 1            Step on the R ft in front of the L ft.  
 2            Hop on the R ft.  
 &            Step on the L ft to the L.  
 3            Step on the R ft behind the L ft.  
 4            Hop on the R ft.  
 &            Step on the L ft to the L.  
               NOTE: With this combination, move in a circle to the L,  
               tightening the circle on the 1st ct, and widening on the  
               3rd ct. The body follows the R ft with slight turns.
6.            Solo turn   
 1            Step on the R ft in place.  
 2            Hop on the R ft.  
 &            Step on the L ft in place.  
 3-4        Step in place, R, L.  
               NOTE: With these four cts, make a full turn in place to the  
               R, CW.

The terms "Small jump" and "Big jump" are literal translations of "Kisugró" and "Nagyugró," which are the original native names of these figures.

THE DANCEMeasPATTERNPART I. SlowINTRODUCTION.

1-18        Do the strolling step (#1) 12 times.

DUNAFALVI LEANYTANC (continued)PART II.

- 1-4 Do four double csardas steps (upbeat) to the R, L, R, and L.  
 5 Do two single csardas steps (upbeat) to the R and L.  
 6 Do one Cifra variation (#2).  
 7 Do two Cifra steps (basic) to the L and R.  
 8-9 Repeat action of meas 6-7, with opp ftwork (symmetrical).  
 10-27 Repeat action of meas 1-9, two more times.  
 28-32 Repeat action of meas 5-9.

PART III. Kisugró (Small jump).

- 1-2 Do eight Buzz steps (#3). Note: Change the simple hand hold to a front cross-hold.  
 3-4 Do two Small Jump motifs (Kisugró) (#4)  
 5-16 Repeat action of meas 1-4, PART III, three more times.

PART IV. Nagyugró (Big Jump)

- 1-2 Do the Big Jump motif (#5) two times. Note: Change the front cross-hold to a simple hand hold again.  
 3-4 Do two Solo turns (#6).  
 5-12 Repeat action of meas 1-4, PART IV, two more times.  
 13-14 Repeat action of meas 1-2, PART IV, for the finale.

Presented by Andor Czompo

KISKUN VERBUNK  
(Hungary)

This dance is a traditional recruiting dance for young men from South Central Hungary.

Pronunciation: KEESH-koon VAIR-boonk

Source: The Duna Ensemble of Hungary. Arranged by Andor Czompo.

Music: Record: AC Special #2

Steps and motifs

1. Promenade with heel click  $\circ \circ / \circ \circ$ 
  - 1-2 Step fwd on the R ft.
  - 3-4 Step fwd on the L ft.
  - 5-6 Step fwd on the R ft.
  - 7-8 Close the L ft to the R ft with a sharp heel-click.
  
2. Heel-clicks  $\bullet \bullet \bullet \}$ 
  - 1 Step in place on the R ft with a heel-click.
  - 2 Step in place on the L ft with a heel-click.
  - 3 Close the R ft to the L ft with a heel-click.
  - 4 Pause.
  
3. Leap-kick  $\bullet \bullet$ 
  - 1 Leap onto the R ft in place with a slight bend of the knee. At the same time, lift the L lower leg straight back.
  - 2 Hop on the R ft, straightening the knee. At the same time, kick the L ft fwd.  
Repeat with opp ftwork.
  
4. Clapping and boot-slapping  $\bullet \bullet \bullet \bullet / \bullet \bullet \bullet \bullet$ 
  - 1 Jump into 2nd pos, knees slightly bent, both arms open fwd-side high, preparing for a clap.
  - 2 Jump into 1st pos parallel with a slight heel-click, knees straight. At the same time, clap the hands together fwd high.
  - 3 Jump into 2nd pos, knees slightly bent, both arms open fwd-high side, preparing for a thigh slap.
  - 4 Slap the thighs with both hands.
  - 5 Leap on the R ft slightly to the R with the knee bent. At the same time, lift and hit the L boot top outside with the L hand.
  - 6 Leap on the L ft slightly to the L with the knee bent. At the same time, lift and hit the R boot top with the R hand.
  - 7 Leaving the L ft on the floor, stamp on the R ft to the R with a bent knee, rotating the upper torso slightly to the R. The R hand moves in fwd-side high preparing for a boot slap.

KISKUN VERBUNK (continued)

- 8 Hop on the R ft, turning slightly to the L. At the same time, lift the L lower leg fwd and in. Hit the boot top with the R hand.  
Note: Each movement is sharp and emphasized.
5. Clap and heel-click ♩ ♩ ♩ ♩
- 1-2 Take two running steps, L, R. At the same time, clap the hands together fwd high.
- 3 Close the L ft to the R ft with a heel-click. Clap the hands together again.
- 4 Pause.

THE DANCE

M in one big circle, facing CCW individually. L fist on L hip, or both hands on the hips.

MeasPATTERNMelody I

- 1-2 Introduction.
- 3-4 Do the Promenade with heel-click pattern (#1).
- 5 Do the heel-click pattern (#2).
- 6-9 Do the Promenade with heel-click pattern (#1) two times.  
Face the ctr of the circle on the last step.
- 10 Do the heel-click pattern (#2).
- 11-12 Do the Leap-kick pattern (#3) four times, using a free hand pos.
- 13-14 Do the clapping and boot slapping pattern (#4).
- 15 Do the clap and heel-click pattern (#5).
- 16-20 Repeat action of meas 11-15.

Repeat the dance from the beginning, replacing the first two meas of introduction with a Promenade with heel-click pattern (#1).

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Presented by Andor Czompo

MADOCZSAI TÁNCOK  
(Hungary)

Madocsa is a small, very old village in Tolna County, south of Budapest. The local cpl dances, slow and fast csárdás, belong to the general middle Danubian dance style. The natives are, at present, consciously trying to preserve the old dances. The local peasant dance ensemble is well known in Hungary.

Pronunciation: MAH-doh-cha-ee TAHNTS-ohk

Source: Learned by Andor Czompo in a dance course for advanced dance teachers in Hungary in 1966. Also, George Martin, "A Sárközi Dunamenti Táncok Motivum-kincse" (dance monography).

Music: Traditional. Slow and fast part. Record: Voyager VR LP 401, Side 1, Band 2.

Style: General csárdás style.

Formation: Cpls scattered around the floor, facing each other in shoulder-shoulder-blade pos.

Steps and Motifs

SLOW CSÁRDÁS

1. Heel-click csárdás (Man) ●●●●  
Same as double csárdás step (upbeat), but with each closing step, click the heels together. The steps are small.
2. Cross csárdás step ●●●●  
  - 1 Step on the R ft to the R side.
  - 2 Step on the L ft behind the R ft in 5th pos.
  - 3 Step on the R ft to the R side.
  - 4 Close the L ft to the R ft.
 Repeat with opp ftwork (symmetrical).
3. Turn and csárdás ○●● / ●●●●  
  - 1-2 With almost a 1/2 turn to the R, step on the R ft fwd.
  - 3 Continuously turning another 1/2 turn on the R ft, bring the L ft to the side.
  - 4 Step on the L ft to the side, completing the full turn.
  - 5-8 Do two single csárdás steps, R and L.
 Note: Free hand-hold for M: The R hand leads the turn for the M. For the Lady, hands are placed on the hips.



MADOCSAI TANCOK (continued)

4. Step-hop heel-click (Man) ●●●●
- 1 With 1/8 turn to the L, step (stamp) fwd on the R ft with a slightly flexed knee. At the same time, lift the L lower leg diag across behind the R leg.
  - 2 Hop on the R ft, turning 1/8 to the R; at the same time, swing the L lower leg diag/sideways back.
  - 3 With a jump, close the L ft to the R ft, clicking the heels together.
  - 4 Pause.
- Repeat action with opp ftwork (symmetrical). The hand hold is free.

5. Lippento (Lady) ●●●● / ●●●●
- 1 Take a small step sideways on the ball of the R ft, knees straight.
  - 2 Step on the L ft across in front of the R ft, flexing both knees.
  - 3 Close the R ft to the L ft, rising on the balls of the ft, straight knees.
  - 4 Lowering onto the full ft, flex both knees.
  - 5 Step on the R ft in front of the L with flexed knees.
  - & Step on the ball of the L ft to the L.
  - 6 Step on the R ft in front of the L ft with flexed knees.
  - & Rise on the ball of the R ft, bringing the L ft beside the R ankle.
  - 7 Closing the L ft to the R ft, flex both knees.
  - 8 Pause.
- Hands are placed on the hips.

FAST CSARDÁS

6. Leap-hops and turn  
Ptrs face each other, holding hands low, R to L hand, L to R hand
- 1st variation ●●●● / ●●●●
- 1 Leap onto the R ft in place, lifting the L lower leg slightly back.
  - 2 Hop on the R ft, kicking L lower leg slightly fwd.
  - 3-4 Repeat action of cts 1-2, with opp ftwork.
  - 5-8 With four running steps, change places, turning 1/2 CCW, and without releasing the hand hold.
- 2nd variation ●●●● / ●●●● / ●●●●
- 1-12 Do four leap-hops and the 1/2 turn with four running steps.
7. Half Turns d d d / d d d
- 1-2 Jump into 2nd pos with ft parallel, bending both knees.
  - 3 Leap onto the L ft to the L.
  - 4 Step on the R ft beside the L ft.
  - 5-6 Jump into 2nd pos, as in cts 1-2.
  - 7 Leap onto the R ft to the R.
  - 8 Step on the L ft in front of the R ft.
- Note: During cts 1-4, turn CW, and cts 5-8, CCW, a 1/2 turn to each direction.

MADOCSAI TANCOK (continued)

- 8 Rida with turn out ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩
- 1-4 Cpl turns together CCW with two open rida steps.
- 5-8 M does two more rida steps in place. At the same time, Lady turns under the M L hand, which holds her R hand high, with two rida steps, making a full turn.
- Finale variation ♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩
- 1-4 Repeat action of meas 1-4, Fast Csárdás.
- 5-7 M: Do two running steps in place and close the R ft sharply to the L ft.  
Lady: Do two running steps, turning out under the M L arm as described above, and close the R ft to the L ft sharply.
- 8 Pause.

THE DANCEMeasPATTERN1-2 INTRODUCTIONSLOW CSÁRDÁS

- 1-2 M does two Heel-click csárdás steps (#1) to the R and L. Lady does two Cross csárdás steps (#2) to the R and L.
- 3-4 Cpl turns CCW with four open rida steps.
- 5-8 Repeat action of meas 1-4. Release the hand hold.
- 9-10 M does the Turn and csárdás motif (#3). Lady does four single csárdás steps to the R, L, R and L. Hands are placed on the hips.
- 11-12 M does two Step-hop heel-click motifs (#4). Lady does the Lippentö motif (#5).
- 13-16 Repeat action of meas 9-12. Note: variation possibilities: M may replace the turn (meas 9) with two single csárdás steps, R, L. At the same time, the Lady may replace the four single csárdás steps (meas 9-10) with the Turn and csárdás motif (#3).
- 17-24 Repeat action of meas 9-16.  
 Repeat the whole Slow Csárdás part once more.

FAST CSÁRDÁS

- 1-2 Cpl does the Leap-hops and turn motif (#6), variation 1.
- 3-5 Do the Leap-hops and turn motif (#6), variation 2.
- 6-8 Do six leap-hops (no turns).
- 9-12 Joining ptr in shoulder-shoulder-blade pos, cpl does Half turns (#7), two times.
- 13-14 Cpl does the Rida with turn out (#8).
- 15-20 Repeat action of meas 9-14, Fast Csárdás.  
 Repeat the whole Fast Csárdás, meas 1-20, once more, doing the finale variation at the end.

Presented by Andor Czompo

FOLK DANCE CAMP - 1974

OLAHOS  
(Hungary)

A dance from South Hungary-Lower Tisza region. It belongs to the old layer of Hungarian dances, and is a member of the so-called "ugros" dance family. It is an individual dance, mainly remembered and danced by old timers -- shepherds and ex-agricultural laborers of big estates.

Pronunciation: OH-lah-hohsh

Source and Arrangement: Agoston Lanyi, Hungarian Academy of Sciences.

Music: Qualiton LPX 18007. Note: This recording should be speeded up to about 37 rpm.

Formation: Individual dancers. W hold hands on hips, M elbows bent and kept close to the torso.

Counts

PATTERN

PART I

- 1 Step with R ft to R.
- & Step with L ft behind R ft.
- 2 Leap with R ft to R and land in a small knee bend, bringing L ft close to R ankle.
- 3 Jump slightly to the L, landing in 5th pos, on the balls of the ft (straight knees), L ft in front with partial wt.
- 4 Jump in place, changing the 5th pos to R ft in front, landing in a knee-bend.
- 5-12 Repeat action of cts 1-4, two more times.
- 13-14 Same as cts 1-2. At the end of this, lift L ft slightly to the L with bent knee as a preparation for the next movement.
- 15 Jump slightly to the L, leading with the L ft, but closing both ft together at the time of the landing.
- 16 Jump slightly to the R, leading with the R ft, closing both ft together with a heel-click at the same time of the landing.

PART II

- 1 Step with R ft in place.
- & Step with L heel in 3rd pos front.
- 2 Step with R ft in 3rd pos back with slightly bent knee and accent.
- 3-4 Repeat actions of cts 1-2, Part II, changing the first step to a hop.
- 5 Hop on the R ft.
- & Step with L heel in 3rd pos front, and at the same time, clap hands in front about eye level.
- 6 Step with R ft in 3rd pos back, with knee bend.
- & Step with L heel in 3rd pos front, and at the same time, clap hands in front about eye level.

OLAHOS (continued)

- 7& Repeat action of cts 6, &, Part II.  
 8 Step with R ft in 3rd pos back with bent knee, and at the same time clap hands in front about eye level.  
 9-14 Repeat action of cts 1- 6, Part II, without claps.  
 15 Step with R ft in 3rd pos back with bent knee, and in the meantime lift L ft slightly to the L as a preparation for the next movement.  
 16 Jump slightly to the L, closing both ft together with a heel-click at the same time of landing.

PART III

- 1 Step with the R ft to the R.  
 & Step with L ft behind R ft.  
 2 Leap with R ft to R and land in a small knee bend, bringing L ft close to the R ankle.  
 3-4 Repeat action of cts 1-2, Part III, with opp ftwork and direction (symmetrical repeat).  
 5 Take a small step with R ft to the R.  
 & Step with L ft behind R ft.  
 6-7 Repeat action of cts 5, & two more times.  
 8 Step with R ft to the R with knee bend.  
 9-12 Repeat action of cts 1-4, Part III, but opp ftwork and direction.  
 13-14 Repeat action of cts 5-6, Part III, but opp ftwork and direction.  
 15 Step with L ft to the L with knee bend. In the meantime, lift R ft slightly to R with bent knee as a preparation for the next movement.  
 16 Jump to the R, closing both ft together with a heel-click at the same time of the landing.

THE DANCE

Since the recommended recording does not have an introduction, leave out the first 8 cts and start the dance with ct 9, doing the first sequence cts 1-4 only one time, followed by cts 13-16 as described. After that go through the full sequences in the described order, several times, until the end of the music.

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Presented by Andor Czompo

SOMOGYI TÁNC  
(Hungary)

Dance from Somogy county, south western Hungary.

Pronunciation: SHOH-moh-dyee Tahnts

Music: Unidisc ex 45 230 ADA Side A, Band 1 (Dances des batons)

Formation: Mixed circle, boys and girls, with simple hand hold.

Basic Step for Part I:

- 1 Step with the R ft
- 2 Step with the Lft
- 3 Small leap with R ft )
- & Step with L ft in place ) Cifra
- 4 Step with R ft in place )

Repeat with opp ftwork.

NOTE: For the girls, the cifra is light; the boys do it with stamps.

PART I.

(A) First melody:

Introduction: Bounce in place in slow, slow, quick, quick, slow rhythm.

(B) Second melody:

Boys: Basic step fwd, bkwd, fwd, bkwd.

Girls: Basic step in place, fwd, bkwd, fwd.

Boys: Basic step in place four times, marking time and leading girls.

Girls: Release L hand, turn and face R hand ptr with one basic step and join with free hands and turn under them with one basic step moving to boy's R.  
Repeat and move one more place to the R.

Repeat Part I(B) three more times.

PART II.

Boy joins with R side girl in shoulder-shoulder-blade pos. Do five single csárdás steps to the R and three light stamps in place in quick-quick-slow rhythm. With ten walking steps ptrs turn CW and stop with three light stamps.

Repeat II several times until the end of the music.

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Presented by Andor Czompo

SZATMARI CSÁRDÁS  
(Hungary)

This cpl dance comes from the village of Kiskallo, Szabolcs-Szatmar County, North-Eastern Hungary.

Pronunciation: SAHT-mah-ree CHAR-dahsh

Source: Agoston Lanyi, Hungarian Academy of Sciences.  
Arranged by Andor Czompo.

Music: Qualiton LPX 18007.

Formation: Individual cpls.

Motifs and Sequences:

- I. Promenade Csárdás  
 1-2 Step with R ft fwd.  
 3-4 Step with L ft fwd.  
 5-6 Step with R ft fwd.  
 7-8 Close L ft to R ft with partial wt.  
 9-10 Step with L ft to L.  
 11-12 Close R ft to L ft with partial wt.  
 Repeat the same way.
- II. Turn  
 1-8 With 8 light walking steps, turn around as a cpl in place, CCW.  
 M leads the W around.
- III. Double Csárdás  
 1 Step with R ft to R side.  
 2 Close L ft to R ft taking wt.  
 3 Step with R ft to R side.  
 4 Close L ft to R ft with partial wt.  
 Repeat with opposite ftwork and direction (symmetrical).  
 Note: This is an upbeat csardas.
- IV. Turning Csárdás  
 1-4 Ptrs facing each other in shoulder-shoulder-blade pos, do a  
 Double Csárdás to the M R, W L.  
 (5-8)  
M:  
 5 Step with L ft in place turning 1/4 to the L.  
 6 Step with R ft in place.  
 7 Step with L ft in place turning 1/4 to L.  
 8 Close R ft to L ft with partial wt.

SZATMARI CSÁRDÁS (continued)W:

- 5 Step with R ft to R side.  
 6 Step with L ft to the R in front of and across the R ft.  
 7 Step with R ft to R side.  
 8 Close L ft to R ft with partial wt.  
 Note: During cts 5-8, Figure IV, cpl turns 1/2 CCW.

V. Half Turns

- 1 Step with R ft to R.  
 2 Step with L ft in front of the R ft.  
 3 Step with R ft in place with accent.  
 & Step with L ft in place with accent.  
 4 Step with R ft in place with accent and slightly bent knee.  
 5 Step with L ft to L side.  
 6 Step with R ft in front of the L ft.  
 7 Step with L ft into 2nd pos with accent.  
 8 Pause.  
 Repeat the same way.

VI. Open Rida

- 1 Step with R ft to R.  
 2 Step with L ft in front of R ft with slightly bent knee.  
 Repeat the same way.  
 Note: With this motif, ptrs turn around in place CCW.

VII. Jump Heel-click

- 1 From any previous pos, close both ft together with a heel-click.  
 2 Jump into a small 2nd pos, turned in knees and toes, with knees bent.  
 Repeat the same way.

VIII. Heel-click leg swing

- 1 From the pos of the previous motif, close both ft together with a heel-click.  
 2 Leap onto the R ft in place with a small knee bend, and at the same time lift the L ft slightly straight back, bending the L knee.  
 3 Hop on the R ft, straightening both knees and lifting the L ft fwd low.  
 4 Jump into a small 2nd pos with turned in knees, bent, with toes also turned in.

THE DANCEMeasPATTERN

- Melody A 1. Ptrs stand side by side, M R arm around W waist.  
 W L hand on M R shoulder.  
 1-3 Promenade Csárdás (#I).  
 4-6 Promenade Csárdás (#1).  
 7-8 Turn (#II).

SZATMARI CSARDAS (continued)Melody A 2 and A 3.

Same as A 1. At the end of the last turn, the W arrives facing her ptr, and they assume shoulder-shoulder-blade pos.

Melody B 1 (Slow Csárdás)

- 1-2 Double Csárdás (#III) two times. M R, L; W L, R.
- 3-4 Turning Csárdás (#IV).
- 5-8 Repeat action of meas 1-4, Melody B 1.
- 9-10 Half Turns (#V).
- 11-12 Repeat Half Turns (#V).
- 13-14 Rida (#VI). four times.
- 15-16 Half Turns (#V).

Melody B 2

- 1-16 Repeat action of meas 1-16, Melody B 1.

Melody C 1 (Fast Csárdás)

- 1-2 Jump Heel-click (#VII). Four times
- 3-4 Heel-click leg swing (#VIII). Two times.
- 5-8 Half Turns (#V). Two times.
- 9-10 Repeat action of meas 1-2, Melody C 1.
- 11-12 Repeat action of meas 3-4, Melody C 1.
- 13 Do cts 1-4 of Half Turn (#V).
- 14-15 Open Rida to the L (#VI), with opp ftwork and direction
- 16 Do cts 5-8 of Half Turn (#V).

Melody C 2

- 1-16 Repeat action of meas 1-16, Melody C 2. On the last two cts, close both ft together with a small jump heel-click and pause.

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Presented by Andor Czompo



BĂTUTA MUNTENEASCĂ  
(Romaniǎ)

Source: Bătuta Muntenească, a line dance from Muntenia, Romania, was originally learned by Alexandru David from the Ensemble Perinița. Alexandru taught it to his brother Mihai.

Pronunciation: Bah-TOO-tah Moon-teh-NAHS-kah

Music: Gypsy Camp GC 5201, S2-B6. 4/4 meter

Formation: Line, low handhold.

Style: Loose feeling.

Meas

PATTERN

PART I

- 1 Leap R to R circling L behind R (ct 1), step L behind R (ct 2), travelling LOD step R,L,R (cts 3, &, 4), brush L (ct &).
- 2 Step L,R,L (cts 1, &, 2), brush R (ct &), step R to R (ct 3), jump closing L to R with bent knees (ct 4).
- 3-4 Reverse action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

PART II

- 1 Travelling into ctr fall on L (ct 1), with bent knee, stamp R with wt in front across L (ct &), fall L (ct 2), stamp R with wt to side (ct &), repeat cts 1, &, 2, & meas 1, Part II (cts 3, &, 4, &).
- 2 Repeat action of cts 1, &, 2, & meas 1, Part II (cts 1, &, 2, &), jump ft together, bent knees, facing slightly R (ct 3), jump facing slightly L, ft together, bent knees (ct 4).
- 3 Backing out of circle step R,L,R (cts 1, &, 2), stamp L, no wt (ct &), step L,R,L (cts 3, &, 4), stamp R, no wt (ct &).
- 4 Repeat cts 1, &, 2, & meas 3, Part II, jump ft apart (ct 3), jump together (ct 4).
- 5-8 Repeat action of meas 1-4.

PART III

Style -- whenever closing one ft to another, hit side of ft together.

- 1 Step R (ct 1), stamp L, no wt (ct &), step L (ct 2), stamp R, no wt (ct &), jump apart (ct 3), jump click heels (ct &), land on L (ct 4), stamp R, no wt (ct &).
- 2 Step R to R (ct 1), close L to R (ct &).  
Step R to R (ct 2), stamp L, no wt (ct &).  
Step L to L (ct 3), close R to L (ct &).  
Step L to L (ct 4), stamp R, no wt (ct &).

BĂTUTA MUNTENEASCĂ (continued)

- 3 Repeat cts 3, &, 4, &, meas 1, Part III (cts 1, &, 2, &).  
 Step R to R (ct 3), close L to R (ct &).  
 Step R to R (ct 4), close L to R (ct &).
- 4 Step R to R (ct 1), stamp L, no wt (ct &).  
 Step L to L (ct 2), close R to L (ct &).  
 Step L to L (ct 3), close R to L (ct &).  
 Step L to L (ct 4), stamp R, no wt (ct &).
- 5 Step R (ct 1), stamp L, no wt (ct &).  
 Step L (ct 2), stamp R, no wt (ct &).  
 Jump apart (ct 3), jump click heels (ct &).  
 Land L (ct 4), stamp R, no wt (ct &).
- 6 Repeat cts 3, &, 4, & meas 5, Part III (for cts 1, &, 2, &).  
 Step R to R (ct 3), close L to R (ct &).  
 Step R to R (ct 4), close L to R (ct &).
- 7 Step R to R (ct 1), close L to R (ct &).  
 Step R to R (ct 2), stamp L, no wt (ct &).  
 Step L to L (ct 3), close R to L (ct &).  
 Step L to L (ct 4), close R to L (ct &).
- 8 Step L to L (ct 1), close R to L (ct &).  
 Step L to L (ct 2), stamp R, no wt (ct &).  
 Step R back (ct 3), L in place (ct &).  
 Stamp R, no wt (ct 4).

Presented by Mihai David  
 Dance notes by Maria Reisch

GĂSELNITA  
(Romania)

Source: Găselnița is a line dance from Muntenia, Romania. It was taught to Mihai David by his brother, Alexandru, who had learned it from the Ensemble Perinița. Găselnița (guh-SELL-nee-tzah) refers to the name of "The hard step," Part III.

Music: Gypsy Camp, G.C. 5201, Side 2, Band 1. 2/4 meter.

Formation: Line or circle.

Style: Arms in W pos, arms moving up and down from the elbows.

<u>Meas</u>	<u>PATTERN</u>
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8      INTRODUCTION

PART I

- 1      Facing slightly LOD step R to R (ct 1), close L to R bending knees (ct &), step R to R (ct 2), close L to R bending knees (ct &).  
 2-3      Repeat action of meas 1, twice.  
 4      Step R to R (ct 1), stamp L next to R, no wt, face ctr (ct &), fall stamping onto L fwd into ctr of circle, bending knee, raising R in back, swing arms down (ct 2), step R back, swing arms up again to W pos (ct &).  
 5-8      Reverse action of meas 1-4, travelling RLOD.

PART II

- 1      Repeat action of meas 1, Part I, facing slightly LOD.  
 2      Fall fwd onto R bending knee, into ctr of circle, raising L in back, swinging arms down (ct 1), step L back (ct &), swinging arms back up to W pos, step R, L, R in place (cts 2, ah, &).  
 3-4      Reverse action of meas 1-2, Part II.  
 5-8      Repeat action of meas 1-4, Part II.

PART III. Stamps facing ctr.

- 1      Bringing arms straight up above head step R (ct 1), stamp L (ct &), step on R heel (ct 2), stamp L, no wt (ct &).  
 2      Step L to L (ct 1), stamp R closing to L (ct &), step L to L (ct 2), Stamp R (ct &).  
 3      Step on L heel (ct 1), stamp R, no wt (ct &), step R to R (ct 2), close L to R (ct &).  
 4      Step R to R (ct 1), stamp L near R (no wt) (ct &), fall onto L fwd, raising R in back (ct 2).

GASELNITA (continued)

- 5 Stamp R (no wt) next to L (ct 1), fall fwd onto R, swinging arms straight down, raising L in back (ct 2).
- 6 Step L back bringing arms straight above head (ct 1), stamp R (ct &), step on L heel (ct 2), stamp R, no wt (ct &).
- 7 Step R back (ct 1), stamp L (ct &), step on R heel (ct 2), stamp L, no wt (ct &).
- 8 Step L back (ct 1), stamp R (ct &), step L (ct 2), raising R in front, knee bent.
- 9-16 Repeat action of meas 1-8, Part III.

Presented by Mihai David  
Dance notes by Maria Reisch

HORA DRĂGĂSENILOR  
(Romania)

- Source: Hora Drăgăsenilor is a circle dance from central Romania, the region of Dragasani. Mihai learned this dance from the Ciocîrlia Dance Ensemble.
- Pronunciation: HAW-rah Drăh-gah-SEN-il-lor
- Music: Gypsy Camp, G.C. 5201, Side 2, Band 2. 4/4 meter
- Formation: Circle, shoulder hold.
- Style: Basic step fedeles is a walk-run hora step. Eight steps in a circular path -- fwd, L, bkwd, R to place. Arms move up and down during this step.

MeasPATTERN8 INTRODUCTIONPART I

- 1 Into ctr, step R,L,R (cts 1,2,3). Hop on R, raising L (ct 4).
- 2 Reverse action of meas 1, travelling out of ctr.
- 3 Into ctr, step R (ct 1), hop on R, raising L (ct 2), step fwd L (ct 3), hop on L, raising R (ct 4).
- 4 Moving diag bkwd, step R to R (ct 1), step L behind (ct 2), step R to R (ct 3), hop on R, raising L (ct 4).
- 5-8 Reverse action of meas 1-4.

PART II. Travelling LOD

- 1 Step R (ct 1), hop on R, raising L (ct 2). Step L (ct 3), hop on L, raising R (ct 4).
- 2-3 Take eight fedeles steps in CCW circular path, beginning R.
- 4 Repeat action of meas 1, Part II.
- 5-8 Repeat action of meas 1-4, part II.

Presented by Mihai David  
Dance notes by Maria Reisch

HORA OLTENEASCA  
(Romania)

Source: This is a line dance from the region of Oltenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Pronunciation: HAW-rah Ohl-teh-NAHS-kah

Record: Lark MID 3704; Gypsy Camp, G.C. 5201, Side 2, Band 8.  
4/4 meter.

Formation: Line dance, low hand hold, arms come up to W pos when traveling to ctr, and come down when travelling out.

MeasPATTERNINTRODUCTION

- 1-4 Hold
- 5 Travel to ctr, R,L,R,L (cts 1-4), arms come up.
- 6 In place, step R (ct 1), stamp L, no wt (ct &), raise and lower R heel (ct 2), stamp L, no wt (ct &), step L,R,L (cts 3, &, 4).
- 7 Travel back out of circle, arms coming down, step R (ct 1), hop R (ct 2), step L (ct 3), hop L (ct 4).
- 8 Step R (ct 1), L (ct 2), R (ct 3), leap L fwd (ct 4).
- 9-12 Repeat action of meas 5-8.
- 13-14 Repeat action of meas 6 twice.
- 15 Step R (ct 1), stamp L, no wt (ct &), raise and lower R heel (ct 2), stamp L, no wt (ct &), step L (ct 3), stamp R, no wt (ct &), raise and lower L heel (ct 4), stamp R, no wt (ct &).
- 16 Step R,L,R (cts 1, &, 2), stamp L, no wt (ct &), step L,R,L (cts 3, &, 4).
- 17-20 Repeat action of meas 13-16.
- 21 Travel LOD. Step R (ct 1), hop R (ct 2), step L (ct 3), hop L (ct 4).
- 22 Repeat action of meas 21.

To finish dance, repeat, alternating last step-hops in LOD with either 4 or 8 step hops.

Presented by Mihai David

INVIRTITA  
(Romania)

- Source: Invirtita is a cpl dance from the Fagaras Mountains of Romania. The dance was learned by Alexandru David from the Ensemble Perinița, and was taught to his brother, Mihai.
- Pronunciation: In-vehr-TEE-tah
- Music: Gypsy Camp, G.C.5201, Side 1, Band 2. 2/4 meter.
- Formation: Cpls, in reverse open social dance pos. M holds W L hand with his R straight, M L arm around her waist, W R hand on his L shoulder. No formal formation.
- Style: Heavy style, body leans with movement.

MeasPATTERN1-8 INTRODUCTIONPART I

In reverse open social dance pos, so both can travel fwd. Steps written for M, W do opp ftwork.

- 1 Step R,L,R, brush stamp L (cts 1, &, 2, &).
- 2 Step L,R,L, brush stamp R (cts 1, &, 2, &).
- 3 Step R,L, turning 1/2 CW (cts 1, 2).
- 4 Step R,L,R, brush stamp L (cts 1, &, 2, &).
- 5-8 Repeat action of meas 1-4, reversing ftwork and turn 1/2 CCW.
- 9-16 Repeat action of meas 1-8 ending up in side-by-side pos, W on M L, free arm out to side, M still holding W waist with L, W still holding shoulder.

PART II Side by side, turn.M part

- 1 Step R behind L, L (cts 1, 2) turning W in front of him.
  - 2 Step R,L,R (cts 1, &, 2), ending opp pos.
  - 3-4 Reverse action of meas 1-2, Part II, but brush R on final ct of meas 4.
  - 5 Resume reverse open social dance pos. Turning R, M moving bkwd, step R,L,R, brush stamp L (cts 1, &, 2, &).
  - 6 Continue to finish one turn, step L,R,L, brush stamp R (cts 1, &, 2, &).
  - 7 Hop L (ct 1), step R (ct &, 2), Step L (ct &). M turns W CW with his R hand.
  - 8 Hold (ct 1), step R (ct &), step L (ct 2, &).
- Note: The rhythm of meas 7-8 is Q,S,S,Q,S.

INVIRTITA (continued)W part

- 1 Step L, R, making 1 turn CW crossing in front of M to end on his R side (cts 1,2).  
 2 Step L,R,L (cts 1,&,2).  
 3-4 Reverse action of meas 1-2, W Part II, but brush L on final ct & of meas 4.  
 5-8 Opp M ftwork meas 5-8, Part II. On meas 7 W turns CW still holding M R with her L hand.

PART III. Long turn

- 1-6 Repeat action of meas 5-6, Part II, three times, making 2 turns CW.  
 7-8 Repeat action of meas 7-8, Part II.

Dance Pattern

8 meas Introduction

- 16 Part I  
 8 Part II  
 16 Part I )  
 8 Part II ) repeat to end of dance.  
 8 Part III )

Presented by Mihai David  
 Dance notes by Maria Reisch



RUSTEMUL  
(Romania)

Source: Rustemul is from southern Romania, the region of Mustenia. It was learned by Mihai David during the years 1963-65 while dancing with the Romanian State Folk Dance Ensemble.

Pronunciation: roo-STEh-mool

Music: Gypsy Camp GC 5201, Side 1, Band 8. 6/8 meter.  
The Lark FLDR, Side 1, Band 5. 6/8 meter.

Formation: Lines of dancers, hands joined and held down. Hands swing bkwd (ct 1) and fwd (ct 4) continuously.

MeasPATTERN

1-4 INTRODUCTION. On ct 6 of meas 4, hop on L raising bent R knee fwd.

FIGURE I. In place, facing ctr.

- 1 Step R to R with bent knee, arms swinging bkwd (cts 1,2).  
Cross L flat in front of R (ct 3). Step R in place, arms swinging fwd (cts 4,5). Hop R raising bent L knee fwd (ct 6).
- 2 Repeat action of meas 1 with opp ftwork.
- 3 Step R to R with bent knee, arms swinging bkwd (cts 1,2).  
Cross L flat in front of R (ct 3). Step R in place, arms swinging fwd (cts 4,5). Step L flat to L, retaining some wt on R (ct 6).
- 4 Step R in place, arms swinging bkwd (cts 1,2). Cross L flat in front of R (ct 3). Step R in place, swinging arms fwd (cts 4,5).  
Hop R raising bent L knee fwd (ct 6).
- 5-8 Repeat action of meas 1-4, but reverse ftwork and direction.

FIGURE II. Diag in and out of ctr.

- 1-2 Repeat action of meas 1-2 of Fig. I, but end by leaping onto R on ct 6 of meas 2 with L knee raised and very bent, hold arms in low handhold.
- 3 Step L crossing in front of R (cts 1,2). Moving diag R twd ctr, close R to L (ct 3). Step L fwd (cts 4,5). Hop on L with R knee raised and very bent (ct 6).
- 4 Cross R in front of L travelling on L diag twd ctr (cts 1,2).  
Close L to R (ct 3). Step R fwd (cts 4-6).
- 5 Stamp L with wt into ctr turning to face LOD (cts 1-3). Step R travelling sdwd out of ctr (cts 4,5). Close L to R (ct 6).
- 6 Step R to R (cts 1,2). Close L to R (ct 3). Step R to R (cts 4,5).  
Hop R turning to face ctr, L knee raised and bent (ct 6).
- 7-8 Repeat action of meas 1-2, Fig. I, but reverse ftwork and direction.
- 9-16 Repeat action of meas 1-8, Fig. II, but reverse ftwork and direction. On last hop on L, turn to face LOD.

RUSTEMUL (continued)

- FIGURE III. Travel in LOD and RLOD.
- 1 Step R in LOD, arms swinging bkwd (cts 1,2). Hop on R with L knee slightly bent (ct 3). Step L in LOD, arms swinging fwd (cts 4,5). Hop on L with R knee slightly bent (ct 6).
- 2 Repeat action of meas 1, Fig. III.
- 3-4 Facing ctr, repeat action of meas 1-2, Fig. I.
- 5 Step R behind L (cts 1,2). Hop on R (ct 3). Step L behind R (cts 4,5). Hop on L, raising bent R knee fwd (ct 6). Arms continue to swing.
- 6 Repeat action of meas 1, Fig. I.
- 7-12 Repeat action of meas 1-6, Fig. III but reverse direction and ftwork. Travel in RLOD.

To finish dance repeat:

- 1-8 Figure I.  
 1-16 Figure II  
 1-8 Figure I.  
 1-12 Figure III.

Presented by Mihai David

SÎRBA PE LOC  
(Romania)

Source: Sîrba Pe Loc is a line dance from Muntenia, Romania. Alexandru David learned it from the Ensemble Perinița, and taught it to his brother, Mihai. Title means Sîrba In Place.

Pronunciation: SEER-bah peh lohk

Music: Gypsy Camp, G.C. 5201. Side 1, Band 6. 4/4 meter.

Formation: Line, shoulder hold, facing ctr.

Meas

PATTERN

8 INTRODUCTION

PART I

- 1 Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), hop on R kicking L in front of R and cutting in (ct 4).  
2 Reverse action of meas 1.  
3-16 Repeat action of meas 1-2, seven more times.

PART II

- 1 Step R to R (ct 1), step L behind R (ct 2), step R to R (ct 3), touch L in front of R, wt on balls of both ft, knees straight (ct 4).  
2 Fall onto L lifting R ft in back (ct 1), step R behind L (ct 2), step L to L (ct 3), touch R ft in front of L, wt on balls of both ft, knees straight (ct 4).  
3 Reverse action of meas 2, Part II.  
4-8 Repeat action of meas 2-3, Part II, twice, and repeat action of meas 2 once more.

PART III

Style for heel click:

Men - circle leg out to side and down before click.

Women - plain heel click.

- 1 Step on R (ct 1), hop R clicking L heel, straight leg (ct 2), step L (ct 3), hop L, click R heel, straight leg (ct 4).  
2 Step R to R (ct 1), step L behind (ct 2), step R to R (ct 3), hop R, click L heel (ct 4).  
3-4 Reverse action of meas 1-2, Part III.  
5-16 Repeat action of meas 1-4, Part III, three more times.

SÎRBA PE LOC (continued)PART IV

- 1 Step on R (ct 1), hop R, click L heel (ct 2), step L (ct 3), stamp R, no wt (ct 4).
- 2 Step R to R (ct 1), step L behind (ct 2), step R to R (ct 3), hop R, click L heel (ct 4).
- 3-4 Reverse action of meas 1-2, Part IV.
- 5-16 Repeat action of meas 1-4, Part IV, three more times.

Repeat dance from beginning. Dance ends on meas 8, Part IV, stepping R beside L on ct 4.

Presented by Mihai David  
Dance notes by Maria Reisch

SOROC  
(Romania)

- Source: Soroc is a line dance from the region of Banat, Romania. Alexandru David learned the dance from the Ensemble Perinița, and taught it to his brother, Mihai.
- Pronunciation: SOH-rohk
- Music: Gypsy Camp, G.C. 5201, Side 1, Band 1. 4/4 meter.
- Formation: Line or open circle, shoulder hold, facing ctr.
- Style: Much bending of the knees in basic side travel step. Accent sound only of flat foot, no sound on heel. Whenever stepping on heel, twist ft outward.

MeasPATTERN2 INTRODUCTIONPART I

- 1 Travelling sideways RLOD, step on R heel in front of L (ct 1), step L to L (ct 2), step R behind L (ct 3), step L to L (ct 4).
- 2-3 Repeat action of meas 1 two more times.
- 4 Step R heel in front of L (ct 1), step L to L (ct 2), stamp R beside L, with wt (ct 3), hold (ct 4).
- 5-8 Reverse action of meas 1-4.
- 9-16 Repeat action of meas 1-8.

PART II

- 1-3 Repeat action of meas 1-3, Part I, but on meas 3, ct 4, step L across R, facing diag R.
- 4 Step R behind L (ct 1), Circle L to back (ct 2). Leap onto L leaving R in front (ct 3). Leap onto R leaving L in front (ct 4).
- 5-8 Reverse action of meas 1-4, Part II.
- 9-16 Repeat action of meas 1-8, Part II.

PART III

- 1 Repeat action of meas 3, Part II.
- 2 Repeat action of meas 4, Part II.
- 3-4 Reverse actions of meas 1-2, Part III.
- 5-8 Repeat actions of meas 1-4, Part III.
- 9-16 Repeat action of meas 1-8, Part III.

Presented by Mihai David  
Dance notes by Maria Reisch

EL HUATEQUE  
(Mexico)

El Huateque is a dance from Veracruz, Mexico.

Pronunciation: Ehl wah-TAY-kay

Music: Record # H L 8138 Harmony (Columbia) Also Tizoc # TM1014  
El Huateque is on many albums of Veracruz music.

Formation: Cpls scattered informally, all facing "front."

Meas

PATTERN

PART I.

This is an entrance step -- to get to "home" pos, or "home base."

Cue words: Stamp; heel, heel, step Heel, heel, step.

Stamp R ft (this is only to start the step and is done only once).

With wt on R toe, raise R heel and tap it. Tap L heel. Step on L ft.

Do 14 of these, and end with two stamps, R, L.

PART II.

This step is done in place.

Cue words: Stamp, heel-step, heel-step, heel-step, heel-step,  
Stamp, Stamp.

Stamp R ft. Tap L heel. Step on L ft. Tap R heel. Step on R ft.

Tap L heel. Step on L ft. Tap R heel. Step on R. Stamp L. Stamp R.

Repeat starting with L ft. Repeat all.

PART III.

Cue words: Step-close-step-swing.

Floor pattern: Make small circle: M to L, W to R.

Small step on R ft, close L to R, step on R, swing L fwd diag across R.

Do eight of these, end at "home" pos.

PART IV.

Cue words: Back, back, fwd, fwd, fwd.

Hit or tap R heel, step bkwd on R ft. With wt on R toe, raise R heel and tap it. Hit or tap L heel, step back with L ft. Tap R heel fwd, step on R ft. Repeat this starting L, again starting R. Repeat starting with L ft. Repeat all.

PART V.

Cue words: Heel, step; heel, step; heel, step; heel, step; etc.

Floor pattern: W goes fwd 8, back to place 8, back 8, back to place 8, and 16 to get to the side, away from ptr. M: 8 back, 8 to place, 8 fwd, 8 to place, 16 to side (L) away from ptr. This figure varies; it is usually done free style. Even the musicians vary it, sometimes leaving it out completely. Brush R heel, step on R ft, repeat with L and keep doing this throughout the step.

EL HUATEQUE (continued)PART VI.

Cue words: heel-step, heel-step, heel-step, up.

Floor pattern: go twd ptr, back to "home" place.

Hit R heel, step fwd R, hit L heel, step fwd L ft.

Hit R heel, step fwd with R ft, stamp L ft and pick it up.

Do 8 of these, starting on alternate ft. End with two stamps, back to back.

PART VII.

Repeat action of Part II, but away from ptr, and back to ptr. M goes to L, W to R.

Repeat Parts III, IV, V, VI, VII, III, IV, and end with two stamps, R,L.

Presented by Nelda Drury

EL NARANJO  
(Mexico)

El Naranjo (Ehl Na-RAHN-hoh) is a dance from Northern Mexico.

Record: L.P. Eco #207 (Polkas Alegres) 3/4 meter.

Formation: Cpls in a circle, facing LOD, holding crossed hands behind back.

Meas

PATTERN

CHORUS. Cue words: Step, brush, hop; step, brush, hop; step, brush, hop; run, run, run.  
Step on L ft, brush R ft diag across in front of L, hop on L ft.  
Repeat starting with R ft, repeat starting with L ft. Lean slightly fwd, and do three running steps fwd, starting with R ft.  
Repeat Chorus between each step.

PART I.

Facing ptr, do two pas-de-basque steps fwd, and six broken ankle steps bkwd (away from ptr). Leap onto L ft slightly fwd; step on R heel slightly fwd; step on L ft (close to R ft). (It does not really matter on which ft you start the pas-de-basque.) Repeat. Then travel bkwd, away from ptr, with six broken ankle steps. Step on L ft, and turn R ankle out, to the side.

PART II. Cue words: Bounce, toe, toe.

Bounce on both ft; tap R toe behind L ft two times, while hopping on the L ft. (Turn head and body slightly to the R.) Repeat, tapping L toe. Do 16 of these steps.

PART III. Cue words: toe, heel, cross.

Tap R toe at side (toe in, heel out); tap R heel at side (heel in, toe out); cross R toe in front of L ft. Hop on L while doing the above "Toe, heel, cross." Repeat, starting with L ft. Do this step eight times.

PART IV.

Borrachito or Atole step, and Broken ankle step.

A. Travel fwd with the following: fall fwd onto R ft; step on L ft, step on R ft. Repeat starting with L ft.

B. Do six broken ankle steps bkwd (away from ptr). Repeat, starting with R ft each time. Do four times.



EL NARANJO (continued)

PART V. Cue words: Toe-heel-cross and rock, rock, rock.  
Do a "toe-heel-cross" as in Part III. Then place wt on R ft, as you pick up L heel, keeping toe down. (Keep ankles close together). Change wt to L, as you pick up R heel. Change wt to R, pick up L heel. Repeat six more times.

End with two stamps, L,R.

Presented by Nelda Drury

JOTA CRIOLLA  
(Argentina)

Jota Criolla is a couple dance from Argentina.

Pronunciation: HOH-tah cree-OH-yah

Record:

Formation: Cpls facing each other about 7 or 8 ft apart.

Basic step: Waltz.

In the Introduction, fingers should be snapped in time to the music according to your own desire.

Meas

PATTERN

INTRODUCTION.

PART I. Media Vuelta.

With step hold, step hold, change places with ptr, 8 meas (1 step, 2 meas).

PART II. Giro.

With 4 basic steps describe a small circle moving CCW. With 4 more basic steps, reverse.

PART III. Redonda.

Describe a large circle moving CCW with 8 basic steps. At the end of the 4th meas, dancers should be at ptr place. Ptrs remain facing each other throughout figure.

PART IV.

Repeat action of Part II.

PART V. Zapateo y Zarandeo.

W does 16 basic steps in front of the M using any floor pattern she desires. Often the Rombo pattern is used. This called the Zarandeo. M does 16 zapateo steps more or less in place.

PART VI.

Repeat action of Part III.

PART VII.

Repeat action of Part II.

PART VIII.

Waltz freely around the floor for 16 meas, finishing by turning W under M L arm.

IOTA CRIOLLA (continued)PART IX.

Repeat action of Part III.

PART X.

Repeat action of Part II except that dancers end up facing each other in the ctr. Coronación: on last ct of the previous step, W places hands, palms up, on shoulders of M and bows head, while M places hands next to W shoulders, M arms outside of W arms.

Repeat the dance from beginning.

Presented by Nelda Drury.

LA ADELITA  
(Mexico)

La Adelita (Lah Ah-deh-LEE-tah) is a dance from Northern Mexico.

Record: Peerless 4/3248. 2/4 meter

Formation: Ptrs side-by-side facing front. W on the R of M.

Meas

PATTERN

PART I.

Stamp R ft. Do three slides to the R. Repeat starting with L ft.  
Do this eight times in all.

PART II. Ptrs facing each other.

Hop on L and at same time tap R heel at side (toe out). Hop on L and at same time tap R toe across L ft. Do two slides to the R (slide-close-slide). Repeat starting with L ft.

PART III. Face front. Cue words: Heel, toe, stamp (hold).

Hop on L at same time place R heel in front. Hop on L at same time place R toe in back. Stamp R ft (and hold). Do three consecutive "heel-toe" steps turning to R. End with stamp on R. Repeat with other ft.

PART IV. Facing front. Cue words: heel, toe, run, run, run.

Hop on L and place R heel in front. Hop on L and place R toe in back (as in Part III). Do three running steps fwd (R,L,R). Repeat heel, toe with L ft. Run three steps bkwd to place (L,R,L).

PART V. Taconazo (Northern Zapateado). Facing front.

Leap onto R ft (in place). Step on L heel (in place). Step on R ft (in place). Tap (or strike L heel (in place) without taking wt. Repeat starting with L ft. On last eight taconazo steps W travels fwd and turns to face ptr.

PART VI.

Square (or diamond) with ptrs facing, they describe a square around each other. Use "heel-toe, run, run, run" step as in Part IV. Slight turn to own R. Do "heel, toe, run, run, run" step with R ft, travel diag fwd. 1/4 turn to own L, do step with L ft. 1/4 turn to own L, do step with R ft. 1/4 turn to own L, do step with L ft and end up at home pos. Repeat (do twice).

Repeat dance from Part II.

Presented by Nelda Drury

LA CÁPSULA  
(Mexico)

La Cápsula (Lah CAHP-soo-lah) is a polka from northern Mexico (Polka Nortena).

Record: ECO 347, Side B, Band 1. Peerless 45/8302. 2/4 meter

Formation: Cpls in ballroom pos: M with back to ctr. Directions are for M, W uses opp ftwork throughout.

MeasPATTERN

PART I. Cue words: Side, close; side, close, turn the girl.

- 1-16 Step to side with L ft in LOD, close R ft to L. Repeat side, close. M continues to take two more side-close steps to his L (smaller) and at same time turns W under his L, her R hand. (W may turn once or twice around, as they choose.) Do this figure four times (or three times if you wait out the first time as an Introduction).

PART II. Northern Zapateado (Taconazo). This step is done entirely in place, except for the turn, describing a very small circle.

- 1-2 Step (or slight leap) onto L ft, stamp on R heel, step on L ft, tap R heel (no wt). Repeat, starting on R ft.
- 3-4 Repeat action of meas 1-2 (do four of these altogether).
- 5-8 Turn away from ptr with eight steps (M to L, W to R). As you step on L ft, turn the R heel of the other ft way out (and in the air, but leave the toes on the ground). When stepping on R ft, turn L heel out. Hands on waist for W; M hold thumbs in belt. Look over shoulder and down to heel as you turn; hips move slightly, as in Merengue.
- 9-16 Repeat action of meas 1-8, Part II.

PART III. Open ballroom pos facing LOD. Cue words: fwd, fwd, stamp fwd, stamp back.

- 1-6 Step fwd in LOD with L ft, then with R ft. Keep wt on R and stamp L ft fwd, then back. Repeat all two more times; last time, end with a bounce on both ft.
- 7-8 Slide bkwd four slides (against LOD).
- 9-16 Repeat action of meas 1-8, Part III.

PART IV. Face ctr of circle.

- 1-8 Brush L ft in, brush L toe fwd (out), slap or brush L ft back, tap L toe behind R ft (during this, hop on R ft). Do four slides fwd, eight stamps in place, thus: LEFT accented, R (heel only and slightly), LEFT, right, LEFT, right, LEFT, right. Four slides back to place.
- 9-16 Repeat action of meas 1-8, Part IV.

LA CAPSULA (continued)

PART V. In ballroom pos and turning CW.

- 1-4 Stamp L, heel R, stamp L, heel R, Stamp L, heel R (and five more of these, making eight in all).
- 5-8 Do eight more in CCW (opp) direction.
- 9-16 Repeat action of meas 1-8, Part V.

PART VI.

- 1-16 Repeat action of Part IV, twd ctr.

PART VII.

- 1-8 Slide fwd four, slide back four, slide fwd four, slide back four, ending each time with a bounce.
- 9-16 Repeat action of Part I, meas 1-8.

Ending: W bounces on both ft, then kicks up R heel in back.

Presented by Nelda Drury

PEZINHO  
(Brazil)

Pronunciation:   peh-ZEEN-yoo

Record:

Formation:       Cpls facing, but about five ft away from each other. M holds hands behind his back, W holds hands on skirt.

Basic Step:      A walking step (with ft close to the floor). It is used in all the "molinetes" or R-hand turns, in Parts II, IV, VI, & VIII.

Meas

PATTERN

PART I.

Place R heel fwd (toe up), turn toe in and out, seven times, and and on ct 8, bring ft together. Repeat, starting with L heel out in front. (Do not travel on this step.)

PART II.

Holding R hands at eye level do a R-hand turn for eight measures. Repeat in other direction holding L hands. Use walking step throughout. (This is called "molinete.")

PART III.

Repeat action of Part I except place toe out in front and move heel in and out. Eight cts with R, eight cts with L, and repeat.

PART IV.

R elbow turn for eight measures, reverse with L elbow turn, repeat all.

PART V.

Crossing the R ft over the L, tap the R heel and then tap R toe to R side. Do this for seven cts and then bring ft together. Repeat starting with the L ft. (During this Part, hold ptr R hand at eye level.) Repeat all.

PART VI.

With R hands held low and R shoulder to R shoulder, walk around ptr for eight cts. Reverse, holding L hands and keeping L shoulders together. Repeat all.

PART VII.

Fact ptr, repeat Part V except start with R toe crossing the L ft and R heel out to R side seven cts, then bring ft together on 8th ct. Repeat starting with the L toe crossing over R ft. Repeat all.

PEZINHO (continued)PART VIII.

With palms of hands against ptr palms (fingers up) at eye level, walk around in CW direction for eight cts. Move arms gently from side to side (don't intertwine fingers). Reverse direction for eight cts. Repeat all.

PART IX.

Repeat action of PART VII but hop on supporting ft.

ENDING:

There are two options available.

- (a) Jump onto both ft on last ct.
- (b) On last ct, embrace ptr with W hands always above M arms.

Presented by Nelda Drury



POLKA ALEGRE  
(Mexico)

Polka Alegre (POHL-kah Ah-LAY-greh) is a polka from Northern Mexico.

Music: Record: ECO 207 Polkas Alegres. Side B, Band 1. 2/4 meter.

Formation: Contra formation with four cpls in each set.

Meas

PATTERN

PART I.

Basic step: A pas-de-basque step, lifting knees high, thus: leap onto R ft, diag R; place R heel in front of R ft; step on R.

Repeat to the L, starting L.

Everyone: fwd 4, back 4, fwd 4, back 4.

PART II.

Head M, ft W R elbow turn (or swing) and return to place.

Head M, with ptr, L elbow swing.

PART III.

Head cpl hold hands. With outside ft (M L, W R), do a heel, toe. With inside ft do a heel, toe.

Slide four times to the ft of the set.

Repeat "heel-toe" starting with M L.

Slide to the top of the set.

Repeat Part I, but during the first eight pas-de-basque steps, head cpl casts off around the outside and to the bottom of the set. Cpl #2 is now the head cpl. Repeat until all four cpls have been the head cpl.

Ending: Do basic step up to ptr, go once around, join hands, then skip off the floor.

Presented by Nelda Drury

RANCHERA  
(Uruguay)

**Background:** Ranchera has been danced at all Uruguayan festivities since about 1850. Its lively tune has made it the most popular dance -- sometimes called the "chair-cleaner" because during the dance, all the chairs are left empty. It is also danced in southern Brazil where it has its own characteristics. It was learned from Laura Zanzi de Chavarria of Uruguay.

**Record:**

**Formation:** Cpls scattered informally around the room, side-by-side, W on the R, both facing "front." Inside hands joined. Directions are for M, W uses opp ftwork.

**Basic Step:** Waltz step. This is a gliding waltz, using long steps.

Meas

PATTERN

PART I.

Start with opp ft: Move fwd two waltz steps -- turn to face opp direction on last two cts (face ptr while turning, change hands). Repeat twd "home" pos, but turn only enough to finish facing ptr. Step side L, step on R behind L, step on L in place -- repeat to R, starting with R ft. Turn away from ptr with four steps, hold ct 5, clap on ct 6. Repeat from the beginning. (Swing joined hands fwd and bkwd on 5th and 6th meas -- shoulder high.)

PART II. (Square)

In semi-open ballroom pos: Do two waltz fwd turning CW 3/4 turn to face L wall. Repeat three more times, but on last turn end facing "back" wall, with M changing over to other side, W on his L.

PART III.

Repeat action of Part I. (Facing back wall, W to L of M.)

PART IV.

Waltz "free style" around the floor for 16 meas.

PART V.

M holds W R hand in his L. Change places with one waltz step -- W turns under joined hands to her R. One waltz step in place, facing ptr, at same time leaning or pulling away from each other. Repeat three more times, assume Varsouvienne pos on last meas, with W on M L.

RANCHERA (continued)PART VI.

Do one waltz step to change places with ptr (M to L, W to R).  
(Look at ptr as you do this -- this is done in place.) Do seven  
of these.

PART VII.

Repeat action of Part VI, but moving freely around the room --  
pattern is not set.

PART VIII.

Repeat action of Part I.

Presented by Nelda Drury

SANTA RITA  
(Mexico)

Santa Rita (SAHN-tah REE-tah) is a cpl dance from Northern Mexico.

Record: C.B.S. -- E.P.C. 393 (Columbia -- 45) 2/4 meter.

Formation: Cpls in semi-open ballroom pos, facing LOD. Directions are for M; W uses opp ftwork.

Steps: Taconazo Step: Step on R ft (bend R knee slightly). Tap or strike L heel on floor, but raise immediately. Raise R heel (but not toe) and then snap it on floor. Repeat with L to the L. This step is characteristic of the dances of the Northern States of Mexico.

Push Step: Step or lunge to the R, close L ft up to R ft, step again to the R. Keep traveling to the R. This is similar to "buzz" step, but done in a straight line, not spinning.

Meas

PATTERN

PART I. Cue words: Polka L, R, L, R, cross, cross, stamp, stamp, slide, slide, stamp, stamp.

Do four polka steps fwd (in LOD): L, R, L, R (hop-step-close-step).

Cross L over R ft. Cross R over L. Stamp L three times.

Do two slides to R (RLOD), stamp L, stamp L.

Repeat all of Part I.

PART II. In closed ballroom pos, moving sdwd.

Slide to L, close R, slide L, cross R over L (broken ankle), cross L over R. Repeat in opp direction with opp ft. Repeat all three more times.

PART III. Polka.

Do 16 polka steps in LOD (in ballroom pos, turning).

PART IV. Cue words: Balance fwd, balance back and wrap the girl around, fwd, back, and send her back to place.

Join both hands with ptr. Balance fwd (polka step) (R shoulder to R shoulder). Balance bkwd (away from ptr). Two polka steps.

Do two polka steps into "wrap-up" pos (do not drop hands). W turns to her L, M holds his R hand waist high, L hand up, W ends up at his R side and he drops his L hand over her. Balance fwd, balance back, and turn her back to place.

Repeat all to L shoulder. This time don't send her back (don't unwrap).

SANTA RITA (continued)PART V.

Do four Taconazo steps in place: R,L,R,L.

Do seven Push steps to R, end with bounce on both ft.

Repeat to L starting with L ft.

INTERLUDE.

W does three-step-turn to her L (drop her R hand. Then both turn, W to her R, M to his L, end in closed ballroom pos, M facing LOD.

PART VI.

"Apache" step: Step fwd L, step in place R ft, step back with L, step in place with R ft (repeat all).

M does eight walking steps fwd (turning heels out). W walks bkwd with "broken ankle" steps.

Repeat all three more times (four in all).

PART VII.

Hop on R and place heel out to L side (in LOD). Hop R and place L toe across (and in front of R ft). Do slide-close-slide to L.

Cross R over L (in broken ankle). Cross L over R, close, bounce on both ft. Repeat to R, starting with R ft.

Repeat all.

PART VIII.

Repeat action of Part I.

PART IX.

Repeat action of Part II.

PART X.

Repeat action of Part I.

Presented by Nelda Drury

ADA'S KRAKOWIAK  
(Poland)

Pronunciation: AH-dahs krah-KOH-vyahk

Polish national group dance originating in the Kraków region. Arranged by Ada Dziewanowski.

Music: Record Miza XL 0203 "Farewell to My Country," Side B, Band 4, "Na krakowskim rynku," (On the Kraków Market).  
2/4 time.

Steps used: Galop (gah-lohp): Step-close; two to one measure, ending phrase with a zeskok (zes-kohk) - jump on both ft close together.  
Akcentowany (ahk-tsen-toh-vah-ny): Hop on inside ft, picking up the knee of the outside leg; step on outside ft, step on inside ft; one measure.  
Holubiec (hoh-woo-byets) step to R: Two heel clicks with R, moving to R with hops on L, L fist on hip, R arm extended diag in air; three stamps in place R,L,R, R fist returning to hip; two measures.  
Holubiec step to L: Same with opp ftwork and arm movements.  
Krzesany (kshe-sah-ny) step with R: Scuff with R ft fwd and bkwd; three stamps in place R,L,R; two measures.  
Krzesany step with L: Same with opp ftwork.

Formation: Cpls facing LOD, inside hands joined, outside fist on own hip.

Meas

PATTERN

INTRODUCTION.

- 1-4 No action.  
5-6 W rolls L into M arm.  
7-10 They rock together, front and back, front and back.

FIGURE I. Couple Gallop.

- 1-8 15 galop steps in LOD; on ct 16 zeskok (on ct 1 M L hand up at angle, as if holding hat; fist returns to hip on zeskok).  
9-16 Repeat action of meas 1-8.

FIGURE II. Turn.

- 1-8 Akcentowany steps, turning CCW in place, M bkwd, W fwd, end facing LOD.

FIGURE III. Clicks.

- 1-2 Holubiec step away from each other.  
3-4 Holubiec step twd each other.  
5-8 Repeat action of meas 1-4, Fig. III.

ADA'S KRAKOWIAK (continued)FIGURE IV. Circle Gallop.

- 1-8 Hands joined in circle, 15 galop steps and zeskok, moving CCW.  
 9-16 Repeat action of meas 1-8, Fig. IV, but moving CW.

FIGURE V. Scuffs in place.

- 1-2 Still holding circle, krzesany step with R.  
 3-4 Krzesany step with L.  
 5-8 Repeat action of meas 1-4, Fig. V, facing ptr on last three stamps, W back to ctr of circle.

FIGURE VI. Clicks in a square. Holubiec w kwadracie (hoh-woo-byets fkfah-drah-chec).

- 1-2 Holubiec step to R, face to face, 1/4 turn R on the three stamps.  
 3-4 Holubiec step to L, back to back, 1/4 turn R on the three stamps.  
 5-8 Repeat action of meas 1-4, Fig. VI completing square.  
 9-16 Repeat action of meas 1-8, Fig. VI ending in two circles, M facing in, W facing out.

FIGURE VII. Gallop in two circles (\* see variation).

- 1-8 All to own R, 15 galop steps, ct 16 zeskok,  
 9-16 Repeat action of meas 1-8 to L, end facing ptr, taking cross-hand hold.

FIGURE VIII. Scuffs to place.

- 1-8 Beginning with R, four krzesany steps, moving to a clear spot on meas 7-8.

FIGURE IX. Gallop Spin. Drobna kaszka (drohb-nah kahah-kah).

- 1-16 With 31 smooth galop steps, spin CW in cross-hand hold as follows:  
 8 both standing straight.  
 8 W squatting.  
 8 M squatting.  
 7 both standing straight -- and ct 32 zeskok.

FIGURE X. Clicks in a square. Holubiec w kwadracie.

- 1-16 Repeat action of meas 1-16, Fig. VI, but end in open shoulder-waist pos, fist on hip.

FIGURE XI. Gallop in and out.

- 1-4 7 galop steps into center and zeskok.  
 5-8 7 galop steps out, forming circle and zeskok, ending with M back to ctr.

FIGURE XII. Couple Gallop (\*\* see variation).

- 1-14 27 galop steps in LOD, on ct 28 zeskok Note: 14 meas: an old song "Na Wawel, na Wawel" (nah vah-vel, nah vah-vel).

ADA'S KRAKOWIAK (continued)FIGURE XIII. The bow. Ukłon (Ook-won).

- 1-2 2 akcentowany steps into ctr, outside arms straight up.  
 3-4 4 walking steps bkwd away from ctr, bowing low and sweeping outside hands twd floor.  
 5-8 Repeat action of meas 1-4, Fig. XIII.  
 9-11 3 akcentowany steps turning CCW, outside arms diag up.  
 12 Bow and straighten.

Variations:

- \* 1-4 All to own R three galop steps, then stamp with R ft and pivot half turn CW; continue in the same direction with three gallops, stamp and a half turn but starting with L ft and doing the half turn CCW.  
 5-8 Repeat action of meas 1-4 but at ct 16 zeskok without half turn.  
 9-16 Repeat action of meas 1-8, only now M is facing out and W is facing in; end with a zeskok facing each other and taking cross-hand hold.
- \*\* Gallop in a "cog-wheel." Kolo zebate (coh-woh zem-bah-teh).  
 At the end of previous figure W join hands in a circle facing in. M facing LOD puts his L hand over the joined hands of his ptr and the W to her L.
- 1-10 The "Cog-wheel" moves CCW, W with 19 galop steps and a zeskok, M with nine polka steps and one step and a zeskok. M extend their free R hand diag upward on meas 1,3,5,7, and 9 and downwards on meas 2,4,6, and 8. On last ct of meas 10 they put both their hands over the joined hands of the W.
- 11-14 All facing in, move CW with seven galop steps and a zeskok at end, taking open shoulder-waist pos, fist on hip.

NA WAWEL, NA WAWEL

<u>Polish</u>	<u>Pronunciation</u>	<u>Translation</u>
Na Wawel, na Wawel Krakowiaczku żwawy, Krakowiacsku żwawy, Podumaj, potęsknij Nad pomnikiem sławy, Podumaj, potesknij Nad pomnikiem sławy.	Nah vah-vel, nah vah-vel krah-koh-vyach-koo zhvah-vyh, krah-koh-vyach-koo zhvah-vyh, poh-doo-maay, poh-tens-kneey naht pohm-nee-kyem swah-vyh, poh-doo-maay, poh-tens-kneey naht pohm-nee-kyem swah-vyh.	Go to the Wawel castle The vivacious Kraków boy, Ponder and long over this monument of Poland's glory.

Presented by Ada Dziewanowski.

These directions are meant as a reminder for those who have learned the dance. Assistance in writing the directions by Conny and Marianne Taylor. Please do not reproduce without written permission of Ada Dziewanowski.



ADA'S KUJAWIAK NO. 1  
(Poland)

Kujawiak (koo-yah-vyak) is a Polish cpl dance which originated in the Kujawy region, the agricultural lowland, North-West of Warsaw. It became popular all over Poland, also as a ballroom dance, and belongs, therefore, to the category of the national dances. It is a slow dance in 3/4 time, suggestive of the grain blowing gently in the fields. Its tunes are romantic, lyrical, and slightly sad, often in rubato tempo. Some melodies alternate between a slow tempo and a faster tempo. Kujawiak is done with simplicity and grace in a smooth, flowing style, in an erect posture, with slightly bent knees. The M performs from time to time more elaborate steps than the W. Kujawiak has many steps and figures. Only a few have been chosen for this arrangement.

Record: LP M1za XL 0203 "Pożegnanie O jczyzny" (Farewell to My Country), side A, Band 3, "Na wierzbowym listku" (On a Willow Leaf), 3/4 time.

Basic step: (One measure). Ct 1: Step on L ft (R ft). Ct 2: Slightly smaller step on the ball of R ft (L ft), Ct 3: Small step on L ft (R ft) near the other ft. Repeat same pattern in the next measure with opp ftwork.

Formation: Cpls around the room, M and W face each other, M back to ctr of circle, their fists on own hips slightly fwd, elbows also fwd.

MeasPATTERN1-4 INTRODUCTION.

M invites W to dance; they join inside hands, free arms held out; they still face each other.

FIGURE I. (Melody A & B). Figura rozwijana (fee-goo-rah roh-z-vee-yah-nah):

- 1-3 Moving in LOD, starting with outside ft, using three basic steps, with a 1/4 turn open away from ptr, face ptr, open away (the extended outside arms do not do any special movements).
- 4 With one basic step done in place, M brings W to face him, he faces LOD, and they get into shoulder-shoulder pos.
- 5-7 With three basic steps, M moves fwd, W bkwd.
- 8 Both do a slow dip pointing knees L and then straightening them.
- 9-11 Still in shoulder-shoulder pos, both starting with L ft, with three even steps per meas done on the whole ft, stepping through the heel, with knees almost straight, ptrs walk CW around each other.
- 12 Two stamps and hold facing ptr.
- 13-15 Repeat action of meas 9-11, both starting with R ft, walking CCW.

ADA'S KUJAWIAK NO. 1 (continued)

- 16 Two stamps and hold while getting into the pos to begin, Fig. I.  
 17-31 Repeat action of Fig. I, but ...  
 32 Finish taking open shoulder-waist pos with outside fist on own hip; M back to ctr of circle.

FIGURE II. (Melody C). Odsibka (ot-sheep-kah):

- 1-3 Repeat action of meas 1-3, Fig. I.  
 4 Ct 1: M steps across in front of W with R ft; cts 2, & 3: M pivots CW on the R ft, L knee up, and with a wide movement slaps twice his L thigh with his L hand. Meanwhile, W moves bkwd CW with three small steps.  
 5-7 With three even steps per meas, done on flat ft with knees bent, cpl turns CW, M moving fwd, W bkwd.  
 8 Two stamps and hold facing ptr; M back to ctr of circle.  
 9-16 Repeat action of meas 1-8, Fig. II.  
 1-96 Repeat entire dance twice, including the Introduction, during which ptrs balance away and twd each other, two hands held. The last time Fig. II is done only once.

THE SONG

Na wierzbowym listku słowik list pisze,  
 a gdy już napisał, przerwał wiatr ciszę,  
 przerwał listek, przerwał, zaniósł go wiośnie,  
 potem przysiadł na sośnie.

I skinęła ręką i wnet wyszło słońce,  
 słowik strzepnął piórka i po łące  
 dana, dana poszła piosnka  
 od samego rana

Księżyc już się za jasną, czapką, chmur skłonił,  
 kiedy wiosna listek wzięła w swe dłonie,  
 przeczytała słowa, w których był smutek,  
 żal słowika i nuty.

ADA'S KUJAWIAK NO. 1 (continued)THE SONG (English translation)

The Nightingale wrote a letter on a willow leaf,  
When he finished it the wind interrupted the silence,  
The Nightingale cut off the leaf and carried it to Spring  
And then sat on a pine.

Spring waved her hand and the sun came out,  
The Nightingale fluttered his feathers  
And a song "dana, dana" burst forth in the meadow  
On that glorious morning.

The moon went down beyond the pale lining of the clouds  
When Spring took the leaf in her hands  
And read the words which contained  
The sadness and sorrow of the Nightingale.

Presented by Ada Dziewanowski

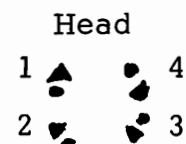
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KACZOK  
(Poland)

Pronunciation: KAH-chohk

This is a dance for four cpls from Śląsk (Silesia) in southwestern Poland. The name of the dance derives from the word "kaczor," the drake. Two different melodies are used for this dance, both old songs: (1) "Nasza Kasia płacze," (Our Kathy is weeping), a melody in 3/4 time, composed of three parts, each one faster than the preceding one, and (2) "Ja do lasa nie pojade," (I will not go to the woods), a melody in 4/4 time, composed of two parts, the second being faster. The dance was introduced in 1974 by Ada and Jaś Dzięwanowski, who learned it in Cieszyn, Poland, from a noted Silesian folklorist, Janina Marcinkowa.

Record: DR-7167. 3/4 and 4/4 meter.



Formation: Cpls in open ballroom pos in four corners of a square, facing ctr, outside hands on own hips.

Meas

PATTERN

3/4

meter FIGURE I. (Melody A in 3/4 time, part 1: four meas played twice.)

1 Starting with the outside ft, cpls 1 and 3 move with three steps in a dignified manner twd the ctr of the square.

2-3 With six steps they make a full CCW turn in place.

4 All four cpls bow, ft placed together, bending slightly fwd, outside arms opening slightly to the side.

5 Cpls 2 and 4 repeat action of meas 1, while cpls 1 and 3 take three steps back to place.

6-8 All four cpls repeat action of meas 2-4.

FIGURE II. (Melody A, part 2: four meas played twice.)

1-4 All four cpls join hands in a circle and starting with R ft, move CCW with 12 light step-hops.

5-8 Repeat action of meas 1-4, Fig. II, in opp direction.

FIGURE III. (Melody A, part 3: eight meas played twice.)

1-8 Each cpl hooks R elbows and starting with R ft with 24 light running steps turn CW. The outside arms, raised overhead and slightly rounded, wave in and out with each step.

9-16 Repeat action of meas 1-8, Fig. III, in opp direction. Hook R elbows.

KACZOK (continued)

4/4

meter FIGURE IV. (Melody B in 4/4 time, part 1: eight meas.)

- 1-2 Cpls hold inside hands, M outside hand on his L hip, W holding down her skirt or apron. Starting with R ft, cpls 1 and 3 exchange places with eight dignified steps, cpl 1 passing under arch formed by cpl 3.
- 3 With four steps, cpls 1 and 3 make half a CCW turn, M leading W around himself.
- 4 All four cpls bow as in meas 4, Fig. I.
- 5-8 Cpls 2 and 4 repeat action of meas 1-4, Fig. IV, cpl 2 forming arch in meas 5-6.

FIGURE V. (Melody B, part 2: eight meas.)M:

- 1-4 M clap their own hands and make a R hand star with outside arms extended to sides (called "krzyżyk" -- a little cross). Starting with R ft, move CW with 16 light running steps.
- 5-8 Repeat action of meas 1-4, Fig. V, with a L hand star in opp direction.

W:

- 1 W clap their own hands twice.
- 2 Hands on hips, starting with R ft, turn once in place CW with four running steps.
- 3-8 Repeat action of meas 1-2, Fig. V, three more times.

FIGURE VI. (Melody B, part 1.)

- 1-8 Repeat action of Fig. IV, everybody returning to their original pos. This time cpls 3 and 2 pass under arches formed by cpls 1 and 4 respectively.

FIGURE VII. (Melody B, part 2.)

- 1-8 W repeat M part of Fig. V, while M stand in place clapping their own hands 16 times. At the end, W return to ptr.

Presented by Ada Dziewanowski

KOSEDER  
(Poland)

Pronunciation: koh-SEH-dehr

Cpl dance in 2/4 time from Kaszuby, in Pomorze (Pomerania), the Baltic Sea region, Poland's window on the maritime world. In their music, dances and costumes the Kaszuby people have assimilated into the native Slavic elements influences from other nations on the Baltic, like the Germans and the Scandinavians. Like the Swedes the M wear yellow trousers. The W ornament their costumes with embroidery done with a golden thread and wear necklaces made of amber, which is plentiful on the Baltic shores. The Kaszuby people make their living from farming, cattle breeding, and fishing.

The name of the dance, koseder, derives either from the word "kosić" (to mow), as this dance might have been done in the fields during harvesting, or from the word "na ukos" (diagonally), as there is a diagonal movement of the leg in the step. The Kaszuby people consider koseder as their most representative dance. The melody has two parts: "A" (koseder step) and "B" (polka step).

Record: DR-8310. 2/4 meter

Formation: Circle of cpls, facing LOD, W in front of M, hands on own hips (fingers and elbows fwd).

Meas

PATTERN

1-4 INTRODUCTION.

FIGURE I.

- A 1 All start with L ft step-together-step.  
2 Ct 1: Hop on L ft, bringing R ft in front of L ankle. Ct 2: Leap in place onto R ft, slightly back, cut with L ft across R ankle, body hinges strongly fwd in the same movement.  
3-8 Repeat action of meas 1-2 three more times.  
9-16 Repeat action of meas 1-8.

FIGURE II.

- All join hands in a ring, moving in LOD, with a polka step with a "kniks":  
B 1 Ct 1: Step L ft. Ct &: R together. Ct 2: Step L ft with a quick vertical drop ("kniks"), free R ft flicks up in back.  
2 Repeat action of meas 1, Fig. II, with opp ftwork.  
3-8 Repeat action of meas 1-2 three more times, changing the direction with the last three steps.  
9-16 Repeat action of meas 1-8 in opp direction, RLOD. With last three steps, while changing the direction to LOD, circle breaks into cpls holding insides hands, outside hands (M L, W R) on own hip.

KOSEDER (continued)

- FIGURE III.
- A 1-8 Repeat action of meas 1-8, Fig. I, in this new formation.  
9-16 Dance pattern is repeated.

- FIGURE IV.
- Cpls join hands in skaters' pos.
- B 1-8 Repeat action of meas 1-8, Fig. II. Change the direction with last three steps of meas 8 by making a half turn, M CW, W CCW.  
9-16 Dance pattern is repeated moving RLOD.

- FIGURE V.
- A 1-8 Repeat action of meas 1-8, Fig. I, in skaters' pos.  
9-16 Dance pattern is repeated, only instead of last hop and leap in meas 8, W does two stamps in place (R,L) to have her R ft ready to do the next Fig.

- FIGURE VI.
- Arms joined in ballroom pos, cpls dance around the room with the characteristic (without hopping) Kaszuby polka:
- B 1 Ct 1: M steps L ft LOD, dipping joined hands with side body bend from waist to L. Ct &: Step R together, turning CW.  
Ct 2: Step on L ft continuing turn CW to complete half turn. W does same pattern with opp ftwork.  
2 Repeat action of meas 1, Fig. VI with opp ftwork to complete the turn, with joined hands up for side body bend to R, also in LOD.  
3-8 Repeat action of meas 1-2, Fig. VI three more times.  
9-16 Dance pattern is repeated, only instead of the last polka step, W does two stamps (L,R), facing RLOD. M faces her.

- FIGURE VII.
- A 1-8 With crossed hands joined, cpl repeats action of meas 1-8, Fig. I, moving LOD, M fwd and W bkwd. Instead of dance pattern of ct 2 of meas 2,4,6, and 8 they flip their straight L legs diag to the L sides, without the body hinging.  
9-16 Dance pattern is repeated in opp direction (M moving bkwd, W fwd). On meas 8 W does two stamps.

- FIGURE VIII.
- B 1-8 Repeat action of meas 1-8, Fig. VI.  
9-16 Dance pattern is repeated. Both end with a polka step.

Presented by Ada Dziewanowski.

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KOZIORAJKA  
(Poland)

Pronunciation: koh-zhoh-RAHY-kah

This is a dance for three, in 2/4 time, from the mountainous region of Beskidy in the southern part of Upper Silesia in Poland. The name of the dance derives from the word "koza" - the goat. It has three melodies in three different tempos, which is characteristic of Silesian music. Dance was introduced in 1974 by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland, from a noted Silesian folklorist, Janina Marcinkowa.

Record: DR-7167. 2/4 meter

Formation: Circles of trios composed of one M and two W, holding hands, arms straight.

Meas

PATTERN

1-4 INTRODUCTION.

PART I.

- A 1-3 Starting with L ft all move CW with six step-hops.  
4 Three stamps and a hold (L,R,L), facing inside of the circle.  
5-8 Repeat action of meas 1-4 with opp ftwork and direction.  
9-16 Repeat action of meas 1-8.

PART II.

- B 1 Ct 1: With a slight leap all step on L ft and bring the R ft fwd (this step in Silesian dialect is called the "szkrobok" (shkroh-bohk) from the verb skrobać - to scrape, to scratch).  
Ct 2: Hold.  
2 "Szkrobok" with R ft and hold.  
3-4 Three "szkrobok's" (L,R,L) and hold.

PART III.

- C 1-2 M hooks R elbow with R W and with four running steps beginning R ft does one full CW turn with her; rounded outside arms are lifted over head. Meanwhile the L W (hands on hips) with four steps does two full CCW turns by herself.  
3-4 Repeat action of meas 1-2 in opp direction, with M dancing with L W, L elbow linked, etc., and R W twirls CW.  
5-16 Repeat action of meas 1-4, Part III, three more times.

The whole dance is repeated from the beginning.

Presented by Ada Dziewanowski

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OKRĄC SO WKÓŁ ("Turn Yourself Around")  
(Poland)

Pronunciation: OH-krontz soh fkoow

Cpl dance in 3/4 time from Kaszuby, in Pomorze (Pomerania), the Baltic Sea region of Poland. It is a "ladies' choice" dance. It originated from the fact that when, at a festivity, the boys were too shy to ask the girls to dance with them, the girls took the initiative and teased the boys with the following song:

<u>Kaszuby Dialect</u>	<u>Standard Polish</u>	<u>English Translation</u>
Okrąć so wkół	Okręć się wokół	Turn yourself around,
Nie stoj jak wół,	Nie stój jak wół,	Don't stand there like an ox,
Wez dziewczę w pól,	Weź dziewczę w pól,	Take the girl by the waist
Krąć so z nią wkół.	Kręć się z nią wokół.	And turn around with her.

... and a dance was created. Due to the geographical location the dance reflects Scandinavian influence. It has a slow and a fast melody, "A" and "B."

Record: Record: DR-8310. 3/4 meter

Formation: M stands or sits, assuming a nonchalant or shy attitude.  
W is in front of him, hands on her hips.

Meas

PATTERN

- FIGURE Ia. (Cue: "Turn - hold - bow - hold")
- A 1 With three steps, R,L,R, W turns once in place CW, extending her R arm out to the side.
- 2 Facing M, she closes L ft to R ft and pauses, ft together, placing hands on her hips.
- 3 W makes a deep curtsy, stepping back onto L ft, bending L knee, with R leg straight in front; she extends her arms to the side.
- 4 Repeat action of meas 2.
- 5 Repeat action of meas 1, with opp ftwork and direction.
- 6-8 Repeat action of meas 2-4 with opp ftwork and direction.

- FIGURE Ib. (Melody A repeated.)
- 9 With three steps, R,L,R, W steps up to M.
- 10 Hold as meas 2, ... and
- 11-12 Without doing any steps herself, attempts to "get him started" into the dance by grasping his shoulders several times, and making him spin around to his R once each time.
- 13-14 With six steps (or fewer, depending on space available), W takes M by both hands and pulls him into the circle.
- 15-16 Repeat action of meas 11-12. Ptrs end facing each other (M facing twd ctr), both have their hands on own hips.

OKRAC SO WKOL (continued)FIGURE II.

- B 1 Facing each other, hands on own hips, M and W each step to own R with R ft, swinging L up across in front of R and hop on R ft.
- 2 Repeat action of meas 1, Fig. II, with opp ftwork and direction.
- 3 Step-close to R with R ft (putting wt on L ft).
- 4 Repeat action of meas 1, Fig. II.
- 5-8 Repeat action of meas 1-4, Fig. II, with opp ftwork and direction.
- 9-16 Repeat action of meas 1-8, Fig. II.

FIGURE III.

- A 1-4 W does the same "Turn-hold-bow-hold" pattern as in Fig. Ia, meas 1-4. M does same pattern as W, with opp ftwork and direction in meas 1-2 (his L arm extended out to side on the "Turn") and with same ftwork in meas 3-4.
- 5 Take shoulder-waist pos and move twd ctr with three steps (M fwd R,L,R, W L,R,L bkwd).
- 6 Repeat action of meas 5, Fig. III, but with opp ftwork and direction.
- 7-8 With four steps and a hold, cpl makes a 1-1/2 CW turn, R shoulders turned twd each other. Ptrs end facing each other (this time M facing twd wall), both have their hands on own hips.
- 9-16 Repeat action of meas 1-8, Fig. III, with the exception that at the end they do only a full turn and end facing LOD, hands in skaters' pos.

FIGURE IV.

- B 1 Both starting with R ft, move fwd in LOD with two running steps and a hop (R, L Hop).
- 2 Repeat action of meas 2, Fig. IV.
- 3-4 Cpl pivots in place CCW with six steps.
- 5-8 Repeat action of meas 1-4, Fig. IV.
- 9-16 Repeat action of meas 1-8, Fig. IV. End facing each other, hands on own hips.

FIGURE V.

- A 1-16 Repeat action of Fig. III, only the M starts inside and ends on the outside of the circle, and the W the opp. Ptrs end facing each other with their hands on own hips.

FIGURE VI.

- B 1 M and W do in place three quick stamps and a hop, starting with the R ft (R,L,R hop; cts 1, &, 2-3).
- 2 Repeat action of meas 1, Fig. VI, but with opp ftwork.
- 3-4 With six running steps, beginning R ft, exchange places, passing R shoulders, ending facing each other.
- 5-8 Repeat action of meas 1-4, Fig. VI.
- 9-16 Repeat action of meas 1-8, Fig. VI.

OKRĄC SO WKÓŁ (continued)FIGURE VII.

- A 1-16 Repeat action of Fig. III. End with all dancers in a ring holding hands.

FIGURE VIII.

- B 1-2 Repeat action of meas 1-2, Fig. II, but in a circle.  
 3-4 All run six steps CCW, slightly lowering bodies.  
 5-8 Repeat action of meas 1-4, Fig. VIII.  
 9-16 Repeat action of meas 1-8, Fig. VIII.

If you want to do the dance once more, M make an inside circle facing out, W an outside circle facing in. M stand in their debonair or "shy" pos, while W do two sets of "turn-hold-bow-hold" sequence described in Fig. Ia, moving, however, to the R throughout. The second M a W faces will be her ptr for the rest of the dance.

Presented by Ada Dziewanowski

Notes prepared with assistance of Dick Crum. Please do not reproduce without permission of Ada Dziewanowski.

PRZEWORSKA  
(Poland)

Pronunciation: pshe-VOHR-skah

This is a polka from Przeworsk, a small town in the Rzeszów region, in the South-East borderline of Poland. Because it was danced at the fairs in Przeworsk, people from other parts of Rzeszów region were exposed to it and brought it home. Sometimes it is called the "wściekła" (mad, wild) polka. It has been researched in 1940 by a Rzeszów folklorist, Bożena Niżańska, who learned it from Wiktoria Żakowa, born in 1900. The music is in 2/4 time and has a slow part (Melody A) and a fast part (Melody B). The dance was introduced by Ada Dziewanowski at the Maine Folk Dance Camp 1970.

Record: Folk Dancer MH 45-4002: Music by Stanisław Szabat's Folk Orchestra from Rzeszów. 2/4 meter

Formation: Cpls in a single circle, facing each other, M facing LOD. M has R arm around W waist. W has L hand on his R shoulder. Outside arms hang down loosely.

Meas

PATTERN

1-2 INTRODUCTION.

PART I.

- A 1 Ct 1: Leaning slightly in the direction of movement, with a slight swing of the outside leg, step twd the ctr of the circle sdwd on outside ft (M L, W R), knees relaxed. Ct &: Step on inside ft, still twd ctr, crossing over outside ft, knees relaxed. Ct 2: Step sdwd on outside ft, still twd ctr. Ct &: Bounce slightly on the outside ft while body starts to lean in the opp direction.
- 2 Repeat action of meas 1 with opp ftwork and in opp direction.
- 3-7 Repeat action of meas 1-2 two and a half more times. Note: with this slow relaxed step, cpl should correct the spacing among other cpls as proper spacing is very essential in the pivot of Part II.
- 8 Finish with two stamps (M: R,L, W: L,R), while M takes hold of the back of the W R hand with his L hand and places it on his L hip, holding it there.

PART II.

The cpl will now pivot around the circle with deeply bent knees, making a full turn with two steps (1 meas).

- B 1 Ct 1&: Moving in LOD, M takes a long step through his heel with R ft, knees deeply bent, and does half a turn CCW; W does the same with L ft stepping bkwd. Ct 2&: Still with bent knees, M steps bkwd on L ft, W fwd on R ft and the cpl completes the full turn.

PRZEWORSKA (continued)

- 2 Repeat action of meas 1, Part II.
- 3 Ct 1: Moving in LOD, but not turning, M steps fwd on R ft, W bkwd on L. Ct &: They both bring their other ft close to the first one, straighten their knees and for a moment stand on the balls of their ft. Ct 2&: They sharply return to the bent knees pos and start the pivot again, as in meas 1, Part II.
- 4-15 The special Przeworska pivot takes two and a half measures. That is why each set starts in a different place of the music. During these 15 meas the cpl does a total of six sets (five quarter-notes to each set). While practicing the step it is recommended to count to oneself 1,2,3,4,5&.
- 16 Ct 1&: Moving in LOD, M steps fwd on R ft, W bkwd on L ft. Ct 2&: Both jump on both ft neatly together, knees bent.

Repeat dance from beginning five more times.

Presented by Ada Dziewanowski

Notes prepared with assistance of Mary Ann Herman. Please do not reproduce without permission of Ada Dziewanowski.

ŚWINIOK  
(Poland)

Pronunciation: SHVEE-nyohk

This is a cpl dance in 2/4 time from the mountainous region of Beskidy in the southern part of Upper Silesia, in Poland. The name of the dance derives from a song. The word "świniok" (Silesian dialect for "świniarz") means a swineherd. The same dance appears in other parts of the Beskidy region under different names. The dance was introduced in 1974 by Ada and Jaś Dzięwanowski, who learned it in Dieszyn, Poland from a noted Silesian folklorist, Janina Marcinkowa.

Record: DR-7167. 2/4 meter.

Formation: Cpls in a circle, in open ballroom pos, both M and W facing LOD. The outside arms hang down, or M may place his hand on his lower back, palm facing away from the body.

Meas

PATTERN

1-8 INTRODUCTION.

PART I. Polka with two hops.

- 1 Starting with outside ft, cpl does a flat polka step in LOD. During ct 1, & they both lean fwd, on ct 2 they straighten.
- 2 Both hop twice on their outside ft and swing the inside legs fwd.
- 3-4 Cpl does half a turn twd each other (M CW, W CCW), and repeat action of meas 1-2 with opp ftwork and direction.

PART II. Pivot. M puts his R arm around W waist and his L hand on her shoulder blade. W has her R hand on M shoulder blade and her L hand on M upper arm.

- 5-8 M starting with his L ft bkwd, and W with R ft fwd, the cpl pivots CCW in LOD. With eight steps they make four full revolutions (in Silesian dialect the pivot step is called the "szłapok" (shwah-pohk) from the verb "człapać," (to shamble).
- 9-16 Repeat entire dance from beginning.

The dance is repeated six more times.

Presented by Ada Dzięwanowski

MAP OF POLAND



CIGANCICA  
(Serbia)

Cigancica (tsee-GAHN-chee-tsah) comes from East Serbia.

Music: Borino Kolo BK 732.

Formation: Open or closed circle, regular hand hold (arms down), mixed circle.

Rhythm: 7/8 (ct 1,2,3) Every ct has a bounce, but the third one is a little longer and more exaggerated.

Meas

PATTERN

- 1 Touch the floor with R to R, wt on L, bounce on L (ct 1). Put wt on R, lift L off the floor, bounce on R (ct 2). Bring L beside R, put wt on it going down deeper on your L knee and lifting R off the floor (ct 3).
- 2 Take a small step with R to R, L ft is on the floor (ct 1). Bounce once on R, lifting L ft in back (ct 2). Swing L in front of R, going down deeper on R knee (ct 3).
- 3 Bring L beside R, bounce once on both ft (ct 1). Bounce once on L, lifting R ft in back (ct 2). Swing R in front of L, going down deeper on L knee (ct 3).
- 4 Bring R beside L, bounce once on both ft (ct 1). Bounce once on R, lifting L ft in back (ct 2). Swing L in front of R, going down deeper on R knee (ct 3).
- 5-8 Repeat action of meas 1-4, in opp direction, reversing ftwork.

Repeat entire pattern to end of music.

Presented by Bora Gajicki



CUBURKA  
(Serbia)

This is a Serbian dance from the Belgrade region. Dances from this area are noted for their excellent, fine styling -- steps are small, smooth, and very controlled.

The basic steps were learned by Bora Gajicki in Beograd, Jugoslavija, and arranged by him to fit the music.

Pronunciation: CHOO-boor-kah

Record: Borino Kolo Ensemble, BK 721, Side 2, Band 1. 2/4 meter

Formation: The beginning pos is with the body turned slightly to the R; hands can be joined and held down, or they can be in a shoulder hold.

MeasPATTERNFIGURE I.

- 1 Step with R to R (ct 1), hop R (ct 2).
- 2 Step on L (ct 1), hop on L (ct 2).
- 3 Hop on L (ct 1), step on R (ct &), step on L (ct 2).
- 4 Step on R to R (ct 1), step L (ct &), step R (ct 2).
- 5-8 Repeat action of meas 1-4 with opp ftwork and direction. Start to L with L, etc., with body turned slightly to the L.
- 9-16 Repeat action of Figure I.

FIGURE II.

- 1 Moving LOD, hop on L (ct 1), step on R (ct &), step on L (ct 2).
- 2 Step to R with R (ct 1), step with L to R, crossing behind R (ct &), step to R, lifting L off the floor (ct 2).
- 3 Hop on R (ct 1), step on L (ct &), step on R (ct 2).
- 4 Step to R with L, crossing in front of R (ct 1), step to R with R (ct &), step to R with L, crossing R in front and lifting R off floor (ct 2).
- 5-16 Repeat action of Figure II three more times.

FIGURE III.

- 1 Facing ctr, small jump on both ft, bending knees slightly, put wt on R (ct 1), hop on R (ct 2).
- 2 Small jump on both ft bending knees slightly, put wt on L (ct 1), hop on L (ct 2).
- 3 Hop on L, turning body slightly to L (ct 1), stamp R in front of L, lifting L off floor (ct &), step back on L, crossing behind R, lifting R off floor (ct 2).
- 4 Small step to R with R (ct 1), stamp L in front of R, lifting R off floor, turning body slightly to R (ct &), step on R (ct 2).
- 5-8 Repeat action of meas 1-4, Figure III, with opp ftwork and direction.
- 9-16 Repeat. Figure III.

✓  
CUBURKA (continued)

FIGURE IV.

1-16 Same as Figure II.

Repeat dance to end of music.

Presented by Bora Gajicki

GOCINO KOLO  
(Serbia)

Pronunciation: GOH-tsee-noh KOH-loh

Music:           Records: Borino Kolo BK 743; Kola 4573.

Formation:      Open circle, hands joined and held down.

CtsPATTERNPART I.

- 1 Hop on L, touch R heel in front of L ft.
  - 2 Step on R ft.
  - 3 Hop on R, touch L heel in front of R ft.
  - 4 Step on L ft, moving in LOD.
- Repeat 15 times.

PART II.

- 1 Step with R ft to the R.
- 2 Bounce on R ft.
- 3 Step with L ft to the R.
- 4 Bounce on L ft.
- 5 Step with R ft to the R.
- 6 Step with L to the R.
- 7 Step with R to the R.
- 8 Bounce on R ft.
- 9-16 Repeat action of cts 1-8, Part II, in opp direction, reversing ftwork.
- 17-32 Repeat action of meas 1-16, Part II.

PART III (facing ctr of circle).

- 1 Hop on L ft.
- 2 Step on R ft.
- 3 Bring L to the R ft, lifting R off the floor.
- 4 Hold.
- 5-8 Repeat action of cts 1-4, Part III.

PART III (part 2).

- 1 Step on R ft.
- 2 Hold.
- 3 Step on L ft.
- 4 Hold.
- 5 Step on R ft.
- 6 Step on L ft.
- 7 Step on R ft.
- 8 Hold.
- 9-16 Repeat action of cts 1-8, Part III (part 2) in opp direction, reversing ftwork.  
Repeat Part III.

Presented by Bora Gajicki

KOLUBARSKI VEZ  
(Serbia)

Kolubarski Vez (KOH-loo-bar-skee Vehz) comes from the village of Petka in Šumadija, Serbia.

Music: Borino Kolo BK 732

Formation: Open or closed circle in escort pos.

Meas

PATTERN

PATTERN I

- 1 Small hop on L (ct 1); step with R to R (ct &); bring L beside R, put wt on L (ct 2); hold (ct &); step with R to R, turning body in LOD (ct 3); hold (ct &); small bounce on R (ct 4); hold (ct &).
- 2 Step to L with L (L shoulder twd ctr of circle (ct 1); bring R beside L, put wt on R (ct &); step with L to L (ct 2); bring R beside L, put wt on R (ct &); step with L to L (ct 3); bring R beside L, put wt on it (ct &); step to L with L (ct 4); small hop on L, bring L beside R, leaving R ft up (ct &).

Repeat pattern once.

PATTERN II

- 1 Small hop on L (ct 1); step with R to R (ct &); bring L beside R, put wt on L (ct 2); hold (ct &); stamp with both heels sharply (ct 3); hold (ct &); hold (ct 4, &).
- 2 Small bounce on both ft (ct 1); hold (ct &); small bounce on both ft (ct 2); hold (ct &); cross both ft at the same time so that R is in front (ct 3); hold (ct &); hold (ct 4, &).

Repeat pattern II once.

PATTERN III

- 1 Small hop on L (ct 1); step with R to R (ct &); bring L beside R, put wt on L (ct 2); hold (cts &, 3, &, 4, &).
- 2 Small hop on L (ct 1); step to R with R (ct &); bring L beside R, put wt on L (ct 2); hold (ct &); bounce on both ft (ct 3); hold (ct &); bounce on both ft (ct 4); hold (ct &).

Repeat pattern III once.

PATTERN IV (Body facing LOD)

- 1 Step with R fwd (LOD), (ct 1); step with L fwd (ct &); step with R fwd, bring L beside R calf (ct 2); small bounce on R (ct &); step with L bkwd (ct 3); step with R in place (ct &); step with L fwd (ct 4); bounce on L (ct &).

Repeat pattern IV three times.

Presented by Bora Gajicki

MILEŠEVKA  
(Serbia)

Serbian dance in 3/4 rhythm. Original steps arranged by Bora Gajicki.

Pronunciation: MEE-leh-shehv-kah

Music: Borino Kolo BK 743

Formation: Broken circle, mixed, hands held down, body facing ctr.

Meas

PATTERN

FIGURE I.

- 1 Step with R ft twd ctr of circle but at a slight angle to the R (ct 1), step with L ft and place next to R ft (ct 2), bounce on both ft in place (ct 3).
- 2 Step with R ft back at a slight angle to R (ct 1), step with L ft and place next to R ft (ct 2), bounce on both ft in place (ct 3).
- 3 Small step to L with L ft (ct 1), small step with R ft, placing next to L ft (ct 2), bounce on both ft in place (ct 3).
- 4 Small step with R ft to R (ct 1), small step with L ft to R placing L ft next to R ft (ct 2), bounce on both ft in place (ct 3).
- 5-8 Repeat action of meas 1-4 in reverse direction, starting with L ft to L.
- 9-16 Repeat action of meas 1-8.

FIGURE II.

- 1 Step to R with R ft (ct 1), hop on R ft, starting to cross L ft in front of R ft (ct 2), finish crossing with L ft and place wt on L ft (ct 3).
- 2 Step to R with R ft (ct 1), place L toe in front of R ft (wt remains on R leg) (ct 2), bounce in place (ct 3).
- 3 Step to L with L ft (ct 1), place R toe in front of L ft (wt remains on L leg) (ct 2), bounce in place (ct 3).
- 4 Step to R with R ft (ct 1), place L toe in front of R ft (wt remains on R leg) (ct 2), bounce in place (ct 3).
- 5-8 Repeat action of meas 1-4, Figure II in reverse direction, starting with L ft to L.
- 9-16 Repeat action of meas 1-8, Figure II.

FIGURE III.

- 1 With wt on R ft, bring L ft twd R ft, hitting the floor slightly with the ball of L ft next to R ft (ct 1), small hop on R ft twd R (ct 2), cross L ft behind R ft (ct 3).
- 2 Step to R with R ft (ct 1), step with L ft to R placing L ft in front of R ft, lift R ft slightly off floor (ct 2), place wt back on R ft and lift L ft slightly off floor (ct 3).

▼  
MILESEVKA (continued)

- 3 Step to L with L ft (ct 1), step with R ft to L placing R ft in front of L ft, lift L ft slightly off floor (ct 2), place wt back on L ft and lift R ft slightly off floor (ct 3).
- 4 Step to R with R ft (ct 1), place L ft next to R ft, and bounce lightly (ct 2), bounce again on both ft (ct 3).
- 5-8 Repeat action of meas 1-4, Figure III, in reverse direction, starting with wt on L ft.
- 9-16 Repeat action of meas 1-8, Figure III.

Repeat action of Figures I, II, and III (each twice) until end of dance.

Presented by Bora Gajicki

These dance notations are to be used only for review after instruction; they are not to be used to learn the dance.

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MOMACKA ŠETNYA  
(Serbia)

Pronunciation: Moh-MAHCH-kah SHEHT-nyah

Music: Records: Borino Kolo BK 743; Kola 4573. 2/4 meter.

Formation: Lines of dancers in escortpos (R hand is hooked through bent L arm of R-hand neighbor). Face a little L of LOD.

MeasPATTERN

- 1 Moving in LOD, step on R ft (ct 1); bounce on R (ct &); step on L crossing in front of R (ct 2); bounce on L (ct &).
- 2 Continuing in LOD: step on R (ct 1); step on L crossing in front of R (ct &); step on R (ct 2); bounce on R (ct &).
- 3 Meas 3 and 4 are done dancing in the same place. Step fwd on L (ct 1); bounce on L (ct &); step on R in same place as it was on ct 2, meas 2 (ct 2); bounce on R (ct &).
- 4 Step fwd on L in same place as ct 1, meas 3 (ct 1); step bkwd on R in same place as ct 2, meas 3 (ct &); step fwd on L as before (ct 2); bounce on L (ct &).
- 5-6 Repeat ftwork of meas 1-2 but move bkwd. On last ct & turn to face a little R of RLOD.
- 7-8 Repeat ftwork of meas 3-4 but move in RLOD. Turn on last ct & to face LOD.

Note: The record Kola 4573 has a four meas interlude that appears twice during the dance. It also ends with the first two meas of the interlude.

Meas 1-2: Facing as in meas 7-8, bounce heels on cts 1,2 of meas 1. Continue bouncing heels on cts 1, &, 2 of meas 2.

Meas 3-4: Turning to face LOD, walk R,L,R,L (each takes one ct).

Presented by Bora Gajicki

POPOVIČANKA  
(Serbia)

Popovičanka (POH-poh-vee-chan-kah) comes from the villages of Popovice and Jasenica in East Serbia.

Music: Borino Kolo BK 732 2/4 meter

Formation: Open or closed circle, hands joined and held down. Dance is lively and bouncy.

MeasPATTERN

- 1 Step with R twd ctr of circle (ct 1). Hop lightly on R (ct &). Step on L behind R (ct 2). Hop lightly on L, pulling it a little bkwd (ct &).
- 2 Step with R fwd (ct 1). Step with L near R (ct &). Step with R fwd (ct 2). Hop on R (ct &).
- 3 Step on L behind R, crossing R (ct 1). Hop on L, R is up beside L (ct &), Step on R behind L, crossing L (ct 2). Hop on R (ct &).
- 4 Repeat action of meas 3.
- 5-8 Repeat action of meas 1-4, in reverse.

VARIATION (used as music speeds up)

- 1 Moving diag L twd ctr, step R (ct 1): close L to R (ct &); step R (ct 2); small hop on R (ct &).
- 2 Moving diag R twd ctr, repeat action of meas 1 with opp ftwork.
- 3-6 Repeat action of meas 1-4 of the original pattern.
- 7-8 Do seven scissors kicks beginning by stepping on L. On last ct & hop on L.

Presented by Bora Gajicki



STARA VLAINJA  
(Serbia)

Stara Vlainja comes from East Serbia.

Pronunciation: STAH-rah VLAH-ee-nyah

Music: Borino Kolo BK 732 2/4 meter

Formation: Dance in open or closed circle; belt hold, M and W in a mixed line, L arm over R.

Meas

PATTERN

- 1 Step with R to R (ct 1); bring L beside R, put wt on L (ct 2).
- 2-3 Repeat action of meas 1 twice.
- 4 Step with R to R, lift L in front of R (ct 1); bounce on R (ct 2).
- 5 Repeat action of meas 4, stepping to L on L.
- 6 Repeat action of meas 4.
- 7 Step to L with L (ct 1); bring R beside L, put wt on R (ct 2).
- 8 Step with L to L, bring R beside L, holding R up (ct 1); bounce on L (ct 2).

During certain intervals in the dance, the music will change to one note played for four measures. During these four measures, dance eight bounces on both ft in place.

Presented by Bora Gajicki

THIRD HAND

By Jerry Helt

Heads Square Thru four hands  
With the outside two Square Thru  
On the third hand Swing Thru  
Boys Run right and Wheel & Deal  
Slide Thru, Square Thru  
On the second hand Left allemande

Heads fwd, Square Thru  
On the third hand Cast Right 3/4  
Boys Run right, Pass Thru  
(Equiv. to Square Thru)

Heads Square Thru four hands  
With the outside Square Thru  
On the third hand Swing Thru  
Turn Thru, Left allemande

Heads circle four 3/4 round, Pass Thru  
With the outside two Square Thru  
On the third hand Spin Chain Thru  
Boys Run right, Bend the line  
Slide Thru, Pass Thru, Left allemande

Heads Square Thru four hands  
Square Thru the outside two  
On the third hand, Spin Chain Thru  
Boys Run, all eight Circulate  
Boys Run, Spin Chain Thru  
Boys Circulate, Curlique  
Boys Run, Ptr Trade  
(Zero lines with ptr)

Heads Square Thru four hands  
With the sides Square Thru  
On the third hand, Spin Chain Thru ...  
Boys Run right, Wheel & Deal  
Sweep 1/4 (Zero lines of four with ptr)

Heads Square Thru four hands  
With the sides Square Thru  
On the third hand Curlique  
Scoot Back, Boys Run right  
Slide Thru, Left allemande

Heads Square Thru  
On the third hand Box the gnat  
Pull By or Turn Thru  
Separate around one, into the middle  
Box the gnat, Square Thru 3/4  
Left allemande

Heads Square Thru four hands  
With the sides, Square Thru  
On the third hand, eight Chain Thru  
three hands  
Trade By --, Square Thru  
On the third hand, eight Chain Thru  
three hands  
Trade By, Left allemande

Heads Square Thru four hands  
Spin Chain Thru with the outside two  
Boys Run right, Bend the line  
Square Thru, on the third hand  
Spin the Top, Boys Run right  
All eight Circulate, Bend the line  
Square Thru, on the third hand  
Spin the Top, Boys Run right  
All eight Circulate, Bend the line  
(Zero lines of four with ptr)

Heads Square Thru four hands  
With the outside two Square Thru  
On the third hand Swing Thru  
Boys Run, Tag the line, Girls "U" turn  
Star Thru, Wheel & Deal, Left allemande

Heads fwd Square Thru  
On the third hand Curlique  
Scoot back, Boys Run, Pass Thru  
(Equiv. to Square Thru)

Heads fwd Square Thru  
On the third hand Curlique  
Scoot back, Boys Run, Slide Thru (Zero)

Heads fwd Square Thru  
On the third hand Box the gnat  
Curlique, Boys Run, Pass Thru  
(Equiv. to Square Thru)

Heads Square Thru  
With the third hand Swing Thru  
Catch by the right hand half and  
back by the left  
Girls Run around the Boy  
Wheel & Deal (Zero)

Heads Square Thru With the third hand  
Spin the Top, Catch by the right hand half  
and back by the left  
Girls Run left around the Boy,  
Wheel & Deal, Pass Thru  
(Equiv. to Square Thru)

AMERICAN SQUARE DANCES (continued)THIRD HAND AND SECOND HAND

By Jerry Helt

Heads lead right, Circle to a line  
 Lines Pass Thru, Tag the line  
 Lead people "U" turn, Spin Chain Thru  
 Boys Run, Tag the line, Girls "U" turn  
 Do Sa Do to an Ocean Wave  
 Boys Run right, \*Slide Thru  
 Left allemande

\*Square Thru on the second hand,  
 Left allemande

Heads Square Thru four hands  
 Right & Left Thru the outside two  
 Swing Thru, Boys Run, Tag the line  
 Girls "U" turn, Do Sa Do to an  
 Ocean Wave

Boys Run right, Reverse the Flutter  
 Wheel

\*Slide Thru, Left allemande

\*Square Thru on the second hand,  
 Left allemande

Heads fwd Square Thru  
 On the third hand Curlique  
 Walk & Dodge With the outside  
 two, Square Thru  
 On the third hand Curlique  
 Walk & Dodge, Ptr Trade  
 (Zero lines of four with ptr)

Heads fwd Square Thru  
 On the third hand Swing Thru  
 Boys Trade, Boys Run, Bend the line  
 Pass Thru  
 (Equiv. to Square Thru)

Heads Square Thru four hands  
 With the outside Square Thru  
 On the third hand Swing Thru  
 Boys Trade, Bend the line  
 Square Thru on the second hand  
 Left allemande

FOURTH HAND

By Jerry Helt

Heads Square Thru four hands  
 With the outside two Slide Thru  
 Square Thru on the fourth hand  
 Left allemande

Heads lead right, Circle to a line  
 Lines Pass Thru, Tag the line  
 Lead people "U" turn, Slide Thru  
 Square Thru on the fourth hand  
 Left hand swing like an Allemande  
 Thar

Gents back up, Slip the clutch  
 Left allemande

Heads lead right, Circle to a line  
 Square Thru on the fourth hand  
 Left hand swing like an Allemande  
 Thar

Gents back up, Slip the clutch  
 Left allemande

Four Ladies Chain 3/4 round  
 Heads lead right Circle to a line  
 Square Thru on the fourth hand  
 Left allemande

AMERICAN SQUARE DANCES (continued)

Heads Square thru four hands  
 Swing Thru with the outside two  
 Boys Run right, Tag the line, Face in  
 Lines Pass Thru, Wheel & Deal  
 Double Pass Thru, Centers in,  
 Cast off 3/4, Lines Pass Thru  
 Bend the line, Slide Thru  
 Left allemande

Heads lead right, Circle to a line  
 Lines Pass Thru, Tag the line, Face in  
 Lines Pass Thru, Girls Run right  
 Curlique, Girls Trade, Swing Thru  
 Boys Run right, Bend the line  
 (Zero lines of four with ptr)

Heads lead right, Circle to a line  
 Lines Pass Thru, Tag the line  
 Lead people "U" turn, Swing Thru  
 Boys Run right, Bend the line  
 Lines Pass Thru, Tag the line  
 Lead people "U" turn, Swing Thru  
 Boys Run right, Bend the line  
 (Zero lines with ptr)

Left allemande, come back and  
 Box the gnat  
 Girls Star left 3/4 round, Swing  
 that man  
 Heads lead right, Circle to a line  
 Lines fwd Curlique, Boys Run right  
 Trade By (or Cloverflo)  
 Curlique with the outside two  
 Girls Run right, Lines fwd Curlique  
 Boys Run right, Left allemande

Heads fwd Curlique, Girls Run right  
 Turn Thru  
 (Equiv. to Heads Square Thru)  
 Left allemande

Heads fwd Curlique  
 Right hand swing 3/4  
 Girls Trade, Boys Run right  
 Cast off 3/4, Pass Thru  
 (Equiv. to Heads lead to the right)

Heads fwd, Swing Thru, Curlique  
 Right hand swing 3/4, Boys Run right  
 Wheel & Deal (Zero)

Heads fwd, Spin the Top, Curlique  
 Right hand swing 3/4, Boys Run right  
 Wheel & Deal, Pass Thru  
 (Equiv. to Heads Square Thru)

Allemande left, with your ptr Curlique  
 Boys Run right, Left allemande

Heads Pass Thru, Head boys Run right  
 Curlique, Boys Run right, Bend the line  
 (Equiv. to Heads Right & Left Thru)

Heads lead right, Circle to a line  
 Lines Pass Thru, Bend the line  
 Boys fwd, Swing Thru, Turn Thru  
 Left Turn Thru with the girls  
 Boys Turn Thru, Centers in, Cast off 3/4  
 Lines Pass Thru, Tag the line, 1/4 right  
 All eight Circulate, Wheel & Deal  
 Swing Thru, Boys Run, Bend the line  
 Slide Thru, Left allemande

Heads Square Thru four hands  
 Split the sides around one, Line up four  
 Girls fwd, Swing Thru, Turn Thru  
 Left Turn Thru with the Boys  
 Girls Turn Thru  
 Centers in, Cast off 3/4, Lines Pass Thru  
 Tag the line, Girls "U" turn, Star Thru  
 All eight Circulate, Wheel & Deal  
 Spin Chain Thru, Boys Run, Wheel & Deal  
 Left allemande

Heads lead right, Circle to a line  
 Lines Pass Thru, Wheel & Deal  
 Centers "U" turn, Centers in  
 Cast off 3/4, Ends Trade, Lines Pass Thru  
 Wheel & Deal, Centers "U" turn  
 Centers in, Cast off 3/4  
 Ends Trade (Zero lines with ptr)

AMERICAN SQUARE DANCES (continued)

Heads fwd Swing Thru  
 Curlique, Boys Run,  
 Reverse the Flutter Wheel  
 Pass Thru, Left allemande  
 (Equiv. to Square Thru)

Heads fwd Spin the Top  
 Curlique, Boys Run right  
 Reverse the Flutter Wheel  
 (Equiv. to Right and Left Thru)

Head men Walk, Girls Dodge  
 Men Run right, Reverse Flutter Wheel  
 (Equiv. to Right & Left Thru)

Heads fwd Spin the Top  
 Curlique, Walk & Dodge, "U" turn  
 (Equiv. to Right and Left Thru)

Heads Swing Thru, Curlique  
 Boys Run, Reverse Flutter Wheel  
 Slide Thru (Zero)

Side Ladies Chain across  
 Heads Square Thru four hands  
 Centers in, Cast off 3/4 round  
 Centers Pass Thru, Centers in  
 Cast off 3/4 (Zero lines with ptr)

Side Ladies Chain across  
 Heads Square Thru four hands  
 Centers in, Cast off 3/4 round  
 Ends Fold, Double Pass Thru  
 First cpl go left, next one right  
 Cross Trail Thru, Left allemande

Head men face your corner, Box the gnat  
 Four men Square Thru four hands  
 Centers in, Cast off 3/4 round  
 Men Pass Thru, Centers in, Cast off 3/4  
 Lines Pass Thru, Tag the line, 1/4 right  
 Wheel & Deal, Left allemande

Heads lead right, Circle to a line  
 Lines Pass Thru, Wheel & Deal  
 Double Pass Thru, Centers in,  
 Cast off 3/4, Pass Thru, Wheel & Deal,  
 Double Pass Thru, Girls "U" turn,  
 Do Sa Do, Boys Run right  
 Reverse Flutter Wheel  
 (Zero lines of four with ptr)

Heads lead right, Circle to a line  
 Lines Pass Thru, Wheel & Deal  
 Double Pass Thru, Lead people Ptr Trade  
 Swing Thru, Turn Thru, Left allemande

PROMENADE BREAKS

By Jerry Helt

Promenade don't slow down  
 Sides single file Promenade  
 Heads Wheel into the center  
 Slide Thru, Pass Thru, Left allemande

Promenade don't slow down  
 Sides single file Promenade  
 Heads Wheel into the center  
 Swing Thru, Spin the Top, Pass Thru  
 Left allemande

Promenade don't slow down  
 Sides single file Promenade  
 Heads Wheel into the center  
 Flutter Wheel, Curlique  
 Left allemande

Promenade don't slow down  
 Sides single file Promenade  
 Heads Wheel into the center  
 Box the gnat, Box it back  
 Right hand Star once around  
 Left allemande

Promenade don't slow down  
 Sides single file Promenade  
 Heads Wheel into the center  
 Curlique, Walk & Dodge  
 Boys Run right, Left allemande

AMERICAN SQUARE DANCES (continued)

Heads lead right, Circle to a line  
Flutter Wheel across and then  
Pass Thru, Tag the line  
Lead people "U" turn, Swing Thru  
Turn Thru, Left allemande

Heads lead right, Circle to a line  
Lines Pass Thru, Tag the Line, Face in  
Lines Pass Thru, Tag the Line  
Lead people "U" turn, Turn Thru  
Left allemande

Four ladies Chain 3/4  
Heads lead right, Circle to a line  
Lines Pass Thru, Tag the line  
Lead people "U" turn, Left allemande

Heads Square Thru four hands  
Swing Thru with the outside two  
Boys Run right, Tag the line  
Girls "U" turn, Curlique, Girls Trade  
(Zero Box 1-4 wave)

Heads Star Thru, Pass Thru  
Right and Left Thru, Star Thru  
(Lines of four with Right hand lady)  
Lines fwd, Curlique  
All eight Circulate twice  
Boys Run right, Cloverflo (or Trade By)  
Left allemande

Four ladies Chain 3/4  
Heads lead right, Circle to a line  
Lines Pass Thru, Tag the line, Face in  
(Half sashayed zero lines)

CAST A SHADOW

By Lee Kopman

From parallel two-faced lines set-up (1P2P and Heads Calif. Twirl), Head Ladies Cast Back to join right forearms with the Side Ladies. Head Man follows (shadows) her single file. Ladies Cast 3/4 round and spread apart to allow Head Man to squeeze in between them. The lone Side Men Cast 1/4, and walk straight ahead to become center of the new right hand parallel Ocean Waves.

Teaching Pattern: When Head Ladies Cast Back, the Sides move up into a two-faced line (now six in line). Ladies Cast 3/4 and spread apart while the Head Man makes a large loop when following his ptr to come back in between the two Girls. The lone Side Men Cast 1/4 and move ahead as a center of this right hand Wave. Ends remain ends, and centers remain centers. Ocean Waves are formed at right angles to direction of the starting two-faced lines.

CAST A SHADOW FIGURES

By Jerry Helt

Heads Flutter and Square Thru  
Swing Thru, Boys Run, California  
Twirl  
Cast a Shadow, Boys Run  
Wheel & Deal, Left allemande

Heads lead right, Circle to a line  
Heads California Twirl  
Cast a Shadow, Boys Run  
Wheel & Deal, Left allemande

Heads Square Thru, Scoot Back (or Swing Thru)  
Boys Run right, all eight Circulate  
California Twirl, Cast a Shadow  
Boys Run, Bend the line (Zero line)

Heads Square Thru, Swing Thru  
Cast a Shadow, Boys Run right  
Wheel & Deal, Swing Thru, Cast a Shadow  
Boys Run, Wheel & Deal  
Dive Thru, Pass Thru, Left allemande

AMERICAN SQUARE DANCES (continued)STAR CHAIN THRU

By Glen Turpin

A Spin Chain Thru variation. From an 8-Chain Thru set-up, facing normal cpls Star Right 1/2 way, back by the Left about 3/4 until the four men have formed a temporary 4-hand Wave across the set. Girls spread apart while center boys Trade and then Cast Off 3/4 with the waiting man to form parallel two-faced lines.

STAR CHAIN THRU FIGURES

By Jerry Helt

Heads Square Thru four hands  
With the sides Star Chain Thru ...  
Girls Trade, Bend the line  
Cross Trail Thru, Left allemande

Heads Square Thru four hands  
With the sides Star Chain Thru ...  
All eight Circulate, Wheel & Deal  
Star Chain Thru ...  
All eight Circulate, Wheel & Deal  
Left allemande

Heads lead right, Circle to a line  
Go fwd Curlique, Star Chain Thru ...  
All eight Circulate, Wheel & Deal  
Dive Thru, Pass Thru, Left allemande

Heads Square Thru four hands  
With the sides Star Chain Thru ...  
Cast a Shadow ... Boys Run right  
Bend the line, Star Thru, Dive Thru  
Square Thru 3/4, Left allemande

Heads Square Thru four hands  
With the sides Star Chain Thru ...  
Boys Run, Tag the line, 1/4 Right  
Wheel & Deal, Star Thru, Bend the line  
(Zero lines with ptr)

Presented by Jerry Helt

BANJO CONTRA

By Jerry Helt

Formation: Contra lines, 1,3,5 etc. cpls active and crossed over.

Music: Old Joe Clark, Blue Star 1739-A

- 8 Banjo with the one below (Banjo Butterfly pos, men fwd)
- 8 Side Car back don't be slow, face the girl (Backtrack to Sidecar Butterfly, men fwd)
- 8 Heel and Toe here we go, Heel and Toe back you go
- 8 Heel and Toe here we go, Heel and Toe back you go
- 8 Dø Sa Dø your own
- 8 Swing your own
- 8 Circle four to the left with the cpl across
- 8 Left hand Star with the same four

MARCH CONTRA

By Jerry Helt

Formation: Contra lines, 1,3,5, etc. cpls active and crossed over.

Music: Trailride, Blue Star 1587-B

- 8 Actives Dø Sa Dø the one below
- 8 Same girl swing, put 'em on the right, face below
- 8 Four in line down you go
- 8 Wheel as cpl come back to place
- 8 Bend the line, Ladies Chain across
- 8 Chain the ladies back again
- 8 Right hand four hand Star across
- 8 Left hand Star the other way back

Presented by Jerry Helt



## PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM

Basic fundamental movement implies the simplest, easiest, most conservative and effective way of moving -- conservative insofar as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently -- bone structure, muscle tension. It is this difference in size, structure, and weight that causes each person to move in his or her own way. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Macedonian, Greek, Mexican, Polish, Hungarian, English, Scottish, Turkish, Spanish. Basic movement and rhythmic fundamentals therefore not only is the basic way of moving, combinations of movement, the analysis and simple approach to folk patterns, but also the quality, force, and time element of a movement or folk pattern.

Movement is primarily known as locomotor movement, that which carries one in space, and non-locomotor or axial movement, that which confines itself to movements of the body in a stationary or semi-stationary position.

All movement takes place in SPACE and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances are often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of the steps through the use of level, direction, or quality of movement.

### A. MOVEMENT DEFINED

#### I. LOCOMOTOR MOVEMENT

When a person moves through SPACE.

a. Walking. The continuous process of falling forward and catching oneself. One ft is always partially on the ground. The wt is normally transferred from the heel to the ball of the ft.

b. Running. A more energized form of walking; both ft actually leave the ground at the same time. If the body is carried erectly over the moving base, the pace will be easy. The further fwd the body leans, the faster the pace will be.

c. Jumping. The means by which the body is propelled into the air against the pull of gravity. In executing a jump a person may take off on one or both ft, but technically a jump implies the landing on both ft at the same time. When jumping one should land easily on the toes and then into the full ft as the knees bend to absorb the shock of landing.

## PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

d. Hopping. Hopping implies a take off and landing on the same ft.

e. Leaping. A leap may be a high or extended run. It is a transference of wt from one ft to the other with a feeling of suspension and exhilaration. The ft is used in a ball of the ft to heel transference of wt in a leap, and in a heel to the ball of the ft transference of wt in walking.

f. Tip-Toeing. Walking on high-toe. It achieves a sense of balance over a small base, and is accomplished by rising on the toes with the legs together so that one leg reinforces the other.

g. Galloping. The simplest of the uneven rhythmic movements as the ft are in the same relationships throughout the movement of the gallop. The movement is fwd with the same ft leading (step-close with high knee action of the leading ft). In a gallop the fwd (lead) ft takes all of the long values, and the back ft all of the short values. Alternate the "lead" ft often to avoid muscle cramp or strain.

h. Sliding. The smoothest of the uneven rhythmic movements. Sliding is usually done sdwd, and the ft have the same rhythmic relationship as the gallop.

i. Skipping. The most difficult of the uneven rhythmic activities. Each ft alternates in taking a long and short value -- step-hop.

## II. AXIAL or NON-LOCOMOTOR MOVEMENT

a. Bending and Stretching. The movement of the body or part of the body from a compact or compressed position to one that is straight. Most of the "work movements" are done in the form of lifting, pushing, pulling, stooping, climbing. It is difficult to move without some form of bending and stretching.

b. Swinging and Swaying. Swinging has its support at the top of the movement. The pendular swing can probably be executed with the least amount of nervous energy. Almost any part of the body can swing freely suspended. Swaying is a pendular movement inverted, with the support below the moving part of the body.

c. Turning and Twisting. Turns occur primarily on one plane and around a given axis, and often indicate a moving in space. Twisting moves through several planes and may move outward away from the axis or inward twd the axis. Turning is most commonly used in dance.

d. Rising and Falling. The most common rhythmic experiences in nature are rising and falling -- breathing, walking, running, hopping, leaping, skipping, the heart beat, wave movements, the movement of grass as it is blown in the wind. It is lifting and dropping.

## PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

e. Shaking and Beating. Shaking results from induced tension. Shaking movements can be wide and jerky, or so small, smooth, and fast that they resemble vibrations. In order for shaking movements to change their character to beating movement they must be applied against resistance -- a drum, a floor, a person. The most primitive movements are those of shaking and beating. They are found in rituals of all tribal people.

### B. RHYTHM and METER

#### I. BASIC RHYTHM and METER

a. Underlying beat. The constant beat or pulse underlying all rhythm and music.

#### b. Simple rhythm.

2/4      Duple rhythm has one primary accent in two beats: 1, 2. The accent on ct 1 is the most commonly used.

3/4      Triple rhythm has one primary accent in three beats: 1, 2, 3.

4/4      Quadruple rhythm has a primary and a secondary accent: 1, 2, 3, 4. More emphasis is usually placed on ct 1 with secondary emphasis on ct 3.

c. Compound rhythm. Compound meters are obtained by multiplying the number of beats in a rhythm of simple meter by three.

6/8      Compound duple rhythm has a primary and a secondary accent: 1, 2, 3, 4, 5, 6. More emphasis is usually placed on ct 1 with secondary emphasis on ct 4.

9/8      Compound triple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9. More emphasis is usually placed on ct 1 with second emphasis on cts 4 and 7.

12/8      Compound quadruple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

II. ASYMMETRIC METERS (Irregular rhythms) The most metrically complex measures can be broken down into various combinations of simple duple and simple triple rhythm:

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

<u>Beats</u>	<u>Meter</u>	<u>Duple &amp; Triple Dance Rhythm</u>
5	1 2 3 4 5	1 2, 1 2 3 1 2 Q S Pajduško
7	1 2 3 4 5 6 7	1 2 3, 1 2, 1 2 1 2 3 S Q Q Sadilo Mome, Žensko Čamče
9	1 2 3 4 5 6 7 8 9	1 2, 1 2, 1 2, 1 2 3 1 2 3 4 Q Q Q S Dajčovo
11	1 2 3 4 5 6 7 8 9 10 11	1 2, 1 2, 1 2 3, 1 2, 1 2 1 2 3 4 5 Q Q S Q Q Kopanica or Gankino, Vodarka
13	1 2 3 4 5 6 7 8 9 10 11 12 13	1 2, 1 2, 1 2, 1 2 3, 1 2, 1 2 1 2 3 4 5 6 Q Q Q S Q Q Sandansko Horo combines the rhythms of 9 and 13

III. COMBINED RHYTHMS AND METERS

a. Mixed Meter. Combines two or more simple meters, or two or more simple and compound meters, or regular with asymmetric meters:

Zwiefacher. A combination of Dreher (1 2) 2/4 meter, and waltz (1 2 3) 3/4 meter.

Debka Dayagim. A combination of (1 2 3 4) 4/4 meter and (1 2 3) 3/4 meter.

Sandansko Horo. A combination of 9/16 and 13/16; counted and danced as indicated in Asymmetric meters.

b. Resultant rhythm. Two rhythms played simultaneously. With emphasis placed on the primary accent a combined rhythm results.

counter-rhythms: (3) 1 2 3 1 2 3 1 2 3 1 2 3  
(4) 1 2 3 4 1 2 3 4 1 2 3 4

resultant rhythm: 1 2 3 4 5 6 7 8 9 10 11 12

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

The least common multiple of three and four is 12; therefore, the resultant measure of the combined rhythms of the 3 and 4 is 12 counts.

Harimon. Music 3/4; B section of dance has a step pattern 4/4. Music continues in 3/4.

Vranjanka and Bela Rada. A five-measure movement sequence danced to a melody of four measure phrases.

c. Accumulative rhythm. One in which the beats increase or decrease in an orderly fashion.

Alunelul. A decreasing rhythm and step pattern.

Čačak. Step 2. A decreasing rhythm and step pattern.

C. DANCE MOVEMENT PATTERNS AND SEQUENCES. Dances are combinations of many locomotor patterns. Analysis will be made of simple to complex teaching techniques of even and uneven step patterns and rhythms, traditional step patterns, ethnic step patterns, as well as combinations of steps from dances in the 1974 camp notes.

Emphasis will be placed on movement patterns from the following categories: Walking; Walking with crossing patterns; Grapevine; Four-beat patterns and Schottische; Two-beat patterns and Polka; Three-beat patterns and Waltz, Hambo, Mazurka.

I. WALKING. Even and uneven patterns develop from walking; combinations of running, leaping, jumping, hopping, sliding, galloping, skipping; variations of step-hop, and step-bend; variations on rocking; the development of three-beats: "kolo three," drmes, the English "set," a pas de basque. Emphasis will be placed on the use of the ft and wt placement.

Kendime	Skopsko Crnogorka	Vossarul
Šetnja	Syrto	Dargason
Pajduško	Snoa	Hopak
		Kriči Kriči Tiček

II. WALKING WITH CROSSING PATTERNS.

a. Crossing in front; the down beat, the up beat; the buzz turn.

Familie Sekstur	Harimon (resultant)
Debka Dayagim (mixed meter)	Faridazo
Kör Csárdás	Moja Diridike

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

## b. Crossing in back.

Alunelul (cumulative)  
 Syrto  
 Cačak

Ekizlisko Horo  
 Bela Rada  
 Siamsa Beirte

## c. Turning and crossing

Erev Ba II

III. GRAPEVINE WITH COMBINATIONS OF STEP-HOP, STEP BEND

Uri Zion  
 Harmonica

Skopsko Crnogorka  
 Kuma Echa

IV. SCHOTTISCHE. Four-beat patterns: basic schottische as well as other four-beat patterns -- rocking patterns, yemenite step, strathspey, etc.

Gružanka  
 Debka Dayagim  
 Ma Na'avu

Ken Yovdu  
 Thirteen-Fourteen  
 Kuma Echa

V. TWO-STEP AND POLKA. Two-beat patterns: Two-step, polka, and other two-beat patterns -- skip-change-of-step, sleng-polska, etc.

Doudlebska Polka  
 Our Katia  
 Maloj Mome

Sandansko Horo  
 Mairi's Wedding  
 Thirteen-Fourteen  
 Fyramannadans

VI. THREE-BEAT RUNNING STEP, WALTZ, MAZURKA, HAMBO

Zillertaler Laendler  
 Black Forest Mazurka  
 Waltz

Zwiefacher (Mixed meter)  
 Snurrbocken  
 Hambo

The step patterns in the dances in the above six categories will be used as examples in developing teaching techniques.

ENGLISH DANCE TERMS

Many of the dance steps and terms used are defined in the dance descriptions. The following additional definitions may be of help.

1. Balance: Step on the R ft, then L and R, small and rhythmical (cts 1, &, 2). There is no exaggeration of the second two steps. Repeat starts with L.
2. Arm: Ptrs crook R arms at the elbow and turn once around (8 cts). Repeat with L arms (8 cts).
3. Side: Exchange places with ptr, face-to-face moving in a CCW arc (4 cts). Retrace steps on return to place (CW arc). This is a courtesy movement so keep eye contact with your ptr.
4. Hey: A dance figure in which three people are active and describe on the floor the pattern of a Fig. of 8 consisting of two loops, one loop made CW and the other CCW. All three dancers go around the Fig. of 8 in the same direction as in "follow the leader." The Hey may begin by passing either R or L shoulders depending upon the dance.
5. Cast: This is a movement usually used for progression. Ptrs turn away from each other -- usually M L and W R.
6. Slip: Step to L side with L ft; bring R ft up to it, heel to heel, taking wt. Repeat exactly. Step may also be done to R side, beginning with R ft.
7. Basket Swing: For two couples -- the M take hands behind their ptrs backs, W rest hands on M shoulders. For three people -- M has his arms around the back of the W. W near hands are on M shoulders and the other hands around each others backs. The step is R ft slightly in front and a buzz swing is used.
8. Skip Change of Step: This is similar to the Scottish Skip Change of Step but is flatter in style. It is often referred to as a "flat threesome step."
9. Rant Step: This is the step of the North of England, mainly Northumberland and County Durham. It is similar to a polka step but is more vibrant and is danced to 4/4 reel tunes. Hop L (ct ah), touch R toe, heel close to floor (ct 1), hop L (ct &), change to R ft (ct 2). Repeat starts with hop on R ft.

THE BISHOP  
(England)

A late 18th century dance.

Music:           Record: ED 115.

Formation:       Longways for as many as will -- triple minor.

Counts

PATTERN

- 1-16   Starting with the R ft, the first M casts off one place, balances and turns the third W once round (first M stays in second M place; second M has moved up).
- 17-32   First W casts off, balances to and turns third M once round. (First W now in second W place, second W having moved up.)
- 33-40   The third cpl dance round each other face to face, while first M and second M join hands and turn CCW. Simultaneously the first and second W do the same CW. (i.e. the second cpl bring the first cpl up the middle, round the top to the middle place again.)
- 41-48   Hands six halfway round.
- 49-56   Second cpl dance round each other face to face while the first M and the third M join hands and turn once round CW, and the first W and third W do the same CCW.
- 57-64   Hands six halfway round.

The dance repeats with the first cpl leading, but the two's become three's, and the three's become two's.

Presented by Bob Parker



CHELSEA REACH  
(England)

A popular dance of the 17th century.

Music:           Record: ED 104.

Formation:      Four cpls in a square, numbering as for American Squares.

CountsPATTERNPART I

- 1-8     All move fwd and back to places.  
 9-16   All step to the R and honor ptrs then step to the L and honor ptrs.  
 17-24  All face out, taking inside hands lead out and come back bkwd.  
 25-32  Step to the R and honor ptrs, step to the L and honor ptrs.  
 33-40  Second and fourth cpls meet each other, stand back to back facing their home place. Simultaneously the first M and first W change places and come face to face respectively with second M and fourth W. The third M and third W do the same coming face to face respectively with fourth M and second W.  
 41-44  The fourth cpl, first W and third M, circle four halfway round while other four do the same.  
 45-48  Second and fourth M give R hands to their ptrs and change places while first M and third W, and third M with first W do the same.  
 49-64  First and second M turn with their R hand and move back to original places while fourth M and third M, first W and fourth W, third W and second W do the same.

Repeat from 33-64 but first and third cpls meet in the ctr and stand back to back facing out. Interchange numbers second cpl and fourth cpl for first and third cpls.

PART II

- 1-8     Ptrs side.  
 9-16   Step to the R and honor, step to the L and honor.  
 17-32  Repeat action of cts 1-16, Part II.  
 33-36  Each M takes his ptr by both hands and pushes her bkwd into the middle.  
 37-40  Ptrs change places.  
 41-48  Ptrs change places again and W give R hands across halfway round while the M dance round the outside CCW halfway round. All cpls are now in opp places.  
 49-52  Each W takes her ptr by both hands and pushes him bkwd into the middle.  
 53-56  Ptrs change places.  
 57-64  Ptrs change again then M give L hands across halfway round while the W dance round the outside CW halfway round.  
 All dancers are now in home place.

CHELSEA REACH (continued)PART III

- 1-8 Ptrs arm R.  
9-16 Step to the R and honor, step to the L and honor.  
17-32 Repeat action of cts 1-16, Part III, but arm with L arm.  
33-36 Each M takes the W on his L (corner lady) by the L hand and leads her out away from the set.  
37-40 Change to R hand and lead back.  
41-48 Holding corner lady with the R hand, dance a grand chain for four changes.  
49-52 Each M again leads his corner lady out with the L hand.  
53-56 M lead corner ~~back~~ with the R hand.  
57-64 Grand chain back to home places.

Presented by Bob Parker

THE FLAMBOROUGH SWORD DANCE  
(England)

Collected by Cecil Sharp -- 1910.

Flamborough is a small fishing village about two miles east of Flamborough Head in the North Riding of Yorkshire. The dance was performed annually a few days before or after Christmas by the fishermen.

The dancers, eight in number, wore dark blue jerseys, cloth caps of the same color, white ducks, and black shoes. Each dancer carries a wooden sword 36" long.

**THE MUSIC:** When the dance was collected "Old Johnnie Walker" (Buffalo Girls) was the tune most frequently used. Other suitable tunes are Bobby Shaftoe and In and Out the Windows. Record: ED 102.

**THE STEP:** The single step hop (skipping) is executed vigorously throughout the dance, and continuously, the dancers marking time with the same step when in a stationary pos.

**THE DANCE:** All through the dance the dancers hold their swords in their L hands.

Figure 1 -- Ring and Lock

The eight dancers form a ring facing CW in the following order:

Each M, holding the hilt of his own sword in his hand, rests it upon his own L shoulder and grasps the tip of the sword belonging to the M in front of him with his R hand, all dance round (CW).

Lock -- the dancers lift their swords over their heads and turn inward, close in, and fasten the lock, each M drawing his hands apart passing his R wrist over his neighbor's L hand and his L wrist under his other neighbor's R hand.

Still moving CW, the Leader holds the Lock high above his head -- lowers it to the horizontal pos at hip level. Each M takes the hilt of his own sword in his L hand and draws it from the lock.

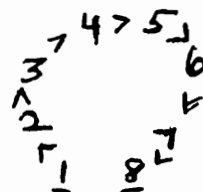


Figure 2 - Clash, Hilt and Point Ring

At the beginning of the phrase all clash swords on the first and middle beats of each bar (16 clashes). Form a hilt and point ring, hands at hip level, arms extended.

THE FLAMBOROUGH SWORD DANCE (continued)Figure 3 - Threedling (A)

No. 1 faces No. 8 and lowers the sword between them, No. 8 raises his R hand and jumps over, followed by 7,6,5,4,3,2; No. 1 stands up, turns L about, the ring is now moving in a CCW direction, swords on outside shoulders.

Threedling (B)

No. 2 raises his R hand, turns inward to face No. 1 making an arch. No. 1 turns R under the sword followed by 8,7,6,5,4, and 3. The ring is now moving in a CW direction, swords on outside shoulder.

Threedling (C)

No. 1 raises his R hand, turns inward to face No. 8 making an arch. No. 8 turns L under the sword followed by 7,6,5,4,3, and 2. The ring is now moving in a CCW direction, swords on outside shoulders.

Threedling (B) (rptd): During ring form Files as in diag for Fig. 4

Figure 4 - Files

		Right Wall				
Top	2	3	4	5	Bottom	
	1	8	7	6		
		Left Wall				

No. 1 cast L and dances down the outside of 8, 7, and 6 and up the middle to place, at the same time No. 2 dances down the middle of the set and up the outside of 5,4, and 3 to place. Nos. 1 and 2 link swords and spin twice down the middle and join on to the bottom of the set with swords again on shoulders. Each pair dance this in turn.

Figure 5 - Arches

Link swords in pairs and make arches, each pair in turn spin twice down the middle to the bottom of the set.

Figure 6 - Half Pousette

Lower the swords to hip level. Nos. 1 and 7 push and pull to change places with Nos. 8 and 6 who pull and push. This is a progressive movement -- when moving down the set the dancers pousette to the R wall, then moving up to the L wall. Each pair on reaching the top or bottom spin twice away from the set.

THE FLAMBOROUGH SWORD DANCE (continued)Figure 7 - Straight Hey

Straight Hey -- Shoulder swords and form a line No. 1 facing down, other dancers facing up. The Progressive Hey is started by No. 1 passing No. 2 by the R shoulder and next by the L, and so on, until all dancers are in motion. On reaching the bottom of the line for the second time, No. 1 casts to the R followed by each dancer in turn.

Figure 8 - Ring and Lock

Link swords on L shoulder and dance round CW; Lock as in Figure 1. The Leader holds up the Lock.

To end the dance, the dancers either dance away, or form a line with the Leader in the middle, three on one side and four on the other.

NOTATION

<u>Counts</u>	<u>Pattern</u>	<u>Counts</u>	<u>Pattern</u>
1-16	Introductory music		<u>Files</u>
17-32	Dance On	1-16	Nos. 1 and 2 Cast
33-48	Ring	17-32	Nos. 8 and 3 Cast
49-64	Lock	33-48	Nos. 7 and 4 Cast
1-16	Lock Up	49-64	Nos. 6 and 5 Cast
17-32	Lock Down		<u>Arches</u>
33-48	Draw and Clash	1-8	Nos. 1 and 2 Spin
49-64	Open Ring	9-16	Nos. 8 and 3 Spin
1-16	Threedling (A)	17-24	Nos. 7 and 4 Spin
17-32	Ring	25-32	Nos. 6 and 5 Spin
33-48	Threedling (B)	1-64	Half Poussette
49-64	Ring	1-64	Straight Hey
1-16	Threedling (C)	1-16	Ring
17-32	Ring	17-32	Lock
33-48	Threedling (B)	33-48	Lock Up
49-64	Ring and form files	49-64	Dance Off or Form Line

Presented by Bob Parker

HASTE TO THE WEDDING  
(England)

A country dance from Hereford.

Music: Record: ED 116.

Formation: Longways for three cpls.

Counts PATTERN

- 1-8 Take hands and circle to the L (slipping step).  
 9-16 Circle to the R (slipping step).  
 17-32 All take promenade hold. First cpl leads a promenade round to the L and back to places.  
 33-48 First cpl make an arch while the second cpl continue the promenade as before leading the third cpl round behind the first W and under the arch. Each M places his ptr into her place as he arrives back home. (Change step throughout promenade.)  
 49-56 First cpl lead down the middle (walking step).  
 57-64 Come back to the top and separate outside the set and dance to the bottom (skip step).  
 65-80 All turn ptrs with two hands (skip step).

Presented by Bob Parker

KATE'S HORNPIPE  
England

A dance in Hornpipe time from Norfolk.

Music: Record: ED 103.

Formation: Longways for as many as will.

Counts PATTERN

- 1-16 Second M leads first W down the set with the R hand (walking step) while the second W moves up. Turn as a cpl, dance back (double step) and cast into new places.  
 16-32 All face ptrs, with R hands, chassee R (R-close-R-hop) and L. Swing across to change places.  
 33-48 Repeat action of last 16 counts.  
 49-64 W chain (open L hand turn).  
 65-80 Swing and change places with double step to progress. Finish proper.

Presented by Bob Parker

MORPETH RANT  
(England)

A traditional dance from the North of England.

Music:

Formation: Longways for as many as will.

Meas

PATTERN

- 1-8 First M turn second W into a line of three with the second M, (W M M), who make arches with their arms.
- 9-16 The first W dances under the L hand arch, round her ptr and back to place via the other arch.
- 17-32 Both cpls dance a R and L hand star from their original places.
- 33-48 First cpls lead down the middle and the second cpls follow. The first cpls dance back under an arch made by the second cpls, all dance back to original places.
- 49-64 Both cpls dance round each other CCW once and a half, and finish in the progressed place. (Ballroom hold.)

Presented by Bob Parker

WALPOLE COTTAGE  
(England)

A dance in Sicilian Circle formation for one man and two ladies.

Music:           Record: ED 116.

Formation:       Three facing three round the room.

Counts

PATTERN

INTRODUCTION

- 1-8     Take hands in line of three, advance and retire.
- 1-32   Both M turn with R hand (short arm, half way), then L turn to R hand contrary ptr. M turn again with R hand and L to L hand contrary ptr. M turn again with R hand then L to L hand ptr, then turn R hand again and L to R hand ptr.
- 33-48   All four W give R hand across and L hands across.
- 49-64   R hand W cast R into reels of three (M start R with R hand ptr).
- 65-72   Advance and retire in lines of three, M in the middle.
- 73-80   Circle six half-way round.
- 81-88   Advance and retire.
- 89-96   Baskets of three -- end to face new trio.

The dance repeats from, and including, the Introduction.

Presented by Bob Parker



<sup>✓</sup>  
BICAK  
 (Bulgaria)

(BEE-chuhk). Learned by Yves Moreau in March, 1970 from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo, near Petrič. It is popular in the villages around the town of Petrič in southwest Bulgaria (Macedonia). Presented by Y. Moreau at the 1970 Folk Dance Camp.

Music: Balkanton BHA 734. Side 2, Band 2. 9/16 + 5/16 (14/16 meter):  
 1-2, 1-2, 1-2, 1-2-3 plus 1-2, 1-2-3. Counted here as 1,2,3,4,5,6.

Formation: Lines, or open circles. Segregated. M use shoulder hold. W use "W" pos with hands close to shoulders. Face LOD. Wt on L ft. Meas 1 of each Figure begins facing LOD.

Meas

Pattern

Leader starts at the beginning of any 4 meas musical phrase and changes from one pattern to another at will - preferably in the order given here.

I. BASIC

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Turn to face ctr and step R to R (ct 5). Step fwd L (ct 6).
- 2 Lift on L (ct 1). Step bkwd on R (ct 2). Lift on R (ct 3). Step bkwd on L (ct 4). Face and step in LOD on R (ct 5). Step in LOD on L (ct 6).

II. TWIST

- 1 Repeat action of meas 1, Figure I.
- 2 Repeat action of meas 2, Figure I, cts 1 through 4. With ft together raise and lower on balls of ft, twisting heels to R (ct 5). Raise and lower again, twisting heels to L (ct 6).

III. ROCK

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD, leaving R in place (ct 4). Rock back on R (ct 5). Rock fwd on L (ct 6).
- 2 Face ctr, step R to R (ct 1). Hold (ct 2). Step L behind R (ct 3). Step R to R (ct 4). Lift on R, bringing straight L leg around to front (ct 5). Step L in front of R with bent knee, bringing R up behind with bent knee (ct 6).
- 3 Step bkwd on R (ct 1). Step fwd on L (ct 2). Step back on R in place (ct 3). Step fwd on L in place (ct 4). Lift on L, bringing straight R leg around to front (ct 5). Step R in front of L with bent knee, bringing L up behind with bent knee (ct 6).
- 4 Repeat action of meas 3, Figure III, with opp ftwk, but on final ct bring L ft far enough around to step on it in LOD on ct 6.

BICA<sup>ˇ</sup>K (continued)IV. LEAP

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Step R in LOD (ct 5). Step L in LOD (ct 6).
- 2 Hop on L (ct 1). Step fwd R (ct 2). Low jump onto both ft, L ft leading (ct 3). Leap onto R (ct 4). Leap onto L turning to face ctr (ct 5). Leap back on R, lifting L across in front of R (ct 6).
- 3-4 Repeat action of meas 1-2, Figure IV, reversing ftwk and direction, turning to face RLOD on first ct.

Presented by Yves Moreau  
Notes by Bev and Ginny Wilder

KULSKO HORO  
(Bulgaria)

Learned by Yves Moreau during the winter of 1969-1970 from an amateur folk dance group in the village of Kula, Vidin District, in northwest Bulgaria. It is danced primarily by the Vlachs, who are Romanian minorities in Bulgaria. The term "Vlachs" refers to Bulgarians who fled to Romania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Romanian in their culture. Presented by Y. Moreau at the 1970 Folk Dance Camp.

Pronunciation: COOL-skoh hoh-ROH

Music: Balkanton BHA 734. Side 1, Band 1. 2/4 meter.

Formation: Short, mixed lines. "W" pos, hands close to shoulders. Face ctr unless otherwise indicated. Wt on L.

Style: Knees bent slightly, bouncy feeling, but not airy and light -- a solid, rather heavy quality. Small steps.

Arms: Arms swing rhythmically from "W" pos to a pos alongside the body throughout the dance as follows: During odd-numbered meas (1, 3, etc.) the hands are in "W" pos; during even-numbered meas (2, 4, etc.) the hands are extended fwd at shoulder height and lowered to side on cts 1 &, and returned to "W" pos by the beginning of the next meas.

Meas

Pattern

No Introduction

I. FORWARD AND BACK

- 1 Moving fwd twd ctr step R, L (cts 1, 2).
- 2 Continuing fwd, step R (ct 1). Step L next to R (ct &). Step R next to L (ct 2).
- 3-4 Repeat action of meas 1-2, moving bkwd away from ctr and reversing ftwk.
- 5-8 Repeat action of meas 1-4.

II. HEEL TOUCH AND BOUNCE

- 1 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2).
- 2 Step R next to L, bouncing on both heels 3 times (cts 1, &, 2).
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwk.
- 5-8 Repeat action of meas 1-4, Part II.

III. FORWARD AND BACK WITH STAMPS

- 1 Moving fwd twd ctr step R, L (cts 1, 2).

KULSKO HORO (continued)

- 2 Continuing fwd step R (ct 1). Step fwd L (ct &). Small leap fwd onto R (ct 2). Stamp L next to R, no wt (ct &).  
 3-4 Repeat action of meas 1-2, Part III, reversing ftwk and direction.  
 5-8 Repeat action of meas 1-4, Part III.

IV. DOUBLE HEEL TOUCH

- 1-2 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2). Repeat for meas 2.  
 3 Small step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).  
 4 Repeat action of meas 3, Part IV, reversing ftwk and direction.  
 5-8 Repeat action of meas 1-4, Part IV.

V. FIVES AND SEVENS

- 1 Step R to R (ct 1). Step L behind R (ct 2).  
 2 Step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).  
 3-4 Repeat action of meas 1-2, Part V, reversing ftwk and direction.  
 5-8 Repeat action of meas 1-4, Part V.  
 9 Move to R with 4 small steps, R, L behind, R, L behind (cts 1, &, 2, &).  
 10 Continuing to R, step R, L behind, R, stamp L next to R, no wt (cts 1, &, 2, &).  
 11-12 Repeat action of meas 9-10, reversing ftwk and direction.  
 13 Move to R with 3 small steps, R, L behind, R (cts 1, &, 2). Stamp L next to R, no wt (ct &).  
 14 Repeat action of meas 13, Part V, reversing ftwk and direction.  
 15 Small leap onto R (ct 1). Stamp L next to R, no wt (ct &). Small leap onto L (ct 2). Stamp R next to L, no wt (ct &).  
 16 Small leap onto R (ct 1). Stamp L next to R twice, no wt (cts &, 2).  
 17-32 Repeat action of meas 1-16, Part V, reversing ftwk and direction.

VI. TWIST

- 1 Move fwd twd ctr with 3 small running steps, R,L,R (cts 1, &, 2). Stamp L next to R, no wt (ct &).  
 2 Repeat action of meas 1, Part VI, with opp ftwk.  
 3 Repeat action of meas 1, Part VI.  
 4 Bring L ft behind bent R knee, L knee turned out, twisting hips to L but upper body remains facing ctr (ct 1). (W raise L ft only to R calf). Straighten body to face ctr again (ct 2).  
 5-8 Repeat action of meas 1-4, Part VI, reversing ftwk and direction.  
 9-16 Repeat action of meas 1-8, Part VI.

On Repeat of Dance, do each Part once except during Part V omit action of meas 5-8 and 21-24.

Presented by Yves Moreau  
 Notes by Bev and Ginny Wilder

V  
PRESKAČANKA  
 (Bulgaria)

Learned by Yves Moreau, Fall 1971, from village dance group in Gecovo, Razgrad District, N.E. Bulgaria. Preskačanka belongs to the family of the well-known Pajduško Horo danced throughout Bulgaria and Macedonia. This version is very popular among the "kapanci" people. The "Kapanci" are said to be direct descendants of the early Bulgarian settlers ("protobulgarians") who came from the Volga River area with their leader, Asparoukh, in the 5th century A.D. The term "Kapanci" is derived from "na kapki" referring to the special "dotted" embroidery stitch found on their costumes. The "Kapanci" live primarily in about 20 distinct villages situated around the towns of Razgrad, Šumen, and Târgovište in N.E. Bulgaria. They have many special dances, songs, and rituals. The "Kapanci" wedding is especially colorful. Preskačanka was presented by Y. Moreau at the 1972 Folk Dance Camp.

Pronunciation: prehs-KAH-chahn-kah

Music: Worldtone WT-YM-003 A. 5/16 meter: 1-2, 1-2-3. Counted here as: 1, 2.

Formation: Short, mixed lines. Hands joined down at sides. Fact ctr, wt on L.

Style: Kapanski styling is sort of a mixture of quick North Bulgarian movements with that special touch of Dobrudjan-like heaviness. There is therefore a slight knee bend during the dance. The arm movements are firm.

Meas

Pattern

No Introduction music: dance may start at beginning of any musical phrase.

I. NA MJASTO (In Place) (nah mee-YAHS-toh)

- 1 Step on R in front of L, simultaneously arms swing fwd about parallel to floor (ct 1). Shift wt back on L ft in place, arms start swinging bkwd (ct 2).
- 2 Step bkwd on R, arms swing bkwd (ct 1). Step on L in place, arms start swinging fwd (ct 2).
- 3 Repeat action of meas 1, exactly.
- 4 Small hop on L ft, arms swing bkwd (ct 1). Small step on R slightly to R, arms start swinging fwd (ct 2).
- 5-8 Repeat action of meas 1-4, reversing ftwk.

II. NAOKOLO (Around) (nah-OH-koh-loh)

- 1 Small hop on L in place, arms swing fwd (ct 1). Step fwd on R, arms start swinging bkwd (ct 2).

v

PRESKACANKA (continued)

- 2 Small leap fwd onto L ft next to R, arms swing bkwd (ct 1). Small step fwd on R, arms start swinging fwd (ct 2).
- 3-8 Repeat action of meas 1-2, Fig II, alternating ftwk. Describe a CW oval floor pattern, i.e., move fwd, to R, bkwd and to L, ending in original pos. (2 meas for each direction.)

III. NAPRED - NAZAD (Forward and Back) (nah-PRED nah-ZAHD)

- 1 Step on R across in front of L, simultaneously hands come up to "W" pos, slightly fwd, but forearms point to L (ct 1). Shift wt back on L ft in place, forearms remain pointing to L (ct 2).
- 2 Step to R with R, forearms now point to R (ct 1). Small step fwd on L, forearms remain pointing to R (ct 2).
- 3-4 Repeat action of meas 1-2, Fig III, exactly.
- 5 Small hop on L ft in place, hands start moving fwd and upward (ct 1). Step on R in front of L, hands move downward (ct 2).
- NOTE: During meas 5-16 hands and arms swing rhythmically bkwd and fwd. The arms go bkwd as far as comfortable. On the fwd movement the arms come up until they are parallel to the floor. On ct 1 of meas 7,9,11,13, and 15 the arms are fwd. On ct 1 of meas 8, 10,12,14 and 16 the arms are bkwd. On ct 2 of meas 5-16 arms are in motion.
- 6 Shift wt back on L ft in place (ct 1). Shift wt onto R ft in place (ct 2).
- 7-8 Repeat action of meas 5-6, Fig III, reversing ftwk.
- 9 Small hop on L ft in place (ct 1). Step bkwd on R (ct 2).
- 10 Still moving bkwd, repeat action of meas 9, Fig III, reversing ftwk.
- 11-12 Repeat action of meas 9-10, Fig III.
- 13 Step on R across in front of L (ct 1). Shift wt back onto L (ct 2).
- 14 Small hop on L ft in place (ct 1). Small step on R to R (ct 2).
- 15-16 Repeat action of meas 13-14, Fig III, reversing ftwk.

NOTE: Leader calls each figure at will, preferably in the above sequence.

Presented by Yves Moreau

SILISTRENSKI OPAS  
(Bulgaria)

Pronunciation: SIH-lihs-trehn-skih OH-pahs

Opas is related to the "Pravo" dance type and is widespread throughout Dobrudza in N.E. Bulgaria. This version is often done by both M & W. It was danced by the Silistra group participating at the National Folklore Festival in Koprivštica, Bulgaria, summer 1971.

Music: RPC BG-1001, Side B, Band 2. 2/4 meter.

Formation: Lines of 8-10 people, M and W mixed or segregated, using either belt or front basket hold, L over R. Face ctr. Wt on L.

Style: Rather heavy. Definite knee bend. Back arched bkwd slightly. Movements proud and strong. Occasional shoulder twists and shaking.

Meas

PATTERN

8 Introduction.

I. PRAVO

- 1 Step on R to R (ct 1). Step on L across R (ct 2).
- 2 Step R to R (ct 1). Still on R ft, raise L knee (ct 2).
- 3 Step on L directly bkwd (ct 1). Still on L ft, raise R knee (ct 2).
- 4-24 Repeat action of meas 1-3, seven more times.

II. PRAVO VARIATION

- 1-2 Repeat action of meas 1-2, Fig I.
- 3 Step on L next to R (ct 1). Send R ft out to R keeping knees close together. R leg describes slight circular movement to side and fwd (ct 2). Upper part of body bends down on this ct.
- 4 Close R heel (or R ft) next to L (ct 1). Hold (ct 2).
- 5-32 Repeat pattern of meas 1-4, Fig II, seven more times.

III. PRAVO VARIATION WITH STAMP

- 1 Repeat action of meas 1, Fig I.
- 2 Step on R to R (ct 1). Hop on R ft (ct 2).
- 3 Step fwd on L slightly R of ctr (ct 1). Hop on L (ct 2).
- 4 Step straight back on R (ct 1). Step bkwd on L (ct 2).
- 5 Step bkwd on R (ct 1). Hopping on R, raise L knee (ct 2).
- 6 Step on L next to R (ct 1). Stamp with R next to L, no wt (ct 2).
- 7-24 Repeat action of meas 1-6, Fig III, three more times.

NOTE: When only M dance in a line meas 5 becomes:

- 5 Squat down, ft together (ct 1). Hold (ct 2). Rise and dance meas 6 as written.

IV. BASIC OPAS

- 1 Step on R to R (ct 1). Brush L ft slightly (flat ft) next to R and slightly fwd (ct 2).
- 2 Step on L to ctr (ct 1). Brush R next to L, as in meas 1.
- 3 Small leap bkwd on R ft (ct 1). Tap ball of L ft sharply next to R ft (ct &). Small hop back on R ft (ct 2). Tap ball of L ft sharply next to R ft (ct &).

SILISTRENSKI OPAS (continued)

- 4 Small leap onto L ft next to R (ct 1). Bending body fwd, small sharp stamp with R next to L, no wt (ct 2).  
5-8 Repeat action of meas 1-4, Fig IV.

V. OPAS VARIATION

- 1 Step on R to R (ct 1). Step on L across R (ct 2).  
2 Step on R (ct 1). Step on L next to R (ct &). Step on R next to L (ct 2).  
3 Step fwd on L ft (ct 1). Send R ft out to R and fwd, describing a circular motion (ct 2).  
4 Bending body fwd, chng bkwd sharply, ft together, knees bent (ct 1). Hold (ct 2).  
5 Straightening body, step fwd on L ft (ct 1). Arching back, stamp R ft (toes turned out) next to L, no wt (ct 2).  
6 Step bkwd on R ft (ct 1). Step bkwd on L ft (ct 2).  
7-8 Repeat action of meas 3-4, Fig IV.  
9-32 Repeat action of meas 1-8, Fig V, three more times.

Sequence for dance is as follows:

Introduction: 8 meas.  
Fig I, Basic Pravo, 8 times  
Fig II, Pravo Variation, 8 times  
Fig III, Pravo Variation with Stamp, 4 times  
Fig IV, Basic Opas, 2 times  
Fig V, Opas Variation, 4 times

The above sequence is set for available recording. The sequence was set by Yves Moreau.

All individual figures are as danced in Silistra region.

Presented by Yves Moreau



MAKEDONSKO NARODNO  
(Macedonia)

Pronunciation: MAH-keh-dohn-skoh NAH-rohd-noh

This is one of the many variations of the Narodno or Pravoto type in 2/4 meter found in Macedonia and parts of Western Bulgaria. It was observed at a wedding near Skopje, Macedonia in the summer of 1966.

Music: RPC BG 1001. Side A, band 2. Or other "Narodno" or "Pravoto" tunes of this type. 2/4 meter.

Formation: Mixed open circle. "W" pos, hands a bit fwd. Face LOD (R of ctr). Wt on L ft. Leader holds handkerchief.

Style: Partly danced on balls of ft with knees slightly bent. Upper part of body erect and proud. Leader indicates change in pattern at own discretion. Arms are loose enough to create slight jiggling effect while moving.

Meas

PATTERN

No introduction. Leader may start at beginning of any musical phrase.

I. BASIC

- 1 Moving LOD, step on R (ct 1). Step on L (ct 2).
- 2 Repeat action of meas 1.
- 3 Turn to face ctr and step slightly on R to R (ct 1). Raise L ft, bending knee and slightly crossed in front of R (ct 2).
- 4 Still facing ctr, step on L next to R (ct 1). Raise R ft bending knee and slightly crossed in front of L (ct 2).
- 5 Repeat action of meas 4, reversing direction and ftwk.
- 6 Turn to face slightly RLOD and step on L (ct 1). Step on R across L (ct 2).
- 7 Facing ctr, step on L to L (ct 1). Step on R behind L (ct 2).
- 8 Repeat action of meas 4.

II. TWO-STEP

- 1 Facing LOD step fwd on R (ct 1). Step on L closing behind R (ct &). Step on R (ct 2).
- 2 Repeat action of meas 1, Fig II, but start with L ft.
- 3-8 Repeat action of meas 3-8, Fig I.

III. TURNING TWO-STEP

- 1-2 Repeat action of meas 1-2, Fig II, but making a half-turn individually (CW) on each two-step. Let hands of your neighbors go on this part. \*This is like in Povrateno.
- 3-8 Repeat action of meas 3-8, Fig I.

IV. FAST PART

Note: When music gets faster hands go down, still joined at sides and patterns I-III can be danced with lighter and sharper steps. Leader may perform fancy steps and squats on meas 3-5.

Presented by Yves Moreau

<sup>✓</sup>  
DELCEVSKO HORO  
 (Macedonia)

Pronunciation: Dehl-TCHEFF-skoh Ho-ROH

This dance comes from the area around the small town of Delčev<sup>✓</sup>o on the Bulgarian-Jugoslav border in Macedonia (Pirin). It has a ten measure pattern and is closely related to Ratevka, Berovka, Kopacka and other dances from the Radoviš<sup>✓</sup> and Strumica region. It was observed at a festival in Petrič<sup>✓</sup>, Bulgaria as done by a village group from Simitli village, Blagoevgrad District, spring 1970.

Music: RPC BG-1001. Side B, band 1. 7/16 meter. 1-2,1-2,1-2-3. Counted here as 1,2,3. (Like the "racenica".)

Formation: Short lines of M and W with belt hold, L over R. Face R of ctr (LOD). Wt on L ft.

Style: Heavy peasant styling. Slight knee bend. Upper part of body is erect.

Meas

PATTERN

- 1 Wt on L, facing LOD, small hop on L (ct 1). Step on R bending knees (ct 2). Step on L (ct 3).
- 2 Repeat action of meas 1.
- 3 Facing ctr, small hop on L (ct 1). Small step on heel of R to R (ct 2). Step on L behind R (ct 3).
- 4 Small step on R to R (ct 1). Raise L leg crossing slightly in front of R (ct 2). Hop on R keeping L raised with knee bent (ct 3).
- 5-6 Repeat action of meas 3-4, reversing direction and ftwk.
- 7 Repeat action of meas 4.
- 8 Repeat action of meas 4, reversing ftwk.
- 9 Still facing ctr, small step on R in place, bending upper part of body slightly (ct 1). Small step on L next to R, keeping body bent (ct 2). Small sharp stamp with R next to L, taking wt on R and picking up L ft sharply and slightly up behind (ct 3).
- 10 Hop on R ft turning to face LOD and extending L leg sharply fwd, upper part of body now becomes straight (ct 1). Hold (ct 2). Step on L fwd in LOD (ct 3).

Presented by Yves Moreau

BREGOVSKO HORO  
(Bulgaria)

Pronunciation: BREH-gohf-skoh Ho-ROH

Learned by Yves Moreau, fall 1969, at local festival in Novo Selo, Vidin District, N.W. Bulgaria. It is widespread in the vicinity of Bregovo near the border with Serbia, Jugoslaviya. It is of the "Čačak" type with a ten-measure pattern. Bregovsko is danced by Bulgarians and Vlachs living in the area.

Music: RPC BG-1001. Side A, band 1. 2/4 meter.

Formation: Short mixed lines of M and W. Belt hold, L over R. Face ctr. Wt on L.

Style: Small steps, sharp movements. Knees slightly bent. Arms relaxed. Often, the dancers at both ends of the line, make the line bend and twist sharply ("na dva tanca").

Meas

PATTERN

Dance may begin at beginning of any musical phrase.

- 1 Facing ctr, step R to R (ct 1). Step on L behind R (ct 2).
- 2 Repeat action of Meas 1.
- 3 Step on R to R (ct 1). Small hop on R bringing L slightly across in front of R (ct 2).
- 4 Step on L across in front of R (ct 1). Small hop on L, bringing R ft slightly fwd and across L (ct 2).
- 5 Step R across L bending fwd, and face L of ctr (ct 1). Small hop on R (ct 2).
- 6 Step L to L of ctr (ct 1). Step on R in front of L (ct 2).
- 7 Facing ctr, step onto L (ct 1). Small hop on L in place (ct 2).
- 8 Small step on R twd ctr (ct 1). Small hop on R (ct 2).
- 9 Facing slightly L of ctr, small step on L to L (ct 1). Step on R across L (ct 2).
- 10 Facing ctr, small step on L to L, bending upper part of body slightly (ct 1). Small sharp stamp with R next to L, no wt (ct 2).

Presented by Yves Moreau

HORA FETELOR  
(Romania)

Hora Fetelor is a woman's line dance from Calafat, region of Oltenia, Romania. Alexandru David learned it while dancing with the Romanian State Folk Dance Ensemble and taught it to his brother, Mihai.

Pronunciation: HAW-rah FEH-tehl-lohr.

Music: Gypsy Camp GC 5201, Sl-B3. 4/4 meter.

Formation: W, hands in W pos.

Style: Smooth

Meas

PATTERN

PART I

- |      |                                                                                             |
|------|---------------------------------------------------------------------------------------------|
| 1    | Face ctr and move in LOD, step R (ct 1). Close L to R (ct 2). Step R (ct 3). Hold (ct 4).   |
| 2    | Step L in front of R (ct 1). Close R to L (ct 2). Step L in front of R (ct 3). Hold (ct 4). |
| 3    | Face slightly LOD, step R (ct 1). Hold (ct 2). Step L back (ct 3). Close R to L (ct 4).     |
| 4    | Step L fwd (ct 1). Hold (ct 2). Turn twd ctr, close R to L (ct 3). Hold (ct 4).             |
| 5-8  | Repeat action of meas 1-4, reverse ftwork and direction.                                    |
| 9-16 | Repeat action of meas 1-8.                                                                  |

PART II

- |      |                                                                                                                                            |
|------|--------------------------------------------------------------------------------------------------------------------------------------------|
| 1    | Face ctr, step R across L (ct 1). Hold (ct 2). Step L back (ct 3). Hold (ct 4).                                                            |
| 2    | Release hands, do a 3 step turn to R (CW), stepping R,L,R (cts 1,2,3). Hold (ct 4).                                                        |
| 3-4  | Repeat action of meas 1-2, Part II, reversing ftwork and direction. The turn to the L on meas 4 becomes a 4 step turn, stepping L,R,L,R.   |
| 5    | Step L fwd twd ctr (ct 1). Hold (ct 2). Step R fwd (ct 3). Hold (ct 4).                                                                    |
| 6    | Step back L,R,L,R (cts 1,2,3,4) doing a slight up, down, up down.                                                                          |
| 7    | Grapevine to R: Step L in front of R (ct 1). Accenting step with a slight leap, R to R (ct 2). Step L behind R (ct 3). Step R to R (ct 4). |
| 8    | Step L slightly in front of R (ct 1). Stamp R twice (cts 2,3). Hold (ct 4).                                                                |
| 9-16 | Repeat action of meas 1-8, Part II.                                                                                                        |

To finish dance, repeat Part I once, Part II twice.

Presented by Mihai David  
Dance notes by Maria Reisch

KUKUNEŠKO HORO  
(Bulgaria-Macedonia)

Dick Crum observed Kukuneško horo (koo-koo-NESH-ko ho-RO) at various Bulgarian-Macedonian dance affairs in eastern U.S. immigrant colonies (Pittsburgh, Detroit, Akron, etc.) in the early 1950's. The dance is a "cousin" of the Yugoslavian Kukunješće or Kokonješte, and is still done in Bulgaria and Macedonia today.

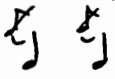
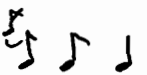
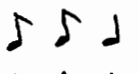
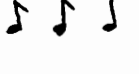
Record: X-327-A "Kukuneško horo" (should be slowed down a little). 2/4 meter

Formation: Open, mixed circle or line, hands joined and held down at sides ("V" pos); leader's and end-dancer's free hands on hips.

Special Step: HITCH-HOP - a light, grace-note-length preliminary hop on one ft before stepping onto the other. It is similar to the hop in an ordinary skipping step, but shorter. If you use the rhythm cue "ker-PLUNK", the hitch-hop comes on the "ker" and the following step onto the other ft occurs on "PLUNK."

Meas Rhythm


PATTERN

- | <u>Meas</u> | <u>Rhythm</u>                                                                       | <u>PATTERN</u>                                                                                                                                                               |
|-------------|-------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|             |                                                                                     | <u>BASIC PATTERN</u>                                                                                                                                                         |
| 1           |    | Facing slightly R and moving R, 2 skipping steps, R, L, as follows: hitch-hop on L ft, then step on R ft (ct ah-1).<br>Hitch-hop on R ft, then step on L ft (ct ah-2).       |
| 2           |   | Pas-de-basque RLR as follows: hitch-hop on L ft, then step on R ft, turning to face ctr (ct ah-1). Step L ft in front of R (ct &).<br>Step R ft in place behind L ft (ct 2). |
| 3           |  | Hop on R ft in place, bringing L ft around in back in air (ct 1).<br>Step L ft behind R ft (ct &). Step R ft in place in front of L ft (ct 2).                               |
| 4           |  | Hop on R ft in place, bringing L ft around in front in air (ct 1).<br>Step L ft in front of R ft (ct &). Step R ft in place behind L ft (ct 2).                              |
| 5-8         |                                                                                     | Repeat action of meas 1-4, reversing ftwk and direction.                                                                                                                     |

VARIATIONS


Native dancers introduce many variations into the above basic pattern, usually in meas 1, 3, 4 (and, with opp ftwk, the corresponding leftward meas 5, 7, 8).

Variation on meas 1 ("ker-PLUNK"-rhythm grapevine):

- |   |                                                                                     |                                                                                                                                                                                                                                                                          |
|---|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 |  | Instead of 2 skipping steps,<br>Facing ctr or very slightly R, with a light preliminary step on ball of R ft to R (ct ah), step L ft across in front of R ft (ct 1). With slight preliminary step on ball of R ft to R (ct ah), step L ft across in back of R ft (ct 2). |
|---|-------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

Note: (This may also be done moving L with opp ftwk as meas 5)

Variation on meas 3-4 ("ker-PLUNK"-rhythm reel step):

- |   |                                                                                     |                                                                                                                                                                                                                 |
|---|-------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 |  | Instead of "hop-step-steps" back and fwd,<br>Facing ctr, hitch-hop in place on R ft (ct ah), step onto L toe close behind R heel (ct 1). Hitch-hop on L ft (ct ah), step onto R toe close behind L heel (ct 2). |
| 4 |                                                                                     | Repeat action of meas 3.                                                                                                                                                                                        |

Note: (This may also be done with opp ftwk as meas 7-8)

KUKUNEŠKO HORO (continued)

NOTE: The above basic pattern and variations are actually "building blocks"; native dancers combine them in various ways whenever they feel like it, each dancer making his own combination as he goes along. The only rule, so to speak, is not to interfere with the movements of your neighbor.

Presented by Dick Crum

VELIKO KOLO

Dick Crum first learned a version of Veliko kolo (VEH-leeko KO-lo) among second-generation Serbian-Americans in Pittsburgh, Pa. in 1951. Later he learned the version given below from Mr. Zdravko Jezdimir and other members of the Banat Tamburitza Orchestra at various dance get-togethers at Michael Herman's Folk Dance House, New York. Still later, while doing research in Yugoslavia, he had the opportunity to observe and dance Veliko with natives in Zrenjanin (Banat district), who did it almost exactly as the old-timers from the Banat Orchestra, though the Zrenjanin people called the dance "Sitno kolo."

This dance has for years been considered the "king" of kolos among American Serbs. Among folk dancers, Veliko kolo was for a long time shrouded in a mystique, and considered the ultimate achievement of the true Balkan dance enthusiast. Its elusive, subtle bounces and syncopations are really very difficult to learn without long, patient practice. The description below is an attempt to capture this tricky dance on paper, but the only real way to learn Veliko is to dance next to someone who knows it, and try to synchronize with him or her.

Record: Folk Dancer MH 45-1004-B, "Veliko kolo" (One batch of these records was issued with the labels reversed, so be sure to check.) There are other recordings of the dance, some better than others, but the recommended one is absolutely unmatched for performance and Banat "soul." 2/4 meter.

Formation: Closed, mixed circle, arms on neighbors' shoulders.

Style: Steps are small; bounces and other ft movements are done "privately", "inside your shoes", to use some of the descriptions that have been applied to them. Often the dance can only be felt in the vibration of the shoulder of the person next to you.

Meas RhythmPATTERNBASIC STEP

- |   |       |                                                                                                                                                                                                                                                       |
|---|-------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | ♪ ♪   | Facing very slightly L, step L ft to L (ct 1). Continue moving L, stepping R ft across in front of L ft (ct 2).                                                                                                                                       |
| 2 | ♪ ♪   | Facing ctr, step L ft sdwd L (ct 1). Touch R ft at L toe (ct 2).                                                                                                                                                                                      |
| 3 | ♪ ♪   | Step R ft sdwd R (short step, almost in place) (ct 1). Touch L ft at R toe (ct 2).                                                                                                                                                                    |
| 4 | ♪ ♪ ♪ | Hop (very low, don't leave floor) on R ft in place, L ft is barely off floor, beside R ft (ct 1). Step L ft in place, R ft barely off floor (ct &). Hold (ct 2). Hop (don't leave floor) on L ft in place, R ft barely off floor, beside L ft (ct &). |
| 5 | ♪ ♪ ♪ | Step R ft in place, L ft barely off floor (ct 1). Hop (don't leave floor) on R ft in place, L ft barely off floor, beside R ft (ct &). Step L ft in place (ct 2). Hold (ct &).                                                                        |
| 6 | ♪ ♪ ♪ | Step R ft in place (ct 1). Step L ft beside R ft (ct &). Step R ft in place and hold (cts 2, &).                                                                                                                                                      |


VELIKO KOLO (continued)

NOTE: In meas 4 stress the hop on ct 1 (think "UP!"), and in meas 5 stress the steps in place in cts 1,2 (think "DOWN!"); a cue for these meas might be "UP-down, up-DOWN, up-DOWN".

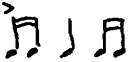

VARIATIONS

The above basic step is subject to infinite variations, especially by the M, who introduce various tiny flourishes as the dance progresses. Below are a few examples I have noted down over the years, among U.S. "banaćani" and in Yugoslavia.

Variation on meas 1 and/or meas 6 ("Both-cross-step"):



- (1), (6)  Step L ft sdwd L, momentarily sharing wt on balls of both ft apart -- some natives do this with a slight pigeon-toe -- (ct 1). Shift wt onto L ft where it is OR a bit to R of there (slight "backtrack" twd R ft) (ct &). Step R ft across in front, to L of L ft (ct 2).

Variation on meas 4-5 ("Double bounces"):

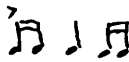

- (4)  Bounce twice on R ft ("private" bounces "inside your shoes") (all in ct 1). Step L ft in place beside R ft (ct &). Hold (ct 2). "Private" bounces on L ft (all in ct &).
- (5)  Step R ft in place beside L ft (ct 1). "Private" double bounce on R ft (all in ct &). Step L ft in place beside R ft (ct 2). Hold (ct &).

Variation on meas 4-5 ("Left ft in front"):

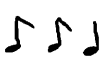
This is similar to the variation immediately above, but L ft is crossed in front of R ft, as follows:

- (4)  Private double bounce on R ft in place (all in ct 1). Step L ft in front of R ft, with slight flex of L knee (ct &). Hold (ct 2). Private double bounce on L ft in this front pos (all in ct &).
- (5)  Step R ft in place behind L ft (ct 1). Private double bounces on R ft (all in ct &). Shift wt fwd onto L ft (ct 2).

Variation on meas 4-5 ("Reel steps"):

- (4)  Private double bounces on R ft in place bringing L ft around close in back (all in ct 1); step on L toe close behind R heel (ct &). Hold (ct 2). Private double bounces on L ft in this pos, bringing R ft around close in back (all in ct &).
- (5)  Step R ft close behind L heel (ct 1). Private double bounces on R ft, bringing L ft around in back (all in ct &). Step on L toe close behind R heel (ct 2). Hold (ct &).

Variation on meas 6 ("Pas-de-basque"):

- (6)  Step R ft in place (ct 1). Step L ft in front of R ft (ct &). Step R ft in place and hold (ct 2).

Presented by Dick Crum



ŠTO MI E MILO  
(Macedonia)

"Što mi e milo" (shto mee eh MEE-lo) is the opening line of a very popular Macedonian song, found with varying texts and melodies all over that country. The dance itself is a variant of the so-called "Beranče" pattern, known especially in southern and western Macedonia, northern Greece, and Albania. Dick Crum learned the dance in Macedonia in 1954.

Record: Express 45, "Što mi e milo"

Rhythm: The dance melody is conventionally notated in 9/8 meter, with 4 dancer's beats in a quick-slow-quick-quick pattern:

1	<u>2</u>	3	4
J	J.	J	J
Q	S	Q	Q

Steps: Čukče: A movement in which you rise up off the heel just before a beat and come down onto the heel on that beat. It has been described as a hop in which you do not leave the ground.  
Hitch-hop: A grace-note-length preliminary hop on one foot before stepping onto the other. It is like the hop in a skipping step, but shorter. If you use the rhythm cue "ker-PLUNK", the hitch-hop occurs on the "ker" and the step onto the other ft takes place on "PLUNK".

Formation: Mixed line or open circle, hands joined either at shoulder level ("W" pos) or down at sides ("V" pos).

MeasPATTERN

- 1 Čukče on L ft in place (ct 1). Turn to face slightly R and step in this direction with R ft (ct 2). Continuing in this direction, step L ft (ct 3). Continuing in this direction, step R ft (ct 4).
- 2 Continuing in this direction, step L ft (ct 1). Continuing in this direction, step R ft (ct 2). Turning to face ctr, step L ft slightly fwd (ct 3). Facing ctr, rock back onto R ft (ct 4).
- 3 Čukče on R ft in place (ct 1). Side step L with L ft (ct 2). Cross and rock fwd onto R ft in front of L ft (ct 3). Rock back onto L ft in place (ct 4).

NOTE: The above is the so-called "short" version of the dance. A longer version, containing 5 meas, is also done: it is the same as the above with the addition of:

- 4 Repeat action of meas 3 with opp ftwk.
- 5 Repeat action of meas 3.

The choice of versions is up to the leader; sometimes they are combined.

ŠTO MI E MILO (continued)

VARIATIONS This dance pattern is so universally done in the above areas, that it is subject to an enormous amount of variation, from one individual to the next, from one village to the next, or one mood to the next. One quite common variation is the insertion of a hitch-hop on each ct 2, as follows:

- 1 Čukče on L ft in place (ct 1). Hitch-hop on L ft and, turning to face slightly R, step in this direction (ct ah-2); etc., the rest of the meas as described above.
- 2 Continuing in this direction, step L ft (ct 1). Continuing in this direction, hitch-hop on L ft and step R ft (ct ah-2); etc., the rest of the meas as described above.
- 3 Čukče on R ft in place (ct 1). Hitch-hop on R ft in place and step sdwd L on L ft (ct ah-2); etc., the rest of the meas as described above.

SONG TEXT:

1. Što mi e milo em drago,
2. Na Struga dukjan da imam,

Chorus:

Of, lele, lele, libe le,  
srceto mi go, džanam, izgore.

3. Na kjepencite da sedam,
4. Struškite momi da gledam,
5. Koga mi odat na voda,
6. So tija stomni šareni.

TRANSLATION:

How I enjoy having my shop in Struga,  
I sit outside it and watch the Struga girls  
As they go for water with their bright-  
colored jugs.

Chorus:

Oh, wow, alas and alack my darling,  
You have set fire to my heart.

Presented by Dick Crum

PLOVDIVSKA KOPANICA  
(Bulgaria)

This is another of the exhibition-type "kopanici" for which the so-called "šopi" people of western Bulgaria are famous. American folk dancers have already been exposed to other members of this productive dance family: Bistrica kopanica, Ludo kopano, Šopska kopanice, etc. Plovdivska kopanica (plohv-DEEV-ska KOH-pah-nee-tsa) is based on figures found around the town of Plovdiv, particularly the village of Glaviniš. It is sometimes called "Glaviniška kopanica" or "Krivo horo". Dick Crum learned it from Ilija Rizov, lead dancer with the Kutev Bulgarian State Ensemble, in 1968.

Record: Any "Kopanica" recording may be used, and some labelled "Gankino", if speeded up a little. Recommended records:  
XOPO X 328-A. "Kopanica"  
XOPO X LP 4-B, Band 2 - "Krivo horo"  
Folkraft LP 26-B, Band 6 - "Kopanitsa"  
XOPO X LP 2-2, Band 3 - "Gankino horo"  
B-4000-A, Band 3 - "Kopanitsa plovdivska"

Rhythm: All "kopanici" are conventionally notated in an 11/16 meter, with a quick-quick-slow-quick-quick pattern, counted 1-2-3-4-5:

1	2	<u>3</u>	4	5
♪	♪	♩	♪	♪
Q	Q	S	Q	Q

Formation: Straight lines of dancers (originally M only), usually not more than 6 dancers in a line; belt-hold, R arm under, L arm over

MeasPATTERNFIGURE I ("Basic Step")

- 1 Step R ft R (ct 1). Step L ft behind R ft ; moving R (ct 2). Step R ft R (ct 3). Close L ft beside R ft, wt on both ft (ct 4). Bounce on both ft in place (ct 5).
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-8 Repeat action of meas 1-2 three more times (4 in all).

FIGURE II

- 1 Step R ft in place (ct 1). Step L ft in place (ct 2). Step R ft in place, raising L knee up, L ft not far out fwd, slight sway of body to L (ct 3). Step L ft in place (ct 4). Step R ft in place (ct 5).
- 2 Repeat action of meas 1, Fig II, but with opp ftwk.
- 3-8 Repeat action of meas 1-2, Fig II, three more times (4 in all).

FIGURE III

- 1 Step R ft R (ct 1). Step L ft behind R ft (ct 2). Step R ft to R (ct 3). Hop on R ft, raising L bent knee up (ct 4). Strike L heel on floor (ct 5).
- 2 Step L ft L (ct 1). Step R ft behind L ft (ct 2). Step back on L ft, extending R ft fwd (ct 3). Slide back on R ft, extending L ft fwd (ct 4). Slide back on L ft, extending R ft fwd (ct 5). (These last three are actually a 3 ct scissors step.)
- 3-8 Repeat action of meas 1-2, Fig III, three more times (4 in all).

PLOVDIVSKA KOPANICA (continued)FIGURE IV ("Forward and back")

- 1 Step fwd with R ft (ct 1). Step fwd with L ft (ct 2). Hop on L ft, kicking R ft back twd L ft from a pos in front, in a hook-like leg gesture (ct 3). Step fwd with R ft (ct 4). Step fwd with L ft (ct 5).
- 2 Step in place with R ft (ct 1). Step back with L ft (ct 2). Step back with R ft (ct 3) (at this point the L ft is also in contact with the floor in front of R ft). Hop on R ft, moving back (ct 4). Step back with L ft (ct 5).
- 3-8 Repeat action of meas 1-2, Fig IV three more times (4 in all).

FIGURE V ("Forward with Basic")

- 1 Running step fwd with R ft (ct 1). Running step fwd with L ft (ct 2). Two small running steps, (a "bloop-bloop" o o ) R,L, still moving fwd (ct 3). Running step fwd with R ft (ct 4). Running step fwd with L ft (ct 5).
- 2-8 Do 7 meas of Basic Step (as in Fig I); on ct 4 of meas 8, bring ft together and pause, before proceeding on to Fig. V I.

FIGURE VI ("Twisting steps fwd with 2 heel-touches")

- 1 Step slightly back on R ft, turning body slightly to R (ct 1). Step on L ft in place, again facing directly fwd (ct 2). Step on R ft across in front of L ft, moving fwd and turning body slightly L (ct 3). Hop on R ft, turning body slightly to R (ct 4). Step on L ft in front of R ft (ct 5).
- 2 Hop on L ft, straightening to again face fwd (ct 1). Step on R ft across in front of L ft, turning to face slightly L (ct 2). Hop on R ft, at same time abruptly turn to face slightly R, swinging L ft up and across to R with knee straight (ct 3). Hop on R ft, moving R (ct 4). Step on L ft across in front of R ft (ct 5).
- 3 Step R with R ft (ct 1). Step L ft across in front of R ft (ct 2). Leap onto R ft, facing fwd again (L ft actually shares wt here a bit fwd/L of R ft) (ct 3). Step L ft L (ct 4). Step R ft behind L ft (ct 5).
- 4 Step L ft L (ct 1). Step R ft behind L ft (ct 2). Step L ft in place, bringing R knee fwd in preparation for kick (ct 3). Hop on L ft, kicking R ft fwd from rather high knee (ct 4). Step R ft in place, bring L knee fwd (ct 5).
- 5 Hop on R ft, kicking L ft fwd from high knee (ct 1). Step L ft in place (ct 2). Knee stiff, place R heel on floor out to R and bend a bit R (ct 3). Place R heel near L toe, bending a bit fwd; R toe is pointed to L (ct 4). Pause (ct 5).
- 6-10 Repeat action of meas 1-5, Fig VI.

FIGURE VII ("Prancing steps")

- 1 Step R with R ft (ct 1). Step L ft across, continuing R (ct 2). Step R ft (ct 3). Hop on R ft, continuing to R (ct 4). Step L ft across R (ct 5).
- 2 Continue to R with step on R ft (ct 1). Step L ft continuing R (ct 2). Leap onto R ft, facing fwd (actually L ft shares wt as in Fig VI, meas 3) (ct 3). Step L ft to L (ct 4). Step R ft behind L ft (ct 5).
- 3 Step L ft L (ct 1). Step R ft behind L ft (ct 2). Step L with L ft, raising R ft in front in readiness for "prancing" steps to follow (ct 3). Step on R ft in front of L ft in prancing style (ct 4). Step on L ft in place (ct 5).

PLOVDIVSKA KOPANICA (continued)

- 4 Step R with R ft (ct 1). Step L ft in front of R ft in prancing style (ct 2).  
Step R ft in place (ct 3). Step L ft slightly L (ct 4). Step on R ft in  
front of L ft in prancing style (ct 5).
- 5 Step L ft in place (ct 1). Step R ft slightly R (ct 2). Step L ft in  
front of R ft in prancing style (ct 3). Hop on L ft, raising R ft diag  
out fwd/R (ct 4). Strike R heel diag fwd R (ct 5).
- 6-10 Repeat action of meas 1-5, Fig VII.

Presented by Dick Crum

MAZULINKA  
(Slovenia)

This is one of many Slovenian variants of the mazurka, and is the distant "cousin" of the Varsouvienne. The Slovenes, like practically everyone else in Europe and America in the late 19th century, adopted this dance from Warsaw via Paris, and, with the turn of the century immigration to the U.S., it reached this country years after "Put Your Little Foot" came into vogue here. The version described here was notated by Dick Crum from the dancing of Mr. and Mrs. Peter Kurnick in San Francisco, 1958. Mr. Kurnick was, throughout his long, active life, famous as a fine Slovenian dancer, and was also prominent in San Francisco and national Slovene-American activities. Pronunciation: Mah-zoo-LEEN-kah.

Record: 33-EP-SD, "Slovenian Old Time Dances", Side 2, Band 1, "Mazulinka".  
(This is a "nostalgia" re-issue of a recording made by the Hojer Trio of Cleveland, Ohio in the 1920's.) 3/4 Mazurka time.

Formation: Couples in social dance pos at random about the room. Steps given throughout are for M; W ftwk is opp).

Style: The entire dance is done with small steps, wt on ball of ft, with a rather stiff little bounce on every beat.

MeasPATTERNPart I

- upbeat Preliminary slight bounce on R ft.  
1 Step L ft sdwd L (ct 1). Close R ft to L ft, taking wt (ct 2). Wt on R ft, one slight bounce (ct 3).  
2 Repeat action of meas 1.  
3. Step L ft L, beginning to make a 1/4 turn CW as a cpl (ct 1). Step R ft continuing to turn (ct 2). Finish the 1/4 turn CW with a step on L ft (ct 3).  
4 Point R ft out to R (ct 1). With wt on L ft, bounce in this pos twice (cts 2,3).  
5-8 In same pos, repeat action of meas 1-4 with opp ftwk, making a 1/4 turn CW in meas 7.

Part II

- 9-10 Repeat action of meas 3-4, Part I.  
11-12 Repeat action of meas 7-8, Part I.  
13-20 8 waltz steps, turning as a cpl either CW or CCW.

Presented by Dick Crum

RŮČENICA FOR THREE  
(Bulgaria)

Pronunciation: Ruh-cheh-NEE-tсах

This is an unusual dance from the Strandža district in southeast Bulgaria. Dick Crum originally learned it from the late Ilija Rizov, lead dancer with the Kutev Bulgarian State Ensemble. In a very elaborate form, the dance served as a basis for a portion of that group's show-piece, "Růčenica." On the basis of later re-search into Růčenica for Three, Mr. Crum arbitrarily selected the four figures below and put them into a fixed sequence for use and enjoyment by American and Canadian folk dancers. Figs I, II and III are original "village" figures; Fig IV is a stylized pattern, for convenience of learning, meant to give an idea of the improvised, non-structured solo dancing typical of the dance in its village setting.

Record: Any moderate-to-fast "Růčenica" recording may be used. Mr. Crum likes to use several different ones, such as both sides of X-324 (A) "Strandžanska růčenica" (full studio orchestra)  
(B) "Trakijska růčenica" (trio of older folk instruments)

Rhythm: The dance is in the standard "růčenica" rhythm, conventionally notated in 7/16 meter in a quick-quick-slow pattern having 3 dancer's beats:

Q	Q	S
♪	♪	♪.
1	2	<u>3</u>

Formation: One man with 2 girls, one on either side, all facing fwd twd ctr. His arms are outstretched in front of girls; his R hand holds R hand of girl on R, his L hand holds the L hand of the girl on L. The girls' other (inside) hands are joined in front of him, over his arms.

Basic Step: The basic step used throughout (with exceptions in Fig IV) is the so-called 'růčenica' step, a lively RLR, LRL sequence in the above rhythm (Q-Q-S), with an occasional stamp to punctuate the beginning or end of a phrase. The basic 'růčenica' step is danced in place, backward, forward, sideways, turning, etc., and is subject to many individual variations. In this dance, all figures begin with the R ft.

Meas

PATTERN

FIGURE I (Forward and back) (Trios all facing ctr)  
1-4 Basic steps fwd, RLR, LRL, RLR, LRL.  
5-8 Basic steps bkws, RLR, LRL, RLR, LRL.  
9-16 Repeat action of meas 1-8.

FIGURE II (Turn trio inside out)  
1-2 Girls dance Basic step in place, raising their joined hands high. M does a prysiadka (deep knee-bend) in meas 1 (down on ct 1, up on ct 3) moving fwd under girls' raised arms. Coming up from prysiadka his wt is on R ft, and the L ft is brought across in front of R ft with L knee slightly bent. On meas 2, M does a Basic step LRL, turning a bit to L and bringing his R hand (holding R-hand girl's R hand) fwd over his head. He is now facing the L-hand girl.

RŮČENICA FOR THREE (continued)

- 3-4 All do 2 more Basic steps; M turns further to L, at same time pulling L-hand girl, who uses her 2 Basic steps to pass fwd under arch and bear R.
- 5-6 All do 2 more Basic steps: L-hand girl, having passed under arch, bears R, keeps her L hand (holding M L hand) high and turns a little R, allowing these joined hands to pass fwd over her head; R-hand girl moves fwd with 2 Basic steps, passing under this arch, bearing R and following L-hand girl.  
M follows R-hand girl through arch, turning gradually L and bringing his L hand back over his head. At the end of these two meas, dancers are roughly in the same pos as in Fig I, but girls' joined hands are held high rather than crossed in front of M.
- 7-8 In 2 Basic steps, re-assume original pos, M ducking back under.
- 9-16 Repeat action of meas 1-8, Fig II.

FIGURE III (Circle R and L)

At the end of Fig II, release all hands momentarily, then re-join them in a circle of 3. Do not let go of hands during the circling:

- 1-8 8 Basic steps around to R in free style - turning, dancing sideways, etc.
- 9-16 8 Basic steps around to L " " " " " " " "

FIGURE IV (Solo Figures)

All release hands and place on own hips. M faces twd ctr, girls are facing each other about 6 ft apart, having stepped away from each other at the end of Fig III. R-hand girl's R shoulder and L-hand girl's L shoulder are twd ctr. M and girls' steps differ in this Fig.:

GIRLS

- 1 Beginning with R ft, girls move twd each other with 1 Basic step, each making a 1/4 turn CW, ending with their L elbows pointed twd each other.
- 2 Looking at each other over L shoulders, girls do the following "bounce step": Place L ft out to side (twd other girl) putting wt on both ft, and bounce twice (cts 1,2), bounce again, but release R ft (ct 3).
- 3-4 Do a Basic step, RLR, backing away from each other, making a 1/2 turn so that when they reach their home their R elbows are pointing twd each other. Looking at each other over R shoulders, do the bounce step described in meas 2. (L ft this time is pointed away from other girl).
- 5-8 Repeat action of meas 1-4, Fig IV.
- 9-12 With 4 Basic steps, beginning R ft, girls move twd each other as if to pass L shoulders, turn as they meet and back into opp place. (They are face-to-face throughout this movement.)
- 13-16 Repeat action of meas 9-12, Fig IV, to return to own pos.
- NOTE: - - Meas 1-8 are done with hands on hips. Meas 9-16 (changing places and returning), however, are accompanied by special hand movements:
- ct 1-2 Hands are held out in front, high, palms out, fingers not spread, though thumbs are opened out; bring hands downward with an abrupt, flat movement as if smoothing a flat wall or surface.
- ct 3 Quickly flick hands under and out. In slow motion this would be: bend fingers twd palms and turn plams twd you; then, with outside edge of hand "leading down" and away from you, flick hands out and into the pos of cts 1-2. Hands do not touch; if they did, middle knuckles would be in contact during the down-and-away flick.
- A total of 8 of these gestures are done, one per Basic step: 4 across to opp place and 4 back to own place.



RŮČENICA FOR THREE (continued)MEN

- 1 In place, hop on L ft, kicking R ft across in front (ct 1). Step on R ft in place (ct 2). Hop on R ft in place, kicking L ft across (ct 3).
- 2 Scissors in place as follows: step on L ft, kicking R ft fwd (ct 1). Step on R ft in place, kicking L ft fwd (ct 2). Step on L ft, kicking R ft fwd (ct 3).
- 3-8 Repeat action of meas 1-2, Fig IV, three more times in place.
- 9-12 4 Basic steps as follows: RLR fwd, LRL back to place, then RLR, LRL fwd quickly passing between girls and gradually making 1/2 turn R (CW), ending on other side of set, facing the place he started from.
- 13-16 Repeat action of meas 9-12, Fig IV, returning to original pos.

At the end of Figure IV, all dancers quickly re-form the trios so as to begin the dance all over again from the beginning with Fig I.

Presented by Dick Crum

HOPA, HOPA  
(Croatia)

Pronunciation: HOH-pah, HOH-pah

Dick Crum first learned this dance in Yugoslavia under the name "Hopa cupa." It is a Slavonian (eastern Croatian) variant of a dance known elsewhere in that country as "Zaplet," "Fruške, jabuke," "Viniško kolo," etc.

Record: KOLA E-404-B, "Hopa hopa" 2/4 meter.

Formation: Closed, mixed circle. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

<u>Meas</u>	<u>Rhythm</u>	<u>PATTERN</u>
		Facing ctr, lower body turned very slightly L:
1	♪ ♪	Step-hop L ft to L (cts 1,2).
2	♪ ♪	Step-hop R ft across in front of L ft (cts 1,2).
3	♪ ♪	Step-hop L ft to L sdwd (whole body now facing ctr) (cts 1,2).
4	♪ ♪ ♪ ♪	"Step-bounce-bounce" to R as follows: Side-step R with R ft, flexing knee and bringing L ft very slightly off floor (ct 1). Slight rise on R ft, straightening knees and closing L ft beside R ft (ct &). Come down ("bounce") twice on both heels together, knees straight, releasing R ft at last moment in preparation for next step (cts 2, &).
5		Repeat action of meas 4, but at very last moment release L ft in preparation for next step.
6-7		Repeat action of meas 4-5 with opp ftwk and direction.
8-9		Repeat action of meas 4-5.

Presented by Dick Crum

HAJD' NA LIJEVO  
(Croatia)

Pronunciation: Hide nah LYEH-voh

Various dances with this name ("Hajd' na lijevo" means "Let's move to the left") are found throughout Yugoslavia, especially Serbia and Croatia. The version described here is from Slavonia (eastern Croatia), and was learned there by Dick Crum in 1954.



Music: KOLA E-404 A, "Hajd na levo." 2/4 meter.  
Nonesuch H-72042 "Village Music of Yugoslavia", Side I, Band 5.  
"Hajd na levo."  
Jugoton EPY-S-4427, Side A, Band 1. "Ajd na lijevo"

Formation: Closed circle, mixed M and W. Front basket hold, hands (sometimes middle fingers) joined with 2nd person over on either side, R arm over, L arm under.

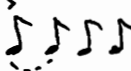
Meas Rhythm

PATTERN

Part A - Bold walking steps L and R

- |     |                                                                                    |                                                                                                                                                                                   |
|-----|------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1   |   | Facing diag fwd L, step boldly in this direction with L ft (ct 1). Step boldly in this direction with R ft in front of L ft, turning to face diag fwd R (ct 2).                   |
| 2   |  | Still facing diag fwd R, take a long step bkwd with L ft (this brings circle back to its original circumference) (ct 1). Close R ft beside L ft without taking wt on R ft (ct 2). |
| 3-4 |                                                                                    | Repeat action of meas 1-2, but moving R with opp ftwk. End facing ctr of circle.                                                                                                  |

Part B - 8 "drmeš" steps in place

- |      |                                                                                     |                                                                                                                                                                                                                                                                                                                                              |
|------|-------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5    |  | Fall onto flat L ft in place, bending knee slightly and bringing R ft very slightly off floor beside L ft (ct 1). Rise very slightly onto ball of L ft, straightening knees (ct &). Come down twice ("bounce") on both heels together, knees straight, and release R ft at the very last moment in preparation for the next step (cts 2, &). |
| 6    |                                                                                     | Repeat action of meas 5, Part B, in place with opp ftwk.                                                                                                                                                                                                                                                                                     |
| 7-12 |                                                                                     | Repeat action of meas 5-6, Part B, three more times (4 in all).                                                                                                                                                                                                                                                                              |

NOTE on Part B: In some villages, meas 5-8 are done moving fwd twd ctr, and meas 9-12 are done bkwd away from ctr to return to orig place.

Presented by Dick Crum

STARI ŠOTIŠ  
(Slovenia)

Pronunciation: STAH-ree shoh-TEESH

Variants of this dance, under a number of names, are found throughout Slovenia and northwestern Croatia, as well as Slovenian communities in the U.S. and Canada. North American folk dancers have already been introduced to one variant, "Pok Šotiš" or "Clap and Turn." The version described here was notated by Dick Crum from the dancing of Mr. and Mrs. Peter Kurnick in San Francisco, 1958. Mr. Kurnick was, throughout his long, active life, famous as a fine Slovenian dancer, and was also prominent in San Francisco and national Slovene-American activities.

Record: 33-EP-SD, "Slovenian Old Time Dances", Side 1, Band 1, "Stari Šotiš".  
(This is a "nostalgia" re-issue of a recording made by the Hojer Trio of Cleveland, Ohio in the 1920's.) 2/4 meter.

Formation: Couples (see individual parts for positions)

MeasPATTERNPart I

Ptrs facing but not joined.

1 With 2 step-hops (L,R), M turns L (CCW) in place one full turn.  
W turns R (CW one full turn R (CW) with 2 step-hops (R, L).

2 Again facing each other, both stamp in place: M, LRL; W, RLR.

3 Each dancer claps own hands together in back (ct 1). Clap own hands together in front (ct 2).

(Note: As a variation, 4 claps may be done instead of 2, i.e., back-front-back-front (cts 1, &, 2, &)).

4 Clap both hands of ptr (R hand claps ptr L hand) three times (cts 1, &, 2).

(Note: During the remainder of Part I (meas 5-16), ftwk is identical for M and W.)

5 Ptrs exchange places with 2 step-hops (R,L), passing L shoulders and making a 1/2 turn R (CW) into ptr's pos.

6 Stamp in place, RLR.

7-8 Repeat action of meas 3-4.

9-12 Repeat action of meas 5-8, returning to original places.

13-16 Repeat action of meas 5-8, again changing places.

(Note: M may move away to steal a new ptr during meas 13-16)

Part II

17-32 16 meas polka or "trpljan" (two low step hops per meas), either in social dance pos or: M L hand grasps W R hand and holds it at his waist, halfway between hip and small of back. Dancers may turn CW or CCW or alternate directions at will during this part.  
M begins L ft, W begins R ft.

Presented by Dick Crum

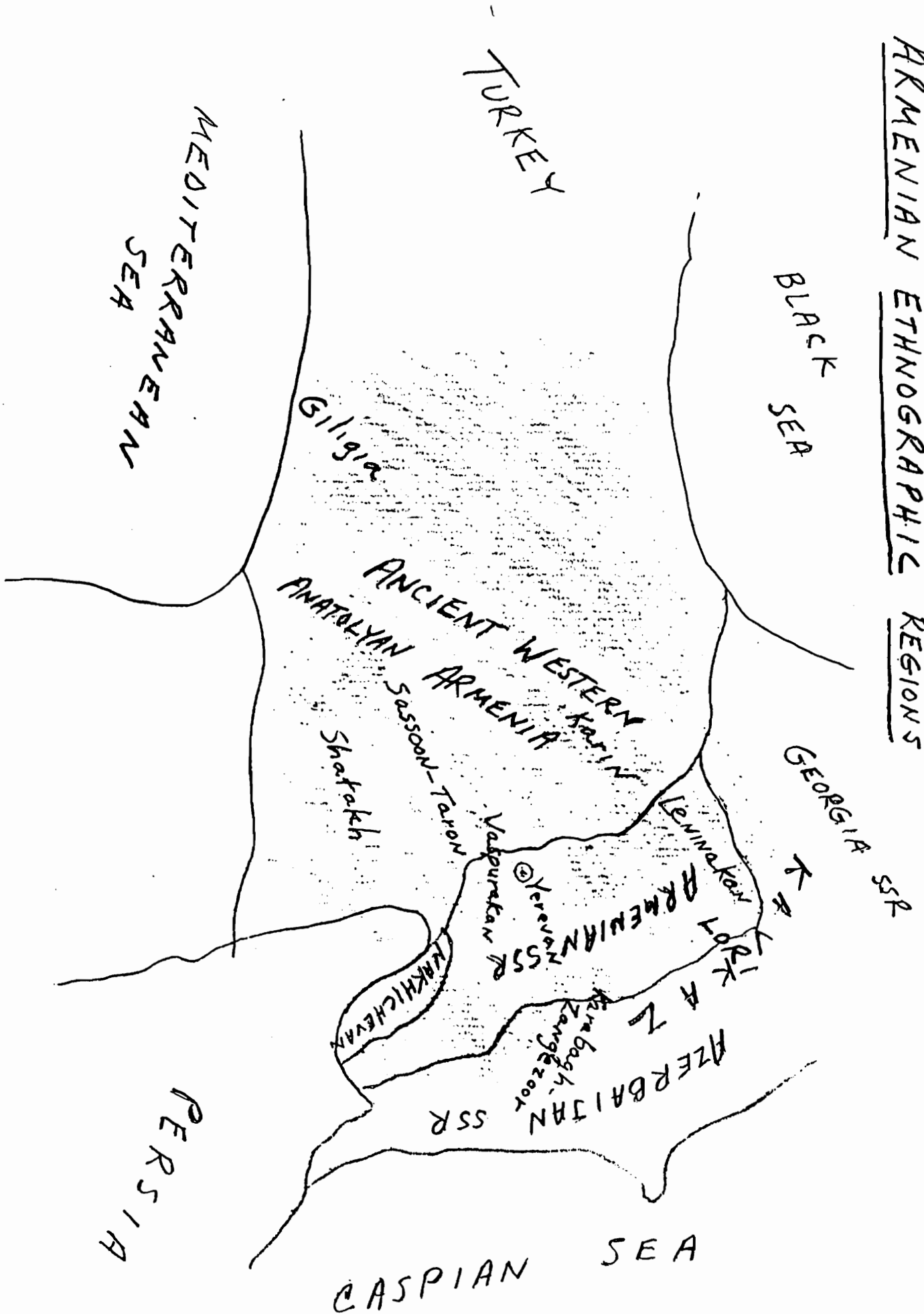
## BACKGROUND NOTES ON ARMENIAN DANCE

In tracing the origin of the various Armenian dance forms, expressions and movements, one should consider very seriously Armenia's subjugation or domination throughout her history and many kingdoms under several major powers, namely, and in order: Persian, Greek, Roman, Byzantine, Arab and finally Turkish. It was through the latter that Armenia gained very little but lost much in life and land plus obstruction of social, economic, and cultural advancement. However, they clung to their Christian Apostolic faith (they were first to accept Christianity in 303 A.D.), plus their language, customs, traditions, ancient rituals, and, according to several Armenian and Greek chroniclers, their ancient folk songs and dances. However, as a result of approximately 500 years of Turkish domination, and at times, servitude, several things are apparent: many Armenian family names evolved from Turkish roots; names of various foods and other vocabulary have crept into the language. After the 1915 Turkish massacres of the Armenian population of Eastern Turkey, fleeing Armenians took with them to many parts of the world, including Soviet Armenia, their various regional dances but at times with names of Turkish, Kurdish and even Arabic derivation. Then, when considering that for centuries other minor entities took up areas in Eastern Turkey - Circassians, Kurds, Assyrians, Arabs, Chaldeans, Greeks, to name some, it's not difficult to perceive of how dance and language was affected and influenced. Armenia became a republic of the Soviet Union in 1920.

THE YEREVAN SAYAT NOVA CHOREOGRAPHIC SCHOOL folk dance program is a four year study course leading to a diploma in dance choreography and the certificate "Professional Dancer of the Soviet Union". Students study, besides Armenian folk dance, classical ballet, plus character and international dance forms. Various types of examinations are given periodically during the four year period, and the final examination is made up of a large concert at the Philharmonic in Yerevan, capital of Soviet Armenia. There are three state dance ensembles (one is both song and dance). Two are located in Yerevan, and the third in Kirovakan, in Northern Armenia. Many factories throughout the republic sponsor dance organizations, many of the groups of which are quite good. Folk dance throughout the regions is still very much a part of the village environment. Most of the new incoming dancers of the state ensembles are selected and auditioned from the list of graduating students of the Sayat Nova Choreographic School. However, some exceptionally talented factory and even village products have made the grade. The dances from within the syllabus were selected from the three main sources: state ensembles, factories, village groups.

ARMENIAN FOLK DANCE is divided into two forms: Eastern or "Kavkaz" Armenian, and Western or "Anatolian" Armenian. And going further, Eastern Armenian is subdivided into three regions: LENINAKAN, LORI, KARABAKH-ZANGEZoor; and Western Armenia into four: SASSOON-TARON, VASPOORAKAN, SHATAKH, KAREEN. See map.

ARMENIAN ETHNOGRAPHIC REGIONS



Some important transliterations within should be mentioned using the names of the dances and their meanings.

(Approx) a	as in	<u>car</u>	example: <u>Par</u> <u>Azgagrakan</u>	dance country dance
ee (sometimes with i)		<u>eel</u>	<u>Kafaneets</u>	from Kafan
O		<u>oats</u>	<u>Shoror</u>	smoothly
<u>gh</u>		Greek <u>gamma</u>	<u>Aghcheekneroo</u>	girls'
e		<u>ever</u>	<u>Bert</u>	fortress
oo (sometimes with ou)		<u>oops</u>	<u>Zoornee Trngee</u> <u>Martoonoo Kocharee-</u> <u>Kochari</u>	zoorna plays from Martoon
kh.		<u>loch</u>	<u>Papakhnerov</u>	with hats
u		<u>us</u>	<u>Tughamartneroo</u>	mens'
ts		<u>its</u>	<u>Tarontseeneroo</u>	those from Taron

The final syllable in the above is always stressed.

#### STEPS AND STYLING (as far as dances in syllabus are concerned)

##### Male arm positions:

- 1st position- Arms extended together straight fwd, palms away
- 2nd position- Arms extended straight to each side, palms away  
(most popular position)
- 3rd position- Arms curved to overhead pos, fingers touching and palms up
- 4th position- Combination of 2 and 3 with either arm

##### Female arm positions:

- 1st position- Arms extended fwd together at waist level, palms away and fingers in "Y" form. ("Y" signifies "Yeghneek", an Armenian mountain deer which the formation of fingers symbolizes - middle finger and thumb rounded while other fingers are extended)
- 2nd position- Arms extended to sides
- 3rd position- 1 arm in front of chest, elbow bent, and other arm extended to side
- 4th position- 1 hand near side of face, elbow bent (head slightly turned in opp direction) and other arm raised above head on same side as first hand.

Important: There are many other arm positions plus movements built around the above.

##### Terminology:

MUGRAT: (scissors)

Men's squat-kick-leap across step found in "Papakhnerov Par", Fig III, cts 1-4.

STEPS AND STYLING (continued)

VOT NAZART or SEELLA:	(ft in place) - men's in-place step found in Elloo Yar, Fig II, meas 10-12
NAZANK: (graceful)	describes movement of Armenian female dancer from all parts of her body. Each one of her movements is smoothly connected to the next.
KERTSEE: (feed)	concerns the several forms of hop-step-steps found in many of the dances.
TAP: (bend)	any of such type of movements
TSAP: (clap)	Found in several dances
TSUNKATSALOOM: (squat)	In several mens' dances
JAKHARAK: (spinning wheel)	- Symbolized in the movements of "Aghcheeneroo Par", Figs VII, VIII
YEGHNEEK: (deer)	See Womens' Arm Positions
DZERKHA: (of hand)	Turning or movement of womens' or mens' hands
DVEL:	The many mens' and womens' 2-step variations. Also mens' step in "Elloo Yar", Fig II, meas 7-9 considered a type of DVEL.
MANROOK: (small)	The many steps described in womens' dances or figures.
SYOOZMA:	Kneeling and at same time describing story action, occurrence, with upper body, found in Aghcheekneroo Par.

Some important words on style of both mens' and womens' Eastern and Western Armenian dances should be mentioned. More solo or "free hands" dancing is found in Eastern Armenia. Men utilize erect, upright form, and movements are very bold, clean and extremely sharp. Men's dances from Western Armenia show more looseness of body. More movement of hips and shoulders are apparent. Vaspurakan line dances of Western Armenia are noted for their uniqueness and complexity of foot patterns and upper body movements. Women's movements, both Eastern and Western, display smoothness, variety of arm, shoulder, hand and head movements. Especially significant and apparent is the smoothness of the arms and wrists and the wavey, gliding action of the hands during changes in direction of movement or during transitional periods. In both areas, however, it is not uncommon to see women dancing alongside men in lines with the same aggressive footwork, but at the same time, displaying temperment quite in hand.

Preceding information prepared by  
Tom Bozigian



PAPAKHNEROV PAR  
(Armenia)

Pronunciation:

Source: A recent choreography from an earlier Armenian dance. Music written by Khachatur Avetisyan. Learned by Tom Bozigian in Yerevan, December 1973 from the Armenian State Dance Ensemble, director-choreographer, Vanoush Khanamiryan.

Record: GT 2002-A, Band 3. 2/4 meter.

Formation: Mixed closed circle, shoulder hold.

Meas

PATTERN

6 and pause INTRODUCTION

FIG I (Circle moves fast)

- 1-8 Moving CCW, hop on L (ct &). Step on R (ct 1). Repeat cts &, 1 with opp ftwk (cts &, 2).  
Dance above 4 times in all (cts 1-8). Step on R (ct 9). Hop on R, lifting L behind (ct 10). Repeat cts 9-10 with opp ftwk (cts 11-12). Leap on R, lifting L behind (ct 13). Repeat ct 13 with opp ftwk (ct 14). Repeat cts 13-14 (cts 15-16).  
9-16 Repeat action of meas 1-8.

FIG II

- 1-4 Facing ctr, hop on L in place as R lifts behind (ct 1). Step R over L as L lifts behind (ct &). Hold (ct 2). Hop slightly back on R (ct &). Leap slightly bkwd on L as R extends fwd (ct 3). Leap onto R beside L, L raises high across R (ct 4). Pas de basque L (cts 5, &, 6). Leap to both ft in plie (ct 7). Leap to L in place as R lifts behind (ct 8).  
5-16 Repeat action of meas 1-4, Fig II, three more times.  
1-16 Repeat FIG I.  
1-16 Repeat FIG II.

TRANSITION FIG.

- 1-4 W: Releasing shoulder hold and looking to R, step R to R (ct 1). Close L to R (ct 2). Step R to R (ct 3). Hold (ct 4). Repeat with opp ftwk and direction (cts 5-8). Hands at shoulder height, do an inside "Y" movement.  
M: Walk to ctr freely, arms in 2nd pos, to form closed circle, shoulder hold.

FIG III

- 1-8 W: Continue to do Transition Fig.  
M: Squat to both ft, knees together (ct 1). Coming up, leap to L as R kicks fwd (ct 2). Leap R to R as L kicks fwd (ct 3). Leap L across R as R lifts behind (ct 4). Leap to both ft in place in plie, knees together (ct 5). Leap in air, ft lifted high behind (ct 6). Land on both ft in plie (ct &). Hold (ct 7). Repeat ct 6 (ct &). Land on both ft in plie (ct 8). Leap L to L as R kicks out in front (ct 9). Leap R across L as L lifts high behind (ct 10). Repeat cts 9-10, 3 more times (cts 11-16).

PAPAKHNEROV PAR (continued)

9-16 Repeat action of Fig III, cts 1-8. Step L fwd and clap hands overhead (ct 9). Hold (ct 10). M run freely to original circle, arms in 2nd pos, to join in anywhere (cts 11-16).

Repeat Fig I, II, I, II.

Presented by Tom Bozigian  
Dance notes by Avis Tarvin

WEDDING DANCE FROM KAFAN  
(Armenia)

Source: Learned by Tom Bozigian from Kafan Village Dance Collective in Southern Armenia 50 km north of Soviet Azerbaijan border.

Record: GT 2002-A, Band 1 2/4 meter.

Formation: Mixed line, hands joined.

Steps: Armenian 3 plus 1 step: Step R,L,R (cts 1-3). Swing straight L leg across R (ct 4). Step L to L (ct 5). Swing R across L (ct 6). Arms swing, beginning with & of previous ct, bkwd, and thereafter, fwd, bkwd, fwd, bkwd, fwd, bkwd.  
Armenian two step: Heel of each lead ft is placed on floor before rest of ft. Following ft is placed more quickly than conventional 2-step. A form of "Dvel".  
Armenian Hop-step-step: (HSS): Leap on both (ct 1). Leap on R, L heel lifts behind (ct &). Repeat with opp ftwk (cts 2, &). (Kertsee)

MeasPATTERN

NO INTRODUCTION

FIG I

1-11 Do Armenian 3 plus 1 step, three times (18 cts). On 18th ct, hop on L as body turns to RLOD and R raises in front, knee bent. On 18th ct raise arms above head. Do one Armenian 2-step to L beginning with R ft (cts 19-20). Stamp L beside R with wt (ct 21). Hold (ct 22).

FIG II (Arms above head)

1-16 Moving LOD, do 15 Armenian 2-steps beginning with R ft (30 cts). Stamp L beside R, with wt, as arms come down and back (ct 31). Hold (ct 32).

FIG III

1-4 Do one Armenian 3 plus 1 step (6 cts) but on ct 6, turn slightly RLOD, hop on L in place, raising R knee in front as arms raise overhead. Touch R (knee slightly bent) over L (ct 7). Hold (ct 8) but lower arms down and back.

5-8 Repeat action of Fig III once again, but don't lower arms at end.

FIG IV

1-6 Release hand hold and raise hands even higher, and moving and facing in RLOD, do 6 Armenian 2-steps beginning with R as arms go to side with each lead ft (12 cts). NOTE: on ct 11 clap hands in front of body as L ft makes a stamp. Ct 12 start to turn CW to face LOD.

FIG V

1-10 Facing LOD, hands down at sides, do 9 Armenian HSS (18 cts). Stamp R to R turning to face ctr (ct 19). Stamp L beside R with wt (ct 20).

Dance entire dance three times in all.

Presented by Tom Bozigian  
Dance notes by Avis Tarvin

SHOROR  
(Armenia)

Pronunciation: sho-ROR

This dance is from Vaspurakan, in ancient Western Armenia. It was learned by Tom Bozigian in the Oktemberyan village, located 35 km west of Yerevan, capital of Soviet Armenia, in April, 1974, from the Oktemberyan Vaspurkan Village Folk Ensemble.

Record: GT 2001-A, Band 2. Mixed meter: Part I-9/8. Part II-5/8.

Formation: Mixed closed circle, shoulder hold.

MeasPATTERN

NO INTRODUCTION

9/8

PART I

- 1 Moving CCW, R to R as L lifts behind (ct 1). Hold (ct 2). Brush L along floor, swing across R (ct 3). Hop on R (ct 4). Step L across R (ct 5). Hold (ct 6). Leap on R to L as L lifts behind (ct 7). Leap on L as R lifts behind (ct 8). Hold (ct 9).
- 2 Turning to face ctr, hop on L in place as R heel touches floor in front (ct 1). Hold (cts 2,3,4). Leap in place on R as L heel extends fwd and touches floor in front (ct 5). Hold (ct 6). Leap on L, extending R heel in front (ct 7). Leap on R, extending L heel (ct 8). Hold (ct 9).
- 3 Step L to L (ct 1). Hold (ct 2). Turn body to face CW, hop on L in place as R lifts behind (ct 3). Hold (ct 4). R over L as L toe touches behind (ct 5). Hold (ct 6). Turning to face ctr, leap onto L in place as R heel touches floor in front (ct 7). Leap to R in place, placing L heel in front (ct 8). Hold (ct 9).
- 4 Repeat action of meas 3.
- 5 Leap to L in place as R knee raises across L (ct 1). Hold (ct 2). Repeat cts 1,2 with opp ftwk (cts 3-4). Repeat cts 1,2 (cts 5-6). Extending R fwd, leap R to R, L kicks fwd (ct 7). Leap L across R as R lifts behind (ct 8). Hold (ct 9).
- 6 Beginning with hop on L, do Armenian Hop-Step-Step CW (cts 1-3). Leap R to R (ct 4). Step L behind R (ct 5). Hold (ct 6). Leap R to R as L lifts behind (ct 7). Leap L over R (ct 8). Hold (ct 9).
- 7-18 Repeat action of meas 1-6, two more times.

5/8

PART II: BASIC STEP

- 1 Moving CW, skip on L ft as R touches beside L (cts 1-2). Leap R to R as L lifts behind (ct 3). Leap L across R as R lifts behind (ct 4). Hold (ct 5).
- 2-8 Dance meas 1, Part II, Basic Step, 8 times in all.

PART II, FIG I

- 1 Turn to face ctr, skip on L as R crosses over in plié and L lifts behind (ct 1). Hold (ct 2). Hop R, slightly bkwd, as L lifts behind (ct 3). Leap bkwd on L as R touches in front (ct 4). Hold (ct 5).
- 2 Leap R in place as L heel touches fwd (ct 1). Hold (ct 2). Turning to face CW, leap onto L ft as R lifts high behind (ct 3). Touch R heel across L (ct 4). Hold (ct 5).

SHOROR (continued)

- 3 Touch R again (ct 1). Hold (ct 2). Turn to face ctr, hop on L in place as R knee raises in front (ct 3). Leap to R in place, L heel touches in front (ct 4). Hold (ct 5).
- 4 Leap to L in place as R heel touches in front (ct 1). Hold (ct 2). Leap to R in place, L heel in front (ct 3). Leap to L in place, R heel lifts behind (ct 4). Hold (ct 5).
- 5-8 Repeat action of meas 1-4, Part II, Fig I, once again.
- 1-8 Do Part II, Basic Step
- 1-8 Repeat Part II, Fig I
- 1-8 Do Part II, Basic Step

PART II, FIG II

- 1-2 Facing ctr, leap to R ft, touch L heel in front while pliéing on R (ct 1). Hold (ct 2). Hop on R in place, L knee raised in front (ct &). Touch L heel to L (ct 3). Cross L over R with plié (ct 4). Hold (ct 5). Skip off L to R moving CW (ct 1). Hold (ct 2). High leap L over R as R heel lifts behind (ct 3). Leap R to R (ct 4). Hold (ct 5).
- 3-8 Repeat meas 1-2, three times in all, but beginning with a hop on R.

Presented by Tom Bozigian  
Dance notes by Avis Tarvin

BERT PAR (The Fortress)  
(Armenia)

- Source: Learned by Tom Bozigian in Armenia in December 1973 from the Armenian State Dance Ensemble, director Vanoush Khanamiryan. This dance is one of the most popular dances throughout Armenia and is even performed by dance groups down to the Junior High School level. Pronunciation: BEHRT par.
- Record: GT 2001-B, Band 1 (# 4). 2/4 meter.
- Formation: Mixed lines, hands joined down at side, body facing slightly LOD. Dancers close together.

PATTERN

FIG I

R to R (ct 1). L over R (ct 2). When step is taken on R, L toe turns L. Repeat until leader calls "HEY" \*

FIG II

Turning to face LOD, R hand on waist, L arm on front neighbor's shldr, do Armenian HSS (Kertsee Step) until leader calls "HEY" \*

FIG III - Hands as in Fig I

Facing ctr and moving R, do Armenian Kertsee variation: L knee raises high in front on ct &, as upper body bends back, and arms raise from elbows to shldr height. Hands down on ct 2. Repeat until leader calls "HEY" \*

FIG IV - Hands back basket hold

Facing and moving to ctr, do Armenian Kertsee step with 8 syncopated "HEY" calls. (1st 6 calls on the "&" of each meas, the 7th and 8th, on the "&" and ct 2).

Do Kertsee in place without calls until "HEY". \*

FIG V

Turn to face RLOD, do Armenian Kertsee steps as L hand (palm up) raises above head and R hand (palm out) extends to R (cts 1, &) and hands lower to in front of chest (ct 2). Repeat until end of music.

\*When leader calls "Hey", continue pattern one more time.

Presented by Tom Bozigian  
Dance Notes by Avis Tarvin

AGHCHEEKNEROO PAR  
(Armenia)

Pronunciation: ahg-cheek-neh-ROO

This dance was learned by Tom Bozigian at the Sayat Nova State Choreographic School, in Yerevan. Director Teresa Grekoryan, merited artist, Soviet Union; Norig Khachaturyan, ballet maestro. The music was written recently by composer-director Khachatur Avetisyan, now director of the Armenian State Song and Dance Ensemble. This dance was presented by Tom Bozigian to the 3rd level class of the Sayat Nova Choreographic School, which presented the dance at the final school recital in May of 1974.

Record: GT 2001-A, band 3. 6/4 meter.

Formation: Women in closed circle. R arm above head, hand in "Y" pos, L hand on waist of L neighbor, body facing diag L of LOD.

MeasPATTERN

4 Introduction

FIG I

- 1 R to R (cts 1,2,3). L over R (cts 4,5,6).  
 2 R to R in plié (cts 1,2). Straight back on L, L heel raised (ct 3).  
 Step R beside L, heel raised (cts 4-6).  
 3-4 Repeat meas 1-2 except on ct 6 of meas 2, step R to R, heel raised.

FIG II

- 1 Step L across R in plié as eyes follow hand (cts 1-2). R to R, heel raised (ct 3). Repeat cts 1-2 (cts 4-5). Repeat ct 3 (ct 6).  
 NOTE: R hand makes 2 inward circles in "Y" pos.  
 2 Repeat cts 1-5, pivot on L to face RLOD, R arm ends twd RLOD (ct 6).

FIG III

- 1 Backing in LOD, take 5 small steps on 1/2 toe beginning with R (cts 1-5).  
 Step on whole L ft (ct 6).  
 2 Rock bkwd on R (cts 1-3). Rock fwd on L (cts 4-6)

FIG IV

- 1-4 Moving to outside of circle to make one small individual CCW circle, step R fwd, as hands are moved to R, about chest level (cts 1,2). Continue in circle, step L as arms move to L (ct 3). Step R as arms move to R (ct 4). Plié on L fwd as hands, in "Y" pos, complete inward turn (ct 5). Hold (ct 6). Do FIG IV - 4 times in all.

FIG V

- 1 Step bkwd on R to face LOD as L arm is raised along body straight overhead, palm in, hand in "Y" pos, and at the same time R arm moves straight down in back, palm out. Head facing twd ctr of circle (cts 1,2). Step L,R,L, turning in place CCW, L palm ends facing out (cts 3-5). Plié R in place, as R arm raises to chest height, palm in and L hand is lowered to waist height, palm in (ct 6).  
 2 Repeat cts 1-6 with opp ftwk and direction.

AGHCHEEKNEROO PAR (continued)

- 3-4 Repeat meas 1-2, but on 6th ct of meas 4, arms return to pos as in beginning of dance.  
 1-16 Repeat FIG I thru V, one more time.

TRANSITION VI

- 1 Pivot 1/2 revolution CCW, beginning on L ft as hands (R above L) cross in front of chest (ct &). Complete revolution on both ft, L ending in front of R (cts 1-6).  
 2 Deep plié, R knee to floor, L ft in front, hands twd L, chest height (cts 1-6) (R instep is on floor).

FIG VII There is only arm action in FIG VII.

Hands in "Y" pos throughout.

- 1 Arms swing to R, as hands wave once (cts 1-3). Arms swing to L, as hands wave once (cts 4-6).  
 2 Arms swing to R and make 1 CCW circle in front of body (cts 1-6).  
 3-4 Repeat meas 1-2 in opp direction.  
 5 Arms do 2 revolutions around each other with an inward motion (CCW) in front of chest, ending R arm up, bent at elbow, L fingers touching R elbow (cts 1-6).  
 6 Repeat meas 5 with opp movements.  
 7-8 Repeat meas 5-6.

FIG VIII Hands in "Y" pos throughout.

- 1 Facing diag RLOD, rise to standing pos, L in front of R, wt on L ft, ball of R ft behind. Arms remain straight -- movement is from wrists only. R arm raises slightly above head level, wrist bends down, at same time L is lowered below chest level, wrist bends up (cts 1-3). Repeat cts 1-3 with opp hand motions (cts 4-6).  
 2 Repeat hands of cts 1-3 of meas 1 (Fig VIII) in two cts (cts 1,2). Repeat hands of cts 4-6 in one ct (ct 3). Repeat hands of cts 1-3 of meas 1 exactly (cts 4-6).  
 3-4 Repeat action of meas 1-2 with opp handwork.

FIG IX

- 1 Step R to R on 1/2 toe as hands are raised above head, little finger hold (cts 1-3). Cross L over R in plié as arms, joined, make a 3/4 circle swinging R to end L (cts 4-6). Eyes follow hand movements.  
 2-4 Repeat meas 1 three more times.  
 1-16 Repeat FIG I through FIG V one more time, except in FIG V, meas 4, L hand is placed on neighbor's L waist, as R ft moves on floor in an arc to LOD and body turns to face LOD, R arm and head turning to outside of circle.

Presented by Tom Bozigian  
 Dance notes by Avis Tarvin



TUGHMARTNEROO KOCHARI  
(Armenia)

Pronunciation: tug-ah-mart-neh-ROO

Source: From Taron region of Ancient Western Armenia. Learned by Tom Bozigian at the Sayat Nova State Choreographic School in Yerevan, capital of Soviet Armenia. Director Teresa Grekoryan, merited artist, Soviet Union; Norig Khachaturyan, ballet maestro. Dance choreographed by Tom Bozigian for presentation on his 1974 tour.

Record: GT 2002-B, Band 1 (# 4). "Tughmartneroo Kocharee" 2/4 meter.

Formation: Men's line dance. Even number of men (no more than 10).

MeasPATTERN

4 meas INTRODUCTION

FIG I -- Back waist hold

1-4 Begin facing slightly LOD, leap to both ft, L in front of R (ct 1). Bounce twice in place (cts 2, &). Repeat ct 1 (ct 3). Leap on L in place, R lifts behind (ct 4). Step R to R as L is extended in front (ct 5). Cross L over R as R lifts slightly up behind (ct 6). Repeat cts 5-6 (cts 7-8).

FIG II

1-4 Three running steps, lifting free ft behind, diag LOD beg R ft (cts 1-3). Leap to L ft in front. R ft extended straight back on floor, body leaning slightly fwd (ct 4). Hop on L in place, R remaining back on floor (ct 5). Chug bkwd on L as R kicks fwd, leg straight (ct 6). Hop on L in place, extending R ft straight back on floor (ct 7). Repeat ct 6 (ct 8).

FIG III

1-4 Repeat FIG I, cts 1-8.  
5-6 Step bkwd on R (ct 9). Lift L knee high, bending upper body bkwd, slight hop on R in place (ct 10). Taking a large step fwd, deep plie on L in front as body leans slightly fwd (ct 11). Close L to R as body returns to upright pos (ct 12).

1-18 Repeat dance from beginning one more time.

1-6 Repeat FIG III, one more time

FIG IV: TRANSITION (Hands on waist)

1-4 Leader and the end dancer lead the line into a closed circle, Leader CCW, and end man CW--at end assume shldr hold with 4 Armenian HSS (cts 1-8). Note: Leader is M at R end of line.

FIG V

1-8 Lean to R, ft in stride pos (ct 1). Slight heel lift on R (ct 2). Repeat action of cts 1-2 with opp ftwk and direction (cts 3-4). Hop on L to LOD as R knee lifts in front (ct 5). Step R to R (ct &). L across R with plie as R lifts behind (ct 6). Repeat action of cts 5-6 (7-8). Leap R to R as L extends in front (ct 9). Leap L across R as R lifts behind (ct 10).

TUGHMARTNEROO KOCHARI (continued)

Repeat action of cts 9-10 (cts 11-12). Squat to both ft facing ctr, knees apart (ct 13). Return to upright pos, leaping onto L in place and extending R heel in circle diag LOD (ct 14). Leap to R ft in place as body turns CCW to face outside of circle as hands are clapped overhead. L heel is extended fwd (ct 15). Leap CW on L to face inside of circle as R heel touches floor in diag LOD and hands are rejoined in shldr hold (ct 16).

9-16 Do FIG V, meas 1-8, one more time.

FIG VI

1-6 Lead M, turning CW, leads 1/2 of the circle closest to him in CW direction and into a straight line as end dancer, turning CCW leads bottom 1/2 of circle CCW ending in a straight line facing lead M's line. This is done with six Armenian HSS. Hands on waist, fingers fwd (cts 1-12).

FIG VII

1-4 Moving twd each other--do two Armenian HSS (cts 1-4). Step back on R, turning body to R as arms swing back and above head (ct 5). Hold (ct 6). Switch wt to L and clasp each others hands overhead (ct 7). Hold (ct 8). As hands are clasped a clapping sound occurs.

FIG VIII

1-4 Do two Armenian HSS moving to Leader's R, as hands remain clasped (cts 1-4). Leader's line turns CW with two Armenian HSS to join opp line as those dancers do two Armenian HSS in place with arms down at sides (ct 5-8), ending with wt on L ft, all hands joined.

FIG IX -- Music speeds up

1-11 Hands held at side--dancers quite close, facing ctr. Hop on L as R crosses and touches in front (ct 1). Repeat action of ct 1 (ct 2). Leap R beside L as L touches floor across R (ct 3). Hop on R in place as L touches in front (ct 4). Leap to L, R touches in front (ct 5). Repeat ct 5 with opp ftwk (ct 6). Repeat cts 5-6 (cts 7-8). Leap to L in place as R touches in front (ct 9). Repeat actions of cts 2-8 (cts 10-16) Repeat cts 9-12 (cts 17-20). Leap to both ft in place, R heel ahead of L, and shout "Hey" (ct 21). Hold (ct 22).

Presented by Tom Bozigian  
Dance notes by Avis Tarvin

HASTE TO THE WEDDING (2 cpls)  
(England)

A 17th Century Country Dance .

Record: ED 116

Formation: Longways for as many as will .

Counts

PATTERN

- |       |                                                                                                                |
|-------|----------------------------------------------------------------------------------------------------------------|
| 1-8   | 1st M and 2nd W go fwd and back .                                                                              |
| 9-16  | 1st M and 2nd W turn each other with both hands - not crossed .                                                |
| 17-32 | 1st W and 2nd M repeat action of cts 1-16 .                                                                    |
| 33-40 | 1st cpl with R hands joined , lead down the middle . 1st M turn his ptr CCW under his arm on the last 4 cts .  |
| 41-48 | 1st cpl , with skip change of step , return to places and cast round the 2nd cpl on last 4 cts (progression) . |
| 49-64 | 1st and 2nd cpls swing ptr .                                                                                   |

Presented by Bob Parker

SSULAM YA'AKOV  
(Israel)

Pronunciation: soo-LAHM yah-ah-KOHV

Shlomo Bachar learned this dance in Haifa, Israel in 1971. A literal translation is "Jacob's Ladder."

Record: Hataklit MM 30741, Side 1, Band 5. 4/4 and 6/8 meters.

Formation: Circle, hands joined and held down. Face ctr.

Meas  
4/4

PATTERN

4 meas INTRODUCTION

PART I

- 1 Step sdwd R on R (ct 1). Close L to R (ct 2). Step sdwd R on R (ct 3). Hold (ct 4).
- 2 Moving twd ctr, step L (cts 1,2). R (cts 3,4).
- 3 Repeat action of meas 1, but begin L and move to L side.
- 4 Moving bkwd to orig place, step R (cts 1,2) L (cts 3,4).
- 5-8 Repeat action of meas 1-4.

PART II

- 1 Step sdwd R on R (cts 1,2). Touch L toe across in front of R (cts 3,4).
- 2 Step L across behind R (ct 1). Step on R to R (ct 2). Step L across in front of R (ct 3). Pivoting on L, turn to face R of RLOD (ct 4).
- 3 Moving in RLOD, step R (ct 1). Turning to face ctr, step sdwd L (ct 2). Step R across behind L (ct 3). Facing slightly L of LOD, raise and lower R heel (ct 4).
- 4 Repeat action of meas 3 (Part II) reversing direction and ftwk.
- 5-8 Repeat action of meas 1-4 (Part II). End facing ctr.
- 16 meas Repeat action of Fig I and II.

6/8 At this point the meter changes, but the ftwk remains the same:

PART I

- 1 Step sdwd R on R (cts 1,2). Close L to R (ct 3). Step sdwd R on R (cts 4,5,6).
- 2 Moving twd ctr, step L (cts 1,2,3). R (cts 4,5,6).
- 3 Repeat action of meas 1, but begin L and move to L side.
- 4 Moving bkwd to orig place, step R (cts 1,2,3). L (cts 4,5,6).
- 5-8 Repeat action of meas 1-4.

PART II

- 1 Step sdwd R on R (cts 1,2,3). Touch L toe across in front of R (cts 4,5,6).
- 2 Step L across behind R (cts 1,2). Step on R to R (ct 3). Step L across in front of R (cts 4,5). Pivoting on L, turn to face R of RLOD (ct 6).
- 3 Moving in RLOD, step R (cts 1,2). Turning to face ctr, step sdwd L (ct 3). Step R across behind L (cts 4,5). Facing slightly L of LOD, raise and lower R heel (ct 6).
- 4 Repeat action of meas 3 (Part II) reversing direction and ftwk.
- 5-8 Repeat action of meas 1-4 (Part II). End facing ctr.
- 32 meas Repeat action of Fig I and II (6/8 meter) two more times.

Presented by Shlomo Bachar