

36<sup>th</sup> Annual

# Folk Dance Camp



UNIVERSITY of the PACIFIC  
Stockton, California



JULY 24 - AUGUST 6  
1983



Syllabus of Dance Descriptions

M. Gault

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ERRATA AND ADDENDA FOR 1983 FOLK DANCE CAMP SYLLABUS

Some of the clarifications are long and difficult to incorporate into the dance descriptions. We suggest that you xerox such material and staple it on the appropriate page. This method can also be used when clarifications are printed back to back.

PageClarification1. ADJON AZ ISTEN

Pronunciation: AWD-yohn awz EESH-ten

Records: Rounder 5005 Side B/1 "Let God Give."

Both records should be played slightly faster.

2. BAGI KARIKAZO

Record: Change to Hungaroton LPX 18031 Side B/4.

Steps: Bukos (single)

Cts

1 Small step on R to R side.

2 Step on L beside R.

3 Step into a small 2nd pos with a small knee bend.

4 Hold.

Repeat with opp ftwk and direction.

Bukos (double)

1-3 Same as Bukos (single) cts 1-3.

4 Straighten knees.

5 Bend the knees.

6 Hold.

Repeat with opp ftwk and direction.

Closed Rida

1 Step on R ft in front of L with a small knee bend.

2 Step on L ft to the L side.

Repeat the same way.

Melody A III, line 2: Directional change: step-cross on R - step sdwd on L - step sdwd on R ....

Melody B I: W move fwd on first few stamping runs, raise arms fwd and high and then lower them in the back of neighbors to form a "back basket" hold. Remaining runs are done in place.

3. CSENDES

Title: Change to read Csendes Csardas.

Pronunciation: CHEN-desh

4. DOBOGOS

Pronunciation: DOH-boh-gohsh

5. DELALFOLDI UGROS

Pronunciation: DAY-lawl-furl-dee OO-grohsh

Records: Additions or changes: RPC AC Special #3 (45 rpm) or Pepita LPX 17482 Side A/2 (last third of the band).

6. Motif #4 Side run: Change notes to o o o o o o o o  
 In margin, change 2& to 2&3&. At end of line add: two more times.  
 In margin, change ct 3 to ct 4.
7. THE DANCE, Paragraph 1: M has L fist on hip, W has fingers fwd. As a starter, Andor used the following sequence. Begin each part with R ft.  
Meas
- Part I
- 1-4 a. Side Step Motif (#1) four times. On last ct, M close R ft to L with a stamp.
- 5-8 b. Cifra Motif (#2) once and Jump Motif (#3) once. Repeat.
- 9-16 c. Side Run Motif (#4) once and Jump Motif (#3) twice. Repeat.
- Part II
- 1-8 a. and b. Repeat Part Ia and b.
- 9-10 c. Jump Motif (#3) twice, releasing handhold and separating from ptr.
- 11-16 M: Simple Boot Slapping Motif (#5) once through and repeat cts 1-4 (inside, outside, inside).  
 W: Three Cifra Motif (#8) cts 1-4 to R. Repeat to L. Jump Heel Click Motif (#10) once.  
 Repeat from beginning. Rejoin hands with ptr by moving twd each other on the Side Step Motif.
9. DUDALAS ES UGROS  
 Pronunciation: DOO-dah-lahsh ehsh OO-grohsh  
 Records: Add Rounder 5005 (Love, Love). Both records are Side A/1. Melody A is 4/4 meter; Melody B is 2/4 meter.  
 Motif 3: Step moves fwd in RLOD.
10. Haromugros (Motif 8), meas 1: Whether this step starts with a leap or a hop depends on which ft is bearing the wt at the close of the previous step.
13. FORGOS CSARDAS  
 Pronunciation: FOR-gohsh CHAR-dahsh  
 Record: Change to AC 002  
 Part III: W does not do a stamp/step. She steps on R and places L beside R.  
 Csendes and Forgos may be combined together. Both dances may be done during the slow Csardas music beginning with Csendes and alternating at will. Transition from one to the other occurs by completing a motif of one dance, pausing while changing wt, as needed, and beginning the other dance. The Csendes is not done during the fast music.  
 When these 2 dances are together, it is proper to entitle the dance Csendes es Forgos Csardas.
14. SOMOGYI UGROS  
 Pronunciation: SHOH-moh-dyee OO-grohsh

15. PALOC PAROS  
 Record: Add Rounder 5005 "Uncle John." Both records are the same. Dance is on Side A/2 (the first third of the band).  
 Motif 1, title: Change spelling to Double Csardas.  
 Motif 3: During cts 1-4, cpls are turning CW; cts 5-8, CCW.
16. Melody A II: M may adjust the placement of his hands so as to better lead the W. M may stay almost in place while leading the W through the turning.
17. SZATMARI VERBUNK  
 Record: Add Hungaroton LPX 18032 Side A/4.  
 Formation: M may have both fists on hips or have one on a hip and the free hand out to side, up in the air, or behind back.  
 Motif 3. Hop-Step, ct 2: Step on R can also be across in front of L.  
 The Dance, meas 5-8, last ct: Fall sharply on the L ft.
18. SZEKI TANC  
 Pronunciation: SAY-kee TAHNTS
20. DANCES OF POLAND  
 Paragraph 2, line 14: Change zajacsek to zajaczek.
24. CIARDAS SPISKI  
 Fig III, meas 23: Change Step-Swings to Leap-Swings.  
 Fig IV, meas 5: Change Step-Kicks to Leap-Kicks.
27. FREESTYLE OBEREK  
 Record: Add "Polish Dance Tunes", a cassette available at the Camp record dealers or Ada Dziewanowska.
28. Steps, Figures, and Styling taught in class:  
 I Hand Positions - all.  
 II Steps - nos. 1,2,7,9,10.  
 III Regular Figures - nos. 1,2,4,6.  
 IV Show-Off Figures - Men no.1  
 Women no.1
34. GACOK  
 Fig I-A, meas 1-7: Change Both ptrs beginning L ft to Begin outside ft.  
 Meas 8: Should read Dance Two Accented Steps (M: R,L (no wt); W: L,R) in place.
- 35 Fig I-B, meas 1: Should read Beginning L ft....  
 Meas 2: Change to Dance the second part of Step B (the Polka) ending with a 1/4 CW turn, W traveling in front of M and ending on his L side.  
 Meas 5-8: Change to Repeat meas 1-4, except W step R,L (meas 8) turning 1/4 CCW in closed ballroom position (M back to ctr).  
 Fig II-A, meas 8: Delete one more polka or. Change W - no wt to both - no wt.  
 Fig III-A, meas 5-7: Add at end moving fwd out of the circle.  
 Fig III-B, meas 3-8: Delete phrase in parentheses.

41. Od buczka do buczka  
 During Introduction, W may take hold of skirt: M extend arms.  
 Part I, meas 1-8, line 2: Clarification: (styling point:  
 1st step of each meas is done on a diag i.e., L ft on a  
 L diag, R ft on a R diag).  
 Line 7: After both hands sideways insert (arms rounded).
42. Part II, meas 1, line 2: After hold (cts 2-3) while insert  
toe of.  
 Line 5: Should read arms which are raised slightly twd  
ctr as a result of the sdwd bending of body.  
 Part III, meas 3-4: Add at end Place orig inside hand on  
waist while casting.  
 Meas 5-8: After of Part II add (During the cast off,  
inside arms open out and remain open).  
 Part IV, meas 9-10, line 2: After (cts 2,3) insert leaning  
 in LOD.
- 46 SUROK  
 Part I, Running: When M is getting ready to start turning,  
 he takes smaller steps and starts to lower the joined hands.  
 The W knows by this that they will start turning on the  
 next musical phrase.
- 48-63 ISRAELI DANCES  
 There are two tapes available on which Eden's dances appear.  
 The contents of each are listed here. Enter the appropriate  
 tape name for each dance in your syllabus, and the phonetic  
 spelling of each dance:  
 Dance/Moshe: Shir Zmirot - SHEERZ-mee-ROHT  
 Kisme Sha'ul - kis-MAY shah-OOL  
 Shiri Li Kineret - SHEE-ree lee kih-NEH-ret  
 El Haderech - el hah-DEH-rek  
 Anava'i - ah-nah-VIGH  
 Shalom Levo Shabat - shah-LOHM leh-VOH shah-BAHT  
 Stav Lavan - (STAHV lah-VAHN)  
 Dance/Eliyahu: Tsur Chassidi - TSOOR hah-see-DEE  
 Hagva'ot Hakchulot - hahg-vah-OHT hahk-hoo-LOHT  
 Haleluya - hah-lay-LOO-yah
- 48 ANAVA'I  
 Music: 4/4 meter throughout except there is an extra ct in  
 meas 2 of Part C, and there is a pause at the end of  
 Part C before the dance begins again.  
 Introduction: 4 meas.  
 Part A, meas 1, ct 1: Change Stamp to Step. Ct 4: Change  
Hop to Chug fwd.  
 Part B, meas 1-2: The 4 steps are done in LOD - 2 fwd and  
 2 backing up.  
 Meas 3, ct 1: Hop on L, turning to face ctr while raising...
- 49 DEBKA LA'EMEK  
 This dance was not taught.
- 51 EL HADERECH  
 This dance was not taught.



52. HAGVA'OT HAKCHULOT

Introduction: 8 meas. Begin with vocal

Part A, meas 5: Add at end turn to R, facing out of ctr and join hands.

Meas 6-7: Delete all after R,L.

Meas 8-9: Change L to R and R to L.

Part B: Add meas 9 in margin opposite Note: Transition

Part C: ....; touch palms with ptr. Sometimes Eden taught this meas with both hands joined, but that is not what he finalized.

Part D: Join both hands with ptr on meas 1.

Meas 2: M drops W's R hand....

Meas 3, line 3:....L hands joined and extended fwd at about shldr level.

Meas 4-7: Delete two double tcherkessia. Insert 4 waltz steps beg with L ft, moving diag R with first waltz, diag L with second, etc.

53. HALELUYA

Meter: 4/4

Formation: Hands joined in "V" pos.

Introduction: 32 counts (8 meas).

Part II, Fig I: Clapping hands is optional on cts 1,3,5,7,etc. of Haroa Haktanah steps.

Part II, Fig II, ct 1: Arms swing fwd slightly.

Dance repeats once more. Then do all of Part I again as an Interlude, and begin the dance again with Part I.

At the end of Part II, Fig II, when the music decreases in tempo, turn CW slowly, stepping R,L,R,L,R.

54. KISME SHA'UL

Correct title spelling to that above.

Music: Delete 2/4.

Part A (continued), meas 3, ct 3: Change Step to Touch; change rest of phrase to: hands raised above shldr level, look over L shldr. Ct 4: Delete Step L fwd in place; insert Hold.

Part B: Meas 5, cts 3-4 begin the Yemenite R, the Yemenite L ends with meas 7, cts 1-2. The ftwk is difficult to read and relate to the cts in the margin, but it is correct as written through meas 8.

Meas 9, cts 1-2: Cross R over L; hold.

Transition: cts 3-4 of meas 9: Begin 3/4 CCW turn, stepping L,R.

Meas 10: Complete turn by closing L to R; hold. End facing LOD.

Part C. Face LOD and join hands in "V" pos.

Meas 3, cts 1-2: Delete while raising hands; insert rotate body 1/4 CCW so that R ft is fwd in LOD, wt over L ft; hold.

On ct 1 raise hands with palms twd chest, rotate palms twd each other then down; bring arms down parallel to touching leg, fingers pointing down.

Cts 3-4: Step R fwd, pivoting to face LOD; hold.

Meas 4: Add after ftwk, directions and arms.

56 Transition, meas 1, cts 3-4: Delete raise hands together to R. Insert repeat arm movements of Part C, meas 3 cts 1-2.

Meas 3: Delete close R to L. Insert touch R to R side; hold.

Meas 4: Should read Touch R fwd (cts 1-2); close R to L (cts 3-4).

57. ME'EVER LANAHAR

This dance was not taught.

58. MI HA'ISH

- Part A, meas 1, cts 3-4 and meas 2, cts 1-2: Cherkessia step: Step fwd on R, back on L, bkwd on R, fwd on L (one step per ct).
- Meas 8, ct 1: Change Stamp to Step. Face diag fwd L, bend knee (ct 1). Cts 2,3,4 are done moving bkwd out of circle.
- Part B, meas 1, cts 1-4: Delete all. Insert Step on full R ft, bending knee (ct 1); step on ball of L ft beside R with knees straight (ct 2); repeat for cts 3-4.
- Meas 2, cts 1-2: Change Stamp to Step.
- Meas 4, cts 1-2: Move twd ctr with the two steps. Cts 3-4: Delete all. Insert Facing out, step R,L in place.
- Meas 5-8: Add moving out to original circle.
- Part C, meas 1: Delete all. Insert Move twd ctr with 2 step-togethers, leading with R heel and closing L ft to R. Bring hands near heart on upbeat and stretch them fwd on ct 1 and ct 3.
- Meas 2, cts 1-2: Add Step back in place on L.  
Cts 3-4: R shldr now away from ctr of circle.
- Meas 3, cts 1-4: Step twd ctr on L (ct 1); turning 1/4 to face ctr, step R beside L (ct 2); turning 1/4 to face RLOD with L shldr away from ctr of circle, step on L out of circle, stretching arms to L (ct 3); hold (ct 4).
- Meas 4: Change 1/2 to 3/4.

59. SHALOM LEVO SHABAT

- Correct Spelling of title as above.
- Music: Easier to count dance completely in 2/4 meter, which, for purposes of this syllabus, simplifies the relation of the steps and the musical cts. Thus the meas in the dance would be double the amount shown.
- Introduction: Begin with vocal.
- Part A, meas 4-6: Change in margin to 4-5. In margin change 7 to 6; 8 to 7; 9 to 8. In meas 8 change 8 to 7.  
Add in margin meas 9-16. Repeat meas 1-8.
- Part B, meas 5, cts 1-2: Hand movements are: with palms facing up, curl fingers inward, rotate wrists, end with palms out and down.
- Meas 7: Raise R hand above head level during turn; L hand at side.
- Meas 8: Delete all. Insert Repeat meas 7.
- Part C. Change Fact to Face.
- Meas 2: Change hold to stamp R with bent knees.  
Part C does not repeat.
- Ending of the dance occurs on meas 7-8 of Part A. As music retards, repeat ftwk of meas 7-8 slowly, bending knees and snapping fingers on the closing steps. Use buzz steps to turn CW to the end of the music, R hand raised.

60. SHIR ZMIROT

- Introduction: Begin with vocal.
- Part A, meas 3, cts 3-4: Add to shldr level and pump fwd and back.  
Meas 4, cts 1-2: Add pump arms again.
- Part B, meas 1, ct 1: Change CW to CCW. The turn is not quite 1/4, but it is to a L diag. Cts 3-4: Change CCW to CW - end facing diag R.  
Move twd ctr on meas 1-2.

SHIR ZMIROT (Continued)

Meas 3, ct 1: Delete and making 1/4 turn CW. Keep facing diag R as you move out of circle on cts 2,3,4.

Meas 4, cts 1-2: Release hands and as you jump, raise arms up high.

Meas 6: Add Arms in front of body, wrists crossed. Snap fingers on ct 4.

61. SHIRI LI KINERET

Part A, meas 3, ct 4: Should read Touch ball of L ft beside R while turning to face LOD.

Meas 4, ct 1: Add bending knee.

62. STAV LAVAN

Formation: All hands are held in a fwd "W" pos.

Introduction: 8 meas. Begin with vocal.

Part A, meas 2, cts 1-2: Turn to face ptr immediately after the brush.

Meas 3, cts 1-2: Change R to R to back on R. Raise joined hands high; join other hands low to form a window.

Meas 4: Change Ls to Rs and Rs to Ls.

Meas 7-8: Body and arms should flow smoothly.

Part B, meas 4,5: Free hands hang at sides until assuming wrap pos for which M R and W L hands are joined at W R waist. Lower other joined hands a little below shldr level. M R and W L hips are adjacent.

63. TSUR CHASSIDI

Introduction: 4 meas - begin with vocal.

Part A, meas 2, ct 4: Turn to face LOD at end.

Part B, meas 3-4: Chassidic turn is done with 8 even shuffling steps. Arms are raised a little above head level; fingers curled to thumb. Snap fingers open on cts 1 and 3 of each meas.

Part C: M hold vests or lapels with thumbs, elbows raised. W hold skirt at sides but do not move it.

69. CILVELI OY

Pronunciation: JILL-vay-ee OY

Introduction: 4 meas.

Fig I, meas 2, line 2: Change to touch R heel fwd of L toe, no wt (ct 2).

Meas 3-15 change to 3-10: Repeat meas 1-2 four more times  
Add a new Figure 2 (Side steps)

Meas 1: Facing ctr, step R to R (ct 1); close L to R with plie, taking wt, ft parallel and knees together.

2-5 Repeat meas 1 four more times.

Change Figure 2 to Figure 3 and Figure 3 to Figure 4.

Shimmy Variation: Arms are held down in V pos for Figure 1,2, and 3. Shoulders shake (shimmy) on meas 1, Figure 1; they do not shake on meas 2. Ercument alternated the Basic and Shimmy Variation.

70. UC AYAK

This dance was not taught.

71. COSKUN CORUH

Pronunciation: JOHSH-koon CHO-roo

Formation: Stand close to neighbor, hands joined with R palm facing in, L palm out.

Debka pos: Hands, or fingers, joined with adjacent dancer as above. Bring L hand to ctr of own back; reach fwd with R hand to ctr of neighbor's back.

Introduction: With heel on floor, tap ball of L ft on each ct. On last 2 cts yell "hey, hey" and immediately pivot on L to face LOD, raising R ft along L calf and bending fwd at waist in Debka pos.

Part I, meas 1-2: Move shldrs in opposition to stepping ft on cts 1 and 3 i.e., L shldr twd floor on ct 1, R shldr on ct 2.

Meas 3: Move shldr bkwd with stepping ft.

Meas 4: Should read Turning to face ctr, step on L to L side, bring hands to "V" pos (ct 1); touch R toe beside L (ct 3); raise R toe (ct 4).

Part II, Fig 1, meas 1: Change step to leap for cts 1 and 2.

Meas 2, ct 2: hop on R, lifting L knee, kick L ft down and fwd, toe very close to floor.

Fig 2, meas 1: Insert after ft, ft apart, toes turned out, knees bent, hands to Debka pos (ct 1); turning to face ctr, jump onto both ft, ft apart, hands come down sharply to "V" (ct 2).

Meas 2: Change ctr to RLOD. In order to facilitate the jump on ct 1 of meas 3 and meas 5 on the repeats of the step, bring R ft back twd L leg before turning to face LOD. On all jumps keep the wt mainly over L ft; knees bent.

72. Fig 3, meas 1-3: Take small steps. Meas 4-6 use large movements bringing free ft up, knee bent and turned out before swinging behind supporting leg, heel raised in back as high as possible on ct 1 of each meas. On ct 2 of each meas when stepping, displace the supporting ft which kicks fwd. These are "reel steps."

Meas 4: Shout "hey, hey" (cts 1,2).

Fig 5, meas 1: Change Step to Leap for both cts.

Meas 2-3: Look to L on meas 2; to R on meas 3.

Meas 4: Raise R knee quickly at end in order to begin next movement.

The dance ends with 2 meas of Part I.

73. KILIC DANSI

Pronunciation: KILL-ich DAHN-suh

Styling: The woman's hand movements described are used, but instead of moving twd and away from in front of the body, the hands move twd LOD and RLOD, the lead hand slowly rising above head level, the trailing hand extended to its side of body about hip level, palm down. During Fig 2 and 4 the hands are down at sides, fingers extended, palms down.

No introduction.

Fig 1: In margin change second set of meas 1-2 to 5-6 and 3-4 to 7-8. The meas are counted straight through as 8 cts for 2 meas of music.

KILIC DANSI (Continued)

Meas 1-4: M arm movements: With fingers curled in loose fist, swing L hand in front at waist level, R hand in back at same level (ct 1); reverse for ct 2: repeat ct 1 (ct 3); place backs of wrists at back of waist (ct 4).

Meas 5-6: M in reversed CMAP pos. On ct 8 of meas 6 extend both arms up above head level, slightly wider than shldr and fwd, palms facing in.

Meas 7-8: Arms in CMAP. On ct 8 of meas 8 extend arms high as in meas 6.

FOOTWORK

Fig 1, meas 1, line 2: After toe insert next to R instep.....

Meas 5-6, line 4: Change ctr to L of ctr, leaning back (ct 7)

74. Fig 2, meas 1: Wrists are on back of waist. Ct 4: Delete say "Hey." Add bend R knee.

Throughout this Fig bring free ft up in back and across supporting leg sharply and as high as possible for the M, not so high for the W.

Meas 2, ct 4: Add at end Say "Hey."

In margin add meas 3-4 Repeat meas 1-2.

Fig 3, meas 1: Wrists on back of waist. Delete and variations.

When raising knee brush ft fwd with knee bent and bring leg up so the thigh is parallel to floor for M, not so high for W.

75. REYHAN

Pronunciation: RAY-hahn

Formation: Little finger hold in "W" pos.

Styling: Foot Pattern, TimeAdd after R,L,R (cts 1,&2); kick L slightly fwd very close to the floor (ct &).

Woman's hand movements: Do not use this pattern in this dance.

Introduction: During instrumental phrases sway R and L. Dance begins with the heavy drum beat.

Fig 1, meas 5: arms swing down (ct 1); swing up to "W" (ct 2).

Meas 9-16: Windshield - beg R arm extended to R at shldr level, L arm in front of chest (meas 9); change to L side bringing arms up and over (meas 10); repeat for meas 11-16.

76. Fig 2, meas 1-2 M: Change to Stepping R,L on balls of ft (cts 1,&); turn 1/2 CW and step on flat R ft (ct 2); brush L ft and lift L knee (ct 1); with toe pointed, kick L ft fwd and and down (ct 2). Assume reverse CMAP, R arm extended on meas 2, ct 1.

Meas 4: After clap hands add in front of face.

Meas 1-2 W; line 2: Change 2 to 1 and 1 to 2. After heel raised insert (ct 1); add kick L ft fwd slightly, close to floor (ct 2).

Fig 2 Arm movements M: meas 1-2. Beginning in CMAP, swing fists behind back at waist level (meas 1); swing fists fwd to reverse CMAP (meas 2, ct 1); hold (ct 2). Meas 3: Repeat meas 1. Meas 4: Bring hands fwd at face level (ct 1); clap twice (cts &,2). (Fingers of R hand in palm of L). Arm movements W: meas 1-2. Begin with elbows bent at slightly below shldr level, hands up and slightly fwd, palms facing you. Meas 1: Palms turn out and rotate down (cts 1,&); continue rotating (from wrist) till hands are back to

original pos, pausing slightly at the end (cts 2,&).  
 Look at R hand as torso leans to L. Meas 3-4: Hands  
 remain in same pos. Meas 5-8: Repeat meas 1-4.

77. VAN SUITE

Pronunciation: VAHN SWEET

Record: No. 001 appears on the blue label. The master number  
 scratched on the record is VPMF 5070. Van is band 2.

Formation: Cpl relationship not necessary. Hands joined in "V"  
 position; R palm facing in; L palm out.

Introduction, meas 4: Should read Pivot on R to face LOD,  
stamping L ft apart from R (ct 1) and assume Debka Pos  
 (see p. 71 Coskun Coruh)

Fig 1, meas 1:....heel slightly fwd to L side (ct 1).

Meas 14, ct 2: Add Hands come down to "V" pos.

Meas 15: Touch L bkwd, hands swing back, bend fwd at  
waist (ct 1). Take a big step on ct 2.

Meas 16: Take a big step on ct 2.

Meas 17: Jump onto both ft, knees bent, L ft fwd of R,  
heels at 90° and apart (ct 2).

Meas 18, ct 2: Jump on full ft, knees bent (ct 2).

Meas 20: Arms down to "V" pos on last ct.

Meas 21: Arms come up to tight "W" pos on ct 1; hold (ct 2).

Meas 22: Extend R heel twd ctr (ct 1); pivot on L and step  
 fwd in LOD on R (ct 2).

Meas 23: Assume Debka Pos and repeat meas 7-21.

78. Fig 2, meas 2:....hop on R, kicking L fwd (ct 2).

Meas 11: Before (ct 2) insert thrust arms fwd, shldr height.

Meas 12: Delete all after meas 11.

Fig 3, meas 1:....R leg bent up behind (ct 1).

Meas 7: Step to R on R is a wide step.

Meas 9: Bring free ft behind supporting leg high.

Meas 10: Change Step to Leap.

Meas 11 and 12: Change Jump to Leap.

Transition, line 2: Change meas 2 to meas 7 which is the first  
 meas of Fig 1. On ct 1 of meas 7, hands come to "W" pos.

On ct 1 of meas 8 assume Debka Pos.

79. ROUND DANCE GLOSSARY, 7th line from bottom should read:  
 ....and bow and SMILE .....

87. ELHOVSKO HORO

Replace page 87 with 87 Rev.

88. HOROS CHAPRAS

This dance was not taught, but the title should be changed to  
 HORO CHAPRAS.

89. JUTA

Record: A previous recording (BA 1003) is usable but is much  
 too fast.

Intro: 8 meas. Marty suggested that Fig I be done 8 times.

Fig II, meas 2, ct 2&: Add at end, knee slightly bent.

Meas 3, ct 1&:....swinging fwd slightly...Add at end,  
knee slightly bent.

90. JUTA (continued)

Fig III: All steps are stamps with wt through meas 2.

Meas 4-5: Change heavier steps to heavy stamps.

Fig IV, meas 1-2: Move twd ctr.

Meas 3, cts 1 and 2: Change Strong step to Stamp. Add with wt.

Meas 4-5 may also be done moving fwd; followed by going bkwd during the next meas 1-2; meas 3 would be done in place; then meas 4-5 could move fwd again, etc.

91. NESTINARSKO HORO

Pronunciation: nes-tee-NAR-sko ho-RO

Record: New pressing is BAEU-1 Side B/1.

Introduction: Begin with drum beat following gaida notes.

Meas 1 and 2 move fwd on a R diag. Leader may also serpentine the line.

93. OPAS

Music: New pressing is BAEU-1 Side A/4.

Introduction: Leader begins with any musical phrase.

Formation: Change Men's to Mixed. If not using belts, join hands in front basket hold.

Fig I: Although the Fig as written was taught, and is perfectly acceptable, Marty always danced the Basic as in Sborinka: R, L across, R, L behind.

Fig II, meas 3: Add at end no wt.

Fig III: This is 6 meas of dance. Each "&" ct becomes a full ct. Change meas and cts in margin accordingly.

94. Fig V, meas 2, ct 2: Add R knee bent.

Meas 3, ct 1: Should read Click feet together, falling....

Add Fig VI: meas 1-2 Repeat meas 1-2 of Fig V.

Meas 3 Hop on L, throwing R leg across in front of L then swinging it behind L (ct 1); step on R ft behind L (ct &); step on L in place (ct 2).

The sequence consists of the following groupings of the above Figs:

- (1) I, II, III.
- (2) I, II, IV, V.
- (3) I, II, IV, V, VI.

Each Fig in each group may be done any number of times at the discretion of the leader. Further, each group as a whole may be done any number of times. Note that Fig VI, if done, normally follows only Fig V. Similarly, Fig IV, if done, follows Fig II. Also Fig IV always is followed by Fig V. Familiarity with the music will determine which Figs the leader chooses to do. Marty usually did Fig VI only twd the end of the music - and not very many times.

95. SBORINKA

Pronunciation: ZBOH-reen-kah

Formation: Hands joined L over R. Face slightly R of ctr.

Introduction: Start at the beginning of any musical phrase.

Fig II, ct 2&: Should read Stamp R beside L, no wt.

Meas 2,3: The stamps do not take wt.

Meas 4, ct 2: Add no wt.

SBORINKA (Continued)

Sequence: Fig I until leader indicates a change to Fig II which is done only once, then go back to Fig I without a signal from leader. Change from I to II can be done anytime.

96. ZONARADIKOS

Pronunciation: zoh-nah-RAH-thee-kos

Introduction: Start when bagpipe begins to play the melody.

Fig I, meas 1: Delete with an accent.

Fig II, meas 2: Change (cts 1,&) to (cts ah,1).

Meas 3: Change stamp on to jump onto; add knees bent slightly.

Meas 5 and 6: Hop on supporting ft on ct 2.

Fig III. While the curling is being done, the rest of the line dances Fig IIa. Delete the description of Fig II and substitute the following:

	<u>Meas</u>	
Motif A	1	Step fwd (and slightly sdwd) on R in LOD (ct 1); bring L to R with accent (ct 2).
	2-4	Repeat meas 1 three times.
Motif B	1	Step R (ct 1); hop on R (ct 2).
	2	Step L (ct 1); hop on L (ct 2).
Motif C	1	Step R (ct 1); hop on R (ct 2).
	2	Step L (ct 1); hop on L (ct 2).
	3	Step R (ct 1); step L (ct 2).
	4	Step R (ct 1); hop on R (ct 2).
	5-8	Repeat meas 1-4 with opp ftwk.
Motifs B and C	9-16	Repeat meas 1-8.

Motifs B and C are used to curl the line inward.

During the calmer music the whole line does Fig I. When the music becomes "choppier" the following sequence is danced by the first 5 or 6 men:

The first 2 times the choppy music occurs dance: Motif A;

Motif B 2 times; Motif C 4 times. The line dances Fig IIA 4 times.

The last 2 times the choppy music occurs dance: Motif A;

Motif B once; Motif C 6 times. The line dances Fig IIA 5 times.

With this sequence everyone will be in sync when Fig I is repeated.

97. DANSE FISEL

Formation: Best in short lines (6-7). Join hands with R palm facing out, over neighbor's L palm facing in.

Introduction: Begin immediately after melody (A,A,B,B) has been played. Do not wait for strong beat.

Fig I, meas 2: Should read....(ct 1); take wt momentarily on R ft, straightening L knee (ct &); step on L, pick up R sharply.

Meas 4, ct 2: Hop instead of hold.

Fig II: Leader should take very small steps until line can close up.

Meas 1: Should read Facing ctr, small leap onto L, simultaneously kicking R leg up in back sharply, knee bent (ct 1).....

98. The Variations described for Fig II, meas 3-4 can include shaking free ft when raised behind; leaping on each ct; sometimes doing the three small steps for 1 meas and leaps for the other. Each dancer can determine his own variations.



99. DUJNI RANKE  
 Pronunciation: DOO-yee-nee RAHN-kay  
 Record: Change to DB-8105.  
 Basic Step meas 1-3: Move briskly in LOD covering space.  
 Meas 4: Change (ct &) to (ct ah). L knee is bent on ct 2.  
 Meas 9: A cukce on L (ct ah) precedes ct 1.  
 Variation, meas 9:....both ft together with....  
 Meas 11-12: The running steps are taken on cts 1,&,2.  
 Meas 12: Change bkwd to fwd.  
 Meas 13-16: Add but move bkwd on meas 15-16.
100. PANAGJURSKO HORO  
 Pronunciation: pah-nah-GYOOR-sko ho-RO  
 Record: Change to DB 8105. Should be slowed a little.  
 Fig I, meas 4: Hop twice on L (cts 2,3).  
 Fig II, meas 4-8: When moving twd ctr, dancers bend elbows and pull close to neighbors. When moving bkwd open out to orig pos.
101. KOTLENSKA RACENICA  
 Record: Change to DB 8105. Other fairly slow Racenica records could be used.  
 Basic Traveling Step, meas 8: After meas 5, add with opp ftwk but with....
102. Solo Travel Fwd and Back, meas 1-2: Arms move freely to R. waist high, across body and bkwd. Repeat to L for meas 2.  
 Meas 3 for M: Arms to R side, L across body, R outstretched, and they move gently down and up. Reverse sides for meas 4.  
 Meas 3-4 for W: Close fists, palms twd face, elbows bent and hands fairly close to body (ct 1); open hands turn palms away and push hands fwd a little (ct 2).  
 Repeat for meas 4. Can also be done with just one hand, the other on hip.
103. KUCINATA  
 Record: Change to DB 8105.  
 Fig I, line 2: Delete (no wt).  
 Meas 7-8: Add with opp ftwk.  
 Meas 12: Delete no wt. Wt is on both ft  
 Line 2:....transfer of wt onto L ft, simultaneously R ft....
104. Chorus: For both ftwk and arm movements: In margin change 5-8 to 5-16 and add to description 3 more times.  
 Meas 3-4: These steps describe a small CW elipse.
105. TERVELSKA TROPANKA  
 Introduction: Yves suggested waiting through meas 7, ct 1 and beginning the dance with the two stamps with R ft.  
 Fig II, meas 1: L ft slightly across R leg when lifted on ct 1.  
 Meas 3, ct 2: Step bkwd on L.  
 Meas 13-14: Change I to II.
106. Fig II (Arms), meas 11: Should read Raise elbows bkwd (ct 1); start pushing hands down, up, and fwd (ct 2).  
 Meas 12: Should read Extend arms high, elbows straight, diag fwd (ct 1); hold (ct 2).

TERVELSKA TROPANKA (Continued)

Meas 13-14: Change II to I.

Meas 15-16: Change I to II.

Sequence as done in class: Fig I 4 times; Fig II twice; thus each Fig is danced to 32 meas of music.

107. VARNENSKO HORO

Fig I, meas 1, ct 1: Add knees bent. Ct 4: Add kicking L ft up behind.

Meas 1 and 2 do not cover much floor space; the movements are sharp and staccato.

Meas 3-4: Take a long, reaching step on ct 1 of each meas and cover more floor space. Do not pick up free ft as high.

Arms for Fig I, meas 1-2: Add bouncing with each step.

Meas 3: After comfortable add (cts 1-2).

Delete 4 in margin. That line should read Arms swing fwd (cts 3-4).

Add in margin 4: Repeat meas 3 but return to "W" pos at end.

Fig II Men's variation, meas 1: Insert after Facing ctr, hold (ct 1); change (ct 1) to (ct 2); change (cts 2,3) to (ct 3). Line 3: delete behind R calf

Meas 3-4: Add but do not raise R ft on last ct 4.

Meas 5: Delete all through ct 1. No ft action during this meas and meas 6. Look to L during both meas.

Meas 7,8: Head remains facing ctr although body turns to R on ct 1 of meas 7 and to L on ct 1 of meas 8.

108. Arms for Men's variation, meas 1, line 2: Change (ct 1) to (ct 2). The arms make the circle on ct 1; the clap is done on ct 2. Line 3: Delete hold (ct 2).

Repeat cts 1,2 for cts 3,4 (circle and clap)

Meas 2-4: Add ending in pos for meas 5.

Meas 5: Change cts 1 and 3 to cts 2 and 4.

Meas 7-8: Prior to ct 1 of meas 7, the hands come to waist level in front of body and separate with a "parting of the waves" motion to end behind back, palms facing out

Fig II Women's variation, meas 1, line 3: Change in place to beside R.

Meas 5-6: Delete all. Do 6 light leaps in place, beg R.

Meas 7-8: Delete all. Do meas 7-8 of the Men's Variation.

Arms for Women's variation: In margin change ct 1 to ct 1-4. One circle is made by arms in 4 meas, and fingers snap on each ct.

Meas 2-4: Delete all.

Meas 5: Delete all. Should read Arms extended above head level, wave hands to the R, bending elbows (ct 1); wave to ctr (ct 3); wave to R (ct 4).

Meas 6: Delete all. Should read Repeat meas 5 with opp arm movements.

Meas 7-8: Delete all. Should read Bring hands down to waist level; around twd back then in front of body about thigh level with palms out, fingers pointing down, hands close together (ct 1); turn hands over and bring them back twd body slightly and thrust them downward sharply (ct 3); thrust again (ct 4).

Meas 8: Repeat meas 7 beginning from thrust position and moving hands around twd back. Continue with movements in meas 7.

Sequence of dance as suggested by Yves was to do each Fig twice.

109. JOTA MALLORQUINA

Formation: Choices of formation are given. In class, dancers were in contra lines (M L shldr twd music). Included in the following notes are the facings that go with that formation. Steps, Heel-toe and turn, meas 1: Should read R heel fwd twd ptr on floor.....

Fig III, meas 5-16: Add at end Finish with R ft free (cheat).

Fig IV, meas 1-2: Make an arc out to R as you travel to meet ptr.

Meas 3-4: Retrace the arc as you move back to place.

Meas 5: Change to read Move straight fwd, 1 waltz.....

Meas 6: Change to read:....hop on R, turning to L.

110. Fig V, meas 1-12: Change to read Facing music in skater's pos, beg R, move in a small 3/4 circle CCW with 12 step-swings (no hop). L shldrs are twd music at end.

Meas 13-20: End with ptrs facing, W with back to music, M facing music.

Fig VI: Change to read: Repeat meas III. At end W make an extra half turn to end with back to M. Both have R ft free.

Fig VII, meas 1-5: Make a 3/4 circle to end with L shldrs twd music. W leads M out twd W side of dance

Meas 6-8: Delete to turn back CCW away from music.

111. NAO VAS AO MAR TONHO

Add diacritical marks to title.

Pronunciation: noun-VAHSH ow MAR TOHN-yoo

Formation: Hands on hips, fingers fwd. When facing LOD, cpl 1 is in front of cpl 2.

Vira Cruzada: Above this line add Part II.

Meas 9-16: Meas 16 is in 2/4 meter so the ftwk of this last crossover is 7 vira steps and a balance step L.

Meas 17: Transition is one balance step R done in place. At end, turn to face LOD and join hands with ptr.

113. ROSINHA DE AFIFE

Pronunciation: roh-SEEN-yah day ah-FEEF

Fig 2, meas 9-16: Add at end End facing out (back to set).

Meas 1-8: Add at end, but make a full turn on meas 1.

Fig 3, meas 5-16: Add at end End with M back-to-back and W back-to-back.

115. SARDANA

Pronunciation-sar-DAH-nah. Curts KOORTS. Llargs YARKS.

116. Llarg, meas 2, ct 2: Change to read Step on L in place beside R. Counts for 3 Sardanas on Request RLP 10042:

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| 1. <u>La Mare Cantore</u> Side A/1 | 3. <u>Les Nenes del Coro</u> Side B/4 |
| Curts - 36                         | Curts - 29                            |
| Llargs - 74                        | Llargs - 81                           |
| All Dos endings                    | Ending - 1 Llarg, 1 Curt, 1 Tres      |
| 2. <u>Entre Amics</u> Side B/1     |                                       |
| Curts - 27                         |                                       |
| Llargs - 75                        |                                       |
| All Tres endings                   |                                       |

119. VIRA DA NAZARE  
Pronunciation: VEE-rah dah nah-zah-RAY
120. VIRA DO SITIO  
Part I, meas 9-15: Each dancer turns CCW.  
Meas 22-24: Should read Cross to own place. Meas 22- Vira step beg L, Meas 23- Step on R (ct 1); hold (ct 2); turning to face ptr, place L beside R, wt on both ft (ct 3); Meas 24- hold. Clap on ct 3 of meas 23 and ct 1 of meas 24.
127. THE DHOON  
Record: FE 007, Side A/3.  
Bars 25-32: Circle CW with 8 slip steps and back CCW with 8.
128. FIGHT ABOUT THE FIRESIDE  
This dance was not taught.
129. THE ELEVENTH OF JUNE  
Stephen Wallin was born on June 11, 1982.  
Record: BRG 001, Side B/4.  
Bars 19-20: 2nd M and 1st W join hands below. On meas 20 release hands and dance out to places indicated in Fig. 7.  
Bars 23-24: 1st M and 2nd W join hands below.  
Bars 31-32: Join nearer hands when setting.  
Note: Each active cpl does the dance 3 times, progressing down the set. The third time, a new active cpl starts at the top. On an 8 by 32 bar recording such as this, the orig #4 cpl dances only twice as an active cpl.
130. The head of the hall is at the bottom of the page.
131. JENNY'S BAWBEE  
Additional record: Robin Hood RH-EP 105 Side A/1.  
Note: Each active cpl does the dance 3 times, progressing down the set. The third time, a new active cpl starts at the top. On an 8 by 24 bar recording such as this, the orig #4 cpl is active only twice.
132. A JIG FOR MRS. DUNN  
Record: BRG 001, Side A/3.
133. MASTER STEPHEN'S REEL  
This dance was not taught.
134. MUIRLAND WILLIE  
Pousette: Popular rhyme used to cue the pousette:  

Bar 1	Away from the center	Bar 5	Into the center
2	Quarter turn	6	Half turn
3	Up or down	7	Fall back
4	Quarter turn	8	Fall back

  
Bars 1-4: 1st cpl give R hands when dancing down the middle.  
5-8: Join hands at the sides while setting.  
9-12: This refers to the original number of each cpl.  
13-16: Join hands at the sides while setting.  
17-24: Give R hands when coming up to the top. 1st M doesn't make his ft change until the end of the setting.  
Progression: On the repeat of the figure on bars 31 and 32, the 1st cpl fall back beyond the side line and go to the bottom. Cpl 4 move up on bars 31 and 32.

137. THE ROTARY  
 Record: Fellside FE 007, Side A/2. Melody is a hornpipe (4/4 meter).  
 Steps: Because of the quick tempo of the hornpipe, the basic step is a modified Strathspey Traveling Step that resembles an ordinary schottische step.
138. THE ROTHESAY RANT  
 Bars 5-8: Release hands at end of bar 7.  
 Bars 9-12: This refers to orig head cpls who are now in side pos.
139. THE SILVER TASSIE  
 This dance was not taught.
141. THE TWINBAIRN'S REEL  
 Bars 3-4: M join nearer hands for the set. W turn on bar 4.  
 Bars 5-8: W pass on the outside of their ptrs. M may release hands.  
 Bars 17-20: Add at end to finish in orig places.  
 Note: Each active cpl does the dance 3 times, progressing down the set. The third time, a new active cpl starts at the top. On an 8 by 32 bar recording such as this, the orig #4 cpl is active only twice.

We wish to thank the teachers for their invaluable help and patience in the preparation of these Errata. We are indebted to the following people who have helped with the clarifications: Omega Andreola, Vina Cera, David Chang, Pat DuRant, Grace Frye, Alana Hunter, Stan Isaacs, Jack Peirce, Dorothy Tamburini, Joyce Ugglá, Marcel Vinokur, and Bruce Wyckoff.

If you use these notes, along with your own, they will help to maintain the dances as presented.

Ruth Ruling, Editor

Ginny Wilder, Assistant

## FACULTY BIOGRAPHIES

### ANDOR CZOMPO

Andor Czompo, Assistant Professor of Dance at New York State University, is a recognized leader and authority on Hungarian Folklore and Dance. He was raised in Turkeve in Eastern Hungary, a small agricultural town where a traditional "folkloristic" life prevailed well into the 20th century. He joined several amateur dance groups, and later went into one of the Professional Hungarian Folk Dance Ensembles. He was certified by the Institute of Folk Art as a professional Folk-Ethnic dance instructor, and was Folk Art Supervisor in Borzod County.

In the United States he organized the Hungarian Ethnic Dance Group of New York. He has been dancer/choreographer/technical advisor of the Kovach-Rabovsky Hungarian Ballet Rihary, choreographer for the Duquesne University Tamburitians and for Matteo's Indo-American Dance Company, and has taught at colleges, universities and camps in the United States and Canada.

### ADA DZIEWANOWSKA

Ada Dziewanowska was born and raised in Poland, and is thoroughly familiar with, and skilled in the presentation of the songs, legends, dances and games of Poland. She and her husband, Kamil, professor of East European History, came to live in the United States in 1947. For 17 years Ada taught dance classes at the Cambridge Center for Adult Education. For nine years she was director and choreographer of the Boston Krakowiak Polish Dancers. In 1979 the Dziewanowskis moved to Milwaukee, Wisconsin, and there Ada became dance instructor of the Syrena Polish Folk Dance Ensemble.

With her son, Jas, Ada has given workshops in Polish Dance in the United States, Canada, Belgium, Germany, Switzerland, Israel and Mexico. They have produced several Polish Folk Dance records, and have a large collection of Polish costumes and films. Ada went to Poland in 1977, 78 and 79, when she obtained certification from the Lublin Course for Polish Dance Instruction.

### YA'AKOV EDEN

Ya'akov began dancing with the "Youth Movement" in Israel. He danced with the national Lahakat Kibutz Troupe, "Hachativa", and then joined the "Students of Haifa" dancers. He has been a professional dancer and choreographer in Israel and the United States, and is the director of the Blue Star Israeli Dance Camp.

## MARIAN AND NED GAULT

The Gaults are both public school teachers, Marian in Junior High School, and Ned, formerly an electronic engineer, now teaches High School Chemistry. They also teach folk dancing for the Santa Clara Valley Folk Dancers, for West Valley College, and are founders and directors of Ensemble International, a performing group, which in 1982 performed for two weeks at festivals in Salzberg, Vienna, Bolzano and Munich. Marian and Ned have published two books, "100 and 1 Easy Folk Dances", and "101 and 1 MORE Easy Folk Dances". Marian has designed the delightful covers for our syllabus since 1966 - that's 18 years of covers!

## JERRY HELT

Jerry Helt has made square dancing a fun experience for the whole Camp, as well as a challenging activity for mainstream dancers, in the 28 years he has been at Folk Dance Camp. Jerry started calling squares as a teen-ager, and after graduating from college, went into square dance teaching, calling, and recording as a professional, one of the first such. He has conducted workshops and called dances from coast to coast, in Canada and Europe. He has written and recorded on several labels, patter calls, singing calls, contras and rounds. In recognition of his skill in the square dance field, and his dedication to furthering the joy of dancing, he was given the Square Dance Hall of Fame Award.

## ERCÜMENT KILIÇ

Ercüment Kiliç is a native Azerbaijani-Turk from an area in Eastern Turkey bordering on Russia. He comes from a large family of dancers and musicians, has been dancing for nineteen years, and playing the accordion for fifteen years. Ercüment danced with school groups and amateur groups in Ankara before he entered the Turkish National Ensemble in 1976 as a dancer and musician. He stayed with the Ensemble until he came to the United States to study engineering. He has performed throughout the United States, and has formed a local performance group and folk music orchestra with which he has produced Hindi Records. In 1978 Ercüment began recording music in order to teach some of his favorite dances. It was a difficult process, due to the fact that most of the music had never been notated, much had never been recorded, and Ercüment does not read music. He had to teach the musicians the melodies, the foreign and complicated rhythms, plus his personal arrangements.

#### LAMBERT KNOX

Lambert Knox has taught classes in Round Dancing in the San Francisco area since 1969. He is a member of ROUNDLAB (National Association of R/D teachers) and has taught at Square Dance Conventions, both state and national, as well as at the Round Dance National Conventions.

#### MARTIN KOENIG

Martin is co-director of the Ethnic Folk Arts Center in New York City, a center which has a full calendar of classes in ethnic dance and music, as well as performances and concerts. He has done extensive research in the traditional music and dance forms in the Balkans, and has taught and done research with European immigrant communities in the United States and Canada. He has taught Balkan dance in programs at Barnard, Sarah Lawrence and Hunter Colleges, and has given master dance classes at schools and universities throughout the United States.

#### YVES MOREAU

Yves Moreau, from Montreal, Canada, is one of North America's foremost exponents of Bulgarian dance and folklore. He lived in Bulgaria in 1969 and 70, and travels yearly to Bulgaria to research dances and record music. He has conducted workshops throughout Canada, the United States, Western Europe, Mexico, Japan, New Zealand, Australia, Hong Kong and Taiwan. He has choreographed stage suites for the Duquesne University Tamburitzans and AMAN, and for eight years directed the Montreal-based group, "Les Gens de Mon Pays", which toured North America, France, Greece and Bulgaria. In 1980 he was awarded the "Kiril & Metodi" Order by the Bulgarian State for his work popularizing Bulgarian folklore in North America, the first Canadian, and one of the rare outsiders to receive this Medal.

Occasionally, Yves teaches dances from his native Quebec, and some interesting line dances from Brittany.

#### GRACE NICHOLS

Grace's interest in International Folk Dance began at Fresno State College, where she received her teaching credential. She has taught folk dance in schools and community centers, led an exhibition group, "Folk Arts", and later directed the Terpsichoreans, a favorite performing group at Federation Festivals. She now directs the East Bay Women's Dance Circle.

In addition to teaching folk dancing, Grace studies the folk culture, the costumes and the crafts of countries. For many years she taught Folk Craft at Camp, specializing each



year in a different folk craft, such as yarn painting, God's Eyes, hand weaving, corn husk dolls, and folk games. Her decorations from paper, paint, and imagination, have made the atmosphere for our Camp parties. In addition, for many years she has taught a class in Castanets, culminating the class lessons with a scintillating performance at the Talant Show!

#### JEFF O'CONNOR

Jeff grew up in California, in a family where music and dance play an important role. He has been dancing since he was five, taught folk dance groups while he was in high school, toured Europe observing performing groups after graduation. He joined Westwind International Folk Ensemble in San Francisco, and was appointed Artistic Director. He is presently Vocal and Co-Artistic Director of North Country Folk Ensemble of Eureka/Arcata, California. Jeff has been active at Stockton Folk Dance Camp for many years, first as a camper, then teaching Big Circle Mountain dancing, clogging and folk singing. He has been employed at Mendocino Woodlands as cook for Scandia, English, American and Hungarian Camps. He is one of the directors for Mendocino Folklore Camp, as well as a Committee member of the Stockton Folk Dance Camp.

#### MARIANNE TAYLOR

On the 1983 Faculty for the first time (although she has been invited many times) is Marianne Taylor. She graduated from Sargent College, Boston University, in Physical Education Dance Concentration. She began folk dancing in 1952, has been teaching it full-time since 1955, and "isn't tired of it yet!" She has taught all over Eastern United States and Canada, in California, Washington and Hawaii. Her ethnic specialities are Scottish, Portuguese and the turning dances of many countries. She is co-founder of the Folk Arts Center of New England, and of "Folk Dancing 'round Boston", a record sales service.

#### JOE WALLIN

Joe Wallin, a teacher, performer and a judge of Scottish Dance, lives in Nova Scotia, where he has several dance schools. He received his training in Canada, in England, and in Scotland. He is a Certified Teacher of the Royal Scottish Country Dance Society; a member of the Scottish Official Board of Highland Dancing Judges' Panel; an Examiner of the Canadian Dance Teachers' Association; a Fellow of the British Association of Teachers of Dancing. In 1979, '80 and '81, he was choreographer for the Nova Scotia Tattoos. He has taught at many camps in Canada and the United States, and has judged at Highland Dance Competitions throughout Canada and the United States, including the San Francisco Scottish Gathering and Games.

## 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. Marian Gault designed the art work for the cover.

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

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

## ABBREVIATIONS USED IN THE SYLLABUS

beg	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
COH	center of hall	opp	opposite
cpl, cpls	couple(s)	orig	original
ct, cts	count(s)	pos	position
ctr	center	ptr, 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, women
L	left	wt	weight

## FOLK DANCE CAMP COMMITTEE

Jack McKay, Chairman

Walter Grothe, Vera Holleuffer, Bruce Mitchell, Jeff O'Connor,  
John Pappas, Ruth Ruling, A. C. Smith, Bev Wilder, Jan Wright.

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

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BAGI KARIKAZÓ  
(Hungary)

Hungarian dance for girls.

Pronunciation: BAH-ghee KAW-ree-kah-zoh

Record: Sebő Ensemble LPX 18031-32, Side B/4.

Formation: Circle, hands joined side, low.

- Melody A I Introduction, 12 cts  
Face LOD. Do a two-step to R fwd diag (R,L,R, Q,Q,S) +  
Step on L ft to L fwd diag (S)-10 times.
- II Face ctr. Do a two-step to R side (R,L,R, Q,Q,S) +  
Sway to L and R (S,S) + two-step to L side - six times.
- III 12 closed Rida to L (start with R ft front cross).  
Directional change: step-cross - step sdwd - step  
sdwd (S,S,S).  
9 Closed Rida to R.  
Directional change + eight Closed Rida to L and Close.
- Melody B I Stamping Run (R,L,R, L,R,L - Q,Q,S, Q,Q,S etc.) 12  
times. In the meantime, change handhold to "back-  
basket" hold.
- II Single Bukos 6 times.  
Double Bukos 4 times.
- III Same as Melody A III, but the tempo is faster.  
During the last four Rida, change to an even stamping  
Run in place with a sharp close at the end.

Cue sheet by Andor Czompo.

Presented by Andor Czompo

CSENDES  
(Hungary)

This is a slow cpl Csárdás from Hungary. Csendes means "quiet," or "calm."

Pronunciation:

Record: Any good slow csárdás music. AC 002 "Lassu Csárdás," or LPX 18041 "Lassu es Friss Csárdás." 4/4 meter.

MOTIFS

1. Three-steps Fwd and Back

ct 1 Step on the L ft fwd.  
2 Step on the R ft fwd.  
3 Step on the L ft fwd.  
4 Pause.  
Repeat with opp ftwk and direction.

2. Three-steps Sideways

ct 1 Step on the L ft to L side.  
2 Step on the R ft in place (beside L).  
3 Step on the L ft to L side-  
4 Pause.  
Repeat with opp ftwk and direction.

THE DANCE

Ptrs are side by side. W is on the R side of her ptr. M's R arm, W's L arm around each other. Free hands are on the hips or held fwd high.

Cpls do the Three steps fwd and back several times. M start with L ft, W with R ft.

Variations

Ptrs can turn on the third fwd step to the opp direction (starting the turn twd each other) and continue the Three steps fwd and back. The W is on the M's L side now. This turn can be done several times by the will and lead of the M.

The turn can be done by only one of the ptrs, in which case they are facing to the opp direction. There are no interruptions in the step pattern during the turns.

Without changing the continuity of the step patterns, ptrs can gradually change the direction of the steps from the fwd and back to sdwd (#2 motif). Ptrs are facing each other and they assume a shldr-shldr-blade pos. In this situation the cpls can move on the dance floor freely, slightly varying the directions and the size of the steps.

Presented by Andor Czompo

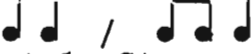
DOBOGÓS  
(Hungary)

A recreational mixer dance in Hungarian style.

Pronunciation:

Record: Any good medium tempo Ugrós or Kanásztánc music.  
Qualiton LPX 18007 or LPX 18031-32. 2/4 meter.

Formation: Cpls in a circle, hands joined in side-low pos.

Basic Step: 
  
 ct 1 Step on R ft fwd.  
 2 Step on L ft fwd.  
 3 Step on R ft in place.  
 & Step on L ft in place.  
 4 Step on R ft in place

Repeat with opp ftwk and direction.

Note: The steps in place are done with slight stamping. Hence the name of the dance: Dobogós = stamping.

Meas

Pattern

- 1-2 M do Basic step fwd and the W bkwd without releasing handhold.  
 3-4 W do Basic step fwd, and M bkwd.  
 5-8 Repeat meas 1-4.  
 9-10 M do Basic step in place. At the same time, W release L handhold and do a Basic step fwd, turning to the R to face their R-hand ptr. At this time the facing ptrs join free hands.  
 11-12 M do a Basic step in place. At the same time, W release the R handhold and with a Basic step move to the M's R side under their joined hands (M R, W L). At this point everybody is facing the ctr and join hands around the circle.  
 13-16 Repeat meas 9-12.


Repeat dance from beginning.

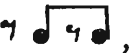
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Presented by Andor Czompo

DÉLALFÖLDI UGRÓS  
(Hungary)

DÉL = south, ALFÖLD = plain, I = from, UGRÓS = jumping (i.e., dance). Jumping dance from the South Great Plain region.

The Ugrós type of dance represents a large family of dances with roots reaching back to the Late Middle Ages. The surviving variations of this dance type are widespread all over the Hungarian language territory. They appear under different names (OLÁHOS, MARS, DUS, CINEGE, etc.) in a variety of formations (group, solo, couple, circle), with different functions and also with a different degree of technical difficulty from simple to quite complicated. The melodies which accompany these dances are notated in 2/4 measures. The underlying rhythm is based on the eighth (  ) note in the following manner:

7 , which is called the "ESZTAM."

This dance direction takes off from the usual routine and offers only a framework in which the described motifs and sequences can be performed, providing freedom for the dancers to "improvise." That is one of the basic characteristics of Hungarian ethnic dance generally, and of this dance particularly.




Source: Sándor Timár, folklorist-choreographer.

Pronunciation:

Records: AC Special #3 Ugrós, or Pepita LPX 17482 (Sebo Ensemble), "A barátok..." 2/4 meter.





Formation: Independent cpls. The dance can also be danced as a solo.

MOTIFS AND SEQUENCES

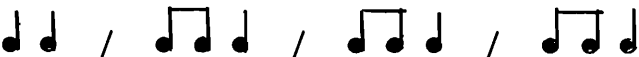

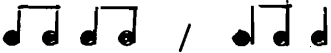
- I. Side step 
- ct 1 Step on R ft to the R side.  
2 Close L ft to R with partial wt.  
Symmetrical repeat.  
Note: During the dance this is done only a few times as an introduction. The transition between this motif and the following Cifra is a slight stamp with the closing L ft.
2. Cifra 
- 1 Step on R ft to the R side.  
& Step on L ft behind R.  
2 Leap onto the R ft to the R side, landing in a small knee bend.  
Note: The first two steps are running steps with very slight knee bends.
3. Jump 
- 1 Jump into a small 4th pos, L ft fwd carrying only partial wt, toes only slightly turned out.  
2 Symmetrical repeat of ct 1.



DÉLALFÖLDI UGRÓS (Continued)

4. Side run 
- 1& Beginning R, take two running steps to R side with L ft crossing behind R.  
2& Repeat cts 1,&.  
3 Leap onto the R ft to the R side, landing in a small knee bend.
5. Simple boot slapping 
- Inside:  
1 Hop on L ft. At the same time lift R leg fwd with bent and turned out knee, and with R hand slap inside of the R boot top.  
2 Step on R ft in place. At the same time clap your hands together in front with normally extended arms.  
3-4 Symmetrical repeat of cts 1-2.
- Outside:  
1 Hop on L ft. At the same time lift R lower leg back side diag and with R hand hit the R ankle outside.  
2 Step on R ft in place. At the same time clap your hands together in front with normally extended arms.  
3-4 Symmetrical repeat of cts 1-2.
6. Fast boot slapping 
- A:  
1 Hop on L ft. At the same time lift R leg fwd with bent and turned out knee, and with R hand hit R boot top inside.  
& Clap your hands together in front with normally extended arms.  
2-4 Repeat cts 1-& three more times.
- B:  
1 Hop on L ft. At the same time lift the R lower leg back R sdwd diag, and with R hand hit the R ankle outside.  
& Clap hands together. The arms are extended to R diag.  
2-4 Repeat cts 1-& three more times.
- C:  
1 Step into a small 2nd pos so that you have only partial wt on the ball of the L ft. Both knees are bent and the L knee is turned in. At the same time, hit the L thigh with the L hand.  
& Clap hands together slightly to the R diag with extended arms.  
2-4 Without changing the ft pos of cts 1-&, repeat the hand movements three more times.
7. Ground hit 
- 1 From the ft pos described in Motif #6C, turn to the L and kneel down on the R knee. At the same time hit the ground with the R hand in front of the R knee.  
2 Clap hands together in front with normally extended arms.  
3& Repeat rapidly the ground hit and clap as in cts 1-2.  
4 Hit the ground with the R hand again.

DÉLALFÖLDI UGRÓS (Continued)

8. Three Cifra 
- 1-2 Turning slightly to the R, take two light running steps, R, L.
- 3 Turning slightly to the L, leap onto the R ft to R side.
- & Step on L ft beside R in place.
- 4 Leap onto the R ft in place. At the same time lift the L ft fwd low with slightly turned out toes.
- 5-6 Symmetrical repeat of cts 3-4.
- 7-8 Repeat cts 3-4.
- Note: When the whole sequence is repeated, it is done symmetrically.
9. Hop step step 
- 1 Hop on the L ft in place.
- & Step on R ft in place.
- 2 Step on L ft in place.
- Repeat the same way.
- Note: This motif can be done with opp ftwk. It depends on which ft you are standing on when you start it.
10. Jump heel click 
- 1 Jump into 2nd pos with slightly bent knees.
- & Spring up into the air and click heels together.
- 2& Repeat cts 1,& the same way.
- 3 Land on L ft.
- & Step on R ft in front of L.
- 4 Step into 2nd pos with L ft. R ft carries only partial wt. Symmetrical repeat.

THE DANCE

Ptrs face each other and have a fwd low R-to-R handhold. The L hands are on hips.

Start any time in the music with a couple of Side step (#1) motifs as an introduction. Continue with several Cifra (#2) and Jump (#3) combinations. So far both ptrs are doing the same motifs.

Now either ptr can do more Jump (#3) motifs and/or replace the Cifra with the Side run (#4) motif. When the handhold starts to interfere, release it and place hands on hips.

Ptrs still dance any of the #2, #3, #4 motif combinations, generally facing each other and/or turning around individually.

Now the M does a few Jump (#4) motifs and claps his hands together in front with normally extended arms. This is a transition to the Simple boot slapping (#5) Inside or Outside, which is done once or twice.

DÉLALFÖLDI UGRÓS (Continued)

Those M who can do it, can go into a series of Fast boot slapping (#6) A or AB or ABC combinations and finish them with a Ground hit (#7) sequence. During the boot slapping sequences the W continues with the #2, #3, #4 combinations and/or can switch to several Three Cifra (#8) sequences seasoned with an occasional Hop step step (#9) motif. Sometimes during the climax of the dance both ptrs can incorporate the Jump heel click (#10) motif into the dance. After a series of Boot slapping sequences the M can do a couple of Side step (#1) motifs again, indicating a new start of the improvised process.

The W rejoins in the handhold and they can start the dance from the beginning.

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Presented by Andor Czompo

DUDÁLÁS ÉS UGRÓS  
(Hungary)

Circle dance from Tolna County (Transdanubia - Hungary).



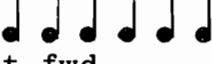
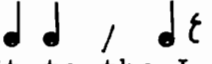
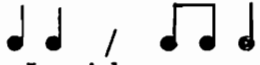
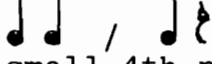
Source: Special arrangement by Sándor Timár. Introduced by Andor Czompo.

Pronunciation: DOO-dah-lahsh ehsh OO-grahsh


Record: Sebő Ensemble, Pepita SLPX 17482 A. "Szerellem, szerellem..." 2/4 meter.

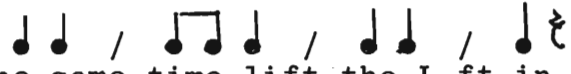
Formation: Mixed circles of 10 - 15 people.


MOTIFS AND SEQUENCES

1. Ringás (Swaying)   
 ct 1-2 With ft slightly apart and parallel (2nd pos), shift wt onto the L ft.  
 3-4 Shift wt slowly onto the R ft.
2. Single Csárdás   
 1 Step on L ft to the L side.  
 2 Close R ft to L with partial wt.  
 Repeat with opp ftwk and direction.
3. Six steps   
 1 Step on L ft fwd.  
 2 Step on R ft fwd.  
 3 Turning 1/4 to R, step on L ft to the L side.  
 4 Close R ft to the L with partial wt.  
 5 Step on R ft to the R side.  
 6 Close the L ft to the R with partial wt.
4. Rest step   
 1 Step on L ft to the L side.  
 2 Step (close) on the R ft beside L.  
 3 Close L ft to the R, ending with wt on both ft.  
 4 Pause.
5. Rest step and bounces   
 1 Step on the L ft to the L side.  
 2 Step on R ft beside L.  
 3 Close L ft to the R with a bounce.  
 & Bounce on both ft.  
 4 Lower heels to the floor.
6. Cross jump   
 1 Jump into a small 4th pos, L ft fwd in front of R. L ft carries only partial wt.  
 2 Small leap onto the L ft to the L side.  
 3 Close R ft to the L, wt on both ft.  
 4 Pause.

DUDÁLÁS ÉS UGRÓS (Continued)

7. Double cross jump 
- 1 Jump into a small 4th pos, L ft fwd in front of R.  
L carries only partial wt.
- 2 Symmetrical repeat of ct 1.
- 3 Jump into 1st pos parallel.
- 4 Pause.

8. Háromugrós (three-jumps) 
- 1 Leap onto the R ft. At the same time lift the L ft in front of the R lower leg with bent knee and turned out toes.
- 2 Hop on R ft. At the same time swing the L lower leg to the L side with slightly turned in toes.
- 3&4 Step in place, L,R,L.
- 5-6 Repeat cts 1-2 with opp ftwk.
- 7 Close R ft to the L, wt on both.
- 8 Pause.

- Variation 
- 1-6 Repeat cts 1-6.
- 7&8 Step in place R,L,R.

THE DANCE

The first part of this arrangement is done to the singing accompaniment of the record. The voices imitate the sound of the bagpipe, hence the name of the dance, Dudálás (playing the bagpipe). The song is in parlando-rubato style and the movements follow the structure of the text rather than the actual notes. This is particularly apparent during the third repeat, when the steps follow through even during the slight pauses between melody lines.

MeasPatternMelody A I

- 1-2 Dancers form circles, assuming a shldr-to shldr hold.
- 3-4 Ringás (swaying) (#1) four times.

Melody A II

- During this melody the dancers slowly move bkwd, extending the circle and changing to a simple side-low handhold.
- 1-4 Single Csárdás (#2) eight times.

Melody A III

- 1-4 Six step (#3) three times. Here the steps follow with even continuity utilizing even the slight pauses between the melody lines.

Ugrós

The handhold remains unchanged.

DUDÁLÁS ÉS UGRÓS (Continued)

- Melody B I Instrumental  
 1-16 Rest step (#4) eight times.  
 17-24 Cross jump (#6) four times.
- Melody B II. "Hol jártál az éjjel..."  
 1-16 Rest step (#4) eight times.
- Melody B III. "Nincs itthon az uram..."  
 1-16 Rest step and bounces (#5) eight times.  
 17-24 Double cross jump (#7) four times.
- Melody B IV. Instrumental  
 1-24 Háromugrós (three-jumps) (#8) six times.
- Melody B V  
 Same as Melody B II.
- Melody B VI  
 Same as Melody B III.
- Melody B VII  
 Same as Melody B IV.

THE SONGS

- Melody A I      1. Szerelem, szerelem,  
                   2.     Átkozott gyötirelem.  
                   3. Szerelem, szerelem,  
                   4.     Átkozott gyötirelem.
- Melody A II     1. Mért nem virágoztál  
                   2.     Minden falevelen.  
                   3. Minden falevelen,  
                   4.     Cédrus fa tetejen.
- Melody A III    1. Hej de nem az a rózsá  
                   2.     Ki kiskertben nyilik,  
                   3. Hanem az a rózsá  
                   4.     Ki egymást szereti.
- Melody B II     Holjártál az éjjel cinege madár?  
 and V            Ablakodba háltam kedves violám.  
                   Mért be nem jöttél cinege madár?  
                   Féltem az uradtól kedves violám.
- Melody B III    Nincs itthon az uram cinege madár.  
 and VI           Laskai erdőben ritka rendet vág.  
                   /: Jó lovai vannak hamar haza ér,  
                   Jaj lesz nekem rózsám hogyha nálad ér. :/

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Presented by Andor Czompo

FORGÓS CSÁRDÁS  
(Hungary)

A Csárdás variation from Hungary for cpls with special emphasis on turning. "Forgós" means "turning."

Pronunciation:

Record: AC 001, "Lassues Gyors Csárdás," or any good Csárdás music. 4/4 meter.

MOTIFS

1. Three Steps Sideways.

- ct 1 Step on the R ft to R side.  
 2 Step on the L ft in place (beside the R ft).  
 3 Step on the R ft to R side.  
 4 Pause.  
 Repeat with opp ftwk and direction.

2. Open Rida (Walking style)

- ct 1 Step on the R ft R fwd diag and start to turn to L.  
 2 Step on the L ft in front of the R ft.  
 Repeat the same way.

THE DANCE

- Ptrs face each other and have a shldr-shldr-blade pos.
- I. Do the Three steps sideways motif two times (R and L) with identical ftwk.
- II. Turning slightly away from ptr to the R, do three Open Rida turning around with ptr CCW + stamp/stop on the R ft (facing ptr) and pause.
- III and IV. Repeat I and II with opp ftwk and direction.  
 Repeat the dance from the beginning.

After some practice the cpls can change the amount of Rida steps by the will and lead of the M and use the Three steps sideways motif as a transition between the CW or CCW Rida turns.

After further practice and experience the cpls can combine the Csendes and Forgós Csárdás in a free-style improvised dance. For fast csárdás music do only the motifs described for the Forgós Csárdás.

(A personal note: "Forgó" or "Forgós" are both correct and mean the same.)

Presented by Andor Czompo

SOMOGYI UGRÓS  
(Hungary)

A "jumping" dance from Somogy County of Hungary, adapted for children.

Pronunciation:

Record: AC Special #3 "Ugrós," or any other good Ugrós music.

Formation: Circle, hands joined side, low.

MOTIFS

Side-Close

ct 1-2 Step on the L ft to L side.  
 3-4 Step on the R ft in place (beside L)  
 Repeat the same way.  
Note: The motif can be done faster with one step on each ct.

Touch-Step

ct 1-2 Touch the L heel fwd  
 3-4 Step on the L ft in place.  
 Repeat with opp ftwk.  
Note: The motif can be done faster with one movement on each ct.

Hop-Step

ct 1 Hop on the R ft in place, at the same time lift the L leg fwd.  
 2 Step on the L ft in place.  
 Repeat with opp ftwk.  
Variations:  
 a. Clap on the beat during the Hop-Step.  
 b. At the same time of the Hop, slap/hit gently the lifted leg with one or two hands.  
 c. At the same time of the Hop, clap the hands under the lifted leg.

THE DANCE

The children do this dance with an adult leader who builds the dance from simple motifs (each repeated many times) to more complex ones. After a while the whole process can be repeated again.

Presented by Andor Czompo



PALÓC PÁROS  
(Hungary)

Cpl dance from North-central Hungary.





Source: Special arrangement by Sándor Timár. Introduced by Andor Czompo.

Pronunciation: PAW-lohts PAH-rohsh

Record: Sebő Ensemble, Pepita SLPX 17482 A. "János bácsi..."  
4/4 meter.

Formation: Independent cpls

MOTIFS AND SEQUENCES:

1. Double Czárdás 
  - ct 1 Step on R ft to R side.
  - 2 Step on L beside R in place.
  - 3 Step on R ft to R side.
  - 4 Close L ft to R with partial wt.  
Repeat with opp ftwk and direction.
  
2. Turning Csárdás 
  - 1 Step on R ft in place turning 1/4 to R.
  - 2 Step on L ft in place.
  - 3 Step on R ft in place turning 1/4 to R.
  - 4 Close L ft to R with partial wt.
  
3. Forgó (Turning) 
  - 1 Step on R ft fwd.
  - 2 Step on L ft fwd.
  - 3 Step on R ft fwd.
  - 4 Step on L ft fwd. At the same time turn 1/2 to R.
  
  - 5 Step on R ft fwd.
  - 6 Step on L ft fwd.
  - 7 Step on R ft fwd. At the same time turn 1/2 to the L.
  - 8 Step on L ft fwd.
  
4. Ugrós (Jumping) 
  - 1 Jump onto both ft slightly to the L side.
  - 2 Leap onto the L ft in place. At the same time lift the R ft to L low fwd diag.
  - 3 Jump onto both ft slightly to the R side.
  - 4 Leap onto the R ft in place. At the same time lift L ft to R low fwd diag.
  - 5-6 Repeat cts 1-2.
  - 7 Leap onto R ft slightly to the R side. At the same time lift L ft to R low sdwd diag.
  - 8 Hop on R ft in place. At the same time swing the L lower leg with bent knee to the L side.

THE DANCE

PALÓC PÁROS (Continued)MeasPatternCsárdás

Ptrs face each other and join in a shldr-shldr-blade pos.

Melody A I. Instrumental

1-2 Introduction,

3-4 Double Csárdás (#1) two times starting to the M's R. W follows with opp ftwk.

5 M does the Turning Csárdás (#2). At the same time W does a Double Csárdás (#1) to the L, making the side steps large so that the W can follow the M's turn. W also can follow the M's turn with three regular steps (L,R,L), closing ft without wt on the 4th ct.

6 Double Csárdás (#1) to the M's L; this time the side steps are small.

7-10 Repeat meas 3-6.

11-12 Repeat meas 3-4.

Melody A II. Vocal: "János bácsi..."

In preparation for the Forgó (Turning) (#3), ptrs turn slightly to their L without releasing handholds, so that they can do the walking around each other comfortably.

1-12 Forgó (Turning) (#3) six times. The M leads the turning-twisting with gentle firmness.

Melody A III. Instrumental

1-12 This is the same as Melody A I, meas 3-12, plus, plus one more Turning (#2) and Double Csárdás (#1) as in meas 5-6.

Melody A IV. Vocal: "Aki dudás..."

1-12 Same as Melody A II.

Ugrós

Ptrs release shldr-shldr-blade pos. For a short while they can join in a R-to-R handshake hold or dance independently with hands on hips, or M holds hands free and low, W's hands fwd diag high with bent elbows.

1-12 Ugrós (Jumping) (#4) three times.

13-14 Ugrós (Jumping) (#4) cts 1-4.

15 Jump onto both ft in place, then step on the R ft fwd and shake hands with ptr.

THE SONG

János bácsi dudáljon kend,  
A dudáját fujja fel kend  
/: Gyengék vagyunk, elfáradunk,  
Hosszú nótát ne fujjon kend :/

Aki dudás akar lenni  
Pokolra kell annak menni.  
/: Ott kell annak megtanulni  
Hogyan kell a dudát fujni :/

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Presented by Andor Czompo

SZATMÁRI VERBUNK  
(Hungary)

This Verbunk is from Szatmár county, Hungary, and is also known as "Magyar Verbunk."

Pronunciation: SAWT-mahr-ree VEHR-boonk

Record: LPX 18031-32, LPX 18007, LPX 18041. 4/4 meter.

Formation: Solo (Individuals facing the ctr of the room or dance floor.)

MOTIFS

1. Knee bounce.

Starting pos: Ft are together, knees are slightly bent.

ct 1 Straighten the knees

2 Bend the knees

Repeat the same way.

Note: Emphasis is on the straightening.

2. Heel click.

Starting pos: Ft are together, knees bent and the heels are turned outward (pigeontoed).

ct 1 Straighten the knees and at the same time close/click the heels together.

2 Bend the knees and at the same time open/turn the heels outward.

Repeat the same way.

Note: Emphasis is on the clicks. The motif can be done with small jumps, too.

3. Hop-Step.

Starting pos: Wt is on the L ft.

ct 1 Hop on the L ft in place.

2 Step on the R ft fwd or bkwd

Repeat with opp ftwk. With this motif one can move fwd or bkwd.

4. Boot-slapping variations.

a. With the Hop-Step motif the R hand hit/slap the free leg at the inside boottop on each hop.

b. Same as a, but add a slap with R hand on the R thigh on each step.

c. Same as b, but add a slap with L hand on the L thigh between each R hand slap.

THE DANCE

Meas 1-4 Knee bounce #1 eight times.

5-8 Heel click #2 eight times.

9-10 Hop-Step #3 fwd four times.

11-12 Hop-Step #3 bkwd four times.

13-16 Repeat meas 9-12.

Repeat dance from the beginning.

Note: The last two Hop-Steps (meas 16) can be replaced with two running steps and a sharp closing of the ft. Also during the Hop-Step motifs any of the Boot-slapping variations can be added.

Presented by Andor Czompo

SZÉKI TÁNC  
(Hungary)

These simplified motif variations for children are from Széki Csárdás (Transylvania - Hungarian).

Pronunciation:

Record: MH 45-2082, or LPX 18031-32 4/4 meter.

Formation: Circle, hands joined, side, low.

MOTIFS

1. Three Steps Fwd and Back.

ct 1-3 Three steps fwd with R,L,R ft.

4 Pause.

Repeat with opp ftwk and direction.

2. Stamping.

ct 1-2 Two steps fwd with R,L ft.

3&4 Stamp slightly with R,L,R ft in place.

Repeat with opp ftwk and direction.

Note: This motif can be done twd and away from the ctr of the circle, or to the R (CCW) and L (CW) in the circle.

3. Walking.

Walking steps on the beat of the music to CW or CCW direction.

THE DANCE

The children do this dance with an adult leader who builds the dance from simple motifs (each repeated many times) to more complex ones. After a while the whole process can be repeated again.

Presented by Andor Czompo

## DANCES OF POLAND

By Ada Dziewanowska

### Introductory Notes

First, a few words about Poland in general. Some people think that Poland is part of Eastern Europe. But if you draw a cross on the map of Europe, you can see that Poland is right in the heart of the continent. For centuries Poland has been a bridge between the cultures of the East and the cultures of the West. In size it compares to the area of New Mexico or Texas. Ninety percent of Poland's territory is a flat or modestly hilly land, with the exception of the Carpathian Mountains in the south, where starts the main river, the Vistula (Wisła). In several places there are still remains of untouched forests with which Poland was once mostly covered.

The boundaries of Poland have been in a constant state of change. In 1492, when Columbus was discovering America, Poland -- then united with Lithuania -- was the largest country in Europe. Unfortunately, soon afterwards she became a victim of constant invasions -- by the Russians, Swedes, Turks, and Tartars. Finally, by 1795, partitioned by three neighboring powers - Russia, Prussia, and Austria - she completely disappeared from the map of Europe as an independent state. After 123 years of constant struggle for freedom, Poland regained her independence in 1918, at the end of World War I. She remained free until 1939, when World War II put her first under the German and finally under the Communist domination.

Poland, until recently, was mainly an agricultural country, hence her folklore -- including arts and crafts, music and dance -- is mainly of rural origin. However, because of her central location at the crossroads of Europe; because of the numerous invasions; and because of her ambition to always look up to the West, to the artistic leadership of France and Italy -- there are many foreign influences in all aspects of her culture. This interchange, however, has been a two-way traffic, that means, Poland was not only borrowing from other nations but also contributing to the culture of the world. The best known is Poland's contribution to the domain of music and dance, which have their roots in her folklore. Three Polish national dances, namely the polonaise, mazur, and the krakowiak, were an inspiration not only for Polish composers (best examples: Chopin's and Paderewski's famous mazurkas), but also for the composers all over the world. Through the work of these artists these three dances penetrated also into the international opera and ballet. Besides the domain of music and dance Poland is also known for her posters, her wallhangings ("kilimy"), her cut-outs ("wycinanki"), and, last but not least, her postal stamps.

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The beginning of folk dances in Poland reaches back to very distant times. They derive from the tribal dances of the Slavic people inhabiting the area between the Baltic Sea in the north,

## DANCES OF POLAND (Continued)

the Tatra Mountains in the south, and rivers Odra in the west, and Bug in the east. These tribal ceremonies were held in honor of the pagan gods, who watched over the cultivation of crops and over the family matters. With the passing of centuries, however, the dances lost their religious and ceremonial significance becoming a communal social pastime. But even today they still display traces of the ancient circle made around a god, or feature a leading couple. The most favorite meter, especially in the central, western, and southwestern parts of Poland, is the 3/4 and the 3/8 beat, while the 2/4 and the 4/4 beats are more popular in the southern and the eastern parts of the country.

Polish folk dancing can be divided into two categories: the regional and the national dances.

The different regions began to take shape in pre-historic times. Often rivers, mountains, thick forests, or swamps defined the boundaries between various regions. In this isolation special characteristics have developed. However, when the transfer of communication became easier, different regions started to interchange certain cultural features. As a result, with some small differences, lyrics of songs, melodies, and steps had a tendency to wander from place to place. The regional dances are always enhanced by local folk decorations, such as costumes, props, or unique musical instruments. Some dances display remnants of ancient religious or wedding ceremonies. Some imitate the action of cultivating the soil (the dance kosiarz - the field mower), or gestures of a craftsman (the dance kowol - the blacksmith, or szewc - the shoemaker), or movements of a field or farm animal (zajacsek - the hare, żabiok - the frog, kaczor - the drake, or gołębek - the pigeon). Many were created to a particular song, which still accompanies the dance today. Some, closer to borders, show certain characteristics of neighboring nations: the Germans or Scandinavians, Ukrainians, Czechs, or Hungarians.

The Polish mountain dances have a special place and almost belong to a category of their own. They were originated under the influence of the folk culture of the Wallachian shepherds. These nomadic tribes who in the XV and XVI centuries wandered from the Balkans through the Carpathian Mountains left the imprint of their pastoral way of life on all the peoples whose lands they have crossed. As a result, the folk culture of the Polish mountaineers, including their work habits, traditional dress, music, and dances, differs a lot from the rest of Poland. It resembles more the folk cultures of the Slovaks, the Rumanians and the Hungarians, especially in the Transylvania region, and even the Serbs.

The second category are the five national dances of Poland. They are: the stately polonez, the elegant and fiery mazur, the martial-like krakowiak, the romantic and sentimental kujawiak, and the exuberant, almost acrobatic oberek. Interestingly enough, with the exception of the krakowiak, the music of all of them is in 3/4 time, a meter most beloved by Polish people. These dances

DANCES OF POLAND (Continued)

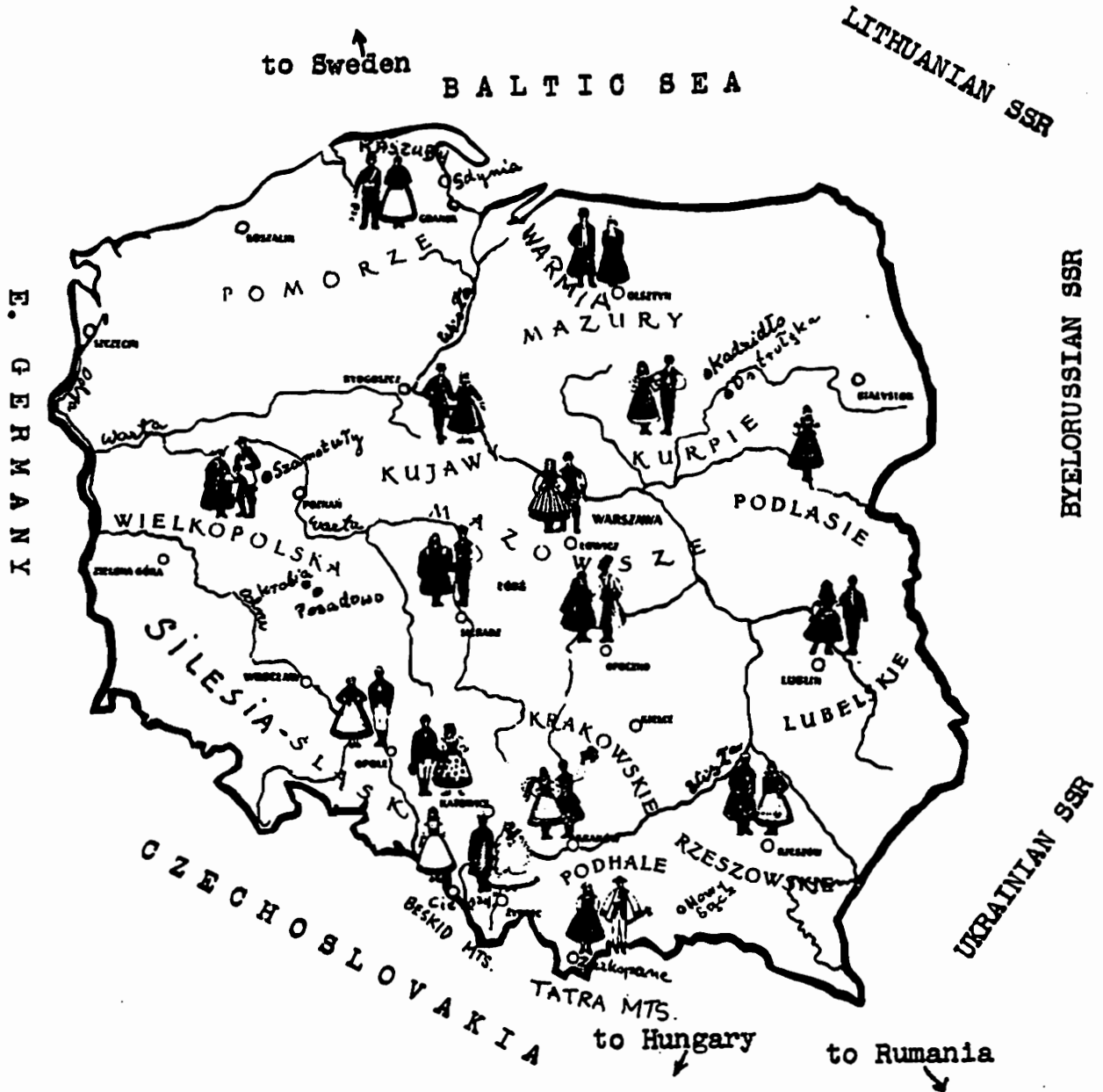
are called "national" because, although they are of peasant derivation and originated in a specific folk region of Poland, they spread all over the country and have been taken up by all social stratas. They truly reflect the Polish character. They have many steps and figures, as each region which adopted them added their own variations and style. Through the courts of the magnates they penetrated to the Polish royal castle. In these social groups they were transformed, polished, enriched with more steps and figures, and used in a more-or-less unified way. Most of the Polish national dances during the XVIII and the XIX centuries became fashionable at the main monarchical courts of Europe and at the White House in Washington.

Nowadays, because of industrial progress, practice on an everyday basis of the old folk ways including the dance is slowly disappearing from the face of the earth everywhere. It is still done in Poland, mainly at weddings, but only in a few isolated spots. However, it is kept alive on a larger scale by numerous folk dance and song ensembles, who try to perpetuate and not let fall into oblivion the old songs, dances and music, and the art of making the traditional dress. They also try to preserve the old customs by re-enacting them on the stage. These groups are supported by the Polish government and are formed at various schools and institutions of higher education, as well as at trade unions, rural cooperatives, factories, cultural centers, and civic organizations. Poland also offers help and guidance to numerous Polonia's folk dancing groups which exist abroad. There are two Polish State folk ballet companies: the "Mazowsze," and the "Slask," who through their stunning stage presentation show to the world the beauty and richness of Polish dance, music, and costumes.

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3352 No. Hackett Avenue  
Milwaukee, WI 53211

Presented by Ada Dziewanowska

MAP OF POLAND





CIARDAŚ SPISKI  
(Poland)

Ciardaś spiski - or Czardasz from Spisz (speesh) - is a couple dance in 2/4 time of the Spisz mountaineers. Spisz, part of which is in Czechoslovakia, is a very interesting area: a mixture of agrarian cultures of the Polish, Hungarian, and German settlers and of the shepherd cultures of the Wallachian nomads, who in the XIV and XV centuries wandered through the eastern and southern Carpathian Mountains. These four influences have created a unique folk culture. Hence in Polish Spisz we find dances called Madziar, Ciardaś, and Taniec Braucki (from the German Brauttang). The dance was collected by Jaś Dziewanowski in the summer of 1980, in Łapsze Wyżne (WAHP-sheh VISH-neh).

Pronunciation: CHYHR-dahsh SPEES-kee

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" Folk Dances from Poland, Side A/1, available from Ada Dziewanowska. 2/4 meter.

Formation: Cpls anywhere on the floor in shldr/waist pos.

Steps and Styling: In this description the Hungarian names of similar steps will be used. The styling of the Spisz czardasz is more relaxed than the Hungarian one.

Meas

Pattern

PART ONE. SLOW MUSIC

INTRODUCTION. (first 2 meas of Melody A)

1-2

No action.

I. DOUBLE CZARDASZ (remaining 10 meas of Melody A)

On the upbeat of each ct, slightly flex both knees.

3

Beginning M R, W L, step to side (ct 1); close (ct 2).

4

Step to M R, W L (ct 1); M: touch in back with ball of L ft near R heel. W: close R ft to L, no wt (ct 2).

Note: M may slightly rotate ptr's hips, CCW on ct 1, and CW on ct 2 of each meas. W does not rotate hips herself.

5-6

Repeat meas 3-4 with opp ftwk and direction.

7-10

Repeat meas 3-6.

11-12

Repeat meas 3-4, except M: close L ft with wt instead of touch.

II. DOWNBEAT RIDA (first 18 meas of Melody B)

Remaining in shldr/waist pos, each move a little to own L so R hips are opp, and M place L hand on W R upper arm.

1

Doing a CW turn, step on R ft, bending knees a little (ct 1); continuing the CW turn, step on ball of L ft (ct 2).

2-4

Repeat meas 1 three more times (four Ridás in all).

5

Repeat ct 1, meas 1 (ct 1); hold and change to L side-to-L-side pos, M reversing hand pos (ct 2).

6

Dance a weightless stamp L (ct 1); hold (ct 2).

7-12

Repeat meas 1-6 with opp ftwk and direction.

13-18

Repeat meas 1-6 except M's stamp is weighted.

CIARDAS' SPISKI (Continued)

- III. LEAP-SWINGS (the remaining 6 meas of Melody B)
- 19 Release ptr, face each other, join R hands, while doing a small leap to side (M R, W L) and swinging free leg across in front, M: raise your L hand overhead, palm fwd and move it to R in a large waving motion. W: place free hand on own hip, fingers fwd, thumb back (ct 1); hop (ct 2).
- 20 Repeat meas 19 with opp ftwk and direction, keeping R hands joined.
- 21-22 Repeat meas 19-20.
- 23 Repeat meas 19 (five Step-Swings in all).
- 24 Do a stamp (M L weighted, W R weightless). M: place L hand on own hip, fingers fwd, thumb back (ct 1); hold (ct 2). R hands remain joined.

CHORUS: FAST MUSIC

- IV. LEAP-KICKS (Melody C, 12 meas)
- Leaning away and facing 45° away from ptr, with straight joined arms, cpl will now turn around each other, first CW, then CCW.
- 1 Leap fwd R ft (ct 1); hop R ft, while kicking L ft fwd, knee straight, ft flexed (ct 2).
- 2 Repeat meas 1 with opp ftwk but same direction.
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1 (five Step-Kicks in all).
- 6 While dancing a weightless stamp (L), reverse pos (ct 1); hold (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk and direction, except dance the last stamp with wt, and move into R-side-to-R-side shldr/waist pos, M L hand on W R upper arm.

- V. FAST TURN (Melody D, 24 meas)
- 1 Doing CW turn, jump fwd, landing on both ft, L ft slightly apart and fwd from R ft, M: with L ft step only on heel (ct 1); continuing turn, step fwd on R ft (ct 2).
- 2-5 Repeat meas 1 four more times (five times in all).
- 6 With a weighted stamp (L), reverse pos (ct 1); hold (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk and direction.
- 13-24 Repeat meas 1-12.

PART TWO: SLOW MUSIC

- INTERLUDE (first 2 meas of Melody A)
- 1-2 Acquire shldr/waist pos.

CIARDAŚ SPISKI (Continued)

- VI. WALK FWD AND BKWD (remaining 10 meas of Melody A)
- 3 Beginning M R ft fwd, W L ft bkwd, walk with two lilting steps (cts 1,2).
- 4 Continuing movement, walk one more lilting step (ct 1); continuing lilting movement, M: slightly raise L ft in place, W: hold (ct 2).
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-10 Repeat meas 3-6.
- 11-12 Repeat meas 3-4, except on last ct M: step on L ft instead of raising it.

REPEAT FIGURES II AND III (PART ONE) AND CHORUS.

REPEAT THE ENTIRE DANCE ONCE MORE.

Dance introduced in June 1982 at a workshop for the Houston (Texas) Festival Folk Dancers, by Jaś and Ada Dziewanowski. Please do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

FREESTYLE OBEREK  
(Poland)

Pronunciation: oh-BEH-rek

Record: Any one, with a good oberek on it, or best, live music.

Oberek, a cpl dance in 3/8 time, has its origin in the villages of Mazowsze (mah-ZHOV-sheh) in central Poland. It also used to be called obertas, wyrwas, drygant, zwijacz, drobny, or okrągły, names which describe the character of the dance. The name "oberek" is derived from the verb "obracać się" (oh-BRAH-tsach sheh) (to turn, to spin), and truly so, as it is composed mainly of spinning and twirling around the room. It is a joyful, exuberant, noisy, and sometimes acrobatic dance, with stamps and shouts, the most popular of which are: "oj, dana, dana" (oy dah-nah, dah-nah), "ucha" (oo-hah), "ucha cha" (oo-hah-hah), or "oj dziś, dziś" (oy jeesh jeesh) which means "oh, today, today," which either is an imitation of a percussion instrument, or conveys the typical trait of the Polish character, that today we live and are merry, and who cares what tomorrow might bring. From Mazowsze the oberek spread all over Poland by the end of the XIX century. It thus became one of the five national dances, not only being common all over Poland, but also danced by all the social stratas. Different regions, however, still retain their local variations and the specific music, but, as Ryszard Kwiatkowski -- a noted Polish authority on the national dances -- remarked, many of the most beautiful and interesting regional steps and figures have been incorporated into the national oberek.

The dance usually starts with cpls running around the room, as if they wanted to outline the space in which they will be dancing, or, if danced in the fields, to flatten down the grass. Although done in a group, each cpl may dance it in their own fashion, ornamenting the spins with different embellishments. The W's role seems less important, as the M has harder feats to accomplish, but he cannot do them without her help. The M try to outdo each other, and the whole group might stop to admire a "show-off."

The oberek is danced to this day in Poland, together with regular ballroom dances, by both country and town people. It is also presented on stage by numerous amateur ensembles, both in Poland and abroad. A most artistic, but stylized, rendition may be admired as performed by the two State folk ballet companies, "Mazowsze" and "Śląsk." It is also popular in the recreational folk dance circles all over the world, done, however, usually to a definite pattern and to a definite piece of music. The following list of steps and figures, compiled by Ada and Jaś Dziewanowski, based on their studies in Poland, is a guide for international folk dancers to do the oberek as an improvised dance, as it used to be done, and, to a lesser degree, is still done today in Poland. Choose steps and figures with which you are most comfortable, which you like the best, or which challenge you the most. Do not try to execute all

## FREESTYLE OBEREK (Continued)

the steps and figures in one dancing of the oberek. As pointed out before, the most traditional order would be to start the dance by running around the room, then to start turning, and then, if you like, to intersperse various figures with the turning oberek. You may finish with fast spinning in place. Note: If a figure is to be done in place, to avoid collisions first move into some clear area, for instance the center of the circle.

Happy Oberek Dancing!

### Steps, Figures, and Styling

#### I. HAND POSITIONS.

1. Fist on Own Hip: Place closed (not clenched) hand on own hip, slightly fwd, with wrist straight and elbow also slightly fwd. Unless otherwise indicated, free hands should be in this pos, or for the W, holding skirt.

2. Shldr-Waist Pos.

3. Closed Ballroom Pos.

4. Kujawiak-Oberek Pos. (in this description will be called "Kuj-Ob Pos") - a typically Polish style of open ballroom pos: Facing slightly twd ptr, bend knees and keeping torso straight, bend slightly fwd from waist; outside hands can either be placed (1) on own hip; (2) joined fwd, arms rounded, palms facing in, M's hands on outside of W's (sometimes called "round pos"); or (3) extended to sides, slightly fwd, arms rounded, and palms facing fwd and in.

5. Supporting Pos: In open ballroom pos, facing slightly twd ptr, M: place L fist on your L hip, or extend L arm to side straight; W: support ptr by holding his R upper arm with both hands, or by holding his R hand in your R hand on back of your R hip, and hold him under his R upper arm with your L forearm or hand; or support him under his R upper arm with your L forearm, while clenching together both your fists; always lean slightly away from ptr and during cpl turns try to face his R side.

#### II. STEPS.

1. Basic Oberek Step (in this description will be called "Ob Step") can be done: (1) in place or turning in place; (2) running fwd or bkwd in any direction; or (3) turning CW or CCW while moving in LOD or RLOD. It can be danced with ptr in any of the above pos, or with ptrs about 2 - 3 ft apart, facing each other, or with W turning. Do a small leap onto R ft, bending knee slightly (ct 1); step on ball of L ft next to R ft, or in the direction you are moving, momentarily put wt on both ft, bending knees some more (ct &); push off the ground with both ft -- if anything, more with L ft (ct 2); land on R ft, flicking L ft up and back, L knee bent (ct 3). Repeat of Step is done with opp ftwk.

## FREESTYLE OBEREK (Continued)

2. Flat Oberek Step (interchangeable with Basic Oberek Step): Same as Ob Step, but the leap is smaller (ct 1); the bend of the knees is less (ct 2); and there is no flick back of the ft (ct 3). This style is more folksy and is often associated with the regional obereks.

3. Step-Hop: Can be alternated with Ob Step, while cpl either moves fwd or turns.

4. Small Hołobiec (hoh-WOO-byets) (interchangeable with Ob Step, except not used moving bkwd; often danced by M only): Make an accented step with R ft in front of L ft, knee slightly bent (ct 1); brush L heel diag to side, straightening L knee, ft flexed (ct 2); do a small hop on R ft, clicking heels in the air, feet flexed, knees straight (ct 3). Repeat of Step is done with opp ftwk or can be alternated with Ob Step.

5. Krzesany (ksheh-SAH-nih): Same as Small Hołubiec, but do not click heels on ct 3, leaving L ft flexed, L knee straight.

6. Double-Stamp Oberek (interchangeable with Ob Step while cpl is turning; often danced by M only): Do a small leap onto R ft, bending knees slightly (ct 1); do a weightless stamp with L ft next to R, bending knees some more (ct &); do a small hop on R ft (ct 2); do a weightless stamp with L ft next to R (ct 3). Repeat of Step is done with opp ftwk.

7. Oberek Step with Stamp (done in place, not turning, in Kuj-Ob Pos, or ptrs facing 2-3 ft apart): Do a small leap on R ft to R, bending knees slightly, turning upper body slightly to R (ct 1); do an accented step on whole L ft, toe facing fwd, in front of R ft, momentarily leaving wt on both ft and bending knees a little more (ct 2); push off with both ft -- if anything, more with L ft -- and land on R ft, turning slightly to L to face fwd (ct 3). Repeat of Step is done with opp ftwk and direction.

8. Running Step (can be done in either Kuj-Ob, Closed ballroom, or Shldr/Waist Pos, with both ptrs moving in the same direction, or one moving fwd and the other bkwd): Three long steps, done smoothly on very bent knees, with no up-and-down motion; the first step (ct 1) is longer and done with an accent; the next two steps (cts 2,3) are slightly smaller. Repeat of Step is done with opp ftwk.

9. Small Steps (used mainly by W, while supporting ptr in his Show-Off Figures): Three small, even steps (three per meas), done on slightly bent knees.

10. Stamps (usually done on the last meas of a musical phrase): All stamps are done with knees slightly bent and minimal flexing or straightening of the knees during the stamp; they can be done with one ft or with both ft (ft together); on ct 1, or cts 1,2, or on cts, 1,2,3.

## FREESTYLE OBEREK (Continued)

III. REGULAR FIGURES. In cpl CW turning, moving in LOD, usually begin by facing M LOD, W RLOD; make 1/2 turn with each meas; on ct 1 of each meas when stepping fwd use R ft and L ft when bkwd; reverse ftwk when turning CCW.

1. Turn with Leans: While turning with Ob Step in Shldr/Waist Pos, lean upper body from the waist to side, in the direction of the step.

2. W Turn Under Joined Arms (done progressing around the circle, or in place): While M does Ob Step, or stamps with R ft on ct 1 of each meas, facing ptr, W: turn with Ob Step one or more times under the joined arms, either CW or CCW. M may extend free arm to side straight, palm up.

3. W Changes Sides (done in place): Starting from Kuj-Ob Pos, both ptrs begin L ft, M: dance one Ob Step in place, leading W to your L side; W: while dancing one Ob Step, cross to M L side, making one full CCW turn; end in Kuj-Ob Pos on M L side (1st meas); dance one Ob Step or any Stamp (2nd meas). Repeat with opp ftwk and direction (3rd and 4th meas).

4. Odsibka-Dosibka (oht-SHEEP-kah doh-SHEEP-kah) (done in place or moving fwd): Start the Figure facing LOD and 45° twd ptr, holding inside hands, or in Kuj-Ob Pos. Beginning on outside ft, make a 1/4 turn away from ptr with one Ob Step (1st meas). Reverse ftwk and direction (2nd meas). Outside hands can be placed on own hips or swung out, arm straight, palm up (1st meas), and in, palm down (2nd meas). Arm motion can be at waist level or in a large figure "8" pattern, starting downward. This Figure is often used during any four introductory meas of the music; it can also be done for up to eight meas.

5. Changing Places (done in place): Facing ptr 2 - 3 ft apart, hands on hips, beginning R ft, dance two Ob Steps With Stamp in place (1st and 2nd meas). Grasping ptr's R hand, fingers up, elbows down, do an accented step on R ft twd ptr, R knee bent and jump up to exchange places with ptr, together turning CW (ct 1 of 3rd meas). Land on both ft, ft together, with a stamp (ct 1 of 4th meas). Repeat of Figure is done with same ftwk and direction.

6. M Low, W Turns (done in place or moving in LOD): Face ptr, W: hands on own hips, turn with Ob Steps; M: facing W and following her (if she is moving), dance Ob Steps with knees deeply bent, bending slightly fwd from waist, back straight, straight arms to side and slightly fwd, palms up.

7. Spinning on a Taler (an old German silver coin) (done in place, usually at the end of the dance): In Shldr/Waist Pos turn CW in place as quickly as you can, with the Small Steps. Changing into Open Ballroom Pos, end with two stamps, extending outside arm diag up and yell "ucha" (oo-hah) (last meas).

FREESTYLE OBEREK (Continued)IV. SHOW-OFF FIGURES.Men's Figures

Usually cpl prepares for M's Show-off Figures by turning CW with Ob Steps in place for two or four meas, beginning on inside ft, and acquiring Supporting Pos. All the Figures are done in place.

1. Kneels: First Kneel (done from standing pos): From L ft do a small leap onto R ft, bending knees fully and keeping them almost together, L knee slightly lower than R knee, top of L ft flat on floor near R ft, wt shared by both ft, torso erect (cts 1,2); rise slightly by straightening knees a little bit (ct 3). Consecutive Kneels: Exchange pos of the two legs, stepping slightly fwd onto other ft (cts 1,2); rise slightly by straightening knees a little bit (ct 3). Kneels can be done either facing ptr, 2-3 ft apart, or with ptr in Supporting Pos, M turning around W. W: Turn CW with Small Steps, while supporting ptr. This Figure can be done one to sixteen times in a row, or combined with other Show-Off Steps.

2. Large Hołubiec (hoh-WOO-byets): M: Step on R ft in front of ptr, knee bent, as you begin to strongly swing L leg straight, ft pointed fwd and slightly to R (ct 1); continuing swing of L leg as high as you can and using its momentum, jump strongly from R ft and either: (1) bring R ft to back of L knee, R knee bent; (2) bring R straight leg together with straight L leg; or (3) both knees bent, legs turned out, flex ft, and click heels together, forming a diamond shape with legs (ct 2); hold pos in air (ct 3). W: Turn CW with Small Steps, supporting ptr and helping him in his elevation (1st meas). M: Land from your jump either: (1) in a Kneel; (2) with an Ob Step; or (3) with a Single Stamp on both ft, ft together. W: Do either three Small Steps, or hold (2nd meas).

3. Swishes: Cpl continues turning CW throughout this Figure, making approximately 1/2 revolution per meas. M: Drop onto ball of R ft, R knee fully bent, torso erect, as you extend L leg straight, ft pointed, knee facing ceiling, fwd and diag (45°) to L; L ft should not touch floor (ct 1); sweep L leg fwd as you pivot on R ft (ct 2); continuing pivot, rise a little by slightly straightening R knee (ct 3). W: Turn CW in place with three Small Steps, supporting ptr (1st meas). M: either rise and dance one Ob Step, or step fwd and around ptr onto L ft into Kneel (ct 1); hold (ct 2); begin to rise by slightly straightening knees (ct 3) and prepare to continue a series of Swish-Kneels. W: Dance three Small Steps, continuing to support ptr (2nd meas).



FREESTYLE OBEREK (Continued)Women's Figures

1. Solo Fast Turns: W: With Ob Steps turn CW or CCW, making more than 1/2 turn with each meas. Place hands on own hips, or extend straight arms overhead and slightly to sides, palms in. M: Facing ptr, do either: (1) M's action of M-Low-W-Turn-Figure; - (2) Kneels in place, clapping hands vertically on ct 1 of each meas; or (3) stand in place clapping hands, or slapping ptr's skirt in direction of turn.

2. Basic Lift: Dance two Ob Steps in Shldr-Waist Pos, bending knees deeply on the last ct of the 2nd Ob Step (1st and 2nd meas). W: Jump strongly off both ft, bending knees so that shins are parallel to floor, thighs vertical, and lift yourself up on M's shldr, straightening arms. M: Lift ptr straight up, bringing knees and elbows straight (3rd meas). M: Lower ptr to floor; W: land with both ft together, knees bent (4th meas). Note: You may complete a 1/2 CW turn during this lift, if you like.

3. Side Lift: Prepare for this lift by doing two Ob Steps in Kuj-Ob Pos, bending knees deeply on ct 3 of 2nd meas (1st and 2nd meas). M: Grasping outside of ptr's L thigh with L hand, lift her sideways to R and up, and straighten knees and L elbow (ptr's feet should end facing diag up to R). W: Jump up and to side, bending knees fully so that thighs are parallel to floor; W may raise R hand overhead (3rd meas). M: Lower ptr to floor in orig pos; W: land with both ft together, knees bent (4th meas).

4. Over Shldr Lift: Prepare for this lift by doing two Ob Steps in Open Kuj-Ob Pos, beginning L ft (1st and 2nd meas). W: While stepping across and in front of ptr with L ft, knee bent, swing straight R leg strongly up and across to L in front of ptr, and jump off L ft, bringing extended L leg to R leg, as you are lifted by ptr. M: Catching ptr in back of knees with inside of L forearm, throw ptr straight up above shldr level, as you do a quick full CCW turn with three Small Steps (3rd meas). M: Lower ptr to floor in orig pos, supporting her to prevent her from losing balance; W: land with both ft together, knees bent (4th meas).

Freestyle Oberek introduced at the 1982 Buffalo Gap Labor Day Camp in Capon Bridge, West Virginia, by Jaś and Ada Dzięwanowski. Please do not reproduce these directions without the Dzięwanowskis' permission.

Presented by Ada Dzięwanowska

GACOK  
(Poland)

Gacok is a cpl dance in 2/4 time from the Rzeszów (ZHEH-shoof) region in southeastern Poland. Its name is derived either from the name of the village Gać (gahch), where it originated, or from the verb gacić (GAH-cheech), which is the Rzeszów dialect for the action of whitewashing the walls of a house in the Spring, a common custom in Poland. The dance is very popular with folk dancing groups in Poland. The music is composed of two melodies, each four measures long which are repeated, and a special step is done to each one. The dance may be interrupted in order to sing a few stanzas of the song that goes with it. The Rzeszów people, however, do not just stand motionless during singing. The M might flutter his hand high in the air, or jump up and land in a kneeling pos, striking with his hand the floor in front of him. The W might place fists on own waist in front of hips (near navel), and pressing thumbs and knuckles into her stomach, shake it vigorously up and down.

Ada and Jaś learned the dance in 1969 in Poland, during the First Rzeszów Festival, from Leokadia Magdziarz, noted authority of Rzeszów folklore. Lodzia pointed out that the dance lends itself very well for stage presentation: using the two basic steps and keeping the original characteristic style, one may create several variations of the figures.

Women: Gdy- bym mia- ła ko- ra- le, bia- ła pió- tno w skrzy- ni,  
[gdih-bihm myah-wah koh-rah-leh byah-weh pwoo-tnoh vskshih-nee]

Women: oj, by- ła- by ci ze mnie szwa- rna go- spo- dy- ni.  
[oy bih-wah-bih chee zeh mnyeh shvah-rnah goh-spoh-dih-nee]

Men: Hop siup, Women: tra la la, hop siup, tra la la.  
[hohp shyoop trah-lah-lah hohp shyoop trah-lah-lah]

Men: Pój- dę ja do ma- tu- si, po- wiem jej od pro- ga:  
[pooy-deh yah doh mah-too-shee poh-vyehm yey ohd proh-gah]

Men: Daj-że, ma- tuś, có- ru- si, bo mi sie po- do- ba.  
[die-zeh mah-toosh tsoo-roo-shee boh mee sheh poh-doh-bah]

Hop siup, tra la la...

GACOK (Continued)Translation:

Women: If I had coral beads and white linen in my chest,  
I'd be a fine housewife.

Men: I'll go to your mother and say right from the doorstep:  
Give me your daughter, mother, because I like her.

Pronunciation: GAH-tsohk

Record: JA-333 "Tańce rzeszowskie" (Polish Folk Dances from the Rzeszów Region), Side B/2, available from Ada Dziewanowska; also Folk Dancer MH-4001. Music by Stanisław Szabat's Folk Orchestra from Rzeszów. 2/4 meter.

Formation: Cpls around a circle, both ptrs facing LOD and holding hands in the Varsouvienne Pos, called in Poland the okienko (oh-KYEN-koh) -- a little window. Unless otherwise indicated, begin each Figure with outside ft (M L, W R).

Steps and Styling: The Gacok Polka is done in a flat-footed manner, with knees quite bent. The first step of the polka is long, the second smaller, and the third is the longest of all and slightly accented.

Two Accented Steps are danced with lightly bent knees, are done on cts 1,2 of the 4th or 8th meas, and are used to get into pos of next Figure.

Two Weightless Stamps and a Polka (done during Melody B, will be called Step B): standing on L ft, with knees bent, and leaning slightly to R, do two weightless stamps with R ft (cts 1,2 of 1st meas); straightening body, dance one polka moving sdwd to R (cts 1,&,2 of 2nd meas). Repeat of step is done with opp ftwk and direction. During each 1st meas, M shout "hop siup" (hohp shyoop), and during each 2nd meas W answer (tra la la" (trah lah lah).



Mel-  
ody Meas

Pattern

INTRODUCTION.  
1-2 No action.  
I-A. POLKA IN VARSOUVIENNE POS  
A 1-7 Both ptrs beginning L ft, move quickly in LOD with seven Polkas.  
8 Dance Two Accented Steps (R,L) in place.



GACOK (Continued)

- I-B. "GLANCING THROUGH THE WINDOW." (Throughout this Figure ptrs maintain eye contact, when possible.)
- B 1 Beginning R ft, dance the 1st part of Step B (two stamps).
- 2 Make a 1/4 CW turn with the 2nd part of Step B (the Polka), M traveling in back of W and ending on her R side.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, except end (meas 8) with Two Accented Steps (L,R, W - no wt on R) and acquire Closed Ballroom Pos (M's back to ctr).

- II-A. TURNING POLKA.
- A 1-7 Dance seven Polkas moving in LOD and making a 1/2 CW turn with each Polka.
- 8 With one more Polka or Two Accented Steps (M R,L and W L,R, W - no wt on 2nd step), make a 1/4 CW turn and, still in Closed Ballroom Pos, cpl end facing ctr.

- II-B. STEP B IN AND OUT OF THE CIRCLE.
- B 1-8 Dance four sets of Step B.

- III-A. POLKA IN AND OUT OF THE CIRCLE.
- A 1-3 With Three Polkas move into ctr of circle.
- 4 With Two Accented Steps M R,L, W L,R) cpl make 1/2 CCW turn.
- 5-7 Repeat meas 1-3 with opp ftwk and direction.
- 8 With Two Accented Steps (M L,R, W R,L) cpl make a 1/4 CCW turn.

- III-B. PIVOT. A variation of Step B will be used.
- B 1 Dance the first part of Step B (two stamps).
- 2 Straightening body, with two steps (M L,R, W R,L) dance a quick full CW pivot moving in LOD.
- 3-8 Repeat meas 1-2 three more times (W - no wt on the very last step).

Acquiring Varsouvienne Pos, repeat the entire dance once more.

Dance introduced at the 1970 Maine Folk Dance Camp by Ada and Jaś Dziewanowski. Please do not reproduce these directions without their permission.

Presented by Ada Dziewanowska

KLAPOK  
(Poland)

The name of this cpl dance in 2/4 time derives from the verb "klapać" -- to clap. Almost every country has its clapping dance. Several regions of Poland have their versions too. This one comes from the village of Makolice in the region of Łowicz in central Poland. Ada learned it in 1977 from Irena Kik, an authority on Polish dance and the choreographer of the Ensemble "Poltex" in Łódź. The description of the dance may also be found in Grażyna Dąbrowska, Taniec ludowy na Mazowszu, Kraków, 1980.

Pronunciation: KLAH-pohk

Record: XM-46755 "Easy Dances from Poland," Side A/2,  
available from Ada Dziewanowska. 2/4 meter.

Formation: Circle of cpls in ballroom pos, M with back to ctr.

Steps and Styling: Polka is done in a flat style with the first step quite long.  
Jump is small, landing on both ft, kept neatly together.

MeasPatternINTRODUCTION

1-4 No action.

I. POLKA (Melody A, 8 meas repeated)

1-7 Beginning M L, W R cpls polka in LOD, making a 1/2 CW turn with each polka step.

8 Jump (M are now facing in and W out from circle).

9-16 Repeat meas 1-8 moving in RLOD and turning CCW (M end with back to ctr and face ptr).

II. CLAPPING (Melody B, 8 meas repeated)

1 Release ptr and bending knees slightly, slap own thighs (ct 1); straightening knees, clap own hands at chest level (ct 2).

2 With R hand clap vertically ptr's R hand (ct 1); jump (you may place fists on own hips (ct 2). Cpls will now be repeating meas 1-2 except

3-4 On ct 1 of meas 4, strike ptr's L hand with your L hand (instead of R).

5-6 On ct 2 of meas 6, strike ptr's L hand with your L hand (instead of the jump).

7-8 On ct 1 of meas 8 clap both ptr's hands (R with L, L with R.

9-16 Repeat meas 1-8.



Repeat the entire dance twice (three times in all). On ct 2 of the very last meas 16, instead of the jump, bow to ptr, lightly pressing your palms against his/hers.

KLAPOK (Continued)Easier versions of Figure I: POLKA.

- (1) Formation: Same as above, except M facing LOD and W RLOD.  
 1-8 Beginning M R, W L move in LOD, without turning  
 (M fwd, W bkwd) with seven polkas and a jump.  
 9-16 Reverse ftwk and direction (M now move bkwd, W fwd).
- (2) Formation: Circle of M facing RLOD, inside a circle of W  
 facing LOD. M have fists on own hips, W have hands joined.  
 1-8 With seven polka steps and a jump, move fwd: M in  
 RLOD, W in LOD.  
 9-16 Repeat meas 1-8. Circles may reverse direction, in  
 which case end with orig ptr. Otherwise it is a  
 mixer.

In both variations, Figure II: CLAPPING is as in the standard  
 version.

Dance introduced by Ada Dziewanowska at the 1981 Folklore Village  
 Christmas Festival, held in Mineral Point, WI and in January  
 1982 at the 3rd Asian Folk Dance Camp in Taipei, Taiwan. Notes  
 prepared with the assistance of Robert Wernerehl. Please do not  
 reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

LASOWIAK  
(Poland)

Lasowiak is a simple cpl dance in 2/4 time from the Rzeszów (ZHEH-shoof) region in southeastern Poland. Workers from central Poland came to the northern part of the Rzeszów region (around Tarnobrzeg (tahr-NOH-bzhehg) to help clear the Sandomierz (sun-DOH-myezsh) virgin forest. They have been called the Lasowiaks from the word las (lahs) (forest). One of their dances, from the village Machów (MAH-hoof), also acquired the same name. Lidia Nartowska, the renowned Rzeszów folklorist, researched this dance and introduced it in Poland in the 1950s. The dance is very characteristic for the Rzeszów region because of its special arm positions and movements. The music is composed of two melodies, each four measures long, which are repeated.

Pronunciation: lah-SOH-vyahk

Record: JA-333 "Tańce rzeszowskie" (Polish Folk Dances from the Rzeszów Region), Side B/3, available from Ada Dziwanowska; also Folk Dancer MH-4001. Music by Stanisław Szabat's Folk Orchestra from Rzeszów. 2/4 meter.

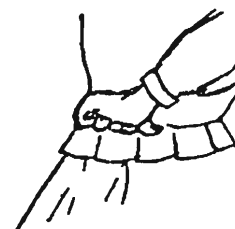
Formation: Cpls around a circle, both ptrs facing ctr, M stands behind W, holding her forearms, R with R hand, and L with L.

Steps and Styling: Gallop (sdwd sliding, two per meas) is done smoothly, on bent knees, with very small steps.



Zeskok (ZEH-shohk) (done on ct 2 of every 4th and 8th meas): Jump, landing on both ft with accent, knees slightly bent, ft together.

Place Fists on Own Waist: Place closed (not clenched) hands on own waist in front of hip bones (near navel), with wrists straight, thumbs pointing bkwd, and elbows slightly fwd.



Clapping of hands together is done on ct 1 and on ct 2 of each meas.

Mel-  
ody    Meas

Pattern

B    1-4    INTRODUCTION  
No action.

A    1-8    I-A. M CLAPS W'S HANDS TOGETHER  
Stand in place and slightly flex knees on ct 1 and on ct 2 of each meas, while M clap W's hands together (16 times).

LASOWIAK (Continued)

- I-B. GALLOP AROUND THE CIRCLE
- B 1-4 M: Placing palms on ptr's hips, W: placing fists on own waist, both gallop to own L seven times and end with a Zeskok.
- 5-8 Repeat meas 1-4 with opp ftwk and direction, except M: release ptr and place fists on own waist and with a 1/4 turn (M CW, W CCW) end facing ptr (M will now be facing LOD, W RLOD).
- IIA. GALLOP IN AND OUT OF THE CIRCLE
- A 1-4 With body slightly bent fwd, gallop to M L, W R seven times, clapping own hands, with elbows jutting out and fingers pointing downward. End with a Zeskok, straightening body and placing fists on own waist.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- IIB. TURN IN PLACE
- B 1-4 Hold ptr's upper arm muscles and round out your arms; with seven small smooth gallop steps, turn CW in place and end with a Zeskok. At the same time, jerk joined arms up (on ct 1 and on ct 2 of each meas) and down (on cts &) with a pumping motion of the elbows.
- 5-8 Repeat meas 1-4 with opp ftwk and direction but same arm movements; end with M facing in, W facing out.
- IIIA. GALLOP TO OWN LEFT
- A 1-4 Release ptr and while clapping own hands (M as in Figure IIA, W over head), move to own L with seven gallop steps and end with a Zeskok, placing fists on own waist (you may omit the Zeskok and fists here).
- 5-8 Repeat meas 1-4 with same ftwk and direction; you will end in front of a new ptr.
- IIIB. TURN IN PLACE WITH A NEW PTR.
- B 1-8 Repeat action of Figure II-B, except with the final Zeskok acquire starting formation.



Repeat the entire dance three more times, each time with a new ptr. The dance may be changed to a non-mixer by dancing meas 5-8 (Figure III-A) with opp ftwk and direction.

Dance introduced at the 1970 Maine Folk Dance Camp by Ada and Jaś Dziewanowski. Please do not reproduce these directions without their permission.

Presented by Ada Dziewanowska



OD BUCZKA DO BUCZKA  
(Poland)

This is a cpl dance in 3/4 time from Upper Silesia in south-western Poland. It is romantic and a little sad and was done during weddings. In olden times dancers would sing while dancing it. The title comes from the first line of the song (see end of description) which goes: "From one beech tree to the next, leaf by leaf; tell me, Johnny, about the wreath, about the green wreath plaited by your girl." The wreath, often part of an unmarried girl's costume, appears very often in Polish folklore. "She lost her wreath," may also mean "She lost her virginity." At the end of a wedding there is a ceremony called the "oczepiny" (word derives from the noun czepiec - cap, bonnet), during which the married women take off the bridal wreath from the bride's head, and replace it with a bonnet -- symbol that she now belongs to the society of married women. This is usually accompanied by special songs and deep sobbing of the bride.

In the following stanzas of the song the bride asks her husband whether he will be kind to her. But he answers, as if warning her that married life is not easy, that she will not have to carry water from the well, as she will have plenty of it in her own eyes.

Pronunciation: ohd BOOCH-kah doh BOOCH-kah

Record: DR-7167 and RPC-713 "Tańce Śląskie" (Silesian Dances), Side A/2, available from Ada Dziewanowska. 3/4 meter.

Formation: Cpls in a circle, M facing CCW, W facing him, hands on own hips, fingers fwd, thumbs back.

MeasPattern1-4 INTRODUCTION.

PART I. "A" music, 8 meas

M holds his arms extended sideways, slightly curved as if to encircle his ptr; W holds her skirt out at the sides; or either of them crosses arms in front (putting one hand over the other elbow).

1-8 Starting with L ft, with eight smooth waltz steps, M moves in LOD (styling point: with L ft he steps diag to L and with R ft diag to R). Starting with R ft bkwd, W moves in LOD with eight waltz steps turning CW; she does one-half a turn to each meas. Ptrs end by facing and joining both hands sideways at chest level, M's palms at the back of W's hands.



OD BUCZKA DO BUCZKA (Continued)PART II. "B" Music, 8 meas repeated.

- 1 M with L ft, W with R ft step sideways twd the ctr of the circle, knees straight (ct 1); hold (cts 2-3) while other ft remains touching floor in its place, bodies slightly bend away from the ctr, while ptrs look under the joined arms raising them slightly twd the ctr.
- 2 Shift wt onto the other ft, while bodies, heads, and arms move in opp direction.
- 3-4 Shifting wt onto M L, W R ft, repeat meas 1-2.
- 5-6 M starting with L, W R, with six even steps ptrs walk CW around each other, ending with M facing the outside and W the inside of the circle.
- 7 Cpl releases the hold of M L and W R hand, and with three even steps W does a full CCW turn under the joined arms. M does three steps in place while helping ptr.
- 8 Ptrs resume the hold of both hands and bringing their ft together, slowly bow to each other, W bending her knees slightly.
- 9-10 M starting L, W R ptrs do sideways step-together-step (cts 1,3,1); swing ft across in LOD (cts 2,3) keeping ft very close to the ground on swing.
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13-14 Repeat meas 5-6.
- 15-16 Repeat meas 7-8, except W makes two CCW turns (cts 1,2,3,1) and rolls into M R arm; ptrs end in open ballroom pos and putting outside hands on own hips, slowly bow to each other (cts 2,3), W bending her knees slightly.

PART III. "A" Music, 8 meas.

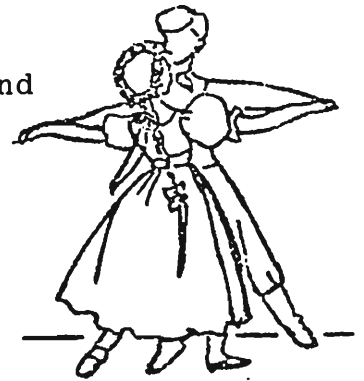
- 1-2 Ptrs face LOD, M starting L ft, W R, cpl moves smoothly in LOD with six walking steps.
- 3-4 Opening the outside arms to front, slightly rounded, ptrs cast off with six even steps, M to L, W to R, and end facing RLOD, holding ptr in a reversed open ballroom pos.
- 5-8 Repeat meas 1-4 in opp direction, except end with hands joined as in the beginning of Part II. M now faces the outside and W the inside of the circle.

PART IV. "B" Music, 8 meas repeated.

- 1-6 Repeat meas 1-6, Part II, but starting twd LOD.
- 7 Cpl releases the hold of M L and W R hand; with three steps each makes half a CCW turn, W moving under the joined arms; cpl ends in a back-to-back pos, M facing ctr, and W the outside of the circle.
- 8 Cpl joins the released hands and slowly raises arms to side.
- 9-10 M starting R, W L ft, ptrs do sideways a step-together-step (cts 1,3,1); hold (cts 2,3) in LOD. During the hold M L, W R ft remain touching the floor in place.
- 11-12 Repeat meas 9-10 with opp ftwk and direction.

OD BUCZKA DO BUCZKA (Continued)

- 13 Cpl releases the hold of M L and W R hand and progressing in LOD with three steps, each makes half a turn (M CW, W CCW) to face each other; cpl rejoins the released hands.
- 14 Repeat meas 13 with opp ftwk and handhold, still moving in LOD, each completing the full turn started in meas 13, and resuming the back-to-back pos.
- 15 Repeat meas 13.
- 16 Ptrs slowly bow to each other, W bending her knees slightly, joined hands outstretched.

SONG

<u>Polish Text</u>	<u>Pronunciation</u>
Od buczka do buczka po listeczku	Ohd booch-kah do booch-kah poh lees-tehch-koo
Powiedz mi, Jasieńku, o wianeczku,	poh-vyehts mee yah-shehn-koo oh vyah-nehch-koo
:O wianeczku, o zielonym,	oh vyah-nehch-koo oh zyeh-loh-nym
Przez twoją dziewczynę uwinionym.:	pZhehz tfoh-yohm jehf-chy-neh oo-vee-nyoh-nym.

Dance introduced in the Fall of 1974 at a workshop with the Cornell University Folk Dancers by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland from Janina Marcinkova, a noted Silesian folklorist. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

SUROK  
(Poland)

Surok is a cpl dance in 2/4 time of the Lachy (LAH-hih) people from Nowy Sącz (NOH-vih-SONCH) region in southeast Poland. This region has been greatly influenced by both Kraków (CRAH-koof) and the mountain cultures. The most common rhythms of the Lachy music are in even meters. Surok is their primary dance, done with pride and dignity by both young and old. The name of the dance is derived from the verb "szurać" (SHOO-rahch) - to shuffle. The dance was collected by Jaś Dziewanowski in the summer of 1980 in Podegrodzie.

Pronunciation: SOO-rohk

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), Side B/4, available from Ada Dziewanowska. 2/4 meter.

Formation: Cpls around the room in ballroom pos, M's back to ctr, arms of the joined hands (M L, W R) extended at shldr level, M's hand on top and outside of W's; ptrs turn 45° twd LOD.

Steps and Styling: The Running: Small smooth, gliding steps (two per meas), moving in LOD.

Turning Step: This will be a smooth CW turn, using two meas to complete one full turn. There is relatively little progression around the circle and it is done standing quite close to ptr, with knees almost completely straight. Beginning L ft, dance a small flat two-step (cts 1,&,2 of 1st meas); with R leg straight shuffle R ft bkwd about 6 inches, ft flat on floor (ct 1 of 2nd meas); shuffle R ft fwd about 6 inches and put wt on it (ct 2 of 2nd meas). Step described for M, W begins step with the shuffle.



The Surok Arm Pos: The joined outside hands are lowered all the way, M's palm over the back of W's hand, arms straight and vertical.

Pattern

The dance is composed of a running part and a turning part. The length of each is done at the discretion of M. Begin each Figure M L, W R.

SUROK (Continued)PART I: RUNNING

Move in LOD with the Running Step.

PART II: TURNING

Changing to the Surok Arm Pos, turn CW around the room with the Turning Step, moving in LOD.

Keep repeating the entire dance until the music ends. There are 16 meas repeated of Melody A, and 16 meas repeated of Melody B, alternating. This record has 2-1/2 sets of this Melody A and B combination.

Dance was introduced in April 1982 at a workshop at the George Tomov Folkdance Studio in New York City by Jaś and Ada Dziewanowski. Please do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

ISRAELI STEPS

1. Debka Step: Touch L heel to floor (ct 1); small leap onto L, transferring wt to whole ft (land with bent knee) (ct 2). There should be an easy bend of knees and continual bounce throughout the step. Free ft is released behind.

2. Double Tcherkessia: Step on L across in front of R (ct 1); step in place on R (ct 2); step on L next to R (ct 3); repeat with opp ftwk (cts 4-6).

3. Step-Bend: A step followed by a bend of the knee of the stepping ft.

4. Yemenite Step L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). Do not turn hips. Step also done to R; fwd; bkwd.

5. Yemenite Step with Hop: Same ftwk as Yemenite Step but on ct 4 do a hop instead of a hold.

6. Fast Yemenite Step: Same ftwk as Yemenite Step, but takes only 2 cts of 4/4 meter, i.e., cts (1,&,2), hold (ct &).

ANAVA' I  
(Israel)

Dance by Shmulik Gov-Ari; music by S. Lipshitz.

Pronunciation:

Translation: My Grapes

Music: 4/4, 5/4 meter.

Formation: Circle; simple handhold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A. Face ctr.</u>
1	1	Stamp R fwd with straight knee.
	2	Close L to R.
	3	Repeat ct 1.
	4	Hop R in place with bent knee.
2	1-2	Step-bend L bkwd.
	3-4	Step-bend R bkwd.
3		Yemenite L.
4		Make one full CW with two step-bends R,L; rejoin hands.
5		Yemenite R.
6	1-2	Step-bend L to L.
	3-4	Close R to L, hold.
		<u>PART B. Face ctr.</u>
1-2		Four step-bends - R to R, cross L over R, R to R, L behind R.
3	1	Hop L to R while raising R knee bent.
	2-4	Step R to R, close L to R, hold.
4	1-2	Step-bend R to R.
	3-4	Close L to R, hold.
5-8		Repeat meas 1-4.
		<u>PART C. Face ctr.</u>
1	1	Cross R over L with accent.
	2	Step L bkwd in place.
	3	Step R to R.
	4	} Repeat cts 1-3, meas 1 with opp ftwk.
2	1-2	
	3-4	Repeat cts 1-2, meas 1. On ct 4 stamp L and bend knee while raising R knee.
	5	Hold.
3-4		Repeat meas 3-4, Part B.
5-8		Repeat meas 1-4, Part C.

Presented by Ya'akov Eden

DEBKA LA'EMEK  
(Israel)

This line dance was choreographed by Rivka Sturman.

Pronunciation:

Translation: Debka of the Valley

Music: 4/4 meter.

Formation: Lines in a simple hold, face LOD.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A.</u>
1	1-2	Debka step facing LOD.
	3-4	Step L in LOD and bend L knee.
2	1-2	Repeat cts 3-4, meas 1, with R ft.
	3	Step on ball of L fwd.
	4	Step R fwd.
3	1-2	Repeat cts 3-4, meas 1.
	3-4	Repeat cts 3-4, meas 1, with R ft.
4	1-2	Repeat cts 3-4, meas 2.
	3-4	Repeat cts 3-4, meas 1.
5	1-2	Step R fwd and hold.
	3-4	Repeat cts 3-4, meas 2.
6	1-2	Repeat cts 3-4, meas 2.
	3-4	Repeat cts 3-4, meas 1.
7	1-2	Repeat cts 3-4, meas 1, with R ft.
	3-4	Repeat cts 3-4, meas 1.
8	1-2	Stamp R beside L and hold (on stamp turn R shldr in LOD).
	3-4	Repeat cts 1-2, meas 8.
9-16		Repeat meas 1-8.
		<u>PART B.</u>
1	1	Step R in LOD.
	2	Brush L in LOD.
	3-4	Brush L in back and hop on R bkwd.
2	1-4	Two steps bkwd L,R.
3	1-4	Two steps L, R in RLOD while turning sharply on 1st step.
4	1-2	Step L to L (face ctr).
	3-4	Close R beside L while rising to balls of ft.
5	1-2	Lunge with R to R (knees bent, face ctr).
	3-4	Cross L over R (body up).
6	1-4	Repeat meas 5.
7	1-4	Two steps fwd R,L.
8	1-2	Step fwd R.
	3-4	Close L beside R while turning CCW 1/2 ending up on balls of ft.



DEBKA LA'EMEK (Continued)PART C.

- 1-4 1-16 Eight steps fwd in RLOD starting with R (one step per 2 cts); on the 8th step, rise to balls of ft turning to face ctr; with each step clap hands in front of body and above head).
- 5-6 1-8 Repeat meas 5-6, Part B.
- 7-8 1-8 Repeat meas 7-8, Part A.

Presented by Ya'akov Eden

EL HADERECH  
(Israel)

Dance by Moti Elfassi; music by N. Hirsch.

Pronunciation:

Translation: To the Way

Music: 4/4 meter.

Formation: Cpls facing the music; hold inside hands;  
M on W's L.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A.</u> Face music. M and W step on opp ft. M's steps are described.
1	1-3	Three steps fwd R,L,R.
	4	Raise L in air fwd.
2	1-3	Three steps bkwd L,R,L.
	4	Raise R in air fwd.
3		Four steps R cross L, L to L, R behind L, L to L; M and W move apart without holding hands.
4		Make one full turn CW with four steps R,L,R,L re- turning to orig pos with ft closed.
5-8		Repeat meas 1-4. On meas 8 make a 1/4 turn so end with ft closed facing ptr.
		<u>PART B.</u> Face ptr with simple hand hold; M and W step on same ft.
1	1-2	Two steps fwd to L of ptr R,L making 1/2 circle CW and exchanging places.
	3-4	Step R to R, sway L.
2		Four steps cross R over L, L to L, cross R over L, L to L; move apart without holding hands.
3	1-2	Cross R over L with bent knee, step L bkwd in place.
	3-4	Repeat cts 3-4 of meas 1, Part B.
4		Repeat meas 4, Part A, end facing ptr with ft closed and in simple hand hold.
5-8		Repeat meas 4, Part B. On meas 8, M does only 3/4 turn, W does 1-1/4 turn.

Presented by Ya'akov Eden

HAGVA'OT HAKCHULOT  
(Israel)

Dance by Ya'akov Meriyomah; music by Dov Seltzer.

Pronunciation:

Translation: Blue Hills

Music: 3/4 meter.

Formation: Cpls in a circle, join hands, move CCW,  
W on M's R.

Meas

Pattern

PART A. (Circle, begin with L ft)

- 1-2 Two waltz steps fwd L,R moving CCW.
- 3-4 Double tcherkessia step beginning with L crossing over R, facing ctr.
- 5 One waltz step with L moving CCW.
- 6-7 Two waltz steps fwd R,L; during 2nd waltz step, turn to R, facing out of ctr, join hands.
- 8-9 Double tcherkessia step beginning with L crossing over R.
- 10 One waltz step fwd CCW beginning with R turning to face ctr.

PART B. (Face ctr of circle, begin L)

- 1 One waltz step twd ctr with L.
  - 2 Turn R with one waltz step, facing out, join hands.
  - 3-4 Double tcherkessia beginning with L ft.
  - 5-8 Repeat meas 1-4 moving away from ctr.
- Note: TRANSITION: On 3rd ct of meas 8, M starts turning to R with R ft twd ctr of circle, completing 1-1/2 turns to end facing ptr with back to ctr.
- Note: W: one full turn to R, ending facing ptr.

PART C. (Begin R ft)

- 1 One waltz step twd ptr; touch palms with R.
- 2 One waltz step away from ptr with L.
- 3 One waltz step with R making 1/2 turn to R passing L shldr.
- 4 One waltz step in place with L crossing over R touching L palms.
- 5-8 Repeat meas 1-4, cpls return to starting pos; M has back to ctr.

PART D.

- 1-2 Repeat meas 1-2, Part C. On meas 2, M holds W's L hand.
- 3 W makes complete turn to R under joined hands moving in LOD while M moves fwd (one waltz step); end facing LOD side by side with L hands joined; M's R hand on W's waist and W's R arm down at side.
- 4-7 Continue with two double tcherkessia (12 counts) moving CCW.
- 8 Transition: W turns to R under joined hands with two steps L,R, hold on ct 3. M takes two steps in place L,R. Cpls are now in single circle in orig pos.

Presented by Ya'akov Eden

HALELUYA  
(Israel)

Dance was choreographed by Masko.

Pronunciation:

Record:

Formation: Circle, facing ctr, hands joined.

Cts

Pattern

PART I.

Figure I.

- 1-2 Step-hop fwd with R.
- 3-4 Step-hop with L crossing in front of R (move to R).
- 5-8 Two step-hops bkwd, R,L.
- 9-12 Yemenite R with hop.
- 13-16 Repeat cts 9-12 with L ft.

Figure II.

- 1-4 Grapevine (crossing R ft over L), move CW.
- 5 Cross R ft over L.
- 6 Step in place with L.
- 7 Step to R side with R.
- 8 Step in place with L.
- 9-16 Repeat cts 1-8.
- 1-32 Repeat Part I, Figures I and II.

PART II.

Figure I.

- 1-8 Four "Haroa Haktanah" steps\*turning R, end with back to ctr.
- 9-16 Repeat cts 1-8 turning L, end facing ctr.

\* Jump onto both ft (slightly apart) (ct 1); hop on designated ft (ct 2).

Figure II (moving CCW).

- 1 Step on R ft fwd.
- 2 Step with L in place.
- 3 Step with R to R side.
- 4 Cross L over R.
- 5-12 Repeat cts 1-4 two more times.
- 13-16 Yemenite with R.
- 1-32 Repeat Part II, Figures I and II with opp ftwk and direction.

Presented by Ya'akov Eden

KLAYZMER  
(Israel)

The dance is influenced strongly by the Chassidic dance style.  
It was choreographed by Yo'av Ashri'el.

Pronunciation: KLAYZ-mer.

Translation: Song Instruments

Record: Dances by Yo'av Ashri'el. 4/4 meter.

Formation: Short lines in a shldr hold ("T" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A. (Face ctr)</u>
1	1	Stamp R to R.
	2	Step L behind R while bending knees.
	3-4	Repeat cts 1-2.
2	1-4	Repeat meas 1.
3	1-3	Three steps fwd R,L,R twd ctr.
	4	Lift L.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5	1	Stamp R over L.
	2	Step L to L.
	3	Step R behind L.
	4	Step L to L.
6	1-4	Repeat meas 5.
7	1	Stamp R across L.
	2	Step L in place behind R.
	3	Close R beside L.
	4	Stamp L across R.
8	1	Step R in place, behind L.
	2	Close L beside R.
	3	Stamp R across L without wt.
	4	Hold.
9-16		Repeat meas 1-8.
		<u>PART B. (Face LOD, CCW, both hands on shldr in front)</u>
1	1-4	Four steps fwd R,L,R,L.
2	1	Place R heel fwd with wt.
	2	Hold.
	3	Step R bkwd, body leans fwd.
	4	Close L beside R.
3	1	Step R to R.
	2	Close L beside R.
	3	Step R to R.
	4	Lift L across R with bent knee.
4	1-4	Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

KISME SHAUL  
(Israel)

Dance by Ya'akov Levy; music by N. Medina.

Pronunciation:

Translation: Saul's Magic

Music: 2/4, 4/4 meter.

Formation: Circle (LOD is CCW around circle); simple handhold.

Note: Music has long introduction. Dance starts with singing of actual words.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A. Face ctr.</u>
1		Yemenite L.
2		Yemenite R.
		<u>PART A (continued).</u>
3	1-2	Step L to L, hold.
	3	Step R behind L; hands raised from elbows.
	4	Step L fwd in place; hands lowered.
4		Repeat meas 3 with opp ftwk and direction.
5-8		Repeat meas 1-4.
		<u>PART B. Face ctr.</u>
1-2		Repeat meas 1-2, Part A.
3	1-2	Step L to L, step R to R.
	3-4	Cross L over R, step R to R.
4		Repeat cts 3-4, meas 3 two times.
5	1-2	Cross L over R, hold
6-8		Repeat meas 1-3 with opp ftwk and direction.
9	1-2	Repeat cts 1-2, meas 4 with opp ftwk and direction.
	3-4	Repeat meas 5 with opp ftwk and direction.
		<u>Transition - without hands</u>
1		Make 3/4 turn CCW with two step-bends L,R.
2	1-2	Close L to R, hold.
		<u>PART C. Face LOD.</u>
1	1-2	Debka step fwd with R.
	3-4	Debka step fwd with L.
2		Repeat meas 1.
3	1-2	Touch R fwd while raising hands, hold.
	3-4	Step R fwd while lowering hands slightly, hold.
4		Repeat meas 3 with opp ftwk.
5-8		Repeat meas 1-4.

KISME SHAUL (Continued)PART D. Face ctr.

- 1 Yemenite R.  
 2 Yemenite L.  
 3 1-2 Step R to R, step L to L.  
 3-4 Cross R over L with bent knee making one full turn CCW.  
 4 Yemenite L.  
 5-8 Repeat meas 1-4.

Transition - Face ctr.

- 1 1-2 Step R to R, hold.  
 3-4 Close L to R, raise hands together to R.  
 2 Repeat meas 1 with opp ftwk and direction.  
 3 Touch R fwd, hold, close R to L, hold.  
 4 Repeat meas 3.  
 5 Step R fwd and open raised hands wide.

Note: First time through dance do meas 1-4, transition.  
 Second time do only meas 1-2, transition. Third time  
 through do meas 1-2, then end with meas 5, transition.

Presented by Ya'akov Eden

ME'EVER LANAHAR  
(Israel)

Dance by Eliyahu Gamliel; music by Nisan Cohen.

Pronunciation:

Translation: Across the River

Music: 4/4 meter.

Formation: Short lines in shldr hold ("T" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A (Lines in shldr hold).</u>		
1	1-2	Two steps fwd R,L in LOD.
	3-4	Two-step R to R.
2	1-2	Two steps fwd L,R.
	3-4	Fast bkwd Yemenite L.
3-4	1-8	Repeat meas 1-2.
<u>PART B (Simple hold, facing ctr).</u>		
1	1	Step R fwd while bending body fwd and arms down.
	2	Cross L over R while body straightens and arms come up.
	3-4	Repeat cts 1-2.
2	1-2	Fast Yemenite R with hop.
	3	Step L to L and cross R over L.
	4	Hop on R and step L to L.
3-4	1-8	Repeat meas 1-2.
<u>PART C (Face ctr).</u>		
1	1-2	Two steps R,L fwd
	3-4	Two-step R fwd while raising arms
2	1	Step L to L.
	2	Cross R over L.
	3-4	Two-step L to L.
3	1-2	Two steps R,L bkwd.
	3-4	Two-step R bkwd while lowering arms.
4	1	Step L to L while turning 1/4 to R (CW).
	2	Close R to L.
<u>PART D (Ending).</u>		
1		Step-hop R (strong step) fwd while turning 1/2 to R (CW), and lifting L fwd.
2		Step L to L and close R to L.
3-4		Repeat cts 1-2 with opp ftwk.
5-7		Two steps R,L while turning 1-1/2 to R, progressing in LOD (CCW).

Presented by Ya'akov Eden



MI HA'ISH  
(Israel)

Dance by Eliyahu Gamliel. Music is traditional Chassidic.

Pronunciation:

Translation: Who Is the Man?

Music: 4/4 meter.

Formation: Circle in a simple hold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A. (Face CCW)</u>		
1	1-2	Two steps fwd R,L in LOD
	3-4	} Cherkessia step R in LOD.
2	1-2	
	3-4	Two steps fwd R,L.
3-4	1-8	Repeat meas 1-2.
5	1-2	Two steps fwd R,L in LOD.
	3-4	Two sways R,L facing ctr.
6	1-2	Cross R over L, swing L to L.
	3-4	Cross L over R, step R to R.
7	1-4	Repeat meas 6, with opp ftwk and direction.
8	1	Stamp R fwd while body bends fwd.
	2-4	Three steps bkwd L,R,L.
9-16		Repeat meas 1-8.
<u>PART B. (Face ctr)</u>		
1	1-4	Two step-bends in place R,L.
2	1-2	Stamp R fwd and swing L fwd with bent knee.
	3-4	Two steps bkwd L,R.
3	1-4	Repeat meas 2 with opp ftwk.
4	1-2	Two steps R,L turning 1/2 to R (CW).
	3-4	Step-bend R bkwd.
5-8		Repeat meas 1-4.
<u>PART C. (Moving in and out)</u>		
1	1-4	Four step-bends R,L,R,L in Chassidic style, accenting steps 1 and 3.
2	1-2	Step-bend R fwd while arms are stretched fwd.
	3-4	Step R bkwd while turning 1/4 to R, stretching arms to R, and hold.
3	1-4	Repeat meas 2 with opp ftwk and direction.
4	1-4	Four steps R,L,R,L while turning 1/2 to R (end facing out).
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

SHALOM LAVO SHABAT  
(Israel)

Dance by Seadia Amishai; music by M. Sabri.

Pronunciation:

Translation: The Sabbath To Come In Peace

Music: 4/4, 2/4 meter.

Formation: Circle; simple handhold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A. Face ctr.</u>		
1	1-2	Jump in place with ft together, hold.
	3-4	Hop L in place while raising R knee.
2	1-2	Step R bkwd, step L fwd in place.
	3-4	Step R fwd, step L bkwd in place.
3	1-2	Close R to L, hold.
4-6		Repeat meas 1-3.
7		Repeat meas 1.
8	1-2	Step-bend R to R while making 1/4 turn CW.
	3-4	Close L to R, hold.
9		Repeat meas 8 with opp ftwk and direction.
<u>PART B. Face ctr.</u>		
1	1-2	Cross-bend R over L.
	3-4	Step-bend L bkwd.
2		Bkwd Yemenite R.
3-4		Repeat meas 1-2 with opp ftwk.
5	1-2	Step-bend R to R while moving hands to R.
	3-4	Close L to R, hold.
6		Repeat meas 5.
7		Make one full turn CW with four steps in place, R bent knee, L straighten, R bent knee, L straighten; raise R hand during turn.
8	1-2	Finish turn with step R in place, hold.
	3-4	Close L to R, hold.
9-16		Repeat meas 1-8.
<u>PART C. Fact ctr with simple handhold.</u>		
1	1-2	Step R fwd, hold.
	3-4	Two hops R fwd.
2		Three steps fwd L,R,L, hold.
3		Repeat meas 1 in opp direction.
4		Bkwd Yemenite L.

Presented by Ya'akov Eden

SHIR ZMIROT  
(Israel)

Dance by Shlomo Maman; music by Y. Badichi.

Pronunciation:

Translation: Sing Songs

Music: 4/4 meter.

Formation: Lines; simple hand hold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A. Face front.</u>		
1		Two step-bends R to R, cross L over R.
2		Two step-bends R to R, L behind R.
3	1-2	Step-bend R to R.
	3-4	Cross-bend L over R while raising hands.
4	1-2	Cross R over L with bent knee, hold.
	3-4	Step-bend L bkwd while lowering hands.
5-6		Repeat meas 1-2.
7		Make one full turn CW with two step-bends R,L.
8	1-2	Step R bkwd, step L fwd in place.
	3-4	Stamp R next to L two times without wt.
9-16		Repeat meas 1-8.
<u>PART B. Face front.</u>		
1	1	Jump on both ft together with bent knee making 1/4 turn CW.
	2	Hold.
	3-4	Bounce twice to L while straightening knees and making 1/4 turn CCW.
2		Repeat meas 1.
3	1	Step R to R while raising L knee and making 1/4 turn CW.
	2	Cross L over R.
	3-4	Repeat cts 1-2, meas 3, without turning.
4	1-2	Step R to R, leap into air making 3/4 turn CW.
	3	Jump on both ft together facing front.
	4	Hop L in place.
5	1	Step R bkwd with bent knee.
	2	Step L fwd.
	3-4	Step R fwd and leap into air fwd.
6	1-2	Land with bent knees, body bent fwd and ft apart; L fwd, R bkwd.
	3-4	Sway back and forth.
7-8		Make one full turn CW with four step-bends R,L,R,L while moving back and straightening body and knees.
9-16		Repeat meas 1-8.

Presented by Ya'akov Eden

SHIRI LI KINERET  
(Israel)

Dance by Shlomo Maman; music by R. Kadar.

Pronunciation:

Translation: Sing To Me, Kineret

Music: 4/4 meter.

Formation: Circle (LOD is CCW around circle); simple handhold.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A. Face LOD.</u>
1	1	Step R fwd.
	2-3	Touch L toes fwd and bkwd.
	4	Step L fwd.
2		Repeat meas 1.
3	1	Step R fwd turning CCW to face ctr.
	2	Step L to L.
	3	Cross R over L.
	4	Touch L toes fwd to ctr while turning to face LOD.
4	1	Face ctr and step L fwd.
	2	Close R to L without wt raising hands in front.
	3	Step R bkwd with bent knee and pulling hands back and down with bent elbows.
	4	Close L to R while straightening R knee and brushing L along floor.
5-8		Repeat meas 1-4.
		<u>PART B. Face ctr.</u>
1		<u>Mayim step:</u> R to R, L behind R, R to R, cross L over R.
2	1	Step R bkwd with bent knee.
	2	Step L fwd in place.
	3	Brush R fwd and raise in circle to R.
	4	Step R to R.
3	1	Cross L over R.
	2-3	Repeat cts 3-4, meas 2.
	4	Step L to L.
4	1	Cross R over L with bent knee.
	2	Close L to R while raising on toes and pivoting CW to face LOD.
	3	Step L fwd in LOD.
	4	Close R to L while raising on toes and pivoting CCW to face ctr.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

STAV LAVAN  
(Israel)

Dance by Shlomo Maman; music by S. Lavi.

Pronunciation:

Translation: White Autumn

Music: 3/4 meter.

Formation: Cpls in a circle facing CCW (LOD); hold inside hands; M on W's L, M and W step on opp ft; M's steps described.

PART A. Face LOD.

- |      |     |   |
|------|-----|---|
| 1    | 1   | Step L fwd.   |
|      | 2   | Brush R fwd.  |
|      | 3   | Step R fwd.   |
| 2    | 1-2 | Repeat cts 1-2, meas 1. On ct 2 make 1/4 turn CW to face W. |
|      | 3   | Step R to R.  |
| 3    | 1-2 | Cross L over R, step R to R.                                |
|      | 3   | Close L to R, make 1/4 turn CCW to face LOD.                |
| 4    | 1   | Step L fwd while raising hands.                             |
|      | 2   | Step R bkwd while lowering hands.                           |
|      | 3   | Close L to R.   |
| 5    |     | Waltz step fwd L,R,L (without hands).                       |
| 6    |     | Waltz step bkwd R,L,R.                                      |
| 7    | 1   | Cross L over R with bent knee while passing behind W.       |
|      | 2-3 | Step R to R, step L in place.                               |
| 8    |     | Repeat meas 7 with opp ftwk and direction.                  |
| 9-16 |     | Repeat meas 1-8.  |
- Note: During meas 5-8, W moves in opp direction as M.

PART B. Face LOD without hands.

- |      |     |   |
|------|-----|---|
| 1    |     | Repeat meas 5, Part A.  |
| 2    |     | Waltz step to R, R,L,R while passing in front of W.                                 |
| 3    |     | Repeat meas 6, Part A.  |
| 4    |     | Join inside hands   |
|      | 1-2 | Step R to R, close L to R.  |
|      | 3   | Cross R over L while passing behind W and raising joined hands for W to pass under. |
| 5    |     | Repeat meas 4 with opp ftwk and direction.  |
| 6    |     | Repeat meas 4. End by joining free hands in wrap pos.                               |
| 7-8  |     | Two Waltz steps fwd L,R while making one full circle CW.                            |
| 9-16 |     | Repeat meas 1-8.  |
- Note: During meas 1-8, Part B, W moves in opp direction as M.

Presented by Ya'akov Eden

TSUR CHASSIDI  
(Israel)

This circle dance was choreographed by Yankele Levy.

Pronunciation:

Translation: Chassidic Rock (Stone)

Music: 4/4 meter.

Formation: Circle, hands joined.

Style: Chassidic

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A. (Face CCW)</u>		
1	1-4	Four running steps fwd R,L,R,L.
2	1-2	Jump on both ft; hop on R turning to face CW.
	3-4	Step-hop L bkwd.
3-8		Repeat meas 1-2 three more times.
<u>PART B. (Face ctr)</u>		
1	1-4	Grapevine: Begin crossing R over L.
2	1-4	Repeat meas 1.
3-4		"Chassidic turn" (8 steps) CCW; arms are raised; snap on each beat (four quarter turns).
5-8		Repeat meas 1-4.
<u>PART C.</u>		
1	1-4	Walk four steps twd ctr: R,L,R,L. <u>Note:</u> On 4th ct, make 1/4 turn to R and face CCW.
2	1-4	Walk four steps bkwd R,L,R,L. <u>Note:</u> On 4th ct, make 1/4 turn to R to face out of circle.
3	1-4	Walk four steps out R,L,R,L. <u>Note:</u> On 4th ct, make 1/4 turn to R to face CW.
4	1-4	Repeat meas 2. <u>Note:</u> On last ct, make 1/4 turn to R to face ctr.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

AMERICAN SQUARE DANCESSINGLE FILES

Heads Pass Thru, turn R single file  
 Around one, Ladies Chain  
 Same cpls Pass Thru, L allemande

Side Ladies Chain Across  
 Heads Roll Away a Half Sashay  
 Heads Pass Thru, turn L single file  
 Sides Pass Thru, L allemande

Four Ladies Chain 3/4  
 Heads R and L Thru  
 Head M face your corner and swing  
 Four M Pass Thru  
 Turn L single file  
 Ladies Pass Thru, L allemande

Four Ladies Chain 1/4  
 Heads R and L Thru  
 Head M face your corner and swing  
 Four Ladies Pass Thru  
 Turn L single file  
 Four M Pass Thru, L allemande

Four Ladies Chain across  
 Heads R and L Thru  
 Head M face your corner and  
 swing  
 Four Ladies Pass Thru,  
 turn L single file  
 Four Gents Pass Thru,  
 turn L single file  
 Promenade your ptr

Heads Pass Thru  
 Sides Pass Thru  
 Everybody turn R single file  
 Ladies Roll out around your M  
 Corner L allemande

DIVIDE

Heads R and L Thru  
 Heads Roll Away a Half Sashay  
 Heads go fwd and stay  
 Sides Divide, face in,  
 Double Pass Thru  
 Everybody "U" turn,  
 ctrs Pass Thru  
 L allemande

Sides Roll Away a Half Sashay  
 Heads step fwd  
 Sides Divide, Face in,  
 everybody Double Pass Thru  
 First cpl go L  
 Next cpl go R  
 Lines fwd up and back  
 R and L Thru  
 Gents fwd, shake R hands  
 Pull by, L allemande

Heads fwd with your ptr  
 back to back  
 Sides Divide, face in,  
 Heads separate  
 Behind the Sides stand  
 Sides R hand Star once around  
 L allemande

Side Ladies Chain across  
 Sides Roll Away a Half Sashay  
 Heads R hand Star  
 Sides Divide, find your corner  
 L allemande, swing your ptr  
 (The square has rotated  
 1/4 to the R.)

AMERICAN SQUARE DANCES (Continued)DOUBLE STARS

Number one cpl promenade inside  
 Promenade home and face out  
 Number two cpl fall in behind  
 Number three fall in behind  
 Number four fall in behind  
 Face your ptr, back away  
 \* Lines fwd, Pass Thru, Bend  
   the line  
 Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
Two M first, pick up your ptr,  
   arm around  
  
 \* Bend the line  
 Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
 Number Four M first  
 Pick up your ptr, arm around  
  
 Head Ladies Chain Across  
 Head M face your corner and swing  
 Ladies in #1 pos bow to each other  
 Same Ladies go fwd, split the  
   Ladies facing you  
 All join hands circle eight L  
 Break in lines like birds of  
   a feather  
 Four Ladies, four M together  
 Lines fwd up and come back  
 Bend the line, Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
 Number three M first  
 Pick up your ptr, arm around  
 Everybody pick up your ptr,  
   arm around  
 Home you go  
  
 Side Ladies Chain across  
 Number one cpl back to back  
 Swing your corner  
 Side positions Pass Thru  
 Separate around one, line up four  
 Lines fwd up and come back  
 Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
 Number one M first  
 Pick up your ptr, arm around  
  
 Sides R and L Thru  
 Side Ladies Chain across  
 Number one cpl back to back  
 Swing your corner  
 Head positions Pass Thru  
 Separate around one  
 Into the middle, split the  
   outside around one  
 Down the middle, Pass Thru  
 Separate, behind the sides stand  
 All Double Pass Thru  
 Face the one beside you  
 Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
 Number three M first  
 Pick up your ptr, arm around  
  
 Number one cpl lead R  
 Circle to a line  
 Line fwd up and back  
 Ladies in the line Roll Away  
   a Half Sashay  
 Ctr Ladies in the line Roll  
   Away a Half Sashay  
 Number three cpl Roll Away  
   a Half Sashay  
 Number three lead R  
 Split that cpl, line up four  
 Lines fwd up and back  
 Gents L hand Star  
 Ladies R hand Star  
 Turn the Stars once around  
 Number four M first  
 Pick up your ptr, arm around



AMERICAN SQUARE DANCES (Continued)

All four Ladies Chain across  
 Heads Pass Thru, separate behind the sides stand  
 Everybody Double Pass Thru  
 First cpl go L, next cpl go R  
 Lines of four fwd up and back  
 Gents fwd, shake R hands  
 Pull by, L allemande

Heads R and L Thru  
 Head Ladies Chain across  
 Sides lead R, circle to a line  
 Lines fwd up and back  
 Gents fwd, shake R hands  
 Pull by, L allemande

Heads fwd up and back you go  
 Head Ladies Do Sa Do  
 Head Ladies hook with a R elbow  
 Turn it once around  
 Pick up your ptr with an arm around  
 Head Gents pick up your corner with an arm around  
 Side Ladies pick up your ptr with an arm around  
 Break in the middle and Bend the Line (1P-2P lines)

Head Ladies Chain 3/4  
 Side M courtesy turn them  
 Side M Roll the Ladies Away with a Half Sashay  
 Fwd six up to the middle and come back  
 Four Ladies R hand Star  
 Back by the L, a L hand Star  
 Everybody swing your ptr

Four Ladies Chain 1/4 (R hand Lady)  
 Heads Roll Away a Half Sashay  
 Sides Pass Thru, separate  
 Aound one line up four  
 Lines Pass Thru, "U" Turn back (1P-2P lines)

Heads promenade outside 3/4  
 Side Ladies Chain across  
 Everybody Double Pass Thru  
 First cpl go L, next cpl R  
 Lines go fwd up and back  
 Gents go fwd shake R hands  
 Pull by, L allemande

Presented by Jerry Helt

AMERICAN SQUARE DANCES (Continued)OLD MAIN CONTRA

By Jerry Helt

2,4,6,8 etc. Cross over. 1,3,5,7 etc. are Active.

CtsPattern

8 Actives down the ctr with your own  
 8 Turn alone come back to place  
 8 Inactives down the ctr with your own  
 8 Turn alone come back to place  
 8 Actives Do Sa Do your own  
 8 Inactives Do Sa Do your own  
 8 } Everybody with your ptr Wheelbarrow Do Sa Do  
 8 } Actives Wheelbarrow Do Sa Do down one

(Everybody join both hands with ptr. Gents Do Sa Do  
 keeping both hands joined with ptr. Ladies, go with your  
 ptr in the Wheelbarrow Do Sa Do.)

On the completion of the movement, start the Wheelbarrow  
 Do Sa Do so that Actives progress down one place, Inactives  
 come up one place.)

Presented by Jerry Helt

CİLVELİ OY  
(Turkey)

This dance is from Artvin. Ercüment Kiliç learned this dance from his uncle, Selahattin Kiliç, when he was nine years old. There are several acceptable variations of this dance and one may see any of a number of these in Turkey. Cılveli Oy was introduced to the United States by Ercüment in St. Louis, Missouri, June 1981.

Pronunciation:

Record: Ercüment Kiliç Presents: Turkish Dancin'  
2/4 meter (10 meas phrases)

Formation: Mixed line, little finger hold, close W-pos, LOD

Styling: Bouncy and lively.

Meas

Pattern

Figure 1. (Choo-choo) (Facing ctr, elbows bent, arms circular/bouncy motion -- down on the beat, up on the "and" beat.)

- 1 Step R diag fwd to R, slight lean of body fwd (ct 1); close L to R, slight lean of body fwd (ct &); step R diag fwd to R, maintain lean of body fwd (ct 2).
- 2 Step L back away from ctr, slight lean of body bkwd (ct 1); touch R beside L toe, no wt.
- 3-15 Repeat meas 1-2 (ending on meas 1).

Figure 2. (Pas de basque) (Head turns in direction of each Pas de basque.)

- 1 Leap L to L (ct 1); step on ball of R beside L heel (ct &); step L in place (ct 2); low kick of R diag to R (ct &).
  - 2 Repeat meas 1 with opp ftwk and direction.
  - 3-5 Repeat meas 1, 2, and 1.
- Note: Arms in high W-pos throughout Figure 2.

Figure 3. (Windshield wiper) (Arms "windshield wipe" in direction of steps.)

- 1 Facing ctr, arms begin in W-pos, step R to R (ct 1); close L to R (ct 2).
  - 2 Step R to R (ct 1); touch L toe beside R (ct 2).
  - 3-8 Repeat meas 1-2.
  - 9 Pas de basque R (cts 1,&,2).
  - 10 Pas de basque L (cts 1,&,2).
- Note: "Shimmy" variations during singing portions of music.

Repeat dance in same sequence until music ends.

Presented by Ercüment Kiliç

ÜÇ AYAK  
(Turkey)

(Translation: "Three Feet.") This dance is from the village of Kars in northeastern Turkey on the Russian border. Dances from the village of Kars differ in style from the Azerbaijani-Turkish dances that also come from this area. These dances are specially named "Kars Native" dances. Ercüment Kiliç learned this dance in Kars in 1968.

Pronunciation:

Record: Ercüment Kiliç Presents: The Baijan Orchestra  
Hindi 003 2/4 meter

Formation: Mixed line with little finger hold; hands at shldr level. Face ctr. "Look" refers to the direction the head should turn. Line moves to the R.

Styling: Varied movements alternating between smooth control and bouncy, sharp sequences.

Meas

Pattern

1-4 Introduction. R ft taps on the beat.

Figure 1.

- 1 Step R in LOD (ct 1) look R, arms extend R; hold (ct 2).
  - 2 Step L in LOD (ct 1) look L, arms extend L; hold (ct 2).
  - 3 Repeat meas 1.
  - 4 Face ctr, touch L on the R side of R, arms go to W-pos (ct 1); hold (ct 2).
  - 5 Look L, touch L heel diag to the L (ct 1); hold (ct 2).
  - 6 Look R, touch L on the R side of R, arms stay in W-pos (ct 1); hold (ct 2).
  - 7 Look L, step L to L, arms in W-pos (ct 1); hold (ct 2).
  - 8 Cross R in front of L and touch beside L (ct 1); hold (ct 2).
- Figure 1 repeats 12 times.

Figure 2. (Fast tempo)

- 1 Jump R in LOD (ct 1); jump L in LOD (ct 2). Arms swing down at sides.
  - 2 Jump on both ft, facing ctr (ct 1); hop on R, touch L heel fwd, raise arms to shldr level (ct 2).
  - 3 Hop on R, cross L in front and touch beside R (ct 1); hop on R, touch L heel in front (ct 2).
  - 4 Jump on both ft (ct 1); hop on L (ct 2).
- Figure 2 repeats 11 times.

Presented by Ercüment Kiliç

COŞKUN ÇORUH  
(Turkey)

(Translation: "Wild River, Çoruh.") This dance is from Artvin, a region in northeastern Turkey. The steps and styling are characteristic of a wide, rushing river. Ercüment Kiliç learned Coşkun Çoruh while a member of the Turkish National Ensemble.

Pronunciation:

Record: Ercüment Kiliç Presents: The Baijan Orchestra  
Hindi 003 4/4 meter (slow tempo)  
2/4 meter (fast tempo)

Formation: Mixed line, arms in V-pos; line facing ctr;  
LOD is to the R.

Styling: Sharp and crisp staccato movements.

Meas

Pattern

Introduction. 2 meas.

Part I. (slow tempo)

- 1 Bending body from waist, moving in LOD, step R (ct 1); hold (ct 2); step L (ct 3); hold (ct 4).
- 2 Step R (ct 1); hold (ct 2); straighten body and touch L (ct 3); hold (ct 4).
- 3 Moving RLOD, step L (ct 1); hold (ct 2); step R (ct 3); hold (ct 4).
- 4 Step back L (ct 1); hold (ct 2); face ctr and touch R (ct 3); hold (ct 4).
- 5-16 Repeat meas 1-4 three more times.

Part II. (fast tempo)

Figure 1.

- 1 Moving in LOD, step R (ct 1); step L (ct 2).
- 2 Facing ctr, jump onto both ft (ct 1); hop on R, kick L fwd (ct 2).
- 3 Jump onto both ft (ct 1); hop on L, kick R fwd (ct 2).
- 4-5 Repeat meas 2-3.
- 6-8 Repeat meas 1-3.

Figure 2.

- 1 Jump onto both ft to face LOD (ct 1); turning L, jump onto both ft, L beside R (ct 2).
- 2 Jump onto both ft to face ctr, R beside L (ct 1); hop on L, kick R fwd (ct 2).
- 3-6 Repeat meas 1-2 two more times.

COŞKUN ÇORUH (Continued)Figure 3.

- 1-3 Repeat meas 1-3, Figure 1, Part II.  
 4 Hop on L, kick R fwd (ct 1); repeat (ct 2).  
 5 Hop on L, swing R behind L (ct 1); step R behind L (ct 2).  
 6 Hop on R, swing L behind R (ct 1); step L behind R (ct 2).  
 7-8 Repeat meas 5-6.

Figure 4.

- 1-6 Repeat Figure 2.

Figure 5.

- 1 Step R in LOD (ct 1); step L in LOD (ct 2).  
 2 Jump onto both ft, facing diag R, knees slightly bent (ct 1); jump onto balls of both ft, knees straighten (ct 2).  
 3 Jump onto both ft facing diag L, knees slightly bent (ct 1); jump onto balls of both ft, knees straighten (ct 2).  
 4 Jump onto both ft facing ctr, knees bent (ct 1); jump onto balls of both ft, knees straighten (ct 2).  
 5-8 Repeat meas 1-4.

Figure 6.

- 1-6 Repeat Figure 2.

Dance goes through two times.

Presented by Ercüment Kiliç

KILIÇ DANSI  
(Turkey)

Kiliç Dansi (Sword Dance), is from the city of Kars located right next to Mount Ararat in northeastern Turkey. This dance is a "Kars Native" dance. Ercüment Kiliç learned this dance in 1977 from his cousin, Atilla Kağankaya, who is an authority on dances of Kars. Ercüment introduced Kiliç Dansi in the United States in June 1981 at St. Louis, Missouri.

Pronunciation:

Record: Ercüment Kiliç Presents: Turkish Dancin'.  
Hindi 004. 4/4 meter.

Formation: Line - no hand hold

Styling: Caucasian Man's Arm Position (CMAP): L arm at shldr level with elbow bent (arm and fist never touching body), closed fist pointed downward. R arm extended to side at shldr level, closed fist pointed downward.

Azerbaijani-Turkish Woman's Hand Movements (WHM):

R hand moves diag fwd to the R, palm turned inward, while L hand is brought twd body, palm turned outward; L palm inward as the R hand is brought twd the body and L hand moves diag fwd to the L. Action is repeated in a very smooth and flowing manner. Generally, the head is turned twd the hand moving away from the body.

Note: Kiliç Dansi is a M's dance. However, appropriate hand movements for W have been arranged by Ercüment so that W in the United States can join M in this dance.

Dance is done with much spirit.

Meas

Pattern

Figure 1. (Walking)

- 1 Walk in LOD, R,L,R turning to face ctr on third step, swing arms (cts 1-3); touch L toe, wrists on waist, turning to L to face diag to opp direction (ct 4).
  - 2 Repeat meas 1 with opp ftwk and direction.
  - 3-4 Repeat meas 1-2.
- 
- 1-2 Walk three "step-crosses" (step R, L across, step R, L across, step R, L across) moving in LOD, facing diag R, arms in opp CMAP and variation WHM (cts 1-6). Step R to side, end facing ctr (ct 7); touch L toe in demi-pointe beside R ft (ct 8).
  - 3-4 The first six cts of meas 3-4 are done on balls of ft, facing ctr, arms in CMAP and variation WHM. L ft moves to the side only, not fwd and back.  
Step L to L (ct 1); step R across L (ct &); step L to L (ct 2); step R behind L (ct &); repeat cts 1-2 twice (cts 3-6). Step L to side (ct 7); place R toe in demi-pointe next to L (ct 8).

KILIC DANSI (Continued)Figure 2. (Grapevine) (No twisting of shldr or hips)

- 1 Facing ctr, wrists on waist, slight leap on R to R, bringing L up in back (ct 1); leap onto L ft, across and in back of R (ct &); leap onto R to R side (ct 2); leap onto L ft, across and in front of R (ct &); leap R to R side (ct 3); leap onto L ft across and in back of R (ct &); simultaneously leap onto both ft, facing diag L, wt on R and touching L heel diag to L, leaning back to R, hands up to head level or above, palms in, say "Hey" (ct 4); hold (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.

Figure 3. (Step Hops)

- 1 Facing ctr, wrists on waist and variations, step R in place (ct 1); hop R, raise L knee (ct &); step L in place (ct 2); hop L, raise R knee (ct &); repeat cts 1-2 (cts 3-4).
- 2 Repeat cts 1-2 of meas 1 (cts 1-2); scissor, close R to L (ct 3); scissor, close L to R (ct &); step R in place (ct 4); hop R, raise L knee (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

Figure 4. (Makas or Scissors)

- 1 Facing ctr, wrists on waist and variations, step R in place (ct 1); hop R, raise L knee (ct &); step L in place (ct 2); hop L, raise R knee (ct &); scissor R,L,R (cts 3, &,uh); step L in place (ct 4); hop L, raise R knee (ct &).
- 2-4 Repeat meas 1 three more times.

Dance repeats.

Presented by Ercüment Kiliç



REYHAN  
(Turkey)

The music for this dance is Azerbaijani-Turkish. The dance taught to this music is a relatively new dance created in the Azerbaijani-Turkish community. It may be done with slight styling variations or in different sequence order. "Reyhan" is a girl's name meaning "sweet basil." This dance was introduced in the United States by Ercüment Kiliç in May 1979 in New Orleans, Louisiana. Ercüment learned the dance as a child.

Pronunciation:

Record: Ercüment Kiliç Presents: Music of Turkey and Azerbaijan  
Hindi 002. 2/4 meter.

Formation: Line, preferably cpls; M on R; little finger hold;  
line moves to R.

Styling: Typical Azerbaijani-Turkish:  
Foot Pattern: M and W use Azerbaijani two-step. On balls of the ft, start by kicking R slightly fwd; step R,L,R; kick L slightly fwd; repeat with opp ftwk and alternate.

Caucasian Man's Arm Position (CMAP): L arm at shldr level with elbow bent (arm and fist never touching body), closed fist pointed downward. R arm extended to side at shldr level, closed fist pointed downward.

Azerbaijani-Turkish Woman's Hand Movements (WHM):  
R hand moves diag fwd to the R, palm turned inward, while L hand is brought twd body, palm turned outward; L palm inward as the R hand is brought twd the body and L hand moves diag fwd to the L. Action is repeated in a very smooth and flowing manner. Generally, the head is turned twd the hand moving away from the body.

Meas

Pattern

Introduction: Cpls stand in place, arms in W-pos.

Figure 1.

- 1 Moving in LOD, start R with the Azerbaijani two-step ft pattern. Arms move up and down with a slight bouncing motion. Ftwk is smooth.
- 2 Repeat meas 1 with opp ftwk (L).
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1 for ftwk. Arms come down to side.
- 6 Repeat meas 2 for ftwk. Bring arms back up to W-pos.
- 7-8 Repeat meas 1-2.
- 9-16 Repeat ftwk for meas 1-8 moving bkwd in RLOD. Arms "wind-shield" back and forth, one direction per meas, beginning to the R.
- 17-32 Repeat Figure 1.

REYHAN (Continued)Figure 2.

- 1-2 M: Stepping R,L,R (cts 1,&), turn half-way around to the R; lift L knee and hold (cts 2,&). Assume CMAP, R arm extended.
- 3-4 Repeat meas 1-2 with opp ftwk, turning back to the L. Clap hands once each on cts 1 and 2 of meas 4.
- 1-2 W: Same ftwk as M, turning R to face out of circle; on ct 2 of meas 1, touch ball of L ft, heel raised; torso leans L while arms and hands use a variation on WHM.
- 3-4 Repeat meas 1-2 with opp ftwk, turning to L; touch R ft (ct 1 of meas 4).
- 5-8 Repeat meas 1-4 for both M and W.

During the singing, do Figure 1 and Figure 2 without repeats.

Dance ends by repeating Figure 2 four times instead of twice.

Presented by Ercüment Kiliç

VAN SUITE  
(Turkey)

VAN is a combination or suite of three dances and musical selections from a city called Van which is in the southeastern part of Turkey. Van is a traditional dance done for many different occasions. This dance was introduced in the United States by Ercüment Kiliç in January 1979, at Owaissa Bauer International Folkdance Camp, Miami, Florida. Ercüment learned this suite in 1975 while attending school.

Pronunciation:

Record: Ercüment Kiliç Presents: Music of Turkey and Azerbaijan  
Hindi 001 2/4 meter

Formation: Line of cpls, always beginning with M; line moves to the R, in LOD; little finger hold.

Styling: Very staccato movements, sharp and crisp.

MeasPattern

- 1-3 Introduction (hold).  
4 Make 1/4 turn to R (ct 1); hold (ct 2).  
5-6 Hold
- Figure 1.
- 7 Touch L heel to L (ct 1); step L in LOD (ct 2).  
8 Repeat meas 7, with opp ftwk.  
9 Repeat meas 7.  
10 Repeat meas 8.  
11 Repeat meas 7.  
12 Touch R toe fwd (ct 1); step back on ball of R in RLOD (ct 2). Step should be bouncy.  
13 Step back on ball of L in RLOD (ct 1); step back on ball of R in RLOD (ct 2). Steps are bouncy.  
14 Step back on ball of L in RLOD (ct 1); making 1/4 turn to the L to face ctr, step back on R (ct 2).  
15 Touch L beside R heel, hands swing back (ct 1); L into ctr, hands begin to swing fwd (ct 2).  
16 Touch R fwd into ctr, hands swing fwd to shldr height (ct 1); step back on R (ct 2).  
17 Touch L beside R (ct 1); jump onto balls of ft with knees flexed (ct 2).  
18 Bounce twice on balls of ft (ct 1); jump on balls of ft, knees flexed (ct 2).  
19 Repeat meas 18.  
20 Repeat meas 18.  
21 Jump onto both ft, knees straight (ct 1); hold; tuck arms into tight W-pos (ct 2).  
22-36 Repeat meas 7-21.

VAN SUITE (Continued)Figure 2.

- 1 Still facing ctr, hop on L (ct 1); step R to R (ct &);  
step L beside R (ct 2).
- 2 Jump on both ft (ct 1); hop on R (ct 2).
- 3 Jump on both ft (ct 1); hop on L (ct 2).
- 4-9 Repeat meas 1-3 two more times.
- 10 Repeat meas 1.
- 11 Jump on both ft (ct 1); hop on R and kick L leg fwd  
with leg straight (ct 2).
- 12 Repeat meas 11. On ct 2, thrust arms fwd, shldr height.

Figure 3.

- 1 Leap fwd onto L with leg straight, R leg bent (ct 1);  
step onto R in place, thrusting straight L leg fwd (ct 2).
- 2 Repeat meas 1.
- 3 Jump onto both ft with ft together, making 1/4 turn to the  
R, L hand tucked in back (ct 1); hop on L, lift R knee  
(ct 2).
- 4 Hop on L (ct 1); step R to R (ct &); step L beside R (ct 2).
- 5-6 Repeat meas 4 two more times.
- 7 Step R to R, bending knees (ct 1); hop on R (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9 Leap onto R (ct 1); leap onto L (ct 2).
- 10 Step R in place, kicking straight L leg fwd (ct 1); hop  
on R (ct 2).
- 11 Jump onto L turning 1/4 turn to L, R leg bent, arms down  
at sides (ct 1); hop on L (ct 2).
- 12 Jump onto R, kicking straight L leg fwd, straight arms come  
up to shldr height (ct 1); hop on R (ct 2).
- 13-24 Repeat meas 1-12.

Repeat dance two more times. In transition from Figure 3 to Figure 1, make 1/4 turn to the R on meas 2 of Figure 1.

Presented by Ercüment Kiliç

ROUND DANCE GLOSSARYI. DANCE SYMBOLS and ABBREVIATIONS IN DESCRIPTIONS (as published in "ROUND DANCER" magazine).

CP	Closed Position
SCP	Semi-Closed Position
OP	Open Position
PT	Point
Ptr	Partner
Tch	Touch
Fwd	Forward - usually a progression in LOD - or to face fwd
Bk	Back - to step back - or to indicate - (example) M's bk to COH
LF	Left Face - (to turn LF)
RF	Right Face - (to turn RF)
Bwd	Backward - to move backward
Vine	Grapevine - (example) SIDE, BK, SIDE, FRONT
XIB	Cross in back of XRIB - cross R in back (Cue sheet will specify ftwk)
XIF	Cross in front - or cross R in front (Cue sheet will specify ftwk)
L	Left - could be L hand or L ft
R	Right - could be R hand or R ft
Ft	Foot (example) Point R ft
Ct	Count (example) Hold one ct
Swd	Sideward
Hgt	Height
Wgt	Weight
Manuv	Maneuver - to assume position smoothly for next pattern of dance
Bfly	Butterfly - facing ptr with arms extended to side and palms touching
Bjo	Banjo position - Ptrs stand together so that R hips are adjacent
Scar	Sidecar position - Ptrs stand together so that L hips are adjacent
Intro	Introduction - introductory meas of music leading into dance pattern
Meas	Measures - 2/4 time (2 cts) - 4/4 time (4 cts) - 3/4 time (3 cts)
W	Woman
M	Man
Tog	Together - to step together
LOD	Line of dance (or direction) - usually to face CCW around hall
RLOD	Reverse line of dance (or direction) - usually to face or step CW around hall
CW	Clockwise - or a movement in RLOD around hall - or a turning movement
CCW	Counterclockwise - the opposite to CW
Thru	Through - to step thru
Ack	Acknowledge - to face ptr and bow or SMILE while stepping apart
/	Symbol splitting a meas or ct (example) STEP/CLOSE,STEP, STEP/CLOSE, STEP
,-;	Dash, meaning a hold ct
;	Semi-colon - indicates end of measure
,	Comma divides measures into cts

ROUND DANCE GLOSSARY (Continued)

M's	Man's (example) M's L hand
W's	Woman's (example) W's R hand
Twd	Toward (example) to step twd LOD or together
Pos	Position (example) take Closed Pos
Diag	Diagonal(ly) - to face or move diagonally
COH	Center of Hall
Pas de	Basque (example - Step side L, in bk of L on R, step in place L, hold 1 ct)
Bal	Balance - a movement more or less in place
S	Slow - to indicate movement or kind of step (as in Latin Rhythm)
Q	Quick - to indicate movement or kind of step (as in Latin Rhythm)
Prog	Progress - to move either fwd or bk
Hitch	A change of direction step (example) FWD, CLOSE, BK-;
Check	Also a change of direction step - either fwd or bk (example) FWD, BK, BK,-; to stop mvmt
1---4	Numbers at L hand of description indicate amount of meas in pattern

II. BASIC STEPS and MOVEMENTS Following information courtesy of Roundalab (The International Association of Round Dance Teachers, Inc.)

TWO STEP RHYTHM STEPS

- A. Basic Two Step. In designated position step, close, step, hold; (stp,cl,stp,-:).
- B. Forward Two Step. In designated position forward, close, forward, hold; (fwd,cl,fwd,-;).
- C. Side Two Step. In designated position side, close, side, hold; (sd,cl,sd,-;).
- D. Back Two Step. In designated position back, close, back, hold; (bk,cl,bk,-;).
- E. Two Turning Two Steps. A right-face turning figure consisting of six steps and generally using two measures of music.

In Closed Position using a blending action step side left, close right to left, side and diagonally across line of progression left and pivoting 1/2 right face on left, hold; step side right, close left to right, side right pivoting 1/2 right face on right, hold; (sd,cl,trn,-; sd,cl,trn,-;).

(Woman) Step side right, close left to right, side right pivoting 1/2 right face on right, hold; step side left, close right to left, side and diagonally across left and pivoting 1/2 right face on left, hold;

Ending position and facing direction may change with choreography - i.e., SCP, SCAR, etc.

ROUND DANCE GLOSSARY (Continued)

- F. Face-to-Face and Back-to-Back. A two-meas figure, side left, close right to left, side left turning away from partner (Man left face and Woman right face) to a back-to-back position, hold; side right, close left to right, side right turning toward partner (Man right face, Woman left face) to designated position, hold;
- G. Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps forward on left, hold; side on right, close left to right, back on right, hold; (sd,cl, fwd,-; sd,cl,bk,-;). Woman does counterpart.
- H. Reverse Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps back on left, hold; side on right, close left to right, forward on right, hold; (sd,cl,bk,-; sd,cl,fwd,-;). Woman does counterpart.
- I. Hitch. A step in direction of movement, followed by a close step, followed by a step in opposite direction, followed by a hold; (fwd,cl,bk,-; or bk,cl,fwd,-;).
- J. Hitch Four. The basic step can be modified by adding the word "four" to indicate an additional close on the fourth beat. (fwd,cl,bk,cl; or bk,cl,fwd,cl;).
- K. Limp. A four-count movement similar to a vine, but cross behind on each alternating step. (sd,behind,sd,behind;).
- L. Limp (Front). Same as Limp except crosses will be in front. (sd,front,sd,front;).
- M. Slow Right Face Couple Pivot. With a blending motion, from Closed Position Man steps back left turning on ball of foot approximately 1/2 right face (Woman steps forward right between Man's feet), hold one count, Man steps forward right between Woman's feet (Woman step back left) continuing right face turn to end in position and facing direction as indicated, hold one count. (Pivot,-,2,-;).
- N. Balance (Two Step). A three-step action in any direction or position with each step on the beat and a hold on the fourth count. Examples:  
 Balance Left or Right - side, behind, in place, hold;  
 Balance Forward - forward, close, in place, hold;  
 Balance Back - back, close, in place, hold;
- O. Away Step Step. Step diagonally away, in place step, step, hold.
- P. Together Step Step. Step diagonally together, in place step, step, hold.
- Q. Scissors. A figure in which partners cross free foot past the other on the third count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position. (sd,cl,cross,-;).

ROUND DANCE GLOSSARY (Continued)

- R. Thru Scissors. Same as Scissors except BOTH partners cross in front.
- S. Progressive Scissors. Same as Scissors but partners progress in direction indicated.
- T. Forward Lock Forward. A step forward followed by crossing the other foot in back of the supporting foot and taking weight on the crossing foot, then stepping forward again, followed by a hold.
- U. Back Lock Back. A step backward followed by crossing the other foot in front of the supporting foot and taking weight on the crossing foot, then stepping backward again, followed by a hold.
- V. Scoot. A series of forward, close steps (can be done in any number of counts). Scoot four (in any position) - fwd,cl,fwd,cl;

WALTZ RHYTHM STEPS

- A. Standard Waltz. Three foot movements to a three-beat musical measure done by two steps and closing on the third step.
- B. Away and Together. Movement away from partner then back toward partner with progression in a given direction.
- C. Balance (Waltz). Same action as in two-step rhythm but in waltz time.
- D. Forward Waltz. See Standard Waltz.
- E. Right Turning Waltz. Starting in Closed Position step on free foot (back on left or forward on right) turning 1/4 right face, continue to turn right face on next foot continuing progression started on first step, close free foot to supporting foot having completed a 1/2 turn.
- F. Twinkle. A figure in which partners cross free foot past the other on the first count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position. (Cross, sd, cl;).
- G. Thru Twinkle. Same as Twinkle except both partners cross in front.
- H. Progressive Twinkle. Same as Twinkle but partners progress in direction indicated.
- I. Thru Side Close. See separate definitions for each word.
- J. Turn Face Close. See separate definitions for each word.
- K. Box (Waltz). Forward on Man's left foot, step side on right foot, close left foot to right foot; back on right foot, step side on left foot, close right foot to left foot.



ROUND DANCE GLOSSARY (Continued)

## MULTI-RHYTHM STEPS

- A. Breakaway. A three-step figure starting with partners facing. The first step is to the side, turn to open or left open rocking backward on second step, recovering to facing position on third step.
- B. Circle Away and Together. In prescribed rhythm, partners release contact and move away from each other and together in a circular pattern.
- C. Maneuver. Any type of turn necessary to end in Closed Position Man facing Reverse Line of Progression with Man's left and Woman's right foot free.
- D. Pickup. The action in which the Man leads the Woman in front of him, commencing on the inside foot, to end in closed position. (The usual movement is from Semi-Closed Position leading the Woman to Closed Position as the Man moves forward.)
- E. Rocking Steps. A series of steps with a rocking action transferring the weight from one foot to the other by stepping either forward, backward or sideward, the number of steps indicated.
- F. Run. A series of fast steps taken without closing the feet.
- G. Solo Roll. A right face or left face individual turn progressing in designated direction to end in designated position. The number of steps used is determined by rhythm and choreography.
- H. Twirl. A progressive right face turn by the Woman under her right hand and Man's left hand.
- I. Reverse Twirl. Same as Twirl except change right face to left face turn.
- J. Vine Three. Side right or left, followed with a cross in back, with another side in same direction.
- K. Vine Four. Side right or left, following with a cross in back, with another side in same direction, with a cross in front. (sd,bhnd,sd,front;).
- L. Vine Eight. Do a Vine Four two times in succession. (sd,bhnd,sd,front; sd,bhnd,sd,front;).
- M. Twisty Vine. Same as the Vine except Woman crosses opposite from Man.
- N. Vine (Open). Same action as regular Vine except both Man and Woman turn to left Open or Open Position as they take the crossing steps. Can be used for both two-step or waltz.
- O. Twirl Vine. Woman twirls as Man moves along with her in a Fine figure.

ROUND DANCE GLOSSARY (Continued)

- P. Reverse Twirl Vine. Woman twirls left face as Man moves along with her in a Vine figure.
- Q. Wheel. A series of steps in a side-by-side position, partners turn as a couple with the inside feet as a common pivot point.
- R. Wrap. From an open position retain the inside hand hold at waist level as Woman makes a complete left face turn to face the same direction as the Man, resulting in wrapping the Woman's left arm in front of her waist and Man's right arm behind her waist. Join the free outside hands in front at chest height.
- S. Unwrap. Reversing the conditions of a Wrap to a designated position.

## MOVEMENTS OTHER THAN STEPS

- A. Brush. The ball of the free foot is moved lightly on the floor in the direction indicated without taking weight.
- B. Chug. A short backward movement with weight on both feet, bend knees and straighten quickly causing feet to slide.
- C. Close. A step bringing feet together and parallel changing weight.
- D. Face. A step turning to face partner.
- E. Heel. Touch heel to floor slightly diagonally forward and sideward.
- F. Hop. With supporting foot or feet rise slightly from the floor returning to the floor on the same foot or feet.
- G. Kick. Lifting the knee, then quickly straighten the leg, toe pointed down.
- H. Lift. A slight rise on the ball of the supporting foot, the free foot moving forward, leg straight and toe pointing forward.
- I. Point. The toe of the free foot touches the floor in the direction indicated.
- J. Recover. Returning weight to original supporting foot.
- K. Rock and Recover. Transferring weight from supporting foot to free foot in direction indicated, then returning weight to original supporting foot. No progression is involved in either action. (roc,-rec,-; or roc,rec,roc,rec;).
- L. Thru. Both partners bring foot between each other taking weight.
- M. Toe. Touch toe to floor at the instep of supporting foot.
- N. Together. Movement toward partner.

ROUND DANCE GLOSSARY (Continued)

- Q. Touch. Toe of free foot touches floor at the instep of supporting foot.
- P. Turn. Change of direction as indicated.

III. EXPLANATORY TERMS

- A. Bridge. A short figure between parts of a dance or between repeats of a dance.
- B. Interlude. Same as Bridge except normally used to designate a longer passage of music.

Presented by Lambert Knox

ELHOVSKO HORO  
(Bulgaria)

This is a Trite Pūti and these are just some of the steps that were done in the village of Elenovo, Thrace where Martin Koenig learned them from older dancers in the village, and from Christo Gotchev, former dancer with the Koutev State Ensemble. There are other steps possible and other combinations possible.

Pronunciation: el-HOHF-sko ho-RO

Record: New pressing is BAEU 1 Side B/2. 2/4 meter  
Balkan Arts 6G "Bulgarian Folk Songs and Dances."

Formation: Short (5-8 dancers), or long, mixed lines. "W" pos.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
4		Introduction.
		<u>I.</u> (Entrance)
1	1	Facing ctr, step R ft fwd twd ctr.
	2	Step L ft fwd twd ctr.
2	1	Step R ft fwd twd ctr.
	2	Touch L ft beside R ft.
3-4		Repeat meas 1-2 with opp ftwk and direction.
		Arms swing bkwd on ct 1 and fwd on ct 2 of meas 3 and 4, and up to "W" at start of meas 1.
5-16		Repeat meas 1-4 three more times.
		<u>II.</u> (Face slightly L of ctr)
	&	Small chukche on L ft.
1	1	Step on R ft to R -- arms swing bkwd.
	&	Click-step L ft to R ft.
	2	Step on R ft to R -- arms swing fwd.
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
		<u>III.</u> (Face slightly L of ctr)
1-3		Repeat meas 1-3, Fig II.
	&	Small chukche on R ft.
4	1	Step on L ft diag sdwd to L -- arms swing bkwd.
	&	Click-step R ft to L ft.
	2	Step on R ft diag sdwd to R -- arms swing fwd.
5		Repeat meas 2 (click-step to L).
6-20		Repeat meas 1-5 three more times.
		<u>IV.</u> (Face ctr)
	&	Stamp R ft in place -- arms start to swing fwd.
1	1	Step on R to R -- arms finish swing fwd.
	&	Step L behind R -- arms start to swing bkwd.
	2	Step on R to R -- arms finish swing bkwd.
2		Repeat meas 1 with opp ftwk and direction.

ELHOVSKO HORO (Continued)

- 3-4           Repeat meas 1-2.  
           &     Arms swing fwd. No stamp.  
 5           1     Step R diag fwd R -- arms swing bkwd.  
           2     Close L to R, no wt -- arms swing fwd.  
 6-7           Repeat meas 4-5, Fig III.  
 8-12          Repeat meas 1-5, Fig IV.  
 13          1     Step on L diag bkwd L -- arms swing bkwd.  
           2     Close R to L, no wt -- arms swing fwd.  
 14           Repeat meas 13 with opp ftwk and direction (diag fwd R).  
 15-16       Repeat meas 4-5, Fig III.

V.

- 1-4           Repeat meas 1-4, Fig IV.  
           &     Scuff R ft fwd -- arms start to swing fwd.  
 5           1     Stamp R ft fwd -- arms finish swing fwd.  
           &     Scuff L ft fwd -- arms start to swing bkwd.  
           2     Stamp L ft fwd -- arms finish swing bkwd.  
           &     Scuff R ft fwd -- arms start to swing fwd.  
 6           1     Stamp R ft fwd -- arms finish swing fwd.  
           &     Step L ft fwd -- arms swing bkwd.  
           2     Stamp R ft fwd -- arms swing fwd.  
 7           1     Step bkwd on L ft -- arms swing bkwd.  
           2     Step bkwd on R ft -- arms swing fwd.  
 8           1     Step bkwd on L ft -- arms start to swing bkwd.  
           &     Step on R beside L.  
           2     Step on L in place -- arms all the way back  
 9-24       Repeat meas 1-8 two more times.

Variations for Fig IV

1. On meas 5, 12, 13, 14, meas 1 of Fig II (and mirror image) can be done.
2. On meas 6 and 15, can substitute hold for Click-step R ft to L ft on ct &.
3. Can omit the stamp steps - also true for the scuff steps in Fig V.

Presented by Martin Koenig

These notes prepared by Marcel Vinokur.

ELHOVSKO HORO  
(Bulgaria)

Martin Koenig learned different figures for this dance from older dancers in the village of Elenovo, Thrace and from Christo Gotchev, former dancer with the Koutev State Ensemble.

Pronunciation:

Record: Balkan Arts 6G - "Bulgarian Folk Songs and Dances."  
2/4 meter.

Formation: Mixed lines, "W" hold.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
1	1	Facing ctr, step R ft fwd into ctr.
	2	Step L ft fwd into ctr.
2	1	Step R ft fwd into ctr.
	2	Touch L ft beside R ft.
3-4		Repeat meas 1-2 with opp ftwk and direction. Arms swing fwd on ct 1 and bkwd on ct 2, swinging up to "W" pos at start of meas 1.
<u>FIGURE II.</u>		
1	1	Facing slightly L of ctr, step R ft sdwd to R - arms swing fwd.
	&	Close L ft to R.
	2	Arms swing bkwd.
	&	Small chukche on R ft. (Raise and lower R heel.)
2	1&2&	Repeat meas 1 with opp ftwk and direction.
<u>FIGURE II VARIATION.</u>		
1	1	Step R ft sdwd to R.
	&	Click-step L ft to R.
	2	Step R ft in place.
	&	Small chukche on R ft.
2	1&2&	Repeat meas 1 with opp ftwk and direction.
<u>FIGURE III.</u>		
1	1&2&	Repeat meas 1, Figure II Variation.
2	1	Step L ft diag bkwd to L.
	&	Click-step R ft to L.
	2&	Repeat cts 1&, this meas.
3	1&	Repeat cts 1&, meas 2.
	2	Step L ft diag bkwd to L.
	&	Small chukche on L ft.
		<u>Note:</u> Throughout this Figure and Figure IV, arms swing fwd on ct 1, bkwd on ct 2.
<u>FIGURE IV.</u>		
1	1&2&	Repeat meas 1, Figure II Variation.
2	1	Step L ft diag bkwd to L.
	&	Click R ft to L - no wt.
	2	Small step R ft diag bkwd to R.
	&	Click L ft to R - no wt.
3	1&2&	Repeat meas 3, Figure III.

HOROS CHAPRAS  
(Bulgaria)

Martin Koenig learned the dance in the village of Mladovo. The dance comes from Thrace, Bulgaria.

Pronunciation:

Record: Balkan Arts 6G - Bulgarski Narodni Pesni i Hora.  
2/4 meter.

Formation: Chain formation, belt hold.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>FIGURE I. Bavno.</u>
1	1	Facing ctr, move to L, step on R ft.
	2	Step fwd on L.
2	1	Step fwd on R ft.
	2	Lift L off ground continuing to bring it fwd.
3	1	Step fwd on L ft.
	2	Accent on L ft already on ground.
4	1	Step bkwd on R ft.
	2	Step bkwd on L ft.
5	1	Step bkwd on R ft.
	2	Lift L ft off ground continuing to draw it back.
6	1	Step bkwd on L ft.
	2	Lift R ft off ground.

Presented by Martin Koenig

JUTA  
(Serbia)

This dance is from the village of Halova, East Serbia.

Pronunciation: YOO-tah

Record: Balkan Arts 704. 2/4 meter.

Formation: Long or short lines in belt hold, L arm over.

Note: As with other dances from the most eastern part of Serbia, this dance is danced largely flat-footed. The steps are small and close to the ground. Each figure is done as many times as the leader of each line desires.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>FIGURE I.</u>
1	1	Facing ctr, step R ft sdwd to R.
	2	Step L ft beside R ft.
2	1	Step R ft sdwd to R.
	2	Touch L ft beside R.
3	1	Strong step fwd on L ft.
	2	Step R ft in place.
4	1	Step L ft beside R.
	2	Touch R ft slightly fwd.
5	1	Touch R ft slightly to R.
	2	Touch R ft slightly fwd.
		<u>Note:</u> There is a slight knee-flex on the "&" ct before each step in this Figure.
		<u>FIGURE II.</u>
	&	Facing ctr, hop on L ft in place.
(from previous meas)		
1	1	Step R ft sdwd.
	&	Step L ft beside R.
	2	Small step R ft sdwd.
	&	Step L ft beside R.
2	1&2	Repeat cts 1&2 of meas 1.
	&	Facing ctr, hop on R ft in place, L ft swinging fwd slightly, close to ground.
3	1	Step L ft beside R.
	&	Hop on L ft in place, R ft swinging slightly, close to ground.
	2&	Repeat cts 1& of this meas with opp ftwk.
4	1	Step L ft beside R.
	&	Strong step R ft fwd.
	2	Step L ft in place.
	&	Strong step R ft sdwd.
5	1&2	Repeat cts 1&2, meas 4.
	&	Hop on L ft in place.



JUTA (Continued)

- FIGURE III.
- |     |   |   |   |  |
|-----|---|---|---|--|
| 1   | 1 | Step in place on R ft, knees bent.                | ) |  |
|     | & | " " " " L " " "                                   | ) |  |
|     | 2 | " " " " R " " "                                   | ) |  |
|     | & | " " " " L " " "                                   | ) |  |
| 2   | 1 | " " " " R " " "                                   | ) |  |
|     | & | " " " " L " " "                                   | ) |  |
|     | 2 | " " " " R " " "                                   | ) |  |
|     | & | Stamp L ft slightly fwd.                          | ) |  |
| 3   | 1 | Step L ft beside R.                               | ) |  |
|     | & | Stamp R ft slightly fwd.                          | ) |  |
|     | 2 | Step R ft beside L.                               | ) |  |
|     | & | Stamp L ft slightly fwd.                          | ) |  |
| 4-5 |   | Repeat meas 4-5 of Figure II, with heavier steps. | ) |  |
- All these steps are evenly accented.

- FIGURE IV.
- |     |     |                                     |
|-----|-----|-------------------------------------|
| 1   |     | Repeat meas 1, Figure III.          |
| 2   | 1&2 | Repeat cts 1&2, meas 2, Figure III. |
|     | &   | Lift L ft in place.                 |
| 3   | 1   | Strong step L ft in place.          |
|     | &   | Lift R ft in place.                 |
|     | 2   | Strong step R ft in place.          |
|     | &   | Lift L ft in place.                 |
| 4-5 |     | Repeat meas 4-5, Figure III.        |

Presented by Martin Koenig

NESTINARSKO HORO  
(Bulgaria)

This dance is from the village of Bulgari, Strandja Mountains, in Thrace.

Pronunciation:

Record: Balkan Arts 6G - "Bulgarian Folk Songs and Dances."  
2/4 meter.

Formation: Mixed line, "W" hold.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
1	1	Moving fwd R diag, step R ft.
	2	Step L ft.
2	1	Step R ft.
	&	Step L ft.
	2	Step R ft, turning slightly to face ctr.
3	1	Backing out from ctr, step bkwd L ft.
	&	Step bkwd R ft.
	2	Step bkwd L ft.

Presented by Martin Koenig

OPAS  
(Bulgaria)

Martin Koenig learned this dance in the villages of Kalipetrovo and Srebarna, Dobrudja, Bulgaria. It was arranged by Martin Koenig.

Pronunciation: OH-pahs

Music: Balkan Arts 6G - "Bulgarski Narodni Pesni i Hora."  
2/4 meter.

Formation: Men's lines in belt hold, L arm over.

Styling: The feeling of this dance, typical of many Dobrudjan dances, is very much into the ground.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I: BAVNO.</u>		
1	1	Facing ctr, step sdwd R onto R ft.
	2	Close L ft to R.
2	1	Step sdwd R onto R ft.
	2	Chukche on R ft while bringing L ft across in front of R ft. (Chukche: raise and lower R heel.)
3	1	Step on L ft.
	2	Chukche on L ft, lifting R ft.
<u>FIGURE II: CHUKNI</u>		
1	1	In place, fall heavily onto R ft.
	2	In place, fall heavily onto L ft.
2	1	" " " " " R ft.
	&	" " " " " L ft.
	2	" " " " " R ft.
3	1	" " " " " L ft, turning body slightly to L.
	2	Stamp R ft beside L.
<u>FIGURE III: PRAVO</u>		
1	1	Step R ft fwd into ctr.
	&	Continuing fwd step L ft.
	2	Continuing fwd step R ft.
	&	Small chukche on R ft, L ft coming fwd.
2	1	Step L ft fwd into ctr.
	&	Chukche on L ft.
	2	Step R ft bkwd away from ctr.
	&	Step L ft bkwd away from ctr.
3	1	Step R ft bkwd away from ctr.
	&	Small chukche on R ft, L ft moving bkwd.
	2	Step L ft bkwd, leaving R ft in place.
	&	Lift R ft, drawing it back slightly.

OPAS (Continued)

- FIGURE IV: CHUKNI NAPRED
- 1-3 etc Repeat Figure II, Chukni, as many times as leader indicates, moving fwd into ctr, finishing with ...
- 4 1 Stamp R ft beside L.  
2 Stamp R ft beside L.
- Note: Figure IV leads without pause into Figure V.
- FIGURE V.
- 1 1 Moving to R with bent knees and low to the ground, strong step on R ft.  
2 Hop on R ft, L leg lifting across in front, knee bent.
- 2 1 Continuing to R, strong step on L ft, across in front.  
2 Hop on L ft, swinging R leg in fwd arc.
- 3 1 Pull R leg bkwd to L leg, falling on both ft under body- knees bent.  
2 Hold.

Presented by Martin Koenig

SBORINKA  
(Bulgaria)

Sborinka comes from the village of Kalipetrovo, Dubrudja, Bulgaria.

Pronunciation:

Record: Balkan Arts 712 - "Bulgarian Folk Dances." 2/4 meter

Formation: Mixed lines in front basket hold.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>FIGURE I. Basic.</u>
1	1	Step R ft to R.
	2	Step L ft crossing in front to R.
2	1	Small step R ft diag bkwd to R.
	2	Step L ft closing to R.
		<u>FIGURE II. Transition and stamps.</u>
1	1	Step R ft to R.
	2	Step L ft crossing in front.
	&	Scuff R ft to R.
2	1	Small step R ft to R.
	2	Step L ft slightly fwd to ctr.
	&	Stamp R ft in place.
3	1	Step R ft in place.
	&	Stamp L ft in place.
	2	Step L ft in place.
	&	Stamp R ft in place.
4	1	Step R ft in place.
	&	Strong step L ft in place.
	2	Strong stamp R ft in place.
	&	Hold.
5-6		Repeat meas 3-4.

Presented by Martin Koenig

ZONARADIKOS  
(Greece)

Martin Koenig learned this dance from Theodore Kekes. Dance comes from Thrace, Greece.

Pronunciation:

Record: Balkan Arts 710. 2/4 meter.

Formation: Traditionally, M lead line joined with hands on shldrs, followed by W joined by belt hold.

Styling: Not bouncy. Steps are close to the ground.

Meas

Pattern

I. APLO (simple).

- 1 Facing ctr (or slightly R), step sdwd on R (ct 1); step L in front of R, with an accent (ct 2).
- 2 Step sdwd on R, but keep L on ground (ct 1); release L (off the ground), bringing it bkwd (ct 2).
- 3 Step bkwd on L (ct 1); raise R in front (ct 2).

II. a. PIDIHTOS (jumping - women's step).

- 1 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd R,L (cts 1,&); step fwd on R (ct 2).
- 3 Step fwd on L (ct 1); stamp on both ft (ct 2).
- 4 Hop in place on R (ct 1); step bkwd on L (ct 2).
- 5 Step bkwd on R (ct 1); lift L (ct 2).
- 6 Step bkwd on L (ct 1); lift R (ct 2).

II. b. KOULOURIASTOS (curling - mens' step). Done by first 5 - 6 people on line.

- 1 Step fwd (and slightly sdwd) on R (ct 1); bring L to R with accent (ct 2).
- 2-5 Repeat meas 1 four times.
- 6 Step R (ct 1); hop on R (ct 2).
- 7 Step L (ct 1); hop on L (ct 2).
- 8 Step R (ct 1); step L (ct 2).
- 9 Step R (ct 1); hop on R (ct 2).

Meas 6-9 done curling in twd the ctr of the line.

Presented by Martin Koenig

DANSE FISEL  
(Brittany - France)

This dance is from the Lower Brittany region of France. It was observed by Yves Moreau in Lorient, France in 1979.

Pronunciation: DAHNS FEE-SELL

Record: Dances of Brittany DB-3, Side B (45 rpm). 2/4 meter.

Formation: Mixed lines (or open circle), hands joined down at sides. Wt is on R ft, face slightly L of ctr.  
Leader is at L end of line.

MeasPattern

Introduction: Not easy to identify; musicians play the complete melody line through once, without any rhythm accompaniment. Approximate length of Introduction is 30 seconds!

FIGURE I. Basic Gavotte.

- 1 Step on L to L (ct 1); step on R across in front of L (ct 2).
- 2 Step on L to L with slight knee bend (ct 1); brisk touch of full R ft in front of L, no wt change, and straightening knee (ct &); transfer wt even more fully onto L, picking up R ft sharply ("pumping" motion) (ct 2).
- 3 Step on R across L to L (ct 1); step on L to L (ct 2).
- 4 Step sharply on R twd ctr with marked knee bend and with marked "thump" simultaneously picking up L ft behind R calf (ct 1); hold (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Repeat meas 4, but when stepping to ctr on R, pivot CCW to L, keeping wt on R and pointing L ft in front (thus you now face wall).
- 9-16 Repeat meas 1-8 but now facing wall and still going to L.
- 17-24 Repeat meas 1-8 (except no turn on last meas - face ctr).

Arms sequence for above Gavotte Step:

- 1-7 Arms swing straight and strongly bkwd and fwd (odd meas bkwd, even meas fwd).
- 8 When doing pivot on R ft, arms continue fwd and swing up high (let go of neighbors!), then come down and back to continue regular motion again.

FIGURE II. "Fisel" Step.

Arms: Arms here are joined in tightly closed arm grasp (as in Turkish and Middle Eastern dances, but do not interlock fingers - thumb over thumb only).

- 1 Facing ctr, step on L to L, simultaneously sliding R twd L ft (ct 1); sharp leap onto R ft next to L, and kicking L leg up bkwd sharply, knee bent (ct 2).
- 2 Repeat meas 1.
- 3 Dance three small steps, L,R,L slightly to L.
- 4 Repeat meas 3 but with opp ftwk and direction.
- 5-24 Repeat meas 1-4 five more times.

DANSE FISEL (Continued)

Note: Meas 3-4 can sometimes be replaced by leaps L and hold, R and hold (free ft kicks behind and dangles sharply).

Repeat dance from beginning.

Presented by Yves Moreau  
Description by Yves Moreau



DUJNI RANKE  
(Bulgaria - Pirin)

This is a widespread form of dance done in the Balkans (Rumunjsko Kolo, Osmica, Idam ne Idam, etc.). It is from the region of Sandanski, Pirin Region, and was observed at a festival in Petrič in the summer of 1969.

Pronunciation:

Record: Dances of Bulgaria, DB-8102, Side A/2 (EP 33 rpm).  
2/4 meter.

Formation: Open mixed circle, hands joined down at sides. Face R of ctr, wt on L.

Style: Light steps, slight knee bend, "Macedonian" style.

Meas

Pattern

No Introduction.

BASIC STEP

- 1 Step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2).
- 3 Repeat meas 2 with opp ftwk.
- 4 Face ctr, slight "čukče" onto L (ct &); sharp low jump onto both ft with slight knee bend (ct 1); hop onto R raising L in front of R (ct 2).
- 5-8 Repeat meas 1-4 with opp direction and ftwk.
- 9 Heavy step on R (ct 1); hop on R, simultaneously raising L in front of R (ct 2).
- 10 Repeat meas 9 with opp ftwk and direction.
- 11 Three little steps R,L,R, slightly sdwd R (cts 1,&,2).
- 12 Repeat meas 11 with opp ftwk and direction.
- 13-16 Repeat meas 9-12.

VARIATION

- 1-8 Repeat meas 1-8, Basic Step.
- 9 Facing ctr, jump onto both ft with slight knee bend (ct 1); transfer wt sharply onto R, simultaneously kicking L ft behind (ct 2).
- 10 Repeat meas 9 with opp ftwk.
- 11 Three steps R,L,R twd ctr.
- 12 Three steps L,R,L moving bkwd.
- 13-16 Repeat meas 9-12.

Suggested sequence: two of each, or at will.

Presented and notated by Yves Moreau

PANAGJURSKO HORO  
(Bulgaria - West Thrace)

This dance is a variation on the basic "Četvorno" and "Kamišica" type of dance popular in Western Bulgaria. It was observed at a festival in Batak, Bulgaria, in the summer of 1973. It is from the region of Panagjurište.

Pronunciation:

Record: Dances of Bulgaria DB-8102, Side B/1 (EP 33 rpm).

Meter: 7/16: counted here as 3-2-2 or 1-2-3, or SLOW, quick, quick

Formation: Mixed lines, belt hold, L over R. Wt is on L. Face slightly R of ctr.

Style: Basic West Bulgarian style, fairly light and sharp movements (i.e. Jove Male Mome, Sedi Donka, etc.).

MeasPattern

Introduction: 4 meas (on drum).

FIGURE I. Basic Step.

- 1 Step on R to R (ct 1); small hop or lift on R, simultaneously L leg starts crossing over to R (ct 2); step on L in front of R (ct 3).
- 2 Repeat meas 1.
- 3 Step on R to R, simultaneously L ft points on ground to L, no wt ("twizzle" step) (ct 1); step on L to L (ct 2); step on R behind L (ct 3).
- 4 Step fwd to ctr on L (ct 1); touch R heel sharply to floor (ct 2); repeat heel touch with R (ct 3).
- 5 Repeat meas 4 but start with R ft.
- 6 Repeat meas 4.
- 7 Dance three small running steps bkwd R,L,R.
- 8 Still moving bkwd dance three running steps L,R,L.

FIGURE II. Variation.

- 1-3 Repeat meas 1-3, Figure I.
- 4 Move twd ctr with heavy step onto L, simultaneously picking up R ft sharply, knee bent (ct 1); two "bouncing" motions with L heel in place, R knee still up (cts 2,3).
- 5 Repeat meas 4, but starting with R ft.
- 6 Repeat meas 4, but on last ct, "push" or kick the R leg fwd, heel down.
- 7-8 Repeat meas 7-8, Figure I.

Note: Leader "calls" figure changes at will.

Presented and notated by Yves Moreau

KOTLENSKA RĂCENICA  
(Bulgaria)

This dance is from the region of Kotel, Thrace. Typical steps were observed by Yves Moreau in Bulgaria in 1969-70.

Pronunciation: KOHT-lehn-skah ruh-tcheh- NEE-tсах

Record: Dances of Bulgaria DB-1802, Side A/1.

Meter: 7/16: 1-2, 1-2, 1-2-3; or 1,2,3; or quick-quick-SLOW

Formation: Mixed lines, hands joined shldr height in "W" pos. Face R of ctr, wt on L.

Style: Bent knees throughout dance. Proud and smooth.

Meas Pattern

Introduction: 8 meas, no action.

BASIC TRAVELING STEP.

- 1 Facing R of ctr, take small leap fwd on R (ct 1); brisk touch with ball of L ft next to R (ct 2); small sharp hop on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Quick hop on L ft (ct ah); large step in LOD on R, with marked knee flexion (ct 1); pause (ct 2); small hop on R (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, jump onto both ft, apart, with marked knee bend (ct 1); pause (ct 2); hop on R with L leg crossing in front of R (ct 3).
- 6 Still facing ctr, hop on R ft (ct 1); step on L to L (ct 2); step on R behind L (ct 3).
- 7 Repeat meas 6 exactly.
- 8 Repeat meas 5, but with ft together and facing more to the R.

Note: This pattern repeats as long as leader does not indicate a change.

Arms: Hands at shldr height "W" pos during meas 1-5.

Meas 6: Arms start moving upward, fwd, then bkwd and up again (straight arms). At end of meas 7, arms are stretched straight bkwd and "wait" for meas 8, when they go up and in front on cts 1 and 2 and settle to "W" pos by ct 3.

KOTLENSKA RÂČENICA (Continued)SOLO TRAVEL FWD AND BACK.

- 1-2 Same steps as meas 3-4 of Basic Traveling Step, but moving twd ctr. Arms move freely from R (meas 1) to L (meas 2).  
3-4 Same steps as meas 1-2 of Basic Traveling Step with arms still swinging freely R and L.  
5-8 Repeat meas 1-4.

Note: Arm movements are very personal and can vary from village to village. Dance repeats from Basic Step when signaled by leader.

Presented and notated by Yves Moreau

KUCINATA  
(Bulgaria - Dobrudža)

This dance comes from the region of Reka Devnja, near Varna. It is related to similar dances using various names: Kucata, Pandalaš, Sej Sej Bop, etc. It was observed by Yves Moreau in 1970.

Pronunciation: KOO-tsee-nah-tah

Record: Dances of Bulgaria DB-1802, Side B/2.  
Tune: "Stojan na Rada Dumaše."

Meter: 7/16: 1-2, 1-2, 1-2-3; or 1,2,3; or  
quick-quick-SLOW

Formation: Mixed lines, hands joined at shldr height "W" pos.  
Face slightly R of ctr, wt on L.

Style: Bent knees; heavy, proud.

MeasPattern

Introduction: (Instrumental). 16 meas, no action.

I. BASIC STEP - "Kucinata" (limping) Vocal.

- 1 Facing slightly R of ctr, heavy stamp, fwd, with R ft (no wt) and with marked knee bend (ct 1); hold (ct 2); small low leap still with bent knees, on L ft next to R (ct 3).
- 2 Repeat meas 1.
- 3 Three "heavy" running steps in LOD, R,L,R (cts 1,2,3).
- 4 Repeat meas 3 (last step on L is heavy).
- 5 Turning to face ctr, very small hop or "Čukče" on L ft, simultaneously bringing R ft around fwd (ct 1); step on R ft slightly fwd of L (ct 2); step slightly back on L (ct 3).
- 6 Small and sharp "chug" bkwd on both ft, upper body simultaneously bends slightly fwd (ct 1); hold (ct 2); heavy sharp step on R, simultaneously bringing L ft around fwd (ct 3).
- 7-8 Repeat meas 5-6.
- 9 Facing ctr, step on R ft crossing in front of L (ct 1); hold (ct 2); step on L to L (ct 3).
- 10 Repeat meas 9.
- 11 Step on R ft in front of L with marked knee flexion (ct 1); hold (ct 2); step on L straightening L knee and picking up R leg bent at knee (ct 3).
- 12 Heavy stamp with R, no wt, both knees bent (ct 1); hold (ct 2); sharp transfer of wt on L ft, simultaneously L ft lifts off ground (ct 3).
- 13-16 Repeat meas 9-12.

KUCINATA (Continued)

- BASIC STEP - "Kucinata" (Arm movements).
- 1 Hands push strongly from "W" pos to a pos down and bkwd (straight elbows) (ct 1); hold (ct 2); arms move fwd in front of body (ct 3).
  - 2 Repeat meas 1.
  - 3-4 Arms at shldr height "W" pos.
  - 5 "Throwing" motion of arms, fwd and down (ct 1); arms continue path downward and back, straight elbows (ct 2); arms move up and fwd, parallel to ground (ct 3).
  - 6 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push sharply fwd and downward (ct 3).
  - 7-8 Repeat meas 5-6.
  - 9-10 Repeat meas 1-2.
  - 11 Arms at "W" pos, shldr height (ct 1); hold (ct 2); arms push up, elbows still bent (ct 3).
  - 12 "Pulling" motion from "W" pos slightly downward (along with heavy step) (ct 1); hold (ct 2); arms move upward, elbows still bent (ct 3).
  - 13-16 Repeat meas 9-12.

- II. CHORUS STEP - "Răcenița" (Instrumental).
- 1 Facing slightly R of ctr, step lightly onto R ft fwd (ct 1); hold (ct 2); step on L in front of R (ct 3). This is a sort of "lazy" hop-step-step.
  - 2 Repeat meas 1.
  - 3 Three steps, R,L,R, moving slightly to R and bkwd with upper body bending slightly fwd.
  - 4 Three more small running steps L,R,L moving slightly to L and fwd.
  - 5-8 Repeat meas 1-4.

- II. CHORUS STEP - "Răcenița" (Arm movements).
- 1-2 Same as meas 1-2, Figure I.
  - 3 Hands at shldr height, bouncing to rhythm of cts 1,2,3.
  - 4 Same as meas 3 but on ct 3 arms are pushing downward to get into meas 1.
  - 5-8 Repeat meas 1-4.

Each Figure alternates once more.

Presented and notated by Yves Moreau

TERVELSKA TROPANKA  
(Bulgaria - Dobrudza)

This dance was learned by Yves Moreau in the village of Tervel, Tolboukhim District in 1966.

Pronunciation: Tehr-VEHL-skah TROH-pahn-kah

Record: Dances of Bulgaria DB-8101, Side B/1. 2/4 meter.

Formation: Mixed lines, hands joined at shldr height in "W" pos. Wt is on L ft; face slightly R of ctr.

Style: Knees bent, upper body straight and proud. Heavy, earthy feeling. Arms strong and rhythmical. W dance as strongly as M.

<u>Meas</u>	<u>Pattern</u>
-------------	----------------

No Introduction.

FIGURE I. Basic Traveling Step

- |   |  |
|---|--|
| 1 | Step in LOD on R (ct 1); low, heavy scuffing stamp with L (ct 2).      |
| 2 | Repeat meas 1 with opp ftwk.   |
| 3 | Face ctr and step bkwd R on R (ct 1); step on L near R heel (ct 2).    |
| 4 | Small step fwd on R (ct 1); light stamp with L beside R, no wt (ct 2). |
| 5 | Step on L in place (ct 1); stamp with R beside L, no wt (ct 2).        |
| 6 | Repeat meas 5 with opp ftwk.   |
| 7 | Step on L in place (ct 1); stamp with R beside L, no wt (ct 2).        |
| 8 | Stamp again with R beside L, no wt (ct 1); hold (ct 2).                |

FIGURE II. Variation

- |       |   |
|-------|---|
| 1     | Small sharp leap onto R, sharply raising L knee (ct 1); pause (ct 2).                   |
| 2     | Repeat meas 1 with opp ftwk.  |
| 3     | Step on R to R (ct 1); step on L to R behind R (ct 2).                                  |
| 4     | Step on R to R (ct 1); small stamp with L next to R (ct 2).                             |
| 5-8   | Repeat meas 1-4 with opp ftwk and direction.  |
| 9     | Step on R in place (ct 1); stamp with L beside R, no wt (ct 2).                         |
| 10    | Repeat meas 9 with opp ftwk.  |
| 11    | Heavy step with R to R with slight knee bend (ct 1); scuff step with L across R (ct 2). |
| 12    | Heavy low step with L across R (ct 1); hold (ct 2).                                     |
| 13-14 | Repeat meas 3-4, Figure I.  |
| 15-16 | Repeat meas 7-8, Figure I.  |

TERVELSKA TROPANKA (Continued)FIGURE I (Arm movements) done simultaneously with ftwk.

Note: Free hand of first and last dancer follows movements of joined hands in both Figures.

- 1 Extend hands in an arc upward and fwd, straightening elbows as arms swing downward and a little bkwd (cts 1,2).
- 2 With elbows straight, arms swing bkwd as far as comfortable (ct 1); arms begin to swing fwd (ct 2).
- 3 Arms, elbows straight, swing up and fwd until they are parallel to floor (ct 1); arms swing downward and a little bkwd (ct 2).
- 4 Arms swing bkwd as far as comfortable (ct 1); arms begin to swing fwd to floor, parallel pos (ct 2).
- 5 Arms continue to swing up and retrace orig arc of meas 1 (ct 1); hands are now up at "W" pos (ct 2).
- 6 Still at "W" pos (cts 1,2).
- 7 Still at "W" pos (ct 1); pulling motion downward still in "W" pos (ct 2).
- 8 Again, pulling motion as above (ct 1); pause (ct 2).

FIGURE II (Arm movements) done simultaneously with ftwk.

- 1-2 Arms remain in "W" pos.
- 3-4 Same arm motions as in meas 1-2, Figure I.
- 5-8 Repeat meas 1-4.
- 9-10 Arms in "W" pos.
- 11 Raise elbows bkwd (cts 1,2).
- 12 Start pushing arms up and fwd (ct 1); stretch arms straight diag fwd (ct 2).
- 13-14 Repeat meas 3-4, Figure I.
- 15-16 Repeat meas 7-8, Figure II.

Suggested sequence:

Figure I done four times.  
Figure II done twice.

Sequence may also be called by leader.

Presented by Yves Moreau



VARNENSKO HORO  
(Bulgaria - Dobrudža)

These typical steps were observed by Yves Moreau in Varna region and from demonstration by Todor Pavlov, Varna, in 1978.

Pronunciation: VAHR-nen-skoh ho-ROH

Record: Dances of Bulgaria DB-8101, Side B/1.

Meter: 9/16: counted here as 2-2-2-3, or 1-2-3-4, or quick, quick, quick, SLOW

Formation: Mixed or segregated lines, hands joined at shldr height "W" pos. Wt is on L; face slightly R of ctr.

Style: Dances of the Varna region are closely related to the Dobrudžan type with some oriental features in some of the movements. Varnensko is sometimes called "Gagaužko." The type is also related to a Dajčovo (slow tempo) with ct 1 having more stress than usual. Knees are slightly bent, upper body erect. Arm movements are proud and strong.

Meas

Pattern

Introduction: 8 meas - no action.

FIGURE I. Traveling Step

- 1 Small quick hop on L (ct uh); step on R (ct 1); hold (ct 2). small sharp leap onto L simultaneously picking up R ft behind (ct 3); step on R (ct 4).
- 2 Repeat meas 1 with same direction but starting with hop on R.
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 once more.

Arm motions for Traveling Step.

- 1-2 Arms are up at "W" pos, shldr height.
- 3 Extend hands in an arc upward and fwd, straightening elbows as arms swing downward and bkwd as far back as comfortable.
- 4 Arms swing fwd and up back to "W" pos.

FIGURE II. Men's variation

- 1 Facing ctr, wt on L, step onto R with large step, keep L ft on ground, marked flexion (ct 1); hold (cts 2,3); still leaning to R, bring L ft up behind R calf (ct 4).
- 2 Repeat meas 1 with opp direction and ftwk.
- 3-4 Repeat meas 1-2.
- 5 Step on R in place, leaning slightly bkwd and looking to L (ct 1); hold (cts 2,3,4).
- 6 Hold (cts 1,2,3,4).
- 7 Turning to face R, step onto R with marked rolling flexion downward (ct 1); hold (ct 2); step on L facing ctr (ct 3); step on R facing ctr (ct 4).
- 8 Repeat meas 7 with opp direction and ftwk.
- 9-16 Repeat meas 1-8.

VARNENSKO HORO (Continued)FIGURE II. Men's variation: arm movements.

- 1 Hands meet in front of body and arms extend straight up and out to sides and back in front with a clap (ct 1); hold (ct 2); smaller "circle" in front with both arms and clap (ct 3); hold (ct 4).
- 2-4 Repeat meas 1 three more times.
- 5 Extend L arm to L and diag fwd, palm outstretched and simultaneously R arm is bent behind head, R hand next to R ear, clap on cts 1 and 3. When not clapping, hands are back to stretched pos.
- 6 Repeat meas 5.
- 7-8 Hands are behind back, bent elbows.

FIGURE II. Women's variation.

- 1 Facing ctr, step onto R slightly fwd with light flexion (ct 1); hold (ct 2); small step on L in place (ct 3); small step on R in place (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 7-8, Figure II, Men's step.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.

FIGURE II. Women's variation: arm movements.

- 1 Arms describe circular motion to side L then upward and down to R, arms slightly bent, fingers snapping on cts 1,3,4, then moving up again.
- 2-4 Repeat meas 1 three more times.
- 5 "Pushing" motion with palms of both hands (palms up) down at sides along upper thigh (ct 1); pause (ct 2); palms down, fingers closed, two push-pull motions (cts 3,4).
- 6 Repeat meas 5 but facing L.
- 7-8 Repeat meas 5-6.

Presented by Yves Moreau

JOTA MALLORQUINA  
(Spain)

Typical of an old Spanish form, this dance was learned in Palma de Mallorca (Balleares, Spain) from a member of "Danzas Tipicas Casa Oliver," 1958, by Annemarie Steinbiss, introduced by her in 1960 and taught by Madelyne Greene at Maine Folk Dance Camp in 1961.

Pronunciation: HOH-tah Mah-yor-KEE-nah

Record: Express 271; Folk Art 103 Band 2. 3/4 meter

Formation: Ptrs facing, W's back to music, in lines or in random formation on floor. Arms are shldr high, curved out to sides. Begin with R toe in front of L ft.

Steps: Running waltz: A "skimming" step, done in any direction.

Heel-toe and turn: (4 meas) Begin R shldr to ptr, R arm curved in front of body, L high.

Meas 1 R heel fwd on floor (cts 1,2); touch R toe beside L, heel up (ct 3). No hops.

2 Repeat meas 1.

3 R heel to floor again (cts 1,2); hop L, lifting R, knee out, turning back CW, both arms curved shldr high (ct 3).

4 Step R,L,R in place, completing the 1-1/2 CW turn, ending with L side to ptr.

Repeat with opp ftwk in other direction.

Waltz-balance and turn: (4 meas). Face ptr.

Meas 1-2 Waltz-balance L and R, beginning with L (this is a bit bouncy).

3 Step L, beginning a CCW turn (cts 1,2); spring onto R, completing the turn (ct 3).

4 Waltz-balance L.

Repeat with opp ftwk in other direction.

Meas

Pattern

Introduction. 2 meas.

Figure I.

1-2 Beginning R, waltz fwd, R diag, in an elongated CCW circle.

3-4 Completing the circle, dance bkwd to place, passing ptr by L shldr.

5-6 Repeat meas 1-4 three more times.

Figure II.

1-4 Beginning R, dance "heel-toe and turn" in place, starting with R shldr to ptr.

5-20 Repeat meas 1-4 four more times, alternating sides.

JOTA MALLORQUINA (Continued)Figure III.

- 1-4 Beginning L, dance "waltz-balance and turn."  
 5-16 Repeat meas 1-4 three more times, alternating sides.

Figure IV.

- 1-2 With 2 running waltz steps, beginning R, move fwd just past ptr's L shldr.  
 3-4 Move back to place, 2 more steps.  
 5 Move fwd again, 1 waltz step, twd ptr.  
 6 Jump slightly on both ft, knees flexed (cts 1,2); hop on L, turning to L.  
 7-8 Continue turning CCW, as in meas 3-4 of "waltz-balance and turn," moving away from ptr with one or two turns to face again.  
 9-16 Repeat meas 1-8, but turn almost in place this time to end close together.

Figure V.

- 1-12 With backs to music, in skaters' pos, beginning R, move in a small circle CCW with 12 step-swings (no hop).  
 13-20 With L hands on hips, R hands held high, dance in another small CCW circle, W with 8 waltz steps, turning CW under joined hands once per meas, to end facing ptr, R shldr to music. M meanwhile dances 8 zapateado steps to end facing ptr, L shldr to music. M's step: step R (ct 1); hit L heel on floor (ct 2); step on ball of L ft (ct 3).

Figure VI.

- 1-16 Repeat Figure III, M beginning twd music and W away, to end with W's back to M.

Figure VII.

- 1-5 M follows W in a chase, with 5 running waltz steps in a CCW circle to end facing music.  
 6-8 Dance as in meas 6-8 of Figure IV, to turn back CCW away from music, W ending in front of M again.  
 9-16 Repeat meas 1-8, again with M following W, to end facing ptr after last turn.

End with two chords to "pose": step L, point R toe fwd, R side twd ptr; R arms up, L arms behind back, looking at ptr over shldr.

Presented by Marianne Taylor

NAO VAS AO MAR TONHO  
(Portugal)

Portuguese Dance from Nazaré.

Pronunciation:

Record: Uni-Disc EX 45-222. 2/4 and 3/4 meters.

Formation: Circle of cpls in groups of two cpls working together -- side by side with ptr, facing LOD, nearer hands joined, free hands on hip.

Style: Knees are bent. Steps are flat-footed. The vira is simply three steps, the first accented even lower! The body is straight, but slightly relaxed on the vira.

Meas

Pattern

Part I.

Introduction: 3 meas (up-beat three notes)

- (2/4) 1-4 All walk in LOD eight steps beginning L.  
 5-8 Continue walking, W in front of ptr, free hands on hips.  
 9-11 First M turns to ctr, L elbow near L elbow of second M. His ptr follows him, and second W follows her, with second M following her, and all wheel CCW for five steps, turning away from ctr on step 6 to  
 12-14 Wheel CW (R elbow in ctr) for six more steps, ending with M's backs to ctr, W facing them.  
 (3/4) 15 One meas of transition -- three steps in place (L,R,L) to change ft.

Vira Cruzada (hands up and fwd)

- 1-2 With two vira steps (beginning R) first M and second W ("first corners") move in to meet, L shldr adjacent. "Second corners" balance in place. (From this point, the second corners will repeat the movements of the first corners, but always two meas later.)  
 3-4 First corners, with two vira steps, move back to place -- pulling L shldr back to end with R side slightly twd ctr.  
 5-8 First corners cross to each other's place, passing face to face with L shldr leading, backing away to end with R shldr twd ctr as before.  
 9-16 Repeat to home places; on last two meas, second corners must pass through the ctr, as they have only those two vira steps for crossing.  
 (2/4) 17 One meas for transition -- three steps in place (R,L,R) to change ft.

Repeat from beginning. At the end, retain ptr's hand and walk side by side for 16 steps (Part I), bowing on last note.

Presented by Marianne Taylor

ROSINHA DE AFIFE  
(Portugal)

Collected in Portugal by Merrill Burton, 1959. Learned from Madelynn Greene at Stowe, Vermont.

Pronunciation:

Record: STAR 8411 B. 3/4 meter.

Formation: Longways for as many cpls as will. Ptrs facing; two cpls dance together, #1 cpl nearer music.

Basic Waltz and step-hop.

Steps: Hop-close Hop L, simultaneously close with the R (ct 1), taking wt on both ft. Done also with opp ftwk.

Hop-cut Hop on L, simultaneously swing R heel across in front of L instep. Done also with opp ftwk.

Step-lift-hop Step R, almost simultaneously lift L up and fwd (ct 1); pause (ct 2); hop R (ct 3). Done also with opp ftwk.

Style: Ftwk should be flat and very smooth. Practice barefoot, "hugging" the floor with ft as flat as possible, and no pointed toes. Arms are held up throughout with continuous finger-snapping (castanets are not used in Afife). The M's style is particularly important in this dance.

The Dance: The figures are always done in this order. Directions are given for the M; W use opp ftwk.

Meas

Pattern

16 Introduction.

- Figure 1. Cross Front. Beginning L to L (W R to R).
- 1-2 Step sdwd L (ct 1); hold (ct 2); cross R in front (ct 3). Step side L (ct 1); hold (ct 2); hop on L (ct 3). On hop swing R up slightly. M does first step very firmly -- almost a stamp.
- 3-4 Repeat meas 1-2 in other direction with opp ftwk.
- 5-16 Repeat meas 1-4 three times (four in all).

Figure 2. Turn to face out.

- 1 With one waltz step make 1/2 turn, ending with back to set.
- 2 Hop-close (ct 1); pause (ct 2); hop L (ct 3).
- 3 Repeat meas 2.
- 4 Repeat meas 2 again. On ct 3, the hop, swing free ft up and back.
- 5-8 Repeat meas 1-4 in other direction, with opp ftwk, making one full turn to end with back to set again.
- 9-16 Repeat meas 1-8.
- Note: W, instead of Hop-close, substitute a simple pointing step. Thus meas 2 reads: Point (ct 1); pause (ct 2); lift pointing ft (ct 3).

ROSINHA DE AFIFE (Continued)

Figure 3. To ptr and back. Note: Cpl #2 dance meas 1-4 alone, M beginning L, W R. Meanwhile cpl #1 waits, turning 3/4 in place to join them on meas 5-16, but M begins R, and W L, and they continue using opp ftwk through Figures 3 and 4.

- 1 With one waltz step, turn 3/4 to meet ptr in ctr, shldr to shldr (those beginning L turn L, others R).
- 2 Jump on both ft (ct 1); pause (ct 2); hop on leading ft (ct 3), still shldr to shldr.
- 3-4 Repeat meas 1-2 with opp ftwk to home pos.
- 5-16 Repeat meas 1-4 three more times (cpl #1 begins here).  
Look at ptr throughout this figure.

Figure 4. Change places across set. Directions are for M #2 and W #1. Opp ftwk for others. In this figure the W cross to M's line and back through the ctr, while M cross to W's line and back on outside, making a diamond-shaped pattern.

- 1 Beginning L, one waltz step turning L.
- 2 Step-lift-hop (step R, lift, hop R). This completes one solo turn. Now continue in same direction without turning.
- 3 One waltz step (L,R,L).
- 4 Hop-cut (ct 1); pause (ct 2); hop L (ct 3).
- 5-6 Repeat meas 1-4 beginning R, turning R and returning to orig side.
- 9-16 Repeat meas 1-8.

Repeat whole dance from beginning, all M beginning L and W beginning R.

Presented by Marianne Taylor

SARDANA  
(Spain)

This is the traditional dance of Catalunya (northeastern Spain). Its roots go back to primitive Greek dance, and its present form was established over 100 years ago. Because of its identity with Separatist Catalunya, the sardana was suppressed by the Franco government after the Spanish Civil War. When the proscription was lifted in the early 1950s, the dance revived, and became the symbolic expression of Catalan freedom and independence.

Today public sardana dances are held regularly throughout Catalunya. Sardana dancing is included in many public festivities, new music for the dance is being composed, dancing competitions are held, and instruction in the dance is offered to children in most Catalan towns.

A complete sardana is made up of these ten passages:

- 2 of CURTS (1st and 2nd)
- 2 of LLARGS (1st and 2nd)
- 2 of CURTS (3rd and 4th)
- 2 of LLARGS (3rd and 4th)
- 2 of CONTRAPUNT (LLARGS preceded by three meas of flaviol)

Both the CURT step and the LLARG step (with its variations) are relatively easy. Also, all CURT passages of a particular sardana have the same number of measures, and each LLARG passage is equal to the others in length. All the complexity of the dance lies in the correct application of specific endings in order to complete the ftwk of each passage in the prescribed way with the last note of the musical phrase. (Except for the 1st of CURTS and the 1st of LLARGS, which are not "ended," but counted only.) Rigid rules determine which of the four endings or their combinations are to be applied. In addition to the all-important actual count of the measures, the rules take into consideration these elements:

- a. Sequential pos of passage
- b. Odd or even number of measures in the passage
- c. Beginning of passage with R or L ft
- d. No incomplete figures
- e. Which ending applied in 3rd or 4th of LLARGS
- f. Leftward movement required to end CONTRAPUNT passages  
(It works out to 16 possibilities!)

Fortunately, we can leave these mathematical complexities to the Catalans, since recordings usually include only a middle portion of the complete dance, where only a few endings are applicable. This consists of the 3rd and 4th passages of CURTS and the 3rd of LLARGS.

Pronunciation:

Record: Request RLP 10042 "Sardanas from Barcelona." 2/4 meter



SARDANA (Continued)

Formation: Done in rings (circles) of 10 - 15 dancers, generally, but may be many more, and as few as 2. Toes are slightly turned out, heels together. During CURTS hands are joined, held down, but out from sides. During LLARGS arms are raised, elbows bent. M's palms are up, W's down.

Styling: Steps are small, neat, deft, very precise, and done on the balls of the ft. Steps become bouncy and airy during the SALTOS GRANDES. Dancers squarely face ctr of the ring throughout.

<u>Meas</u>	<u>Cts</u>	<u>CURT</u> (2-meas figure)
1	1	Wt on R, touch L toe fwd.
	2	Step on L in place.
2	1	Step to R side and slightly behind on R.
	2	Step on L on R side of R.
		Reverse directions and ftwk for CURT figure to L.

<u>Meas</u>	<u>Cts</u>	<u>LLARG</u> (4-meas figure)
1	1	Wt on R, touch L toe fwd (no wt).
	2	Step on L toe fwd slightly to L (no wt).
2	1	Touch R toe fwd slightly to L (no wt).
	2	Cross R in front of L and step on R.
3	1	Touch L toe diag fwd to L.
	2	Cross L behind R and step L behind and just to R of R.
4	1	Step R to R side.
	2	Cross L over R and step L fwd and just R of R.
		Reverse direction and ftwk for LLARG to L.

There is a characteristic throb throughout the LLARG passage achieved by a rapid double knee flex during the toe touches. (Flex only the knee of wt-bearing leg.)

Within the LLARG passage, depending on the particular sardana, there may be an intensification of the rhythmic beat (music does not speed up) during which SALTOS PEQUEÑOS are done. The flexing is exaggerated and steps become small bouncy leaps on the ball of the ft. Depending again on the specific music, the SALTOS PEQUEÑOS continue until, or end a few measures before the SALTOS GRANDES, which often, but not always, continue until the ending is initiated. All sardanas have at least a few SALTOS GRANDES. The rhythm beat is more intensified (but still not speeded up), arms are raised higher, bounces almost become hops, and leaps are large and airy.

<u>Meas</u>	<u>Cts</u>	<u>DOS</u> (2-meas ending)
1	1	Wt on R, touch L toe fwd.
	2	Step to L side on L.
2	1	Close R to L.
	2	Hold.
		May be done to R by reversing ftwk and direction.

SARDANA (Continued)

- TRES (3-meas ending)  
 1 1 Wt on R, touch L toe fwd.  
 2 Step on L in place.  
 2 1 Wt on L, touch R toe fwd.  
 2 Cross R over L and step on R.  
 3 1 Step on L beside R.  
 2 Hold.  
 May be done to R by reversing ftwk and direction.

FINAL CHORD. Thrust arms fwd at chest level.

<u>Sequences</u>	<u>THE SARDANA</u> <u>Way to Dance</u>	<u>Closing steps</u>	
		<u>If sequence is even</u>	<u>odd</u>

Flute (introito)

1st shorts	Do not stop and join it with the 2nd sequence.		
2nd shorts	Joined with the 1st sequence. Close - Start next sequence with the opp ft to the side you've closed last one.	2	2
1st longs	Do not stop and join it with the 2nd sequence.		
2nd longs	Joined with the 1st longs sequence. Close - Start next sequence with the opp ft to the side you've closed last one.	4	2
3rd shorts	Separated from the next one. Close - Start next sequence with the opp ft to the side you've closed last one.	2	3
4th shorts	Separated from the next one. Close - Start next sequence with the opp ft to the side you've closed next one.	2	3
3rd longs	Separated from the next one. Close at R or L side in one of four different ways. Start next sequence with the opp ft to the side you've closed last one.	( 2 ( 4	3 2&3
4th longs	Separated from the next one. Close always to the L side, in one of eight different ways. Start always the 5th Longs sequence with the <u>L</u> ft.	( 2 ( 4 ( 2&2&2 ( 2&2	3 2&3 2&2&3 2&2&2&3

Flute (Counterpoint)

5th Longs	Separated from the next one. Close always to L side, in one of eight different ways. Start always the 6th Longs sequence with the <u>L</u> ft.	( 2 ( 4 ( 2&2&2 ( 2&2	3 2&3 2&2&3 2&2&2&3
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Flute (Counterpoint)

6th Longs	Last sequence, closing always at L side.		Close exactly as in 5th sequence.
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SARDANA (Continued)THE END

Shorts - "curts," 2 cts  
 Change-step - "canvi."  
 2-ct ending - "dos."

Longs - "llargs," 4 cts  
 Distribution of final steps -  
 "repartiment."  
 3-ct ending - "tres."

Acknowledgments:

Thanks to Dave Rosenberg, from whom I first learned this dance,  
 and the great kindness of Sr. Francesc Pascual i Presas,  
 AGRUPACIAN CULTURAL FOLKLORICA BARCELONA.

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 Marianne Taylor  
 62 Fottler Avenue  
 Lexington, MA 02173

Presented by Marianne Taylor

VIRA DA NAZARÉ  
(Portugal)

Learned in Nazaré, Portugal, 1972 from Grupo "Mar Alto."

Pronunciation:

Record: Rapsodia EPF 5.207 "Mar Alto." 4/4 meter.

Formation: Double circle, two cpls working together. Each M faces his ptr, with the other W on his R.

Style: Quite flat-footed, knees bent, body relaxed.

Meas

Pattern

1-8 Introduction (including the first two notes sung -- the upbeat).

- Part 1. M's hands behind back, W's on hips.
- 1 M begins R, W L, turning twd neighbor: step in place (ct 1); step in front (ct 2); step in place again (ct 3); hop slightly in place, free ft staying close to the floor while turning 1/4 to face ptr (ct 4).
- 2 Repeat meas 1 with opp ftwk, facing ptr (opp in circle).
- 3-16 Repeat meas 1-2 seven more times, turning first to neighbor, then to ptr each time.

- Part 2. Arms raised, up and a bit fwd.
- 1 Beginning with M's R, W's L, change places with neighbor with two low step-hops; M passes behind, making a full turn CW, W in front making a full turn CCW.
- 2 One basic step as in meas 1, Part 1; M begins R, W L, but facing ptr.
- 3-4 Repeat meas 1-2 with opp ftwk in opp direction, to end in orig pos. M again passes behind the W, and all end facing ptr.
- 5-8 Repeat meas 1-4.

On this record the entire dance is done twice through, and then Part 2 is repeated at an accelerated tempo!

Presented by Marianne Taylor

VIRA DO SITIO  
(Portugal)

Portuguese cpl dance from Nazaré.

Pronunciation: VEE-rah due SEE-tee-oh

Record: Uni-disc, EX 45-222            3/4 meter.

Formation: A circle of cpls, in groups of two working together;  
M with backs to ctr, facing ptr.

MeasPattern

(Hands up and fwd)

Part I

- 1-8 All turn to R, moving around circle (M CW, W CCW using eight CW turning vira steps - 3-1/2 turns). End with strong down step on L vira. Begin R ft.
- 9-15 Return to place, moving L (M CCW, W CW, using seven turning vira steps - 3-1/2 turns) to face ptr.
- 16-17 Balance in place, L and R.
- 18-19 Cross to ptr's place, passing R shldr, face to face (two vira steps).
- 20-21 Balance again in ptr's place.
- 22-24 Cross to ptr's place, stop on R ft; step on meas 23 -- clap twice. (Last ct of meas 23, first ct of meas 24.)

Part II

- 1-15 L shldrs to ctr of small group of four -- all move CCW twice around, to end in orig place facing ptr. Begin R ft.
- 16-24 Repeat meas 16-24 of Part I.

Part III

- 1-15 R shldrs to ctr of group of four, repeat meas 1-15 of Part II, but move CW, beginning with L ft.

Part IV (Vira cruzada)

- 1-8 As in meas 1-8 of "Nao Vas Ao Mar, Tonho," so each ends in diag opp place.
- 9-24 With next cpl (turn away from orig cpl), dance the vira cruzada over and back to end in same pos as in meas 8.
- 25-33 Dance vira cruzada with orig cpl to end in orig places, and clap twice, as in meas 23-24, Part I.

Repeat from beginning.

Presented by Marianne Taylor

SCOTTISH GLOSSARY

I. GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the balls of the feet with knees turned out. Ptrs dance with each other, communicating by means of tension in arms, and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos), but be alert and ready to assist active cpl.

STYLING FOR TURNS: Joined hands are held at shldr level. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

II. <u>STEPS</u>	<u>METER AND</u>			<u>STEP DESCRIPTION</u>
	<u>COUNT FOR ACTION</u>			
<u>MOVE UP</u>	2/4	4/4	6/8	Described for M: W dance counterpart. M step L diag fwd L; M step R across in front of L; step L diag bkwd L; step R beside L.
<u>"SIDE STEP"</u> (2 meas)	1	1	1	
	2	3	4	
	1	1	1	
	2	3	4	
<u>MOVE DOWN</u>				Same movement as MOVE UP, but reversing ftwk and direction.
<u>PAS DE BASQUE</u>	2/4		6/8	Leap onto R, knee and toe turned out; step on ball of L ft beside R with L heel to R instep and L toe turned out; step on R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out. Step alternates.
	1		1	
	&		3	
	2		4	
<u>SET (2 meas)</u>				Pas de Basque R and L. Whenever someone sets to you, you set also.
<u>SKIP CHANGE</u>	2/4		6/8	Hop on L lifting R fwd with toe pointing down, knee turned out; step fwd on R; step L close behind R, L instep close to R heel; step fwd on R. Step alternates.
<u>OF STEP</u>	&		6	
	1		1	
	&		3	
	2		4	

SCOTTISH GLOSSARY (Continued)

<u>SLIP STEP</u>	2/4	6/8	Usually danced in a circle.
(Slide)	1	1	Step sdwd L to L, heels raised and toes turned out;
(2 per meas)	ah	3	step R close to L, heels meeting and toes still turned out;
	2, ah	4, 6	repeat above action. Movement should be light and easy, with no shuffling noise. May also begin R to R.

<u>STRATHSPEY STEP</u>	4/4		
<u>"TRAVELLING"</u>	1		Keeping ft close to floor, step fwd on ball of R;
	2		step L close behind R, L instep to R heel;
	3		keeping ft close to floor, step fwd R, bending R knee slightly;
	4		hop R, bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Next step begins L.

<u>STRATHSPEY</u>	4/4		
<u>SETTING STEP</u>	1		Step R sdwd R, knee and toe turned out;
(2 meas)	2		step L close behind R, L instep to R heel;
	3		step R sdwd R again;
	4		hop on R bringing L up behind R ankle, L knee turned out and toe pointing down. Repeat action beginning L sdwd L. A complete Setting Step moves to R, then L.

III. STEP PATTERNS

ADVANCE AND RETIRE: Care must be taken to cover the same distance in going bkwd as in going fwd. There is a tendency to shorten the step in moving bkwd. Join nearest hands at shldr level, elbows bent downwards. All begin with R ft and dance fwd and bkwd the required number of steps.

ALLEMANDE (4 cpls): Led by first cpl, followed by cpls 4,3,2 in that order.

Phrasing for cpl #1:

1st bar - out to W side of dance	5th bar - dance down and finish facing W side
2nd bar - turn L and start moving across dance	6th bar - dance twd ctr, finish facing ptr
3rd bar - continue moving across dance	7th and 8th bars - release hands and dance bkwd to own side lines.
4th bar - dance down M side	

SCOTTISH GLOSSARY (Continued)

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at sides. Look at ptr.

W take a tiny step sdwd (or fwd) on R ft, bringing the toe of the L close to the heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos taking wt on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight, and wrist bent fwd a little.

CAST OFF or CAST DOWN: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as CAST OFF) back to place, except that M turn CW and W CCW to dance up behind own lind.

CORNERS: The two dancers that the active cpl faces when back to back with ptr in the ctr, M facing W's line, W facing M's line. 1st corner is to your R, and 2nd corner is to your L.

HANDS ACROSS "WHEEL" "STAR": Join indicated hand with opp person at shldr level, elbows slightly bent, and move as directed.

HANDS ROUND AND BACK: Cpls join nearest hands, forming a circle, hands at shldr level and elbows practically straight.

- (a) In Reel time, all begin with L ft and dance eight Slip steps round to L. Change direction on 8th step and dance eight Slip steps round to R, finishing in own places.
- (b) In Strathspey time, all begin with R ft and dance round CW four progressive Strathspey steps. Turn at end of 4th step and dance back to own places.

Note: Hands are held without break throughout the movement.

LADIES CHAIN: (8 meas.) A pattern for two cpls facing each other with W on M's R.

Meas

- 1-2 W cross over, giving R hands in passing, M loop 1/2 CCW, dancing into ptr's place.
- 3-4 M turn opp W with L hand 1/2 CCW.
- 5-8 Repeat meas 1-4 back to place.

LONGWAYS FORMATION: Designated number of cpls in two lines, a line of M facing a line of W, ptrs facing, M's L shldr twd music or head of line. Cpls are numbered, with cpl 1 at head of line.

PROMENADE POS: Ptrs side by side facing in same direction, W to R of M. Hands joined in front: M's R with W's R, M's L with W's L. M's R arm above W's L arm unless otherwise specified in dance description.



SCOTTISH GLOSSARY (Continued)

POLITE TURN (long turn): The turn made by the dancers moving CW at the end of a movement such as a Rights and Lefts pattern. On the last ct, those passing on the inside of the set must turn CCW into their own L arm to face ctr.

REEL OF FOUR: (8 meas). Danced by four persons, two standing back to back in ctr facing twd other two, who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shldrs with facing dancer.	Pass R shldrs with facing dancer.
2	Curve to turn 1/2 CW and face in opp direction.	Pass L shldrs in ctr.
3	Pass R shldrs with next dancer.	Pass R shldrs with next dancer.
4	Pass L shldrs in ctr.	Curve to turn 1/2 CCW and face in opp direction.
5-8	Repeat meas 1-4 back to original place.	Repeat meas 1-4 back to original place.

REEL OF THREE: (8 meas). A dance figure for three people in a line. All three people are active and describe on the floor a pattern of a Figure of 8, consisting of two loops, one loop made CW and the other CCW. All three dancers go around the Figure of 8 in the same direction as in "follow the leader."

RIGHTS AND LEFTS: (8 meas) Usually danced as a small Grand R and L for two cpls, done in a floor pattern similar to a square, two steps for each side.

<u>Meas</u>	
1-2	Give R hand to person across the dance and change places.
3-4	Give L to next person and change places; two M on W 's side of the dance and two W on M's side.
5-8	Repeat action of meas 1-4. On meas 8, two dancers make "polite" turn.

WRONG SIDE: M on W's side of the dance, W on M's side.

The above information is taken from "Steps and Styling" published by the Folk Dance Federation of California, 1977.

NOTE: In the Scottish dance diagrams men are represented by a circle; women are represented by a square.

COME UNDER MY PLAIDIE  
(Scotland)

Made available to the Society by Miss Jenny MacLachlan, by whom collected.

Record: The Border Country Dance Band, Fellside FE 007. 6/8 meter.

Formation: Progressive round the room dance. The dancers stand in fours, all round the room, each M having his ptr on his R side, and another cpl opp, everyone dancing at the same time.

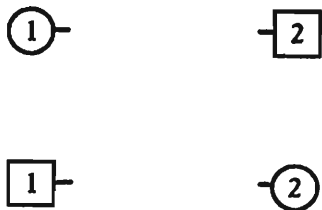
Steps: Skip Change of Step

Bars

Pattern

- 1-4 All turn opp ptr with R hands. (Figure 1.)  
 5-8 All turn own ptr with L hands to finish in promenade hold facing CCW, M on inside, W on outside.  
 9-16 Both cpls promenade once round to orig places. (Figure 2.)  
 17-24 Ladies chain.  
 25-28 All joining near hand with ptr, advance and retire.  
 29-32 All advance three Skip Change of Step, passing opp ptr with R shldr, then retire with one Skip Change of Step.

Repeat having passed a cpl.



Starting positions  
Fig. 1

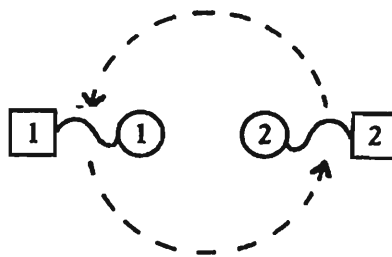


Fig. 2

Presented by Joseph Wallin

CUMBERLAND REEL  
(Scotland)

The "Cumberland" is mentioned as a Country Dance early in the 19th century.

Record: My Scotland, Capitol T 10014, Side B/2.

Formation: Longways set of four cpls.

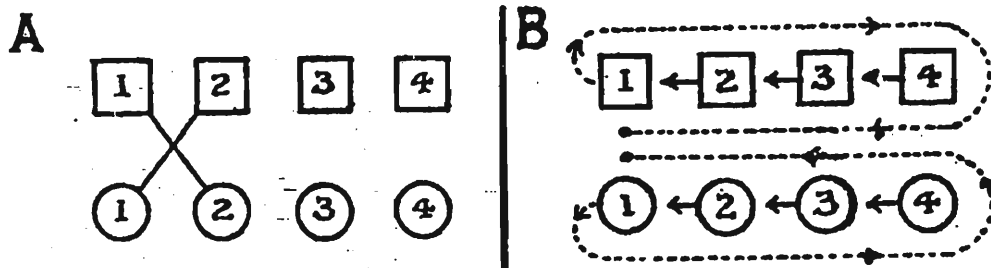
Steps: Skip Change of Step.

Bars

Pattern

- 1-4 1st and 2nd cpls give R hands to one another and dance round. "Four hands across." (Figure A.)  
 5-8 Turn, and giving L hands, dance back to places.  
 9-12 1st cpl lead down the middle,  
 13-16 And up again.  
 17-28 1st W casts off, turning to the R behind the W, while 1st M casts off, turning to the L behind the M, the other M and W following (Figure B) for six steps, then lead up the middle to places for six steps. On sixth step 1st cpl turn to face down. All other cpls join hands with ptrs to make arch.  
 29-32 1st cpl dance down the middle under their arms.

On last bar all drop hands and step back. The 1st cpl remain at the bottom of the dance, and the 2nd cpl repeat the figure.



Presented by Joseph Wallin

THE DHOON  
(Scotland)

The Dhoon is a sandy bay near Kirkcudbright much loved by children. The dance was devised by Jessie Hamilton, 1981.

Record: The Border Country Dance Band, FE 007. 6/8 meter.

Formation: Longways set of four cpls.

Steps: Skip Change of Step; Slip Step.

Bars

Pattern

- 1-4 Joining hands on the sides, all dance four small Slip Steps to the R and four small Slip Steps back to place (Figure 1).
  - 5-8 All turn ptr with R hand.
  - 9-12 Joining hands on the sides, all dance four small Slip Steps to the L and four small Slip Steps back to place.
  - 13-16 All turn ptr with L hand.
  - 17-18 1st cpl cast off one place, meet in the middle of the set with nearer hands joined, facing up.
  - 19-20 1st cpl dance up to the top.
  - 21-24 1st cpl cast to the bottom of the set (standing cpls joining hands on the side lines, step up on bars 23-24). (Figure 2.)
  - 25-32 All circle round and back.
- Repeat with a new top cpl.

Fig. 1  
Bars 1-2

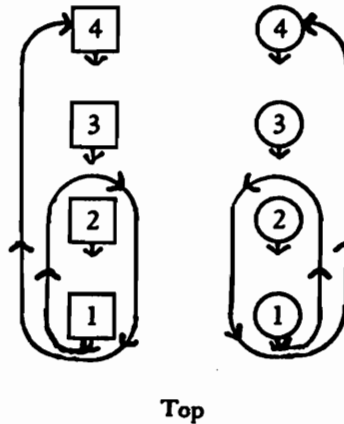
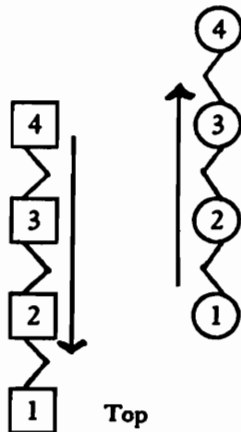


Fig. 2  
Bars 17-24

Presented by Joseph Wallin

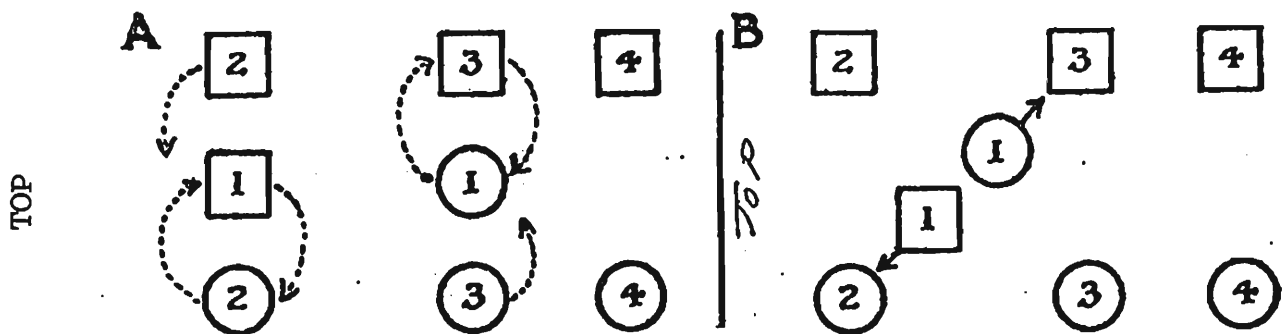
FIGHT ABOUT THE FIRESIDE  
(Scotland)

Included in Gow's "Five Favourite Country Dances, 1822."

Record: Tacsound TAC 001 Side B/4 . 2/4 meter.

Formation: Longways set of four cpls.

Steps: Skip Change of Step; Set; Pas de Basque.

BarsPattern

- 1-4 1st cpl lead down the middle, 2nd cpl move up,  
 5-8 And up again to pos as in Figure A.  
 9-16 Reels of three across the dance passing R shldrs, to begin,  
 the 1st W dancing with the 2nd cpl and the 1st M dancing  
 with the 3rd cpl, and finishing facing corners (Figure B).

Set to and turn corners, that is

- 17-20 1st W sets to and turns 2nd M, while 1st M sets to and  
 turns 3rd W.

Set to and turn 2nd corners, that is

- 21-24 1st W sets to and turns 3rd M, while 1st M sets to and  
 turns 2nd W.

- 25-28 1st cpl set to each other twice (across the dance).

- 29-32 1st cpl, using Pas de Basque step, turn to own sides  
 1/2 turn.

Repeat, having passed a cpl.

Presented by Joseph Wallin

THE ELEVENTH OF JUNE  
(Scotland)

This is a 32-bar strathspey for two cpls. It was choreographed by Joseph Wallin in honor of the birth of his son.

Record: Bobby Brown - The Island Fling. BRG 001. 4/4 meter.

Formation: Longways four cpl set.

Steps: Strathspey Traveling and Setting Steps.

Bars

Pattern

- 1-8 1st cpl dance a Figure of Eight around the 2nd cpl. Start by casting off (Figures 1 and 2) and finish in 2nd cpl's place, on own side. On bar 5 the 2nd cpl start a 1/2 Figure of Eight around 1st cpl's place and finish back to back between 1st cpl, facing own side (Figures 2 and 3).
- 9-16 1st and 2nd cpls do a Reel of Four across the dance, finishing in orig pos. The W dance around each other on bar 16 (Figure 4).
- 17-18 1st M and 2nd W make a wide 1/2 turn with R hand to change places but retain hand hold (Figure 5).
- 19-20 1st and 2nd cpls four hands across half way (Figure 6).
- 21-22 1st W and 2nd M make a wide 1/2 turn with R hand to change places but retain hand hold (Figure 7).
- 23-24 1st and 2nd cpls four hands across half way (Figure 8). Finish with 1st cpl in 2nd place, on the wrong sides, facing up and 2nd cpl in 1st place, on the wrong sides, facing down (Figure 9).
- 25-30 3/4 Rights and Lefts with 1st and 2nd M giving R hands to start and 1st and 2nd W giving R hands to start. Finish with 1st cpl in 2nd place and 2nd cpl in 1st place.
- 31-32 All set.

Repeat having passed a cpl.

Presented by Joseph Wallin

ELEVENTH OF JUNE (Continued)

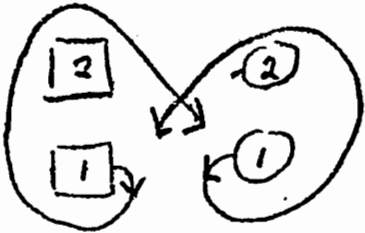
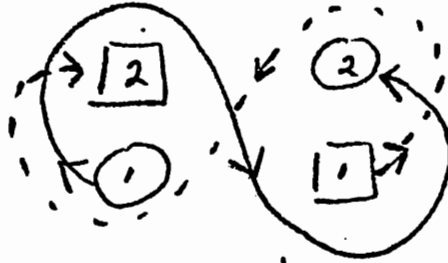
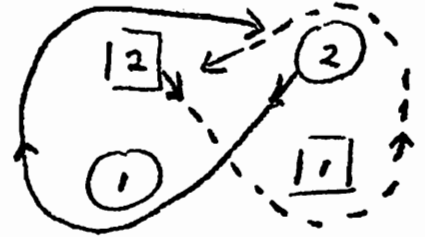


FIG. 1  
BARS 1-4



BARS 5-8 - 1<sup>st</sup> COUPLE



BARS 5-8 - 2<sup>nd</sup> COUPLE

FIG. 2



FIG. 3

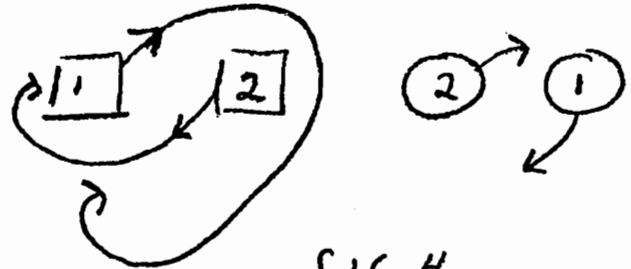


FIG. 4

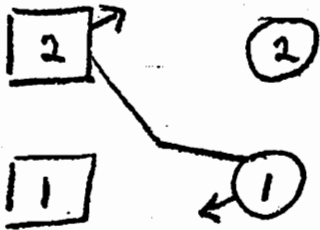


FIG. 5

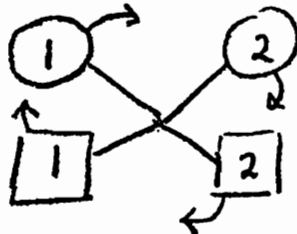


FIG. 6

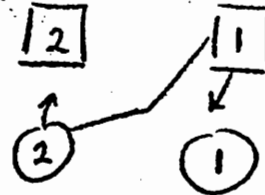


FIG. 7

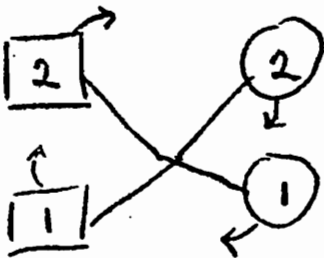


FIG. 8

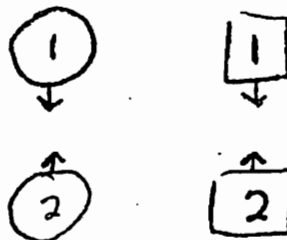


FIG. 9

JENNY'S BAWBEE  
(Scotland)

A Strathspey found in "A Companion to the Ballroom," published in 1816.

Record: "Step We Gaily," Jimmy Shand, Parlophone EMI-PCS 3007.

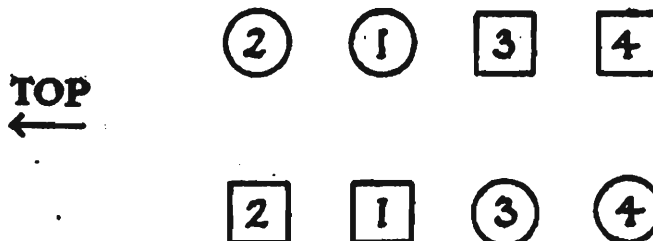
Formation: Longways set of four cpls.

Steps: Strathspey Step; Setting Step.

Allemande: (8 bars) Danced by two cpls, 1st cpl followed closely by 2nd cpl for first four meas. Cpls in varsouvienne pos, M hands raised from normal handshake hold so that W L on bottom and W R on outside.

Bars

- 1 Dance diag fwd R.
- 2 Turn 1/4 CCW to face M side of the dance and move twd ctr.
- 3 Dance across the dance and turn 1/4 CCW to face down.
- 4 Dance a long step down on the M side.
- 5 Both cpls turn 1/4 CCW into ctr to form a line facing W side.
- 6 Dance twd ctr while W turns 1/2 CCW under M R arm to face ptr, both hands still joined.
- 7-8 Release hands and dance bkwd into own place.



Bars

Pattern

- 1-2 1st and 2nd cpls set, then dance.
- 3-4 Half R and L.
- 5-6 Set again (see Figure) then dance.
- 7-8 Half R and L to places.
- 9-16 1st cpl lead down the middle and up again.
- 17-24 1st and 2nd cpls Allemande.

Repeat, having passed a cpl.

Presented by Joseph Wallin



A JIG FOR MRS. DUNN  
(Scotland)

Composed by the children from Mrs. Norah Dunn's children's class when she left the Helensburgh district.

Record: Bobby Brown - The Island Fling.  
BRG 001. 6/8 meter.

Formation: Longways set of four cpls.

Steps: Skip Change of Step

Bars

Pattern

1-8 1st cpl dance a figure of eight round the 2nd cpl, 1st W passing in front of her ptr each time.

9-16 1st cpl lead down the middle and up again.

17-24 1st and 2nd cpls promenade for six steps, then 1st cpl casts off one place while the 2nd cpl continues dancing up to top place.

25-32 2nd and 1st cpls four hands round and back.

Repeat having passed a cpl.

Presented by Joseph Wallin

MASTER STEPHEN'S REEL  
(Scotland)

This 32-bar reel was choreographed by Joseph Wallin in honor of the birth of his son.

Record: Bobby Brown - The Island Fling, BRG 001. 2/4 meter.

Formation: Longways four cpl set.

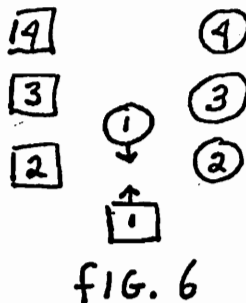
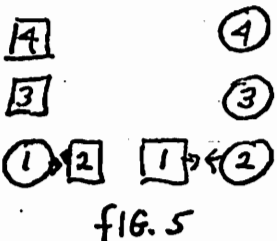
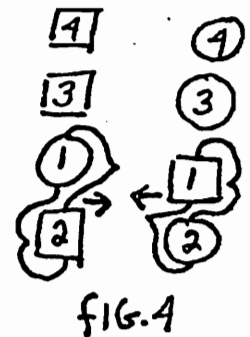
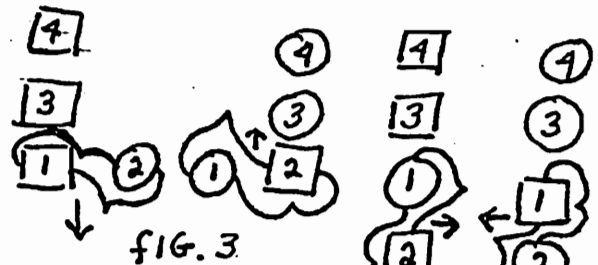
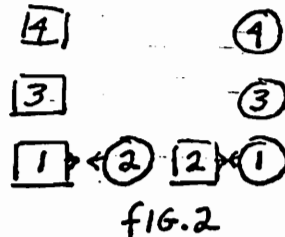
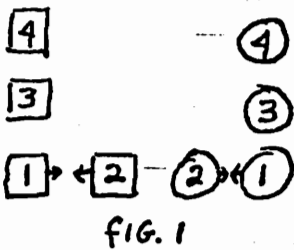
Steps: Skip Change of Step throughout.

Bars

Pattern

- 1-6 First six bars of Rondel. (See Silver Tassie.)
- 7-8 1st and 2nd M turn by the R, 3/4 of a turn, as 1st and 2nd W turn by the L, 3/4 of a turn, to finish with the 2nd cpl standing back to back with their ptr between 1st cpl. (Figure 1.)
- 9-16 1st and 2nd cpl Reel of Four across the dance and finish with 2nd M facing 1st W and 2nd W facing 1st M. (Figure 2.)
- 17-20 1st W and 2nd M turn by the R once around for three bars. On 4th bar M turns W into Allemande pos, facing the top of the set. 1st M and 2nd W do the same but make 1-1/2 turns and finish facing the bottom of the set. (Finish as in Figure 3.)
- 21-24 Dance to opp side of the set for three bars, and end facing across the set (Figure 4). M turn the W under on bar 24 to finish in a line across with 1st M just outside the set on W's side. (Finish as in Figure 5.)
- 25-30 1st M turns 2nd W with the R hand 1-1/2 times while 1st W turns 2nd M with the R hand two times. They finish the figure with 1st M in the ctr of the set below 2nd cpl facing up and 1st W in the ctr of the set above 2nd cpl facing down. (Figure 6.)
- 31-32 1st cpl turns by the L 3/4 of a turn to finish one place down; 2nd cpl moves up.

Repeat dance from new pos.



Presented by Joseph Wallin

MUIRLAND WILLIE  
(Scotland)

Collected from an old manuscript.

Record: Tacsound TAC 002, Side B/2. 6/8 meter.

Formation: Longways set of four cpls.

Steps: Skip Change of Step; Set.

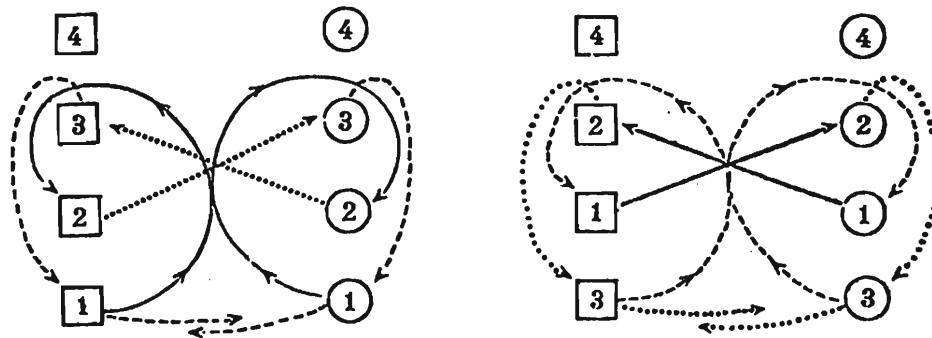
Pousette: (8 Bars) Join both hands at shldr height. Beginning M L, W R, cpls 1 and 2 dance Pousette to change places with eight Pas de basque steps. Cpl 1 move down on M side of the dance, and cpl 2 move up on W side.

Bars

- 1 Take a step away from the ctr (M 1 pulling ptr as he dances bkwd, and M 2 pushing ptr as he dances fwd).
- 2 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 3 Take one step, cpl 1 moving down and cpl 2 moving up.
- 4 Ptrs turn 1/4 CW so that M have their backs to W side of the dance.
- 5 Take a step into the ctr.
- 6 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 7-8 Release hands, and all dance individually two steps bkwd to place.

Figure 1.

Figure 2.



Top

MUIRLAND WILLIE (Continued)

<u>Bars</u>	<u>Pattern</u>
1-4	1st cpl dance down the middle, cross over and cast up into 2nd place. 2nd cpl set and giving R hands, cross over to finish in 3rd place. 3rd cpl cast up to top and cross over, giving R hand in passing. (All are now on wrong side of dance.) Figure 1.
5-8	All three cpls set and turn with both hands to own side of dance.
9-12	1st cpl set and giving R hands, cross over to 3rd place. 2nd cpl cast up to top and cross over, giving R hand in passing. 3rd cpl dance down the middle, cross over and cast up into 2nd place. (All are now on wrong side of dance.) Figure 2.
13-16	All three cpls set and turn with both hands to own side of dance.
17-24	1st cpl lead up to top, set to each other twice. 2nd and 3rd cpls move down.
25-32	1st and 2nd cpls poussette.  Repeat, having passed a cpl.

Presented by Joseph Wallin

THE ROTARY  
(Scotland)

Dance devised by Joseph Wallin.

Record: Border Country Dance Band, Fellside FE 007. 4/4 meter.

Formation: In a circle, facing ptrs, M on the inside.

Steps: Strathspey Traveling Step

Bars

Pattern

1-4 Turn ptr with both hands.

5-8 Advance and retire with person diag to L.

9-12 Back to back with ptr.

13-16 Advance and retire with person diag to R.

17-20 Turn ptr with R hand.

21-24 Turn person diag to the L with the L hand.

25-28 Turn ptr with the R hand.

29-32 M dance CCW and W CW, passing four people. (Ptr is the first person passed.)

Repeat the dance with a new ptr (the fifth person met is your new ptr).

Presented by Joseph Wallin

THE ROTHESAY RANT  
(Scotland)

This 32-bar jig was devised by Anna Holden of the Royal Scottish Country Dance Society. It was published in a collection by the Birmingham (England) Branch in celebration of the Society's 1973 jubilee.

Record: Tacsound TAC 002. Side B/5. 6/8 meter.

Formation: Four cpls in a square. Head cpls either face or have their backs to the head of the hall.

Steps: Skip Change of Step; Set.

BarsPattern

- 1-4 Giving R hand to ptr, change places with two Skip Change of Step. Retain hold and give L hand to the next person so that all are joined in a circle, W facing in, M facing out, to set R and L.
- 5-8 Dropping R hands, change places with person on L hand to join in circle again, M facing in and W facing out. Set R and L, W turning by the R to face the ctr on bar 8 and forming square set.
- 9-12 1st cpl with 3rd cpl, half Ladies' Chain.
- 13-16 1st cpl with 3rd cpl, half R and L.
- 17-24 Similarly, 2nd and 4th cpls dance half Ladies' Chain, followed by half R and L.
- 25-32 Eight hands round and back again.

Repeat from new pos.

Note: Half Ladies' Chain started each time from the sides of the set, as in bar 9.

Presented by Joseph Wallin

THE SILVER TASSIE  
(Scotland)

"Go, fetch to me a pint o'wine,  
And fill it in a silver tassie,  
That I may drink before I go  
A service to my bonnie lassie!" R. Burns

This Strathspey was created by John Drewry in the mid-1960s.

Record: McBain's Scottish Country Dance Band - Rediffusion  
ZS 147. 4/4 meter.  
Tune: Lady Charlotte Campbell

Formation: Longways set of four cpls.

Steps: Strathspey; Set.

Bars

Pattern

- 1-4 1st, 2nd, and 3rd cpls cross the dance giving R hands, then set on the sides joining nearer hands.  
5-8 They cross back to own sides, and set again.  
9-16 1st cpl dance a Figure of Eight round 2nd cpl, who stand still. 1st cpl dance down between 2nd cpl, crossing over to begin the figure.

3rd cpl also dance a Figure of Eight round 2nd cpl, beginning by casting up to top place, and then dancing down crossing over.

- 17-24 1st cpl, followed by 2nd and 3rd cpls, lead down the dance for four steps. 1st cpl turn and lead up the dance while 2nd and 3rd cpls divide to let 1st cpls through. 2nd cpl meet and lead up between 3rd cpl, who then meet and lead up last.

At the end of the figure, 1st cpl turn to face down with nearer hands joined, 2nd cpl stay together facing up with nearer hands joined, and 3rd cpl dance out to places.

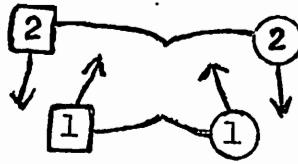
- 25-32 1st and 2nd cpls change places by dancing the "Rondel."  
(The name was given to it by Miss J. C. Milligan.)

This is a new progression, which is danced as follows:

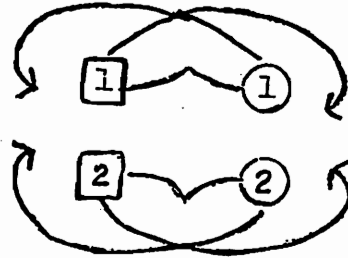
- 25 1st cpl dance down under the arch made by 2nd cpl, who dance up.

THE SILVER TASSIE (Continued)

- 26-27 The W cross in front of the M, then all cast (1st cpl up, 2nd off) to meet the other W or M on wrong sides and join nearer hands.



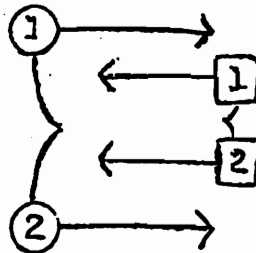
Bar 25



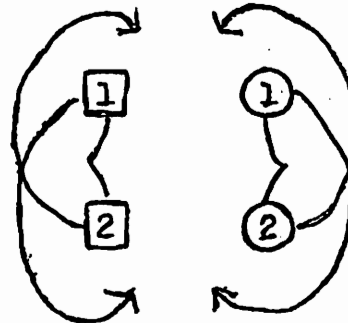
Bars 26-27

- 28 All cross to own sides, the W passing under the arch made by the M.

- 29-30 1st cpl cross in front of 2nd cpl, then all cast to meet ptrs in the same pos as at the beginning of Bar 25, and join nearer hands.



Bar 28



Bars 29-30

- 31-32 1st cpl again pass under the arch made by 2nd cpl, and all dance out to the sides, having changed places.

Repeat, having passed a cpl.

Presented by Joseph Wallin



THE TWINBAIRN'S REEL  
(Scotland)

This dance was originally devised several years ago for Chloe and Zoe Barclay of Aberdeen. It is printed here with a new ending.

Record: McBain's Scottish Country Dance Band,  
Rediffusion ZS 147.

Formation: Longways set for four cpls.

Steps: Skip Change of Step; Set.

Bars

Pattern

- 1-2 1st and 2nd W, joining nearer hands, advance to finish just in front of their ptrs (two Skip Change of Step).
- 3-4 1st and 2nd cpls set to ptrs. At the end of the setting, the W turn twd one another to face twd their own side.
- 5-8 1st and 2nd W dance across to their own side, then, dividing away from one another, they recross the dance, passing on either side of their ptrs to finish in ptrs' places.
- Meanwhile, 1st and 2nd M, following their ptr, cross the dance, go just beyond the side line, then, dividing away from one another, they dance into their ptrs' places.
- 9-16 1st and 2nd cpls repeat bars 1-8 with the W starting from the M's side and all finish in orig places.
- 17-20 1st M and 2nd W turn by the R hand.
- 21-24 1st W and 2nd M turn by the R hand. At the end, 1st W stays facing down and 2nd M stays facing up.
- 25-26 1st M, followed by 2nd M, dances up slightly, then across the dance and the two M join nearer hands facing down.
- Meanwhile, 2nd W, followed by 1st W, dances down slightly, then across the dance, and the W join nearer hands facing up.
- 27-30 1st and 2nd cpls set, then change places with ptrs, giving R hands, and stay facing twd own sides.
- 31-32 1st and 2nd cpls dance round CW to own sides and new places.
- Repeat, having passed a cpl.

Presented by Joseph Wallin

ORA  
(Serbia)

Martin Koenig saw this danced in the village of Halovo, East Serbia, Yugoslavia in 1967.

Pronunciation: AW-ruh

Record: Balkan Arts 704. 2/4 meter.

Formation: Long lines or short lines, belt hold, left arm over, right arm under.

Note: This village, as so many others in the area of Zajecar, the largest town of the area, is inhabited by Vlachs, a Romanian ethnic minority group who settled here many years ago. Situated on the Bulgarian border, and near Romania, there has been much exchange between people living on both sides of the border, and the border itself has changed many times. The dances done in this village are characterized by small steps, high energy and lots of stamping. Other dances from this village are Juta, Dansa, Todorka, Patrousha and Poloska.

Meas   Ct

I.

1	1	Facing ctr and moving R, step sdwd R on R ft.
	2	Step on L ft beside R ft.
2	1-2	Repeat meas 1.
3	1	Step sdwd R on R ft.
	2	Slight "chukche" on R ft.
4	1	Step diag fwd R on L ft.
	2	Slight "chukche" on L ft, free R ft lifts slightly from ground.
5	1	Step straight bkwd onto R ft.
	2	Slight "chukche" on R ft, free L ft lifts slightly from ground.
6-7		Repeat pattern of meas 1-2 with opp ftwk and direction.
8	1	Step sdwd L on L ft.
	2	Slight "chukche" on L ft as free R ft is lifted slightly up and behind R ankle.

II.

1	1	Facing ctr, step sdwd R on R ft.
	2	Step on L ft beside R ft.
2	1	Step slightly sdwd R on R ft.
	2	Lift L next to R.
3	1	"Chukche" in place on R ft.
	&	Step on L ft in place.
	2	Accented step on R ft in place.
4	1	Step on L ft in place.
	2	"Chukche" in place on L ft.

ORA (Continued)III.

- Keep knees and ft very close together.
- |     |   |                             |
|-----|---|-----------------------------|
| 1   | 1 | Small leap R on R ft.       |
|     | 2 | Small leap L on L ft.       |
| 2   | 1 | Small leap R on R ft.       |
|     | 2 | Lift L ft next to R ft.     |
| 3-4 |   | Repeat Figure II, meas 3-4. |

NOTE: The stamp (ct &) at the beginning of the following Figures occurs at the end of the preceding meas.

IV.

- |     |   |   |
|-----|---|---|
|     | & | Stamp R ft in place.  |
| 1   | 1 | Step on R ft in place.                                      |
|     | & | Stamp L ft in place.  |
|     | 2 | Step on L ft in place.                                      |
|     | & | Stamp R ft in place   |
| 2   | 1 | Step on R ft in place.                                      |
|     | 2 | "Chukche" in place on R ft, free L ft is lifted, knee bent. |
| 3-4 |   | Repeat Figure II, meas 3-4.                                 |

V.

- |   |   |   |
|---|---|---|
| 1 |   | Repeat Figure IV, meas 1.                                   |
| 2 | 1 | Step on R ft in place.                                      |
|   | & | Touch/step on L ft (ball of ft) in place.                   |
|   | 2 | Step on R ft in place.                                      |
|   | & | Stamp L ft in place.  |
| 3 | 1 | Step on L ft in place.                                      |
|   | & | Stamp R ft in place.  |
|   | 2 | Step on R ft in place.                                      |
|   | & | Stamp L ft in place.  |
| 4 | 1 | Step on L ft in place.                                      |
|   | 2 | "Chukche" in place on L ft, free R ft is lifted, knee bent. |

VI.

- |     |   |   |
|-----|---|---|
| 1-2 |   | Repeat Figure V, meas 1-2.                                  |
| 3   | 1 | Step on L ft coming slightly fwd.                           |
|     | 2 | Accented step/bend on R ft coming slightly fwd.             |
| 4   | 1 | Step on L ft coming slightly fwd.                           |
|     | 2 | "Chukche" in place on L ft, free R ft is lifted, knee bent. |

VII.

- |     |   |   |
|-----|---|---|
| 1-2 |   | Repeat Fig V, meas 1-2                    |
|     | & | Stamp L ft in place.                      |
| 3   | 1 | Step slightly fwd on L ft.                |
|     | 2 | Chug fwd on both ft, knees slightly bent. |
| 4   | 1 | Chug bkwd on both ft, knees straight.     |
|     | 2 | Hold.                                     |

ORA (Continued)

- VIII.
- 1-2 Repeat Figure IV, meas 1, twice.
- 3 1 Step on R ft in place.  
 & Touch/step on L ft (ball of ft) in place.  
 2 Step on R ft in place.  
 & Stamp L ft in place.
- 4 1 Step on L ft in place.  
 2 "Chukche" in place on L ft, free R ft is lifted,  
 knee bent.  
 & Stamp R ft in place.
- 5 1 Step on R ft in place.  
 & Touch/step on L ft (ball of ft) in place.  
 2 Step on R ft in place.  
 & Stamp L ft in place.
- 6 1 Step on L ft diag fwd to L.  
 2 Stamp R ft beside L, knees bent, coming fwd slightly.
- 7 1 Step on R ft diag fwd to R.  
 2 Stamp L ft beside R, knees bent.
- 8 1 Step on L ft diag fwd to L.  
 2 "Chukche" in place on L ft, free R ft is lifted,  
 knee bent.  
 When repeating, move bkwd with stamping steps.

- IX.
- 1-5 Repeat Figure VIII, meas 1-5.
- 6 1 Step on L ft in place.  
 2 Accented step/bend on R ft in place.
- 7 1 Step on L ft coming slightly fwd.  
 2 Accented step/bend on R ft coming slightly fwd.
- 8 1 Step on L ft coming slightly fwd.  
 2 "Chukche" in place on L ft, free R ft is lifted,  
 knee bent.

NOTE: Figures I, II, III and VI are interchangeable and can be danced by adjacent dancers comfortably.

Presented by Martin Koenig

BRŪSNI TSŪRVUL  
(Bulgaria)

Martin Koenig saw this danced in the villages of Kalipetrovo and Ajdemir.

Pronunciation: BRUHS-neet-sur-VOOL

Record: Balkan Arts 712 "Folk Dances of Dobrudzha, Bulgaria."

Rhythm: 7/16 notated as follows: o o o o o o o  
1 & 2 & 3 & ah  
counted here as 1 3 & ah  
as those are the counts on which steps are taken.

Formation: Long line; either front basket or belt hold,  
L arm over R.

Meas Ct

Pattern

Introduction. Leader begins with any musical phrase.

FIGURE I (Kalipetrovo)

1	1	Step diag bkwd to R on R ft.
	3	Step L ft beside, or slightly behind, R.
2	1	Step sdwd to R on R ft.
	3	Lift L ft in front of R.
3	1	Step on L across in front of R.
	3	Stamp R ft beside and slightly behind L ft.

FIGURE II (Kalipetrovo)

1	1-3	Repeat Fig I, meas 1.
	ah	Stamp R ft beside L.
2	1	Step on R ft slightly to R.
	3	Step fwd on L ft.
	ah	Step fwd on R ft.
3	1	Step fwd on L ft.
	3	Stamp R, no wt, beside L.

FIGURE III (Ajdemir)

1	1-3-ah	Repeat Fig II, meas 1.
2	1	Step on R in place.
	3	Chukche on R, raising L leg, knee bent, in preparation for next step.
	ah	Stamp L, no wt, beside R.
3	1	Step on L, moving fwd.
	3	Stamp R, no wt, beside L.

Presented by Martin Koenig

## WHERE DO YOU FIT INTO SQUARE DANCING AT FOLK DANCE CAMP?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's class in Advanced Squares at 10:20 a.m. As a result we are providing a list of the 28 basic square dance movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do squares with Jerry in the evening from 7:30 to 8:25 when the level will be intermediate, and from 8:35 to 9:30 for recreational easier squares.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to advanced.

Do-sa-do	All around and see-saw
Swing	Separate around 1, 2, 3, 4
Promenade	California twirl
Do-paso	Dive through
Star rt, left, Star promenade	Cross trail
Divide the ring	Wheel around
Grand right and left	Box the gnat, Box the flea
Weave the ring	Allemand thar, Shoot the star
Arm turns	Roll away with a half sashay
Allemande left and right	(Whirlaway)
Pass through	Alamo style
Right and left through	Square through
Ladies chain (two) (four) (3/4)	Star through
Circle to a line	Grand square
Bend the line	

FOLK DANCE CAMP

DAILY SCHEDULE --- MONDAY, TUESDAY, THURSDAY, FRIDAY

7:00 - 9:00	Breakfast
7:40 - 7:55	Warm-up exercises - Quad Dining Hall (Mon. thru Sat.)
8:00 - 8:55	Classes
9:05 - 10:00	Classes
10:00 - 10:15	Coffee Break (in front of Anderson, inside Quad Dining Hall, and at Long Theatre)
10:20 - 11:15	Classes
11:25 - 12:20	Classes
11:30 - 1:00	Lunch
1:30 - 2:30	Assembly - Long Theatre
3:00 - 3:55	Classes, Costume Work, Workshops
4:00 - 4:55	Classes, Costume Work, Workshops
4:30 - 6:15	Dinner
6:00	Castanets - Grace Nicholes (Covell Lodge)
6:30 - 7:20	Lawn Party - Walter Grothe (Dining Hall Lawn)
7:30 - 8:25	Classes
8:35 - 9:30	Classes
9:40	"Once Over Lightly" - Quad Dining Hall
11:25	After Party at Anderson Coffee House

1ST WEEK - 1983

MONDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:55	DZIEWANOWSKA Surok (cpl) Ciardaš Spiski (cpl)	KOENIG Nestinarski Horo (np) Zonaradikos (np) Sborinka (np) Juta, Pt. 1 (np)	EDEN Anava'i (np) Shiri Li Kineret (np) Stav Lavan (cpl)	
9:05- 10:00	CZOMPO Dudálás és Ugrós (cpl) Palóc páros (cpl)	MOREAU Dujni Ranke (np) Tervelska Tropanka(np)	WALLIN The Twinbairn's Reel (cpl) Rothesay Rant (cpl)	
10:20- 11:15	TAYLOR Vira Da Nazaré (cpl) Jota Mallorquina (cpl)	KILIÇ Reyhan (np) Basic Steps & Styling for Turkish Dance		HELT Advanced Square Dance Workshop
11:25- 12:20	MOREAU Dujni Ranke (np) Tervelska Tropanka(np)	DZIEWANOWSKA Surok (cpl) Ciardaš Spiski (cpl)	O'CONNOR Folk Singing	GAULTS 101
1:30	ASSEMBLY - LONG THEATRE			
3:00	KNOX  Rounds	↓ WERNER BASEMENT ↓ Costume Information and Construction 3:00 - 4:45	ELEMENTARY SCHOOL DANCE Wallin	
		↓ GOLD ROOM ↓ O'CONNOR Folk Singing with Guest Leaders		
4:00		↓ LONG THEATRE ↓		
7:30- 8:25	WALLIN The Twinbairn's Reel (cpl) Rothesay Rant (cpl)	KOENIG Nestinarsko Horo (np) Zonaradikos (np) Sborinka (np) Juta, Pt. I (np)	KILIÇ Reyhan (np) Basic Steps & Styling for Turkish Dance	HELT Intermediate Squares
8:35 9:30	EDEN Anava'i (np) Shiri Li Kineret (np) Stav Lavan (cpl)	CZOMPO Dudálás és Ugrós (cpl) Palóc páros (cpl)	TAYLOR Vira Da Nazaré (cpl) Jota Mallorquina(cpl)	HELT Recreational Squares
9:40	ONCE OVER LIGHTLY - Quad Dining Hall			

1ST WEEK

MONDAY 7/25/83



TUESDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:55	DZIEWANOWSKA Free-Style Oberek (cpl)	KOENIG Juta, Pt. II (np) Opas (np)	EDEN Kisme Shaul (np) Shalom Lavo Shabat(np) Tsur Chassidi (np)	
9:05- 10:00	CZOMPO Csendes Csárdás (cpl) Forgó Csárdás (cpl)	MOREAU (np) Kotlenska Râčenica Kucinata (np)	WALLIN (cpl) The Eleventh of June Fight About the Fireside (cpl)	
10:20- 11:15	TAYLOR Sardana (np)	KILIÇ Kiliç Dansi (np)		HELT Advanced Square Dance Workshop
11:25 12:20	MOREAU (np) Kotlenska Râčenica Kucinata (np)	DZIEWANOWSKA Free-Style Oberek (cpl)	O'CONNOR Folk Singing	GAULTS 101
1:30	ASSEMBLY - LONG THEATRE			
3:00	ELEMENTARY SCHOOL DANCE Czompo	↓WERNER BASEMENT↓ Costume Information and Construction 3:00 - 4:45		GAULTS Teacher Training
4:00		↓ GOLD ROOM ↓ O'CONNOR Folk Singing with Guest Leaders ↓ LONG THEATRE ↓		
7:30- 8:25	WALLIN (cpl) The Eleventh of June Fight About the Fireside (cpl)	KOENIG Juta, Pt. II (NP) Opas (np)	KILIÇ Kiliç Dansi (np)	HELT Intermediate Squares
8:35- 9:30	EDEN Kisme Shaul (np) Shalom Lavo Shapat(np) Tsur Chassidi (np)	CZOMPO Csendes Csárdás (cpl) Forgó Csárdás (cpl)	TAYLOR Sardana (np)	HELT Recreational Squares
9:40	ONCE OVER LIGHTLY - Quad Dining Hall			

1ST WEEK

TUESDAY 7/26/83

WEDNESDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:35	DZIEWANOWSKA Review	KOENIG Review	EDEN Review	
8:45- 9:20	CZOMPO Review	MOREAU Review	WALLIN Review	
9:30- 10:05	TAYLOR Review	KILIÇ Review		HELT Review
10:05 - 10:20 COFFEE BREAK				
10:25- 11:00	MOREAU Review	DZIEWANOWSKA Review	O'CONNOR Review	GAULTS Review
11:10- 11:45	WALLIN Review	KOENIG Review	KILIÇ Review	
11:55- 12:30	EDEN Review	CZOMPO Review	TAYLOR Review	

2:00 ETHNIC TALKS WITH FACULTY (SEE TUESDAY FOOTNOTES)

5:30 PICNIC: Dining Hall Lawn

8:00 PARTY: Quad Dining Hall

THURSDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:55	DZIEWANOWSKA Free-Style Oberek (cpl)	KOENIG (np) Brusnibusni Tsurvul Elhovsko Horo, Pt. I (np) Ora, Pt. I (np)	EDEN Mi Ha'ish (cpl) Hagva'ot Hakchulot(cpl) Me'ever Lanahar (np)	
9:05- 10:00	CZOMPO Szatmári Verbunk(np) Bagi Karikázó (np)	MOREAU Panagjursko Horo (np) Danse Fisel (np)	WALLIN Muirland Willie (cpl) The Silver Tassie(cpl)	
10:20- 11:15	TAYLOR (cpl) Nao Vas Ao Mar Tonho Vira Do Sitio (cpl)	KILIÇ Coşkun Çoruh (np)		HELT Advanced Square Dance Workshop
11:25 12:20	MOREAU Panagjursko Horo(np) Danse Fisel (np)	DZIEWANOWSKA Free-Style Oberek(cpl)	O'CONNOR Folk Singing	GAULTS 101
1:30	ASSEMBLY - LONG THEATRE			
3:00	ELEMENTARY SCHOOL DANCE Dziewanowska	↓ WERNER BASEMENT ↓ Costume Information and Construction 3:00 - 4:45		GAULTS  Teacher Training
4:00		↓ GOLD ROOM ↓ O'CONNOR Folk Singing with Guest Leaders ↓ LONG THEATRE ↓		
7:30- 8:25	WALLIN Muirland Willie (cpl) The Silver Tassie(cpl)	KOENIG (np) Brusnibusni Tsurvul Elhovsko Horo, Pt. I (np) Ora, Pt. I (np)	KILIÇ Coşkun Çoruh (np)	HELT Intermediate Squares
8:35- 9:30	EDEN Mi Ha'ish (cpl) Hagva'ot Hakchulot(cpl) Me'ever Lanahar (np)	CZOMPO Szatmári Verbunk (np) Bagi Karikázó (np)	TAYLOR (cpl) Nao Vas Ao Mar Tonho Vira Do Sitio (cpl)	HELT Recreational Squares
9:40	ONCE OVER LIGHTLY - Quad Dining Hall			

## FRIDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:55	DZIEWANOWSKA Gacok (cpl) Od buczka do buczka (cpl)	KOENIG (np) Elhovsko Horo, Pt.II Ora, Pt. II (np)	EDEN Haleluya (np) Shir Zmirot (np) Debka La'emek (np)	
9:05- 10:00	CZOMPO Délalföldi Ugrós(cpl) Ádjon az Isten...(np)	MOREAU Varnensko Horo (np)	WALLIN (cpl) Master Stephen's Reel Jenny's Bawbee (cpl)	
10:20- 11:15	TAYLOR Rosinha de Afife(cpl)	KILIÇ Van Suite (np)		HELT Advanced Square Dance Workshop
11:25 12:20	MOREAU Varnensko Horo (np)	DZIEWANOWSKA Gacok (cpl) (cpl) Od buczka do buczka /	O'CONNOR Folk Singing	GAULTS 101
1:30	ASSEMBLY - LONG THEATRE			
3:00	ELEMENTARY SCHOOL DANCE	↓ WERNER BASEMENT ↓ Costume Information and Construction 3:00 - 4:45		GAULTS  Teacher Training
		↓ GOLD ROOM ↓ O'CONNOR Folk Singing with Guest Leaders		
4:00		↓ LONG THEATRE ↓		
7:30- 8:25	WALLIN (cpl) Master Stephen's Reel Jenny's Bawbee (cpl)	KOENIG (np) Elhovsko Horo, Pt.II Ora, Pt. II (np)	KILIÇ Van Suite (np)	HELT Intermediate Squares
8:35- 9:30	EDEN Haleluya (np) Shir Zmirot (np) Debka La'emek (np)	CZOMPO Délalföldi Ugrós (cpl) Ádjon az Isten...(np)	TAYLOR Rosinha de Afife(cpl)	HELT Recreational Squares
9:40	ONCE OVER LIGHTLY - Quad Dining Hall			

## SATURDAY

	QUAD DINING HALL	LONG THEATRE	ANDERSON DANCE STUDIO	ANDERSON LECTURE HALL
8:00- 8:35	DZIEWANOWSKA Review	KOENIG Review	EDEN Review	
8:45- 9:20	CZOMPO Review	MOREAU Review	WALLIN Review	
9:30- 10:05	TAYLOR Review	KILIÇ Review		HELT Review
10:05 - 10:20 COFFEE BREAK				
10:25- 11:00	MOREAU Review	DZIEWANOWSKA Review	O'CONNOR Review	GAULTS Review
11:10- 11:45	WALLIN Review	KOENIG Review	KILIÇ Review	
11:55- 12:30	EDEN Review	CZOMPO Review	TAYLOR Review	

2:00 TALENT SHOW- LONG THEATRE

6:30 BANQUET - DINING HALL

8:30 ALL CAMP PARTY - QUAD DINING HALL