

1984

Folk

37th Annual

Dance

camp

University of the
Pacific

STOCKTON, CALIFORNIA

Syllabus of
Dance Descriptions

Marian
Gault

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ERRATA AND ADDENDA FOR 1984 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.

- | <u>Page</u> | <u>Clarification</u> |
|-------------|--|
| 3. | <p><u>AMOR DE MADRE</u>
 Record: Eco 347 Side B/2. Also recorded on a tape available at the record dealers.
 Formation: Add: M L palm is open and W grasps it with her R hand.
 Styling notes: Steps are generally taken with knees close together. Knees are always a little bent. M: When a hand is free, hook the thumb in the belt in front with elbow fwd. W: When hand is free, hold skirt near hemline. Hand may be placed on hip with or without holding the skirt.</p> |
| 4. | <p>III, meas 2: Add at end: <u>Repeat meas 1.</u>
 IV. Taconazo, line 3: Add <u>As they go fwd and back, ptrs may circle around each other.</u>
 V. Varsouviana: Add at end: <u>On meas 3,7,11,15, ptrs look at each other over W L shldr. On meas 4,8,12,16 look over W R shldr.</u></p> |
| 5. | <p><u>CLARINETES CALIENTES - POLKA</u>
 Title: Delete: <u>-POLKA.</u>
 Pronunciation: clar-ee-NEH-tays cah-lee-EN-tays
 Record: Music is also on a tape available from the record dealers.
 Formation, line 3: Delete: <u>M L and W R hand clasped.</u> Insert: <u>M L and W R hands palm to palm with W grasping M hand.</u> Add at end of line 4: <u>Dance starts with ptrs facing, a few ft apart.</u>
 Fig III, line 2: Add at end: <u>M R cheek may be touching W R cheek. Shldrs and heads may be close but not rest of body.</u>
 Meas 5, ct &: Change <u>Pivot</u> to <u>Shift wt.</u> Occurs twice in meas 5.
 Meas 9-24: Change to read <u>9-32.</u> Repeat meas 1-8 <u>three times.</u></p> |
| 6. | <p>Fig V, margin: Change <u>1-24</u> to <u>1-32.</u>
 Fig VI, meas 6-8: Add at end <u>alternating ft and shldrs.</u>
 Meas 16: Add at end <u>M can turn W CCW into wrap pos on the stamps.</u></p> |
| 9. | <p><u>JARABE SAN MIGUELITO</u>
 Pronunciation: hah-RAH-bay sahn mee-geh-LEE-toh
 Fig V, Borracho, meas 4, ct 3: Should read: Step on R beside L (no wt).</p> |
| 10. | <p>Fig VI, Guajito, meas 1: On ct 3 turn R toe to R. On ct 6 turn R heel to R.
 Optional floor pattern: With W to L of M, both make 1/2 turn CCW on stamp of meas 8. M now follows W on her L side.
 On stamp of meas 16, both turn 1/2 CW.</p> |

JARABE SAN MIGUELITO (Continued)

Fig VII, Punteado, Man's Variation: Change to read:

M does 4 sets of the Punteado as described. On meas 17 M change to a zapateado variation and dance around the W who maintains the punteado. She turns to always face the M. M pattern follows:

<u>Meas</u>	<u>Ct</u>	
17	1	Step R.
	2	Maintaining wt on R, brush L heel to front.
	3	Maintaining wt on R, brush L toe to back.
	4-6	Repeat cts 1-3 with opp ftwk.
18	1-3	Repeat meas 17, cts 1-3.
	4-6	3 light stamps L,R,L.
19-40		Repeat meas 17-18 eleven times.

11. Fig XI, Figure Eight: At end, finish close to ptr.

12. JARABE DE SAN MIGUELITO - Words to song

Verse 1, line 2: Change mama to mamá.

line 4: Change be to me.

Verse IV, line 2: Change ma to me.

Verse V, line 7: Change no to nó.

13. LOS MATLACHINES DE SAN LUIS POTOSÍ

Pronunciation: lohs maht-lah-CHEE-nays day sahn loo-EES poh-toh-SEE

Music: Special tape available at dealers.

14. Basic Step: Change to read:

<u>Meas</u>	<u>Ct</u>	
1	1-2	Hold
	3	Light stamp in place on R (no wt).
	4	Step to R on R ft.
2	1	Step together or tiny cross over on L ft.
	2	Step to R on R ft.
	3	Light stamp in place on L (no wt).
	4	Step to L on L ft.
3	1	Step together or tiny cross over on R ft.
	2	Step to L on L ft.
	3	Light stamp in place on R (no wt)
	4	Step to R on R ft.

Repeat meas 2-3 until end of music.

Arm Pos: M hands hang relaxed at sides. W have elbows bent and forearms rest on the waist. One forearm rests on the other one.

Each figure is started by the Cuatilde giving a call which is echoed by the dancers. Each figure takes one call to execute except for Fig. VI which has 5 calls and Fig VII which has 2.

Fig VI Calls

1. Double circle, W inside
2. Hands joined in 2 separate circles
3. Front basket
4. Undo the basket (hands still joined)
5. Double circle, W inside

Fig VII: Add at end: Cuatilde signals to reform the double circle, W on inside, all facing ctr, no hands joined.

17. ISRAELI STEPS

Item 5, line 2: Change hip to hop.

19. AHAVAT CHAYA'I

Pronunciation: ah-hah-VAHT hah-YAH-ee

Record: Tel-Aviv Express #1 Side B/1

Introduction: 24 meas + 2 cts. Begin with vocal

Part A, meas 1, cts 3-4: Face ctr. Cross arms about chest level when fingers snap. Do not bend fwd when crossing.

In meas column change second "2" to "3"

Meas 8 is 2/4 meter. Add at end: join hands, R hand fwd
L hand back.

Interlude, meas 3: Is in 2/4 meter. Raise joined hands to "W" pos.

Part C, meas 4: Move out of ctr to reform orig circle.

Meas 8: Rejoin hands in "V" pos.

Part D, meas 4: The turn is CCW and moves out of ctr a little, not sdwd.

Meas 8: The half turn to R is made on R ft.

20. AM SGULA

Pronunciation: AHM skoo-lah

Record: Side A/3

Introduction: 4 meas.

Part A, meas 2: Look in the direction of the supporting ft.

Part B, meas 1: Continue to look L.

Meas 2: Look R.

Part C, meas 1, cts 3-4: Should read: Step on L behind R
(ct 3); step on R to R (ct &); step on L in front of R (ct 4).21. AT ADAMA

Pronunciation: AHT ah-dah-MAH

Music: Tel-Aviv Express #1 Side B/4

Introduction: Begin with vocal.

Part A, meas 2: Turn sharply to step L twd ctr on ct 3.

Part B, meas 3, ct 3: Stamp R diag to L, no wt.

There is no ct 4.

Meas 8 has only 2 cts.

Part C, meas 1, ct 1: Leap R to R, bending R knee, while.....

Repeat dance from beginning and then again through Part B, meas 3, ct 1.

22. AYUMA BEHAR HAMOR

Pronunciation: ah-yoo-MAH beh-HAR hah-MOR

Record: Tel-Aviv Express #1, Side B/2. Change meter to 6/8

Formation: Delete simple handhold "V" pos. Insert little fingers linked, hands in "W" pos.

Introduction: A long vocal followed by 2 meas of drum beats.

Each meas consists of 6 cts. Those now marked 1-4 change to 1-6 and the steps fall on cts 1,3,4. Those now marked 1-2 and 3-4 change to 1-3 and 4-6.

Part B, meas 5. Snap fingers at waist level.

Meas 6 should read: (cts 1-3) Step fwd on R, bending knee and pivoting 1/2 CCW; hands, at waist level fwd of body with palms up, rotate inward, turn and move fwd, palms down, as pivot is done. (cts 4-6) Step fwd on L, bending knees slightly; end facing out.

AYUMA BEHAR HAMOR (Continued)

Part C: Should read:

<u>Meas</u>	<u>Cts</u>	
1	1-3	Sway bkwd onto R (cts 1-2); fwd onto L (ct 3).
	4-5	Step fwd on R.
	6	Leap fwd onto L, bending knees. (Knees remain bent through meas 3.)
2	1-3	Step fwd on R, snap fingers (cts 1-2); shift wt back onto L (ct 3);
	4-6	Touch R fwd, snap fingers (cts 4-5); close R beside L (ct 6).
3	1-6	Yemenite L (stepping on cts 1,3,4).
4	1-6	Full turn to R with 2 slow steps: R (cts 1-3); L (cts 4-6).
5-8		Repeat meas 1-4.

23 BAPARDESS LEYAD HASHOKET

Pronunciation: bah-par-DESS lay-YAHD hah-SHOH-ket

Record: Tel-Aviv Express #1 Side A/1

Introduction: Upbeat + 6 meas. Begin with vocal.

Part A, meas 4, ct 1: Delete in place. Insert diag back to LCt 4: Change in place to beside R.Meas 7, ct 4: Change in place to diag back to R.Part B, meas 1-2: Raise hands high.

Meas 2: The turn is CW moving twd ctr.

Meas 3, cts 1-2: Raise arms high.

Meas 4: Add: Arms reach fwd, palms up, when stepping fwd; lower arms and turn palms back when stepping bkwd.24 BET AVI

Pronunciation: BAYT ah-VEE

Record: Tel-Aviv Express #1 Side A/4

Formation: Add Hands clasped with neighbors at waist level.

Introduction: 8 meas. Begin with vocal.

Part B: Add: L hand on own backMeas 1, ct 2: Add: Bring L ft near R leg (between ankle and calf).

Meas 1 and 2 move fwd in LOD slightly.

Meas 3: Dassa Step should read: Step fwd on ball of R ft, leaving L in place (cts 1-2); shift wt back onto L, knee bent, leaving R in place (cts 3-4). Hips rotate up, back down and around.

Meas 5-8: Resume same hand pos as in meas 1.

Part C, meas 1: The two-steps are done straight fwd - not diag.

Meas 2: Add: Cross R over L (ct 3); pivot 1/2 CW on R to face out. Snap fingers on ct 3 of meas 1 and meas 2.

Meas 3: Arms swing slightly to R on cts 1-2; to L on cts 3-4.

Meas 4, cts 3-4: Should read: Close L beside R, knees bent; bring L forearm parallel to floor, R elbow on top of L hand, forearm vertical; rotating R hand inward, snap fingers on ct 3; hold ct 4.

25 EGLEY TALThis dance was not taught.

26 HAGAVI 'A

Pronunciation: hah-gah-VEE-ah

Record: Side A/2. Change meter to 3/4

Introduction: 8 meas.

The dance is more easily counted as though it were 4/4 meter and the ftwk is as described and/or clarified below. Not necessary for the purposes of this syllabus to rewrite the dance in 3/4 meter.

Part A, meas 2, cts 1-4: Raise arms up and fwd on ct 2; lower on ct 4.

Meas 3: Add Release hands as turn is made. W on M L at end.

Meas 4: Rejoin hands to repeat. Delete without holding hands.

Part B, meas 1: Ptrs face ctr, W directly behind M at end of meas 9.

Meas 1 is transition step: Hop on R in place (ct 1); step, or leap, to L on L with bent knee (ct 2). Then proceed as written.

Meas 3, ct 1: M turns 1/2 CW to face ptr; (ct 2) ptrs touch L palms; (ct 3) M turns 1/2 CCW to face ctr.

27 HAVA NAGILA

Choreographer's correct name is Tsvi Hilman.

Pronunciation: HAH-vah nah-GEE-lah

Record: Side B/8

Introduction: 12 meas. Begin with word "Hava."

Part A: Add in margin meas 5-8. In text: Repeat meas 1-4.

Part B, meas 1-2: Add: Arms swing fwd, palms fwd.

Meas 3-4: Add: Arms swing bkwd, palms back.

Meas 3: Should read: Step on L, kick R up in back, knee bent (ct 3); step on R, kick L up in back, knee bent (ct 4).

Meas 4: Move fwd during meas. Delete hold. Insert stamp R beside L, no wt.

Part C, meas 3: Move to R.

Meas 4: Change to 2 step turn to R: R,L, jump on both, hop on R.

Meas 8: Turn on ct 4 is to L.

28 NA'AMA

Pronunciation: nah-ah-MAH

Record: Tel-Aviv Express #1 Side A/2

Formation: Joined hands are extended fwd about shldr level.

Change R hand pos so that M holds W R hand at her R waist.

Introduction: 8 meas.

Part A, meas 5-6: Turn as a cpl; M is the pivot.

Meas 7-8: Retain hand hold. End meas 8 facing ctr.

Meas 16: End with M facing LOD; W must have R ft free.

Part B, meas 1, ct 3: Delete in place. Insert near R. W steps back across L to begin.

Meas 2: Turn diag to L.

Meas 3-4: Change Part A to B.

Meas 5: W turn CW to face LOD, stepping sdwd on R.

Meas 6: Delete All. Insert Ptrs step twd each other and take ballroom pos, M facing out.

Part C, meas 3: End with ft close together.

Meas 4: W also swivel to L first.

Meas 5-6: Can turn 1/4 to 1/2 CW on balance steps.

Meas 7-8: Continue to turn CW at least 1 full turn. End with M back to ctr. During meas 5-8 make 1 1/2 turns CW.

Meas 9-16: End in orig pos facing ctr. W needs to free L ft for repeat of dance.

6.

29 SHALOM LEVO SHABAT
This dance was not taught.

30 YESH ET LA'AMAL
This dance was not taught.

37 ESKİ KASAP
This dance was not taught.

39 FAYTONÇU
Pronunciation: FIGH-tohn-choo
Formation: Change hand hold to shoulder hold
Introduction: Begin with vocal.
Fig 1, meas 1: ...leap onto R in LOD, bringing L to R of R heel.
Delete and brushing
Meas 3-4: Delete in LOD. Add at end and direction.
Fig 2, meas 1: Add at end: Bend from hips and look to R.
Meas 3, line 2: Change behind to in front.
Fig 4, meas 4: Change to read: Step on L in RLOD, pivoting 1/2 CCW to face out (ct 1); step R in RLOD, pivoting 1/2 CCW to face in (ct 2).
40 Meas 5: Delete Pivot on R turning CCW.
Fig 5, meas 1: Steps are taken on balls of ft. Line 2: Change behind to beside.
Meas 2-8 in margin change to 2-7. In text change seven to six.
Add meas 8 in margin. Text should read: Step on ball of R ft to R, toes pointed R, knees bent, twist to L (ct 1); repeat with opp ftwk (L twist) (ct 2).

41 FIDAYDA
Pronunciation: fee-DIGH-dah
Starting Hand Pos: R hand is in front of waist, palm facing twd body; L hand at back of waist, palm facing out.
Part I, meas 4, ct 1, line 2: Change placing to touching.
Meas 5, cts 2-4: Add at end: On cts 3-4 yell "HOY-dah".
Part II, meas 1, line 2: Change to read: Still facing ctr....
Part V: Delete all of line 1 (after PART V). Insert: During meas 1, sweep R arm from L waist to R side, palm up; L hand on back of waist, palm out.
Part VI, line 1: Hands are down but out a little at sides as fingers are snapped.
Meas 3-4: Add at end: On meas 4, ct 3 step diag bkwd L on L: draw R ft to L (ct 4). End in beginning pos.
Dance repeats from the beginning. Dance ends with 3 draw steps: diag bkwd L, R, L. (Omit 4).

43 ŞEYH ŞAMİL
Pronunciation: SHAY SHAH-mil
Styling: Add to W styling: Generally fingers are extended, middle finger down, little finger up.
Additional Variation on WHM: Hands move twd LOD and RLOD, the lead hand slowly rising to face level, the trailing hand extended to its side of body about hip level, palm down.
Formation: W to R of ptr facing ctr. M has L shldr twd ctr, but looks to ctr. M hands at back of waist, palms out; W hands down at sides, palms down, fingers extended

SEYH ŞAMİL (Continued)

Introduction: Delete all - not done in class. There is introductory music during which the cpl stands as described in Formation.

Fig 1 is done to drum beat music. W remains in orig pos and turns to face LOD on meas 8 and begins to raise hands in preparation for Fig. 2

- 44 Fig 3, meas 1-2: Walking step is done on balls of ft: step R to R side, touch L in front of R; step L to L side, touch R in front.

Meas 3-4: Delete (cts 1,&,2).

Fig 4, meas 1-16: M rise on meas 15-16.

Meas 1-8 Woman: Change L to R and R to L.

Fig 5: M may turn on ft rather than knees.

Woman: Add Wrists flexed, palms parallel to floor.

Fig 6, Man: Change all jumps to leap.

Meas 1:....L in back of R knee (ct 1).

- 45 Fig 7, Man: Add at end: Move to R of ptr with back to LOD, W face LOD.

At end of dance, raise hands high, looking at ptr.

46 MENDO BARI

Pronunciation: MEN-daw BAH-ruh

Formation: Add "V" pos.

Fig 1, meas 1: L hand goes to ctr of own back.

Fig 2, meas 2: Delete wt on R.

In margin add 5-8: Text: Repeat meas 1-4.

47 YOH YOH

Pronunciation: YOHK YOHK

Styling: Add: All movements are sharp.

Introduction: Should read: Hands down at sides. Step to R, touch L beside R; step to L, touch R beside L; repeat 3 times.

Part A, Fig I, meas 1, ct 4: Change slightly to along R calf.

Meas 2, ct 4: Omit clap. Arms swing freely except on claps.

Fig III: Add Hands on hips, palms facing out.

Meas 1, cts 1,&,2: Change Step to Leap. Ct 1: Change slightly in back to along R calf.

Meas 2, ct 3: Change to read: Slap L ft diag fwd R, taking wt; leg straight; ball of R ft remains on floor; bend over L leg.

Meas 3-8: On ct 4 of meas 8, close L ft to R sharply.

- 48 Part B Transition. Done in place. Lines 1 and 2 change fwd to down.

Add: R arm extended diag up a little above shldr level; L arm bent, forearm in front of body about shldr level. Arms wave from shldrs rhythmically

Fig I: Face LOD. Meas 5, cts 1-3: Add Pivoting heels to R and bending fwd from hips.

Meas 6: Continue to bend fwd.

Meas 7: Resume upright posture and leap....

In margin change meas 9-14 to 9-16 and delete meas 15-16.

In text meas 9-16 should read: Repeat meas 1-8 but move twd ctr on meas 1-6 and back to place on meas 7-8.

Fig II, meas 1, cts 1-2: Change to read Leap to R on R.

Ct 3: Step is taken on ball of ft.

Meas 2, cts 1-3: Change fwd to to L; change lifting to brushing.

YOH YOH (Continued)

Fig III, meas 1, cts 1-2: Delete in front of L knee. Just lift R knee as hop is taken.

Meas 4, cts 1-3: Change Jump to Leap. Add at end, to L side, toe up. Cts 4-6: Change front to back.

Part C, Transition: Keep steps very small and do them on balls of ft.

49 Fig I, meas 2, cts 4-6: Change in front of to behind.

Meas 9, cts 1-3: Change lifting to brushing.

Meas 11: Delete all. Insert Repeat meas 9.

Meas 12: Change to read: cts 1-3 Leap onto L, kicking R fwd.
cts 4-6 Leap onto R kicking L fwd.

57 RESIA DANCES - General Information

Clues that may be helpful:

1. W always cross over facing ptr.
M always cross over with back to ptr.
2. Always dance in place during High Melody.
Always do cross-overs during Low Melody.
3. Repetition of High Melody (sometimes it's only a portion of the High Melody) marks the ending of the dance. Dancers turn in place and end with the ending steps given in the syllabus under "Last Time Through".
4. During the cross-over pattern (Low Melody) M may swing free foot fwd slightly (or stamp it beside the supporting ft) on the & ct following any of the "slow" steps.
5. All the recordings for the dances in the syllabus have one note introduction before the High Melody starts. Since the introduction is so short, it is suggested that you let the High melody go by and start on the Low Melody or pick up the dance on the last few measures of the High Melody

59 ČĚRNÍ POTOK

Translation: Black Creek.

Pronunciation: Change last syllable to TOHK

60 Last Time Through, line 2: Should read:.....playing of meas 2 of the High Melody Turn one more time with the following steps:

M: Beg L, dance one CCW turn with 3 steps (cts 1,2,3); moving slightly twd ptr, stamp R,L,R (with wt) (cts 4,&,5).

W: Step on L in place, beginning a CCW turn (ct 1); step on R completing approximately 1/2 turn (cts &,2); continuing CCW turn, step on L (ct &); step on R, completing one full turn and end facing ptr (ct 3,&); step L fwd twd ptr (ct 4); slight lift on L ft (ct &); stamp R twd ptr, with wt (ct 5).

62 POTI ME DŮ PO LIPJE

Translation: Take me to Lipje

Low Melody (Crossing): M 1 begins with the "L, close L..." portion of the Cross-over figure while W 2 begins with the "step, behind, touch, step" portion of the cross-over

Low Melody line 10: Change to read:leaves M1 and W2 needing extra cts to finish off their cross-over before starting to turn. W 2 uses the first 3 cts of the following High Melody to finish the cross-over. Then she proceeds as in Lipa Ma Maryca (but she would have only one turn (2 Quick-Slow turning steps) left before the Cadence.

POTI ME DO PÖ LIPJE (Continued)

M 1 uses the first 2 cts of the following High Melody to finish crossing over. Then he proceeds as in Lipa Ma Maryca but has only one turn (4 steps) left before the Cadence.

63 DANSURI DIN MURES

Ponturi and Purtata were not taught.

65 HATEGANA

Change country of origin from Italy to Romania.

Record: Balkan Arts MK-6M Side B/4c

Stamping Variation in Place, 2nd variation, meas 2:

Delete all after (ct 1): Insert chug slightly fwd diag R (ct 2).

Turning Step: Add CW

Turning Step (2nd entry) Add CCW

66 Meas 3-4, line 2: Change twice to once ...hands with a two-step

Line 3: or with a step fwd

Line 4: Should read:....Repeat for meas 4 (2 turns in all).

Sequence as practiced in class:

8 meas of Basic in Place (or take 2 meas of Intro and do 6 meas of Basic

8 meas of Stamping Variation in Place

8 meas of Turning Step (CW)

8 meas of Turning Step (CCW)

16 meas of Travelling Running Step* (Dance ends here the 2nd

8 meas of Turning Step (CW)

time through)

8 meas of Turning Step CCW

67 INVIRTITA

Pronunciation: in-vehr-Tee-tah

Record: Balkan Arts MK-6M Side B/4

Basic Side to Side: Chance to read: Basic Side to Side and Travel

Meas 1, line 2: Change lift slightly on R ft (ct 2); to hold (ct 2).

Meas 3-4: Add at end: Note: To travel, cross L ft over R (meas 1, ct & of 2 and meas 2, ct 2).

Rhythm for Basic: ah, slow, quick, slow, quick, quick.

Cts 1 & 2 & 3, & 4 &

Men's Clicking Figure, meas 1, line 2: Should read:...repeat (cts 2,&) but land with ft together.

Meas 2: Should read: With ft apart, bounce on both ft (ct 1); click heels in air (ct &); bounce twice on both ft (cts 2,&) ft together and then apart.

Many of the figures described were not taught but the following were taught every class: Basic Side to Side and Travelling, Extended Turn CW and CCW, Dishrag Turn, Slapping Figure I, Men's Clicking Figure.

71 LIPA MA MARYCA Pronunciation: LEE-pah muh mah-REE-tseh

Translation: My beautiful Maritsa (or Marie)

Men's Step, High meas 4: Should read: 2 light stamping steps R,L, moving slightly fwd (cts 1,&); stamp R ft fwd with wt (ct 2)

Meas 8, ct & (of 1) should read: bounce on L heel.

72 Finale: Change title to Last Time Through. Last sentence should read: Simply repeat meas 5-8 of the High

10.

73 TA LIPAUSKA

Title: Add accent mark so as to read: Ta Lipauška
Translation: from Lipovac
Pronunciation: TAH lee-PAH-oosh-kah

74 TA MIDVEDAUA

Translation: the bear
Pronunciation: tah meed-VEH-dah-oo-wah
Rhythm: The first 6 combinations describe the High Melody and the last 3 belong to the Low Melody.
Men's Step, High Melody, meas 5: The runs are light stamping steps.
Men's Step, Low Melody, meas 3: Add at end: You are now in the middle of the third crossing. Just continue to ptrs place with L,R (cts 1,2 of the High melody) turning 1/2 CCW to face ptr; then continue with the rest of the High Melody as written except make only a 1/2 CCW turn in meas 2 (instead of a full turn).
76 Women's Step High Melody, meas 1-2: The runs are light stamping steps.
Women's Step, Low Melody, 3rd line from bottom of the description:meas 1-2 of High Melody and continue with the rest of the High Melody.

77 TA PUŠTAUA

Translation: The Carnival Dance
Pronunciation: tah POOSH-tah-oo-wah

79 TA ZAGATINA

Translation: Title refers to a small location named Zagata
Formation: Add M is at "S", facing ptr at "N".
Men's Step, Low Melody, meas 4: Add at end: This leaves you in the middle of the crossing step, but continue to ptrs place and do 1 1/2 CCW turns with the first 6 cts of the High Melody as described below.

80 Last Time Through: Delete meas 1-2. Add:

<u>Meas</u>	<u>Men</u>
1	Turn once CCW in 2 steps beg L ft (cts 1,2).
2	Step on L twd ptr, completing the turn (ct 1); bounce on L heel (ct &): stamp R twd ptr, with wt (ct 2).
<u>Women</u>	
1	Turn once CCW in 3 steps beg L ft as follows: step on L (ct 1); step on R (ct &,2); step on L (ct &).
2	Moving twd ptr, 3 weighted stamps R,L,R (ct 1,&,2)

81 CERKESKATA

Pronunciation: chehr-KES-kah-tah
Part 1, meas 2: Add take wt on final step on R ft.
Meas 3-4: Add: With opp ftwk.

Part 3, meas 1, line 4:.....step on R ft diag R fwd (ct 4); fall on L in place (ct &); slightly raise R leg diag R (ct ah)

82 Line 3: Add for clarification: During the last 2 cts (&, ah) the L leg swings out to the side and then fwd in a CW motion.

Part 4: Was not taught.

Sequence of dance as taught in class: Introduction - 8 meas;
Part 1,2,3,2,3 and repeat in that order to end of music. Dance ends with Part 2.

- 83 LILE LILE
This dance was not taught.
- 86 KARAMFIL
Pronunciation: KAH-rahm-feel
End dance with L ft in air.
- 87 PETRUNINO HORO
Pronunciation: peh-TROO-nee-noh hoh-ROH
Formation: "V" pos was used in class.
Part 1 Basic: Moves in LOD but steps are very small.
Part 2, meas 3: After "hitch-hop" add and twizzle on L ft..
Hitch-hop means to lift on L ft on the upbeat before stepping onto R ft bkwd from ctr. At the same time "twizzle" on ball of L ft (turn heel twd R).
- 89 PRAVO LOVEŠKO HORO
Pronunciation: PRAH-voh loh-VESH-koh hoh-ROH
Formation: Open circle.
Part 1a: Throughout change hold to lift.
In meas column change 9-16 to 9-32. In text add three more times.
Part 1b, meas 1-4, line 2: Change "hold" to lift.
In meas column change 9-16 to 9-32. In text add three more times.
Part 2a, meas 6: Change CCW to CW.
- 90 Part 3. Was not taught.
- 92 TROPANKA
Pronunciation: TROH-pahn-kah
Introduction: In class an 8 meas introduction was taken and then Part I was done only 3 times.
Part I, meas 1,2: The arm movements were not taught.
Meas 2: All steps move fwd.
Meas 3: Step on L twd ctr. (ct 1); line 3: step on L to L....
Meas 4, line 2: step on L to L....
Part II: Meas 1 and 2 move in LOD
At bottom of page delete Presented by Jaap Leegwater
Part III appears in the Errata as page 92A and credits are included.
- 93 RUSI KOSI
This dance was not taught.
- 95 SBORINKA
Pronunciation: ZBOH-rin-kah
Part 1, meas 2, line 4: Add at end. Turn L heel in (4th pos) before stepping on ct 1 of meas 3.
Part 2, meas 1: The stamp on the & cts are done with a scuff.
Meas 1,2,3 move fwd.
Meas 5, last line: ...with opp ftwk and body lean for cts 2,&.
- 96 Part 3, meas 1, line 4: Change chukche to chug.
Part 4, meas 3, line 2: Shout "hey-hup" as R knee is raised.
- 97 TRITI PÂTI OT STRANDŽA
Varieties in the spelling of Pati are numerous.
Pronunciation: TRIH-tee PUH-tee awt STRAHN-jah
Record: First listed was used in class.
Change Introduction to 24 meas.

TRITI PATI OT STRANDZA (Continued)

Part 2, meas 3 and 4: Done in place by chugging bkwd on ct 1 of each meas.

Part 3, meas 1, line 2, last word: Change ft to leg. Line 3: after front add knee bent and up.

Meas 3: ...swinging R leg, knee straight, to the.....

N.B. Arm movements were not taught.

98 Meas 8: Change hold to hop.

Part 4, meas 5-6: Add but first step is straight fwd.

Sequence of the dance:

Introduction: 24 meas

Part 1 - 4 times

Part 2 - 4 times

Part 3 - 3 times 2 times

Part 3 - 3 times

99 VARNENSKI PRED SVATBEN TANTS

and Change title to: VARNENSKI PREDSVATBEN TANC

100 Pronunciation: VAHR-nen-skee pred-SVAD-ben TAHNTS

Formation: Add: Hands not joined; raised above head, slightly fwd.

Part 1, meas 3-8, line 3: When circle is formed, join hands in "V" pos.

Part 2 (Women's arm movements) Starting pos: Add Hands fwd from face. L hand circles CW, R hand circles CCW. Hands are at lowest point on cts 1,3,4.

100 Meas 5: R arm raised above head. Hand circles from the wrist; turn palm twd you, downward and out; palmed turned out on cts 1-2; 3,4. The two small circles are made quickly.

Part 2 (Men): Bend knees deeply.

Change clap to slap throughout

Meas 1, line 3: Raise L lower leg to slap it between calf and ankle.

Meas 2: Raise R lower leg to slap it.

Part 4 (Women - rolling the dough)

Meas 5-8: On meas 8 turn 1/4 R to face LOD at ptr R side.

Part 4 (Women's arm movements)

Meas 1: At end of line add: Bring arms to sides (cts 1-2).

Part 4 (Men), meas 5-8: On meas 8 move fwd and turn 1/4 R to end at ptr L side, facing LOD, ready to repeat the dance.

101 BERÁTIS

Pronunciation: ber-AH-tees

Record: Tape: BA US 1003 "Halkias Family Orchestra, Songs and Dances of Epiros." Used in class.

Meas 2, line 3 and 4: Bend and straighten L knee during these cts.

103 HORÓS TON KORITSON

Pronunciation: ho-ROHS tohn kor-eet-SCHN

Formation, line 3: Change of to at the waist...

Meas 1: May also be facing slightly R of ctr to begin.

When meter is in 3/4 or 6/8 each step takes 1 meas and the dance takes 6 meas to complete.

102 POGONÍSIOS

Pronunciation: po-go-NEE-see-ohs

- 104 'KARIÓTIKOS
Pronunciation: kar-YO-tee-kohs
Record should be slowed a little.
- 105 KASTRINÓS
Pronunciation: kahs-tree-NOHS
Each of the musical notes in the "Cts" column should be filled in. In meas 1 and 2 the first note is a quarter note; the second two are eighth notes; meas 3 consists of two quarter notes. Meas 1 and 2 move in LOD, covering space swiftly and lightly. Dancers can step behind supporting ft on the final & ct of meas 1 and 2 anytime.
- 106 LÁHANA
Pronunciation: LAH-hah-nah
Correct spelling of Styling.
Meas 2: Turn to face ctr as step is taken on R ft.
Note: Add: Hands are held high when dancing in place: L ft steps fwd on ct 1 of meas 1, and R ft steps bkwd on ct 1 of meas 2.
- 107 METSOVÍTIKOS HORÓS
Pronunciation: met-so-VEE-tee-kohs ho-ROHS
- 108 SIGANÓS
Pronunciation: see-gah-NOHS
Formation: May also be done in front basket hold or "V" pos.
Styling: The swing on ct 2 of each meas can be replaced by a touch with the ball of the free ft next to, in front of, or behind the supporting ft whenever the dancer chooses.
The free hand of the end dancers is either on waist, or extended straight out at shldr level. Fingers can be snapped on each ct if desired.
- 109 PENTOZÁLI
Pronunciation: pen-toh-ZAH-lee
Variation, meas 3 in ct column, line 2: Should be two eighth notes. Add one eighth note.
Meas 4: Cts in this listing should be one quarter note and two eighth notes.
- 111 SEREANÍ TSA
Pronunciation: shehr-yan-NEET-sah
Basic Step, meas 1, line 1: Add facing LOD.
Meas 3, line 1: Delete across in front of L. Should read Step twd ctr and a little to L on R.
Meas 5 and 6: Take small steps backing out to bring circle back to its original size.
Variation, meas 2-4: Repeat same floor pattern as in Basic.
- 113 SYNGATHISTÓS METSÓVOU
Pronunciation: sing-gah-thees-TOHS met-SOH-voo
7/8 Pattern: A hop is sometimes done just prior to ct 3& of meas 1 and meas 2.
- 115 TIK
Pronunciation: TEEK
Meas 2 and 3: On the (Q) ct, a touch rather than a swing is often done.

14.

121 ENGLISH COUNTRY DANCING

The following information may be added to the material in the syllabus:

Where meas (bars) are not indicated in the description you may assume that each phrase of music - A B C - consists of 8 meas. The ftwk should be adjusted so that each pattern fits the phrase of the music comfortable.

Styling, line 7: Add at end: Eye contact with ptr is essential.
Last line of page, first work: Change of to or.

122 #5. Turn: Add at end: Two-hand turn is done in a CW direction.
Terms to know: Add at end: G. Back to Back; same as a do-si-do.

123 BARE NECESSITIES

A 1: W join hands in modified handshake hold at shldr level, as do M when they do their waltz steps around.

B 1, line 2:.....balance away... See Setting under Basic Figures on page 121 for an explanation.

C: Join hands at shldr level at beginning of circling.

124 DICK'MAGGOT

Maggot here means "Whimsy" or "fancy."

A 1, bars 1 and 5: Give R hands in passing.

Bars 3-4: When changing places, pass by R shldr. No hands.

125 EASTER THURSDAY

B 1, bars 1-4: Balance and set involve the same ftwk. See Setting under Basic Figures on page 121 for an explanation.

B 2, bars 3-4: Ones pass R shldrs when crossing over.

126 JAMAICA

First Part, A bars 1-4, line 2: ...then L hands are joined below R hands on first.....

B: Add at end passing R shldrs.

Second Part: All turns are with two hands and move CW.

128 MAIDEN LANE

Third Part, bars 5-6: Should read First M change places with third W.

Bars 7-8: Should read First W change places with third M....

129 THE MAID PEEPED OUT AT THE WINDOW

This dance was not taught.

131 A TRIP TO KILBURN

B 2, bars 5-8: Both first and second cpls turn with ptr.

Add at end of dance for clarification: The first cpl remains active until reaching bottom of set; the second and third cpls alternate their number as they move up the set. A new top cpl does not begin to dance until there are two inactive cpls below them. When 2 cpls are at the bottom of the set, they dance the pattern with a "phantom" 3rd cpl in order to begin moving up the set.

132 THE WATERS OF HOLLAND

Formation: All cpls face up, nearer hands joined.

A 1 "Lead fwd and fall back" is the same action as "up a double and back" - see page 121 for explanation.

B 1 (cross hand hold) means R hands on top, elbows bent a little. Buzz step is done with R ft twd ctr.

Final chord: M bow, W curtsey to ptr.

133 WELL HALL

A 1: After once and a half add (meas 1-4).

After twos move up add (meas 5-6).

After second place add (meas 7-8)

Note: At the end of meas 4 (1 1/2 turn) M may turn (CW) twd ptr so that momentarily the cpl faces up before casting down.

59 When these three dances of Resia are danced by 1 M and 2 W in
77 a contra line, the M always crosses between the W during the
79 Low Melody.

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: Elsa Bacher, Vina Cera, Lisa Codman, David Chang, Pat DuRant, Grace Frye, Stan Isaacs, Jack Peirce, Dorothy Tamburini, Joyce Ugglä, 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

TROPANKA (Continued)PART III

- 1 Facing ctr, leap onto R in place, swing lower L leg diag bkwd L (ct 1); swing L leg diag fwd R, brushing the floor (ct &); hop on R, swing L diag L in front of R with straight knee (ct 2); swing L bkwd, brushing floor (ct &).
- 2 Hop on R (ct 1); swing L fwd (ct &); hop on R, raising L knee in front at waist level (ct 2); stamp L next to R, no wt (ct &).
- 3-4 Repeat meas 3-4 of Part I, the arm movement starts from "W" pos.
- 5-16 Repeat meas 1-4 three more times.

Description by Jaap Leegwater and
Bianca de Jong 1982

Presented by Jaap Leegwater

PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They may not be reproduced in any form without permission. Specific permission of the instructors involved should be secured. Camp is normally satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder who also 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 the 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

LA REGION DEL NORTE, MEXICO

Susan Cashion

The regional dance forms of northern Mexico are the polka (polca norteño) in 2/4 time, the redova in 3/4 time, and the schottisch (chotis or shotis) in 4/4 time. The norteño region includes the states of Nuevo Leon, Chihuahua, Coahuila, Tamaulipas, and southern Texas. The Norteño dances are highly distinct from all other Mexican forms. One of the reasons can be attributed to the geographical location of the northern states; there are nearly a thousand miles of arid land separating the central plateau and the Mexican-U.S. border. During the pre-conquest era, this land was virtually uninhabited. As a result, no indigenous folk culture was waiting to be mixed with the European settlers. The Spanish arrived in Veracruz, traversed the land west to Mexico City, and later to Jalisco and the west coast. There was no reason to travel north into the desert. It was not until 1930 there was even a road from Mexico City through to Ciudad Victoria, Tamaulipas.

The regional dance forms of northern Mexico were not introduced to the area until the mid-nineteenth century. The waltz and polka were transplanted to Mexico through the courts of Emperor Maximiliano. The polka and schottisch were also the "peoples" dance expression in small German and French communities of southern Texas. Gradually the traditional steps of Europe became flavored with the footwork (taconazo) of the Spanish criollo tradition and the body isolation attributed to the Blacks of the Caribbean and the slave trade centers near the town of Monterrey.

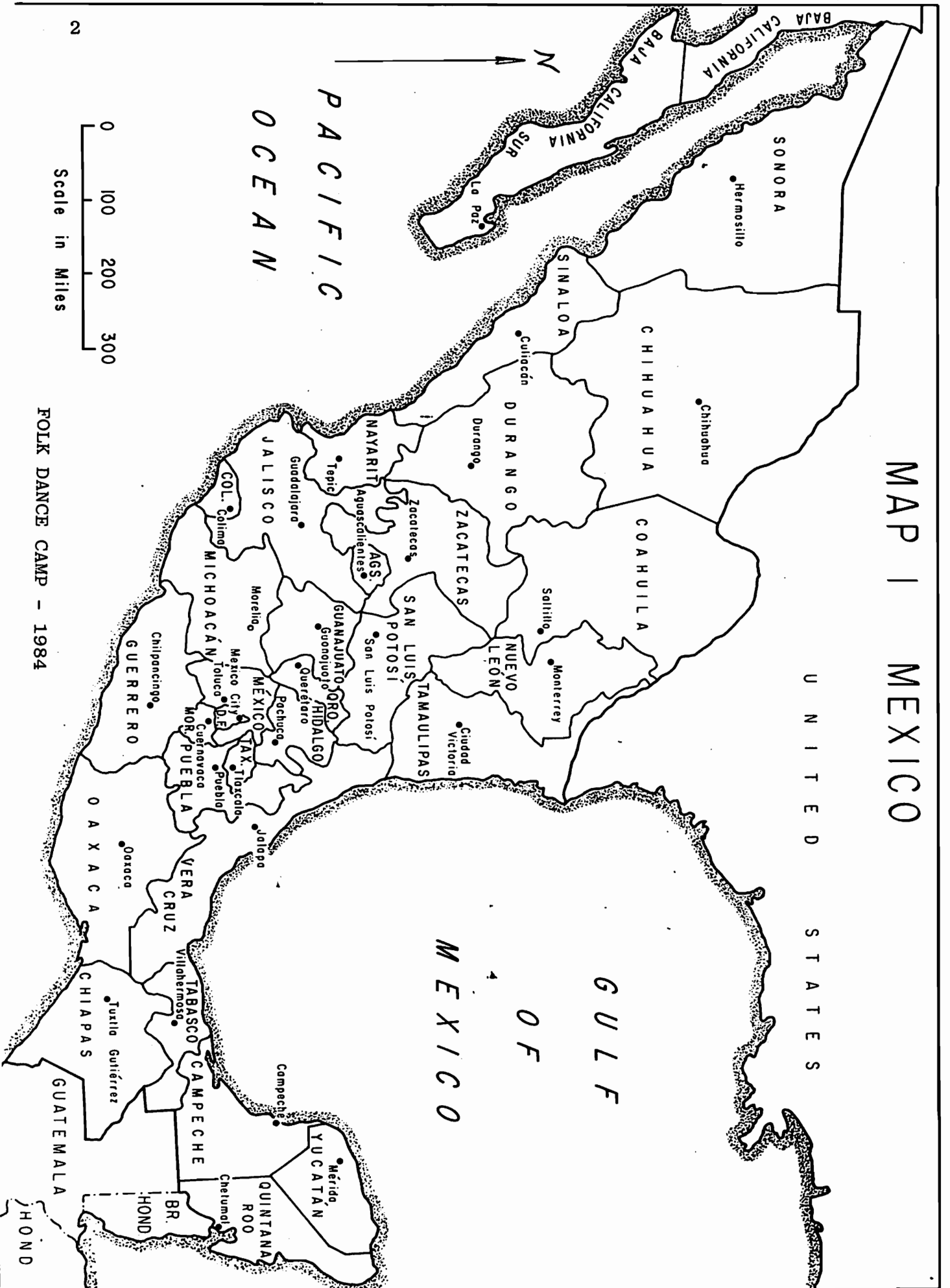
Wars gave an impetus to the development and distribution of the Norteño music and dance. During the Revolution of 1910, Pancho Villa's movements in northwest Mexico helped to break the isolation of "El Norte" from the rest of the country. Polkas of the north, such as Jesusita en Chihuahua were spread throughout Mexico by the troop movements. During World War II, the popular music of the United States and northern Mexico was the Big Band sound. Many musicians of the north abandoned their traditional instruments of the accordion, guitar (bajo sexto) and stringed bass adding the saxophone, clarinet, and snare drum. Today the sound is amplified by electronics and the dances have been reduced to a fast walking step called a "corridita."

As to costuming, the men of the North wear blue jeans or khaki work pants, boots, a neckkerchief, long-sleeved cotton shirt (often plaid), and a cowboy hat of felt (tejano) or straw. He may also wear a leather vest or jacket with fringe. Before cotton, the indigenous dress of the area was predominantly buck-skin. According to Profesor Ibarra, it was a mark of prestige to have killed one's own deer and be dressed in its pelts. The custom has stuck, and even with temperatures over 100 degrees, a man will wear his leather jacket as a sign of lujo (luxury). Female dancers wear variations on a cotton dress or blouse and skirt. Modesty is still demonstrated by high collars, long sleeves, hem lines below the knees, bloomers and petticoats. The colors were traditionally muted to imitate the subdued colors of the desert. Modern performance groups have brightened the colors for audience appeal.

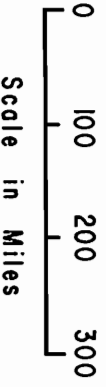
MAP I MEXICO

UNITED STATES

GULF OF MEXICO



PACIFIC OCEAN



FOLK DANCE CAMP - 1984

AMOR DE MADRE
Durango, Mexico

Source: A chotis from Durango as learned by Susan Cashion from Al Pill of Fullerton State College, 1977.

Pronunciation: ah-MOHR day MAH-dray

Record: 4/4 meter

Formation: Cpls in ballroom pos: M R hand grasping W upper L arm; W L hand grasping M upper R arm. Cpls at random in dance space.

Ftwk described for M, W use opp ftwk.

Meas Ct

I. BASIC STEP WITH VARIATIONS.

- | | | |
|-----|---|--------------------------------------|
| 1 | 1 | Step to L on L. |
| | 2 | Step R beside L. |
| | 3 | Step to L on L. |
| | 4 | Hop (small heel lift and drop) on L. |
| | & | Light stamp and release with R ft. |
| 2 | | Repeat meas 1 with opp ftwk. |
| 3 | 1 | Step L, tilting body L. |
| | 2 | L heel lift and drop. |
| | 3 | Step R, tilting body R. |
| | 4 | R heel lift and drop. |
| 4 | | Repeat meas 3. |
| 5-8 | | Repeat meas 1-4. |

Variation - W turn under M arm

- | | |
|-----|--|
| 1-8 | Repeat Basic Step but during meas 3-4 and 7-8 W turn CW under M L arm. |
|-----|--|

Variation - Both M and W turn

- | | |
|-----|---|
| 1-8 | Repeat Basic Step but during meas 3-4 and 7-8 ptrs release arm hold and W turn CW, M CCW. |
|-----|---|

Variation - Turn as a cpl

- | | |
|-----|---|
| 1-8 | Repeat Basic Step but during meas 3-4 and 7-8 cpl turn CCW. |
|-----|---|

II. THROWS AND STAMPS

- | | |
|------|---|
| 1-8 | Repeat meas 1-2 of Fig I a total of 4 times. M "throws" W from side to side. |
| 9-16 | Release ballroom pos and join a single hand with ptr (any combination). M stays in place as W moves freely around him, trying to pull him off his space:
W: Continue meas 1-2 of Fig I four more times.
M: Maintain wt on L ft and stamp R ft on every other beat for a total of 16 stamps. |

AMOR DE MADRE (Continued)III. BASIC STEP - Back of Waist Hold

Basic Step with the following variation:

- 1 M and W face the same direction with M R arm lightly around back of W waist, W L arm lightly around back of M waist. Beg step with outside ft.
- 2 Turn twd each other, reverse direction, arm hold and ftwk.
- 3-4 Releasing back-hold, M makes $1\frac{1}{2}$ turn CCW; W makes $1\frac{1}{2}$ turn CW.
- 5-16 Repeat meas 1-4 three times (4 in all).

IV. TACONAZO

Ptrs face each other; M have thumbs in belt; W have fists on waist. Step twd and away from each other. Both use same ftwk.

- 1 1 Step fwd on R.
2 Step fwd on L.
3 Step fwd on R.
4 Heel lift and drop on R.
& Light stamp and release with L ft.
- 2 1 Step bkwd on L.
2 Heel lift and drop on L.
& Light stamp and release with R ft.
3 Step bkwd on R.
4 Heel lift and drop on R.
& Light stamp and release with L ft.
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-24 Repeat meas 1-4 five times (6 in all).

V. VARSOVIANA

Ptrs face same direction; W lifts hands to just above shldr level. M lightly holds W hands from the back. Both use same ftwk.

- 1-16 Repeat Fig I (Basic Step) four times.

VI. IMPROVISE

- 1-16 Repeat any of the material of the dance, or improvise new patterns.

Presented by Susan Cashion

CLARINETES CALIENTES - POLKA
Nuevo Leon, Mexico

Source: Taught to Susan Cashion by Maestro Daniel Andrade of Monterrey, Mexico in 1978.

Pronunciation:

Record: Musart 3079 2/4 meter

Formation: Cpls randomly scattered in dance space. Basic ballroom pos: Ptrs facing, M L and W R hand clasped; M R hand grasping W upper L arm; W L hand grasping M upper R arm.

Step description for M, W use opp ftwk.

Meas	Ct	I. <u>DOS-A-DOS</u> (Theme A music)
1-8		Beg L ft and with 16 steps ptrs dos-a-dos, passing R shldr to beg. W hold skirts, M hook thumbs in belt. At end of Fig take ballroom pos.
		II. <u>BASIC POLKA STEP WITH TURN</u>
1	1	Tiny jump to L, tilting body to L and twisting hips to L.
	&	Heel touch and release with R, maintaining wt on L.
	2	Heel lift and drop with L.
	&	Heel touch and release with R.
2		Repeat meas 1 with opp ftwk.
3-8	<u>M</u> :	Repeat meas 1-2 three times (4 in all) or 8 Basic Steps alternating sides.
	<u>W</u> :	7 Basic Steps; on the 8th, turn once CCW under M R arm.
9-24		Repeat meas 1-8 twice (3 in all).
		III. <u>ROCKS/CACHETITAS</u> (Theme B music)
		During this pattern, ptrs dance closely, M R cheek pressed against W L cheek, faces turned twd LOD.
1	1	Step to L on L, swing hips to L (small bounce).
	2	Close R, hips swing R.
2-4		Repeat meas 1 three times.
5	1	Step back on L, leaving R in place.
	&	Pivot fwd onto R.
	2	Step fwd on L, leaving R in place.
	&	Pivot bkwd onto R.
6		Repeat meas 5.
7-8		Repeat meas 5-6.
9-24		Repeat meas 1-8 twice (3 in all).
		IV. <u>LEVANTANDO EL POLVO</u> (raising the dust) (Theme A music)
1	1	Stamp and release L ft, inwardly rotating L leg.
	2	Stamp and release L ft, outwardly rotating L leg.
2	1	Stamp/step L.
	&	Stamp/step R.
	2	Stamp/step L.

CLARINETES CALIENTES (Continued)

- 3-4 Repeat meas 1-2 with opp ftwk.
 5 1-2 Scuff floor with L toe (fast, rubbing motion).
 6 1 Stamp L ft.
 & Stamp R ft.
 2 Stemp L ft.
 7-8 Repeat meas 5-6 with opp ftwk.
 9-12 Repeat Fig II, meas 1-4 (basic polka steps).
 13 1 Step L in place.
 2 Step R in place.
 14 1 Step/stamp L.
 & Step R.
 2 Step L.
 15-16 Repeat meas 13-14. with opp ftwk.
 During meas 13 ptrs release upper arm hold and W spins
 CW out and under M L arm.
 During meas 15, W spins CCW, back to place under M L
 arm.
 17-32 Repeat meas 1-16.

V. ROCKS/CACHETITAS (Theme B music)

- 1-24 Repeat Fig III.

VI. BASIC AND BACK KICKS (Theme A music)

- 1-4 Repeat Fig II, meas 1-4 (basic polka steps).
 5 1 Small jump, ft together.
 2 Small jump onto L ft, lifting lower R leg to back and
 looking over L shldr.
 6-8 Repeat meas 5, three times (4 in all).
 9-15 Repeat meas 1-7.
 16 1 Stamp R.
 & Stamp L.
 2 Stamp R.

Presented by Susan Cashion

JARABE SAN MIGUELITO
Puebla, Mexico

The son and jarabe are the most widely spread mestizo dance form in Mexico. The dance has its roots in the Spanish tradition, developing into a Mexican mestizo form in the mid-eighteenth century.

The basic format of the dance is a series of shorter dance melodies (sones) which are strung together in a longer dance version (jarabe). The sections typically alternate between a slower waltz or paseado theme and a more lively zapateado section which uses more intricate footwork.

The Jarabe San Miguelito is a highly traditional example. It is from the state of Puebla and uses the signature costume motif of the China Poblana (sequined skirt) and Chinaco (bell-bottomed pant and simple shirt).

During the nineteenth century, the public women (mujeres públicas) of Puebla were known as "Las Chinas." These were the compañeras de partido, the women who had too much of a smile, sensuous walking styles, who offered their fresh lips to the highest bidder. This class of women dressed in extreme elegance in order to attract their clientel. Their daily dress was a skirt with a central section in red wool richly embroidered with spangles, (lentejuelas). This central panel was called "el castor" (now the word is used to identify the entire skirt) and was bordered with green material generally of silk. The blouse was at one time embroidered with thread, but later with bead-work (chaquira) to match the luxurious texture of the castor. Because the dress of las chinas was so beautiful, the other women of Puebla longed to incorporate it in their wardrobes. About 1954, some of the decent women began to wear el castor to special dinners at the palace and even to mass on Sunday. Their husbands complained bitterly, not wanting their wives to make spectacles of themselves in public. But vanity won out, and gradually the dress of las chinas, became the accepted elegant women's dress of the state of Puebla and was christened La China Poblana.

A contemporary version of La China Poblana is fully sequined castor costing around 2,500 pesos. El castor is divided into four parts, each with a separate design: in front, the eagle; in back, an Aztec motif; on the right, el charro bailando; on the left, la china bailando. The lower border is generally embroidered with flowers. At charriadas (rodeos), the Jarabe Tapatio is generally danced by a woman in La China Poblana (la mujer mas bella) partnered by El Charro (the masculine symbol of Mexico).

Profesor Elias Guerra of Puebla commented on the legend of the Mongolian Princess as the creator of La China Poblana. According to this legend, a Mongolian Princess was abducted from her Asian home and transported to Puebla, Mexico by way of the trade route connecting Manila and Acapulco. A wealthy man of Puebla bought her,

JARABE SAN MIGUELITO (Continued)

raised her almost as a daughter, and converted her to Christianity. She decided to become a nun, but the day before she went into the convent she attended a farewell party and put on el castor de las Chinas. However, remembering her royal dresses as a child, she decorated el castor y las blusa even more richly. The legend says that from that time on, all the women of Puebla imitated the final party gown of this daring Princess. According to Profesor Guerra, the dress already existed in Mexico and was called "La Cantarina de San Juan."*

*A third legend about the China Poblana is in the book Mexican Native Costumes by Luis Covarrubias, Editor Fishgrund.

JARABE SAN MIGUELITO

Puebla, Mexico

Source: Taught to Susan Cashion by Maestro Elias Guerra of Puebla, Mexico in 1977.

Pronunciation:

Record: Special tape 6/8 meter

Formation: Often danced by a single couple. Multiple couples are randomly scattered throughout dance space. Characteristic to sones and jarabes, the partners never touch. The man clasps his hands behind his back (waist high), the woman holds her skirt and lifts it just enough to display her petticoat.

Symbols: ● = Man ○ = Woman

Meas Ct I. PASEADO Entrance song (verse)
During the opening verse, the ptrs stroll past each other and return to their space. The rhythmic structure is handled freely. The feeling is casual, slow, relaxed, a time to get acquainted.

1-2 II. FIGURE EIGHT (Instrumental) 6/8 meter
Introduction.
3 1 Step R - small gliding step.
3 3 Step L
5 5 Step R
4-8 Repeat meas 3, alternating ftwk until music terminates.
Ending turn: Step L, cross R over L and take one CCW turn on both ft. Step back on L, slide R to L.

During Fig II dancers are executing a Figure 8 pattern around their ptr and finishing back in place for the turn. Each time they pass each other, the R shldr pass.

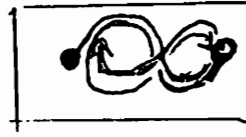
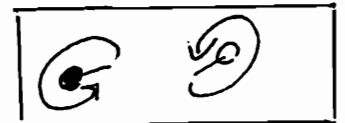


Figure-8



Turn in place

III and IV
Repeat Fig I and Fig II.

V. BORRACHO 6/8 meter
1 1 Step to R, tilting body to R.
3 Cross L behind R.
5 Step to R.
2 Repeat meas 1 with opp ftwk and tilt.
3 1 Step fwd on R.)
3 Step fwd on L.) Moving twd ptr, R shldr together.
5 Step fwd on R, 1/2 pivot turn CCW.
4 1 Step bkwd on L.
3 Step on R beside L.
During meas 3-4, ptrs have changed places.
5-32 Repeat meas 1-4 a total of 8 times (the first 4 sets will have musical accompaniment, the last 4 the verse of El Durazno).

JARABE SAN MIGUELITO (Continued)

VI. GUAJITO

- 1 1 Step L.
 3 Step in place with R heel.
 4 Step L.
 6 Step in place with R toe.
 2-7 Repeat meas 1 six times (7 in all)
 8 1 Final stamp with L ft.
 9-16 Repeat meas 1-8 with opp ftwk.
 17-32 Repeat meas 1-16.

During Fig VI the M and W are either crossing while facing each other, or the M is following the W.



VII. FIGURE EIGHT

- 1-8 Repeat Fig II.

VIII. PUNTEADO

- 1 1 Light jump onto R, crossing in front of L.
 2 Maintain wt on R and tap L toe behind R.
 4 Light jump back onto L, crossing behind R.
 5 Maintain wt on L, tap R toe in front of L.
 2 1 Step to R on R.
 4-5 Repeat meas 1, cts 1,2 with opp ftwk.
 3 1-2 Repeat meas 1, cts 4-5 with opp ftwk.
 4 Step L.
 4 1 Step R.
 4 Step L.
 During last three steps, make a CCW turn.
 5-40 Repeat meas 1-4 a total of 10 sets, the first 4 sets, or 16 meas, are with instrumental accompaniment; then the verse enters and there are 6 more sets.

Man's variation:

- 17-40 The M change to a zapateado variation and dance around the W who maintains the punteado. She turns to always face the M.
 17 1 Step R.
 2 Maintaining wt on R, brush L heel to front.
 3 " " " " " " toe to back
 4-6 Repeat cts 1-3 with opp ftwk.
 18 1 Step R.
 2 Step L.
 3 Step R.
 4-6 Repeat meas 17, cts 4-6.
 19-40 Repeat meas 17-18, alternating ftwk.

JARABE DE SAN MIGUELITO(Continued)

Ending for Fig VIII. TURN

The rhythmic phrase changes and the musicians sing:
"Da la vuelta, y vamanos" -"Take a turn, and let's
go on."

During this phrase, the dancers take a similar turn
as the ending of Fig II.

IX. FIGURE EIGHT

1-8

Repeat Fig II.

X. BORRACHO

1-32

Repeat Fig V.

XI. FIGURE EIGHT

1-8

Repeat Fig II.

Presented by Susan Cashion

WORDS TO VERSES OF JARABE DE SAN MIGUELITO (Puebla)

Note: the words are not translated literally, but rather the idea is presented.

I. Chinita (Paseado)
 Chinita del alma mía Little darling of my heart
 Dice tu mama que que haces Your mother wants to know what you're doing.
 Y si no tienes que hacer And if you have nothing else to do,
 Que be beses y me abrazes You could kiss me and hug me.

II. Gato Prieto
 Me dijiste que fue un gato You told me that it was a cat
 Que salió por tu balcón That left by your balcony.
 Nunca he visto gato prieto I've never seen a black cat
 Con sombrero y pantalón Wearing a hat and pants.

III. Son del Durazno (Borracho)
 Me he de comer un durazno I have to eat a peach
 Desde la raíz hasta el hueso From the roots to the seed.
 No le hace que sea morado It makes no difference that it is difficult,
 Será mi gusto y por eso That's the very reason for my pleasure.

IV. Son del Guajito (Guajito)
 Guajito sí, guajito no (Guaji - seed pod from jacaranda tree,
 Medio que traje se ma acabó. The money I brought is gone (also Indios)
 Guajito sí, guajito no,
 Tú serás guaje pero yo no. You may be dumb, but I am not.
 (Here guaje is a soft term for stupid)
 Gua.....no,
 Medio que traje ya lo gaste The money I brought I spent.
 Gua.....no,
 Tu serás guaje pero yo no.

(Paseado)

V. Son del periquito (Punteado)
 Pica pica, pica perico Peck, peck, peck parrot
 Pica, pica, pica la rama Peck, peck, pack the limb.
 Pica, pica, pica perico
 Pica, pica, pica la rama
 Señora su periquito Ma'am your little parrot (daughter)
 Me quiere llevar al rio Wants to take me to the river (Be my novia)
 Y yo le digo que no And I told her no
 Porque me muero de frio. Because I will die of cold.

(Paseado)

VI. Son del Pulque (Borracho)
 Señora de Guadalupe, Virgin of Guadalupe
 Yo quiero pulque, yo quiero pulque I want to drink pulque (praying, asking help)

Señora de Guadalupe
 Yo quiero pulque, yo quiero pulque
 Contestó Santa Teresa Saint Teresa (another saint) answered
 Que sea de fresa, que sea de fresa! Make it with the flavor of strawberry,
 Para que sea de mi agrado, For my taste,
 Que sea curado I like it fermented and prepared well.
 Que sea curado.

LOS MATLACHINES DE SAN LUIS POTOSÍ
Mexico

Source: Taught to Susan Cashion by Artemio Posadas of San Luis Potosí. Danza traditionally danced in village of Tancanhitz in the Huasteca Potosina.

Pronunciation:

Record:

4/4 meter

The dance of the Matlachines of San Luis Potosí has its roots in the Huasteco Indian dances of thanksgiving to the earth and the statement of communal union within the village. Presently, the dance is more closely associated with the secular mestizo forms of bailes populares rather than maintaining its traditional status as a danza religiosa. It is possible that the partner relationships and pattern formations are imitations by the indigenous people of the Huasteca of the European contra dances and cuadrillas brought by the Spanish to the new world.

The dance brings the men and women in from opposing directions. They complete a series of formations together, and then separate once more to exit. The formations are called by a dance leader known as the cuatilde. He carries a stick in his left hand which is decorated with flowers and leaves (most likely a vegetation symbol). In his right hand he carries a machete (knife). The cuatilde signals the change of formations with tiny yells (gritos) which are answered by the male dancers. The men and women keep their focus down through the duration of the dance which creates the illusion of humility and earth reverence. When the women are not holding their partner's hand, they hold their arms across their waist.

The musical accompaniment is supplied by a violin and guitar called a huapanguera or guitarra quinta. It is played in 4/4 meter.

The men wear a camis and calzón blanco, white muslin shirt and pants. They may also wear one or two handkerchiefs, one around their neck, and the other around their head. The women wear a black, wrap-around skirt with seven pleats. At one time the skirt was ankle length, but in modern times it is worn mid-calf. The blouse is European in styling with a high neck and puffy sleeves. It is made of a shockingly bright color as orange or pink. She will wear a purse (bolsa) over one shoulder which is of white muslin (manta) and embroidered with brightly colored yarn. She also wears a quechquemitl of the same material as the purse. This poncho-like garment is embroidered with animal and flower motifs and with the star of quetzalcoatl, one of Mexico's ancient gods who is associated with the evening star (Venus). The women's hair is wound around a rodete, or hairpiece made of yarn. Both men and women go barefoot or wear huaraches (sandals).

LOS MATLACHINES DE SAN LUIS POTOSI (Continued)

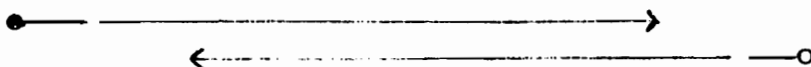
<u>Meas</u>	<u>Ct</u>	<u>BASIC STEP</u>
1	1-2	Hold
	3	Touch R ft in place.
	4	Step to R on R ft.
2	1	Step together or tiny cross over on L ft.
	2	Step to R on R ft.
	3	Touch L ft in place.
	4	Step to L on L ft.

Step alternates throughout the dance.

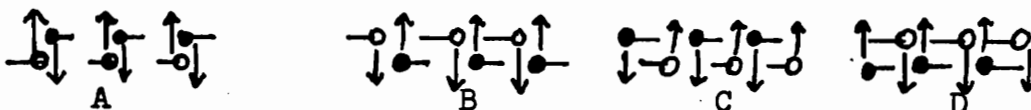
Spatial patterns: ♂ = Men ♀ = Women
Cuatilde dances freely in space and calls changes.

I. La Entrada (entrance)

Lines of women and men enter from opposite sides of the space. Both start the Basic Step on the R ft. When the leader of the M line is shldr to shldr with the last dancer in the W line, the fwd progression stops.

II. El Peine (comb)

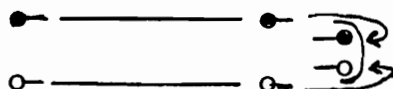
With the dancer opposite, cross back-to-back and return to place, then front-to-front and return to place. Continue this pattern until the cuatilde signals the next pattern.

III. Parejas (partners)

The W line changes direction to face the line of direction of the M line. Inside hands are joined and the double line progresses forward.

IV. El Puente (bridge)

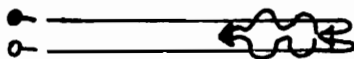
The leaders of the M and W turn twd each other to change direction, join the other hand and dance down through the column of dancers who lift their clasped hands and thus form a bridge. Each cpl follows the leader as they dance fwd in the space. When the first cpl reaches the tail of the line, they turn and join in the bridge formation.



LOS MATLACHINES DE SAN LUIS POTOSI (Continued)

V. Las Olas (waves)

Basically the same formation as El Puente, except it is a passing under of the second cpls hands, and over the heads of the third cpl, under the fourth, over the fifth, etc.



VI. La Rueda (wheel)

The lead cpl creates a circle with the group. The W step to the inside to make a double circle. M and W circle join hands. M circle moves clasped hands up and over heads of W and lower hands to make front basket hold. M lift hands back over heads of W to recreate double circles. All drop hands.



VII. La Cadena (chain)

W turn R to face ptr. Ptrs take R hands and perform grand right-and-left around circle (W going CCW, M CW).



VIII. La Salida (exit)

M follow leader of M line off dancing space to side of area from which they entered. W dance a caracol (snail) pattern as the lead W winds W line around itself and then unwinds. W line exits opposite side than M.



Presented by Susan Cashion

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. Tcherkessia: Step fwd on R (ct 1); step on L in place (ct 2); step bkwd on R (ct 3); step on L in place (ct 4). May beg with L ft.
3. 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).
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.
5. Yemenite Step with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hip instead of a hold.
6. Backward Yemenite: Step bkwd on R, bending knee (ct 1); step on ball of L beside R (ct 2); step fwd on R (ct 3); hold (ct 4).
7. Fast Yemenite Step: Same ftwk as Yemenite Step, but takes only 2 cts of a 4/4/ meter, i.e. cts 1,&,2,hold (ct &).

AHAVAT CHAYA'I
(Israel)

Dance by Sefi Aviv. Music by Ben-Mush.

Pronunciation: Translation: Love of My Life

Record: 4/4 and 2/4 meter

Formation: Circle; simple handhold "V" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1-2	Step R to R and hold.
	3-4	Cross L over R and snap fingers.
2	1-4	Repeat meas 1.
2	1-4	Yemenite R with a hop.
4	1-3	3 steps to L: L,R,L.
	4	Touch R beside L, no wt.
5-7		Repeat meas 1-3.
8	1-2	Step-hop on L while turning 3/4 turn to L. End facing LOD.
<u>PART B</u>		
1-2		4 Debka steps fwd - R,L,R,L.
3-4		Repeat meas 1-2, Part A.
5-8		Repeat meas 1-4.
<u>INTERLUDE</u>		
1-2		2 Yemenite Steps R,L.
3	1-2	Balance bkwd and fwd R,L while arms come up.
<u>PART C</u>		
1	1	Cross R over L diag to L.
	2	Close L beside R.
	3-4	Cross R over L diag to L and hold.
2		Repeat meas 1 with opp ftwk and direction.
3		Repeat meas 1
4	1-3	3-step turn to R stepping L,R,L.
	4	Hold.
5-8		Repeat meas 1-4.
<u>PART D (Face center)</u>		
1-2		4 Debka steps fwd - R,L,R,L.
3	1	Leap on R to R.
	2	Cross L over R.
	3-4	Step R in place and hop on R.
4	1-4	3-step turn to L, 1 1/2 turns (end facing out) L,R,L, hop L.
5-6		4 Debka steps fwd - R,L,R,L.
7		Yemenite R with hop.
8	1-2	Balance L, R.
	3-4	Close L to R while turning 1/2 turn to R and hold.

Presented by Ya'akov Eden

AM SGULA
(Israel)

Dance by Ya'akov Dekel.

Pronunciation:

Translation: Chosen Nation

Record: Blue Star 84

4/4 meter

Formation: Circle, shoulder hold ("T" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A (Shoulder Hold)</u>
1	1	Step R to R.
	2	Step L behind R.
	3-4	Close R beside L; hold.
2	1-4	2 sways R,L.
3-8		Repeat meas 1-2 three times (4 in all).
		<u>PART B (Shoulder Hold)</u>
1	1	Step R to R.
	2	Step L behind R.
	3-4	Hold.
2	1	Step R to R.
	2	Step L across R.
	3-4	Hold.
3-4		Repeat meas 1-2.
		NOTE: Change to a simple hold ("V" pos).
5	1-4	Grapevine to R: R to R, L behind, R to R, L across R.
6	1-4	2 step-hops R,L.
7-8		Repeat meas 5-6
		<u>PART C (Simple Hold)</u>
1	1-2	Jump on both ft and land on R.
	3-4	Step L behind R and scissor fwd R,L.
2-4		Repeat meas 1 three times (4 in all).

Presented by Ya'akov Eden

AT ADAMA
(Israel)

Dance by Shmulik Gov'Ari. Music by Yechieli - Ami.

Pronunciation:

Translation: You Are The Earth

Music:

4/4 meter

Formation: Line in simple hold ("V" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A (Face LOD)</u>		
1	1-2	2 steps fwd R,L.
	3-4	Two-step R fwd.
2	1-2	2 steps fwd L,R.
	3	Step L twd ctr.
	4	Close R beside L.
3	1	Step R fwd.
	2	Chug on R fwd.
	3-4	Fast bkwd Yemenite L.
4-6		Repeat meas 1-3.
<u>PART B</u>		
1	1-2	2 steps fwd R,L.
	3	Step R to R, face ctr.
	4	Step L behind R.
2		2 Yemenite steps: R,L.
3	1	Stamp R diag across L, no wt.
	2	Stamp R diag to R, no wt.
	3	Stamp R diag to R, no wt.
4-6		Repeat meas 1-3.
7	1-4	Repeat meas 3, Part A.
8	1	Step R to R.
	2	Close L beside R.
<u>PART C (Face center)</u>		
1	1	Leap R to R while L is extended to L, L heel touching floor.
	2	Step L behind R.
	3	Step R to R and cross L over R.
	4)	Repeat cts 1-3.
2	1-2)	
	3	Brush R fwd.
	4	Step R fwd.
3	1	Chug on R fwd.
	2-3	Yemenite L bkwd.
4-6		Repeat meas 1-3.

Presented by Ya'akov Eden

AYUMA BEHAR HAMOR
(Israel)

Dance by Amnon Sha'uli. Music by Avner Gdasi.

Pronunciation:

Translation: Disaster on Mount Hamor

Record:

4/4 meter

Formation: Circle; simple handhold "V" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1-4	Yemenite R.
2	1-2	Cross L over R.
	3-4	Cross R over L.
3	1-4	Two-step back L,R,L.
4	1-4	Yemenite R.
5-8		Repeat meas 1-4 with opp ftwk.
<u>PART B</u>		
1	1-4	Yemenite R.
2	1-4	Two-step in LOD L,R,L.
3-4		Repeat meas 1-2.
5	1-2	Step R diag R twd ctr while snapping fingers to R.
	3-4	Step L diag L twd ctr while snapping fingers to L.
6	1-2	Step R and bend R slightly while making 1/4 turn to L.
	3-4	Step and slightly bend on L in place while making 1/4 turn, end facing out.
7-8		Repeat meas 5-6. End facing ctr.
<u>PART C</u>		
1	1-2	Sway bkwd and fwd - R,L.
	3	Step fwd on R.
	4	Leap fwd onto L.
2	1-2	Step R fwd; shift wt back onto L.
	3-4	Touch R fwd; close R beside L.
3	1-4	Yemenite L.
4	1-4	Full turn to R with 2 slow steps, R,L.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

BAPARDESS LEYAD HASHOKET
(Israel)

Dance by Aharon Rapha'eli.

Pronunciation:

Translation: In the Orange Grove Near the Well

Record:

4/4 meter

Formation: Circle; simple hold: "V" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1-4	Grapevine: step R to R, L across R, R to R, L behind R.
2	1-3	3-step turn to R: R,L,R.
	4	Step L over R.
3	1-4	Grapevine: step R to R, L behind R, R to R, L across R.
4	1	Step R in place.
	2	Step L to L.
	3	Cross R over L.
	4	Step L in place
5	1-4	Grapevine: step R across L, L to L, R behind L, L to L.
6	1-2	2-step turn to L: R,L.
	3	Cross R over L.
	4	Step L to L.
7	1	Step R behind L.
	2	Step L to L.
	3	Cross R over L.
	4	Step L in place.
8	1	Step R to R.
	2	Step L over R.
	3	Step back on R.
	4	Step L to L.
<u>PART B</u>		
1	1-2	Step R to R and snap fingers to R.
	3-4	Step L to L, snap fingers high to L.
2	1-4	4-step turn fwd twd ctr, end up facing out.
3	1-2	Sway to R.
	3-4	Sway to L while arms are up.
4	1-4	Tcherkessia step: step R fwd, L in place, step R back, L in place.
5-8		Repeat meas 1-4, end facing ctr.

Presented by Ya'akov Eden

BET AVI
(Israel)

Dance by Bentsi Tiram.

Pronunciation:

Translation: My Father's House

Record:

4/4 meter

Formation: Circle. Dancers stand very close to each other, arms bent at elbows.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1-4	Bkwd Yemenite R, on ct 4 brush L fwd.
2	1-3	Cross L over R, step R to R, step L across R.
	4	Hold
3	1-2	Step R behind L, step L to L.
	3-4	Step R over L, step L to L.
4	1-3	Repeat meas 3, cts 1-3.
	4	Hold.
5-8		Repeat meas 1-4 with opp ftwk and direction.
<u>PART B (Face LOD (CCW), R hand on L shldr of dancer in front)</u>		
1	1	Step R to R.
	2	Hold.
	3-4	Step L to L, close R beside L.
2	1-4	Repeat meas 1 with opp ftwk.
3	1-4	Dassa Step: R ft fwd, shift wt back on L, shift wt fwd to R, step fwd on L.
4	1-4	3 steps fwd R,L,R; on ct 4 turn 1/2 turn to R to end facing RLOD.
5-8		Repeat meas 1-4 with opp ftwk and direction. End facing ctr on last ct.
<u>PART C (Face ctr, no handhold)</u>		
1	1-4	2 fast two-steps: R diag fwd to R; L diag fwd to L; snapping fingers to R and L
2	1-4	Sway R to R and L to L.
3	1-4	Slow two-step fwd: L,R,L.
4	1-2	Step R to R, swing both arms to R.
	3-4	Close L beside R, bring L arm parallel to the ground R arm on top of L and snap fingers to R.
5-8		Repeat meas 1-4, end facing ctr.

Presented by Ya'akov Eden

EGLEY TAL
(Israel)

Dance by Ya'akov Dekel.

Pronunciation

Translation: Dew Drops

Record: Blue Star 84

4/4 meter

Formation: Couples. M back to ctr, ptrs facing each other

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1	Cross R over L.
	2	Step L back
	3	Step R to R.
	4	Cross L over R.
2	1	Step R back.
	2	Step L to L.
	3-4	1 steps R,L, changing places with ptr moving CW.
3-4		Repeat meas 1-2.
<u>PART B</u>		
NOTE: Part B done in 2 circles; M on the inside.		
1	1-4	4 steps R,L,R,L.
2	1-2	2 steps R,L while turning to L.
	3,&	Step back on R with bent knee; step up on ball of L ft.
	4,&	Repeat cts 3,&.
3	1-2	Touch R heel and toe.
	3-4	4 steps fwd R,L,R,L.
4	1-2	
	3-4	Close R beside L while turning to face ptr; hold.
<u>PART C (R hand on ptr's waist)</u>		
1	1-4	3 buzz steps with R, turning CW (6 cts).
2	1-2	
	3	Step R to R.
	4	Brush L across R.
3-4		Repeat meas 1-2 with opp ftwk and direction.
<u>INTERLUDE</u>		
1	1-2	Step R to R and bend knee.
	3-4	Step L to L and bend knee.

Presented by Ya'akov Eden

HAGAVI'A
(Israel)

Dance by Dani Haiman.

Pronunciation:

Translation: The Wine Cup

Record: Blue Star 84

4/4 meter

Formation: Cpls in a simple hold; W on M R; face LOD.
Ftwk same for both.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A</u>
1	1-4	4 running steps fwd R,L,R,L.
2	1-4	Tcherkessia step fwd with R.
3	1-4	Yemenite R with hop while turning 1/2 to L; end facing RLOD.
4-6		Repeat meas 1-3 with opp ftwk and direction, without holding hands.
7-9		Repeat meas 1-3.
		<u>PART B</u>
1	1-2	2 sways R,L.
	3-4	2-step turn to R - R,L.
2	1-4	Repeat meas 1.
3	1	Step R to R.
	2	Cross L over R.
	3	Step R back in place.
	4	Step L to L.
4-6		Repeat meas 1-3.

Presented by Ya'akov Eden

HAVA NAGILA
(Israel)

Dance by Tsui Hilman.

Pronunciation:

Translation: Let's Be Happy

Record: Blue Star 84

4/4 meter

Formation: Scattered formation, all facing music (fwd).

PART A

- | | | |
|---|-----|--|
| 1 | 1-2 | Step-hop on R to R with slow and big step. |
| | 3 | Cross L over R with an arc over R. |
| | 4 | Step R diag behind L. |
| 2 | 1-4 | Repeat meas 1 with opp ftwk and direction. |
| 3 | 1-4 | 3-step turn to R: R,L,R; hold. |
| 4 | 1-4 | Repeat meas 3 with opp ftwk and direction. |

PART B

- | | | |
|-----|-----|--------------------------------------|
| 1 | 1-2 | Step-hop on R while swinging L fwd. |
| | 3-4 | Step-hop on L while swinging R back. |
| 2 | 1-4 | Repeat meas 1. |
| 3 | 1-2 | Repeat cts 1-2, meas 1. |
| | 3-4 | Scissor step back, kick R,L. |
| 4 | 1 | Step L in place. |
| | 2 | Leap onto R. |
| | 3-4 | Close L beside R; hold. |
| 5-8 | 1-4 | Repeat meas 1-4. |

PART C

- | | | |
|-----|-----|---|
| 1 | 1-2 | Step R to R with slight turn to R. |
| | 3-4 | Close L beside R; hold. |
| 2 | 1-4 | Repeat meas 1 with opp ftwk and direction. |
| 3 | 1-2 | Jump on both ft, land on L. |
| | 3-4 | Repeat cts 1-2, meas 3. |
| 4 | 1-4 | 3-step turn to R: R,L,R; hold. |
| 5-6 | 1-4 | Repeat meas 3-4 with opp ftwk and direction. |
| 7 | 1-2 | 2 running steps fwd R,L. |
| | 3-4 | Step-hop on R while turning 1/2 turn to R; L is extended. |
| 8 | 1-4 | Repeat meas 7 with opp ftwk. |

Presented by Ya'akov Eden

NA'AMA
(Israel)

Dance by Bentsi Tiram

Pronunciation:

Translation: My Gentle Dear One

Record:

3/4 meter

Formation: Ptrs side by side, L hands joined, M R on W R waist;
W R hand on M R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A - Ftwk same for M and W.</u>
		<u>Facing ctr, Double Tcherkessia:</u>
1	1-3	L crosses over R, R steps back, L to L.
2	1-3	R crosses over L, L steps back, R to R.
3	1-3	Waltz step fwd twd ctr, arms are lifted with movement.
4	1-3	Waltz step back, beg R, arms come down.
5-6		2 waltz steps L, R, turning to L 3/4 turn.
7		<u>W</u> : waltz step L, turning 1/2 turn to R (CW). <u>M</u> : waltz balance fwd on L.
8		<u>W</u> : waltz step R, turning back to orig place, CCW. <u>M</u> : waltz balance back on R.
9-15		Repeat meas 1-7.
16		Waltz balance twd each other, end in closed social dance pos.
		<u>PART B - Ftwk described for M, W use opp</u>
1	1	<u>M</u> step L across R, turning diag to R.
	2	Step R to R.
	3	Step L in place.
2		Repeat meas 1 with opp ftwk.
3-4		Repeat meas 1-2, Part A.
5		<u>M</u> : step away on L twd ctr, lean on it.
6		<u>W</u> altz step beg R, twd W, end up facing W.
7-8		2 waltz steps turning 1 full turn, L,R.
		<u>PART C - Ftwk described for M, W use opp</u>
1		With M back to ctr, dip back on L.
2		Step on R twd W.
3		Waltz, beg L, turning 1/2 turn to R, M end facing ctr.
4		Bend knees and swivel them to L, to R, end with knees straight.
5-6		2 waltz balance step, L and R.
7-8		2 waltz steps turning 1 full turn to orig place, M back to ctr.
9-16		Repeat meas 1-8.

Presented by Ya'akov Eden

SHALOM LEVO SHABAT
(Israel)

Dance by Se'adia Amishai. Music by Miriam Tsabari.

Pronunciation:

Translation: Hello to the Coming of the Sabbath

Record:

4/4 meter

Formation: Circle, simple hand hold "V" pos.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>PART A</u>		
1	1-2	Bend knees and hold.
	3-4	Lift R with bend of L knee.
2	1	Step R back.
	2	Step L in place.
	3	Step R fwd.
	4	Step L in place.
3	1-2	Close R beside L and hold.
	3-4	Bend knees and hold.
4	1-2	Lift R with bend of L knee.
	3	Step R back.
	4	Step L in place.
5	1	Step R fwd.
	2	Step L in place.
	3-4	Close R beside L and hold.
6	1-4	Repeat meas 1.
7	1-2	Step R to R and hold while turning 1/4 turn to R.
	3-4	Close L beside R and hold.
8		Repeat meas 7 with opp ftwk and direction.
<u>PART B</u>		
1	1-2	Cross R over L and bend R knee.
	3-4	Step back on L and bend L knee.
2	1-4	Bkwd Yemenite R.
3-4		Repeat meas 1-2 with opp ftwk and direction.
5	1-2	Step R to R and hold.
	3-4	Close L beside R.
6		<u>Note:</u> Arms circle in front of body during meas 5.
		Repeat meas 5
7	1-4	2 Buzz steps on R, turning a full turn to R. R hand raised to eye level.
8	1-2	Step R in place and hold.
	3-4	Close L beside R and hold.
9-16		Repeat meas 1-8.
<u>PART C</u>		
1	1-2	Step R fwd and hold.
	3-4	2 hops on R fwd.
2	1-4	3 steps fwd L,R,L and hold.
3	1-2	Step R bkwd and hold.
	3-4	2 hops on R bkwd.
4	1-4	Back Yemenite L.

Presented by Ya'akov Eden

YESH ET LA'AMAL
(Israel)

Dance by Ya'akov Kimchi.

Pronunciation:

Translation: There is a Time to Work

Record: Blue Star 1984

4/4 meter

Formation: Lines in a simple hold ("V" pos).

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART A (Face in)</u>
1	1	Step R to R.
	2	Close L beside R.
	3-4	Step R to R; hold.
2	1	Brush L across R and rise on ball of R.
	2	Bring R heel down with stamp.
	3-4	Yemenite L bkwd.
3	1-2	
	3-4	Yemenite R bkwd.
4	1-2	
	3-4	Close L beside R; hold.
5-8		Repeat meas 1-4.
		<u>PART B (No hand hold)</u>
1	1-2	Stamp R while turning 1/4 turn to L, R shldr to ctr.
	3	Step R in place.
	4	Step L fwd while turning 1/2 turn to R (CW).
2	1-2	Step R bkwd while turning 1/2 turn to R (CW); hold.
		NOTE: A full CW turn has been completed.
	3-4	Clap hands twice over R shldr.
3	1-2	Stamp L in place; hold.
	3	Step R fwd while turning CCW.
	4	Step L bkwd to complete 1 turn CCW.
4	1-2	Step R to R while turning to face ctr; hold.
	3-4	Close L beside R; hold.
5-8		Repeat meas 1-4.

Presented by Ya'akov Eden

THE BASIC MOVEMENTS OF SQUARE DANCING
FOR RECREATIONAL DANCING.

- | | |
|--|---|
| <p>1. Circle Family
a. Right
b. Left</p> <p>2. Forward & Back</p> <p>3. Dosado
a. Reverse Dosado</p> <p>4. Swing</p> <p>5. Promenade Family
a. Couples (full, 1/2, 3/4)
b. Single File
c. Wrong Way</p> <p>6. Allemande Family
a. Left
b. Right
c. Left arm turn
d. Right arm turn</p> <p>7. Right & Left Grand Family
a. Right and left grand
b. Weave the ring
c. Wrong way grand</p> <p>8. Star Family
a. Right
b. Left</p> <p>9. Star Promenade</p> <p>10. Pass Thru</p> | <p>11. Split Family
a. Outside couple
b. Ring (one couple)</p> <p>12. Half Sashay Family
a. Half Sashay
b. Rollaway
c. Ladies in, men sashay</p> <p>13. Turn Back Family
a. U turn back</p> <p>14. Separate Family
a. Separate
b. Divide</p> <p>15. Courtesy Turn</p> <p>16. Ladies Chain Family
a. Two ladies (reg. & 3/4)
b. Four ladies (reg. & 3/4)</p> <p>17. Lead Right</p> <p>18. Right and Left Thru</p> <p>19. Circle to a Line</p> <p>20. Bend the Line</p> <p>21. Double Pass Thru</p> <p>22. Grand Square</p> |
|--|---|

AMERICAN SQUARE DANCES

Heads Star Thru, Pass Thru
 All the Girls "U" Turn
 Coordinate-----
 Bend the Line (1 P 2P lines)

Heads Square Thru Four Hands
 Do sa do to an Ocean Wave
 Boys run right, Boys Circulate
 California Twirl, Bend the Line
 (1P 2P lines)

Heads Square Thru Four Hands
 Swing Thru with the outside two
 Boys Trade, Girls Circulate
 Boys run right, Bend the Line
 (1P 2P lines)

Heads Star Thru, Pass Thru
 All the Girls "U" Turn
 Single File Circulate
 Boys run right, Star Thru
 (1P 2P lines)

Heads Square Thru Four Hands
 Do sa do the outside two to an
 Ocean Wave
 Boys Circulate, Girls Circulate
 two places
 Boys run right, California
 Twirl, Bend the line
 (1P 2P lines)

Head M with the corner girl forward
 Star Thru, California Twirl
 Outsides squeeze in (1P 2P lines)

Heads roll away a half sashay
 All join hands circle left
 Four boys Square Thru Four Hands
 Do sa do the girls to an Ocean Wave
 Boys run right (1P 2P lines)

Head ladies chain across
 Heads Square Thru Four Hands
 Centers in, ends fold
 First cpl left, next cpl right
 (1P 2P lines)

Heads Square Thru Four Hands
 Veer left, girls Trade, girls
 circulate
 Bend the Line (1P 2P lines)

Heads Square Thru Four Hands
 Swing Thru with the outside two
 Boys run Right, Ferris Wheel
 Centers Flutter Wheel, Double
 Pass Thru
 First cpl go left, next cpl right
 Four ladies chain 1/4
 Heads Flutter Wheel, Sweep 1/4,
 Pass Thru, Star Thru (1P 2P lines)

Head ladies chain across
 Heads forward Star Thru
 All Double Pass Thru
 First cpl go left, next cpl right
 (1P 2P lines)

Heads Square Thru Four Hands
 Split the sides around one,
 line up four
 Lines forward Curlique, single file
 Circulate once
 Coordinate----girls Circulate
once, Bend the Line (1P 2P lines)

Head ladies chain 3/4
 Side men turn 'em & Roll Away a
 Half Sashay

**
 Forward six, Do sa do same sex
 to an Ocean Wave
 Swing Thru, boys run right
 Wheel & Deal in lines of three
 All join hands circle left (same sex)

*Boys Square Thru Four, step to a
 Wave
 Boys run right (1P 2P lines of four)

*Boys Pass Thru around one, line
 up four
 Lines Pass Thru Wheel & Deal
 (Left Allemande)

Girls Pass Thru around one, line
 up four
 Lines Pass Thru, Wheel & Deal
 Centers Zoom, Left Allemande

AMERICAN SQUARE DANCES (Continued)

Heads pass the ocean, Swing Thru
Boys run right, 1/2 tag, Left Allemande

Heads Square Thru Four Hands
Swing Thru with the outside two
Swing Thru again, ladies run right
1/2 tag, everybody "U" Turn, Left Allemande

Four ladies chain across
Heads lead right, circle to a line
Lines Pass Thru, 1/2 tag, center trade
Ladies trade (1P 2P line), Left Allemande

Four ladies chain 1/4 (right hand lady)
Sides face, everybody Grand Square 6 steps
To a line of four (1P 2P line)

Head ladies chain across
Heads roll away a half sashay
Side ladies chain across
Sides roll away a half sashay
Sides face, everybody Grand Square 8 steps
Everybody Right & Left Grand

Four ladies chain 1/4 (right hand lady)
Heads forward, partner back to back
Everybody Pass Thru, Left Allemande

Side ladies chain across
Heads Pass Thru, separate around one, line up four
Lines Pass Thru, tag the line
First cpl go left, next cple right (1P 2P lines)

Four ladies chain 1/4
Heads Square Thru Four Hands
Split the outside around one, line up four
Lines Pass Thru, tag the line, face in (1P 2P lines)

Heads Star Thru, Pass Thru,
Do sa do to an Ocean Wave
Trade the wave, boys walk & dodge
Those who can California Twirl, other boys "U" turn (1P 2P lines)

Heads roll away a half sashay
Sides Pass Thru separate
Behind the heads stay
All Double Pass Thru
Lead people "U" turn
Left Allemande

Heads Square Thru Four Hands
Make an Ocean Wave with the outside two
Re-cycle, step to an Ocean Wave
Ladies run right, 1/2 tag the line
Everybody "U" turn, Left Allemande

Heads Square Thru Four Hands
Right & Left Thru, with the outside two
Swing Thru, boys run right
1/2 tag, trade & roll, left allemande

Heads Flutter Wheel
Heads Star Thru, Pass Thru
Right & Left Thru, step to an Ocean Wave
Ladies run right, 1/2 tag, trade & roll
Right & Left Grand

AMERICAN SQUARE DANCES (Continued)

Heads lead right circle to a line
Lines Pass Thru, tag the line,
face in

Lines Pass Thru, tag the line
*Lead people "U" turn, Right &
Left Grand

*Lead people "U" turn, step to an
Ocean Wave
Boys run right, bend the line
(1P 2P lines)

Four ladies chain $\frac{1}{4}$
Heads Square Thru Four Hands
Box the Gnat or single circle $\frac{1}{2}$
Right & Left Grand

Heads forward, Star Thru, Pass Thru
Circle to a line, lines Pass Thru,
Wheel & Deal
Double Pass Thru, centers in, cast
off $\frac{3}{4}$
Centers Pass Thru, Partner trade
& roll, the others Box the Gnat
Right & Left Grand

Heads lead right circle to a line
Lines Pass Thru, Wheel & Deal
Centers Flutter Wheel
Veer left, $\frac{1}{2}$ tag, Left Allemande

LINES OF FOUR

Head ladies chain across
Sides Right & Left Thru
Heads Pass Thru, separate, behind
the sides stand
All Double Pass Thru
First cpl go left, next cpl go
right (1P 2P lines of four)

Four ladies chain $\frac{1}{4}$ (right hand
lady)
Heads Right & Left Thru
Heads roll away a half sashay
Heads Pass Thru
Separate around one between the
sides stay (1P 2P lines of four)

Four ladies chain $\frac{3}{4}$
Heads Right & Left Thru
Heads Pass Thru
Separate around two, hook on the
end, line up four
Lines Pass Thru "U" turn
(1P 2P lines of four)

Heads Right & Left Thru
Head ladies chain across
Sides Pass Thru
Separate around two, hook on the
end, line up four
Lines Pass Thru "U" turn
Ladies chain across
(1P 2P lines of four)

Heads outside promenade $\frac{3}{4}$
Sides Right & Left Thru
Sides roll away a half sashay
All Double Pass Thru
Lead people "U" turn
Circle four, head gents open out
line up four (1P 2P lines of four)

Head ladies chain across
Number one only forward split the
cpl facing you line up four
Single line forward, bend the
line
All Double Pass Thru
Lead people "U" turn
Circle four, side gents break
line up four (1P 2P lines of four)

Head ladies chain across
Sides Pass Thru
Separate around one, line up four
Lines forward up & back
Centers roll away a half sashay
Ladies chain across
(1P 2P lines of four)

Heads Right & Left Thru
Heads forward circle four $\frac{3}{4}$
Heads Pass Thru
Circle four with the sides
Head gents break, line up four
(1P 2P lines of four)

AMERICAN SQUARE DANCES (Continued)

Heads roll away with a half sashay
 Side ladies chain across
 Sides roll away a half sashay
 Heads forward, sides divide,
 All Double Pass Thru
 Lead people "U" turn
 Circle four, side gents break line
 up four (1P 2P lines of four)

Heads lead right circle to a line
 Lines forward, Right & Left Thru
 Roll the ladies away with a half
 sashay
 Lines Pass Thru, partner back to
 back
 Left Allemande

Heads Right & Left Thru
 Heads roll away with a half sashay
 Heads Pass Thru, partner back to
 back
 Left Allemande

Heads Right & Left Thru
 Sides Pass Thru, face your partner
 Pass Thru, Left Allemande

Heads lead right, circle to a line
 Lines forward up & back
 Right & Left Thru
 Lines Pass Thru
 *Face your partner
 Pass Thru, Left Allemande

*Face your partner
 Shake right hands
 Pull by, Left Allemande

Heads lead right, circle to a line
 Lines forward up & back
 Right & Left Thru
 Ladies roll away with a half sashay
 Lines Pass Thru
 Face your partner
 Right & Left Grand or promenade

Heads Right & Left Thru
 Heads roll away with a half sashay
 Sides Pass Thru, separate around two
 Heads Pass Thru "U" turn
 Left Allemande

Four ladies chain across
 Sides Right & Left Thru
 Head ladies chain 3/4
 Side men courtesy turn the lady
 Forward six & back
 Six Pass Thru, turn left single
 file
 Head gents, Pass Thru
 Everybody promenade your own

Presented by Jerry Helt

CROSS COUNTRY CONTRA

By Jerry Helt

Formation: Alternate Duple (Close Set)

Music: Any 64 count jig or reel

CtsPattern

- 1-4 Introduction: Everybody pass thru
- 5-8 Everybody face down, walk four steps
- 9-12 Turn, face in and pass thru
- 13-16 Everybody face up, walk four steps, face in
(This is a box movement)
- 17-32 Ladies Figure of Eight (ladies pass R shldrs, pass
L shldrs around and behind the opposite M,
(original ptr), pass L shldrs in the ctr again,
pass R shldrs around corner M).
- 33-48 Gents Figure of Eight (gents step in, pass L shldrs
and go diagonally around to the R and behind
other lady (original ptr), come back to the
ctr and pass R shldrs with the gent again and
go L shldrs around the lady in your own line,
face in).
- 49-56 Everybody pass thru and turn alone
- 57-64 Half promenade with new R hand lady
(Keep moving at the foot of the set)

Presented by Jerry Helt

ESKİ KASAP
(Turkey)

This is a dance from Kirklareli region which is in the Northwest. The steps characterize the movements with which a butcher slices meat. The slicing of the big meat is represented in the slow part and cutting of the small meat is represented in the fast part of the dance. "Eski" in Turkish means "old or previous", and Kasap means "Butcher". The turns that can be done by the leader, who is called "Kabaday", indicate how the happy customers return to buy more meat. In the fast parts, the joy and happiness that come from the good sales is also expressed. Ercüment learned the dance from the National Ensemble in 1984, and first presented it in Hong Kong in June 1984.

Record: Hindi 007; Turkic 201. 2/4 meter

Formation: Line, shoulder hold moving fwd and back in the slow parts, remaining in place and facing ctr in the fast parts.

Styling: Very bouncy in slow parts; very sharp movements in the fast parts.

MeasPatternFIGURE 1

- 1 Facing ctr, keeping ft close together; hold (cts 1,2).
- 2 Lift L heel sharply up to the front of R, toes pointing down (ct 1); hold (ct 2).

FIGURE 2

- 1 Step fwd on L (ct 1); bounce on L, swing R and bring fwd (ct &); bring R heel in front of L knee, toes pointing down, bouncing on L (ct 2); kick R diag R and bounce on L (ct &).
- 2 Swing R across behind L, bouncing on L (ct 1); step on R behind L (ct &); swing L across behind R, bouncing on R (ct 2); step on L behind R (ct &).
- 3 Leap back on R, touching L toe behind R (ct 1); hop on R (ct &); swing L from L and bring in front on R knee (ct 2); kick L fwd (ct &).
- 4-6 Repeat meas 1-3.
- 7-8 Repeat meas 1-2.
- 9 Leap on R in LOD, touching L toe behind (ct 1); hold (ct 2).
- 10 Leap on L in RLOD, touching R toe behind (ct 1); hold (ct 2).
- 11 Repeat meas 2.
- 12 Jump back on both ft (ct 1); hold (ct 2); lift L heel sharply up to front of R knee (ct &).
- 13-23 Repeat meas 1-11.
- 24-26 Repeat meas 9-11.

FIGURE 3

- 1 Swing R in front to R and step on it (ct 1); swing L crossing R and step down on ball of L (ct &); step on R, holding L in front (ct 2); hop on R, holding L in front (ct &).
- 2 Step on L, holding R in front (ct 1); cross R in front of L and step on ball of R (ct &); step on L (ct 2), holding R in front; hop on L (ct &).

ESKİ KASAP (Continued)

- 3 Repeat meas 2.
 4-12 Repeat meas 1-3, three times.
 13-24 Repeat meas 1-12. The leader goes fwd and does "hop-step-steps" 12 times; arms in "W" pos, turning and traveling in a circle.

FIGURE 4

- 1-2 Repeat meas 1-2 of Fig 3.
 3 Swing R behind sharply, crossing in back of L (ct 1)
 Swing L behind sharply, crossing in back of R (ct 2).
 4-12 Repeat meas 1-3, three times.

FIGURE 5

- 1 Repeat meas 2 of Fig 3. (step, cross, step, hop)
 2 Hop on L, swing R behind (ct 1); step on R behind (ct &);
 step L in place (ct 2); kick R fwd (ct &).
 3 Bring R sharply back and jump onto both ft (ct 1); hold
 (ct 2).
 4-9 Repeat meas 1-3, twice.

DANCE SEQUENCE: Fig 1, 2, 3, 4, 3, 4, 5.

Presented by Ercüment Kiliç

FAYTONÇU
(Turkey)

Faytonçu is an Azerbaijani-Turkish dance. Fayton is an Azerbaijani-Turkish word which means "horse carriage", and faytonçu is a man who makes a living carrying people in town. The steps characterize all the excitement and anxiety with which a faytonçu makes a living every day. This dance was first introduced to the world in Hong Kong in June 1984, by Ercüment Kiliç. Ercüment learned this dance from his father, Feyiz.

Pronunciation:

Record: Hindi 007

2/4 meter

Formation: Mixed line, hand hold, moving in LOD.

Styling: Sharp, bouncy movements.

Meas

Pattern

FIGURE 1

- | | |
|-----|---|
| 1 | Facing ctr, leap onto R, bringing L to R of R and brushing (cts 1,&); hop on R, kick L fwd (cts 2,&). |
| 2 | Hop on R in RLOD, lift L knee (ct 1); step on L in RLOD, kick R fwd (ct &); step on R in RLOD, kick L diag L (cts 2,&). |
| 3-4 | Repeat meas 1-2 in LOD with opp ftwk. |
| 5-8 | Repeat meas 1-4. |

FIGURE 2

- | | |
|-----|---|
| 1 | Facing ctr, leap onto R in LOD, cross L behind and touch toe behind (cts 1,&); hold (ct 2). |
| 2 | Repeat meas 1 with opp ftwk and direction. |
| 3 | Facing ctr, bending fwd from waist, step R in LOD (ct 1); Facing ctr, bending fwd from waist, cross L behind in LOD (ct 2). |
| 4-6 | Repeat meas 3 three times. |
| 7-8 | Repeat meas 1-2. |

FIGURE 3

- | | |
|-----|---|
| 1 | Moving in LOD, facing diag R, run on R, lift L behind (cts 1); run on L, lift R behind (ct 2); step on ball of R beside L (ct &). |
| 2 | Step on L in LOD (ct 1); step on ball of R beside L (ct &); Step on L in LOD (ct 2). |
| 3-8 | Repeat meas 1-2 three times. |

FIGURE 4

- | | |
|---|---|
| 1 | Moving in LOD, facing ctr, hop on L, touch R toe in front (cts 1,&); hop on L in LOD, bring R heel in front of L knee (cts 2,&). |
| 2 | Repeat meas 1. |
| 3 | Step on R in LOD, facing ctr (ct 1); touch L toe beside R (ct 2). |
| 4 | Step L in RLOD, turning CCW and pivoting on R (cts 1,&); (back to ctr); step on R, turning CCW, pivoting on L and facing LOD (cts 2,&). |

FAYTONÇU (Continued)

- 5 Pivot on R turning CCW, step back on L facing LOD (cts 1,&);
touch R toe beside L (ct 2).
6-20 Repeat meas 1-5 three times.

FIGURE 5

- 1 Facing ctr, step on R (ct 1); bounce on R (ct &);
(moving in LOD); facing ctr, step on L behind R (ct 2);
bounce on L (ct &).
2-8 Repeat meas 1 seven times.

FIGURE 6

- 1-8 Repeat Figure 3.

Presented by Ercüment Kiliç

FIDAYDA
(Turkey)

Men's dance which can be done as a mixed dance.

Pronunciation:

Record: Turkic 201.

4/4 meter

Formation: Circle.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>PART I</u> (Individually in circle)
1	1	Long step with R ft in LOD (CCW).
	&	Step with L close to R.
	2	Long step with R in LOD (lean upper body to R).
	3	Touch ball of L ft close to R.
	4	Hold.
		<u>Arms</u> move in upward sweeping arc from L to R, ending extended to R.
2		Still moving in LOD, repeat meas 1 with opp ftwk, but end facing ctr, leaning upper body twd L.
3	1-3	Repeat meas 1, cts 1-3.
	4	Bend R knee slightly.
4	1	Pivot partway to ctr on R heel while slightly lifting L ft and placing it near R ft.
	2	Bend R knee slightly.
	3	Repeat ct 1 but pivot to face directly ctr.
	4	Bend R knee slightly.
		<u>Arms</u> make sweeping arc from R to L, ending at head level, diag fwd to each side.
5	1	Open L ft to side and place about 12" from R ft, taking wt equally on both ft.
	2-4	Hold pos of ft. R hand moves to front of waist, palm facing body; L hand moves to back of waist, palm facing out.
		<u>PART II</u>
1	1	Hands remain in pos described in meas 5 of Part I. Facing ctr, step up onto ball of R ft while crossing it in back of L.
	&	Step down sdwd onto L ft with bent knee.
	2,&	Repeat cts 1,&.
	3	Step up onto ball of R ft, crossing it in front of L; reverse R and L hand pos.
	&	Step down sdwd onto L ft with bent knee.
	4,&	Repeat cts 1,&, bringing hands back to orig pos.
2-3		Repeat meas 1, twice.

FIDAYDA (Continued)

- 4 1 Bring hands to raised fwd pos; stamp R ft diag fwd of L, leaving R ft on floor.
 2 Lift R toe, leaving heel in place.
 3 Tap R toe.
 4 Lift R toe (as in ct 2).
 5 1 Tap R toe.
 2 Hold ft pos from ct 1.
 & Quick -- snap R.
 ah Quick -- snap L.
 3 Slow -- snap R.
 & Quick -- snap R.
 ah Quick -- snap L.
 4 Slow -- snap R.
 & Quick -- snap R.
 ah Quick -- snap L.

PART III Arms extended out to sides and diag down; the circle closes during meas 1 with hands behind neighbors' waists, palms fwd.

During Part III, lean slightly back with back straight. Circle moves CW while facing directly twd ctr. (Circle can move in CCW direction, if desired.)

- 1 1 Facing ctr, ft facing fwd, step fwd on R with bent knee.
 & Step back on ball of L ft, knee straight.
 2-4 Repeat cts 1,& three more times.
 2-4 Repeat meas 1 three more times (16 down-up steps in all), moving to the L (or R).

- PART IV Arm pos same as in Part III. Circle moves CW.
 1 1 Still facing ctr, step slightly fwd on R ft, bending knee. Lean back with upper body, keeping back straight (do not bend at waist). Emphasize this pos.
 & Step back on ball of L ft. Body straightens to upright pos.
 2 Step slightly back on R ft, bending knee.
 & Step slightly fwd on ball of L ft.
 3-4 Repeat cts 1,&,2,&.
 2-4 Repeat meas 1 three more times (8 fwd-bkwd steps in all).

- PART V Arms are in "W" pos. Snap fingers on each beat.
 1 1 Turning R, step onto R ft with bent knee.
 & Step onto ball of L ft.
 2-3 Still turning R, repeat cts 1,& twice.
 4 Step onto R with bent knee.
 During meas 1 make one complete CW turn in place.
 2 Repeat meas 1 with opp ftwk and direction (turn CCW).
 3-4 Repeat meas 1-2.

- PART VI Do shldr shimmy, if desired; snap fingers on each beat.
 1 1-3 Move fwd twd ctr of circle, stepping R,L,R.
 4 Touch L toe diag fwd of R ft.
 2 Repeat meas 1 with opp ftwk and direction (move bkwd); touch R toe diag behind L ft.
 3-4 Repeat meas 1-2.

Dance notes by Laurie Van Ausdal.

Presented by Ercüment Kiliç

ŞEYH ŞAMİL
(Turkey)

This dance bears the name of a legendary Azerbaijani freedom-fighter who battled the Russians at the turn of the century. The steps characterize the bravery with which he fought. The dance was introduced in the United States by Ercüment Kiliç in May, 1979 in Minneapolis, Minnesota and has been choreographed with variations for recreational and performing purposes. Ercüment learned ŞEYH ŞAMİL as a child in the Azerbaijani-Turkish community.

Pronunciation:

Record: Ercüment Kiliç Presents: Music of Turkey and Azerbaijan
Hindi 002; Turkic 201. 2/4 meter

Formation: Couples in a circle.

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 R, palm turned inward, while L hand is brought twd body, palm turned outward; L palm inward as R hand is brought twd body and L hand moves diag fwd to L. Action is repeated in a very smooth and flowing manner. Generally the head is turned twd the hand moving away from body. (There are several variations on these hand movements which will be demonstrated as necessary.)

Extremely smooth, typical Azerbaijani-Turkish styling.

Meas

Pattern

Introduction (Rubato tempo) -- W approaches inside circle; kneel. M approaches W from the L running, and leaps. M touches L toe beside R toe; backs of hands placed on hips.

Figure 1

- 1 M touches L toe (ct 1); step L twd ctr (ct &); while turning CCW; touch R toe (ct 2); step R twd ctr, still turning (ct &).
- 2 Repeat meas 1.
- 3 Touch L toe while leaning R shldr into ctr (ct 1); step back on L away from ctr and begin turning CW (ct &); touch R toe (ct 2); step R away from ctr, still turning CW (ct &).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

W remains kneeling during Fig 1; rise and remain in place twd end of Fig.

ŞEYH ŞAMİL (Continued)Figure 2

- 1 Man: Facing LOD, M beg smooth walking steps (always on balls of ft), starting on R with 4 steps per meas. M assumes CMAP, R arm extended.
Woman: Facing LOD, travel in LOD with same smooth walking steps used by M. L arm raised in front of body, R arm extended slightly at side (manner is very feminine); W stays in front of ptr's R arm throughout
- 2-8 Repeat meas 1 seven times

Figure 3

- 1-2 Man: Arms switch to CMAP with L arm extended, travel away from ctr, pulling R slightly back, then continuing walking step, 4 steps per meas.
Woman: Arms in opp pos, pull R slightly back, then continue walking steps, travel with ptr away from ctr, 4 steps per meas.
- 3-4 M and W: Repeat meas 1-2 (cts 1,&,2) in opp direction.
- 5-6 M and W: Repeat meas 1-2.
- 7-8 M and W: Repeat meas 3-4.

Figure 4

- 1-16 Man: Kneel on L knee facing ctr; clap to music rhythm; watch ptr.
- 1-8 Woman: Circle ptr CW, 4 steps per meas, L arm up; R arm at side.
- 9-16 Turn and circle ptr CCW with same steps; arms change pos.

Figure 5

- 1 Man: Knee Turn - Lower R knee to floor (ct 1); turning CW, swivel on L knee to face outside circle (ct &); continue turning in LOD to face inside circle; step on R ft, L knee still on floor (ct 2); jump up off floor (ct &).
- 2-7 Facing ctr, jump onto both ft with R in front (ct 1); jump onto both ft, legs spread apart (ct &); jump onto both ft with L in front (ct 2); jump onto both ft, legs apart (ct &). Backs of hands on hips.
- 8 Repeat cts 1,& of meas 2 (cts 1,&); hop twice on L ft (cts 2,&).
- 1 Woman: In place, facing ctr, step R fwd (ct 1); step L in place (ct &); step R in back (ct 2); step L in place (ct &).
- 2-8 Repeat meas 1. Arms slightly extended away from body at sides.

Figure 6

- 1 Man: Moving to R, jump on R, L in back (ct 1); still moving R, jump on L and kick R fwd (ct &); repeat for cts 2,&.
- 2 Continue moving to R, jump on R (ct 1); jump on L and kick R fwd (ct &); jump on R (ct 2); hop on R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 1-8 Woman: Continue step done in Fig 5.

ŞEYH ŞAMİL (Continued)Figure 7

- 1-16 Man: Kneel on L knee, facing ctr and clap to music rhythm. Get up at end of Fig.
- 1 Woman: Traveling to R, swivel toes in LOD (ct 1); swivel heels in LOD (ct 2). (Hands - Variation on WHM.)
- 2-8 Repeat meas 1.
- 9-16 Traveling in opp direction, use same ftwk, begin with heels swiveling. (Hands - Variation on WHM.)

Figure 8

- 1-16 Man: Moving in LOD, facing RLOD, travel with walking steps (Fig 2). Arms in CMAP with L arm extended.
- 1-16 Woman: Travel with walking steps (Fig 2); stay facing ptr; L arm extended in front of body and R slightly extended at side throughout Fig.

Dance repeats from beginning.

Presented by Ercüment Kiliç

MENDO BARI
(Turkey)

Mendo Bari is a dance from Artvin, a region in northeastern Turkey. It is very typical of many Artvin dances which change tempos. Ercüment Kiliç learned this dance while a member of the Turkish National Ensemble in 1977. He introduced Mendo Bari for the first time in the United States in St. Louis, Missouri, June, 1981.

Pronunciation:

Record: Hindi 004; Turkic 201. both tempos 4/4 meter

Formation: Mixed lines; face ctr; hands joined.

Styling: Sharp and crisp staccato movements.

Meas

Pattern

Figure 1 (Walking) (Each step in this fig has a fwd "bicycle" motion of the leg)

- 1 Step R, turning to face LOD (ct 1); step fwd L (ct 2); step fwd R (ct 3); brush L ft back on R side of R ft (ct 4). All of meas 1 is done leaning fwd from the waist.
- 2 Step L, turning to face ctr, straightening body and raising arms fairly high above shldr level (ct 1); step R in place (ct 2); step L in place (ct 3); brush R back on L side of L ft (ct 4).
- 3-12 Repeat meas 1-2 five more times.

Figure 2 (Two-Steps) (Facing LOD, hands down)

- 1 Running two-step, beg with R (R,L,R) (cts 1,&,2); running two-step beg with L (L,R,L) (cts 3,&,4).
- 2 Jump on both ft, wt on R (ct 1); hop on R, kicking L ft fwd (ct 2); hop on R, touching L toe across R ft (ct 3); hop on R, kicking L fwd, turning 1/4 to L (ct 4).
- 3 Step L,R,L scissors, facing ctr, arms up (cts 1,&,2); R,L,R scissors facing ctr, arms up (cts 3,&,4).
- 4 L,R,L scissors (cts 1,&,2); hop on L, touch R toe across L ft (ct 3); hop on L, lifting R (ct 4).

Figure 3 (Two-Steps with Squats)

- 1 Running two-step R,L,R (cts 1,&,2); running two-step L,R,L (cts 3,&,4).
- 2 Squat facing LOD, knees together (ct 1); resuming upright pos, hop on R kicking L (ct 2); hop on R, touching L across R ft (ct 3); hop on R, kicking L, turning 1/4 to L (L kick is twd ctr) (ct 4).
- 3-4 Repeat meas 3-4 of Fig 2.
- 5-8 Repeat meas 1-4 of Fig 3.

Dance repeats from the beginning once more.

Presented by Ercüment Kiliç

YOH YOH
(Turkey)

This dance is Azerbaijani in origin. Ercüment Kiliç introduced it in the United States at the August 1982 Summer Folkdance Festival in Port Jervis, New York. He gained knowledge of YOH YOH from the Azerbaijani State Dance Troop that tours Turkey occasionally.

Pronunciation:

Record: Ercüment Kiliç Presents: Music of Turkey and Azerbaijan Hindi 005 or 006.

Meter: 4/4 (Part A); 12/8 and 6/8 (Part B); 6/8 (Part C).

Formation: Mixed line; no handhold (Part A); shoulder hold (Parts B and C).

Styling: Flashy and with spirit.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
4 meas		Introduction; hands on hips, fingers fwd.
		<u>PART A</u>
		<u>Figure I</u>
1	1	Facing ctr, step sdwd R on R.
	2	Close L to R.
	3	Step sdwd R on R, turning slightly twd R.
	4	Pivot 180° CW on R, lifting L slightly and clapping hands with downward movement.
2		Repeat meas 1 with opp ftwk in LOD, turning CCW on ct 4.
3-8		Repeat meas 1-2 three more times.
		<u>Figure II</u>
1	1	Step diag fwd R on R.
	2	Step diag fwd R on L.
	3	Step diag fwd R on R.
	4	Touch L beside R.
2		Repeat meas 1 with opp ftwk and move diag bkwd to L.
3-4		Repeat meas 1-2, but move diag fwd L and then diag bkwd R.
		<u>Figure III</u>
1	1	Step on R in front of L, lifting L slightly in back.
	&	Step on L behind R, kicking R fwd.
	2	Step on R in front of L, lifting L to back of R knee.
	&	Hop on R, kicking L fwd.
	3-4	Repeat cts 1-2 with opp ftwk.
2	1-2	Repeat cts 1-2 of meas 1.
	3	Slap L in front of R, taking wt.
	&	Lower R heel heavily in place, taking wt.
	4	Step on L beside R, lifting R to back of L knee.
	&	Hop on L in place.
3-8		Repeat meas 1-2 three more times.

YOH YOH (Continued)

PART BTransition (12/8 meter)

- 1 1-6 Move hands to R at shldr level, palms fwd; pivot R toe to R.
 7-12 Move hands to L at shldr level, palms fwd; pivot R toe to ctr.
 2-4 Repeat meas 1 three times.

Figure I (6/8 meter)

Hands on hips, palms back

- 1 1-3 Hop diag fwd R on L ft, kicking R fwd and down.
 4-6 Repeat cts 1-3.
 2 Repeat meas 1.
 3 1-3 Jump on both ft.
 4-6 Hop on R, kicking L fwd and down.
 4 Repeat meas 3 with opp ftwk.
 5 1-3 Jump on both ft.
 4-6 Hold.
 6 1-3 Pivot heels to L.
 4-6 Hold.
 7 1-3 Leap bkwd on R.
 4-6 Leap bkwd on L.
 8 Repeat meas 7.
 9-14 Repeat meas 1-6 with opp ftwk, pivoting heels to R on meas 14.
 15-16 Repeat meas 7-8.

Figure II (Shoulder hold)

- 1 1-2 Step fwd on R.
 3 Step in front of R on L.
 4-6 Step on R in place, kicking L diag fwd L and down.
 2 1-3 Step fwd on L, lifting R in front of L knee
 4-6 Hop on L, kicking R fwd and down.
 3-4 Repeat meas 1-2.
 5-8 Repeat meas 1-4, moving bkwd.

Figure III

- 1 1-2 Hop sdwd to R on L, lifting R in front of L knee.
 3 Step sdwd R on R.
 4-6 Step on L across in front of R.
 2-3 Repeat meas 1 two more times diag fwd L.
 4 1-3 Jump to R onto R, extending L heel.
 4-6 Hop on R, lifting L in front of R knee.
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9-16 Repeat meas 1-8.

PART CTransition (Fast 6/8 meter)

- 1 1-3 Step fwd on R.
 4-6 Step in place on L.
 2 1-3 Step bkwd on R.
 4-6 Step in place on L.
 3-8 Repeat meas 1-2 three times.

YOH YOH (Continued)Figure I

- 1 1-3 Jump onto L, turning to L and touching R heel across in front of L.
 4-6 Touch R toe next to L.
- 2 1-3 Touch R heel across in front of L.
 4-6 Hop on L, turning 180° CW and lifting R in front of L knee.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 1-3 Jump onto L, lifting R in front of L knee.
 4-6 Hop on L in place.
- 10 Repeat meas 9 with opp ftwk.
- 11 1-3 Step on L, kicking R fwd and down.
 4-6 Step on R, kicking L fwd and down.
- 12 1-3 Step on L, kicking R fwd and down.
 4-6 Hop on L, lifting R in front of L knee.
- 13-16 Repeat meas 9-12 with opp ftwk.
- 17-32 Repeat meas 1-16.
- 33-40 Repeat meas 1-8.

DANCE SEQUENCE: Part A, Part B, Part C, Part B (no transition step).

Presented by Ercüment Kiliç

ROUND DANCE GLOSSARY

I. 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 and 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
M's	Man's (example) M's L hand
W's	Woman's (example) W's R hand

ROUND DANCE GLOSSARY (Continued)

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.
- 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;

ROUND DANCE GLOSSARY (Continued)

- 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,-;).
- 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.

ROUND DANCE GLOSSARY (Continued)

- 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.

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.)

ROUND DANCE GLOSSARY (Continued)

- 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, followed 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 and waltz.
- O. Twirl Vine. Woman twirls as Man moves along with her in a Vine figure.
- 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.

ROUND DANCE GLOSSARY (Continued)

- 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.
- O. 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

MUSIC AND DANCE OF RESIA

The conservation of the Resian folk traditions has been favoured by the high mountain ranges which encircle the Resia Valley. In this valley one of the most archaic Slovenian dialects is spoken, a dialect which has even developed some original innovations; here the folk tradition has preserved archaisms rarely found elsewhere in Europe. The folk-tales that the Resians rich imagination continuously adapts to the present day circumstances are rooted in the oldest European myths; in the Resian music -- in songs and dances -- the old non-tempered scale is preserved and people sing and play only a single melody accompanied by a medieval bourdon; the valley's most typical folk instrument is still the violin, discarded elsewhere in favour of more modern instruments, and with it the Resians imitate the sound of bagpipes, surely still in use here 200 or 300 years ago; Resians still dance the medieval contre-danse and continuously enrich it through their inexhaustible imagination. The Val Resia Folk Group has performed the music and dances of these living Middle Ages all over Europe: the first report of a performance by Resian dancers and players outside the home boundaries dates back to the year 1838, when they took part in the festivities celebrating Emperor Ferdinand's visit to the city of Udine.

On the feast of the Assumption of the Virgin Mary (Šmárna miša) and at Carnival (Púst) the squares and inns of all the valley villages overflow with song and dance. And it is the folk music which is again the Resian identification mark and community bond on other festive occasions like weddings (ženitke) and Resian emigrants' gatherings.

Resian players play the "cýtira", a violin which has been tuned to a higher pitch through the lowering of its bridge. The sound is thus sharper and more easily heard by the dancers in the square. The players sit and beat the rhythm by stamping their feet. They cannot read music and hundreds of tunes are handed down from father to son: the three young cytira players in the Resian Folk Group are all sons of older well-known local musicians. The "cytire" are accompanied by a "bunkula (also "brúnkula", "valika cýtira", "bas") - an adapted cello or small three-string contrabass. The musician plays the bourdon on the open strings only using a contrabass bow. The "bunkula" player may be a man, a woman or even a child, which is not the case for the "cytira" player.

Dance music is based on a rhythmic unit of 3/8 and may have shorter (Ta Calcéucaua), longer (Ta midvédaua), symmetrical (Cérni potök) or asymmetrical (Dö po štiglah) periods. The melodic extent can be confined to a fifth (Ta ošöjska) and normally does not exceed an octave. The player first performs the motive on the highest or on the two highest strings (na ténko, in a "thin" tone); when the theme comes to an end, he repeats it on the subdominant (na túlsto, in a "fat" tone) following an extremely simple modulation. The theme is repeated a number of times in the two tonalities, then the piece ends with a coda played in a "thin" tone and a bowing on an open string or with a glissando on the higher string: with this sound the Resian players imitate the final emptying of a bagpipe.

MUSIC AND DANCE OF RESIA (Continued)

Some tunes are certainly very old, thus Cérni potók with its archaic 15/8 rhythm, others are more recent: Poti me dö po Lipje and Lipa ma Marýca were composed in the years between the two world wars, while Ta lipauška was composed by Vysák for the 1977 Carnival. The titles of the tunes denote the village where they originated (Ta ošöjska from Osojani, Ta solbaška from Solbica, Ta lipauška from Lipovac) or small places (Zagača, Lipje, Bant, Čalci) streams (Cérni potók) and names of old-time cytira players (Calabás). Sometimes the titles remind us of ancient rituals (Dö po štiglah -- "going down the stairs" -- is a wedding tune: the players used to wait for the bride to come out of her room on the first floor and go down the outside staircase on her way to the wedding; Ta pústaua is a Carnival dance) or of either real or mythical persons' names (Lipa ma Marýca; Anarý nu Anarój) or of animals (Ta midvédaa -- "the bear dance").

Few tunes are merely instrumental (Dö po stiglah), the most being linked to a written text. The Val Resia Folk Group sings here three such songs: one about the black brook -- Cérni potók -- which brought his sweetheart's corpse to the young man; one about the beautiful Marýca, whom her lover could not find because she had been kidnapped and married to another man; one about the Lipovac song (a song about a song!) which lured the composer away from his work so that he could join in the singing. This last example is a contemporary piece of evidence of the love the Resians feel for their songs and dances.

by Pavle Merku



|

ČERNÍ POTŮK
(Val Resia, Italy)

Pronunciation: CHAIR-nee poh-TOEK

Record: Helidon FLP 03-006

5/4 meter

Formation: Cpls or trios (2 across from 1) in a contra line. Cpls need not be of the opp sex. It is not uncommon for men to dance together. My informants consider these dances to be more solo in nature, although they are always danced in pairs or trios.

COMPASS: N
 W E
 S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

- 1 Standing in S slot, facing ptr (N), beginning to turn CCW (L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on L ft to face NW (ct 5).
- 2 Continuing to turn CCW, step on R ft to face SW (ct 1); step on L ft to face SE (ct 2); step on R ft to face NE (ct 3); step on L ft to face N (ct 4); lift slightly on L ft (ct &); stamp R ft with wt to face NW (ct 5).

Low Melody (Turn and cross over)

- 3 Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 4 Step on L ft to face S (face ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5).

Dance repeats from meas 1.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (Turning in place + ending)

- 1 Standing in N slot facing ptr or S, step on R ft slightly back and turn to face W (ct 1); beginning to turn CCW (to L) step on L ft in place (ct 2); pivot on L ft and step on R slightly to R of L ft to face E (ct &); continuing to turn

ČERNÍ POTÖK (Continued)

- CCW, transfer wt onto R ft (ct 3); step on L ft in place (ct &); pivot on L and step on R ft slightly to R of L to face W (ct 4); transfer wt onto R ft (ct &); continuing to turn CCW, step on L ft in place (ct 5); pivot on L and step on R ft slightly to R of L ft to face E (ct &).
- 2 Continuing to turn CCW, transfer wt onto R ft (ct 1); step on L ft in place (ct &); pivot on L and step on R ft slightly to R of L ft to face W (ct 2); continuing to turn CCW, transfer wt onto R ft (ct &); step on L ft to face E (ct 3); turning CW (to R) to face ptr or S, accented step fwd on R ft (ct 4); accented step fwd on L ft (ct &); stamp fwd on R ft with wt (ct 5).

Note: The rhythm in this step is:

S q S q S q S q S S q q S

Two complete CCW turns are made during the step.

Low Melody (Turn and cross over)

- 3 Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct &).
- 4 Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct &).

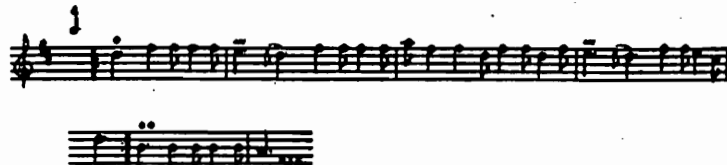
Dance repeats from meas 1.

Last Time Through:

The end of the dance comes after meas 2 and is indicated by one more playing of the High melody. Turn one more time and end by stamping on cts 4,&,5.

Collected and presented by Stephen Kotansky

ČERNÍ POTOK - WORDS AND MUSIC



Černí potok

- | | |
|-----------------------------|-------------------------------|
| 1. Da lipi mój Černí potok, | 6. nu an vynáša škándule |
| da lipi mój Černí potok, | 7. nu škájo to uomájano. |
| la li la le, la li li le, | 8. Nu an vyněšěl lipa mo. |
| da lipi mój Černí potok | 9. Ja si bil tu, ke si jo jel |
| 2. an rúdi lépo zalani | 10. nu jsa to bila lipa ma. |
| 3. uod mája dárdu jásane. | 11. Souá jo téla, jo mauá, |
| 4. Da bódi šuš libój močá, | 12. da lipi mój Černí potok. |
| 5. an rúdi lépo zalani | |

1. Lepi moj Črni potok 2. vedno lepo zeleni 3. od maja do jeseni. 4. Bodi suša ali mokro, 5. on vedno lepo zeleni 6. in nosi s seboj škodle 7. in omájene trske. 8. Pripeljal je tudi mojo ljubo. 9. Jaz sem bil tu, ki sem jo ujel 10. in je bila prav moja ljuba. 11. To smo hoteli, to imamo, 12. lepi moj Črni potok.

POTI ME DÒ PO LIPJE
(Val Resia, Italy)

Pronunciation: POH-tee may doe poh LEE-pyeh

Record: Helidon FLP 03-006

2/4 meter

Formation: Two cpls in a square or diamond. (They refer to this formation as a cross.)

M2
M1 W2
W1

M1 faces W2; M2 faces W1.

This dance is basically the same structure as Lipa Ma Marýca and Ta Lipauska, except that it is done in a cross formation and the cpls cross at different times in the music.

High Melody

1-8 M2 and W1 dance the complete dance exactly as in Lipa Ma Marýca and Ta Lipauska
M1 and W2 dance the High Melody as in Lipa Ma Marýca, except M1 starts with the L ft as in meas 5 of Lipa Ma Marýca.

Low Melody (Crossing)

1-8 M1 and W2 cross immediately on ct 1 with their crossing step - so they cross on cts 1-2.
M2 and W1 cross on cts 3-4.
M1 and W2 cross back on cts 6-7.
M2 and W1 cross back on cts 8-9.
M1 and W2 cross over again on cts 11-12.
M2 and W1 cross over again on cts 13-14.
M1 and W2 cross back on ct 16.
This, of course, leaves M1 and W2 with extra cts to finish off their cross-over before starting to turn. But it makes no difference.

Last Time Through:

Repeat meas 5-8 of High Melody.

Collected and presented by Stephen Kotansky

DANSURI DIN MUREȘ
(Transylvania, Romania)

This cycle of dances is based on dances and steps from Bobohalma, Mureș County in Central Transylvania. The dances include a slow "Ponturi", "Purtata" or "de a Lungul", "Invirtita" and "Hategana" or "Hartag".

Pronunciation: DAHN-soo-ree din moo-RESH

Record: Balkan Arts MK-6M B #4 (Ciclu Dans) 4/4 meter

Formation: Men in a circle or semi-circle facing R of ctr (LOD). Arms are held high and slightly fwd with elbows bent and fingers snapping. Women wait at side until men pick them up.

MeasPattern

PONTURI (Men's Dance) pohn-too-ree

INTRODUCTION

- 1 Step fwd on R ft (ct 1); touch ball of L beside R (ct 2);
step fwd on L ft (ct 3); touch ball of R beside L (ct 4).
2-8 Continue meas 1 until the beat and melody line become clear.

BASIC WITH SLAPS

- 1 Repeat meas 1 of Introduction.
2 Repeat cts 1,2 of Basic; leap fwd onto L ft (ct 3);
leap fwd onto R ft (ct 4).
3 Facing ctr, jump onto both ft in place, knees slightly bent (ct 1); raise L up in front, knee bent, and clap hands together at face level (ct &); leap onto L ft in place and slap R hand against raised R outer heel (ct 2); lower R ft (wt is on both ft) and clap hands together in front (ct &); repeat for cts 3,&,4,&.
4 Repeat cts 1-2 of meas 3 (cts 1-2); turning CW to face LOD, jump onto both ft, knees slightly bent (ct 3); leap onto R ft in place and swing L ft fwd and low (ct 4); leap onto L ft in place and slap R hand against R boot top, leg straight and ft at chest level (ct &).

PURTATA (or de a Lungul) poor TAH-tah

INTRODUCTION

- Men approach women and join inside hands (M R, W L) so that W is to M R.
1-3 Repeat meas 1-3 of Ponturi (basic walking step).
4 Step fwd on R ft (ct 1); touch L ft beside R (ct 2);
M: Step fwd on L (ct 3); step fwd on R (ct &); turning to face ctr, step fwd on L (ct 4).
W: Continue basic walk-touch, stepping fwd on L ft (ct 3); touch R beside L (ct 4).

PURTATA (Continued)TURN

- 1 M: Facing ctr, close-click R ft to L (ct 1); step fwd on R ft (ct 2); turning to face R of ctr (LOD), close-click L ft to R and raise joined hands to shldr level (action occurs from elbow to hand) (ct 3); step back on L ft and swing joined hands fwd and down (ct 4).
W: Turning and moving twd ctr in an arc-like pattern, step fwd R,L,R (cts 1,&,2); facing ctr, step on L ft to L (hands raised) (ct 3); step on R ft across in front of L ft, hands swing fwd and down (ct 4).
- 2 M: Step back on R ft (ct 1); touch L ft beside R and bring joined hands up to shldr level (ct 2); step fwd on L ft and push joined hands fwd at shldr level (ct 3); step fwd on R ft and lower joined hands slightly back in preparation to turn W (ct 4).
W: Turning to face R of ctr (LOD), step back on L ft (ct 1); touch R ft beside L, hands are raised (ct 2); step fwd on R ft, push hands fwd (ct 3); step fwd on L ft (ct 4).
- 3 M: Touch L ft beside R and assist W with turn under joined hands (ct 1); step fwd on L ft (ct 2); touch R ft beside L ft (ct 3); step fwd on R ft, joined hands are lowered (ct 4).
W: With 2 steps R,L turn 360° CCW (to L) under joined hands (cts 1-2) OR turn two times with 4 steps at double time (cts 1,&,2,&); step fwd on R ft (ct 3); step fwd on L ft, but behind and to R of R ft (ct &); step fwd on R ft (ct 4).
- 4 M and W: Step fwd on L ft (ct 1): touch R ft beside L (ct 2); step fwd on R ft (ct 3); step fwd on L ft (ct 4).

WALK OFF

- 1 With M R hand on W R shldr, W L hand hooked over M R shldr, do walking-touch step as in beginning.

NOTE: The music for Ponturi and Purtata is the same. The sequence is arbitrary but is as follows:

Ponturi - Introduction
 Basic with slaps - 3 times
 Purtata - Pick up women - meas 1-4
 Turn - 3 times
 Walk Off - till end of music

Presented by Stephen Kotansky

HATEGANA or HARTAG
(Transylvania, Italy)

Pronunciation: hah-tseh-GAH-nah

Record:

2/4 meter

Formation: Ptrs facing each other in closed shldr-blade shldr-blade pos, or with W hands over M shldr and M hands held at head level with bent elbows pinching W arms.

Meas

Pattern

BASIC IN PLACE (Pas de Basque or Cifra)

- 1 M: Leap onto L ft slightly to L (ct 1); accented step on R ft beside L ft (ct &); step on L ft in place (ct 2).
2 Repeat meas 1 with opp ftwk and direction.
W: dance same steps but start with opp ft and direction
3-8 Repeat meas 1-2 three times.

STAMPING VARIATION IN PLACE (Done by both men and women)

- 1 Fall onto L ft in place (ct 1); stamp R ft beside L (ct &); repeat cts 1,& (cts 2,&).
2 Fall onto L ft in place (ct 1); stamp R ft beside L with wt (ct &); stamp L ft beside R (ct 2).

OR

- 1 Repeat meas 1.
2 Chug bkwd on both ft (ct 1); stamp L ft fwd (ct 2).
3-8 Repeat either of the above meas 1-2, three times.

TURNING STEP

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

- 1 Step fwd on L ft (ct 1); pivot on R ft in place (ct 2). W's step tends to be more fwd moving so that they travel around the men.
2-6 Repeat meas 1 five times.
7 M: Lift on R ft (ct 1); step fwd on L ft turning to face slightly R of ctr (ct 2).
8 Close R ft to L (ct 1); fall onto L ft, accented, in place (ct 2).
7 W: Step on L ft to L, turning to face slightly R of ctr (ct 1); stamp R ft beside L (ct 2).
8 Lift on L ft in place (ct 1); stamp R ft beside L (ct 2).

TURNING STEP

- 1-8 Reverse pos, ftwk, and direction of turn described above.
NOTE: During change of direction, meas 7-8, M can let go of joined upper arms and open up side by side.

TRAVELLING RUNNING STEP

- 1 Standing side by side with inside hands joined (M R, W L)

HATEGANA or HARTAG (Continued)

- M: Step fwd on L ft and bring joined hands up at shldr (ct 1); step fwd on R ft (ct &): step fwd on L ft (ct 2).
W: Same steps, but with opp ftwk.
- 2 Still moving fwd, reverse the ftwk of meas 1 and bring joined hands fwd at shldr level (cts 1,&,2).
- 3-4 M repeat action of meas 1-2, but raise R hand over W head while she turns twice CCW under joined hands with two-step or step fwd on R heel, beginning turn (ct 1); step on L beside R (ct 2). Repeat for meas 4.
- 5-16 Repeat meas 1-4, three times.

Presented by Stephen Kotansky

INVÎRTITA
(Transylvania, Romania)

Pronunciation:

Record:

2/4 meter

Formation: Ptrs facing each other in closed shldr-blade shldr-blade pos, or with W hands over M shldrs and M hands held at head level with bent elbows pinching W arms.

Meas

Pattern

BASIC SIDE TO SIDE

- 1 Lift slightly on L ft (ct 1); step on R ft to R with a slight accent (ct &); lift slightly on R ft (ct 2); step on L ft beside or slightly in front of R ft (ct &).
- 2 Step on R ft to R with slight accent, wt on both ft (ct 1); hold (ct &); step on L ft beside or slightly in front of R ft (ct 2); step on R ft to R (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

EXTENDED TURN CW AND CCW

Position: Turning to face L, M L hand on W R upper arm, M R hand on W L shldr-blade or over her L shldr. W R hand on M L upper arm, her L hand on his R upper arm or hooked above his R elbow.

The cpl turns CW while performing the following steps:

- 1 Lift on L ft (ct 1); step fwd on R ft (ct &); hold (ct 2); step fwd on L ft (ct &).
- 2 Step slightly fwd on R ft with slight knee bend (ct 1); step fwd on L ft (ct &); step slightly fwd on R ft with knee bend (ct 2); step fwd on L ft (ct &).
- 3-6 Repeat meas 1-2 twice.
- 7 Lift on L ft (ct 1); step fwd on R ft (ct &); hold (ct 2); turning to face R in preparation to turn CCW, reverse arm pos and step on L ft to L (ct &).
- 8 Step fwd on R ft (ct 1); hold (ct &); step fwd on L ft (ct 2); step fwd on R ft (ct &).
- 9-16 Repeat meas 1-8 with opp ftwk and direction (turn CCW).

Variation on Extended Turn:

- 1-4 Repeat meas 1-4.
- 5-6 Repeat meas 2 twice.
- 7-8 Repeat meas 7-8.
- 9-16 Repeat meas 1-8 of the Variation with opp ftwk and direction.

DISHRAG TURN

At end of Extended Turn open so that W is on M R side, inside hands joined (M R, W L). M continue Basic Step more or less in place but with much more energy and vigor. M may also turn slightly under joined hands.

- 1 Lift on L ft (ct 1); step with accent on R ft (ct &); lift on R ft (ct 2); step with accent on L ft (ct &).
- 2 Step with accent on R ft and bring hands back at shldr level (ct 1); step on L ft, hands push fwd (ct 2); step with accent on R ft (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

INVÎRTITA (Continued)

- W: Move CCW around M
- 1 Lift on L ft (ct 1); step fwd on R ft (ct &); lift on R ft (ct 2); step fwd on L ft (ct &).
- 2 Rock back on R ft (ct 1); rock fwd on L ft (ct &); step fwd on R heel, beginning CCW turn (ct 2); continuing turn, step fwd on L ft (ct &).
- 3 Step fwd on R ft (ct 1); step fwd on L ft but behind and to R of R ft (ct &); step fwd R,L (cts 2,&).
- 4 Step fwd on R ft but behind and to L of L ft (ct 1); step fwd on L ft (ct &); step fwd on R heel beginning CCW turn (ct 2); continuing turn, step fwd on L ft (ct &).
- 5-8 Repeat meas 3-4 twice.
- Note: Meas 1-2 are a transitional step.

MEN'S SOLO STEPS The following steps are done by the men when breaking away from the women. They are often done in the Fecioresti (young men's) dances or during the Invîrtita. During this part of the dance the women continue the basic step from side to side.

TRAVELLING STEP

- Travelling in a circle of M with arms held up.
- 1 Lift on R ft, raising L ft slightly to L side (ct 1); step fwd on L ft with accent (ct &); lift on L ft, raising R ft slightly to R side (ct 2); step fwd on R ft with accent (ct &).
- 2 Jump onto both ft, ft slightly apart and knees slightly bent (ct 1); leap fwd onto L ft (ct 2); leap fwd onto R ft (ct &).
- 3-8 Repeat meas 1-2 three times.

REST STEP IN PLACE

- 1 Lift on R ft (ct 1); step fwd on L ft (ct &); lift on L ft (ct 2); step back on R ft (ct &).
- 2 Jump onto both ft (ct 1); leap onto L ft in place (ct 2); step fwd on R ft with accent (ct &).
- 3-8 Repeat meas 1-2 three times.

REST STEP II

- 1 With wt on R ft and knee bent, touch L toe slightly to L, L knee turned out (ct 1); with knees still bent, tap L toe slightly in front of R ft, L knee turned in (ct &); hop on R ft and straighten L leg fwd (ct 2); step on L ft beside R ft with knees bent (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2
- 5 Repeat meas 1.
- 6-8 See Closing Figure below.

REST STEP III

- 1 Bend R knee (ct 1); tap L heel, knee turned out, in front and slightly L of R ft (ct &); tap L toe, knee turned in, in front of R ft (ct 2); kick L ft fwd, knee straight (ct &).
- 2 Repeat meas 1 with opp ftwk.

INVIRTITA (Continued)

- 3-4 Repeat meas 1-2.
 5 Repeat meas 1.
 6-8 See Closing Figure below.

CLOSING FIGURE

- 1 Close ft together (ct 1); clap hands together at shldr level (ct &); lift on L ft and slap R hand against raised R outer heel (ct 2); close R ft to L ft (ct &).
 2 Clap hands together at shldr level (ct 1); lift on L ft and slap R hand against raised R outer heel (ct &); leap onto R ft in place (ct 2); leap onto L ft in place (ct &).
 3 Lift R leg fwd and high and slap R hand against R inner boot top (ct 1); hold (ct &); step on R ft beside L ft (ct 2); close L ft to R ft (ct &).

SLAPPING FIGURESFIG I

- 1 Lift on L ft raising R ft to R side and clap hands together (ct 1); slap R hand against R outer boot heel (ct &); step on R ft beside L ft (ct 2); close-click L ft to R ft (ct &).
 2 Repeat meas 1 with opp hand and ftwk.
 3-4 Repeat meas 2-3 of Closing Figure.
 5-8 Repeat meas 1-4.

FIG II.

- 1 Lift on L ft raising R ft to R side and clap hands together (ct 1); slap R hand against R outer heel (ct &); leap onto R in place and clap hands together in front (ct 2); slap L hand against L outer heel (ct &).
 2 Close L ft to R ft (ct 1); clap hands together in front (ct 1); slap R hand against R outer heel (ct 2); close R ft to L ft (ct &).
 3-4 Repeat meas 2-3 of Closing Figure.
 5-8 Repeat meas 1-4.

FIG III.

- 1-2 Repeat meas 1-2 of Fig I.
 3 Turning 360° CCW (to L), hop on L ft and clap hands together in front (ct 1); slap R hand against R outer boot heel (ct &); hop on L ft and clap hands together in front (ct 2); slap R hand against R outer heel (ct &).
 4 Step slightly fwd on R ft (ct 1); bring L ft fwd and through to front (ct &); leap onto L ft in place and slap R hand against R inner boot top up in front (ct 2); close R ft to L ft (ct &).
 5-8 Repeat meas 1-4.

FIG IV.

- 1 Slap R hand against R inner boot top (ct 1); leap onto R ft in place and slap R hand against L inner boot heel behind R leg (ct &); hold (ct 2); leap onto L ft in place and slap R hand against R outer heel (ct &).
 2 Close R ft to L ft, knees slightly bent (ct 1); bounce on both ft (ct &); slap R hand against R inner boot top (ct 2); close R ft to L ft (ct &).
 3-8 Repeat meas 1-2, three times.

INVIRTITA (Continued)FIG V.

- 1 Slap R hand against R outer heel (ct 1); repeat (ct 2);
close R ft to L ft (ct &).
2 Repeat meas 1 with opp hand and ftwk.
3-4 Repeat meas 1-2 of Fig IV.
5-8 Repeat meas 1-4.

MEN'S CLICKING FIGURE

During this step the W stand still and men place their hands on women's shoulders.

Transition: On last Basic step meas 2: bounce on both ft (cts 1,2,&)

- 1 Click heels together in air (ct 1); land with ft slightly apart (ct &); repeat (cts 2,&).
2 Bounce on both ft (ct 1); click heels in air (ct &); bounce twice on both ft (cts 2,&).
3-8 Repeat meas 1-2 three times.

NOTE: A sequence will be decided at the teaching session depending on how far we get.

Presented by Stephen Kotansky

LIPA MA MARYCA
(Val Resia, Italy)

Pronunciation: LEE-pah mah mah-REE-tсах

Record: Helidon FLP 03-006

2/4 meter

Formation: Cpls scattered freely about the dance floor; ptrs stand across from one another.

Compass: N
 W E
 S

Measures

Pattern

Men's Step:

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body; knees are quite elastic and bounce subtly with movement.

High Melody (Turning in place + ending)

- 1-3 Standing in S slot, facing ptr (N), take 6 steps to complete 2 CCW turns. Beg with R ft crossing over L. End facing ptr (N).
- 4 2 running steps in place R,L (cts 1,&); stamp R ft fwd with wt (ct 2).
- 5-7 Repeat meas 1-3, but start turn with L ft.
- 8 Facing ptr (N), step on L ft in place (ct 1); lift slightly on L ft (ct &); stamp R ft fwd with wt (ct 2).

Low Melody (Turn and cross over)

- 1 Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2).
- 2 With back to ptr and crossing over to exchange places, step on L ft to L (ct 1); close R to L (ct &); turning CCW to face N, step fwd on L ft (ct 2).
- 3 Step on R ft to face W (ct 1); step on L ft to face ptr (S) (ct 2).
- 4 Turning CW (to R), step on R ft to face W (ct 1); with back to ptr and crossing over to exchange places, step on L ft to L (ct 2); close R to L (ct &).
- 5 Turning to face S, step fwd on L ft (ct 1); step on R ft to face E (ct 2).
- 6 Turning CCW to face ptr (N), step in place on L ft (ct 1); turning CW, step on R ft to face E (ct 2).
- 7-8 Repeat meas 2-3 of Low Melody.

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

LIPA MA MARYCA - WORDS AND MUSIC



Lipa ma Maryca

- | | |
|--|--|
| 1. Lipa ma Maryca,
Rynina si ty.
Ko ta-na Rusce pojdes,
u fylo con ti pryt. | 5. Ja mčlon bil se zbúdil,
da drugin na plaža. |
| 2. Ko ta-na Rusce si došly,
Maryce me je ni. | 6. Za ne pryt notou hýty,
ta-z gozd ja si jo dal. |
| 3. Te hudi júdi so parsly,
Maryco so nesly. | 7. Za pry horě u Zagato,
tri ore ja si stal. |
| 4. Ci bej to bila hauža,
to bila mákoj ma. | 8. Lipa ma Maryca,
lipa ti si ty,
lipa ti si bila,
lipa ti čes byt. |

1. Lepa moja Marica, Rinina si ti. Ko pojdes na Rusce, bom prišel k tebi v vas.
2. Ko sem prišel na Rusce, nisem našel svoje Marice. 3. Hudi ljudje so prišli,
odpeljali so Marico. 4. Kaj je bilo temu vzrok? To sem bil samo jaz. 5. To bi bil
moral razumeti, da ugaja drugim. 6. Da nisem vstopil v hišo, sem pobegnil v
gozd. 7. Da sem prišel gor na Zagato, sem rabil tri ure. 8. Lepa moja Marica, ti
si lepa, lepa si bila, lepa boš vedno.

TA LIPAUSKA
(Val Resia, Italy)

Pronunciation:

Record: Helidon FLP 03-006

2/4 meter

Formation: Cpls scattered freely about the dance floor, ptrs
standing across from one another

The dance is the same as Lipa Ma Maryca.

Collected and presented by Stephen Kotansky

TA MIDVEDAUA
(Val Resia, Italy)

Pronunciation: tah meed VEH-dahoowah

Record: Helidon FLP 03-006

Rhythm: (8/4 + 4/4 + 4/4 + 7/4 + 4/4 + 4/4) + (5/4 + 4/4 + 4/4)

Formation: Cpls scattered freely about the dance floor, ptrs across from one another.

N
Compass: W E
 S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight sway movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

- 1 (8/4) Facing ptr (N), beg L ft, take 8 walking steps to turn freely at least two full turns CCW (cts 1-8).
- 2 (4/4) Continuing CCW turn, step on L ft (ct 1); step on R ft to face NE (slightly to R) (ct 2); run slightly fwd on L ft (ct 3); run fwd on R ft (ct &); stamp L ft, no wt (ct 4). OR step fwd on L ft to face N (ct 3); bounce on L ft (ct &); stamp slightly fwd on R ft with wt (ct 4).
- 3 (4/4) Repeat meas 2.
- 4 (7/4) Repeat meas 1, first 7 cts.
- 5 (4/4) Continuing CCW turn, step on R ft (ct 1); step on L ft to face N or NE (ct 2); run fwd on R ft (ct 3); run fwd on L ft (ct &); stamp R ft with wt (ct 4).
- 6 (4/4) Repeat meas 2.

Low Melody (Turn and cross over)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5)
- 2 (4/4) Step on L ft to face S (ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4).
- 3 (4/4) Step on R ft to face E (ct 1); step on L ft to face W (ct 2); step on R ft to face E (ct 3); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 4); close R ft to L (ct &).

Repeat dance from the beginning - High Melody always alternating with the Low Melody.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

TA MIDVEDAUA (Continued)

High Melody (Turning in place + ending)

- 1-2
(8/4 + 4/4) The first time, at the beg of dance, start by facing ptr (S) and use 6 "quick-slow" pivot turn steps (see Lipa ma Maryca (High Melody), starting with L ft to make 3 full 360° CCW turns (cts 1-9 - rhythm: q S q S q S q S q S q S q S); step on L ft to L (ct 10); run fwd on R ft (ct 11); run fwd on L ft (ct &); stamp R ft with wt (ct 12).
- 3 (4/4) Turn CCW with one "quick-slow" pivot turn (cts 1,&); continuing CCW turn, step on L ft to face ptr (S) (ct & of 2); repeat cts 11,&,12 of meas 1-2 (cts 3,&,4).
- 4-5
(7/4 + 4/4) Repeat cts 1-9 of meas 1-2 above; step on L ft to L (ct 10); bounce on L ft in place (ct &); stamp R ft slightly in front with wt (ct 11).
- 6 (4/4) Repeat meas 3.

Low Melody

- 1 (5/4) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R ft slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 5); pivot on L ft to face E (ct &).
- 2 (4/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R ft (ct &); touch ball of R ft slightly to R (ct 4); turning CW to face N, step fwd on R ft (ct &).
- 3 (4/4) Continuing to turn CW, step on L ft over R ft (ct 1); pivot on L ft to face E (ct &); turning to face E, step slightly back on R ft (ct 2), turning to face W, step on L ft (ct 3); step on R ft to R to cross over and exchange places (ct 4); step on L ft behind and across R ft (ct &).

Repeat dance from High Melody. NOTE: When High Melody is done after the Low Melody, the women will be coming out of the cross over step. The music breaks the step so that the High Melody begins in the middle of the cross over with the touch of the ball of the R ft (ct 1); turning to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R ft (ct 2); pivot on L ft to face E (ct &); turning to face ptr (N), step slightly back on R ft (ct 3); repeat cts 4-12 of meas 1-2 of High Melody.

Last Time Through: (Repeat of part of High Melody)
Repeat meas 4-6 of High Melody (7/4 + 4/4 + 4/4).

Collected and Presented by *Stephen Kotansky*

TA PUSTAU
(Val Resia, Italy)

Pronunciation:

Record: Helidon FLP 03-006 Meter: 6/4 + 5/4 + 5/4 + 5/4

Formation: Cpls or trios in a contra line, facing ptr(s).

N
Compass: W E
S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (Turning in place + ending)

6/4 + 5/4

- 1 (6/4) Standing in S slot, facing ptr or N and beginning to turn CCW (to L), step on L ft to face NW (ct 1); step on R ft to face SW (ct 2); step on L ft to face SE (ct 3); step on R ft to face NE (ct 4); step on R ft to face NW (ct 5); step on R ft to face SW (ct 6).
- 2 (5/4) Continuing to turn CCW, step on L ft to face SE (ct 1); step on R ft to face NE (ct 2); step on L ft to face N (or slightly NE) (ct 3); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct &); stamp R ft with wt (ct 5).

Low Melody (Turn and cross over) (Same as Čérni Potök)

- 1 (5/4) Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 4); step on R ft to face W (ct 5).
- 2 (5/4) Step on L ft to face S (face ptr) (ct 1); turning CW (to R), step on R ft to face W (ct 2); with back to ptr and crossing over and exchanging places, step on L ft to L (ct 3); close R ft to L (ct &); turning CCW to face S, step fwd on L ft (ct 4); step on R ft to face E (ct 5).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (Turning in place + ending)

- 1 (6/4) Standing in N slot, facing ptr or S, step slightly back on R ft and turn to face W (ct 1); beginning to turn CCW (to L), step on L ft in place (ct 2); pivot on L ft and step on R slightly to R of L ft to face E (ct &); continuing to turn CCW, transfer wt onto R ft (ct 3);

TA PUSTAUUA (Continued)

- step on L ft in place (ct &); pivot on L ft and step on R slightly to R of L ft to face W (ct 4); transfer wt onto R ft (ct &); continuing to turn CCW, step on L ft in place (ct 5); pivot on L ft and step on R slightly to R of L ft to face E (ct &); transfer wt onto R ft (ct 6); step on L ft in place (ct &).
- 2 (5/4) Pivot on L ft and step on R slightly to R of L ft to face E (ct 1); lift on R ft and raise L ft up slightly (ct &); turning CW (to R) to face ptr (S), step on L ft (ct 2); lift slightly on L (ct &); step slightly fwd on R ft (ct 3); step slightly fwd on L ft (ct &); stamp R ft, no wt (ct 4); stamp R ft again, no wt (ct &); stamp R ft with wt (ct 5).

- 1 (5/4) Low Melody (Turn and cross over) (Same as Čérni Potök) Turning CCW (to L), step on L ft to face NE (ct 1); pivot on L ft and step on R slightly to R of L ft (ct &); continuing to turn CCW, transfer wt onto R ft (ct 2); step slightly fwd on L ft to face ptr (S) (ct &); turning CCW to face E, step on R ft to R to cross over and exchange places (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face S, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face E (ct &).
- 2 (5/4) Turning CCW (to L) to face ptr (N), step slightly back on R ft (ct 1); turning CCW to face W, step on L ft in place (ct 2); step on R ft to R to cross over back to place (ct 3); step on L ft across and behind R (ct &); touch ball of R ft slightly to R (ct 4); turning CW (to R) to face N, step fwd on R ft (ct &); continuing to turn CW, step on L ft over R (ct 5); pivot on L ft to face ptr (S) (ct &).

Repeat dance from beginning - High Melody always alternating with Low Melody.

Last Time Through:

Men: Three walking steps L,R,L to turn 360° CCW plus 3 stamps with the R ft (cts 1,2,3,4,&,5)

Women: Pivot turn CCW: step L (ct 1); step on R ft to R of L ft (ct &); hold (ct 2); step on L ft in place (ct &); step on R ft in place (ct 3); step on L ft in place (ct &); stamp R ft 3 times (cts 4,&,5).

Collected and presented by Stephen Kotansky

TA ZAGATINA
(Val Resia, Italy)

Pronunciation: tah zah-GAH-tee-nah

Record: Helidon FLP 03-006

2/4 meter

Formation: Cpls or trios in a contra line, facing ptr(s).

N
Compass: W E
 S

Meas

Pattern

Men's Step

Arms hang at sides and swing or lift slightly with the slight swaying movement of the upper body. Knees are elastic.

High Melody (12 cts) Introduction and Ending

1-3

Hold.

4

Accented step on L ft to L, turning to face slightly W (to L) (ct 1); bounce slightly on L ft (ct &); stamp R ft with partial wt across and in front of L ft (ct 2); step, or rock, back onto L ft in place (ct &).

5

Repeat meas 4 with opp ftwk and direction.

6

Repeat meas 4 but keep wt on R ft after stamp (ct &).

Low Melody (8 cts) (Turn and cross over)

1

Turning CCW (to L), step on L ft to face SW (ct 1); step on R ft to face E (ct 2).

2

With back to ptr and crossing over to exchange places, step on L ft to L (ct 1); close R ft to L (ct &); turning CCW to face N, step fwd on L ft (ct 2).

3

Step on R ft to face W (ct 1); step on L ft to face ptr (S) (ct 2).

4

Turn CW (to R), step on R ft to face W (ct 1); with back to ptr and crossing over to exchange places, step on L ft to L (ct 2); close R ft to L ft (ct &).

High Melody (Turning in place + ending)

1

Turning CCW (to L), step fwd on L ft to face SE (ct 1); step on R ft to face NE (ct 2).

2

Step on L ft to face NW (ct 1); step on R ft to face SW (ct 2).

3

Step on L ft to face SE (ct 1); step on R ft to face ptr (ct 2).

4-6

Repeat meas 4-6 of Introduction and Ending.

Repeat dance from Low Melody (do not repeat Introduction and Ending) .

Women's Step

Hold lower corners of skirt with hands extended out to the sides.

High Melody (12 cts) Introduction and Ending

1-6

Do same action as Men.

TA ZAGATINA (Continued)Low Melody (Turn and cross over)

- 1 Turning CCW (to L), step on L ft to face NE (ct 1);
pivot on L ft and step on R slightly to R of L ft
("q-S" pivot turn) (cts &,2); facing ptr (S), step
slightly fwd on L ft (ct &).
- 2 Turning CCW to face E, step on R ft to R (cross over)
(ct 1); step on L ft across and behind R ft (ct &);
touch ball of R ft slightly to R (ct 2); turning CW to
face S, step fwd on R ft (ct &).
- 3 Continuing to turn CW, step on L ft over R ft (ct 1);
pivot on L ft to face E (ct &); turning CCW to face
ptr (N), step slightly back on R ft (ct 2).
- 4 Turning CCW to face W, step on L ft in place (ct 1);
step on R to R (cross over) (ct 2); step on L ft across
and behind R ft (ct &).

High Melody (Turning in place + ending)

- 1 Touch ball of R ft slightly to R (ct 1); turning CW to
face N, step fwd on R ft (ct &); continuing to turn CW,
step on L ft over R ft (ct 2); bounce on L ft to face
S (ct &).
- 2 Step slightly back on R ft to face SW (ct 1); bounce on
R ft to face S (ct &); pivot turning CCW (to L), step
on L ft to L to face E (ct 2); pivot on L ft and step
on R slightly to R of L ft (ct &).
- 3 Hold (ct 1); continuing to turn CCW, step on L ft in
place (ct &); pivot on L ft to face ptr and step on R ft
slightly to R of L ft (ct 2); lift, or bounce slightly,
on R ft (ct &).
- 4-6 Repeat meas 4-6 of Introduction and Ending.

Repeat dance from Low Melody (do not repeat Introduction
and Ending).

Last Time Through: (Indicated by repeat of part of
High Melody)

- 1 Step L,R (cts 1,2) to turn 360° CCW.
- 2 Repeat meas 4 of Introduction and Ending.

Collected and presented by Stephen Kotansky

ČERKESKATA
(Bulgaria)

The name of this dance, "the Circassian one", indicates influences from abroad. The Circassians are a tribe from the Caucasus Mountains who settled in Bulgaria after 1864. They were known as skilful horsemen and Cerkeskata's basic step reflects the hoofbeats of their horses.

Čerkesko Horo and Čerkeskata are particularly popular in the district of the town of Veliko Turnovo, Northern Bulgaria (Severniaško).

This version was learned by Jaap Leegwater in September 1982 from the local folklore group in the village of Pavel.

Pronunciation:

Record: Balkanton BHA 11134 Side B, Band 4 9/8 meter

Rhythm: 9/8: 1-2, 1-2, 1-2, 1-2-3 counted here as:
1 &, 2 &, 3 &, 4 & ah

Formation: Line or open circle. Belt hold or "V" pos.

Meas

Pattern

8 meas Introduction

PART 1 FORWARD-BACKWARD

- 1 Facing and moving diag R fwd, three walking steps R,L,R (cts 1,2,3); close L ft next to R, no wt (ct 4).
2 Repeat meas 1, moving diag L bkwd, beg with L ft.
3-4 Repeat meas 1-2, but move diag L fwd.
5-8 Facing ctr and moving straight fwd and bkwd, repeat ftwk of meas 1-2 two times.

PART 2. IN PLACE

- 1 Step on R ft in place (ct 1); tap L heel beside R toes (ct &); step on L ft in place (ct 2); tap R heel beside L toes (ct &); step on R ft in place (ct 3); brush L ft slightly sdwd to the front (ct &); step on L in front of R (ct 4); step on R in place, raising L knee (ct &); tap L heel in front of R (ct ah).
2 Repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2.

N.B. transition from Part 2 to Part 3: change the last tap on ct "ah" of meas 4 to "hold".

PART 3. SIDEWARD - I

- 1 Facing ctr, step on R ft in front of L (ct 1); fall on L ft in place (ct &); step on R ft diag R fwd (ct 2); fall on L ft in place (ct &); step on R ft in front of L (ct 3); fall on L ft in place (ct &); step on R ft diag R fwd (ct &); slightly raise L leg diag R (ct ah).
2 A small jump on both ft together in place, knees slightly bent (ct 1); leap onto R ft, swinging L heel behind (ct 2); step on L sdwd L (ct 3); step on R ft behind L (ct &); step

✓
CERKESKATA (Continued)

on L sdwd L (ct 4); cross and fall on R ft in front of L (ct &), swing L ft sdwd L, close to the floor, to the front (ct ah).

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

5-8 Repeat meas 1-4.

PART 4 SIDEWARD - II

1 Leap onto R ft sdwd R (ct 1); cross and step on L ft in front of R (ct &); step on R ft in place (ct 2); step on L sdwd L (ct &); cross and step on R ft in front of L (ct 3); step on L sdwd L (ct &); cross and step on R ft in front of L (ct 4); step on L sdwd L, raising R knee (ct &); hold (ct ah).

2 Step on R ft in place (ct 1); tap L heel beside R toes (ct &); step on L ft in place (ct 2); tap R heel beside L toes (ct &); fall on R ft in place, swinging L ft sdwd L, close to the floor, to the front (ct 3); step on L ft in front of R (ct 4); fall on R ft raising L knee (ct &); hold (ct ah).

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

5-8 Repeat meas 1-4.

Sequence of dance:

Introduction - 8 meas

Part 1	} two times
Part 2	
Part 3	
Part 2	
Part 4	

Part 1
 Part 2

N.B. Finish the dance by changing Part 2, meas 4, cts 3-4 to: leap onto L ft in place, raising R knee (ct 3); stamp R ft next to L ft (ct 4).

Description by Jaap Leegwater © 1982

Presented by Jaap Leegwater

LILE LILE
(Bulgaria)

This dance was learned by Jaap Leegwater in the autumn of 1979 from the older men of the village of Čukurovo, nowadays called Gabra, in Sopluk (Western Bulgaria).

It is a typical Šop variant of Daičovo Horo, the popular equivalent in Severnijaško, Northern Bulgaria. Among the Sopi around the village of Pirot in Yugoslavia, a similar dance is known as Trno mome. Lile Lile is named after the song to which it was performed originally: "Lile lile vaklo pile". Another explanation about the name of the dance is that the women in the village encouraged their men, while they were doing their favorite dance, by making high pitched sounds like Lilililililililiii...... Therefore they started to refer to the "elderly men's dance" as Lile Lile.

The Daičovo-basic step is used as a chorus, during which the Horovedets (danceleader) commands the following figures. You will find the original commands, as used by the village dancers, above the descriptions of the steps.

Pronunciation:

Record: Balkanton BHA 11134 Side A, Band 8 9/8 meter

Rhythm: 9/8: 1-2, 1-2, 1-2, 1-2-3 Counted here as:
1 2 3 4 (Q Q Q S)

Formation: Straight short lines, belt hold, L over R.

Style: "Elderly-man-like". Small steps and low hops on full ft.

DESCRIPTION OF THE BASIC STEPS

Meas

Pattern

OSNOVNO (Basic)

- 1 Small hop on L ft, raising R knee in front (ct 1); step on R ft (ct 2); step on L ft (ct 3); step on R ft (ct 4).
N.B. This step is called Osnovno L; when reversing ftwk, Osnovno R. It may be done in place or in any direction.

DVA PŪTI SOVAJ (Two times shuttle)

- 1 Facing ctr and moving diag L fwd, step on R ft directly in front of L (ct 1); fall back on L ft in place (ct 2); repeat cts 1,2 (cts 3,4).
N.B. This figure is called Dva pŭti sovaj R; when reversing ftwk and direction, Dva pŭti sovaj L.

DVA PŪTI ČUKAJ (Two times click)

- 1 In place, raise R ft to R side, knees together (ct & before ct 1); close R ft to L ft with a sharp click, wt on both ft equally (ct 1); fall on L ft, raising R ft to R side again, knees together (ct 2); repeat cts 1,2 (cts 3,4).
N.B. This figure is called Dva pŭti čukaj R; when reversing ftwk, Dva pŭti čukaj L.

LILE LILE (Continued)DVA PŪTI GRADI (Two times build)

- 1 Facing and moving straight twd ctr, small hop on L ft, extending R leg fwd, R heel slightly touching the floor in front (ct 1); step on R ft (ct 2); small hop on R ft, extending L leg fwd, L heel slightly touching the floor in front (ct 3); step on L ft (ct 4).

N.B. This step is called Dva pŭti gradi starting with a hop on L ft; when reversing ftwk, Dva pŭti gradi starting with a hop on R ft.

NAD KOLJANO, ZAD KOJANA (In front of the knee, behind the knee)

- 1 Facing ctr and dancing in place, tap R heel two times just under the L knee, R knee pointing sdwd R (cts 1,3).

- 2 Tap R heel two times just under the hollow of the L knee, R knee pointing sdwd R (cts 1,3).

N.B. This figure is called Nad koljano, Zad koljano R; when reversing ftwk, Nad koljano, Zad koljano L.

SEQUENCE OF THE DANCE

No Introduction.

PART 1

- 1-8 Osnovno facing ctr and dancing in place 8 basic steps, starting with a hop on R ft.
 9 Dva pŭti sovaj R.
 10 Osnovno L slightly bkwd.
 11 Dva pŭti sovaj L.
 12 Osnovno R slightly bkwd.
 13 Dva pŭti sovaj R.

PART 2

- 1-4 Osnovno 4 basic steps, starting with a hop on L ft; the first basic step slightly bkwd, the following three in place.
 5 Dva pŭti ĉukaj R.
 6 Dva pŭti sovaj R.
 7 Osnovno L slightly bkwd.
 8 Dva pŭti ĉukaj L.
 9 Dva pŭti sovaj L.
 10 Osnovno R slightly bkwd.
 11-12 Repeat meas 5-6.

PART 3

- 1-4 Osnovno 4 basic steps starting with a hop on L ft; the first basic step slightly bkwd, the following three in place.
 5 Dva pŭti ĉukaj R.
 6 Dva pŭti gradi starting with a hop on L ft.
 7 Dva pŭti ĉukaj R.
 8 Dva pŭti sovaj R.
 9 Osnovno L slightly bkwd.
 10 Dva pŭti ĉukaj L.
 11 Dva pŭti gradi starting with a hop on R ft.
 12 Dva pŭti ĉukaj L.
 13 Dva pŭti sovaj L.
 14 Osnovno R slightly bkwd.
 15-18 Repeat meas 5-8.

LILE LILE (Continued)PART 4

- 1-4 Osnovno 4 basic steps starting with a hop on L ft; the first basic step slightly bkwd, the following three in place.
- 5 Dva pûti čukaj R.
- 6 Dva pûti gradi starting with a hop on L ft.
- 7 Dva pûti čukaj R.
- 8-9 Nad koljano, Zad koljano R.
- 10 Dva pûti čukaj R.
- 11 Dva pûti sovaj R.
- 12 Osnovno L slightly bkwd.
- 13 Dva pûti čukaj L.
- 14 Dva pûti gradi starting with a hop on R. ft.
- 15 Dva pûti čukaj L.
- 16-17 Nad koljano, Zad koljano L.
- 18 Dva pûti čukaj L.
- 19 Dva pûti sovaj L.
- 20 Osnovno R slightly bkwd.
- 21-27 Repeat meas 5-11.

Presented by Jaap Leegwater

KARAMFIL
(Bulgaria)

Karamfil comes from the area of Pirin, Bulgaria, and is the name of a Haiduk (rebel) who is mentioned in the accompanying song. The word "karamfil" translates to "carnation".

Pronunciation:

Record: Balkanton BHA 11134 Side A, Band 3.
Balkanton BHA 10329 Side A, Band 1. 7/8 meter

Rhythm: 7/8: 1-2-3, 1-2, 1-2 counted here as:
1 2 3

Formation: Open, or closed, circle; hands in "W" pos.

Style: Macedonian; light and on the balls of the ft; slightly bouncy.

MeasPattern

8 meas Introduction.

PART 1

- 1 Facing slightly diag R of ctr and moving in LOD, lift on L ft followed by a step on R ft (ct 1); step on L ft (ct 2); step on R ft (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, step on R ft across in front of L ft (ct 1); step sdwd L on L ft (ct 2); step on R ft behind L (ct 3).
- 4 Lift on R ft followed by a step on L ft sdwd L (ct 1); step on R ft across in front of L ft (ct 2); step on L in place (ct 3).
- 5-16 Repeat meas 1-4 three more times.

PART 2

- 1-2 Repeat meas 1-2, Part 1, moving straight fwd twd ctr.
- 3 Lift on L ft followed by a large step on R ft sdwd R (ct 1); step on L ft behind R ft, bending both knees (ct 2); hold (ct 3).
- 4 Step on R ft sdwd R (ct 1); raise L knee in front (ct 2); hold (ct 3).
- 5-6 Repeat meas 1-2 with opp ftwk and direction.
- 7 Make a full L turn in place with the following steps: lift on R ft followed by a step on L ft (ct 1); step on R ft (ct 2); step on L ft (ct 3).
- 8 Facing ctr, lift on L ft followed a step on R across in front of L (ct 1); step L in place (ct 2); step R beside L (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk.

Description by Jaap Leegwater ©1982

Presented by Jaap Leegwater

PETRUNINO HORO
(Bulgaria)

The title translates to Petruna's dance. The dance comes from Sopluk, Western Bulgaria.

Pronunciation:

Record: Balkanton BHA 11134 Side A, Band 1 13/8

Rhythm: 13/8: or
 1 2 3 4 5 6 S Q Q Q S

Formation: Open circle of dancers; hands joined in "V" pos or belt hold, L arm over.

Meas

Pattern

No introduction.

PART 1 BASIC

- 1 Facing LOD, hop on L ft extending R leg close to the floor touching R heel in front (cts 1-2); hop on L ft, lifting R knee (ct 3); step on R ft (ct 4); step on L ft (ct 5); step on R ft (ct 6).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three more times.

PART 2 SWING

- 1 Facing ctr, moving sdwd R, hop on L ft, swinging R ft across in front of L ft (cts 1-2); small leap onto R ft sdwd R (ct 3); step on L ft across in front of R ft (ct 4); small leap onto R ft sdwd R (ct 5); step on L ft across in front of R (ct 6).
- 2 Repeat meas 1.
- 3 Turning to face ctr, "hitch-hop" on L ft (ct &, before meas 3); small step on R ft bkwd from ctr, leaving wt momentarily on both ft before lifting L ft (cts 1-2); step on L ft sdwd L (ct 3); fall back on R ft behind L (ct 4); step on L ft sdwd L (ct 5); fall back on R ft behind L (ct 6).
- 4 Still facing ctr, now dancing in place, jump on both ft together with slightly bent knees (cts 1-2); hop on L ft, raising R knee in front (ct 3); step on R ft (ct 4); hop on R ft, raising L knee in front (ct 5); step on L ft (ct 6).
- 5-8 Repeat meas 1-4.

PART 3 SIDEWARDS

- 1 Facing ctr, moving sdwd R, step on R ft sdwd R (ct 1); step on L ft in front of R (ct 2); step on R ft sdwd R (ct 3); step on L ft behind R (ct 4); step on R ft sdwd R (ct 5); step on L ft in front of R (ct 6).
- 2 Still facing ctr, now dancing in place, small leap onto R ft, raising L knee in front (ct 1); stamp L heel, no wt, next to R toes (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4); repeat cts 1,2 (cts 5,6).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

PETRUNINO HORO (Continued)PART 4 STAMPING

- 1 Facing ctr, dancing in place, stamp on R ft fwd bending both knees (cts 1-2); stamp on L ft back in place (ct 3); repeat cts 1-3 (cts 4,5); close and stamp with R ft beside L, taking wt (ct 6).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat cts 1-5 of meas 1 (cts 1-5); lift R knee diag R in front (ct 6).
- 4 Kick R leg out diag R fwd (cts 1-2); hop on L ft, bend R knee (ct 3); step on R ft (ct 4); step on L ft (ct 5); step on R ft (ct 6).
- 5-8 Repeat meas 1-4 with opp ftwk.

SEQUENCE OF THE DANCE

- Part 1 - Basic
 Part 2 - Swing
 Part 3 - Sideways
 Part 4 - Stamping
 Part 1 - Basic (only 4 meas in place, facing ctr)
 Part 3 - Sideways

N.B. Repeat the whole dance one more time from the beginning.

Description by Jaap Leegwater © 1983

Presented by Jaap Leegwater

PRAVO LOVEŠKO HORO
(Bulgaria)

Pravo horo (straight dance) from the town of Loveč, Severniaško region (Northern Bulgaria), contains the popular dance Katarinkinata.

Pronunciation:

Record: Balkanton BHA 11134 Side B, Band 3 2/4 meter

Formation: Circle of dancers; hands joined in "V" pos.

Style: Jumpy, in plié.

Meas

Pattern

No introduction.

PART 1a

- 1 Facing ctr, step on R diag fwd R, swing arms straight fwd at shldr level (ct 1); hold (ct 2).
- 2 Step on L diag fwd R (ct 1); hold (ct 2).
- 3 Step on R diag bkwd R (ct 1); step on L across behind R (ct 2).
- 4 Step on R diag bkwd R (ct 1); hold (ct 2).
N.B. During meas 3-4, arms move down to "V" pos.
- 5 Step on L sdwd, raise R knee at waist level via sdwd, across in front of L (cts 1-2).
- 6 Step on R across in front of L, R toes pointing diag R (4th pos) (ct 1); step on L sdwd L (ct 2).
- 7 Repeat meas 6 (ct 1); hold (ct 2).
- 8 Step on L diag bkwd L (ct 1); hold (ct 2).
- 9-16 Repeat meas 1-8.

PART 1b

- 1-4 Repeat meas 1-4, Part 1a with a "hop" on those cts where there is a "hold".
- 5 Small gallop, starting with L sdwd (ct 1); repeat for ct 2.
- 6 Step on L sdwd (ct 1); hop on L (ct 2).
- 7 Step on R across in front of L (ct 1); hop on R (ct 2).
- 8 Step on L diag bkwd L (ct 1); hop on L (ct 2).
- 9-16 Repeat meas 1-8.

PART 2a "Katarinkinata"- part 1

- 1 Facing ctr, step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Leap onto L sdwd (ct 1); step on R across in front of L (ct 2).
- 5 Repeat meas 4.
- 6 Hop on R, turning CCW, lift L knee at waist level across in front of R (ct 1); step on L across in front of R (ct 2).
- 7 Turning to face ctr, step on R sdwd (ct 1); step on L across behind R (ct 2).

v

PRAVO LOVESKO HORO (Continued)

8 Jump on both ft together with bent knees to the R, bending body a little fwd to the R (ct 1); repeat facing ctr of the circle (ct 2).

9-16 Repeat meas 1-8.

Part 2b "Katarinkinata" - part 2

1 Facing ctr, step on R (ct 1); hop on R, swing L across in front of R with a slightly bent knee (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Repeat meas 1.

4-8 Repeat meas 4-8 of Part 2a.

9-16 Repeat meas 1-8.

Part 3

1 Facing ctr, step R,L,R in place (cts 1,&,2).

2 Leap onto L, raise R knee at waist level via sdwd across in front of L (ct 1); step on R across in front of L, R toes pointed diag R (4th pos) (ct 2).

3 Step on L sdwd (ct 1); repeat meas 2, ct 2 (ct 2).

4-5 Repeat meas 3 two times.

6 Hop on R with a straight knee, turning CCW, while L ft touches the floor (ct 1); jump on both ft apart (ct 2).

7 Hop on R (ct 1); leap onto L bkwd (ct 2).

8 Two running steps bkwd R,L (cts 1,2).

9-13 Repeat meas 2-6 with opp ftwk.

14 Repeat meas 7.

15-16 Four running steps in place R,L,R,L. (cts 1,2; 1,2).

17-32 Repeat meas 1-16.

Description by Jaap Leegwater and
Bianca de Jong 1982

Presented by Jaap Leegwater

PRAVO RODOPSKO HORO
(Bulgaria)

"Pravo Rodopsko horo" translates to "straight dance from the Rodope area." The first line of the dance-song "Kitko zelena kravena", translates to "green fresh bouquet of flowers."

Pronunciation:

Record: Balkanton BHA 10441 Side B, Band 5 2/4 meter

Formation: Circle, or open circle; hands joined in "W" pos.

Style: Solemnly.

Meas

Pattern

10 meas Introduction (instrumental)

PART 1 PRAVO

- 1 Facing ctr, step on R sdwd (ct 1); step on L across in front of R (ct 2).
 2 Step on R sdwd (ct 1); lift L across behind R (ct 2).
 3 Step on L across behind R (ct 1); lift R off the floor (ct 2).
 4-12 Repeat meas 1-3 three more times.

PART 2 TO THE CENTER

- 1 Facing ctr, step on R diag fwd R (ct 1); step on L diag fwd R (ct 2).
 2 Repeat meas 1.
 3 Big step on R, bend knees slightly (ct 1); stretch knees lifting L off the floor (ct 2).
 4 Repeat meas 3 with opp ftwk.
 5-8 Repeat meas 1-4 moving diag R bkwd (out of the ctr of the circle).

Repeat dance from the beginning.

Description by Jaap Leegwater and
 Bianca de Jong 1982

Presented by Jaap Leegwater

TROPANKA
(Bulgaria)

From Dobrudža (N.E. Bulgaria). Tropanka = stampdance; tropwam = rap, tap, knock; in connection with the word "horo" it means: dance. "Haide da mu tropwam edno horo" = let's dance.

Pronunciation:

Record: Balkanton BHA 10441 Side A, Band 7 2/4 meter

Formation: Dancers in a circle, facing ctr. "W" pos, hands at shldr level.

MeasPattern

No introduction.

PART I

- 1 Facing CCW, step on R fwd, swing arms fwd (ct 1); bend R knee, arms at sides (ct &); step on L fwd, arms bkwd (ct 2); bend L knee, arms at sides (ct &).
 - 2 Step on R fwd, arms moving fwd (ct 1); step on L (ct &); step on R, arms at sides (ct 2); stamp L next to R, no wt, arms bkwd (ct &).
 - 3 Step on L, arms fwd, body turns to L (ct 1); stamp R next to L, no wt, arms "W" pos (ct &); stamp on R across in front of L, taking wt, stretch arms upwards (ct 2); step on L, arms moving down, body facing ctr (ct &).
 - 4 Step on R across behind L, arms moving bkwd (ct 1); step on L, arms moving fwd (ct &); stamp R, no wt, next to L, arms "W" pos (ct 2); hold (ct &).
- 5-16 Repeat meas 1-4 three more times.

PART II

- 1 Repeat meas 1, Part I.
- 2 Step on R, arms moving fwd (ct 1); step on L (ct &); little jump on both ft, arms at sides (ct 2); jump again (ct &).
- 3-4 Repeat meas 3-4, Part I.
- 5-16 Repeat meas 1-4 three more times.

Presented by Jaap Leegwater

RUSI KOSI
(Bulgaria)

This dance comes from Pirin, Bulgaria. It is named after the song to which it became popular: Rusi kosi imam ("I've got blond hair"). In some villages the dance is known as Vurtjano Horo ("whirling dance").

Pronunciation:

Record: Balkanton BHA 11134 Side A, Band 6
Balkanton BHA 10352 Side A, Band 7 2/4 meter

Formation: Open circle; hands joined in "W" pos.

Steps and Styling: Basic Step: A smooth way of walking, mainly done with the lower part of the legs, knees slightly bent: a rolling step (from heel to toe) on R ft fwd (ct 1); small step on L whole ft fwd (ct &); repeat for cts 2,&. (Two Basic Steps take one meas).

There is a slight bouncing upward on each mean ct.

Meas

Pattern

9 meas Introduction.

PART 1 BASIC

1-9 Facing diag R and moving in LOD, 18 Basic Steps.

PART 2 SIDEWARD

1 Facing ctr, step on R ft sdwd R (ct 1); step on L ft beside R (ct &); step on R ft sdwd R (ct 2); step on L ft beside R, bending both knees (ct &).

N.B. The hands are loose and wave in high "W" pos from L - up and to the front - to the R, throughout meas 1 the body turns slightly diag R.

2 Repeat meas 1 with opp ftwk, direction and arm movement.

3 Repeat meas 1.

4 Stretch both knees (ct 1); bend both knees, clapping both hands in front (ct &); repeat cts 1,& (cts 2,&).

5-8 Repeat meas 1-4.

PART 3 TO THE CENTER AND BACK

1-2 Facing ctr, hands joined in "W" pos, four Basic Steps straight fwd to the ctr.

3-4 Four Basic Steps straight bkwd.

5-8 Repeat meas 1-4.

9 Hands loose, two Basic Steps, making a full R (CW) turn in place.

RUSI KOSI (Continued)SEQUENCE OF THE DANCE

Introduction: 9 measures

Part 1	}	2 times
Part 2		
Part 3		
Part 2		
Part 3		
Part 1		

N.B. Finish the dance as follows:
 Turning to face ctr, step on R ft (ct 1); step on L ft
 in front of R ft, bending both knees and raising both
 arms in front (ct 2).

Description by Jaap Leegwater ©1982

Presented by Jaap Leegwater

SBORINKA
(Bulgaria)

From Dobrudža (N.E. Bulgaria). The name of the dance is derived from
1. the verb "sboričkam se" (to shuffle) and
2. the noun "sborište" (gathering, or meeting place - usually the local danceground in the village).

Pronunciation:

Record: Balkanton BHA 10441 Side A, Band 4 2/4 meter

Formation: Medium length lines. Front basket hold, L over. The dance can be done with 4 lines in a big square. In this case each line moves to the next side in Part I.

Style: Dobrudžansko, demi-plié position with slight dipping on every ct &.

Meas

Pattern

1-8 Introduction - no action but stand with ft apart in second pos, knees slightly bent.

9 Shift wt onto L ft (ct 1); bend L knee (ct &); shift wt onto R ft (ct 2); bend R knee (ct &).

10-16 Repeat meas 9 seven more times.

PART 1

1 Step fwd on L ft with L shldr twd ctr, bending fwd at waist (ct 1); bend L knee (ct &); step bkwd on R ft with R toe pointed twd R and straightening back (ct 2); bend R knee (ct &).

2 Step on L ft diag L fwd (ct 1); stamp R ft, no wt, next to L ft, bending fwd at waist (ct &); step on R ft diag R fwd, straightening back (ct 2); bounce on R, raising L knee fwd with L heel pointing out (ct &).

3 Facing ctr and moving sdwd R, step on L ft crossing in front of R (ct 1); bend L knee (ct &); step on R ft sdwd R (ct 2); bend R knee (ct &).

4 Step on L ft crossing behind R (ct 1); bend L knee (ct &); step on R ft sdwd R (ct 2); bend R knee (ct &).

5-16 Repeat meas 1-4 three more times.

PART 2

1 Facing ctr and moving straight fwd, step on L (ct 1); stamp R ft, no wt, next to L, bending both knees (ct &); step on R (ct 2); stamp L ft, no wt, next to R, bending both knees (ct &).

2-3 Repeat meas 1 two more times.

4 Step on L ft diag R fwd with L shldr twd ctr, bending fwd at waist (ct 1); stamp R ft behind L with arch of R ft by L heel, no wt (ct &); repeat stamp, taking wt (ct 2); hold (ct &).

5 Facing ctr and moving bkwd, keep ft wide apart and straighten up, step back on L ft, leaning body to L (ct 1); bend L knee (ct &); repeat with opp ftwk for cts 2,&).

SBORINKA (Continued)

- 6-7 Repeat meas 5 two more times.
 8 Step on L ft diag L bkwd (ct 1); stamp R ft, no wt, next to L, bending fwd at waist with R shldr twd ctr (ct &); leap onto R ft diag bkwd R, straightening body, facing diag R and keep L toe on floor with L heel turned out (ct 2); hold (ct &).
 9-16 Repeat meas 1-8.

PART 3

- 1 Facing ctr and moving fwd, step on L ft diag L fwd (ct 1); stamp R ft, no wt, next to L, bending fwd at waist with R shldr twd ctr (ct &); step on R ft diag R fwd, straightening to face diag R (ct 2); chukche on R ft, kicking L ft straight fwd and twisting body to face ctr (ct &).
 2-3 Repeat meas 1 two more times.
 4-8 Repeat meas 4-8 of Part 2.
 9-16 Repeat meas 1-8.

PART 4

- 1 Facing ctr and moving fwd step on L ft fwd, turning L shldr twd ctr and bending at waist (ct 1); stamp R ft behind L ft with arch of R ft by the L heel, no wt, bending both knees (ct &); step on R ft bkwd, toes still pointing R and leaning body bkwd, L shldr still twd ctr (ct 2); stamp L ft with heel at the arch of the R ft, no wt, bending both knees (ct &).
 2 Repeat meas 1.
 3 Big step fwd on L, bending L knee and keeping R toe on floor (ct 1); hold (ct &); raise R knee sharply across L leg, while rising on L toe (ct 2); hold (ct &).
 4 Small leap onto R ft diag bkwd to R, turning body to face diag R, keep L toe on floor with heel turned out (ct 1); small leap onto L ft diag bkwd to L, turning body to face diag L, keep R toe on floor with heel turned out (ct &); repeat ct 1 (ct 2); hold (ct &).
 5-16 Repeat meas 1-4 three more times.

Repeat dance from Part 1.

Description by Jaap Leegwater © 1983

Presented by Jaap Leegwater

TRITI PĀTI OT STRANDŽA (Continued)

- ft equally (ct &); repeat cts 1,& (cts 2,&).
 6-7 Repeat meas 5 two more times.
 8 Repeat cts 1,& of meas 5; turning to face ctr, step on L ft bkwd, leaving R ft on the floor (ct 2); hold (ct &).
 N.B. Arm pos throughout meas 5-8: down at the sides.

PART 4

- 1 Facing ctr, step on R ft fwd, arms straight fwd (ct 1);
 step on L ft diag R fwd, arms remain straight fwd (ct 2).
 2 Step on R ft diag R fwd, arms remain straight fwd (ct 1);
 close L ft, no wt, next to R, arms still straight fwd (ct 2).
 3 Momentary bend and stretch both arms straight fwd (ct &
 before ct 1); step on L ft bkwd, swinging arms bkwd low
 (ct 1); step on R ft bkwd, swinging arms fwd low (ct 2).
 4 Step on L ft sdwd L, swinging arms bkwd low (ct 1); close
 R ft, no wt, next to L, swinging arms low fwd (ct 2).
 5-6 Repeat meas 2-3.
 7 Step on L ft sdwd L, swinging arms bkwd (ct 1); step on
 R ft next to L, swinging arms fwd low (ct 2).
 8 Repeat meas 4.

SEQUENCE OF THE DANCE

Introduction: 16 meas

- Part 1 - 6 times
 Part 2 - 4 times
 Part 3 - 3 times
 Part 4 - 3 times
 Part 1 - 4 times
 Part 2 - 4 times
 Part 3 - 3 times
 Part 4 - 3 times

Above sequence is based on the musical phrases of the original recording.

Description by Jaap Leegwater ©1982

Presented by Jaap Leegwater

VARNENSKI PRED SVATBEN TANTS
(Bulgaria)

"Varnenski" means from the town of Varna, Dobrudza region; "Pred Svatben" means "before the wedding"; and "Tants" means "dance". In this dance some preparations for the wedding are performed, such as whitewashing the house and rolling the dough for the white cheese bread (banica).

Pronunciation:

Record: Balkanton 10441 Side A, Band 1 9/8 meter

Rhythm: 9/8: 1-2, 1-2, 1-2, 1-2-3 counted here as 1,2,3,4.

Formation: Cpls in a double circle, W to R of ptr, all facing LOD.

Style: Slightly bouncy.

Meas

Pattern

8 meas Introduction.

PART 1 BASIC STEPS

1 Lift of L heel (ct 1); step fwd on R (ct 2); step on L beside R heel (ct 3); step fwd on R (ct 4).
Snap fingers on cts 2 and 4 and look at each other!!!
N.B. This step is called the Small Basic step.

2 Repeat meas 1 with opp ftwk.

3-8 Repeat meas 1-2 three more times.
During meas 8, W move a little fwd twd ctr of circle while M move bkwd to close circle.

9 Facing CCW, hop on L, swing arms fwd and join hands (ct 1); step fwd on R, arms move down at sides (ct 2); step on L beside R, arms move bkwd (ct 3); step fwd on R, arms move down at sides (ct 4).

N.B. This step is called the Big Basic step.

10 Repeat meas 9 with opp ftwk.

11-12 Repeat meas 9-10.

13-14 Facing ctr, 2 Big Basic steps fwd, starting with a hop on L.

15-16 Two Big Basic steps bkwd.

PART 2 (Women's ftwk)

1-4 Facing ctr, 4 Small Basic steps fwd, beginning with a lift of L heel.

5-8 Four Small Basic steps making a 1/4 L (CCW) turn on each one.

PART 2 (Women's arm movements)

Starting pos: Hands up at face level, palms out.

1 Make one circle, moving down and up, apart from each other (cts 1-2); make a small circle (ct 3); make a small circle (ct 4).

2-4 Repeat meas 1 three more times.

VARNENSKI PRED SVATBEN TANTS (Continued)

- 5 L hand on hip, R arm up. Make a small circle with R hand (cts 1-2); make a small circle (ct 3); make a small circle (ct 4).
- 6-8 Repeat meas 5 three more times.

PART 2 (Men)

- 1 With ft apart, wt on both, clap both hands (ct 1); clap R hand on R thigh (ct 2); clap L hand on L thigh (ct 3); clap R hand on L calf, lifting L arm (ct 4).
- 2 Repeat meas 1, cts 1,2,3 (cts 1-3); clap L hand on R calf, lifting R arm (ct 4).
- 3-8 Repeat meas 1-2 three more times.

PART 3 SIDEWARD

- 1 Facing ctr, hands on hips, leap onto R sdwd (ct 1); step on L across behind R (ct 2); step on R sdwd (ct 3); step on L across in front of R (ct 4).
- 2 Repeat meas 1, cts 1,2,3 (cts 1-3); stamp L heel a little in front (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

PART 4 (Women - rolling the dough)

- 1-3 Facing ctr, 3 Small Basic steps in place starting with lift of L heel.
- 4 Hop on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4). During this meas make a full L (CCW) turn, hands on hips.
- 5-8 Four Big Basic steps starting with a hop on L, move bkwd to starting pos of the dance.

PART 4 (Women's arm movements)

- Starting pos: Arms in front at waist level, palms down.
- 1 Move hands from each other while turning palms up (cts 1-2); turn palms down and move hands fwd and back (ct 3); move hands fwd and back (ct 4).
- 2-3 Repeat meas 1 twice.
- 4 Bring hands to hips.
- 5-8 Do arm movements as described with Big Basic step.

N.B. Instead of meas 1-4, Part 4, you may also repeat meas 1-4 of Part 2 in place.

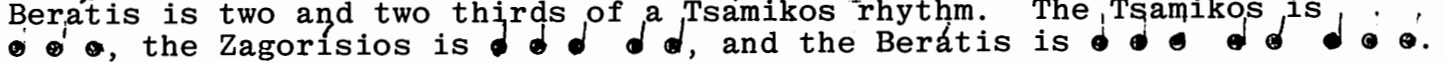
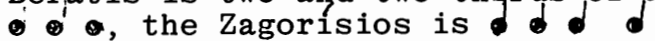
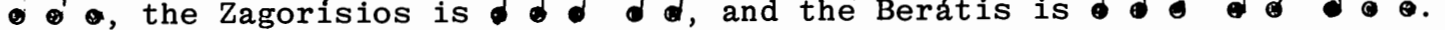
PART 4 (Men)

- 1-4 Repeat meas 1-4 of Part 2.
- 5-8 Four Big Basic steps in place, starting with a hop on L. On meas 8, move to starting pos of the dance.

Description by Jaap Leegwater
and Bianca de Jong 1982

Presented by Jaap Leegwater

BERATIS
(Épiros, Greece)

The Berátis is done in Épiros. The name refers to the town of Berátis in northern Épiros (now part of Albania). It is similar to Tsamikos, both in music and style. It is for men only, unlike the Tsamikos which has become Pan-Hellenic and is now done by women also. There is also a similarity to the Zagorísios from Epiros. In fact, rhythmically the Zagorísios is one and two thirds of a Tsamikos rhythm and Berátis is two and two thirds of a Tsamikos rhythm. The Tsamikos is , the Zagorísios is , and the Berátis is .


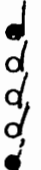
Pronunciation:

Record: EMI-Regal LP 14C 034-70760 Side A/7 8/4 meter

Rhythm: 8/4:  3-2-3.

Formation: Men in a broken circle with hands joined at shldr level, elbows bent and down.

Styling: Like many of the dances of Épiros, the Berátis is very fluid in style. It has many pauses and smooth swings of the free ft. The rhythm is difficult for some, but it is this 8/4 meter that makes the dance so enjoyable.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1		With wt on L ft, step back on R ft, swing L ft back and then in front of R. Step on L ft in front of R to face LOD. Touch R ft next to L, R knee bent (or lift R ft next to L calf with R knee bent). Step to R on R ft. Step across in front of R on L ft. Step to R on R ft.
2		Turning to face ctr, step on L ft in front of R. Swing R ft in front of L; R knee is bent. Swing R ft behind L. Step back on R ft. Step to L on L ft (or diag back to L). You can leap or fall onto the L ft with a flexed L knee instead of merely stepping.

Note: Sometimes at the end, the musicians change to a Pogonísios.

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POGONÍSIOS
(Pogóni - Greece)


This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Épiros, thus the name Pogonísios, dance from Pogóni. Stá Dýo, another name for the dance, means "two steps." It is danced by both men and women. Sometimes the Pogonísios is done with a fast part in the middle.

Pronunciation:

Records: The dance can be done to any Stá Dýo tune; the two most popular songs are: "Den Boro Mannoula" and "Vasilikos." Also follows Berátis on EMI Regal LP 14C 034-70760 Side A/7. 2/4 or 4/4 meter

Formation: A broken circle with hands joined at shldr level, elbows bent and down. The hands should not be pushed fwd into the circle, but should be comfortably back near the shldrs.

Styling: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		4/4 meter:  , (Slow, quick, quick)
1	1,2	With wt on R ft, step across in front of R on the L ft (slow).
	3	Step sdwd to R on R ft (quick).
	4	Step across in front of R ft on the L ft (quick).
2	1,2	Step sdwd to the R on the R ft (slow).
	3	Step behind the R ft on the L ft (quick).
	4	Step sdwd to the R on the R ft (quick).

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HORÓS TON KORITSON
(Métsovon, Épiros, Greece)

This is a woman's dance from the village, Métsovon, in Épiros. The name means "Dance of the Girls", and it is done by women of all ages from teen-age girls to old women. It used to be done every Sunday after church and also on the festival days (especially Agia Paraskeví on July 26). Today, it is still done on July 26 and other times of the year. It is done in a closed circle to the singing of the women themselves. About half of the ladies will begin to sing a verse, and then that verse is repeated by the other half of the women on the other side of the circle. When all the verses of that particular song have been sung, the women in another part of the circle will begin singing a verse of another song. Once again, the women opposite them will repeat that verse. In this way the group singing moves around the circle haphazardly for as many songs as the mood of the group requires. The dance sometimes lasts two hours. When the last verses are being sung, it is customary for some of the "boys" (young men) to whistle loudly, calling for an end to the dance. The women then sing a customary final verse.

Pronunciation:

Record: Society for Dissemination of National Music #111
Side B/5 4/4 and 3/4 (6/8) meter

Formation: Each woman puts her R arm through the bent L arm of her neighbor on her R. The L arm is bent with the hand on the hip or in front of the waist. The circle is closed; there is no leader.

Styling: The rhythm is slow and stately, but the mood is happy and light. The women enjoy the community feeling of this dance. The steps are small and close to the ground. Depending on which melody is being sung, the dance is in 4/4 or 3/4 (6/8) meter. The available recording alternates between the two meters.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>4/4</u>
1	o o	Facing ctr, step to R on R ft. Step across in front of R on L ft.
2	o o	Step to R on R ft. Touch ball of L ft next to R and slightly fwd.
3	o o	Step to L on L ft. Touch ball of R ft next to L and slightly fwd.
		<u>3/4 (6/8)</u>
1	o. or ●	Step to R on R ft. (Repeat steps as above)

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'KARIÓTIKOS
(Ikaria, Greece)

'Kariótikos is a dance from the island of Ikariá, near Sámos and Híos. The name is Ikariótikos (dance of Ikariá), but the Ikarians always drop the "I" and call it 'Kariótikos. There are different styles of the dance, depending on which village, or which side of the island people are from.

Pronunciation:

Record: Folk Dancer 4050-A (45 rpm). 2/4 meter

Formation: Line, or open circle, with arms on shldrs. It was also sometimes done with a front chain hold.

Styling: The dance is peppy and vigorous. The steps are small, and for the most part they are done on the balls of the feet. The 'Kariótikos is similar to the Hasápiko and the Sousta in step, but the style is different.

Meas Cts

Pattern

INTRODUCTORY STEP

- | | | |
|---|---|------------------------------------|
| 1 | ● | Facing LOD, step to R on R ft. |
| | ● | Step across in front of R on L ft. |
| 2 | ● | Step to R on R ft (facing ctr). |
| | ● | Swing L ft across in front of R. |
| 3 | ● | Step to L on L ft. |
| | ● | Swing R ft across in front of L. |

Note: The Introductory Step is done several times, and then the First Variant is done to the end of the music.

FIRST VARIANT

- | | | |
|---|---|---|
| 1 | ● | Facing ctr, step to R on R ft. |
| | ● | Hop on R ft and swing L ft from place around and behind R ft. |
| | ● | Step on L ft behind R. |
| 2 | ● | Step to R on R ft (there may be a slight flex of the R knee), swinging the L ft behind the R calf or ankle. |
| | ● | Step slightly to L on L ft. |
| | ● | Step together (next to L) on R ft. |
| 3 | ● | Step across in front of R on L ft (there may be a slight flex of the R knee). |
| | ● | Step to R on R ft. |
| | ● | Step across in front of R on L ft. |

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KASTRINÓS
(Crete, Greece)




The Kastrinós is from the town of Iráklion in Crete. The name derives from the word "cástro" (castle or fort) and the famous old cástro of Iráklion. Other names for this line dance are: Irakliótikos, Malevyziótikos, and Sitiakós.

Pronunciation:

Record: Society for Dissemination of National Music #114
Side A/5 2/4 meter

Formation: Men and women are in a line or broken circle with hands joined at shldr level, elbows bent and down.

Styling: This is a fast, happy, and peppy dance. It is similar to some of the sousta (springy) dances which are common to the Greeks of the Aegean islands.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1		Dancers facing to the right. Step to R (LOD) on R ft. Step on L ft (close to R). Step on R ft.
2		Step fwd (LOD) on L ft. Step on R ft (close to L). Step behind R on L ft (turning to face ctr).
3		Step to R on R ft (facing ctr). Hop on R ft (or flex R knee). The L ft can be lifted next to R ankle, or behind R leg, or in front of R ft.
4-6		Repeat meas 1-3 with opp ftwk and direction

Note: This version is usually done to faster tempo melodies.

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LAHANA
(Pontos, Greece)

Láhana is also called Omáí Kerasountéikon after the city of Kerasóús. Another name is Kotsihtón Omáí. This dance is popular among the Greeks of the Black Sea area of Asia Minor (Póntos). The word "Láhana," meaning "vegetables" or "cabbages," comes from a popular song that is often used for this dance. John Pappas presented the dance at the 1983 Kolo Festival, San Francisco.



Pronunciation:

Record: Folkraft LP 8 Side B/5. 9/8 or 9/16 meter

Rhythm: 9/8 or 9/16:  or short, short, short, long.
The dance beat is  long, short, long.


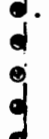
Formation: Dancers in a broken circle with hands joined at shldr level, elbows bent and down. The hands should be comfortably back near the shldr. Dancers may also lower hands so that arms are down and straight.

Stylin: Small steps with no large movement.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1		Wt on R ft, step on L ft across in front of R. Step to R on R ft. Step on L ft in front of R.
2		Step sdwd to R on R ft. Step on L ft behind R (or next to R). Step sdwd to R on R ft. <u>Note:</u> This step is like the Syrtós Sta Dýo or Pogonísios of Épiros.

VARIATION:

When the music is peppy or the mood is more vigorous, dancers can add a hop to the basic step.

1		Hop on R ft. Step on L ft in front of R. As in basic above.
2		As in basic above. Hop on L ft. Step to R on R ft. As in basic above. As in basic above.

Note: Sometimes the steps are done in place for awhile without moving in LOD.

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METSOVÍTIKOS HORÓS
(Métsovon, Épiros, Greece)

This dance is from the village of Métsovon in the eastern Píndos mountains between Épiros and Thessaly. It is danced by both men and women, or sometimes by men only. It is similar to the pan-Hellenic Tsámikos in both feeling and in rhythmic elements, as are the Zagorísios, Kléftes, Berátis, and other dances.

Pronunciation:

Record: No recording currently available. Teaching cassette.

Rhythm: 15/8: $\circ \bullet \circ \bullet \bullet$ or $\circ \bullet \circ \bullet$.

Formation: A line of men with hands joined at shldr level, elbows down. A separate line of women in front of the men's line with the same handhold. The man and woman leaders are at the right end of the lines; the lead man is slightly ahead of the woman (about one space). Often these leaders are a married couple.

Styling: This dance is similar to the Tsámikos; the male leader can do acrobatic squats and turns, while the female leader does graceful turns as improvisations. Sometimes a kerchief or scarf is held in the free (right) hand by the woman.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	• • • • • • •	Wt on R ft; L ft free Step across in front of R on L ft. Raise R ft in front of L leg, bending R knee (more for M, less for W). Raise L heel or hop on L ft. Facing LOD, lift L heel (or hop on L ft). Step to R on R ft. Lift R heel (or hop on R ft) Step across in front of R on L ft.
2	o • o • •	Facing ctr, step to R on R ft. Lift R heel or hop on R ft. Step sdwd or slightly diag back on L ft. Step on R ft next to (or behind) L ft. Pause and beg to move L ft to beginning step (meas 1).
	o • o • •	Note: Sometimes meas 2 is done this way: Same Same Same Pause as R ft moves behind L. Step on R ft.

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SIGANÓS
(Crete, Greece)





Siganós means slow or easy-going. It refers to the style and tempo of the dance. This dance is sometimes used as an introduction to the popular Pentozáli; it is actually a slow, simple form of the very popular Pentozáli.

Pronunciation:

Record: Society for Dissemination of National Music #114.
Side A/2 2/4 meter

Formation: Dancers in a line, or broken circle, with hands on shldr; or with hands joined at shldr level, elbows bent and down.

Styling: Smooth and slow. Dancers stand very straight with a proud bearing. Sometimes the musicians gradually speed up the tempo and the dancers change to the basic Pentozáli variations.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1		Facing ctr, step sdwd R on R ft. Swing L ft in front of R, bending L knee.
2		Step fwd on L ft. Swing R ft in front of L, bending R knee; or lift R ft behind L ankle or calf.
3		Step diag back R on R ft. Swing L ft in front of R.
4		Step to L on L ft. Swing R ft in front of L.

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PENTOZALI
(Crete, Greece)













The Pentozali is one of the most popular dances of the island of Crete. It sometimes is done in a medium tempo which speeds up to a very fast tempo (Ortses). It is not an authentic part of the dance to do several fancy variations in unison.

Pronunciation:

Record: Society for Dissemination of National Music #114
Side A/3 2/4 meter

Formation: Dancers in a line, or a broken circle, with arms on shldrs.

Styling: It is sometimes done with men and women in separate lines, but it is also correct for men and women to dance in a mixed line. Sometimes when men are in a separate line, they do the steps in a larger, more robust manner. The dance can be done calmly or with great vigor. Usually dancers will start calmly with small steps and movements and gradually build up to a more spirited style and mood.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>BASIC STEP</u>
1		Facing ctr, step sdwd R on R ft. Lift R heel, swinging L in front of R, or hop on R ft.
2		Step sdwd L on L ft. Lift L heel, swinging R in front of L, or hop on L ft.
3		Step (or leap) to R on R ft, bending the R knee. L ft can stay over place (ct 2, meas 2) or it can be swung in front of R.
		Step to L on L ft.
		Step across in front of L on R ft (facing RLOD), lifting L ft behind slightly.
4		Step back (in place) on L ft.
		Facing ctr, step sdwd R on R ft.
		Step next to R (or in front, or behind) on L ft.
		<u>VARIATION</u>
1		Same as Basic Step.
2		Step fwd on L ft. Lift L heel, or hop on L ft, bending R knee with R ft behind L calf or knee, or swing R ft in front of the L.
3		Step diag bkwd on R ft. Same as Basic Step.
4		Same as Basic Step.

PENTOZALI (Continued)VARIATION

The leaders can do turns or other variations. Often the leader will join his or her right hand with the second dancer's right hand (facing the second dancer). Sometimes the second dancer will let go of the third so that the first two dancers dance as a couple in front of the rest of the line. During these variations, all dancers are doing the basic variations.

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SEREANÍ TSA
(Póntos - Greece)

This is a dance done by the Greeks from Póntos (the Black Sea area of Asia Minor). The name of the dance refers to a girl or woman of Serán, a town in Asia Minor. Another name for the dance is Eikósi Ena (Twenty One). It is a popular Pontian dance.

Pronunciation:




















Record: Folkraft LP 8 Side A/6

7/16 meter

Rhythm: 7/16: 

Formation: The dance is done in a broken circle, or line, with the leader at the R end. There are two handholds - the first half of the step is done with the hands joined and down; the second half is done with hands joined and raised above shldr level so that the arms are almost straight.

Styling: Sereanít sa is a very lively, exciting dance. It can have many subtle bounces in the steps and also subtle shoulder movements.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>BASIC STEP</u> 7/16:  (slow, quick)
		Facing ctr, hands down.
1		Step to R on R ft.
		Step on L ft next to R.
2		Step to R on R ft.
		Step on L ft next to R.
3		Step across in front of L on R ft (beg to move in RLOD).
		Step to L on L ft.
4		Step across in front of L on R ft.
		Step to L on L ft.
		Facing ctr and raising hands above shldr level
5		Step to R (or slightly back) on R ft.
		Touch L ft next to R.
6		Step to L (or slightly back) on L ft.
		Touch R ft next to L.
7-8		Repeat meas 5-6.
		<u>VARIATION</u> - Facing LOD
1		Touch or put partial wt on R ft (moving in LOD).
		Step (put full wt) on R ft.
		Step on L ft next to R.
2-4		Repeat meas 1 three times using the same "Touch-step-step movements.
5		Step to R on R ft.
		Step next to R (or in front of R) on L ft.
		Step in place on R ft.
6-8		Note: This is similar to a pas de basque in 7/16 meter. Moving slightly bkwd repeat meas 5 three times.

SEREANITSA (Continued)

Note: The individual dancers can mix the Basic Step and the more syncopated variations at their own discretion.

Often the dancers bend at the waist as they do meas 3 and 4 to the left. They then straighten up, raising the hands overhead as they dance slightly back in meas 5-8. Because the movements of meas 3 and 4 tend to move the dancers forward (to the center), the slightly backward movement of measures 5-8 tend to bring the line back to place. The dance does progress to the right (LOD).

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SYNGATHISTÓS METSÓVOU
(Métsovon, Épiros, Greece)

This is a couple dance from the village of Métsovon in the eastern Pindos mountains which join Épiros to Thessaly. It is a dance done in pairs with several parts. The name, Syngathistós, refers to "sitting" or knee bend steps which actually are not too common in the dance.












Pronunciation:

Record: Society for Dissemination of National Music #111
Side B/4

Rhythm: 15/8:  7/8: 
The above recording does not contain all of the rhythmic meters possible. Can also be 6/8; 4/4; 9/8.

Formation: Ptrs facing each other. Sometimes a man will dance with a man, or a woman with a woman, but usually the cpls are composed of a man and a woman. The free hands are held out to the side at shldr level, or placed on the hips.

Styling: The dance is improvisational. The musicians go through several different types of melodies, often changing meters. The dancers will usually pause for a second or so until they "find the rhythm", and then they begin to dance to the new meter.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		<u>15/16 Ptrs facing one another</u>
1	 1&	Step to the R on R ft.
	 2	Touch L ft in front of R, or pause
	 3	Step on L ft in front of R, or step across in front of R on L ft.
	 4&	Step to the R on R ft.
	 5	Hop on R ft, or lift R heel, and at the same time lift L ft next to R calf, bending L knee, or swing L ft in front of R.
2		Repeat meas 1 with opp ftwk and direction.
		<u>Note:</u> The above basic step can be done with turns done by each dancer, or with slight fwd and back movements. Each person and each cpl improvises and moves as the mood dictates.
		<u>7/8 Ptrs facing one another</u>
		<u>Dancers sometimes pick up the 7/8 step on ct 3 of a previous meas.</u>
1	 1	Step on R ft in place.
	 2	Step slightly to L on L ft.
	 3&	Step across in front of L on R ft.
2	 1	Step back on L ft.
	 2	Step next to L on R ft.
	 3&	Step across in front of R on L ft.

SYNGATHISTÓS METSÓVOU (Continued)

Note: As with the 15/8 step, individuals can do turns in place or slight fwd and back movements. In both versions, the feet continue to dance the same basic step.

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Presented by John Pappas

TIK
(Pontos , Greece)

This is a dance done by the Greeks of the Black Sea area of Asia Minor (Póntos). The word "Tik" in the Greek Pontian dialect refers to the straight or erect posture of the dancers. This is one of the most popular Pontian dances, and I have seen it done in New York, Boston, Philadelphia, as well as in Greece. It resembles the Hasápikos in its form.

Pronunciation:

Record: Folkraft LP-8 Side A/4
Peters Int. Set PILPS - 940

Rhythm: Some recordings seem to be in 5/8 or 5/16 rhythm, while others seem to be in 9/16. In either case, the dancers' rhythm is SLOW, QUICK.

5/16:  S Q 9/16:  S Q

Formation: Dancers in a broken circle; hands joined at shldr level, elbows bent and down.

Styling: Posture is straight; steps are very crisp and sharp. The steps should not be too large.

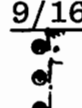
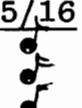


Steps described in terms of the SLOW, QUICK (S,Q) dancers' beat.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
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Basic Step (Monó or single)

1	S Q	Step sdwd R on R ft. Step behind R on L ft.
2	S Q	Step sdwd R on R ft. Swing L ft in front of R ft.
3	S Q	Step sdwd L on L ft Swing R ft in front of L ft.

Variation (in place of step-swing in meas 2 and 3)

	<u>9/16</u>	<u>5/16</u>	
2			S Step sdwd R on R ft. Q Step next to R on L ft. S Step in place on R ft.
3			S Step sdwd L on L ft. Q Step next to L on R ft. S Step in place on L ft.

TIK (Continued)Basic Step (Diplo' or double)Meas Cts

- | | | |
|-------|---|-----------------------------------|
| 1,2,3 | | Same as aforementioned variation. |
| 4 | S | Step sdwd to R on R ft. |
| | Q | Swing L ft in front of R ft. |
| 5 | S | Step diag fwd to L on L ft. |
| | Q | Swing R ft fwd. |

The leader can do either variation at will.

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FUNDAMENTALS OF MOTION

by Pirkko Roecker

Often the emphasis in folk dancing is on quantity, not quality. People who follow this principle maintain that folk dancing is recreational and the "niceties" are unimportant. My contention is that you truly enjoy doing things you do well; therefore, it is important not only to "do" the steps but to dance them.

I. INTRODUCTION

- A. Using "Tzadik Katamar" to illustrate 1) Dancers' Walk, 2) Proper Sway, 3) Anacrusis
- B. Using "Dujni Ranke" to illustrate Čukčě.
- C. Presence

II. Fundamentals of Locomotion: walk, run, skip, hop, jump, slide, leap, gallop.

- A. Walk
 - 1. Normal heel-toe
 - 2. Dancer's toe-heel
 - 3. Exaggerated heel-toe slap
 - 4. Lift-step a) separate as in "Arap," b) simultaneous as in "Ivanice"
 - 5. On toes or heels
 - 6. Fundamental steps consisting of walking
 - a. Grapevine
 - b. Three-step-turn: two-step-turn
 - c. Rida
 - d. Yemenite
- B. Sliding forward changing leading foot
 - 1. $7\frac{1}{2}$, $7\frac{1}{2}$, $3\frac{1}{2}$, $3\frac{1}{2}$, $1\frac{1}{2}$, $1\frac{1}{2}$. $1\frac{1}{2}$ is a two-step.
 - 2. Add hop for the count. $1\frac{1}{2}$ is a polka.
 - 3. Turning with two-step and polka: man "aims" L shoulder in LOD on first step, R shoulder on second step.
- C. Combinations of fundamentals to form steps
 - 1. Step, step, step, hop
 - a. Schottische
 - b. Step side R, cross L in front, step R in place, hop: Israeli and Šestorka
 - c. Scottish Strathspey setting step.
 - d. Cross R in front, rock back on L, rock fwd on R: "Romanian Kolo"
 - e. Step side L, cross R in back, step side L: "Hora"
 - 2. Leap, step, step
 - a. Forward: Irish Promenade step
 - b. Sideward: "Israeli Pas de Basque," "Laz Bar"
 - c. Side, forward, place: "Balkan Pas de Basque"
 - d. Side R, cross L in front, R in place: "Pas de Basque"
 - e. Scottish reel setting step

FUNDAMENTALS OF MOTION (Continued)

III. Objective Factors of Movement: every movement has all these factors

A. Quality

1. Swinging: short impulse - long follow-through, e.g. arms in "Tervelska Tropanka"
2. Sustained: continuous controlled impulse
3. Vibratory: impulse and follow-through simultaneously
4. Percussive: great impulse, minimal follow-through: "Anavai"
5. With suspension: a moment of "hanging" in the air. Strike.
 - a. Leap vs run
 - b. Moment in upbeat Rida

B. Tempo: rate of speed

1. Walk 1,2,3,4: twice as fast 1 & 2 & 3 & 4 &: twice as slow 1 - 3: Asymmetrical csardas in "Somogyi"

C. Duration: how long the movement continues: "Alunelul" 5-3-1

D. Dimension: how much space does the movement cover?

1. Big and little hop-step-steps
2. Arms in "Karoun" vs "Hae'er Beafor"

E. Level: vertical space used: illustrated by knee bends

1. Balkan: bend stretch bounce, bounce: small
2. Downbeat Rida: medium
3. Prysiaiskas: "allout"

F. Direction

1. First step "Sulam Ya'akov" 4 main directions
2. "Kreuz Koenig" turn back on 2nd count
3. Abrupt change
 - a. "Erev Ba" start R, come right back
 - b. "Ken Yovdu" schottisches
 - c. "Haroa Haktana" turn R,L,L,R,R,R
4. Element of focus (too often on the floor)
 - a. Eye contact with partner or group
 - i. Inside hands joined: face to face and back to back: also contrapusto
 - ii. Grand R and L
 - b. Schottisches in "Ken Yovdu"

G. Rhythm

1. Even and uneven fundamentals of locomotion
2. On beat - off beat
3. Dances:
 - a. Tzadik Katamar: completely even rhythm
 - b. Invirtita: R, L, hop step-step, etc.
 - c. Spoitorilor: Down and up S, Q, S, Q, S
 - d. Spoitorilor: Grapevine: side R cross L in front S, S, Q, Q, S
4. Rhythmic exercises
 - a. Dalcroze: 1,2,3-; 1,2-4; 1-3,4; -2,3,4
 - b. Accumulative rhythm.

FUNDAMENTALS OF MOTION (Continued)

- IV. Theory of turns: unless you hop, pivot or jump around, part of the movement is backward and part forward: illustrated by waltz turn.

BASIC INFORMATION ON ENGLISH COUNTRY DANCING
STYLE AND FIGURES

STYLING: The springy foot, the relaxed knee and the lead of the body are the most noticeable characteristics of contemporary English country dance style. Arms hang relaxed, moving easily with the motion of the dance - but are firm on turns and extended well and strongly, shoulder-high, on circles. Hands are taken in hand-shake position (fingers forward and down, not up), wrists firm.

Note: Steps are not usually specified in the directions written in the 17th and 18th century; in practice, however, there are sections in the dances that are done with the usual "dance-walk" and others that employ a skipping step to cover more distance. In the directions given here, I have tried to specify sections where skipping is usually done.

SOME BASIC FIGURES:

- A. Three "preliminary" figures are often included in "Playford Dances" (from collections published by John Playford and his successors (1651 to 1728) and other collections published during that time.)
1. Up a double: move forward three steps (usually R,L,R) and close with L; fall back three steps (L,R,L) and close with R. This can also be done with four steps forward and four back, or with a small light balance (three quick steps) instead of the last step and close.
 2. Siding: facing partner throughout, pass L shldrs, moving toward partner's place with three steps (R,L,R) and close L (or balance as in up a double); reverse, passing R shldrs to move to original place with opposite footwork.
 3. Arming: hooking R elbows, turn once around with partner, releasing to fall back into own place (8 steps); repeat with L elbow.
- B. Other typical figures you should know:
1. Setting: spring slightly side R, step L next to R, step R in place again and pause one count (in duple time); repeat with opposite footwork. Knees are relaxed, and the step has a "down-up-down" level change. Note: in 6/8 time, the count is S,Q,S. In 3/4 time there is no pause, and there is more sideward motion - or occasionally, backward and forward motion.
 2. Turn single: turn toward R shldr, once around, four steps, making a small circle CW. This can also be done to the left, and at such times it is usually specified. The 3/4 time it takes three - or sometimes six - steps.
 3. Hey: this term covers a great many figures, all involving a weaving feeling of passing one person by the right hand or shoulder, the next by the left, etc. Sometimes it takes the form of a "rights and lefts" (a hey for four with hands of a circular hey with hands); sometimes it's a figure of

BASIC INFORMATION ON ENGLISH COUNTRY DANCING (Continued)

- eight for three simultaneously, or a "straight hey" for four (in this case, the ends usually pass by right shoulders, and those passing in the center give left shoulders).
4. Cast: move on the outside of the set, down or up, always turning the "long way" to begin.
 5. Turn: sometimes done with one hand, sometimes with two, this is always specified. Arms are almost fully extended; eye contact is essential!
 6. Gypsy: dance around partner, facing partner continually. Usually done in a CW direction.

TERMS TO KNOW:

- A. Longways set: line of men facing a line of women, partners opposite. The head of the set is toward the music, and men have L shoulder to the music, women R shoulder. There is about an arm's length between those side-by-side in line, about two arms' lengths across between partners.
- B. Proper and improper: refers to the side of the set. Dancers are "proper" when on own sides, "improper" when on opposite sides.
- C. Duple and triple minor: refers to "minor" groupings of couples in the "major" longways set. Duple means two-couple groups; triple denotes three-couple groups. The figures of the dance will necessitate this number of couples; the first or top couple is usually the "active" couple, who progress down the set during the dance, while twos and threes move up with each time through the pattern.
- D. Corners: the first man and second woman are first corners; first woman and second man are second corners. In a triple grouping, the first corner may be the active dancer's right diagonal opposite person, and the second corner the one who is the left diagonal opposite.
- E. Round: "one round" means once through the pattern of the dance.
- F. Square set: four couples, each with back to one wall. Heads are facing the music and have backs to music; sides are the others.

Presented by Marianne Taylor

BARE NECESSITIES
(England)

From Muschanp's Mushrooms by Pat Shaw.

Record: Varrick VR 013 Side A/3.

3/4 meter

Formation: 3 cpls in a circle.

Music

Pattern

- A 1 W star by the R hand once around (4 waltz steps); M star by the L hand once around.
- A 2 Starting with ptr, three changes of a grand chain with hands (2 waltz steps for each change). Then joining L hand with ptr, M turn W under joined arms to end in ballroom pos, joined hands pointing twd ctr.
Note: Pat says "man twirl partner clockwise", but counterclockwise seems to work better.
- B 1 Two slow chassé steps (step, close, step, close) twd ctr; face out, W R hand in M L, and balance away from and twd ptr.
- B 1 In ballroom pos again, two chassé steps away from ctr; face in, nearer hands joined again, and balance away and twd ptr.
- C Circle L four waltz steps; then all gypsy R shldr around ptr, and continue past own place, passing a new ptr by the R and turning to face ctr (the new ptr is your former corner).
Note: It helps to take inside hands with this new ptr for just a second at the end of the phrase, to reshape the set and give the W a send-off into the R hand star.

Repeat, with a new ptr each time.

Presented by Marianne Taylor

EASTER THURSDAY
(England)

From the Fallibroome Collection, Book 5, #18.

Record: Varrick VR 013 Side A/1. Triple time (3/4 time) but not a waltz.

Formation: Longways duple minor.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A 1	1-3	Ones facing down, twos up, dance back-to-back with neighbor (9 steps, passing R shldrs to beg).
	4-6	All dance back-to-back with partners.
A 2	1-3	Neighbors two-hand turn.
	4-6	Ptrs two-hand turn.
B 1	1-2	All balance back and fwd (beg R).
	3-4	All set R and L.
	5-6	All turn single to place (to R) 6 steps.
B 2	1-2	Ones dance 1/2 figure of eight down through the twos.
	3-4	Ones cross over in first place and go below one place, twos taking inside hands to lead up to first place on bar 4.
	5-6	All turn ptr with two-hand turn.

Note: at the end of B 1, the ones really start the 1/2 figures of eight before the B 2 music begins. If they don't "cheat" here, it will be hard to get through the twos and cross over and down in time.

Presented by Marianne Taylor

JAMAICA
(England)

From Cecil Sharp Book II, #132 4th Edition, 1670

Record: Varrick VR 013 Side 1/1 2/4 meter

Formation: Longways for as many as will; duple minor set.
 In two parts; two progressive figures.

Music Bars

Pattern

FIRST PART

- A 1-4 First cpl cross hands, clasping R hands on first beat of first bar, then L hands on first beat of second bar, and move halfway round CW to change places (slip-steps, or walking steps).
- 5-8 Facing down, they change places with person below in the same way. They are now progressed, improper.
- B First cpl dance a whole figure of eight (skipping), up through the second cpl, and then cross to their own sides.

SECOND PART Note: this is done with new cpl below

- A 1-4 First M turns second W - two hands.
- 5-8 Second M turns first W.
- B 1-4 First M turns second M and first W turns second W, one and a half times with two-hand turn, skipping, to progress again.
- 5-8 Turn ptr once around, skipping, and fall back.
- Repeat from beginning.

Presented by Marianne Taylor

JUICE OF BARLEY
(England)

From Cecil Sharp Book IV, #105 8th Edition, 1690

Record: Varrick VR 013 Side 1/5 2/4 meter

Formation: Longways for as many as will; duple minor.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A	1-4	First M and first W go back-to-back, while second cpl do the same.
	5-8	All turn ptrs with two hands.
B 1	1-4	First M, followed by second M, passes between W and turns to his right into second place while second M turns left into first place.
	5-8	All clap hands on first beat of bar 5, and go hands round once to the L.
B 2	1-4	First W, followed by second W, passes between the two M, turns to her left into second place, second W turning to her right into first place.
	5-8	Repeat B 1, 5-8.
		Repeat from the beginning.

Presented by Marianne Taylor

MAIDEN LANE
(England)

From Cecil Sharp Book III, #75

First edition, 1650

Record: Varrick VR 013 Side 1/3 2/4 meter

Formation: Longways for six (three couples); in three parts.

Music Bars

Pattern

FIRST PART

- A 1-4 All lead up a double and fall back a double to places.
5-8 That again.
- B 1-8 M dance a whole hey while W do the same: ones face twos
and give R shldr to begin. Skipping.
- C 1-4 Ptrs set and turn single.
5-8 That again.

SECOND PART

- A 1-4 Ptrs side.
5-8 That again.
- B 1-4 All fall back 2 small steps (back, together), cross over
with ptr passing R shldrs and face ptr again.
5-8 All that again.
- C 1-8 As in First Part (set, turn single and repeat).

THIRD PART

- A 1-4 Ptrs arm R.
5-8 Ptrs arm L.
- B 1-2 First M change places with second W - pass R shldrs.
3-4 First W change places with second M while third M change
places with his ptr.
5-6 First M change places with third M.
7-8 First W change places with third W while second M change
places with his ptr.
- C 1-8 As in First Part (set, turn single and repeat).

THE MAID PEEPED OUT AT THE WINDOW (Continued)THIRD PART

- A 1-4 Ptrs arm R.
 5-8 Ptrs arm L.
- B 1 1-4 All cpls half poussette: taking ptrs hands, odd and even
 cpls change places - four steps out and four in - with
 first M pushing and second M pulling to start.
 5-8 Ptrs set and turn single.
- B 2 1-4 Half-poussette to places, other direction, first M pulling
 first, second M pushing first.
 5-8 As in B 1.

Presented by Marianne Taylor

A TRIP TO KILBURN
(England)

From Cecil Sharp Book IV, #84 Volume 2, 4th edition, 1728

Record: Varrick VR 013 Side A/5 2/4 meter

Formation: Longways for as many as will; triple minor set.

<u>Music</u>	<u>Bars</u>	<u>Pattern</u>
A 1	1-2	First cpl cast down into second place, second cpl moving up into first place.
	3-6	First and third cpls hands-four: circle once around to the L (CW).
	7-8	First cpl lead through third cpl.
A 2	1-2	First cpl cast up into second place.
	3-6	First and second cpls hands-four.
	7-8	First cpl lead through second cpl. They are now in orig place.
B 1	1-2	First cpl cast off into second place.
	3-8	First, second and third cpls hands-six: circle once around to the L (CW).
B 2	1-4	First and second cpls circular hey: four changes, no hands. Start by facing ptr, and pass R shldr, then L, R, and L.
	5-8	Ptrs turn with two hands.
		Repeat from the beginning.

Note: The ones never stop moving until they get to the bottom of the set. They should feel a kind of relentless drive. It's important to get the timing exact; all circles start on ct 5!

Presented by Marianne Taylor

THE WATERS OF HOLLAND
(England)

From "New Wine in Old Bottles": dances devised by Pat Shaw. This is the second version; there is a "first version" which we have never done.

Record: Varrick VR 013 "Bare Necessities" Side 1/2 2/4 meter

Formation: 3 cpls longways, 2nd cpl improper

MusicPattern

A 1 Lead fwd and fall back, nearer hands joined.

A 2 Lead down and fall back as before.

B 1 Top two dancers on M side facing bottom two on the W side (M will be facing M, W facing W); these four set and change places (4 steps) passing R shldrs. Everyone, facing across the set, turn a new ptr once and a half (cross hand hold, 8 buzz steps), falling back to new pos.

B 2 Repeat B 1.

Second time

A 1 Siding: here the "Pat Shaw version" is done: four steps fwd to ptr R shldr, and fall back four.

A 2 Repeat A 1 to the L shldr and back.

B 1 and 2 As before.

Third time

A 1 Arm R.

A 1 Arm L.

B 1 and 2 As before.

The dance is done twice on the recording.

Presented by Marianne Taylor

WELL HALL
(England)

From "Twenty-four Country Dances from the Playford Editions"
Frank van Cleaf

Record: Varrick VR 013 Side 1/4 3/4 meter

Formation: Longways, duple minor. Triple time (not a waltz)

Music

Pattern

- A 1 Ones turn by the R hand once and a half, cast down one place as the twos move up, and cross to end proper in second place.
- A 2 Twos dance the same pattern, all ending in original place.
- B 1 First corners cross (change places, passing R shldr - 3 steps to meet, 3 to fall back to new place); second corners cross the same way. All four circle L half way; clover-leaf turn single (ones turn twd the top, twos twd the bottom of the set).
- B 2 Second corners cross first, then first corners - as above. Circle half to L; ones cast down as twos lead up to progress.

Repeat from the beginning.

Presented by Marianne Taylor

CAN BAKÛ
(Turkey)

This dance is an Azerbaijani-Turkish dance which characterizes the protectiveness and tenderness of the man towards his woman. Ercüment Kiliç learned this dance from one of the amateur groups in Ankara with which he danced.

Pronunciation: JAHN BAH-kyoo

Record: Ercüment Kiliç Presents: The Baijan Orchestra
Hindi 003 3/4 meter

Formation: Couples in a line, facing center, woman on man's left.
ML, WR little fingers are hooked.

Styling: Caucasian Man's Arm Position (CMAP) and Azerbaijani-Turkish Woman's Hand Movements (WHM): refer to Styling in the dance description of SEYH SAMIL. Typical Azerbaijani-Turkish, smooth, with emotion.

MeasPattern

4 meas Introduction

Figure 1

- 1 M and W: Step R in LOD, turn to face LOD (ct 1); step L (ball of ft) beside R (ct 2); step R in LOD (ct 3).
L arm is bent behind the back, R arm extended in front.
- 2 Facing ctr, step L in LOD (ct 1); step R (ball of ft) beside L (ct 2); step L in LOD (ct 3). Arms held fwd, hands at waist level.
- 3-8 Repeat meas 1-2 three more times.

Figure 2

- 1 Moving into ctr, step R diag R, arms swing R with down-up motion into CMAP (W uses WHM)(ct 1); step L (ball of ft) beside R (ct 2); step R in place (ct 3).
- 2 Step diag fwd L, arms swing L with a down-up motion into CMAP (ct 1); step R (ball of ft) beside L (ct 2); step L in place (ct 3). (W use WHM).
- 3-4 Repeat meas 1-2.
- 5-8 Back away from ctr using same ftwk and arm movements.

Figure 3

- 1 Ptrs face; W places hands on top of man's, palms touching.
Man: (Facing RLOD), step back on R, arms extended in front (ct 1); step L (ball of ft) in place (ct 2); step R in place (ct 3).
- 2 Step fwd on L arms swing out to side (ct 1); step R (ball of ft) in place (ct 2); step L in place (ct 3).
- 3 Repeat meas 1.
- 4 Balance once (rise and fall on balls of ft). M tilt palms (bringing wrists up, fingers down) and reverse the motion to create a slight ripple of hands on each balance.

CAN BAKÛ (Continued)

- 5 Repeat meas 2.
 6 Repeat meas 1.
 7-8 Repeat meas 4 two more times.
- 1-8 Woman: Same steps as man, facing LOD.
- 9 M and W: Repeat meas 2 while turning CCW (W faces ctr).
 10 Repeat meas 1.
 11-12 Balance twice (on balls of ft).
 13-16 Repeat meas 5-8.

Figure 4

- 1-8 Man: Stand in place, back to ctr, and clap on ct 1 of meas 1-7; clap on ct 3 (meas 7), cts 1,2,3 (meas 8).
 1 Woman: Slightly kick R fwd (ct & before 1); touch R toe beside L and turn slightly CCW on ball of L ft (ct 1); hold (cts 2-3).
 2-7 Repeat meas 1, making one complete circle.
 8 Turn one time around CCW on ball of L ft (cts 1-3).
 9-16 Repeat meas 1-8, on meas 15 and 16 M claps only on each ct 1.
 Dance repeats from beginning two more times.

Presented by Ercüment Kiliç

CIGÁNYTÁNC
(Szabolcs - Szatmár County, Hungary)

Pronunciation: TSEE-gahn-tahnts

Two major forms of dance are found among Gypsies living in Hungary:

- (1) Cigány Tánc (Gypsy dance)
- (2) Botoló (stick dance)

The Cigánytánc, which is described here, can be done by one man, by one woman and in couples. In the men's solo form, demonstrating one's virtuosity is the aim. When dancing with a partner a game occurs in which the woman attempts to get behind her partner's back while he tries to prevent her without ever touching her. The dance, in its traditional form, is never done in a group. A couple may begin dancing and then another man or woman will come and replace the first, and then another and so on. Musical accompaniment consists of singing, "mouth music" (a series of nonsense syllables and sounds), and percussion instruments such as wooden spoons or even milk cans, serving as the rhythmic basis for the dance. More recently guitars and contra brács (viola) have been added.

Record: SKS-001; Folkraft EP 1351 4/4 meter

Formation: Cpls scattered freely about the dance space; ptrs facing each other. Fingers snap continually in front of body.

Meas

Pattern

MOTIFS DONE BY MEN AND WOMEN

- PIHENŐ (Rest) or KEZDO (Beginning)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); step on R beside L (ct 2); touch L ft (toe or heel) fwd (ct 3); step on L beside R (ct 4).
- SETÁLO (Walk)
- 1 Facing ctr, touch R ft (toe or heel) fwd (ct 1); turning to face slightly R of ctr, step fwd on R ft (ct 2); step fwd on L ft (ct 3); turning to face ctr, step on R ft to R (ct 4).
 - 2 Repeat meas 1 with opp ftwk and direction.

MOTIFS DONE BY MEN ONLY

- CSIPO FORGATÓS VAGY CSIKTAPOSÓ (Hip turn, or putting out a cigarette butt)
- 1 With wt on L ft and ball of R ft touching slightly fwd, bounce on L ft and twist both heels to L (ct 1); bounce on L ft and twist both heels to R (ct &); take wt on R ft and lift L ft slightly up and to side (ct 2); reverse ftwk for cts 3,&,4.
- DOBOGÓS (Stamp)
- 1 With 3 accented steps run fwd R,L,R (cts 1,&,2); lift L ft slightly to L (ct &); click-close L ft to R ft (ct 3); fall on R ft back with L heel twisted to R (ct 4); OR fall onto both ft (knees bent), heels turned to R.

CIGÁNYTÁNC (Continued)

- 2 Moving bkwd, step on L ft and twist R heel to L (ball of R ft remains on floor) (ct 1); step bkwd on R ft and twist L heel to R (ct 2); repeat for cts 3,4.

Alternate for meas 2:

Moving back with a bounce, twist both heels to L (ct 1); twist heels to R (ct &); twist heels to L (ct 2); twist R heel to R and extend L leg with only the heel touching (ct 3); drop onto L ft in place (ct 4).

CSAPÁS CADENCE (Slap cadence)

- 1 Fall onto L ft and bend upper body slightly fwd (ct 1); slap R hand against R boot top, leg straight (ct &); step fwd on R ft (ct 2); slap L hand against L boot top, leg straight (ct &); step fwd on L ft (ct 3); slap L hand against outer L upper thigh (ct &); slap R hand against R boot top, leg straight (ct 4).

TROMPF (Trump) Written to begin with wt on L ft; if previous motif leaves wt on R, just reverse ftwk below.

- 1 Hop on L ft in place and lift or fling R ft up and fwd (ct 1); step slightly fwd on R (ct &); accented step on ball of L ft in place (ct 2); step slightly fwd on R ft (ct &); accented step on ball of L ft in place (ct 3); hop on L ft and bring R ft around and in back (ct &); step on R ft behind L ft (ct 4); bounce slightly on L ft (ct &).
- 2 Reverse ftwk of meas 1

HÁTRAVÁGÁS (Cutting backwards)

- 1 Step on R ft behind but close to L ft (ct 1); lift, or hop, on R ft and bring L ft sharply around and in back (ct &); step on L ft behind but close to R (ct 2); lift, or hop, on L ft and bring R ft sharply around and in back (ct &); repeat for cts 3,&,4,&.

BOKÁZÓ R (Heel-clicks). BOKAZO L, same but beg with opp ft. Preparation: with wt on L ft, knee slightly bent, and R ft raised to R side (ct & of previous meas).


- 1 Slide L ft slightly to R and close R ft sharply against L ft (wt on both ft) (ct 1); bend R knee slightly and raise L ft out to L side (ct &); close L ft sharply to R (ct 2); raise R ft to R side (ct &); repeat for cts 3,&,4,&.

TAPSOS BOKÁZÓ (Clapping and heel clicks)

The ftwk remains the same as in the Bokázó step above.

- 1 Claps and slaps: Hold (ct 1); clap hands together behind back (ct &); hold (ct 2); clap hands together in front of body (ct &); hold (ct 3); slap L hand against L upper thigh (ct &); slap R hand against R upper thigh (ct ah); slap L hand against L upper thigh (ct 4); clap hands together in front (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Repeat cts 1-2 of meas 1 (cts 1-2); jump onto both ft, knees bent, ft slightly apart and bend upper body fwd (ct 3); slap L hand against L boot top (ct &); slap R hand against R upper boot top (ct ah); slap L hand against L upper boot top (ct 4); raise up in preparation to leap up, and clap hands in front (ct &).

CIGANYTÁNC (Continued)

- 5 Leap in air with both heels out to sides, knees bent  (ct 1); (2/4) slap hands against respective heels up in air (ct &); land on both ft (ct 2).

PONTOZÓ (Point)

- 1 With wt on L ft, lift and lower L heel (R ft is behind L calf, R knee bent and turned out (ct 1); bend L knee and tap R toe behind L ft (ct &); lift and lower L heel (R ft moves to R side, R knee bent and turned in next to L knee) (ct 2); bend L knee and tap R toe to R side (ct &); lift and lower L heel (R ft is lifted diag fwd R (knee straight) (ct 3); bend L knee and strike R heel fwd and to R (ct &); lift and lower L heel (bring R ft, knee bent and turned out to pos in front of L shin (ct 4); bend L knee and tap R toe in front and to L of L ft (ct &).
- 2 Leap onto R ft in place and lift L ft up and behind (L knee bent and turned out) (ct 1); reverse ftwk of meas 1, cts &-4 for cts &-4.

DUPLA KOPOGÓ BOKÁZÁZÓVAL (Double stamps and heel clicks)

- 1 Slight leap onto L ft (ct 1); stamp R heel beside L ft (ct &); step on R ft in place (ct 2); tap L heel beside R ft (ct &); step on L ft in place (ct 3); tap R heel beside L ft (ct &); lift on L ft and bring R ft slightly up behind L ft (ct 4); step on R ft across and behind L ft (ct &).
- 2 Step on L ft to L (ct 1); tap R heel beside L ft (ct &); step on R ft in place (ct 2); tap L heel beside R ft (ct &); lift on R ft and bring L ft slightly up and behind R ft (ct 3); step on L ft behind but to R of R ft (ct &); step on R ft to R (ct 4); click-close (bokázó) L ft to R ft (ct &).
- 3 Fall onto L ft in place (ct 1); click-close (bokázó) R ft to L ft (ct &); jump onto both ft with ft about 1' apart, knees bent (ct 2); jump up and click heels together (beneath body) (ct &); spread ft apart in air and land with heel click, ft together, knees bent (ct 3); hold (ct 4).
- 4 Fall onto L ft (ct 1); bending upper body slightly fwd, slap R hand against R boot top (ct &); step fwd on R ft (ct ah); step fwd on L ft (ct 2); slap R hand against R boot top (ct &); reverse ftwk and slaps for 3,&,ah,4,&.
- 5 Repeat Csapas Cadence.

MOTIFS DONE BY WOMEN ONLYHÖCÖGÖ 1 (Bounce) or FÉLFORDULÓS (half-turn)

On ct & of previous meas, lower wt onto both ft together, knees bent and heels turned to L.

- 1 Bounce twice on both ft twisting heels to R (cts 1,&); lower both heels to R (ct 2); reverse heel action for cts 3,&,4.

HÖCÖGÜ 2 (Bounce)

- 1 With wt on L ft and R ft lifted slightly off floor but very near to L ft, hop twice on L ft turning 1/4-1/2 CW (to R) (cts 1,&); fall onto R ft as L knee turns in with toe touching floor next to R instep (ct 2); reverse ftwk and direction for cts 3,&,4.

CIGÁNYTÁNC (Continued)KIÜLES (Twist)

- 1 With ft together and knees bent, raise slightly on balls of ft and twist heels to R (ct 1); raise slightly on balls of ft and twist heels to L (ct 2); repeat for cts 3-4.

CSUSZÓS (Moving twist)

- 1 With ft together, twist both heels to R (ct 1); with knees together twist toes to R (ct &); twist heels to R, knees bent (ct 2); reverse ftwk and direction for cts 3,&,4. See last page**

PONTOZÓ (Point)

- 1 With wt on L ft, bounce slightly on L and touch R heel (toe up) slightly fwd and to R of L ft (ct 1); bounce slightly on L ft and point R toe in front of and to L of L ft (ct 2); bounce slightly on L ft and touch R heel (toe up), slightly fwd and to R of L ft (ct 3); drop wt onto R ft, knee bent, in place but leave L toe touching (knees together) (ct 4).
 2 Reverse ftwk of meas 1.
 3 Repeat meas 1 through ct 3; fall on R with knee bent, holding L ft beside R ft, no wt (ct 4).

EGYES KOPOGÓ HÁTUL KERESZTCIFRÁRAL (One stamp with a back-crossing cifra)

- 1 Step on R ft to R (ct 1); tap L heel beside R ft (ct &); step on L ft to L (ct 2); step on R ft across and behind L ft (ct &); reverse ftwk of cts 1,&,2,& for cts 3,&,4,&. This step can be done from side to side, or used to turn slowly CCW.

DUPLA KOPOGÓ HÁTUL KERESZTCIFRÁVAL (Two stamps with a back-crossing cifra)

- 1 Step L in place, or slightly to L (ct 1); tap R heel beside L (ct &); step R in place (ct 2); tap L heel beside R (ct &); step on L to L (ct 3); step on R ft across and behind L ft (ct &); step on L ft to L (ct 4); tap R heel beside L ft (ct &).
 2 Reverse meas 1.
 3-4 Repeat meas 1-2
 5 Repeat meas 1 but omit final R heel tap.
 Can also be used to turn slowly CCW.

SÁNTIKÁLÓ (The cripple buzz-like step)

- 1 With ft together, fall onto L ft (knee bent) in place (ct 1); take wt onto ball of R ft (ct &); repeat cts 1,& three times (cts 2-4).
 2-12 Repeat meas 1.

Use this step backing up to make a figure "S"; or turn in place in either direction with this step.

(4/4) CHUG, CROSS, STEP, TOUCH

- 1 With wt on both ft, chug back slightly on L ft and lift R ft slightly fwd (ct 1); step on R ft in front and to L of L ft (ct &); step on L ft slightly to L (ct 2); touch ball of R ft to R but near L ft with partial wt transfer (knees are bent) (ct &); repeat for cts 3,&,4,&. Step can be done with opp ftwk and direction.

CIGANYTANC (Continued)(4/4) EXTENDED CHUG CROSS

- 1 Repeat cts 1,&,2,& of Chug-Cross-Step-Touch; step on L ft slightly to L (ct 3); step on R ft in front of L (ct &); close L ft beside R, knees bent (ct 4).
Step can be done with opp ftwk.

(2/4) CHUG-CROSS-CLOSE

- 1 With wt on both ft or L ft, chug back slightly on L ft and lift R ft slightly fwd (ct 1); step on R ft in front and to L of L ft (ct &); close L ft to R ft with knees bent (ct 2). This step moves slightly to L. It can also be done with opp ftwk and direction.

CSUSZÓS KOPOGÓS (Sliding tap)

- 1 With heels together but wt on L ft, twist L heel to R and tap R heel beside L ft (ct 1); twist L toe to R and tap ball of R ft beside L (ct &); repeat cts 1,& two more times (cts 2,&, 3,&); drop wt onto R ft (knee bent) and lift L ft slightly (ct 4).
- 2 Reverse ftwk and direction of meas 1.

(2/4) MARI'S STEP

- 1 With wt on L ft and R ft extended fwd (knee straight and ft slightly off the floor), moving fwd, bounce twice on L ft (cts 1,&); step on R ft in front and slightly to L of L ft (ct 2).
- 2 Moving fwd, bounce twice on R ft and bring L ft fwd (knee straight, ft slightly off the floor) (cts 1,&); step on L ft in front and slightly to R of R ft (ct 2).
- 3 Moving fwd, bounce twice on L ft bringing R ft fwd (knee straight) (cts 1,&); step bkwd R,L (cts 2,&).
- 4 Step bkwd on R ft (knee slightly bent) (ct 1); with L ft lifted slightly off floor but close to R ft, bounce twice on R ft and turn L ft slightly out to L (cts 2,&).
- 5 Leap onto L ft slightly to L (ct 1); step on R ft across and in front of L ft (ct &); close L ft to R (knees bent) to face ctr (ct 2).

ADDITIONAL MOTIFS DONE BY MENCSAPAS 2

Done after Csapas Cadence. On the & ct of 4, slap L hand against L outer upper thigh.

- 1 Slap R hand against raised R outer heel at the R side (ct 1); slap L hand against L outer upper thigh as R ft does a downward starting Ronde de Jambe (knee bent and R ft up and behind) (ct &); tap R hand against heel sole of R ft (ct 2); slap L hand against L outer upper thigh (ct &); close R ft to L ft (ct 3); slap L hand against L outer upper thigh (ct &); slap R hand against fwd-raised R boot top (knee straight) (ct 4).

CIGANYTANC (Continued)BOKÁZÓ 2

- 1 Jump onto both ft slightly apart (knees bent) (ct 1); click heels together in air (ct &); land on L ft, R ft (knee bent) lifted to R side (ct 2); click-close R ft to L ft (ct &); reverse ftwk of cts 1-2 (cts 3-4).

TAPSOS BOKÁZÓ 2

- 1 Repeat action of Bokázó meas 1 while hands hold (ct 1); clap hands together in front (ct &); slap R hand against R outer heel (ct 2); clap hands together in front (ct &); reverse ftwk and handwork (cts 3-4).

CSAPAS 3

- 1 Leap onto L ft slightly to L and clap hands together in front (ct 1); slap R hand against R outer heel (knee bent) (ct &); turn R knee out (upper body rotates to R), straighten R leg and slap L hand on R upper thigh (ct 2); brush R hand up against R upper outer thigh (ct &); step on R ft (ct 3); slap L hand against L upper outer thigh (ct &); slap R hand against raised R boot top (ct 4); slap R hand against R upper thigh (ct &).
- 2 Reverse ftwk and slapping of meas 1.
- ** Transition into Pontozo: Fall onto L, turning R knee in, keeping R toe on floor (ct 4).

Because this dance is done free style, Mr. Balázs decided not to publish a set sequence.

Notes by Stephen Kotansky

Presented by Gusztav Balázs

KOLO - ČARDÁŠ "MISTRINSKÁ"
(Moravia)

A circle dance from Moravia. May or may not be done as a couple dance (couples are designated only in last part).

Record: Soon to be released.

2/4 meter

Formation: Single circle facing ctr, hands joined in "V" pos.

Meas Pattern

1 meas Introduction.

I. ČARDÁŠ STEPS

A 1-4 Beg L, dance 2 Double Čardáš steps.
5-6 Dance 2 Single Čardáš steps, L,R.
7-8 Clap 3 times (cts 1,2,1).
9-16 Repeat meas 1-8.

II. TURNING STEPS

B 1-6 Moving CW, dance 6 Buzz steps, beg R over L.
7-8 Stamp R over L (ct 1); step L to L side (ct 2); close
L to R (meas 8, (ct 1); hold (ct 2).

III. ČARDÁŠ STEPS

A 1-8 Repeat Fig I, meas 1-8.

IV. TURNING STEPS AND ČARDÁŠ

BA 1-16 Repeat Fig II and III.

V. ČARDÁŠ VARIATION

A 1-16 Repeat Fig I, meas 1-4 but cross the ft behind on ct 2
1-4 (side, behind, side, close).
5-6 Step on L to L side (ct 1); step on R beside and fwd of
L, bending knees (L heel is near R toes) (ct 2); close
R to L straightening knees (meas 6, ct 1); hold (ct 2).
7-8 Clap 3 times (1,&,2).
9-16 Repeat meas 1-8.

32 meas VI. REPEAT FIGS II, III, IV

VII. PAS DE BASQUES

A 1-4 Joined hands held high. Beg L, 2 pas de basques (meas 1-2).
With a low leap onto L, thrust R heel in front of L ft,
toe and knee turned out, toe touching the floor (ct 1);
repeat with opp ftwk (ct 2); with a jump close ft together
(meas 4, ct 1); hold (ct 2).
5-8 Repeat meas 1-4. Lower hands at end.

VIII. TURNING STEP VARIATION

B 1-8 Repeat Fig II but dance only 4 Buzz steps. On meas 5-6
dance 2 step-hops beg R. Do meas 7-8 as written
9-16 Repeat meas 1-8.

Wksp 2

KOLO - ČARDÁŠ "MISTRINSKÁ" (Continued)

1-24 IX. REPEAT FIG VII, VIII (PAS DE BASQUES, TURNING)

X. CODA

1-24 Facing ptr, join hands high (palm to palm) and repeat Fig VII and VIII. If dancers are not paired up, repeat the Figs facing ctr. On meas 23-24 take 3 small steps twd ctr.

Presented by František Bonus at a workshop at the 1984 University of the Pacific Folk Dance Camp.

CZECH FAMILY WALTZ
(Bohemia)

Record: Soon to be released.

3/4 meter

Formation: Single circle of cpls facing ctr, W to L of M. Hands joined in "V" pos.

Meas Pattern

24 meas Introduction

I. CHANGING PARTNERS

1-2 Beg M L W R dance 1 waltz to face ptr. With opp ftwk, waltz once to face neighbor.
3-4 With 2 waltz steps M lead ptr over to R side. Reform circle.
5-6 Waltz fwd twd ctr and back.
7-24 Repeat meas 1-6 three more times. On meas 24, cpls form a double circle, facing LOD, W to R of M. Inside hands in "V" pos.

II. STEP-SWING

1-2 Step on outside ft (M L, W R) (ct 1); lift heel as free leg is swung across (ct 2); lower heel as leg swings back (ct 3). Repeat with opp ftwk. Joined hands swing fwd and back.
3-4 Beg M L, W R two waltz steps travelling in LOD. Hands swing fwd and back.
5-16 Repeat meas 1-4 three times.

III. WOMAN TURNS

1-16 Raise joined hands. W waltz 16 meas turning CW under joined hands. M repeats ftwk of Fig II.

IV. REPEAT DANCE FROM BEGINNING

1-40 BUT Fig II and III are only 8 meas each.

V. CHANGING PARTNERS

1-24 Repeat Fig I.

VI. SINGLE CIRCLE AND SPIRAL

1-24 Form a single circle. W hook onto the elbows of M on either side. Circle moves CW with "Kolecko" step (Beg R ft, walk 3 steps to a meas, bending knee on each ct 1). About half way through, leader leads into a spiral.

Presented by Frantisek Bonus[✓] at a workshop at the 1984 University of the Pacific Folk Dance Camp.

POLCNEZ
(N.E. SCHEMIA)

Record: Soon to be released.

Formation: Cpls in a double circle, W outside. Inside hands joined and held fwd about shldr level (elbows relaxed). Face LOD.

Meas Pattern

4 meas Introduction

I. PROMENADE

- 1-4 Beg M L, W R walk fwd 3 steps, dipping on ct 1 (meas 1). Repeat with opp ftwk (meas 2). Repeat meas 1 (meas 3). Beg M R, W L take 3 steps in place.
- 5-8 Repeat meas 1-4 but on meas 8 face ptr. Hands on hips with fingers fwd.
- 9-12 Hook R elbows and circle CW. Both step fwd on R (1); close L to R (&); step fwd on R (2); step fwd on L (3) (Meas 9). Repeat for meas 10 and 11. Stepping R,L,R turn to face LOD and rejoin inside hands (meas 12).
- 13-16 Repeat meas 1-4
- 17-32 Repeat meas 1-16. End facing ptr, M back to ctr.

II. SIDE BALANCE

- 2meas Both balance to L and to R. Balance; Step to side (1); with ft together, raise on balls of ft (2); lower heels (3). Hands on hips. Fingers fwd.
- 1-2 Both step to L side (1); close R to L (&); step L to L side and hop (2,&); step R,L in place (3,&). Repeat to R side (meas 2).
- 3-6 Repeat meas 1-2 twice.
- 7-8 With 6 steps circle away from ptr, M to L (CCW), W to R (CW). End facing ptr.

III STEP POINT AND CHANGE PLACES

- 1-2 Both step on R to R side (1); point L toe and L shldr twd ptr (2,3). Repeat with L to L side.
- 3-4 Change places with ptr, beg R. Walk 5 steps and close L to R (no wt). R shldr leads. M cross to LOD side.
- 5-6 Repeat Fig II, meas 1-2 (Side-Balance).
- 7-8 Change places as in meas 3-4 but beg L ft and Lshldr leads. M pass to LOD side.

IV PROMENADE

- 1-12 Repeat Fig I, meas 1-12. On meas 12, form a single circle all holding hands.
- 13-15 Beg L dance 3 Polonez steps in RLOD (CW).
- 16 Step R, L (1,2) turning to face ctr. This is a 2/4 meas.
- 17 Close R to L and raise joined hands.
- 18 Bow
- 19 Recover.
- 20 Lower hands and then release them.

DOUDLEBSKA POLKA
(South Bohemia)

This is a South Bohemian version. Can be done to the old recording but a new one will be coming out. First 2 patterns same as before.

Record: Folk Dancer MH-3016 (4 meas Intro) 2/4 meter

Formation: Cpls in ballroom pos at random about room.

Meas *Pattern

A 1-16 I. POLKA
Polka 16 steps about the floor.

B 1-16 II. WHEEL
M make wheel with L hand on shldr of man in front. M R arm around ptr. 32 walking steps.

C 1-16 III. MEN CLAP, WOMEN CIRCLE
Dance is done 4 times and each time the M does a slightly different clap pattern. These are listed below. W polkas 16 steps CW except for the 3rd and 4th time. Third time M is kneeling with back to ctr. W weaves in and out around M by going twd ctr between ptr and M to her L (CW). Fourth time all are in a single circle and W do clap pattern along with the M.

*For a detailed description of the patterns see Vol A- 2; Folk Dances from Near and Far.

See reverse of page for Clap Sequences.

DOUDLEBSKA POLKA (continued)

CLAP PATTERNS 16 meas

8 cts = 4 meas

- I. 1. Slap R thigh with R hand Repeat pattern beg L thigh and hand
- 2. Clap in front
- 3. Slap L thigh with L hand
- 4. Clap in front Repeat all. On meas 32, no claps. Take 3 steps to new ptr.
- 5. Slap R thigh with R hand
- 6. Clap in front
- 7,&,8 Clap 3 times in front

+ + + + + + + + + + + + + + + +

- II. 1. Clap under R leg Repeat pattern 3 times
- 2. Clap in front
- 3. Slap L thigh with L hand
- 4. Clap in front
- 5. Clap under L leg
- 6. Clap in front On meas 32, take 3 steps to new ptr.
- 7,&,8. Clap 3 times in front

+ + + + + + + + + + + + + + + +

- III. M kneels on L knee with back to ctr.
- 1. Hit floor with L hand Repeat all but on cts 7,&,8 clap 3 times
- 2. Slap R thigh with R hand
- 3. Clap in front
- 4. Clap in front
- 5. Hit floor with L hand
- 6. Slap R thigh with R hand Repeat whole pattern. On meas 31 and 32 M rise to take new ptr.
- 7. Clap in front
- 8. Clap in front

+ + + + + + + + + + + + + + + +

- IV. All are in a single circle facing ctr. Both M and W clap.
- 1. Clap in back Repeat pattern but slap L thigh with L hand
- 2. Clap in front
- 3. Slap R thigh with R hand
- 4. Clap in front
- 5. Clap in back Repeat whole pattern. On meas 32 join hands in the circle and move twd ctr, 3 steps.
- 6. Clap in front
- 7,&,8. Clap 3 times in front

Presented by František Bonus at a workshop at the 1984 University of the Pacific Folk Dance Camp.

TROJAK
(Czechoslovakia)

This is a dance for a man and two women and comes from Northeast Bohemia.

Pronunciation: TROY-ahk

Record: DDGU 114005 Side A/3

3/4 meter.

Formation: Trios face in LOD. M is in ctr and holds a kerchief in each hand. W are on outside with inside hand holding the end of a kerchief and outside hand on hip.

Steps: Unless otherwise stated, basic step is a slow waltz. The long step and accent is on ct 1 and the closing step is on ct 3.

Meas

Pattern

Figure I.

Part A. Face to Face, Back to Back.

- 1 M start R, W L, move in LOD. M swing L arm fwd and R arm bkwd so M and R W face. One waltz step.
2 Reverse arm swing so M faces L W. One waltz.
3-8 Repeat action of meas 1-2 three times.

Part B. Arches.

- 9-10 M and R W raise joined hands to make an arch. L W go under arch and back to home. M and R W go under arch.
11-12 Repeat action of meas 9-10 but M and L W make the arch and R W goes first.
13-16 Repeat action of meas 9-12.

Part C. Polka.

- 1-4 Move in LOD with three polka steps and a close. Start M R, W L.
5-8 Repeat action of meas 1-4 but M start L and W R.
9-16 Repeat action of Part I B Arches but use a polka step.

Figure II.

Part A.

- 1-2 Repeat action of Fig. I A, meas 1-2.
3-4 Repeat action of Fig. I A, meas 3-4 but instead of facing M, W make a full turn in place.
5-16 Repeat action of meas 1-4 three times.

Part B. Large Arches.

- 1-4 W change places, L W passing to outside. M turn 1/2 CCW under own L arm. All dance three polkas and three stumps. Trio now faces RIOD.
5-8 Repeat action of meas 1-4 to end in orig pos.
9-16 Repeat action of meas 1-8.

TROJÁK (continued)

Figure III.

A. Wrapping In and Out.

- 1-2 All balance fwd on R ft and back on L, swinging arms.
3 R W make a CCW turn into M R arm as M step on R to R side and closes L to R.
4 L W make a CW turn into M L arm as M step on L to L side and closes R to L.
5-8 Repeat action of meas 1-4 but each W reverses turn to unwrap and resume orig pos.

B. Arches with M Kneeling.

- 1-16 M releases kerchiefs and kneels on L knee. W dance same pattern as in Large Arches. M claps for the W and stands on the last meas.

C. Polka Around Single Woman.

- 1-8 M and R W in closed pos polka around L W who turns in place with polka. M release R W on meas 8.
9-16 Repeat action of meas 1-8 but M dances with L W around R W.
17-18 Coda: M holds both kerchiefs of W who turn in twd him.

Presented by František Bonuš

Presented by František Bonuš at a workshop at the 1984 University of the Pacific Folk Dance Camp.