

Stockton folk dance camp



anniversary

University of the Pacific
Stockton,
California



July 26 -
August 8
1987



Syllabus of dance descriptions

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ERRATA AND ADDENDA FOR 1987 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Clarification</u> |
|-------------|--|
| 1 | <u>ANA LUGOJANA</u>
Title: Change (Hategana) to (Ha ^h egana). |
| 3 | <u>CA LA BALTA</u>
Meas 5, Strigatura: Change Si-nc-odata (SHEENK-o-dah-tuh) to Si-nc-odata ^h (SHEENK-o-DAH-tuh)
Meas 7, Strigatura: (TRAY ah-koo) to (TRAY ah- <u>KOO</u>) |
| 4 | <u>COCEK</u>
Additional record: <u>Paprika Press PP 8601 Side A/2 Ramo, Ramo.</u>
Dick also used Folk Dance 3 (a cassette tape). Change Folk Dance 3 to <u>Kolo Party 3.</u>
Meas 3, line 2: Change to read: place (ct &); step R <u>near L</u> (ct 2); turn to <u>face</u> slightly R (ct &). |
| 5 | <u>CORĂGHEASCA</u>
Formation: Add at end: Make short lines - no less than 3 dancers and no more than 5 or 6. |
| 6 | Variation 5, Title: Should read: Basic step with " <u>apart</u> and heel click." |
| 7 | <u>KOSO MOJA</u>
Formation, line 2: Should read: in "V" pos, <u>or in escort</u> (" <u>Setnja</u> ") pos. |
| 9 | <u>MADJARAC</u>
Music: Change <u>Folk Dance 3</u> to <u>Kolo Party 3.</u> |
| 10 | Variation for Fig III, line 6: Change <u>CCW</u> to <u>CW</u> . |
| 11 | <u>OROMNIA</u>
Heading, paragraph 2, line 7: Change <u>Țiganeasca</u> to <u>Țigăneasca</u> .
Meas 6, notes in margin: Tie the last 2 quarter notes together to make 2 eighth notes  |
| 13 | <u>DUNAMENTI FRISS CSÁRDÁS</u>
Pronunciation: Change DOO- <u>nah</u> -men-tee to DOO- <u>naw</u> -men-tee
NOTE: Throughout the dance there is a continuous CW turning of each cpl. |
| 14 | Fig VI. Heel Clicks, Heel Clicks With Turn, meas 9, line 2: Change to read: <u>CCW</u> on ct 1 to put R hip twd ptr.... |
| 15 | Last paragraph: Delete <u>omitting Fig I Introduction, and doing Fig II for 32 meas.</u> |
| 17 | <u>DUNAMENTI LASSÚ CSÁRDÁS</u>
Pronunciation: Change DOO- <u>nah</u> -men-tee <u>LAH</u> -shoo to DOO- <u>naw</u> -men-tee <u>LAW</u> -shoo. |
| 18 | IV. Rida Turns, meas 10-11:opp ftwk and direction <u>but on</u> meas 5, ct 4 do a heel click.
Meas 12: Action described here was not done in class. Cpls remained in shldr-shldr blade hold.
Last 3 lines of description: Change to read: Dance repeats from the beginning two times (3 total). |

2.

21 KALOCSAI MARS

Pronunciation: Change KAH-loh-chah-ee to KAW-loh-chaw-ee

23 SELYEM CSÁRDÁS (Uszodi Verbunk)

Pronunciation: Change SHAY-yem to SHEH-yem.

24 Last Paragraph: This ending for the third time through the dance was not taught.

Note: Rather than have the confusion caused by 2 names for 1 dance, Zoltan agrees that we should use just one - Uszodi Verbunk.

Formation: Add at end: If W dance, they should be in an outside circle behind the M.

45 BRAZDINSKO

Pronunciation: BRAHZ-deen-skoh

Introduction: 4 meas.

Leader determines the number of repeats of each pattern.

Fig I: In margin change the 2nd "1" to "2".

Meas 2, cts 4-5 should read: step L,R in place (cts 4-5).

Meas 3: Delete step back on L. Insert step L to L, turning slightly to RLOD (cts 2-3).

Fig II, meas 3: Make same correction as in Fig I, meas 3.

Fig III and Variation for men, meas 4: Make same correction as in Fig II, meas 3.

Fig III, Variation for Men was not taught.

46 CIJE E ONA MOME

Pronunciation: CHEE-yeh eh OH-nah MOH-meh

Formation: One single circle.

Introduction: Begin with vocal.

All steps are done with knee flexion. All closing steps described should be done with a double bounce, with only the ball of the closing ft in contact with the floor.

Fig I, meas 4-6: Add move twd rim of circle on meas 4.

Meas 11: Step on L diag fwd L (ct 1).

Meas 12: After (ct 1) delete all. Insert Raise R, knee bent, in front of L (cts 2-3).

Fig II, meas 2: ...raising L knee, bounce on R (ct 2).

Meas 3: ...step fwd R, turning to face ctr (ct 2); step L behind R (ct 3).

Meas 4: Delete fwd.

Meas 8: R knee is bent when raised.

47 DVANAESTORKA

This dance was not taught.

48 HUNOVO

This dance was not taught.

49 MARINO

Pronunciation: MAH-ree-noh

Formation: In class, "W" pos was used.

Introduction: Begin with full orchestral music after kaval music.

Fig I, meas 3 should read: Step on L twd ctr with plie (ct 1).

Keep R ft low, near L ankle.

Meas 4-12: Change to 4-18. Repeat meas 1-3 5 more times (6 in all).

Marino (contd).

Fig II, meas 4: Delete (ct 2). Insert: lift on R (ct 2); bring L around in a low CCW arc to step on L behind R (ct &).

Meas 6, line 2: Delete slightly.

Meas 8: Change to read: Step fwd in RLOD on R (ct 1); turning to face ctr, step L to L (ct 2); step R behind L (ct &).

Meas 13-48: Change to 13-24. Delete three more times.

FIG IV, meas 7: The leap onto L is the beginning of a full CW turn which is completed on ct 1 of meas 8.

Meas 9: On the repeat of meas 8, step L fwd twd ctr of circle.

Meas 13-24: Delete all. Replace with -

Meas 13-18 Repeat meas 1-6, Fig IV.

Meas 19-24: W: Repeat meas 1-6, Fig IV.

(19) M: Step R to R (ct 1); step L behind R (ct 2).

(20) Step fwd on R (ct 1); leap fwd onto L (ct 2);
leap onto R beside L (ct &);

(21) Squat (ct 1); rise on L and raise R in front (ct 2).

(22-24) Repeat meas 19-21.

51 NASKOVO ORO

Pronunciation: NAHS-koh-voh OH-roh

Introduction: At discretion of leader. Atanas usually waited 4 meas.

Fig I, meas 1: ...hop on L, raising R knee inward a little (S)....

Meas 4, line 1: Leap on R to R...

Meas 5-8 in margin: Change to 5-7. In text change 1-4 to 1-3.

Add meas 8 in margin: Text: Hop on R, raising L in front (S); turning to face ctr, step L to L (QQ); step R in front of L (S); hop on R (Q); step back on L (S).

Repeat Fig I until after the drum solo. During the drum solo dance meas 9-12.

Fig II. Hands come down to "V" pos. Dance this Fig until end of music.

Meas 4: In class Atanas repeated the same ftwk as in meas 4, Fig I, but either rhythm is acceptable.

52 PRAVO DRACEVSKO

Pronunciation: PRAH-voh DRAH-chef-skoh

Introduction: Long solo. Begin with drum beat.

Change Fig II to Fig III. Add a new Fig II as follows:

II. Face ctr. Hands in "W" pos.

Meas 1 - Step R to R (cts 1-2; step L behind R (ct 3).

Meas 2 - Step R to R (ct 1); lift on R and raise L beside R calf (cts 2-3).

Meas 3 - Step fwd on L (ct 1); step R beside L (ct 2); step fwd on L (ct 3).

New Fig III (old II):

Meas 2: After R, insert leaving L in place with wt on both ft, bending knees (cts 1-2); bounce on both (ct 3).

Meas 3: Delete all of ct 1. Insert Bring L ft to R heel, displacing R slightly fwd (ct 1).

53 PRVA LJUBOV

Pronunciation: PUR-vah LYOO-bohv

Formation: If M and W dance in same line, M cannot do their variations.

Fig II was not taught.

Fig III, meas 1: Make one full CW turn.

Men's Variation 3 was not taught.

55 REKANSKO

Pronunciation: REH-kahn-skoh

Introduction: Begin after zurna solo.

Fig I, meas 5, final QS: The leap onto L is across R in order to facilitate repeat of pattern, or begin Fig II.

Fig II, meas 4, final S: Leap on L across R as above.

Fig III, meas 3, 3rd Q: Step diag fwd L on L.

Fig IV, meas 1: Begin to turn twd RLOD on the QQS, not just the final S.

Meas 5: A full CCW turn is made on the hop.

Transition, meas 3: Delete all. Insert: Step on R to R (Q); step on L behind R (Q); step on R to R (S); step on L in front of R (Q); step back on R (S).

Meas 4, 1st Q: Step diag fwd L on L

57 Fig VI, meas 3 and meas 4: Change third S to Q.

58 STARO MAKEDONSKO

Pronunciation: STAH-roh mah-KEH-dohn-skoh

Introduction: 1 phrase. Begin with high melody.

Leader determines the number of times each pattern is done.

Atanas usually danced Fig I several times before he went on to Fig II and Fig III, repeating them only a few times, therefore no definite repeats of Fig are indicated in the text.

Fig I, meas 1: After (cts 4-5), insert lift on L (ct 6).

Change (cts 6-8) to (7-8).

Meas 2: Repeat meas 1 with opp ftwk, but step bkwd on R (cts 4-5).

Fig II, meas 2: Delete all of ct 6. Move the ct to step fwd on L (cts 6-8).

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

In margin change 3 to 5 and 4 to 6.

In margin add 7-8. Text: Repeat meas 5-6.

In new meas 5, line 2:....raise L in front, knee bent, with ft across R leg (cts 4-5); bounce (cts 6,7); hold (ct 8).

Same corrections apply to new meas 6.

Fig III, meas 1-2: Change in margin to 1-4. Change in text also.

Renumber meas in margin: 3 to 5; 4 to 6; 5-6 to 7-8.

On new meas 5: turn to face ctr (cts 4-5); leap onto L behind R (ct 6)

On new meas 7-8: Repeat meas 5-6.

59 ZENSKO DRACEVSKO

Pronunciation: ZHEN-skoh DRAH-chef-skoh

Introduction: Leader's discretion.

Basic Step, meas 5 and 6: On the bounces bring free ft up and fwd.

Meas 8: After (ct 1) insert hop on L (ct 2); change (cts 2-3) to (ct 3).

Meas 12: Delete all. Insert 3 steps in place L,R,L (QQS).

Men's Variation 2 was taught for everyone. On meas 5 he sometimes preceded the leap fwd by a lift on L (ct ah), but he didn't always dance it that way.

Men's Variation 1 and Men's Variation 3 (p 60) were not taught.

61 DENINKA

Pronunciation: DEH-ning-kah

Music: BHA-734 Side B/2

Introduction: None, or whenever leader feels the rhythm.

Meas 6: Hands: Change hip to chest level, parallel to floor.

Meas 8: Ct 2 should read: Step slightly bkwd on L with a bounce (ct 2).

- 62 GLAVNISKO CETVORNO
Pronunciation: GLAHV-neesh-koh chet-VOR-noh
Introduction: 6 meas of 7/16.
Formation: ...circles or short lines..
Fig II, meas 4-6: The cts are 1,2,3 on each meas.
On Fig I it is fun to do a stamp just before the step on ct 1 of meas 1 and/or meas 8, but don't overdo it.
- 63 GRÂNCARSKO HORO
Music: Add: Yves Moreau Special Cassette.
Styling: Arms swing fwd on the hop and back....
Basic Step, line 1: Add Face ctr. Change (ct 2) to (ct 1). Ft does not contact floor on pumping action.
The sequence in notes is only a suggested one - others may be used.
Fig I, meas 1-4: In margin change to 1-8. In text change 4 to 8.
Renumber margin meas as follows: 5 to 9; 6 to 10; 7-8 to 11-12; 9-12 to 13-16.
New number 13-16 in text change 5-8 to 9-12.
Add new meas 17-24. Text: Repeat meas 9-16.
Fig II: Change meas in margin and in text as above in Fig I.
- 64 Fig III: " " " " " " " " " " " " "
Meas 9 and 10 move in LOD. The L ft steps across in front of R.
Meas 11-12 move in RLOD. The R ft steps across in front of L.
- 65 KARDAMSKI OPAS
Fig I, meas 4: The R ft moves in a CW direction.
Meas 5: The chug is bkwd.
Fig II, meas 2: The step on R (ct 2) is bkwd and out of circle.
- 67 KRIVO SADOVSKO HORO
Pronunciation: KREE-voh SAH-dov-skoh ho-ROH
Rhythm: Another 1-2 needs to be inserted before 1-2-3.
Formation: Belt hold is L over R.
No introduction.
Basic Step, meas 1, line 3: bringing R leg in an arc, up and around twd back.
Meas 2: Bring L ft back to the R for bounces.
Fig II, Stamps, meas 2: Bicycle stamp (c 6): Raise L knee fwd and up describing a backward circle.
Fig III, meas 2: Change to: repeat meas 1 with opp ftwk.
Meas 3, line 2:fwd and across in front....
Meas 4, line 3: Insert across at beg of line.
Fig IV, meas 2: Should read Repeat meas 1 with opp ftwk.
Meas 3: Bend slightly fwd at waist during ft slaps.
- 68 KUKUVIČKA
Note: (bottom of page). These new movements - Hungarian slaps, holding still, arm extension, etc., occur on meas 3, ct 2; meas 4, ct 1 and 2.
- 69 LJASKOVSKO HORO
Rhythm: There is an additional ct between cts 2 and 3 which will be called "ah".
Fig I, meas 1, line 3: Change (&) to (ah).
Fig II, meas 2, line 2...hop on L (ct ah) at same...
Fig III, meas 4, line 2:...small hop on L (ct ah), at same...
Note: The arms swing high fwd (ct 1).
The leader may serpentine the line.

7.

77 FALJILA SE JAGICA

Music: Additional tape "Croatian Folk Dances" Side A/2.

Introduction: 4 meas.

Fig I, meas 9: M back to ctr, the two steps should be bkwd slightly.

During meas 10-12, R hand of both M and W curves smoothly outward and up to back of head. Body turns slightly to R and back to face ptr .

Meas 13: The steps are stamps with wt.

Fig II, meas 10-12: W turns as fast as possible. M may also turn, but slowly.

During meas 1-6 of either Fig, cpls can circle CCW to another place in the circle.

78 IGRAJTE NAM MUZIKASI

Pronunciation: Change to ...MOO-zee-kah-shee

Formation: Add: no lower than shldr blades.

Introduction: Begin with vocal.

Variation I, meas 2-4: In margin change 2-4 to 2-8. Text:

Repeat meas 1 seven times.

In margin change 5 to 9; 6-7 to 10-11 in text change 5 to 9;
change 8 to 12.

In class, meas 9-12 were referred to as Variation II and Variation II was Variation III.

Variation II: In margin change 2-7 to 2-3; in text change six times to twice.

In margin change 8 to 4.

79 PLES IZ MEDIMURJA - JAPA

Change title of dance to Japa

Pronunciation: YAH-pah

Music: Additional tape "Croatian Folk Dances" Side A/4

Variation I, meas 9: Turning to L, to face RLOD, take....

Note: On ct 1 of meas 16 and 24.....

80 PODRAVSKI DRMEŠ

Formation: Add M back to ctr. Line 2: ...ptr waist with elbows bent.

Introduction: 8 meas were taken in class.

Basic: Wt is shifted to lead ft on ct 2 of each meas.

Meas 8: Delete &,2,&. M stamps with wt; W without wt.

Meas 16, line 2: Add: in preparation for repeat.

81 RACA

Music: Additional tape "Croatian Folk Dances" Side B/1.

Variation I, meas 7, ct 2: do not take wt on L.

Meas 8: Step to L on L (ct 1); close R to L and bounce....

Variation II: All stamps in meas 1-4 are with the heel of R ft.

Meas 6: The step on R on ct 2 is a lowering of the full ft without lifting heel.

Meas 7:....(ct 1); stamp with wt on R (ct &); step on L (ct 2)....

The yelling on the record is calling all brothers and sisters together to dance.

8.

82 VRĹICKO KOLO

Music: The dance is phrased in cts of 6, but in Opening, Basic, and Variation I it feels like 2/4. In Variation II, the 6/8 meter is more obvious. Count to 6 in each pattern.

Formation: Short lines, belt hold, R over L. If no belts, use "V" pos. Face L of ctr. All patterns move in RLOD.

Opening: Line 2 and 3: Do not take wt on joining steps.

Basic: Line 1 should read: With slight preparatory lift on R ft, jump, landing almost

Line 2: Change L to R. Line 3, change first R to L. Time-wise, the R ft lands ahead of the L, but the L ft lands ahead (forward) of the R!

Variation I, line 1: Same correction as in Basic.

Leader indicates change of pattern by just doing it; the other dancers follow when they feel the change in rhythm.

Take long steps when traveling.

83 ZAGORSKI DRMES

Music: Additional tape "Croatian Folk Dances" Side A/5.

Styling: Steps are small, close to floor, keep ft parallel.

Meas 3 should read: Turn slightly R (L shldr twd ctr) and...

Meas 5 should read: Raise joined hands diag high and step to L....

Meas 6 delete all: Should read: Step R in place (ct 1); step L to L, wt on both, and bounce twice (cts 2,&).

Meas 16: Change Step to Stamp. Add Lower hands to "V" pos.

88 DUNDEE WHALER

Bars 29-30: First M turn 3rd M with L hands.

89 FIRESIDE REEL

Bars 7-8: Add at end: First cpl is now improper.

Bars 21-24: Change to read:.....ending diag opposite from position on Bar 17.

92 PINEWOODS REEL

Music: 2/4 meter.

Last paragraph, line 3: Change to read: cpl finish the reel by casting up.....

93 REEL OF THE BLACKCOCKS

Music: 2/4 meter.

Introduction: Add: 4 meas (including chord)

Bars 1-4: Change to read:

Two M kneel, clapping (8 times), as W step in place ("reel step": step on R behind L (ct 1); hop on R, bringing L ft up and behind R leg (ct &); repeat with opp ftwk (cts 2,&).

Hands are held high, fingers snapping. Total of 8 reel steps, 2 to a bar. On each hop, take a small chug fwd.

Bars 9-10: At end add: At end, turn 1/2 CW to face opp.

91 MERRY ODDFELLOWS

Music: "Any Good Jig" is the name of the tune Side B/2.

94 THIS IS NO' MY AIN HOOSE

Bars 5-8: Add at end:....3rd place and 3rd cpl in 2nd place.

Bars 17-22, line 1: Change to read:.....by R shldrs, dance around each other by L shldrs (1 1/2 CCW) in the ctr.....

90 GAY GORDONS: Music: Boston Hospitality Side A/1 "Huntington Fling"

97. ADEN
This dance was not taught.
98. ASHLAYOT
Pronunciation: ahsh-lah-YOHT
Music: Special Tiram Tape 1987
Introduction: Begin with vocal.
Part A, cts 9-12: The turn is done on ct 11.
Part B, cts 3-4: Change hops to chugs. L leg is out to L side during chugs.
Cts 5-8: Yemenite is done as follows: Step on L behind R (ct 5); step R beside L (ct 6); step L across R (ct 7); hold (ct 8).
99. BEIT AVI
Pronunciation: BAYT ah-VEE
Formation: Can also be done in short lines.
Introduction: 8 meas.
Part A, cts 7-8: Leave R in place.
Cts 9-10: Step on R in place.
Part B: The step-bends are sharp. Free hand may hang, or be on waist.
Cts 1-2: Add: Lead dancer extends R arm fwd.
Part C, cts 7-8: Add: Move hands from R to L as though using a pail to scoop water.
Cts 15-16: Before snapping fingers, rest R elbow in palm of L hand.
101. BO ELAY
Pronunciation: BOH ay-LIGH
Introduction: 8 meas.
Part A, cts 7-14: The final steps of each Yemenite are taken between ptrs.
Cts 15-16: Delete moving diag away from ctr in LOD. Insert M turns to face diag away from ctr in LOD (W back to LOD).
Cts 17-20: Change (W fwd) to (W bkwd).
Cts 21-24: Add: and moving diag in LOD twd ctr, R hips near each other.
Cts 25-26: Release hands at end of sways.
Cts 29-32: At end, resume ballroom pos to repeat Part A.
Part B, cts 3-4: M raises L hand to turn W CCW into wrapped pos.
Cts 21-28: Banjo hold is ballroom pos with R hips adjacent.
Cts 31-32: Closing ft does not take wt. M should end facing LOD to repeat Part B.
At the very end of the dance M can turn W again, but CCW, and bow.
102. DEBKA UD
Pronunciation: DEB-kah OOD
Formation: Can also be done in short lines. Steps are strong and springy. Face LOD.
Introduction: Oud music, followed by 4 meas of drum beats.
Part A, Section 1, cts 3-4: Stamp without wt, but leave ft on floor.
Section 2: On title line add: Without releasing hands, hold forearms fwd, parallel to floor, close to neighbor.
Part B, cts 1-2: Change step to stamp with wt.
Cts 7-8: On ct 8, step with R ft turned out and body turned slightly to R.
Cts 11-12: Turning to face ctr, step L bkwd.....

10.

103. EMEK SHELI

Pronunciation: AY-mek sheh-LEE

Formation, line 2: Delete all after joined. Insert about shldr level, elbows bent.

Introduction: 20 meas.

Part A, meas 1-2: Turn away and then twd ptr on the 2 waltz steps.

Meas 3-4: M turn CCW - W turn CW.

Meas 17-20: Move in LOD.

Part B: ...each other's hands, M back to ctr.

Men: Meas 1: Change L hand to R arm. M raises his L, W R hand and turns W CCW into pos on M R side (wrapped).

Meas 2: Change in place to diag L fwd.

Meas 9-16: W turns CW.

Women: In margin delete -2. Insert:

Meas 2: Stamp L diag fwd, leaning back into ptr arm and looking at each other.

Meas 3-4: Add and end facing ptr.

Add in margin meas 5-32. Same as written for M except with opp ftwk.

The music should be slowed a lot. At the end there are a few meas of music and it is up to the cpl to decide on an ending!

104. KESHENAVO

Pronunciation: keh-SHAY-nah-VOH

Formation: Change to "T" pos.

Introduction: Begin with vocal.

Part A, Section 1, cts 7-8: Insert: Turning to face ctr, close R next to L while standing on balls of both ft.....

Section 2, cts 5-6: Cross R in front of L and begin to swing L around in front while turning....

Cts 11-12: Add in LOD.

Cts 13-14: Resume "T" pos.

On repeat of Part A, sections 1 and 2: On cts 15-16, sway R,L.

Part B, section 1: Release hands at beginning.

Cts 5-8: The turn is twd ctr of circle.

Cts 9-10 and 11-12: Hands go up high on cts 9-10, palms back, and down on cts 11-12, palms back.

Cts 13-14: Clap hands with an upward motion.

Section 2, cts 1-2 Add: turning slightly to L.

Cts 3-4: ...bent knee while moving R arm across body, step L bkwd.

On 3rd repeat of dance, do Part A only once, and Part B only once.

105 LO NUTKAH HASHALSHELET

Pronunciation: Change last word to hah-SHAHL-SHEH-let

Introduction: 8 meas.

Part A, cts 11-12: On the hop, leave L leg extended.

Part B, cts 1-4: Change two-steps to balances: R,L,R; L,R,L (cts 1,&,2; 3,&,4).

Part C, cts 1-2: Stamp R to R on straight knee, step L behind R on bent knee.

Cts 9-10: Delete all. Insert: Moving RLOD, cross R in front of L (ct 9); step on L just behind R (ct &); step on R in front of L (ct 10).

Cts 11-12: Add no wt.

Cts 17-24: Step on R with straight knee, step on L with bent knee. A full circle is made during these 8 cts. Arms raise from shldr upward on odd cts, retract to shldr level on even cts.

Ct 48: Lower hands to "V" pos to begin Part D.

106 YAM USHKIAHPronunciation: Change to YAHM OOSH-kee-ahFormation: After dance pos add: leading arms outstretched.

Introduction: Begin with vocal.

Part A, cts 9-16: Ptrs turn 1/2 twd each other. Add at end:Other hands low at side/back.Cts 21-22: Add to face ptr.

Cts 25-32: Delete all. Insert: as follows:

Cts 25-28: In ballroom pos, with R hips adjacent (banjo hold),
cpl turn once CW with 2 buzz steps (down on R, up on L toe).Cts 29-32: M does 1 buzz step in place while turning W CW
under his L arm (cts 29-30). M close R to L, W close L to
R (ct 31); hold (ct 32). Both end in beg pos.

Cts 33-64: End facing LOD, inside hands joined in "W" pos.

Part B, cts 7-8: Change jump with to leap onto.Cts 9-12: Change 1/2 to 1/4.Cts 13-14: Add: Outside hands touching.Cts 15-16: Change jump with to leap onto.

Cts 17-24: End in beginning position.

107 LA CROUZADE

Pronunciation: lah kroo-ZAHD

Formation: Add: W R hand down at side.

108 Part A, meas 15-16: M may do Stamping Step.

111 LA MONTAGNARDE

Pronunciation: lah mohn-tahn-YARD

112 Part C-Croisement, meas 1-4: Cpl #1 dance Lateral Pas de Bourree
to R.Meas 5-8: Cpl #1 dance Lateral Pas de Bourree to L.115 LE MAÎTRE DE MAISON

Pronunciation: lah MEH-truh duh may-ZOHN

Meas 13-14: The CCW turn is done in place.

117 MARIN-CONGO

Pronunciation: mah-RAN kohn-GOH

Style: Add at end: Knees are slightly bent throughout.Meas 2, line 2: Should read:....step on R a little fwd of L (ct 2).118 MAZURKA-VALSE

Pronunciation: mah-zyoor-KAH VAHLS

Part A-Mazurka, Meas 4-6: Dancers remain in closed dance pos,
but look over MR and WL shldr.Meas 5-8: Add at end: and direction.Part B-Valse: The waltz consists of 3 small, smooth steps on
each meas,119 RONDEAU DE GRENADE (rohn-DOH duh gruh-NAHD)RONDEAU DE GAREIN (rohn-DOH duh gah-RAN)Note: Either of these rondeaux may be danced to Side A/6 of the
tape Bal Folk en Californie which has 2 melodies. If desired,
the 2 rondeaux could be danced together changing from one to the
other when the melody changes. Marilyn says that when she combines
the two, she likes to dance Rondeau de Grenade first, but there is
no set rule.

12.

121 RONDEAU DE LUXEY

Pronunciation: rohn-DOH duh lyook-SAY

Heading, line 2: Should read: Toulouse, summer 1986.

123 SCOTTISH ALSACIENNE

Pronunciation: skoh-TEESH ahl-sah-see-YEN

Nearest English pronunciation of dance calls:

Avance	ah-VAHNS
Demi-tour	duh-MEE TOOR
Fin de vrille	FAN duh VREE
Main droite	MAN DWAHT
Main gauche	MAN GOHSH
Reculé	ruh-KYOOL
Tour complet	TOOR kohm-PLAY
Vrille	VREE

Calls are given after the figure is begun. Usually they are at the start of the 2nd measure of the figure.

19 DUNAMENTI UGRÓS

Pronunciation: Change DOO-nah-men-tee to DOO-naw-men-tee.

Fig III Leaps with Bounces: The leaps onto L and R ft are done moving fwd CW in the circle (cts 1,2). The 3 bounces (cts 3,&,4) are done facing ctr.

20 Fig V Cifras: M: Doing the described steps, make a large CW circle, ending facing ptr at her place. W: Doing the described steps, make a small CW circle, ending facing ptr. Join 2 hands across at end. While dancing the Cifra steps, dancers may clap hands in same rhythm as the Cifra steps.

Last Paragraph: Action described here was not done in class.

Instead, dance was repeated from beginning as written, including the Introduction. Dance is repeated twice (3 total).

NOTE: All the Hungarian dances were taught to the tape HRC 007 (the one that's listed). There is also available an LP (GPP 002) for the same dances.

25 SZATMARI CYCLE

This group of dances was not taught.

40th ANNIVERSARY DANCE INDEX

p.4 The instructor for Louisiana Saturday Night was Glenn Bannerman.

p.7 The instructors for The Thorn Birds Waltz were the Gaults.

We wish to thank the teachers for their invaluable help and patience in the preparation of these Errata. We are indebted to the following people who have helped with the clarifications: Omega Andreola, Vina Cera, Pat Durant-Papp, Grace Frye, Stan Isaacs, Larry Miller, Jack Peirce, Suzanne Rocca-Butler, Dorothy Tamburini, Bruce Wyckoff and Bob Young.

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

Ruth Ruling, Editor - Ginny Wilder, Assistant

FACULTY BIOGRAPHIES

BONNIE BROWN - Folk Singing

Bonnie Brown has been Director of KITKA Eastern European Women's Chorus since 1981. KITKA has been part of the California Arts Council program of touring artists. The group toured in Macedonia under the direction of Ms. Brown in the summer of 1986, where they were enthusiastically received.

She was Choral Director of Westwind International Folk Ensemble 1980/81 and 1986/87; was instructor at weekly singing classes at the Slavonic Center in San Francisco since 1985; has performed with various successful ensembles in the Bay Area, including Nisava, Danica and Westwind.

Ms. Brown endeavors to represent accurately in both her teaching and performance all aspects of the styles of music she presents. However, Bonnie has also developed her own musical arrangements and original pieces, some in keeping with the style of other arrangements from the country of origin, and some stepping aside tradition into her own personal style.

DICK CRUM - Balkan Dances

A perennial favorite among folk dancers, Dick Crum has been active in Balkan dance since 1951. In that time, he has made seven trips to the Balkan countries doing research with all types of groups, from village dancers to exhibition ensemble choreographers.

For 20 years Dick was associated with the Duquesne University Tamburitians, first as a dancer, then as choreographer and technical advisor. He has taught Balkan dance at all major folk dance camps in the United States and Canada and for innumerable master classes at colleges and universities.

Dick's interest in Balkan dance is threefold:

- 1) ethnographic recording dances as they are done by native dancers, studying dances in their cultural context;
- 2) choreographic presenting dances on stage, involving aesthetics and dance adaptation for the stage and for non-dancing audiences;
- 3) recreational United States and Canadian type recreational folk dance, utilizing dances from the above two groups for recreation, physical education, and FUN.

Among the most popular and enduring dances Dick has introduced to American folk dancers are Setnja, Čačak, Orijent, Kriči Kriči Tiček, Alunelul, and Godečki Čačak. In addition, Dick has consulted for and supervised the recording of ethnic dance music on the Folk Dancer, Xopo, and Du-Tam labels. Dick is an editor in Los Angeles with a foreign-language service agency.

FACULTY BIOGRAPHIES (Cont'd)ZOLTÁN FARKAS - Hungarian Dances

Zoltán Farkas was born in Nagykawizsa, Hungary. He came to Budapest at an early age to study Folk Dance at the Hungarian State Ballet Institute, where he was given the most vigorous training in all facets of Hungarian Folk Dance. At the same time he was immersed in collecting folk dances from several areas of Hungary and Transylvania. He not only collected dances but participated in the village life and festivities, thereby learning the Regional dances from their village sources. His generation was fortunate to partake in the Folk Dance and Folk Music Revival which was very strong in Budapest in the middle 1970s.

After graduation from the State Ballet Institute, Zoltán became a member of the Hungarian State Folk Ensemble where, in addition to performing, he started his career as a choreographer. As a teacher and choreographer and performer, he established himself as one of the best in Hungary, and has received numerous awards for his achievements.

Zoltán and Ildikó Toth have been dance partners for over ten years. Ildikó Toth was born in Szeillesfehervan, west of Budapest. She started her training in one of the local Folk Dance Ensembles, and was invited to Budapest to join the State Ensemble. Since that time she has become a partner and collaborator with Zoltán. She was also a founding member of the Kodály Chamber Ensemble.

MARIAN AND NED GAULT - Basic Repertoire Dances

The Gaults have an extensive background in teaching folk dance and in leading exhibition groups. Ned, formerly an electronic engineer, now teaches high school chemistry. Two years ago Marian gave up her teaching career to go into free lance art work. She has designed the delightful covers for our syllabus since 1966. Together they teach folk dancing for West Valley College and are founders and directors of Ensemble International, a performing group which has presented programs in the western United States, and in Europe. In the last 10 years they have made six study trips to Austria. They have brought five dance groups from Austria to this country to present performances, and have arranged for them to stay with families and see the U.S. They have presented workshops in California on Austrian Dances. Their orchestra, featuring instruments imported from Austria, has put out one tape of Austrian music for Austrian dances, and is working on a second.

Marian and Ned have published three books: "100 and 1 Easy Folk Dances", "101 More Easy Folk Dances", and "Half a 100 and 1 More."

JERRY HELT - American Squares

Jerry Helt has made square dancing a great and joyful experience for the whole Camp at UOP, as well as a challenging activity for Mainstream dancers in his classes. Jerry started calling squares as a teenager, and was one of the first professionals in the field when he began calling, teaching and recording after graduating from college with a degree in engineering. He has conducted workshops and called in the United States, Canada and Europe. He has written and recorded patter calls, singing calls, contras and rounds on several labels. In recognition of his skill in the field and his dedication to increasing the joy of dancing, he was given the Square Dance Hall of Fame Award.

FACULTY BIOGRAPHIES (Cont'd)LAMBERT KNOX - American Rounds

Lambert and Corrin Knox teach three classes a week in the San Francisco area, ranging from beginners to high intermediate. They are members of ROUNDLAB (National Association of R/D teachers), and Northern California R/D Teachers' Association. Lambert has been teaching Rounds for 18 years; he has been featured at three State Square Dance Conventions. Lambert and Corrin have been dancing together for 2½ years. They have taught at Dance Country in McCloud, California and have been featured at many week-end festivals. This is Lambert's 13th year teaching Rounds at Stockton Folk Dance Camp.

ATANAS KOLAROVSKI - Macedonian Dances

Atanas Kolarovski, a native of Dracevo, a village near Skopje, Macedonia in Yugoslavia, comes from a family of outstanding musicians and dancers. While growing up, he had the opportunity to participate in the dances of the Serbians, Albanians and Gypsies who live in the Skopje area. After World War II he danced for two years with the Yugoslavian Army Ensemble until he was asked to help form "Tanec", the Macedonian State Folk Ensemble, where he remained for 19 years as artistic director, choreographer, and lead solo dancer, earning his reputation as the Macedonian dancer nonpareil. In 1964, Atanas made his first teaching tour of the United States, awakening interest in Macedonian dance and music around the country. He returned many times and has also taught throughout Europe and East Asia. Atanas first taught at Stockton Folk Dance Camp in 1966. This year marks the ninth appearance of Atanas and his accordion.

YVES MOREAU - Bulgarian Dances

Yves Moreau lives in Montreal, Quebec and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He travels almost yearly to Bulgaria and has lived there for over two years, researching dance and recording music throughout the country.

Yves has lectured and conducted workshops throughout Canada, the United States, Western Europe, Mexico, Japan, Taiwan, Hong Kong, Australia and New Zealand. He has been a featured teacher at all major folk dance camps and festivals in North America.

Yves is the director of the Montreal-based "Les Gens de Mon Pays" folk ensemble which performs Bulgarian and French-Canadian dances. The group was formed in 1972 and has performed in North America and at many festivals throughout Europe.

Yves also teaches dances from his native Quebec as well as from Brittany.

From 1975 to 1985, Yves was special projects coordinator for the Canadian Folk Arts Council responsible for many folklore festivals, workshops and publications. Yves is now a consultant to Folklore Canada International, a private organization in Montreal active in international festival and exchange programs for amateur folk performing groups. Yves is very active in the organization of the annual Drummondville World Folklore Festival, one of the biggest folk festivals in the world which hosts groups from over 15 countries every summer.

FACULTY BIOGRAPHIES (Cont'd)Yves Moreau (cont'd)

In 1980 Yves was awarded the St. Cyril and Methodi award (Bulgaria's highest decoration in the cultural field) for his work popularizing Bulgarian folklore in North America.

Yves has choreographed several stage suites for performing groups in North America, Asia and Europe and has produced many records of Bulgarian music. Among Yves' most popular dances are: Vlasko, Sitna Zborenka, Sandansko Horo, Dospatsko Horo, Kucinata, Gavotte d'Honneur and La Bastringue.

PIRKKO ROECKER - Fundamentals of Motion

Pirkko studied modern dance at the Sargent School of Boston University, the University of Iowa, and Bennington School of the Dance, where she worked with Martha Graham. She became head of the Dance Department at the University of Oregon, and there devoted much time to teacher training, and to folk dancing. Eugene Oregon Folk Dancers Club was started by Pirkko. As a faculty wife at Grinnell, Iowa, Pirkko started a folk dance group for University students, and in time joined the faculty as a folk dance specialist. Now that she has "retired" to Escondido, California, Pirkko is again teaching folk dance as a volunteer with the City Recreation Department.

NENA SHOKČIĆ - Croatian Dances

Nena was born in Zagreb, Croatia (Yugoslavia). She was a member of "Joze Vlahovic" folk group prior to her affiliation in 1949 with "Lado", the Croatian National Folk Ensemble. In the 25 years she was with "Lado" she became the lead dancer and singer, and eventually, the assistant director of the ensemble as well as director of its training group.

Nena has been recognized by ethnologists for her knowledge of Croatian dances, songs, costumes and customs. She was folklore co-ordinator for Radio-Televizija Zagreb for ethnic programming, has appeared on television, radio and in films. She sang with "Ladarice" chorus of women, a group which specializes in the accurate preservation of Croatian songs. In 1974 Nena moved to California with her family and is now a United States citizen.

MARIANNE TAYLOR - Scottish Dances

Marianne has been dancing since 1952, shortly after graduating from Boston University, and has been teaching Scottish Country Dancing since 1955. She received her full teaching certificate from the RSCDS in 1957, and since then has taught from the East to the West Coast, both in the States and in Canada. At the same time, she's been teaching international dance, and has, in past years at Stockton Folk Dance Camp, instructed in Portuguese and in English Country Dance. She is a co-founder of the Cambridge-based Folk Arts Center of New England, and still works for that organization despite her recent move to the wilds of New Hampshire.

FACULTY BIOGRAPHIES (Cont'd)BENTZI TIRAM - Israeli Dances

Bentzi Tiram, from Israel, of Yemenite heritage, is an internationally known folk dance teacher and choreographer. He holds many positions in the dance field in Israel. He is director of folk dance at Technion University; chairman of seminars in the education program for folk dance teachers at Irgun Hamadrachim; teacher at Ulpanim in the Certification program for Israeli folk dance teachers; teacher of weekly classes at Rothchild Center and leader of special programs at Kibbutsim and community events.

He came to the United States in 1978 to teach at Blue Star Camp and has returned to teach in other camps in 1979, 1982 and 1984. He has led seminars in London, Holland, France and Canada.

MARILYN WATHEN - French Dances

Marilyn Wathen has been teaching International Folk Dance at Santa Rosa Junior College for 16 years. During this time she has travelled widely in both eastern and western Europe, studying folk dances in Bulgaria, Hungary, Romania, Yugoslavia, Ireland, Portugal and France. She has helped organize folk dance weekends and camps at Mendocino Woodlands. In 1981 Marilyn began research into the traditional music and dances of France. She returned in 1982, 1984 and 1986 to study in master dance classes for the advanced student. During this time she also met with France's folk musicians and instrument makers. Marilyn has a definitive collection of color slides of the work of major French luthiers and bagpipe makers active in France today. She has helped coordinate visits to the United States of French dance teachers and musicians. Her repertoire of French dances includes dances of Auvergne, Berry, Morvan, Limousin, Alsace and Gascogne.

ANA LUGOJANA (Hategana)
(Romania-Banat)

Ana Lugojana (AH-nah loo-goh-ZHAH-nah, "Anna from Lugoj") is a popular song whose tune is one of many used to accompany the Hategana (hah-tzeh-GAH-nah), a well known Romanian couple dance in the regions of Banat and Transylvania. In Romania the Hategana is found in a number of regional variants, the most complex having four figures: a "promenade", a woman's twirl, a couple-turning figure and a change-partner figure.

The simpler version given here is one I learned and danced during the late 1930's and 1940's in my home town of St. Paul, Minnesota, among Romanian immigrants from Banat. At weddings, church holidays, fund-raisers and other dance events at the small hall behind St. Mary's Romanian Orthodox Church, Ana Lugojana was played and danced once or twice in a given afternoon or evening, along with a half-dozen other Romanian circle, contra and couple dances. A local combo of first-generation part-time musicians furnished the music on violin, clarinet, drums and, occasionally, saxophone.

Music: Ethnic Arts EA 4501, Ana Lugojana 2/4 meter

Formation: Cpls anywhere on the dance floor. See below for positions and handholds.

Basic Step: Step-close-apart-chug

One basic step pattern is used throughout the dance. Ftwk is identical for M and W. The entire pattern is done flat-footed, with wt back on the heels rather than on the forward portion of the ft. Otherwise, it has some of the feel of the UP-down rida some folk dancers are familiar with from Hungarian dances.

Meas Basic Step L

- 1 ("step-close"): With L knee straight, step L ft sdwd L (ct 1); bending both knees slightly, close R ft beside L, taking wt on R ft (ct 2).
- 2 ("apart-chug"): Straightening knees, again step L ft sdwd L, momentarily sharing wt on both ft in this "apart" pos (ct 1); bending both knees, slide L ft "home" beside R ft with a chug, shifting full wt onto L ft with accent (sometimes audible) and raising R ft low off floor beside L ft (ct 2).

Basic Step R

- 3-4 Reverse ftwk and direction of meas 1-2.

Meas

Pattern

I. SIDE PROMENADE L AND R

Position: Ptrs side by side, W on M R, inside hands joined with elbows bent. W outside hand either on hip (fingers fwd) or down at side naturally. M outside hand on hip or raised out to side at head level (M occasionally snaps fingers or gestures with out-stretched palm to give emphasis to a movement).

ANA LUGOJANA (Cont'd)

- 1-2 In this "promenade" pos, do Basic Step L.
3-4 Basic Step R.

Cpl continues promenading alternately L and R for as long as M wishes. Though described above as strictly sdwd, the "promenade" can actually be done moving very slightly fwd as well; however, the cpl does not stray very far from their original place on the floor.

II. WOMAN'S TWIRL

This is actually a variation of the "promenade" described above. Both M and W do the same steps as in Fig I but, if and when the M wishes, he may raise their joined hands and twirl the W (CCW if they are promenading L; CW if they are promenading R).

The W's twirl is one full turn using the ftwk of one Basic Step (beg L ft for CCW twirl, R ft for CW twirl). She does the turn in 2 steps equivalent to the "step-close" of a Basic Step, and does the "apart-chug" after she has completed the turn and is again side-by-side with ptr.

III. COUPLE TURNS

Position: Ptrs face, W hands on M shldrs, M hands may be at W shldr blades or he may place his R hand at her waist and his L hand at her R elbow or upper arm.

The cpl turns are done alternately CW and CCW, using various combinations of the movements of the Basic Step. For convenience in learning, three arbitrary cpl turns are described here: "singles", "doubles" and "double doubles".

"Singles"

- 1-4 In one of the turn pos described above, ptrs face just slightly to L of direct face-to-face pos, and turn as a cpl CW using the movements of one Basic Step L; then reverse (if M is using waist-elbow hold with W, he at this point switches L hand to her waist and R hand to her L elbow or upper arm), turning CCW using the movements of one Basic Step R.

"Doubles"

- 1-8 Cpl turns CW using the equivalent of three "step-closes" and one "apart-chug" of a Basic Step L; then reverse and do the equivalent of three "step-closes" and one "apart-chug" of a Basic Step R.

"Double doubles"

- 1-16 Cpl turns CW with the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step L; then reverse and do the equivalent of seven "step-closes" and one "apart-chug" of a Basic Step R.

CA LA BALTA
(Romania)

This dance, from the region of Oltenia near the Danube river (southwest Romania), is known by several different names and danced to different melodies in a group of villages around the town of Băilești. Dances done in short lines, with arms crossed in back and composed of fast crossing steps in place, stamps, and surging movements forward, back and diagonally, are characteristic of this area. Ca la balta (kah lah BAHL-tah 'as in marshland') is an excellent example of this dance type and was described by Gheorghe Popescu-Judet, who first collected it in 1955, as "one of the most typical stamping line dances done by the Oltenians of the Danubian plain."

Music: Folkraft LP-33 Side A/3 "Ca la balta" 2/4 meter

Formation: Dancers, originally men only, in lines of no less than three and no more than five or six, hands joined in back-basket (back "X" position).

MeasPatternPart 1

- 1 Facing diag R of ctr and moving fwd in this direction, step R ft (ct 1); step L ft fwd, turning to face diag L of ctr (ct 2).
 2 Moving diag bkwd/R, take one 2-step RLR (cts 1,&,2).
 3-4 Repeat meas 1-2 with opp ftwk and direction.
 5-8 Repeat meas 1-4.

Dancers sometimes shout the following strigătură during Part 1:

- | | | | |
|------|---|----------------------------------|--------------------------|
| meas | 1 | Uite-o, uite-o (WEE-toh WEE-toh) | "There is, there is, |
| " | 3 | Nu-e, nu-e (NOO-yeh NOO-yeh) | There isn't, there isn't |
| " | 5 | Si-nc-odata (SHEENK-o-dah-tuh) | Once more |
| " | 7 | Trei acuu! (TRAY ah-koo) | Now three times!" |

Part 2

- 9 Step R ft in place (ct 1); stamp L ft, no wt, fwd (ct &); step L ft in place (ct 2); stamp R ft, no wt, fwd (ct &).
 10 Step R ft in place (ct 1); step L across in front of R (ct &); step R ft in place (ct 2); step L beside R (ct &).
 11-12 Repeat meas 10 two more times.
 13 Step R ft across in front of L (ct 1); step L in place (ct &); step R beside L (ct 2); step L across in front of R (ct &).
 14 Step R ft in place (ct 1); step L beside R (ct &); step R ft across in front of L (ct 2); step L in place (ct &).
 15-16 Repeat meas 1-2 (Part 1).
 17-22 Repeat meas 9-14 reversing ftwk.
 23-24 Repeat meas 3-4 (Part 1).

Notes by Dick Crum

Presented by Dick Crum

ČOČEK
(Yugoslavia)

Since World War II, a rather simple 3-measure line dance of Gypsy origin has spread throughout Southern Serbia and Macedonia. It goes under a variety of local names and is found with a great deal of local and personal variation. U.S. and Canadian folk dancers have been exposed to variants of it under the names Sa (or Sa,sa), Skopsko cigansko oro, Kupurlika, Coko, Coko, etc. As an overall, generic name for this dance, I have arbitrarily chosen Čoček, which, while it also has a variety of interpretations, is the term generally used by musicians when referring to it.

Pronunciation: CHOH-check

Music: The dance is done to any good 2/4 meter melody called Čoček; in class we use several, one of the best of which is on FOLK DANCE 3.

Meter: 2/4; there are čoćeci in 9/8, but I have never seen this dance done to them.

Formation: Open circle, leader on R end. Hands are joined at shldr level ("W" pos). Leader in some areas flourishes a handkerchief in his/her R hand.

NOTE: The description given here is schematic, i.e., gives the basic structure of the dance; there are infinite variations in styling and footwork, however, depending on region, momentary mood, and individual ethnic tradition (the dance is popular among Serbs, Gypsies, Albanians and Macedonians).

Meas 1 Facing slightly R of ctr, step L ft in LOD, passing R ft (ct 1); close R to L (ct &); step L ft in LOD (ct 2); pause, turning to face ctr (ct &).

Meas 2 Facing ctr, small step bkwd on R ft (ct 1); small step bkwd on L ft (ct 2).

Meas 3 Still facing ctr, step R ft beside L (ct 1); step L in place (ct &); step R in place (ct 2); pause, turning to face slightly R (ct &).

Presented by Dick Crum

CORĂGHEASCA
(Romania)

Corăgheasca (co-rug-YAHS'-kah, from a dialect form of the word corabie, meaning "ship") is a dance name found in many places in Moldavia (eastern Romania). Dances bearing this name differ widely in their steps and music. The version described here is from Bacău county, and was originally danced by men only.

Music: Folkraft LP 33 Side B/2 Corăgheasca de la Colonești
2/4 meter

Formation: Dancers (originally M only) in an open circle or line.
Arms on shoulders.

MeasPatternVariation 1 - Basic step with 2 stamps

- 1 Facing very slightly L of ctr, hop on R ft (ct 1); still facing slightly L, step on L ft behind R (ct &); pause (ct 2); turning to face ctr, step on R ft to R (ct &).
- 2 Turning to face slightly R of ctr, step on L ft fwd in LOD, leading with L heel (ct 1); close R ft up to L (ct &); stamp onto L ft fwd in LOD (ct 2); pause, or, as some native dancers occasionally do, scuff R heel fwd (ct &).
- 3 Facing ctr, stamp R ft beside L, no wt (ct 1); stamp R ft again beside L, taking wt (ct 2);

Variation 2 - Basic step with "pas-de-basque"

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Step R ft lightly (on ball of ft) in front of L (ct 1); step L in place (now behind R ft) (ct &); again step on R ft in front of L (ct 2); pause (ct &).

Variation 3 - "Rat-a-tat"

- 1 Same as meas 1 of Variation 1.
- 2 Facing ctr, step on L ft beside R, bending L knee slightly (ct 1); stamp R ft slightly sdwd R, taking wt on R ft and straightening knees to normal (ct &); repeat cts 1,& (cts 2,&).
- 3 Facing ctr, step on L ft beside R, bending L knee slightly (ct 1); stamp R beside L, no wt (ct &); stamp R ft slightly to R, taking wt (ct 2) pause (ct &).

Variation 4 - Basic step with R heel click

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Facing ctr, click R heel against L heel, hopping on L ft (ct 1); leap onto R ft sdwd R (ct 2).

CORĂGHEASCA (Cont'd)Variation 5 - Basic step with scuff and heel click

- 1-2 Same as meas 1-2 of Variation 1.
- 3 Facing ctr, land on both ft flat and apart (not far, about 6"), knees slightly bent (ct 1); rising off floor, click heels together in air (not exaggeratedly high) (ct &); land on R ft in place (ct 2); pause (ct &).

Note on sequence: The above variations are not to be considered as "figures" performed in a set sequence. Each dancer does the variation(s) he wishes at any given time. The only occasion on which the variations might be done in an agreed-upon sequence would be for presentation to an audience.

Presented by Dick Crum

KOSO MOJA
(Yugoslavia)

Koso moja (KOH-soh MOH-yah, 'my hair') is a dance from the upper Gruža district of central Serbia. It takes its name from the first line of a popular song used to accompany it.

Music: Dances of Serbia, DOS 8402 "Koso moja"
Folkraft LP 53 Side B/5 "Koso moja" 2/4 meter

Formation: M and W in an open circle. Hands joined down at sides in "V" pos.

MeasPattern

- 1 Facing ctr or very slightly R of ctr, step on R ft slightly R, stressing ball of ft and straightening R knee somewhat (ct 1); step on L beside and slightly fwd of R, on ball of ft, L knee flexed somewhat (ct &); repeat cts 1,& (cts 2,&), continuing to move R.
- 2 Repeat meas 1, for a total of 8 tiny steps to R.
- 3 Facing ctr, step on R ft slightly R, with noticeable flex of R knee (ct 1); hold (ct &); light, almost leaping step with L ft in place with very, very slight slide bkwd (ct 2); step R ft across in front of L (ct &). (This step is reminiscent of the famous Israeli "Yemenite" step, though it is more restricted and done with very erect upper body.)
- 4 Still facing ctr, 4 tiny steps in place, L,R,L,R (cts 1,&,2,&). The steps in this meas can be taken in practically any spot close to the other ft, and are subject to much improvisation on the part of native dancers. See below for sample variations.
- 5 Same as meas 3, with opp ftwk.
6. Step on R ft in place (ct 1); step on L ft in place (ct &); step on R across in front of L (ct 2).
- 7-12 Repeat meas 1-6 to L with opp ftwk.

Sample Variation #1 for meas 4:

Step L ft in place (ct 1); step R ft slightly R (ct &); step L ft again in same place as ct 1 (ct 2); step R in front of L (ct &).

Sample Variation #2 for meas 4:

Step L ft in place (ct 1); step R beside L (ct &); step L ft in front of R (ct 2); step R ft in place behind L ft (ct &).

Done with opp ftwk, either of these Variations can be done in meas 10.

Notes by Dick Crum

Presented by Dick Crum

MORAVSKO KOLO
(Yugoslavia - Serbia)

Moravsko kolo (MOH-rahv-skoh koh-loh, 'kolo from the Morava region') is a variant of the well-known Serbian dance U Šest, and was first collected in the village of Resnik, near Belgrade, by researchers Olivera Mladenović and Milica Ilijin of the Serbian Academy of Sciences, in 1956. Ms. Ilijin taught it to foreign folk dance students at the Badija seminar in 1972.

Music: Dances of Serbia, DOS 8402 "Moravsko kolo"
AMAN LP-104 "Moravsko kolo" 2/4 meter

Formation: M and W in open circle, hands joined down at sides in "V" pos, or linked in neighbor's elbow, "escort"-style.

MeasPattern

- | | |
|-----|--|
| 1 | Facing slightly R of ctr, step on R ft to R (ct 1); low hop on R, bringing L ft across low in front (ct 2); step L ft across in front of R (ct &). |
| 2 | Facing ctr, step R ft slightly R, with noticeable flex of R knee (ct 1); hold (ct &); light, almost leaping step with L ft in place, with very, very slight slide bkwd (ct 2); step on R ft across in front of L (ct &). (This step is reminiscent of the famous Israeli "Yemenite" step, though it is more restricted and done with very erect upper body.) |
| 3 | Same as meas 2 with opp ftwk. |
| 4 | Same as meas 2. |
| 5-8 | Repeat meas 1-4 with opp ftwk. |

Notes by Dick Crum

Presented by Dick Crum

MADJARAC
(Yugoslavia)

Madjarac is a name given to a number of couple dances in the Vojvodina region of Yugoslavia (the districts of Srem, Backa and Banat). It means 'Hungarian' and derives from the fact, not that the dance is a Hungarian dance, but that it is a non-circle dance. The local peasants of a hundred years ago were aware that dances in couple formation were somehow foreign to their own native kolo repertoire; the Hungarian csárdás, for example, became very popular at that time. As other couple dances developed, they became identified as 'Hungarian-like', hence the name Madjarac.

This version of Madjarac is a fixed sequence of traditional steps and figures set to match the musical arrangement. Originally, the dance had no fixed sequence, although certain movements were generally preferred with specific melody segments.

Pronunciation: mah-JAH-rahtz

Music: Folk Dance 3 (Cassette) 2/4 meter

Formation: Cpls or trios scattered about the floor. Positions vary according to the figure being done; see below. The cpl version will be described in detail. Trio adaptations will be given at the end.

Sequence: This arrangement of Madjarac consists of three figures, each preceded by a chorus, with an extra chorus to end.

Meas

Pattern

CHORUS (Spin CW and CCW)

Position: Ptrs face, W hands on M shldr, M hands just below W shldr blades. To start Chorus, each turns very slightly to own L to prepare for CW spin. Ftwk is identical for M and W.

- | | |
|------|---|
| 1 | Stamp onto R ft fwd (beg CW path), outsides of ptrs ft are adjacent (ct 1); pause (ct &); hop on R ft, continuing CW spin (ct 2); step L ft fwd (ct &). |
| 2-7 | Repeat meas 1 six more times for a total of 7, continuing to spin CW. |
| 8 | End CW spin with 2 stamps: R ft fwd, taking wt (ct 1); L ft beside R, taking wt (ct 2). |
| 9-16 | Go "into reverse," i.e., <u>still facing CW</u> , spin bkwd (CCW) using the <u>same ftwk</u> as in meas 1-8. To make this "in reverse" spin work well, ptrs should keep a small base, i.e., keep ft near each other's, should lean in a bit twd each other, and keep knees more bent than in the CW spin. |

At the end of the Chorus (as a matter of fact, during the final 2 stamps) cpl opens out to side-by-side pos: W on M R, her L hand on his R shldr, his R arm around her waist in back, both outside hands on own outside hips. Cpl may be facing in any direction

I. BASIC MADJARAC STEP

- | | |
|---|---|
| 1 | Step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 1); step on ball of L ft, keeping ft close, no wt on R ft, turning both heels |
|---|---|

MADJARAC (Cont'd)

- to L (ct 2).
 2 Step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 1); step on ball of L ft, keeping ft close, no wt on R, turning both heels to L (ct &); step on ball of R ft, keeping ft close, no wt on L, turning both heels to R (ct 2).
 3-4 Repeat meas 1-2 with opp ftwk.
 5-16 Repeat meas 1-4 three more times.

CHORUS

- 1-16 Repeat as before, including opening out at end.

II. SYNCPATED STEPS AND STACCATO STEPS

Note: In performing this figure, the cpl moves freely about the floor, dancing fwd, turning in place CCW, dancing in place without turning, etc., depending on mood and traffic.

- 1 Land very hard and loudly on both ft, the R ft a bit fwd (R arch beside L "bunion") (ct 1); pause (ct &); hop on L ft, raising R ft beside L calf (ct 2); step on R ft (ct &).
 2 Stamp loudly onto L ft (ct 1); pause (ct &); hop on L ft, raising R ft beside L calf (ct 2); step R ft (ct &).
 3-4 Seven staccato, short steps, LRLRL, stressing heels.
 5-16 Repeat meas 1-4 three more times for a total of four.

CHORUS

- 1-16 Repeat as before, including opening out at end.

III. ABBREVIATED SYNCPATED STEPS AND STACCATO STEPS

- 1-2 Same as meas 1-2 of Fig II.
 3 Three staccato steps LRL, stressing heels.
 4-12 Repeat meas 1-3 three more times for a total of four.

Variation on Fig III: Instead of maintaining side-by-side pos, ptrs may separate, as follows: M grasps W R hand at her hip as they open out from the preceding Chorus; as they beg Fig III, he pulls strongly on her R hand and releases it immediately, sending her into one CCW spin in place, which she accomplishes using the full 3-meas step pattern, at the end resuming the side-by-side pos with M grasping her R hand. He immediately sends her into a repeat of the spin, etc., for a total of four spins. When M releases W R hand, he clasps both his hands at the small of his back and performs the steps of Fig III in place. Note: During this variation, W may also choose to replace the steps described above with 6 light running steps (RLRLRL, 2 per meas) for each turn.

CHORUS

- 1-16 Repeat as before, including opening out at end.

TRIO VERSION (1M, 2W): CHORUS: Same as described above, but in back basket formation; when they open out at end, M is in middle with arms around in back of each W, one on either side of him, their inside hands on his nearest shldr, their outside hands on own hips. FIGURES are the same. Variation on Fig III. Same movements, except M sends both W into turns away from him (RW turns CW, LW turns CCW).

Presented by Dick Crum

OROMNIA
(Romania)





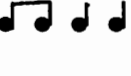

The villages of Romania's southern plainland (along the Danube) are the richest repository for the "classical" type of circle dance known as the hora. Dances in this category number in the hundreds; they are usually large circles of men and women with hands joined, moving in slow-to-moderate 2/4 or 6/8 time with relatively simple steps in various directions.

Oromnia (oh-röhm-NEE-ah), from the Muntenia region, is a hora of a special subcategory, the so-called "stamping" horas (hore bătute), characterized by faster tempo, syncopated stamps, scuffs and taps, traveling two-steps and arm swinging. Natives associate these features with Gypsy dance style, and it is generally agreed that these "stamping" horas have been subject to Gypsy influence. Many of their names reflect this: Țiganeasca (from Romanian țigan 'Gypsy'), Romneasca (from rom, the Gypsies' name for themselves), and it is possible that the name Oromnia is derived from rom also. Many U.S. and Canadian folk dancers are already familiar with other horas of this subcategory, e.g. Ca la ușa cortului and Hora la patru.

Music: Folkraft LP-33 Side B/10 "Oromnia"

Rhythm and meter: Notated in 2/4 time, but the dance steps are highly syncopated (see description below).

Formation: Circle, mixed M and W, hands joined and held at shldr level ("W" pos).

<u>Meas</u>	<u>Rhythm</u>	<u>Pattern</u>
1-2		Facing slightly R of ctr and moving fwd in LOD, 2 two-steps RLR, LRL (cts 1,&,2) 1,&,2).
3		Turning to face ctr, leap onto R ft from the front, displacing L ft bkwd and up, at the same time swinging joined hands down and slightly back (ct 1); step L ft to R behind R ft (ct &); step R ft to R, bringing hands up twd "W" pos again (ct 2).
4		With hands again in "W" pos, step L ft in place (ct 1); stamp R ft in place, no wt (ct 2).
5		Very quick heel-drop on L ft followed by very quick tap with R heel (both movements within ct 1); stamp onto R ft, take wt (ct &); pause (ct 2); scuff L heel slightly fwd (ct &).
6		Stamp onto L ft to L, take wt (ct 1); step R ft a bit behind L ft (ct &); step L ft beside R ft (ct 2); scuff R heel a bit fwd (ct &).
7-8		Step R ft to R (ct 1); step L ft slightly behind R (ct &); step R ft to R (ct 2); scuff L heel fwd, ending with L ft raised slightly in front (ct &). Hold (ct 1); heel-drop on both heels with L heel slightly fwd (ct &); heel-drop on both heels again, with ft side by side (ct 2).

Notes by Dick Crum

Presented by Dick Crum

RIPANJSKO KOLO
(Yugoslavia - Serbia)

Ripanj (REE-pahn) is a village located about 10 miles south of Belgrade, the capital of Serbia and Yugoslavia. The dance described here was observed in Ripanj in 1967 by Elsie Ivancich Dunin, who introduced it to U.S. folk dancers shortly thereafter. It is a local variant of the dance U Sest, and is done to any currently popular U Sest melody.

Music: DOS 8402, "Kolo from Ripanj"; LPYV-S-60941, "Moravski zaplet" and "Divčibarsko kolo"; any moderate-to-fast U Sest, especially one with lead violin, is appropriate. 2/4 meter

Formation: Any number of M and W in open circle, leader at R end (normally a M). May be done in "V" pos (hands joined low) or "Escort" ("Setnja") pos (R arm in neighbor's L elbow). Leader's R hand behind back or in pants pocket.

MeasPattern

- | | |
|---|---|
| 1 | Facing <u>very slightly</u> R, step R ft in LOD (ct 1); low hop on R ft (ct 2); step L ft across R (ct &). |
| 2 | Facing ctr, step R ft in place or slightly R (ct 1); step L ft beside R (ct 2); step R ft beside L (ct &). |
| 3 | Reverse movements of meas 2. |
| 4 | Same movements as meas 2. |
| 5 | Still facing ctr, step L ft slightly fwd (ct 1); hop in place on L ft (ct 2); step R ft slightly fwd (ct &). |
| 6 | Still facing ctr, step L ft slightly bkwd (ct 1); step R ft bkwd (ct 2); turning to face slightly R, step L ft across R (ct &). |
| 7 | Facing slightly R, step R ft in LOD (ct 1); continue, stepping L ft in LOD (ct 2); continue, stepping R ft in LOD (ct &). |
| 8 | Continue, stepping L ft in LOD (ct 1); continue, stepping R ft in LOD (ct 2); continue, stepping L ft in LOD (ct &). |

Presented by Dick Crum

DUNAMENTI FRISS CSÁRDÁS
(Hungary)

These figures, typical of the fast csárdás of the Danube region, have been arranged for recreational dancing. As dancers become adept at them, they may be done improvisationally - that is rearranged at the whim of the couple.

Pronunciation: DOO-nah-men-tee FREESH CHAHR-dahsh

Translation: Fast couple dance from the Danube region.

Music: Hungaria HRLC 007 Tape 2/4 meter

Formation: Couples scattered at random around dance floor.

Position: Shldr-shldr blade hold: W hands on M shldr; M hands high on W back at shldr blade level; W arms resting in contact with M arms.

MeasPatternI. INTRODUCTION. Rest step

- 1 With wt on both ft, bend knees (ct 1); straighten knees (ct 2). Accent is on "down" bending the knees.
2-8 Repeat meas 1 seven more times (eight knee bends in all).

II. BASIC GUBBANTOS STEP

- 1-2 M: Bending both knees, take wt on R, picking up L ft (ct 1); straightening knees, step on L slightly to L, wt on both ft (ct 2). Meas 2 - Bending both knees, take wt on L, picking up R ft (ct 1); straightening knees, step on R beside L, wt on both ft (ct 2).
W: Bending both knees, take wt on L, picking up R ft (ct 1); straightening knees, step on R beside L, wt on both ft (ct 2). Meas 2 - Bending both knees, take wt on R, picking up L ft (ct 1); straightening knees, step on L slightly to L (ct 2).
Step turns slowly CW.
3-24 Repeat meas 1-2 eleven more times (twelve in all).

III. ROCK BACK

- M and W do identical ftwk.
1-2 Bending both knees, take wt on R (ct 1); straightening knees, step back on ball of L ft (ct 2). Meas 2 - Step fwd on R, on bent knee (ct 1); close L to R, straightening knees (ct 2).
Step turns slowly CW.
3-14 Repeat meas 1-2 six more times.
15 Repeat meas 1.
16 Step fwd on R with knee bent (ct 1); knees straight, step on L heel beside R ft (ct 2); step on R heel beside L (ct &).

IV. ROCK BACK WITH HEELS

- 1-2 Bending knees, drop onto full ft (ct 1); straightening knees, rock back onto ball of L ft (ct 2). Meas 2 - Bending knees, rock fwd onto R ft (ct 1); straightening knees, step onto L heel beside R (ct 2); step onto R heel beside L (ct &).
- 3-14 Repeat meas 1-2 six more times.
- 15 Bending knees, drop onto full ft (ct 1); straightening knees, rock back onto ball of L ft (ct 2).
- 16 Bending knees, rock fwd onto R ft (ct 1); hop on R (ct 2).

V. STEP-HOPS

- 1 Step L fwd and slightly in front of R, with a slight knee bend (ct 1); hop or chug back on L (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-14 Repeat meas 1-2 six more times
- 15 Repeat meas 1.
- 16 Step R in place, raising L lower leg R back diag (ct 1); close L to R sharply (ct 2).

VI. HEEL CLICKS, HEEL CLICKS WITH TURN

- 1 Bending knees, open ft to about shldr width (ct 1); straightening knees, bring ft together with heel click (ct 2).
- 2-8 Repeat meas 1 seven more times (8 heel clicks in all).
- 9 Repeat meas 1, retaining hold on ptr but turning slightly CW on ct 1 to put L hip twd ptr, and returning to face ptr on ct 2.
- 10 Repeat meas 9, opp direction.
- 11-16 Repeat meas 9-10 three more times (8 heel clicks with turns in all).

VII. TOUCH FORWARD AND HEEL CLICK

- 1-2 Bending knees, open ft about shldr width apart, wt on both ft (ct 1); straightening knees, leap onto R in place, and L ft in front of R, wt on both ft (ct 2). Meas 2 - Leap onto L in place, raising R lower leg to R back diag (ct 1); close R to L sharply with a heel click (ct 2).
- 3-16 Repeat meas 1-2 seven more times (eight times in all).

VIII. BOUNCING STEPS IN PLACE; TURNING

- 1-2 Bending knees, open ft about shldr width apart, wt on both ft, and dip slightly (ct 1); straighten knees slightly (ct 2). Meas 2 - Bounce twice on both ft (cts 1,2). Rhythm of bounces is Slow-Quick-Quick.
- 3-8 Repeat meas 1-2 three more times (four times in all).
- 9-16 Repeat meas 1-8, but more vigorously, and turn as a cpl CW.
- 17 Bending knees, open ft to about shldr width, wt on both ft, dipping and turning as a cpl CW (ct 1); come up, unweighting L ft (ct 2).
- 18 Picking up L leg, L ft next to R calf, hop twice on R to L, turning as a cpl CW (cts 1,2).
- 19-22 Repeat meas 17-18 twice more.

15 DUNAMENTI FRISS CSÁRDÁS (Contd)

- 23 Bending knees, open ft to about shldr width, wt on both ft in place, dipping (ct 1); come up slightly (ct 2).
- 24 Repeat meas 23. These two meas are done in place without turning.

Dance repeats twice from the beginning, omitting Fig I Introduction, and doing Fig II for 32 meas.

Presented by Zoltán Farkas
Dance description by Kathleen Kerr

DUNAMENTI LASSÚ CSÁRDÁS
(Hungary)

These figures are typical of the slow couple dances of the Danube region. They may be performed in this arrangement, or danced improvisationally.

Pronunciation: DOO-nah-men-tee LAH-shoo CHAHR-dahsh

Translation: Slow couple dance from the Danube region.

Music: Hungaria HRLC-007 Tape 4/4 meter

Formation: Couples scattered at random around dance floor.

Position: Shldr-shldr blade hold: W hands on M shldrs, M hands high on W back at shldr-blade level, W arms resting in contact with M arms.

MeasPatternI. CSÁRDÁS

- 1 Introduction. No action.
 2 M: Step R to R (ct 1); step L beside R (ct 2); step R to R (ct 3); close L to R, no wt (ct 4). (Double Csárdás Right).
 W: Do M step, but with opp ftwk and opp direction. (Double Csárdás Left).
 Ptrs move side-to-side together, in mirror image.
 3 Repeat meas 2 with opp ftwk and direction.
 4-5 Repeat meas 2-3.
 6 Repeat meas 2. (Five Double Csárdás steps in all).

II. CSÁRDÁS WITH HALF TURN

- 1 M: Dance Double Csárdás Left almost in place, turning 1/2 CCW and leading W around CCW.
 W: Large Double Csárdás Right, moving CCW around the M.
 2 Repeat Fig I, meas 2 (Double Csárdás step).
 3-6 Repeat meas 1-2 twice more (three half turns in all).

III. CSÁRDÁS WITH CIFRA

- 1 M: Step L to L (ct 1); step R beside L, closing R to L (ct 2); small leap onto L to L (ct 3); small leap onto R beside L (ct &); small leap onto L in place (ct 4).
 Cts 3, &, 4 may be done with slight stamps.
 W: Do M step, but with opp ftwk and opp direction.
 2 Repeat meas 1 with opp ftwk and direction.
 3-4 Repeat meas 1-2.
 5 Repeat meas 1.
 6 M: Step R to R (ct 1); step L beside R (ct 2); step R slightly to R (ct 3); hold (ct 4).
 W: Step L to L (ct 1); step R beside L (ct 2); step L to L (ct 3); step R in place (ct 4).
 During this meas, M lead W into CCW Turn Pos, with L hips adjacent.

DUNAMENTI LASSÚ CSÁRDÁS (Contd).IV. RIDA TURNS (M and W do identical ftwk)

- 1 Turning CCW, step L across in front of R (ct 1); step R fwd, continuing turn (ct 2). Rida Step has slightly bouncy quality, with slight level change - down on ct 1, up on ct 2. Repeat cts 1-2 (cts 3-4).
- 2-3 Repeat meas 1 twice more (six Rida Steps in all).
- 4 Step L across in front of R (ct 1); slight bounce on L, turning to face ptr (ct 2); step on R to R about shldr width from L, wt on both ft, and dip slightly, flexing knees (ct 3); straighten knees with slight bounce (ct 4).
- 5 Flex knees, dipping slightly (ct 1); straighten knees with slight bounce (ct 2); repeat cts 1-2 (cts 3-4), turning ptr into CW Turn Pos, R hips adjacent.
- 6-9 Repeat meas 1 with opp ftwk and direction, four times, turning CW (8 Rida Steps in all).
- 10-11 Repeat meas 4-5 with opp ftwk and direction. Remain facing ptr.
- 12 Bend knees slightly (ct 1); straighten knees, closing ft together with a click (ct 2); open ft about shldr width apart, bending knees slightly (ct 3); close ft together with heel click (ct 4).
During this meas, ptrs gradually separate, moving into a double handhold. Joined hands are raised side fwd diag high.

V. HEEL CLICKS

- 1 Bending knees slightly, open ft about shldr width apart, wt on both ft (ct 1); straightening knees, close ft sharply with a heel click, taking wt on L (ct 2); click R to L sharply, taking wt on R (ct 3); click L to R sharply, taking wt on L (ct 4)
- 2-6 Repeat meas 1 five more times (six heel-click patterns in all).

Cpls rejoin in shldr-shldr blade hold, and dance repeats from the beginning two times, without a pause on Fig I, meas 1 for an Introduction.

Presented by Zoltán Farkas
Dance description by Kathleen Kerr

DUNAMENTI UGRÓS
(Hungary)

This sequence of figures has been arranged for learning and teaching. They may also be done improvisationally.

Pronunciation: DOO-nah-men-tee OO-grohsh

Translation: Jumping dance from Danube region.

Music: Hungaria HRLC-007 Tape 4/4 meter

Formation: Circle of M and W, hands joined down ("V" pos). Dance moves CW.

MeasPatternI. BASIC STEP

- 1 Introduction. No action.
2 Step L to L (ct 1); step R beside L (ct 2); close L to R (ct 3); hold (ct 4).
3-6 Repeat meas 2 four more times (five in all).

II. BASIC STEP WITH BOUNCE

- 1 Small leap onto L to L (ct 1); small leap onto R beside L (ct 2); close L to R and bounce on heels 3 times (cts 3,&,4).
2-6 Repeat meas 1 five more times (six in all).

III. LEAP WITH BOUNCES

- 1 Leap onto L to L, swinging R lower leg out to R back diag (ct 1); leap onto R beside L, swinging L lower leg out to L back diag (ct 2); close L to R and bounce on heels 3 times (cts 3,&,4).
2-6 Repeat meas 1 five more times (six in all).

IV. LEAPS AND TOUCHES

- 1 Leap onto R in place, extending L fwd and touching L ft to floor in front of R (ct 1); leap onto L in place (under body) and touch R fwd (ct 2); hop on L, swinging R lower leg to R back diag (ct 3); leap onto R, swinging L lower leg to L back diag (ct 4).
2 Repeat meas 1 but beg with a hop on R instead of a leap (ct 1).
3, cts 1,2 Close L to R sharply (ct 1); small leap onto R, preparing to repeat the pattern. (ct 2).

This 10-ct pattern takes $2\frac{1}{2}$ meas. The repeat begins in the middle of meas 3.

- 3, cts 3,4+ Repeat the 10-ct pattern (meas 1- $3\frac{1}{2}$) but beg with a hop on the R instead of a leap.
4-5 Repeat meas 1-5. (Entire 10-ct pattern is done 4 times).
6-10 Repeat meas 2.
11 Repeat meas 2.
12 Repeat meas 2, cts 1-2 (cts 1-2); close R to L sharply (ct 3); take wt on L ft (ct 4).

DUNAMENTI UGROS (Contd)V. CIFRAS

- 1 Leap onto R to R (ct 1); small leap onto L beside R (ct &); small leap onto R in place (ct 2); (Cifra Right). Repeat cts 1,&,2 with opp ftwk and direction (Cifra Left) (cts 3,&,4).
- 2-5 Repeat meas 1 four more times (ten Cifra steps in all). Joined hands are raised to shldr level during this step.

VI. TRIPLE BOUNCE CIFRA VARIATION

- 1 Leap onto R to R, closing L to R immediately and bouncing on both heels (ct 1); bounce again on both heels (ct &); bounce on R, picking up L ft sharply (ct 2). (Triple Bounce Cifra Right). Repeat cts 1,&,2 with opp ftwk and direction (Triple Bounce Cifra Left) (cts 3,&,4).
- 2-6 Repeat meas 1 five more times (six in all).
- 7 Repeat meas 1, cts 1-2 (13 Triple Bounce Cifras in all). Step L to L (ct 3); close R to L, taking wt on R (ct 4).

Repeat dance from beginning, dancing Fig I 6 times (omit Introduction). During second time through the dance, dancers may break into pairs (M and W, or W and W) using double handhold, or R hands joined, or M R and W L hands joined and held up. Can be danced by 2 cpls or 4 dancers in a R hand star formation, in small circles, or as individuals.

Presented by Zoltán Farkas
Dance description by Kathleen Kerr

KALOCSAI MARS
(Hungary)

These typical figures have been arranged for recreational dancing enjoyment.

Pronunciation: KAH-loh-chah-ee MARSH

Translation: Processional dance from town of Kalocsai in Danube region.

Music: Hungaria HRLC-007 Tape 2/4 meter

Formation: Many formations are possible. Some are: Groups in short lines or small circles, alternating M and W, hands joined and held at head level.
Couples (M and W, or W and W), facing, double handhold. Men in shldr-hold line.
Women in small circle, hands joined at head level.
Individuals - arms may open out and extend fwd high diag on ct 1, return to pos in front of chest on ct 2.
Dance patterns may move fwd or be done in place.

MeasPatternI. HOP-STEPS

- 1-2 Introduction. No action.
3 Hop on L, while swinging R leg fwd (ct 1); small leap onto R, picking up L ft slightly behind (ct 2).
4 Repeat meas 3 with opp ftwk.
5-18 Repeat meas 3-4 seven more times.

II. BOUNCE AND KICK

- 1 Closing R ft to L, bounce on both ft twice (cts 1,&); drop onto R, extending L sharply fwd, close to floor (ct 2).
2 Repeat meas 1 with opp ftwk.
3 Closing R ft to L, bounce on both ft twice (cts 1,&); drop onto R, raising L lower leg behind (ct 2).
4 Repeat meas 3 with opp ftwk.
5-16 Repeat meas 1-4 three more times.
17-18 Repeat meas 1-2.

III. STRADDLE JUMP AND TOUCH

- 1 Closing R to L, small jump in place onto both ft, together and parallel (ct 1); small jump onto ft about shldr width apart (ct &); small leap onto R in place, extending L ft fwd and touching floor (ct 2).
2 Repeat meas 1 with opp ftwk.
3-12 Repeat meas 1-2 five more times.

IV. JUMP AND TOUCH VARIATION

- 1 Repeat Fig III, meas 1.
2 Closing R to L, small jump in place onto both ft, together and parallel (ct 1); small leap in place onto R, raising L ft off floor (ct &); leap onto L, raising R leg fwd (ct 2).
3-14 Repeat meas 1-2 six more times.

KALOCSAI MARS (Contd)V. JUMPS AND KICK BACK

- 1 Small jump onto both ft, parallel, with R ft somewhat fwd of L (ct 1); bounce and slide R ft back, L fwd (ct &); small leap onto R ft, extending L lower leg sharply back (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-16 Repeat meas 1-2 seven more times.

VI. SWING AND KICK

- 1 Leap onto R in place, swinging L lower leg out to L side (ct 1); leap onto L in place, swinging R lower leg out to R side (ct &); leap onto R in place, extending free L ft fwd (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-16 Repeat meas 1-2 seven more times.

VII. LEAPING CIFRAS

- 1 Turning slightly to L, leap onto R across in front of L (ct 1); leap onto L near R (ct &); leap onto R across in front of L (ct 2).
- 2 Turning slightly to R, leap onto L to L (ct 1); leap onto R behind L (ct &); leap onto L to L (ct 2).
- 3-8 Repeat meas 1-2 three more times.

Dance repeats from the beginning.

Presented by Zoltán Farkas
Dance description by Kathleen Kerr

SELYEM CSÁRDÁS (Uszodi Verbunk)
(Hungary)

One of the most famous of Hungarian dances is the Verbunk, or man's recruiting dance. In Uszod, this dance form is referred to as "Selyem Csárdás", although it bears no relationship to the couple form also known as "csárdás."

Pronunciation: SHAY-yem CHAHR-dahsh (OO-sow-dee VAIR-boonk)

Translation: Man's recruiting dance from Uszod region.

Music: Hungaria HRLC - 007 Tape 4/4 meter

Formation: Circle of M facing ctr. M may place L forearm behind back, or may move hands freely at sides.

MeasPatternI.

- 1 Introduction. No action.
- 2 Small running steps fwd L,R (cts 1,2); three small stamping steps in place L,R,L (cts 3,&,4).
- 3 Small leap onto R in place, bending L knee and raising L lower leg behind (ct 1); small hop on R, straightening L knee and swinging L ft fwd (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 4 Repeat meas 3 cts 1-2 (cts 1-2); small leap onto L in place, raising R lower leg diag back R (ct 3); close R sharply to L with heel click (ct 4).
- 5 Small jump onto both ft about shldr width apart, knees bent (ct 1); straightening knees bring ft sharply together with heel click (ct 2); repeat cts 1-2 (cts 3-4).
- 6 Hopping on L, bend R knee and touch inside of R ft to inside of L calf (ct 1); step on R in place (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 7 Small jump onto both ft about shldr width apart, knees bent (ct 1); leap onto R in place, extending L fwd (ct 2); leap onto L in place (under body), knee bent slightly, raising R lower leg diag back R (ct 3); close R to L sharply with heel click, straightening knees (ct 4).
- 8 Repeat meas 7.

II.

- 1 Small leap onto R to R, swinging straight L leg across in front of R leg (ct 1); small leap onto L to L, swinging straight R leg across in front of L leg (ct 2); small leap onto R to R, swinging straight L leg across in front of R leg (ct 3); hop on R (ct 4).
Repeat meas 1 with opp ftwk and direction.
- 2 Small leap onto R, turning slightly to R, bending L knee and raising L lower leg behind (ct 1); hop on R, turning slightly to L, rotating L leg outward so that L lower leg is raised in front, and slapping L inside boot top with L hand (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).

SELYEM CSÁRDÁS (Contd)

- 4 Small leap onto R in place, raising L lower leg behind (ct 1); small hop on R, straightening both knees and extending L ft fwd (ct 2); small leap onto L in place, raising R lower leg to R back diag (ct 3); close R to L sharply, with small heel click (ct 4).
5-8 Repeat meas 1-4. On last ct of meas 8 take wt on L, raising R leg to R back diag.

III.

- 1 Hop on L, raising R lower leg across in front of L (ct 1); swing R lower leg out to R side (ct &); leap onto R in place, raising L leg to L back side diag (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).
2 Repeat meas 1.
3 Repeat meas 1, raising legs higher. On ct 1, slap inside of R boot top with L hand. On ct 3 slap inside of L boot top with R hand.
4 Repeat meas 3.
5 During meas 3 and 4, turn in place once CW. Leap diag fwd R onto R ft, L ft closing to R almost immediately (ct 1); leap onto R in place, raising L lower leg behind (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).
6 Repeat meas 5.
7 During meas 5-6 make one small circle moving CCW. Four steps bkwd R,L,R,L (cts 1,2,3,4) rotating un-weighted leg outward and bringing inside heel of weighted ft slightly fwd.
8 Two more steps bkwd as in meas 7 (cts 1,2); close R to L sharply with heel click (ct 3); hold (ct 4).

Dance repeats from beginning twice more.

At the end of the third time through the dance, the following ending step replaces Fig III, meas 8:

- 8 Leap R across in front of L, raising L lower leg diag back R (ct 1); leap onto L across in front of R, raising R lower leg diag back L (ct 2); close R sharply to L (ct 3); hold (ct 4).

Presented by Zoltán Farkas
Dance description by Kathleen Kerr

RECOMMENDED STEPS TO BE INCLUDED IN ONE "SENTENCE."

1. PÁROS BOKÁZÓ (Double heel-click) (I-2)
HÁTRAVÁGÓ (Kicking back) (II-1)
HÁTRA SÉTA (Walking back) (V-3)
2. PÁROS BOKÁZÓ (Double heel click) (I-2)
HÁTRAVÁGÓ (Kicking back) (II-1)
BOKÁZÓ (Accented heel click) (V-1)
3. LEPEGETŐ (Stepping) (I-L)
HÁTRAVÁGÓ (Kicking back) (II-1)
CIFRA (IV-1)
CSAPASOLO (Slapping) (III-2,e)
BOKÁZÓ (Heel clicking) (V-1)
4. LEPEGETŐ (Stepping) (I-1)
KISHARANG (Small bell) (IV-3)
JOB B DEZZEL CSAPO (Right hand slap) (III-2,b)
HÁTRA SÉTA (Walking back) (V-3)

Of course, others may be made up which will suit just as well.

GRAPHIC PRESENTATION of an example considering vertical and horizontal extension.

I-2 (double heel-click)

4x

↓

I-3 (single heel click)

8x

↓

I-4 (one sided → II-1 (kicking back)
heel click 6x

↓

II-2 (kicking fwd) → II-2,c Fast → V-3 (walking back)
4x 10x Slaps 1x

HINTS

The verbunk could be danced for a very long time if the dancer makes sure that ample resting steps are included.

All motifs in this cycle are "upbeat", meaning that at 1 (or on the beat) the dancer's movements are always upward. THIS IS A MUST.

GROUPINGS OR FAMILIES:I. Beginning and resting movements

1. LEPEGETŐ (Stepping)
2. PÁROS BOKÁZÓ (Double heel click)
3. EGYES BOKÁZÓ (Single heel click)
4. EGY OLDALAS BOKÁZÓ (One sided heel click)

II. HÁTRAVÁGÓ - ELŐREVÁGÓ (Kicking back - kicking forward)

1. HÁTRAVÁGÓ (Kicking back)
2. ELŐREVÁGÓ (Kicking forward)
3. SARKOS ELŐREVÁGÓ (Kicking fwd with heel)
4. OLDALRA VÁGÓ (Kicking to side)
5. FRICSKA
6. HEGYEZŐ (Pointing)

SZATMÁRI CYCLE (Cont'd)III. CSAPASOLOK (Slappings)

1. KONTRAS CSAPOK (Kontra slaps) - off beat
 - a. To heel clicks
 - b. To double clicks
 - c. Slap in front
2. HANGSÚLYOS CSAPOK (Slaps on the beat)
 - a. Basic slap - single forward
 - b. Side slap
 - c. Fast slap
 - d. Slap in front
 - e. R hand slap
 - f. Cifra slap

IV. CIFRA STEPS

1. Cifra in front
2. Cifra on heel
3. Small bell/ KISHARANG

V. ZÁRÓ LÉPESEK (Closing steps)

1. Heel click
2. Slaps (off beat)
3. Walking back

VI. SPECIAL MOVEMENTS

1. Sliding onto heels/SAROKRA BILLENÉS

CSENDES CSÁRDÁS (Slow)General Comments:

The slow csárdás is made up of mostly two movements sequences.

1. Walking and resting movements.
2. Turning and changing direction.

The dance should start with the walking sequence (1), followed by turns. When turning sequence has been done several times, the walking should be repeated.

The turning steps should start with a closed pos csárdás in order to allow the man to signal the woman when the turning starts, by turning her slightly to the direction of the turn.

GROUPINGS:

1. WALKING AND RESTING MOVEMENTS
 - a. Forward and backward walk (open or closed pos)
 - b. Two step Csárdás
2. TURNING STEPS
 - a. Rida (Turning)
 - b. Around the man (W goes around him)
3. STEPS TO CHANGE DIRECTION OR STOP SPINNING
 - a. Stamp
 - b. Csárdás
 - c. Woman spins under man's arm (continue to spin in same direction)
 - d. Woman spins under man's arm (change direction)

SZATMARI CYCLE (Cont'd)FRISS CSÁRDÁS (Fast)

When the music picks up in tempo the "csendes" (slow) csárdás develops into a fast csárdás. This is made up of the following parts:

1. FIGURING (Figurazas) "OPEN" (Nyitott) DANCE:

This will always start the "friss" csárdás and partners are not holding each other only with one hand or even let each other dance freely, without a hold. Any steps that are described in the verbunk above, may be danced here.

Men will also do the slapping steps. The women will dance individually, also steps described in the verbunk, but she will not slap (only rarely, for fun or for a joke). The woman will watch the man's steps, but she will try to do different ones than he does. This is the time when she can do her own dance - once the turning together starts (initiated by the man), she will not be able to be individualistic any more since the dance will be controlled by the man.

2. "CLOSED" DANCE (Shldr to waist hold)

The following steps may be done here:

- a. Csárdás steps (one or two step csárdás)
- b. Figure steps (as described in the verbunk), although the dancers are limited to smaller steps here so that they will not kick each other by accident. (Of course, slapping cannot be done here.)
- c. Turning Rida steps with directional changes.

3. RESTING STEP

- a. One-step or two-step csardas done with very small steps.

DESCRIPTION OF THE DANCE:

The "friss" will always start with the open sequences, couples improvising figure steps. The man signals the woman when the "closing in" should start. The couple holds each other with a shoulder to waist position and they begin turning, repeated by turning in the other direction, until they get tired and begin to do some csárdás (one or two step) to rest. Dance continues opening up the closed position and the figuring steps start again.

The speed, the energy that is put into the dance depends completely on the dancers' mood, conditioning or possible character and will be (should be) varied widely.

VOCABULARY OF SZATMARI DANCE STEPSGROUPINGS OR FAMILIES:I. BEGINNING AND RESTING MOVEMENTS1. LÉPEGETŐ (Stepping)

4 steps fwd and 4 bkwd. Knees are bent, close together and have a sdwd movement. The step can also be done while turning (CW or CCW).

SZATMÁRI CYCLE (Cont'd)

2. PÁROS BOKÁZÓ (Double heel click)
With wt on full ft, toes are together and heels are out, knees are bent (ct &); close heels with click and straighten knees (ct 1); repeat cts &,1 (cts, 2,3,4). Up-down feeling to step. Up movement is always on cts 1 and 3.
3. EGYES BOKÁZÓ (Single heel click)
With wt on L and bending knees, kick R ft slightly out and diag bkwd to R (ct &); close R to L with click straightening knees (ct 1); alternating ftwk, repeat cts &,1 (cts 2,3,4). Close ft on ct 1 and 3, always with some slight upward movement.
4. EGY OLDALAS BOKÁZÓ (One sided heel click)
With wt on L and knees bent, kick R ft slightly out and diag bkwd to R (ct &); leap onto both ft to L while closing R to L with click, knees straight (ct 1); repeat 3 more times (4 in all per meas). Step may be repeated with opp ftwk for next meas. Step may also be done with 2 to R and 2 to L, and in double time.

II. HÁTRAVÁGÓ - ELÖREVÁGÓ (Kicking back - kicking fwd)

1. HÁTRAVÁGÓ (Kicking back)
Hopping on L, reel R behind L (ct 1); step R behind L while L kicks slightly fwd (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4). Step may be done in place, bkwd, or turning.
2. ELÖREVÁGÓ (Kicking fwd)
Prep-step: Step on L, knees together and bent with R diag bkwd R, face slightly diag L (ct &); hop on L while kicking R diag R and face diag R, straighten knees (ct 1); repeat cts &,1 alternating ftwk (cts 2,3,4). On kick, either point toe or touch heel lightly on floor.

III. CSAPÁSOLÓK (Slapping)

1. KONTRAS CSAPOK (Kontra slaps - off beat)
 - a. Slap in front: Repeat Step IV (Cifra Steps), #1, except clap hands on each "&" and "ct", and slap inside of boot top with R hand on ct 4,&. Lean slightly fwd during step. Step can be done with opp ftwk and direction.
2. HANGSULYÓS CSAPOK (Slaps on the beat)
 - a. Basic slap - single fwd: Repeat Step II, #2 (Elörevágó - kicking fwd), except slap inside of boot top with R hand when kicking R leg fwd. Step can be done with opp ftwk and direction.

IV. CIFRA STEPS

1. CIFRA IN FRONT: Step on L, lift R diag R and back (ct &); step R slightly fwd (R toe to R) (ct 1); step L behind R (ct &); step R to R with knees bent and together, lift L diag bkwd L - lean upper body to L and face slightly diag R (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).
2. CIFRA ON HEEL: Repeat ftwk of #1 (Cifra in front), except on ct 1, step on R heel diag R fwd.

SZATMÁRI CYCLE (Cont'd)

3. SMALL BELL/KISHARANG: Step on L, with knees bent and together lift R diag R and back (ct &); step R,L in place (cts 1,&); step R in place and swing L diag L and slightly back (ct 2); hold (ct &); repeat cts 1,&,2 with opp ftwk (cts 3,&,4).

V. ZÁRO LÉPÉSEK

1. HEEL CLICK: Same as Step I, #3 (double heel click).
2. SLAPS (off beat): Same as Step I, #1, except slap R hand on inside of boot top with R hand and L hand on L boot top on each "&" ct.

CSENDES CSÁRDÁSGROUPINGS:

1. WALKING AND RESTING MOVEMENTS:
- FORWARD AND BACKWARD WALK (Open or closed pos)
Move 4 steps fwd and 4 bkwd. Step can be done with the W on either side of the M. When W cross from one side to another it is done on the first of 2 fwd movements. M helps W across from one side to another by slightly pushing in back.
 - TWO-STEP CSÁRDÁS
Cpls may do step with same or opp ftwk. Up-beat csárdás, on cts 1 and 3 knees straighten.
2. TURNING STEPS
- CLOSED TURNING RIDA
Do on up-beat. It is most often done with flat ftwk.
 - AROUND THE MAN
W moves around the M in either direction with the Rida step. M continues to do Rida without turning.
3. STEPS TO CHANGE DIRECTION OR STOP SPINNING
- STAMP
Depending on next step to be done, M signals change with either 1 or 3 stamps.
 - CSÁRDÁS
Cpls do step with same ftwk or opp ftwk. Either a single or double csárdás may be used.
 - W SPINS (TURNS) UNDER MAN'S ARM (same direction)
Turn may be done in either direction. When turning CW as a cpl W turns CW under M arm, and when turning CCW as a cpl W turns CCW under M arm (use Rida step).
 - W SPINS (TURNS) UNDER MAN'S ARM (change of direction)
Same as above except when changing directions of turns, cpl do a Cifra step on cts 3,&,4 when W turns under M's arm.
- HANDS: M: Fist on hip; when hands are not on hips, either one or both move freely in the air.
W: Hands on hips with either fingers fwd or fist on hip with thumb back. R hand may wave sdwd in air also.

(Notes from 1982 San Diego Folk Dance Conference)

Presented by Zoltán Farkas

WHERE DO YOU FIT INTO SQUARE DANCING AT FOLK DANCE CAMP?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's class in Experienced Squares in the morning. As a result, we are providing a list of the 35 basic square dance movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do squares with Jerry in the evening class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to experienced.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. CIRCLE FAMILY <ol style="list-style-type: none"> a. Right b. Left 2. FORWARD & BACK 3. DO SA DO <ol style="list-style-type: none"> a. Reverse Do Sa Do 4. SWING 5. PROMENADE FAMILY <ol style="list-style-type: none"> a. Couples (full, 1/2, 3/4) b. Single file c. Wrong way 6. ALLEMANDE FAMILY <ol style="list-style-type: none"> a. Left b. Right c. Left arm turn d. Right arm turn 7. RIGHT & LEFT GRAND FAMILY <ol style="list-style-type: none"> a. Right & Left Grand b. Weave the ring c. Wrong way grand 8. STAR FAMILY <ol style="list-style-type: none"> a. Right b. Left 9. STAR PROMENADE 10. PASS THRU 11. SPLIT FAMILY <ol style="list-style-type: none"> a. Outside couple b. Ring (one couple) 12. HALF SASHAY FAMILY <ol style="list-style-type: none"> a. Half sashay b. Rollaway c. Ladies in, Men sashay | <ol style="list-style-type: none"> 13. TURN BACK FAMILY <ol style="list-style-type: none"> a. "U" turn back 14. SEPARATE FAMILY <ol style="list-style-type: none"> a. Separate b. Divide 15. COURTESY TURN 16. LADIES CHAIN FAMILY <ol style="list-style-type: none"> a. Two ladies (reg. & 3/4) b. Four ladies (reg. & 3/4) 17. LEAD RIGHT 18. RIGHT & LEFT THRU 19. CIRCLE TO A LINE 20. BEND THE LINE 21. DOUBLE PASS THRU 22. GRAND SQUARE 23. CALIFORNIA TWIRL 24. DIVE THRU 25. STAR THRU 26. SQUARE THRU FAMILY <ol style="list-style-type: none"> (1-5 hands) a. Square thru 27. ALL AROUND THE LEFT HAND LADY 28. SEE SAW (TAW) 29. BOX THE GNAT 30. DO PASO 31. CROSSTRAIL THRU 32. ALLEMANDE THAR 33. SHOOT THE STAR 34. SLIP THE CLUTCH 35. COUPLES WHEEL AROUND |
|--|--|

AMERICAN SQUARE DANCES

Sides Right & Left Thru, side Ladies
Chain (Sides Flutter Wheel)

No. 1 couple back to back,
With your corner Star Thru
Head positions Pass Thru, partner
trade

Same heads Pass Thru, separate
around one, line up four

Lines Pass Thru, "U" Turn, all
eight Right Hand Star

Ladies "U" Turn, those who can
Star Thru

The next Star Thru, the next Star
Thru

The last couple Star Thru, all
Promenade.

Heads as couples forward Do Sa Do
All the way around & a little bit
more

Ladies hook by the right a four in
line

Turn the line exactly once around
Sides Right & Left Thru along the
line

Sides Pass Thru, Promenade left 3/4
Heads Bend the Line, Left Allemande.

Heads as couples forward Do Sa Do
All the way around & a little bit
more

Ladies hook by the right a four in
line

Turn the line exactly once around
Bend the Line, all Double Pass Thru
First couple go left, next couple
right (Standard (1P 2P) lines of
four with partner).

Heads lead right, circle to a line
Lines forward up & back
End Ladies Chain, same couples Right
& Left Thru

Lines forward up & back

Ladies Chain across

Everybody Pass Thru, gents "U" Turn
Left Allemande.

Heads forward, circle four left 3/4,
Pass Thru

Couples Do Sa Do all the way 'round
And a little bit more, ladies hook a
line of four (two faced lines)

Turn the line once around, Bend the
Line (1P 2P line).

Heads as couples, forward Do Sa Do
All the way around & a little bit more
Ladies hook, make a four in line
Turn the line once around

Head men pick up your corner with an arm
around

Side ladies pick up your partner with an
arm around

Break in the middle to lines of four
(1P 2P lines).

Head men take your corner by the closest
hand

Forward Pass Thru, separate around one,
line up four

With the couple across, Right Hand Star 3/4
Ladies "U" Turn, ladies Pass Thru

Swing your partner & Promenade
Promenade and don't slow down

Side gents put the ladies in the lead,
single file

Heads wheel into the middle, partner back
to back

Everybody find your corner, Left Allemande,
etc.

No. 1 couple forward, split couple No. 3
line up four

The line forward in the square stand pat
Sides Pass Thru along the line

Promenade to the left 3/4

The line "U" Turn, Bend the Line

Same couples lead to the right
Left Allemande.

Heads Right & Left Thru

Head Ladies Chain

Sides forward circle four left 3/4

Sides Pass Thru, split the outside, line
up four

Lines Pass Thru, ladies "U" Turn, left
Allemande.

Four Ladies Chain 1/4

Heads Right & Left Thru

Sides roll away with a half sashay

Sides Pass Thru, separate around one,
line up four

(lines of four with partner (1P 2P lines)).

Heads Promenade outside, half way around

Heads circle four left 3/4, Pass Thru

Split the outside two around one, line
up four

Lines Pass Thru, "U" Turn back, Bend the
Line

Ladies Chain across (Lines of four with
partner (1P 2P lines)).

AMERICAN SQUARE DANCES (Contd)

Heads Right & Left Thru,
 Head Ladies Chain
 Sides face your partner, back away,
 join your corner
 Lines Pass Thru, "U" Turn back
 Ladies Chain across
 (lines of four with partner
 (1P 2P lines)).

Heads face your partner, back away
 Join the sides, line up four
 Center lady Roll Away A Half Sashay
 Lines forward up & back that way
 With the couple across (same sex)
 Right hand Star once & 1/4
 Gents "U" Turn, gents Pass Thru
 Left Allemande.

Head Ladies Chain across
 Sides Pass Thru, separate around one,
 Line up four
 Lines forward, Star Thru, Double Pass
 Thru
 First couple left next couple right
 (Lines of four with partner).

Heads promenade outside 3/4
 Everybody Double Pass Thru
 Face your partner, Star Thru
 All Double Pass Thru
 First couple left next couple right
 (Lines of four with partner).

Heads Right & Left Thru
 Sides Pass Thru, separate around one,
 line up four
 Lines forward, Star Thru, Double Pass
 Thru
 Lead couples, California Twirl,
 Left Allemande.

All four Ladies Chain across
 Heads Right & Left Thru
 Heads Pass Thru, separate around one,
 line up four
 Lines forward, Star Thru, all Double
 Pass Thru
 First couple left next couple right
 Ladies Chain Across, forward Star
 Thru
 Left Allemande.

Heads Pass Thru separate around two,
 line up four
 Center four Right & Left Thru
 Same four Pass Thru split the outside
 around one
 Line up four, lines Pass Thru "U" Turn
 Center four Right & Left Thru
 Same four Pass Thru split the outside
 around one
 Left Allemande.

Heads Pass Thru face your partner, Pass
 Thru
 Split the sides around one line up four
 Center four Right & Left Thru
 Left Allemande.

Heads forward face your partner
 All Double Pass Thru, face the one beside
 you
 Centers Pass Thru, split the outside two
 line up four
 New centers Pass Thru "U" Turn,
 Left Allemande.

Four Ladies Chain 3/4
 Heads lead right circle to a line
 Right & Left Thru, all Pass Thru
 Gents "U" Turn, Left Allemande

Four Ladies Chain 3/4, heads lead right
 Circle to a line, lines Pass Thru "U" Turn
 Lines Pass Thru, ladies only "U" Turn
 Left Allemande .

Four Ladies Chain 3/4
 Heads lead right circle to a line
 Right & Left Thru, all Pass Thru
 Gents "U" Turn, Left Allemande

Four Ladies Chain 3/4, heads lead right
 Circle to a line, lines Pass Thru "U" Turn
 Lines Pass Thru, ladies only "U" Turn
 Left Allemande.

Four Ladies Chain 3/4
 Heads promenade half way around
 Lead to thr gith, circle to a line
 Lines Pass Thru, Gents "U" Turn back
 Left Allemande.

Four Ladies Chain 3/4
 Heads to the middle, circle four left 3/4
 Pass Thru, circle four with the outside two
 Break to a line of four
 Lines Pass Thru, gents "U" Turn back
 Left Allemande.

AMERICAN SQUARE DANCES (Contd)

Head Ladies Chain across the set
 Side Ladies Chain 3/4, head men roll 'em
 away with a half sashay
 Forward six up to the middle & back
 Ladies Pass Thru, turn left single file
 Four gents right hand star
 Pass your partner, find your corner
 Left Allemande.

Head Ladies Chain across the set
 Side Ladies Chain 3/4, head men courtesies
 turn the ladies
 Side men Pass Thru to the left single file
 around two
 Squeeze in between the ladies, Ladies
 Chain across
 (Lines of four with partner
 (1P 2 P lines)).

Couple #1 lead to the right & circle
 to a line of four
 Bend the line, circle four 3/4,
 Pass Thru
 Those who can circle four 3/4,
 Pass Thru
 Those who can circle four 3/4,
 Pass Thru
 Everybody face your partner, turn your
 partner right
 Find your corner, Left Allemande.

Four Ladies Chain 3/4
 Heads to the middle, circle four
 left 3/4
 Pass Thru, circle four with the outside
 two
 Break to a line of four
 Lines Pass Thru, Gents "U" Turn back
 Left Allemande

Heads promenade outside half way 'round
 Heads to the middle, circle four 3/4
 Pass Thru
 Circle four with the outside two 3/4
 Back away in lines of four
 (1P 2P lines of four with partner)

Heads Pass Thru, head gents "U" Turn
 Follow the ladies right single file
 Around one person, Ladies Chain
 Centers Pass Thru, circle four with
 the outside two
 Head gents break, make lines of four
 (1P 2P lines of four with partner)

Couple #1 promenade inside to face out
 at home
 Couple #2 fall in behind, #3 couple fall
 in behind
 Couple #4 bring up the rear
 First couple go left, next couple right
 Bend the line & Right & Left Thru
 Next couple go left last couple go right
 Bend the line of four
 (Normal 1P 2P line of four with partner).

Couple #1 promenade inside to face out
 at home
 Couple #2 fall in behind, #3 couple fall
 in behind
 Couple #4 bring up the rear
 First couple go left next couple go right
 Next couple go right next couple go left
 Bend the line, all Pass Thru, face your
 partner
 Pass your partner by, Left Allemande.

Heads Right & Left Thru
 Sides Roll Away with a Half Sashay
 Sides lead right, circle four
 Ladies break, line up four
 Lines forward, Pass Thru, face your partner
 Right hand four hand star
 Back by the left, a left hand star
 Gents to the middle, a four hand right
 hand star
 Pass your partner, find your corner
 Left Allemande

Four Ladies Chain 3/4
 Heads promenade half way around
 Lead to the right, circle to a line
 Lines Pass Thru, Gents "U" Turn back
 Left Allemande.

AMERICAN SQUARE DANCES (Contd)DOUBLE STARS

Side Ladies Chain across
 No. 1 couple down the middle
 Split the ring around two people
 Between the sides stand
 Forward six & six fall back
 Forward six & stand pat
 Face No. 3 after that
 First couple split No. 3 around one
 Next couple split, around two
 Last couple split, around three
 Break in the middle and bend the line
 Lines forward up & back, the ends of
 the line Pass Thru "U" Turn
 Bend the line, gents left hand star,
 ladies right hand star
 Turn the two stars once around
 No. 2 man first, pick up your partner,
 arm around
 Everybody pick up your partner
 Star promenade back to home.

Side Ladies Chain across
 No. 1 couple back to back, swing your
 corner
 Square your set like that
 Head positions Pass Thru, separate
 around one person
 Pass Thru in the middle, split the
 outside two, line up four
 Bend the line, gents star left, ladies
 star right
 Turn the two stars once tonite
 No. 2 man first, pick up your partner
 Everybody pick up your partner
 Star promenade to home position.

Side Ladies Chain across
 No. 1 couple back to back
 Swing your corner, square your set
 like that
 Side positions Pass Thru, separate
 around one, line up four
 Gents star left, ladies star right
 Turn the stars once tonite
 No. 1 man first, pick up your partner,
 arm around
 Everybody pick up your partner
 Star promenade to home.

CONNECT FOUR From a column: The #2
 dancer in each column moves out and
 forward to stand beside the #1 dancer.
 Then this couple does a Wheel & Deal.
 At the same time, #3 & 4 dancers move
 forward to form a momentary box of four,
 then do a Walk & Dodge. Ends in an
 Eight Chain Thru formation.

Heads lead right, circle to a line
 Lines forward, touch 1/4
 Connect Four - - - -
 Swing Thru, Turn Thru, Left Allemande.

Heads Square Thru four hands
 Circle four with the outside two to a line
 Lines forward, touch 1/4
 Connect Four - - - -
 Left Allemande (the square has rotated
 1/4 right).

Heads Square Thru four hands
 Split the sides, line up four
 Lines forward, touch 1/4
 Single file Circulate one place
 Connect Four - - - -
 Circle four, head gents break, line up four.

Four Ladies Chain across
 Heads Flutter Wheel, Sweep 1/4, Pass Thru
 Star Thru, lines forward up & back
 Touch 1/4, Connect Four - - - -
 Star Thru, lines forward up & back
 Touch 1/4, Connect Four - - - -
 Left Allemande.

Four Ladies Chain across
 Heads Square Thru four hands
 Swing Thru with the outside two
 Boys run right, bend the line
 Touch 1/4, Connect Four
 Left Allemande.

Heads forward, Star Thru, Pass Thru
 Do Sa Do the outside two, to an Ocean Wave
 Recycle, Sweep 1/4, Touch 1/4
 Connect Four, Star Thru
 Lines forward up & back
 Touch 1/4, Connect Four
 Left Allemande.

AMERICAN SQUARE DANCES (Contd)CONNECT FOUR (Contd)

Heads Square Thru four hands
Right & Left Thru, with the outside two
Veer to the left, bend the line
Touch 1/4, Connect Four
Pass Thru, Trade By, Left Allemande.

Heads Flutter Wheel
Heads lead right, circle to a line
Lines forward, Touch 1/4, Connect Four
Left Allemande.
(The square has rotated 1/4 right).

Presented by Jerry Helt

HERITAGE WALTZ QUADRILLE

By Jerry Helt

MUSIC: Any good 32 measure Scottish waltz.

Waltz

Measures:

- 4 Heads forward, circle left half, balance forward & back
- 4 Pass thru, turn alone
- 4 Sides forward, circle left half, balance forward & back
- 4 Pass thru, turn alone
- 4 Everybody right hand, eight hand star
- 4 Back by the left a left hand eight hand star
- 4 Gents promenade the one in front of you
- 4 All the way to the gents home position.

BUCKEYE QUADRILLE

By Jerry Helt

MUSIC: Any good 2/4 reel

COUNTS:

- 8 Heads forward, partner back to back, split the outside, around one person
- 8 Heads inside half promenade
- 8 Sides forward, partner back to back, split the outside, around one person
- 8 Sides inside half promenade
- 8 All join hands circle left half way around
- 8 Corner swing
- 8)
- 8) All promenade once around to the gents home position.

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

BRAZDINSKO
(Macedonia)

Pronunciation:

Music: AK-013 Side A/6 From "Ansamb1 Pralipe"

Rhythm: 11/16 S Q Q Q Q or 1 2 3 4 5

Formation: M and W in mixed lines in "W" pos. Or M in their own line in "T" pos. (hands on adjacent dancer's shldr).

Meas

Pattern

I.

- 1 Facing and moving CCW, hop on L (ct 1); step fwd on R (cts 2-3); step fwd on L (cts 4-5).
 1 Hop on L, facing ctr (ct 1); step on R to R (cts 2-3); touch L beside R (cts 4-5).
 3 Hop on R (ct 1); step back on L (cts 2-3); step on R to R, turning to face LOD (cts 4-5).

Repeat meas 1-3 but leap fwd onto L on ct 1, instead of hop.

II.

- 1 Leap fwd onto L (ct 1); step fwd on R (cts 2-3); step fwd L,R (cts 4,5).
 2 Leap fwd onto L (ct 1); step fwd on R, turning to face ctr (cts 2-3); step on L beside R (ct 4); step on R in place (ct 5).
 3 Hop on R (ct 1); step back on L (cts 2-3); step on R to R turning to face LOD (cts 4-5).

III.

- 1-2 Repeat Fig II, meas 1-2.
 3 Hop on R, facing RLOD (ct 1); step fwd on L (cts 2-3); step fwd on R (cts 4-5).
 4 Hop on R (ct 1); step back on L (cts 2-3); step on R to R, facing LOD (cts 4-5).

III. VARIATION FOR MEN

- 1 Repeat Fig II, meas 1.
 2 Leap fwd onto L (ct 1); step fwd on R (cts 2-3); facing ctr, squat (cts 4-5).
 3 Hop on R, facing RLOD (ct 1); step fwd on L (cts 2-3); step fwd on R (cts 4-5).
 4 Hop on R (ct 1); step back on L (cts 2-3); step on R to R, facing LOD (cts 4-5).

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

ČIJE E ONA MOME
(Macedonia)

This is a wedding dance from the Kočani area of Macedonia. It is danced relatively calmly, even leisurely, and is sometimes led by the bride. It is danced in a semicircle, facing the center. It used to be performed in many festivals, both local festivals and at Bitola.

Pronunciation:

Music: AK-013 Side B/1 7/8 meter
 Rhythm: 7/8: S Q Q or 1 2 3
 Formation: Mixed lines, "W" pos. Formerly a W dance.

<u>Meas</u>	<u>Pattern</u>
	<u>I.</u>
1	Facing and moving in LOD, step fwd on R (ct <u>1</u>); step fwd on L (cts 2-3).
2	Step fwd on R, turning to face ctr (ct <u>1</u>); close L to R, no wt (cts 2-3).
3	Step twd ctr on L (ct <u>1</u>); close R to L, no wt (cts 2-3).
4-6	Repeat meas 1-3.
7	Step bkwd on R (ct <u>1</u>); close L to R, no wt (cts 2-3).
8-10	Repeat meas 1-3 with opp ftwk and direction.
11	Step on L to L (ct <u>1</u>); step on R behind L (cts 2-3).
12	Step on L to L (ct <u>1</u>); step on R beside L (ct 2); step on L in place (ct 3).
13-24	Repeat meas 1-12.
	<u>II.</u>
1	Facing and moving in LOD, step fwd on R (ct <u>1</u>); bounce on R (ct 2); step fwd on L (ct 3).
2	Step fwd on R (ct <u>1</u>); bounce on R (ct 2); hold (ct 3).
3	Step fwd on L (ct <u>1</u>); step fwd R,L (cts 2,3).
4	Step fwd on R, facing ctr (ct <u>1</u>); bounce on R and raise L in front (cts 2-3).
5-6	Repeat meas 1-2 with opp ftwk and direction.
7	Step fwd on R (ct <u>1</u>); step fwd on L, facing ctr (ct 2); step on R behind L (ct 3).
8	Step bkwd on L (ct <u>1</u>); bounce on L and raise R in front (cts 2-3).

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

DVANAESTORKA
(Macedonia)

This dance is from the Skopje area. It is of the same family as Postupano, Zensko Krsteno, Adana, Baba Gjurja and many more from that area. Its name comes from the 12/16 rhythm - "dvanaest" is the word for twelve.

Pronunciation:

Music: AK-013 Side A/5 12/16 meter
 Rhythm: 12/16: S Q Q S Q or 1 2 3 4 5
 Formation: M in shldr hold ("T" pos), W in "W" pos in separate lines. Or M and W in mixed lines in "W" pos.

Meas

Pattern

- I.
- 1 Facing and moving in LOD (CCW), lift on L (S); step fwd on R (QQ); bounce on R and raise L in front (S); hold (Q).
 - 2 Slight leap onto L,R in place (S); step fwd on L (QQ); bounce on L and raise R in front (S); hold (Q).
 - 3 Step fwd on R, facing ctr (S); step on L in front of R (QQ); step back on R (S); hold (Q).
 - 4 Lift on R (S); step on L to L (QQ); touch R twd ctr, wt on both ft (S); step on L in place (Q).
 - 5 Repeat meas 4 with opp ftwk.
 - 6 Lift on R (S); step on L to L, facing LOD (QQ); small leap onto R in place (Q); step fwd on L (Q); hold (Q).
- II.
- 1 Lift on L (S); step fwd on R (QQ); leap onto L,R fwd (S); hold (Q).
 - 2 Leap onto L fwd (S); step fwd on R (QQ); step fwd on L (SQ).
 - 3 Leap onto R fwd (S); step fwd on L (QQ); small leap onto R,L, facing ctr (S); hold (Q).
 - 4 Step bkwd on R (S); hop on R (Q); step on L to L (Q); small step fwd on R (Q); step back on L (Q); hold (Q).
 - 5 Hop on L (S); step on R to R (QQ); step on L in front of R (Q); step back on R (Q); hold (Q).
 - 6-7 Repeat meas 4-5.
 - 8 Repeat meas 4, end facing LOD.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

HUNOVO
(Macedonia)

Pronunciation:

Music: AK-010 Side A/2 2/4 meter

Formation: Mixed lines, "W" pos.

MeasPattern

1-10 Introduction. Wait.

I.

- 1 Facing and moving LOD, slightly leap onto L (cts 1-2).
Step fwd on R (ct &).
2 Repeat meas 1.
3 Slightly leap onto L (ct 1); čukče on L, raising R
next to L calf (ct 2).
4 Step fwd on R (ct 1); step on L beside R (ct 2); step
on R beside L, facing ctr (ct &).
5 Step on L twd ctr (ct 1); close R to L (ct 2); step
on L in place (ct &).
6 Step back on R (ct 1); close L to R (ct 2); step on R
in place (ct &).
7 Step on L to L (ct 1); čukče on L (ct 2); step on R
in front of L (ct &).
8 Step slightly back on L (ct 1); step on R beside L (ct 2);
step slightly back on L (ct &).
9 Step slightly back on R (ct 1); čukče on R, bringing
L behind (ct 2); step on L behind R (ct &).
10 Step on R slightly to R (ct 1); step on L beside R (ct 2);
step on R to R, facing LOD (ct &).

II.

- 1-5 Repeat Fig I, meas 1-5.
6 Kick R ft fwd (ct 1); step back on R (ct 2); close
L to R with wt (ct &).
7 Step bkwd on R (ct 1); close L to R (ct 2); step on
R in place (ct &).
8 Kick L ft fwd (ct 1); step back on L (ct 2); step on R
to R, facing LOD (ct &).

III.

- 1-2 Repeat Fig I, meas 1-2.
3 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on
L (ct &).
4 Step on R to R, facing ctr (ct 1); close L to R (ct 2);
step on R in place (ct &).
5 Repeat Fig I, meas 7, but twd ctr.
6-8 Repeat Fig I, meas 8-10.

Presented by Atanas Kolarovski

MARINO
(Macedonia)

Marino comes from the region of Skopska Blatija and is from the same family of dances as "Lesnoto" or, as some call it, "Pravoto." It is slow, speeding up slightly. Sometimes it is danced holding hands with the arms bent at the elbow and held at shoulder height (usually women) or sometimes men use a shoulder hold. With the 2/4 meter, there are many songs and dance pieces to which it can be danced.

Pronunciation:

Music: AK-013 Side A/4

2/4 meter

Formation: Mixed lines, hands joined in "V" pos (down), facing ctr.

Meas

Pattern

- I.
- 1 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).
- 2 Step on R to R (ct 1); bounce on R and raise L in front (ct 2).
- 3 Step on L fwd ctr and plie (ct 1); bounce on L (ct 2).
- 4-12 Repeat meas 1-3 three more times (four in all).

- II.
- 1-2 Repeat Fig I, meas 1-2.
- 3 Step on L twd ctr (ct 1); step on R beside L (ct 2); step fwd on L (ct &).
- 4 Step on R to R (ct 1); step on L behind R (ct 2).
- 5 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct &).
- 6 Step on L in front of R (ct 1); bounce on L and bring R to front and facing slightly in RLOD (ct 2).
- 7 Step on R in RLOD (ct 1); hop on R (ct 2); step on L in RLOD (ct &).
- 8 Step fwd in RLOD R,L,R (cts 1,2,&).
- 9 Step on L in RLOD, facing ctr (ct 1); bounce on L and raise R in front (ct 2).
- 10 Step on R to R (ct 1); bounce on R (ct 2); step on L behind R (ct &).
- 11 Step on R to R (ct 1); step on L in front of R (ct 2); step back on R (ct &).
- 12 Step on L beside R (ct 1); bounce on L and raise R in front (ct 2).
- 13-48 Repeat meas 1-12 three more times.

- III.
- 1 Facing and moving in LOD (CCW), step fwd R,L (cts 1,2).
- 2 Step fwd R,L,R (cts 1,2,&).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.
- 9-15 Repeat meas 1-7 in opp direction, using same ftwk.
- 16 Step fwd on L (ct 1); bounce on L and raise R in front (ct 2).

Note: During meas 1-8, the leader leads line twd ctr and makes an eddy.

50
MARINO (Contd)

- IV.
1-6 Repeat Fig I, meas 1-6.
7 Step on R to R (ct 1); leap onto L to R and turn to CW (ct 2).
8 Step on R to R (ct 1); bounce on R and raise L in front (ct 2).
9 Repeat meas 8 with opp ftwk.
10-12 Repeat meas 7-9.
13 Step on R to R (ct 1); step on L in front of R (ct 2).
14 Step on R to R (ct 1); bounce on R and raise L in front (ct 2).
15 Repeat meas 14 with opp ftwk.
16 Step on R to R (ct 1); step on L in front of R (ct 2).
17 W: Step on R to R (ct 1); step on L in front of R (ct 2); step back on R (ct &).
M: Step on R to R (ct 1); leap onto L beside R (ct 2); step on R in place (ct &).
18 W: Step on L to L (ct 1); bounce on L and raise R in front (ct 2).
M: Squat (ct 1); stand on L and raise R in front (ct 2).
19-24 Repeat meas 13-18
- V.
1-24 Repeat Fig II, meas 1-12 two times.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

NASKOVO ORO
(Macedonia)

The steps come from the Bitola-Ohrid area, and the musician is from Strumica. The dance is frequently done at both the Ohrid and Bitola Festivals.

Pronunciation:

Music: AK-010 Side A/5 9/16 meter
Rhythm: 9/16: S Q Q S Q S
Formation: Mixed lines, "W" pos.

<u>Meas.</u>	<u>Pattern</u>
	<u>I.</u>
1	Facing and moving in LOD, hop on L (S); step fwd on R (QQ); lift on R (S); step fwd on L (Q); hold (S).
2-3	Repeat meas 1 two more times.
4	Hop on L (S); step on R to R, facing ctr (QQ); leap onto L to L (S); leap onto R to R (Q); hold (S).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9	Hop on L, raising R in front (S); hop on L (Q); step on R to R (Q); step on L in front of R (S); hop on L (Q); step back on R (S).
10	Repeat meas 9 with opp ftwk.
11-12	Repeat meas 9-10.
	<u>II.</u>
1	Facing and moving in LOD, hop on L (S); hop on L (Q); step fwd on R (Q); step fwd on L (S); leap fwd onto R (Q); step on L beside R (S).
2-3	Repeat meas 1 two more times.
4	Hop on L (S); step on R to R, facing ctr (QQ); leap onto L to L (S); hop on L (Q); step on R to R (S).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-12	Repeat Fig I, meas 9-12.

Presented by Atanas Kolarovski

PRAVO DRACEVSKO
(Macedonia)

This dance is from Dračevo, near Skopje. It has been done with the hands either down or up. "Pravo" means "straight" and it is a simple dance that can be done on many occasions - Slavias, weddings, monastery picnics or almost any gathering. At a wedding late in the afternoon before the guests leave, the mother-in-law (Svekrva) with a necklace of onions, garlic, and dry peppers, followed by the father-in-law, leads the dance for everyone.

Pronunciation:

Music: AK-010 Side A/3 7/8 meter
 Rhythm: 7/8: Q Q S or 1 2 3.
 Formation: Mixed lines, "V" pos.

Meas

Pattern

- I.
- | | |
|---|--|
| 1 | Facing LOD, step fwd on R (ct 1-2; slight leap onto L (ct <u>3</u>). |
| 2 | Step fwd on R (ct 1); lift on R and raise L next to R calf (cts 2-3). |
| 3 | Step fwd on L (ct 1); step in place on R (ct 2); step fwd on L (ct <u>3</u>). |
- II.
- | | |
|---|--|
| 1 | Facing LOD, step fwd on R (cts 1-2); slight leap onto L (ct <u>3</u>). |
| 2 | Step fwd on R (ct 1); hold (cts 2-3). |
| 3 | Step on L beside R (ct 1); step fwd on R (ct 2); step fwd on L (ct <u>3</u>). |

Presented by Atanas Kolarovski

PRVA LJUBOV
(Macedonia)

This dance comes from the region of Skopje and is done all over the Vardar valley. It is used at all festive occasions, especially weddings, since it refers to "love."

Pronunciation:

Music: AK - 010 Side A/1.

7/8 meter

Rhythm: 7/8: S Q Q or 1 2 3.

Formation: M and W in separate lines. W in "W" pos; M in "T" pos.

Meas

Pattern

I.

- 1 Facing slightly and moving in LOD, step on R (ct 1);
čukče on R (ct 2); step on L in front of R (ct 3).
- 2 Step on R to R, facing ctr (ct 1); čukče on R twice,
raising L knee in front (cts 2-3).
- 3 Repeat meas 2 with opp ftwk.

II.

- 1 Repeat Fig I, meas 1.
- 2 Step on R to R (ct 1); step on L in front of R (ct 2);
step back on R (ct 3).
- 3 Repeat Fig I, meas 3

III.

- 1 Repeat Fig I, meas 1, but turn to CW.
- 2-3 Repeat Fig I, meas 2-3.

Men's Variation 1

- 1 Repeat Fig I, meas 1.
- 2 Squat (ct 1); stand up on R, raising L knee in front (cts 2-3).
- 3 Squat (ct 1); stand up on L, raising R knee in front (cts 2-3).

Men's Variation 2

- 1 Repeat Fig I, meas 1.
- 2 Step on R in LOD (ct 1); bend knee, touch L knee on floor,
facing LOD (cts 2-3).
- 3 Step on L in RLOD (ct 1); facing RLOD, bend knee, touch
R knee on floor, facing LOD (cts 2-3).

Men's Variation 3

- 1 Repeat Fig I, meas 1.
- 2 Leap onto R in LOD (ct 1); bend R knee, L ft extended
in LOD (cts 2-3).
- 3 Repeat Men's Variation 2, meas 3.

After each Men's Variation, make turn.

Presented by Atanas Kolarovski

REKANSKO
(Macedonia)

With an interesting combination of meters, this dance is most often performed by the best dancers, who have a well developed sense of rhythm. Dancers are always facing center. The dance comes from the region of Ovcepole--Stipsko.

Pronunciation:

Music: AK-013 Side B/2 11/16 + 7/16

Rhythm: 11/16: S S Q S S S. 7/16: S S Q S

Formation: Mixed lines, hands in "W" pos.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>I. 11/16, 11/16, 11/16, 7/16, 7/16 (x 2)</u>
1	S	Facing and moving in LOD (CCW), step fwd on R.
	S	Step fwd on L.
	Q	Slight leap fwd onto R.
	S	Step fwd on L.
	S	Step fwd on R, facing ctr.
	S	Bounce on R and raise L in front
2		Repeat meas 1 with opp ftwk and direction.
3	S	Touch R to R.
	S	Step on R in place.
	Q	Step on L in front of R.
	S	Step back on R.
	S	Hop on R.
	S	Step on L to L.
4	S	Hop on L.
	S	Step on R to R.
	Q	Step on L in front of R.
	S	Step back on R.
5	S	Hop on R.
	S	Step on L beside R.
	QS	Small leap steps in place, R,L.
6-10		Repeat meas 1-5.
		<u>II. 7/16 (x 16)</u>
1	S	Facing and moving in LOD (CCW), step fwd on R.
	S	Step fwd on L.
	Q	Slight leap fwd onto R.
	S	Step fwd on L.
2	S	Touch R to R.
	S	Step on R in place.
	Q	Step on L in front of R.
	S	Step back on R.
3	S	Leap onto L to L.
	S	Step on R in front of L.
	Q	Step on L to ctr.
	S	Step on R in place.
4	S	Hop on R.
	S	Step on L beside R.
	Q	Slight leap onto R in place.
	S	Slight leap onto L in place.
5-16		Repeat meas 1-4 three more times (4 in all).

REKANSKO (Contd)

- III. 7/16, 11/16, 7/16, 7/16 (x2)
- 1 S Facing and moving in LOD, step fwd on R.
S Step fwd on L.
Q Slight leap fwd onto R.
S Step fwd on L.
- 2 Q Small step fwd on R.
Q Small step fwd on L.
S Small step fwd on R facing ctr.
Q Hop on R.
S Step back on L.
S Step back on R.
S Lift on R and raise L in front.
- 3 Q Hop on R.
Q Step on L to L.
S Step on R in front of L.
Q Step twd ctr on L.
S Step back on R.
- 4 S Hop on R.
S Step on L in place.
Q Slight leap in place onto R.
S Step in place on L.
- 5-8 Repeat meas 1-4.
- IV. 11/16, 11/16, 11/16, 7/16, 7/16 (x 2)
- 1 S Facing and moving in LOD (CCW), step fwd on R.
S Step fwd on L.
Q Slight leap fwd onto R.
S Step fwd on L.
Q Small step fwd on R.
Q Small step fwd on L.
S Small step fwd on R, facing RLOD.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 QQ Facing ctr, bounce on both ft twice.
S Step on R in place.
Q Step on L in front of R.
S Step back on R.
S Hop on R.
S Step on L beside R.
- 4 S Hop on L.
S Step on R beside L.
Q Step on L in front of R.
S Step back on R.
- 5 S Hop on R and turn to face LOD (CCW).
S Step on L in place, facing ctr.
Q Slight leap in place onto R.
S Step on L in place.
- 6-10 Repeat meas 1-5.
- TRANSITION 7/16 (x 5)
- 1 S Facing and moving in LOD (CCW), step fwd on R.
S Step fwd on L.
Q Slight leap fwd onto R.
S Step fwd on L.
- 2 Repeat meas 1.
- 3 S Touch R to R.
S Step in place on R.
Q Step twd ctr on L.
S Step back on R.

- 4 S Leap to L onto L.
S Step on R in front of L.
Q Step on L twd ctr.
S Step on R in place.
- 5 S Hop on R.
S Step on L beside R.
Q Slight leap in place onto R.
S Slight leap in place onto L.
- V. 7/16 (x 20)
- 1 S Facing and moving in LOD (CCW), step fwd on R.
S Step fwd on L.
Q Slight leap fwd onto R.
S Step fwd on L.
- 2 Q Step on R to R.
Q Step on L behind R.
S Step on R to R.
Q Step on L in front of R.
S Step back on R.
- 3 S Leap to L onto L.
S Step on R in front of L.
Q Step on L twd ctr.
S Step on R in place.
- 4 S Hop on R.
S Step on L beside R.
Q Slight leap in place onto R.
S Slight leap in place onto L.
- 5-20 Repeat meas 1-4 four more times (5 in all).

- VI. 7/16, 11/16, 7/16, 7/16 (x 2)
- 1 S Facing and moving in LOD (CCW), step fwd on R.
S Step fwd on L.
Q Slight leap fwd onto R.
S Step fwd on L.
- 2 Q Step on R to R.
Q Step on L behind R.
S Step on R to R.
Q Step on L in front of R.
S Step back on R.
S Hop on R.
S Step on L beside R.
- 3 S Hop on L.
S Step on R beside L.
S Step on L in front of R.
S Step back on R.
- 4 S Hop on R.
S Step on L beside R.
S Slight leap in place onto R.
S Step in place on L.
- 5-8 Repeat meas 1-4.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

STARO MAKEDONSKO
(Skopje, Maceconia)

Pronunciation:

Music: AK-013 Side B/4

8/16 meter

Formation: Mixed lines, "W" pos.

Meas

Pattern

I.

- 1 Facing ctr, hop on L (ct 1); step on R to R (cts 2-3);
step fwd on L (cts 4-5); step back on R (cts 6-8).
2 Repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2.
5 Facing LOD, hop on L (ct 1); step fwd on R (cts 2-3);
Bounce on R (cts 4-6); step fwd on L (cts 7-8).
6 Slightly lift on L (ct 1); step fwd on R (cts 2-3);
step fwd on L (cts 4-5); slightly leap fwd onto R (ct 6);
step fwd on L (cts 7-8).
7-8 Repeat meas 5-6.

II.

- 1 Facing LOD, slightly leap fwd on R (ct 1); step fwd
on L (cts 2-3); step fwd on R (cts 4-5); slightly leap
fwd on L (ct 6); step fwd on R (cts 7-8).
2 Slightly lift on R (ct 1); step fwd on L (cts 2-3);
step fwd on R (cts 4-5); slightly lift on R (ct 6);
step fwd on L (cts 7-8).
3 Facing ctr, hop on L (ct 1); step to R on R (cts 2-3);
bounce on R and raise L in front (cts 4-5); bounce twice
on R and bring L behind R (ct 6-8).
4 Lift on R (ct 1); step back on L (cts 2-3); bounce on
L, raising R in front (cts 4-5); bounce twice on L
(cts 6-8).

III.

- 1-2 Repeat Fig II, meas 1-2.
3 Leap fwd onto R (ct 1); step on L in front of R (cts 2-3);
step on R to R (cts 4-5); leap to L onto L (ct 6); step
on R in front of L (cts 7-8).
4 Facing ctr, slightly lift on R (ct 1); step fwd on L
(cts 2-3); step fwd on R (cts 4-5); slightly lift on
R (ct 6); step back on L (cts 7-8).
5-6 Repeat meas 3-4.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

ŽENSKO DRACEVSKO
(Macedonia)

The character of the dance is lively, quick and temperamental. This dance is one of the best known dances from the region of Skopska Blatija. It is similar to Potrčano. One of the most interesting things about this dance is the contrast between the fast, very dynamic part and the very slow and smooth part, and the men jumping, squatting and going on their knees. It is done in the villages of Dračevo and Zelenikovo Skopsko.

Pronunciation:

Music: AK-013 Side B/3 7/8 meter
Rhythm: 7/8: S Q Q or 1 2 3
Formation: Mixed lines, "V" pos. When M form separate lines, hands on shoulders.

MeasPatternBASIC STEP

- 1 Facing and moving in LOD (CCW), lift on L and step fwd on R (ct 1); step fwd on L (cts 2-3).
- 2 Repeat meas 1.
- 3 Slightly lift on L (ct ah), step fwd on R, both knees slight bent (ct 1); step fwd L,R (cts 2,3).
- 4 Step fwd L,R,L (cts 1,2,3).
- 5 Step fwd on R (ct 1); bounce on R (cts 2-3).
- 6 Step fwd on L (ct 1); bounce on L (cts 2-3).
- 7 Step on R to R, facing ctr (ct 1); bounce on R and raise L in front (cts 2-3).
- 8 Step on L to L (ct 1); step on R in front of L (cts 2-3).
- 9 Repeat meas 8.
- 10 Step on L to L (ct 1); bounce on L and raise R in front (cts 2-3).
- 11 Repeat meas 10 with opp ftwk and direction.
- 12 Repeat meas 10.

When music gets faster - meas 8: Step on L to L and at the same time, R ft kicks back (ct 1).

Men's Variation 1

When the leader gives a signal, men go inside to form their own line and do men's variations.

- 1-4 Same as Basic Step.
- 5 Step fwd on R (ct 1); down on L knee, touch the floor, hold (cts 2-3).
- 6 Repeat meas 5 with opp ftwk.
- 7 Repeat meas 5, ct 1-2; stand on R and raise L in front (ct 3).
- 8 Same as Basic Step

Men's Variation 2

- 1-4 Same as Basic Step.
- 5 Leap fwd onto R (ct 1); leap fwd on L and turn CW (cts 2-3).
- 6 Repeat meas 5.
- 7-12 Same as Basic Step.

ŽENSKO DRAČEVSKO (Contd)Men's Variation 3

- 1-5 Same as Basic Step.
6 Step fwd on L (ct 1); bounce on L and raise R in front, facing ctr (ct 2); hop on L (ct 3).
7 Squat (ct 1); up on L and raise R in front (cts 2-3).
8 Squat (ct 1); up on R and raise L in front (cts 2-3).
9-12 Same as Basic Step.

Dance notes by Fusae Senzaki

Presented by Atanas Kolarovski

DENINKA
(Bulgaria)

This women's dance was learned by Yves Moreau from Ilija Vretenarov in the village of Kavrakirovo near Petric in Southwest Bulgaria. The dance is especially popular in the area around the village of Kulata on the Bulgarian-Greek border.

Pronunciation:

Music: Balkanton BHA-734, or special cassette (Y. Moreau).

Rhythm: 7/16 meter S Q Q 1 2 3

Formation: Open circle, "W" pos: hands joined at shldr height. Face ctr, wt on L ft.

Style: Posture erect, small steps, demeanor is reserved, quiet and feminine.

MeasPattern

No introduction.

BASIC PATTERN

- | | |
|-----|--|
| 1 | Step bkwd on R, lifting L, knee bent, lower hands to sides (ct <u>1</u>); hold (cts 2,3). |
| 2 | Step fwd on L, leaving R in place, return hands to "W" pos (ct <u>1</u>); rock back on R (ct &); rock fwd on L (ct 2); hold (ct 3). |
| 3 | Facing slightly R of ctr, moving in LOD, step on R (ct <u>1</u>); step on L (cts 2-3). |
| 4-5 | Continuing in LOD, step R,L,R (cts <u>1</u> ,2,3). Step L,R,L (cts <u>1</u> ,2,3). |
| 6 | Small leap fwd onto R (ct uh); small leap fwd onto L (ct <u>1</u>); swing R ft around and step across in front of L, facing ctr, bring L ft up behind R calf, R knee bent; bend fwd a little from waist and look to L (ct 2); hold (ct 3).
HANDS: Lower to hip level on ct 2; hold ct 3. |
| 7 | Return hands to "W" pos and rock back on L (ct <u>1</u>); rock fwd on R (ct 2); rock back on L (ct 3). |
| 8 | Step bkwd on R (ct <u>1</u>); close L to R with a bounce (ct 2); hold (ct 3). |

Presented by Yves Moreau

GLAVNIŠKO ČETVORNO
(Bulgaria)

This dance is from the village of Glavnica in the Pazardžik region (Western Thrace). The most interesting feature of the dance is the alternating time signatures: 16 meas of 2/4 followed by 12 meas of 7/16.

Pronunciation:

Music: Bulgar Dance 002

Rhythm: 2/4: (1,&,2,&). 7/16: 1-2, 1-2, 1-2-3 or QQS 1 2 3

Formation: Small circles or lines with belt hold, L over.

Meas

Pattern

I. SIDEWAYS TRAVEL (2/4)

- | | |
|------|---|
| 1 | Step with R to R (ct 1); step with L to R behind R (ct 2). |
| 2 | Step with R to R (ct 1); step with L to R in front of R (ct 2). |
| 3 | Repeat meas 1. |
| 4 | Step with R to R (ct 1); hop on R in place and swing bent L leg up in front of R shin (ct 2). |
| 5-8 | Repeat meas 1-4 with opp ftwk and direction. |
| 9-16 | Repeat meas 1-8. |

II. FORWARD AND BACK (7/16)

- | | |
|------|---|
| 1 | With wt on L ft, two small hops bending L knee and at the same time hitting R heel fwd twice (cts 1,2); step on R fwd heavily (ct 3). |
| 2 | Repeat meas 1 with opp ftwk. |
| 3 | Repeat meas 1 and on ct 3, raise L knee high. |
| 4-6 | Move bkwd with "Ratchenitsa" steps L-R-L; R-L-R; L-R-L. |
| 7-12 | Repeat meas 1-6. |

Repeat dance from beginning.

Presented by Yves Moreau

GRÂNCĂRSKO HORO
(Bulgaria)

Learned in 1969 from Nasko Bârmašev in Loveč, North Bulgaria. The variations described below are but a few of the many variations of this popular North Bulgarian dance. "Grâncărsko" means the "potter's dance" and the movements of the dance are related to the potter's foot action on the wheel

Pronunciation: gruhn-CHAR-skoh hoh-ROH

Music: XOPO LP-4 Side A/6 or any good "Grâncărsko" tune.

Rhythm: 9/16: 1-2, 1-2-3, 1-2, 1-2 or 1 2 3 4 or qSq

Formation: Mixed lines or open circle of M and W, hands joined down at sides ("V" pos).

Styling: Light and proud. Arms swing fwd and back throughout the dance.

Basic Step: With L: Hop on L, raising R knee (ct 2); step R beside L, raising L knee (ct 2); hop on R, pumping L leg down and up, slightly in front of R leg (cts 3-4). Basic step with R is same movement but beg with hop on R, reverse ftwk.

Meas

Pattern

1-8 Introduction - no action (depending on recording used).

I. FORWARD AND BACK

1-4 Dance 4 Basic steps L,R,L,R.
5 Moving swiftly and lightly fwd, hop on L (ct 1); low, reaching step fwd with R (ct 2); close L next to R (ct 3); low reaching step fwd with R (ct 4).
6 Continuing fwd, close L next to R (ct 1); low reaching step fwd with R (ct 2); hop on R, pumping L leg down and up, slightly in front of R leg (as in Basic step) (cts 3-4).
7-8 Dance 2 Basic steps, R,L.
9-12 Repeat meas 5-8, reversing ftwk and direction.

II. GALLOP SIDEWARD

1-4 Dance 4 Basic steps L,R,L,R.
5 Moving to R, hop on L (ct 1); low reaching step with R to R (ct 2); close L to R, almost displacing R (ct 3); low reaching step to R (ct 4).
6 Close L to R as before (ct 1); low reaching step with R (ct 2); hop on R, pumping L leg down and up (as in Basic) (cts 3-4).
7-8 Dance 2 Basic steps R,L.
9-12 Repeat meas 5-8, reversing ftwk and direction.

GRÂNCĂRSKO HORO (Contd)III. CROSSING

- 1-4 Dance 4 Basic steps L,R,L,R.
5 Hop on L (ct 1); small step R to R (ct 2); step on ball of L ft in front of R (ct 3); step R to R (ct 4).
6 Step on ball of L ft in front of R (ct 1); step R to R (ct 2); hop on R, pumping L leg down and up, slightly in front of R leg (cts 3-4).
7-8 Dance 2 Basic steps R,L.
9-12 Repeat meas 5-8, reversing ftwk and direction.

Presented by Yves Moreau

KARDAMSKI OPAS
(Bulgaria)

Opas is a very popular dance-type throughout Dobrudža. It usually includes at first some relatively simple "Pravo" patterns and then develops into a more complex sequence of figures with twists and stamps usually called by a leader. Traditionally it is a man's dance but in recent years, women in Bulgaria have been seen joining the lines of men. The following variations are from around Kardam (a border town) in the Tolboukhine district. Several of these same patterns were first introduced by Yves Moreau in 1970 using the more orchestrated Balkanton BHA-734 version. Music used here is typical of a village orchestra composed of small "kopanka"-gadulka, gajda and accordion.

Pronunciation: kar-DAHM-ski OH-pahss

Music: Yves Moreau special cassette 2/4 meter

Formation: Lines with belt hold, L over R, or front basket hold.
Wt on L, Face ctr.

Styling: Heavy and proud (knees bent, shldr s thrown back).

Meas

Pattern

No introduction. Start with music.

I. SLOW TRAVEL STEP

- 1 Step on R to R (ct 1); pause (ct 2).
- 2 Step on L in front of R (ct 1); pause (ct 2).
- 3 Step on R to R, upper body starts turning to L (ct 1);
large step on L twd back, R ft still touching floor (ct 2).
- 4 Step on R in place (ct 1); still on R, L leg starts
coming around from behind to front in a circular fashion
(ct 2).
- 5 Sharply bring L next to R with sharp "chug" in place
(ct 1); pause (ct 2).
- 6-40 Repeat above figure 7 more times for a total of 8 times.

II. ONE JUMP IN PLACE

- 1 Small step fwd on R (ct 1); small step fwd on L (ct 2).
- 2 Bring R ft around to R and fwd in sharp circular motion
close to floor (ct 1); sharply bring R ft back with
large step onto R (ct 2).
- 3 Step on L in place (ct 1); small sharp stamp on R, no
wt (ct 2).
- 4 Step on R in place (ct 1); small sharp stamp on L, no
wt (ct 2).
- 5 Sharp leap onto L, twisting R knee up and to L (ct 1);
sharp leap onto R, twisting L knee up and to R (ct 2).
- 6 Sharp jump, ft apart, onto both ft, R ft in place and
L extended in back to L, upper body faces ctr (ct 1);
pause (ct 2).
- 7-8 Repeat meas 3-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

KARDAMSKI OPAS (Cont'd)III. TWO JUMPS IN PLACE

- 1-6 Repeat Fig II, meas 1-6.
 7 Repeat Fig II, meas 6.
 8-9 Repeat Fig II, meas 7-8
 10-18 Repeat meas 1-9.

IV. TWISTS WITH RIGHT KNEE

- 1 Facing ctr, wt on L, hop on L simultaneously raising R knee and twisting it across to L (ct 1); hop again on L, twisting knee out to R (ct 2).
 2 Hop again on L, twisting raised knee to L again (ct 1); leap onto R in place raising L knee (ct 2).
 3 Leap onto L in place raising R knee (ct 1); small hop on L at same time sending R leg out to back diag R (ct 2).
 4 Step onto R ft which is behind and to R (ct 1); sharp stamp with L next to R, no wt (ct 2).
 5 Large step fwd on L (ct 1); send R leg out to R and fwd (ct 2).
 6 R leg continues to move sharply back in circular fashion ending with a step on R with sharp leaning back action (ct 1); sharp leap onto L bringing raised R knee across to L (ct 2).
 7-8 Repeat Fig II, meas 3-4.
 9-16 Repeat meas 1-8.

V. TRAVEL STEP WITH CHUG AND STAMPS

- 1 Step on R to R (ct 1); step on L across R (ct 2).
 2 Step on R ft in place, raising L knee up sharply (ct 1); light step on ball of L in place (ct &); fall again with wt on R with same "pumping" motion (ct 2).
 3-4 Large step fwd on L (ct 1); R leg moving out to R and fwd in circular motion close to floor (ct 2). Close R to L sharply with "chug" action (ct 1); pause (ct 2).
 5 Step fwd on L (ct 1); sharp stamp with R turned out a bit, no wt (ct 2).
 6 Step back on R (ct 1); step back on L (ct 2).
 7 "Fall" onto R ft sharply raising L knee (ct 1); sharp touch with ball of L ft (ct &); repeat same action for cts 2,&.
 8 Sharp leap onto L in place (ct 1); stamp with R next to L, no wt (ct 2).
 9-16 Repeat meas 1-8.

Repeat dance from beginning one more time through with above suggested sequence.

Presented by Yves Moreau

KRIVO SADOVSKO HORO
(Bulgaria)

From the region of Sadovo, Western Thrace. A dance not unlike other West Thracian dances with mixed rhythms such as Bucimiš, Sedi Donka etc. Learned by Yves Moreau in Sofia, Bulgaria 1966.

Pronunciation:

Music: Xopo X-325 or Yves Moreau special cassette.

Rhythm: 13/16: 1-2-3-4-5-6 or q-q-q-S-q-q or 1-2,1-2,1-2-3,1-2,1-2.

Formation: Short mixed lines. Belt hold. Face ctr, wt on L.

Meas

Pattern

I. BASIC STEP

- 1 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); step on L behind R (ct 4); hop on L bringing R leg twd back (ct 5); step on R behind L (ct 6).
- 2 Rock fwd on L ft (ct 1); rock back on R (ct 2); rock fwd on L (ct 3); rock back (ct 4); two small bounce-steps in place, ft together (cts 5,6).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

II. STAMPS

- 1 Repeat Fig I, meas 1.
- 2 Repeat Fig I, meas 2, cts 1-4; hop on R lifting L knee (ct 5); stamp L next to R, no wt (ct 6). (Bicycle stamp).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

III. TOWARD CENTER

- 1 Four small running steps to ctr R,L,R,L (cts 1,2,3,4); hop on L raising R knee (ct 5); step fwd on R (ct 6).
- 2 Still fwd but starting with L.
- 3 Four small running steps in place R,L,R,L (cts 1,2,3,4); hop on L at same time bringing R leg around fwd and in front of L (ct 5); point R heel in front of L (ct 6).
- 4 Hop again on L, extending R leg out diag R, touching R heel on floor (cts 1,2); hop again on L and touch R heel in front of L (cts 3,4); hop again on L, step on R behind L (cts 5,6).
- 5-8 Repeat meas 1-4 with opp ftwk and move bkwd on meas 5-6.

IV. SCISSORS IN PLACE

- 1 Facing ctr, 4 scissor-steps in place beg with R (R,L,R,L) (cts 1,2,3,4); hop in place on L (ct 5); stamp with R heel next to L (ct 6).
- 2 Repeat Fig I, meas 4.
- 3 Three small steps in place R,L,R (cts 1,2,3); slap L fwd (ct 4); leap onto L in place (ct 5); slap R fwd (ct 6).
- 4 Repeat meas 3.

Leader determines sequence and frequency.

Presented by Yves . Moreau

KUKUVIČKA
(Bulgaria)

Another dance in the family of the pan-Balkan "Alunelul" or "Tropanka" dances. This one is popular especially in the Strandza region of S.E. Bulgaria. It includes a fast part typical of the "Kasâmsko" or "Džinovsko" dance type using hand-clapping motions. The dance is also considered a game loved by young and old and reminiscent of the "Simon Says" format or the French "Savez-vous planter les choux." Source: Stefan Vâglarov, Sofia 1969.

Pronunciation: koo-koo-VEETCH-kah

Music: Yves Moreau special cassette. 2/4 meter

Formation: Open circle or line. "W" pos (hands joined at shldr level). Face ctr, wt on L ft.

Styling: Traditionally heavy and proud but can vary depending on leader's commands or who dances (i.e., children).

Meas	Pattern
1-16	Introduction. Fast music - no action.

SLOW PART

1	Step on R to R (ct 1); step on L behind R (ct 2).
2	Repeat meas 1.
3	Step on R to R (ct 1); stamp with L next to R (ct 2).
4	Stamp again with L next to R, no wt (ct 1); hold (ct 2).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-16	Repeat meas 1-8.
17	Step on R in place (ct 1); stamp with L next to R, no wt (ct 2).
18	Repeat meas 17 with opp ftwk.
19	Repeat meas 17.
20	Stamp again with L next to R, no wt (ct 1); hold (ct 2).
21-24	Repeat meas 17-20 with opp ftwk and direction.
25-32	Repeat meas 17-24.

FAST PART

1	Facing ctr, step fwd on R (ct 1); hop on R (ct 2).
2	Repeat meas 1 with opp ftwk.
3-4	Repeat meas 1-2.
4-8	Repeat meas 1-4 with opp ftwk and direction (move bkwd).
9-16	Repeat meas 1-8.
17-32	<u>Note:</u> On 1st ct of each meas of the fast music, each dancer claps own hands in a "clashing cymbals" style. Join hands again and repeat meas 17-32 of the Slow Part (but to fast music).

Note: In the "folk game" approach to this dance a chosen leader must invent new movements with feet and hands but which fit the basic "Alunelul-Tropanka" format.

Description by Yves Moreau

Presented by Yves Moreau

LJASKOVSKO HORO
(Bulgaria)

A dance which originates from the village of Ljaski in the region of Goce Delcev (formerly Nevrokop) in the Pirin Region of S.W. Bulgaria. The following patterns were taught to Yves Moreau by Todor Cvetkov, June 1986.

Pronunciation: LYASS-koff-skoh ho-ROH

Music: Yves Moreau special cassette 8/8 meter

Rhythm: 8/8: Counted here as 1-2, 1-2-3, 1-2-3 or 1-2-3 qSS

Formation: Open circle or line, hands joined down at sides ("V" pos).
Face right of ctr, wt on L.

Styling: Fairly light steps. Upper body erect.

<u>Meas</u>	<u>Pattern</u>
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1-8	Introduction. No action.
-----	--------------------------

I. BASIC TRAVEL STEP

1	Facing R of ctr, small hop on L, simultaneously extending R leg fwd close to floor (ct 1); step fwd on R (ct 2); quickly leap (small) onto L, closing in behind R (ct &); step fwd on R (ct 3).
2	Repeat meas 1 with opp ftwk.
3-8	Repeat meas 1-2 three more times.

II. BASIC WITH TOUCH ACTION

1	Repeat Fig I, meas 1.
2	Still facing LOD, hop on R (ct 1); step fwd on L (ct 2); quickly turning to face ctr, small hop on L, at same time brisk touch with ball of R across L (ct 3).
3-8	Repeat meas 1-2 three more times.

III. BASIC WITH SLIDE AND TOUCH ACTION

1-2	Repeat Fig I, meas 1-2.
3	Facing ctr, do one Basic step sdwd R (hop-step-close-step).
4	Still facing ctr, hop on R (ct 1); step on L behind R, raising R slightly (ct 2); small hop on L, at same time brisk touch with ball of R across L (ct 3).
5-16	Repeat meas 1-4 three more times.

Note: On meas 3 of Fig III, arms swing in following fashion: fwd (ct 1); down and back (ct 2); fwd (ct 3).

Above sequence is a suggested order only. In traditional village setting with live music, number of times may vary and other variations may be added.

Description by Yves Moreau

Presented by Yves Moreau

STRANDŽANSKO PAJDUŠKO
(Bulgaria)

Pajduško is a type of folk dance found throughout Bulgaria. It has been observed in a variety of pattern structures ranging from 8 measures to 12 measures in length. This version found around Burgas in Strandza region near the Black Sea is somewhat related to the Trite Pati dance type also widespread in Thrace. Observed by Yves Moreau at "Strandza Pee" Folk Festival, 1970.

Pronunciation: STRAHN-jahn-skoh pie-DOOSH-koh

Music: Any "Pajduško" tune or Yves Moreau special cassette

Rhythm: 5/8: 1,2 or 1-2, 1-2-3 or quick-SLOW

Formation: Mixed lines. Hands joined down at sides("V" pos).
Face slightly R of ctr. Wt on L.

Styling: Body erect and proud. Knees slightly bent. Steps somewhat large and heavy.

MeasPattern

16 meas Introduction. No action (depending on recording used).

I. BASIC TRAVEL STEP

- 1 Hop on L (ct 1); step on R to R (ct 2).
2 Hop on R (ct 1); step on L to R (ct 2).
3 Facing ctr, hop on L in place (ct 1); step on R to R (ct 2).
4 Step on L in front of R (ct 1); step on R in place (ct 2).
5-6 Repeat meas 3-4 with opp ftwk and direction.
7 Small step on R in place (ct 1); small step on L next to R (ct 2).
8 Repeat meas 4 with opp ftwk.
9-14 Repeat meas 3-8.

II. FORWARD AND BACK

- 1 Facing ctr, hop on L (ct 1); sharp heavy stamp fwd with wt on R (ct 2).
2 Step on L behind R heel (ct 1); sharp heavy stamp fwd with wt on R (ct 2).
3 Repeat meas 2.
4 Quick step on L in front of R, bending upper body fwd (ct 1); step back on R (ct 2).
5 Small hop on R (ct 1); step on L to L (ct 2).
6 "Click" R ft to L (ct 1); hold (ct 2).
7-8 Repeat meas 5-6 with opp ftwk.
9-12 Repeat meas 5-8.
13-15 Three hop-steps bkwd.
16 Two quick small steps in place R-L.

Leader determines number of times for each variation. Throughout dance arms swing fwd and back. (Arms move fwd on each hop, etc.).

Description by Yves Moreau

Presented by Yves Moreau

VARNENSKA TROPANKA
(Bulgaria)

One of the many typical "Tropanka" (stamping) dances found in the region of Dobrudža (N.E. Bulgaria). This one was observed by Yves Moreau as done by a group of dancers from the village of Vojvodino in the district of Varna, June 1986.

Pronunciation: VAHR-nen-skah TROH-pahn-kah

Music: Yves Moreau special cassette or any suitable
"Tropanka" 2/4 meter

Formation: Mixed lines with hands joined in "W" pos (shldr level).
Face slightly R of ctr, wt on L.

Styling: Somewhat heavy with slight bent knees and erect upper body.

MeasPattern

8 meas Introduction. No action.

BASIC PATTERN

- 1 Step R,L in LOD (cts 1,2). You may lightly scuff free heel fwd on each on the "&" ct - optional.
- 2 Facing ctr, step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); lightly scuff L heel fwd (ct &).
- 3 Step L,R,L fwd twd ctr (cts 1,&,2).
- 4 Step R,L,R bkwd away from ctr (cts 1,&,2).
- 5 Close L to R jumping on both ft with a marked knee flexion, knees face diag L (ct 1); take wt on R, knees face diag R and are bent (ct 2); stamp L next to R (small and sharp), no wt (ct &).
- 6 Step L next to R, knees face diag L (ct 1); stamp R next to L 2 times (sharp and quick), no wt (cts &,2).

HAND MOVEMENTS

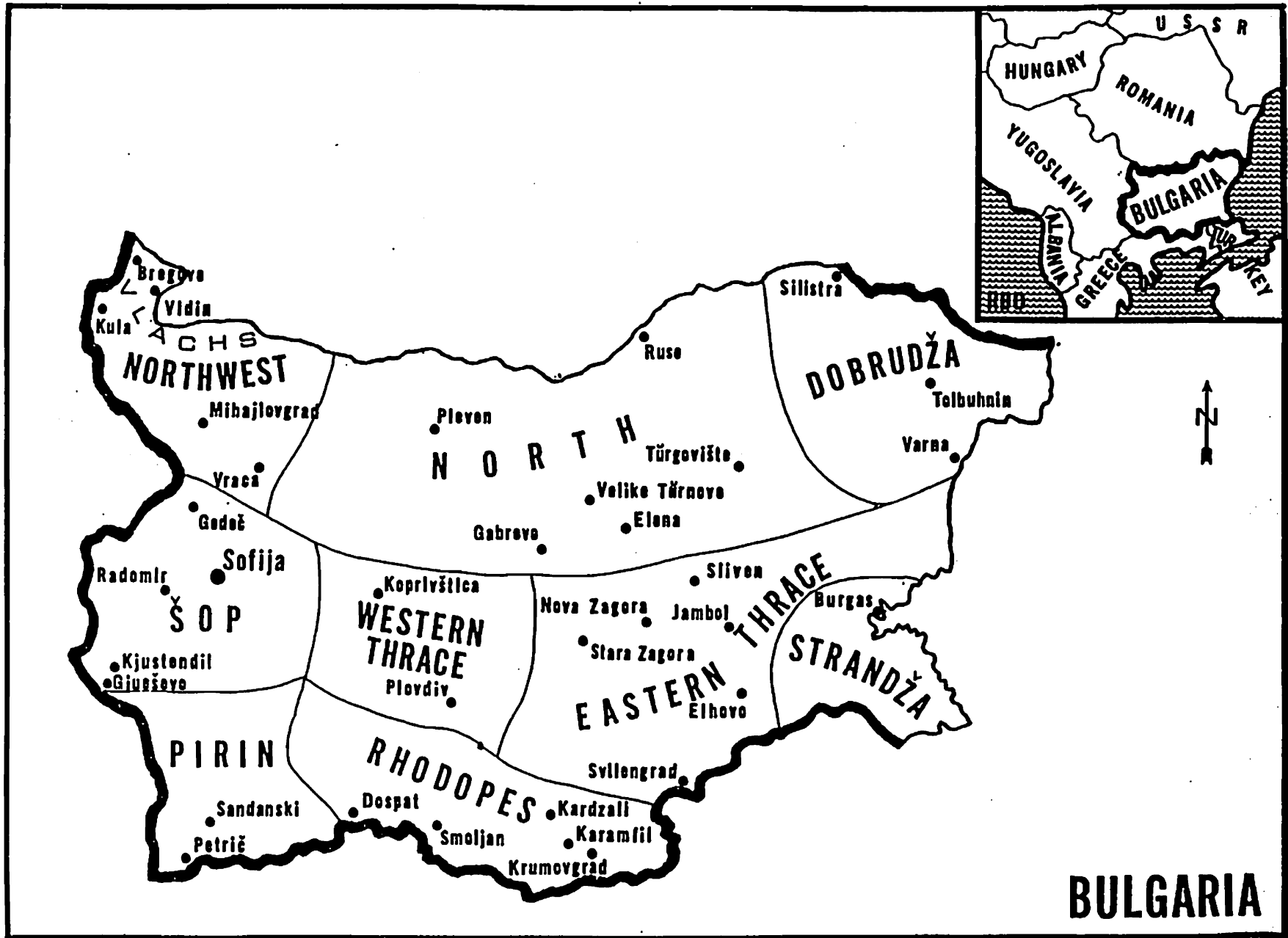
- 1 Hands are in "W" pos (shldr level).
- 2 Hands start to go fwd, down and back (straight elbows).
- 3 Hands come up to shldr level, fwd, up and "settle" into "W" pos.
- 4 Repeat meas 2.
- 5 Hands quickly take "W" pos with slight pulling motion.
- 6 Hands remain in "W" pos. There is a marked "pulling" motion on each stamp.

Note: In village dancing, dancers often put in their own ornaments in the steps such as "scuffs" and extra stamps.

Description by Yves Moreau

Presented by Yves Moreau

ETHNOGRAPHIC REGIONS OF BULGARIA



FUNDAMENTALS OF MOTION

Dance is the oldest art-form. Man uses his body as his instrument and movement as his medium of expression. Let's explore the instrument and the medium.

I. The instrument is you!

A. Presence

1. Carriage
2. Facial expression.

B. Move with conviction.

1. Direction - avoid our love affair with the diagonal
 - a. Box step in "Horehronsky"
 - b. "Sulam Ya'akov"
2. "Clean" feet - no mush
 - a. Jumps in "Sirba din Slatina"
 - b. Heel-toe in "Ciuleandra"
3. Dance with the group
 - a. Eye contact - "V'David," Grand R & L
4. Style and authenticity important, but so is not becoming a clone. A part of you must appear. Body language.
5. Little hang-ups
 - a. Our love affair with the two-step -- "Karamfil" and "Ivanice"
 - b. Headless folk dancers - "Laz Bar" and "Eretz Zavat Achalav"
 - c. Glossing-over upbeats - "Karamfil" and "Strumicka"

II. Movement is the medium.

A. Fundamentals of locomotion - walk, run, skip, hop, jump, slide, leap, gallop

1. Slide: 8 L foot forward, 8 R foot forward
 4 " " " 4 " " "
 2 L, 2 R, 2 L, 2 R = two-step
2. Gallop as above becomes polka
3. Walk
 - a. Fundamental steps: 3 step turn, grapevine, yemenite, rida
 - b. Dance composed entirely of walking - "Tzadik Katamar"
4. Walk variations
 - a. Normal heel-toe - use ankles
 - b. Dancer's walk - toe-heel - "Vrapcheto"
 - c. Both exaggerated - "Anavai"
 - d. Lift step - "Arap," "Ivanice"
5. Combination of fundamentals
 - a. Leap-step-step
 - 1) Forward: "Irish Promenade"
 - 2) Forward & back: cifra - "Somogyi"
 - 3) Side to side
 - a) Israeli: "Hava Nagilla"
 - b) Armenian: "Laz Bar"
 - c) Basic Pas de Basque
 - d) Scottish reel setting - step over instep
 - 4) Side, forward, place: Balkan
 - b. Step, step, step, hop, e.g.
 - 1) Schottische
 - 2) Scottish Strathspey
 - 3) Scottish Setting
 - 4) Israel: "Harmonica" X, back, side
 - 5) Serbian: "Sestorka" side, X, back
 - 6) Romanian Kolo

FUNDAMENTALS OF MOTION (Continued)

- B. Analysis of movement according to objective factors
 - 1. Direction: "Ken Yovdu," "Haroa Haktana"
 - 2. Tempo: Walk twice as fast/slow - asymmetrical csardas-"Somogyi"
 - 3. Duration: Side-back in "Ersko Kolo" and "Alunelul"
 - 4. Dimension: Sway - "Somogyi," "Tzadik," "Šestorka"
 - 5. Level: Knee bends - bend, stretch, bounce, bounce - down
beat rida, prysiadkas
 - 6. Quality
 - a. Swinging: short impulse, long follow-through - "Tervelska"
 - b. Sustained: continuous impulse
 - c. Percussive: all impulse - jump in "Sirba din Slatina"
- C. When movement becomes dance, rhythm assumes importance
 - 1. Rhythmic riddles and exercises
 - a. Dalcroze exercises
 - 1) Walk 123-, 12-4, 1-34, -234
 - 2) Making note values visible 4/4 time
 - Walk quarter notes 1, 2, 3, 4
 - Swing R arm eighth notes 1&2&3&4&
 - Swing L arm half notes 1-3-
 - Lower and raise head whole notes 1---
 - 2. Accumulative (decumulative) rhythm - 8-7-6-5-4-3-2-1
 - 3. Breaking standard rhythms
 - a. Crossing step "Alunelul Batut" vs. P.d.B.
 - b. Grapevine - "Hora Spoitorilor"
 - c. Hop step steps in "Invirtita"

III. Not-so-incidentals

- A. Show-off words
 - 1. Anacrusis: a movement performed before the beat to make the movement more important, e.g. "Tzadik Katamar," "Vodarki" and "Shiri-Li"
 - 2. Contrapusto: top part of body goes one way, the bottom the other, e.g. face-to-face and back-to-back vs. back-to-back and face-to-face - "Berde"
- B. Smooth partner turns: unless you jump, pivot or hop, turns have one foot moving forward and the other backward. Direction of turn is determined by forward foot. L foot forward = left turn. Forward and backward steps taken in line of direction.
- C. This whole outline could have been condensed by saying, "You are not merely doing steps but really dancing if:
 - 1. your ribs are up
 - 2. your feet are 'clean'
 - 3. you move with conviction.
 - 4. you differentiate movement qualities
 - 5. you dance with your fellow-dancers
 - 6. you show a flow of motion
 - 7. you enjoy it."

Presented by Pirkko Roecker

BALUN
(Istra, Croatia)

Pronunciation: bah-LOON

Music: Festival Records KF-EP-113-3/33 1/3 rpm;
Folkraft 1569x45. 2/4 meter

Formation: Cpls in a circle facing ctr. M R hand is behind his back; M L hand holds ptr L hand on her waist. W R hand rests on ptr L shldr. W to L of ptr.

MeasPattern

- I. PREBIRANJE-VARIATION I. Entire pattern moves L.
1 Four scissor-steps beg with M L and W R (cts 1,&,2,&).
Note: Wt is slightly fwd on ball of ft.
2 One more scissor-step (ct 1); slight hop (ct &); repeat
with opp ftwk (cts 2,&).
3-4 Repeat meas 1-2.
- II. PREBIRANJE- VARIATION II. Continue moving L
1 Repeat Variation I, meas 1.
2 Step strongly into ctr on L (ct 1); step back into place
on R (ct 2); W continues with opp ftwk.
3-4 Repeat meas 1-2.
- III. PREBIRANJE-VARIATION III Continue moving L
1 Repeat Variation I.
2 M: Repeat Variation I, meas 2 except omit the slight hops
on the & cts.
W: Step slightly across in front of ptr on R (ct 2)
3-4 Repeat meas 1-2 except on the last ct of meas 4, W turn
to face ptr instead of stepping back to place.
- IV. VRTET - Couple turn
Note: Cpl turns CW, but moves around the circle CCW.
M keeps R hand behind his back and holds W back with
his L hand. W keeps R hand on ptr shldr, her L hand
behind his back.
1-4 Pivot turn CW moving CCW around circle. Turn beg
with M L, W R ft. Two steps per meas.

Presented by Nena Shokčić

^v
 BAROS OJ BARICA
 (Medimurje, Croatia)

Pronunciation: BAH-rosh OY BAH-ree-tсах

Record: Jugoton LSY 63059 Side B/4 8/8 meter (3+3+2)

Formation: Circle of dancers, joined hands down ("V" pos).

Meas

Pattern

- I.
- 1 Moving to L, step on L (ct 1); step across on R (ct 2);
step on L (ct 3); hit R next to L (ct 4); hold (ct 5);
step diag back on R, bending R knee (ct 6); touch L
beside R, straightening R knee (ct 7); hold (ct 8).
- 2 Repeat meas 1.
- 3 Same ftwk as meas 1, but dancers release hands and
clap on ct 1 and beg a full CCW turn in place on the
first 4 cts. Remainder of meas is the same as meas 1.
Rejoin hands at end of meas 3.
- 4 Repeat meas 1.
- 5-6 Repeat meas 3-4.
- II.
- 1-2 Repeat Fig I, meas 1-2
- 3 Same ftwk as meas 1, but dancers release hands and
clap on ct 1 and beg a half turn CCW in place on the
first 4 cts. Remainder of meas is the same as meas 1.
Dancers are now facing out of circle. Rejoin hands
at end of meas 3.
- 4 Facing out, repeat meas 3 with dancers finishing
facing into circle.

Presented by Nena Šokčić

FALJILA SE JAGICA
(Medimurje, Croatia)

Pronunciation: FAH-lyee-lah seh YAH-ghee-tsah

Music: Jugoton LSY 63059 Side B/4 2/4 meter

Formation: Ptrs side by side in circle, facing LOD, in Varsoviene Position.

MeasPattern

- I.
- 1 Both hop on L (ct &); step fwd on R (ct 1); step on L behind R (ct &); step fwd on R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2 twice.
- 7 Stamp on R, taking wt, turning slightly to R (ct 1); hit L beside R, no wt (ct 2).
- 8 Repeat meas 7 with opp ftwk and direction.
- 9 Release hands. W place hands on waist, back of hands touching body. M place hands behind back. Take 2 steps R,L to face each other (cts 1,2).
- 10 Fall on R (bend R knee) (ct 1); step on L slightly fwd of R on straight knee (ct &); repeat for cts 2,&.
- 11-12 Repeat meas 10 twice.
- 13 Step on R in place (ct 1); step on L in place (ct 2).
- II.
- 1-9 Repeat Fig I, meas 1-9.
- 10-12 Repeat Fig I, meas 10-12, except W turn CW in front of M with same ftwk.
- 13 Repeat Fig I. meas 13.

Presented by Nena Shokčić

IGRAJTE NAM MUZIKASI
(Croatia)

Pronunciation: EE-grigh-teh nahm MOO-zhee-kah-shee

Music: Festival Records - Aman 102 4/4 meter

Formation: Circle of dancers, arms around each others' shldrs.

Meas Pattern

VARIATION I (with singing)

1 Step to L side on L (ct 1); close R to L (ct 2);
flex knees twice in place (cts 3,4).
2-4 Repeat meas 1 three times.
5 Lift on R and step onto both with ft apart,
moving L (ct 1); close R to L (ct 2); repeat for
cts 3,4.
6-7 Repeat meas 5 twice.
8 Three stamps in place L,R,L (cts 1,2,3) hold (ct 4).

VARIATION II (no singing)

1 Moving constantly L, fall onto R with bent knee
(ct 1); step on L with straighter knee (ct &);
repeat cts 1,& three more times (2,&,3,&,4,&).
2-7 Repeat meas 1 six times.
8 Stamp 3 times in place R,L,R (cts 1,2,3); hold (ct 4).

Presented by Nena Shokčić

PLES IZ MEDIMURJA - JAPA
(Medimurje, Croatia)

Pronunciation: PLEHS EEZ MEH-djee-moor-yah
 Music: Jugoton LSY 63059 Side B/4 2/4 meter
 Formation: Circle of dancers, facing ctr; hands joined down ("V" pos).

MeasPatternVARIATION I

1-2 Step to L on L (ct 1); lift on L, swinging R slightly across (ct 2). Repeat with opp ftwk and direction for meas 2 (cts 1,2).
 3-4 Step to L on L (ct 1); step on R across L (ct 2). Step to L on L (ct 1); lift on L, swinging R slightly across (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9 Turning to L, take a running step on L (ct 1); continue running step to L on R ft (ct 2).
 NOTE: Free ft kicks up behind.
 10-15 Repeat meas 9 six times.
 16 Jump onto both ft, facing ctr (ct 1); hold (ct 2).
 17-24 Repeat meas 9-16 with opp ftwk and direction.

NOTE: On meas 16 and 24, all dancers yell "Haj" (sounds like English word "high").

VARIATION II

1-2 Step to L on L (ct 1); hit R beside L (ct 2). Repeat with opp ftwk for meas 2.
 3-4 Step to L on L (ct 1); step on R beside L (ct 2). Step to L on L (ct 1); hit R beside L (ct 2) of meas 4.
 5-8 Repeat meas 1-4 with opp ftwk and direction.
 9-24 Repeat Variation I, meas 9-24.

Presented by Nena Shokcic

✓
PODRAVSKI DRMES
 (Podravina, Croatia)

Pronunciation: POH-drahv-skee DUR-mehsh
 Music: Festival Records FR 4106-A (45 rpm) 2/4 meter
 Formation: Cpls in shldr-waist pos. The back of M hands are on ptr waist. Ptrs are fairly far apart. Dance is performed on full foot.

MeasPattern

BASIC - MAN

1 Bounce 3 times on both ft, L in front of R (cts 1,&,2).
 2 Repeat meas 1 with R in front of L (cts 1,&,2).
 3 Repeat meas 1.
 4 Bounce 3 times on both ft, stepping directly side R (cts 1,&,2).
 5 Bounce 3 times on both ft, L directly behind R (cts 1,&,2).
 6 Repeat meas 4.
 7 Repeat meas 5.
 8 Stamp R (cts 1,&,2,&).
 9-10 M turns halfway (in cpl pos) CW with 3 steps beg L (cts 1,&,2). And 3 more beg R (cts 1,&,2).
 11-15 Turn back CCW 1/4 as a cpl with same ftwk as meas 9-10.
 16 Stamp R (ct 1); stamp L bringing ft through slightly (ct 2).

BASIC - WOMAN

1-8 Same as M, but with opp ftwk and direction.
 9-15 Same as M.
 16 Stamp once on R (ct 1); step on L (ct 2).

VARIATION - M AND W

1-14 Same as Basic.
 15 M: Step L (ct 1); hit R (ct &); lift L (ct 2); hit R (ct &).
 16 M: Same as 15 with opp ftwk.
 (15) W: Step L (ct 1); hit R (ct &); lift L (ct 2) hit R (ct &).
 (16) Repeat meas 15, cts 2,& twice.

Presented by Nena Shokčić[✓]

RACA
(Medimurje, Croatia)

Pronunciation: RAH-tсах

Music: Jugoton LSY 63059 Side B/4 2/4 meter

Formation: Circle of dancers, hands joined and down ("V" pos).

MeasPatternVARIATION I

- 1 Step to L on L (ct 1); close R to L and bounce twice on heels (cts 2,&).
 2-3 Repeat meas 1 twice.
 4 Repeat meas 1 with opp ftwk and direction.
 5 Repeat meas 4.
 6 Step fwd onto R heel (ct 1); step on L heel beside R (ct 2).
 7 Step back to place on R (ct 1); step on L beside R (ct 2).
 8 Step to R on R (ct 1); close L to R and bounce twice on heels (cts 2,&).
 9 Repeat meas 8 with opp ftwk and direction.
 10 Stamp fwd on R (no wt) (ct 1); step onto R, lifting L behind (ct 2).
 11 Step back on L (ct 1); step fwd briefly on R (ct &); step back on L (ct 2); stamp side R (ct &).
 12 Step in place on L (ct 1); step on R in front of L (ct &); step in place on L (ct 2); step to side on R (ct &).
 13 Repeat meas 12.
 14 Stamp on L (ct 1); stamp on R (ct 2).

VARIATION II

- 1 Moving L, step on L turning slightly L (ct 1); stamp R beside L, no wt (ct &); lift on L (ct 2); step on R (ct &).
 2 Repeat meas 1.
 3 Step on L (ct 1); stamp R beside L, no wt (ct &); stamp R twice more, turning to face other direction (cts 2,&).
 4 Repeat meas 1 with opp ftwk and direction.
 5 Step in place on R (ct 1); step L in place (ct 2).
 6 Touch R heel fwd (ct 1); step on R (ct 2).
 7 Step back on L (ct 1); touch R heel fwd (ct &); lift on L (ct 2); step on R beside L (ct &).
 8 Step side L (ct 1); close R to L and bounce twice on heels (cts 2,&).
 9 Repeat meas 8 with opp ftwk and direction.
 10-14 Repeat Variation I, meas 10-14.

Presented by Nena Shokčić^{✓✓}

VRLIČKO KOLO
(Velika, Croatia)

Pronunciation: VUR-leech-koh KOH-loh

Music: None required. 6/8 meter

Formation: Various. Will be described in class.

STEPS:

OPENING: Step to L with L (ct 1); step on R in front of L (ct 2); step to L with L (ct 3); join R to L (ct 4); step bkwd on R (ct 5); join L to R (ct 6).

BASIC: With slight preparation jump, land almost simultaneously on both ft, with L landing fractionally ahead of R (ct 1); step fwd on R (ct 2); step fwd on L, throwing R fwd with bent knee (ct 3); hop on L (ct 4); step fwd on R, throwing L fwd with bent knee (ct 5); hop on R (ct 6).

VARIATION I With slight preparation jump, land almost simultaneously on both ft, with L ft landing slightly ahead of R (ct 1); step fwd on R (ct 2); repeat ct 1 (ct 3); step fwd on R (ct &); step fwd on L (ct 4); repeat cts 3,&,4 with opp ftwk (cts 5,&,6).

VARIATION II Repeat Variation I, (ct 1); step fwd on R (ct 2); hop on R (ct 3); repeat cts 1,2,3 (cts 4,5,6).

Presented by Nena Shokčić

ZAGORSKI DRMEŠ
(Zagorje, Croatia)

Pronunciation: ZAH-gor-skee DUR-mesh

Music: LPY-V-695 Lado Side A/5 2/4 meter

Formation: Circle of dancers, hands joined and down ("V" pos).

MeasPattern

- | | |
|------|--|
| 1 | No movement. Dancers stand in place. |
| 2 | Stamp L ft in place (ct 1); hold (ct 2). |
| 3 | Turn slightly L and flex knees twice (cts 1,2). |
| 4 | Repeat meas 3, opp direction. |
| 5 | Step to L on L (ct 1); bring R twd L and bounce twice (cts 2,&). |
| 6 | Repeat meas 5 with opp ftwk and direction. |
| 7-14 | Repeat meas 5-6 four times. |
| 15 | Repeat meas 5. |
| 16 | Step in place on R (ct 1); hold (ct 2). |

NOTE: In the drmeš, dancers move more to the L side than to the R, so that the entire pattern moves constantly L.

Presented by Nena Shokčić

SCOTTISH COUNTRY DANCING

A Few Facts and "Figures" by Marianne Taylor

BASIC STEPS - All done with feet (and knees) turned out, and weight on the balls of the feet.

QUICKTIME (reels, jigs, hornpipes)

1. Skip-change-of-step (for traveling and one-hand turns)
Like an elongated polka step: Hop L, step fwd R, close L to R (L instep closes to R heel), step fwd again R. Repeat with opp ftwk.
Timing: Reel: hop (ct &); step (ct 1); close (ct 2); step (ct 3); pause (ct 4).
Jig: hop (ct 6); step (ct 1); close (ct 3); step (ct 4).
2. Pas-de-bas (or pas-de-basque) (for setting and two-hand turns)
Spring onto R in place, step L (L heel at R instep), step R again in place, pause, with free ft extended low, diag fwd. Repeat with opp ftwk.
Timing: As in skip-change, but omit hop.
3. Slipping step (for circles)
Step side L, close R heel to L heel; repeat in same direction, two to a bar of music. Usually done 4 bars to left, closing on last step, and then repeated to right.

STRATHSPEY TIME

1. Traveling strathspey (traveling and all turns)
With L knee bent, step fwd R (ct 1); close L instep to R heel (ct 2); step fwd again R (ct 3); hop slightly on R, bringing L slowly fwd past R leg (ct 4). Repeat with opp ftwk.
2. Setting step - common schottische (for setting)
Same as traveling step, except: move directly to R or L side, closing behind on ct 2, and lifting free ft low in back of standing (hopping) leg on ct 4.

ARMS/HANDS

Arms are relaxed at sides except when "handing," when they are taken at shldr height. One-hand turns are done with "hand-shake" grip, not thumb grip, and with firm arms!

STYLE NOTES

Carriage is straight, tall; extensions of the leg show straight knees, extended feet and toes. There is a lot of eye contact, and courtesy and helpfulness are essential. Good phrasing - being in the right place at the right time - is more important than personal style. Most of all, this is social dancing - and the people in your set are more important than the dance you're doing! Please be kind!

SCOTTISH COUNTRY DANCING (Contd)NOW FOR THE FIGURES

CAST: This is always a movement up or down the set on the outside: to cast down the dancer turns twd the music first, and to cast up, turns away from the music to beg. In other words, the cast is always done the long way. The dance directions will specify up or down, how far, and for how many bars.

HANDS ACROSS (wheels): Four dancers give R hands in ctr (to diag opp person), as they dance 4 traveling steps CW, turning in on the 4th step; they give L hands across to return CCW, releasing hands to dance into place. Variations in timing and direction often occur, according to directions for specific dance.

HELLO-GOODBYE SETTING: Dancing cpl face first corners (R diag opp). 1-2 Set to first corner, pulling back by R on second step to face ptr across the dance; 3-4 Set to ptr, coming in to ctr on second step to end back to back, facing second corner (L diag opp); 5-6 Set to second corner, pulling back R as before on second step to face ptr up and down the dance (M above, W below); and according to directions for specific dance (they differ!).

LADIES' CHAIN (each M beg with a W on his R): Two W pass by R hands (2 bars), while M move R, beginning to describe a small CCW circle; each M turns W coming twd him by L hands 1/2 turn (2 bars); on bars 5-8 repeat to orig places, M continuing the CCW circles in place.

PETRONELLA TURN: A 3/4 turn to the R, moving in a diag as if going around a baseball diamond. Each turn is usually followed by a setting step in place. Two of these turns will effect a change of places with the person opposite.

POUSSETTE (quicktime): A figure of progression. Two cpls in ctr, facing ptrs, both hands held, elbows bent. With 8 pas-de-bas steps they change places with the other cpl, moving CCW around a small square, in this manner: 1. Away from ctr; 2. 1/4 turn CW; 3. Up or down the set; 4. 1/4 turn CW; 5. Into the ctr; 6. 1/2 turn CW (to own side); 7,8 Releasing hands, fall back to own side of the dance.

REELS FOR THREE: On the sides or across the dance, a figure of 8 for three people simultaneously, in 6 or 8 bars. The dancing cpl usually beg by giving L shldr to first corner, or R shldr to second cpl. The dance directions will specify!

REELS FOR FOUR: On the sides, across or diag across the dance, 4 in line. Ctr dancers face the end, and beg giving R shldrs on the ends, L shldrs in the middle. Usually 8 bars, or 4 for a half reel.

RIGHTS AND LEFTS: In 8 bars, each dancer moves around the square formed by two cpls, giving R hand to opp, L to neighbor, R again to opp and L to neighbor. Each passing usually takes two traveling steps, and the last passing requires a "long turn" (continue facing the last person passed until back in orig place). HALF RIGHTS AND LEFTS means to pass only two people, with the long turn on the second passing (4 bars).

BOSTON HOSPITALITY
(Scotland)

A Scottish Country Dance published in "A Yankee Sampler" by Boston RSCDS. A 32 bar jig which is a mixer.

Music: "Boston Hospitality" 6/8 meter

Formation: Couple facing couple in a circle around the room.

<u>Bars</u>	<u>Pattern</u>
1-8	Right hands across, and back with the left.
9-16	Rights and Lefts: Beg by giving R hand to opp person.
17-20	Ladies half-chain (W change places by R, turn opp M by the L).
21-22	Facing the one just turned, set (2 pas-de-bas steps).
23-24	Turn once (CW) with 2 pas-de-bas, two hands joined, and open to face former ptr, retaining hands for a moment.
25-28	All dance back-to-back around former ptr, with 4 skip-change steps.
29-30	Taking nearer hands, set to opp person, with 2 pas-de-bas steps.
31-32	Releasing hands, pass through opp cpl, R shldr to opp, to end facing a new cpl.

Repeat from the beginning with a new cpl.

Presented by Marianne Taylor

THE DUNDEE WHALER
(Scotland)

A Scottish Country Dance published in Book 1, Ormskirk Scottish Dances by Roy Clowes. It is a 32 bar Strathspey for four couples.

Music: Boston Hospitality "Ms. Gillian McMullen of Cambridge"
Scottish Country Dance Favorites GES 1055 4/4 meter

Formation: 4 couples longways set.

<u>Bars</u>	<u>Pattern</u>
1-8	Cpls 2 and 4 dance 1/2 "petronella" figure, to change places with ptr.
9-16	Cpl 1 and 2 - and 3 and 4 - dance the ladies chain, over and back.
17-24	Cpls 1 and 3 dance the 1/2 "petronella" figure, to change places with ptr.
25-26	First W and 2nd M change places giving <u>L</u> hands.
27-28	Continuing diag, 1st W change with 3rd W; 1st M with 2nd W - giving R hands.
29-30	Continuing diag, 1st W change with 4th M, 1st M with 2nd W - giving L hands.
31-32	First M and 4th W make the final diag change, giving R hands.

Note: On these diagonal changes, a "long" turn (facing the other person while moving into the new place) is most pleasing.

Repeat dance three times to finish.

Presented by Marianne Taylor

FIRESIDE REEL
(Scotland)

A Scottish Country Dance published in "The Eighteenth Century Book" by Jack McConachie. It is a 32 bar Reel for three couples.

Music: Cabbage 417 "Fireside Reel"- Gie Us Tullochgorum
2/4 meter

Formation: 4 couple longways set

<u>Bars</u>	<u>Pattern</u>
1-2	First man cast off below 2nd M (turning to his left).
3-4	He turns 2nd W by R hand to end in her place; she is still in the ctr of the set, as he leads her twd 1st W place.
5-6	First W casts off below 1st M* (turning to her right) as 2nd W dances into first place.
7-8	First W turns 2nd M by L hand; he ends in first M place and she ends in ctr, 2nd place, facing down.
9-12	First cpl, taking nearer hands, dance down through 3rd cpl, separate and dance up to 2nd place (still "improper").
13-16	Second and 1st cpls half-rights and lefts, and end with a "long turn" facing diag in.
17-18	All set - 2 pas-de-bas - and
19-20	All four travel with petronella turn one place to the R with 2 pas-de-bas steps.
21-24	Repeat bars 17-20, ending in diag opp pos on bar 17. First M faces up twd 2nd W, and 1st W down twd 3rd M.
25-30	Six-bar reels of three, starting R shldr to person faced on bar 24.
31-32	First cpl, giving R hands, cross to own side, 2nd place. Repeat, having passed one couple. After the second round, active couple step to the bottom of the set.

*This differs slightly from the original directions, but has become "the way it's done" almost everywhere.

Presented by Marianne Taylor

THE GAY GORDONS
(Scotland/England)

A Scottish/English "Old Time" couple dance.

Music: Boston Hospitality "Gay Gordons" 2/4 meter

Formation: Couples facing CCW around the room in "Varsovienne" position: Right hands joined behind woman's right shoulder, left hands joined in front of man's chest.

BarsPattern

- 1-2 Four steps fwd in LOD, both beg L, both turning 1/2 right (CW) on 4th ct, M still nearest ctr.
- 3-4 Continuing in LOD, both back up four steps.
- 5-8 Repeat bars 1-4 in RLOD (CW), same ftwk. The turn is 1/2 L (CCW). End in orig place. On the 8th ct the W touches R, instead of stepping, freeing the R ft.
- 9-12 Releasing L hands and raising R hands over W head, both progress in LOD with 4 pas-de-bas steps. W beg R and turn twice CW under joined hands. End facing ptr, M back to ctr.
- 13-16 In ballroom pos, cpl turns twice CW with 4 polka steps, progressing in LOD. On last bar, W again changes ft and makes an extra 1/4 turn CW to face fwd in varsovienne pos.

Repeat dance from the beginning.

Presented by Marianne Taylor

MERRY ODDFELLOWS
(Scotland)

A Scottish Country Dance published in 101 Scottish Country Dances (RSCDS). A 32 bar Jig for two couples.

Music: Any good jig. Cabbage 417 "Gie Us Tullochgorum"
6/8 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-4	Cpl 1 and 2, taking nearer hands on the sides, advance 2 skip-change steps and retire 2 skip-change steps (beg R).
5-8	Half rights and lefts (R hand to ptr, L to neighbor) to end in diag opp place (with long turn).
9-12	First W and 2nd M turn by the R hand 1 1/2 times to orig place.
13-16	First M and 2nd W do the same.
17-24	First cpl, R hand joined, dance down the ctr with 4 skip-change steps, turning in on the 4th step, and return to place, ending in the ctr, two hands joined, facing each other. Second cpl come to ctr to join in the same way.
25-32	First and 2nd cpls pousette to change places.
	Repeat, having passed one couple. New couple starts every two rounds.

Presented by Marianne Taylor

PINEWOODS REEL
(Scotland)

A Scottish Country Dance published in A Yankee Sampler by Boston RSCDS. A 32 bar Reel for three couples.

Music: Boston Hospitality "Pinewoods Reel"
Cabbage 417 "Gie Us Tullochgorum"

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-8	Cpls 1 and 3 dance a simultaneous Figure of 8 around the standing cpl 2: 1st cpl beg by casting off, while 3s cross up between 2s. On bars 7-8, 2nd cpl step up to 1st place, and 1st cpl end back-to-back in ctr, facing own side.
9-10	Taking hands in "double-triangle" pos, all set.
11-12	Corner dancers move with "petronella" turn into next place to R, while 1st cpl turn 1/2 R to face opp sides, still back-to-back.
13-16	Repeat bars 9-12, corners moving on another place while 1st cpl turns 1/2 R again, to end facing 1st corners <u>in person</u> .
17-20	Beg with R shldr to 1st corner person, 1/2 reel-for-four with 1st corners; corners end in own corner places while 1st cpl pass R shldrs in ctr to face 2nd corners <u>in person</u> .
21-24	Repeat bars 17-20 with 2nd corners; 1st corners finish by passing L shldrs, to face 1st corners across the dance.
25-30	Six-bar reels-for-three across the dance, 1st cpl giving L shldr to 1st corners to beg (M with 3rd cpl, W with 2nd cpl).
31-32	First cpl turn by R hands, to end facing out in 2nd place, ready to beg again.

Repeat, having passed one couple.

Note: On second round, on bars 31-32 1st cpl dance down the ctr to 4th place, nearer hands joined, while 4th cpl finish by casting up one place; they will begin the Figure of 8 from 3rd place.

Presented by Marianne Taylor

REEL OF THE BLACKCOCKS
(Scotland)

A Scottish folk dance from the Western Isles, learned from James MacDonald Reid.

Music: Cabbage 419C "Dances Frae the North"

Formation: Two-couple sets, anywhere on the floor. M on L, W on R, facing the other couple.

BarsPattern

- 1-4 Two M kneel, clapping (8 times), as W step in place ("reel step": step behind R (ct 1); hop on R, bringing L up and behind R leg (ct 2); repeat with opp ftwk (cts 3,4). Hands are held high, fingers snapping. Total of 8 reel steps, 2 to a bar.
- 5-8 Repeat with W kneeling, M stepping.
- 9-10 Hands high, and leading with R shldrs, all change places with opp, passing back-to-back with 2 Highland Traveling Steps (like a "skip-change-of-step", but with the leading ft high and kicking inward on the up-beat).
- 11-12 Facing opp person, all step in place (4 "reel steps").
- 13-16 Repeat bars 9-12 to places again.
- 17-20 As in bars 9-10, all change with opp, and then change back to place (no stepping).
- 21-24 Repeat bars 17-20.
- 25-32 All circle, left only, hands joined shldr high, with 16 slipping steps, as many times around as you like!
- Repeat from the beginning.

Presented by Marianne Taylor

THIS IS NO' MY AIN HOOSE
(Scotland)

A Scottish Country Dance published in Book 15, RSCDS. A 32-bar Strathspey for three couples.

Music: Cabbage 417 Gie Us Tullochgorum "This is no' my
ain hoose" 4/4 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-4	Cpls 1 and 2 dance R hands across once around. On bar 4, 1st cpl casts off into 2nd place, 2nd cpl dancing up into 1st place, nearer hands joined.
5-8	Cpls 1 and 3 repeat bars 1-4 with L hands across, 1st cpl ending in 3rd place.
9-10	First cpl set to each other (2 strathspey setting steps).
11-14	Taking nearer hands, they dance up the ctr and cast off around 2nd cpl to end in 2nd place. Third cpl step down, bars 11-12.
15-16	First cpl turn by R hands to end facing 1st corners.
17-22	First cpl dance around 1st corners by R shldrs, pass each other L shldrs in ctr, and dance around 2nd corners by R shldrs.
23-24	First cpl turn each other by <u>L</u> hands in ctr, end back-to-back in ctr, facing 1st corners.
25-30	First cpl set to 1st corners, ptr and 2nd corners (hello-goodbye setting), and
31-32	Turn to place, giving R hands.
	Repeat, having passed one couple. After the second round, active couple step to the bottom of the set.

Presented by Marianne Taylor

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. Debka Jump: Either a jump, or a spring from both ft to one ft, twisting hips at the same time. Several Debka Jumps in a row alternate the direction of the twist.
3. Mayim Step: A 4 step Grapevine - beginning with R ft crossing over L, L to L side, R behind L, L to L side. May also beg L.
4. 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.
5. Yemenite 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.
6. Yemenite R: Same as Yemenite L but with opp ftwk and direction.
7. Yemenite Step with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of a hold.
8. 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).
9. 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 &). Usually repeated with opp ftwk for cts 3,&4.

ADEN
(Israel)

Pronunciation: AH-den

Choreographer: Bentzi Tiram

Record: Hed-Arzi 14881 or Tiram Tape 1986 3/4 meter

Formation: Couples in a circle, side by side, facing LOD.
L hands joined. M R hand on W L shldr.

Note: Both use same ftwk. Each meas of 3/4 meter is described in 2 counts. In the middle of the second time through the dance, the meter becomes 4/4.

Counts

Pattern

PART A

1-2 Stamp R fwd and hold.
3-4 Stamp L, no wt, beside R, rising on ball of R ft.
5-8 Yemenite bkwd with L.
9-12 Slow two-step fwd with R.
13-16 Yemenite bkwd with L.
17-32 Repeat cts 1-16.

PART B (L hands joined)

1-4 Step-bend with R while turning 1/4 CW, close with L beside R while snapping fingers.
5-8 Repeat cts 1-4, reversing ftwk and direction.
9-12 Slow two-step with R diag L (M: LOD, W: RLOD).
13-16 Slow two-step with L while changing places CCW.
17-32 Repeat cts 1-16 (end in orig place).

PART C (Facing each other, L hands joined)

1-2 While closing R beside L, 2 bounces in place.
3-4 Debka step R fwd.
5-6 Step fwd with L; close R beside L.
7-8 Hop on L and stamp R twd ptr while body bends over.
9-10 Step R fwd while straightening body and bounce on R.
11-12 Cross L over R, bounce on L.
13-14 Step R bkwd, bounce on R.
15-16 Close L beside R and bounce.
17-18 Step R fwd while turning 1/4 CCW.
19-20 Step L in place while turning 1/4 CCW.
21-24 Repeat cts 17-20.
25-28 Yemenite R.
29 Stamp L, no wt.
30 Hop on R while turning 1/4 - M: CCW, W: CW.
31-32 Step L to L, close R beside L, no wt.

Presented by Bentzi Tiram

ASHLAYOT
(Israel)

Pronunciation:

Translation: Illusions

Choreographer: Se'adia Amishai

Music: :

4/4 meter

Formation: Line dance or circle. Hands joined in "W" hold.

Cts :PatternPart A

- 1-8 Two Yemenite steps R, L.
 9-12 Yemenite step with R while turning a full turn CCW
 pivoting on R, and hold.
 13-16 Yemenite step with L.
 17-32 Repeat cts 1-16.

Part B

- 1-2 Stamp R while crossing over L, hold.
 3-4 2 hops on R while moving diag bkwd to L.
 5-8 Yemenite step with L.
 9-32 Repeat cts 1-8 three more times.

Presented by Bentzi Tiram

BEIT AVI
(Israel)

Pronunciation

Translation: My Father's Home.

Choreographer: Bentzi Tiram

Music: Tel-Aviv Express #1 Side A/4 4/4 meter
Special Tiram Tape 1987

Formation: Open circle; simple hold ("V" pos).

Style: All steps in this dance will be made in small and delicate movements.

CtsPatternPART A

1-4 Bkwd Yemenite with R, brush L.
5-6 Cross L over R, step R to R.
7-8 Cross L over R and hold.
9-10 Cross R behind L, step L to L.
11-12 Cross R over L, step L to L.
13-14 Repeat cts 9-10.
15-16 Cross R over L and hold.
17-32 Repeat cts 1-16 with opp ftwk and direction.

PART B

1-2 Step-bend R to R while turning 1/4 CW and place R hand on L shldr of dancer in front.
3-4 Step L to L, close R beside L.
5-8 Repeat cts 1-4 with opp ftwk and direction.
9-12 Dassa-step (slow sway fwd on R, slow sway bkwd on L).
13-15 3 steps fwd R,L,R.
16 Raise L while turning 1/2 CW, a pivotal turn.
17-32 Repeat cts 1-16 with opp ftwk and directions.

Note: On cts 17-32 R hand on L shldr of dancer in front. On the last ct, turn 1/4 CW (face ctr).

PART C

1-4 2 two-steps R, L twd ctr while both hands move to R then to L.
5-6 2 sways R,L.
7-8 Cross R over L and turn 1/2 turn CW, a pivotal turn.
9-12 Slow two-step L twd outside of circle and hold.
13-14 Step sdwd R to R while both hands swing R.
15-16 Close L beside R while snapping with R fingers.
17-32 Repeat cts 1-16, but move twd outside of circle to begin. End facing ctr.

Presented by Bentzi Tiram

BIMDINAT HAGAMADIM
(Israel)

Pronunciation: BEEM-dee-NAHT hah-gah-mah-DEEM

Translation: In the Land of the Dwarfs

Choreographer: Bentzi Tiram

Record: Israeli Folk Dances Tiram Tape 1986 4/4 meter

Formation: Couples in a circle.

Counts

Pattern

PART A

1-4 Three steps fwd in LOD, R,L,R, kick with L.
 5-8 Three steps bkwd (moving RLOD) L,R,L, kick with R.
 9-12 Three steps while turning alone CW, clap hands.
 13-16 Repeat cts 9-12, reversing ftwk and direction.
 End facing LOD with hands crossed.
 17-20 Heel toe with R twice.
 21-24 Gallop 4 times with R to R.
 25-32 Repeat cts 17-24, reversing ftwk and direction.

PART B (Facing partner)

1-2 Clap your own hands, clap R hand with ptr.
 3-4 Clap your own hands, clap L hand with ptr.
 5-6 Clap your own hands, clap both hands with ptr.
 7-8 Clap both hands on your flanks
 9-16 Hook R elbows and skip 8 steps while turning CW a
 full turn.
 17-32 Repeat cts 1-16.

Presented by Bentzi Tiram

BO ELAY
(Israel)

Pronunciation: Translation: Come to me.

Choreographer: Bentzi Tiram

Record: Tiram Tape - 1986 4/4 meter

Formation: Cpls in closed pos: M face LOD, W RLOD.
Steps described for M, W use opp ftwk.

CtsPatternPART A

1-4 3 steps fwd in LOD, L,R,L and hold (W bkwd in LOD).
5-6 Step bkwd with R while bending R knee and hold (W fwd).
7-10 Yemenite step with L and hold.
11-14 Yemenite step with R and hold.
15-16 2 sways L,R moving diag away from ctr in LOD, L hips near to each other.
17-20 3 steps fwd L,R,L diag in LOD (W fwd) and hold.
21-24 Repeat cts 17-20 with opp ftwk.
25-26 2 sways L,R.
27-28 Cross L in front of R and turn CW full turn while pivoting on L; end facing each other.
29-32 Back Yemenite with R and hold.
33-64 Repeat cts 1-32.

PART B

1-2 Step bkwd with L (RLOD) while bending L knee and hold. W fwd with R.
3-4 2 steps R,L fwd while W turns CCW 1/2 to end in a wrap-around pos.
5-6 Step R fwd in LOD and hold.
7-10 Slow two-step fwd with L and hold.
11-12 Step R bkwd (RLOD) and slide L toe bkwd (W slide R toe).
13-16 3 steps L,R,L while turning 3/4 CCW (W CW) to face each other and hold.
17-20 Back Yemenite with R (W with L).
21-28 Two-step fwd with L and hold; two-step with R while approaching ptr and turning together CW in a "Banjo" hold.
29-30 M: 2 steps in place L,R while holding W R hand with L and facing LOD.
W: 2 steps turning CW one full turn under joined hands.
31-32 M close L beside R and hold; W close R beside L and hold.
33-64 Repeat cts 1-32.

Presented by Bentzi Tiram

DEBKA UD
(Israel)

Pronunciation: Translation: Debka of the Ud
(Oriental musical instrument with strings)

Choreographer: Bentzi Tiram

Music: Let's Dance Israeli Folk Dances Vol 4
Special Tiram Tape 1987 4/4 meter

Formation: Open circle, L hand bent behind on back, hands joined.

<u>Cts</u>	<u>Pattern</u>
	<u>PART A</u>
	<u>Section 1: Facing LOD</u>
1-2	Debka step with R (move R heel fwd and lightly leap onto R).
3-4	Stamp L fwd and hold.
5-8	Back Yemenite step L.
9-16	Repeat cts 1-8.
	<u>Section 2: Facing ctr diag to R</u>
1-2	Stamp R sdwd in LOD and hold.
3-4	Cross L in front of R, hop on L.
5-6	Step R sdwd to R, cross L in front of R.
7-8	Stamp R twice next to L.
9-16	Repeat cts 1-8.
	Repeat PART A, Sections 1 and 2.
	<u>PART B</u>
	<u>Facing ctr with arms held on neighbor's shldr.</u>
1-2	Step R sdwd to R, hold.
3-4	Cross L behind R, hold.
5-6	2 steps fwd R,L twd ctr.
7-8	Fast Yemenite step R.
9-10	Stamp L twd ctr and hold.
11-12	Step L bkwd, hop on L.
13-14	2 steps bkwd R,L.
15-16	Stamp R in front of L and hold.
	Repeat PART B, cts 1-16

Presented by Bentzi Tiram

EMEK SHELI
(Israel)

A couple dance choreographed by Bentzi Tiram.

Pronunciation: Translation: My Valley

Music: T-Ram 1002 Side A/3. 3/4 meter

Formation: Partners side by side, facing LOD. Inside hands joined in a simple hold("V" pos).

Steps described for M, W does opposite.

MeasPatternPART A

- 1-2 Two Waltz steps fwd L,R.
 3-4 Release hands. Two Waltz steps L,R while turning 1 full turn CW.
 5-6 M R hand on W R waist. W L hand on M R shldr: Step L,R,hop. Step L,R,hop.
 7 Ptrs face to face, holding each other's hands.
 8 Step L sdwd to L (cts 1-2); close R beside L (ct 3).
 9-16 Repeat meas 1-8 with opp ftwk and direction.
 17-20 In closed pos make 2 full turns in 4 Waltz steps.
 21-40 Repeat meas 1-20.

PART B

- Ptrs face to face, holding each other's hands.
Men: (Women's instructions below)
 1 One Waltz step in place with L while L hand is wrapped around ptr waist.
 2 Stamp R in place and hold.
 3-4 Repeat meas 1-2 with opp ftwk and direction.
 5-6 Repeat Part A, meas 3-4.
 7-8 Repeat Part A, meas 7-8. On last ct, close with R.
 9-16 In closed pos turn in 8 Waltz steps. On last 2 meas the W turns once under the M L hand.
 17-32 Repeat meas 1-16.
Women:
 1-2 Waltz step with R while turning 1/2 CCW under the joined M L, W R hands. W end in wrapped pos (M R arm around W waist).
 3-4 Repeat meas 1-2 with opp ftwk and direction.

Presented by Bentzi Tiram

KESHENAVO
(Israel)

Pronunciation:

Translation: When we shall come

Choreographer: Avi Peretz

Music: Special Tiram Tape 1987

4/4 meter

Formation: Circle with simple hold ("V" pos). Face ctr.

CtsPatternPART ASection 1: Face center

- 1-2 Vigorous landing on R to R with a wide step and bent knee, hold.
3-4 Cross L behind R, hold.
5-6 Leap lightly fwd on R while facing in LOD, step fwd on L.
7-8 Close R next to L while standing on both with bent knees and twist twd L and back.
9-16 Repeat cts 1-8.

Section 2: Face ctr with arms on shldrs

- 1-2 Two sways R,L.
3-4 Cross R in front of L, step L to L (RLOD).
5-6 Cross R in front of L and raise L while turning 1/4 CW - a pivotal turn.
7-8 Cross L in front of R, step R to R (LOD).
9-10 Cross L in front of R, hold.
11-12 Step R,L while turning CW one full turn.
13-14 Step R to R, cross L over R.
15-16 Close R next to L, no wt, hold.

Repeat PART A, Sections 1 and 2.

PART BSection 1

- 1-2 Move R heel twd ctr and lightly leap onto R.
3-4 Step L twd ctr, hold.
5-8 Step R,L,R turning once CW, hold.
9-10 Step fwd L with bent knee, step R in place.
11-12 Step bkwd L with bent knee, step R in place.
13-14 Vigorous step fwd twd ctr L while clapping hands, hold.

Section 2

- 1-2 Step bkwd on R away from ctr with bent knee, step bkwd L.
3-4 Cross R in front of L with bent knee, step L in place.
5-8 Repeat cts 1-4.
9-12 Step R,L,R turning once CW, hold.
13-16 Step L,R,L turning once CCW, hold.
17-18 Two sways R,L.

Repeat PART B, Sections 1 and 2. On repeating cts 17-18 of Section 2, make vigorous close with R to L, no wt and hold.

Note: In this description there appear 14 cts in Part B, Section 1 and 18 cts in Section 2. This makes the various steps more comprehensible. But the total in Part B is 32 cts.

Presented by Bentzi Tiram

FOLK DANCE CAMP - 1987

LO NUTKAH HASHALSHELET
(Israel)

Pronunciation: LOH noot-KAH hah-shahl-SHEH-let
 Translation: The chain was never broken
 Choreographer: Bentzi Tiram

Record: T-Ram 1001 Side A/7 4/4 meter

Formation: Circle with simple hold ("V" pos).

CountsPatternPART A

1-8 Two Mayim steps (with R over L).
 9-10 Two steps fwd R,L.
 11-12 Step R fwd and hop on R while turning 1/2 CW.
 13-16 Repeat cts 9-12 with opp ftwk and direction.
 17-30 Repeat cts 1-14.
 31-32 Step-hop fwd (LOD).

PART B (Face LOD)

1-4 Two two-steps R,L in place.
 5-6 Two steps fwd R,L.
 7-8 Step-hop R in place.
 9-16 Repeat cts 1-8 reversing ftwk.
 17-20 Repeat cts 1-4 while facing ctr.
 21-24 Repeat cts 5-8 twd ctr.
 25-28 Two two-steps L,R in place.
 29-30 Two steps bkwd L,R.
 31-32 Step-hop L in place and place hands on neighbor's shldr.

PART C

1-2 Stamp R to R, step L behind R.
 3-8 Repeat cts 1-2 three more times.
 9-10 Sdwd two-step, R crosses over L.
 11-12 Leap with L to L and stamp R beside L.
 13-16 Repeat cts 9-12
 17-18 Step R fwd as arms raise, close L beside R while turning 1/4 CW.
 19-24 Repeat cts 17-18 three more times.
 15-48 Repeat cts 1-24 and face LOD.

PART D

1-32 Repeat Part B.

Presented by Bentzi Tiram

YAM USHKIAH
(Israel)

Pronunciation: YAHM oosh-kee-AH Translation: Sea and Sunset

Choreographer: E. Gamliel

Record: T-Ram 1002 Side B/3 4/4 meter

Formation: Couples in a circle, facing LOD, in a social dance pos.
Steps described for M, W does opposite.

CountsPatternPART A

1-2 Step L fwd and hold.
3-4 Step R fwd and hold.
5-6 Step L fwd while rising on L ft, stretching L hand
diag up.
7-8 Step R in place, while lifting L.
9-16 Repeat cts 1-8.
Cpls turn 1/2: M CW; W CCW, while raising R hand
high (W L hand).
17-18 Step L fwd (RLOD) and hold.
19-20 Step R fwd and hold.
21-22 Brush L from front to behind while turning 1/4 CCW.
R used as pivot.
23-24 Step L bkwd and hold, both hands in simple hold ("V").
25-30 One turn in 3 buzz steps, M with R, W with L.
31-32 Close R beside L and hold.
33-64 Repeat cts 1-32.

PART B (in a simple hold)

1-2 Step L in LOD and hold.
3-4 Step R in LOD and hold.
5-6 Two sways - L,R.
7-8 Slight jump with L in place, step R fwd.
9-12 Repeat cts 1-4. On ct 12 turn 1/2 CW (facing ptr).
13-14 Two sways - L,R.
15-16 Slight jump with L in place and cross R over L.
17-24 Repeat cts 1-8 (facing LOD).

Presented by Bentzi Tiram

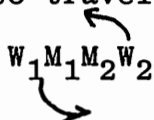
LA CROUZADE
(France)

This bourrée from Auvergne has many names and variants in the Massif Central. This version was learned by Marilyn Wathen in France, Summer 1986.

Pronunciation:

Cassette: "La Crouzade," cassette tape Le Soleil: Bal Folk en Californie. 3/8 meter

Formation: 2 couples, W on M R, M R hand holding W L, arms bent. M has L hand on hip. Couples form a straight line with M side by side in the line, L elbow to L elbow. W are on the outside (exterior) of the line. Each couple faces ready to travel CCW.



Steps and Styling:

Very flat and smooth. Knees slightly bent throughout. Traditionally dancers may begin with either R or L ft. However, for teaching purposes, all steps will be described beg with the L ft.

1. Pas de Bourrée (traveling fwd)

Step fwd on L ft (ct 1); step on R beside L, or slightly fwd of L (ct 2); step on L slightly fwd (ct 3). Step alternates. This step can also be done in place.

2. Man's Stamping Pattern (2 meas)

Stamp on L in place (cts 1-2); hop on L (ct 3); stamp on R, kicking L fwd from knee (ct 1); hold (cts 2-3).

3. Man's Lateral Pas de Bourrée to Left (4 meas)

Meas 1: Facing ctr and traveling to L, step on L ft to L (ct 1); close R ft to L (ct 2); step slightly sdwd to L on L ft (ct 3). Ct 1 is a bigger step to L than ct 3.

Meas 2: Still facing ctr and traveling to L, cross R ft in front of L (ct 1); step on L ft (ct 2); close R to L or step on R slightly in front of L (ct 3).

Meas 3-4: Man's Stamping Pattern

4. Woman's Lateral Pas de Bourrée to Left (4 meas)

Meas 1-2: Same as Man's Lateral Pas de Bourrée to Left.

Meas 3: Repeat meas 1, taking slightly smaller steps and traveling less.

Meas 4: Step on R in place (ct 1); step on L beside R (ct 2); step on R in place (ct 3).

5. Man's Lateral Pas de Bourrée to Right (4 meas)

Meas 1: Facing ctr and traveling to R, step on L ft crossing in front of R (ct 1); step on R ft to R (ct 2); step on L ft beside R or slightly in front of R (ct 3).

Meas 2: Step on R ft to R (ct 1); step on L ft beside R or slightly in front of R (ct 2); step on R ft slightly to R (ct 3).

Meas 3-4: Man's Stamping Pattern.

LA CROUZADE (Cont'd)

6. Woman's Lateral Pas de Bourrée to Right (4 meas)
Meas 1-2: Same as Man's Lateral Pas de Bourrée to Right.
Meas 3: Repeat meas 1, taking slightly smaller steps and traveling less.
Meas 4: Step on R in place (ct 1); step on L beside R (ct 2); step on R in place (ct 3).

MeasPattern

3 meas

INTRODUCTION.

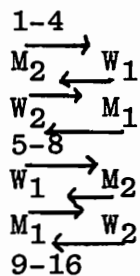
PART A - Pas de Bourrée

2 cpls side by side in a line as described in "Formation."

- 1-6 Cpls dance 6 Pas de Bourrée traveling fwd (CCW), beg with L ft.
 7-8 M do Man's Stamping Pattern while W dance Pas de Bourrée in place. It is customary for ptrs to look at each other during these meas.
 9-14 Repeat meas 1-6.
 15-16 M turn ptr CCW under his R arm and place her in front of him. Ptrs are now face to face in a quadrette.

M₂ W₁W₂ M₁PART B - Va et Vient (Quadrette Formation)Arms: Arms up and slightly fwd, elbows slightly bent and palms fwd.

- 1-4 M: Facing ctr, dance Lateral Pas de Bourrée to L, dancing outside the quadrette
 W: Facing ctr, dance Lateral Pas de Bourrée to R, passing each other face to face in ctr of quadrette.
 5-8 Repeat meas 1-4 with W dancing Lateral Pas de Bourrée to L outside the quadrette and M dancing Lateral Pas de Bourrée to R, passing each other face to face in ctr of quadrette.
 9-16 Repeat meas 1-8.

PART C - Chaîne Anglaise (Quadrette Formation)

Dancers are in quadrette formation, ptrs facing each other.

- 1 Give R hand to ptr traveling fwd with 1 Pas de Bourrée step beg with L ft, pass ptr R shldr.
 2 Give L hand to opp M/W, traveling fwd with 1 Pas de Bourrée step beg with R ft; pass L shldr.
 3-4 Give R hand to own ptr, traveling fwd with 2 Pas de Bourrée steps beg with L ft; pass ptr R shldr. Ptrs can look at and acknowledge each other during these meas.
 5-6 Give L hand to opp M/W, traveling fwd with 2 Pas de Bourrée steps beg L ft; pass L shldr.

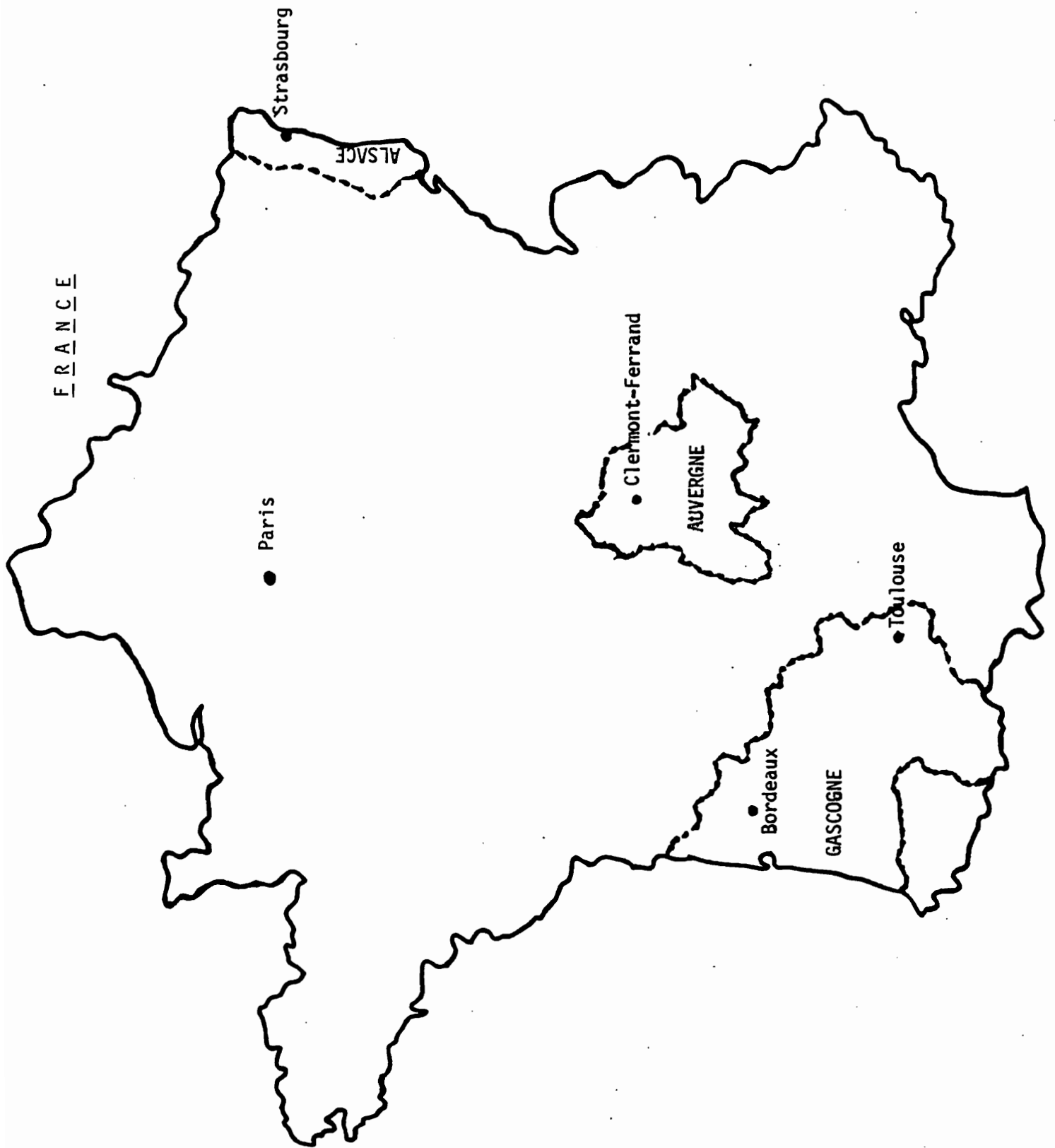
LA CROUZADE (Cont'd)

- 7-8 Give R hand to own ptr; W dance 2 Pas de Bourrée steps in place, beg L ft. M do Man's Stamping Pattern in place. Ptrs can look at and acknowledge each other.
- 9-10 Continue with Chaîne Anglaise, repeating meas 5-6.
- 11-12 Repeat meas 3-4.
- 13-14 Repeat meas 9-10.
- 15-16 Ptrs dance 2 Pas de Bourrée steps beg L ft while they get into position to begin dance from the beginning (Part A), ptrs side by side, W on M R, M R hand holding ptrs L hand.

Note: Throughout the Chaîne Anglaise the W are traveling CW and the M are traveling CCW.

Repeat dance from the beginning.

Presented by Marilyn Wathen



LA MONTAGNARDE
(France)

A bourrée from Auvergne in "cortège" formation. The dance can be done indefinitely with any number of couples. Learned by Marilyn Wathen in France, summer 1986.

Pronunciation:

Cassette: "La Montagnarde," Cassette tape On Y Va. 3/8 meter

Formation: Cpls in "cortège" formation (one behind the other in a long column) W on M L, R hands joined behind the M back, L hands joined behind the W back. Cpls are spaced about 3-4 ft apart and should maintain this distance throughout the dance.

Steps and Styling:

Very flat and smooth, knees slightly bent throughout. The dance can be done an indefinite number of times with any number of cpls. It is less effective with too few cpls as the feeling of a long cortège or column of dancers is lost.

Traditionally, dancers may beg with either R or L ft. However, for teaching purposes, all steps will be described starting with the L ft.

1. Pas de Bourrée (traveling fwd)

Step fwd on L ft (ct 1); step on R ft beside L or slightly fwd o L (ct 2); step on L ft slightly fwd (ct 3). Step alternates. May also be done turning in place or marking time in place.

2. Man's Stamping Pattern (2 meas)

Meas 1: Stamp on L in place (cts 1-2); hop on L (ct 3).
Meas 2: Stamp on R, kicking L fwd from knee (ct 1); hold (cts 2-3).

3. Man's Lateral Pas de Bourrée to Right (4 meas)

Meas 1: Facing "down the set" and traveling to R, step on L ft crossing in front of R (ct 1); step on R to R (ct 2); step on L ft beside R or slightly in front of R (ct 3).

Meas 2: Step on R ft to R (ct 1); step on L ft beside R or slightly in front of R (ct 2); step on R ft slightly to R (ct 3).

Meas 3-4: Man's Stamping Pattern.

4. Woman's Lateral Pas de Bourrée to Right (4 meas)

Meas 1-2: Facing "up the set" and traveling to R, dance meas 1-2 of M Lateral Pas de Bourree to R.

Meas 3-4: W turns 1 full turn CW with 2 Pas de Bourrée steps beg L ft. W end facing "up the set."

LA MONTAGNARDE (Cont'd)5. Man's Lateral Pas de Bourrée to Left (4 meas)

Meas 1: Facing "down the set" and traveling to L, step on L ft to L (ct 1); close R ft to L (ct 2); step slightly sdwd to L on L ft (ct 3).

Meas 2: Cross R ft in front of L (ct 1); step on L ft (ct 2); close R to L, or step R slightly in front of L (ct 3).

Meas 3-4: Man's Stamping Pattern.

6. Woman's Lateral Pas de Bourrée to Left (4 meas)

Meas 1-2: Facing "up the set" and traveling to L, dance meas 1-2 of Man's Lateral Pas de Bourree to Left.

Meas 3-4: W turns 1 full turn CCW with 2 Pas de Bourrée steps beg with L ft. W ends facing "up the set."

Arms: Both M and W have arms up and slightly fwd, elbows slightly bent and palms fwd during Lateral Pas de Bourrée steps.

MeasPattern

INTRODUCTION: Improvisation on cabrette (bagpipe) plus 3 meas.

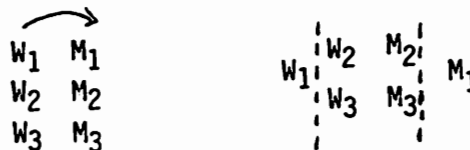
PART A - AVANCE

1-8 Cpls in cortège formation, W on M L, advance fwd with 8 Pas de Bourrée steps. (8 meas is suggested only for teaching purposes and is not a set, fixed number when danced in the village or at a bal folk.)

PART B - TOUR SUR PLACE

1-4 The lead cpl (cpl #1) turns 1 1/2 turns CW in place using 4 Pas de Bourrée steps (4 meas is recommended - some cpls complete this in 5 or 6 meas). Cpl #1 ends facing "down the set."

5-6 Cpl #1 lets go of hands and separates, the W passing in front of the M and traveling diag fwd to her R with 2 Pas de Bourree steps. The M travels diag fwd to his L. Both end up between cpl #2 and cpl #3, at the exterior of the set. M₁ and W₁ have their arms up and slightly fwd, elbows slightly bent and palms fwd.



7-8 M₁ dances Man's Stamping Pattern.
W₁ turns 1/2 CCW to end facing "up the set."

PART C - CROISEMENT

1-4 Cpl #1 dance Lateral Pas de Bourrée to L, passing each other face to face and dancing in the slot between cpl #2 and cpl #3.

5-8 Cpl #1 dance Lateral Pas de Bourrée to R, passing each other face to face and dancing in the slot between cpl #3 and cpl #4.

LA MONTAGNARDE (Cont'd)

Note: During Part C, W will always face "up the set";
M will always face "down the set."

While cpl #1 dances meas 1-8 of Part C, cpl #2 dances Part B, the Tour Sur Place. With the meas that follow, cpl #1 will continue doing Part C proceeding down the set until they meet at the bottom of the set and join hands and position as in Part A of the dance. They may do an optional CW turn in place at the bottom of the set if they wish.

Every 8 meas the new "head cpl" will execute Part B of the dance, Tour Sur Place, then proceed down the set with Part C, the Croisement. The cortège continues to dance the Pas de Bourrée traveling fwd, but always maintaining the distance between the cpl in front to allow the cpls proceeding down the set enough room to do the Croisement figure.

The dance can go on infinitum. The dance is very pretty visually, but requires precision, with the W turning at the same time during the Croisement and the M stamping at the same time.

Presented by Marilyn Wathen

LE MAÎTRE DE MAISON
(France)

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

Pronunciation:

Cassette: "Le Maître de Maison," cassette tape On Y Va 2/4 meter

Formation: Open circle, leading to L (CW). Hands joined, arms down in "V" pos.

Meas

Pattern

2 meas

INTRODUCTION.

1-2

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

3-4

Repeat meas 1-2 with opp ftwk and direction.

5-8

Repeat meas 1-4.

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

9-10

Step slightly to L on L ft (ct 1); lift R leg slightly in front with a low swing (ct 2). Step slightly to R on R ft (ct 1); lift L leg slightly in front with low swing (ct 2).

11-12

Repeat meas 9-10.

13-14

Letting go of hands, turn 1 full turn CCW, stepping L,R (cts 1-2). L,R (cts 1-2).

15

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

Repeat dance from beginning.

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

Presented by Marilyn Wathen

LE MAÎTRE DE MAISON
(Alsace)

Où reste-donc le maître de la maison (bis)
Il descend la rue
Oublie sa charrue
Bien qu'il serait temps
D'labourer les champs.

Où est donc la maîtresse de la maison (bis)
Elle fait la cuisine
Sans oeufs, sans farine
Vend la poule au pot
Et gard'le magot.

Où reste donc le fils de cette maison (bis)
C'est un petit ange
Que chasse les mésanges
Avec son pipeau
Il crie comme un crapaud.

Où reste donc la fille de la maison (bis)
Elle est à la messe
Et reçoit caresses
D'un our deux amants
D'tout un régiment.

Où est donc la servante de la maison (bis)
En battant la chatte
Avec sa baratte
Elle répand la creme partout
Et le maître l'aime.

MARIN-CONGO
(France)

This is a figure dance from Gascogne (Southwest France) learned by Marilyn Wathen in France, summer 1986. Sometimes words are sung to the melody: "Pour danser le Marin-Congo/ Il faut être, il faut être/ Pour danser le Marin-Congo/ Il faut être matelot."

Pronunciation:

Cassette: "Marin-Congo", cassette Tape On Y Va 2/4 meter

Formation: Cpls in a circle, ptrs facing each other, M facing CCW, W facing CW, hands down at sides. M travel CCW around the circle, W travel CW.

Style: Very flat and smooth. Same ftwk for both M and W.

Meas

Pattern

1 long note INTRODUCTION.

- 1 Step fwd on L ft twd ptr (ct 1); step on R beside L (ct &); step on L in place (ct 2).
- 2 Step diag back to R on R ft (ct 1); step on L beside R (ct &); step on R in place (ct 2).
- 3 Step fwd on L ft, turning CCW around ptr, passing L shldr (ct 1); continuing the turn, step on R beside L (ct &); step on L in place (ct 2), completing one full turn CCW. Everyone is in LOD (CCW for M, CW for W) and facing a new ptr.

Note: When completing the turn, most of the turning takes place on ct 1. Ptrs should keep eye contact with each other as long as possible during turn.

- 4 Step on R in place (ct 1); step on L beside R (ct &); step on R in place (ct 2).

Repeat dance from beginning.

Presented by Marilyn Wathen

MAZURKA-VALSE
(France)

The Mazurka and Mazurka-Valse are popular in the "bal folk" repertoire in France. This dance was learned by Marilyn Wathen in France, 1981.

Pronunciation:

Cassette: "Mazurka", cassette tape On Y Va. 3/4 meter

Formation: Cpls in closed social dance pos around the room.

MeasPattern

No Introduction

PART A - MAZURKA

- 1 M: Step sdwd on L (ct 1); step on R near L (ct 2);
lift L ft slightly off the floor and bring twd R
ankle (ct 3).
W: Do same as M but with opp ftwk.
- 2 Repeat meas 1.
- 3 M: Step back slightly on L ft (ct 1); step on R
next to L (ct 2); step on L in place or slightly fwd
(ct 3).
W: Step R,L,R (cts 1,2,3) crossing over in front of
M and ending at his L side.
- 4 M and W repeat meas 1 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk.

PART B - VALSE

- 1-8 8 waltz steps, M beg L ft, W R ft. Waltz steps are
smooth and flat with continual turning.

Repeat dance from beginning.

NOTE: On the recording "Mazurka" from cassette tape On Y Va, the music changes as to how many times you repeat Part A and Part B. At the beginning, dancers dance Part A once (meas 1-8 above) and dance 8 waltz steps for Part B. Later on the same recording, dancers dance Part A twice through (meas 1-8 above repeated) and Part B for 16 meas. Dancers must listen carefully to the music to hear where Melody A is played twice and Melody B twice.

Presented by Marilyn Wathen

RONDEAU
(France)

Rondeau is a dance found specifically in the Gascogne region of France. Though rondeau has many different styles and formations, there is a strong form in common. Rondeau may be done in couples, "en chaine" (open circle or half circle) or in short lines of three or four people. When danced "en chaine", men and women are always alternated in the line. When danced in 3's or 4's, the man is always to the exterior and woman to the interior.

Rondeau always travel CW (to the left) and always has 4 meas. Most rondeaux tunes are in 2/4, but many recent tunes are played in 6/8. The variety within the rondeau is found in the formation and in the way the beats of the 4 meas are arranged - a combination of long and short counts.

RONDEAU DE GRENADE
(France)

Line dance from Gascogne learned by Marilyn Wathen in Toulouse, summer 1986.

Pronunciation:

Cassette: "Suite des Rondeaux", cassette tape Bal Folk en Californie by Le Soleil 2/4 meter

Formation: Line, leading to L (CW), hands joined, R over L, arms bent at elbow, or hands joined down at sides. If possible, alternate M and W in the line.

<u>Meas</u>	<u>Pattern</u>
4 meas	Introduction.
1	Facing ctr, lift slightly on R ft (preparatory lift, ct ah); step to L on L (ct 1); step on R beside L (ct &); step slightly L on L (ct 2).
2	Lift slightly on L ft (preparatory lift, ct ah); step on R, crossing over slightly in front of L (ct 1); bounce twice in place on R ft, kicking L ft fwd slightly from knee (knee is bent) and retracting L ft slightly (cts 2,&).
3	Step back slightly on L ft (ct 1); bounce twice in place on L ft, kicking R ft fwd slightly from knee (knee is bent) and retracting R ft slightly (cts 2,&).
4	Step back slightly on R ft (ct 1); with slight preparatory lift on R ft (ct ah); close L to R with L heel next to R and toes turned slightly out to L (ct 2).
	Repeat dance from beginning.
	<u>Note:</u> The slight "preparatpry lifts" give the rondeau its distinctive style.

Presented by Marilyn Wathen

RONDEAU DE GAREIN
(France)

Line dance from Gasconne, learned by Marilyn Wathen in Toulouse, summer 1986.

Pronunciation:

Cassette: "Suite des Rondeaux", cassette tape Bal Folk en
Californie by Le Soleil 2/4 meter

Formation: Line, leading to L (CW), hands joined, R over L, arms bent at elbows, or hands joined down at sides. If possible, alternate M and W in the line.

MeasPattern

- | | |
|--------|---|
| 4 meas | Introduction. |
| 1 | Facing ctr, lift slightly on R ft (preparatory lift, ct ah); step to L on L (ct 1); step on R beside L (ct &); step slightly L on L (ct 2). |
| 2 | Facing ctr, step on R ft, crossing over in front of L (ct 1); step to L on L (ct &); step on R ft, crossing over in front of L (ct 2). |
| 3 | Step in place on L ft (ct 1); bounce twice in place on L ft, kicking R ft fwd slightly from knee (knee is bent) and retracting R ft slightly (cts 2,&). |
| 4 | Step back slightly on R ft (ct 1); with slight preparatory lift on R ft (ct ah); close L to R with L heel next to R and toes turned slightly out to L (ct 2). |

Repeat dance from beginning.

Presented by Marilyn Wathen

RONDEAU DE LUXEY
(France)

Couple rondeau from Gascogne, learned by Marilyn Wathen in Toulouse, summer 1982.

Pronunciation:

Cassette: "Grand-Pere Corbefin", cassette tape On Y Va 2/4 meter

Formation: Couples in a half circle, facing CW, W on M R (women: interior, men: exterior). M R hand holding W L hand, elbows bent.

Styling: Flat, knees bent, ft turned slightly out. Preparatory lifts on ct ah before meas 1 and 3 are important for the distinctive styling of the dance.

Meas

Pattern

No Introduction; or let 8 meas go by and begin.

Ftwk is the same for both M and W.

- 1 Facing LOD (CW), lift slightly on R ft (preparatory lift, ct ah) step fwd on L ft (ct 1); touch R next to L, no wt (ct 2).
- 2 Step fwd on R (ct 1); step slightly back on L ft (ct &); step slightly back on R ft (ct 2).
- 3 Lift slightly on R ft (preparatory lift, ct ah); step back on L ft (ct 1); touch R next to L, no wt (ct 2).
- 4 Step back on R ft (ct 1); step on L next to R or slightly fwd of R (ct &); step fwd on R ft (ct 2).

Repeat dance from beginning.

Note: Cts &, 2 of meas 4 should propel cpl fwd. The circle travels CW around the room. The preparatory lifts in meas 1 and 3 are important for correct styling.

Presented by Marilyn Wathen

SCOTTISH ALSACIENNE
(France)

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

Pronunciation:

Cassette: "Scottish" cassette tape On Y Va 4/4 meter

Formation: Cpls in Varsouvienne pos facing LOD. Steps are called by the lead cpl. M and W have same ftwk.

MeasPattern

No Introduction

CHORUS

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

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

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

AVANCE

1-2 Repeat Chorus, meas 1-2.

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

RECULE

1-2 Repeat Chorus, meas 1-2.

3-4 Dance 4 step-hops bkwd, beg with L ft.

DEMI-TOUR

1-2 Repeat Chorus, meas 1-2.

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

TOUR COMPLET

1-2 Repeat Chorus, meas 1-2.

3-4 Turn one full turn CCW in place as a cpl with 4 step-hops, beg with L ft.

MAIN DROITE

1-2 Repeat Chorus, meas 1-2.

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

MAIN GAUCHE

1-2 Repeat Chorus, meas 1-2.

3-4 W makes one CW turn under M L hand with 4 step-hops, beg with L ft; M dances 4 step-hops in place, beg with L ft.

SCOTTISH ALSACIENNE (Cont'd)VRILLE

- 1-2 Repeat Chorus, meas 1-2.
 3-4 Without dropping either hand, W crosses in front of M making a full CCW turn with 4 step-hops, beg with L ft. W ends on M L with her R hand held in M R behind his neck. M dances 4 step-hops in place, beg with L ft.

FIN DE VRILLE

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

THE DANCE

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

Presented by Marilyn Wathen