

Stockton Folk Dance Camp
50th

1948 ~ 1997

University of the Pacific

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California*



*July 28 -
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1997

Syllabus of dance descriptions

Alphabetical Index

Avant-Deux de Grandchamps des Fontaines	23	Kalotaszegi Csárdás éz Szapora	71
Avant-Deux des Touches	24	Kerchief Kujawiak	89
Banjo Contra	44	Kojčovata	107
Bărbătesc	153a	Koledarsko Horo	104
Basic Dance Steps and Movements	122	Kriči, kriči, tiček	5
Basic Steps for Bourrées	19	Krzyżak	93
Bavno Lesno	52	La Bourrée d'Issoire	25
Biały Mazur	85	La Danse des Mouchoirs	109
Bistriška Kapanica	101	La Gavotte Rhénane	27
Blue Stars and Stripes Mixer	42	La Maraichine	29
Bordeiașul	154	La Républicaine	30
Cerchezeasca	171	La Valentino	31
Chilabaua	156	Les Couets	32
Couple Dancing	115	Les P'tits Chars	110
Dance Graphical Notation System	125	L'Etoile	33
Dans Țigănesc	158a	Liakena	74
Délafoldi Ugrós	67	Ličko kukunješće	6
Divide the Ring	39	Line of Eight	39
Divlevo oro	53	Logovac	7
Divna, Divna	1	Macedonian Folk Songs and Dances	51
Drmeš for Three	3	Maverick Waltz	45
Drmeš from Zdenčina	2	Milica	11
Egejsko oro	55	Missouri Hoedown	39
Erdeljanka	70	Mogilče	59
Eski	103	Murgulețul	163a
French map	153b	Na Šupelka	61 rev
Gaida	160	Non-partner Dance Techniques	119
Gradmansko oro	54	Olentangy Contra	48
Grand Sweep	43	Orijent	13
Gugo Mori	57	Pandelașul	164
Hey Hey Contra	46	Pickins Quadrille	49
Hora Anton Pann	173	Poloxia	166
Horă din sud	162	Pravo Šopsko horo	75
Idam, ne Idam	105	Preplet	18
Indijski Čoček	177	Raštansko oro	63
Jiffy Mixer	40	Romska Gajda	77 rev
		Romski Čoček	178
		Rukavice	79

Alphabetical Index

Sârba	175
Sej Sej Bob	111
Spiski	95
Square Dance	37
Squeeze Play Contra	46
Staro Zagorsko Horo	113
Svatovsko oro	62
Szarocz	97
Szot Madziar	99
Tepeşul	169a
Teško Veleško	65
Troupio	35
Tsamiko Kleftiko	81
Tsamiko Vlachiko	80
Valle-Shota	83
Veliko kolo	15
Vesela je Šokadija	84
Walc Sadezki	92
Wheelbarrow Contra	49

Index by Country

Bulgaria

Bistriška Kopanica	101
Eski	103
Idam, ne Idam	105
Kojčovata	107
Koledarsko Horo	104
Pravo Šopsko horo	75
Sej Sej Bob	111
Staro Zagorsko Horo	113

Croatia

Drmeš for Three	3
Drmeš from Zdenčina	2
Kriči, kriči, tiček	5
Ličko kukunješće	6
Logovac	7
Milica	11

France

Avant-Deux de Grandchamps des Fontaines	23
Avant-Deux des Touches	24
Basic Steps for Bourrées	19
La Bourrée d'Issoire	25
La Gavotte Rhénane	27
La Maraichine	29
La Républicaine	30
La Valentino	31
Les Couets	32
L'Etoile	33
Troupio	35

French Canada

La Danse des Mouchoirs	109
Les P'tits Chars	110

Greece

Liakena	74
Tsamiko Kleftiko	81
Tsamiko Vlachiko	80

Hungary

Délaföldi Ugrós	67
Vesela je Šokadija	84

Macedonia

Bavno Lesno	52
Divlevo oro	53
Egejsko oro	55
Gradmansko oro	54
Gugo Mori	57
Idam, ne Idam	105
Indijski Čoček	177
Macedonian Folk Songs and Dances	51
Mogilče	59
Na Šupelka	61 rev
Raštansko oro	63
Romska Gajda	77
Romski Čoček	178
Svatovsko oro	62
Teško Veleško	65

Poland

Bialy Mazur	85
Kerchief Kujawiak	89
Krzyzak	93
Spiski	95
Szarocz	97
Szot Madziar	99
Walc Sadezki	92

Romania

Bărbătesc	153a
Bordeiașul	154
Cercheziasca	171
Chilabua	156
Dance Graphical Notation System	125
Dans Țigănesc	158a
Gaida	160
Hora Anton Pann	173
Horă din sud	162
Murgulețul	163a
Pandelașul	164
Poloxia	166
Sârba	175
Țepușul	169a

Index by Country

Serbia

Divna, Divna	1
Erdeljanka	70
Logovac	7
Milica	11
Orijent	13
Preplet	18
Rukavice	79
Valle-Shota	83
Veliko kolo	15

Transylvania, Romania

Kalotaszegi Csárdás éz Szapora	71
--------------------------------	----

U.S.A

Banjo Contra	44
Blue Stars and Stripes Mixer	42
Divide the Ring	39
Grand Sweep	43
Hey Hey Contra	46
Jiffy Mixer	40
Line of Eight	39
Maverick Waltz	45
Missouri Hoedown	39
Olentangy Contra	48
Pickins Quadrille	49
Square Dance	37
Squeeze Play Contra	46
Wheelbarrow Contra	49

Index by Teacher

Crum

Divna, Divna	1
Drmeš for Three	3
Drmeš from Zdenčina	2
Kriči, kriči, tiček	5
Ličko kukunješće	6
Logovac	7
Milica	11
Orijent	13
Preplet	18
Veliko kolo	15

Hébert

Avant-Deux de Grandchamps des Fontaines	23
Avant-Deux des Touches	24
Basic Steps for Bourrées	19
French map	153b
La Bourrée d'Issoire	25
La Gavotte Rhénane	27
La Maraichine	29
La Républicaine	30
La Valentino	31
Les Couets	32
L'Etoile	33
Troupio	35

Helt

Banjo Contra	44
Blue Stars and Stripes Mixer	42
Divide the Ring	39
Grand Sweep	43
Hey Hey Contra	46
Jiffy Mixer	40
Line of Eight	39
Maverick Waltz	45
Missouri Hoedown	39
Olentangy Contra	48
Pickins Quadrille	49
Square Dance	37
Squeeze Play Contra	46
Wheelbarrow Contra	49

Kolarovski

Bavno Lesno	52
Divlevo oro	53
Egejsko oro	55
Gradmansko oro	54
Gugo Mori	57
Macedonian Folk Songs and Dances	51
Mogilče	59
Na Šupelka	61 rev
Raštansko oro	63
Svatovsko oro	62
Teško Veleško	65

Kotansky

Délaföldi Ugrós	67
Erdeljanka	70
Indijski Čoček	177
Kalotaszegi Csárdás éz Szapora	71
Liakena	74
Pravo Šopsko horo	75
Romska Gajda	77 rev
Romski Čoček	178
Rukavice	79
Tsamiko Kleftiko	81
Tsamiko Vlachiko	80
Valle-Shota	83
Vesela je Šokadija	84

Marek

Biały Mazur	85
Kerchief Kujawiak	89
Krzyżak	93
Spiski	95
Szarocz	97
Szot Madziar	99
Walc Sadezki	92

Index by Teacher

Moreau

Bistriška Kopanica	101
Eski	103
Idam, ne Idam	105
Kojčovata	107
Koledarsko Horo	104
La Danse des Mouchoirs	109
Les P'tits Chars	110
Sej Sej Bob	111
Staro Zagorsko Horo	113

O'Connor

Couple Dancing	115
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Rocca-Butler

Basic Dance Steps and Movements	122
Non-partner Dance Techniques	119

Vasilescu

Bărbătesc	153a
Bordeiașul	154
Cerchezeasca	171
Chilabaua	156
Dance Graphical Notation System	125
Dans Țigănesc	158a
Gaida	160
Hora Anton Pann	173
Horă din sud	162
Murgulețul	163a
Pandelașul	164
Poloxia	165
Sârba	175
Țepușul	169a

Errata and Addenda for 1997 Folk Dance Camp Syllabus

Page	Clarification
1	<p>Divna, Divna Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/3 Styling: Dance on fwd part of the ft with a soft flexing of the knees. No introduction. Part II: Change <u>Facing slightly R of ctr to Facing ctr.</u> meas 1, ct 1: add <u>with slight bend of the knee.</u></p>
2	<p>Drmeš from Zdenčina Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/2 <u>Time Step</u>: change to: <u>Fall onto R ft, slightly bending knee (ct 1); momentarily take wt on entire L, knee straight, ft parallel (ct &) ...</u> Fig I, meas 8 and 16: stamp <u>with wt.</u> Fig II, meas 9, 10, 11: stamp <u>with wt.</u></p>
3	<p>Drmeš for Three Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/5 Fig I, Variation, meas 1: Moving bkwd, step on ball of R ft behind L (ct 1); hop <u>twice</u> on R, bringing L ft around in back in air (cts 2,&).</p>
4	<p>Fig II, meas 1-8, line 3: Change to <u>Part I.</u> Buzz swing can be done in Ballroom pos or Shldr/Shldr-blade pos. Lone W can reel either back or fwd. Add Fig II, Variation, meas 1-16: At M's discretion, form back basket and circle CW with 16 buzz steps or 16 step-hop-steps.</p>
5	<p>Kriči, Kriči, Tiček Pronunciation: KREE-chee KREE-chee TEE-check Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/4 Formation: add: <u>back-basket hold.</u> Styling: In old times, there was no set number of times to do the figures—a natural leader would initiate the changes. The pattern in the description was set for stage. No introduction. Part IV, Couple Form, change to <u>Shldr/Shldr-blade pos.</u></p>
6	<p>Ličko kukunješće Pronunciation, change to: LEECH-koh koo-koo-NYESH-<u>ch</u>eh Cassette: Dick Crum Presents Croatian and Serbian Dances Side A/1 meas 2, change to: 3 light steps in place (<u>L, R, L</u>) ... meas 2, 3, and 4: steps are flat-footed.</p>
7	<p>Logovac Cassette: Dick Crum Presents Croatian and Serbian Dances Side A/2 Formation, add: When W hands are free, they are placed on own hips. Steps, in 3 places: change <u>Lugovac</u> to <u>Logovac.</u> Sink-hop step, change to: ... R heel touch the floor (cts <u>1-&</u>); slight hop on R ... the floor (ct <u>ah</u>); repeat <u>cts 1-&, ah</u> with L ft (cts <u>2-&, ah</u>). ♩ . ♩ .</p>
9	<p>Add an asterisk after Variation 6* and Variation 7*. Variation 6, line 4: change <u>of</u> to <u>or</u>, and add at end of line <u>on cts 1 and 2.</u></p>
11	<p>Milica Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/1</p>
12	<p>verse 3: change <u>kudi</u> to <u>kući.</u></p>

verse 4: change date to dete.

13 **Orijent**

Cassette: Dick Crum Presents Croatian and Serbian Dances Side A/3

15 **Veliko kolo**

Cassette: Dick Crum Presents Croatian and Serbian Dances Side B/6

18 **Preplet**

Cassette: Dick Crum Presents Croatian and Serbian Dances Side A/4

Var I, meas 1-2: Steps on R are taken high on the ball of the ft; steps on the L are taken low on the ball of the ft.

meas 4, add: hold while shifting wt onto R (ct 2).

21 **Basic Steps for Bourrées**

Change spelling to: LATERAL BOURRÉE STEP: AUVERGNE STYLE

23 **Avant-Deux de Grandchamps des Fontaines**

Formation, change to: M and W join R hands ..

Fig II, meas 1, change to: On the hop (last ct &), M makes 1/2 turn CW; W turns 1/2 CCW ...

24 **Avant-Deux des Touches**

Cassette: "Si on Dansait" U.O.P. 1997 Side B/3

Introduction: 16 meas.

Fig II, meas 1-2: Change 1/2 to 1.

On Note, delete 1/2 around.

Fig IV, meas 1-2, change to: With ptr in open pos, M L and W R hands at sides, starting

meas 5-16, change to: meas 5-8: delete three times (4 times in all).

25 **La Bourrée d'Issoire** (note change in spelling—Bourrée has two r's throughout)

Introduction, add: May stamp on final 2 cts L, R.

Fig III, meas 9-14, change to: Repeat meas 1-8, turning CCW and progressing in RLOD.

Fig IV, meas 7-8, change to: ... and moving to the next man behind.

26 meas 15-16, change to: ... as M turns 4th W 1/2 around, he changes places with her, passing behind her and turning 1/2 CW.

Fig V, meas 7-8, change to: ... M turn CCW with the Stamping Pattern to W behind him.

Ending, delete: with L.

27 **La Gavotte Rhénane**

Formation, change to: Circle of cpls hands joined in V-pos, all facing ctr.

Introduction, change to: Cpls take Skater's pos and face LOD.

Fig I, meas 1, change to: All W turn CW 1/2 with one

meas 2, change to: ... Scottish step. Beg on L, W repeat meas 1 turning 1/2 to complete CW turn.

Fig II, meas 2: Change CCW to CW.

Fig III, meas 1, change to: ... dance one Scottish step fwd,

28 Fig IV, meas 2, change to: (M R; W L)

Sequence: Repeat the dance from the beginning.

Ending: Repeat Fig I meas 1-6.

meas 7-8: M faces LOD and turns W under with CW turn. Bow.

29 **La Maraichine**

Steps, change to: A flat two-step L, R, L (cts 1,&2), followed by a step-hop R, raising L slightly in front (cts 3.4). Step repeats exactly. May beg on R.

Fig II, meas 1-4, change to: ... joined hands on W L hip at waist level) make 2 full CW turns

30 **La Républicaine**

Pronunciation: lah ray-poo-blee-KEHN

Fig I, meas 3-4, change to: ... W turning 1/2 CCW

Fig II, meas 1-2, change to: ... and dancing on the spot, beg M L, W R, M dance

meas 3-4, change to: M beg R, W L, reverse

31 **La Valentino**—not taught.

32 **Les Couets**

Change all spellings to bourrée with two r's.

Styling: Posture is upright, hands free at sides.

Fig II, meas 2, change to: Click or touch R toe with ptr while hopping on L (ct 1); fall onto R ft and touch L toe with ptr (ct 2).

meas 6, change to: Stepping R, L, R, change places turning 1/2 CW (cts 1,&,2).

33 **L'Etoile**

Formation, change to: 6 to 8 cpls in a single line, hands joined in V-pos. M1 is at L end followed by all the M in order; W1 follows last M followed by the W in order.

Fig II, B 1-16, change to: Joining inside hands M L, W R with ptr

Fig III, A 1-16, change to: All join hands, M with M, W with W, in their lines, in V-pos, except M1 who takes hand of last W as well, and leads the line of dancers in RLOD, bringing all M outside the snail

34 Fig IV, B 1-16, change to: Joining inside hands, M R, W L, with ptr in W-pos, W put R hand on the R shldr of the W in front. All move CW with 8 Stamping Bourrée steps.

Fig V, A 1-16, change to: Repeat Fig III, A 1-16, W1, joining hands with last M and leading all W outside the snail using 4 Sideward Bourrée steps.

B 1-16, change to: Repeat Fig III, B 1-16. The last W joins hands with M1.

35 **Troupio**

Steps, add: Stamping Pattern:

meas 1: Stamp on L ft with wt (ct 1); hold (ct 2); hop or lift on L (ct 3).

meas 2: Stamp on R ft, extending L ft fwd (ct 1); hold (cts 2-3).

May also use a shortened pattern when time is short (as in Fig I):

meas 1: Dance regular bourrée step L, R (cts 1,2); stamp L with wt (ct 3).

meas 2: Stamp R with wt (ct 1); hold (cts 2-3).

Chorus, A 1-8, change to: For W, the arms are held in front of chest and move

Fig II, B 1-4, change to: ... behind M; M move in opp directions).

meas 9-16, change to: ... then behind; W move in opp directions).

52 **Bavno Lesno**

Cassette: Makedonski Narodni Pesni i Ora Side B/8

Styling: There is a small preparatory lift before each step.

Fig I, meas 1, change to: Facing R of ctr and moving in LOD, step on R (ct 1); lift on R, raising L knee (ct 2); step on L (ct 3).

meas 2, add at beg: Turning to face ctr, ...

53 **Divlevo oro**

Pronunciation: DEEV-leh-voh OH-roh

Cassette: Makedonski Narodni Pesni i Ora Side A/6

No introduction.

Sequence: Fig I is always done 4 times. Other figures done in order, but changes are called by the leader at the end of a musical phrase.

Fig II: Begins with full orchestra.

meas 1, change to: Facing R of ctr and moving in LOD, step fwd on R (ct 1); close L to R (ct 2);

...

meas 3, change to: Facing LOD, step fwd on R (ct 1); step on L in front of R (ct 2); step on R slightly back and to R (ct 3); lift on R, lifting L knee slightly (ct 4).

meas 4, change to: Facing ctr, repeat meas 3 with opp ftwk and direction, but more in place.

Fig III: meas 1, change to: Facing diag R of ctr,

meas 3, change to: ... L ft up at side of R leg (cts 1,2)

Fig IV: Can be done as written, but it was taught as follows:

meas 1: Facing R of ctr, step on ball of R ft in LOD (ct &); step on L next to R, almost pushing the R out of the way (ct 1); step on R in LOD (ct 2); step on L in LOD (ct 3); hold (ct 4).

meas 2: Turning to face ctr, step on R to R (ct 1); step on L across R (ct 2); step back on R (ct 3); step on L to L (ct &); step on R next to L (ct 4).

meas 3: Step on L to L (ct &); step on R next to L (ct 1); step on L to L (ct 2); step on R to ctr (ct 3); bounce on R (ct 4).

meas 4: Step back on L (ct 1); step on R next to L (ct 2); bounce on R, touching L in front of R (ct 3); step on L across R (ct 4).

54

Gradmansko oro

Pronunciation: GRAHD-mahn-skoh OH-roh

Cassette: Makedonski Narodni Pesni i Ora Side B/4

Introduction: After Kaval note, wait 5 meas and begin on meas 6.

Fig I: meas 1, change to: Facing diag R of ctr and moving in LOD,

meas 4: Note: cts 2 and 3 are usually a change of wt where the other ft does not leave the floor.

meas 6, change to: Turning to face ctr, step on L in front of R (ct 1); lift on R (ct 2); step back on R (ct 3).

meas 7: Note: There may be a preparatory hop before the step on L to L.

Fig II: meas 2, change to: Leap fwd on L (ct 1); bounce on L (ct 2),

meas 4, change to: Leap fwd on L (ct 1);

55

Egejsko oro

Pronunciation: EH-geh-skoh OH-roh

Cassette: Makedonski Narodni Pesni i Ora Side B/3

Introduction: Wait two meas to start. Changes are called by the leader.

Fig I, meas 1, change to: ... bring R ft to side of L calf and face ctr (ct 5);

Fig II, meas 1, change to: ... bring R ft next to L (cts 6,7).

meas 2, change to: Step on R, bring L knee up low in front (cts 1,2);

Fig III, meas 1, change to: ... small step fwd on R (ct 6);

Fig IV, meas 1, add: beginning to face ctr on last step onto L (ct 7).

Fig V, meas 1, add: beginning to face ctr on last step onto L (ct 7).

57

Gugo Mori

"Gugo" is a girl's name and "Mori" is a type of bird.

Pronunciation: GOO-goh MOH-ree

Cassette: Makedonski Narodni Pesni i Ora Side B/5 (tape labels reverse Krstenoto and Gugo Mori)

Introduction: 8 meas, no action. Begin with vocal.

Fig I, meas 1, change to: ... lift on R (ct 2); step on L in LOD (ct 3).

59

Mogilče

Pronunciation: MOH-geel-cheh

Cassette: Makedonski Narodni Pesni i Ora Side A/1

Introduction: wait 4 meas and begin with Fig II, or wait for vocal. Fig I is danced during the vocal and Fig II is danced during the instrumental.

Fig I, meas 4, change to: Lift on R (ct 1); step back on L (ct 2); step on R next to L (ct 3); lift on R (ct 4); step on L across R (ct 5).

Fig II, meas 1, add: Facing diag R of ctr and moving in LOD,

meas 2, change to: ... small leap onto ball of R ft (ct 3); step fwd on L (ct &);

meas 3, change to: Lift on L and face ctr, raising R knee fwd (ct 1); step on R to R (ct 2); step fwd on L (ct 3); lift on L (ct 4); step back on R (ct 5).

....

meas 4, change to: Lift on R (ct 1); step back on L (ct 2); step fwd on L, lifting R knee fwd (ct 5).

Repeat dance from the beginning until music ends. Dance ends on vocal (Fig I).

61 **Na Šupelka**—see revised description at end of errata.

62 **Svatovsko oro**

Pronunciation: SVAH-tohv-skoh OH-roh

Cassette: Makedonski Narodni Pesni i Ora Side B/2

Introduction: During long instrumental warm-up, walk fwd in LOD.

Sequence: Dance Fig I, then at leader's signal, dance Fig II to the end of the music. Atanas usually changed at about the bridge in the music.

Fig I, meas 1, change to: Facing diag R of ctr and moving in LOD, step fwd on R (cts 1,2); bring L ft up to R knee (ct 3); hold (ct 4).

meas 4, change to: Leap fwd on R (ct 1); ... ; turning to face ctr, step on R to R (ct 3);

meas 5, change to: step bkwd on L behind R and turn slightly to RLOD,

Fig II: meas 2, change to: Leap fwd on L (ct 1);

meas 8, change to: Step on L to L (ct 1); step on R next to L (ct 2); step on L across R (ct 3);

63 **Raštansko oro**

Pronunciation: RAHSH-tahn-skoh OH-roh

Cassette: Makedonski Narodni Pesni i Ora Side B/1

Styling: Preliminary lifts can be taken before the action in:

Fig I: meas 1, ct 1; meas 2, ct 2; meas 9, ct 2; meas 10, cts 2 and 4; meas 12, ct 1.

Fig II: meas 5, ct 2; meas 6, ct 1.

Fig I, meas 13-20, change to: Repeat meas 9-12 twice.

At end add: Note: During the bridge after the third time through Fig I, repeat Fig I, meas 9-12 three times.

Fig III: meas 5, change to: ... step on R in place to complete 1/2 CW turn (ct 4).

meas 6, change to: Continuing the turn, hop on R (ct 1); step on L next to R (ct &); step on R next to L (ct 2); hop on R (ct 3); step on L next to R to complete the turn (ct 4).

SEQUENCE: Fig I 3 times; Bridge; Fig II once; Fig III twice.

65 **Teško Veleško**

Pronunciation: TESH-koh VEH-lesh-koh

Cassette: Makedonski Narodni Pesni i Ora Side A/7

Formation: Atanas taught it in separate lines: W in W-pos throughout; M dancing individually the first time through, arms swinging in opposition to ft, then joining in W-pos at beg of Fig II.

Styling: W lifts are low and ft comes behind calf instead of behind knee.

Introduction: 4 meas, no action. Begin with vocal.

Fig I, meas 3: The first time through, M bring arms up to about head level, palms fwd.

After Fig II, add: Repeat dance from the beginning until the music ends.

67 **Délaöldi Ugrós**

Dance was not taught.

70 **Erdeljanka**

Cassette: Steve's Stockton '97, The Big 50 Side B/3.

Formation: Dance can be done in two's, doubled pairs, or family groups.

Presented by Steve and Susan Kotansky.

71 **Kalotaszegi Csárdás és Szapora**

Cassette: Steve's Stockton '97, The Big 50 Side B/1

In Title change ez to es.

Heading, line 1: Change spelling: hungarian-speaking to Hungarian-speaking.

line 2: Change Kolozsvar to Kolozsvár. csárdás to Csárdás.

- 72 Fig III, meas 1-4, line 4, change to read: on M's upper arm or shldr.
 Fig III (2nd one), change to: FIG IV.
 New Fig IV, line 2: step on L beside or in front of R (ct 2)...
 Hangya's Lift: Pronunciation of Hangya: HAWN-yah
- 73 Presented by Steve and Susan Kotansky.
- 74 **Liakena**
 Pronunciation: LYAH-keh-nah
 Cassette: Steve's Stockton '97, The Big 50 Side A/5.
 Meas 2, line 3: On ct 6 delete fwd. Should read: step on L to L (ct 6).
 Meas 3, line 1, change to read: Step in RLOD on R in front of L (ct 1)...
 line 3: Should read : brush R toe across in front of L and then bkwd twd L heel (ct 4) ... :
 VARIATION WITH TURN, change to read: VARIATION I WITH ONE TURN.
 line 1, change to read : ... with ct 1 of meas 2. Arms in W-pos.
 VARIATION II WITH TURN, change to read: VARIATION II WITH TWO TURNS.
 VARIATION III WITH TURN, change to read: VARIATION III WITH THREE TURNS.
 Dance Variation II (2 turns CW) and then add one CCW turn.
 Presented by Steve Kotansky.
- 75 **Pravo Šopsko horo**
 Pronunciation: PRAH-voh SHOHP-skoh hoh-ROH
 Cassette: Steve's Stockton '97, The Big 50 Side A/3.
- 76 Fig IV: Add at end: Meas 17-26 Repeat meas 7-16.
 Presented by Steve Kotansky
- 77 **Romska Gajda**
 Steve's Stockton '97, the Big 50 Side A/1.
 Heading , line 3: Change Provo to Pravo
 Fig I, meas 7, change to read:and pump-kick L ft fwd
- 78 Presented by Steve Kotansky
- 79 **Rukavice**
 Cassette: Steve's Stockton '97 the Big 50 Side B/2.
 Fig I, meas 2, change to read: step on L beside R (ct &).
 Presented by Steve and Susan Kotansky.
- 80 **Tsamiko Vlachiko**
 Cassette: Steve's Stockton '97, The Big 50 Side A/4.
 Presented by Steve Kotansky.
- 81 **Tsamiko Kleftiko**
 Steve's Stockton '97, The Big 50 Side A/6
 Basic, meas 5, line 2, change to read: (ct 2); leap onto R to R, lifting L ft up slightly behind R leg
 (ct 3).
 Variation I, meas 2, change to read Repeat meas 1.
 meas 4; Add at end: turning to L (CCW)
- 82 Presented by Steve Kotansky
- 83 **Valle-Shota**
 This dance was not taught.
- 84 **Vesela je Šokadija**
 Cassette: Steve's Stockton '97, The Big 50 Side B/5.
 Part A, meas 1, change to read :Facing slightly R of ctr .
 Presented by Steve Kotansky

85 **Biały Mazur** (note slash on l)

Music: CD Dance Poland Band 21

Formation: Cpl 1 is at the LOD end of the 4 cpl set as the dancers stand in the circle.

Klek: When W circles M, MR and WL hands are joined.

86 Part I, meas 1: To start, M stand with wt on R, W on L. Both dance one Holubiec step in LOD.

meas 7: M moves sdwd in front of W to change places.

meas 8: Delete (no wt).

Part II, meas 1-4, change to: Beg ML, WR

line 2, change to: embraces W waist from behind with R hand. W holds skirt with R hand.

meas 12, add: M rises, stamping L,R, hold.

meas 16, add: M stamp L,R, hold.

Part III, Meas 9-15, add: ... moving in RLOD.

87 Interlude: W I lead line in a CCW direction. The squares are not necessarily oriented to the four walls.

Part IV, meas 5-8, line 3: M2 and M4—no action.

89 **Kerchief Kujawiak**

Music: CD Dance Poland Band 18

Steps, Kujawiak Turn Step: ... preceded by a CW semicircular sweep

90 Fig II, meas 5, line 1: turn CW with one Kujawiak Step

meas 6, line 3: continue pivoting on R and holding L knee up (ct 3).

91 Fig IV, meas 11-12, line 4: W: Beg R make 1 or 2 CW turns

meas 16: Knees can swivel subtly from L to R as they straighten.

92 **Walc Sadecki** (note spelling change)

Pronunciation: VAHLTZ sohn-DEHTS-kee

Music: CD Dance Poland Band 8.

93 **Krzyżak** (note dot over second z)

Pronunciation: KSHIH-zahk

Music: CD Dance Poland Band 11.

Fig II, meas 1-4, line 1, change to: Clap hands overhead.

Fig III, meas 16, change to: with 2 steps L,R

Fig IV, meas 1-4, change to: Clap hands overhead.

last line, change to: End in next corner spot.

95 **Spiski**

Music: CD Dance Poland Band 4

Fig I, meas 5-7: Add at end : facing you.

Chorus, meas 9: R hips are adjacent.

meas 13-16: L hips are adjacent. End facing ctr of circle.

Fig II, meas 4: Do 2 accented stamps.

meas 5-7: Turn twd ptr.

meas 8: End with 2 accented steps. M stamps, no wt, instead of last accented step.

96 Fig III, Start with outside ft and holding inside hands.

97 **Szarocz**

Music: CD Dance Poland Band 12.

Formation: W may have L hand on hip and R hand holding skirt or have both hands on skirts.

M may place R hand on back of R hip. Bent L arm is moved across body (4 cts) and out to L side (4 cts).

Fig I, meas 9-12: With inside hands joined, run down the center of the set.

Fig II, meas 1-16, line 3: Both lines stand up on last 4 cts.

Figs III-VI: M 1 can embellish these patterns, putting in extra turns alone or with the W, etc. ... M 4 is obligated to copy him.

Fig III, meas 1-8: Cpl may turn once and then the M may turn the W under one of the joined hands.

Fig IV, meas 1-8: M1 clap on ct 1 and then join R elbows with W4. On the elbow turns, M hold L arm diag L high, elbow straight, palm up, fingers straight and together.

98 Fig VI, meas 1-8: M kneel on R knee.

99 **Szot Madziar**

Music: CD Dance Poland Band 14

Steps: Side steps start with a sharp bend of knees on ct & before the step.

100 Fig IV, meas 5-6: Steps are slow (1 to 2 cts). M fists are at about head level. W walks in a CW direction.

101 **Bistriška Kopanica**

Fig II, change spelling to: BISTRISKA

Fig III, meas 1, change to: ... R (brush ball of ft from front to back) ... (ct 3);

Fig IV, meas 1, change to: ... sharp brush step from front to back with R ... (ct 3);

103 **Eski**

Fig I, meas 3, change to: Step on R behind L (ct 1); step on L beside R (ct &);
meas 4, cts 3 and 4: flex L knee.

Fig II, meas 1, change to: ... R, simultaneously bringing extended L leg fwd in a small arc (ct 2).

meas 2, change to: ... L, simultaneously bringing extended R leg fwd in a small arc (ct 2).

meas 6, change to: ... (ct 1); small hop on R swinging L leg out and slightly behind R (ct 2).

104 **Koledarsko Horo**—no changes.

105 **Idam, ne Idam**

Fig II, change spelling to: ŠIRTO .

107 **Kojčovata**

line 1, add: Kojčo is a man's name.

Fig II, meas 1-4, change to: ... moving in a CW ellipse; face and move diag L of ctr (meas 1); ... face ctr and move diag R bkwd (meas 3); face slightly L of ctr and move diag in RLOD (meas 4).

108 Fig IV, meas 3, change to: Facing ctr, bring hands to W-pos and hop on L (ct 1);

Fig V, meas 3, change to: Facing ctr, hop on L, bending R leg

109 **La Danse des Mouchoirs**

Fig I, add: Small skipping steps throughout.

Fig II, add: Walking steps are light and bouncy.

meas 1-8, change to: ... circle to L with 8 walking steps (4 meas) and

meas 9-16, change to: ... everybody walk to the middle with 4 steps

meas 17-24, change to: ... with person on R, 8 steps (4 meas) and L elbow turn with person on L, 8 steps (4 meas).

110 **Les P'tits Chars**

Part I, Progression, change to: ... Others move up.

Fig I and Fig II, change to: ... back up the set on their own side.

Fig III, change to: Both lines cast off and go down the set on their own sides and come

Part II, first 16 meas, add: On meas 12-16, face ptr and back into contra lines.

111 **Sej Sej Bob**

line 1, add: Sej Sej Bob means planting beans.

meas 6, change to: sharp stamp with R, no wt, R ft is turned out, heel at L instep (ct 3).

meas 11, change to: Facing ctr, small leap sideways on L to L

meas 16, change to: Step on R to R (ct 1); "chug" on R to R,

113 **Staro Zagorsko Horo**

Formation, change to: hands joined in W-pos or belt hold

Fig I, Note, add at end: and hands are joined in V-pos.

Fig II, change spelling to: ZIVO

114 Fig IV, meas 5, change to: ... R in front of L, bringing L up behind (ct 1);

Delete: meas 13-24, Repeat meas 1-12.

Add: Note: The number of times each figure is repeated is up to the leader. This music allows for Fig I being done 15 times followed by 11 phrases of 8 meas plus 2 extra meas. A possible sequence that Yves used is: Fig I 15 times; Fig II 4 times; Fig III 4 times; Fig IV 2 times + a repeat of the first 2 meas.

153 **Bărbătesc** — see revised description on page 153a at end of errata.

154 **Bordeiașul** — lawn party dance.

Cassette: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/4

156 **Chilabaua**

Cassette: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/5

Introduction, change to: 8 meas.

Part A, meas 3, change to: ... elbows slightly and beg to raise hands to W-pos (ct 1);

meas 5, change to: ... step on R bouncing slightly, ...

meas 6-7, change to: Repeat meas 5 twice.

meas 8, change to: Facing R of ctr and moving in LOD ... (ct 1); ... moving hand bkwd (ct 2).

Add: meas 9-16: Repeat meas 1-8.

Part B, meas 5, change to: ... with wt, beginning to raise hands slowly (ct 1); ... hands raising slightly (ct 2);

Delete meas 9-16.

Part C: meas 1, change to: Facing diag R of ctr and moving in LOD, step on ball of R ft (ct 1);

meas 5, change to: ... raising R immediately on side

meas 7, change to: Facing diag R of ctr and moving in LOD, stamp on R with wt (ct 1); stamp on L next to R with wt, raising L with bent knee (ct 2).

Add: meas 9-16: Repeat meas 1-8.

Part D, meas 1, change to: ... step on R back in place (ct &);

meas 2, change to: ... step on L back in place (ct 1);

meas 4, change to: Facing ctr, step on R in place (ct &); step on L across R (ct 1) step on R back in place (ct &);

meas 8, change 2: Facing ctr, step on R, leaning slightly fwd while bending L knee slightly (ct 1); stamp on L in front with wt (ct &); stamp on R next to L without wt (ct 2).

meas 16; change to: ... facing diag R, jump fwd in LOD with both ft together (ct 2).

SEQUENCE: ABCD; ABCD; ABC (meas 1-8)

158 **Dans Țigănesc** — see revised description on pages 158a, 158b, 158c at end of errata

160 **Gaida**

Cassette: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/8

Part A, meas 1, change to: Facing ctr, hop on L, raising R to R (ct ah);

meas 5, change to: ... to face diag L of ctr as R circles fwd (ct 2).

meas 6, change to: ... step on L to L (ct 2).

161 meas 10, change to: Facing ctr with ft together and body erect, fall fwd on R (ct 1);

Part B, meas 1, change to: ... stamp on L in front of R in LOD with wt, raising R knee slightly

meas 1, 2, 3, 4: Change twist to pivot.

meas 2, change to: Stamp on R to R in LOD with wt

meas 10, change to: ... hop on L in place, quickly lifting R low in front of L (ct 2).

meas 15, change to: ... pivot on L, turning 1/4 CCW

meas 40, change to: Repeat Part A, meas 40.

162 **Horă din sud** — not taught.

- 163 **Murgulețul** (note spelling)—see revised description on page 163a at end of errata.
- 164 **Pandelașul**—not taught.
- 166 **Poloxia**
 Cassette: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/9
 Part B, meas 1, change to: ... heavy steps with accent R, L (cts 1,2).
 meas 4, change to: ... raising R ft fwd with bent knee, yell "una" (ct 1); ... in same pos as R knee extends fwd (fwd bicycle) (ct 2).
 meas 5-7, at end add: On meas 7, ct 1, yell "una."
 meas 8, change to: ... knee fwd (fwd bicycle) (ct 2).
 meas 9: On ct 1, yell "una."
 meas 10: On ct 1, yell "doua."
 Part D. meas 1, change to: Turning to face ctr, step onto L while lifting R knee fwd (beg bkwd bicycle) (ct 1); facing ctr, hop on L completing bicycle (ct 2).
 meas 4, change to: Facing diag L, bounce on L as R stamps slightly fwd, wt on both ft (ct 1); bounce on L as R touches slightly bkwd (ct 2).
 Part F, meas 7-8: Fwd ft turns in (twizzle).
 Part F, Last Time, meas 8, change to: ... (ct 1); slap R ft fwd with straight leg, no wt (ct 2).
- 169 **Țepușul** (note mark under T)—see revised description on pages 169a and 169b at end of errata.
- 171 **Cerchezeasca**—see new description on pages 171 and 172 at end of errata.
- 173 **Hora Anton Pann**—see new description on pages 173 and 174 at end of errata.
- 175 **Sârba**—see new description on pages 175 and 176 at end of errata.

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Vina Cera, Dorothy Daw, Bob Gardner, Bill Lidicker, Larry and Ruth Miller, Suzanne Rocca-Butler, Loui Tucker, Bill and Carol Wenzel, Teddy Wolterbeek, and Bruce Wyckoff.

These notes, along with the camp videotape, will help to maintain the dances as presented.

Ruth Ruling, Editor - Joyce Lissant Ugla, Assistant Editor
 Elsa Bacher, Camp Assistant

Preface

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

Ruth Ruling has served as Editor of this syllabus, assisted by Joyce Lissant Uggla who also prepared the copy for final printing.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California, Inc. for assistance in preparing addenda and errata.

Abbreviations Used in the Syllabus

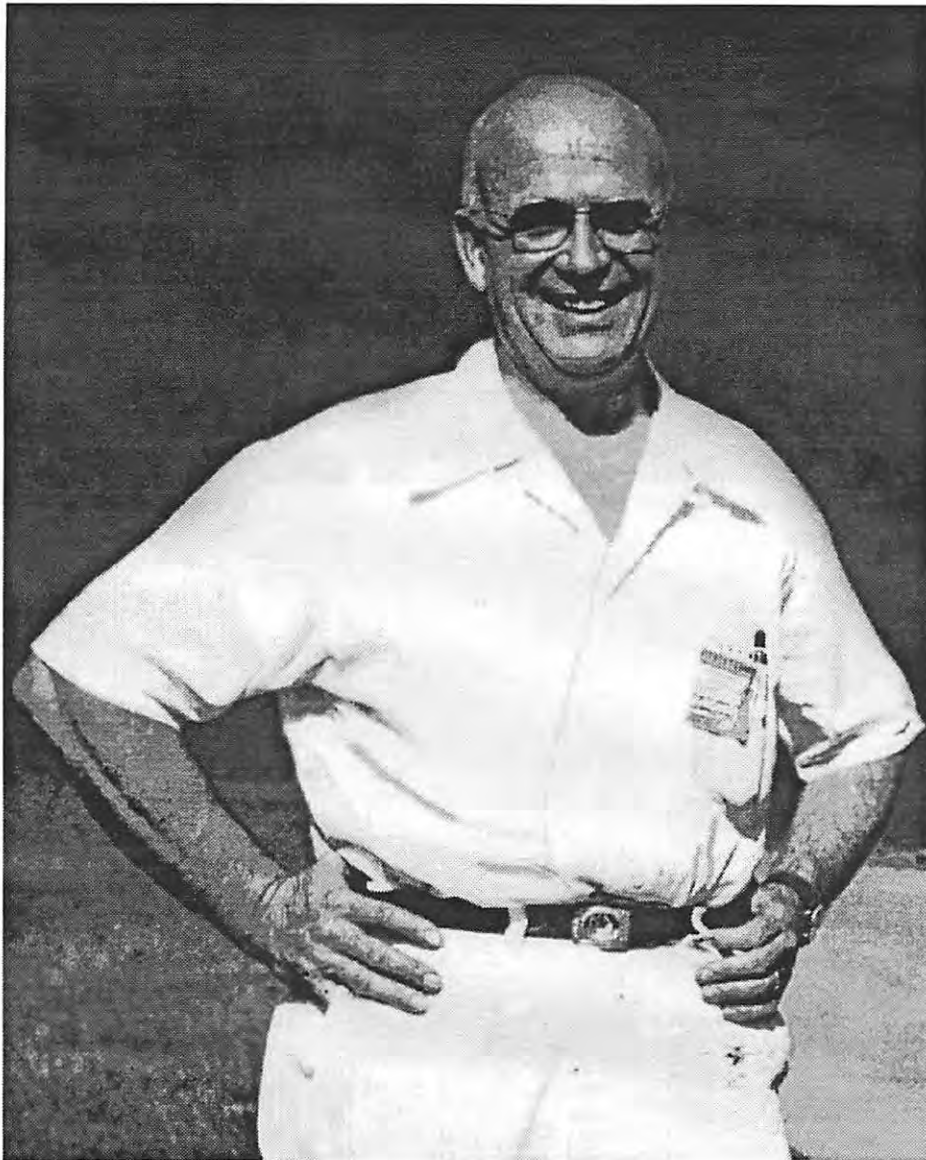
beg	beginning, begin	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulders
ftwk	footwork	twd	toward
fwd	forward	V-pos	hands joined and held down
L	left	W	woman, women
LOD	line of direction (CCW)	W-pos	hands joined, elbows bent
M	man, men	wt	weight

Folk Dance Camp Committee

Bruce Mitchell, Director

Bobi Ashley, Gordon Deeg, Denise Heenan, Vera Holleuffer, Jack McKay,
Jeff O'Connor, Suzanne Rocca-Butler, Ruth Ruling, E. David Uggla,
Bev Wilder.

Founder and Director of Folk Dance Camp 1948-1967—Lawton Harris



Lawton Harris

1900-1967

This 50th year of the University of the Pacific Folk Dance Camp is dedicated to Lawton Harris, founder and first director.

To Lawton, Camp meant much more than learning new dances, having fun, and meeting old friends. It meant meeting folk dance leaders from all over the world, sharing the cultures of many lands, learning how others feel and act, and demonstrating one's concern for other people. He regularly instructed each of us to spread the light of brotherly love through folk dance, his favorite recreational activity.

May the memory of Lawton Harris help each of us hold our torch a little higher.

Faculty Biographies

Dick Crum – Dances of the Balkans

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 field work as well as formal research with all types of groups, from village dancers to exhibition ensemble choreographers.

For 20 years Dick was associated with the Duquesne University Tamburitzans, first as a dancer, then as a 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:

- **Ethnographic:** Recording dances as they are done by native dancers, studying dances in their cultural context.
- **Choreographic:** Presenting dances on stage, involving aesthetics and dance adaptation for the stage and for non-dancing audiences.
- **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 Šetnja, Čačak, Orijent, Kriči Kriči Tiček, Alunelul, and Godečki Čačak. 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 for Agnew Tech-Tran, a foreign language service agency.

Germain and Louise Hébert – Dances of France

Born, raised, married, raised a family, and still living in Saint-Jean-sur-Richelieu (a small town south of Montréal) in Québec, Germain has been folkdancing since 1956. In fact, he met his wife Louise at the local group where she was “the best dancer and the nicest girl.”

His interest in bourrées and French folklore began in 1964 when Pierre Panis, a French national instructor, invited Germain to teach at a camp held in Berry. He returned to France in 1967, 1972, and 1976.

Germain has taught in major camps and institutes in both Canada and the United States. He was an active member of Triskell (a group of dancers from Brittany who met in Montréal) and has also been involved with groups from Alsace, Auvergne, and Normandy. Germain considers introducing the bourrée from Berry into North America as his proudest achievement.

In September 1990, Germain retired after 35 years in public education. He plans to keep busy with research, teaching trips, reading, and the ever-demanding cares of his three grandsons and three granddaughters.

Jerry Helt – American Squares

Jerry Helt has been calling squares since 1943 and is internationally known for his expertise in the calling and teaching field, respected by callers and dancers for his ability to bring fun and joy into the dance world. As a professional caller and instructor, he conducts callers' clinics and workshops, and serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States and many foreign countries. He is a member of the Callerlab (the International Association of Square Dance Callers). Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, and surrounding areas. He attended engineering school at the University of Cincinnati. His home is in Cincinnati, where he lives with his wife, Kathy.

Some of Jerry's square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood, and Gateway Records.

Performed and recorded with Cincinnati Pops Orchestra on Telarc Label.

Conducted exhibition groups and taught dancing to mentally retarded, wheelchair groups, and children.

Featured as caller and choreographer on stage and television shows.

Inducted into the American Square Dance Society Hall of Fame in 1979.

Received the Milestone Award in 1992. The Milestone Award is the highest award given by Callerlab—a recognition and approval by peers of conduct and contribution.

Jerry first came to Stockton Folk Dance Camp in 1956, and has been here every year since, delighting us with his great squares and contraš, doing a build up to Exploding Squares on Friday Night. For the last six years his gentle (!) persuasive skills as Auctioneer have raised hundreds of dollars for the Scholarship Fund.

Atanas Kolarovski – Dances of Macedonia

Atanas Kolarovski, a native of Dracevo, a village near Skopje, Macedonia, 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 has taught throughout Europe and East Asia and is a favorite in Japan.

Atanas first came to Stockton Folk Dance Camp in 1968. This year, marks his tenth teaching appearance at Stockton Camp.

Steve Kotansky – Dances of the Balkans

Steve Kotansky teaches dance from Central and Southeastern Europe, including Hungary, Romania, former Yugoslavia, Bulgaria, Greece, and Albania. Steve is known for his energetic and passionate teaching and his knowledge of diverse dance styles.

After high school, Steve moved from Northern California to Los Angeles, where he danced with AMAN and the Liberty Assembly, and taught at major Los Angeles folk dance cafes. In 1972 he received a scholarship from the Rubi Vucheta Memorial Fund to study dance in the former Yugoslavia. From there he moved to Munich, where he continued his teaching and research into Balkan dance. There, he founded the Gajda Folklore Ensemble, which in 1993 celebrated its twentieth anniversary.

After moving back to the States, Steve served on the teaching staff of the Ethnic Folk Arts Center and the American Hungarian Folklore Centrum. He has taught at most of North America's major folk dance camps, and choreographed for major folk dance companies. He still travels to Europe to continue his research, and recently appeared on Hungarian Television, performing and teaching Yugoslav-Macedonian dances to two thousand enthusiastic Hungarian dancers at a major folk festival.

Steve lives in New York with his wife Susan, also a dancer, and two children, Jesse and Maya.

Jacek and Bozena Marek – Dances of Poland

Jacek Marek is a noted Polish folk dance specialist in the Boston area. Born in Krakow, the ancient capitol of Polish culture, he attended school in Poznan for his Master's degree. There he joined a song and dance ensemble, where he met his wife, Bozena. During the next ten years he pursued further dance studies in Gdansk and Warsaw, leading to a Diploma in Dance Studies and to the position of assistant choreographer. In 1973 Jacek founded his own dance group at the Poznan Polytechnic Institute and was Artistic Director and Choreographer until his first visit to America in 1978. At about the same time he was appointed Director of Folklore Arts for the province of Poznan. He frequently took part in national and international folk festivals and seminars.

Since 1973 Jacek has been teaching Polish dance throughout Poland, in Hungary, Holland, West and East Germany. Many American dancers have had the opportunity to study with him at the course in Polish dance offered each summer by the "Polonia Society." A special grant enabled him to study Labanotation with Dr. Foderyk Lange in Jersey, Great Britain.

Since 1978 Jacek has been artistic director and choreographer of the Krakowiak Polish Dancers of Boston. He and his wife, Bozena, have taught workshops all over the United States and Canada. They taught at the Mendocino Folklore Camp and Stockton Folk Dance Camp (1986, 1988, 1991). In 1992 and 1993 they taught Polish folk dances in Japan and Hong Kong. During that time, Jacek choreographed Gold Medal winning dances for students of the Hong Kong High School, and the "Budlet" Folk Ensemble. In 1995 Jacek conducted workshops in Australia and New Zealand.

Yves Moreau – Dances of Bulgaria

Yves Moreau lives in Montréal, Quebec, Canada and is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has travelled regularly to Bulgaria since 1966 to research dance and to record music in all regions of the country. He has also lectured and conducted workshops throughout North America as well as Europe, Asia, Australia, New Zealand, and Mexico.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and Europe. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups worldwide. Besides Bulgarian,

From 1975 to 1985, Yves was special projects coordinator at the Canadian Folk Arts Council and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. Since 1986, he has been coordinator of the annual Heritage International folklore workshop.

Yves, who speaks Bulgarian, has been a regular contributor to various folk music and folklore programs for Canadian radio and television and has supervised numerous recordings of Bulgarian folk dance music. In 1980, Bulgaria awarded him with the order of *Kiril & Metodi* (1st degree) for his work popularizing Bulgarian folk culture in North America.

Yves teaches mostly non-choreographed village material which he collected during his many field trips. His teaching method is clear and thorough, yet relaxed. A special emphasis is put on regional styles and background information. Above all, Yves wants to share his love for Bulgarian folklore and communicate the fun of dancing. Yves has also introduced and teaches folk dances of other Balkan countries as well as dances from Brittany (France) and his native Quebec.

Among the popular dances introduced by Yves over the years are: Pinosavka, Dobrudžanska Râka, Gjusevska Râčenica, Chetvorno Horo, Dospatsko, Bičak, Sandansko Horo, Vlaško Horo, Sitna Zborenka, Panâgjursko Horo, Kulska Sira, Dobra Nevesto, La Bastringue, Les Saluts, Le Laridé, and Gavotte d'Honneur.

Together with Jaap Leegwater, Yves is the co-director of *Folkloro Balkana* which produced the widely acclaimed CD entitled *Ajde na Horo!* containing 20 favorite Bulgarian folk dances.

Yves is working on the release of two new CDs featuring his own Bulgarian village recordings (1966-1972) scheduled to be released in the fall of 1997. Yves is married to France Bourque-Moreau, an internationally recognized specialist in children's folkdance and music. They have three children: Francis (16), Catherine (14), and Marie-Hélène (6).

Yves first attended Stockton Camp in 1967 as teaching assistant to Dennis Boxell. Since then, he has been on the faculty eleven times.

Jeff O'Connor – Couple Dance Fundamentals

Jeff O'Connor has been a part of Stockton Folk Dance Camp for many years. He has been a member of the Camp Committee since 1983. He has led workshops here in Big Circle Mountain Dance, in Clogging, and in Country Western. He has also made a great contribution to the music program, in both singing workshops and in the orchestra.

When Jeff lived in the San Francisco Bay Area, he danced with Westwind International Folk Ensemble and later became director of that company. He now lives in Arcata, California, where he teaches at Humboldt State University. He has developed several dance classes at the University, such as Dance for Physical Education Majors, Dance Curriculum for the Elementary Classroom, Mexican Folklorico, and Western American Dance.

Besides teaching, Jeff has a catering business specializing in ethnic foods and has been the head cook for many of the Mendocino camps. He has also been involved as camp director for some of the Mendocino camps.

Jeff holds a degree in Recreation Administration with a minor in Dance from Humboldt State University.

Suzanne Rocca-Butler – Non-partner Dance Techniques

Suzanne Rocca-Butler studied modern and folk dance at San Jose State University, where she received her undergraduate degree in Fine Arts. Since 1974 she has been teaching folk dance in the San Francisco Bay Area.

She has been a regular at Stockton Folk Dance Camp since 1979 and a member of the Folk Dance Camp Committee since 1988. In 1987-88 Suzanne began teaching at the Camp as the assistant to Pirkko Roeker in her Fundamentals of Motion class. Upon Pirkko's retirement, Suzanne developed the Beginning Non-Partner Dance Techniques class, based on many of Pirkko's principles. This year marks her 9th year of teaching this class. She would like to dedicate this 50th year class to Pirkko, who died January 20, 1997.

Suzanne has served on the Dance Research Committee of the Folk Dance Federation of California since 1985.

Her primary interest is in Balkan dance, although she teaches International Folk Dance to all levels of dancers. She lives in Menlo Park, California with her husband, Eric Butler.

Theodor Vasilescu – Dances of Romania

Theodor Vasilescu is a choreographer, teacher, researcher, performer, lecturer, and author. His accomplishments in all these fields are numerous. Following is only a partial listing:

Professional Positions:

Head of the Choreographic Section at the National Center for the Preservation and Promotion of Folklore.

Chief Choreographer of “Rapsodia Română,” the professional Romanian State Folklore Ensemble, and of “Cununa Carpatilor” amateur folklore ensemble.

Teacher of Romanian folk dance and character course at the Theater and Film Academy of Bucharest.

Choreographies:

From 1959 to date he has created for “Rapsodia Română” and for “Cununa Carpatilor” many major works, most of which are still in current performing repertoire.

Publications:

Author of a dance notation system, *Romanotation*.

Author of “Folclor Coregrafic Românesc” (Romanian Folklore Dances), Volumes I and II, based on several years of research.

Teaching:

Principal teacher at professional courses inside Romania.

Teacher at Workshops and Master Lessons in the Netherlands, Germany, Belgium, Scandinavia, Sudan, Canada, Japan, and Switzerland.

Theodore Vasilescu graduated from Polytechnic College of Bucharest with a degree in Chemical Engineering, but left that profession in 1964 to follow dance as a full-time professional career.

Bicoastal Band

Barbara McOwen – Music Director

Barbara McOwen plays mostly Scottish fiddle, but has had an abiding interest in international music and dance dating back to 1964. She got her start in Scottish dance and music right here at this very camp in 1968 under the tutelage of C. Stewart Smith, and her start in organizing international bands also here in 1978 with John Pappas. She has a B.A. in music and has been the Music Director for Stockton Folk Dance Camp since 1988. Barbara has played and taught Scottish music workshops in the U.S., Canada, Scotland, Japan, and Australia and has participated in a number of recordings. She currently directs several groups, including Tullochgorum, The Carfuffle Ceilidh Band, the Emperor Strings, and the 200-member Strathspey & Reel Society of New Hampshire. When taking time off from music, Barbara likes to experiment with computer databases, and to look at her garden.

Amy Arnett

Amy Arnett's main instruments include clarinet, kaval, recorder, and domra. She has played international folk music for years with the Boulder Hat Band, but it wasn't until 1993 that she discovered her love for Balkan music. Determined to learn to play kaval, Amy attended the 1993 Balkan Music & Dance camp in Mendocino. Since then, she has been accompanying Planina, a Denver/Boulder women's choir that sings Eastern European folk music. She also played in a Balkan trio, Kafana, whose music was recorded by a local independent filmmaker for the film's soundtrack. Recently, her music tastes have expanded to include Klezmer, Israeli, and Yiddish theater music, and she plays clarinet in a local band called the Kleznix. Amy has taught private lessons, and she is currently pursuing a second Bachelor's degree—this one in music! She works as an editor for the time being, but hopes to eventually have a career as a music teacher and performer.

Janette Duncan

Janette Duncan plays fiddle and also mandolin, tambourine, rebec, and sings—but mostly plays fiddle. She learned country fiddling from her father, and she is an experienced leader in Swedish, Cajun, Mexican, swing, contra, Scottish, English, and French music, and can accompany almost everything else. She has attended a number of workshops and camps, and plays regularly for dances in her area as well as farther afield. Also, Janette is a fiddle teacher of repute. She currently performs with Greenhouse (a Celtic folk fusion band), Wild Rose (a Scottish dance band); and The Mongrel Chords (an eclectic folk band).

Julie Lancaster

Julie Lancaster has been performing, teaching, and promoting international folk music and dancing since the late 1970s. She is currently director of Planina Balkan Women's Choir, a Denver/Boulder women's choir that sings mostly traditional music from Eastern Europe. She also sings with Nazdrave, a Balkan dance band, and teaches workshops in Balkan singing. Since 1990 she has served as one of the directors of Barátság Hungarian Music and Dance Camp in Mendocino, California. While living in California (1989-90), Julie was a member of Kitka, a Bay Area Eastern European women's choir. Before and after that time, she performed with Colorado's Narodno Ethnic Music and Dance Ensemble and taught Scandinavian and Hungarian dancing and singing at workshops around the country. Julie has been singing since the age of three, harmonizing with her sisters, singing in church and school choirs, in local musicals, and in coffeehouses. She has a B.A. in languages and makes her living as a free-lance business writer in Denver.

Robert McOwen

Robert McOwen is known internationally as a teacher and performer of Scottish country dance and highland dance, but his interests and talents as a musician have always paralleled his teaching career. His musical concentrations have developed from being the lead guitarist in a high school rock band, to Scottish dance music, to international music of all stripes. Robert has been Artistic Director for a number of groups and productions, including The New Caledonians, and Burns Night Concerts with Jean Redpath, and has been the choreographer for several community theater productions, including *Brigadoon* and *Ruddigore*. In his other life, Robert has a teaching and research position in mathematics at Northeastern University in Boston.

Pat Spaeth

Pat Spaeth plays piano and accordion and occasionally some other stuff (recorder, percussion, left field, The Fool). Her musical interests and talents cover most of the world, as is shown by the bands and groups she has played in for the last 15 years: the Mazeltones (Klezmer/Yiddish/Israeli); Salmonberry (New England contras); Heliotrope Society Orchestra (ragtime/vintage/swing), the Cast-Offs (English country dance); Allspice (international folk); the Grace Notes (Catholic liturgy); and the "S" Curves ('50s "girl group" rock 'n' roll). She has a B.A. in Ethnic Studies and lives in Port Townsend, Washington. When she is not doing music, she eats and sleeps.

Biographies compiled by Vera Holleuffer

Divna, Divna

(Serbia)

Divna, Divna, a female name, is an old Serbian kolo from the region of Šumadija and the Morava River valley.

Pronunciation: DEEV-nah, DEEV-nah

Music: 2/4 meter

Formation: Open circle or chain of dancers, mixed male and female, hands joined at about shoulder height and a bit forward (W-pos) during Part I, and down at sides (V-pos) during Part II.

Meas

Pattern

PART I

Facing slightly R of ctr and moving to R (CCW):

- | | |
|-----|---|
| 1 | (Div-) Step fwd on R in this direction (ct 1).
(na,) Step fwd on L in this direction (ct 2). |
| 2 | (Div-) Step fwd on R in this direction, turning to face ctr (ct 1).
(nah,) Touch L ft slightly fwd of R ft (ct 2). |
| 3 | (carne) Step sdwd on L slightly to L (ct 1).
(oči) Touch R ft slightly fwd of L ft (ct 2). |
| 4 | (i-) Step sdwd on R slightly to R (ct 1).
(ma,) Touch L ft slightly fwd of R ft (ct 2). |
| 5-8 | Repeat meas 1-4 to L with opp ftwk. |

PART II

Facing slightly R of ctr and moving to R (CCW), and bringing joined hands down to sides in V-pos:

- | | |
|-----|---|
| 1 | (Da me) Step sdwd on R (ct 1).
(oče) Close L ft beside R and bounce twice in place, heels not touching ground (cts 2,&). |
| 2-4 | Repeat meas 1 three more times (total of four). |
| 5-8 | Repeat meas 1-4 to L with opp ftwk. |

Original notes by Dick Crum, rev. 11/92

Presented by Dick Crum

Drmeš from Zdenčina

(Croatia)

This dance was learned from villagers in Zdenčina, Croatia in 1954 by Dick Crum, and introduced by him at the College of the Pacific Folk Dance Camp in 1956.

Pronunciation: DUHR-mesh from ZDEHN-chee-nah

Music: 2/4 meter

Formation: No ptrs necessary; a small, closed circle, preferably not more than 10 people, back-basket hold throughout.

Steps: Time Step (2 per meas): Stamp entire R, slightly bending knee (ct 1); momentarily take wt on entire L, knee straight (ct &); repeat cts 1, & (cts 2,&).

Shaking Step: (Moving very slightly to L) with R a bit fwd from place, step on R, but do not take L from the floor (ct 1); shake whole body vertically once without raising any part of ft from floor (ct &); shift wt onto L in place (ct 2); shake again (ct &). During this step, keep body very erect.

Step-hop Step (Travelling step): To move L, face obliquely L: step on R with accent (ct 1); pause (ct &); hop on R (ct 2); step on L (ct &). Keep ft underneath body. To move R, face obliquely R and use opp ftwk.

Meas

Pattern

I. TIME-STEPS AND SHAKING

- 1-7 With 14 Time Steps, move gradually to L (CW).
- 8 Lightly stamp R, L (cts 1,2).
- 9-15 With 7 Shaking Steps, move gradually to L (CW).
- 16 Stamp R, L (cts 1,2).

II. REVOLVING

- 1-8 With 8 Step-hop Steps, turn to L (CW) rapidly.
- 9 Still facing L, stamp R in place (ct 1); pivot CW on R to face R (ct 2).
- 10 Facing R, stamp L in place (ct 1); hold (ct 2).
- 11 Stamp R in place (ct 1); hold (ct 2).
- 12-15 Beg L, with 4 Step-hop Steps, turn circle to R (CCW) rapidly.
- 16 Step-hop on L, turning 1/4 L to face ctr.

Repeat entire dance from beginning until music ends.

Original notes by Dick Crum
Presented by Dick Crum

Drmeš for Three

(Croatian-American)

The *drmeš* (shaking dance) is the most typical dance form in northwestern Croatia. In former days each village had at least one melody, and often several, to which the dancers did the same local *drmeš* movements. A typical *drmeš* consisted of a circle of dancers who alternated some sort of "traveling" steps with various types of "shaking" steps, either in place or moving in one direction or another.

In Croatian communities in the eastern U.S., a number of *drmeši* are reported to have been done in the early days of the "second immigration" (the period between 1890 and World War I). However, by the time the American-born grandchildren of those immigrants began to take interest in Croatian folk dances in the 1940s and 1950s, only one *drmeš* had survived. Known simply as "the *drmeš* *", it was done at least once during any full afternoon or evening of tamburitza music and dancing at Croatian clubs, church halls, and picnic grounds in the 1950s.

Its trio formation is unusual for a *drmeš* -type dance. Quite possibly it developed in the U.S. as a blend of the circular *drmeš* and some other South Slavic threesome dance such as *Milica* or *Logovac*. Its tune is a countermelody to that of *Turopoljski drmeš*, a dance still preserved and performed by Croatian village groups at folk festivals, but there is only a remote relationship between the movements of the two dances.

* The title "Drmeš for Three" has been chosen by Dick Crum purely for the convenience of folk dancers who are familiar with other *drmeši* that have been introduced into the U.S. since the mid-1950s.

Pronunciation: DUHR-mesh

Music: 2/4 meter

Formation: Trio. 1 M between 2 W. W are facing in LOD, M is facing in RLOD. W's inside hands are on M's nearest shldr, their outside hands on own outside hip. M's arms reach across in front of W's waists, and he grasps the W's hands at their hips.

Meas

Pattern

I. TRIO MOVES IN LOD

- 1 M: Moving bkwd, step on ball of R ft behind L (ct 1); hop on R, bringing L ft around in back in air (ct 2).
- 2 M: Continuing bkwd, repeat meas 1 with L (step-hop in "reel" style).
- 3-16 M: Repeat meas 1-2 seven more times, for a total of 16 "reel"-style step-hops bkwd in LOD.
- (1-16) W: Moving fwd, 16 step-hops beg R, and on each "step" placing the active ft directly in front of the other ft.

Drmeš for Three—continued

II. MAN DANCES WITH EACH WOMAN

1-8 Release all hands. M faces W on his R and places hands on her hips; she places hands on his shldr. In this position they do a “buzz swing” as in a square dance, eight buzzes on R ft. Lone W dances in place using the “reel”-type step-hop done by the M in Pert I, beg R.

9-16 M leaves R-hand W, takes the shldr-waist pos with the L-hand W and does identically the same buzz swing with her (8 buzzes on R ft), while lone W does the “reel”-type steps-hops in place.

Note: Sometimes, instead of the “buzz-step” swing, some dancers did “step-hop-steps” in cpl turn as follows:

In shldr-waist pos, with R shldr close to each other, step fwd on R, beginning to turn CW as a cpl (ct 1); hop on R, continuing CW turn (ct 2); step fwd on L, continuing CW turn (ct &). Do a total of 7 of these, spinning CW; instead of the 8th one, do two stamps, R, L, and break to get into position for the next movements.

Original notes by Dick Crum
Presented by Dick Crum

Kriči, kriči, tiček

(Croatia)

This dance was learned from natives in Croatia in 1952.

Pronunciation: DUHR-mesh from ZDEHN-chee-nah

Music:

2/4 meter

Formation: Done either in a circle or in couples (see below).

Styling: Note: Be sure to keep inactive leg extended during Parts I and III. This is not the so-called "broken-ankle" step of Seljančica and other kolos. During the walking steps, the circle does not dip, but remains completely level throughout.

Meas

Pattern

CIRCLE FORM

Small, closed circle, preferably not more than 10 people, back-basket hold.

PART I

- 1 Facing 1/8 L, hop on R, extending L leg stiffly out of circle, about 3 inches off the ground (ct 1); step on L directly below its extended pos, moving fwd (ct &); step on R, continuing fwd CW (ct 2); hold (ct &).
- 2-8 Repeat meas 1 seven more times (total of 8), continuing to move CW throughout.

PART II

- 1-4 Continue moving CW with 7 walking steps, pivoting on L ft to face 1/8 R on ct 2 of meas 4 (L, R, L, R, L, R, L, pivot). During the pivot on the L, point R ft to R in preparation for meas 5.
- 5-8 Moving R (CCW), take 8 walking steps (R, L, R, L, R, L, R, L). Note that this is not the same as in meas 1-4—there is no pivot here. You end up facing 1/8 R with the wt on the L ft.

PART III

- 1-8 Repeat Part I with opp ftwk and direction (moving CCW, hop on L, step on R, step on L 8 times).

PART IV

- 1-8 Repeat part II with opp ftwk and direction (seven steps and pivot CCW, eight steps CW).

COUPLE FORM

Cpls in Shldr-waist pos, do the same steps as the Circle Form.

Original notes by Dick Crum
Presented by Dick Crum

Ličko kukunješće

(Croatia)

This is the well-known kolo Kukunješće (Kokonješće), played on the tamburitza instrument and with lyrics typical of the region of Lika in Croatia.

Pronunciation: LEECH-koh koo-koo-NYESH-tseh

Music:

2/4 meter

Formation: Open circle, M and W, hands joined in V-pos.

Meas

Pattern

- | | |
|-----|--|
| 1 | Facing very slightly L of ctr, 2 light running steps (L, R) in RLOD (cts 1,2). |
| 2 | Turning to face ctr, 3 light steps in place (R, L, R) (cts 1,&.2). |
| 3 | Still facing ctr, 3 light steps in place (R, L, R) (cts 1,&.2). |
| 4 | Still facing ctr, 3 light steps in place (L, R, L) (cts 1,&.2). |
| 5-8 | Repeat meas 1-4 with opp ftwk and direction, beg on R ft to R. |

Original notes by Dick Crum

Presented by Dick Crum

Logovac

(Croatia and Serbia)

Logovac (a song about the spare horse) is a trio dance that, according to members of the Banat Tamburitza Orchestra, was done in the early days of the immigration, exclusively among the banaćani in the New York area. It was not done anywhere else, and did not survive in the New York area itself. I saw it only once, at a dance at St. Ann's Church in Manhattan, in the 1950s, danced by an elderly man with two younger women.

The dance gets its name from the first line of the song, whose melody accompanies it (a version of the famous wedding song Svatovac):

Teraj, kume, logova, preko toga korova. Daleko je Mitrovica gde se kuva kiselica još je dalje Sent-Ivan gde se ljube svaki dan!	Koom, drive the spare horse over the weedy fields; it's a long way to Mitrovica, where they make sour wine, and further still to Sent-Ivan, where they make love every day.
Metla nogu na potegu, pa sve viče: "Neću!" Pa na kuma namiguje, da se kola kreću.	[The bride] put her foot up on the footboard and shouted, "I don't want to go!" Then she winked at the best man to get the wagon going.
Jeli, kćeri, jel' to taj, hulja i bećar! Jeste, majko, to je taj, al' nije bećar!	Tell me, daughter, is he the one, that that scoundrel, that bećar? Yes, mother, he's the one, but he's not a bećar!

Pronunciation: LOH-goh-vahtz

Music: 2/4 meter

Formation: One M with two W. At the start, all are facing the same direction, with one W on either side of M. In the description below, the W on the M's L is called "L-W," and the W on his R, "R-W." W place the hand nearest the M on his nearest shldr. They place their outer hands on their outside hips, where the M grasps them with his outstretched hands from around in back of their waists.

Steps: Sink-hop step (basic Lugovac step): An elastic, low kind of step-hop is used throughout the dance, two Sink-hops per meas, beg each phrase with the R ft.

Step on R, sinking slightly by softly bending R knee and not letting R heel touch the floor (ct 1); slight hop on R, straightening R knee somewhat and barely (sometimes not at all) leaving the floor (ct &); repeat cts 1, & with L ft (cts 2,&).

The Sink-hop is done moving in all directions, in place, or turning, depending on the variation being performed.

Variations: The variations described below are used as building blocks to create the various figures which the M wishes to do. In this, Lugovac is similar to U.S. swing dancing: the M mixes and matches the moves in an improvisational way—the dance is never the same twice.

Note: The description below contains the variations done by the dancers the only time I observed the dance in the U.S. (see above), plus two additional variations (6 and 7) notated in the Old Country (Banat) in 1954, where I saw Lugovac numerous times. The latter are marked with an asterisk (*). The basic Sink-hop and general styling were identical in both cases.

MeasPatternVARIATION 1—TRAVEL FORWARD

Using Sink-hops, dance forward in basic pos; no specified number, but 8 is a good arbitrary number for learning purposes.

VARIATION 2—TRAVEL BACKWARD

Using Sink-hops, dance backward in basic pos; no specified number, but 8 is a good arbitrary number for learning purposes.

VARIATION 3—TRIO TURN EITHER L (CCW) OR R (CW) OR BOTH

With M acting as pivot, turn as a trio in either direction; no specific number of Sink-hops, but 8 each way is a good arbitrary number for learning purposes.

VARIATION 4a—UNFURL R-HAND GIRL

M pulls R-W's R hand with his R hand so that she makes a 1/2 turn R and moves out to a position in front, facing the M (R-W and M are in handshake pos, L-W is still in position on M's L side). In this new position, the whole trio moves as a unit (R-W backing up, the other two dancers moving fwd). Keep hands joined throughout; however, when "unfurling" the R-W, the M avoids a tight, vise-like grip on her R hand.

VARIATION 4b—REFURL R-HAND GIRL

M pulls R-W's R hand with his R hand and starts her into a L turn to bring her back to her orig pos on his R. For her, this is a 1/2 turn L, in which she backs into her orig pos, her back against his R arm. (This variation is like running the Variation 4 film backwards.)

VARIATION 4c and 4d—UNFURL L-HAND GIRL, REFURL L-HAND GIRL

These are the same moves as Variations 4a and 4b, but done with the L-hand W with opp hands and directions while the R-W remains in orig pos beside M.

VARIATION 5—TWIRL BOTH W FORWARD, THEN REFURL BOTH

In beg pos, M tugs on the outside hands of both W (not releasing hands!), starting them both into turns away from him (R-W turning out to the R, L-W turning out to the L). Once the W have started into their turns, M keeps hold of their hands and brings joined hands high in front and W continue turning in the direction they started, underneath the raised joined hands. M moves gradually fwd, twirling the W in front of him.

When he wishes to end the twirls, the M simply lowers the joined hands, stops the twirling, and the W end up facing him (W are side-by-side) in handshake pos with him. He then pulls them back to place using the Refurl movements of both Variations 4b and 4d at the same time.

VARIATION 6—M TURNS WITH EACH W; FREE W DANCES/CLAPS IN PLACE

All dancers release all hands. M faces R-W and they take hands-on-elbows hold: each grasps ptr's L elbow with own R hand, ptr's R elbow with own L hand; in this pos, joined ptrs turn as a cpl CW once or twice in place. Meantime, lone L-W spins slowly in place CCW (to her L) either with hands on hips or clapping hands fwd above her face level.

The M leaves R-W, joins with L-W in hands-on-elbows hold, and joined ptrs turn as a cpl CCW once or twice around in place while the lone R-hand W spins slowly in place CW (to her R) just as the L-W did before.

This variation can, of course, be repeated: M returns to R-W, etc., then to L-W.

VARIATION 7—W CHANGE PLACES

M releases handholds and gently pushes the W toward each other to start them passing across in front of him, each twd the other W's pos. (As they pass across, there is no rule as to which W passes on the outside and which passes on the inside (i.e., closer to the M). The M can determine this by the exact direction he pushes each W at the start. Most R-handed M tend to push the R-W toward the outside.)

It takes about 4 Sink-hops for the W to change places. Once they are in their new positions, the M has the choice:

- Leave the women in their new positions and continue dancing.
- Switch them back to their orig pos immediately, or wait a few Sink-hops before sending them "home."

Original notes by Dick Crum

Presented by Dick Crum

Milica

(Croatia and Serbia)

The trio dance Milica (a girl's name) became popular in Croatian and Serbian communities in the U.E. some time in the 1930s. According to the old-time tamburitza players (including members of the Banat Orchestra heard on the record listed below), the song whose melody accompanies the dance was a favorite among Croatian and Serbian immigrants to the U.S. many years before that, as early as the turn of this century.

Milica's exact origins are unknown. Variants of the dance have been recorded in numerous places in Croatia and Vojvodina (Serbia), and it is reported to have been popularized there by tamburitza orchestras in the period between World Wars I and II. It is described here as learned and danced by Dick Crum at Croatian and Serbian affairs in Pittsburgh, Detroit, Cleveland, and other eastern cities in the 1950s.

Pronunciation: MEE-lee-tsah

Music: 2/4 meter

Folk Dancer MH 1005, Milica

Formation: Trios scattered anywhere on the dance floor. Usually one M with two W, one on either side of him, all facing the same direction. His hands are around the back of their waists, holding their outside hands at their outside hips. Each W places the hand nearest the M on his nearest shldr. The formation just described is the oldest, basic form. It often happened, however, that more than three dancers (anywhere from four or five or even more!) would form one line and do the same steps as in the trio form.

Meas

Pattern

I. HOP-STEP-STEPS FORWARD

1 All dancers moving straight fwd, hop on L, bringing R ft slightly fwd low (ct 1); step fwd on R (ct &); close L fwd beside R, taking wt on L (ct 2).

2-4 Repeat meas 1 three more times (total of four).

Note: A common variation of Part I consisted of the group (trio or line) pivoting, either in place or moving fwd, using the same ftwk described above. The pivot could be a full turn or more, either CW or CCW.

II. BASIC KOLO STEP RIGHT AND LEFT

1 Low hop on L in place or moving very slightly R (ct 1); step sdwd (flat) on R (ct &); close L beside R, taking wt on L (ct 2).

2 Short step sdwd on R (ct 1); low hop on R in place (ct 2).

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

5-8 Repeat meas 1-4.

Original notes by Dick Crum

Presented by Dick Crum

Words on next page.

Milica—continued

:There are many different lyrics to the song whose tune accompanies the dance Milica. Here are the verses sung by the Banat Orchestra on the Folk Dancer record listed above:

Milica je uranila i krevet je mamestila
/: pa čeka svoga dragana. :/

Milica got up early and made her bed,
then waited for her sweetheart.

Milica je večerala i na sokak istrčala,
bez marame i bez kecelje,
da dočeka svoga dragana.

Milica ate supper and hurried out onto the street,
without kerchief and without apron,
to wait for her sweetheart.

Mati viče, mati kara: "Ajde kudi, pile moje,
/: večeraj, lolu ne čekaj!" :/

Her mother yelled and scolded her, "Come home, my dear,
eat your supper and don't wait for that boyfriend of yours.

Milica je lepo date, zašto j' momci ne ljubite?
/: Haj, Milica, jedinica! :/

Milica's a pretty child, why don't you fellows love her?
Oh, Milica, mother's one-and-only!

Orijent

(Serbia)

Line dance from Serbia as taught by Dick Crum. In the 1950s, Orijent, Šetnja, and Moravac (U šest) were the most popular kolos at fairs in the villages within a radius of twenty or so kilometers south of Belgrade. Orijent was danced with great enthusiasm by village young people, among them workers, apprentices and students, many of whom spent part of the week in Belgrade and part at home in the village. Thus, Orijent could be found in Belgrade as well, at impromptu get-togethers in the less pretentious industrial district coffee-houses.

Consensus of both dance scholars and native dancers is that Orijent is of Gypsy origin, though its curious name (it means "orient") is a puzzle. Perhaps there is some connection between it and the famous Orient Express train which daily traverses the above-mentioned villages on its way through the Balkans to Istanbul.

The three figures below are an arbitrary selection from a number of local and individual variants of Orijent, arranged by Dick Crum in a sequence intended for convenient learning and enjoyment by recreational of performing groups. In its native setting, the dance's sequence is determined by the whims of the leader who, not at all rarely, may limit himself to a sole variation (give or take a flourish or two here and there) throughout the playing of the music. Fig I given below is the most common variant, the "basic" Orient, as it were. Fig III is really a variation on Fig I. Fig II is a rarer, more individualistic variant. Dick noted Figs I and III in Zeleznik village, Easter Sunday, 1954. Fig II was learned later from a group of Belgrade young men.

Pronunciation: OH-ree-yent

Music: 2/4 meter

Formation: Line or open circle, no partners, hands joined and held down (V-pos). The leader, at right end, may conduct the line in a circular or serpentine path. Often, M will dance Orijent in separate, all-male lines, in which case they may place hands on neighboring dancers' nearest shldr.

Styling: Style is light, heels never touch the ground, knees are elastic throughout. Trunk is held very erect, head high, except as indicated in Fig II, below.

Meas

Pattern

FIGURE I

- 1 Place ball of L ft on ground across in front of R ft, momentarily sharing wt on both ft (ct 1); shift wt entirely onto L ft, raising R ft a bit off the ground (ct 2)—do not kick R ft high up in back.
- 2 Step on R in front of L, having brought R ft across in a slight "slicing" movement, heel leading, turned-in (ct 1); step onto L behind R, moving a bit to R (ct &); step on R beside L (ct 2).
- 3-16 Repeat meas 1-2 seven more times for a total of eight.

Notes: Styling in Fig I is erect, head high. The steps in ct 1 of both meas 1 and 2 are done with a noticeable lead with heel. The elastic knee (what the Serbs call "mekanost" or "softness") appears in two important places; the straightening and flexing of the knee, though extremely slight, gives down-up patterns:

meas 1	ct 1	down	meas 2	ct 1	even
	ct &	up		ct &	even
	ct 2	down (deeper)		ct 2	down
	ct &	up		ct &	up

Orient—continued

FIGURE II

- 1 With a goodly stretch of L leg and a shaking movement of L ft, step out to side with L ft (ct 1); step on R across in front of L (ct 2). (During this meas, dancer is bent fwd from waist.)
- 2 Step diagonally fwd R with L ft, straightening body (ct 1); pause (ct 2).
- 3 Step straight back on R behind L (“as if on a tightrope”) (ct 1); step straight back on L behind R in same style (ct 2).
- 4 Step back (“on tightrope”) with R behind L again (ct 1); pause (ct 2).
- 5-16 Repeat meas 1-4 three more times for a total of four.

FIGURE III

- 1 Step slightly fwd on ball of L ft, keeping ft close, no wt on R ft, turning heels to L (ct 1); repeat ct 1 with the R ft, turning heels to R (ct 2).
- 2 Step L, R, L in the same style as in meas 1, continuing to move fwd (cts 1,&,2).
- 3-4 Repeat meas 1-2, continuing fwd twd ctr.
- 5-8 Repeat meas 1-4 but bkwd, returning to place.
- 9-16 Repeat meas 1-8 once more.

Original notes by Dick Crum
Presented by Dick Crum

Veliko kolo

(Serbia—Banat region)

Veliko kolo (big kolo) was brought to the U.S. at the turn of the century by Serbs from the Banat district (the banaćani), who settled most concentratedly in and around New York City, Philadelphia/Lebanon, Pennsylvania, and Elizabeth, New Jersey. (Other important banaćani centers were Detroit, Michigan, and Akron and the Youngstown/Campbell areas in Ohio.)

The banaćani were avid dancers, and many of them were excellent tamburaši as well. They contributed many dances to the U.S. kolo repertory, and Veliko kolo held a special place at all their dance events. Their American-born children and grandchildren considered it the epitome of kolo dancing, the most difficult of all to learn. Many recount a discipline that consisted of observing the dance from the sidelines, then tentatively entering the circle next to their elders and eventually absorbing the subtleties of Veliko by frequent, prolonged physical contact over many years.

As the old-timers danced it, one of the dance's main characteristics was a long pattern of extremely subtle, syncopated bounces of varying intensities, practically invisible to the observer's eye and perceptible only if you danced next to a native dancer, with one's arms about his or her shldr or waist. The women's steps were small, amounting to little more than marking time in rhythm as the men improvised with a battery of minute kicks, crossing movements, hops, and bounces (*cifra, cifranje*).

Pronunciation: VEH-lee-koh KOH-loh

Music: 2/4 meter
About a half-dozen recordings of Veliko kolo are available, some better than others.

Formation: Closed, mixed circle, arms on neighbor's shldr.


Styling: Steps are small; bounces and other ft movements are done "privately," "inside your shoes." to use some of the descriptions that have been applied to them. Often the dance can only be felt in the vibration of the shldr of the person dancing next to you.

<u>Meas</u>	<u>Pattern</u>	
1	♩ ♩	Facing very slightly L, step on L to L (ct 1); continue moving L, stepping on R across in front of L (ct 2).
2	♩ ♩	Step sdwd on L to L (ct 1); touch R ft at L toe (ct 2).
3	♩ ♩	Step sdwd on R to R (short step, almost in place) (ct 1); touch L ft at R toe (ct 2).
4	♩ ♩ ♩	Hop (very low, don't leave floor) on R in place, L ft is barely off the floor, beside R (ct 1); step on L in place, R ft barely off floor (ct &); hold (ct 2); hop (don't leave floor) on L in place, R ft barely off floor, beside L (ct &).
5	♩ ♩ ♩	Step on R in place, L ft barely off floor (ct 1); hop (don't leave floor) on R in place, L ft barely off floor, beside R (ct &); step on L in place (ct 2); hold (ct &).
6	♩ ♩ ♩	Step on R in place (ct 1); step on L beside R (ct &); step on R in place and hold (cts 2,&). Note: In meas 4 stress the hop on ct 1 (think "UP!"), and in meas 5 stress the steps in place in cts 1, 2 (think "DOWN!"); a cue for these meas might be "UP-down, up-DOWN, up DOWN."


VARIATIONS

The above basic step is subject to infinite variations, especially by the men, who introduce various tiny flourishes as the dance progresses. Below are a few examples I have noted down over the years, among U.S. banaćani and in Banat.



VARIATION ON MEAS 1 (TRIPLE SHAKE)

- 1  Step sdwd L on L, momentarily sharing wt both flat ft apart—some old-timers did this with a slight pigeon-toe (ct 1); low but marked bounce on L in place (ct &); step on R beside L ft (ct 2).



VARIATION ON MEAS 1 AND/OR MEAS 6 (BOTH-CROSS-STEP)

- 1, (6)  Step sdwd L on L, momentarily sharing wt on balls of both ft apart—some old-timers did this with a slight pigeon-toe (ct 1); shift wt onto L ft where it is or a bit to R of there (slight “backtrack” twd R ft) (ct &); step on R across in front of L to L (ct 2).

VARIATION ON MEAS 2-3 (4 LITTLE SIDE LEAPS)



- 2  Very short leap onto ball of L ft to L (almost in place), keeping R ft close to L ankle (ct 1); very short leap onto ball of R ft to R (almost in place), keeping L ft close to R ankle (ct 2).
- 3  Repeat meas 2.

VARIATION ON MEAS 4-5 (DOUBLE BOUNCES)



- 4  Bounce twice on R (“private” bounces, “inside your shoes”) (all in ct 1); step on L in place beside R ft (ct &); hold (ct 2). “private” double bounces on L (all in ct &).
- 5  Step on R in place beside L ft (ct 1); “private” double bounces on R ft (all in ct &); step on L in place beside R ft (ct 2); hold (ct &).

VARIATION ON MEAS 4-5 (LEFT FOOT IN FRONT)


This is similar to the variation immediately above, but the L ft is crossed in front of R.

- 4  “Private” double bounces on R in place (all in ct 1); step on L in front of R ft with slight flex of L knee (ct &); hold (ct 2). “private” double bounces on L in this front position (all in ct &).
- 5  Step on R in place behind L ft (ct 1); “private” double bounces on R ft (all in ct &); shift wt fwd onto L ft (ct 2).

VARIATION ON MEAS 4-5 (REEL STEPS)

- 4  “Private” double bounces on R in place, bringing L ft around close in back (all in ct 1); step on L toe close behind R heel (ct &); hold (ct 2); “private” double bounces on L in this position, bringing R ft around close in back (all in ct &).
- 5  Step on R close behind L heel (ct 1); “private” double bounces on R ft, bringing L ft around in back (all in ct &); step on L toe close behind R heel (ct 2); hold (ct &).

VARIATION ON MEAS 6 (PAS-DE-BASQUE)

6  Step on R in place (ct 1); step on L in front of R (ct &); step on R in place (cts 2); hold (ct &).

Original notes by Dick Crum

Presented by Dick Crum

Preplet

(Serbia)

I learned Preplet, as described here, in 1954 from Miodrag Vuković, a fine dancer from the village of Brus. It is actually a fixed sequence of typical U šest variations as done by the village "guys" (mangupi), and hence is sometimes called Mangupsko kolo. Preplet is a good example of the kinds of local and individual variations to which the dance U šest is subject.

Pronunciation: PREH-pleht

Music: 2/4 meter

Formation: Dancers (originally M only) in open circle or line, hands joined in V-pos. Leader's and end man's free hands are held either at small of back, in a pocket, or grasping vest.

Meas

Pattern

VARIATION I

- 1-2 8 tiny running steps R: facing slightly R, low short leap onto R toe to R, straightening R knee (ct 1); lightly stepping on ball of L ft, close L to R a bit fwd, slightly bending L knee (ct &); repeat cts 1, & three more times for a total of 8 running steps, ending with wt on L on last ct & of meas 2.
- 3 Facing ctr, step on ball of R ft, flexing R knee emphatically (ct 1); hold (ct &); step on L in place (ct 2); step on R in place (ct &).
- 4 Bring heels together (no click) and down (ct 1); hold (ct 2).
- 5-8 Repeat meas 1-4 to L with opp ftwk.
- 9-16 Repeat meas 1-8.

VARIATION II

- 1 Facing ctr, step on R to R, slightly stiffening R knee (ct 1); step on L behind R, slightly flexing L knee (ct &); step on R to R (ct 2); step on L in front of R (ct &).
- 2 Again step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 3 Step on L in place beside R (ct 1); step on R behind L (ct &); step on L in place (ct 2).
- 4 Step on R in its position behind L (ct 1); step on L in its position in front of R (ct &); again step on R in its position behind L (ct 2).
- 5-8 Repeat meas 1-4 to L with opp ftwk.
- 9-16 Repeat meas 1-8.

VARIATION III

- 1 Facing slightly R, low light hop on L (ct 1); short step with R (ct &); close L to R a bit fwd (ct 2).
- 2-3 Repeat meas 1 two more times for a total of 3 times, continuing to move R.
- 4 Facing ctr and bringing R ft from a preliminary pos high out to side, slice R ft down in front of L ft and put wt on R ft (ct 1); step on L behind R (ct &); step on R in front (ct 2).
- 5-8 Repeat meas 1-4 to L with opp ftwk.
- 9-16 Repeat meas 1-8.

Original notes by Dick Crum

Presented by Dick Crum

Basic Steps for Bourrées

(France)

Bourrées are the ‘reel” French dances. The origins are unknown, though they are widely done in French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and of course, Berry. In Berry, bourrées are danced in a very sober style—no gestures with hands (as in Auvergne). Men carry most of the typical style with their knee action, which is strictly forbidden for Women, who dance in a very delicate way.

Meas

Pattern

- I. PAS DE BOURRÉE (pah duh boo-RAY): bourrée step, 3/8 meter.
For 2/4 meter, the count would be 1, &, 2, hold ct &.
- 1 Step L fwd with full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R, straightening knee slightly (ct 2); step L in place (ct 3). Repeat with R. All steps should be kept well “under” the body and close to the ground.
- II. AVANT-DEUX (ah-vahn-DOO): forward and backward.
- A. Avant-deux droit (ah-vahn-DOO DRWAH): straight move for 2 dancers.
Two dancers face each other (4 ft. apart).
- 1 Beginning L, dance 1 bourrée step fwd and meet opp with R shldr.
Note: The first step is a long step, leading with L heel.
- 2 Beginning R, dance 1 bourrée in place. M bend both knees on ct 1 of meas, shifting wt from L to R.
- 3 Beginning L, move bkwd with 1 bourrée step.
- 4 Dance 1 bourrée step in place: Step back on R (ct 1); step fwd on L (ct 2); close R to L (ct 3).
- B. Avant-deux épaulé (ah-vahn-DOO ay-poh-LAY): épaulé = shoulder.
This is frequently used in “bourrée croisee.” Two dancers face each other.
- 1 Long step fwd on L twd opp, turning 1/4 CCW (L)(ct 1); close R to L (ct 2); step L in place (ct 3). End R shldr to R shldr.
- 2 Step R in place with bent knee as L is thrown (wt shifting as above) sdwd L (ct 1); step L (ct 2); step R (ct 3).
- 3 Step L in place and begin 1/4 turn CW (R)(ct 1); step R in place (ct 2); step L near R (ct 3). This brings ptrs face to face.
- 4 Step R bkwd diagonally R (ct 1); begin 1/4 turn CW (R), step L across R (ct 2); step R in place (ct 3). This brings ptrs pointing L shldrs twd each other. If step is repeated from this position, a 1/2 turn CCW (L) is made on ct 1, meas 1.
Note: For teaching purposes, avant-duex épaulé can be started with L shldr pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avant-deux start facing the opp dancer.
- C. Épingle à cheveux (ay-PANG-glah sheh-VOO): hairpin or U-turn.
Two dancers in a single line facing head of hall, M behind W. This is a variation of the “avant-deux épaulé” and takes 4 meas.
- 1 Step L fwd, long step, to own L while pivoting 1/2 CCW (L) (dancers now face the foot of the hall, W behind M)(ct 1); step R, L in place (cts 2,3). Do not dip shldr.

Basic Steps for Bourrées—continued

- 2 Dance 1 bourrée step in place, beginning on R.
- 3 Repeat meas 1. Dancers are again facing the head of the hall, M behind W.
- 4 Dance 1 bourrée step in place, beginning on R.

D. Avant-deux du Haut Berry (ah-vahn-DOO doo OH beh-REE): Avant-deux from Upper Berry.

- 1 Long step fwd with L heel, then full ft (ct 1); scuff R heel fwd (ct 2); hop on L (ct 3).
- 2 Step R across L (ct 1); step L slightly bkwd to free R (ct 2); close R to L (ct 3).
- 3 Dance 1 bourrée step bkwd to original place, beginning on L.
- 4 Drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step farther fwd on L (ct 2); step R fwd near L heel (ct 3).

III. CROISEMENT (krwahz-MAHN): crossing over, 4 meas.

A. Croisement de Bas Berry: Crossing over from Lower Berry.

- 1 Repeat meas 1 of “avant-deux épaulé.” (L fwd turning 1/4 CCW; close R, L).
- 2 Step sdwd R on R, changing places with ptr (ct 1); step L near R (ct 2); step R in place (ct 3).
- 3 Step L, turning 3/4 CW (R)(ct 1); step R near L (ct 2); step L in place (ct 3).
- 4 Repeat meas 4 of “avant-deux épaulé.” (R diag bkwd, L across R for 1/4 turn CW (L).

B. Croisement du Haut Berry (krawhz-MAHN doo OH beh-REE): Crossing over from Upper Berry.

- 1 Long step fwd on L twd ptr, pivoting 1/2 CCW (L) around each other to finish in ptr’s original position, facing each other.
- 2 Step R in place throwing L sdwd L (ct 1); step L near R (ct 2); step R in place (ct 3).
- 3 Dance 1 bourrée step bkwd, beginning on L.
- 4 Dance 1 bourrée step in place, beginning R.

IV. BRANCILLER (brahn-cee-YAY)

These steps are done on the spot and are used as transition between “avant-deux” and “crossing over.” Basically, they are “pas de basque” (PDB) or “bourrée steps” done in place. The last Branciller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional, and always done. This anticipation characterizes the whole style of Berry dances.

A. Lower Berry Style

Steps for Men are done very neatly, crossing on the second count. Step L sdwd L (ct 1); step R across L (ct 2); step L in place (ct 3). Repeat with opp ftwk. Women *do not* cross on ct 2.

B. Upper Berry Style

As above, but M and W do not cross on ct 2.

Note: These steps need 2 or 4 measures, depending on the dance. The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

Basic Steps for Bourrées—continued

V. LATERAL BOURÉE STEP: AUVERGNE STYLEMoving L

- 1 Large step on L to L (ct 1); step on R next to L (ct 2); step on L to L (ct 3).
- 2 Step on R across in front of L (ct 1); step on L to L (ct 2); step on R next to L (ct 3).

Moving R

- 1 Step on L across in front of R (ct 1); step on R to R (ct 2); step on L next to R (ct 3).
- 2 Large step on R to R (ct 1); step on L next to R (ct 2); step on R to R (ct 3).

Note: In some areas, people begin with the R ft, and all the ftwk is reversed.

VI. STAMPING PATTERN: AUVERGNE STYLE

These steps are for M and serve as punctuation at the end of a musical phrase. W do the bourrée steps during those two meas. Each dancer develops his own way of stamping.

- 1 Step on L (ct 1); step on R next to L (ct 2); hold (ct 3).
- 2 Stamp L taking wt (ct 1); stamp R swinging L ft in front of R (ct 2); hold (ct 3).
Stamping is not done all the time. At certain occasions it will be omitted.

Presented by Germain and Louise Hébert

Avant-Deux des Touches

(Bretagne, France)

This is a dance from the Nantes area. The Héberts learned the dance in 1976 from Huguette Bochez and saw it done by Triskell in Montréal. This dance uses the same music as "Avant-Deux de Travers."

Pronunciation: ah-vahn-DOO day TOOSH

Cassette: "Si on dansait" U.O.P. 1997 Side B/6 2/4 meter

Formation: Lines of cpls facing each, 2 meters (7 ft) between each line.
 Head WM WM WM WM (W's line) W hold skirt
 of
 hall MW MW MW MW (M's line) M tuck thumb in vest or put hands on waist

Steps: Basic Step: M: Point L in front of R (ct 1); 3 chassé steps to L (cts 2,&,1,&,2,&). Repeat with opp ftwk an direction. W: use opp ftwk. One Basic Step takes 2 meas.

Meas Pattern

8 meas INTRODUCTION. No action.

I. CHASSÉS LATÉRAUX (shah-SAY lah-teh-ROH)

1-2 All M in M's line and all W in W's line do 1 Basic step sideways to M's L, W's R.
 3-8 Repeat meas 1-2, alternating ftwk and direction.

II. PIVOTS ET CHASSÉS (same dancers as before)

1-2 M pointing L in front of R, buzz 1/2 turn to own L; W point R and turn R.
 3-4 M point R in front of L, then chassé to own R (see Fig I, meas 3-4); W use opp ftwk and direction.
 5-6 Repeat meas 3-4 with opp ftwk and direction.
 7-8 Repeat meas 1-2 (M point R, turn 1/2 R; W opp).
 Note: Both turns are done in place 1/2 around.

III. PIVOTS

1-8 With ptr in Shoulder-waist pos, all do 16 buzz steps turning CW (swing).

IV. AVANT-DEUX

1-2 With ptr, starting on outside ft, point ft in front of supporting ft, then chassé fwd.
 3-4 Point inside ft and chassé back to place.
 5-16 Repeat meas 1-4 three times (4 times in all).

Repeat dance from beg with W in M's line and M in W's line active. Keep alternating.
 Note: During Fig I and II, active people alternate; during Fig III and IV, everyone is active.

Presented by Germain and Louise Hébert

La Bourée D'Issoire

(Auvergne, France)

Learned from dancers of "La Troupe Joyeuse" who participated at a festival in the city of Auvergne in 1995. They were not sure of the name of the dance—one day we will find out

Pronunciation: lah boo-RAY dee-SWAHR

Cassette: "Si on dansait " U.O.P. 1997 Side B/5

3/8 meter

Formation: Circle of couples, all facing ctr, hands joined in W-pos.

Steps: See Basic Steps.

Meas

Pattern

4 meas + 2 cts INTRODUCTION. No action.

I. CIRCLE R AND L

A 1-8 All facing ctr and beg L, dance 4 Lateral Bourée steps travelling in LOD, M using the Stamping Pattern on the last 2 meas.
9-16 Repeat meas 1-8 travelling RLOD.

II. FACING PTR AND CORNER

B 1-6 Drop hands and face ptr, M facing LOD, W facing RLOD. M hold their hands shldr level, W hold skirt. All travel in LOD, W backing up with 6 Bourée steps.
7-8 All turn to face corner, W turning CCW, M turning CW. W use 2 Bourée steps; M do the stamping pattern.
9-16 Repeat meas 1-8, moving in RLOD.

III. INDIVIDUAL TURNS

A 1-6 All turn individually CW 3 full turns, progressing in LOD. M hold hands at shldr height, W hold skirt.
7-8 All do half a turn, W with 2 Bourée steps and M with the stamping pattern.
9-14 Repeat meas 1-8, reversing direction and progressing in RLOD.
15-16 All M move in to form an inner circle using the stamping pattern. W turn half way (CCW) with 2 Bourée steps and join inside hand with M in W-pos, M outside hand on hip, W outside hand holds skirt. Cpls are now facing LOD.

IV. WHEEL AND PASTOURELLE

B 1-6 All move fwd with 6 Bourée steps.
7-8 As M dance stamping pattern, W dances 2 Bourée steps turning CCW under the joined hands and moving to the next person ahead.
9-16 Repeat meas 1-8.
A 1-8 Repeat meas 1-8.
9-14 Repeat meas 1-6.

La Bourée D'Issoire—continued

- 15-16 With the same ftwk as meas 7-8, as M turn 4th W he changes places with her, passing behind. Now all cpls are facing RLOD, M forming the outside circle, W the inside circle. Hands are joined in W-pos.
Note: M are now with the 5th W.

V. WHEEL AND M TURN

- B 1-6 All move fwd in RLOD with 6 Bourée steps.
7-8 As W move to a new ptr ahead, M turn CCW with the Stamping Pattern.
9-16 Repeat meas 1-8.
A 1-8 Repeat meas 1-8.
9-14 Repeat meas 1-6.
15-16 All join hands in W-pos and face ctr.

VI. CIRCLE L AND R

- B 1-8 Repeat Part I, moving in RLOD.
9-16 Repeat Part I, moving in LOD.

Ending: All M remove their hats. Wait 2 meas, then stamp twice with L.

Presented by Germain and Louise Hébert

La Gavotte Rhénane

(Alsace, France)

Of German origin, the Rhinish Gavotte, known also as "Rheinländer," probably comes from Prussia in the 1880's. It was very much in vogue in Alsace and was often danced at family celebrations and country balls until quite recently. Unlike the German form, Alsacian versions are very rich and include Scottish figures and turned polka refrains. Learned from Solange Denni, Heritage '88 Internationale, Cornwall, Canada.

Pronunciation: lah gah-VOHT ray-NAHN

Cassette: "Si on dansait" U.O.P. 1997 Side A/8; Heritage '88 International 4/4 meter

Formation: Circle of couples, all facing LOD, hands in promenade pos (R in R, L in L).

Steps: Scottish Step (1 to a meas): 3 steps and a hop (1 meas). Repeat with opp ftwk (meas 2).
Travelling Step (2 to a meas): Leap, step, step (cts 1,&,2); repeat with opp ftwk (cts 3,&,4).

Meas

Pattern

4 meas INTRODUCTION. No action.

I. AWAY AND TURN

- A 1 Drop hands. All W turn CW with one Scottish step, progressing in LOD, hands holding skirt, beg with R. M Move diag fwd twd ctr with one Scottish step, hands on waist, beg on L.
2 All M move out of ctr twd ptr with one Scottish step. W repeat meas 1, beg on L and turning CCW.
3-4 In Closed Ballroom pos, dance 4 Traveling steps, turning CW and progressing in LOD (2 full turns), beg ML, WR.
5-8 Repeat meas 1-4.

II. MEN TURN

- B 1 Repeat Fig I, meas 1.
2 As M move twd ptr, they turn CCW with a Scottish step, W repeat Fig I, meas 2.
3-4 Repeat Fig I, meas 3-4.
5-8 Repeat meas 1-4.

III. FWD. AWAY. LONG TURN

- C 1 In Open pos facing LOD, dance on Scottish step, starting on outside ft.
2 Repeat meas 1, moving back, still facing LOD.
3 All turn away from ptr (M to L; W to R) with one Scottish step. All clap on last ct.
4 Reverse action of meas 3.
5-8 In Closed Ballroom pos, turn CW in LOD using 8 Travelling steps.
9-16 Repeat meas 1-8.

La Gavotte Rhénane

IV. AROUND CORNER

- D 1 All join hands in V-pos facing ctr. Drop ptr's hand. All M passing behind, change places with corner using one Scottish step. Gentle pull on corner's hand (M L; W R) on ct 1.
- 2 Pulling on corner's hand (M L; W R), M pass in front of corner with one Scottish step.
- 3-4 Back with ptr, repeat Fig I, meas 3-4.
- 5-8 Repeat meas 1-4.

Repeat the dance from the beginning.

Presented by Germain and Louise Hébert

La Maraichine

(Bretagne (Pays de Retz), France)

This type of dance is very popular in Poltou, located south of Bretagne (Marais Vendéen). I learned this particular version in Montréal from Jean-Yves Cité, director of Triskell.

Pronunciation: lah mah-ray-SHEEN

Cassette: "Si on dansait " U.O.P. 1997 Side A/4 4/4 meter

Formation: Circle of couples, all facing center, hands joined and held low (V-pos).

Steps: A flat two-step (cts 1,&,2), followed by a step-hop (cts 3,4). Step repeats exactly.

<u>Meas</u>	<u>Pattern</u>
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chord	<u>INTRODUCTION</u> . No action.
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I. AVANT-DEUX (FWD AND BACK)

- | | |
|-----|---|
| 1 | Starting on outside ft (M L; W R), dance one basic step moving forward, ending facing corner. Arm movement: Swing arms fwd and back on cts 1, &, 2. Swing arms fwd once on ct 3, making a stronger movement. Let the arms fall back to start again on ct 4. |
| 2 | Repeat meas 1 moving bkwd, facing ptr at the end. |
| 3-4 | Repeat meas 1-2. |

II. TOURS (TURNING)

- | | |
|---|---|
| 1 | In modified social dance pos (M keep W's L hand in their R hand and place joined hands on M's back at waist level) make 2 full turns using 4 Basic Steps. On the last step, cpls open up, join hands with corner, and face ctr. |
|---|---|

Repeat dance from the beginning.

Presented by Germain and Louise Hébert

La Républicaine

(Gascogne, France)

Gascogne is an area located south of Bordeaux. La Républicaine was learned from "Les danseurs du Brulhois" at a local festival in August 1992. It is a simple schottish with steps close to the ground

Pronunciation: lay ray-poo-blee-KEHN

Cassette: "Si on dansait" U.O.P. 1997 Side A/5 2/4 meter

Formation: Circle of couples in semi-open pos (ML, WR hands joined) facing LOD.

Steps: Scottish: three steps and a lift on the supporting ft (2 meas).

Meas

Pattern

INTRODUCTION. None or let the first 8 meas of Fig I go by without dancing.

I. PROMENADE

- A 1-2 Starting on outside ft, walk 2 steps in LOD.
 3-4 Dance a scottish step in LOD, W turning CCW to face RLOD on the lift.
 5-8 Repeat meas 1-4 M still facing LOD backing up and W moving fwd in RLOD in banjo pos (R hips adjacent). On the lift, W turn CW to face LOD.
 9-16 Repeat meas 1-8.

II. HALF TURN

- B 1-2 In Closed Ballroom pos and dancing on the spot, M dance a scottish step, leading W half a turn CCW in front of him. W use the same step.
 3-4 M beg L, WR, reverse meas 1-2, W describing half a turn CW.
 5-8 Repeat meas 1-4.

III. TURNS

- C 1-4 In Closed Ballroom pos, ptrs turn CW progressing in LOD with 4 step-hops or step-lifts (2 turns)

Repeat dance from the beginning.

Presented by Germain and Louise Hébert

La Valentino

(Auvergne, France)

La Valentino is a form of "polka piquée" or heel-and-toe polka. It was learned from the group "Le Velay" at Heritage 89, in Cornwall, Canada.

Pronunciation: lah vah-lahn-tee-NOH

Cassette: "Si on dansait " U.O.P. 1997 Side B/7; "Heritage 89" 2/4 meter

Formation: Circle of couples, all facing LOD. Hands in Promenade pos (R with R, L with L; joined R hands on top).

Meas

Pattern

4 meas INTRODUCTION. No action.

I. POLKA

A 1-8 All starting on L, dance 8 two-steps moving fwd in LOD.
9-16 Repeat meas 1-8.

II. POINTÉS SUR PLACE (ON THE SPOT)

B 1 Point L fwd (ct 1); point L sdwd L (ct 2).
2 Point L bkwd (ct 1); step on L next to R (ct 2).
3 Point R fwd (ct 1); point R sdwd to R (ct 2).
4 On the spot, stamp R, L, R (cts 1,&,2).
5-8 Repeat meas 1-4.
9-16 Repeat meas 1-8.

Repeat dance from the beginning.

Presented by Germain and Louise Hébert

Les Couets

(Bourbonnais, France)

Bourbonnais is located between Berry and Auvergne in Central France. This is "bourée land." Their way of doing the bourrée is unique. It is very dignified, very aristocratic. A couet is a little scarf. Les Couets was learned from the group "la Bourée gannatoise" at Heritage 91 International, in Cornwall, Canada.

Pronunciation: lay koo-AY

Cassette: "Si on dansait" U.O.P. 1997 Side A/2; "Heritage 91 International" 2/4 meter

Formation: Couples in longways formation (4 or 5 feet between lines).

Steps: See Basic Steps.

<u>Meas</u>	<u>Pattern</u>
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8 meas	<u>INTRODUCTION</u> . No action.
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I. AVANT-DEUX (FWD AND BACK)

- | | |
|-----|--|
| 1 | All starting to their own L, side step to L (ct 1); close R heel to L ft (no wt) (ct 2). |
| 2 | Moving R, step sdwd R, L, R (cts 1,&,2). |
| 3 | Step fwd on L twd ptr with a large step (ct 1); bring R heel near L ft (ct 2). |
| 4 | On the spot, step R, L, R without bending the knees (cts 1,&,2). |
| 5 | Step back on L away from ptr (ct 1); bring R heel near L ft (ct 2). |
| 6 | Repeat meas 4. |
| 7-8 | Repeat meas 1-2. |

II. CROISEMENT (CROSSING)

- | | |
|-----|--|
| 1 | Moving fwd, dance a quick two-step L, R, L (cts 1,&,2). |
| 2 | Click or touch R ft while hopping on L (ct 1); fall onto R ft, touching L ft (ct 2). |
| 3 | Step back on L away from ptr (ct 1); bring R heel near L ft (ct 2). |
| 4 | On the spot, step R, L, R without bending the knees (cts 1,&,2). |
| 5 | Step fwd on L twd ptr with a large step (ct 1); bring R heel near L ft (ct 2). |
| 6 | M put his R hand on W waist, W put her L hand on M R shldr. Stepping R, L, R, change places (cts 1,&,2). Drop hands. |
| 7-8 | Repeat meas 3-4. |

Repeat dance from the beginning.

Presented by Germain and Louise Hébert

L'Etoile

(Berry, France)

Special bourée from Pouligny-Notre-Dame in Lower-Berry. We find in this dance a unique sideward bourrée step showing the Auvergne influence. This dance is used to open an exhibition or to get on the stage. Learned in Berry in 1967 and 1972.

Pronunciation: lay-TWAHL

Music: Cassette: "Si on dansait " U.O.P. 1997 Side A/3 3/8 meter
Record: Rhythme or F.A.C. 4003 (45)

Formation: 6 to 8 cpls in a single file, M at L end, W1 follows last. All hands joined.

Steps: Sideward Bourée step (4 meas): Danced facing ctr.
meas 1: Step on L to L (ct 1); hop on L swinging R across (ct 2); lower L heel (ct 3).
meas 2: Step on R across L (ct 1); step on L to L (ct 2); step on R next to L (ct 3).
meas 3: Step on L to L (ct 1); step on R next to L (ct 2); step on L to L (ct 3).
meas 4: Step on R next to L (ct 1); step on L to L (ct 2); step on R next to L (ct 3).
Stamping Bourrée step (2 meas)
meas 1: Large step fwd or sdwd on L (ct 1); step on R next to L (ct 2); step on L in place (ct 3).
meas 2: Stamp on R, bending knees and taking wt (ct 1); step on L near R (ct 2); step on R near L (ct 3).

Meas

Pattern

INTRODUCTION. No action. (Depends on recording used,)

I. MISE EN PLACE (GETTING IN PLACE) (meez ahn PLAHS)

A 1-16 M1 leads the line of M and W to form a circle using 4 Sideward Bourrée steps.

B 1-16 Using 8 Stamping Bourée steps, close the circle, always moving in RLOD.

II. ESCARGOT ET ÉTOILE (SNAIL AND STAR) (ess-kahr-GOH ay ay-TWAHL)

A 1-16 M1 drops corner's hand and pulls the whole line inside the circle up to his ptr, using 4 Sideward Bourrée steps.

B 1-16 Joining inside hands with ptr in W-pos, M put R hand on R shldr of M in front. All move CW with 8 Stamping Bourée steps.

III. RETOUR AU CERCLE (SINGLE CIRCLE) (reh-TOOR oh SEHRKL)

A 1-16 All join hands in V-pos except M1 who leads the line of dancers in RLOD, bringing all M followed by all W outside the snail using 4 Sideward Bourrée steps.

B 1-16 Using 8 Stamping Bourée steps, close the circle as in Fig I, always moving in RLOD. The last M joins hands with W1.

L'Etoile—continued

IV. ESCARGOT ET ÉTOILE (SNAIL AND STAR)

- A 1-16 Repeat Fig II, but this time W1 leads the line of W inside the circle.
B 1-16 Joining inside hands with M and putting R hand on the R shldr of the W in front, dance 8 Stamping Bourrée steps

V. RETOUR AU CERCLE (SINGLE CIRCLE)

- A 1-16 Repeat Fig III, M1 leading all M into a bigger circle. W dancing more on the spot.
B 1-16 Last M joins hands with W 1 using 4 Sideward Bourrée steps and 8 Stamping Bourrée steps.

Presented by Germain and Louise Hébert

Troupio

(Auvergne, France)

Troupio is a simple bourée featuring the main characteristics of the Auvergne style: stamping, arm action, and sideward movements. It was learned from the group “la Bourée gannatoise” at Heritage 91 International, in Cornwall, Canada.

Pronunciation: troop-YOH

Cassette: “Si on dansait ” U.O.P. 1997 Side B/2; “Heritage 91 International” 3/8 meter

Formation: Closed circle of couples facing RLOD. Hands are free.

Steps: See Basic Steps.

Meas

Pattern

8 meas INTRODUCTION. No action.

CHORUS—RONDE À GAUCHE; À DROITE (CIRCLE L AND R)
(ROHND ah GOHSH, ROHND ah DRWAHT)

A 1-8 Beg on L, dance 8 bourée steps in RLOD. M arms are in W-pos with hands at shldr level (not joined), moving up and down with the music. For W, the arms move alternately twd and away from the body and the movements are smaller. M stamp on the last 2 meas and all end facing LOD.

9-16 Repeat meas 1-8 facing and moving in LOD. End facing ctr.

I. AVANT-DEUX (FWD AND BACK)

B 1-4 All join hands in W-pos and move fwd twd ctr with 4 bourrée steps. M stamp on the last 2 meas.

5-8 Repeat meas 1-4 moving back out of center.

9-16 Repeat meas 1-8.

A 1-16 CHORUS—RONDE À GAUCHE; À DROITE

II. AUTOUR DU PARTENAIRE (AROUND PTR) (oh-TOOR doo pahr-teh-NEHR)

B 1-4 Ptrs circle around each other using Lateral bourée steps (W begins to L passing in front of M and then to R passing behind M; M reverses steps and directions).

5-8 Repeat meas 1-4. M stamp on the last 2 meas.

9-16 Repeat meas 1-8 reversing steps and directions (M passes in front of W and then behind; W reverses).

Repeat dance from the beginning.

Presented by Germain and Louise Hébert

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 Experienced Square Dancers Workshop 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 dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four-ladies (reg & 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 20. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the Ring | 26. SQUARE THRU FAMILY |
| c. Wrong Way Grand | (1-5 hands) |
| 8. STAR FAMILY | a. Square thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. ALLEMANDE THAR |
| a. Outside couple | 32. SHOOT THE STAR |
| b. Ring (one couple) | 33. SLIP THE CLUTCH |
| 12. HALF SASHAY FAMILY | 34. COUPLES WHEEL AROUND |
| a. Half sashay | |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Hoedown:		
"Do"	Red Boot RB313 B	RED BOOT RECORDS Rt. 8, College Hills Greenville, Tenn. 37743
"Fireball"	Red Boot RB314 A	GREENVILLE, TENN. 37743
"Boiling Cabbage"	Square Tunes ST301 B	SQUARE TUNES RECORD CO. 236 Walker Springs Rd. Knoxville, Tenn. 37923
"James"	Square Tunes ST302 B	
"Dixie Breakdown"	Square Tunes ST 300 B	JOPAT RECORDS 1616 Gardiner Le, #202 Louisville, Ky. 40205
"City Slicker"	Jo Pat JP502 B	
Singing:		
"Medley"	Chaparral C3506 A	CHAPARRAL RECORDS 1425 Oakhill Dr. Plano, Texas 75075
"Old Time Medley"	TNT 161 B	TNT RECORD CO. R.F.D. St. Albans, Vt. 05478
"Good Old Summertime"	Blue Star 2239 B	PALOMINO RECORDS 2905 Scenic Dr. Marion, OH 43302-8386
"I Found a New Baby"	Blue Star 2263 B	
"Summer Sounds"	Blue Star 2265	
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"With" (Hoedown)	Blue Star 2376	
Contra and Quadrille:		
"Glise a Sherbrooke"	Folk Dancer MH4510073	FOLK DANCER RECORD SERVICE P.O. BOX 201 Flushing, NY
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
"Gordo's Quadrille"	Square Dancetime 002	JACK MURTHA ENTERPRISES Box 3055 Yuba City, CA 95991
Rounds:		
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
Miscellaneous:		
"The Bird Dance"	AVIA Disk AD831	
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108
"Community Dance Party" by Jerry Helt	Video and Cassette Tape	

Square Dance—continued

Folk Dance Camp, 1958

Line of Eight

First couple promenade all the way round
 Stand by four as you come down
 Second couple bow and swing, go down the center, divide the line
 Separate around two to a line of 6
 Forward 6 and 6 fall back
 Now third couple bow and swing
 Promenade around one person
 Crowd right in to a line of eight
 Forward 8 and 8 fall back
 Allemande left

Folk Dance Camp, 1959

Missouri Hoedown

First couple bow and swing
 The man (alone) promenade (right) the outside ring
 It's all the way around and don't fall down
 Meet your honey with a right arm 'round
 Now turn you corner with a left arm 'round
 Back to your partner with a right arm 'round
 Go all the way around
 To your right hand lady with a left arm 'round
 Back to your honey with a right arm 'round
 Go all the way 'round, corners all left allemande
 Repeat the action with two men, then three men, then all four

Divide the Ring

Number one bow and swing twice around
 Take her by the hand go forward up to the middle and back
 Walk between the couple facing you
 Lady go right, the gent go left
 All the way around and you get back home
 And swing number one

Square Dance—continued

Folk Dance Camp, 1960

INSIDE OUT, OUTSIDE IN

With two couples facing, the designated cpl moves under and thru an arch made by the other cpl. Then, from a back-to-back pos, the cpl that went under the arch makes an arch and moves bkwd while the other cpl moves bkwd under that arch to starting position.

Folk Dance Camp, 1961

Jiffy Mixer

by Jerry and Kathy Helt

Record: "Teddy Bear Blues" Dot #45-15169 or almost any rock 'n' roll or boogie
 Position: Semi-closed, facing LOD
 Footwork: Directions given for man, women does opposite.

Meas

Pattern

- 1-4 Heel, toe; heel, toe; slide 1; 2
 In semi-closed pos, touch L heel on the floor; touch L toe on the floor; repeat with L ft; slide 2 slide steps in LOD.
- 5-8 Heel, toe; heel, toe; slide 1; 2
 Repeat meas 1-4 in RLOD, starting with MR ft.
- 9-12 Chug; 2; 3; 4
 With both ft on the floor, chug away from ptr 4 chugs, M twd center of hall, W twd wall (like Bunnyhop).
- 13-16 Forward; 2; 3; 4
 Everybody do an individual 1/8 R face turn to a new ptr, starting with ML, WR, walk fwd 4 steps to new ptr.

Repeat dance from the beginning.

Square Dance—continued

Folk Dance Camp, 1969

RUN CHAIN THRU (Author unknown)

A variation of Spin Chain Thru. From two parallel ocean waves, ends run around one, ctrs swing 3/4 (a wave across the set now). ctrs swing half (trade), then swing 3/4 again to form two-faced lines.

RUN CHAIN THRU FIGURES (by Jerry Helt)

Heads Square thru 4 hands round
 Do so do the outside all the way round
 It's an ocean wave when you come down
 Boys Run Chain thru - - - - -
 Cast off 3/4 round, Star thru
 (Repeat once more to put you facing corner)

Run Girls

Heads Square thru 4 hands
 Swing thru with the outside two
 Girls Run Chain thru - - - - -
 Cast off 3/4 round
 Go fwd, Box the gnat
 Right and left thru the other way back
 Same ladies chain
 Cross trail thru, left allemande

Running Chain

Heads Square thru 4 hands
 With the sides Do si do to an ocean wave
 Boys Run Chain thru - - - - -
 Cast off 3/4 round
 Star thru, Dive thru
 Pass thru, Do si do the outside two
 It's an ocean wave, rock up and back
 Boys run Chain thru - - - - -
 Cast off 3/4 round
 Star thru, Dive thru, Pass thru
 Left allemande

Square Dance—continued

Folk Dance Camp, 1971

Blue Stars and Stripes Mixer

Record: "Blue Stars and Stripes Mixer"
 Position: Open, facing LOD, inside hands joined
 Footwork: Directions given for man, women does opposite.

Meas

Pattern

1-4 Forward 2, 3, 4, 5, 6, 7, face

Walk fwd in LOD L, R, L, R, L, R, L, R, on the 8th step face ptr, M back to center of hall, W facing center of hall.

5-8 Back Away, 2, 3, 4, to the R new ptr

Releasing hands, M backs up L, R, L, R, twd center of hall. W back up R, L, R, L twd wall. M do a 1/8 R face turn, W do the same. Everybody diag fwd 4 cts to a new ptr.

Assume open pos to repeat dance from beginning. Complete dance is 16 times through the pattern.

Folk Dance Camp, 1972

SWEEP RIGHT 1/4 FIGURES (by Jerry Helt)

Sweep a Quarter: Facing cpls with inside hands joined with ptr will continue a 90° circling movement either R or L depending upon previous body flow direction.

Styling: Remember that this is a circling movement so a slight bend of the arms is all that is necessary. If one person bends the arm more than the other, it will result in a strain on the arm and wrist and will restrict the movement of the other person.

Count: Because the movement is only a one-quarter circle and is never done from a static position, most dancers accomplish it in 4 steps.

Heads fwd Swing Thru

Boys Run R, California Twirl

Wheel & Deal and Sweep R 1/4

Pass Thru

(Equivalent to Heads lead R)

Heads fwd Spin the Top

Boys Run R, California Twirl

Wheel & Deal and Sweep R 1/4

(Equivalent to Head ladies chain)

Square Dance—continued

Heads Square Thru four hands
 Spin Chain Thru with the outside two
 Boys Run R, California Twirl
 Wheel & Deal and Sweep R 1/4
 Star Thru, Do si do
 Spin Chain Thru that's all you do
 Boys Run R, California Twirl
 Wheel & Deal and Sweep R 1/4
 Star Thru, Dive Thru, Pass Thru
 Left allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run R, California Twirl
 All eight Circulate
 Wheel & Deal and Sweep R 1/4
 Star Thru, Dive Thru, Square Thru 3/4
 Left allemande

Heads fwd Swing Thru
 Boys Run R, Tag the Line L
 Wheel & Deal and Sweep R 1/4
 (Equivalent to Heads circle L 3/4)

Grand Sweep

by Bill Martin

Suggested Record: "Grande Colonel Spin" KALOX #1112

A Grand Square variation: From a static square, Head positions move into the middle for a Flutter Wheel and Sweep 1/4, Pass Thru, and Ptr Trade, ending this portion in Side position.

Side positions face and back away as in Grand Square (eight steps) then Do si do and Star Thru with the person you meet, ending this portion in a Head position.

Repeat three times (four total) to end figure and zero out. Head positions always move fwd; Side positions always face and back away.

Command: Sides face, Grand Sweep (64 cts)

Folk Dance Camp, 1976

Banjo Contra

by Jerry Helt

Record: Blue Star BS 1739, BS 1994, LP 1029
 Formation: Contra lines, cpls 1, 3, 5, etc. active and crossed over (Improper Duple)

<u>Counts</u>	<u>Calls and Explanations</u>
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- 1-8 Banjo with the one below. men fwd go
 Facing the one below, join both hands and assume Butterfly Banjo pos (R hips adjacent). M go fwd, W bkwd, pivot on place (backtrack) to assume Sidecar pos (L hips adjacent).
- 9-16 Sidecar back to place you know. face the girl
 In butterfly Sidecar pos (L hips adjacent), M go fwd, W bkwd, return to place and face each other (Butterfly pos facing).
- 17-24 Heel and toe here we go. heel and toe back you go
 Starting with ML, WR ft, move twd M's L, W's R with a "Heel and toe, and step, close, step," then with the other ft, move twd M's R, W's L, repeat the same action.
- 25-32 Heel and toe here we go. heel and toe back you go
 Repeat cts 17-24.
- 33-40 Do sa do same girl. you know
 Do sa do the same lady.
- 41-48 Same girl swing
 Swing the same W and finish with the W on that M's R, facing the ctr of the set. Progression has been made; actives have moved down one place in line, inactives up one place, and all dancers are in orig lines.
- 49-56 With the cpl across circle four to the L
 With the facing cpl in the opp line, join hands and circle four to the L.
- 57-64 L hand Star with the same four
 The same four dancers L hand Star exactly once around to end in their orig long lines, but facing a new person below.

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Folk Dance Camp, 1979

Maverick Waltz

Circle Waltz Contra
by Ede Butlin, Toronto, Canada

Record: Shaw No. 3302 – 33-1/3 rpm. 3/4 meter

Formation: A large circle of cpls facing cpls, one cpl with their back to ctr of hall, the other cpl facing ctr of hall.

Footwork: Opp throughout. M start with L, W with R.

Meas

Pattern

4 meas Wait two meas; acknowledge ptr, acknowledge opp.

1-4 Balance fwd, -, -, Balance back, -, -, Star Thru, 2, 3, 4, 5, 6
Cpls with inside hands joined, balance fwd on M's L, hold 2 cts, balance back on M's R, hold 2 cts. Star Thru in 6 cts. W gives her L hand into opp M's R and turns R-face under his R arm in 6 steps to change ptrs and end facing along the circle instead of across it.

5-16 Repeat meas 1-4 three more times, progressing around the small square 1/4 each time, until cpls are back in orig pos.

17-20 Circle Left for 4 meas (12 steps), joining hands with opp cpl.

21-24 Star left. All four L-hand star 4 meas, back to orig pos.

25-28 Half Promenade — Sweep wide. In Skirt Skaters' pos, cpls exchange places with each other (M pass L shldr), sweeping out so as to take up the full 4 meas of music to come into pos to face in opp direction from where they started.

29-30 Face those two and Pass Thru. Each person passes R shldr with the person he is facing, as each cpl goes back to orig circle.

31-32 Turn alone and take a new girl. As the cpls end the Pass Thru, each dancer turns individually away from his ptr to face either ctr of hall or the wall again—the direction they were facing at the beginning of the dance. Each W is now on the other side (the L side) of her orig ptr, so the M on her L becomes her new ptr, ready to repeat the dance. A "Cast-off" has taken place. In the outside circle, the W progress CW and the M CCW. In the inside circle this is reversed.

Sequence: The entire dance is done four times with a change of ptrs each time. It is not necessary to waltz; a running step will do. Expert dancers may waltz throughout.

Folk Dance Camp, 1985

Hey Hey Contra

by Jerry Helt

- Music: Any 32-meas reel
- Formation: 1, 3, 5, etc., couples active and crossed over.
- Dance: .
 ----, turn corner right full around
 ----, ladies back to back do sa do
 ----, hey for four
 ----, ----
 ----, ---- swing
 ----, -- half promenade
 ----, -- right and left thru
 ----, -- left hand star
 ----, new corner right full around

Ends will cross every other time to get ready for the right hand turn.

Teaching the dance: All facing corners, turn your corner by the right hand full around (and a little more) so that the ladies end back to back in the center. Do sa do the same girl and then Hey for Four all the way over and back. The way I would explain the “hey” movement is as follows: Whenever you pass anyone, either going in or coming out, you pass right shoulders. Whenever you pass anyone in the center, it is left shoulders! In this particular dance, it is a little easier as whenever you are going in or coming out, it is the opposite sex. In the center, it is the same sex. It is very much like a weaving motion. The people coming out to the outside should be turning to their right each time, in order to comeback in again. Caution them not to just turn around in place, but to take the four steps in a circling motion. When everyone completes the hey, they will be right back where they started it all. The next call is swing this girl, putting her on the right, or course. Half promenade across and a right and left thru back. Left hand star all the way to a new corner to start the dance again. The ends will wait out one sequence to cross over and be ready to start again. Going into the left hand star, the men can hold on to the ladies’ left hands and actually lead their ladies into the star!

Squeeze Play Contra

by Jerry Helt

- Music: Any 32-meas reel
- Formation: Proper Duple (wrong side—all cross over)

<u>Counts</u>	<u>Pattern</u>
1-16	Actives down the center and back
17-32	Inactives down the center and back
33-40	everybody do sa do partner
41-48	Everybody star thru and California Twirl
49-56	Actives squeeze in and line of four go down
57-64	Come back up and bend the line

Square Dance—continued

Folk Dance Camp, 1990

RIGHT & LEFT THRU & 1/4 MORE

Heads Right & Left Thru & 1/4 more
 Head Ladies hook right arms, line of four
 Turn the line once around in the middle
 Bend the line, Pass Thru, Face your partner
 Pass by, Left allemande

Heads Right & Left Thru & 1/4 more
 Heads with the sides, ladies hook right arms, line of four
 Turn this line once around
 Bend the line, Pass Thru, Face your partner
 Pass by, Left allemande

Heads Right & Left Thru & 1/4 more
 Head ladies hook right arms, line of four
 Turn the line once around and 1/4 more
 Bend the line, all Double Pass Thru
 First couple go left, next couple go right
 Lines Pass Thru, Face your partner
 Pass by, Left allemande

Folk Dance Camp, 1995

COMMON CONVERSIONS 1-P 2-P LINES TO BOX & VICE VERSA

(Presented by Jerry Helt)

1-P 2-P lines

Touch 1/4, single file circulate one place
 Boys run right
 (A box facing corner)

Box 1-4

Spin chain thru, ladies circulate two places
 Boys run right, bend the line
 (Lines of four with partner)

1-P 2-P lines

Lines pass thru, wheel & deal
 Centers flutter wheel, pass thru
 (A box facing corner)

Square Dance—continued

Box 1-4

Centers “U” turn back, star thru
 Same couples wheel to the left
 To a two faced line with the sides
 Bend the line
 (Lines of four with partner)

1-P 2-P lines

Pass thru, wheel & deal
 Centers star thru
 Take this lady, lead to the right
 (A box facing corner)

Box 1-4

Do sa do to an ocean wave
 Ladies “U” turn back & circulate one place
 Everybody castoff 3/4
 (Lines of four with partner)

Olentangy Contra

by Jerry Helt

Duple cross over

1, 3, 5, 7, etc., & active

Meas

Pattern

8	Actives double balance your own
8	Actives swing your own
8	Active lead right, lady hook with inactive man (weathervane)
8	Actives cross to inactive lady and hook (weathervane)
8	Actives out the ol' side door
8	Wheel turn come back once more
8	Actives face below pick up inactives, line of four down you go
8	Turn alone, lines come back up you know

Square Dance—continued

Folk Dance Camp, 1996

Pickins Quadrille

by Jerry Helt

Music: Any good 2/4 meter music

<u>Cts</u>	<u>Pattern</u>
8	Heads forward up to the middle & back
8	Heads pass thru, heads turn alone
8	Sides forward up to the middle & back
8	Sides pass thru, sides turn alone
8	All join hands, circle left, half way around
8	The other way back, single file
16	Gents move up & all promenade once around

(The figure is danced four times thru to get your original partner back.)

Wheelbarrow Contra

by Jerry Helt

Formation: Alternate duple. 1,3,5, active and crossed over.

Music: Irish Washerwoman on Sundown Ranch Records.

<u>Meas</u>	<u>Pattern</u>
A1 8	Wheelbarrow do-sa-do. (Joining both hands with the one below [Corner], do a pousette, i.e., as a couple with the men guiding the ladies, men pass back to back around the opposite couple and return to place.)
A2 8	Heel-toe out and heel-toe in twice.
B1 8	Same lady do-sa-do and swing.
B2 8	Slow square thru.

Presented by Jerry Helt

On the Richness and Significance of Macedonian Folk Songs and Dances

Of the many opinions, statements, and writings of Macedonian and foreign collectors and researchers of Macedonian folklore, we shall present the writings of the famous Slavist and litterateur, Prof. Dr. Tome Sazdov, and of the eminent poet and litterateur, Academician Blaže Koneski. We ask to be forgiven, due to lack of space, that we cannot present the opinions and writings of others no less worthy and respected.

The Macedonian people have no greater cultural-artistic inheritance than folk song and dance. Only the medieval painting of frescos and icons in churches and monasteries and carved wood iconostases might possibly be compared with the extent of the artistry of song and dance, but they are much fewer in number, and as concrete objects, are subject to disappearance. Song and dance will always be created! It is not coincidental that one of the most eminent collectors and publishers of Macedonian folk songs, the Skopje native Josif Češmedžiev, wrote, "We Macedonians do not have pyramids and sphinxes. Our fatherland is not embellished with palaces of material monuments, but there is something that neither the centuries, nor the elements of nature, nor the evil hand of the oppressor can destroy ... This unbreakable strength is cast into the singular moment—the folk song, the richest and most valuable inheritance which remains to us from the past life and culture of the Macedonian people preserved even until today." (From the Preface to the Anthology of Macedonian Folk Songs published in Sofia, 1926.)

Today, of course, Macedonians have palaces and other imposing tangible monuments, but they also have their own folk songs!

Where there is song, there is dance. One hardly goes without the other; it cannot survive. Without song there is not dance. One almost cannot dance. Folk dances or oro cannot be performed silently without song, without vocal or instrumental accompaniment, or most frequently, with both. This original, external and most highly developed syncretic triplet of word, melody, and rhythm (dance) has been perfected by the Macedonian people. This is not by accident. Historical and political misfortunes have impelled our enslaved people to express its gifts of poetry, music, and dance which its Mediterranean nature has provided in abundance.

Lacking other possibilities of artistic and creative expression, the Macedonian captive hoarded songs and dances as the surest protective covering for his cultural autonomy and the expression of his aesthetic capability and creativity. Instead of compiling and transmitting printed pages of his cultural history, he was forced to save such pages in his rich oral, folkloric mode of expression, which reached its most perfect stage in song and dance. Macedonian folk song itself is an ideal and fascinating composition, an amalgam of artistic word and sound, but that composition, as the saying goes, cannot go without the accompaniment of dance, of the oro.

Today there is no more essential expression and indication of Macedonian folk art than song and dance, which are ornamentally augmented by original and impressive folk costumes, embroidery, and simple but full-voiced folk instruments.

Prof. Dr. Tome Sazdov

Bavno Lesno

(Macedonia)

This dance is from Skopje, in the Veles area of Macedonia. This is a merry wedding dance. It is danced by young and old, men and women. The steps to "Lesnoto" are known by fans of Macedonian dance throughout the world.

Pronunciation: BAHV-noh LESS-noh

Cassette:

Rhythm: 7/8 meter (1, 2, 3).

Formation: Mixed line or open circle in W-pos. If in separate lines, M use T-pos, W use W-pos.

Meas

Pattern

FIGURE I

- 1 Facing diag to CCW, half step on R then full step (ct 1); half step fwd on L (ct 2); then full step on L (ct 3).
- 2 Step on R to R (ct 1); lift twice on R, bring L knee up in front (cts 2,3).
- 3 Repeat meas 2 with opp ftwk and direction.

FIGURE II

- 1 Step on R to R (ct 1); step on L behind R (cts 2,3).
- 2 Step on R to R (ct 1); lift twice on R, bring L knee up in front (cts 2,3).
- 3 Step on L to ctr (ct 1); small two-steps fwd on R, L (cts 2,3).

Variation A

- 1 Make a full turn CW with Fig 1, meas 1.

Variation B (for men)

- 2 Squat (ct 1); stand up on R with L knee up in front (cts 2,3).
- 3 Repeat meas 2 with opp ftwk.

Variation C (for men)

- 2 Facing LOD, bending R knee, touch L knee on the floor (ct 1); hold (cts 2,3).
- 3 Repeat meas 2 with opp ftwk and direction.

Presented by Atanas Kolarovski

Dance notes by Fusae Senzaki

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Divlevo oro

(Macedonia)

This dance is from the village of Divle, in the Kumanovo area. It is danced relatively fast with small steps in a semicircle facing toward the center. It was performed at the Bitola Festival in 1973. Music is played by gajda, kaval, and drum.

Pronunciation:

Cassette:

4/4 meter

Formation: Mixed line or open circle with belt hold.

Meas

Pattern

FIGURE I

- 1 Facing CCW, step fwd on R, L (cts 1,2); step on R and turn body diag to L (ct 3); hold (ct 4).
- 2 Step bkwd on L (ct 1); step on R to R and face LOD (ct 2); step fwd on L (ct 3); hold (ct 4).

FIGURE II

- 1 Facing ctr, step on R to R (ct 1); close L to R (ct 2); repeat cts 1, 2 (cts 3,4).
- 2 Facing diag LOD, large step fwd on R (cts 1,2); large step fwd on L (cts 3,4).
- 3 Facing ctr, step on R to R (ct 1); step on L in front of R (ct 2); step back onto R (ct 3); lift on R (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.

FIGURE III

- 1 Facing ctr, step on R to R (ct 1); close L to R (ct 2); large step on R to R and face LOD (cts 3,4).
- 2 Large step fwd on L (cts 1,2); small step fwd on R, L (cts 3,4).
- 3 Leap onto R to R and twist body to R, L knee up at side of R leg (cts 1,2); step on L to L (ct 3); step on R in place, twist body and L knee to R (ct 4).
- 4 Step on L to L (ct 1); step on R in place, twist body and L knee to R (ct 2); step on L in place (ct 3); hold (ct 4).

FIGURE IV

- 1 Facing LOD, small leap fwd onto R (ct 1); step on L next to R (ct &); step fwd on R (ct 2); step fwd on L (ct 3); hold (ct 4).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2); step on R to R and face ctr (ct 3); hold (ct 4).
- 3 Repeat meas 1, cts 1,&,2 with opp ftwk and direction (cts 1,&,2); step on R to ctr (ct 3); hold (ct 4).
- 4 Step bkwd on L (ct 1); step on R next to L (ct 2); step on L in front of R (ct 3); hold (ct 4).

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Dance notes by Fusae Senzaki

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Gradmansko oro

(Macedonia)

This dance is from the village of Gradmanci, in the Skopje area. Gradmansko oro is a very beautiful dance with a truly beautiful melody musical accompaniment by gajda, kaval, and drum. This dance is done on the balls of the feet and is rich in balancing movements which come from bending the knees and stepping upon the heels.

Pronunciation:

Cassette:

Rhythm: 7/16 meter (1, 2, 3).

Formation: Mixed line or open circle, hands joined in W-pos.

Meas

Pattern

FIGURE I

- 1 Facing diag CCW, hop on L (ct 1); step fwd on R (cts 2,3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Step fwd on L (ct 1); step on R next to L (ct 2); step on L in place (ct 3).
- 5 Repeat meas 4 with opp ftwk.
- 6 Step on L in front of R and face ctr (ct 1); step back on R (cts 2,3).
- 7 Hop on R (ct 1); step on L to L (cts 2,3).
- 8 Repeat meas 6 with opp ftwk and direction.
- 9-10 Repeat meas 7-8 with opp ftwk and direction.
- 11-12 Repeat meas 7-8.

FIGURE II

- 1 Repeat Fig 1, meas 1.
- 2 Step fwd on L (ct 1); hop on L (ct 2); step fwd on R (ct 3).
- 3 Repeat meas 2.
- 4 Step fwd on L (ct 1); small step on R, L fwd (cts 2,3).
- 5 Repeat meas 4 with opp ftwk.
- 6-12 Repeat Fig I, meas 6-12.

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 Dance notes by Fusae Senzaki
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Egejsko oro

(Aegean Macedonia)

This dance is from the Voden-Kostur area of Aegean Macedonia. This dance is energetic with nuances and enthusiastic rather slow steps, but still quite full of movement so that it leaves a pleasant visual impression. It is danced on the balls of the feet with light balancing movement of the upper part of the body.

Pronunciation:

Cassette:

Rhythm: 15/16 meter (cts 1, 2, 3, 4, 5, 6, 7)

Formation: Mixed or separate line or open circle hands joined in W-pos (or V-pos or hands at sides).

Meas

Pattern

FIGURE I

- 1 Facing diag CCW, large step fwd on R (cts 1,2); large step fwd on L (cts 3,4); lift on L, bring R knee to side of L and face ctr (ct 5); step on R next to L (cts 6,7).
- 2 Lift on R, bring L knee up in front (cts 1,2); step on L next to R (cts 3,4); lift on L, moving R ft front to back (ct 5); lift on L, touch R ft behind L knee (cts 6,7).

FIGURE II

- 1 Large step fwd on R (ct 1); close L to R (ct 2); large step fwd on R (cts 3,4); large step fwd on L and face ctr (ct 5); lift on L, bring R knee next to L (cts 6,7).
- 2 Step on R, bring L knee up in front (cts 1,2); step on L next to R (cts 3,4); repeat Fig I, meas 2, cts 5,6,7 (cts 5,6,7).

FIGURE III

- 1 Large step fwd on R (ct 1); close L to R (ct 2); large step fwd on R (cts 3,4); large step fwd on L (ct 5); step fwd on R (ct 6); step fwd on L (ct 7).
- 2 Step on R and face ctr (cts 1,2); lift on R, bring L knee up in front (cts 3,4); step on L in place (ct 5); lift on L, bring R knee up in front (cts 6,7).

FIGURE IV

- 1 Repeat Fig 3, meas 1.
- 2 Twist body and R knee to L (cts 1,2); step on R in place and twist body and L knee to R (cts 3,4); step on L and twist body and R knee to L (ct 5); step on R, L in place (cts 6,7).

FIGURE V

- 1 Repeat Fig 3, meas 1.
- 2 Facing ctr, lift on L (ct 1); step back on R (ct 2); lift on R (ct 3); step back on L (ct 4); lift on L and bring R knee up in front (ct 5); step on R next to L (ct 6); step on L in front of R (ct 7).

Egejsko oro—continued

FIGURE VI

- 1 Repeat Fig 3, meas 1.
- 2 Step fwd on R and start turning CW (cts 1,2); step on L and complete turn (cts 3,4); repeat Fig 5, meas 2, cts 5,6,7 (cts 5,6,7).

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Gugo Mori

(Macedonia)

This dance is from Sveti Nikole, in the Kumanovo area. It is danced at many occasions but mostly at sobors and weddings.

Pronunciation:

Cassette:

Rhythm: 7/8 meter (1, 2, 3).

Formation: Mixed line or open circle hands joined in W-pos.

Meas

Pattern

FIGURE I

- 1 Facing diag CCW, step fwd on R in LOD (ct 1); step fwd on L (cts 2,3).
- 2 Step fwd on R (ct 1); lift on R, bring L knee up in front (cts 2,3).
- 3 Step fwd on L (ct 1); step fwd on R, L (cts 2,3).
- 4 Step fwd on R turning to face ctr (ct 1); lift on R, bring L knee up in front (cts 2,3).
- 5 Facing ctr, step on L to L (ct 1); slightly lift on L (ct 2); step on R in front of L (ct 3).
- 6 Facing ctr, step on L in place (ct 1); lift on L, bring R knee up in front (cts 2,3).
- 7 Turning to face LOD, step on R (ct 1); step fwd on L, R (cts 2,3).
- 8 Step fwd on L (ct 1); lift on L, bring R knee next to L (cts 2,3).
- 9 Turning to face ctr, step on R (ct 1); slightly lift on R (ct 2); step on L in front of R (ct 3).
- 10 Facing ctr, step on R to R (ct 1); lift on R, bring L knee up in front (cts 2,3).
- 11 Repeat meas 5.
- 12 Step back on L (ct 1); lift on L, bring R knee up (cts 2,3).

FIGURE II

- 1 Step fwd on R (ct 1); step fwd on L, R (cts 2,3).
- 2 Large step fwd on L (ct 1); lift on L, bring R knee up in front (cts 2,3).
- 3 Step fwd on R (ct 1); step fwd on L (cts 2,3).
- 4 Step fwd on R (ct 1); lift on R, bring L knee up (cts 2,3).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Words on next page.

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Song words

Gugo mori guvče mamino devojče
Zašto belo pereš zašto crno nosiš
Dali majka žališ ili stari tatko

Štom me prašaš majko pravo ke ti kažam
Nito majka žalam nito stari tatko
Samo si go žalam mojto prvo libe

Mojto prvo libe vojnik mi otide
Vojnik mi otide vreme tri godini
Nito pismo vrača ni se nadvrača

Samo si go pratil negovoto konje
I na končeto sedlo pozlateno
I posedloto pismo napišano

Na pismoto piše omaži se Gugo
/Omaži se Gugo i ja se oženiv/ 2

Mogilče

(Macedonia)

This dance is from the village of Moglia, Veles, in the Bitola area. It is a Sobor wedding dance. It is most often performed by the best dancers who have a well-developed sense of rhythm.

Pronunciation:

Cassette:

Rhythm: 11/16 meter (1, 2, 3, 4, 5).

Formation: Mixed line or open circle with hands joined in W-pos.

Meas

Pattern

FIGURE I

- 1 Facing diag CCW, lift on L (ct 1); step fwd on R (ct 2); lift on R (ct 3); lift on R again (ct 4); step fwd on L (ct 5).
- 2 Lift on L, bring R knee up in front (ct 1); step fwd on R (ct 2); small steps fwd L, R, L (cts 3,4,5).
- 3 Step on R and face ctr (ct 1); step on L behind R (ct 2); step on R to R (ct 3); step on L in front of R (ct 4); step back on R (ct 5).
- 4 Lift on R and touch L behind (ct 1); step on L in place (ct 2); step on R to R and face LOD (ct 3); lift on R (ct 4); step fwd on L (ct 5).
- 5-12 Repeat meas 1-4 two more times.

FIGURE II

- 1 Lift on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); lift on L (ct 4); step fwd on R (ct 5).
- 2 Hop on R (ct 1); step fwd on L (ct 2); small leap onto R (ct 3); step on L in place (ct &); step fwd on R (ct 4); step fwd on L (ct 5).
- 3 Lift on L and face ctr (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); lift on L (ct 4); step fwd on L (ct 5).
- 4 Lift on R (ct 1); step on L behind (ct 2); step on R to R and face LOD (ct 3); lift on R (ct 4); step fwd on L (ct 5).
- 5-8 Repeat meas 1-4.

Words on next page.

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Song words

Aber mi bi od Mogila
 Niš pole pelagnisko
 Pravo mi odi Bitola
 Bitola kaj valiata
 Pravo mi odi Bitola
 Bitola kaj valiata

Valio bre Selim Efendi
 Valio bre Selim Efendi
 Mogila e polno Skumiti
 Tamo e Dimče Mogilče
 Mogila e polno Skumiti
 Tamo e Dimče Mogilče

Naluti se Selim Efendi
 Spremal si konja doria
 Sobral si asker najšilen
 Utre ke odi Mogila
 Sobral si asker najšilen
 Niz prsten jajce da odi

Izlezi bre kuče kaurško
 Izlezi bre kuče kaurško
 Ženata ke ti ukradam
 Daleku ke ja odnesa
 Daleku ke ja odnesa
 Vo saraj ke ja poturčana

Aj od tuka Selim Efendi
 Aj od tuka kuče kasapsko
 Kožata ke ti ja oderam
 Na prevna ke ja obesam
 Kožata ke ti ja oderam
 Na prevna ke ja obesam.

Na Šupelka

(Macedonia)

This dance is from Sveti Nikole. This is a wedding dance with large, high steps but also has optional deep knee bends.

Pronunciation: nah SHOO-pehl-keh

Cassette: Makedonski Narodni Pesni i Ora Side A/3

Rhythm: 11/16 (1 2 3 4 5)

Formation: Mixed line hands joined in V-pos.

Styling: All lifts are bounces. Deep knee bends can replace fwd steps, especially in Fig I, meas 1 and 2 (ct 3).

Meas

Pattern

Introduction: None. On the tape, Atanas waited 4 meas and began with Fig I, meas 5.

FIGURE I

- 1 Facing LOD, step fwd on R,L (cts 1,2); step fwd on R (ct 3); hop on R (ct 4); step fwd on L (ct 5).
- 2 Hop on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); small leap fwd on R (ct 4); step on L next to R (ct 5).
- 3-4 Repeat meas 1-2.
- 5 In W-pos, step fwd on R (cts 1,2); step fwd on L and face ctr (ct 3); lift on L, bring R knee up fwd and face ctr (cts 4,5).
- 6 Step on R next to L (cts 1,2); lift on R, bringing L knee up (ct 3); step on L next to R (ct 4); step on R next to L (ct 5).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-12 Repeat meas 5-8 one more time.
- 13-24 Repeat meas 1-12.

FIGURE II

- 1 In W-pos, moving to LOD, lift on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); lift on L (ct 4); step fwd on R (ct 5).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Facing ctr, step on R diag twd ctr (ct 1); step on L behind R (ct 2); step on R diag to R (ct 3); step fwd on L (ct 4); step back on R (ct 5).
- 4 Hop on R (ct 1); step on L behind R (ct 2); step on R behind L (ct 3); hop on R (ct 4); step on L in front of R (ct 5).
- 5-8 Repeat meas 1-4.

FIGURE III

- 1-2 Repeat Fig I, meas 1-2.
- 3 Facing ctr, slightly bend fwd, bringing arms slightly fwd, half step on R to R (ct 1); step on L in place (ct 2); step on R next to L (ct 3); half step on L to L (ct 4); step on R in place (ct 5).

Na Šupelka—continued

- 4 Hop on R (ct 1); step on L behind R (ct 2); step on R to R and face LOD (ct 3); hop on R (ct 4); step fwd on L (ct 5).
- 5-16 Repeat meas 1-4 three more times.

FIGURE IV

- 1 Facing LOD, step fwd on R (cts 1,2); step fwd on L (ct 3); lift on L and face ctr, bringing R ft next to L calf (cts 4,5).
- 2 Repeat meas 1.
- 3 Step on R in place and face ctr (cts 1,2); lift on R and bring L knee up in front (ct 3); lift on R again and bring L ft from front to back (cts 4,5).
- 4 Step on L behind R (cts 1,2); lift on L, bringing R knee up in front (ct 3); leap on R next to L and face LOD (ct 4); step on L in place (ct 5).
- 5-16 Repeat meas 1-4 three times.

FIGURE V

- 1-4 Repeat Fig I, meas 1-4.
- 5 Bringing hands to W-pos, facing ctr, step on R to R (ct 1); step on L next to R (ct 2); step on R to R (ct 3); step on L in front of R (cts 4,5).
- 6 Lift on L (ct 1); step on R to R (ct 2); lift on R, bringing L knee up in front (ct 3); step on L next to R (ct 4); step on R in place (ct 5).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-12 Repeat meas 5-8.

FIGURE VI

- 1-4 Repeat Fig I, meas 1-4.
- 5 Repeat Fig V, meas 5, but make one full turn CW on cts 3, 4, 5. Hands on waist.
- 6 Repeat Fig V, meas 6, with turn.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-12 Repeat meas 5-8.

FIGURE VII

- 1-8 Repeat Fig II.

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Raštansko oro

(Macedonia)

This dance is from the village of Rastak, in the Skopje area. Raštansko is one of the most loved dances. It is exceptionally lively, merry, and enthusiastic, but steps and style of dancing are relatively simple.

Pronunciation:

Cassette:

Rhythm: 11/16 (1 2 3 4)

Formation: Mixed line or open circle hands joined in W-pos.

Meas

Pattern

FIGURE I

- 1 Facing ctr, hop on L (ct 1); step on R to R (ct 2); hop on R (ct 3); step on L in front of R (ct 4).
- 2 Hop on L (ct 1); step back on R (ct 2); leap on L to L (ct 3); step on R in front of L (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4 one more time.
- 9 Facing diag CCW with arms down, hop on L (ct 1); step fwd on R (ct 2); small leap fwd onto L (ct 3); step on R next to L (ct 4).
- 10 Leap fwd onto L (ct 1); step fwd on R (ct 2); small leap fwd onto L (ct 3); step on R next to L (ct 4).
- 11 Repeat meas 10, cts 1-2 (cts 1,2); step on L in front of R and face ctr (ct 3); step back on R (ct 4).
- 12 Hop on R (ct 1); step back on L (ct 2); step on R to R (ct 3); step on L in front of R (ct 4).
- 13-20 Repeat meas 9-11 two more times.

FIGURE II

- 1-4 Repeat Fig I, meas 1-4.
- 5 Facing ctr, hop on L (ct 1); step on R to ctr (ct 2); step fwd on L (ct 3); step on R in place (ct 4).
- 6 Hop on R (ct 1); step bkwd on L (ct &); step bkwd on R (ct 2); hop on R (ct 3); step fwd on L (ct 4).
- 7-8 Repeat meas 5-6.
- 9-20 Repeat Fig I, meas 9-20.

FIGURE III

- 1-4 Repeat Fig I, meas 1-4,
- 5 Facing ctr, hand on waist, hop on L (ct 1); step fwd on R (ct 2); step fwd on L, starting to turn CW (ct 3); step on R in place (ct 4).
- 6 Complete a turn with hop on R (ct 1); step on L in place (ct 2); step on R, L in place (cts 3,).
- 7-8 Repeat meas 5-6.
- 9-20 Repeat Fig I, meas 9-20.

Words on next page.

Raštansko oro—continued

Song words

Do dve mi svaki sednale
Maĝu tesni sokaci
Rodbinski se krarale
Celo gi selo slušalo

Slušaj svake kerkami
Mnogu mi se žaleše
Vo čorbata mesata
Pogolemi da bidat

A pak sini kerkati
Ama što ja budeše
Lele majko of lele
Cela noĝ ne budeše

Gi dočula snaata
Grabna svekrva za raka
Ja odnese sred selo
Pa i veli govovi

Slušaj stara vampirke
Kožata ke ti ja oderam
Na pazar ke ja odnesam
Za pari ke ja prodada

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Teško Veleško

(Macedonia)

This dance is from the Veleška area. It is danced at weddings and various village sobors, particularly at weddings in "Veleško." Music is played by a "čalgija" musical group.

Pronunciation:

Cassette:

Rhythm: 12/16 meter (1, 2, 3, 4, 5).

Formation: Mixed open circle hands joined in W-pos, or women in W-pos open circle and men individual, then T-pos.

Meas

Pattern

FIGURE I

- 1 Facing CCW, lift on L (ct 1); step fwd on R (cts 2,3); lift on R (ct 4); step fwd on L (ct 5).
- 2 Step fwd on R (ct 1); lift on R (ct 2); step fwd on L (ct 3); step fwd on R (ct 4); step fwd on L (ct 5).
- 3 Lift on L (ct 1); step on R to R turning to face ctr (cts 2,3); lift on R, bring L knee up in front (cts 4,5) (men bring arms up).
- 4 Bring L ft behind R knee, slightly bending R knee (ct 1); step back on L (cts 2,3); lift on L, bring R knee up in front (cts 4,5).
- 5-12 Repeat meas 1-4 two more times.

FIGURE II

- 1 Facing ctr, lift on L (ct 1); step on R to R (cts 2,3); step on L behind R (ct 4); step on R to R (ct 5).
- 2 Lift on R (ct 1); step fwd on L (cts 2,3); step on R to R (ct 4); step fwd on L (ct 5).
- 3 Lift on L (ct 1); step on R to R (cts 2,3); step on L in front of R (ct 4); step back on R (ct 5).
- 4 Repeat meas 3 with opp ftwk.

Words on next page.

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Teško Veleško—continued

Song words

/Tri godini stana, kako me zafana
Ludo da me mači, tvojata ljubov/ 3

Kakva majka beše, tebe što te rodi
Tebe što te rodi, tolku ubava
/Takva majka beše, lična simpatična
I mene me rodi, ušte polična/ 2

Ja zemi nožeto, rošparaj srceto
Tamo kesi najdeš, otrovna ljubov
Ako ne te zemam, mlada nevestica
Jas ke te zemam, crno vdovica
Ako ne te zemam, dolu na zemjata
Jas ke te zemam, gore na neboto

Délaöldi Ugrós

(Tápé, Hungary)

Délaöldi Ugrós means “jumping dance” and comes from the southern plains region in South-Eastern Hungary, around the town of Tápé. The dance is also called Olahos (The Wallachian). This version is a couple form, although much of the time partners dance separate and apart from one another. It is based on steps learned from Sándor Timár, and films of village dancers. Traditionally and today in the Táncház it is danced free-style. I’ve put this sequence together for teaching purposes.

Pronunciation:

Cassette: Steve’s Stockton ‘97, The Big 50 2/4 meter
SLPX 18031-32 (Double Táncház Record), or Sebö, SLPX 17482 (The brown one)

Formation: Cpls scattered about the dance floor facing each other, R hands joined and down. Free hand can be held up—W hold a small handkerchief while M snap fingers or place hand on waist or behind back.

Steps: Single Csárdás step: Step on R to R (ct 1); close L beside R, no wt (ct 2). Repeat with opp ftwk and direction. This step can be used to move or done in place.

Meas

Pattern

I. CSÁRDÁS

1-8 Starting with R, do 8 Single Csárdás steps. M stamp R on ct 2 of meas 8.

II. SCISSORS

1 Fall onto R to R (ct 1); step on L behind R (ct &); fall onto R to R (knee slightly bent), L remains on floor with knee bent and slightly turned in (ct 2).

2 Rising on R, touch L in front (knee straightened) (ct 1); leap in place on L (knee bent slightly) and extend R fwd (knee straightened) (ct 2).

Note: Cts 1-2 are scissors-like, but well controlled.

3-4 Repeat meas 1-2.

5 Fall onto R to R (ct 1); step on L behind R (ct &); fall onto R to R (ct 2); step on L behind R (ct &).

6-7 Repeat meas 1-2.

8 Repeat meas 2.

9-16 Repeat meas 1-8, except clap own hands on cts 1, &, 2 of meas 1 and 3, and (optional) cts 1-2 of meas 8.

III. MEN’S CSAPÁS SLAPS

1 Slap R hand on R upper boot (R leg straight) (ct 1); step fwd on R and clap hands at face level (ct 2).

2 Repeat meas 1 with opp ftwk.

Délaföldi Ugrós—continued

- 3 With R leg up and fwd (knee slightly bent), slap R hand on R inner boot top (ct 1); clap both hands near boot (ct &); repeat cts 1, & (cts 2,&).
- 4 Repeat meas 3.
- 5-6 Lift lower R leg out to R side (knees close together) and slap and clap R outside heel as in meas 3-4,
- 7-8 Stepping on R in place (knee slightly bent) and turning upper body slightly to R, slap L hand on L upper thigh (ct 1); clap (ct &); continue slap and clap down while twisting slowly to L, finish kneeling on R knee facing to L (cts 2, &, 1, &, 2, &).
- 9 Slap R hand on floor (ct 1); clap near L ear (ct 2).
- 10 Slap R hand on floor (ct 1); clap L hand on floor (ct &); clap R hand on floor (ct 2).
- 11 Clap near L ear (ct 1); hold (ct 2).
- 12 Slap R hand on floor, except follow through (ct 1); rise on L (ct 2).
- 13-14 With R hand over head, L hand down to side, turn 2 full times CW (R) with 4 buzz steps or down-beat Rida steps (step on R across L with plié (ct 1); step fwd on ball of L ft (ct &).)
- 15-16 Repeat Fig II, meas 7-8, Scissors.

III. WOMEN'S STEP

- 1 Facing and moving R, run R, L (cts 1,2).
- 2 Turn to face M, step sdwd on R to R (ct 1); close L to R (ct &); step on R in place and extend L diag to L side (knee straight) (ct 2).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 1.
- 5 Raise R arm over head, and with 2 running steps (R, L), turn CCW (L) (cts 1-2).
- 6-7 Repeat meas 2-3.
- 8 Repeat meas 2.
- 9-16 Repeat meas 1-3 with opp ftwk and direction.

IV. MEN'S CLICKS

- 1 Jump onto both ft (about shldr width apart) (ct 1); click heels in air (ct &); repeat cts 1, & (cts 2,&).
- 2 Land on R (ct 1); close L beside R with accent (ct &); stamp R beside L (ct 2).
- 3 Repeat meas 1.
- 4 Repeat meas 2 with opp ftwk.
- 5 Singles: Repeat meas 1, cts 1, & (cts 1,&); land on R (ct 2); close or click L to R (ct &).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 1-2.
- 9-16 Repeat meas 1-8, except clap on all clicks including cts 2, & of meas 5 and 6.

V. WOMEN

- 1 With hands on hips or R hand above head, lift on L and bring R up and around in back of L (ct 1); step on R behind L (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Fig II, meas 1-2.
- 5-8 Repeat meas 1-4.
- 9-12 Turning and moving in a large circular path to the R (both hands up and fwd), step fwd on R with plié (ct 1); step fwd on ball of L ft (ct &); repeat cts 1, & seven times (8 times in all).
- 13-16 Repeat Men's Fig III, meas 13-16, turning in place with both hands up.

Sequence: Fig I
 Fig II
 Fig II + claps
 Fig III M (slaps); Fig III W
 Fig I
 Fig II
 Fig IV
 Fig III M (slaps); Fig V W

Presented by Steven Kotansky

Erdeljanka

(Banat, Vojvodina, Serbia)

This dance is from the Banat region of Serbia and takes its name from the Romanian dance Ardeleana. The second step of the dance begins to approach the syncopated nature of many of the Ardeleana and Învârtita type of dances popular in the Romanian Banat and Transylvania (in Hungary, called Erdely). Source: Dobrivoje Putnik, Desanka Djordević, seminars in former Yugoslavia and Hungary.

Pronunciation: ehr-deh-LYAHN-kah

Cassette: Steve's Stockton '97, The Big 50 4/4 meter

Formation: Cpls, face to face, scattered around the dance floor. Both hands joined low and straight across with ptr.

Meas

Pattern

I. FACE TO FACE—BASIC KOLO STEP

Ftwk is the same for M and W.

- 1 Bounce/hop on L, raising R ft slightly (ct 1); step on R to R side (ct &); close L to R with wt (ct 2); step on R slightly to R (ct 3); hop or bounce on R in place, lifting L ft slightly in front (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three times.

II. COUPLE TURN

- 1 Moving CCW into a closed, rounded shldr-blade/shldr-blade hold, lift on L and raise R ft fwd (ct 1); step fwd on R (ct 2); lift on R and raise L ft fwd (ct 3); step on L (ct 4).
- 2 Step fwd on R (ct 1); beg to turn to face ptr, step fwd on L (ct 2); turning to face L of ctr, begin to step back on R ft (ct 3); lower wt onto R ft, bending knee slightly (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Presented by Steven Kotansky

Kalotaszegi Csárdás éz Szapora

(Transylvania, Romania)

This dance is popular with the hungarian-speaking peoples living in the Kalotaszeg region around the city Cluj-Napoca or Kolozsvár (Hungarian) in Transylvania, Romania. The slow and fast csárdás together with the Legényes (young men's dance) make up the essential dance-cycle of this region. This version is based on steps observed in the village of Méra in May of 1986 and 1989 as danced by Jozsef "Hangya" Varga and his niece.

Pronunciation: KAW-loh-taw-say-ghee CHAR-dahsh aysh SAW-poh-raw

Cassette: Steve's Stockton '97, The Big 50

4/4 meter

Formation: Cpls scattered about the dance floor in a closed shoulder-blade to shoulder-blade pos.

Meas

Pattern

I. DOUBLE CSÁRDÁS

- 1 M: Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); close R to L (no wt) (ct 4).
W: Use opp ftwk.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.

II. ROTATING CSÁRDÁS AND TRANSITION

- 1 M: Step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); step on R to L with accent turning to face slightly to L (ct 4).
W: Repeat Fig I, meas 1 (Double Csárdás).
- 2 M: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); lift slightly on R (ct 3); tap L ft to L (ct &); take wt onto L ft with accent (ct 4).
W: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); turning to face slightly R, touch-close R ft to L ft (ct 4).
- 3 M: Facing slightly R, hop on L (ct 1); accented step fwd on R (ct &); close L ft to R ft (ct 2); accented step fwd on R (ct &); close L ft to R ft (ct 3); tap R ft to R, no wt (ct &); accented step fwd on R (ct 4).
W: Repeat meas 2 with opp ftwk.
- 4 M: Facing slightly L, step fwd on L (ct 1); step fwd on R (ct 2); turning to face to R, step on L to L side (ct 3); touch R ft beside L ft and lower wt onto L ft (ct 4).
W: Repeat meas 2.
Note: This step acts as a transition into the next cpl turn (Rida) and rotates around the M as a pivot point.

Kalotaszegi Csárdás éz Szapora—continued

III. COUPLE TURN (RIDA)

- 1-4 M and W begin with outside (R) ft and take 4 steps R, L, R, L per meas pivoting around M's inside (L) ft. M's L arm is under W's R arm. His R hand is in air snapping finger or resting on W's L upper arm which is under M's R underarm holding his R shldr-blade. Her R hand rests on M's L upper arm. On meas 4, turn to face opp direction (ct 3); touch L ft beside R ft (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction, ending by opening with W on M's R side (she swings out to end with an open shldr-to-upper-arm pos on the final step L, touch R.

III. SIDE TO SIDE TOSS (ATVETÖS)

- 1 M: Dancing more or less in place and guiding W with his R arm from R side to L side, step on R slightly to R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); close-touch L to R (ct 4). M may also use tapping variation from Fig II or step on R to R (ct 1); step on L over R (ct 2); tap R to R (no wt) (ct 3); accented step on R ft to R (ct 4).
W: Beginning an arc to cross over and in front of M, step fwd on R and over to L (ct 1); continuing CCW turn, step L fwd across M (ct 2); finish CCW turn ending on M's L side, step fwd on R (ct 3); close-touch L beside R (ct 4). During this step, R hand leads to find M's L shldr-blade on other side. M should lead or guide W from his R side to his L.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2, but M adjust to end face-to-face with W.

HANGYA'S LIFT

- 1 Face-to-face with M's hands on W's waist and W's hands on M's shldrs in closed pos, M and W lift on both ft as M twist W slightly to L (ct 1); lower slightly into plié (ct 2); both lift on both ft as M twists W to R (ct 3); lower into plié (ct 4).
- 2 Repeat meas 1.

RIDA CCW

- 1-4 Repeat Fig III, meas 1-4 but open with W on M's L side but he is holding W's L hand up in his R.

HANGYA'S TURN SEQUENCE

- 1 M: Leading W across from L side to R with his R hand, which is joined to her L hand, step fwd on L to L (ct 1); step fwd on R (ct 2); step fwd on L but turn to face W (ct 3); close-touch R ft to L ft (ct 4).
W: Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); touch R ft beside L ft (ct 4).
- 2 M: Turning W CCW under his R hand, step R, L, R, L in place (cts 1,2,3,4).
W: Turning CCW under own L hand (joined to M's R), step on R over L (ct 1); continue turning, step L, R, L (cts 2,3,4).
- 3 M: Step on R in place (ct 1); close-touch L ft to R ft (ct 2); change direction of turn of W by taking her R hand in M's own L hand, step on L in place (ct 3); step on R in place (ct 4).
W: Finish CCW turn by softly stepping on R in place (ct 1); step on L ft beside R ft (ct &); step on R in place (ct 2); taking M's L hand in own R, begin CW turn by stepping on L over R (ct 3); step on R in place (ct 4).

Kalotaszegi Csárdás éz Szapora—continued

- 4 M: Ending W's CW turn, step on L in place (ct 1); touch-close R ft to L ft (ct 2); putting R hand up for W to push off from, step on R out to R to begin slow CW circle to R (cts 3-4).
- 5 M: Step fwd on L to continue CW turn (cts 1-2); step fwd on R (ct 3); close L ft to R ft (ct 4).
(4-5) W: Finishing CW turn, step softly on L in place (ct 1); close R ft to L ft (ct &); step on L in place (ct 2); turning CCW without touching M's hands, repeat 6 cts of meas 2, cts 1-4 and meas 3, cts 1, &, 2 (meas 4, cts 3, 4 and meas 5, cts 1,2,3,&,4).
- 6 M: Stand still as W dances around him (cts 1-4).
W: Placing R hand on M's L shldr (he is more or less facing you), take 4 steps fwd L, R, L, R to move CW around him, dragging R hand across him.
- 7-8 M: Offer R hand, palm up, in front to W's L hand. M may keep time by straightening knees (ct 1) and bending knees (ct 2) and so on.
W: Step fwd on L, taking M's R hand in own L hand (ct 1); touch R ft beside L ft (ct 2); repeat 6 cts of CCW turn as in meas 4-5 above (meas 7, cts 3, 4 and meas 8, cts 1,2,3,&,4).

RIDA CW

- 1-4 Repeat Fig III, meas 5-8. End face-to-face and begin again from Csárdás.

Presented by Steven Kotansky

Liakena

(Sarakatsani, Greece)

The Sarakatsani or Karakazani are Greek-speaking former nomads who roamed with their herds throughout the Southern Balkan Peninsula. The dance is a Tsamiko type dance often done to the tune "Despo."

Pronunciation:

Cassette: Steve's Stockton '97, The Big 50

6/4 meter

Formation: Women in a circle, W-pos, wt on R.

Meas

Pattern

DANCE

- 1 Facing slightly R of ctr, hop on R and lift L ft slightly behind (ct 1); step fwd on L (ct 2); turning to face ctr, step on R to R side (ct 3); turning slightly to face L, step on L across and behind R (ct 4); turning to face slightly R, step fwd on R in LOD (ct 5); step fwd on L in LOD (ct 6).
- 2 Step fwd on R in LOD (ct 1); step fwd on L and swing arms fwd and down (ct 2); turning to face ctr, step on R to R and bring arms up to W-pos (ct 3); hop on R in place (ct 4); turning to face L of ctr, hop on R again in place (ct 5); step fwd on L to L (ct 6).
- 3 Step on fwd R in front of L (ct 1); turning to face ctr, step on L to L side (ct 2); hop on L in place bringing R ft low in front (ct 3); brush R toe across and in front of L ft (ct 4); low loose kick R ft fwd and slightly to R (ct 5); step on R beside L (ct 6).
- 4 Hop on R in place (ct 1); step on L in place (ct 2); hop on L in place (ct 3); repeat meas 3, cts 4-6, but turn to face slightly R of ctr on ct 6 (cts 4-6).

VARIATION I WITH TURN

Turn CW once on cts 5, 6 of meas 1, finishing turn with ct 1 of meas 3. Arms in W-pos.

VARIATION II WITH TURN

Turn twice CW on cts 5, 6 of meas 1, continuing to turn on cts 1, 2, 3 of meas 2.

VARIATION III WITH TURN

Turn CCW once on cts 1, 2 of meas 3. Arms in W-pos. Note: prepare to turn on ct 6 of meas 2.

Presented by Steven Kotansky

Pravo Šopsko horo

(Gabra, Bulgaria)

This dance comes from the Eastern Šop town of Gabra, home of the Iliev family. This form was learned from Georgi, Petur's father, at the Old World Music and Dance Camp.

Pronunciation:

Cassette: Steve's Stockton '97, The Big 50

2/4 meter

Formation: Line or open circle with belt hold.

Meas

Pattern

I. ZAIGRAJ V DESNO LEVO (dance to R and L)

- 1 Facing slightly R of ctr, leap fwd onto R to R while kicking L up and behind (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face ctr, step on R to R (ct 1); hop on R in place and lift L knee up in front (ct 2).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5 Repeat meas 3.
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

II. IZ TURSII (shake it out)

- 1 Facing slightly R of ctr, čukče on L and kick R fwd down and back (ct 1) (Georgi kicks down, whereas his son, Petur, does more of a fwd and up scoop-kick); step on R slightly to R (ct &); step on L beside R (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, draw R sharply back scissor-like to place and kick L fwd low (ct 1); draw L back and kick R fwd low (ct &); draw R back and kick L fwd low (ct 2).
- 4 Repeat meas 3 with opp ftwk (scissor with L).
- 5 Repeat meas 3.
- 6-10 Repeat meas 1-5 with opp ftwk and direction.

III. ZASREŠNI

- 1-2 Repeat Fig II, meas 1-2.
- 3 Bending upper body slightly forward, touch R heel (knee extended) to R side (ct 1); step on R across in front of L (ct 2).
- 4 Lift on R and bring L out to L and around in front (low) (ct 1); step on L across and in front of R (ct 2).
- 5 Run-step back on R (ct 1); run-step back on L (ct 2).
- 6 Jump onto both ft (ct 1); hop on R in place lifting L up slightly in back (ct 2).
- 7-12 Repeat meas 1-6 with opp ftwk.

Pravo Šopsko horo—continued

IV. NABIVANE (stamp) (transition, done only once)

- 1-2 Repeat Fig II, meas 1-2.
- 3 Leap onto R to R (ct 1); strike L heel in front of R (ct 2).
- 4 Leap onto L to L (ct 1); step on R across and behind L (ct 2).
- 5 Repeat meas 4.
- 6 Jump onto both ft about shldr-width apart (ct 1); hop on L and lift R (knee bent) sharply in front of L knee (ct 2).

(follows transition)

- 7 Moving fwd to ctr, step fwd on R (ct 1); step fwd on L near R (ct &); step fwd on R (ct 2).
- 8 Repeat meas 7 with opp ftwk.
- 9 Repeat meas 7.
- 10 Leap onto L to L (ct 1); strike R heel in front of L (ct 2).
- 11 Backing out, step back on R (ct 1); step back on L (ct 2).
- 12 Repeat meas 11 moving fwd.
- 13 Leap onto R to R (ct 1); strike L heel in front of R (ct 2).
- 14 Repeat meas 10.
- 15 Repeat meas 13.
- 16 Repeat meas 6.

Presented by Steven Kotansky

Romska Gajda

(Rom (Gypsy), Macedonia)

Romska Gajda is popular among the Rom (gypsy) communities from Skopje, Bitola, and here in New York. The basic structure of the dance is an eight-measure dance similar to Maleševsko, and Četvorka from eastern Macedonia rather than the three- and four-measure Provo type more commonly known. Source: New York Metropolitan Area, Macedonian Rom community, Michael Ginsburg (Bitoljska Gajda).

Pronunciation: ROHM-skah GAH-ee-dah

Cassette: Steve's Stockton '97, The Big 50

2/4 meter

Formation: Open circle in T-pos or W-pos.

Meas

Pattern

I. BASIC

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Step fwd on R in LOD (ct 1); step on L slightly behind R, still moving in LOD (ct 2); step fwd on R in LOD (ct &).
- 3 Step fwd on L in LOD (ct 1); step fwd on R in LOD (ct 2); step fwd on L in LOD (ct &).
- 4 Turning to face ctr, step on R to R (ct 1); bounce slightly on R and pump-kick L ft fwd (ct 2).
- 5 Turning to face slightly L of ctr, step fwd on L to L (ct 1); step fwd on R across in front of L (ct 2).
- 6 Turning to face ctr, step slightly back on L (ct 1); step on R beside L (ct 2); step on L in place (ct &).
- 7 Step on R in place or very slightly to R (ct 1); bounce slightly on R and pump-kick R ft fwd (ct 2).
- 8 Step on L in place (ct 1); bounce slightly on L and pump-kick R ft fwd (ct 2).

VARIATION I

- 1-6 Repeat Basic, meas 1-6.
- 7 Step on R across in front of L (ct 1); step back on L in place (ct &); step on R to R side (ct 2); step on L in place (ct &).
- 8 Step on R across in front of L (ct 1); step back on L in place (ct &); lift on L, bringing R knee up and in front (ct 2); hold (ct &).

VARIATION II

- 1-7 Repeat Basic, meas 1-7. Turning to face R of ctr, leap onto ball of L to L and slightly back (meas 7, last ct &).
- 8 Step fwd on R (ct 1); leap onto L across and in front of R (ct 2). (With the previous & ct, this step is a "ker-plunk" (cts &,1); leap (ct 2).

Romska Gajda—continued

VARIATION III

- 1-6 Repeat Basic, meas 1-6.
7 Step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); hold (ct &).
8 Repeat ker-plunk, leap of Variation II, meas 8.

Presented by Steven Kotansky

Rukavice

(Banat, Serbia)

The melody, song, and dance named Rukavice s' prstima is popular in many parts of Eastern Croatia and the Vojvodina region of Serbia. Several forms of Rukavice have been presented in North America, including versions from Slavonia, Valpovo, and this one from Pančevo in the Banat region of Serbia, which is akin to the Devojačko kolo and Šetnja in structure.

Source: Dobrivoje Putnik seminars in the former Yugoslavia and Hungary.

Pronunciation: roo-KAH-vee-tseh

Cassette: Steve's Stockton '97, The Big 50

2/4 meter

Formation: Cpls, W on M's R, in closed circle in V-pos.

Meas

Pattern

I. COUPLES IN A CIRCLE

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Step fwd on R in LOD (ct 1); step on beside R (ct &); step fwd on R (ct 2).
- 3-4 Continuing fwd (CCW around the circle), beg with L, repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4 continuing CCW around the circle.
This step has a proud, erect, stately stroll feeling to it, with faint traces of a bounce on the long steps.

II. COUPLES

- 1 W: Step on R into ctr and slowly turn to join own R hand with M's L at about shldr level (joined hands are rounded as if holding an immense beachball) (ct 1).
M: Step on R to R as they escort W across and in front (ct 1).
All continue to step fwd on L as they circle CCW as a cpl (ct 2).
- 2-3 Continue to circle CCW with 4 steps R, L, R, L (cts 1, 2, 1, 2).
- 4 Turning to face L (CW), step on R to R side (ct 1); close L to R with wt (ct &); step slightly back on R, finishing and preparing to circle back to L (CW) (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction, ending by opening up into big circle,

Repeat entire dance from the beginning.

Presented by Steven Kotansky

Tsamiko Vlachiko

(Vlach, Greece)

The Vlachs are a semi-nomadic (transmigrant) people who speak a Latin-based language and live in the Southern Balkans. This group is different than the Vlachs of East Serbia and Northwestern Bulgaria.

Pronunciation: TSAH-mee-koh VLAH-chee-koh

Cassette: Steve's Stockton '97, The Big 50

3/4 meter

Formation: Line or open circle, hands joined in W-pos.

Meas

Pattern

BASIC

- 1 Facing very slightly R of ctr, step on L across in front of R (ct 1); hold (ct 2); step on R to R in LOD (ct 3).
- 2-3 Repeat meas 1 twice.
- 4 Turning to face ctr, step back on L (ct 1); step back and to R on R (ct 2); step fwd on L across in front of R (ct 3).
- 5 Bounce on L and strike R heel (knee extended in front *without touching it to the ground* (ct 1); bounce again on L bringing R around and to back (ct 2); step back on R (ct 3).
- 6 Touch or lift L to L (ct 1); hold (ct 2); step on L across and in front of R (ct 3); step on ball of R ft quickly to R (like a catch step) (ct &).

VARIATION

This version is from the village of Polikasteno in the Kozani region of Macedonia.

- 1-5 Repeat Basic, meas 1-5.
- 6 Step on L diag back to L (ct 1); step on R in place (ct 2); step on L across in front of R (ct 3); step on ball of R ft quickly to R (like a catch step) (ct &).

Presented by Steven Kotansky

Tsamiko Kleftiko

(Sarakatsani, Greece)

The Sarakatsani or Karakazani are Greek-speaking former nomads who roamed with their herds throughout the Southern Balkan peninsula. This variation of the Tsamiko is danced by men and has a 7-measure structure. It is also referred to as Kleftikos, associating it to the Klefti or Kleftiko brigands or "freedom fighters" of Northwestern Greece during the later Ottoman period.

Source: Sarakatsani Dancers from the Drama-Kavala region.

Pronunciation: TSAH-mee-koh KLEF-tee-koh

Cassette: Steve's Stockton '97, The Big 50

3/4 or 6/8 meter

Formation: M in a semi-circle, hands joined in W-pos.

Meas

Pattern

BASIC

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); slide step on L to R ft (ct &); step fwd on R in LOD (ct 2); step on L across in front of R (ct 3).
- 2 Repeat meas 1.
- 3 Still moving fwd in LOD, hop on L (ct 1); turning to face ctr, step on R to R (ct 2); hop on R and lift L ft up slightly behind R leg (ct 3).
- 4 Repeat meas 1 with opp ftwk and direction.
- 5 Turning to face ctr, step on L to L with accent (ct 1); brush or swing-kick R ft fwd and to R (ct 2); leap onto R to R (ct 3).
- 6 Repeat meas 5.
- 7 Step on L in place with accent (ct 1); hold (ct 2); hop on L and raise R ft up in front of L knee (ct 3).

VARIATION I

- 1 With arms up, turn CW with ftwk of Basic, meas 1.
- 2 Repeat meas 1, turning to L (CCW).
- 3 Repeat Basic, meas 3.
- 4 Reverse turning action of meas 1.
- 5 Stamp L to L and lift R ft up high in back (ct 1); kick-swing R ft fwd (ct 2); leap onto R in place and bring L ft up and fwd (scissor-kick) and slap L ft with R hand (ct 3).
- 6 Repeat meas 5.
- 7 Repeat Basic, meas 7.

Tsamiko Kleftiko—continued

VARIATION II

- 1-2 Repeat Basic, meas 1-2.
- 3 Squat deep into both knees (cts 1-2); hop on R in place and raise L ft up in place (ct 3).
- 4 Beginning to turn L (CCW), step fwd on L (ct 1); continuing to turn L, hop on L (ct 2); completing turn, step on R in place (ct 3).
- 5-6 Repeat Variation I, meas 5-6.
- 7 Repeat Basic, meas 7.

Presented by Steven Kotansky

Valle-Shota

(Kosovo, Serbia)

Valle is the Albanian word corresponding to the Serbian kolo or the Macedonian oro. Shota is another popular name for this particular dance. This dance belongs to the Pravo family of dances. I've based it on variations learned from ethnic Albanians in the former Yugoslavia, Germany, and the Midwest. Also, I've learned variations from Janet Reineck.

Pronunciation: VAHL-leh SHOH-tah

Cassette: Steve's Stockton '97, The Big 50

2/4 meter

Formation: Open circle, leader at R, hands in W-pos.

Meas

Pattern

BASIC I

- 1 Facing slightly R of ctr, step fwd on R in LOD (ct 1); step fwd on L in LOD (ct 2).
- 2 Turning to face ctr, step on R to R (ct 1); touch ball of L ft slightly fwd (ct 2).
- 3 Step on L in place (ct 1); touch ball of R ft slightly fwd (ct 2).

BASIC II

- 1 Facing ctr, step on R to R (ct 1); step on L across behind R (ct 2).
- 2 Step on R to R (ct 1); touch L beside R (ct 2).
- 3 Step fwd on L twd ctr (ct 1); touch R beside L (ct 2).

CHICAGO VARIATION

Musical texture changes: it becomes more abrupt, more staccato. On ct & before ct 1, transfer wt onto ball of R ft.

- 1 Immediately land on L (knees slightly bent) in front of R (ct 1) (this is a ker-PLUNK syncopated step on cts &, 1); repeat cts &, 1 (cts &, 2).
- 2 Step on R to R (ct 1); step or rock onto ball of L ft behind R (ct 2); step on R in place (ct &).
- 3 Repeat meas 2 with opp ftwk.

Leader changes variations at will.

Presented by Steven Kotansky

Vesela je Šokadija

(Bácska, Hungary)

This is a circle dance popular with the Dél-Szláv (south-slavic) dancers in Pécs, South Hungary. It is attributed to the Šokci living in the Bačka region. Source: Jozsef Szavai

Pronunciation: VEH-seh-lah yeh shoh-KAH-dee-yah

Cassette: Steve's Stockton '97, The Big 50

4/4 meter

Formation: Closed or open circle, front basket hold, L over R.

Meas

Pattern

A. MOVING CCW

- 1 Facing slightly L of ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step fwd on L (ct 4).
- 2-8 Repeat meas 1 seven more times. Note: The step has a gliding-like feeling where the L ft steps only slightly fwd of the R ft.

B. IN PLACE

- 1 Facing ctr, step fwd on R to ctr and slightly to L (ct 1); step back on L (ct 2); step on R beside L (ct 3); step on L in place (ct &); step on R in place (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.
- Note: On meas 8, a variation is to take three accented steps L, R, L (cts 1,2,3); hold (ct 4).

Presented by Steven Kotansky

Bialy Mazur

(Poland)

This is a Polish national dance known throughout the country since Warsaw became the capitol of Poland in 1596. Its origin comes from the villages of central Poland, from the Mazowsze region. From the peasants the dance had been taken over by the gentry (szlachta), reflecting their style of life. Towards the end of the 18th century, the Mazur was adopted for the repertoire of the manor houses, ballrooms, and for dancing on the stage. In the 19th century it was danced in Paris, Vienna, Florence Mazur expresses all the verve and spirit embodied in its musical rhythms. The changing accents within each measure give the dance its lively and fiery character. The basic step, Bieg Mazurowy—*Mazur Run*—is danced by couples with a brisk and steady motion, while retaining perfect carriage and poise. The man moves slightly in front of his partner, as if to lead her into the dance. The character of the Mazur danced by the man is nonchalant, but simultaneously very elegant and exquisite. Dancers progress through any number of distinctive patterns. Karol Mastenhauser in his work, "Mazur and its principles," published in Warsaw in 1894, describes 150 figures of that dance. Music for the Mazur is in 3/4 time. Steps start with an up-beat (in the description "ah"). Throughout the entire dance, dancers very often express their admiration for their partners (Acknowledge).

Pronunciation: bee-AH-wee MAH-zoor

Cassette: Dance Poland 1997

3/4 meter

Formation: Couples in a circle, partners facing. Man back to ctr, hands down, W holds skirt. Cpls should be numbered in groups of 4 before the dance starts.

Steps: Bieg Mazurowy (byeg mah-zoo-RAW-vee)—Mazur Run: Bend R knee slightly (ct ah); short leap fwd onto L (ct 1); long step fwd on R (ct 2); long step fwd on L, ending on slightly bent knee (ct 3). Repeat with opp ftwk. When cpl moves in an open pos, W to R of ptr, they start with the outside ft, M L, W R.

Holubce (hoh-WOOB-tseh)—Click Steps: This is a plural form suggesting more than one Holubiec (hoh-WOO-byets).

A: A sideways movement which can be done in both directions.

Hop on L ft and click heels together in the air, R leg straight and ft extended during click (ct ah); land on L ft (ct 1); step on R to R, ft turned outside, almost twd direction of movement (ct 2); step on L across in front of R (ct 3). To dance to the L, do opp ftwk.

B: A whirl motion with ptr: Side-to-side pos, R hips together, R hand on ptr's L hip, L arm extended sideward and diagonally overhead with palm up, torso uplifted and leaning slightly to outside. Look at ptr. Cpl makes 1/2 turn per meas.

Hop on R starting CW turn and click heels together in the air (ct ah); land on R ft (ct 1); step fwd with outside (L) ft, continuing CW turn in place (ct 2); step fwd on R ending the 1/2 CW turn. Repeat.

Klek (clenk)—Kneeling: 4 meas. Klek is done only by M, while W circles her ptr with Mazur Run.

meas 1: M: Leap onto L ft (ct ah); kneel on R knee (R knee near L heel, ft extended), L hand on hip (ct 1); hold (cts 2-3). W: Beg with R, move with Mazur Run CCW around kneeling ptr.

Bialy Mazur—continued

meas 2-3: M: Remain in place, watching ptr. W: Continue around ptr with 2 more Mazur Run steps to complete one CCW circle (9 steps in all to complete circle), looking at ptr, meas 4: M: Rise with 2 accented steps R, L (cts 1,2); hold (ct 3). W: Acknowledge.

Acknowledge (1 measure): M nods his head while maintaining a straight body position. W with feet in closed position bends and straightens knees.

MeasPatternINTRODUCTION.

- 1-2 No action.
 3 Join M R and W L hand, step sdwd in LOD.
 4 Step-close with M R and W L; Acknowledge.

PART I

- A 1 Beg MR. WL do one Holubiec step in LOD, turning to face LOD with two accented steps fwd (ML, R and WR, L) on cts 2, 3.
 2 Dance one Bieg Mazurowy (Mazur Run) step in LOD turning almost back-to-back (joined hands moving fwd, M's L arm straight back.
 3-4 Repeat meas 1-2 with opp ftwk and turn; end facing LOD.
 5-6 Dance 2 Bieg Mazurowy (Mazur Run) steps in LOD
 7 With one more Bieg Mazurowy step, M moves under joined hands to W's R.
 8 Both end facing ptr with two accented steps in place (no wt) (MR, L and WL, R). Change hand hold to ML and WR hands joined.
 9-16 Repeat meas 1-8 with opp ftwk. On meas 15, W moves under joined hands to M's R.

PART II

- B 1-4 4 Bieg Mazurowy steps in LOD (beg M R, W L). End with L hands joined in front, M embraces W from behind with R hand.
 5-6 With 2 Bieg Mazurowy steps, do 3/4 CCW couple turn in place so M ends back to ctr.
 7-8 Continuing with 2 Bieg Mazurowy steps, M raises his L arm, and without releasing hold, W makes 1 1/2 L (CCW) turn in place under joined L hands, ending in front of ptr and facing ctr.
 9-12 Klek. M kneeling and W circling her ptr.
 13-16 Whirl with 3 Holubce, ending on meas 16 in open pos, W to R, all facing ctr.

PART III (General circle R, L)

- A 1 Beg with R, all dance Bieg Mazurowy to R and slightly twd ctr.
 2-4 Join hands at about waist level and dance 3 more Bieg Mazurowy steps to R.
 5-7 Dance 3 Holubce Steps to R.
 8 End with 3 accented steps in place (R, L, R) (cts 1,2,3).
 9-15 Repeat meas 1-7.
 16 End with 2 accented steps in place (L, R) (cts 1,2); hold (ct 3).

Bialy Mazur—continued

INTERLUDE (4-cpl sets)

Sets are designated by numbering cpls #1 - #4 before the dance starts. For the remainder of the dance, use Bieg Mazurowy step except where otherwise indicated.

- 1-4 Lead by W1, set of 4 cpls forms a single circle, all facing ctr. W1 joins R hand with M4 L hand. Square is counted:

3
2 4
1

End with 2 trios facing across (M1 with W1 and W2, M3 with W3 and W4). M2 and M4 face each other without ptrs:

W3-M3-W4
M2 M4
W2-M1-W1

PART IV (Trios and Bridges)

- 1-4 Trios move twd each other and Acknowledge; return (backwards).
5-8 Trios change sides by passing R shldr, turning slightly R to face the opp dancer. End with individual L (CCW) turn to rejoin hands in the trio. W3 is now to R of M2 and W1 is to R of M4. M1 and M4—no action.
9-12 Trios raise joined hands. W on the R runs under the arch made by the M and the other W, pulling M under behind her. W on L stands in place.
13-16 Repeat meas 9-12 with L-hand W going under R arch.

PART V (Trios and Bridges)

- 1-16 Reform the set with W2-M2-W3 and W4-M4-W1 making the trios and M1 and M3 watching. Repeat Part IV with new trios.

PART VI (W star, M Holubce)

- 1-8 M: With arms spread to sides, palms up, dance 8 Holubce to the R, one full circle CCW.
W: Run to ctr and make R-hand star, turning it twice around to end in front of ptr.
9-12 Klek, M kneeling and W circling her ptr CCW.
13-16 3 Holubce in whirl motion CW, ending in open pos, facing ctr.

INTERLUDE

- 1-4 Lead by W1, all join hands and return to the large circle, facing ctr.

PART VII

- 1-16 Repeat Part III (circle R and L).

Presented by Jacek and Bozena Marek

Kerchief Kujawiak

(Poland)

This is a Polish national dance originating in the Kujawy region of central Poland. It is done in a slow tempo in 3/4 meter, accompanied by lyrical melodies. In different phases of its development the Kujawiak featured many variants and ways of dancing. The kerchief (optional) is a popular prop used by dancers.

Pronunciation: KUR-cheef koo-YAH-vee-yahk

Cassette: Dance Poland 1997

3/4 meter

Formation: Couples around the floor, partners facing, M back to center. A kerchief (optional) is draped over W's shoulders.

Steps: Kujawiak Step: Three steps per measure, done smoothly without accents; footwork alternates. Steps can be forward, backward, or turning.

Kujawiak Turn Step: A waltz step; ct 2 of each measure is preceded by a semicircular sweep of the free ft, close to the floor.

Free hand is in a fist in front of hip, elbow fwd, unless otherwise noted. When free arm is extended, the hand is loosely curved.

Meas

Pattern

INTRODUCTION.

- 1 No action.
- 2 Ptrs join hands, L with R, R with L.
- 3 Beg ML, WR, dance one Kujawiak Step backing away from ptr.
- 4 Dance one Kujawiak Step twd ptr into shldr/shldr-blade pos. M has back to ctr.

I. KUJAWIAK TURNS: WALK

- 1-4 Beg ML, WR, dance 4 Kujawiak Turn Steps making 2 full turns CW while moving in LOD (CCW).
- 5-7 Face LOD in semi-open ballroom pos, ML hand holding WR, arms extended fwd, palms down. Beg ML, WR, dance 3 Kujawiak Steps fwd in LOD.
- 8 Step bkwd on inside ft (ct 1); bring free ft to supporting ft (no wt) turning to face ptr, M back to ctr (cts 2-3).
- 9-16 Repeat meas 1-8. At end of meas 16, step away and slightly to own L; M has back to ctr. W place R hand on top of L, palms down, on MR shldr. M take kerchief in L hand, MR arm still around W waist.

Kerchief Kujawiak—continued

II. SPIACA: MAN CLAPS THIGH, HEEL

- Spiaca (shpee-OHN-tsay) means "sleepy."
- 1-2 W rest R cheek on hands on MR shldr. M hold kerchief in L hand, with L arm extended straight sdwd. Beg ML, WR, turn CW together in place with one walking step per meas.
- 3-4 Picking up the tempo, continue the CW turn with 6 walking steps (one per ct). On meas 4, M step fwd, back, together (R, L, R), and W turn 1/2 CW to end with both facing LOD, W to R of ptr with W L hand still on MR shldr, MR hand on W waist. M place kerchief on his L shldr.
- 5 In open ballroom pos, W to R of ptr, beg ML, WR, dance 1/2 turn CW with on Kujawiak Step, moving slightly in LOD. M hold L hand out as before. W, with R fist on hip, step fwd on R (ct 1); step bkwd L, R (cts 2,3).
- 6 W: Continue Kujawiak Step with another 1/2 turn CW moving slightly in LOD.
M: step on R, starting a CW pivot turn (ct 1); still pivoting on R, raise L knee high and clap L thigh (ct 2); continue pivoting on R (ct 3).
- 7 Dance another 1/2 turn CW as in meas 5.
- 8 Repeat meas 6, except M clap L heel, which is raised and turned out (ct 2); continue pivoting on R to face ptr, M back to ctr (ct 3).
- 9-12 Repeat meas 1-4 moving CCW with the same ftwk, W hands and L cheek on ML shldr (and kerchief). MR arm is extended straight sdwd. On meas 12, M make 1/2 turn CCW to place cpl in same pos as at end of meas 4.
- 13-16 Repeat meas 5-8 ending with M back to ctr. On meas 16, ct 3, M step on L and pick up kerchief in R hand. W take other end of kerchief in R hand.

III. TOWARD AND AWAY FROM PARTNER: SIDE STEP AND STAMP

- 1 Raising R hands joined by kerchief overhead and looking at ptr, L fist on own hip, dance 3 short steps fwd and slightly to the R. Both beg R.
- 2 Beg L, dance 3 steps bkwd away from ptr, lowering kerchief to chest level.
- 3 Raising kerchief, put L hands on ptr's waist and dance 1/2 turn CCW in place with 3 steps. end with W back to ctr.
- 4 Releasing ptr, back away with 3 steps, lowering kerchief. Change kerchief hold to L hands.
- 5-7 Repeat meas 1-3 with the same ftwk, but move slightly to the L. R fist is on own hip on meas 5-6, and R arm around ptr's waist on meas 7.
- 8 Ptrs stay close together as M put kerchief around W's neck. Or both may place kerchief. Take shldr/shldr-blade pos with M back to ctr. End with ML, WR ft free.
- 9 Beg ML, WR, step sdwd in LOD (ct 1); stamp twice (no wt) with whole ft, ft pointed in RLOD (CW), heel near supporting ft (cts 2,3). Bending body, look twd stamping ft.
- 10 Repeat meas 9 with opp ftwk and direction. M has back to c r.
- 11-12 Beg ML, WR, turn once CW with 2 Kujawiak Turn Steps, moving in LOD.
- 13-15 Repeat meas 9-11.
- 16 M: Releasing ptr, turn 1/4 CW to face LOD, stepping R, L (cts 1,2); hold (ct 3).
W: Turn 3/4 CW to face LOD, stepping L, R (cts 1,2); hold (ct 3).
On ct 3, take Varsouvienne pos.

Kerchief Kujawiak—continued

IV. FLIRTING: BACK-TO-BACK, FACE-TO-FACE

- 1 Bringing L hands in front, R hands above W's head, M lead W diag fwd in LOD twd ctr of circle as he crosses behind her twd outside. Beg MR, WL, dance one Kujawiak Step, looking flirtatiously at each other. End with joined L hands raised above W's head and joined R hands in front.
- 2 Repeat meas 1 with opp ftwk and arms. W move diag fwd twd outside of circle, M twd inside.
- 3-4 With joined L hands in front, R hands above W's head, M back up while leading W fwd in one turn CCW in place with 2 Kujawiak Steps. End facing LOD.
- 5-6 Repeat meas 1-2.
- 7 With one Kujawiak Step, dance 3/4 turn CCW in place. On ct 3, release R hands, M back to ctr.
- 8 M: Step bkwd on L (ct 1); step sdwd on R in RLOD (ct 2); close L to R (no wt) (ct 3).
W: Step R, L, close R to L (no wt), turning CCW to facing ptr.
End with MR, WL hands joined and extended in RLOD. W take kerchief in R hand.
- 9 Beg ML, WR, move fwd in LOD turning back-to-back with 3 steps. Free arms are out to sides at about waist level. Inside hands move fwd at about waist level.
- 10 Beg MR, WL, dance 3 more steps in LOD, returning to facing pos.
- 11-12 Raise joined hands.
M: Beg L, travel fwd in LOD with two Kujawiak Steps. ML arm is curved fwd, palm up, as if protecting ptr.
W: Beg R, make 2 CW turns with 6 steps under joined hands. WR fist, holding kerchief, is on her hip.
- 13-14 Repeat meas 9-10.
- 15 Raise joined hands.
M: Facing ptr, step sdwd L with L arm in protective pos (ct 1); step on R beside L (ct 2); hold (ct 3).
W: Make one CW turn (R, L, R); end facing ptr.
- 16 In shldr/shldr-blade pos bend knees (ct 1); straighten knees (cts 2-3). W still holds kerchief in R hand.

INTERLUDE

- 1-2 W drape kerchief around shldr. With 2 Kujawiak Steps, both circle away from ptr (M CCW, W CW).
- 3-4 Join hands and repeat Introduction, meas 3-4.
- 64 meas Repeat Figs I-IV.

Presented by Jacek and Bozena Marek

Walc Sadezki

(Poland)

Walc Sadezki is a two-part dance from the region of Nowy Sacz in southern Poland based on the waltz step. Figure I is 12 measures and Figure II is 14 measures.

Pronunciation: VAHLTZ sah-DEHZ-skee

Cassette: Dance Poland 1997

3/4 meter

Formation: Cpls around the circle in ballroom pos, W back to LOD. ML, WR hands on M's hip.

Steps: All steps done with a slow run, 2 steps per meas.

Meas

Pattern

No introduction.

I. RIGHT AND LEFT WALTZ TURNS IN LOD

- A 1-2 Beg with MR fwd, WL bkwd, do 1 full CW waltz turn (1/2 turn per meas).
 3 M step on R (ct 1); stamp twice on L, no wt (cts 2,3). W use opp ftwk. Simultaneously straighten joined hands and lean twd ctr.
 4-5 With joined hands on M's hip, repeat meas 1-2 with opp ftwk, turning once CCW.
 6 Repeat meas 3 with opp ftwk. Lean twd outside of circle (do not straighten arms).
 7-12 Repeat meas 1-6.

II. WALTZ LOD, RLOD

- B 1-6 In social dance pos, beg MR, WL, do 3 full waltz turns in LOD. End in open pos, both facing ctr, W to R of ptr, outside arms (ML, WR) straight out to side.
 7 M stamp R with wt (ct 1); stamp L, no wt (ct 2); hold (ct 3). W use opp ftwk.
 8-13 Repeat meas 1-6 with opp ftwk, doing 3 CCW waltz turns in RLOD.
 14 In beginning pos, M facing LOD, W RLOD, repeat meas 7 with opp ftwk.

Repeat the entire dance from the beginning 2 more times.

Presented by Jacek and Bozena Marek

Krzyzak

(Poland)

Krzyzak is a dance from the Rzeszow region in south-eastern Poland. The name means "Cross" dance.

Pronunciation: kuh-SHIH-zhahk

Cassette: Dance Poland 1997

3/4, 2/4 meter

Formation: Four cpls in a diamond pattern stay approximately eight feet from the center, Cpl A across from Cpl C, Cpl B across from Cpl D. Ptrs facing, W back to LOD in shldr/shldr-blade pos.

Steps: Traveling Step (2 meas):

M: Step fwd on R (ct 1); short step fwd on L (ct 2); step on R next to L (ct 3). Step bkwd on L, turning 1/4 CW (ct 1); step bkwd on R (ct 2); step on L next to R (ct 3).

W: Do opp ftwk and direction.

Within each meas, a characteristic upper body movement takes place, elbows moving up and down on each ct. As one elbow moves up, the other moves down. R elbow moves up with step on R ft; L elbow moves up with step on L ft.

Meas

Pattern

2 meas

INTRODUCTION. No action.

I. THE CROSS (slow tempo, 3/4 meter)

With 8 meas, cpls travel through 4 arms of the cross.

1-2 With one Traveling Step, cpl ends with M back to ctr.

3-4 With one Traveling Step, cpl ends with M R side to ctr.

5-6 With one Traveling Step, cpl ends with M facing ctr.

7-8 With one Traveling Step, cpl ends with M L side to ctr (beginning pos).

9-16 Repeat meas 1-8.

II. CHANGING SIDES (fast tempo, 2/4 meter)

1-4 Cpls A and C: Facing ptr, clap hands in front, spread both arms to sides, palms up, and change places with 7 gallop steps (side-close). While meeting in the ctr, pass through with "W inside. End with a jump on both ft in shldr/shldr-blade pos.

Cpls B and D: In semi-open pos, ML, WR hands joined, slightly bend knee of outside leg (MR, WL). On ct 1 of each meas, straighten knee and stamp ML, WR (no wt), upper body leans away from ctr, joined hands up; bend outside knee again (ct 2).

5-8 Repeat meas 1-4 with Cpls B and D changing pos while Cpls A and C (W is to L of ptr) do stamping with opp ftwk and handhold.

9-16 Repeat meas 1-8, with opp ftwk in stamping pattern. All cpls end in starting pos.

Krzyzak—continued

III. TURNING IN AND OUT: CIRCLES (slow tempo, 3/4 meter)

- 1-4 M (in place): Facing ctr with ft apart, shift wt alternately R, L, R, L.
W (turn): Beg R, do three 1/2 R (CW) turns twd ctr, then 1/4 turn CW to end with back to ctr.
- 5-8 M: Beg R, walk 11 steps to make a 1/2 CCW circle (3 steps per meas); hold (meas 8, ct 3).
W: Beg R, walk 1/2 CW circle (3 steps per meas); then walk twd outside of the circle, ending on ptr's R, facing ctr, wt on R.
- 9-12 Repeat meas 1-8 with opp ftwk and M dancing W's pattern, W dancing M's.
- 13-15 M: Beg R, walk 1/2 CW circle (3 steps per meas); then walk twd outside of the circle.
W: Beg R, walk 9 steps to make a 1/2 CCW circle (3 steps per meas).
- 16 Change places with ptr with 2 steps R, L (passing R shldr). End with W's back to ctr.

IV. GALLOP AND JUMP

- 1-4 Clap hands in front, spread arms to side and with 6 gallop steps, move to own R (M CCW, W CW); step to side on R and jump onto both ft, close together, bringing hands on hips. End facing the next dancer.
- 5-16 Repeat meas 1-4 three times to end in starting pos.

Repeat entire dance from the beginning.

Presented by Jacek and Bozena Marek

Spiski

(Poland)

Spiski is a couple dance from the mountain region of Spisz (speesh) in southern Poland. The dance has four figures, sixteen measures each, accompanied by two melodies.

Pronunciation: SPEES-kee

Cassette: Dance Poland 1997

2/4 meter

Formation: Couples around the circle in sets of 2 facing each other. W to R of ptr, inside hands joined down. M's L hand down, W holds the skirt.

Meas

Pattern

I. MEETING OF THE COUPLES

- A 1-3 Beginning with an outside ft (ML, WR) take 6 walking steps (2 per meas) to meet other cpl half way.
- 4 Do 3 accented steps (cts 1,&,2); acknowledge.
- 5-7 Do individual 1/2 turn (twd ptr); join ML, WR hand and beginning with MR, WL ft, take another 6 steps twd another cpl.
- 8 Do 3 accented steps (cts 1,&,2) in place (M stamps, no wt, instead of last accented step).

CHORUS—COUPLE TURNS CW, CCW

- 9 This chorus repeats every 8 meas. Technically the step is the well-known "swing the partner." Ptrs in side-to-side shldr/shldr-blade pos, cpls turn CW in place: step on R (ct 1); step on ball of L ft (ct &); repeat (cts 2,&).
- 10-11 Repeat meas 9 twice.
- 12 End with 3 accented steps R,L,R (cts 1,&,2).
- 13-16 Repeat meas 9-12 with opp ftwk, turning CCW. M stamps, no wt, instead of last accented step.

II. TOWARD AND AWAY FROM CENTER

- All steps in meas 1-8 are done with 3 steps per meas (cts 1,&,2,hold).
- B 1-3 With inside hands joined, move twd ctr beg with outside ft (ML, WR).
- 4 Do 3 accented steps in place (cts 1,&,2).
- 5-7 Do individual 1/2 turn to face outside (W to L of ptr). Move twd original pos.
- 8 End with 3 accented steps. (W stamps, no wt, instead of last accented step.)
- 9-16 Repeat Fig I, meas 9-16, Chorus.

Spiski—continued

III. THE BRIDGES (Sets of 2 couples facing each other)

- A 1-3 Cpls facing LOD "arching" and cpls facing RLOD "diving," with 6 walking steps change places, end facing new cpl.
- 4 Do 3 accented steps in place (cts 1,&,2).
- 5-7 Do individual 1/2 turn (twd ptr); join ML, WR hand and beginning with MR, WL ft, take another 6 steps twd same cpl, reversing the arching and diving.
- 8 Do 3 accented steps (cts 1,&,2) in place (M stamps, no wt, instead of last accented step).
- 9-16 Repeat Fig I, meas 9-16, Chorus.

IV. FLIPPING THE PANCAKES

- 1-3 M facing ptr in LOD, both hands joined (R in L), beg with ML, WR ft, use the same step as Fig II. In meas 1, raise joined inside hands (ML, WR) and do 1/4 turn twd ctr (ML, WR); in meas 2 continue the turn until finished in back-to-back pos; in meas 3 do another 1/2 turn.
- 4 End with 2 accented steps facing ptr (cts 1,2).
- 5-8 Repeat meas 1-4 twd orig pos with opp ftwk and body turn.
- 9-16 Repeat Fig I, meas 9-16, Chorus.

Repeat the whole dance from the beginning.

Presented by Jacek and Bozena Marek

Szarocz

(Poland)

Szarocz is a quadrille type of dance from the region of Cieszyn in southern Poland. Music has three parts, each with 16 meas and a repeat of 16 meas.

Pronunciation: SHAH-rohtch

Cassette: Dance Poland 1997

2/4 meter

Formation: A longways set of 4 cpls, all facing ptrs. Distance between the lines is approximately 8 ft.

Steps: All steps done with a slow run, 2 steps per meas.

Meas

Pattern

4 meas INTRODUCTION. No action.

I. MEET; DO-SA-DO; CAST; CIRCLE

- A 1-2 With 4 running steps, lines meet in the ctr.
 3-4 Run bkwd with 4 more steps to orig pos.
 5-8 With 8 steps, do-sa-do with ptr, passing R shldr first (CW).
 9-12 With 8 steps, Cpl 1 cast down the line.
 13-16 With both hands joined, Cpl 1 circle CW with 8 steps.

II. LINES KNEEL, CPL 1 ACTIVE

- 1-16 Both lines kneel and clap on ct 1 of each meas. Cpl 1, with inside hands joined and W to R of ptr, run to the top of the W's line (W on outside) and then down over the M's line (W still on outside). Both lines stand up. Cpl 1 run between the lines up to the top of the set. With the last 4 steps, Cpl 1 move away from each other into orig pos.

Note: The next 4 figures are danced by Cpls 1 and 4; Cpls 2 and 3 are inactive.

III. TWO-HAND CIRCLES

- B 1-8 M1 and W4: With 4 steps run twd ctr and join both hands. With 8 steps circle CW twice. Release hands and run bkwd with 4 steps to orig pos.
 9-16 M4 and W1: Repeat meas 1-8.

IV. RIGHT ELBOWS

- B 1-8 M1 and W4: With 4 steps run twd ctr and hook R elbows. With 8 steps circle CW twice. Release hands and run bkwd with 4 steps to orig pos.
 9-16 M4 and W1: Repeat meas 1-8.

V. DO-SA-DO

- C 1-8 M1 and W4: With 4 steps run twd ctr. With arms folded, do-sa-do CW with 8 steps. Run bkwd with 4 steps to orig pos.
 9-16 M4 and W1: Repeat meas 1-8.

Szarocz—continued

VI. M KNEELS

- C 1-8 M1 and W4: With 4 steps run twd ctr. M kneel as W circles him in CCW direction with 8 steps. Run bkwd with 4 steps to orig pos.
- 9-16 M4 and W1: Repeat meas 1-8.

VII. FOLLOW THE LEADER

- B 1-12 M1 and W1 cast off and lead their lines down the outside. Meet at the foot, join inside hands and move up the ctr (24 runs).
- 13-16 Releasing hands, move bkwd to place with 8 running steps.

VIII. CHANGE PLACES

- B 1-8 Cpl 1 cast down and up (16 runs). As soon as Cpl 1 has passed, all move twd ctr and join hands with ptr.
- 9-16 Cpl 1 and Cpl 2 face, Cpl 3 and Cpl 4 face. All do-sa-do with the opp person. Continue to make a half circle more, ending with Cpl 1 and 2, Cpl 3 and 4 back to back (16 running steps). Cpls have exchanged places and are in order from the top: Cpl 2, 1, 4, 3.

Cpls 2 and 3 are now the active cpls. Repeat the entire dance from the beginning. During the 4 meas of Introduction music, all move away bkwd from the ctr.

Presented by Jacek and Bozena Marek

Szot Madziar

(Poland)

Szot Madziar is a couple dance in 4/4 meter influenced by the Walachs culture of which some elements survived until today in this western Carpathian Mountain Region—the Silesian Cieszyn area in southern Poland.

Pronunciation: shawt MAH-djar

Cassette: Dance Poland 1997

4/4 meter

Formation: Couples anywhere around the floor, partners facing with R hands joined, L hand on own hip.

Meas

Pattern

No Introduction.

I. SIDE STEP AND HOOKS

- A 1 Beg ML, WR ft, do a side step to M's L (ct 1); close other ft with wt (ct 2); repeat cts 1, 2 (cts 3,4).
- 2 Triangle: Touch ML, WR toe front (ct 1); touch side (ct 2); close with wt (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction (continue holding R hands).
- 5 M claps hands and hooks R arm with W's R arm while doing 1/2 CW cpl turn in place with 4 steps (both beg L). M's L arm diag overhead and to side; W's L hand remains on hip.
- 6 Beg with L ft, do individual circle to own L with 3 steps (cts 1,2,3); hold (ct 4). L hand in front at about waist level, arm rounded, R hand on hip.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

II. SIDE STEP AND TURN

- A 1-5 Repeat Fig I, meas 1-5, except that in meas 1 and 3, ct 2, instead of closing with wt, step across in front with bent knee.
- 6 With hands on own hips, do an individual R (CW) turn in place with 3 steps.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

III. AWAY FROM PARTNER

- B 1 Ptrs facing each other with both hands on hips, 2 step-togethers to R (step on R to R (ct 1); step on L next to R (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Repeat Fig I, meas 2, Triangle, with R ft.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, ending W in fi ont of M.
- 5 Do full turn to own R, beg with R ft (R, L, R, close L).
- 6 Repeat Fig I, meas 2, Triangle, with R ft.
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

Szot Madziar—continued

IV. AWAY AND CHANGE PLACES

- B 1-4 Repeat Fig III, meas 1-4.
 5-6 Change places in CW direction with 4 steps (beg R).
M: With both arms in W-pos, fists closed, touch toes of R ft, then rest R heel on the floor (cts 1,2); repeat with L ft (cts 3,4). Repeat meas 5 (meas 6).
W: Walk 4 steps in CCW direction (W can either face ptr or do an individual R turn with steps 3 and 4, while still moving CCW); end facing ptr.
- 7 M: Bend knees, lean fwd, and clap: R thigh (ct 1); L thigh (ct &); both hands in front (ct 2); hold (ct &); repeat (cts 3,&,4,&).
W: With 4 steps, make R (CW) turn in place.
- 8 M: Kneel on R knee and spread both arms to side (ct 1); hold (ct 2); get up (ct 3); place hands on own hips (ct 4).
W: Repeat Fig I, meas 2, Triangle, with R ft.

Repeat the whole dance from the beginning.

Presented by Jacek and Bozena Marek

Bistriška Kopanica

(Bulgaria)

This dance was observed at a folk festival in Simeonovo, Bulgaria in the summer of 1966. It was first taught by Yves Moreau at the San Francisco Kolo Festival in November 1968 under the name of Bistrice Kopanica (grammatical error). Kopanica is a popular type of dance in the Šop region of West Bulgaria and these variations are from the village of Bistrice.

Pronunciation: BEESS-treesh-kah KOH-pah-nee-tsah

Music: Yves Moreau cassette YM-UOP-97, Side A/4

Rhythm: 11/16 counted here as 1-2, 1-2, 1-2-3, 1-2, 1-2 or 1, 2, 3, 4, 5 or Q, Q, S, Q, Q.

Formation: Short lines with belt hold, L over R or hands joined down at sides (V-pos). Wt on L ft. Face ctr throughout dance.

Style: Small light steps.

Meas

Pattern

1-6 INTRODUCTION. No action.

I. IZLIZANE (STARTING STEP)

- 1 Facing ctr, step on R to R (ct 1); step on L closing to R (ct 2); step on R to R (ct 3); stamp lightly twice with L next to R, no wt (cts 4,5)
- 2 Repeat pattern of meas 1 with opp dir and ftwk.

II. BISTRISKA (BASIC STEP)

- 1 Two small running steps fwd R, L (cts 1,2); small hop on L, at same time flick R leg up in front of L knee, bending upper body fwd slightly (ct 3); two small running steps fwd, R, L (cts 4,5).
- 2 Small hop on L in place, at same time touch floor briskly with ball of R ft in front of L ft (ct 1); small hop on L, R ft begins to move to R and bkwd (ct 2); step onto R behind L (ct 3); hop on R, L ft begins to move to L and bkwd (ct 4); step on L behind R (ct 5).

III. RIPNI RAZ (SINGLE BRUSH STEP)

- 1 Two small running steps in place, R-L (cts 1,2); sharp brush step with R (ball of ft), upper body bends fwd slightly (ct 3); two small running steps fwd R, L (cts 4,5).
- 2-3 Repeat pattern of Fig II, meas. 1-2 (basic step).

IV. RIPNI DVA (DOUBLE BRUSH STEP)

- 1 Two small running steps in place R, L (cts 1,2); sharp brush step with R (ball of ft), upper body bends fwd slightly (ct 3); small hop onto L (ct 4); brush again with R ft (ct 5).
- 2-3 Repeat pattern of Fig. II, meas. 1-2 (basic step).

Bistriska Kopanica—continued

V. PLETI (BRAIDING OR CROSSING STEPS)

- 1 Move twd ctr with two small running steps R, L (ct 1,2); touch R heel diag R at 30° angle bending upper body fwd (ct 3); touch R heel again at 60° angle, upper body bent (ct 4); small step fwd onto R ft, straightening upper body (ct 5).
- 2 Still moving twd ctr, repeat pattern of meas 1 with opp ftwk.
- 3 Small sharp leap on R to R, drawing L leg next to R (ct1); step slightly L on L (ct2); small sharp stamp with R next to L, no wt (ct 3); step on R in place (ct 4); small sharp stamp with L next to R, no wt (ct 5).
- 4 Moving straight bkwd, take five small running steps L, R, L, R, L on the rhythm.
- 5-6 Repeat pattern of Fig. II, meas. 1-2 (basic step).

VI. HLOPKA (CHUGS AND SLAPS)

- 1 With wt on both ft and ft together, 3 small sharp chugs moving bkwd-fwd-bkwd (cts 1,2,3); small hop onto L simultaneously extending R leg up and diag R (ct4); slap R leg diag R, no wt (ct 5).
- 2 Sharp leap onto R ft next to L, simultaneously extending L leg diag L (ct 1); touch L heel diag fwd L at 30° angle (ct 2); touch L heel again at 60° angle (ct 3); sharp leap onto L next to R, simultaneously extending R leg up and diag fwd (ct 4); slap R leg diag R, no wt (ct 5).

Note: There is no set number of times for each figure. Leader calls changes at will.

Repeat dance from beginning.

Presented by Yves Moreau

Eski

(Bulgaria)

Eski is a dance from the region of Petrič (Macedonia), SW Bulgaria. It was learned by Yves Moreau from the late Toma Karaivanov, fall of 1969. The dance was originally done by men only. "Eski" means "old" or "ancient" in Turkish.

- Pronunciation:** ess-KEE
- Music:** Yves Moreau cassette YM-UOP-97, Side A/5
- Rhythm:** 4/4 + 2/4 meter (the 4/4 part is "stretched" and improvised)
- Formation:** Hands joined in W-pos for slow part, wt on L.
- Styling:** Large, slow steps. Traditionally, the lead dancer and drummer determine the pace of the dance. The dance is similar to other Macedonian forms with slow and fast parts such as "Gajda," "Pravoto," and "Teshkoto."

Meas

Pattern

INTRODUCTION. Short intro on zurna, no action.

I. SLOW PART (4/4)

- 1 Large step on R to R, extending L fwd (ct 1); step on L across R (ct 2); quick step on R to R (ct &); quick step on L across R (ct 3); quick step on R to R (ct &); quick step on L across R (ct 4).
- 2 Large step on R to R (ct 1); turning to face ctr, step on L with slight knee flexion, simultaneously raising R leg around and up, bent knee (ct 2); keeping R leg up, flex L knee slightly (ct 3); flex L knee again, sending R leg out to R and back (ct 4).
- 3 Step on R in place (ct 1); step on L slightly to R (ct &); step on R in front of L with slight knee flexion, simultaneously raising L leg, bent knee (ct 2); repeat meas 2, cts 3-4 (cts 3-4).
- 4 Facing ctr, quick step on L to L (ct &); quick step on R behind L (ct 1); step on L to L, simultaneously raising R knee (ct 2); flex R knee (ct 3); flex R knee again (ct 4).
- 5-20 Repeat meas 1-4, four more times.

II. FAST PART (2/4)

Note: Arms are down at sides.

- 1 Step on R in LOD (ct 1); hop on R, simultaneously extending L fwd (ct 2).
- 2 Step on L in LOD (ct 1); hop on L, simultaneously extending R fwd (ct 2); quick step on R in LOD (ct &).
- 3 Quick step on L in LOD (ct 1); step on R in LOD (ct 2).
- 4 Two running steps in LOD, L, R (cts 1,2).
- 5 Facing ctr, step on L (ct 1); small hop on L as R leg swings out and slightly behind L (ct 2).
- 6 Step back on R behind L (ct 1); swing L leg out and slightly behind R (ct 2).
- 7 Facing ctr, quick step on L to L (ct &); quick step on R behind L (ct 1); step on L to L (ct 2).
- 8 Step on R across in front of L (ct 1); step on L in LOD across R (ct 2).
- 9-64 Repeat meas 1-8 seven more times until end of music.

Presented by Yves Moreau

Koledarsko Horo

(Bulgaria)

This dance is based on traditional "Koledari" (Christmas carollers) songs and dances from the Sop region in Western Bulgaria. Yves Moreau observed groups of Koledari in Kokaljane near Sofia in 1970 and also at a folk festival in Sapareva Banja, summer 1985.

Pronunciation: koh-leh-DAHR-skoh ho-ROH

Music: Yves Moreau cassette YM-UOP-97, Side B/2

Rhythm: 7/8 counted as 2-2-3 or 1,2,3 or Q, Q, S,

Formation: Open circle or line, hands joined in W-pos. Face R of ctr, wt on L.

Styling: Earthy and proud.

Meas

Pattern

INTRODUCTION. Dance begins after opening short "speech" followed by ringing of bells.

I. BASIC

- 1 Travelling in LOD, step on R (ct 1); step on L (ct 2); small leap onto R (ct &); step on L (ct 3).
- 2 Repeat pattern of meas 1.
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); close R to L and bounce twice in place (cts &,3).
- 4 Repeat meas 3 with opp ftwk and direction.

II. STAMPING

- 1 Stamp R next to L, no wt (ct 1); stamp R again next to L, no wt (ct 2); lift on L ft (ct &); step onto R next to L (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas. 1-2.

Note: Dance alternates Figs. I & II. There is a short pause between each part.

Presented by Yves Moreau

Idam, ne Idam

(Macedonian - Bulgarian)

This dance was created by Yves Moreau based on traditional Lesnoto (Pravoto) and Širto steps of Pirin-Macedonia. The song is a popular one throughout Macedonia, known as "Oj ela mi, Felidze" or "Idam, ne Idam."

Pronunciation: EE-dahm, neh EE-dahm

Music: Yves Moreau cassette YM-UOP-97, Side A/3; Dances of Bulgaria BMA-002 Side A/1.

Rhythm: 7/8 counted as 3-2-2 or 1,2,3 or S, Q, Q.

Formation: Open circle or line, hands joined in W-pos. Face R of ctr, wt on L. Leader at R end.

Styling: Macedonian—light and proud.

Meas

Pattern

INTRODUCTION. None.

I. LESNOTO (instrumental)

- 1 Step on R in LOD (ct 1); step on L in LOD (cts 2-3).
- 2 Facing ctr, step on R and begin to raise L leg with knee bent (ct 1); L leg continues to go up and "locks" with bent knee (ct 2); pause (ct 3).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4-12 Repeat meas 1-3 three more times. Note: In this Fig the dance is in 3-meas phrases and the music is in 4-meas phrases so the phrases do not coincide.

II. SIRTO (vocal)

- 1 Step on R in LOD (ct 1); step on L in LOD (ct 2); step on R in LOD (ct 3).
- 2 Continuing in LOD, repeat meas 1 with opp ftwk.
- 3-4 Repeat Fig I, meas 2-3 (step R, raise L; step L, raise R).
- 5-8 Repeat meas 1-4.
- 9-12 Repeat meas 1-4, but facing ctr, and moving twd ctr.
- 13-16 Repeat meas 1-4, but moving bkwd away from ctr.
- 17-24 Repeat meas 9-16.

DANCE SEQUENCE: Dance pattern as written three times and then add Fig I once more.

Song words on next page.

Presented by Yves Moreau

Idam, ne Idam—continued**Song words:**

Oj, ela mi, Felidže, na maloto djukanče (2x)

Chorus:

Idam, ne idam, sama kje dojdam, kje dojdam,
Idam, ne idam, sama kje dojdam (2x)

Koga dojda libe, porti da otvoriš,
Porti da otvoriš, portite široki

Chorus: as above.

Mene da prečekaš, mene da pregârneš,
Mene da pregârneš, mene da celuneš

Chorus: ending on the repeat with:

Idam, ne idam, što kje mi činiš (instead of sama kje dojdam)

Rough translation:

Come visit me, Felidža, in my little shop. Will I go or not?
I shall go, alone. When I arrive, you will open the large doors,
you will be waiting for me and then hug me and kiss me. What else will you do to me...?

Pronunciation of chorus:

EE-dahm, neh EE-dahm, SAH-mah keh DOY-dahm, keh DOY-dahm
EE-dahm, neh EE-dahm, SAH-mah keh DOY-dahm (2x)

Last line (Fig II, meas 21-24):

EE-Dahm, neh EE-dahm, SHTOH-keh mee CHEE-neesh

Kojčovata

(Bulgaria)

This dance, Kojčo's dance, comes from the region of Veliko Tarnovo in North Bulgaria. It belongs to the "Dajcovo" family. Learned from Ivan Donkov in 1979. Similar versions of this dance have also been taught by Jaap Leegwater and Bianca de Jong.

Pronunciation: KOY-tchoh-vah-tah

Music: Yves Moreau cassette YM-UOP-97, Side A/2; BMA-002 Side A/4; Zlatne Uste (Rounder C 6054), Side A/5.

Rhythm: 9/8 counted as 1-2, 1-2, 1-2, 1-2-3, or 1,2,3,4 or Q, Q, Q, S.

Formation: Open circle or line, hands joined down in V-pos. Face ctr, wt on L.

Steps and Styling: Dajčovo Step (in place): Hop on L, raising R leg with knee slightly bent (ct 1); in place, step R, L, R) (cts 2,3,4). Ftwk alternates.

Dajčovo Step (travelling): Hop on L, raising R leg with knee slightly bent in anticipation of movement (ct 1); step on R in desired direction (ct 2); step on L near, but not beyond R (ct 3); step on R in desired direction (ct 4). Ftwk alternates.

Hands: Swing joined hands fwd, elbows straight (ct 1); swing hands bkwd (cts 2,3); start to swing hands fwd (ct 4).

Steps are quick and light; movements are strong.

Meas

Pattern

8 meas

INTRODUCTION. No action.

I. DAJČOVO

1-8 Facing ctr with wt initially on L ft, dance eight Dajčovo Steps in place.

II. LULAJ (rocking or wave)

1-4 Dance four Dajčovo Steps moving in a CW circle: face and move twd ctr (meas 1); face to R of ctr and move in LOD (meas 2); face ctr and move bkwd (meas 3); face slightly L of ctr and move in RLOD (meas 4). End in starting pos or slightly to the R of it. Swing hands as described.

5-8 Repeat meas 1-4.

III. KOJČOVO (sideways)

1 Facing ctr and swinging joined hands, hop on L (ct 1); large step on R to R (ct 2); step on L next to R (ct 3); large step on R to R (ct 4).

2 Step on L next to R (ct 1); step on R to R (ct 2); step on L next to R (ct 3); step on R to R (ct 4).

3 Arms come up to W-pos, hop on R, kicking L leg sharply fwd (ct 1); swing L leg in a CCW arc (ct 2); hop on R (ct 3); step on L behind R (ct 4).

Kojčovata—continued

- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

IV. HALF CIRCLE (WAVE) AND MOVE BACKWARD

- 1-2 Continuing to face ctr and swinging joined hands, repeat Fig II, meas 1-2.
- 3 Facing ctr, hop on L (ct 1); step on R behind L (ct 2); hop on R (ct 3); step on L behind R (ct 4).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

V. TRAVELLING - Note: Arms do same as in Fig III.

- 1-2 Facing and travelling in LOD, dance two Dajčovo Steps.
- 3 Hop on L, bending R leg and thrusting R sharply fwd twd floor, as arms come up to W-pos (ct 1); swing R leg in a CW arc (ct 2); hop on L (ct 3); step on R behind L (ct 4).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, travelling in RLOD with ftwk unchanged.
- 9-16 Repeat meas 1-8

Repeat dance from beginning.

Presented by Yves Moreau

La Danse des Mouchoirs

(Quebec - Canada)

Dance for trios from Ile-aux-Coudres, Charlevoix region. Traditionally, middle person (usually a M) did not join hands with the two outside persons (usually W) but used a handkerchief (mouchoir) in each hand to connect. The second part of the dance is a lively reel inspired by the "Set à crochets" type of dance using elbow turns.

Pronunciation: lah DAHNSS day moo-SHWAHR

Music: Yves Moreau cassette YM-UOP-97, Side B/3 2/4 meter

Formation: Trios facing other trios in a large circle (like spokes of a wheel). Center person's hands are in W-pos. Outside persons have their arms down.

Meas

Pattern

3 cts

INTRODUCTION (foot tapping)

I. BASIC PATTERN

- 1-2 All trios go fwd with 4 steps (small skipping steps) and bow to other trio.
- 3-4 All trios go bkwd to original place with 4 steps.
- 5-8 Repeat action of meas 1-4.
- 9-12 Ctr person in each trio raises L arm and helps R-hand person to pass under the arch (like "troika" figure) and come back to place not releasing hands, ctr person following under arch.
- 13-16 Repeat meas 9-12 with ctr person raising R arm and person on the L going under the arch.
- 17-32 Repeat meas 1-16 except that on meas 1-2, all trios "pass through" by the R shldr (with bigger steps) with opp trio to meet a *new* trio.
- 33-96 Repeat meas 17-32 four more times

II. SET À CROCHETS (faster music)

- 1-8 Join hands with opp trio to form a small circle and circle to L (4 meas) and to R (4 meas).
- 9-16 In the small circle, everybody go in to the middle 4 steps and come back (twice).
- 17-24 Middle person R elbow turn with person on R (4 meas) and L elbow turn with person on L (4 meas).
- 25-26 Persons on R of each ctr person give R hand to each other and trade places using 2 two-steps.
- 27-28 Repeat meas 25-26 with persons on L of each ctr person trading places.
- 29-30 Two ctr persons trade places using 2 two-steps.
- 31-32 Ctr person salutes R and L outside persons.
- 33-40 Repeat meas 25-32 to come back to original places.

Repeat Fig II until end of music.

Presented by Yves and France Moreau

Les P'tits Chars

(Quebec - Canada)

This is a typical dance done in various regions of Québec. "P'tits chars" means little cars and actually refers to "tram cars" (once much popular in cities like Montreal). This contra dance form was learned from Normand Legault of Quebec City.

Pronunciation: lay P'TEE SHAHR

Music: Yves Moreau cassette YM-UOP-97, Side B/4 2/4 meter

Formation: Six cpls in contra formation (longways). Lines face head (front) of hall. W on M's R. Outside hands on shldr of person in front, M's inside hand around W waist and W's inside hand on M's R shldr.

Meas

Pattern

PART I

CHORUS: "TRAM CAR"

16 Everybody in "train" position takes 8 steps fwd and 8 steps bkwd. Repeat.

FIGURE (varies each time through)

PROGRESSION: DIVE UNDER ARCH

8 All cpls except first one make an arch with partner, head cpl dives under and goes to end of set. Other move up.

Figure 1: W go down and up

8 Women follow lead lady and go in front of men down the set and back up the set on your side

Figure 2: M go down and up

8 Men follow head man and go in front of ladies down the set and back up the set on your side.

Figure 3: Both M and W go down and up

8 Both lines go down the set on your side (cast off) and come back up (at the same time).

SEQUENCE: Chorus, Fig 1, Progression; Chorus, Fig 2, Progression, Chorus, Fig 3, Progression. Repeat entire sequence, then proceed to Part II.

PART II

16 Repeat Chorus of Part I (Tram Car), end with 2 lines facing each other.

8 Two lines go fwd and back twice.

8 Do R and L elbow turns with partner.

8 Two lines go fwd and back twice.

8 Do "dos-à-dos" R & L shldr with partner.

8 Two lines go fwd and back twice.

8 Swing partner (Quebec style: flat, smooth buzz steps with inside of R ft adjacent).

Presented by Yves and France Moreau

Sej Sej Bob

(Bulgaria)

A type of line-račenica found throughout Dobrudža under various names: Kucata, Brasni Carvul, etc.
Source: Liliana Zafirova and Stefan Vaglarov, Sofia.

Pronunciation: say say boh-p

Music: Yves Moreau cassette YM-UOP-97, Side A/1

Rhythm: 7/8 counted here as 2-2-3 or 1,2,3 or Q, Q, S.

Formation: Mixed lines. Belt hold, L over R, or hands joined in V-pos. Wt on R. Face slightly R of ctr.

Steps and Styling: Čukče: Raise and lower heel of supporting ft, coming down on the beat.

Fairly heavy and proud. Marked knee bend. Straight upper body.

Meas

Pattern

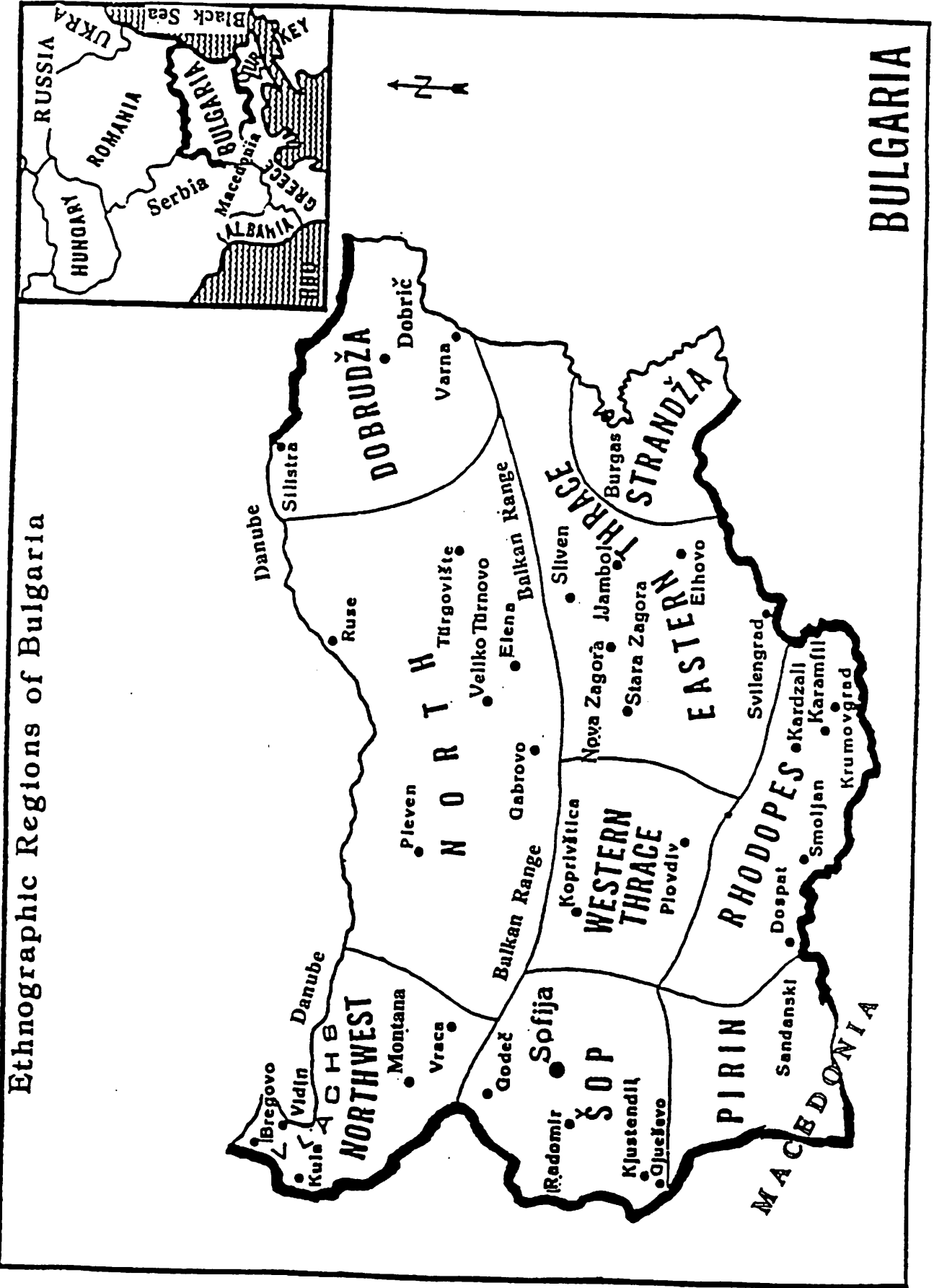
16 meas INTRODUCTION (instrumental). No action.

BASIC STEP

- 1 Step onto L across R (ct 1); hold (ct 2); step on R next to L with marked knee flexion (ct 3).
- 2-4 Repeat meas 1, three more times
- 5 Step on L, turning sharply to face L (ct 1); small sharp stamp with R, no wt, and with slight bend fwd of upper body (ct 2); step on R slightly R and bkwd, body straight (ct 3).
- 6 Sharp "čukče" on R ft simultaneously facing slightly R and bringing L leg up and fwd (ct 1); step fwd on L (ct 2); sharp stamp with R behind L, R ft is turned out (ct 3).
- 7 Step slightly back on R (ct 1); pause (ct 2); sharp "čukče" on R ft simultaneously bringing L ft off ground (ct 3).
- 8-10 Repeat meas 5-7.
- 11 Facing ctr, step sideways on L to L (ct 1); sharp brush-step (scuff) with R heel across L (ct 2); step on R across L (ct 3).
- 12 Step on L to L (ct 1); pause (ct 2); touch R ft next to L (ct 3).
- 13 Repeat meas 12 with opp ftwk and direction.
- 14-15 Repeat meas 11-12.
- 16 Stamp on R to R, taking wt (ct 1); pause (ct 2); "chug" on R, simultaneously raising L leg across in front, in preparation for repeat of dance (ct 3).

Repeat dance from beginning.

Presented by Yves Moreau



BULGARIA

Staro Zagorsko Horo

(Bulgaria)

Dance type related to the *Pravo Trakijsko* family. These variations come from the area around the town of Stara Zagora in Central Thrace. As observed by Yves Moreau at a folk festival in Haskovo, Thrace, June 1966.

Pronunciation: STAH-roh zah-GOHR-skoh ho-ROH

Music: Yves Moreau cassette YM-UOP-97, Side B/1

2/4 meter

Formation: Open circle or line, hands joined down in V-pos. or belt hold, L over R, Wt on L.

Style: Earthy, somewhat flat steps, slight knee bend, upper body proud and erect.

Meas

Pattern

INTRODUCTION. Slow air on "gajda" (bagpipe). Dance begins with 2/4 music.

I. PRAVO (PRAH-voh)

- 1 Facing ctr, step on R to R (ct 1); step on L crossing in front of R with marked flexion (ct 2).
- 2 Facing ctr, step on R to R (ct 1); step on L crossing behind R (ct 2).
- 3 Sway sideways to R onto R (ct 1); hold (ct 2).
- 4 Sway sideways to L onto L (ct 1); hold (ct 2).

Note: Fig I is done until music speeds up considerably. After that Figs II through IV are called by leader (no specific number of times).

II. ZIVO (ZHEE-voh) (stronger travel step with "threes")

- 1 Facing LOD, strong stamp-like step fwd on R (ct 1); small hop on R, simultaneously extending L leg fwd, close to ground (ct 2).
- 2 Still moving in LOD, step on L ft (ct 1); hop on L, simultaneously picking up R ft in back (ct 2).
- 3 Still moving in LOD, two running-steps, R, L (cts 1,2).
- 4 Facing ctr, step on R to R (ct 1); step on L crossing behind R (ct 2).
- 5 Facing ctr, do little "threes" to R (R, L, R), flat onto heels (cts 1,&,2).
- 6 Repeat meas 5 with opp ftwk and direction.
- 7-8 Repeat meas 5-6.

III. NA MJASTO (nah-MYAH-stoh) (in place)

- 1 Facing ctr, strong heavy step fwd on R, simultaneously raising L knee (ct 1); "kick-push" L leg fwd, heel down, close to the floor (ct 2).
- 2 Small hop on R, simultaneously retracting L knee (ct 1); bring L leg slightly out to L and step on L behind R ft (ct 2).
- 3 Two running steps in place (R, L) with fairly high knees, opening R leg out to R on second running step (ct 1,2).
- 4 Sharply "click" (close) R to L (ct 1); hold (ct 2).
- 5-8 Repeat meas 5-8, Fig II.

Staro Zagorsko—continued

IV. NAPRED (forward)

- 1 Facing ctr, two running steps fwd R, L (cts 1,2).
- 2 Repeat Fig III, meas 4 (click).
- 3-4 Repeat meas 1-2.
- 5 Sharp leap onto R in front of L (ct 1); step on L in place (ct 2).
- 6 Two small running steps in place R, L.
- 7-8 Repeat Fig III, meas 1-2.
- 9 Facing ctr, two running steps bkwd R, L (cts 1,2).
- 10 Still moving bkwd, do three steps R, L, R (cts 1,&,2).
- 11-12 Repeat meas 9-10, still moving bkwd but beg with L ft.
- 13-24 Repeat meas 1-12.

Presented by Yves Moreau

Couple Dancing

Partnering: This is the interaction of two dancers dancing together that coordinates their movements. It involves two key attributes, both of which are vitally and equally necessary. The first is *leading*, which directs the actions of the partners. The second is *following*, which involves reacting to leading.

A simple example illustrates why both leading and following are necessary. When driving an automobile, only one person can be behind the wheel at a time. That person is the Leader; the other follows along. Classically couple dancing began in the days of male dominance, and therefore leading became the male's requirement, while the female reacted to his leading by following. Ballroom position couple dancing reached its zenith during the 1930s and early 1940s when most couple dancing was done in closed ballroom dance position, and was exemplified by such couples as the Arthur Murrays, Veloz and Yolanda, Fred Astaire and partner, and others. Many different patterns could be selected by the leader and put together in various sequences as the leader chose, so that "free-style" ballroom dancing became the vogue. Good leaders knew many step-patterns and could lead and execute them without conscious thought, and their partners followed without hesitation.

Leading: This involves the use of the whole body to signal the required couple movement. These signals must "very slightly" anticipate the next required movement, so that the partner can react in time to execute the desired movement on time. Leads are given by the Leader's shoulders, hands, arms, body position, and direction of movement. Leads must be firm but not rough; precise, not sloppy; and consistent, so that the same signal means the same thing every time it is employed. Leading is a skill that can be learned.

Following: This entails reacting to leads. It is *equally* important to leading in couple dancing, and is a demanding skill that can be taught and learned. The Follower must have good dance posture, and give a "slight" resistance to the Leader so that leads are transmitted to the Follower. A joined hand connected to a "spaghetti" arm cannot react to a lead. At the same time, there cannot be so much resistance that the couple doesn't move together. This is a delicate balance that the Follower must attain, and when it is achieved, it becomes instinctive, and couple dancing becomes a joy for *both* partners.

Dance Positions: There are a wide variety of positions commonly employed. Among these are: closed, semi-open, and open ballroom; inside hands joined; Varsouvienne; cross-hand promenade; back Skater's; 2-hand circle; and crossed-hand circle. In general, when both hands are held, the partners are both on the same foot, and when one opposite hand is held, they are on opposite feet. Thus, in ballroom positions and inside-hand joined positions, the partners are usually on opposite footwork. A prominent exception is the right-hip-to-right-hip (Banjo) position, or left-hip-to-left-hip (Sidecar) position, where the two partners normally use the same foot action. Another exception is in the cross-hand (square dance) promenade position, where the partners may be either on the same or opposite footwork depending on the dance requirements.

Couple Turns: The most commonly used couple turns require two measures of music to complete one full rotation of the couple. Prominent exceptions to this are the Step-Hop, Pivot, and polska/pols turns. Each type of turn will be discussed separately below, beginning with the simpler two-measure turns. It is essential that both partners understand that each partner does *the same action* in the turn, but they begin that action depending on the direction they are facing to begin their turn. Thus in a two-measure turn when the woman is doing the action of measure 1, the man is doing the action of measure 2; on the following measure they have reversed positions and do the other measure's action.

Couple Dancing—continued

In the discussions below it is assumed that the couple will be moving around the dance floor in dance-flow direction, or Line-Of-Direction (LOD), and turning as a couple clockwise (CW). (For counter-clockwise (CCW) turns, use opposite footwork.) It is further assumed that the person on the inside facing *out* is the Man and the person on the outside facing *in* is the Woman.

It is important for dancers to understand the mechanism of a turn. For the normal CW turn, moving LOD, the man must get around in front of the woman to the outside of the circle, while the woman turns almost in place and acts as a pivot for the couple. This is the action of the first measure, which ends with the man on the outside facing *in*, and the woman on the inside facing *out*. During measure 2, their roles are reversed and the woman must get around in front of the man to the outside, while the man acts as the couple pivot. The inside person must always travel further and take slightly larger steps than the outside person acting as the couple pivot. Note that the partners exactly reverse roles in the two measures.

Abbreviations used below: M=Man, W=Woman, ptr=partner, cpl=couple, ct=count, meas=measure, ft=foot, pos=position, sdwd=sideward, fwd=forward, bk=back, bkwd=backward, twd=toward, ctr=center (of big circle), LOD=Line-Of-Direction, CW=clockwise, CCW=counterclockwise.

Waltz Turn: This is done to 3/4 meter, takes two meas to complete, and uses one step per musical ct. Once the turn is initiated, there is continuous rotation of the cpl in order that the cpl will turn *smoothly* throughout the turn. It is described for the person facing in, normally the *woman*. She acts as the couple-pivot for the first meas and must take *small* steps. On ct 1 she takes a small step in LOD with her R ft, with the toe pointing more or less in LOD. This step starts her CW turn, her body turning up to 1/4 CW. She continues to turn on cts 2 and 3, stepping L,R to face *out*. She is now in the M's pos at the beginning of that meas. On meas 2, ct 1, she must take a fairly large L step across in front of the M to get to the outside of the circle, her L heel should be pointing more or less in LOD, and she has turned about 1/4 CW. On cts 2 and 3 she continues the turn to face *in*, stepping R near or just back of her L heel, ct 2, and closing the R to the L ft on ct 3. She has now completed one full CW turn. For the M, he does the action of the W's meas 2 as meas 1, and her meas 1 as his meas 2. To *lead* the turn the Man must push with his extended L hand to start the W turning and to prevent her moving in LOD and blocking him, at the same time twisting the W's waist with his R hand so that she turns CW. During meas 2 he must use a strong pulling action with his R hand to assist her to get to the outside of the circle, at the same time pushing with his L hand to keep her turning and moving in LOD.

Schottische Turn: This is done to 4/4 meter with steps on counts 1,2,3, and *no* step on count 4. The turn differs from the waltz turn in that there is not the continuous turning. Most of the turning comes on cts 3,4. Described for the W facing *in*. Meas 1: step R sdwd R (ct 1); close L to R (ct 2); step on R sdwd to R with toe pointing almost LOD, starting body into a 1/4 CW turn (ct 3); low hop on R, completing the CW turn to face *out*. Meas 2: continuing in LOD, step on L sdwd to L (ct 1); close R to L (ct 2); step on L to L, pointing L heel almost LOD, and starting body into a 1/4 CW turn (ct 3), low hop on L, completing the CW turn to face *in*. This completes one CW turn. For the M facing *out*, do meas 2 as described above, and for meas 1, do meas 1 as described above. To *lead* the turn: Meas 1: pull in LOD with L hand, at the same time push at W's R waist with R hand during cts 1 and 2. On ct 3 push with L hand, and pull with R hand at W's waist to initiate the turn, continue with slightly more force during ct 4. Meas 2: cts 1 and 2, push with L hand twd W's body, at the same time pulling with R hand twd LOD. This keeps the cpl moving LOD but not turning. On ct 3 start the turn by pushing with M-L hand, at the same time twisting the W's waist with his R hand, so they turn up to 1/4 CW. On ct 4 continue the same action with a little more force to complete the CW turn.

Couple Dancing—continued

Two-step Turn: Described for $2/4$ meter, with two meas per turn with a rhythm of quick-quick-slow in each meas (cts 1,&,2). The footwork is the same as that described for the Schottische Turn, but the timing is different. Described for W facing *in*. Meas 1: R sdwd R (ct 1); close L to R (ct &); small step on R in LOD, pointing R toe twd LOD, and starting a $1/4$ CW turn (ct 2); pivot on the ball of R without hopping to face *out* (ct &). Meas 2: L sdwd L (ct 1); close R to L (ct &); L sdwd L, stepping with L heel more or less pointing LOD and initiating a $1/4$ CW turn (ct 2); pivoting on ball of L to continue CW, turn to face *in*. This completes one CW turn. M does ftwk of meas 2 for his meas 1, and ftwk of meas 1 for his meas 2. The leads are the same as for the Schottische turn.

Polka Turn: Done to a $2/4$ meter with one turn done in two meas. In $4/4$ meter, one turn is done in each meas; i.e., cts 1,&,2,3,&,4. The footwork is the same as for the Two-step Turn, except that on the & ct of ct 2, there may be a hop, or in some countries, a slight dip. Usually the polka turn starts with the hop on the upbeat (ah) just ahead of the meas that you start turning.

Step-hop Turn: Described for $4/4$ meter; often done as part of a Schottische pattern. It takes one meas or two step-hops to complete one CW turn. A good dance pos is required, with the shldr lines of both ptrs parallel, but offset slightly to the L so that each is looking straight ahead on a vertical line with their ptr's R shldr. This allows the R ft to step between the ptr's ft on the turn, without ft interference. There is continuous rotation of the cpl throughout the turn. Described for the W facing *in*. Meas 1: ct 1, a small step R in LOD, with R with toe pointing more or less in LOD and between ptrs ft, initiating a $1/4$ CW turn; ct 2, hop on R continuing the CW turn to face *out*; ct 3, step L in LOD, a fairly large step, with heel pointing more or less LOD, and turning about $1/4$ CW; ct 4, hop on L continuing the CW turn to face *in*. This completes one CW turn. The M facing out does the W's actions of cts 3-4 on his cts 1-2, and her actions of ct 1-2 on his cts 3-4. To *lead* the M must push constantly with his L hand and pull at the W's waist with his R hand to keep the cpl constantly turning.

Pivot Turn: Done to $2/4$ meter, with one full CW turn for each meas. Ftwk identical to Step-hop Turn, but no hop, keep it smooth, and for each footfall there must be $1/2$ CW turn! Both ptrs must help in the turn. Ptrs must stay close together, keep their R ft moving fwd in LOD between their ptrs ft. As there is no pause at the end of each meas, this turn is faster, and must be done very smoothly, pivoting on the balls of the ft. Both ptrs must help each other make a full CW turn each meas -- this means that anytime one steps with the R ft it *must be pointed in the LOD*. If the cpl tends to move twd the ctr of the big circle, it is because *both* ptrs are not getting full around so that their R ft points in LOD when they put weight on it. The lead is the same as for the Step-hop Turn, and must be constant and smooth. The M must help the W get across in front of him in LOD by taking small steps.

Polska Turn: Done to $3/4$ meter, with one full CW turn per meas. The turn can be started with the footwork of any of the three counts described, depending on the dance and whether leading or following. An interesting note is that although the footwork is essentially identical for both ptrs, the W's footwork is 1 ct behind the M's in the meas pattern -- i.e., if the M's footwork is R,L,both, the W's is L,both,R; if th. \approx M's is L,both,R, the W's is both,R,L. The same principal works as with the waltz turn, that the person facing *in* is the pivot for the cpl and takes small steps, and the person facing *out* must take longer steps to cross in front of the ptr to the outside of the circle.

Couple Dancing—continued

Starting facing *in*: ct 1, a small step R in LOD with toe pointing LOD, starting a CW turn; ct 2, a larger step L around across in front of ptr in LOD with L heel pointing in LOD, and making almost a 3/4 CW turn; ct 3, complete the CW turn putting wt on both ft, end facing ctr (in some cases the W do not put wt on R but touch it near L—depends on the dance). *Important note*: at that instant you are facing center, you have wt on both ft, or on L with R touching near it. Also note: the L ft takes the largest step, and swings across in front of ptr in LOD. It is desirable that it land slightly beyond the LOD. Beginning face out, weight on R ft: ct 1, large L step across in front of ptr, with heel pointing LOD and making almost a full pivot CW to nearly face in; ct 2, complete the turn to face in, closing R to L, or touching R next to L; ct 3, a small step R in LOD, pointing R toe LOD. On the next meas one does not have to turn so far on the L step as the turn is already initiated. *Note*: The Polska Turn can be: L,Both,R;Both,R,L; or R,L,Both depending on the dance's requirements but the steps are always done in that sequence. In the Hambo Turn the M begins R,L,both while the W begins L,Both,R. The principles of leading are the same as previously described for the turns above.

Leading in Ballroom Pos, not involving turning: To move sdwd L: M pulls with his L, at same time pushing with R to the L at W's waist. If this is continued, both ptrs will do step-closes to M's L. If the M alternates pushes and pulls with his R hand, the W will do a grapevine: side, behind, side, in front. To move sdwd R, use the L hand toward her body, assisting with the R at her waist. To move straight ahead, M fwd, W bkwd, with M leading L ft fwd: push slightly in LOD with L hand, turning M's L shldr slightly fwd of his R, the W will compensate by pushing her R shldr back and will step back on her R. Reverse these actions for the M to move fwd R and the W move bkwd L.

All leads are done the easiest and most practical way. Keep them that way!! Enjoy couple dancing, it is a world of fun for both partners.

Notes by Bev Wilder
Presented by Jeff O'Connor

Non-partner Dance Techniques

Dance, whether in the form of couple or line*, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once a person understands dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns, arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement or pattern to the next becomes increasingly effortless. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible for him or her to flow. Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. Each dancer's movements relate to and reflect upon those near to him. Thus, among the most basic and useful concepts is to be aware of those near you when you dance, and TAKE SMALL STEPS. You probably wonder why you have given up the chance to learn some fascinating 24-figure Macedonian or Bulgarian dance to take a class from a person who tells you that this concept will be one of the most useful things she can teach you, but I will do my best to not disappoint you. There is more, but the taking of small steps is important.

Small steps enable you to "fake it"--another useful tool in complicated dances. "Faking it" is the fine art of covering up an incorrect movement. "Fudging" is a close relative. If you are dancing with small steps, and you find that you are on the wrong foot, you can take an extra step, and correct the situation without disturbing your neighbors. Another possibility is to hold still briefly, rejoining the movement on the correct foot. By taking small steps, you can make a subtle, almost imperceptible correction.

STAND ERECT. Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep your knees flexed—not locked. Keep your weight shifted forward slightly onto the balls of your feet rather than on your heels. In this position, your heels can easily come off the floor, permitting a lightness of step. Keep your feet directly under your body (or conversely, your weight directly over your feet). You will be able to keep your balance, to turn with ease, to respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus, you will not have pulled upon your neighbors, for which they will be only too grateful.

Legs and feet are not the only parts of our bodies with which we need to be concerned when dancing. Arms play an important role also. They may actually be an integral part of the dance, with specific movements, or they may be passive, resting in either a "T", "V", "W", or little finger hold. Whether they are active or passive, KEEP YOUR ARMS RELAXED. This may be difficult, since dancers often will become tense in their upper bodies as they concentrate on learning foot patterns. Remember the people next to you, however, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep this in mind as you learn footwork as well.

*. The term "line dance" as used in this class, refers to non-partner ethnic folk dance and not contemporary American Country Western line dance.

Non-partner Dance Techniques—continued

In addition, **BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE.** Don't allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward has resulted from the line or circle becoming too spread out. To compensate for this, remain erect and dance slightly toward the center of the dance floor, rather than to the designated right (line of direction) or left (reverse line of direction). This makes the circle or line smaller and relieves the stretched feeling. Conversely, if you are feeling squashed, dance slightly out from the circle's center, thus making the circle larger and creating more space between you and your neighbors. Varying the size of your dance steps may be necessary as well.

There is an etiquette in folk dance and now is a good time to discuss it. Generally, line dances progress to the right—also termed “counter-clockwise” (CCW) or “line of direction” (LOD). This means that the leader is also on the right end of the line. Thus if you are joining a line, go to the far left and join on the end. If you are joining a line that is very long (as is often the case here at Stockton, since we have large classes), or are joining a closed circle, then it is all right to join in the middle of the line. Try not to separate people who are obviously dancing next to each other by choice.

Should a dance progress to the left with the leader on the left (as is the case of the French branle), the same philosophy applies but in reverse.

If you are unfamiliar with a dance during a recreational (not teaching) session, it is advisable for you to **STAND BEHIND THE LINE TO LEARN.** Position yourself behind someone who seems to know the dance well (the leader should be one of these individuals), and try to learn the dance by imitation of movement. It is usually more difficult for you to learn a dance while in the line since it is harder to see your neighbor's feet. Those who already know the dance will appreciate your consideration.

LEADING A LINE: The leader in line dance has a responsibility to the group, in that he needs to direct not only the sequence of dance patterns, but also where the dancers travel over the dance floor. The primary leader is at the head of the line (generally on the right if a dance is moving LOD). The person on the tail end of the line also has responsibility to the group and could be considered the secondary leader. He or she must see that the end of the line doesn't curl in upon itself (or that it does in the case of the dance Zonarathikos). If curling in upon itself is undesirable, then the secondary leader may have to dance backward, rather than in the line of direction, and take larger steps. By dancing backward the secondary leader has kept the end of the line (either curved or straight) open and has kept the dancers from becoming squeezed. If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

Non-partner Dance Techniques—continued

BASIC LINE DANCE POSITIONS

- T POSITION:** (T-pos) Also known as “shoulder hold” position since dancers place their hands on the nearer shoulders of their left and right neighbors, elbows straight. Generally it is more comfortable to place left arm over right, if dance moves CCW, and conversely, right over left, if dance moves CW; again, there are exceptions. It may vary if there is a height-discrepancy between neighbors. Adjust accordingly, since comfort is a primary reason for this practice. Be sure to keep your hands on top of your neighbors’ shoulders, and do not slide your hands down to their upper arms since this is very uncomfortable.
- V POSITION:** (V-pos) Generally done with left palm facing backward, right facing forward. Hands joined down at sides, arms straight. May be done with interlocking fingers, or both palms facing backward, as required by individual dances.
- W POSITION:** (W-pos) Same as V-pos, except elbows are bent, hands generally at shoulder level.
- LITTLE FINGER POSITION:** Little fingers are linked and elbows are bent, hands generally at shoulder level. Large rings can be uncomfortable for your neighbors, so turn those rings with high settings toward your own middle and index fingers.
- BELT HOLD:** Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and conversely right over left for a CW moving dance.
- FRONT BASKET:** Extend arms across and in front of neighbors, joining hands with second dancer on either side. Apply left over right guidelines unless dance indicates otherwise.
- BACK BASKET:** Extend arms across and in back of neighbors, either joining hands or wrists with second dancer on either side or holding far sides of neighbors’ waists.
- ESCORT:** Link forearms, resting right arm lightly upon neighbor’s left. Left arm may be stabilized by hooking thumb into your own belt or waistband.

These positions connect dancers into a unit or a community so that they dance as a group. The community may be:

LINE which has a beginning and an end--may be straight or curved (as in an OPEN CIRCLE)-- and may move in any direction, each dancer following the same direction.

CIRCLE (or CLOSED CIRCLE) which resembles a ring, with no beginning or end.

For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc, for which there is a new 1996 edition. I have only included explanations for those not mentioned in that publication.

Presented by Suzanne Rocca-Butler

Basic Dance Steps and Movements

The following list, although not complete, should give a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; by understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable. There will be some overlap of material; for example, a *čučke* is a type of *lift* done in dances from Bulgaria. However, since each term is commonly used, I have listed both.

BALANCE

BEND: To compress isolated parts of the body (knees, waist, neck, elbows)—see specific dance description

BLOOP BLOOP: A “Dick Crumism” referring to a very quick light running step on the ball of the R foot (ct ah) followed by a longer running step on the L foot (ct 1)—may be done with opposite feet

BOUNCE

BRUSH: A forward movement of indicated foot, hitting ball of foot on floor in passing

BUZZ

CHUG

CIFRA: See Hungarian glossary in *Steps and Styling*

CLOSING STEP: Step beside supporting foot. May or may not take weight

CSÁRDÁS: See Hungarian glossary in *Steps and Styling*

ČUKČE: Lift of heel of foot with weight on the upbeat and lower it on the beat

CUT

FLEX: Bend slightly (generally your knees or ankles)

GALLOP

GRAPEVINE

HOLD: Remain immobile

HOP

HOP STEP STEP: A combination of two movements

JUMP

KICK

LEAP

LIFT

PAS DE BASQUE

PIVOT: A one-step turn, generally executed on the ball of one foot—or the heel as in some Hungarian dances

POINT: The extension, either forward or backward, generally of either foot

REEL

RIDA: See Hungarian glossary in *Steps and Styling*

ROCK: With feet separated, shift your weight to move from over one foot to over the other—may be done forward or backward or side to side

RUN

SCISSORS: A shift of weight, done in place, with a small leap onto one foot as the other simultaneously is kicked forward close to the floor, and repeated with opposite feet. May be done repeatedly.

SCUFF: A forward movement of indicated foot, hitting heel forcefully on floor in passing and continuing the motion of the foot beyond that place

SKIP

SLAP: A forceful foot contact with dance floor, making sound, but not taking weight. Slapping leg is outstretched, knee straight

SLIDE

SLIDE CLOSE: A combination of two movements

Basic Dance Steps and Movements—continued

STAMP: A forceful foot contact with dance floor, making sound. It may or may not take weight.
STEP

STEP-BEND: A combination of two movements

STEP-CLOSE: A combination of two movements

STEP-HOP: A combination of two movements

STEP-SWING: A combination of two movements

SWING

URNS: May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.

TWIZZLE: Step diag bkwd right on ball of R foot, twisting both heels to R. May be done on opposite foot

TWO-STEP

WALK

YEMENITE: Step on R foot to right side, close L foot to R taking weight on L, step on R foot across and in front of L foot, hold--may be done toward the L, starting with L foot

What makes these different steps even more interesting and varied is the speed with which they are danced (TEMPO) and the arrangement of the long and short/slow and quick note values (RHYTHM). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow, to anticipate. The faster the dance tempo, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns, so that it is primarily the transitions between movements that require the dancer's main concentration.

Rhythm is a more complex matter. It includes not only tempo but also the beat or pulse of the music, the meter (the time signatures--2/4 or 7/8), and the arrangement of long and short note values ("slows" and "quicks"). There is no fixed or definite length for a slow or a quick beat. They are *relative* to each other. Thus a waltz, which has three beats of equal length, can be counted as either slow, slow, slow or quick, quick, quick, depending upon the tempo or speed of the music. The same is true of a Pravo. I think of these as *even* rhythms as opposed to a Lesnoto in 7/8 (S, Q, Q) meter, which is an *uneven* rhythm.

Here are some interesting examples of rhythm patterns ranging from a simple 2/4 to a complicated 25/16:

2/4	Pravo, Joc bătrânesc, Sepastia Bar, Tresenica	SS or QQ
2/4	Syrtos	SQQ
3/4	Waltz, Vranjanka	SSS or QQQ
3/4	Tsamikos (also 6/8)	SQ
4/4	Ne Félj Lányom, Yatsusaka	SSSS or QQQQ
5/16	Paidushko Horo (also 3/8 or 5/8)	QS
7/8	Deninka, Ravno oro, Žensko Čamče (also 7/16)	SQQ
7/8	Račenica (also 7/16)	QQS
9/8	Kojčovata (Dajčovo), Tamzara	QQQS
11/16	Kopanica/Gankino	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos	SQQSQ
13/8	Nevesto Mori	SQS QS
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Bučimiš	QQQSQ
18/16	Jove, Malaj Mome (7/16 & 11/16)	SQQ QQSQQ
22/16	Sandansko Horo (9/16 & 13/16)	QQQS QQQSQ
25/16	Sedi Donka (7/16 & 7/16 & 11/16)	SQQ SQ QQSQQ

Basic Dance Steps and Movements—continued

Another important and complex element of dance is **STYLING**. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Šop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. Isn't a pas de Basque a type of crossing step usually needing 2 counts of music for 3 steps? Perhaps it is called by a different name in another country, but a rose by any other name.... In addition, there is a commonality of rhythm. A 2/4 can be found in both countries. But a dance done to a 2/4 rhythm with an occasional "pas de Basque" from Scotland will look entirely different from one from Bulgaria.

The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to other dancers, formation of dancers on the dance floor, smoothness or sharpness of movements and an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class, to experience anything more than an introduction to this most exciting topic. It is enough to hope that this brief introduction will accomplish three purposes. One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier. Two, to make dancers aware that there are styling differences in ethnic folk dance, and three, to suggest that watching **HOW** a movement is done is as important as watching which step is being done. Your ears as well as your eyes will help, since music gives an indication of styling as does movement.

It is necessary to **LISTEN TO THE MUSIC** carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. Think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift, a pleasure to our senses, but it is also a tool to help us improve our dancing.

Once we master these individual movements, we can begin to assemble them, forming patterns and ultimately entire dances. The areas between the movements or patterns are transitions, and they too are comprised of these basic movements. There is, however, one more important key element which must be accomplished to be truly dancing, and that is your ability to **FLOW--to DANCE WITH FLUIDITY**. Connect your movements, not as though they are isolated actions, but rather part of an entire feeling--a unity. Then, when fluidity is combined with the "fundamentals of motion" (the title of a class taught at U.O.P Folk Dance Camp by Pirkko Roecker for many years), you will be dancing with ease and enjoyment.

Presented by Suzanne Rocca-Butler

Dance Graphical Notation System

Theodor Vasilescu

Forward

Since ancient times the dance was customary in the life of civilizations and it is certain that in modern society it finds itself a place more and more sought after.

Its presence not only as a show but also as a means of education, strengthening, and physical training by practicing in recreational groups or as a "hobby," has led to the diversification of forms and programs.

Under such conditions, the dance memorization and transmission can no longer be done by traditional methods. The video recording of the movie does this service in the most proper way but in teaching the dance, in conceiving and reproducing the choreographies, in the dance study and analysis, the graphical notation cannot be substituted.

It is obvious the need for some notation systems with full possibilities to cover the movement in the finest details, which should also be very effective by the power to synthesize the details in simple by comprehensive graphical expressions.

To such desiderata responds the dance graphical notation system drawn up by Theodor Vasilescu with the consulting contribution of Sever Tita and initially published in 1969. It proved its efficiency by the fact that it became the working tool for more than 40 volumes published by over 20 authors, containing collections of choreographic folklore from various areas of Romania. Being known and used in other countries as well, this dance notation system has mostly contributed to the establishment of the documentary and study basis for the specialists in the dance field: choreographers, teachers, pedagogues, instructors, etc.

This system was put on a computer program in the Netherlands and so its use became very practical and efficient.

Theodor Vasilescu, June 1992.

Principles of Dance Notation and Conventional Basic Signs

In the writing, all is looked at forward from the place where the performer is.



Right leg (step with the right leg)



Left leg (step with the left leg)



Body and its orientation



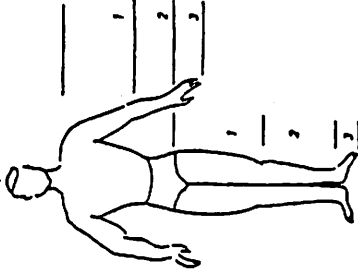
Arms and their orientation



Head

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The limbs are divided in three parts, in accordance with their articulations.



The signs for the bend of the joints of the knee, of the elbow and the fingers. These signs may be used also to indicate some movements of closing (contractions) for other fragments of the body (eyes, forehead, etc.).



Slightly bent (semi-flexion)

Bent 90°

Completely bent

At the moves of the members from the joint of the shoulder (scapulo-humeral) and of the hip (coxo-femurale) is used the indication of the amplitude of the movement in degrees: 15°, 20°, 45°, 90°, 120°, etc. the same principle is used at the movement of the inferior jaw, of the segment three of the feet and the hands (foot and palm).

Examples:



Arms are in a normal position, by the body

Right arm raised forward 90°, elbow slightly bent

Semi-flexion of both legs (small piéz)

Right leg lifted forward 90°, knee completely bent

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127

Sole or palm bends are indicated by the angle degrees and flexion direction. The + sign is used for the frontal lift and the - sign for the back stretch.

Examples:



3+45



3-45



Right arm raised laterally 90°, palm bent downward (to the earth) 90°.

Right leg sole bent upward 45°.

Position on the toes or relevé from the classic dance

The absence of a flexion sign with arms and legs means these remain in their natural position (more or less stretched out). The sign ▲ is used for stretching. The same sign represents for any segment of the body—tension, strain. Relaxation will be noted by the sign △.

Limb twist from the shoulder or haunch articulations are indicated by the letter R associated with a twist direction and amplitude marking arrow.



Right foot twisted from the hip in exterior 90°



Left leg twisted from the hip in exterior 45°

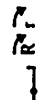


Right foot twisted from the hip inside 45°



As to the arms, there is also possible the forearm twist from the elbow articulation, so here appears, besides R marking shoulder twist, r noting forearm twist.

Examples:



Right arm by the body twisted from the shoulder 90° towards right (outside)



Both arms raised in front at the height of the shoulders, the left palm oriented upward, the right palm towards ground



Left hand raised 135° forward, completely twisted from the shoulder to the right and completely twisted from the elbow to the right (palm outward)



128

Whenever the feet are raised in the air, bent, or in any other case, there is also the possibility that for the segments 2 and 3 there appears r:

Example:



Right leg lifted in front 90°, knee bent and foot twisted outside 45°



The body sign is used for body bends, blackened where the bend is performed. The same with head bends. Examples:



Trunk inclined ahead 90°.



Trunk inclined towards right 45°.



Head bent backward 15°.



Head bent to the right shoulder 45°.



Body inclined ahead 30° from the joint of the ankle.

An air bubble included in the respective sign marks feet lifting in the air.

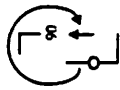


Right foot raised in front tense at 90°.

Right foot lifted oblique to the right 45°, knee slightly bent.

The feet rotations are indicated by circular arrows that describe the rotation movement of the respective foot and its sense.

Examples:



Right foot raised in front tense at 90° with the knee bent, performs a complete rotation.



Right foot raised at 45°, with the knee slightly bent, performs a half rotation on an eighth, stops and then comes back to the initial position on the second eighth.

When the foot is put on the floor without getting body weight, it is represented by an interrupted line.



Step with the right leg without taking body weight.


Rotation of the right foot on the floor on the cushion.

Rotation of the left foot on the floor on the heel.

The air hubble placed under foot means jump.



Jump on the left foot.

To mark the tiptoe-heel step, quite often seen in Rumanian dances, the sign  is used meaning that during the same rhythmical value, the foot lifts on its cushion and immediately falls on the heel.

The placing of the foot on the floor is marked by the following signs:



Entire sole



Tiptoe



Cushion



Heel

By including the air hubble, different combinations are obtained:

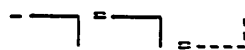


Tip in the air (heel being on the floor)



Heel in the air (toe being on the floor)

Four beatings on the floor:









Beating in accord (beat without taking weight—the foot lifts immediately from the floor)






Full beat on the floor, accentuated.

Full stamping (the foot that performs the stamp does not take weight)


The following signs are used for the spurs (clapping heels):

-  Spur on the floor with both legs (they clap equally)
-  Spur with the right clapping on the left
-  Spur with the left clapping on the right
-  Spur in the air with both legs
-  Spurs in the air with the right clapping on the left
-  Spurs in the air with the left clapping on the right.

Steps amplitude is marked by the following signs:


-  Normal step
-  Large step
-  Very large step
-  Small step
-  Very small step

In order to specify that one leg does not surpass the other in performing shift steps (un-surpassed step), the step sign is cut by a cross-line.

Example:


Unsurpassed step with the left leg

The unsurpassed step is placed in line with a vertical line from the center of weight of the body.

 Adjoining step with the right foot.

For the superposition of a segment (arm, foot, etc.) on another, the following signs are used:

-  Crossed in front
-  Crossed in back

For the crossed steps:

 Step with the left foot crossed in front of the right foot.

 Step with the right foot crossed behind the left foot.

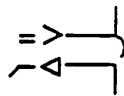
 Step with the left foot crossed in front but not surpassing the axis of the body.

 Step with the right foot cross in front but not surpassing the axis of the body

To characterize a sliding movement on the floor, under the sign of movement is laid a comma whose short tail indicates the direction of the sliding:

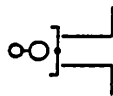
 Beat sliding along the floor with the right leg from behind forward

When the steps are performed with both legs simultaneously, the movements performed by each are noted and the signs are linked with a small arc.



Full beat on both legs, the left on the ball of foot, the right on the heel

The movement is noted by superposition in the order:



Head, body, arms, legs, which reproduces the scheme of the whole body

When the body makes contact with the ground other than with the sole of the foot, the letter Z is attached next to the sign that represents the active segment of the respective movement. Thus Z specifies the contact with the ground.

A little perpendicular line on the sign representing a member of the body indicates a contact either between members, or with another portion of the body, or with the partner. This sign also appears in the case of the contact with the ground.



Right arm touches the floor in front of the body.

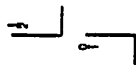
In the case of marking a genuflexion (legs remaining on the ground), the body performs a plié. Returning from genuflexion is marked by: A

When the palms slap sections of the body or segments of the legs, this is specified by attaching a little marker to the figure indicating the segments of the legs or to the signs that indicate other regions of the body.

Using the representation of an ordinary fraction, the portions of the body representing the basic joints of the members can be specified.

- Right shoulder
- Left shoulder
- Right elbow
- Left elbow
- Right wrist
- Left wrist

The same notations are available for the legs.
Example:



- Right knee
- Left hip

The precise position where contact will be made can be indicated through the use of the horizontal bar that shows contact.

Example:



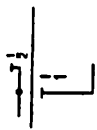
Right knee touches the ground with the calf and foot pointing backward.



Left palm supports the right elbow which is raised at 90° in front.

The fraction determines the exact position of the contact between different segments. In the same way, using the fraction system, the contacts of members with other sections of the body can be noted.

Example



Right elbow leans upon segment 1 of the right leg

The precise indication of the place where the segment is struck is marked by attaching a small accent to the segment number.

Examples

- 1- Striking the right thigh, laterally
- 2 Striking the right calf, inward
- 3- Striking the left heel, inward

Right palm stroke on the left heel, inward in front of the body

Right palm stroke on left heel, inward behind the body

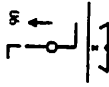
Left palm stroke on left leg segment 1, frontally


Right palm stroke on right leg segment 1, laterally

Palm clapping in front of body

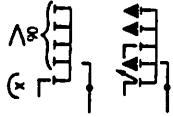
Palm clapping behind the body

Clapping of the palm ahead under the right leg which is lifted 90° in front, with the knee bent



The sign  indicates the position of the fingers. To it are added indications of flexion of the joints by using degrees and flexion signs () and when appropriate, the arrows of direction may also be filled in.




Keep in mind that for the metacarpophalangeal joint and respectively the metatarsophalangeal, the degrees are used for flexion, while for the interphalangeal joint, the signs of flexion are used.



Right fist closed, thumb over the other fingers

The thumb and the middle finger of the right hand touch each other and the other fingers are stretched

As a shortcut, finger snapping, used in many Rumanian dances, is noted:

-  Right hand fingers snapping
-  Left hand fingers snapping
-  Both hands fingers snapping

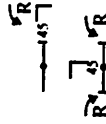
By fingers snapping, we mean the sound obtained by the sudden fall on the palm of the middle finger, initially stopped by the thumb.

Arm raising direction is indicated by the arm position itself as against the body line.



Right arm raised inclined to the right 135°

When arms raise laterally, amplitude and elbow articulation flexion indications are attached laterally close to the body line.

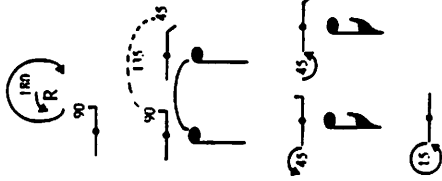


Right hand on the hip, the other free along the body

Both arms bent, with the palms on the hips

For the rotations of the arms as well as rotations of the feet, the arrows that describe the direction and the route of the rotation and the angles made by the arm with the line of the body, determine the traversed route.

Examples



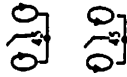
Arm raised at 90° in front, with the palm to the ground, performs a rotation, reaching the amplitude of 180° (the right arm above the head) and continuing the rotation comes back to the initial point.

Right arm raised at 90° turns around arriving at the maximum point with the arm raised at 135° and the movement continues on the second quarter note until the position oblique in the back at 45° is reached (the movement is fluid and non-stop).

Left arm executes a complete rotation with an amplitude of 45° on two eighth notes (the short movement is stopped after the first eighth note).

Left arm executes a little rotation from the normal position until the maximum angle of 15° is reached; then it comes back continuing the rotation until the initial position is reached.

The rotations on a vertical plane are noted by ovals with the arrow on them specifying the direction of rotation.



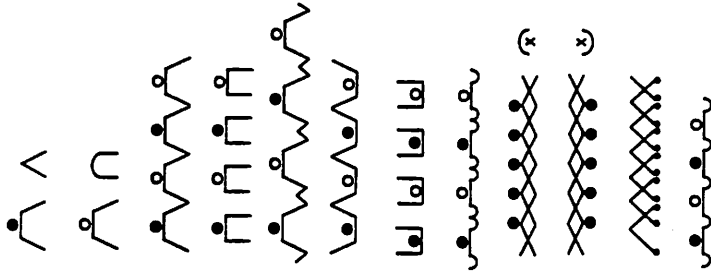
Clockwise rotations of the arms in vertical plane, the arms being bent, raised at 45°.

Counterclockwise rotations of the arms in vertical plane, the arms bent, raised at 45°.

Abbreviations of Arm Position

For group dances, the position of the arms is graphically represented by signs that abbreviate the analytic description and which are placed above the choreographic stave. They remain in effect until another sign for arm position appears.

Example



Boy (the angle represents the face, and the opening the back).

Girl (the concave part represents the face and the opening the back).

Chain of arms oblique down.

Chain of arms down.

Chain of arms bent.

Chain of arms oblique upward.

Chain of arms upward.

Chain of arms laterally.

Chain of arms crossed frontally.

Chain of arms crossed behind.

Belt position.

Shoulder position.

In couple dances, signs are used to graphically note the positions occurring during these dances, these signs being abbreviations of the complete analytic notations.

Examples:

Abbreviation Complete notation



Hands laterally down.



Hands laterally arms bent.



Hands laterally inclined upward



Hands laterally crossed in front, the boy's R hand over the girl's L hand.



Hands laterally crossed behind, the girl's L hand under the boy's R hand.



Hands laterally on the shoulders.



Hands laterally, an arm on the shoulder of the partner, the other one on the hip.



Hands laterally around the girl's neck.



Face to face, hands down.



Face to face, arms bent.



Face to face, hands up.



Face to face, hands inclined upward.



Face to face, hands on the shoulders.



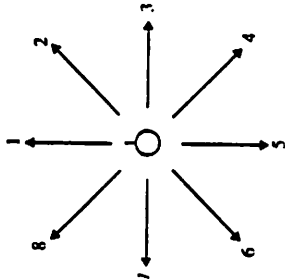
Face to face, girl's hands on the shoulders, boy's hands on the waist.



Face to face, girl's hands on the waist, boy's hands on the shoulders.

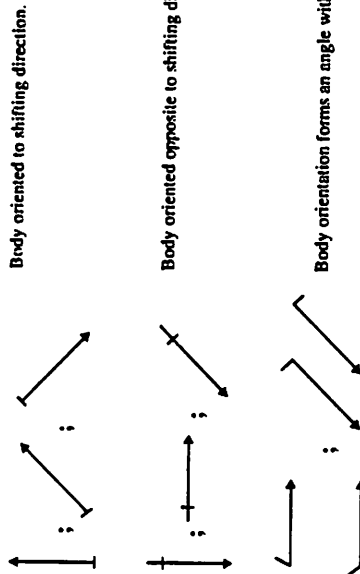
Orientation Directions

Directing arrows are used to indicate changes of direction of the body and movement and rotations of the arms, legs, and head. The fundamental scheme uses eight principal directions.



It is also possible to notate intermediate directions when needed.

The following signs are used to explain the orientation of the body.



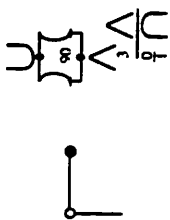
In order to render the fact that the moves are executed on the spot or in order to underline the cessation of a movement, the following sign is used.



The hyphen attached to the sign indicates the orientation of the body.

Important in the shifting is the fact that the place is determined by the center of the body weight in normal position. The place shifts with the dancer and is always where his center of weight is. From this place, the shifting directions or movements of the members, of the trunk of the head, etc., are determined. This, non-surpassed steps will not surpass the line that passes through the point where the center of weight falls, and the

Face to face, girl's arms along the body, boy's on the shoulders.



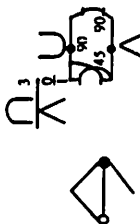
Face to face, one arm oblique upward, and the other oblique down.



Face to face, free arm on the shoulder of the partner, the other joined with partner's and raised tense at shoulder height.



Face to face, girl's free arm on the shoulder of the partner, the other joined with partner's and raised tense at shoulder height. The boy has free arm on the waist of the girl.



Boy behind girl, joined hands inclined overhead.



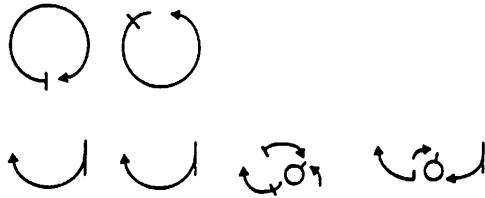
The arc "legato" indicates the connection between the arms of the girl and those of the boy when it is felt that the sign indicating the contact of the respective segments would not be sufficiently suggestive.

steps on the spot have no characteristics of size, only amplitude.
Body orientation and shifting direction combinations are systematized in the following table.

Table 1:
Orientation of the Body

	1	2	3	4	5	6	7	8
1								
2								
3								
4								
5								
6								
7								
8								

Circular movement is noted from the starting body position in relation to the shifting direction.

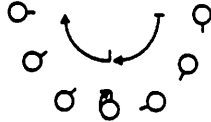


Shift, face to direction.

Shift, back to direction.

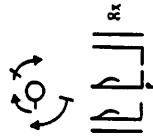
Shifts, body changing its orientation on the way.

To explain all we have said above, we will describe the scheme that can be analytically presented as follows:







These schemes of movements are necessary, especially in the case of some abbreviations.

Example



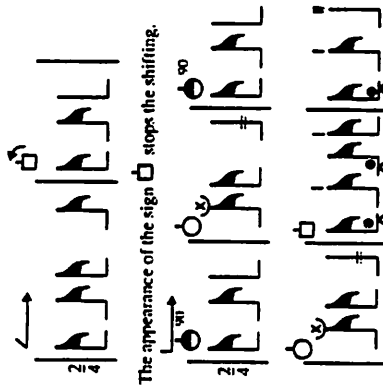
Body rotations are noted by directional arrows attached to the respective sign.

-  Moving on the spot, body rotates to indicated direction toward point 2.
-  Moving on the spot, body rotates to indicated direction toward point 3.
-  Body rotates one time as marked.
-  Body rotates three times as marked.

The figure represents the rotation number. When rotations are performed during several values, this is indicated by writing the sign above a brace including the respective values.

Direction and orientation signs are valid until the appearance of a new direction and orientation sign.

Examples:



The position of inclination 90° in front of the trunk lasts on the three steps of the first bar. At the second bar, the trunk comes back to its initial position. At the third bar, it is inclined again and it returns in the fourth bar. At this time the body shifts towards the right. The shifting ceases in the fifth bar.

The contraction of the chin (the contour of the lips lowers, the face weeps)

The body laid with the right shoulder on the floor

The body laid on the floor, with the face downwards, with the belly on the floor, the feet lifted in the air at the back, and the trunk cambered

The shoulders move in front (the trunk crouches)






The shoulders move at the back (the chest stands out)

The right shoulder is raised up

The shoulders are raised up (gesture that expresses "I have no idea" (no care))

The right shoulder moves backwards and the left forward. The trunk makes a rotation at the right

If it is necessary to note the relations of the body with different objects (properties, environment), the writer defines them at the beginning by granting abbreviations or symbols. For example:

- Cane 
- Chair 
- Table 
- Flag of "chigari" 
- Door 

Notation of the Movement Duration

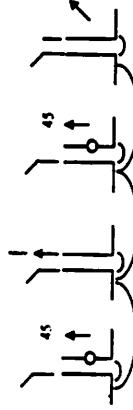
Rhythmical values are included in the leg signs:



The point attached to the right of a sign extends its value with half of its initial value:



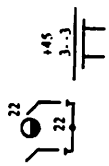
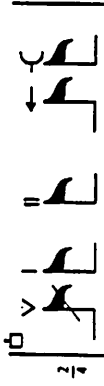
The sign "legato" unites the included values to one value equal to their sum. The respective leg remains in an unmodified position during the "legato" arc, though the other may perform different movements:



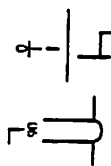
Left leg remain in initial position, while the right one performs lifts from the ground and beats in accord.

If some appoggiatures are met, they are noted only by cutting the sign of step with a diagonal hyphen. The sign "legato" is no more used with the basic note, in order not to complicate the choreographic score.

Example:



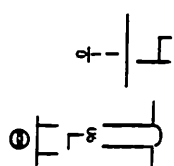
The trunk inclined in front 22° leans upon the arms with the palms on the table



Seated on the chair








The right hand stretched at 90° oblique to the right which holds a cane

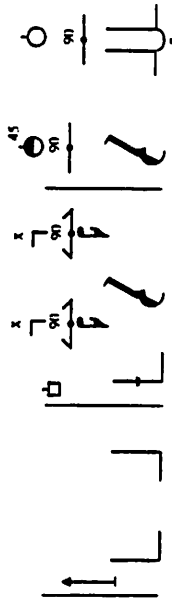


The body seated on the chair and the forehead propped up on the table

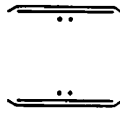
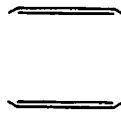
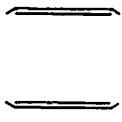
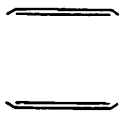
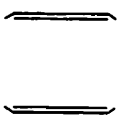
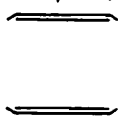
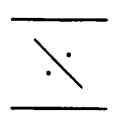
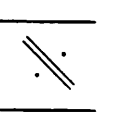
Pauses are noted as follows:

-  1/4 pause
-  1/8 pause
-  1/16 pause
-  1/2 pause
-  1/1 pause (four fourths)

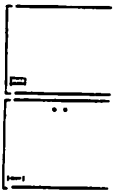
When leg movements do not correspond rhythmically to arm, head, body movements, or when only body, head, or arm movements are performed, their value is specified by the musical notation of the respective rhythm: 2/19



In order to facilitate the notation, repetition signs are used as follows:

	Repetition of dance fragment of bars comprised between signs
	Total number of dance fragment executions comprised between signs (5 times)
	Repetition "ad libitum" of dance fragment comprised between signs
	Repetition of dance fragment comprised between signs, leg changed
	Exact repetition of dance fragment comprised between signs, but in a new direction indicated by arrow at the end of repetition sign
	Repetition of dance fragment comprised between signs in a new direction indicated by arrow at the end of repetition sign and with changed leg
	Repetition of one bar before the sign
	Repetition of two bars before the sign

Indicates to maintain the positions until the appearance of others



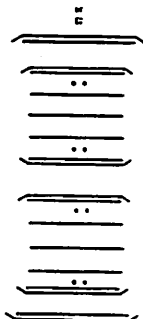
Volta I and Volta II indicate repetition of dance fragment without the bars comprised under the first brace, passing directly to the bars under the second brace



The repetition signs from the interior are observed



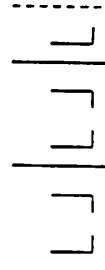
—idem—but it is repeated three times



—idem—but it is repeated n times



The repetition of the bars of dance with changed foot (eventually in an opposed direction) and then the repetition of the entire fragment of dance included in the great brackets, in accordance with the indications of repetition (two times or n times)



The dotted line delimits the dance fragments that end in the interior of a bar, without exhausting it entirely

Bărbătesc

(Romania)

Bărbătesc, from Bogdan Vodă in Maramureș, Transylvania, means "men's dance;" bărbăt means "man."

Pronunciation: bahr-bah-TEHSK

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

Formation: Closed circle of dancers with hands joined in V-pos.

Meas

Pattern

No introduction.

PART A

- 1 Facing ctr, stamp on L to L with wt (ct 1); step on R beside L (ct &); stamp on L beside R with wt (ct 2); moving in LOD, stamp on R with wt (ct &).
- 2 Hold (ct 1); leap onto L beside R (ct &); stamp on R with wt (ct 2).
- 3 Stamp on L to L with wt, raising R leg fwd with knee bent (ct 1); hop on L, swinging R ft across L (ct 2); stamp on R to R with wt (ct &).
- 4 Hold (ct 1); leap onto L beside R (ct &); stamp on R to R with wt (ct 2).
- 5-8 Repeat meas 1-4, turning on last ct of meas 8 to face LOD.
- 9 Facing and moving in LOD, stamp on L with wt (ct 1); stamp R fwd without wt (ct &); stamp R beside L with wt (ct 2); stamp on L with wt (ct &).
- 10 Stamp R fwd without wt (ct 1); stamp on R beside L with wt (ct 2); stamp on L without wt (ct 2).
- 11-14 Repeat meas 9-10 twice (three times total).
- 15 With ft together and body erect, clap hands in front of face while bouncing on both ft (ct 1); bounce and clap again, rotating slightly CCW (ct 2); bounce and clap, again rotating slightly CCW (ct &).
- 16 Hold (ct 1); repeat bounce and clap, rotating slightly CCW (ct &); repeat bounce and clap, rotating CCW again to end facing ctr. (ct 2).
- 17-32 Repeat meas 1-16.

PART B

- 1 Facing ctr and moving diag fwd R, jump onto both ft (ct 1); moving diag bkwd R, small leap onto L (ct 2); continuing diag bkwd R, step on R (ct &).
- 2 Continue back stepping L, R, L (ct 1,&,2).
- 3-8 Repeat meas 1-2 three times (four times total).
- 9 Jump on both ft apart (ct 1); click ft together in air (ct &); repeat cts 1, & (cts 2, &).
- 10 Land on L (ct 1); stamp on R with wt (ct &); stamp on L with wt (ct 2).
- 11 Facing ctr and moving in LOD, stamp on R with wt (ct 1); stamp on L beside R with wt (ct &); stamp R, L, R with wt (cts 2,ee,&).
- 12 Stamp on L beside R with wt (ct 1); stamp L, R, L with wt (cts &,ah,2).
- 13-16 Repeat meas 9-12.
Dance repeats twice for a total of three times.

Presented by Theodor Vasilescu

The FRENCH PROVINCES



Bărbătesc

(Romania)

Bărbătesc is from Bogdan Vodă in Maramureș, Transylvania.

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

The musical notation is presented in two parts, A and B. Part A consists of two lines of music. The first line begins with a circle containing the numbers '1 1 1 1' below it. The notation includes various rhythmic values, accidentals, and repeat signs. Part B also consists of two lines of music, featuring a 4x and 3x repeat structure. Above the notation, there are several rhythmic diagrams: a series of four dots with a line above them, a square with a vertical line, and a circle with a vertical line. Arrows indicate the direction of the music's flow.

Presented by Theodor Vasilescu

Bordeiașul

(Romania)

The Bordeiașul melody and dance can be found in West Oltenia villages. The name means a small house dug in the ground. It is a simple, mixed-line dance.

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

The image contains handwritten musical notation for the Bordeiașul dance. At the top left is a circle. To its right is a wavy line with four small circles above it. Below these are two main sections, A and B.

Section A consists of a single line of music with four measures. The first three measures are grouped together and followed by a '4x' multiplier. The fourth measure is in a separate box labeled '1,2,3' and contains a circle with an arrow. Below this line is another line of music with four measures, the first of which is in a box labeled '4' and contains a circle with an arrow.

Section B consists of two lines of music, each with four measures. The first line has various symbols above the notes, including triangles and circles with arrows. The second line has circles with 'x' marks above the notes. To the right of each line in section B is a circular diagram with a jagged, star-like border.

Presented by Theodor Vasilescu

Chilabaua

(Romania)

The image displays four variations of the Chilabaua dance music, labeled A, B, C, and D. Each variation is written in a shorthand notation style with various symbols and annotations.

- A.** Features a series of notes with stems, some marked with 'x' and 'Δ'. Above the notes are arrows and numbers like '45', '22', and '21'. The notation includes vertical bar lines and a double bar line.
- B.** Similar to A, but with a dashed line indicating a continuation or a specific rhythmic pattern. It includes annotations like '45', '22', and '32'.
- C.** Shows a more complex rhythmic structure with notes and stems, including a '2' indicating a double bar line. Annotations include '45', '22', and '30'.
- D.** Consists of two lines of notation. The first line has notes with stems and 'x' annotations. The second line has notes with stems and 'x' annotations, followed by a section with a '1' and '2' indicating a first and second ending.

Simple form of fragment D: Do only last line (4 bars) four times.

Presented by Theodor Vasilescu

Chilabaua

(Romania)

Chilabaua is a kind of Hora pe bătaie (Hora on stamp) often performed solo or by a group of men. The name could come from the fact that earlier, the hora was accompanied not only by an instrumental melody but also by voice. Most of the players being gypsies, the word for song in their language is "ghilaba." This variant comes from Roseți in Ialomița District.

Pronunciation: kee-luh-BAH-woah

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

Formation: Line or open circle with hands in V-pos.

Meas

Pattern

INTRODUCTION. None—dance starts with music.

PART A

- 1 Moving to R (LOD) facing diag R, step on L in front of R, moving hands slightly fwd (ct 1); close R ball of ft near L without wt (ct 2).
- 2 Continuing to R (LOD) facing diag R, step on R in LOD, moving the hands slightly bkwd (ct 1); close L ball of ft near R (ct 2).
- 3 Facing ctr, stamp on L without wt in LOD, bending elbows slightly (ct 1); leap onto L heel raising R with knee bent (ct &); step on R across in front of L in RLOD, bringing hands to W-pos (ct 2).
- 4 Step on L in RLOD, lowering hands to V-pos (ct 1); stamp R without wt close to L, moving the hands bkwd slightly (ct 2).
- 5 Moving in LOD, step on R bounding slightly, moving the hands slightly fwd (ct 1); close L to R, bouncing slightly and moving the hands bkwd (ct 2).
- 6-7 Repeat meas 5.
- 8 Moving in LOD, step on R, moving hands fwd (ct 1); jump on both ft together, moving hand fwd (ct 2).

PART B

- 1-4 Repeat Part A, meas 1-4.
- 5 Moving fwd to ctr, stamp on R with wt, hands beginning to raise hands slightly (ct 1); stamp without wt on L near R (ct &); moving fwd to ctr, stamp on L with wt, hands raising slightly (ct &); stamp on R without wt near L (ct &).
- 6 Moving fwd to ctr, stamp on R with wt, bringing hands to W-pos (ct 1); stamp on L without wt, brushing L ft fwd (ct &,2); stamp on L near R no wt (ct &).
- 7 Move bkwd with 4 small running steps L, R, L, R, hands starting to move down (cts 1,&,2,&).
- 8 Move bkwd with 2 small running steps L, R (cts 1,&); step bkwd on L, lowering hands to V-pos (ct 2).
- 9-16 Repeat meas 5-8 twice.

PART C

- 1 Facing diag R (LOD), step on ball of R ft (ct 1); step on L across behind R (ct &); step on R in LOD (ct 2).
- 2 Continuing in LOD, repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Facing ctr, click heels, raising L immediately on side (ct 1); repeat with opp ftwk (ct 2).
- 6 Repeat meas 5, ct 1 (ct 1); hold (ct 2); facing diag R, leap onto L (ct &).
- 7 Moving in LOD, stamp on R with wt (ct 1); step on L next to R (ct &); stamp on R in LOD with wt (ct 2); raise L with bent knee (ct &).
- 8 Stamp on L next to R without wt (ct 1); stamp on L with wt raising R slightly (ct &,2).

PART D

- 1 Facing ctr, step on R next to L (ct &); step on L across R (ct 1); step on R behind L (ct &); step on L next to R (ct 2).
- 2 Step on R across L (ct &); step on L behind R (ct 1); step on R next to L (ct &); step on L across R (ct 2).
- 3 Facing diag R and moving in RLOD, step on R behind L (ct &); step on L to L in RLOD (ct 1); step on R behind L (ct &); step on L to L (ct 2).
- 4 Facing ctr, step on R slightly to R (ct &); step on L next to R (ct 1); step on R behind L (ct &); step on L next to R (ct 2).
- 5 Repeat meas 2.
- 6 Step on R behind L (ct &); step on L next to R (ct 1); step on R across L (ct &); step on L behind R (ct 2).
- 7 Facing ctr, moving to R step on R to R in LOD (ct &); step on L behind R (ct 1); step on R to R in LOD (ct &); step on L behind R (ct 2).
- 8 Facing ctr, long step bkwd on ball of R ft without wt, leaning slightly fwd while bending L knee slightly (ct &,1); stamp on L in front (ct &); step on R next to L without wt (ct 2).
- 9-15 Repeat meas 1-7.
- 16 Facing diag R, long step on R to R in LOD (ct 1); facing diag R, leap on both ft together (ct 2).

Presented by Theodor Vasilescu

Dans Țigănesc

(Romania)

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

The image contains three sections of handwritten musical notation, labeled A, B, and C. Each section consists of a melody line (top) and a bass line (bottom).
Section A: The melody line starts with a double bar line and a repeat sign. The bass line includes various rhythmic markings such as '3-1', '3-1', and '3-1', along with arrows indicating direction. A circular diagram to the left of section A shows a circle with an arrow pointing upwards.
Section B: The melody line continues with similar rhythmic patterns. The bass line includes markings like '3-1' and '3-1'. A circular diagram to the left of section B shows a circle with an arrow pointing downwards.
Section C: The melody line continues. The bass line includes markings like '3-1' and '3-1'. A circular diagram to the left of section C shows a circle with an arrow pointing to the right.
Below section C, there is a final line of notation that appears to be a continuation or a different part of the dance, with various rhythmic and performance markings.

Note: some of Part D is missing.

Presented by Theodor Vasilescu

Dans Țigănesc

(Romania)

This Gypsy dance uses steps in Muntenia style and comes from suburban areas around towns. Movements are relatively free. Arms are generally held close, near waist level, with snapping fingers and clapping hands forward. With knees bent, body is often hunched, twisted, or crouched.

Pronunciation: DAHNS tsee-gah-NESK

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side B/21

Rhythm: Slow Dance: 6/8 meter = 2+1+2+1, counted as 1, 2, 3, 4 or S, Q, S, Q

Formation: Partners facing, or any number of dancers in a circle. Footwork is the same for all.

Meas Pattern

SLOW DANCE (6/8 meter)

4 meas INTRODUCTION, No action.

PART A

- 1 Facing diag R of ctr (or ptr) and moving in LOD, step on R, raising L fwd with bent knee (ct 1); scuff L fwd (ct 2); step on L across R (ct 3); scuff R fwd (ct 4).
- 2 Turning to face ctr, step on R across and near L (ct 1); step on L near R (ct &); step on R beside L, raising L with bent knee (ct 2); facing diag R of ctr, take a long step on L across R (ct 3); turning to face ctr, scuff R (ct 4).
- 3 Inclining torso to R and rotating slowly and smoothly CCW, step on R across and near L (ct 1); step on L slightly behind and near R (ct 2); repeat cts 1-2 (cts 3-4). Arms are rounded and held as low as thigh level or raised as high as head.
- 4 Repeat meas 3, cts 1-2 (cts 1-2); now facing diag R of ctr, step on R with wt (ct 3); raise L leg diag fwd across R with knee bent (ct 4).
- 5 Keeping most of wt on R and crouching fwd, take a big step across R onto ball of L ft, as L arm moves back and R fwd (ct 1); take wt on full L ft, raising R leg slightly with knee bent (ct 2); facing ctr and extending R ft to R, step with most of wt on ball of R ft, as torso inclines to R (ct 3); restoring wt to L, lift R leg with knee bent (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction. Movements in meas 3-6 are sharp, in contrast with the smooth movements of meas 3-4.
- 7 Facing ctr and moving in Lod with small steps, step on L heel across R, as L arm moves back (ct 1); stamp on R with wt (ct 2); step on ball of L ft close behind R, as L arm moves fwd (ct 3); stamp on R near L with wt (ct 4).
- 8 Repeat meas 7, cts 1-2 (cts 1-2); stamp L beside R with wt (cts 3-4).

PART B

- 1 Facing ctr and moving in LOD, step on R (ct 1); step on L behind R (ct 2); step on R (ct 3); scuff L (ct 4).
- 2 Facing diag R of ctr and moving in LOD, step on L across R (ct 1); step on R beside L (ct 2); step on L across R (ct 3); scuff R (ct 4).

Dans Țigănesc—continued

- 3 Turning to face ctr, move fwd with long step on R (cts 1-2); keeping R in place, take a big step fwd on L, so that R heel leaves floor (ct 3); step back onto R (ct 4).
- 4 Step back on L (cts 1-2); keeping L in place, step back on R (ct 2); step fwd on L (ct 4).
- 5 Keeping most of wt over L, step on R heel fwd, as R arm moves back (ct 1); hop on L, moving R leg bkwd with knee bent (ct 2); step on ball of R ft bkwd, as R arm moves fwd (ct 3); hop on L, moving R leg fwd with knee bent (ct 4).
- 6 Repeat meas 5.
- 7 Beginning CW turn, raise hands fwd above head level and step on R (ct 1); hop on R, raising L leg with knee bent (ct 2); step on L (ct 3); hop on L, raising R leg with knee bent (ct 4).
- 8 Repeat meas 7, completing one CW turn.

SUGGESTED SEQUENCE for Slow Dance: AABBA

FAST DANCE (2/4 meter)

4 meas

INTRODUCTION, No action.

W hold skirts up a little and swish them, except during claps.

PART A

- 1 Facing and moving in LOD, step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); scuff L fwd (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Stamp L, R with wt (cts 1,&); stamp L, raising R leg fwd in a CCW arc with bent knee (ct 2).
- 5 Jump back onto both ft, with body bent fwd at waist and ankles together, R crossed in front of L (ct 1); bend knees (ct &); straightening knees, chug bkwd (ct 2).
- 6 Repeat meas 5, cts &, 2 twice (cts &,1,&,2).
- 7 Touch ball of R ft fwd in front of L (ct 1); take a long step fwd in LOD (ct 2).
- 8 Repeat meas 7 with opp ftwk.

PART B

- 1 Facing ctr and moving in RLOD, step fwd on R heel, as R arm moves back (ct 1); step heavily on L (ct &); step back on ball of R ft, as R arm moves fwd (ct 2); step on L (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Step on R across L (ct 1); pivoting to face diag R of ctr, raise L leg with knee bent (ct 2).
- 5 Stepping on L across R, clap hands fwd, pushing them away (ct 1); step back on R (ct &); turning CW, step on L beside R (ct 2); step on R across L, clapping hands fwd (ct &).
- 6 Repeat meas 5, cts &, 2, & with opp ftwk and direction (cts 1,&,2).
- 7-8 Jumping onto both ft, with R crossed in front of L, rotate body slowly and smoothly in a single CCW turn (or turn can be accomplished while bounding four times on both ft). Torso inclines slightly bkwd, and arms may be raised with palms near head.

Gaida

(Romania)



A.

B.

Presented by Theodor Vasilescu

Gaida

(Romania)

“Aromanians” or “Macedo-Romanians” are the two names given to a Latin origin language community spread over the Balkan countries and living as minorities in Greece, Albania, Macedonia, and Bulgaria, territories which were part of the Ancient Roman Empire. Their language is a Neo-Latin one related to the Romanian language. After World Wars I and II, many families settled in Romania, especially in Dobrogea (the region between the Danube and the Black Sea), forming about 15 villages. In the countries where they are living, the Aromanians are known under several names: Wlachs and Cutzo-Wlachs in Greece and Macedonia, Rëmër (meaning Romans) in Albania, Megleniti or Wlachs in Bulgaria. Their traditional culture could be considered as a result of a symbiosis among several civilizations:

- A native Dacian-Getic civilization as a Northern part of the Thracian culture which existed in the Balkans prior to Roman colonization
- A predominantly Latin civilization due to the Roman colonization, which implanted spoken Latin in Southeastern Europe.
- The Byzantine civilization, first Greek-speaking, then Slavonic-speaking

The result was a rich oral tradition expressed in their stories, legends, songs, dances, and ceremonies, which accompanied the whole cycle of life from birth until death. Gaida, whose name comes from the Greek term for bagpipe, is an old men’s dance originating in the Aromanian villages of the Pindus Mountains. The information on this dance came from George Marcu, a native Aromanian ethnomusicologist, researcher at the Folklore Institute in Bucharest, who made known the music and the dance.

Pronunciation: GAH-EE-dah

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 2/4 meter

Formation: Open circle of dancers with hands joined in V-pos.

Meas Pattern

8 meas INTRODUCTION. No action.

PART A

- 1 Facing ctr, leap on L, raising R to R (ct &); step on R to R (ct 1); hop on R, raising L with knee bent in front of R (ct 2).
- 2 Hop on R, raising L to L (ct &); step on L to L (ct 1); hop on L, raising R with bent knee in front of L (ct 2).
- 3 Hop on L, raising R to R (ct &); step on R to R (ct 1); facing ctr, step on L behind R, moving in LOD (ct 2).
- 4 Hop on L, raising R to R (ct &); step on R to R (ct 1); hop on R, raising L with bent knee in front of R (ct 2).
- 5 Facing diag R of ctr and moving in LOD, big step on L in front of R (ct 1); hop on L turning 1/4 CCW to face diag L of ctr (ct 2).
- 6 Facing diag L of ctr and moving in RLOD, step on R in front of L (ct 1); turning to face diag R of ctr, leap on L to L (ct 2).
- 7 Facing diag R of ctr, step on R behind L (ct 1); facing diag R of ctr, step on L in RLOD (ct 2).

Gaida—continued

- 8 Facing diag R of ctr, step on R behind L (ct 1); facing ctr, step on L next to R (ct 2).
 9 Stamp on R next to L without wt (ct 1); hold (ct 2).
 10 Facing ctr, fall fwd on R (ct 1); moving bkwd, leap onto L (ct 2).
 11-39 Repeat meas 1-10 three times (4 in all). On the last time, replace meas 10 with:
 40 Stamp on R to R in LOD with wt (ct 1); hold (ct 2).

PART B

- 1 Facing diag R, step on in front of R in LOD (ct 1); twist on ball of L ft, turning 1/8 CCW to face ctr (ct 2).
 2 Step on R to R in LOD (ct 1); twist on ball of R ft, turning 1/8 CCW (ct 2).
 3 Facing diag L, step on L behind R in LOD (ct 1); twist on ball of L ft, turning 1/8 CW to face ctr (ct 2).
 4 Facing ctr, step on R to R in LOD (ct 1); twist on ball of R ft, turning 1/8 CW (ct 2).
 5-8 Repeat meas 1-4
 9 Facing ctr, big step on L to L in RLOD (ct 1); take a big step on R to L in front of L (ct 2).
 10 Step on L to L in RLOD (ct 1); hop on L in place (ct 2).
 11 Facing diag R, take a big step on R to R in LOD (ct 1); hop on R in place bringing L ft in front (ct 2).
 12 Stamp on L without wt in front of R, twisting R heel to L and facing diag R by turning 1/8 CW (ct 1); raise L beside R ft and twist R heel to R, facing ctr by turning 1/8 CCW (ct 2).
 13-14 Repeat meas 12 twice.
 15 Facing diag R, take a big step on L in front of R (ct 1); hop on L, turning 1/4 CCW to face diag L (ct 2).
 16-19 Repeat Part A, meas 6-9.
 20 Repeat Part A, meas 40.
 21-39 Repeat meas 1-19.
 40 Repeat Part A, meas 10.

Presented by Theodor Vasilescu

Horă din sud

(Romania)

This horo variant can still be found in the vallages from South Basarabia: Cohul, Colibasi, Slobofia. This is only one form of many existing variants.

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

The musical notation is presented in three systems, A, B, and C, each consisting of two lines of rhythmic notation. Above the notation are various symbols: a circle, a wavy line, and a square. The notation includes rhythmic values such as 22, 21, and 31, with arrows indicating the direction and timing of the notes. System A starts with a circle and a wavy line above the first two measures. System B starts with a circle and a wavy line above the last two measures. System C starts with a circle and a wavy line above the last two measures.

Presented by Theodor Vasilescu

Murgulețul

(Romania)

Pronunciation: mur-goo-LEH-tsool

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter

Formation: Closed mixed circle of dancers with hands joined fwd in W-pos.

Meas

Pattern

PART A. FORWARD AND BACK

- 1 Facing ctr, move fwd with large step on R (ct 1); hop on R (ct &); facing diag L of ctr, step bkwd away from ctr on L (ct 2); click R heel to L, taking wt (ct &).
 - 2 Continuing to move bkwd, repeat the step-click (cts 1,&); step bkwd on L (ct 2); turning to face ctr and raising R leg fwd with knee slightly bent, hop on L moving to ctr (ct &).
- During meas 1 and 2, hands move in a circle: fwd, down, back, and up, one revolution per ct.
- 3-8 Repeat meas 1-2 three times (four times total).

PART B. SIDE TO SIDE

- 1 Facing diag R of ctr, step on R in LOD as arms swing slightly back (ct 1); hop on R (ct &); step on L in front of R as arms swing slightly fwd (ct 2); hop on L (ct &).
- 2 Turning to face ctr, step on R in LOD as arms swing back (ct 1); step on L behind R, turning to face slightly L of ctr (ct &); step on R in place (in front of L)(ct 2); turning to face ctr, hop on R as arms swing fwd (ct &).
- 3 Repeat meas 2 with opp ftwk and direction; arms are the same.
- 4 Repeat meas 2.
- 5 Facing diag L of ctr, step on L in RLOD (ct 1); step on R in front of L, as arms swing back (ct &); step on L in RLOD (ct 2); step on R in front of L, as arms swing fwd (ct &).
- 6 Step on L in RLOD (ct 1); step on R in front of L, as arms swing back (ct &); step on L in RLOD (ct 2); hold as arms swing fwd (ct &).
- 7 Moving away from ctr, step on R behind L, as arms move back (ct 1); hop on R (ct &); step on L behind R, as arms move fwd (ct 2); hop on L (ct &).
- 8 Facing ctr with arms fwd, jump on both ft apart (ct 1); click both ft together in the air (ct &); land on L, lifting R fwd, knee slightly bent (ct 2).

Dance repeats twice with a 4-meas bridge following the first repeat (during the bridge, dancers bounce on the beat).

Presented by Theodor Vasilescu

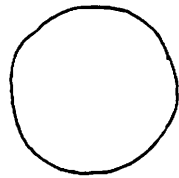
Morgulețul

(Romania)

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

2/4 meter



A. 4x

B. 22

Presented by Theodor Vasilescu

Pandelașul

(Năvodari, Dobrogea, Romania)

All over Romania, such a dance based on 7/16 measures is practiced on several occasions, having various meanings. In Moldova, it is danced when the bride's dowry is presented. Jocul Zestrei, in Transylvania and Moldavia, is danced during Christmas and New Year rituals. Jocul coprei (goat's dance) and even a Calusari ritual is based on this dance (Braila, Muntenia). As a dance with entertainment purpose, it is found in weddings of Sunday hora under the names: Vlăscencuța, Zlata, Geamparaua in Muntenia; Geamparale or Pandelas in Dobrogea; Tri sălțate in Moldova. It can be a line or couple dance.

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

7/16 meter

The musical notation is presented in three parts, A, B, and C, each with two lines of music. Part A starts with a treble clef and a 7/16 time signature. Part B and C continue the melody. The notation includes various rhythmic values and ornaments. There are also some decorative elements like a circle and a square with a cross inside.

Note: Part of the last line of Part C is missing.

Presented by Theodor Vasilescu

Poloxia

(Romania)

The image displays six parts of a handwritten musical score for a Romanian Poloxia. The notation is written in a style characteristic of folk music manuscripts, using various note values, rests, and symbols. Part A is a single line of music. Part B includes numerical annotations (45, 22) and the words 'Una!' and 'Dua!'. Part C is a single line of music. Part D includes numerical annotations (22) and a double bar line with a slash. Part E is a single line of music. Part F includes numerical annotations (22) and some illegible handwritten notes at the bottom.

Note: Part of the last line of Part F is missing.

Presented by Theodor Vasilescu

Poloxia

(Oltenia, Romania)

Almost all over Oltenia, in the village dance cycle, many variants of Poloxia could be found along with two other dances: Brăulețul and Galaonul. It can be a men's dance or a mixed dance. Poloxia is a name of unknown etymology. This variant is proper to the village of Bârca in the middle of the Dolj district.

Pronunciation: poo-LOHK-see-ah

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 2/4 meter

Formation: Line or semicircle with hands joined in V-pos. Hands could also be joined in a back- or front-basket hold.

Meas

Pattern

INTRODUCTION. None—dance starts with music.

PART A

- 1 Facing diag R and moving in LOD, leap onto R, L (cts 1,2).
- 2 Facing diag L turn 1/8 to L with 3 small steps R, L, R (cts 1,&,2).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 2.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

PART B

- 1 Facing ctr and moving fwd, leap onto R, L (cts 1,2).
- 2 Stamp in place on R, L, R (cts 1,&,2).
- 3 Moving bkwd take two large steps L, R (cts 1,2).
- 4 Facing ctr, step bkwd on L raising R ft with bent knee (ct 1); bounce slightly on L in the same pos (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Step bkwd on L raising R ft with bent knee (ct 1); bounce slightly on L, straightening R knee fwd (ct 2).
- 9 Step in place on R raising L ft with bent knee (ct 1); straighten L knee fwd (ct 2).
- 10 Repeat meas 9 with opp ftwk.

PART C

- 1 Moving fwd to ctr, stamp on R with wt, slightly bending R knee (ct 1); soft step on ball of L ft behind R (ct &); repeat cts 1, & (cts 2,&).
- 2-3 Repeat meas 1 twice more (6 stamp-steps in all).

PART D

- 1 Facing diag L, leap onto L while kicking R ft fwd (ct 1); facing ctr, hop on L with R knee bent (ct 2).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 Facing diag L, jump strongly onto both ft, R ft slightly fwd (ct 1); jump again on both ft, R ft slightly bkwd (ct 2).
- 5-6 Repeat meas 4 twice.

PART E

- 1 Facing ctr, jump on both ft, R in front of L (ct 1); jump on both ft apart (ct 2).
- 2 Moving bkwd, jump on both ft touching heels (ct 1); jump on both ft apart (ct 2).
- 3-4 Repeat meas 2 twice.
- 5 Moving bkwd, jump on both ft touching heels (ct 1); hold (ct 2).

PART F

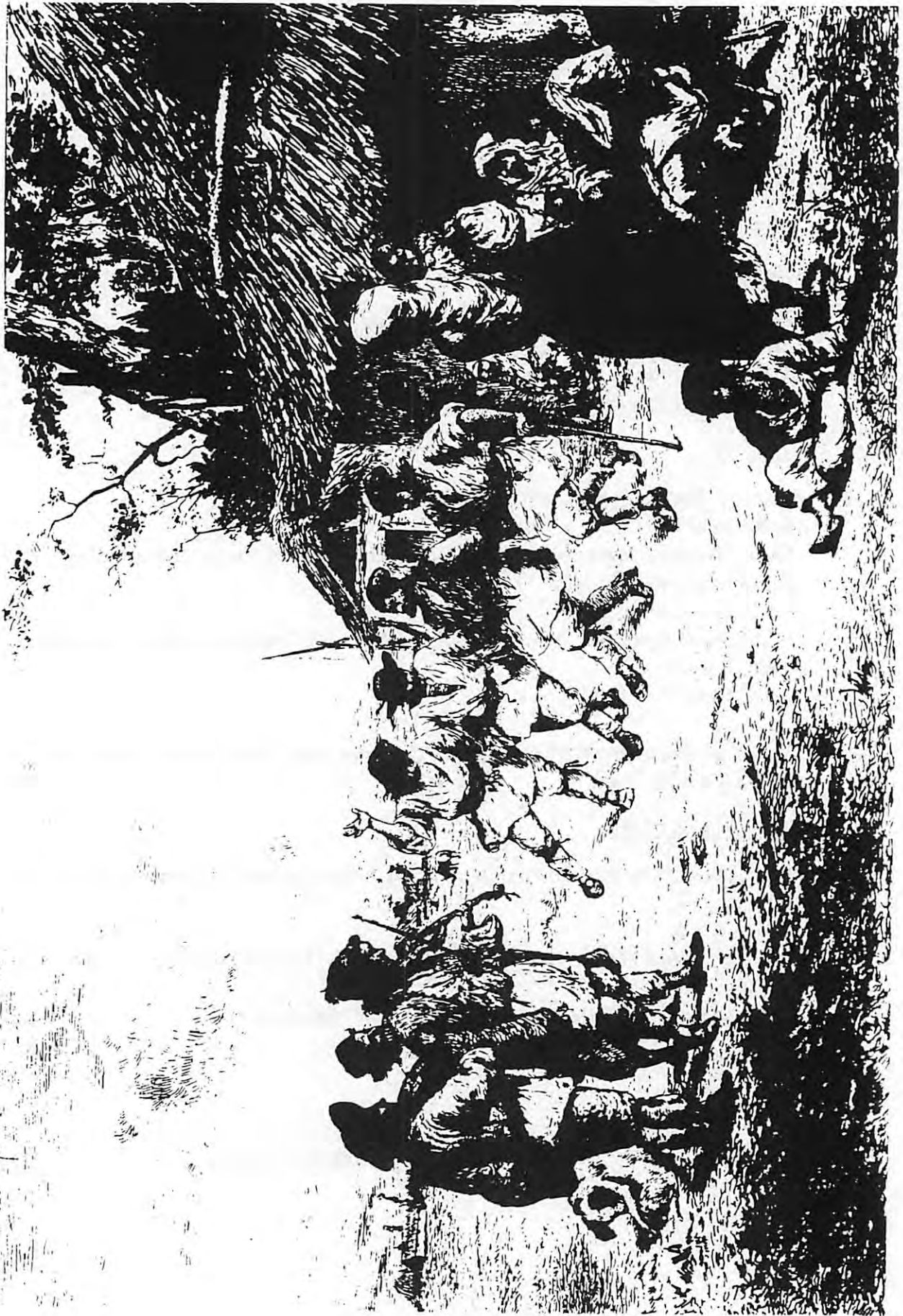
- 1 Stamp on R next to L, no wt (ct 1); lift R ft (ct 2).
- 2 Repeat meas 1.
- 3 Moving fwd to ctr, leap on R (ct 1); step on L behind R heel (ct &); step fwd on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5-6 Repeat meas 1-2.
- 7 Moving bkwd, jump on both ft with R crossed behind L (ct 1); jump bkwd on both ft with L crossed behind R (ct 2).
- 8 Repeat meas 7.

Sequence: Repeat Parts A-F four more times (five times total). On the last time, replace Part F, meas 5-8 with the following.

PART F, LAST TIME

- 5 Moving bkwd, jump on both ft with R crossed behind L (ct 1); jump bkwd on both ft with L crossed behind R (ct 2).
- 6 Repeat meas 5.
- 7 Facing ctr, leap on R in place (ct 1); step on L in front of R (ct &); step on R in place while raising bent L knee (ct 2).
- 8 Facing ctr, leap on L, raising bent R knee (ct 1); stamp on R, no wt (ct 2).

Presented by Theodor Vasilescu



FOLK DANCE CAMP - 1997

Țepușul

(Romania)

Pronunciation: tseh-POO-shool

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

Rhythm: 9/8 meter, 2 + 2 + 2 + 3, counted here as 1, 2, 3, 4 or Q, Q, Q, S

Formation: Closed mixed circle of dancers with hands joined in V-pos.

Meas

Pattern

PART A

- 1 Facing ctr and moving in LOD, stamp on R with wt while hands swing slightly back (cts 1-2); hop on R, raising L leg with slightly bent knee and move it in CCW arc (ct 3); step on L behind R, turning to face slightly L of ctr, as arms swing fwd (ct 4).
- 2 Facing slightly R of ctr and moving in LOD, step on ball of R ft as arms swing back (ct 1); stamp on L across R with wt, as arms swing fwd (ct 2); repeat ct 1 (ct 3); step on L across R with wt, as arms swing fwd and R leg is raised with bent knee (ct 4).
- 3-8 Repeat meas 1-2 three times (four times total).

PART B

- 1 Facing slightly L of ctr and moving in RLOD with arms raised fwd, elbows fully bent, step on R across L (ct 1); step on L to L (ct 2); step on R beside L (ct 3); leap onto L, raising R leg with bent knee diag fwd L (ct 4).
- 2 Leap onto R, raising bent L leg diag fwd R (cts 1-2); leap onto L raising R leg fwd with bent knee (ct 3); slap R ft fwd, no wt (ct 4);
- 3-6 Repeat meas 1-2 twice (three times total).
- 7 Repeat meas 1, cts 1-3 (cts 1-3); step on L, raising R leg fwd with bent knee, and pivoting CCW (ct 4).
- 8 Repeat meas 7.

PART C

- 1 With 4 steps, rotate 90° CCW, clapping fwd at face level (one clap per step): step fwd on R heel (ct 1); step on L (ct 2); step bkwd on R toe (ct 3); stamp on L with wt (ct 4).
- 2-3 Repeat meas 1 twice, ending with total rotation of 270°.
- 4 Stamping R, L, R and rotating CW, return to original pos without clapping (cts 1,2,3): stamp L fwd without wt (ct 4)..
- 5 Facing ctr and moving in RLOD with hands joined in W-pos, step on L to L (ct 1); step on R behind L, as arms swing down (ct 2); step on L to L, raising R leg fwd 45° with knee bent (ct 3); straightening knee fwd, slap R ft fwd, as arms move fwd with elbows fully bent (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction, arms and elbows remain the same.
- 7 Repeat meas 5.
- 8 Step on R across L (ct 1); step on L behind R (ct 2); step on R beside L (ct 3); stamp L with wt, raising R leg fwd in CCW arc with knee bent (ct 4).

Tepuşul—continued

PART D

Note: the 9 steps on meas 1 and 2 require one quarter note each.

- 1 Facing diag R of ctr and moving in LOD, stamp on R across L with wt (ct 1); step on L behind R (ct 2); step on R beside L (ct 3); step on L across R (ct 4); step on R behind L (ct uh,1).
- 2 Step on L beside R (ct &.2); step on R across L (ct &.3); step on L behind R (ct &.4); leap onto R beside L, raising L leg fwd in CW arc with knee bent (ct &.uh).
- 3 Step on L heel across R (ct 1); stamp on R with wt (ct 2); step on L heel across R (ct 3); stamp on R with wt, raising L fwd in CW arc with knee bent (ct 4).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Repeat dance from the beginning.

Presented by Theodor Vasilescu

Tepușul

(Romania)

Pronunciation:

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97

9/8 meter

A. $\frac{9}{8}$ [Musical notation with square boxes] 4x

B. [Musical notation with square boxes] 3x

C. [Musical notation with square boxes]

D. [Musical notation with square boxes]

Presented by Theodor Vasilescu

Cerchezeasca

(Romania)

Pronunciation: tschehr-keh-ZYAH-skah

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/12

Rhythm: 7/8 meter, 2 + 2 + 1 + 2, counted here as 1, 2, 3, 4 or S, S, Q, S

Formation: Mixed lines of dancers, hands joined in W-pos.

Meas

Pattern

PART A

- 1 Facing ctr with arms slightly fwd and moving in LOD, large leap onto R (ct 1); leap onto L behind R as arms move back (ct 2); leap onto R to R (ct 3); stamp on L across R with wt as arms move slightly fwd with elbows fully bent, and R leg is raised with bent knee (ct 4).
- 2 With arms slightly fwd, leap onto R to R (ct 1); step on L beside R (ct &); step on R (ct 2); step on L in RLOD (ct 3); stamp R beside L without wt (ct 4).
- 3-6 Repeat meas 1-2 twice.
- 7 Continuing to face ctr with arms fwd, leap onto R in LOD (ct 1); leap onto L behind R as arms move back (ct 2); with arms down, leap onto R in LOD (ct 3); touch L heel in front of R as arms come fwd with elbows fully bent (ct 4).
- 8 Repeat meas 7 with opp ftwk and direction.

PART B

- 1 Facing slightly L of ctr, leap onto R across L (ct 1); leap onto L behind R (ct 2); facing ctr, step on R beside L (ct 3); turning to face slightly L of ctr, step on L beside R, raising R leg fwd with slightly bent knee (ct 4).
- 2 Hopping on L, kick R ft fwd diag L of ctr twice (cts 1,2); facing ctr, step on R in LOD (ct 3); stamp L beside R with wt (ct 4).
- 3 Facing ctr, step on R in LOD (ct 1); step on L beside R (ct &); step on R in LOD (ct 2); step on L across R (ct 3); step on R behind L (ct 4).
- 4 Stamp L with wt, as body leans slightly to L and R leg is raised fwd with knee bent (ct 1); hop on L as R moves in CW arc behind L (ct 2); step on R behind L (ct 3); facing ctr and moving in RLOD, stamp L with wt (ct 4).
- 5-8 Repeat meas 1-4.

PART C

- 1 With ft together, bounce on both as erect body rotates 45° CW and hands clap fwd at face level (ct 1); repeat ct 1, rotating another 45° CW (ct 2); turning to face ctr, leap onto L and place hands on hips (ct 3); stamp on R beside L with no wt (ct 4).
- 2 Repeat meas 1.
- 3 Facing ctr and moving in LOD, step on R (ct 1); step on L beside R (ct 2); step on R to R (ct 3); step on L beside R, raising R leg with knee slightly bent (ct 4).
- 4 Hop on ball of L ft as R heel touches fwd (ct 1); leap on R touching L heel fwd (ct 2); jump onto both ft apart (ct 3); click ft together (ct 4).
- 5-8 Repeat meas 1-4.

Cerchezeasca—continued

PART D

- 1 With ft together, bounce on both while clapping fwd above head level and rotating body slightly CW (ct 1); repeat ct 1 three times for a total CW rotation of 45° (cts 2-4).
- 2 Repeat meas 1 with opp rotation.

SEQUENCE: ABCD, ABC, ABDCA

Presented by Theodor Vasilescu

Hora Anton Pann

(19th century, Muntenia, Romania)

Anton Pann was a Romanian folklore collector in the 19th century, a church singer who wrote down folklore songs and melodies (written in the Byzantine church music system) and also described the dances and customs of his time. Using his description of a hora dance practiced in a town in Muntenia, Theodor Vasilescu has reconstructed this dance. In the 19th century many dances were accompanied by songs based on folk lyrics. This song, found in the Anton Pann Collection published in 1852, was recorded by the famous folklore singer Maria Tănase (Electrecord records No. 0282).

Pronunciation: HOH-rah ahn-TOHN PAHN

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side B/16 4/4 meter

Formation: Circle of dancers with hands joined in W-pos.

Meas Pattern

10 meas INTRODUCTION. No action.

PART A

- 1 Facing ctr, bounce on L while kicking raised R ft slightly fwd with knee slightly bent (ct 1); step on R next to L (ct 2); bounce on R while kicking raised L ft slightly fwd with knee slightly bent (ct 3); step on L next to R (ct 4).
- 2 Facing ctr and moving in RLOD, step on R in front of L (ct 1); step on L to L (ct 2); step on R behind L (ct 3); step on L next to R (ct 4). Hands come down (ct 1); back (ct 2); and up again (cts 3-4).
- 3-4 Repeat meas 1-2.
- 5-6 Repeat meas 1-2. On ct 4 of meas 6, lower hands to V-pos.
- 7 Moving fwd to ctr, step R, L next to R, R while raising hands (cts 1,2,3); hop on R, hands in W-pos (ct 4).
- 8 Moving bkwd away from ctr, step L, R next to L, L as hands come down (cts 1,2,3); bounce on L, hands in V-pos, slightly bkwd (ct 4).
- 9 Facing ctr and moving in LOD, step on R to R (ct 1); step on L across R (ct 2); step on R back in place (ct 3); bounce on R (ct 4). On cts 1-4, bring arms fwd to W-pos.
- 10 Repeat meas 9 with opp ftwk and direction. Bring arms down to V-pos.
- 11 Facing ctr and moving in LOD, step on R to R (ct 1); step on L next to R (ct 2); facing diag R, step on R to R (cts 3,4). On cts 1-3, raise arms to W-pos.

PART B

- 1 Facing diag R and moving in LOD, take a big step on L across in front of R (cts 1,2); touch ball of R ft in front of L without wt (ct 3); touch ball of R ft diag to R without wt (ct 4).
- 2 Facing and moving diag R, lift and bounce on L, stretching R knee (kicking R ft) (ct 1); step on R diag fwd (ct 2); step on L across in front of R (ct 3); step bkwd on R (ct 4).
- 3 Facing diag R and moving in RLOD, step bkwd on L (cts 1,2); step bkwd on R (cts 3,4).

Hora după Anton Pann—continued

- 4 Turning to face ctr, step on L (ct 1); facing ctr, step on R next to L (ct 2); facing diag L, step on L in RLOD (cts 3,4).
- 5 Facing diag L and moving in LOD, step on R to R (cts 1,2); step on L across behind R (cts 3,4).
- 6 Facing ctr, step on R next to L (ct 1); step on L across in front of R (ct 2); step on R behind L (ct 3); step on L next to R (ct 4).
- 7 Facing ctr, step on R across in front of L (ct 1); step on L behind R (ct 2); facing ctr and moving in LOD, step on R to R (ct 3); step on L across behind R (ct 4).
- 8 Facing ctr and moving in LOD, step on R to R (ct 1); step on L across behind R (ct 2); facing R of ctr and moving in LOD, step on R to R (cts 3,4).
- 9-16 Repeat meas 1-8.
- 17-18 Repeat meas 1-2.

PART C

- 1 Facing ctr and moving fwd, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (cts 3,4).
On cts 1-4, raise hands to W-pos.
- 2 Repeat meas 1 with opp ftwk and direction, lowering hands to V-pos.
- 3 Facing diag L, step on L to L (cts 1,2); step on R across in front of L (cts 3,4). Hands move up to W-pos.
- 4 Facing diag L, step on L to L (ct 1); step on R next to L (ct 2); facing ctr, step on L to L (cts 3,4).
- 5 Facing ctr, step on R to R (ct 1); stamp L next to R without wt (ct 2); step on L to L (ct 3); stamp R next to L without wt (ct 4).
- 6 Bend L knee and step bkwd on ball of R ft with partial wt (cts 1,2); brush stamp R next to L without wt (ct 3); raise R ft slightly fwd with knee slightly bent (ct 4).
- 7 Facing diag R and moving in LOD, step on R to R (cts 1,2); step on L across in front of R (cts 3,4).
- 8 Facing diag R and moving in LOD, step on R to R (ct 1); step on L next to R (ct 2); step on R to R (cts 3,4).
- 9-16 Repeat meas 1-8.
- 17 Facing ctr and moving in LOD, step on L across R (ct 1); step on R beside L (ct 2); step on L in front of R (cts 3,4).

SEQUENCE: ABC; ABC; A +stamp fwd L without wt.

Presented by Theodor Vasilescu

Sârba

(Romania)

From Călărăsi in Basarabia.

Pronunciation: SEHR-bah

Music: Theodor Vasilescu Romanian Folk Dances, Stockton '97 Side A/1

2/4 meter

Formation: Mixed line with hands joined fwd at waist level.

Meas

Pattern

PART A

- 1 Facing ctr, small step on R to R (ct 1); bounce on R, lifting L knee (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Moving in LOD, step on R to R (ct 1); step on L beside R (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.
- 9 Stamp on R twice without wt (cts 1,2).
- 10 Stamp on R without wt (ct 1); hold (ct 2).
- 11-18 Repeat meas 1-4 twice.

PART B

- 1 Facing diag R of ctr and moving in LOD, take a big step on R (ct 1); hop on R (ct 2).
- 2 Take a big step on L across R (ct 1); turning to face ctr, hop on L (ct 2).
- 3 Leap onto R to R (ct 1); leap onto L behind R (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.
- 9-10 Repeat Part A, meas 9-10.
- 11-18 Repeat meas 1-8.

PART C

- 1 Facing diag R of ctr and moving in LOD, stamp on R with wt (ct 1); hop on R (ct 2).
- 2 Stamp on L across R (ct 1); hop on L (ct 2).
- 3 Jump fwd onto both ft together (ct 1); jump bkwd onto balls of ft together (ct 2).
- 4 Jump with ft apart (ct 1); click ft together (ct 2).

PART D

- 1 Facing diag R of ctr and moving in LOD, stamp on R with wt (ct 1); hop on R (ct 2).
- 2 Step on L across R (ct 1); step on R beside L (ct 2).
- 3 Step on L across R (ct 1); hop on L (ct 2).
- 4 Moving bkwd, step on R behind L (ct 1); hop on R (ct 2).
- 5 Facing ctr, step on L in RLOD (ct 1); step on R beside L (ct 2).
- 6 Step on L in RLOD (ct 1); hop on L (ct 2).
- 7 Touch R heel in front of L ft (ct 1); hold (ct 2).
- 8-10 Repeat meas 5-7 with opp ftwk and direction.

Sârba—continued

- 11-13 Repeat meas 5-7.
- 14 Twist R ft so that toe points to R (ct 1); hold (ct 2).
- 15 Twist R ft so that toe points to L, R (cts 1,2).
- 16 Twist R ft so that toe points to L (ct 1); hold (ct 2).
- 17-32 Repeat meas 1-16.

PART E

- 1 Facing ctr and moving in RLOD, step on R behind L with hands on waist and shout "i-ausi" (ct 1); step on L to L and shout "una" (ct 2).
- 2 Stamp on R beside L without wt, while clapping hands in front (ct 1); hold (ct 2).
- 3-14 Repeat meas 1-2 six times, shouting, "doua," "tre," "patru," "cinci," "şase," "şapte."
- 15 Stamp R, L in place with wt (cts 1,2).
- 16 Stamp R without wt (ct 1); hold (ct 2).

Dance repeats with two additional meas in part E to include "i-ausi opt." Stamps at the end are the same.

Presented by Theodor Vasilescu

Indijski Čoček

(Kočani Rom, Macedonia)

Indijski Čoček, literally Indian (east) Čoček, is a Rom (Gypsy) dance popular in Kočani, Eastern Macedonia. It has elements similar to Jeni Jol but adds steps, giving it a 5-meas structure.

Pronunciation: IN-dee-skee CHOH-check

Music: Any good 2/4 medium-tempo Čoček. Available on Special Camp tape. 2/4 meter

Formation: Line or open circle in W-pos.

Meas

Pattern

BASIC

- 1 Facing slightly R of ctr and moving in LOD, touch R ft fwd (ct 1); step fwd on R (ct &); touch L ft fwd (ct 2); step fwd on L (ct &).
- 2 Turning to face ctr, touch R ft fwd twd ctr (ct 1); step on R back to place (ct &); step back slightly on L (ct 2); step (rock) on R in place (ct &).
- 3 Step fwd on L twd ctr (ct 1); rock back onto R (ct &); step back on L (ct 2); rock onto R in place (ct &).
- 4 Step fwd on L twd ctr (ct 1); rock back onto R (ct &); touch L ft fwd (ct &); step on L beside R (ct &).
- 5 Repeat meas 3 with opp ftwk to end facing R of ctr.

VARIATION

- 1 Using ftwk of Basic, meas 1, turn once CW to R.
- 2-5 Finish turn and repeat Basic, meas 2-5.

Presented by Steve Kotansky

Romski Čoček

(Šutka, Skopje, Macedonia)

Šuto Orizari or Šutka is the Rom-gypsy section on the outskirts of Skopje. These Čoček steps were first observed there in 1987 as danced predominantly by young adult Rom men.

Pronunciation: RAHM-skee CHOH-check

Music: Romska Riznica or any good, driving, fast Čoček. 2/4 meter
Available on Special Camp tape.

Formation: Open circle, hands in a position midway between V-pos and W-pos at waist level, or in W-pos.

Meas

Pattern

BASIC

- 1 Kick R ft fwd loosely and low to the ground, bouncing on L (ct 1); step slightly back on R (ct &); kick L ft fwd loosely and low to the ground, bouncing on R (ct 2); step slightly back on L (ct &).
- 2 Kick R ft fwd loosely and low to the ground, bouncing on L ft (ct 1); step slightly back on R (ct &); step back on L near R (ct 2); step on R in place (ct &).
- 3 Kick L ft fwd and slightly to L, bouncing on R (ct 1); step fwd on L to ctr and slightly R (ct &); step on R next to L (ct 2); step fwd on L (ct &). Note: step progresses generally to R but can also be led to L, or fwd and back.

VARIATION I (Hop)

- 1-2 Repeat Basic, meas 1-2.
- 3 Hop 3 times fwd on R, bringing L ft around to front (cts 1,&,2); step on L in front of R (ct &).

VARIATION II (Pas de Basque)

- 1 Leap sharply onto ball of R ft slightly to R (ct 1); step on ball of L ft next to R ft (ct ee); step on R in place (ct &); repeat cts 1, ee, & with opp ftwk (cts 2, ee, &).
- 2 Repeat meas 1, cts 1, ee, & (cts 1, ee, &); step on L in place (ct 2); step slightly fwd on R (ct &).
- 3 Repeat Basic, meas 3.

Note: Variation II always alternates with one Basic figure.

Presented by Steve Kotansky

Uplywa Szybko Zycie- Life is Flowing By

moderately fast Waltz

Uplywa szybko życie, jak potok płynie czas.

/: Za rok, za dzień, za chwilę, razem nie będzie nas :/

Oop-wivah shib-koh zhih-chye

yak potok pwih-nye chas.

/: Za rock, za dzhyehn, za hvee-leh

rah-zehm nye behn-dzhye nas :/

I nasze młode lata popłyną szybko w dal,

/: a w sercu pozostanie tęsknota, smutek, żal :/

Ee nasheh mwo-deh lah-tah

pop-winohm shib-koh vdahl

/: ah vsehr-tsu poh-zosta-nye

tens-knotah, smoo-teck, zhal :/

Translation:

Life is flowing by, time passes by quickly.

Another year, a day, a moment,

and we are not going to be together.

Our youthful years will flow quickly afar

Our hearts will be filled with yearning, sadness, and regret.

Jacek says: This song is sung at the end of events and gatherings all over Poland. As the words show, it's a sentimental favorite.

STRUCTURE OF THE HAMBO

ACTION	DAL	DAL	TRANSITION IN (waltz)	POLSKA	POLSKA	POLSKA	POLSKA	POLSKA	TRANSITION OUT (waltz)
MEASURES	1	2	3	4	5	6	7	8	
COUNTS	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	
MAN	L LIFT LIFT	R LIFT LIFT	L R L	R L B	R L B	R L B	R L B	R L B	R L R
WOMAN	R LIFT LIFT	L LIFT LIFT	R L R	HOLD HOLD R	L B R	L B R	L B R	L B R	L R L

POLSKA TURN:

"Short" R step, ft in Line of Direction when it takes weight. M's R determines direction couple will go.
 Couple rotates on all 3 counts
 B=Both feet, although Woman may only "Touch"
 Bodies sink to their lowest on count 2

STRUCTURE OF THE HAMBO

ACTION	DAL	DAL	TRANSITION IN (Waltz)	POLSKA	POLSKA	POLSKA	POLSKA	POLSKA	TRANSITION OUT (Waltz)
MEASURES	1	2	3	4	5	6	7	8	
COUNTS	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	1 2 3	
MAN	L LIFT	R LIFT	LIFT	LIFT	LIFT	LIFT	LIFT	LIFT	
WOMAN	R LIFT	L LIFT	LIFT	LIFT	LIFT	LIFT	LIFT	LIFT	

POLSKA TURN:

"Short" R step, ft in Line of Direction when it takes weight. M's R determines direction couple will go.
 Couple rotates on all 3 counts
 B=Both feet, although Woman may only "Touch"
 Bodies sink to their lowest on count 2

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Joe Graziosi

LOHIAS
(EPISKEPSIS, KERKYRA)

Lohias is a song dance from the island of Kerkyra off the northwest coast of Greece. Specifically it is performed in the village of Episkepsis and relates in song the tragic death of a local army sargeant or "lohias" in Greek.

Formation: kopen circle, "w" arm hold
meter: 2/4

PATTERN

- 1,2 Facing sl R of ctr: Step fwd R then L (cts 1,2); pivoting to face ctr quick steps R, close L sideways (cts 1 &); Step R sideways (2).
- 3,4 Pivoting to face sl R of ctr, Step L fwd (1); pivoting to face ctr touch R fwd (2); Step R sl behind L (1); Step L sl behind R (2).
- 5,6 Repeat action of meas 1,2 above
- 7,8 REpeat action of meas 7 above; HOld R touch (1); Step R sl behind L (2);
- 9 Step L sl behind R and Hold (1,2).

VLACHA
(Naxos)

The dance Vlachia is performed throughout the island of Naxos in the central Cyclades of the Aegean Sea during the pre Lenten Carnival season. The dance varies from village to village the variant described below has motifs from the Vlachia of Apiranthos and Komiaki.

Formation: open circle, shoulder hold

Meter: 2/4

MEAS

PART A

- 1 Facing sl R of ctr: Step R fwd LOD (ct 1); Step L fwd in front of R (2).
- 2 Step R fwd (1); Swing or touch L in front of R (2).
- 3 Step L bk in place (1); Touch L next to or sl in front of R (2).

PART B

- 1 Step R fwd (1); Hopping on R , swing L up and fwd (2), Step L sl in front of R (&).
- 2 Step R fwd (1); Swing L up and the around behind R (2).
- 3 Step L sl behind R (1); Touch or sl lift L next to R (2).

PART C

- 1 Quick step R fwd (1), quick step L in front of R (&): Quick step R fwd (2), Quick step L in front of R (&).
- 2 Step R fwd (1); Pivoting to face sl L of ctr, swing L up and the sl behind R (2).
- 3 Quick step L sl behind R (1), Quick step R bk RLOD (&); Step L sl behind R (2).

NOTE The dance alternates A,B,A,B,...C. Part C starts by substituting Meas 3, cts &2 for the equivalent during the last time performing Part B.

In some villages Vlachia consists only of alternating Parts A and B, in others only Parts A and C, in only a few with all three. In some villages it alternates Part A with only Meas 1 of Part C substituting for Meas 1 Part B.

presented by J oe Kaloyanides Graziosi

APTAL HAVASI or APTALIKO

The Aptal Havasi is the tune par excellence for a type of Zebekiko known generically as Aptaliko. The Aptaliko is defined by its rhythmic division of the 9/8 Zebekiko meter into a reverse pattern of 3 2 2 2.. As a dance it is performed in different structures and formations, ie. solo, couple or groups ~~depending~~ depending on regions and traditions. The dance described below is based on a group version as performed on the island of Mytilini off the west coast of Turkey.

Formation : Dancers not holding hands in a ~~crossed~~ ^{full} circle

Meter: 9/8 3 2 2 2 or 2 1 2 2 2

MEAS

BASIC PATTERN

1. Facing ctr: Step L to L (S) Step bk onto R (Q); Step L to R in front of R (S) Step R to R (Q); Step L to R behind R (Q); Step R to R (S).

HOLD

- 1 Step L to L (S); Step bk onto R (Q); Step L to R in front of R (S); Bring R next to L with most of weight still on L, sl bounce from knee (S); Rock bk onto R (S).

FORWARD AND TURN

- 1 Facing ctr: Step L fwd sl diag L (S); Step R fwd sl diag R (Q); Step L fwd (with a sl hop) (S); Rock bk onto R (Q); Rock fwd onto L (Q); Rock bk onto R (S); (can have a quick hop on R).
- 2 Step 1/4 turn L to L (S); Step 1/2 Turn R to L (Q); Step 1/2 turn L to L (S); Step 1/2 turn R to L (Q); Rock onto L (Q); Rock onto L (S).

SQUATS AND TURN

- 1 Step L to L descending into half or full squat (R knee to ground)(S); Jump bk onto R ~~EX~~ rising up with sl swing of L (Q); Step L to R in front of R (Q); Bring R ft up slapping the heel (Q); Step R sl R (Q); Tap L next to and sl bk of R (Q) swing E close to and in front of R chin(Q) Sl hop on R (Q).
- 2 Step 1/4 turn L to L (S); Step 1/2 turn R to L (Q); Step L to L descending into full or half squat (S); Bounce(S); Bounce and pivot R in squat (S).

presented by Joe Kaloyanides Graziosi

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Ada Dziewanowska

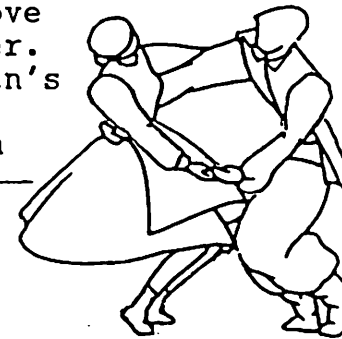
Arranged to the tune "Idą drogą dwie dziewczyny" (Two Girls Walk Down the Road), composed by W. Pawelec, available on a cassette from ~~Ada Dzierżanowski~~ ^{Polish Folk Dance Center}

Kujawiak [koo-YAH-vyahk] is a slow turning couple dance in 3/4 meter. It originated in the villages of the Kujawy region, the agricultural lowland of Poland, northwest of Warsaw. Its tunes are romantic, lyrical, and slightly sad. Because of its beauty the kujawiak spread all over Poland and was embraced by all social strata. As a result it underwent various transformations and has been ranked as one of the five Polish national dances. Kujawiak is done with simplicity and grace, in a smooth and flowing style. Out of its many steps and figures only a few have been chosen for this arrangement (for more see Kujawiaks No. 1 and 3).

PATTERN

Starting Position

Couples around a circle, with man's back to center. Partners: assume the following hold: face each other at a 45 degree angle (i.e., slightly turned away from each other); with knees relaxed, keeping torso straight, lean slightly forward and slightly away from each other (as a result, partners' knees will be closer to each other than the shoulders). Man: hold partner by placing right palm on her back, above waist, woman: place left palm on partner's right shoulder. Join the free hands in the following way: man: hold woman's right forearm, close to her wrist by placing left palm underneath it and thumb over it; woman: place right palm over man's left forearm, close to his wrist, and your thumb around it. This typical kujawiak position gives an impression of a round silhouette of the couple.



Measures

INTRODUCTION

1-4 No action or man: invite woman to dance and assume now the above described hold.

I. MOVE IN LOD AND TURN (12 measures of Melody A)

This Part should be done in a smooth style, without ever breaking the flowing continuity of the movement.

- 1 Bending knees slightly, with man-left and woman-right foot take quite a long step forward (ct 1); returning knees to a relaxed position, with man-right and woman-left foot take another long step forward (ct 2); with man-left and woman-right foot take a shorter step forward (ct 3).
- 2 Repeat action of the preceding meas 1 with opp ftwk but same dir.
- 3-4 Staying in the same position, beginning with man-left and woman-right foot, with 6 smaller steps (one per each ct) dance together 1 full CCW turn in place (man moves backward).
- 5-12 Repeat the pattern of the preceding meas 1-4 two more times (three times in all).

II. AWAY AND TOWARD PARTNER, AND TURN (8 measures of Melody B, played twice)

- 1 Assume a different position: release partner but continue facing each other at a 45 degree angle; join inside hands (M-R, W-L) at thigh level, and place the outside fist on own hip, or woman: hold skirt to the side. At the same time, bending knees, with the outside foot

(cont.)

(M-L, W-R) take a small step both in LOD and with a $\frac{1}{4}$ turn away from partner (M-CCW, W-CW) (ct 1); straightening knees more-or-less, extend inside leg (M-R, W-L) in LOD, with pointed toes touching the floor (cts 2-3). During the turn let the joined hands move naturally slightly forward.

- 2 Repeat the action of the preceding meas 1 of Part II with the opposite footwork, and direction of the turn and of the joined hands movement.
- 3-4 Repeat action of the preceding meas 1-2 of Part II.
- 5-6 Assume another closed (shldr-shldr) Kujawiak hold: face partner and each move slightly to your L; man: support woman's rounded arms with your rounded arms by placing your palms just beneath her shoulders; woman: place your rounded arms on top of man's rounded arms and your palms on his shoulders. At the same time, beginning with man-left and woman-right foot, with 6 small steps (one per each ct) dance in place 1 CW turn around each other.
- 7-8 Join overhead man's R and woman's L hand, and woman: with 6 steps (one per ct) dance under them 1 CW turn in place; man: help woman turn.
- 9-16 Resuming the position as described in meas 1 of Part II, repeat the entire pattern of meas 1-8 of Part II.

III. SWAY AND SPIN (8 measures of Melody C)

- 1 Assume a new position: face partner, man's back to center, and extend arms to sides and slightly forward, join hands with partner (R with L with man's palms up and woman's down. At the same time, bending knees deeply, feet parallel, step man-with left foot sideways to the left and woman-with right foot sideways to the right (ct 1); straightening knees gradually, shift all the weight onto man-left and woman-right foot, and point toes of the other foot (M-R, W-L) in place (cts 2-3).
- 2 Stepping in the same place where the toes of man's R and woman's L foot were pointed, repeat the action of meas 1 of Part III with opposite footwork and direction.
- 3 Repeat the action of the preceding meas 1 of Part III with the same footwork but moving backwards (i.e., away from partner).
- 4 Step forward with man-right and woman-left foot (i.e. toward partner) (ct 1); bring man-left and woman-right foot to the side of the other foot and step on it, leaving weight on both feet (ct 2); hold (ct 3).
- 5-7 Assume either shoulder-waist hold (man: place palms around partner's waist, woman: place palms on partner's shoulders) or shoulder-shoulder hold (both place palms on partner's shoulders), and leaning away from each other, both beginning with the right foot, with small quick steps (6 per meas), done on flat feet spin CW in place with partner, doing as many revolutions as is comfortable; try to end with man's back to center. Note: this spinning is called "na talarku" [nah tah-LAHR-ko] turning on a thaler (an old German silver coin).
- 8 Still holding partner, dance 2 soft stamps in place (RL) (cts 1,2), leaving weight on both feet; hold (ct 3).

Assuming the Starting Position, repeat the entire dance once more (this time there is no introductory music). At the very end, on meas 8 of Part III, while doing the 2 stamps, man may extend right arm diagonally up to the side.

Dance's longer version was introduced at Basia Dziejowska's 1990 Polish Dance, Music, and Folklore Family Camp, held at Bryn Mawr College, near Philadelphia, PA, and dance's shorter version was presented at the 1995 Seattle Folk Dance Festival.

SZPACYR POLKA [SHPAH-tsihr POHL-kah] from the Region of Cieszyn
(in 2/4 meter)

Cpls around a circle, with ptrs in closed ballroom pos, but standing side by side and both facing LOD, outside hands joined, with arms extended in LOD, at chest level.

PATTERN

Measures

INTRODUCTION

1-2 No action.

I. WALK AND DANCE SMALL TURNS IN PLACE, WALK AND PIVOT (16 meas of Mel A and 16 meas of Mel B)

Mel A

1-2

Beg M-L and W-R ft, walk 4 energetic steps in LOD (1 per ct).

3

Retaining the closed dance pos, with 3 small flat accented steps dance in place: M (LRL) a 1/8 CCW turn bringing ptr in front of you, and W (RLR) a 1/4 CCW turn moving along a small semicircle to face partner (cts 1, &, 2); hold (ct &).

4

Repeat action of meas 3 with opp ftwk and dir of the turn, returning to the starting pos.

5-6

Repeat action of meas 1-2 (4 walking steps in LOD).

7-8

Retaining the closed dance pos but now facing each other, M: beg with L ft and stepping bkwd in LOD, and W: beg with R ft and stepping fwd in LOD, with 4 smooth, swift steps dance tog 1 CW pivot turn, while moving in LOD at the same time.

9-16

Repeat the entire pattern of the preceding meas 1-8 of Mel A.

Mel B

1-16

Repeat action of meas 1-16 of Mel A (it will be 4 sets of the "entire pattern," in all).

Mel C

II. SWING AWAY AND TOWARD PARTNER AND PIVOT (16 meas of Mel C)

1

Release hold of ptr and face LOD and with a sideways step-tog-step energetically move, M: twd the ctr (LRL) and W: away from the ctr (RLR); at the same time, as if to add momentum to the movement, swing both arms M: from R to L, and W: from L to R (cts 1, &, 2); hold (ct &).

2

Repeat action of meas 1 (Fig II) with opp ftwk and dir of the arms' swing (move: M-RLR away from ctr, W-LRL twd ctr).

3-4

Facing each other, M: put R arm around ptr's waist and L hand on her R shldr blade, and W: place L hand on ptr's R upper arm and R hand on the upper part of his L shldr blade and in this firm hold, staying, however, not too close to each other, with 4 smooth swift steps (1 per ct; M beg L, W beg R ft) dance 2 full CW pivot turns while moving in LOD.

5-16

Repeat the entire pattern of meas 1-4 (Fig II) three more times (it will be 4 sets of the "entire pattern," in all).

Repeat the entire dance from the beginning.

Dance taught at the 1995 Memorial Day Buffalo Gap Camp by Ada and Jaś Dziewanowski, who learned it from Zofia Marcinek from Cieszyn, Poland. Music is available on a cassette from Ada.

*Favorite Polish Dances
presented by Ada & Jaś Dziewanowski*

Powolniak

Pronunciation: poh-VOHL-nyahk

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances from Poland), side B, band 3, available from Ada Dziwanowska. *A dola & Jas and the cassette "Favorite Polish Dances" presented by Dziwanowska.*

Powolniak is a couple dance from the region of Kurpie zielone [KOOR-pyeh zyeh-LOH-neh], in northeast Poland, in the part of the country, called Mazowsze [mah-ZOHF-sheh] (Mazovia). This part of Kurpie is called "zielone" (green), because of the swampy, green undergrowth of its once dense virgin forests (puszcza - POCSH-chah), in contrast to Kurpie białe (BYAH-weh - white), the southern part of the Kurpie region, where forests grew on drier, sandy ground. The inhabitants of Kurpie zielone, until the end of the XIX century, were engaged in forest and river industry: pitch burning, digging iron ore and amber from bogs, hunting, fishing, and collecting wild bees' honey. Later, when the swampy grounds were drained and the thick forests cut down, farming became their main occupation. However, the soil was not very good, and cultivating it did not provide enough of a livelihood. As a result, a lot of Kurpie people have emigrated, some to the United States.

These special geographic conditions created an isolation of the Kurpie zielone region, delaying the process of modernization. This, in turn, helped to preserve the old folklore. That is why, even today, the old costumes are worn in some villages (mainly by women), and old customs, old ways of speech, and old songs and dances are still alive. The isolation of the villages also encouraged the preservation of local variations in the costumes and dances. There are, for instance, several ways of dancing the Powolniak. There are many tunes to which it can be done, some in 3/4 and some in 2/4 time. The tune used here is in 2/4 time, which makes it more challenging to dance to, as the turning pattern uses 3 beats. The name of the dance means "a slow dance," which it is not at all. Traditionally, it would start with all the cpls lined up against a wall, dancing the preparatory, warming-up stamps and steps in place; then cpls would take their turn in doing the quick turns around the room, and then returning to the "resting-up" spot against the wall. This, however, is not practical in the American folk dancing situation.

In Kurpie dancing many steps are done on springy knees, with torso erect and a straight neck. This may be because the woman, when in full costume, is wearing on her head a "czołko" [CHOOW-koh], an 8-in high crown, tied in the back, made out of cardboard, covered with black velvet and ornamented with colored tapes, flowers and sequins, and she has to dance carefully so that the "czołko" does not become displaced. The "czołko" is worn by unmarried girls only, while married women wear a starched kerchief tied in a very special way. While wearing the "czołko," the girls get so used to that rigid posture, that they keep it even when they start wearing a kerchief.

One cannot help but notice the similarity of the Powolniak with some of the Swedish turning dances. During the XVII century, after their invasion of Poland, the Swedish soldiers brought home some of the Polish dances, steps, and tunes, and there are many other examples of cultural interaction between the two countries. This also resulted from the fact that Poland, at that time, had 3 kings from the Waza dynasty of Sweden.



(cont.)

The Powolniak Turning Step - one full CW turn takes 1¹/₂ meas. Step is done on slightly bent knees. M: step R ft fwd through the heel, starting a CW turn (ct 1 of 1st meas); step L ft bkwd, continuing the CW turn (ct 2 of 1st meas); place toes of your R ft on the floor behind your L heel and complete the turn (ct 1 of 2nd meas). Repeat of step is done on ct 2 of 2nd meas and cts 1,2 of 3rd meas. W: do the step identically to the M, except start the sequence by stepping L ft bkwd (ct 1 of 1st meas), then placing toes of your R ft behind your L heel (ct 2 of 1st meas), etc. (Note: the cue is M: R - L - touch R, W: L - touch R - R, see diagram on last page of the Powolniak.)

Formation: Cpls around the room in open shldr-waist pos, both facing LOD and slightly twd ptr; M is slightly leaning twd ptr and his free (L) hand is in a fist, placed on the fwd part of his own hip, elbow slightly fwd; with her free (R) hand W holds her skirt, spreading it out to the side. (Note: ptrs may also join the outside hands at waist level, elbows slightly bent.)

Measures

PATTERN

INTRODUCTION

1-4 No action.

I. PREPARATION (Mel A - 6 meas played twice)

1-11 Beg M-L, W-R, move smoothly in LOD with 11 small, sliding, flat two-steps.

12 With 2 accented steps (M-RL, W-LR) ptrs face each other and assume closed social dance pos, straight arms joined and extended to sides.



Variations to Fig I

1-11 Done in place - be careful not to be in the way of the moving cpls:
 1. With wt on inside ft, both knees bent, do a wtless stamp with outside ft on ct 1 of each meas.
 2. Beg outside ft, with bent and springy knees do 2 steps per meas.

Done moving in LOD:

3. Beg with outside ft, move in LOD with 2 small steps per meas, done on bent and springy knees, barely lifting the soles of your ft off the floor.
 4. For M only: still in original pos move in LOD with 11 small sliding step-together's, with L ft facing in LOD and accenting with it on each ct.

12 In all 4 variations, with 3 steps (cts 1,&2, M-LRL, W-RLR) or with 1 step-hold (ct 1-2, M-L, W-R) get into the pos of meas 12 (Fig I).

Note: ptrs do not have to move with the same step-variation; for instance, M can use the polka step (meas 1-11, Fig I), while W uses the walking step (nr. 3), or M can use the sliding step (nr. 4), while W uses the polka step.

(cont.)

II. TURNING AROUND THE ROOM (Mel B - 16 meas, see diagram below)

- 1-12 Dance 8 Turning Steps, moving in LOD, but make only 3/4 of a turn with the first one, as M is facing out of circle instead of LOD.
- 13 Start one more Turning Step (M-R,L; W-L,touch R).
- 14 Complete the last Turning Step (M-touch R; W-R) (ct 1); releasing hold of inside arms (M-R, W-L), raise the joined outside hands (M-L, W-R) overhead and step M-R ft, almost in place, W-L ft, starting to turn CW under the joined hands (ct 2).
- 15-16 With 4 more steps M (LRLR) move slightly in LOD, helping ptr to turn, W (RLRL) continue and complete 1 or 2 CW turns.

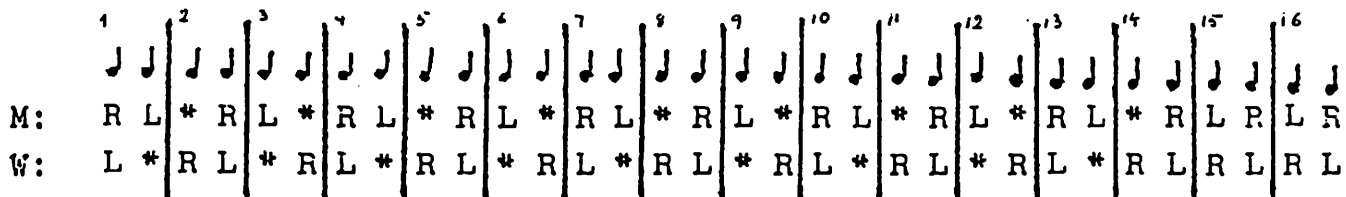


Variations to Fig II

1. For M only: On 3rd beat of Turning Step place R ft further in back of L heel and momentarily kneel, R knee close to floor; do this not more than 3 times per set of Turns; ptrs continue holding the outside hands, or they may release them, placing fists on own hips, W may support ptr by placing her L hand under his R arm.
2. In 7 1/2 meas dance 5 Turning Steps; move out of the way of turning cpls and with the remaining 8 1/2 meas turn CCW in place with 17 steps, beg M-R, W-L; you can move either with a step (M-R, W-L) bending the knees as you step, followed by a step (M-L, W-R) or with scissors-kick steps.

Repeat the whole dance 5 more times (6 times in all).

Diagram



*) place R ft behind L heel

Dance introduced in June 1977, at a workshop with the Univ. of Cincinnati International Folk Dancers, by Ada & Jaś Dzięwanowski, who learned it from Teresa Stusińska, dance teacher of the Regional Ensemble "Kurpie" from Ostrołęka, and from the local people in Myszyniec and Kadzidło. Do not reproduce these directions without the Dzięwanowskis' permission.

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Nora Dinzelsbacher

LIST OF STEPS - STOCKTON FOLK DANCE CAMP '97

- WALKING STEPS:

- WALKING FACING EACH OTHER

- WALKING TO THE RIGHT

- WALKING TO THE LEFT

M - W - STYLING

- BASICO - M - W - STYLING

- OCHOS - FWD W - M LEADING FWD -
BCKWD W - M LEADING BCKWD

I -OCHOS

OCHO (eight)

It is performed by women only and also it is the only women's step with its own name , because all the other figures are named after men's steps.

It is the most traditional figure and one of the most important because from this figure the men can perform almost endless variations. Its name came from the drawing of the number 8 on the floor with her toes.

A complete Ocho is performed in 2 cts with 4 movements and the men leads the figure, which can be done fwd, bckwd or sideward.

I a -OCHO FWD

Cts PATTERN

- & Feet together wt on the L ft, pivot lightly to face the L diag. fwd.
- 1 Step with the R ft fwd , wt on the R ft.
- & Bring the L ft to the R ft (feet together) and pivot lightly to the R diag. fwd weight on the R ft
- 2 Step with the L ft fwd , wt on L ft.

MEN LEADING OCHOS FWD.

- & Feet together, wt on the R ft, wait until the W is in feet together pos or with her wt on her L ft, then pivot to the L diag fwd making her pivot with his upper body (frame)
- 1 Step with the L ft to the R diag bckwd, wt on the L ft and the R ft is held over the ft, without wt.
- & Pivot on L ft diag R fwd, leading the pivot with a R twists of the frame (upper body)
- 2 Step fwd on R following her step.

The Ochos can be performed as many times as the leader wants, but always on even counts.

I b -OCHO BCKWD

- & Feet together wt on the R ft, pivot to the R diag bckwd
- 1 Step with the L bckwd , wt on the L ft.
- & Bring the R ft to the L ft to feet together and pivot to the L diag bckwd , wt on the L ft.
- 2 Step with the R ft bckwd , wt on the R ft.

MEN LEADING OCHOS BCKWD

- & Feet together , wt on the L ft, move the frame to the L (when the W has the wt on her R ft) to make her pivot to his L and change wt to M's R ft .
- 1 Step with the L ft to the L diag fwd, (following her step)wt on the L ft
- & Move the frame to the R (when the W has the wt on her L ft) to make her pivot bringing R ft beside L, no wt.pivot , bringing R ft beside L ft (no wt)
- 2 Step with the R ft to the R diag fwd, following her step.

ARGENTINE TANGO STEPS AND STYLE

BASIC TANGO POSITION

It is almost an embrace. The couple is facing each other.

The MAN's R hand is on her R shoulder blade and he offers his L hand to the woman, his elbow is very close to his waist without touching it; and his hand (the palm) is facing the L side of his chest; his head is lightly turn to his L (like looking at his L hand). His feet are together with his toes toward her feet, which are also together facing his feet with her toes.

The WOMAN's L arm embraces him (with the upper part of her arm touching his R arm at biceps level and the palm of her L hand rest on his R shoulder blade) with the R hand she holds his L hand, her head is lightly turn to her R (like looking at their hands).

BASIC STEP AND STYLING

The basic step is performed in 8 cts. Start with the R ft for the Man or leader and with the L ft for the Woman or follower.

MAN

- | Cts. | PATTERN |
|------|--|
| 1 | Small step bckwd with R ft. |
| 2 | Side step to the L with L ft. |
| 3 | Long step fwd with R ft, W on his R side Touching lightly her R leg outside, thigh level |
| 4 | Step fwd with L ft. |
| 5 | R ft fwd toward L ft (feet together pos) back to Basic Tango pos. |
| 6 | L ft fwd, between the W feet (almost touching her L leg, inside, knee level) |
| 7 | R ft, side step to the R, |
| 8 | L ft toward R ft (feet together pos.) |

WOMAN

- 1 L ft step fwd.
- 2 R ft side step to the R.
- 3 L ft long step bckwd with her L ft, on his R side, touching lightly his R leg, outside, thigh level (ct 3)
- 4 R ft long step bckwd
- 5 L ft cross over her R ft with L ft in parallel pos. and touching R ft wt is on L ft
- 6 R ft long step to the R diag. bckwd (ct 6)
- 7 L side step to the L
- 8 R ft toward L ft (ft tog. pos.)

STYLE

- In general, the men always walks fwd and the women bckwd.
- Both, men and women have their body weight lightly fwd, leaning on each other a little
- When they walk (fwd, bckwd or sideward) their feet are in a natural parallel position (no turn out); toes first, ball of the foot after and heel. When they go from one step to another they always pass by feet together position, without stopping or waiting.

WALKING STEPS

MAN

PATTERN

From ft tog pos: Body wt in one ft, brush the floor with the toes reaching fwd, at the same time the chest also reach fwd (this will be the lead for the W to start to move), then metatarso and hill, in this moment change body wt to that ft and make one step fwd with the other ft.

WOMAN

PATTERN

From ft tog pos: Put the body wt in one ft, brush the floor with the toes reaching bckwd, then metatarso and hill, in this moment change body wt to that ft and make one step bckwd with that ft.

STYLING: Men walk fwd most of the time. The body wt is fwd, that is on his toes.

Women walk bckwd most of the time and her body wt is also fwd (on her toes). She always will walks bckwd if the men are in front of her (facing each other) or if they are at her L side, when the men are at her R side she will goes to cross pos (#5 of the basic step) and wait for the next lead.

They both alternate ft during walking steps and between steps they always pass through ft tog pos

Walking facing each other: When th M reach fwd with the chest his partner will start to move her ft and that space she left empty is where he will place his ft. Keep alternating ft and move fwd on the line of the dance (counter clockwise).

Walking to the R: The M keep the same frame or tango pos but move a little bit to his R and walks fwd in the same way like facing each other .

Walking to the L: The M keep the same or tango pos but move a little bit to his L, in this moment both are in the #3 of basic step, then proceed to finish with the moves of the basic step or go back to the walking step facing each other.

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Carmen Irmingier

MAITLI - SCHOTTISCH (girls polka)
Switzerland

Music: EMI Columbia C 052 33521 Ländlerquartett „Zoge-n-am Boge“
VTZ 7002 „Tänze aus der Suite Bâloise“ 2. Folge VT Zentrum Basel
I describe 4 Figures: A B C D, the repetition of the dance figures with
music are: AAAA-BBBB-AA-CC-D-C-D-C / AA-CC-D-C

Step: Schwenkhop R: step-hop R, at the same time swing L leg in front of R

Formation: Closed circle, V (or W) pos, no ptr, face ctr

Measures Pattern
8 meas Introduction

A

1 1 two-step sdwd, start R
2 1 cross-step L in front of R, step R bkwd in place
3-4 Repeat action of meas 1-2 with opp ftwk and direction (to L)
5-7 1 two-step sdwd, start R
 1 cross-step L in front of R
 1 two-step sdwd, start R
 1 step L sdwd to the L
8 put hands on hip
 1 turn CW with 2 steps (R,L)

B

1 join hands
 1 Schwenkhop R
2 put hands on hip, start L, ½ turn CCW with 1 two-step
3-4 join hands, 2 Schwenkhops R and L in place
5-6 2 slide-steps to the R, 1 step R sdwd, close L to R without weight
7-8 2 slide-steps to the L, 1 step L sdwd, close R to L without weight

B

1-8 Repeat action of meas B, but start facing out of circle
(repeated)

C

1-2 join hands
 2 steps fwd to ctr, start R
 1 Schwenkhop R
3-4 2 steps bkwd out of circle, start L
 1 Schwenkhop L
5-8 put hands on hip
 4 two-steps, turning CW, start R, moving in LOD

D

1-3 join hands
 4 steps fwd CCW, start R, 1 Schwenkhop R
4-6 4 steps fwd CW, start L, 1 Schwenkhop L
7-8 2 Schwenkhops in place: R and L

MIA MARUSA (my sweetheart)
Switzerland

Music: Tell Record TLP 5086 / TMC 5086 „Musica populara d'Engiadina“
Music: traditionel
Figures: traditionel, but in a new combination

Formation: Cpls in a double circle, M inside facing out, W face ptr, M hands on back,
W hold skirt

Styling: Rather restrained

Measures Pattern
No Introduction: AA BB A BB A or
With Introduction A BB A BB A

FIG 1 (Welcome dance)

- A1 1-2 Join hands: M L, W R at shoulder high, stretched out in LOD
2 mazurka steps sdwd in LOD, start M L, W R
3-4 M: 2 waltz steps in place
W: 1 turn CW with 2 waltz steps under the raised joined hands
5-6 Repeat action of meas 1-2
7-8 Ballroom pos.
1 turn CW with 2 waltz steps
9-10 Repeat action of meas 1-2
11-12 Do not release joined hands, with 2 waltz steps M and W make
individual turns at the same time under the raised, joined hands
M CCW, W CW
13-14 Repeat action of meas 1-2
15-16 Repeat action of meas 7-8
A2 1-16 Repeat action of meas 1-16 A1

FIG 2 (Dance with 4 W or 4 M)

- B1 1 M and W separate diag fwd with 3 steps away from ptr, start M L, W R
2 3 steps diag fwd twd each other, start M R, W L
M: to the next W in LOD, W: nearly in place, facing new ptr
3-4 Give R hands at shoulder high
1 turn CW with 2 waltz steps
5-8 Repeat action of meas 1-4 B1
B2 1-8 Repeat action of meas 1-8 B1
M has now advanced to the 4. W in LOD
A3 1-16 Repeat action of meas 1-16 A1 (without repetition)
B3 1-16 Repeat action of meas 1-16 B1 und B2, but W is advancing 4x in LOD,
ending at own ptr and doing L turns
A4 1-16 Repeat action of meas 1-16 A1

Choreography: Jolanda Morf Chur

Presented by Carmen Irminger

SWISS MIXER
Recreational Dance

Music: ZYT LP 232 „De Vögeli“ (my choice)

Dance: Fidula-Fon 1197 Break Mixer
This dance was choreographed by H. Hepp in Germany. Because so many dancers like it for recreational pleasure, I offer it to Swiss music. You can use any lively music you prefer.

Formation: Cpls anywhere in the room.

Measures Pattern

- 1-2 start M L, W R
8 steps fwd in LOD, ending: face ptr
- 3 seperate with 4 small steps bkwd
- 4 3 stamps, followed by 3x clapping own hands
- 5-6 hook R elbows with ptr
with 8 steps turn CW, release ptr
- 7-8 find a new ptr
hook L elbows
with 8 steps turn CCW
- start the dance with this new ptr

Presented by Carmen Irminger

BÜNDNER SIEBENSCHRITT (traditional)
Switzerland

Music: EP Columbia SEVZ 542 - EP EMI Columbia 016-33514 LP
048-76144 Ländlerkapelle „Zoge-n-am Boge“ 1961
LP Ex Libris 12487

Formation: Ptrs are side by side, facing CCW, joining inside hands, free hand on hip

Measures Pattern
4 meas Introduction

FIG 1 (The Seven steps)

- 1-2 Starting with outside ft, 7 small running steps fwd plus a stamp on the inside ft (no weight)
- 3-4 Starting with inside ft, 7 small running steps bkwd plus a stamp on the outside ft. Release hands.
- 5 Put hands on hips. Both ptrs do a full turn to the side with 3 steps, thus moving away from each other. M to the L (L,R,L). W to the R (R,L,R) plus a stamp (M R, W L).
- 6 Step-together-step-hop sdwd twd each other (M starts R, W L)
- 7-8 Hook R elbows and turn CW around with 4 step-hops. On the last hop W has to swivel around getting into original pos (side by side again)
- 1-8 Repeat action of meas 1-8, but on meas 7-8 hook L elbows, turn CCW (repeated) Now the M has to swivel around, getting into dance direction.

FIG 2 (the Girls turn)

Formation: Varsoviennne pos.

- 9 Step-together-step-hop diag fwd to the L. Both start on L ft.
Step-together-step-hop diag fwd to the R. Both start on R ft. Release L arms, putting them on hips.
- 11-12 M gives 2nd finger of his R hand and does 4 steps fwd in dance direction.
W turns under the raised joined hands CW with 4 step-hops.
- 13-24 Repeat action of meas 9-12 three more times.

The whole dance is done 3 times plus Fig. 1, and you can change pts. When the dance starts again, the M take longer steps, and on the 7th step they meet the next W in front. During the stamp M greet the new W and does the 7 steps bkwd with her, etc.

Description: Louise Witzig 1935 and Swiss Costume Association

Presented by Carmen Irminger

50th Year

**Stockton
Folk Dance Camp**

1997

Cameo Appearance by

Ahmet Luleci

FELEK

PRONUNCIATION : FAY LEHK

TRANSLATION : FATE

MUSIC : AL/10 SIDE A/1

METER : 4/4

FORMATION : Semi circle, little finger hold

PATTERN

FIG.1 Arms bend from elbows and parallel to the ground.

- ct.1- Step on R to diag. forward Rt
- ct.2- Step on L to diag. forward Rt, crossing R
- ct.3- Step on R to diag. forward Rt.
- ct.4- Touch L heel in place next to R
- ct.5- Step straight back on L
- ct.6- Step straight back on R
- ct.7- Step straight back on L
- ct.8- Touch R heel in place, next to L

FIG.2 Arms in same position but this time move them as explained below.

- ct.1- Step on R heel to Rt, arms go fwd straight from elbows
- ct.&- Small step on L to Rt
- ct.2- Step on R to Rt, arms come back to original position
- ct.3- Step on L heel to Rt, crossing R, arms straight forward
- ct.&- Small step on R to Rt
- ct.4- Step on L to Rt, crossing Rt, arms come back
- ct.5- Bounce on L, lift R up, arms move to Rt
- ct.&- Step on R to Rt
- ct.6- Step on L to Rt, crossing R, arms move to the Lt
- ct.7 + 8- Repeat ct.5 + 6.



ŞAMATYA

PRONUNCIATION	Sho mot yeah
TRANSLATION	Samatya is a name of a village in Gaziantep
MUSIC	AL 10, Side A, Number 2
METER	4/4
FORMATION	Semi-circle, arms in V position, grasp hands

PATTERN

FIG. 1

- ct 1. Jump on both fwd with bending knees
- ct 2. Jump back to original place
- ct 3. Repeat ct. 1
- ct 4. Repeat ct.2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Place L down and stop
- ct 8. Hold position

Do this step for 4 times

FIG.2

- ct.1 Jump on both with facing L to opp.of LOD, R on the toe and L is flat,bent knees down
- ct.2 Jump on both to center, knees straight
- ct.3 repeatct.1
- ct.4 repeat ct.2
- ct.5 to 8 is exactly the same as on FIG.2-ct.5 to 8

Do this step 4 times only

FIG.3a

- ct 1. Stamp on L in place
- ct 2. Step fwd on L, bend body a little back
- ct 3. Step fwd on R next to L and lean body fwd
- ct 4. Step fwd on L, lean body back
- ct 5. step on R in place, straight body
- ct 6. lift L up in the front and make a bicycle turn
- ct 7. Place L next to R
- ct 8. Hold position

Do this step for 2 times

FIG. 4b

- ct 1. Jump on both back with opening legs to sides
- ct 2. Hop L in center and kick R to diag.L
- ct 3. Repeat ct. 1
- ct 4. Repeat ct.2

- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L up
- ct 7. Place L next to R and stop
- ct 8. Hold position

Do this step for 2 times

FIG. 4

- ct 1. Hop on L to Rt
- ct &. leap on R in place
- ct 2. Leap on L in place and kick R to diag Lt
- ct 3. repeat ct. 1
- ct &. repeat ct. &
- ct 4. repeat ct. 2
- ct 5. Jump on both in place
- ct 6. Hop on R in place and lift L back
- ct 7. Put feet together
- ct 8. Little hop on L in place and kick R to diag L

Do this step for 4 times

FIG.5

- ct 1. Facing center. Bouncy step on R to Rt
 - ct 2. Hold position and bounce on knees
 - ct 3. Bouncy step on L next to R
 - ct 4. Hold position and bounce on knees
- Repeat Fig.1, 8 times.

*****Go back to the begining*****

TO FINISH

While you are doing FIG.5 the tempo will go fast .
Repeat everything excatly the same as FIG.5-ct.1 to 4
ct 5. put feet together and say "HEY"



AGIR HALAY

PRONUNCIATION : AAR HALI

TRANSLATION : SLOW DANCE

MUSIC : AL/ 10 SIDE 1 / BAND 3

METER : 10/8

FORMATION : Semi circle, little finger hold, arms up W position

PATTERN

FIG.1

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, rossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R in place
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L in place
- ct.7- Touch R toe on the Right side
- ct.8- Touch R toe in front of L in place

FIG.2/A

- ct.1- Step forward on R
- ct.2- Quick step forward on L
- ct.&- Quick step forward on R
- ct.3- Step forward on L
- ct.4- Quick step forward on R
- ct.&- Quick step forward on L
- ct.5- Step on R to Rt
- ct.6- Touch L toe in front of R in place
- ct.7- Step on L to Lt
- ct.8- Touch R toe in front of L

FIG.2/B Everything is exactly the same as in FIG.2A but this time, move backwards while facing ctr. **Do Fig.2A and 2B two times**

FIG.3A

- ct.1- Step on R to Rt
- ct.2- Step on L to Rt, crossing R
- ct.3- Step on R to Rt
- ct.4- Touch L toe in front of R
- ct.5- Step on L to Lt
- ct.6- Touch R toe in front of L
- ct.7- Step on R to Rt
- ct.8- Touch L toe in front R in place

FIG.3B Everything is the same as FIG.3A but opposite footwork and opposite direction.



AGIR HALAY

Saza niye gelmedin
Söze niye gelmedin
Gündüz belli isin var
Gece niye gelmedin

Why didn't you come to play
Why didn't you come to the singing
It's obvious you have to work during the day
Why didn't you come at night

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin
(Haftalardir gelmedin)

You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here
(It has been weeks that you are still not here)

Çaldigim sazami yanam
Ettigin nazami yanam
Alam yari koynuma
Kis yatam yaz uyanam

Was all my playing for you was waisting
Was all your flirtings with me was fake
I want to take you to my chest and hug
And sleep with you from winter to summer

Üç gün dedin bes gün dedin
Aylar oldu gelmedin
Geçen cuma gelecektin
Aylar oldu gelmedin

You said three days you said five days
It has been months and you are still not here
You were suppose to come last Friday
It has been months and you are still not here