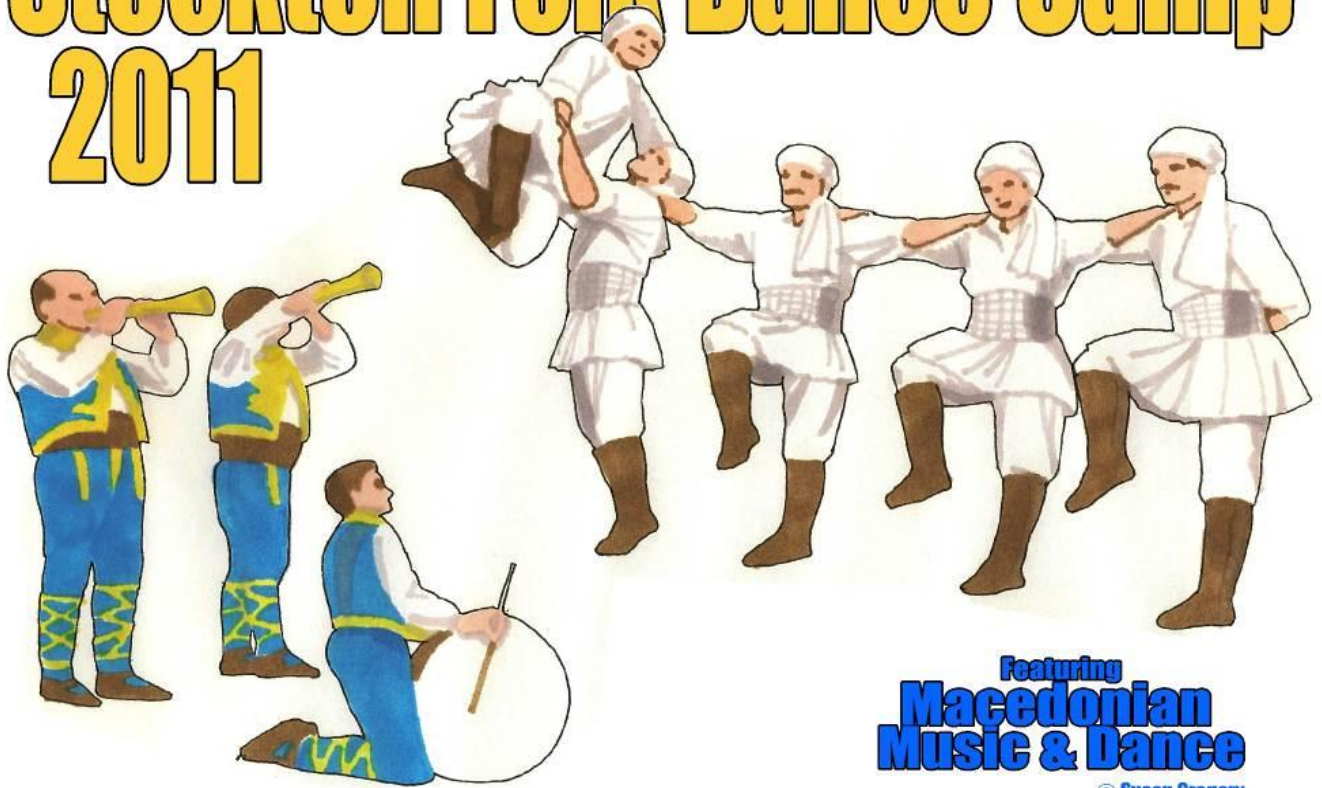


Stockton Folk Dance Camp 2011



Featuring
**Macedonian
Music & Dance**
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Syllabus of Dance Descriptions

In Memoriam

Eleanor Bacon

1936 –2011



Eleanor Bacon first attended Stockton Folk Dance Camp with her husband Ray in 1967 and they attended a total of 28 years, with the last year being 2000. They attended continuously from 1977 to 2000, most of those years as part of Stockton's staff. Although she and Ray were both avid dancers, Eleanor was best known for her knowledge (and her willingness to share it) of fabrics, needlework, and the design and construction of folk dance costumes. In later years, she could be found in what was referred to as "The Costume Room" always eager to help dancers with the creation, augmentation, and repair of dance costumes, as well as the appropriate accessories. Her library of books and other costume-related resource materials was legendary.

Eleanor's articles about ethnic dress appeared in *Let's Dance!* magazine for many years; she also created the annual Costume Calendar from 1972-89.



Dennis Boxell

1940 –2011



Dennis Boxell grew up in Minneapolis, Minnesota and was first introduced to the music and dance of the South Slavs at the age of 15. His first love was Balkan dance, and after being exposed to it, he lived in Yugoslav communities in and around St. Paul, Minnesota, absorbing their songs and dances and learning about their food and folklore.

He understudied with a Bulgarian dance group and added a wealth of original Bulgarian material. It was then that he learned his "original five dances" that were to launch him on his teaching career – Bavno Oro, Vranjanka, Ravno Oro, Sitno Žensko and Tresenica. Dennis was "discovered" by John Filcich, who brought Dennis to the Kolo Festival in November 1962, where Dennis presented those "original five dances." His success at the Kolo Festival brought him to the attention of the Stockton Folk Dance Camp, where he taught each of the next five years – 1963-67.

Following extensive research trips to the Balkans in the 1960s, Dennis produced seven LP albums and 42 single 45s, and from 1998 on, over 30 CDs and cassettes. Many of these recordings have become standards wherever Balkan folk dances are done. In 1990, he released two new cassettes of village dance music, "Dances of Greek Macedonia" and "Dances of Greek Thrace" as part of his efforts to rekindle enthusiasm for basic village dances of the Balkan countries.



The list of dances Dennis presented is far too long to reproduce in full here, but it includes (in addition to the five listed above) such Balkan classics as Bučimiš, Bučansko, Dajčovo Horo, Jove Male Mome, Nebesko Kolo, Ovčepolsko Oro, Pinosavka, Povrateno, Sadilo Mome, and Šetnja.

John Brakebill

1941-2010



John Brakebill was born and raised in Sacramento, California, and from the time he was a teenager he was an avid folk dancer. In 1956 he became one of the founding members of the Twilight Twirlers which later became the Camtia Dance Ensemble. As a young dancer he attended Stockton Folk Dance Camp on scholarship and was fortunate enough to attend a few more years after that. Because his wife

Cookie was the Camp secretary for 14 years, John was able to keep up with what was going on and to maintain friendships that lasted for years. Beyond dancing with Camtia, John was president of the Sacramento Folk Dance Council for a year. He held offices in the Folk Dance Federation, North as well. Despite being in declining health, he was able to attend the 50th anniversary celebration of Camtia in 2009. That celebration was a definite highlight for him.



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.

Loui Tucker served as editor of this syllabus, with valuable assistance from Karen Bennett, Marge Gajicki, Joyce Lissant Uggla and Sabine Zappe.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North and South) for assistance in preparing the Final Syllabus.

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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, Bob Harris, Jeff O’Connor, Lee Otterholt, Loui Tucker, Dr. Steven Turner, E. David Uggla, and Karen Wilson-Bell.

Founder and Director of Folk Dance Camp 1948-67—Lawton Harris

FACULTY BIOGRAPHIES

Jaap Leegwater – Dances of Bulgaria

Jaap Leegwater started his dance career in his native country, the Netherlands, where he earned degrees in education and teaching international folk dance. Fascinated with the irregular Balkan rhythms, Jaap specialized in Bulgarian dance and choreography. During his frequent trips to Bulgaria, Jaap collected and recorded many songs and dances.

In 1980, Jaap was introduced to American folk dancers. He was on the staff of Stockton Folk Dance Camp multiple times in the 1980s and 1990s with his last appearance being at the 2000 Camp. Jaap also plays the flute and has played with folk dance bands at camps and international folk dance festivals, including Stockton's Bicoastal Band.



Erica Goldman – Israeli

Erica Goldman began Israeli dancing in New York as a child alongside her father, another folk dance fanatic. While a student at Brandeis University in Boston, she performed with several area Israeli dance troupes and was the director of B'yachad, the university's student group. She branched out into other kinds of folk dance as a member of the Mandala Folkdance Ensemble. Erica danced with the Collage Dance Ensemble for a few years before moving to Los Angeles, and competed with them at the Golden Karagöz Folk Dance Competition in Turkey in 2003.

In 2004, Erica spent the summer as the dance director of Camp Alonim at the Brandeis-Bardin Institute, a Jewish overnight camp where Israeli dancing is truly an obsession among the campers. She was hooked. After working for nearly eight years for a software company in Boston, she quit her job and moved to L.A. and has been teaching Israeli dance full-time ever since. She currently performs with the Keshet Chaim Dance Ensemble, runs a weekly Israeli dance session, and teaches dance at New Community Jewish High School.

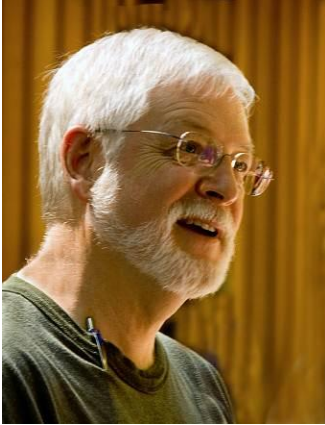
Fusae Senzaki-Carroll – Macedonian

Fusae Senzaki was born in Oita, Japan. She began folk dancing as a college student in Tokyo, engaging in a broad array of international dances. After graduating in the mid-1970s, her interest focused on Balkan dancing. She began traveling abroad to learn more about the dances and their cultures. She has studied dance in Romania and Macedonia and has taken additional classes in Serbia, Bulgaria, Greece and Turkey.

For the last thirty years, Fusae has regularly taken foreign dance teachers on tour in Japan where they have taught workshops and weekend camps throughout the country. She moved to Sacramento in 1984, but returns to Japan three or four times a year for these tours. She is regularly invited to camps throughout Canada and United States as a teaching assistant to Atanas Kolarovski, the now-legendary Macedonian dancer and choreographer.



Bruce Hamilton – English



Bruce Hamilton, who is making his second appearance at Stockton Folk Dance Camp, is a thoughtful and energetic teacher of English and Scottish country dancing. Bruce began Scottish country dancing in 1967 at college, immediately fell in love with it, and took up teaching in the early 70s. Bruce has taught English and Scottish country dancing in the San Francisco Bay Area for many years. He has become one of the country's most popular English dance leaders, with invitations to many festivals and summer dance camps each year. Lately he has been focusing on non-choreographic elements of English Country Dance: how to move well, how to be musical, how to recover from slips, how to be a good partner, body mechanics, and social and mental aspects.

Richard Powers – Vintage and International Couples

Richard Powers is one of the country's foremost experts in the history of early American and European social dance. This type of dance has been called "Vintage Dance" since 1980, when Richard coined the term. He has been researching and reconstructing historic social dances for more than 25 years. Richard became a full-time instructor at Stanford University's Dance Division, having joined the faculty in 1992. He directs the 70-member Stanford Vintage Dance Ensemble.



Richard is noted for founding historic dance groups, for his choreography of dozens of stage productions and films, and for his workshops across the U.S., France, Czechoslovakia, Italy, Japan, Russia, Switzerland and the United Kingdom. He has taught at numerous dance camps throughout the United States, Europe and Japan, including many stints on the staff of Stockton Folk Dance Camp.



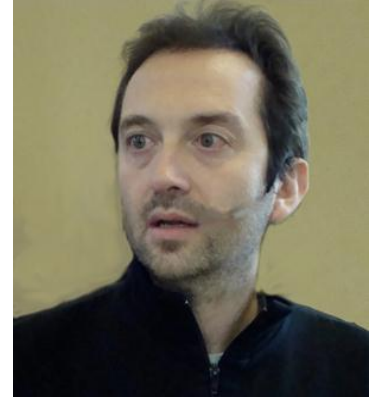
Andy Taylor-Blenis – Portuguese

Andy Taylor-Blenis began International Folk dancing as a young child under the guidance of her parents, Marianne and Conny Taylor, co-founders of the Folk Arts Center of New England. On numerous occasions her mother taught at Stockton Camp. One of Marianne's passions was the Portuguese dances introduced by Madeline Green. Andy continues her work of reconstructing Portuguese dances.

Andy was certified in Scottish Country Dance at age 17. She is a graduate of the University of Massachusetts at Amhurst with a BFA in dance and a minor in Social Anthropology. She continues to teach International Dance through the Folk Arts Center of New England, Revels Inc. and Mass Movement as well as in private and public schools and universities. In 2006, Andy founded and is the artistic director of Mladost Folk Ensemble in honor of her father, Conny. Andy is also currently artistic director for the RSCDS Demonstration Team and the Wheaton College Dance Group in Norton, Massachusetts. She continues to teach modern and jazz dance at the college level as well as teaching in local studios.

Roberto Bagnoli – What’s Hot in Europe

Roberto Bagnoli grew up in Rome, where he was first introduced to folk music and dance, eventually taking part in several performances and teaching dance classes. He subsequently studied various forms of folk dance in workshops throughout Europe, Israel, and North America under the guidance of renowned choreographers and teachers. From 1995 to 2003, he performed as a dancer and choreographer with the Terra di Danza Dance Company and was involved in the production of Raggi di luna Italiana and Capriccio Italiano (Italian dances); GiroGiroMondo (dances from around the world); Keltic Emotion (Celtic dances); Mazal Tov (Israeli dances); and Ethnos (international folk dances). He is the founder of Folk Atelier Reggio Emilia (FARE), devoted to the development and conservation of folk dance heritage. He has also lectured and conducted workshops throughout Europe as well as on numerous occasions in North America, Taiwan, Hong Kong, Singapore and Japan.



Roberto lives in Reggio Emilia in Northern Italy, which is considered to have one of the most important dance communities in Italy.

Roberto has attended Stockton Folk Dance Camp continuously since 2007, either on staff or as a Camper.



Jerry Helt – Squares and contras

Jerry Helt is internationally known for his expertise in the calling and teaching field and is respected by callers and dancers for his ability to bring fun and joy to the dance world. Jerry began his square dance activities in the early 1940s and has been a full-time caller since 1953. He first came to Stockton Camp in 1956 and has been here every year since, delighting us with his great squares and contras, building up to Exploding Squares on Friday night.

Live Music with Miamon Miller & Friends

Miamon Miller, a violinist, has been a fixture in folk music for 40 years. In the 70s and early 80s he was a musician with and later directed the Aman Folk Ensemble. During that period and subsequently, he has played with many other groups including Pitu Guli, Bucovina Klezmer, Fuge Imaginea, and Trei Arcusi. Whether playing with mariachi or klezmer bands, or playing Middle Eastern music or jazz, he approaches all styles with near-equal enthusiasm. Academically, he has an M.A. in ethnomusicology (UCLA) and studied Transylvanian folk music for a year in Romania on a Fulbright grant.





Michael Lawson joined the San Francisco-based Westwind International Folk Ensemble in 1975, playing accordion. Shortly thereafter he formed Nišava, a folk orchestra with bass, fiddle and accordion, playing music of the Balkans for folk dance parties, festivals and weddings. Michael has taught accordion at the Mendocino Balkan Music Camp in California, was a founding member of Balkan Cabaret, which ran from 2001 to 2010, and has performed locally in the Pacific Northwest and elsewhere.

Vic Koler is a producer, composer, arranger and one of the great talents of the electric, fretless and upright basses on the West Coast. Vic began playing the traditional music of his maternal grandfather, who was Macedonian. He has contributed his talents, live in



concert, to Eartha Kitt, Neil Sedaka and the legendary AMAN Folk Ensemble. Vic currently lives in the Los Angeles area where he plays hundreds of concert performances, and regularly records for film, television and CD.



Steve Ramsey (vocals, guitar) began performing Balkan music with Seattle's Radost Folk Ensemble in 1976 and was Music Director for their 1981 European tour. In 1984 he moved to Northern California and continued performing with several groups. Steve has taught at the Mendocino Balkan Music and Dance workshops and the balkanalia! camps near Portland, Oregon. He is a past President of the East European Folklife Center. Steve returned to Seattle in 2000 and

performed with Balkan Cabaret. He also performs Greek rebetika music with Pasatempo and Greek popular music with the Fetatones. His day job is managing KBCS, a community radio station in the Seattle area. [First week only.]

Bill Cope is a multi-instrumentalist who has performed in concert settings on over 50 instruments. He began playing Balkan music in 1975 and teaching tambura at the Balkan Music & Dance Workshops in 1982. To date, he has taught at over 25 of their workshops. Bill was Music Director of the Westwind International Dance Ensemble from 1977 to 1991. He moved to Los Angeles to perform with the Aman International Ensemble in 1981. He was Administrative Director of the East European Folklife Center from 1990 to 1993. Bill has been Music Director for the San Francisco Kolo Festival during several periods over the last 30-plus years. [Second week only.]



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Falsa Moneda

(Spain/Puerto Rico)

Dance from Mike de Keizer. Falsa Moneda means “*Fake Money*.” It is a flamenco song from Spain that has been sung by many artists. This recording is by José Feliciano.

Pronunciation: FAHL-sah moh-NAY-dah

Music: 4/4 meter *Ethnic Festival 2011 CD, Track 3*

Formation: Couples in a closed circle, ballroom hold, man with back to ctr. Steps of the woman are described; man does opp ftwk.

Steps & Styling: Gentle and relaxed.

Meas 4/4 meter

Pattern

INTRODUCTION. Begin with the lyrics of the song.

I. FIGURE 1

- 1 Slow sway R (cts 1-2); slow sway L (cts 3-4).
- 2 Sway to R (ct 1); sway to L (ct 2); sway to R (ct 3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Step R in front of L (ct 1); step L back in place (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 6 Step back onto R (ct 1); step L to L (ct 2); step R in front of L (ct 3); step back onto L (ct 4).
- 7 Step R to R (ct 1); step L next to R (ct 2); moving in LOD, step R to R (ct 3); step L next to R (ct 4).
- 8 Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 3); hold (ct 4).
- 9-12 Repeat meas 5-8 with opp ftwk and direction.

II. FIGURE 2 – Holding only inside hands

- 1 Slow sway R (cts 1-2); slow sway L (cts 3-4). Allow free hands (M’s L, W’s R) to mirror the movement of the feet and also mirror ptr’s hand movements without touching hands.
- 2 Turn R in LOD with three steps, R-L-R (cts 1-3); hold (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Falsa Moneda — continued

III. FIGURE 3 – Ballroom position

- 1 Step R to R (ct 1); close L to R (ct 2); step R to R (ct 3); touch L to R ankle (ct 4).
 2 Repeat meas 1 with opp ftwk and direction.
 3-4 Repeat meas 1-2.
 5-8 Repeat meas 1-4 while turning CW as a couple in place one complete revolution.
 9 Sway R (ct 1); sway L (2); touch R next to L (ct 3); hold (ct 4).

IV. Ending

- 1 Step L in front of R (ct1); step back on R in place (ct 2); step L to L (ct 3); step R in front of L (ct 4).
 2 Step back on L in place (ct 1); step R to R (ct 2); step L in front of R (ct 3); step back on R in place (ct 4).
 3 Step L to L (ct 1); step R next to L (ct 2); moving in LOD, step L to L (ct 3); touch R next to L (ct 4).
 4 While pulling R shoulder back, making a half-turn to R and ending back to back with partner, step R twd the outside (ct 1); hold (ct 2); step L fwd (ct 3); hold (ct 4).
 5 Repeat meas 4.
 6 Pivot on L and swing R to cross over L with bent knees, while snapping fingers with arms across in front (ct 1); hold (cts 2-4).

Sequence:

Fig. I, II, III

Fig. I, II, III

Fig. I thru meas 8 only, IV

Presented by Roberto Bagnoli

Lyrics

Gitana, que tú serás como la falsa moneda
 Que de mano en mano va y ninguno se la queda
 Que de mano en mano va y ninguno se la queda

Cruzó los brazos par no matarla
 Cerró los ojos par no llorar
 Temió ser débil y perdonarla
 Y abrió las puertas de par en par

Vete, mujer mala, vete de mi vera
 Rueda lo mismito que una maldición
 Que un día me permita que el gache que quieras
 Tus querereres pague, pague tus querereres
 Con una traición

Gypsy woman, you'll be like phony money
 That goes from hand to hand and stays with no one
 That goes from hand to hand and stays with no one

He crossed his arms so as not to kill her
 He closed his eyes so as not to cry
 He feared being weak and forgiving her
 And he opened the doors wide

Go away, evil woman, get away from me
 It rolls back around just like a curse
 That one day grant me that the one whom you love
 Repays your love, your love he repays
 With a stab in the back.

Falsa Moneda — continued

Gitana, que tú serás como la falsa moneda
que de mano en mano va y ninguno se la queda
que de mano en mano va y ninguno se la queda

Besó los negros ojos zarcillos
Que allí dejara cuando se fue
Y aquellas trenzas de pelo endrino
Que en otros tiempos cortó para él

Cuando se marchaba, no intentó mirarla
Ni lanzó un quejido, ni le dijo adiós
Entornó la puerta y, par no llamarla
Se clavó las uñas, se clavó las uñas, en el corazón

Gitana, que tú serás como la falsa moneda
que de mano en mano va y ninguno se la queda
que de mano en mano va y ninguno se la queda

Gypsy woman, you'll be like phony money
That goes from hand to hand and stays with no one
That goes from hand to hand and stays with no one

He kissed the fine black earrings
That she left there when she went away
And those braids of jet black hair
That in another time she cut for him.

When she left, he didn't try to look at her
Or utter a word, or say goodbye
He closed the door halfway and, so as not to call her
He dug his nails, he dug his nails, into his heart

Gypsy woman, you'll be like phony money
That goes from hand to hand and stays with no one
That goes from hand to hand and stays with no one

Hora Din Moldova

(Romania)

This is a dance in the Moldovan style choreographed by Roberto Bagnoli. The song is sung by Moldovan singer Nelly Ciobanu and was the Moldovan entry in the Eurovision Song Contest 2009.

Pronunciation: HOH-rah DEEN mohl-DOH-vah

Music: 2/4 meter *Ethnic Festival 2011 CD, Track 2*

Formation: Mixed circle, facing center, hands held in V-position.

Steps & Styling:

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION</u> . No action. Face ctr. Begin with the brass instrumental.
	I.	<u>FIGURE 1</u>
1		Step R diag R (ct 1); hop on R (ct 2).
2		Step L diag R (ct 1); hop on L (ct 2).
3-4		Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 1); bounce on R (ct 2).
5		Moving away from ctr, step L bkwd (ct 1); bounce on L (ct 2).
6		Step R bkwd (ct 1); bounce on R (ct 2).
7-8		Leap L to L (ct 1); step R in front of L (ct 2); repeat cts 1-2.
9-16		Repeat meas 1-8 with opp ftwk and direction.
17		Step R to R (ct 1); bounce on R (ct 2).
18		Step L in front of R (ct 1); bounce on L (ct 2).
19-20		Step R to R (ct 1); step L next to R (ct 2); step R to R (ct 1); bounce on R (ct 2).
21		Step L behind of R (ct 1); bounce on L (ct 2).
22-23		Repeat meas 19-20.
24		Step L to R in front of R with deep L kneed bend (ct 1); bounce on L (ct 2).
25-26		Repeat meas 19-20.
27		Moving diag to R, step L in front of R with deep L kneed bend (ct 1); bounce on L (ct 2).
28		Step R fwd (twd ctr) (ct 1); step L fwd.
29-30		Stamp R with wt next to L (ct 1); step L in place (ct 2); repeat cts 1-2.

Hora din Moldova — continued

31 Moving away from ctr, step R bkwd (ct 1); bounce on R (ct 2).

32 Step L bkwd (ct 1); step R bkwd (ct 2).

33-48 Repeat meas 17-32 with opp ftwk and direction.

II. FIGURE 2 Facing ctr.

1 Step R diag R (ct 1); hop on R (ct 2).

2 Step L to L (ct 1); step R (ct 2).

3 Shift weight to L in place (ct 1); shift weight to R in place (ct 2).

4 Step L behind R (ct 1); step R to R (ct 2).

5 Step L to R diag (ct 1); moving fwd inside circle, step R diag R (ct 2).

6 Step L to R diag (ct 1); bounce on L, lifting R (ct 2).

7 Moving away from ctr, step R bkwd (ct 1); step L bkwd (ct 2).

8 Repeat meas 7.

9-16 Repeat meas 1-8.

III. FIGURE 3 Facing ctr.

1 Step R to R (ct 1); step L next to R (ct 2).

2 Step R to R (ct 1); step L next to R (&); step R in place (ct 2).

3 Repeat meas 2 with opp ftwk and direction.

4 Leap R to R (ct 1); point L across behind R (ct 2).

5 Jump on both ft with ft slightly apart and knees bent (ct 1); jump on both feet together (ct 2).

6 Repeat meas 4.

7 Keeping feet in place, shake shoulders, pushing L shoulder fwd (ct 1); shake shoulders pushing R shoulder fwd (ct 2).

8 Repeat meas 5.

9-16 Repeat meas 1-8.

Presented by Roberto Bagnoli

Sequence:

Fig 2 (as an introduction)

Fig 1, Fig 2, Fig 3

Fig 1, Fig 2, Fig 3

Fig 1, Fig 2, Fig 3

Fig 2, Fig 3

Hora din Moldova — continued

Lyrics:

Hei hei... e la te nane
Hei hei hei hei... e la te na
U... o... o...

(Ra! Ra!)

Peste dealuri peste văi
Duce vântul hora noastră (Ru!)
Șoaptă plină de văpai
Revărsata peste zări

Șai lalai la... și zborul
Șai lalai la... duce dorul
Dans de foc al iubirii joc
E hora din Moldova (Ru!)

Când o iubești te răsfășă
Când o-nvârtești îți dă viață
Toți cu foc se avântă-n joc
Că-i cu noroc

(Ra, he hei, he hei)
(Hai la hora, hai la hora din Moldova)
(Ra, he hei, he hei)
(Iute-i hora, iute-i hora în Moldova)

Foaie verde-a bobului, măi (Hop hop și-așa)
Păi jucați hora neamului (...)
Și zi-i mai tare lăutare
Să se-audă-n lumea mare
Joacă hora mic și mare
Hop și-a șa măi

Peste văi, peste mări
Tot cu drag ne-nvârte ea
Hora din străbuni
Vatra plaiului
Joaca neamului

(Ra!) Șai lai la... (He hei)
(Ra!) Șa lalai la... (He hei)
(Ra!) Șa lai lalalai lalalai lala...

Hey hey... e la te nane
Hey hey hey hey... e la te na
Ooh... oh... oh...

(Ra! Ra!)

Over hills, over valleys
The wind brings our dance (Ru!)
Murmur full of fire
Overflowing the horizon

Shai lalai la... and the flight
Shai lalai la... brings sorrow
The dance of fire, the game of love
Is the dance from Moldova (Ru!)

When you love it, it spoils you
When you spin it, it gives you life
All with fire dash into the game
Because it brings luck

(Ra, he hey, he hey)
(Come to the dance, come to the dance from Moldova)
(Ra, he hei, he hei)
(The dance is fast, the dance from Moldova is fast)

The green leaf of a pea plant, more
Come play our dance (...)
Come shout louder, musician
So all people can hear it
Both the young and the older
Jump, jump around, more

Over valleys, over seas
Still spinning us with love
The dance from our ancestors
The fire on the field
People's joy

(Ra!) Shai lai la... (He hey)
(Ra!) Sha lalai la... (He hey)
(Ra!) Sha lai lalalai lalalai lala...

Jojo Rado, Jojo Radmila

(Serbia)

This dance was choreographed by Ben Koopmanschap. The song is by Miroslav Ilić.

Pronunciation: YOY RAH-doh, YOY rahd-MEE-lah

Music: 2/4 meter *Ethnic Festival 2011 CD, Track 5*

Formation: Mixed open circle, facing line of direction, escort hold.

Steps & Styling: Escort position: L arm bent at elbow, hand resting lightly at waist; R hand draped over the L forearm of the person dancing to the R.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
16 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>FIGURE 1</u> – done in Escort position.
1		Step R to R (ct 1); hold (ct 2).
2		Step L (ct 1); hold (ct 2).
3		Step R to R, lifting R hip (ct 1); step L next to R (ct 2).
4		Repeat meas 3.
5-16		Repeat meas 1-4 three more times.
	II.	<u>FIGURE 2</u> – begin in Escort position.
1		Facing diag R, step R fwd (ct 1); bounce on R (ct 2).
2		Step L fwd (ct 1); bounce on L.
3		Step R fwd (ct 1); step L fwd (ct 2).
4		Step R fwd (ct 1); bounce on R coming up onto ball of R, bringing L ft slightly up behind R calf (ct 2).
5-8		Repeat meas 1-4 with opp direction, moving bkwd. Change to V-position.
9		Facing ctr, step R in front of L (ct 1); hop on R, bringing L to the side and in front (ct 2).
10		Step L in front of R (ct 1); hop on L, bringing R to the side and in front (ct 2).
11		Moving sdwd L, step R in front of L (ct 1); step L to L (ct 2).
12		Repeat meas 11.
13		Facing ctr, step R bkwd (ct 1); hold (ct 2).
14		Step L bkwd (ct 1); hold (ct 2).
15		Resume Escort Position. Step R to R (ct 1); step L in front of R (ct 2).
16		Repeat meas 15.

Joj Rado, Joj Radmila — continued

- 17-32 Repeat meas 1-16.
- III. FIGURE 3 – Facing LOD
- 1 Step R to R (ct 1); hop R (ct 2).
- 2 Step L fwd (ct 1); hop L (ct 2).
- 3 Step R to R (ct 1); step L crossed closely behind R (&); step R to R (ct 2).
- 4 Hop R, lifting and bringing L fwd, twisting hips to R (ct 1); step L fwd (ct 2).
- 5-6 Repeat meas 3-4.
- 7 Repeat meas 3.
- 8 Step L fwd (ct 1); step R next to L (&); step L fwd (ct 2).
- 9-14 Repeat meas 1-6.
- 15-16 Release handhold. With two triplets (R-L-R, L-R-L) do a complete turn R, out and back, ending in LOD, resuming escort pos.

Presented by Roberto Bagnoli

Lyrics:

Više volim tebe mladu
neg' Beograd da mi dadu
više volim tvoje lice
nego Čačak i Užice

I love you more (my) bride
than if they gave me Belgrade
I love your face more
than Čačak and Užice

Chorus:

*Joj, Rado, joj, Radmila
šta si samnom učinila
joj, oči, oči, oči
hoće srce da iskoči*

Oh, Rado! Oh, Radmila!
What have you done with me?
Oh, eyes, eyes, eyes
My heart wants to jump out

Više volim tvoje kose
nego vile zlatokose
volim tvoje oči vrane
nego jutro da mi svane

I love your hair more
than a fairy's golden hair
I love your dark eyes more
than when dawn breaks

Chorus

Više volim pesme tvoje
neg' dukate da mi broje
volim tvoje igre lude
nego čarstvo da mi nude

Chorus

I love your songs more
than if they counted me dukats
I love your crazy dances
(more) than an offered tsardom

Chorus

Chorus

Notes: Čačak and Užice, mentioned in the first verse, are cities in Serbia. Radmila is a woman's name; Rada is the nickname; Rado is the vocative case for Rada. Translation by Marge Gajicki.

Jota Revolvedera

(Spain)

This is a dance from the town of Caceres, in the Extremadura region in southwestern Spain. Roberto learned it from Daniel Peces. “Jota” means “turning.”

Pronunciation: HOH-tah RAY-vohl-vee-DEH-rah

Music: 6/8 meter *Ethnic Festival 2011 CD, Track 4*

Formation: Couples in a long-ways set.

Steps & Styling: M’s ftwk is described; W does opp ftwk.

Meas 6/8 meter

Pattern

16 meas INTRODUCTION. Hands on hips, swaying in place.

I. SIDE-TO SIDE WITH CROSSES, THEN SWITCHING PLACES

1 Moving to L, step R in front of L (cts 1-2); step L to L (cts 3-4); step R in front of L, pivoting half to R and bringing L ft in front (cts 5-6). R arm is held at waist level; L arm is held up with elbow slightly bent.

2 Repeat meas 1 with opp ftwk, arms, and direction.

3 Move fwd three steps, R-L-R, passing partner with R shoulder (cts 1-6).

4 Step L in front of R (cts 1-2); step R to R (cts 3-4); step L in front of R, pivoting at the end on L and turning half to L, ending facing partner (cts 5-6).

5-8 Repeat meas 1-4 to orig pos.

9 Sway R to R (ct 1-3) and L to L (ct 4-6).

10 Complete turn to R in place with two steps, R-L, and touch R next to L (cts 1-3); hold (cts 4-6).

II. PAS-DE-BASQUE

1 Step R to R (ct 1); step on ball of L in front of R (ct 2); step R in place (ct 3); repeat cts 1-3 with opp ftwk (cts 4-6). Both arms are up, elbows bent slightly, swaying with the steps.

2 Repeat meas 1.

3 Repeat meas 1, but dance a full CW turn to R and behind, coming back to orig pos.

4 Repeat meas 1-2.

7-8 Repeat Fig 1, meas 9-10

III. SIDE-TO-SIDE

1 Three steps, R-L-R, moving R (cts 1-6).

2 Repeat meas 1 with opp ftwk and direction.

3-8 Repeat meas 1-2 three more times.

Presented by Roberto Bagnoli

Syrtòs Kitrinou

(Greek)

This dance was choreographed by Maurits and Tineke van Geel in 2009. The leader calls the changing of the figures. The song is a Greek Gypsy folk song, *Nais Balamo*. This song was originally sung by Giorgos Katsaris, the music and the lyrics by Dionysis Tsaknis. This particular version is sung by Eleni Vitali.

Pronunciation: seer-TOHS KEE-tree-noo (Greek) seer-TOH kee-TREE-noo (van Geels)
 Note: “kitrino” is the word in Greek for “yellow”; “Geel” means “yellow” in Dutch.
 Music: 4/4 meter *Ethnic Festival 2011 CD, Track 6*
 Formation: Mixed open circle, facing center, hands joined in W-position.
 Steps & Styling: Softly bouncing throughout the dance.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION</u> . No action.	
	I. <u>FIGURE 1</u>	
1	Bounce on L, lifting R from the floor at the end (ct &); step R to R and hold (cts 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).	
2	Touch R fwd (ct 1); lift and swing R lower leg slightly to R above the floor (ct 2); swing R slightly to L above the floor in front of L (ct 3); swing R slightly to R above the floor (ct 4).	
3	Bounce on L (ct 1); swing R a little further to the side and behind L, and step R across behind L (ct 2); bounce on R and swing L sideways and behind R (ct 3); step L behind R (ct 4).	
4	Bounce on L, lifting R to R (ct 1); step R to R (ct 2); step L in front of R (ct 3); step R to R (ct &); step L across in front of R (ct 4).	
	II. <u>FIGURE 2</u>	
1-2	Repeat Fig 1, meas 1-2.	
3	Bounce on L (ct 1); swing R a little further to the side and behind L, and step R behind L (ct 2); touch L fwd (ct 3); bounce on R and swing L slightly to R above the floor in front of R (ct 4).	
4	Bounce on R and swing L slightly to L above the floor (ct 1); bounce on R and swing L slightly to R above the floor in front of R (ct 2); step L in front of R (ct 3); step R to R (ct &); step L in front of R (ct 4).	
	<u>VARIATION</u> (meas 2) – Called by the leader	
2	Make a full turn L (CCW) in place with the following steps: step R in front of L while turning L (ct 1); step L in place, while continuing the turn; repeat action of cts 1-2, continuing the turn (cts 3-4), fwd on R to ctr and bkwd on L.	

Presented by Roberto Bagnoli

Syrtòs Kitrinou — continuedLyrics:

Dén écho topó	I have no place
Den écho elpída	I have nothing to look forward to
Den tha me chási kamiá patrída	No homeland, what's there to lose?
Ke me ta chéria mou ke tin kardiá mou	With a heavy heart and trembling hands
Fiáchno satíria sto oniró mou	I dream of setting up my tents in distance lands
Nais balamo	Leave me alone
Nais balamo	Leave me alone
Kai to loumno to afentiko	You only care about your own
Nagia domles atze balamo	I don't belong, I must go alone
Ke ta kanítsa mas otan chorevoun	And our women dance
Ne chastraromata pou se magevoun	They put you in a trance
Kounoune somata kai ta pite tous	As their fragrances surround you
Mésa se klínoun stis angalies tous	With their arms around you

Tu Romnie

(Romania)

This is a dance choreographed by Bianca de Jong, in the Rom (Gypsy) style to the music of Fanfare Ciocarlia.

Pronunciation: TOO rohm-NYEH

Music: 2/4 meter *Ethnic Festival 2011 CD, Track 1*

Formation: Mixed circle, facing center, hands free almost in W-pos,

Steps & Styling: Open to individual gypsy-like interpretation.

Meas 4/4 meter

Pattern

16 meas INTRODUCTION. Slow. No action.

I. FIGURE 1

1 Three steps, R-L-R, in place (cts 1,&,2).

2 Repeat meas 1 with opp ftwk.

3 Moving twd ctr, step R fwd (ct 1); step L fwd (ct 2).

4 Three steps R-L-R in place (cts 1,&,2).

5-8 Repeat meas 1-4 with opp ftwk and backing away from ctr in meas 7.

9-16 Repeat meas 1-8.

II. FIGURE 2

1 Joining hands in W- pos, step R to R (ct 1) and touch L a little in front of R (ct 2).

2 Repeat meas 1 with opp ftwk.

3 Step R to R (ct 1); step L in front of R (ct 2).

4 Step on ball of R to R (ct &); step L in front of R (ct 1); step on ball of R to R (ct &);
step L in front of R (ct 2).

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

III. FIGURE 3

1 With hands out to sides, palms up; step on R with bent knee (ct 1); step on ball of L
next to R (ct &) and begin to make a full turn to R; repeat cts 1, & (cts 2, &).

2 Repeat meas 1, cts 1, & (cts 1, &); step R, ending the turn facing ctr again (ct 2).
Note: meas 1-2 comprise a full turn in place to R.

3 Touch ball of L slightly in front and move hips twice (cts 1-2).

4 Move hips twice again (cts 1-2).

5-6 Repeat meas 1-2 with opp ftwk and direction.

Tu Romnie — continued

- 7 While shimmying shoulders, step R fwd (ct 1); step L in place (ct 2).
8 Continuing shimmying motion, step R bkwd (ct 1); step L in place (ct 2).
9-16 Repeat meas 1-8.

Sequence:

Fig 1, Fig 3, Fig 2, Fig 3, Fig 1, Fig 2, Fig 3, Fig 1

Presented by Roberto Bagnoli

Tumankuqe

(Albania)

This is a women's dance from southern Albania, in the Epirus region called Çamëria (*Valle Çame*). It is from the National Folk Ensemble of Tirana. *Tumankuqe* means *red trousers*.

Pronunciation: TOO-mahn-KOO-cheh

Music: 4/4 meter *Ethnic Festival 2011 CD, Track 8*

Formation: Pairs of women in an open circle, facing LOD, little fingers joined in W-position and a small scarf in the R hand.

Steps & Styling:

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>FIGURE 1</u>
1		Lifting on L, step R to R (ct 1); lifting on R, step L to L (ct 2); lifting on L, step R to R (ct 3); balance on L fwd (ct 4); step R in place (ct &).
2		Step back onto L (ct 1); balance back onto R (ct 2); turning the head to R, step L in place (ct &); lifting on L, step R to R (ct 3); lifting on R, step L to L (ct 4).
3-4		Repeat meas 1-2.
	II.	<u>FIGURE 2</u>
		Release hands, take the scarf with both hands, high over the head, face partner.
1		Step R to R (ct 1); balance on L in front of R (ct 2); step R in place (ct &); step L to L (ct 3); balance on R in front of L (ct 4); step L in place (ct &).
2		Step R fwd (ct 1); step on ball of L next to R (ct 2); step R fwd (ct &); step L fwd (ct 3); step on ball of R next to L (ct 4); step on L fwd (&). Change places with partner, moving slightly to R, and ending facing LOD.
3-4		Repeat Fig 1, meas 1-2.
5-6		Repeat meas 1-2 with original ptr, to return to original position.
7-8		Repeat Fig 1, meas 1-2.

Presented by Roberto Bagnoli

Tumankuqe — continued

Lyrics:

Tumankuqe moj belhollë
ma bën me si ma bën me dorë
ma bën me si ma bën me dorë
të pret djali në oborrë

Nek shtepia me dërrasa,
dil moj kaleshë se plasa
dil moj dil moj në dritare
vajzë Çame lozonjare

Moj jelekverdha veshur o
moj vije duke qeshur o
u thashë se vije nek unë
ti veje ku keshe punë

Moj jelekverdha me mëndafsh
moj hidhe vallen me javashë
moj hidhe vallen me javashë
dhe shoqet të gjitha pasë

Vajta n'Elbasan

(Albania)

This dance by choreographed by Paja Milić. The title translates as: “*I went to Elbasan.*” Elbasan is a town in central Albania, north of Tirana.

Pronunciation: VIGH-tah nehl-bah-SAHN

Music: 7/8 meter *Ethnic Festival 2011 CD, Track 9*

1-2-3 1-2 1-2 S-Q-Q counted as 1-2-3

Formation: Facing LOD, W's line with arms in W-pos and joined pinkie fingers; M in separate line with arms in high W-position.

Steps & Styling:

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> No action.	
	<u>Women's Dance</u>	
1	Step R to R (ct <u>1</u>); touch L fwd (ct 2); hold, bouncing at the knee (ct 3).	
2	Repeat meas 1 with opp ftwk.	
3-4	Repeat meas 1-2.	
5	Facing ctr, step R to R, lowering hands to V-pos (ct <u>1</u>); step L next to R, arms moving down and behind (ct 2); step R in front of L returning arms to V-pos (ct 3).	
6	Step L to L, turning body slightly R (ct <u>1</u>); hop on L, swinging R to R and reel behind L (ct 2); step R behind L (ct 3).	
7	Step L to L, turning body to face ctr again (ct <u>1</u>); raising arms in W-pos, touch R next to L, bouncing at the knee (ct 2); hold, bouncing at the knee (ct 3).	
8	Repeat meas 7 with opp ftwk.	
9-11	Repeat meas 6-8.	
12	Step L to L (ct <u>1</u>); touch R next to L, bouncing at the knee (ct 2); hold, bouncing in knee (ct 3).	
	<u>Men's Dance</u>	
1	Step R to R (ct <u>1</u>); hop on R, lifting L high in front, knee bent (ct 2); hop on R (ct 3).	
2	Repeat meas 1 with opp ftwk.	
3-4	Repeat meas 1-2.	
5	Facing ctr, leap onto R to R (ct <u>1</u>); leap onto L behind R (ct 2); leap onto R in front of L (ct 3).	

Vajta n'Elbasan — continued

- 6 Step L to L (ct 1); hop on L, swinging R to R and behind L (ct 2); step R across behind L (ct 3).
 7 Step L to L (ct 1); hop on L, lifting R in front, knee bent (ct 2); hop on L (ct 3).
 8 Repeat meas 7 with opp ftwk.
 9-11 Repeat meas 6-8.
 12 Step L to L (ct 1); hop on L, lifting R in front, knee bent (ct 2); hop on L (ct 3).

Presented by Roberto Bagnoli

Lyrics

// Vajta n'Elbasan

Për me ble fustan. //

// Ishte krizë e madhe goc-e

Veresi s'ma dhanë. //

I went to Elbasan

To buy a dress

It was a great suffering, girl

They didn't rent it to me

Chorus.:

// Fol e mos fol-e

Fol se kam sevda, hajde!

Belin e holl-e

Hajde marshalla! //

Say something or don't say anything

Because you are my love

With slim waist

Come on, marshalla

// Syri jot i zi,

vetullën gajtan. //

//Shpirtin se ç'ma dogje goc-e

Hallin kush s'ma qan. //

When you come to Prizren

I don't know if I'll be there

How my heart is aflame

You don't know my sorrow

// Kur më del në derë

era jasemin. //

//Shpirtin se ç'ma dogje goc-e

Hallin s'po m'a din! //

...

...

How my heart is aflame

...

Valle E Mesme

(Albania)

This is a women's dance from central Albania that Roberto learned from Martin Inhs in 2004.

Pronunciation: VAH-leh eh MEHZ-meh

Music: 4/4 meter *Ethnic Festival 2011 CD, Track 7*

Formation: Mixed circle, facing center, hands joined in V-position.

Steps & Styling: A scarf is used to mirror the steps and body position. The scarf is sometimes held in both hands, sometimes in one hand, beginning with the Transition into Fig 5.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>FIGURE 1</u>
1		Facing ctr, touch R in front twd ctr (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R; turning to face LOD (ct 4).
2		Facing LOD, touch L fwd (ct 1); step fwd with three quick steps, L-R-L (cts 2-4).
3		Repeat meas 1-2 three more times.
	II.	<u>FIGURE 2</u>
1		Facing ctr, touch R twd ctr (ct 1); step R in place (ct 2); touch L twd ctr (ct 3); step L in place (ct 4).
2		Touch R twd ctr (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R, turning to face LOD (ct 4).
3		Facing LOD, touch L twd ctr (ct 1); step fwd with three quick steps, L-R-L (cts 2-4).
4		Facing ctr, step R to R (cts 1-2); step L behind R (ct 3); step R in place (ct 4).
5-8		Repeat meas 1-4 with opp ftwk and direction.
9-16		Repeat meas 1-8.
	III.	<u>FIGURE 3</u>
1		Facing ctr, touch R twd ctr (ct 1); step R in place (ct 2); touch L twd ctr (ct 3); step L in place (ct 4).
2		Touch R twd ctr (ct 1); step R to R (ct 2); step L behind R (ct 3); step R to R, turning to face LOD (ct 4).
3		Turning to face ctr, touch L twd ctr (ct 1); bounce three times on R, bringing L foot to the side and behind R calf (cts 2-4).

Valle e Mesme — continued

4 Step L to L (ct 1); step R in front of L (ct 2); step L to L (ct 3); step R across in front of L (ct 4).

5-8 Repeat meas 1-4 with opp ftwk and direction.

9-16 Repeat meas 1-8.

IV. FIGURE 4

1 Facing ctr, leap on R bkwd, lifting L leg in front, knee bent (ct 1); leap onto L in place (ct 2); touch R in front (ct 3); lift R in front, knee bent (ct 4).

2 Step R bkwd (ct 1); step L in place (ct 2); step R to R (cts 3-4).

3 Step L behind R (ct 1); step R in place (ct 2); step L to L (cts 3-4).

4 Step R behind L (ct 1); step L in place (ct 2); step R to R (ct 3); step L in front of R (ct 4).

5-24 Repeat meas 1-4 five more times.

TRANSITION (Take scarf in R hand.)

1 Step R to R (ct 1); step L crossing closely behind R (ct &); step R in place (ct 2); repeat cts 1-2 with opp ftwk and direction.

2 Repeat meas 1.

V. FIGURE 5

1 Facing LOD, three quick steps R-L-R (cts 1,&,2); three quick steps, L-R-L (cts 3,&,4).

2-8 Repeat meas 1 seven more times.

VI. FIGURE 6 (scarf in R hand, changing to both hands)

1 Step R to R (ct 1); step L crossing closely behind R (&); step R in place (ct 2); repeat cts 1, &, 2 with opp ftwk and direction (cts 3-4).

2 Bringing hands high, step on R heel to R (ct 1); step L next to R (ct &); step on R heel to R (ct 2); step L next to R (ct &); leap R to R (ct 3); lifting L foot behind R calf, leap L to L, lifting R behind L calf (ct 4).

3-8 Repeat meas 1-2 three more times.

VII. FIGURE 7 (scarf in both hands)

1 Leap onto R to R (ct &); step L to L (ct 1); turning to face RLOD, step R, L (cts 2-3); hop on L, lifting R back, and turning to R to face LOD (ct 4).

2 Leap onto R fwd lifting L foot behind R calf, (ct 1); leap onto L fwd, lifting R behind L calf (ct 2); repeat cts 1-2 (cts 3-4).

3-8 Repeat meas 1-2 three more times.

Valle e Mesme — continued

VIII. FIGURE 8 (scarf held above head with both hands)

- 1 Step R to R (ct 1); step L crossing closely behind R (ct &); step R in place (ct 2); repeat cts 1, &, 2 with opp ftwk and direction (cts 3,&,4).
- 2 Step R in place, pushing off the ball of R three times and turning twice in place to R, hands high (cts 1,&,2,&,3,&); step R in place (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

IX. FIGURE 9

- 1 Facing LOD, three quick steps, R-L-R (cts 1,&,2); three quick steps, L-R-L (cts 3,&,4).
- 2 Repeat meas 1.
- 3 Step R fwd (ct 1); hop on R lifting L in front (ct 2) turning to face RLOD, step L fwd (ct 3); hop on L, lifting R in front (ct 4).
- 4 Three quick steps R-L-R (cts 1,&,2); step L fwd (ct 3); hop on L, lifting R in front (ct 4); turning to face LOD.
- 5-16 Repeat meas 1-4 three more times.

ENDING

- 1 Facing LOD three quick steps, R-L-R (cts 1,&,2); three quick steps L-R-L (cts 3,&,4).
- 2 Repeat meas 1.
- 3 Facing ctr, step R in front of L (ct 1); step L in place (ct 2); close R to L, bringing R arm down (cts 3-4).

Presented by Roberto Bagnoli

Steps Used in Israeli Dances

Back Yemenite R (Back Yemenite L is done with opp ftwk):

Step R bkwd (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold (ct 4).

Box Step:

Step R to R (ct 1); step L in front of R (ct 2); step R bkwd (ct 3); step L to L (ct 4). Sometimes there is a pronounced leap onto R on ct 1.

Cha-cha-cha:

Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Sometimes called “step-together-step.” This step can be done beginning with either foot.

Cha-cha-cross:

Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L in front of R (ct 3); step back into place on R (ct 4). This step can be done with opp ftwk and direction.

Cherkessiya R (Cherkessiya L is done with opp ftwk):

Step R fwd moving arms fwd with palms up in a scooping motion (ct 1); step L in place (ct 2); step R bkwd, moving arms down to sides (ct 3); step L in place (ct 4).

Debka:

Touch R heel slightly fwd (ct 1); step R (ct &). This step can be done with opp ftwk.

Double Cherkassiya:

Step R to R (ct 1); step L in front of R (ct 2); step back in place on R (ct 3); step L to L (ct 4); step R in front of L (ct 1); step back in place on L (ct 2). This step requires six counts and typically spans two measures. Arms follow the corresponding foot: i.e., when R is crossing in front of L, R hand crosses in front of the body, and opposite arm is raised to counterbalance.

It can also begin at any point in the sequence: i.e., step L to L (ct 4 in the example above).

Grapevine:

Facing CCW, step R fwd (ct 1); step L in front of R (ct 2); facing ctr, step R to R (ct 3); step L behind R (ct 4).

This step can also begin with ct 2: i.e., step L in front of R (ct 1); facing ctr, step R to R (ct 2); step L behind R (ct 3); step R fwd (ct 4).

The first Grapevine described is often called an “open grapevine” and the second is often called a “crossing grapevine.”

Yemenite R (Yemenite L is done with opp ftwk):

Step R to R (ct 1); step slightly bkwd onto ball of L ft (ct &); step R in front of L (ct 2).

There is a slight down-up-down feeling: down on R, up on ball of L; down on R.

This step can also be done slowly, over four cts, with a hold on ct 4.

Adama Veshamayim

(Israel)

This dance was choreographed in 2008 by Gadi Biton (see photo); one of Israel's most popular and prolific choreographers, with well over 200 dances created through 2010. The evenings of dancing that he leads in Tel Aviv attract 750-1000 (!) dancers every week. The song is sung by Lehakat Segol, based on an American-Indian tune with words in Hebrew expressing Israeli sentiments.



Pronunciation: ah-dah-MAH veh-shah-MAH-yeem Translation: Earth and Sky
 Music: 4/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 1
 Formation: Circle of dancers facing ctr, moving generally CCW. Hands are not joined.
 Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 4/4 meter

Pattern

INTRODUCTION. Begin the dance with the lyrics of the song.

I. EARTH AND SKY

- 1 Bending low at waist, step R to R, swinging arms to R (toward the earth) (ct 1); step L in front of R, swinging arms to L (ct 2); repeat cts 1-2 (cts 3-4).
- 2 Straighten and repeat ftwk of meas 1-2 but move hands to R and L above head (toward the sky) (ct 1-2); repeat cts 1-2 (cts 3-4).
- 3 Two turns to R with 4 steps R-L-R-L (cts 1-4), and end facing CCW.
- 4 Cherkessiya R, and end facing ctr. Arms: make a scooping motion with arms and hands.
- 5 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 6 Sway R, L (cts 1,2); full turn R (CW) with two steps R-L (cts 3-4), ending facing ctr.
- 7 Step R fwd (ct 1); chug fwd on R (ct 2); back Yemenite L (cts 3,&4).
- 8 Step R fwd (ct 1); pivot half-turn on L to L while opening arms slowing with palms facing up, and shift wt onto L to face away from ctr (ct 2); repeat cts 1-2 (cts 3-4) and end facing ctr. If not repeating this figure, end facing CCW.

II. INTO CENTER AND BACK

- 1 Facing CCW, Yemenite R (cts 1,&2); full turn to L moving twd ctr with two steps L, R (cts 3-4).
- 2 Continuing to move twd ctr, step L fwd (ct 1); step R next to L (ct &); step L fwd (ct 2); half-turn to R with two steps, R-L, to end with back to ctr (cts 3-4).

Adama Veshamayim — continued

- 3-4 Repeat meas 1-2 with same ftwk, but moving away from ctr. There is an extra quarter-turn on the last ct to end facing CCW.
- 5 Sway R (AWAY from ctr) raising R arm out and down (ct 1); sway L (ct 2); step R in front of L (ct 3); step L to L (ct &); step R in front of L (ct 4). (SS QQS)
- 6 Sway three times L, R, L (cts 1-3); step R in front of L (ct 4); step L to L (ct &).
- 7 Step R in front of L (ct 1); three steps, L-R-L, to make a half-turn to L to face away from ctr (ct 2-4).
- 8 Step R to R (ct 1); step in place on L (ct 2); close R to L without wt (ct 3); hold (ct 4).
- 9-16 Repeat meas 1-8. Beg facing AWAY from ctr and end facing ctr, immediately adjusting to face CW.

Sequence:

Fig I ONLY ONCE the first time; Fig II

Fig I, Fig I, Fig II

Fig I, Fig I, Fig II

Presented by Erica Goldman

Lyrics

Adama veshamayim
Chom ha'esh,
Tzlil hamayim
Ani margish zot begufi,
Beruchi, benishmati

Earth and sky
The heat of fire
The sound of water
I feel it in my body,
In my spirit, in my soul.

Benof Yaldut

(Israel)

This dance was choreographed in 2000 by Eli Ronen and Israel Shiker. The song was written and is sung by Shlomo Artzi, one of Israel's popular modern singer-songwriters. Choreographing a dance to a song by Shlomo Artzi will almost guarantee the dance will be popular wherever Israeli dances are done.

Pronunciation: beh-NOHF yahl-DOOT Translation: The Vision of Childhood
 Music: 4/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 2
 Formation: Circle of dancers facing ctr.
 Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 4/4 meter

Pattern

INTRODUCTION

I. TRAVELING CCW

- 1 Grapevine step moving CCW (cts 1-4).
- 2 Full turn R in two steps, R, L (cts 1-2); facing and moving CCW, cha-cha-cha step beg R (cts 3,&,4).
- 3 Step L fwd (ct 1); facing ctr step R to R (ct 2); step L behind R (ct 3); step R to R (ct 4).
- 4 Step L in front of R to face CCW (ct 1); swing R across in front of L while pivoting on L to face slightly CW (ct 2); repeat cts 1-2 with opp ftwk (cts 3-4).
- 5 Cherkassiya L with L shldr to ctr (cts 1-4).
- 6 Facing and moving CCW, two steps fwd, L-R (cts 1-2); step L behind R (ct 3); step R to R (ct 4); step L in front of R and end facing ctr (ct 4).
- 7 Facing diag R, Box Step beg with leap onto R (cts 1-4).
- 8 Repeat meas 7.

II TURN LEFT AND MOVE IN

- 1 Sway R (ct 1); full turn L using three steps, L-R-L (cts 2-4).
- 2 Cha-cha-cha step to ctr beg R (cts 1,&,2); with L shldr to ctr, step L to L twd ctr (ct 3); step R behind L (ct 4).
- 3 Cha-cha-cha step to ctr beg L (cts 1,&,2); step fwd R, bringing bent arms up in front (ct 3); step back in place on L (ct 4); bring arms down to sides.

Benof Yaldut — continued

- 4 Two full turns with four steps, R-L-R-L, moving R to end on the original line of the circle (cts 1-4).
- 5 Grapevine moving CCW starting R to R, L crossing in front (cts 1-4).
- 6 Step R to R (ct 1); touch L next to R and snap fingers high and to R (ct 2); repeat cts 1-2 with opp ftwk and direction (cts 3-4).
- 7 Repeat meas 1.
- 8 Cherkassiya R facing ctr crossing arms in front at the wrists, with palms up (ct 1) and move arms in a horizontal arc outward (cts 2-4).

Sequence:

Fig I twice; Fig II twice

Fig I twice; Fig II until the end of the music.

Presented by Erica Goldman

Lyrics

Benof habatim hayeshanim
 Asher hayu biymey yaldut
 Chalfu harbei shanim
 Chalfu harbei shanim
 Nof habatim kvar mitprorer
 Vekirotav ne'elamim
 Chalfu harbei shanim
 Chalfu harbei shanim

The scenery of the old houses
 That were there in childhood
 Many years passed
 Many years passed
 The houses are falling apart
 And their walls disappear
 Many years passed
 Many years passed

CHORUS

Be gan ha'eden shel yaldut
 Asher haya poreach
 Hayiti chelek me'anof
 Hayom ani oreach

CHORUS:

In the heaven of childhood
 That was blooming
 I was part of the scenery
 Today I am only a visitor

Reka haetzim hamitkalfim
 Asher hayu tzili biymey yaldut
 Kvar nishberu ha'anafim
 Kaftza zikna pitom
 Ani holech veat iti
 Lean kulam ne'elamim
 Kaftza zikna pitom
 Eize yom hayom

The line of the peeling trees
 That were my shadow in my childhood
 The branches are broken
 Suddenly they became old
 I am walking with you
 where is everybody disappearing to
 Everything became so old
 What a day today

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Chalfu harbei shanim” is pronounced “*Hahl-foo har-bey shah-neem.*”

Bim Bam Bom

(Israel)

A modification of a dance choreographed by Yoav Ashriel.

Pronunciation: BIHM BAHM BOHM

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 9

Formation: Partners facing CCW, hands held

Meas 4/4 meter

Pattern

INTRODUCTION.

I. SKIPPING, CLAPPING HANDS WITH PARTNER

- 1 Moving CCW together, skip fwd four skips (cts 1-4).
 2 Face ptr and use both hands to slap thighs (“bim”) (ct 1); clap own hands together (“bam”) (ct 2); and slap partner’s hands as in a high five (“bom”) (ct 3); and hold (ct 4).
 3-8 Repeat meas 1-2 three more times. Continue to face ptr.

II. GO AWAY, COME BACK, AND ELBOW TURN

- 1 Facing partner, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); clap hands to the side (ct 4). These steps will move you away from your ptr, along the circle.
 2 Repeat meas 1 with opp ftwk and direction to bring ptrs face to face again.
 3-4 Ptrs hook R elbows and skip fwd rotating CW as a couple in place, to finish face to face again.
 5 Repeat meas 1.
 6 Repeat meas 2, but use larger steps so each person passes his/her ptr to stand face-to-face with a new ptr.
 7-8 Repeat meas 3-4 with this new ptr.

Presented by Erica Goldman

Lyrics

Shnei chaverim halchu baderech
 Bim bam bom
 Echad kibel maka baberech
 Bim bam bom
 Lo b'diyuk aval b'erech
 Bim bam bom

Two friends set out on a spree
 Bim bam bom
 One got a blow on the knee
 Bim bam bom
 Well, more or less, you see
 Bim bam bom

Bim Bam Bom — continued

Amar chavero: lo nora chaver
Yeshan tsarot gadolot yoter

Hit'yashev oto bishgada
Bim bam bom
Tachat etz ha'avokada
Bim bam bom
Kodem sham para amada
Bim bam bom

Amar chavero . . .

Az alma yefat einayim
Bim bam bom
Zarka lo perach mishamayim
Bim bam bom
Yachad im tsintsenet mayim
Bim bam bom

Amar chavero . . .

Ma sofo shel ze hazemer
Bim bam bom
Im tirtsu lasim lo gemer
Bim bam bom
Tidchafu la'ozen tsemer
Bim bam bom

His friend said: It's not so bad, comrade;
There are bigger troubles

He settled down
Bim bam bom
Under an avocado tree
Bim bam bom
Previously a cow had stood there
Bim bam bom

His friend said . . .

Then a lass with beautiful eyes
Bim bam bom
Threw a heavenly flower at him
Bim bam bom
Along with a vase of water.
Bim bam bom

His friend said . . .

What's the end of this song?
Bim bam bom
If you want to end it
Bim bam bom
Just stuff your ears with cotton wool
Bim bam bom

Darkeinu

(Israel)

This is a dance choreographed by Gadi Biton in 2002 to a song sung by Sarit Vino-Elad and Chani Firstenberg.

Pronunciation: dahr-KAY-noo

Translation: Our Path

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 3

Formation: Circle facing CCW, hands held in V-position.

Steps & Styling: Cha-cha-cross:

Step R to R (ct 1); step L next to R (ct &); step R to R (ct 2); step L in front of R (ct 3); step back into place on R (ct 4). This step can be done with opp ftwk and direction. Please also refer to “Steps Used in Israeli Dancing.”

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. Begin the dance with the lyrics of the song.

I. TRAVELING CCW

1 Step R fwd (ct 1); step L fwd (ct 2); cha-cha-cha fwd (cts 3,&,4).

2 Step L fwd (ct 1); step R fwd and a quarter-turn to face ctr (ct 2); cha-cha-cha sideways, crossing L behind R (ct 3); R to R (ct &) and L in front of R (ct 4).

3 Begin a Double Cherkassiya with R to R on ct 1 (cts 1-4).

4 Finish the Double Cherkassiya (cts 1-2); full turn R with two steps R, L (cts 3-4).

5 Facing ctr, step R to R (ct 1); step L behind R (ct 2); cha-cha-cha step beg R while making a half-turn R to face away from ctr (cts 3,&,4).

6 Repeat meas 5 with opp ftwk and direction to end facing ctr.

7 Box step facing ctr (cts 1-4).

8 Step R fwd twd ctr (ct 1); touch L next to R (ct 2); step L fwd twd ctr (ct 3); brush R fwd (ct 4).

9 Step R fwd bringing arms up (ct 1); step back onto L bringing arms down (ct 2); full turn R with two steps R, L (cts 3-4).

II. CHA-CHA-CHA STEP WITH CROSSES

1 Facing CCW, one Cha-cha-cha Step moving CCW beg R (cts 1-2); step L fwd (ct 3); step on R twd ctr (ct 4).

2 Cha-cha-Cross beg L, moving twd ctr (cts 1-4).

3 One Cha-cha-Cross beg R, moving away from ctr (cts 1-4).

4 Facing ctr, one Cha-cha-Cross beg L and moving CW (cts 1-4).

Darkeinu — continued

III TRAVELING CW AND TURN RIGHT CCW

- 1 Facing ctr, sway R to R (ct 1); sway L to L (ct 2); cha-cha-cha moving CW beg crossing R in front of L (cts 3,&,4). R arm sweep up and out in a L-to-R movement on cts 1-2.
- 2 Full turn L with two steps L, R (cts 1-2); cha-cha-cha moving CW beg L to L (cts 3,&,4).
- 3 Step R in front of L (ct 1); step back in place on L (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 4 Moving CCW, step R to R (ct 1); step L behind R (ct 2); full turn R with two steps, R-L (cts 3-4).

Sequence:

Fig I twice; Fig II; Fig III; Fig II; Fig III
 Fig I twice; Fig II; Fig III; Fig II; Fig III
 Fig I meas 1-2.

Presented by Erica Goldman

Lyrics

Or haner nimhal b'or hayarei'ach
 Al hakar sa'areich shafuch
 Bachalon tzameret eitz porei'ach
 V'hasheket chazar
 Ro'im l'fi hachiyuch

Sa'ara hayta, hinei chalfa la
 Ufanayich shuv rog'ot kifnei hayam
 Im ha'or nosif lalechet hal'a
 Od haderech raba, hamasa adayin lo tam

Lo kala hi, lo kala darkeinu
 V'einayich lifamim ko nugot
 Od sadot porchim yesh lifaneinu
 Od harim g'vohim v'tzon'nei p'sagot

R'sisim shel or b'dimotayich
 V'chiyuch shuv m'gashesh darko eilai
 Kawl hatov odenu lifanayich
 Simi rosh al k'teifi, tni li yadeich b'yadi

Od m'at yitam haner, ligvoha
 Od m'at yuvas hasheket hamvorach
 Hamulat hayom tatchil lifko'a
 Lo telchi l'vadeich; ani eh'yeh sham itach

The candle's light blends with the moonlight
 Your hair is spread across the pillow
 At the top window, a tree blossoms
 And the silence has returned
 One sees according to one's smile

The storm was here, now it's passed
 And your face is again calm like the sea
 With the light, we'll continue to go farther
 The road is still long, the journey not yet over

It's not easy, our path is not easy
 And your eyes sometimes are so sad
 More blossoming fields are before us
 More high mountains and cool summits

Fragments of light are in your tears
 And a smile again finds its way to me
 All the good is still before you
 Put your head on my shoulder, put your hand in mine

Very soon the candle will finish dying out
 Very soon the blessed quiet will be routed
 The commotion of the day will begin to break through
 You won't walk alone; I'll be there with you

Remember that the "ch" in Hebrew is pronounced like a hard "H" as if you were clearing your throat.

For example, "Bachalon tzameret" is pronounced "ba-ha-lohn tzah-MEH-ret."

Debka Medabeket

(Israel)

A debka choreographed by Shmulik Gov-Ari in 1989. The lyrics were written by Ehud Manor and it is sung by the group Hadudaim.

Pronunciation: DEHB-kah meh-dah-BEH-keht Translation: Contagious Debka
 Music: 4/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 4
 Formation: Open circle of dancers facing CCW, hands joined in V-position whenever possible.
 Steps & Styling: Sharp, clean and bouncy movements. Refer to “Steps Used in Israeli Dancing.”

Meas 4/4 meter

Pattern

4 meas INTRODUCTION. Begin dance with the lyrics of the song.

I. FIGURE 1

- 1 Facing and moving CCW, beg R, two walking steps moving (cts 1, 2); Cha-cha-cha step fwd CCW (cts 3,&4); with slight emphasis on ct 4.
- 2 Facing CCW but moving twd ctr, step L to L (ct 1); step R behind L (ct 2); Cha-cha-cha step moving twd ctr step L to L (ct 3); step R next to L (ct &); step L to L (ct 4).
- 3 Grapevine moving R away from ctr, with emphasis on each step on R (cts 1-4).
- 4 Yemenite R and sharply face ctr (cts 1,&2); step L to L (ct 3); stamp R next to L without wt (ct 4).
- 5-8 Repeat meas 1-4.

TRANSITION I

- 1 Two Debka steps, R-L, moving twd ctr (cts 1-2); step heavily R fwd, bending knee and leaving L in place (ct 3); twist on both ft half-pivot L to face away from ctr and transfer wt to L (ct 4).
- 2 Repeat meas 1 moving away from ctr and end facing CCW.

II. FIGURE II

- 1 Facing and moving CCW, beg R, two walking steps moving (cts 1, 2); Cha-cha-cha step fwd CCW (cts 3,&4).
- 2 Step L, R while making a half-turn L to face CW (cts 1, 2); Cha-cha-cha step moving bkwd (L, R, L) CCW (cts 3,&4).

Debka Medabeket — continued

- 3 Step back R (ct 1); step fwd L (ct 2); step R fwd (ct 3); pivot on R while making a half-turn R, to end facing CCW (ct 4).
- 4 Step L fwd (ct 1); kick R twd ctr, crossing in front of L (ct 2); step R fwd (ct &); step L fwd (ct 3); sharply face ctr and stamp R next to L without wt (ct 4).

TRANSITION II

- 1 Yemenite R (cts 1,&2); Yemenite L (cts 3,&4).

III. FIGURE III

- 1 Facing and moving CCW, beg R, two low debka steps (cts 1-2); plant R fwd (ct 3); with wt on R pivot one-half to L to face CW (ct 4).
- 2 Walk bkwd two steps, L-R (cts 1-2); Back Yemenite L (cts 3,&4).
- 3 Moving twd ctr with R shldr, step R to R (ct 1); step L behind R (ct 2); hop on L (ct 3); step R to R (ct &); stamp L next to R without wt (ct 4).
- 4 Three walking steps, L-R-L (cts 1-2-3) while making a small curve to L to face CCW; stamp R next to L without wt (ct 4). Clapping pattern: Clap on the “&” after each of the first three steps, then clap *while* stamping on ct 4.

Sequence:

Fig. I twice; Transition I; Fig II twice; Transition II, Fig III twice.
That pattern is done twice plus Fig I and Transition 1.

Presented by Erica Goldman

Lyrics

Kum achshav u'keshor mitpah	Get up, tie a knot in your kerchief
V'nafnef bah me'al harosh	And let it flutter on your head
Hatzlacha tamid muvtah	You can't go wrong
Kach avir v'tispor shalosh	So take a deep breath and count three
Ken hadebka medabeket	Yes, the debka is contagious
Ein omed bif'nei hatof	The sound of the drum is irresistible
Ken hadebka medabeket	Yes, the debka is contagious.
Gam ata tirkod basof	Eventually, you too will dance!
Hashura darka kotsetset	The line of the dance cuts sharply
V'hiluch r'kiya mahir	And moves with fast stamps
U'I'feta hi kofetset	Then suddenly it jumps
V'kofeyt rega ba'avir	And freezes for an instant in mid-air
Ken hadebka medabeket	Yes, the debka is contagious

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Kum achshav” is pronounced “Koom *ah*-SHAHV.”

Debka Medabeket — continued

Ten, ten, ten katef	Give, give, give a hand
Yachad k'mo nahar shotef	We'll dance together like a flowing river
Ken, ken, hitstaref	Yes, yes, join in
Ten l'gufcha l'hisachef	Let yourself get carried away, it's fun
Ken, ken, zeh hakef, ad sh'targish al saf hetkef	Yes, yes, dance to the brink of collapse
Ken, ken, hitstaref, ad shetatchil l'hisaref	Yes, yes, dance until you're in a mess
Derech mala, derech mata	The road rises, the road falls
Kmo pulchan me'olam atik	Like a ritual from the ancient past
Shuv v'shuv gam im nigmarta	On and on, beyond exhaustion
Ad asher lach'shov tafsik	Until your brain gives up
Ken hadebka medabeket	Yes, the debka is contagious
Lo zocher me'ayin bati	I don't remember where I came from
Lo chashuv li l'an elech	I don't care where I'm headed
Kol od b'raglai nishbati	But I swear, on my feet
Et kol hakoshi l'rakech	I will smooth over every difficulty
Ken hadebka medabeket	Yes, the debka is contagious
Ein omed bif'nei hatof, gam ata tipol basof!	You too will dance till you drop

Remember that the “ch” in Hebrew is pronounced like a hard “H” as if you were clearing your throat.

For example, “Kum achshav” is pronounced “koom *ah*-shav.”

Donald Duck

(Israel)

A novelty/children's dance from Israel.

Music: 2/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 10

Formation: One line behind a leader

Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 2/4 meter

Pattern



INTRODUCTION.

I. FOLLOW THE LEADER

1-16 Walk 32 steps following the leader, flapping arms like a duck's wings.

II. CLAP, FLAP, WIGGLE, YELL

1 Clap three times (cts 1,&,2).

2 Flap wings three times (cts 1,&,2). Flap: make a fist with hands at armpits and move elbows up and down.

3 Wiggle tail three times (cts 1,&,2). Wiggle: bend knees gradually while twisting side to side.

4 Form a beak with both hands on the mouth, and yell "Donald Duck!" (cts 1,&,2).

5-8 Turn in place to the R with 8 steps while pointing index fingers up.

9-16 Repeat meas 1-8.

TRANSITION

1-2 Make a beak with one hand on the mouth, and a tail with the other hand on backside, turn and say "quack, quack" to duck on one side and then on the other side.

Sequence:

Fig I, Fig II, Fig I, Transition, Fig 1, Fig II, Fig II meas1-8 only.

Presented by Erica Goldman



Kol Nedarai

(Israel)

This is a dance created by Shmulik Gov-Ari (see photo) in 1988. The song is sung by Haim Moshe, one of Israel's popular modern singers (over 35 albums) and is also well-known in Arab countries in the Middle East.

Pronunciation: KOHL neh-dah-RIGH Translation: All My Vows
 Music: 2/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 5
 Formation: Circle of dancers facing ctr; hands free at sides.
 Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 2/4 meter

Pattern

INTRODUCTION. Begin the dance with the lyrics of the song.

I. FACE IN, FACE OUT, YEMENITES

- 1 Step R to R while opening arms to the side (ct 1); step L in front of R while crossing wrists and snapping fingers (ct 2).
 2 Three small steps R-L-R (cts 1,&2) making a half-turn to R to face away from ctr. End with R crossing over L.
 3-4 Repeat meas 1 with opp ftwk and direction. End facing ctr.
 5 Yemenite R (cts 1,&2).
 6 Yemenite L (cts 1,&2).
 7 Step R fwd while raising arms to about waist height (ct 1); step bkwd in place onto L, lowering arms (ct 2).
 8-14 Repeat meas 1-7.

TRANSITION

1 count Step back R (ct 1); step in place on L (ct&).

II. MOVING TO CTR

- 1 Step R fwd to ctr, crossing in front of L slightly (ct 1); step L fwd to ctr, crossing in front of R slightly (ct 2).
 2 Beg R, Cha-cha-cha step moving to ctr (cts 1,&2).
 3 Step L bkwd, backing away from ctr, crossing slightly behind R (ct 1); step R bkwd, backing away from ctr, crossing slightly behind L (ct 2).

Kol Nedarai — continued

- 4 Beg L, Cha-cha-cha step backing away from ctr (cts 1,&,2).
- III. CROSSING AND TURNING
- 1 Step R to R (ct 1); step L in front of R (ct 2).
- 2 Step back onto R in place (ct 1); step L to L (ct &); step R in front of L (ct 2).
- 3 Step back onto L in place (ct 1); step R to R (ct 2).
- 4 Full turn to R with 3 steps, L-R-L (cts 1,&,2).
- 5-8 Repeat meas 1-4.

Sequence:

Dance is repeated as described two or three times, depending on the cut of the music.

Presented by Erica Goldman

Lyrics

Kol nedarai kol milotai Nasa'ati otam bechol mish'olai Nasa'ati otam tzurim hem iti Lach hu hatzror, ahavati	All my vows, all my words, I have carried them on every road I took I carried them in a bundle And the bundle is for you, my love
Kol asher amarti Vechol asher omar Ha'ahava hi neder, neder shehufar	Everything I've said And everything I will say Love is a vow, a broken vow
Kol nedarai kol tfiloi Ka'avti otach bechol shvuotai Yatzarti milim ktuvot betochi Shvuat emunim, ahavati	All my vows all my prayers, I was hurt in my oath I've created written words in me A faithful vow, my love.
Kol asher amarti . . .	Everything I've said . . .
Kol nedarai kol yisurai Nasa'ati ani kol neurai Zo at shehefart et kol shvuotai Nisharti ani vechol nedarai.	All my vows all my suffering I've carried them through my youth It was you who have broken my oath I am left alone with all my vows.
Kol asher amarti . . .	Everything I've said . . .

Leolam Be'ikvot Hashemesh

(Israel)

A line dance for children choreographed in 1996 by Levy Bar-Gil.

Pronunciation: leh-oh-LAHM beh-eek-VOHT hah-MEHS

Translation: Forever Following the Sun

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Tracks 11&12

Formation: Individuals dancing independently, all facing front of room.

Steps & Styling: Refer to "Steps Used in Israeli Dancing."



Meas 4/4 meter

Pattern

INTRODUCTION.

I. TO RIGHT, TO LEFT, FWD AND BACK

- 1 Step R to R and hold (cts 1-2); step L next to R and hold (cts 3-4).
- 2 Step R to R (ct 1); step L to R (ct 2); step R to R (ct 3); touch L next to R (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk and direction (begin L to L).
- 5 Cha-cha-cha step fwd beg R (cts 1,&2); Cha-cha-cha step fwd beg L (cts 3,&4).
- 6 Walk four steps bkwd beg R (cts 1-4).
- 7 Swing R arm fwd, up, and back, making a big circle on R side of body (cts 1-4).
- 8 Repeat meas 7 with the L arm on the L side (cts 1-4).
- 9-16 Repeat meas 1-8.

II. INTERLUDE

- 1 Extend R arm straight up and hold (cts 1-2); extend L arm straight up and hold (cts 3-4).
- 2 Bring R arm down (ct 1); bring L arm down (ct 2); bounce twice in place with feet together while clapping twice (cts 3,4).

III. FIGURE TWO

- 1 With light leaping steps, step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); step L in front of R (ct 4).
- 2 Step R to R (ct 1); step L behind R (ct 2); bounce with feet together in place twice while clapping twice (cts 3,4).

Leolam Be'ikvot Hashemesh — continued

- 3-4 Repeat meas 1-2 with opp ftwk and direction, beg L to L.
- 5 One Cherkessia R, but arms are out to sides, fingers spread, bringing them up on fwd step and down on bkwd step (cts 1-4).
- 6 Repeat meas 5 with *sunshine arms* (cts 1-4).
- 7 Step fwd on R, leaving L in place (ct 1); pivot L on both ft to face back of room and step L in place (ct 2); repeat cts 1-2 to finish facing the front of the room again (cts 3-4).
- 8 Step R next to L and bring arms over head and hold (cts 1-2); clap hands overhead twice (cts 3-4).
- 9-16 Repeat meas 1-8.

Presented by Erica Goldman

Lyrics

LEOLAM BE'IKVOT HASHEMESH

Yom chamim, yom k'samim, yom tamim
Halachnu im hashemesh
Ba'arov, yom zahov,
Lailah tov hayah lanu leil emesh.

Boker kar mul hayam
Ei misham nichnas hayom basha'ar
Bachalon etz alon, uvilon nitz'tu
Be'or hashachar.

Ken, ken, ken, ken...
Le'olam be'ikvot hashemesh
Le'olam be'ikvot ha'or
Hashemesh et yomi roshemet velibi tzipor

Yom chamim . . .

Ben adam kum nirdam, lo nadam
Haru'ach shebat'chelet
Rosh harem or karev
Or zorem yashar al saf hadelet

FOREVER FOLLOWING THE SUN
(Literally, always in the footsteps of the sun)

A warm day, a magical day, a pure day
We walked with the sun
Together, a golden day
We had a good night before yesterday

A cold morning against the sea
From somewhere the day comes in through the gate
At the window, an oak tree and a curtain were lit
With the light of the sunrise.

Yes, yes, yes, yes...
Forever following the sun
Forever following the light
The sun sketches my day and my heart's a bird.

A warm day . . .

A human get up, falls asleep, does not go silent
The wind in the blue azure
Head up high, light approaches
Light flows straight to the door's edge

Me'achoray Hahar

(Israel)

Children's dance from Israel.

Pronunciation: MEH ah-hoh-RAY hah-HAR Translation: Behind the mountain

Music: 4/4 meter *Israeli Dances 2011 CD*, Track 13

Formation: Short lines of 4-6 people, hands on shoulders or waist of person ahead, like a train

Meas 4/4 meter

Pattern

INTRODUCTION.

I. WALKING AND JUMPING

- 1 Walk four steps fwd, R-L-R-L (cts 1-4).
 2 Jump fwd three times (cts 1-3); hold (ct 4).
 3-8 Repeat meas 1-2 three more times.

II. SLAP ALL HANDS

- 1-2 Everyone turns to one side and hold hands out at waist level, palms up. Leader runs down the line and slaps hands of each person until reaching the end. Leader joins the train at the end, leaving a new leader at the head of the line when the dance begins again.

If the train has five or fewer people, each person gets a turn at being the leader.

Presented by Erica Goldman

Lyrics

Me'achorey hahar
 Achat, shtayim, shalosh!
 Sham yashvu shloshe gamadim
 Achat, shtayim, shalosh!
 Lo achlu ve'lo shatu
 Achat, shtayim, shalosh!
 Rak yashvu ufit'petu
 Achat, shtayim, shalosh!

Behind the mountain
 One, two, three!
 There sat three dwarfs
 One, two, three!
 They did not eat, they did not drink
 One, two, three!
 They just sat and chatted
 One, two, three!

Or

(Israel)

This line dance was created in 2006 at Camp Alonim, Brandeis, California. Camp Alonim is a summer camp for Jewish youth.

Pronunciation: OHR Translation: Light
 Music: 4/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 7
 Formation: Individual dancers facing the front of the hall.
 Steps & Styling: Light and bouncy, with individual interpretation appropriate.

Meas 4/4 meter Pattern

INTRODUCTION.I. WALKING, STAMPING (which acts as a Chorus)

- 1 Walk 4 steps fwd, beg R, bringing both arms up in front, palms down (cts 1-4).
- 2 Walk 4 steps bkwd, beg R, bringing both arms down, palms up (cts 1-4).
- 3 Stamp R 4 times with L hand on waist, R fist making small circles over R shoulder ("power") (cts 1-4).
- 4 March in place four steps beg R, each arm making a half-circle starting in front of the face, R hand moving CW and L moving CCW, like a sunburst, with palms out ("light") (cts 1-4).
- 5 Step R to R, thrusting R hip and R hand to R (ct 1); step L in place with a quarter-turn L (ct &). Repeat cts 1,& three times to complete a 360 degree rotation and end facing the front of the hall.
- 6 Repeat meas 4.
- 7 Repeat meas 3.
- 8 Walk four steps fwd, beg R, with palms up, each moving around a horizontal circle in front of chest, R hand moving CW and L moving CCW (cts 1-4).

II. SIDE-BEHIND-SIDE-CLAP-CLAP

- 1 Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); clap hands (ct &); clap hands to upper right (ct 4).
- 2 Repeat meas 1 with opp ftwk to the L, but clap hands in front of face.
- 3 Step R diag bkwd (ct 1); step L next to R (ct 2); repeat cts 1-2 (cts 3-4).
- 4 Shimmy shoulders while bending torso fwd (cts 1-2); shimmy shoulders back while straightening torso (cts 3-4).
- 5 Full turn R with three steps, R-L-R (cts 1-3); clap hands (ct &); clap hands (ct 4).

Or — continued

- 6 Repeat meas 5 with opp ftwk to the L.
 7-8 Repeat meas 3-4.
 9 Walk three steps to R, beg R, rolling arms around each other, hands in fists (cts 1-3);
 clap hands (ct &); clap hands while undulating body in a wavelike motion (ct 4).
 10 Repeat meas 9 with opp ftwk to the L.
 11-12 Repeat Fig 1, meas 1-4.

Presented by Erica Goldman

Lyrics

AT HA'OR

(Ani tzo'ek) or
 ken at ha'or
 At hako'ach v'at hakol
 Ani tzo'ek
 Ori ori or
 Ken at ha'or, at hako'ach, at hakol

Meharega harishon shera'iti
 Et chayay ani shiniti
 Hayit kol mah sheratziti,
 Tzipiti, kiviti bechayay
 Ochez otach bishteit yadai
 Dma'ot shel osher be'ainai
 Tzo'ek todah le'elohai
 Natan li et ha'or

Az ani tzo'ek or...

Az achshav ani yode'a she'elokim oti shome'a
 Shalach mal'ach shebi noge'a
 Natan li et ha'or

Shum davar oti lo ya'atzor
 Lo yapil ve'lo yish'bor
 Lo lehabit li shuv le'achor
 Rak lekivun ha'or

Az ani tzo'ek or...

Or
 Ken at ha'or
 At hako'ach at hakol

YOU ARE THE LIGHT

(I scream out) light
 Yes you're the light
 You are the power and you are everything
 I scream out
 My light, my light, light
 Yes, you are the light, you are the power, you are everything

From the first moment that I saw (you)
 I changed my life
 You were all that I wanted,
 Expected, hoped for in my life
 I hold you with my two hands
 Tears of joy are in my eyes
 I scream out thanks to my God
 You gave me the light

So I scream out light...

So now I know that God hears me
 [God] sent an angel that touches me
 [God] gave me the light

Nothing will stop me
 Nor make me fall or break me
 Not to look back again
 Only in the direction of the light

So I scream out light...

Light
 Yes, you are the light
 You are the power, you are everything



Orot Ve Ashan

(Israel)

This dance was choreographed in 2010 by Yaron Malichi (see photo), one of the younger Israeli choreographers, who created his first dances in the late 1990s. The singer of the song (“Ha Laila”) is Margalit Tzanani; the song was written for her by her son, Asaf Tzanani.

Pronunciation: oh-ROHT veh-ah-SHAHN Translation: Lights and Smoke
 Music: 4/4 meter *Stockton Folk Dance Camp 2011*
 Erica Goldman - Israeli Folk Dances CD, Track 6
 Formation: Circle of dancers facing CCW; hands free at sides.
 Steps & Styling: Refer to “Steps Used in Israeli Dancing.”

Meas 4/4 meter

Pattern

INTRODUCTION. Begin the dance with the lyrics of the song.

I. TRAVELING CCW

- 1 Grapevine moving CCW, beg R, and crossing in front with L (cts 1-4).
- 2 Full turn R with two steps, L-R (cts 1-2); Cha-cha-cha step beg R (cts 3,&,4).
- 3 Facing CCW but moving twd ctr, step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R in front of L (ct 4).
- 4 Sway L and R (cts 1-2); Cha-cha-cha step moving to R away from ctr, beg L in front of R (cts 3,&,4).
- 5 Facing ctr, sway R and L (cts 1-2); step R in front of L (ct 3); step L bkwd in place (ct 4).
- 6 Step R to R (ct 1); step L in front of R (ct 2); sway R and L (cts 3-4).
- 7 Step R in front of L (ct 1); hop on R (ct 2); sway L to L (ct 3); sway R to R (ct 4).
- 8 Cha-cha-cha step moving CCW, beg L in front of R (cts 1,&,2); full turn with two steps, R-L (cts 3-4).
- 9-16 Repeat meas 5-8.

II. THREE PATTERNS, EACH BEGINNING JUMP-BOTH-HOP R

- 1 Facing ctr, jump onto both ft (ct 1); hop on R (ct 2); step L behind R (ct 3); step R to R (ct &); step L in front of R (ct 4).
- 2 Step R to R (ct 1); hop on R while using momentum to turn 3/4 R to face CW (ct 2); step bkwd L and face ctr (ct 3); step R to R (ct &); step L in front of R (ct 4).
- 3 Yemenite R (cts 1,&,2); Yemenite L (cts 3,&,4). On ct 4, bring R arm up, bent at elbow, R hand in fist at about head height, in preparation for next meas.

Orot Ve Ashan — continued

- 4 Moving CCW, fall sharply onto R slightly to R, lifting L with bent knee, pull fist down and yell “Woo!” (ct 1); step L across R, raising fist again to head height (ct 2); repeat cts 1-2 (cts 3-4).
- 5-7 Repeat meas 1-3.
- 8 Facing ctr, step R bkwd (ct 1); step L fwd in place (ct 2); step R fwd twd ctr (ct 3); fall heavily onto L fwd while clapping hands in front (ct 4).
- 9 Two Cha-cha-cha steps continuing to move fwd twd ctr (cts 1, &, 2, 3,&,4).
- 10 Facing ctr, Yemenite R (cts 1,&,2); Yemenite L (cts 3,&,4).
- 11 Run bkwd four “twizzle” steps, R-L-R-L (cts 1-4) while waving raised arms to R-L-R-L.
- 12 Repeat meas 10.
- 13-15 Repeat meas 1-3.
- 16 Repeat meas 8.

III. DANCING IN THE CENTER

- 1 Facing ctr, sway R to R, bringing R arm up and out in a horizontal arc (ct 1); sway L, bringing arm down to side (ct 2); Cha-cha-cha step moving to L, beg step R in front of L (cts 3,&,4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Touch R toe fwd and hold position (cts 1-2); Back Yemenite R (cts 3,&,4).
- 4 Repeat meas 3 with opp ftwk (cts 1-2, 3,&,4).
- 5 Close R next to L and hold position (cts 1-2); twist heels to R (ct 3); twist heels to L (ct 4).
- 6 Step R fwd twd ctr, leaving L in place (ct 1); pivot on both ft to L to face out, and shift weight to L (ct 2); repeat cts 1-2, circling hips on the pivots, ending facing CCW (cts 3-4).

Sequence:

Fig I, Fig II, Fig III,
Fig I, Fig II

Presented by Erica Goldman

Orot Ve Ashan — continued

Lyrics

Halaila hu sheli veshelcha
 Ki ata bishvili vani bishvilcha
 Lo niten le af echad laharos lanu et halaila, halaila

Tonight is mine and yours
 Because you are for me and I am for you
 We won't let anyone ruin tonight for us, tonight

Lo meshane ma yagidu kulam
 Ki ata hadavar hachi yakar ba'olam
 Lo iten le af echad laharos lanu et haliala, haliala

It doesn't matter what anyone says
 Because you are the most dear thing in the world
 We won't let anyone ruin tonight for us, tonight

Halaila nefotzetz et haraki'a
 Im orot ve im harbe ashan
 Halaila nishtolel velo nirge'a
 Ki halaila af echad lo yishan

Tonight explode the heavens
 With lights and with a lot of fog
 Tonight is wild and not calm
 Because tonight nobody will sleep

Halaila ya'aleh labama
 Hazamar shelachem, ve iten ta neshama
 Az natchil et hasimcha
 Ve ma sheyehiye po halaila, halaila

The night rises to the stage
 The singer is yours and gives to your soul
 So let's begin the celebration
 And what will be here tonight, tonight

Shalom Lachem

(Israel)

Children's dance from Israel.

Pronunciation: shah-LOHM lah-KHEHM Translation: Hello to You All

Music: 2/4 meter *Stockton Folk Dance Camp 2011*
Erica Goldman - Israeli Folk Dances CD, Track 14

Formation: Sitting in a circle, legs crossed

Meas 2/4 meter

Pattern

INTRODUCTION.

I. WAVE HELLO!

- 1 Extend R arm out in front of body with palm pressed fwd (cts 1-2).
 2 Repeat meas 1 with L arm.
 3-4 With palms still pressed forward, wave hello R-L-R-L (cts 1-2).
 5-8 Repeat meas 1-4.
 9 Clap hands (4 or 5 times) (cts 1-2).
 10 Make fists and roll hands around each other and around a big circle in front of the face (cts 1-2).
 11-18 Repeat meas 1-8 only.

TRANSITION

- 1-4 Uncross legs and make noise banging hands and feet on ground, saying "noisy transition!" Alternate: spin around on backside and come back to facing the ctr.

II. SAME AS FIG 1 BUT USE FEET/LEGS

- 1 Extend R fwd and flexed (cts 1-2).
 2 Repeat meas 1 with L ft.
 3-4 With feet still flexed in front, rotate ankles to R-L-R-L. (cts 1-2).
 5-8 Repeat meas 1-4.
 9 Clap feet together in the air (4 or 5 times) (cts 1-2).
 10 Roll feet like riding a bicycle or around each other (cts 1-2).
 11-18 Repeat meas 1-8 only.

Shalom Lachem — continued

III. ARMS AND LEGS TOGETHER

Repeat Figs 1 and 2 at the same time, using feet and hands for each movement.

Presented by Erica Goldman

Lyrics

Shalom lachem, shalom lachem,
Shalom lachem shalom.
U ma shlomchem, ma shlomchem,
Ma shlomchem hayom?

Nechmad li me'od lifgosh etchem,
Nechmad li me'od lomar lachem

Shalom lachem, ...

Hello to you, hello to you,
Hello to you all.
And how are you, how are you,
How are you today?

It's very nice to meet you all,
It's very nice to say to you...

Hello to you...

Yalla

(Israel)

This dance was choreographed by Israel Shiker (see photo) in 2006. Israel has been choreographing dances for the Israeli dancing community since the early 1980s. He has also been leading evenings of dance for more than 35 years. The song is sung in Farsi by Arash, the same singer who recorded Salamati.



Pronunciation: YAH-lah

Translation: Come On!

Music: 4/4 meter

Stockton Folk Dance Camp 2011

Erica Goldman - Israeli Folk Dances CD, Track 8

Formation: Circle of dancers facing CCW. No handhold.

Steps & Styling: Refer to "Steps Used in Israeli Dancing."

Meas 4/4 meter

Pattern

8 meas INTRODUCTION. Begin the dance with the lyrics of the song.

I. FIGURE ONE

1 Beg R, one Cha-cha-cha step moving CCW (cts 1,&,2) (palms push diag R on ct 1 and ct 2); abruptly move CW and repeat cts 1 and 2 with opp ftwk and direction, moving CW (cts 3-4).

2 Repeat meas 1 but move diag R twd ctr (cts 1,&,2); diag L twd ctr (cts 3,&,4).

3 Step fwd R twd ctr (ct 1); rock back in place on L while clapping hands at waist level (ct 2); rock fwd R twd ctr (ct 3); rock back in place on L while clapping hands over head (ct 4).

4 Full turn R away from ctr, using two Cha-Cha-steps beg R. (cts 1,&,2-3,&,4). End facing ctr.

5-8 Repeat meas 1-4.

II. FIGURE TWO

1 Facing ctr, sway R and L (cts 1-2); one Cha-cha-cha step beg R stepping in front of L, moving L (cts 3,&,4).

2 Sway L (ct 1); sway R, clapping hands (ct 2); repeat cts 1-2 (cts 3-4).

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

III FIGURE THREE

1 Facing ctr, one Cha-cha-cha step moving sideways CCW (cts 1,&,2); step L behind R (ct 3); step R to R (ct &); step L in front of R (ct 4).

Yalla — continued

- 2 Step R to R (ct 1); hop twice on R using momentum to make a full turn R (ct 2&); step L behind R (ct 3); step R to R (ct &); step L in front of R (ct 4).
- 3 Sway R and L (cts 1-2); full turn R with two steps R-L (ct 3,4).
- 4 Sway R (ct 1); sway L (ct &); step R next to L and clap hands (ct 2); keeping hands clasped, raise joined hands over R shldr while bending and straightening knees (ct 3); keeping hands clasped, quickly lower joined hands to waist level and raise them over L shldr while bending and straightening knees (ct 4).
- 5-8 Repeat meas 1-4.

Sequence:

Fig I, Fig II, Fig III

Fig I, Fig II, Fig III

Fig I

Presented by Erica Goldman

Lyrics

Yaalaa yaalaa biyaa pisham yaalaa
 In del-e man tang-e baraaye to
 Yaalaa to kojaa-i yaalaa
 Shodam injaa tanhaa
 Bedun-e to tanhaayam

Come on, come on, come next to me, come on
 This heart of mine is yearning for you
 Come on, where are you, come on
 I am alone here
 Without you I am alone

Man doset daaram
 Az to man duram, ei eshg-e man
 Biyaa baa man
 To kheili naazi, to kheili khubi baa man

I love you
 I am far away from you, oh my love
 Come with me
 You are very cute, you are very good with me

NOTES

Where do you fit into Square Dancing at Folk Dance Camp?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's class in experienced squares in the morning class. As a result, we are providing a list of the 34 basic square dance movements Jerry will assume that 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 each evening. 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. Ladies (Reg. and 3/4) |
| | a. Couples (Full, 1/2, 1/4) | | b. Ladies (Reg. and 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 (1-5 Hands) |
| | c. Wrong Way Grand | | a. Square Thru |
| 8. | Star Family | 27. | Walk Around Your Corner |
| | a. Right | 28. | See Saw (Taw) |
| | b. Left | 29. | Box the Gnat |
| 9. | Star Promenade | 30. | Do Paso |
| 10. | Pass Thru | 31. | Allemande Thar |
| 11. | Split Family | 32. | Shoot the Star |
| | a. Outside Couple | 33. | Slip the Clutch |
| | b. Ring (One Couple) | 34. | Couples Wheel Around |
| 12. | Half Sashay Family | | |
| | a. Half Sashay | | |
| | b. Rollaway | | |
| | c. Ladies in, Men Sashay | | |
| | d. Right Arm Turn | | |

Alla-Doe Contra

(Contra)

Music: 4/4 meter Any 32-bar reel

Formation: Duple-minor improper longways sets

Meas 4/4 meter Call

- 1-2 Actives with the one below alla-doe.
- 3-4 Inactives with the one above alla-doe.
- 5-6 Actives down the outside; inactives up the center.
- 7-8 Turn alone; come back to place.
- 9-10 Actives down the center; inactives up the outside.
- 11-12 Turn alone, come back to place (face the same two).
- 13-16 With a jig step, square thru 5 hands and on to the next couple.

Teaching the dance:

- 1-2 Actives face the couple below (down the set). Inactives face up. Actives squeeze in between the couple below. Active men do a left-hand turn with the inactive lady while the active ladies do-sa-do with the inactive men and all return to place.
- 3-4 Inactives squeeze in between the couple above (up the set). Inactive men do a left-hand turn with the active ladies while the inactive ladies do-sa-do with the active man.
- 5-6 Actives move slightly outward and walk down the hall on the outside of the set. Inactives veer to the inside and walk up the inside of the set.
- 7-8 Each dancer turns alone and walks back to the original positions.
- 9-10 Reverse positions: Actives veer inward and walk down the hall on the inside of the set while inactives veer to the outside and walk up the outside of the set.
- 11-12 Each dancer turns alone and walks back to the original positions.
- 13-16 Like a small “grand-right-and-left” for four people: Clasp right hands with the corner and exchange places without turning; extend and clasp left hands with partners across the set and exchange places without turning. Repeat the right-hand and left-hand exchanges again until each dancer is back in the original position. Do one more right-hand pass to face a new couple to begin the dance again.

Remind new dancers that the ends will wait out one sequence to cross over and be ready to start again.

Presented by Jerry Helt

Banjo Contra

(Contra)

Music: 4/4 meter Any 32-bar reel or
Blue Star BS 1739, BS 1994, or LP 1029

Formation: Duple-minor improper longways sets

Meas 4/4 meter Call

- 1-2 Banjo with the one below, men forward go.
- 3-4 Sidecar back to place you know, face the girl.
- 5-6 Heel and toe here we go, heel and toe back you go.
- 7-8 Heel and toe here we go, heel and toe back you go.
- 9-10 Do-sa-do the same girl you know.
- 11-12 With the same girl swing.
- 13-14 With the couple across, circle four to the left.
- 15-16 Left-hand star with the same four.

Teaching the dance:

- 1-2 Actives face the one below and join both hands taking Butterfly Banjo Position (R hips adjacent). M walk forward; W walk backward. At the end, pivot in place and take Sidecar Position (L hips adjacent).
- 3-4 In Sidecar Position, M walk forward, W walk backward, returning to original positions, face to face.
- 5-6 Starting with M's L and W's R and moving toward the M's left side, touch heel, touch toe, then a "step-together-step" sideways. Repeat the action with the opposite foot in the opposite direction.
- 7-8 Repeat meas 5-6.
- 9-10 Walk fwd, passing R shoulders; step to the R; back up passing L shoulders.
- 11-12 Swing with the same person; end with the W on the R of the M and facing across the set toward the other couple.
- 13-14 Form a circle of four dancers and move CW, to the left, returning to the same position.
- 15-16 The same four dancers make a left-hand star and walk around once CCW until they are back in long lines, all facing a new person.

Remind new dancers that the ends will wait out one sequence to cross over and be ready to start again.

Presented by Jerry Helt

Cincinnati Waltz Quadrille

(Square dance)

This dance was written by Jerry Helt and is also known as the Gibson House Waltz.

Music: 3/4 meter Blue Star BS 2378-A

Formation: Four couples in a square.

Steps & Styling: Because this is in 3/4 meter, instead of walking, dance two waltz steps during each measure or four waltz steps during each two-measure figure.

<u>Meas</u>	<u>3/4 meter</u>	<u>Call</u>
1-2	All four ladies right-hand star.	
3-4	All four ladies left-hand star.	
5-6	Turn partner with a right hand once around.	
7-8	Turn partner with left hand once and a half.	
9-10	All four gents right-hand star.	
11-12	All four gents left-hand star, and pass partner.	
13-16	Waltz/promenade the NEXT lady all the way back to the man's home position.	

Note: The "waltz/promenade" during the last four measures can either be done in ballroom position, rotating CW as a couple while moving CCW around the set, or in promenade position, moving side-by-side CCW around the set.

Presented by Jerry Helt

Contra Line Dance

(Contra)

This dance was written by Jerry Helt.

Music: 3/4 meter *Someone Must Feel Like A Fool Tonight* by Kenny Rogers
Mexicali Rose on Green Label.

Formation: Couples in contra lines. Couples do not progress. May be proper or improper (all men on the same side or 1, 3, 5, etc. crossed over).

Step & Styling: Balance step: Step R to R (ct 1); step L next to R (ct 2); step R in place (ct 3).
Can be done with opp ftwk and direction.

Grapevine: Step L to L (ct 1); step R in front of L (ct 2); step L to L (ct 3);
step R behind L (ct 4); step L to L (ct 5); touch R next to L (ct 6). Can be done
with opp ftwk and direction.

Gypsy: Walk in a small circle with partner, always facing but not touching.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1-2	Balance L; balance R.	
3-4	5-step grapevine to L and touch R.	
5-6	Balance R; balance L.	
7-8	5-step grapevine to R and touch L.	
9-10	Balance L; balance R.	
11-12	Turn away in a full circle to the L (CCW) with 6 steps to end facing partner.	
13-14	Balance L; balance R.	
15-16	Half-gypsy to exchange place with partner.	

Presented by Jerry Helt

Hey Hey Contra

(Contra)

Music: 4/4 meter Any 32-bar reel
 Formation: Duple-minor improper longways sets

Meas 4/4 meter Call

- 1-2 Turn corner right full around.
- 3-4 Ladies standing back to back, do-sa-do.
- 5-6 Hey for four.
- 7-8 Continue the hey for four.
- 9-10 Swing your corner.
- 11-12 Half promenade.
- 13-14 Right and left thru.
- 15-16 Left-hand star and face new corners.

Teaching the dance:

- 1-2 All facing corner, turn your corner by the right hand all the way around and a little more so ladies end back to back in the center.
- 3-4 Gents do-sa-do with the same ladies.
- 5-8 Hey for four all the way over and back. Explain the “hey” movement as follows:
 Whenever you pass anyone, either going in or coming out, you pass right shoulders
 Whenever you pass anyone in the center, pass by left shoulders! In this particular
 dance, it is a little easier, because whenever you are going in or coming out, it is also
 the opposite sex. In the center, it is always 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 come back in again. Caution dancers 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.
- 9-10 The next call is swing and men swing their corner, the same lady they did the right-
 hand turn with at the beginning, ending with her on the right and facing across the set.
- 11-12 Half promenade across the set.
- 13-14 Right and left thru back to the side where you started.
- 15-16 Left-hand star all the way around to a new corner to start the dance again. Point out that
 when executing the courtesy turn at the end of the right and left thru, the man can hold
 onto to his lady’s left hand and actually lead her into the left-hand star.

Remind new dancers that the ends will wait out one sequence to cross over and be ready to start again.

Presented by Jerry Helt

Square Dance Calls

PLUS DEFINITIONS

COORDINATE: STARTING FORMATION: COLUMNS. TIMING: 8

All dancers single file circulate once and a half. The center six (three adjacent pairs) trade (turn 180 degrees). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle to become the other ends of the forming lines.

LOAD THE BOAT: STARTING FORMATION: LINES OF FOUR. TIMING: 12

With centers facing in and the ends of each line facing the same (in or out) direction, the end dancers move forward around the outside, passing right shoulders with three moving end dancers, and turn one-quarter in (90 degrees) to stand beside the third person passed, facing the center of the set as a couple. Simultaneously, the momentary partners partner trade with their new partners, and pass thru.

Styling for Load the Boat: The end dancers, while moving on the outside, should leave enough room for the center dancers to work comfortably. Arms are held in natural dance position throughout the action, blending into the appropriate position for the next call.

RELAY THE DEUCEY STARTING FORMATION: PARALLEL OCEAN WAVES. TIMING: 20

Note: All “circulates” in this definition refer to the original circulate path established by the ends of the original ocean waves. No dancer ever stops moving during this call; the pauses written into the definition (i.e., the action described as “half-circulate”) are there for clarity of the description and for teaching purposes only.

Each end and the adjacent center dancer turn one-half (180 degrees). The new centers of each ocean wave turn three-quarters (270 degrees); while the others half-circulate, forming a six-person wave and two lonesome dancers. The wave of six, working as three pairs, turns one-half, while the others half-circulate. In the wave, the center four turn one-half while the other four dancers half circulate.

In the wave, the center four turn one-half while the other four half-circulate. The wave of six, again working as three pairs, turns one-half while the others half-circulate.

Finally, the center four of the wave turn 3/4 (becoming the centers of the new waves); while the outside four half-circulate to become the ends of the final waves.

Styling for Relay The Deucey: Basic swing-thru styling is utilized for turning movements within the ocean wave formations. Circulating dancers do the circulate action with arms in a natural dance position, blending to hands-up ocean wave formation at the conclusion of the call.

Square Dance Calls, Plus Definitions — continued

TEACUP CHAIN: STARTING FORMATION: STATIC SQUARE, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH PARTNER. TIMING: 32

The caller will specify two ladies to move to the center at the start of the call (e.g., “Head ladies center for a Teacup Chain.”). For the rest of the definition, these two ladies will be called the “specified ladies.” The specified ladies (both head ladies or both side ladies) move to the center and star right 3/4 to meet their corners for a left-arm turn. At the same time, the other two ladies move to the right around the perimeter of the square to their corners, and do a right-arm turn.

Following the arm turns, the specified ladies move around the perimeter of the square to their new corners for a right-arm turn, while the other ladies go to the center and star left once and a quarter to meet their new corners for a right turn.

The specified ladies then move to the center and star left once and a quarter to their new corners for a right arm turn, while the other ladies move to their new corners (around the perimeter of the square) for a left-arm turn.

Finally, the specified ladies move to their new corners (their original partners) for either a courtesy turn or a left-arm turn leading into the next command, while the other ladies move to the center and star right 3/4 to meet their new corners (their original partners) for either a courtesy turn or a left arm turn leading into the next command. Everyone finishes with his/her original partner.

If the caller desires the men to execute the ladies’ part and vice versa, as described above, the starting formation is a static square with all couples half-sashayed, or proceeding from everyone doing a left-arm turn with their partner. The proper call is the “Head/side men center for a teacup chain.”

Styling for Teacup Chain: Center dancers turning in star pattern use hands-up styling. All turns with outside dancers are forearm turns. When not leading into another command, a courtesy turn, as previously described, is used at the conclusion of the call. Outside dancers (usually the gents) dance with arms swinging naturally from one forearm turn to the next, being as graceful as possible in a movement that offers little other than pivot movements. Ladies may enhance the styling of this basic through skirt work with outside hand.

Jerry Helt's Record List

MUSIC	LABEL - RECORD #	DISTRIBUTOR
SQUARE DANCES		
SUMMER SOUNDS	BLUE STAR 2265	Palomino Records, Inc. 2818 Hwy. 44 East Shepherdsville, KY 40165 800/328-3800 “ “
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	
FOUR LEAF CLOVER WITH	BLUE STAR BLUE STAR 2376	
CONTRA & QUADRILLE		
GLISE A SHERBROOKE	KDF	Kentucky Dance Foundation C/O S. Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 800/446-1209
DOUBTFUL SHEPHERD	LSW 1009	Lloyd Shaw Foundation 2217 Cedar Acres Dr. Manhattan, KS 66502
QUEENS QUADRILLE	E-Z 719	Palomino Records, Inc. (see above) Palomino Records, Inc. (see above) Palomino Records, Inc. (see above)
STAR & PROMENADE CONTRA	TNT 201	
WALTZ CONTRA	National Records 4562	
LINE DANCES		
I'M BUSTED	BLUE STAR 2219	Palomino Records, Inc. (see above)
STAY YOUNG	MCA 5310 (Vocal-Don Williams)	MCA RECORDS, INC 70 Universal Plaza Universal City, CA 91608
THE BIRD DANCE	AVIA DISK AD 831	
CDs		
DOWN ON THE FARM	TELARC CD 80263 CS 30263	TELARC International 23307 Commerce Park Rd. Cleveland, OH 44122
VIDEOS		
JERRY HELT'S DANCE PARTY		Kentucky Dance Foundation (see above)
JERRY HELT'S COMMUNITY DANCE PARTY		Kentucky Dance Foundation (see above)

NOTES

English Country Dance Glossary

Steps and Patterns

Updated from *Steps and Styling* published by the Folk Dance Federation of CA, Inc.

- Arming:** Arm R: Partners move forward, hook R arms at the elbow, turn once around clockwise, release arm hold, and move back to original position.
Arm L: Same action as Arm R, but hook L arm and turn CCW.
- Back-to-Back:** Facing dancers move forward passing R shoulders and move backward to place passing L shoulders.
- Basket Swing:** Two couples: Men join hands behind women's backs; women rest hands on men's nearer shoulders.
One man, two women: Man places his arms around the back of the women. Women rest near hands on man's nearer shoulder, free hands around each other's back.
With R in front of L, turn CW with a Buzz step.
- Cast:** Dancer turns outward (away) from set or partner in order to move to a designated place. If begun facing partner, dancer turns the long way, e.g., turning up to move down.
- Change places:** Designated dancers exchange places passing R shoulders and turning to the R to face each other.
- Corners:** The two other dancers that each active dancer faces when in the center of the set facing partner across the set, M facing W line, and W facing M line. First corner is to the diagonal R and the second corner is to the diagonal L.
- Circle:** (Three-hands, four-hands, etc.) Dancers form a ring by joining hands (W-pos, a little below shoulder level) and dance once around to the L with designated step (usually either Walking or Slipping). If the circle is to the R, the direction is specified. Three-hands involves three dancers, four-hands is four dancers, and so on.
- Cross:** Specified dancers move across the set passing R shoulders unless otherwise directed. Dancers might face each other or remain facing in traveling direction for the next figure.
- Double:** Duple time: Three light springy steps and a close in a specified direction (with weight or no weight); as in "forward a double."
Triple time: Two steps and a close in specified direction.
- Fall Back:** Move backward as directed.
- Gipsy (Gypsy):** Keeping eye contact, dancers move CW completely around one another and fall back to place.
- Hands Across (Star):** Two couples: Use hand-shake hold at approximately shoulder level, holding hand of diagonally opposite person. There is no rule as to whose hands are on top. Giving some support, dancers move around in the direction they are facing.

English Country Dance Glossary—continued

Hey: (A weaving pattern)

Circular Hey: Even number of couples in circle, partners facing, W move CW, M CCW, passing R and L shoulder alternately, and continue to original place. Unless specified, dancers pass without taking hands.

Hey for Three: Three people in line formation: #1 facing #2 and #3. All moving at the same time, describe a Figure 8 pattern. All go around the Figure 8 in the same direction (follow the leader). The Hey can begin by passing either R or L shoulders, depending on the dance.

**Dancer #1**

Curve CW passing R shoulder with #2

Dance through center

Curve CCW

Curve CCW around #3's original place

Dancer #2

Curve CW passing R shoulder with #1

Curve CW around #1's original place

Continue curve CW

Dance through (original place)

Dancer #3

Curve CCW

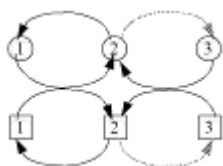
Continue curve CCW

Dance through the center passing behind #1

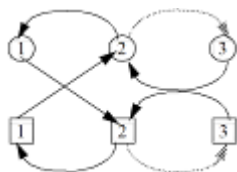
Curve CW around #1's original place

Continue moving in the Figure 8 to return to original places.

Half Hey for Three: Only half of the Hey for Three is danced; ends change places and middle dancer ends back in the middle.



Mirror Hey: Both sides dance a Hey for Three at the same time, M1 and M2 passing R shoulders to begin the Hey (as described above); and W1 and W2 passing L shoulders to begin. Cpl1 begins by leading down the center, the second couple facing up and separating outside Cpl1; Cpl3 leads up the center and Cpl1 separates to the outside around them. Partners continue to meet, moving to the center of the set and dance out around the ends of the set.



Crossover Mirror Hey: Same as Mirror Hey except that Cpl1 begins by crossing down, W passing in front of M, to dance the Hey for Three on the opposite side of the set.

Sheepskin Hey: Danced by three couples, M in one line, W in another, partners facing. M line usually moves first. W line remains in place until M have returned to place.



M Sheepskin Hey (skipping): M1, followed by M2 and M3, dance across the top of the set and pass behind W1, between W1 and W2, in front of W2, and between W2 and W3. M1 and M2, upon reaching W3, pass CW around her.

M3, instead of following M2, passes CCW completely around W2 and faces up, thus becoming the leader.



English Country Dance Glossary—continued



M3, followed by M1 and M2, continue weaving to the top, and M2, who is last in line, instead of following M1 and M3, passes CCW around W2 and faces down, thus becoming the leader.

M2, followed by M3 and M1, continue weaving to the bottom, and M1, who is last in line, instead of following M3 and W2, passes CCW completely around W2 and faces up, thus becoming the leader again.

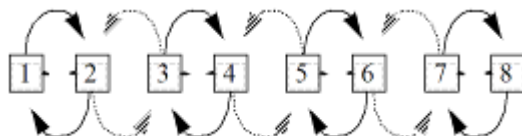
M1, followed by M2 and M3, continue weaving to the top of the W line.



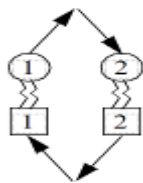
M dance CW and around W1, dance down the outside of W line, across the bottom of set and up to original places.

W repeat action danced by M (mirror image) while M line remains in place.

Straight Hey: Any number of couples in a single line, partners facing. Move up or down the line passing R and L shoulders alternately. At end of line, curve CW to continue in same manner to original place.



Hey for Four or Reel for Four: A Straight Hey for four people. Starting positions are designated in the individual dance descriptions.

Poussette:

Couples change places, moving CW out and back. Partners join both hands, arms extended at almost shoulder level. Cpl 1 dance four steps out of the set, M going forward and W backward and then dance into the other couple's place, M going backward, W forward. At the same time, Cpl 2 dance four steps out of the set, W going forward and M backward and then into other couple's place, M going forward, W backward (Half Poussette). Continue the movement to return to original place (Full Poussette). This is sometimes done in CCW direction. In triple time, it takes three or six steps for each poussette.

Rant Setting Step:

Hop on L (ct &); tap ball of R in front of L (ct 1); hop on L (ct &); step R in place (ct 2). Step alternates.

Rant Traveling R Step:

The step of the north of England, mainly Northumberland and County Durham. It is similar to a Polka step; very vibrant and danced to reel tunes. Hop on L (ct &); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2). The step alternates.

Set:

Spring onto R to R; step on ball of L beside R; step on R in place and pause (QQS). The step is smooth and light. Repeat action to L to complete pattern. This is often done advancing toward partner or corner.

Waltz Setting Step: Same footwork as setting in three even beats, eliminating the pause.

- Siding:** A movement of courtesy, keeping eye contact with partner.
- Siding (Cecil Sharp):** Moving in a CCW arc and beginning with the R, dance two steps forward (cts 1,2), exchanging places with partner; with one step, turn CCW to face (ct 3); bring both feet together (ct 4). To return, repeats cts 1-4 beginning with the L and moving CW. Can be done starting with either foot.
- Side-by-Side Siding or Pat Shaw Siding:** Partners face and move forward a Double bringing R shoulder to R shoulder; fall back a double. Repeat to L shoulders.
- Unless specified, use Cecil Sharp Siding.
- Skip Change of Step:** **R:** This is similar to the Scottish Skip Change of Step but is danced in a flatter style and with feet parallel. Hop on L (ct &); step forward on R (ct 1); step on L near R heel (ct &); step forward on R (ct 2). Bring L foot forward, passing through at ankle level in preparation for the next step, which begins with hop on R. The step alternates.
- Slip:** (Slide-Close) A series of smooth steps close to the floor. Step sideward on the ball of the advancing foot, taking weight, and close the other foot, taking weight.
- Turn:** Rotate CW as a couple as specified in dance directions, with one hand or both, arms extended, rounded with elbows down. Dancers should give weight and maintain eye contact.
- Turn Single:** Turn in a small circle with four light, springy steps (CW unless otherwise specified). In triple time, this takes three or six steps.

Styling

The body lead (center of gravity is out in front of the feet); relaxed knee, and flexible foot are the most noticeable features of contemporary English Country Dancing. The arms are relaxed and move easily with the motion of the body, but are firm and usually extended on turns and held strongly in circles, just below shoulder level. Hands are taken in hand-shake position (forefingers to forefingers)—not thumb grip. The step is usually a “dance walk,” sometimes changing to a skipping step or Skip Change of Step for traveling farther. “Footwork” is seldom mentioned, and never mandated

Formation

- Longways set:** Line of M facing ptr across the set, M’s L shoulders to music. A duple minor is a set in which the dance pattern involves two couples.
- Proper and improper:** This refers to the side of the dance—all are on the usual side (proper); or some couples are on the opposite side to begin (improper). Not a moral judgment!

Braes of Dornoch

(England)

This dance is from Charles Bolton, *Retreads* Vol 4, 1989.

Pronunciation: BRAYZ of DOHR- nahk

Music: 2/2 meter Bare Necessities, *Strong Roots*, Track 2
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 2

Formation: 3 cpl longways set .

Steps & Styling: Running and setting steps. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
A	1-4	1s lead to the bottom. 2s lead up on 3-4.
	5-6	1s cast to the middle.
	7-8	1s 2-hand turn.
	9-12	1s lead up and cast to the middle.
	13-16	1s 2-hand turn 3/4 (so M is below W) and pull R shoulder back to face M down and W up. Ends join hands with them to make wavy lines of 3 (sideways double triangles).
B	1-8	Balance (fwd and back) in line.
	1-6	1s turn the dancer in their L hand.
	7-8	1s turn R diag (M1+M3, W1+W2) R hand not quite once round, so the 1s finish in middle place, proper.
	9-12	All dance back-to-back with ptr.
	13-16	Bottom two couples 3 changes of a circular hey, with hands, <i>while</i> top couple 2-hand turn.

Presented by Bruce Hamilton

Chocolate for Breakfast

(England)

This dance is by Brooke Friendly and Chris Sackett and was published in *Impropriety II* 2008. The tune is "Top o' the Mornin'" by Jonathan Jensen, 2007.

Music: 9/8 meter CD: *Impropriety II*, Track 13
Bruce Hamilton, Stockton Folk Dance Camp 2011, Track 7

Formation: Longways duple minor set.

Steps & Styling: Running step, slip step. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
A	1-2	W1 and M2 turn L hand.
	3-4	They dance CCW halfway around the set, to each others' places.
A	1-4	M1 and W2 repeat, turning with R hand and dancing CW.
B	1-4	2s (at the top) slip down the middle and back.
	5-6	1s and 2s dance two changes of a circular hey, no hands.
	7-8	1s R-hand turn traveling down to second place while 2s cast up.

Repeat dance from progressed positions.

Presented by Bruce Hamilton

Cockle Shells

(England)

This dance is from Charles Bolton, *Retreads*, Vol 1, 1985. The final figure here is a simplified version of the original dance.

Music: 2/2 meter Bare Necessities, *By Choice*, Track 10
Bruce Hamilton, Stockton Folk Dance Camp 2011, Track 3

Formation: Longways duple minor set.

Steps & Styling: Running step. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
A	1-4	M1 turn corner R hand.
	5-8	M1 turn ptr L hand.
A	1-4	M2 turn corner L hand.
	5-8	M2 turn ptr R hand.
B	1-4	M1 and W2 cross R shoulder. W1 and M2 repeat.
	5-8	All 4 circle L halfway, then 1s cast and 2s lead up
B	1-8	1s half figure-8 with the next 2s and 2-hand turn in progressed place.

Repeat dance from progressed positions.

Presented by Bruce Hamilton

For Kay
(England)

NOT TAUGHT

Margaret's Waltz

(England)

Dance and tune by Pat Shaw, published in *English Dance & Song*, Vol. 23, No. 3, 1959.

Music: 3/4 meter Aardvark Ceilidh Band, *Pleasures of the Town*, Track 11
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 9

Formation: Sicilian Circle.

Steps & Styling: Running step, ballroom waltz. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
4 meas		INTRODUCTION. No action.
A	1-4	Joining inside hands with ptr, waltz forward and back.
	5-8	Turn opposite R hand.
A	1-4	Turn ptr L hand.
	5-8	Half Ladies Chain. Stay in position with L hands joined and M's R hand on W's waist.
B	1-4	Slow chassé diagonally forward to R, then same to L, couples ending back to back.
	5-8	Dropping hands, all turn R into R-hand star across turning 3/4 to original place.
B	1-4	Dance back-to-back with opposite.
	5-8	Waltz with ptr in direction of dance to meet the next couple.

Presented by Bruce Hamilton

Ore Boggy

(England)

This dance is from Neal, *Choice Collection*, 1726. Reconstruction by George Fogg and Rich Jackson, 1990.

Pronunciation: OHR BOG-ee

Music: 2/2 meter Bare Necessities, *By Request*, Track 14
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 4

Formation: Longways duple minor set.

Steps & Styling: Running step.

NOTE: The steps and figures are the same as for "Take A Dance."

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
None		INTRODUCTION
A	1-4	1s lead through the 2s and cast back to place.
	5-8	1s 2-hand turn.
A	1-8	2s do the same through the 1s.
B	1-4	1s cross and cast into 2nd place. 2s move up on 3 & 4.
	5-8	1s half figure-8 up through the 2s.
B	1-4	1s and 2s circular hey, 4 changes, with hands.

Repeat dance from progressed positions.

Presented by Bruce Hamilton

Pleasures of the Town

(England)

This dance is from Thompson, *Twenty Four Country Dances*, 1777.

Music: 2/4 meter Aardvark Ceilidh Band, *Pleasures of the Town*, Track 4
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 10

Formation: 3-couple longways set.

Steps & Styling: Run or skip or polka step, as desired. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
A	1-8	M take hands and dance CW around the W while the W advance with 4 steps, pause for 8, then retire for 4.
	1-8	The W dance CCW around the M while the M go forward, wait, and retire.
B	1-8	In promenade (front skaters') position, all cast round to L and back to place.
	1-6	1s and 2s circular hey, 3 changes, with hands, ptrs facing.
	7-8	1s cast to the bottom, 3s moving up.

Repeat twice from new positions.

Presented by Bruce Hamilton

Take A Dance

(England)

This dance is from Kathryn & David Wright, *Wright's Humours* 1979.

Music: 6/8 meter Bare Necessities, *Take a Dance*, Track 1
 Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 7

Formation: Longways duple minor set.

Steps & Styling: Running step. Please also refer to English Country Dance Glossary.

NOTE: *The steps and figures are the same as for "Ore Boggy."*

<u>Meas</u>	<u>6/8 meter</u>	<u>Pattern</u>
A	1-4	1s lead through the 2s and cast back to place.
	5-8	1s 2-hand turn.
A	1-8	2s do the same through the 1s.
B	1-4	1s cross and cast into 2nd place.
	5-8	1s half figure-8 up through the 2s.
B	1-4	1s and 2s circular hey, 4 changes, with hands.

Repeat dance from progressed positions.

Presented by Bruce Hamilton

The Ashford Anniversary

(England)

This dance is from Charles Bolton, *More of the Same*, 1986. Tune (name not given) by Phalèse, 1580.

Music: 2/2 meter Bare Necessities, *Modern Treasures*, Track 1
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 1

Formation: 3-couple longways set (mixer).

Steps & Styling: Setting, running and skipping steps. Please also refer to English Country Dance Glossary.

<u>Meas</u>	<u>2/2 meter</u>	<u>Pattern</u>
I.		<u>FIRST PART</u>
A	1-4	All dance up and back a double with (inside hands joined)
	5-8	Facing ptr, all fall back a double and come forward.
B	1-4	Everyone except W1 and M3 set advancing to the R diag person, and pass R shldr. W1 and M3 dance CCW halfway around the set (skipping).
	5-6	All turn single R.
B	1-2	All set to new ptr.
	3-6	Turn ptr 2 hands 1-1/2 times, to own side.
II.		<u>SECOND PART</u>
A	1-4	Side-by-side siding R shldr with new ptr.
A	1-4	Repeat L.
BB	1-12	As in the First Part.
III.		<u>THIRD PART</u>
A	1-4	Arm R with new ptr.
A	1-4	Repeat L.
BB	1-12	As in the First Part.

Presented by Bruce Hamilton

Turn of the Tide

(England)

This dance is from Ron Coxall, *Roles: Occupations and Interests Recalled by Dances*, 1999. The tune is “Moonlight Moorings” by Heather Bexon.

Music: 3/4 meter Bare Necessities, *A New English Ball*, Track 13
Bruce Hamilton, *Stockton Folk Dance Camp 2011*, Track 5

Formation: Longways duple minor improper set.

Steps & Styling: Dance walk. Please also refer to English Country Dance Glossary.

Meas 3/4 meter Pattern

2 notes INTRODUCTION. The beginning of the music is very soft.

- A 1-4 Circle L halfway. All turn ptr 2 hands halfway.
 5-8 Top couple (2s) lead down through the bottom couple and cast back.
- A 9-16 Repeat, with 1s leading down and casting back.
- B 1-4 1s lead down, change hands and fall back down the set.
 5-8 Repeat coming up the set.
 9-16 *Turning poussette*:
 (9-10) Join 2 hands with ptr; M dance fwd, W back.
 (11) M steps L while W turns 1/4 R on the spot to stay facing him up and down the set.
 (12) W steps L while M turns 1/4 R on the spot to face W across the room.
 (13-14) M dance fwd, W back.
 (15-16) Turn ptr 2 hands halfway, open into a circle with the next couple.

Repeat dance from progressed positions.

Presented by Bruce Hamilton



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more of a quick reference guide to help you to determine (1) from what area a certain dance or dance tune originates; and (2) what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- weight mainly on the fore foot
- small and energetic steps with high knee lifting
- light and upward movements
- jumpy and bouncy

Music

fast, vivid tempo
Vlach or Romanian influences
 principal instruments:
 all kinds of flutes (*occarino, svirka, duduk, kaval*)
 and violin and *duhov* ensembles

TRAKIJA (THRACE)

- weight mostly on the whole flat foot
- slight knee bend
- all accents and stamps are directed toward the ground, downward
- smooth and round movements
- gracious hand and arm gestures in individual performances
- contemplative and dignified style

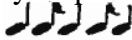
starts often slow and solemn, then gradually builds to a moderate to fast tempo
 composed-irregular meters in Western Thrace
 principal instruments: *gâdulka, gajda, kaval*

ŠOPLUK (WESTERN BULGARIA)Dance

- weight on the fore foot
- body leans slightly fwd
- small, light and energetic steps with sharp knee liftings
- the upper part of the body moves fwd and back in coordination with the knee liftings
- Šopska Natrisane (relaxed shoulder bouncing on the rhythm of the steps)
- jerky, angular movements
- very expressive, outgoing and witty

Music

fast vivid tempo


Graovo-syncopa ted beat in many slower and fast 2/4 dances: 

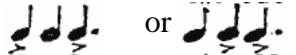
the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm

principal instruments: flutes (svirka, duduk, kaval), gadulka, gaida and *tapan*

DOBRUDŽA(NORTHEASTERN BULGARIA)Men:

- heavy, weight on the whole foot
- knee bend position
- hips are slightly turned forward,
- upper body erect and proud
- every stamp is accompanied by slight knee bending or dipping
- “down-to-earth” quality

slow - moderate tempo, "stretched" both cts (main and secondary) are often stressed in the Dobrudžjan 2/4 beat 

slow 7/8 Râčenik stressed are two out of the three main cts 

principal instrument': kopanka (small gadulka) typical combination: physharmonica, kopanka and gajda

(Doburjžanska *Trojka*)

Women:

- light, bouncy and feminine
- rocking body and arm movements

PIRIN (BULGARIAN MACEDONIA)

- high and on the ball of the foot
- liftings on the ball of the foot on cts & (upbeat)
- vertical bouncy ,character
- “balanced” movements'
- many rhythmic and syncopated nuances

from slow to fast, very melodic, songs rich in many different rhythms and irregular meters

"stretched" and playful interpretation of the beat

principal instruments:

zurna, tambura, tapan, darabuka, and trâmpe (tambourine)

Turkish influence; it is also the area of Muslim-Bulgarians (*Pomaci*).

RODOPA (RHOPE MOUNTAIN REGION)

- weight on the whole flat foot
- čukče (low hops)
- Women: gracious, almost solemnly deliberate steps
- Men: expressive and strong

slow, usually with a song

Horovodna pesen (Dancesong) or accompanied by a Kaba Gajda (low-pitched gajda)

melancholic, gliding melodies and singing

Here too *Pomak* and Turkish influence

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Celebinsko Horo

(Bulgaria)

The dance is performed to the accompanying song *Oj Jano, Jano*. It was originally introduced by Belčo Stanev, choreographer from Varna.

Pronunciation: seh-leh-BIHN-skoh hoh-ROH

Music: 9/8 meter *Bulgarian Folk Dances with Jaap*
Counted 1-2 1-2-3 1-2 1-2 or 1 2 3 4. *Leegwater, Stockton Edition, Track 1*

Formation: Medium-length line or half-circle. Hands in belt-hold position, L arm over. Generally moving CCW.

Steps & Styling: Trakia style, fluent with small and bouncy steps.

<u>Meas</u>	<u>9/8 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . Instrumental.	
	I. <u>TRAVEL STEP</u> (vocal)	
1	Facing and moving LOD, step R (ct 1); lift slightly on R then stepping fwd L (ct 2); step R fwd (ct 3); step L fwd (ct 4).	
2	Repeat meas 1.	
3	Facing ctr, step R to R (ct 1); step L to L and slightly bend both knees (ct 2); step heavily (fall) onto R next to L (ct 3); step L to L (ct 4).	
4	Facing and moving to ctr, step R fwd to ctr (ct 1); step L next to R (ct 2); step R bkwd (ct 3); step L next to R (ct 4).	
5-8	Repeat meas 1-4.	
	II. <u>STAMPS</u> (instrumental)	
1	Turning body to face R diag, step R slightly diag bkwd (ct 1); stamp L next to R, slightly bending both knees (ct 2); facing and moving to ctr, step L fwd (ct 3); step R fwd (ct 4).	
2	Facing ctr and dancing in place, step L next to R (ct 1); stamp R next to L (ct 2); step R to R (ct 3); step L behind R (ct 4).	
3	Step R to R (ct 1); stamp L next to R (ct 2); step L bkwd (ct 3); step R bkwd (ct 4).	
4	Step L next to R (ct 1); stamp R next to L (ct 2); leap R to R (ct 3); step L behind R (ct 4).	
5-8	Repeat meas 1-4.	

Presented by Jaap Leegwater

Deleormansko Vlaško

(Bulgaria)

This is a Vlach dance from the Deleorman region in Northern Bulgaria or Severnjaško. Deleorman is an area which straddles the Bulgarian-Romanian border on both sides of the Danube River. The dance reflects influences from both countries in its style of performance, steps, and dance patterns.

The dance was observed from local dance groups in Northern Bulgaria. During a joint teaching session in the Netherlands in 1979, the Romanian dance specialist Theodor Vasilescu heard this recording from the orchestra “Horo” from Russe, a town on the Bulgarian side of the Danube River. He spontaneously shared some additional material known in the Romanian part of the Deleorman region, which illustrates the dance similarities on both sides of the border.

Pronunciation: day-lay-ohr-MAHN-skoh VLAHSH-koh

Music: 2/4 meter *Bulgarian Folk Dances with Jaap Leegwater, Stockton Edition, Track 2*

Formation: Long line or half circle. Hands held in W-position.

Steps & Styling: Severnjaški or North Bulgarian with a “Romanian touch:”

- Jumpy and bouncy
- Good and energetic knee liftings
- Crossing steps
- Shoulders are relaxed and bounce naturally to the rhythm of the steps

Meas 2/4 meter

Pattern

32 meas INTRODUCTION. A and B music.

I. PART I

- 1 Facing R of ctr, step R, swinging arms down (ct 1); step L, swinging arms bkwd low (ct 2).
- 2 Step R, swinging arms back in W-pos (ct 1); step L in front of R (ct &); step back to place on R (ct 2).
- 3 Turning to face ctr, step L (ct 1); small leap onto R next to L (ct &); repeat cts 1-& (cts 2,&).
- 4 Repeat meas 3, cts 1-& (cts 1,&); step on L (ct 2); low hop on L (ct &).
- 5-8 Repeat meas 1-4.

II. PART II

- 1 Small heel tap (čukče) on L (ct &); step on R swinging arms down (ct 1); step on L in front of R (ct &); step back on R while swinging arms back (ct 2).
- 2 Hop on R (ct ah); step sdwd L, swinging arms to W-pos (ct 1); turning to face diag L of ctr, step R to R (ct 2).
- 3 Moving out, small heel tap (čukče) on R (ct &); close R to L (ct 1); small step R (ct &); small step L (ct 2); close R to L (ct &).
- 4 Small step L (ct 1); close R to L (ct &); step L (ct 2).

Deleormansko Vlaško — continued

5-8 Repeat meas 1-4.

III. PART III

- 1 Facing ctr, step R (ct 1); step L in front of R (ct &); step back on R in place (ct 2); step L next to R (ct &).
- 2 Step R in front of L (ct 1); step back on L in place (ct &); step R next to L (ct 2); step L in front of R (ct &).
- 3 Step back R in place (ct 1); step L next to R (ct &); step R in front of L (ct 2); step L (ct &).
- 4 Low leap onto R, swinging L leg fwd low in front of R leg (ct 1); hold (ct &); low leap onto L, swinging R leg fwd low in front of L leg (ct 2).
- 5 Low leap onto R, swinging L fwd low in front of R (ct 1); hold (ct &); low leap onto L, extending and lifting R leg diag fwd L (ct 2); hold (ct &).
- 6 Step R next to L (ct 1); step L in place (ct &); slap R fwd on the floor, bending L knee (ct 2); hold (ct &).
- 7 Leap onto R (ct 1); stamp L next to R, without wt (ct &); leap onto L (ct 2); stamp R next to L, without wt (ct &).
- 8 Leap onto R (ct 1); stamp L next to R (ct &); fall onto L, holding R next to L ankle off the floor (ct 2); hold (ct &).
- 9-16 Repeat meas 1-8. On the last count of meas 16, bend fwd at the waist and swing R fwd in an arc close to the floor (ct &).

IV. PART IV

- 1 Leap onto R in front of L (ct 1); stamp L next to R heel, without wt (ct &); leap onto L slightly bkwd (ct 2); stamp R next to L toes, without wt (ct &).
- 2 Step on R slightly diag fwd L (ct 1); hop on R, pivoting to face diag R of ctr and swinging L around close to floor (ct 2).
- 3 Step L (ct 1); step R (ct 2).
- 4 Step L (ct 1); bounce on L, pivoting to face diag L (ct 2)
- 5 Moving back, step R (ct 1); step L (ct 2).
- 6 Step R (ct 1); bounce on R (ct 2).
- 7 Leap onto L in front of R (ct 1); stamp R next to L heel, without wt (ct &); leap onto R slightly bkwd (ct 2); stamp L next to R toes, without wt (ct &).
- 8 Step on L slightly diag fwd L (ct 1); hop on L (ct 2).
- 9-16 Repeat meas 1-8. On meas 16 do not pivot to diag L but instead stay facing ctr.

Repeat entire dance three more times from the beginning.

Presented by Jaap Leegwater

Ihtimanska Kopanica

(Bulgaria)

This is a women's Kopanica from Ihtiman, Šop region (Western Bulgaria). The word "Kopanica" is derived from the verb "Kopaja" ("to dig"). In dance and music terminology, Kopanica means a dance in 11/8 meter (2-2-3-2-2) and it is also the name of its basic step.

Pronunciation: ee-tee-MAHN-skah KOP-ah-nee-tsah

Music: 11/8 meter *Bulgarian Folk Dances with Jaap Leegwater,*
counted as 1, 2, 3, 4, 5 *Stockton Edition, Track 6*

Formation: Open circle. Hands belt hold, R arm under, L arm over.

Steps & Styling: This dance is performed in the typical Šop style, i.e., small energetic steps with knee lifting and reaction of the upper part of the body to that. Shoulders are relaxed so they can bounce naturally on the rhythm of the steps ("Natrisane").

Kopanica step: Step on R (ct 1); step on L (ct 2); small lift on L immediately followed by a step on R (ct 3); hop on R, raising L knee (ct 4); step on L (ct 5).

Scissors step R: A slight leap onto R, displacing L ft and moving it quickly fwd with knee straight.

<u>Meas</u>	<u>11/8 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . None. (Drumming)
	I.	<u>NABIVANE</u> (Stamp)
1		Facing ctr, step R to R (ct 1); step L behind R (ct 2); step R to R, bending R knee and slightly raising L knee (ct 3); place L heel next to R toes (ct 4); hold (ct 5).
2		Repeat meas 1 with opp ftwk and direction.
3-8		Repeat meas 1-2 three more times.
	II.	<u>DVOJNA NABIVANE</u> (double stamp)
1		Facing ctr, step R to R (ct 1); step on L behind R (ct 2); step R to R, bending R knee and slightly raising L leg diag L (ct 3); bending body slightly fwd at waist, strike L heel on the floor diag L (ct 4); strike L heel on the floor straight fwd (ct 5).
2		Repeat meas 1 with opp ftwk and direction.
3-4		Repeat meas 1-2.
5		Two steps fwd twd ctr R, L (cts 1-2); step R in place, bending R knee and slightly raising L leg diag L (ct 3); bending body slightly fwd at waist, strike L heel on the floor diag L (ct 4); strike L heel on the floor straight fwd (ct 5).
6		Two steps bkwd L-R (cts 1, 2); step L in place, raising R heel bkwd (ct 3); tap R toes twice straight bkwd, looking across R shldr (cts 4-5).

Ihtimanska Kopanica — continued

- 7 Repeat meas 5.
- 8 Two steps bkwd L-R (cts 1, 2); leap onto L flicking R behind (ct 3); hop on L and flick R in front (cts 4-5).
- 14 Repeat meas 13.
- III. NOŠICA (Scissors)
- 1 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step R to R, bending R knee and raising L knee high (ct 3); step on L in front of R (ct 4); step R in place (ct 5).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-4 Repeat meas 1-2.
- 5 Scissors step R: a slight leap onto R, displacing L ft and moving it quickly fwd with knee straight (ct 1); reverse ftwk for Scissors step L (ct 2); leap onto R in place, bending R knee and raising L leg diag L (ct 3); bending body slightly fwd at waist, strike L heel on the floor diag L (ct 4); strike L heel on the floor straight fwd (ct 5).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.
- IV. KOPANICA
- 1 Facing diag R and moving in LOD, one Kopanica step.
- 2 Step on R (ct 1); step on L (ct 2); facing ctr, twist the body around the L heel so that the L toe points to the L, immediately followed by a step on R directly behind L heel (ct 3); step L to L (ct 4); step R behind L (ct 5).
- 3 Step L to L (ct 1); step R behind L (ct 2); low hop on R, raising L knee, immediately followed by a step on L next to R (ct 3); step on R in front of L (ct 4); step L in place (ct 5).
- 4 Scissors step R in place (ct 1); scissors step L in place (ct 2); low hop on L, swinging R raised up across L shin (ct 3); moving in LOD, leap onto R (ct 4); step on L (ct 5).
- 5-16 Repeat meas 1-4 three more times.

Presented by Jaap Leegwater

Kak Se Čuka Čern Piper

(Bulgaria)

This dance demonstrates various ways of grinding black pepper. The “pepper dance” is performed in February at Trifon Zarezan (festival in honor of the wine patron Trifon) and at traditional Bulgarian weddings. It is one of the many rituals and expressions associated with bringing and wishing fertility, many children and good health. The dancers wish newlyweds a married life that is as hot and spicy as the peppers they are grinding in dance. Jaap Leegwater learned this version of Kak Se Čuka Čern Piper, actually a special Pajduško dance in 5/8, from Dimitar Dojčinov in 1980 in Plovdiv, Bulgaria.

Pronunciation: KAHK seh CHOO-kah CHEHRN pee-PEHR

Music: 5/8 meter *Bulgarian Folk Dances with Jaap Leegwater,*
 QS Stockton Edition, Tracks 8 & 9

Formation: Open circle. Hands joined in W-position.

Steps & Styling: Trakíjski:
 - demi-plié or slight knee-bent position
 - wt mainly on the whole ft
 - upper body proud and erect
 - kind of “down to earth” quality

<u>Meas</u>	<u>5/8 meter</u>	<u>Pattern</u>
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8 meas	<u>INTRODUCTION.</u> Instrumental.	
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CHORUS–TO THE CENTER

1	Facing and moving twd ctr, hop on L, raising R knee in front (ct 1); step R (ct 2).	
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2	Hop on R, raising L knee in front (ct 1); step R (ct 2).	
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3-4	Repeat meas 1-2.	
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5	Dancing in place, turning slightly diag L, two stamps with R next to L, without wt (cts 1, 2).	
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6	Hop on L, raising R knee in front (ct 1); step R, turning slightly diag R (ct 2).	
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7-8	Repeat meas 5-6 with opp ftwk and direction.	
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9-16	Repeat meas 1-8 moving bkwd.	
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I. BASIC

1-4	Facing and moving LOD, four hop-steps starting with a hop on L.	
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5	Facing ctr, moving sdwd L, step R in front of L (ct 1); step L sdwd L, slightly bending L knee (ct 2).	
---	--	--

6	Repeat meas 5.	
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7-24	Repeat meas 1-6 three more times.	
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Kak Se Čuka Čern Piper — continued

II. KNEE-KNEE

- 1-12 Repeat Fig I, meas 1-12.
- 13 Dancing in place and turning body in LOD, step R in LOD, L staying on the floor and bending L knee twd the ground (ct 1); straighten knees (ct 2).
- 14 Bend L knee twd the ground (ct 1); straighten knees (ct 2).
- 15-16 Repeat meas 13-14 with opp ftwk and direction.
- 17-18 Two hop-steps in place, starting with hop on L (cts 1,2).
- 19-24 Repeat meas 13-18.

III. ON THE BACK

- 1-3 Moving and making a full turn R, three hop-steps starting with hop on L.
- 4 Lean twd R neighbor's back, while hammering with your fists on neighbor's back:R fist down, L fist up (ct 1); L fist down, R fist up (ct 2).
- 5-6 Repeat the hammering-fists movements of meas 4 twice.
- 7-12 Repeat meas 1-6 with opp ftwk and direction. The hammering movements remain the same.
- 13-24 Repeat Fig II, meas 13-24.

IV. ANKLES, PESTLE AND MORTAR

- 1-4 Spread arms up in the air (ct &); while bending over and holding your ankles, make a full R turn CW in four big steps (one per meas) R-L-R-L.
- 5 Still holding ankles and dancing in place, stamp R, with wt (ct 1); stamp L, with wt (ct 2).
- 6 Repeat meas 5.
- 7-12 Repeat meas 1-6.
- 13-16 Holding both fists together (R on top) against the L side of rib cage, simulate holding a pestle and mortar. Move them slowly from L in front, making a hammering movement with R fist (two per meas).
- 17-18 Make two grinding movements by placing one fist on top of the other and twisting in opp direction.
- 19-24 Repeat meas 13-18.

Sequence: Intro; Fig I, Chorus step, Fig II, Chorus step, Fig III, Chorus step, Fig IV, chorus.
Ending, the last time through the dance, with the last meas: leap on L (ct 1); stamp R (ct 2);

Presented by Jaap Leegwater

SONG TEXT “KAK SE ČUKA ČERN PIPER”

// Kak sa čuka čern piper, čer piper?//	<i>How do we grind the black pepper?</i>
// čer piper sa čukaše čukaše.//	<i>The black pepper we beat, beat</i>
// Čer piper sa čukaše čukaše.//	<i>The black pepper we beat, beat</i>
// S djasno koljano v zemjata, v zemjata.//	<i>With the right knee on the floor</i>
// Kak sa čuka čern piper, čer piper?//	<i>How do we grind the black pepper?</i>
// čer piper sa čukaše čukaše.//	<i>The black pepper we beat, beat</i>
// Čer piper sa čukaše čukašc.//	<i>The black pepper we beat, beat</i>
// S ljava koljano v zemjata, v zemjata.//	<i>With the right knee on the floor</i>
// Kak sa čuka čern piper, čer piper?//	<i>How do we grind the black pepper?</i>
// čer piper sa čukaše čukaše.//	<i>The black pepper we beat, beat</i>
// Čer piper sa čukaše čukaše.//	<i>The black pepper we beat, beat</i>
// Sâs čeloto v zemjata, v zemjata.//	<i>With the whole body on the floor</i>

Krajdunavsko Horo

(Bulgaria)

The title translates as “Dance from the Danube River Area.” The Danube River forms the natural border between Romania and Bulgaria. The influence of the Vlach minorities is very present in the musical and dance folklore of North Bulgaria.

The Vlachs (derived from Wallachia, now a province of Romania) were originally a nomad tribe. They settled in different areas of the Balkan Peninsula. Many villages in N.W. Bulgaria and the Danube plain region have a high concentration of Vlachs or Vlach-related descendants. They brought with them their own language, traditions, and costume. One of those is the ritual known as *Kalušari*.

The North Bulgarian dances with Vlach influences are known as *Vlaško* or *Krajdunavsko*. Very characteristic are the syncopations in the rhythm and stamps of the dances.

The following Krajdunavski variations were learned by Jaap Leegwater from Jordan Jordanov in the town of Russe in the spring of 1979.

Pronunciation: krich-DOO-nahv-skoh hoh-ROH

Music: 2/4 meter *Bulgarian Folk Dances with Jaap Leegwater,*
Stockton Edition, Track 12

Formation: Half or open circle. Hands on waist.

Steps & Styling: Face ctr with parallel feet slightly apart. This helps maintain the “navel toward center” orientation while doing the grapevine in Fig I.

Meas 2/4 meter

Pattern

8 meas INTRODUCTION. No action.

I. PART I

1 Facing ctr and moving sdwd L, hands on waist with fingers fwd, step R in front of L (ct 1); bend R knee (ct &); step L to L (ct 2); bend L knee (ct &).

2 Step R behind L (ct 1); bend R knee (ct &); step L to L (ct 2); bend L knee (ct &).

3-6 Repeat meas 1-2 two more times (three times total).

7 Low leap onto R fwd twd ctr (ct 1); turning to face diag L, low leap onto L, swinging R lower leg sdwd (ct 2).

8 Close R to L with a sharp click (*globka*) (ct 1); fall onto L, swinging R lower leg sdwd (ct &); repeat cts 1-& (cts 2,&).

9-16 Repeat meas 1-8.

II. PART II

1-2 Repeat Part I, meas 1-2.

3 Big step R twd ctr (ct 1); lift L knee in front (ct &); hop on R (ct 2); stamp L heel, without wt, next to R toes (ct &).

Krajdunavsko Horo — continued

- 4 Moving slightly bkwd, two small steps L-R (cts 1,&); low jump on both ft together (ct 2); bounce on L, lifting R knee in front (ct &).
- 5-16 Repeat meas 1-4 three times (four total).
- III. PART III
- 1-3 Repeat Part I, meas 1-3. Hands high up: turn the inside of the hands twd each other on each ct & (syncopation) and back on each main ct (cts 1-2).
- 4 Step R behind L (ct 1); bend R knee (ct &); leap onto L, lifting R knee in front and placing both hands at waist (ct 2); stamp R next to L toes (ct 4).
- 5 Hold (ct 1); fall onto L, lifting R knee (ct &); stamp R, with wt, next to L toes (ct 2); fall onto L (ct &).
- 6 Stamp R with wt (ct 1); fall onto L (ct &); stamp R with wt (ct 2); fall onto L (ct &).
- 7 Stamp on R with wt, moving both hands slightly apart, low and at the L side of the body (ct 1); fall onto L, clapping hands (ct &); repeat cts 1,& (cts 2,&).
- 8 Stamp and close R next to L, moving both hands slightly apart (ct 1); hold ft position but clap twice (ct 2,&).
- 9-16 Repeat meas 1-8.
- IV. PART IV
- 1 Facing and moving twd ctr, hands at the small of the back R hand holding L wrist, lift on L, moving R knee up from (turned out sdwd R) to straight fwd (ct ah); step R (ct 1); step L next to R (ct &); step R (ct 2); step L (ct &).
- 2-3 Repeat meas 1 twice (three times total).
- 4 Lift on L, moving R knee up from (turned out sdwd R) to straight fwd (ct &); step R next to L, lifting L knee (ct 1); small step L (ct ee); small step R (ct &); small step L (ct uh); small step R (ct 2); small step L (ct &).
- 5 Making a half- turn CCW facing out, hop on L, moving R knee up from (turned out sdwd R) to straight fwd, R hand up, L hand down (ct &); tap R heel, without wt, followed by a step R., clapping both hands in front of body (ct 1); leap onto L swinging R hand down and L hand up (ct &); step on R, moving hands back to starting position, R hand up, L hand down (ct 2); step L (ct &).
- 6-8 Repeat meas 5 three times (four total); make a half-turn CCW facing ctr on meas 8.
- V. PART V
- 1 Hold hands down at sides, facing ctr, dancing in place, step R next to L toes (ct 1); fall onto L (ct &); step R slightly sdwd R (ct 2); fall onto L (ct &).
- 2 Step R next to L toes (ct 1); fall onto L (ct &); step R next to L (ct 2); stamp L heel, without wt, next to R toes (ct &).

Krajdunavsko Horo — continued

- 3 Small step L sdwd L (ct 1); low leap onto R in place, raising L knee in front (ct &); stamp L heel, without wt, next to R toes (ct 2); small step L sdwd L (ct &).
- 4 Step R across in front of L (ct 1); step back on L in place (ct &); leap onto R in front of L, turning L leg out diag L behind (ct 2); hold (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.
- VI. PART VI
- 1 Hands in W-pos, facing ctr and moving sdwd R, step R heel (ct 1); fall onto L behind R (ct &); step R heel (ct 2); fall onto L behind R (ct &).
- 2 Leap onto R, swinging L heel behind (ct 1-&); hop on R, kicking L leg first fwd and then in an arc sdwd (cts 2-&).
- 3 Close L ft with a sharp click against R, wt equally on both ft (*globka*) (ct 1); fall onto L, raising R knee in front (ct 2).
- 4 Step R across in front of L (ct 1); step L in place (ct &); step R slightly sdwd R (ct 2); step L across in front of R (ct &).
- 5 Step R in place (ct 1); step L slightly sdwd L (ct &); step R across in front of L (ct 2); fall onto L, raising R knee in front (ct &).
- 6-10 Repeat meas 1-5.
- 11-14 Repeat meas 1-4.
- 15 Step R in place (ct 1); step L slightly bkwd (ct &); step R across in front of L (ct 2); step L in place (ct &).
- 16 Step R slightly sdwd R (ct 1); step L across in front of R (ct &); close R with a sharp click against L ft, without wt (*globka*)(ct 2); hold (ct &).
- 17-32 Repeat meas 1-16.

Sequence:

Repeat the whole dance one more time from the beginning.

Presented by Jaap Leegwater

Ljaša
(Bulgaria)

NOT TAUGHT

NOTES

Mehmede

(Bulgaria)

“Memede, dobâr junače” (“Mehmed, you are a brave lad”) is the first line of the song to which the dance was originally performed. The patterns described here are from the village of Jakoruda, Velingradsko district in the Rhodopes.

Pronunciation: MEHH-meh-deh

Music: 5/8 meter counted 1-2 1-2-3 *Bulgarian Folk Dances with Jaap Leegwater,*
or 1-2 or Q-S Stockton Edition, Track 14

Formation: Line or half circle. Hands in belt hold or T-position when the dance is done only by men. V-position when the dance is performed by men and women.

<u>Meas</u>	<u>5/8 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION.</u> None.
	I.	<u>PART I</u>
1		Facing ctr, moving diag fwd R and keeping toes to ctr, hop L (ct 1); step R (ct 2).
2		Leap onto L in front of R (ct 1); step R in place (ct 2).
3-4		Repeat meas 1-2 with opp ftwk and direction.
5		Facing ctr moving bkwd, “čukče” on L, swinging R bkwd in a small arc (ct 1); step R behind L heel (ct 2).
6		Repeat meas 5 with opp ftwk.
7		Facing ctr, moving sdwd L, step R in front of L (ct 1); step L sdwd L (ct 2).
8		Repeat meas 7.
9		Facing and moving diag fwd R, hop on L (ct 1); step R (ct 2).
10		Hop on R (ct 1); step on L (ct 2).
11-12		Turning to face diag L and moving diag bkwd R, repeat meas 9-10.
13-24		Repeat meas 1-12.
	II.	<u>PART II</u>
1-4		Repeat Part I, meas 1-4.
5		Leap onto R in place with R knee slightly bent, extending L across and in front of R, close to the floor (ct 1); hold (ct 2).
6		Hold (cts 1-2).
7-8		Repeat Part I, meas 5-6 with opp ftwk.
9-12		Repeat meas 5-8 with opp ftwk.
13-24		Repeat meas 1-12.
	III.	<u>PART III</u>
1		Facing and moving diag fwd R, hop on L (ct 1); step on R (ct 2).

Mehmede — continued

- 2 Hop on R (ct 1); step L (ct 2).
 3-4 Repeat meas 1-2.
 5 Turning to face diag L and moving diag bkwd R, leap onto R (ct 1); step on L (ct 2).
 6-8 Repeat meas 5 three times (four total).
 9-16 Repeat meas 1-8.

IV. PART IV

- 1 Facing ctr and moving sdwd L with a Pajduško step: step R in front of L (ct 1); step L to L (ct 2).
 2-6 Repeat meas 1 five times.
 7 Dancing in place, hop on L (ct 1); step R (ct 2).
 8 Step L (ct 1); small leap with emphasis (fall) onto R, swinging L leg fwd close to the floor (ct 2).
 9-16 Repeat meas 1-8 with opp ftwk and direction.
 17-24 Make a full CCw turn in place, repeating ftwk of meas 1-8 with hands on waist, fingers fwd.
 25-32 Repeat meas 17-24 with opp ftwk and direction.

Sequence:

Repeat the whole dance one more time plus Parts I-III. Finish the dance by changing the last meas into: leap onto R, raising L knee in front (ct 1); close and stamp L next to R (ct 2).

Presented by Jaap Leegwater

M E H M E D E

Me-hme- de, Me-hme- de, do- bâr ju- na- ěe, dža- nam,
 Me-hme- de, Me-hme- de, do- bâr ju- na- ěe.

Mehmede, Mehmede, dobâr junaĉe, džanâm
 Mehmede, Mehmede, dobâr junaĉe,
 aj da ta majka ti, Mehmed, oženi, džanâm,
 aj de ta, aj da ta, sino, oglavi.
 Za bas momata ni, sino, v seloto, džanâm,
 Za bas momata ni, sino, v seloto.
 Dobre ti rugoto, sino, priljaga.
 Kato na malkite momi horoto, džanâm,
 kato na stari volove orane,
 kato na malkite momi horoto.

*

Mehmed, Mehmed, you young lad
 Mehmed, mehmed, you young lad
 let your mother get you married
 let your mother get you married
 The best girl in the village,
 The best girl in the village
 She'll suit you perfectly
 like plowing does the old oxen
 and the dance does the young girls.

Râčenica Na Horo (Poljanska Râčenica)

(Bulgaria)

This is a line Râčenica (Na Horo) from the village of Poljan, in the region of the towns of Russe and Târgoviste, Northern Bulgaria. It was learned from Dimitar Dojčinov, choreographer and dance researcher from Plovdiv, Bulgaria.

Pronunciation: RUH-cheh-nee-tsah nah oh-ROH pohl-YAHN-skah RUH-cheh-nee-tsah

Music: 7/8 meter counted 1-2 1-2 1-2-3 *Bulgarian Folk Dances with Jaap Leegwater*,
or 1-2-3. Stockton Edition, Track 16.

Formation: Circle; hands in W-position.

Steps & Styling: The dance consists of styling elements of Dobrudža and Trakia (slow and earthy in Parts I and II) as well as Northern Bulgaria (light and jumpy in Part III).

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION</u> . Instrumental. No action.	
	I. <u>BOUNCES</u>	
1	Hands in W-pos, facing ctr moving sdwd R, lift on ball of L (ct 1); step R, extending arms fwd high (ct 2); step L behind R, swinging arms down (ct <u>3</u>).	
2	Step R diag fwd R, swing arms bkwd (ct 1); bring L leg fwd with knee bent and turned out (cts 2- <u>3</u>).	
3	Step L in front of R in fourth position, bending both knees and swinging arms back to W-pos (cts 1-2); lift on ball of L, taking R off the floor (ct <u>3</u>).	
4-30	Repeat meas 1-3 nine more times.	
31-32	Two three-steps (Râčenicas) in place R-L-R, L-R-L, placing both hands at waist.	
	II. <u>SIDEWARD</u>	
1	Hands on waist, fingers fwd, facing ctr and moving sdwd R, lift on ball of L ft, extending R leg sdwd R slightly above the floor (ct 1); step R (ct 2); step L next to R, taking R off the floor (ct <u>3</u>). Note on movement of the upper body: slightly sdwd R (ct 1); straighten at starting pos (ct 2); hold (ct <u>3</u>).	
2-3	Repeat meas 1 two times.	
4	Flat three-step (Râčenica) R-L-R, making a half turn CW in LOD, bending slightly at waist.	
5-8	While facing out, repeat meas 1-4 with opp ftwk and direction, continuing CCW	
9-16	Repeat meas 1-8.	

Râčenica Na Horo (Poljanska Râčenica) — continued

III. HEELS

- 1 Hands in V-pos, facing ctr, moving sdwd R, low leap onto R (ct 1); step L in front of R (ct 2); step back R in place (ct 3).
- 2 Hop R, bringing L in an arc sdwd behind (ct 1); step L behind R (ct 2); step R sdwd R (ct 3).
- 3 Hop R and extend L leg fwd low, tapping L heel, without wt, on the floor momentarily (ct 1); step on L (ct 2); step R sdwd R (ct 3).
- 4-5 Repeat meas 3 two times.
- 6 *Pleti* or Reel (meas 6-7): facing ctr, dancing in place, bounce on R, pumping L leg fwd and down (ct 1); hop R, bringing L ft in an arc bkwd (cts 2-3).
- 7 Step L behind R (ct 1); hop L, bringing R in an arc bkwd (cts 2-3).
- 8 *Nošica* or Scissors: step R behind L, extending L ft fwd low along the floor (ct 1); low leap onto L, extending R fwd low along the floor (ct 2); low leap onto R, extending L ft fwd low along the floor (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

Repeat from beginning twice more

Ending: Fig I except on last meas leap onto L (ct 1); stamp R (ct 2); hold (ct 3).

Presented by Jaap Leegwater

Rade Rade

(Bulgaria)

Rade Rade is the name of the accompanying song and is derived from the name *Radka*. The dance is done to the accompanying song (*horovodna pesen*) *Rade Rade*, *Bjala Rade*, and comes from the village of Darževo in the region of the town of Yambol, East Trakia. It was originally introduced and taught by the Bulgarian choreographer Nikilaj Cvetkov.

Pronunciation: RAH-deh RAH-deh

Music: 2/4 meter *Bulgarian Folk Dances with Jaap Leegwater*,
 Note: Pattern is in 10; Stockton Edition, Track 19
 music is in 8.

Formation: Open circle; hands in belt hold or V-position.

Steps & Styling: Trakijski:

- demi-plié or slight knee-bent position
 - wt mainly on the whole ft
 - upper body proud and erect
 - kind of “down to earth” quality
- A typical step is the Tropoli (stamping or tapping)

Tropoli R: Tap R next to L toes (ct &); step R in place, bending both knees and taking wt off L (ct 1); shift wt onto ball of L next to R toes, taking wt off R heel (ct &); fall back onto R in place (ct 2). Can also be done more flat-footed.

Tropoli L: Repeat with opp ftwk.

This step is usually done by the men. (Not taught: women perform a small flat 3-step “*prisitvane*” instead.)

Meas 2/4 meter

Pattern

INTRODUCTION. No action.

I. OSNOVNO-BASIC (Singing)

- 1 Facing and moving twd ctr, step R (ct 1); bounce on R (ct 2).
- 2 Step bkwd L (ct 1); bounce on L (ct 2).
- 3 Facing ctr, moving in LOD, step R sdwd R (ct 1); step L in front of R (ct 2).
- 4 Step R to R (ct 1); step L behind R (ct 2).
- 5 Facing and moving in LOD, big step R fwd, slightly bending both knees (ct 1); bounce on R, taking L ft off the floor (ct 2).
- 6 Big step L fwd, slightly bending both knees (ct 1); bounce on L, taking R off the floor (ct 2).
- 7 Turning to face ctr, balance R to R (ct 1); bounce on R, lifing L off the floor (ct 2).

Rade Rade — continued

- 8 Facing ctr, moving sdwd L, step L to L (ct 1); step R in front of L (ct 2).
 9 Step sdwd L (ct 1); step R behind L (ct 2).
 10 Step sdwd L (ct 1); bounce on L, bringing R in an arc fwd (ct 2).
- II. TROPOLI-TAPPING
- 1-4 Repeat Part I, meas 1-4.
 5-7 Tropoli R-L-R.
 8-10 Repeat Part I, meas 8-10,
- III. “LOST” –SLAPS
- 1-4 Repeat Part I, meas 1-4.
 5 Tropoli R.
 6 Low leap onto L, lifting R leg up with a straight knee (ct 1); slap R fwd onto the floor (ct 2).
 7 Repeat meas 6 with opp ftwk.
 8-10 Repeat Part I, meas 8-10.

Sequence:

The different figures can either be called by the line leader or done according to the set sequence 4 times each before going into the next variation.

Last measure of dance: Leap L (ct 1); stamp R (ct 2).

Presented by Jaap Leegwater

Stâpil Dobri
(Bulgaria)

NOT TAUGHT

NOTES

Staro Gradešniško Horo

(Bulgaria)

The dance is named after the town of Doina Gradešnica, a small town in the Pirin ethnographic region of Bulgaria. It is performed to the accompanying song *Trâgna Moma Za Voda (A Girl Left to Get Some Water)*.

Pronunciation: STAH-roh grah-dehss-NEESH-koh hoh-ROH

Music: 2/4 meter *Bulgarian Folk Dances with Jaap Leegwater, Stockton Edition, Track 21*

Formation: Circle; hands in V-position.

Steps & Styling: The dance style is typical Pirin/Macedonian: light, small and bouncy steps. Characteristic is the little stop (pause) before the first step and the different amount of meas in Parts I and II.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
18 meas		<u>INTRODUCTION</u> . No action.
	I.	<u>SONG</u>
1		Facing ctr and moving sdwd R, step R (ct 1); step L next to R (ct 2).
2		Step R and hold (cts 1-2).
3		Step L in front of R (cts 1-2).
4-15		Repeat meas 1-3 four more times.
16		Facing ctr and moving sdwd L, step R behind L (cts 1-2).
17		Step L (ct 1); step R next to L (ct 2).
18		Step on L (cts 1-2).
19		Stamp R next to L without wt and hold (cts 1-2).
20		Hold (cts 1-2).
21-37		Repeat meas 1-17.
38		Step L to L (ct 1); small hop on L, turning in LOD (ct 2).
	II.	<u>INSTRUMENTAL</u>
1		Facing and moving LOD, 2 running steps R, L (cts 1,2).
2-3		2 small three-steps (<i>račeniča</i>) R-L-R, L-R-L (cts 1,&,2) 1,&,2).
4		2 running steps R-L (cts 1,2).
5		Small jump on both ft together (ct 1); shift wt to R, lifting L ft (ct 2).

Staro Gradešniško Horo — continued

- 6 Facing LOD and moving RLOD, 2 running steps bkwd L-R (cts 1,2).
- 7 Step L to L, turning to face ctr (ct 1); step R next to L (ct 2).
- 8 Step L to L (ct 1); small hop on L, turning to face LOD and bringing R ft up behind (ct 2).
- 9-15 Repeat meas 1-7.
- 16 Step L to L (cts 1-2).
- 17 Stamp R without wt next to L (cts 1-2).
- 18 Hold (cts 1-2).

Ending: Fig I except last meas: step L (ct 1); stamp R (ct 2).

Presented by Jaap Leegwater

Berovsko Za Pojas

(Macedonia)

This dance is from Berovo, Delčevo, in the Maleševo region of Macedonia. It is danced on many occasions such as a Slava, weddings, picnics, etc. to communal gatherings and religious holidays.

Pronunciation: BEH-rohv-skoh za POH-yahs

Music: 4/4 meter *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 15 (mislabeled #16)*

Formation: Mixed line with belt hold V-pos.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
4 meas	<u>INTRODUCTION.</u> Wait 4 meas or dancing can begin at the beginning of a phrase.	
	I. <u>FIGURE I</u>	
1	Facing diag LOD, hop on L (ct 1); step R fwd (ct &); step L fwd (ct 2); small steps fwd R-L-R (cts 3,&,4).	
2	Small steps fwd L-R-L (cts 1,&,2); step R fwd and face ctr (ct 3); hop on R and bring L knee up in front (ct 4).	
3	Facing ctr, step L to L (ct 1); hop on L (ct 2); step R in front of L (ct &); step L to L (ct 3); hop on L and bring R knee up in front (ct 4).	
4	Step R to R (ct 1); hop on R and bring L knee in front (ct 2); repeat cts 1-2 with opp ftwk (cts 3,4).	
5-8	Repeat meas 1-4 six times. On 7th repetition, meas 4, ct 3-4, do L-R-L instead of step L, hop L.	
	II. <u>FIGURE II</u>	
1	Facing ctr, step R to R (ct 1); hop on R and bring L knee up in front (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).	
2	Hop on L (ct 1); step R next to L (ct &); step L in place (ct 2); repeat cts 1,&,2 (cts 3,&,4).	
3	Step R to R (ct 1); hop on R and bring L knee up in front (ct 2); step L next to R (ct &); repeat cts 1,2,& (cts 3,4,&).	
4	Step R in place (ct 1); hop on R and bring L knee up in front (ct 2); step L-R-L in place (cts 3,&,4).	
5-8	Repeat meas 1-4 twice.	
	III. <u>FIGURE III</u>	
1	Facing diag LOD, hop on L (ct 1); step R fwd (ct &); step L fwd (ct 2); small steps fwd R-L-R (cts 3,&,4).	

Berovsko Za Pojas — continued

- 2 Small steps with L-R-L fwd (cts 1,&,2); small steps with R-L fwd (cts 3,&); leap onto R in front of L to RLOD (ct 4).
- 3 Repeat Fig 1, meas 3, cts 1,2,& (cts 1,2,&); step L to L (ct 3); step R to L (ct &); leap onto L to L and bring R knee up in front (ct 4).
- 4 Step R to R (ct 1); hop on R and bring L knee up in front (ct 2); step on L-R-L in place (cts 3,&,4.)
- 5-8 Repeat meas 1-4 to the end of the music.

Presented by Fusae Senzaki-Carroll

Čije e Ona Mome

(Macedonia)

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

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

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 5*

Formation: Mixed line in W-position.

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action.
	I.	<u>PART I</u> (singing)
1		Facing and moving LOD, step R fwd (ct <u>1</u>); step L fwd (cts 2,3).
2		Step R fwd facing ctr (ct <u>1</u>); step L to R next to R and bounce twice (cts 2,3).
3		Step L twd ctr (ct <u>1</u>); step R next to L and bounce twice (cts 2,3).
4-6		Repeat meas 1-3.
7		Repeat meas 2 bkwd.
8-10		Repeat meas 1-3 with opp ftwk and direction.
11		Step L to L (ct <u>1</u>); step R behind L (cts 2,3).
12		Step L to L (ct <u>1</u>); Čukče on L, raising R knee up in front (cts 2,3).
13-24		Repeat meas 1-12.
	II.	<u>PART II</u> (instrumental)
1		Facing and moving CCW, step R fwd (ct <u>1</u>); Čukče on R (ct 2); step L fwd (ct 3).
2		Step R fwd (ct <u>1</u>); Čukče on R, raising L knee up in front (ct 2); hold (ct 3).
3		Step L fwd (ct <u>1</u>); step R fwd, facing ctr (ct 2); step L behind R (ct 3).
4		Step R to R (ct <u>1</u>); Čukče on R, raising L knee up in front (cts 2,3).
5-6		Repeat meas 1-2 with opp ftwk and direction.
7		Step R fwd (ct <u>1</u>); step L to L (ct 2); step R behind L (ct 3).
8		Step L next to R (ct <u>1</u>); Čukče on L, raising R knee up in front (cts 2,3).

Presented by Fusae Senzaki-Carroll

Debarska Svadba

(Macedonia)

This dance is from the Debar area, in western Macedonia. It was done originally at weddings but now is done on other occasions, from weddings and birthdays to communal gatherings and religious holidays.

Pronunciation: DEH-bahr-skah SVAHD-bah

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 14*

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

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

Meas 7/8 meter

Pattern

INTRODUCTION. None, or wait 4 meas and do Fig I three times instead of four.

I. FIGURE I

- 1 Facing diag LOD, step R fwd (ct 1); lift on R (ct 2); step L fwd (ct 3).
- 2 Repeat meas 1. [Optional small lift on ct & before ct 1]
- 3 Step R to R and face ctr. (ct 1); Čukče twice on R, bringing L knee up in front (cts 2,3).
- 4 Repeat meas 3 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times. Optional full turn by leader during meas 1.

II. FIGURE II

- 1 Facing ctr, step R to R (ct 1); step L in front of R (cts 2-3).
- 2 Step R bkwd diag to R (ct 1); Čukče on R twice, bringing L from front to calf (cts 2-3).
- 3 Step L to L (ct 1); step R in front of L (cts 2-3).
- 4 Step back L (ct 1); Čukče on L twice, bringing R knee up in front (cts 2-3).
- 5-16 Repeat meas 1-4 three more times (4 total).

III. FIGURE III

- 1 Facing diag LOD, step R-L-R fwd (cts 1,2,3).
- 2 Big step L fwd, slight pliè (ct 1); Čukče on L, bringing R slowly from back to front and up (cts 2,3), ending facing ctr.
- 3-4 Repeat meas 1-2.
- 5 Step R-L turning to face CW (cts 1,2,3).
- 6 Step R to R and face ctr (ct 1); Čukče twice on R, bringing L knee up on front (cts 2,3).
- 7-8 Repeat Fig II, meas 3-4.
- 9-12 Repeat Fig II, meas 1-4.
- 13-24 Repeat meas 1-12.

Sequence: Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig III, Fig II meas 1-4.

Presented by Fusae Senzaki-Carroll

Lyrics

Vo Debarsko gore Broštica
Zurla zaplaka svadba golema

Ćeja davaa lična Fatima
Lična Fatima za Mehmeda

Egejskoto

(Macedonia)

This dance comes from Aegean, Macedonia.

Pronunciation: eh-GAY-skoh-toh

Music: 12/16 meter, counted as 1 2 3 4 5 *Makedonski Narodni Pesni i Ora, Stockton Folk-dance Camp 2011, Band 16 (misabeled as #13)*

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

<u>Meas</u>	<u>12/16 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION.</u> Start with Fig II
	I.	<u>FIGURE 1 (singing)</u>
1		Facing diag CCW, hop on L, raising R knee up in front (ct 1); step on R (cts 2-3); slightly lift on R (ct &); step L fwd (ct 4); step R fwd (ct 5).
2		Small quick steps L-R fwd and slight pliè (cts &,1); lift on R (ct 2); step L fwd (ct 3); step R fwd (ct 4); step L fwd (ct 5).
3		Facing ctr, hop on L, raising R knee up in front (ct 1); step R to R (cts 2-3); step L in front of R (ct 4); step back R (ct 5).
4		Repeat meas with opp ftwk and direction.
	II.	<u>FIGURE 2 (instrumental)</u>
1-2		Repeat Fig I, meas 1-2.
3		Facing ctr, hop on L, bringing R leg from behind to fwd (ct 1); step R in front of L (cts 2,3); step L to L (ct &); step R in front of R (ct 4); step L to L (ct 5).
4		Step back on R next to L (ct 1); lift on R, raising L knee up in front (ct 2); step back on L (ct 3); step R to R, face LOD (ct 4); step L fwd (ct 5).

Presented by Fusae Senzaki-Carroll

Kaladzoj

(Kosovo)

This dance is from Kosovo and is still danced by Albanian people in Kosovo on many different occasions.

Pronunciation: KAH-lah-djoy

Music: 12/16 meter, counted 1 2 3 4 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 3*

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

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

Meas 12/16 meter

Pattern

3 meas INTRODUCTION. No action.

1 Facing ctr, pause (cts 1-3); step L fwd (ct 4); step R in place (ct 5).

2 Čukče on R twice, bringing L ft from front to back (cts 1,2); step L behind R (ct 3); Čukče on L, raising R ft to R (ct 4); step R in front of L (ct &); step L back (ct 5).

3 Čukče on L, bringing R knee up in front (ct 1); begin to lower R to R (ct 2); step R (ct 3); step L fwd (ct 4); step on R in place (ct 5).

4 Repeat meas 2.

5 Facing LOD, Čukče on L, bringing R knee up in front (ct 1); begin to lower R fwd (ct 2); step R (ct 3); slight lift on R (ct 4); step L fwd (ct &); slight leap onto R fwd (ct 5).

6 Slight leap onto L fwd (ct 1); slight lift on L (ct 2); step R fwd (ct 3); slight lift on R (ct 4); step L fwd (ct &); slight leap onto R fwd (ct 5).

7 Slight leap onto L fwd (ct 1); begin to bring R fwd facing ctr (ct 2); step R (ct 3); step L fwd (ct 4); step R in place (ct 5).

Repeat from meas 2.

Presented by Fusae Senzaki-Carroll

Leši

(Macedonia)

This dance is done by Albanian people.

Pronunciation: LEH-shee

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 11*

Formation: Men and women in mixed open circle hands in W-position.

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
5 meas		<u>INTRODUCTION</u> . No action. Begin immediately or wait five meas and begin the dance with meas 6-10.
	I.	<u>FIGURE I</u>
1		Facing LOD, step R fwd (ct <u>1</u>); Čukče on R, touch L next to R or raise L foot next to R calf (cts 2,3).
2		Repeat meas 1 with opp ftwk.
3		Step R fwd (ct <u>1</u>); step L fwd (ct 2); step R bkwd (ct 3).
4		Step L bkwd (ct <u>1</u>); Čukče on L, slightly raising R ft next to L calf (cts 2,3).
5		Step R in place (ct <u>1</u>); step L in place (cts 2-3).
6-10		Repeat meas 1-5.
	II.	<u>FIGURE II</u>
1		Facing LOD, step R fwd (ct <u>1</u>); step L fwd (cts 2,3).
2		Step R fwd (ct <u>1</u>); slight lift on R and extend L leg fwd and low (cts 2,3).
3		Step L bkwd (ct <u>1</u>); slight lift on L and rise R ft next to L calf (cts 2,3).
4		Step R fwd (ct <u>1</u>); step L fwd (ct 2); step R fwd (ct 3).
5		Facing ctr, step L fwd (ct <u>1</u>); slowly lift on L, bringing R ft next to L calf (cts 2,3)
6		Step R bkwd (ct <u>1</u>); slight lift on R, raising L knee up in front (cts 2,3).
7		Step L to L (ct <u>1</u>); step R behind L (cts 2,3).
8		Step L next to R (ct <u>1</u>); step R, L in place (cts 2,3).
9-16		Repeat meas 1-8.

Note: In the middle of the music, there are 8 extra meas. During those meas, dance Fig II, meas 1-8,

Presented by Fusae Senzaki-Carroll

Lesnoto Majka

(Macedonia)

This dance is seen all over Macedonia. It is done at many gathering occasions like weddings, name days, picnics, and parties.

Pronunciation: LEHSS-noh-toh MAHY-kah

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 7*

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

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
4 meas		<u>INTRODUCTION.</u> No action. Wait 4 meas and do Fig 2, meas 1-4.
	I A.	<u>FIGURE I A. VOCAL</u>
1		Lesnoto – Facing ctr, step R to R (ct <u>1</u>); lift on R (ct 2); step L across R (ct 3).
2		Step R to R (ct <u>1</u>); Čukče on R twice, bringing L knee up in front (cts 2,3).
3		Repeat meas 2 with opp ftwk and direction.
	I B.	<u>FIGURE I B. VOCAL</u>
1		Facing diag. LOD, slight lift on L (ct ah); step R fwd (ct <u>1</u>); touch L next to R (cts 2,3).
2		Slight lift on R (ct ah); step L-R-L fwd (cts <u>1</u> ,2,3).
3-4		Repeat Fig I A, meas 2-3.
	II.	<u>FIGURE II. INSTRUMENTAL</u>
1		Facing diag. LOD, small leap onto R, L (cts ah, <u>1</u>); Lift on L (ct 2); step on R fwd (ct 3)
2		Repeat meas 1 with opp ftwk.
3-4		Repeat Fig I A, meas 2-3.

Sequence:

Fig IA, Fig II, Fig IA, Fig II, Fig IB

Presented by Fusae Senzaki-Carroll

Lesnoto Majka — continued

Lyrics

Ej majko moja sakana i mila
Kaži kakva taga srce ti si skrila
//Pred mnogu godini pod vedro nebo
Vo gradot Lerin rodena sum čedo//

Ej majko moja sakana i mila
Kaži kakva taga srce ti si skrila
//Pred mnogu godini tirani kleti
Ne izbrkaa sine od domovi sveti//

Ej majko moja sakana i mila
Kaži koja želba posledna biti bila
//Pred da umram sine Egej jas da vidam
Barem ušte ednaš Lerin da si vidam//
Barem ušte ednaš Lerin da si vidam

Snošti Te Prativ Na Voda

(Macedonia)

This dance is from Skopje area. It is done on many occasions, from weddings and birthdays to communal gatherings and religious holidays. The name means “Last night I went to the well.”

Pronunciation: SNOHSH-tee teh PRAH-teev na VOH-dah

Music: 11/16 meter, counted 1 2 3 4 5 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 2*

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

<u>Meas</u>	<u>11/16 meter</u>	<u>Pattern</u>
8 meas	<u>INTRODUCTION</u> . Instrumental. No action, or wait 4 meas and do meas 1-4 of Fig II.	
	I. <u>FIGURE I</u> - (vocal)	
1	Facing and moving LOD, lift on L (ct <u>1</u>); step R fwd (cts 2,3); two small steps L-R fwd (cts 4,5).	
2	Slight leap onto L fwd (ct <u>1</u>); step R fwd and face ctr. (cts 2,3); step L in front of R (ct 4); step R back (ct 5).	
3	Lift on R, raising L knee up in front (ct <u>1</u>); step L to L (cts 2,3); step R in front of L (ct 4); step L back (ct 5).	
4	Lift on L (ct <u>1</u>); step R to R and face LOD (cts 2,3); slight lift on R (ct 4); step L fwd (ct 5).	
5-12	Repeat meas 1-4 two more times.	
	II. <u>FIGURE II</u> - (instrumental)	
1	Facing ctr, lift on L (ct <u>1</u>); step R to R (cts 2,3); step L behind R (ct 4); step R to R (ct 5).	
2	Facing ctr, moving to LOD, small step L in front of R (ct <u>1</u>); small step R to R (ct 2); small step L in front of R (ct 3); step R to R (ct 4); small step L in front of R (ct 5).	
3	Hop on L, raising R knee up in front (ct <u>1</u>); step R to R (cts 2,3); step L in front of R (ct 4); step R back (ct 5).	
4	Repeat meas 3 with opp ftwk and direction.	
5-8	Repeat meas 1-4.	

Presented by Fusae Senzaki-Carroll

Staro Makedonsko

(Macedonia)

This dance is from Skopje area and still danced today at many different occasions such as weddings, name days, sobors, etc.

Pronunciation: STAH-roh mak-eh-DON-skoh

Music: 8/16 meter *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 6*

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

<u>Meas</u>	<u>8/16 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> No action.	
	I. <u>FIGURE I</u>	
1	Facing LOD, hop on L (ct 1); step R fwd (cts 2-3); bounce on R (cts 4-5); bounce again on R (ct 6); step L fwd (cts 7-8).	
2	Slightly lift on L (ct 1); step R fwd (cts 2-3); step L fwd (cts 4-5); slightly leap on R fwd (ct 6); step L fwd (cts 7-8).	
3-4	Repeat meas 1-2.	
5	Facing ctr, hop on L (ct 1); step R fwd (cts 2-3); step L fwd (cts 4-5); step R back (cts 6-8). [Optional: wait and step back on ct 8.]	
6	Repeat meas 5 with opp ftwk and direction.	
7-8	Repeat meas 5-6.	
	II. <u>FIGURE II</u>	
1	Facing LOD, slightly leap onto R fwd (ct 1); step L fwd (cts 2-3); step R fwd (cts 4-5); slightly leap onto L fwd (ct 6); step R fwd (cts 7-8).	
2	Slightly lift on R (ct 1); step on L fwd (cts 2-3); step on R fwd (cts 4-5); slightly lift on R (ct 6); step on L fwd (cts 7-8)	
3-4	Repeat meas 1-2.	
5	Facing ctr., hop on L (ct 1); step R to R (cts 2-3); bounce on R and raise L in front (cts 4-5); bounce twice on R and bring L behind R calf (cts 6-8).	
6	Lift on R (ct 1); step L next to R (cts 2-3); bounce on L, raise R in front (cts 4-5); bounce on L twice and bring R behind L calf (cts 6-8).	
7-8	Repeat meas 5-6.	
	III. <u>FIGURE III</u>	
1-4	Repeat Fig II, meas 1-4.	
5	Facing ctr, leap onto R to R (ct 1); step L in front of R (cts 2-3); step R to R (cts 4-5); leap onto L to L (ct 6); step R in front of L (cts 7-8).	

Staro Makedonsko — continued

- 6 Slightly lift on R (ct 1); step L fwd (cts 2-3); step R fwd (cts 4-5); slightly lift on R (ct 6); step L back (cts 7-8).
- 7-8 Repeat meas 5-6.

Presented by Fusae Senzaki-Carroll

Svadbarsko Oro

(Macedonia)

Pronunciation: SVAHD-bahr-skoh OH-roh

Music: 2/4 meter *Makedonski Narodni Pesni i Ora, Stockton Folkdance
Camp 2011, Band 9*

Formation: Mixed line or open circle; hands joined in V-position.

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u>
1-6		Facing and moving LOD, walk 12 steps, starting on the first drum beat, with R.
		I. <u>FIGURE I</u>
1		Moving LOD, two steps fwd R-L(cts 1,2)
2		Step R fwd (ct 1); facing ctr, lift on R and bring L ft up behind (ct 2).
3		Slightly hop on R (ct ah); step L in front of R and face LOD (ct 1); leap R fwd (ct 2); step L in front of R (ct &).
		II. <u>FIGURE II</u>
1-2		Bring arms up to W-pos, repeat Fig I, meas 1 but bring L ft to side (meas 2, ct 2).
3		Step L to ctr (ct 1); Čukče on L, bringing R ft up next to L (ct 2).
4		Hop on L (ct 1); step R back (ct &); leap onto L to L (ct 2); step R in front of L and face RLOD (ct &).
5-8		Repeat meas 1-4 with opp ftwk and direction.
		III. <u>FIGURE III</u>
1-2		Facing ctr, step R to R (ct 1); step L behind of R (ct 2); step R to R (ct 1); Čukče on R and bring L from back to front and up (ct 2)
3-4		Facing LOD, hop on R (ct 1); step L fwd (ct 2); leap onto R fwd (ct 3); step L fwd and turning slightly diag R (ct 4).
		<u>TRANSITION BETWEEN FIG III AND FIG IV</u>
1-2		Repeat Fig III, meas 1-2.
3		Step L-R-L in place and bring arms down to V-pos (cts 1,&,2).
		IV. <u>FIGURE IV</u>
1		Facing RLOD, moving bkwd, hop on L (ct 1); step R bkwd (ct &); step L (ct 2).
2		Step on R-L-R bkwd (cts 1,&,2).

Svadbarsko Oro — continued

3-4 Facing LOD and moving fwd, repeat meas 1-2 with opp ftwk.

Sequence: Leaders calls change of figures. Suggested sequence is Fig I 11 times, Fig II 5 times, Fig III 12 times, Transition once, Fig IV until end of music.

Presented by Fusae Senzaki-Carroll

Svekrvino Oro

(Macedonia)

This is a wedding dance from the Vardar Valley. The svekrvino (groom's mother) is draped with peppers and she leads the beginning and ending dance of the wedding. If no band is available, the dance is done to singing.

Pronunciation: SVEH-kur-vee-noh OH-roh

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 8*

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

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
8 meas		<u>INTRODUCTION</u> . No action. Begin with the singing.
	I.	<u>FIGURE I</u>
1		Facing diag LOD, Step R to R (ct <u>1</u>); Čukče on R (ct 2); step L in front of R (ct 3).
2		Facing ctr, step R to R (ct <u>1</u>); Čukče on R twice, bringing L knee up in front (cts 2,3).
3		Step L to L (ct 1); Čukče on L twice, bringing R knee up in front (cts 2,3).
4-9		Repeat meas 1-3 two more times.
10		Repeat meas 2.
11		Step L to L (ct 1); step R behind of L (cts 2-3).
12		Repeat meas 3.
13-14		Repeat meas 2-3.
15		Step R to ctr (ct <u>1</u>); step back L (ct 2); step R next to L (ct 3).
16		Step L in front of R (ct <u>1</u>); Čukče on L and bringing R knee up (ct 2); hold (ct 3).
	II.	<u>FIGURE II</u>
1		Facing diag LOD, Step R to R (ct 1); Čukče on R (ct 2); step L in front of R (ct 3).
2		Still facing LOD, step R fwd (ct <u>1</u>); Čukče on R twice, bringing L knee up (cts 2-3).
3		Step L in front of R and face ctr (ct <u>1</u>); Čukče on L twice, bringing R knee up (cts 2-3).
4		Facing ctr, step R to R (ct <u>1</u>); Čukče on R twice, bringing L knee up in front (cts 2,3).
5		Step L to L (ct 1); Čukče on L (ct 2); step R in front of L (ct 3).
6		Step L to L (ct 1); Čukče on L twice, bringing R knee up in front (cts 2,3).

Svekrvino Oro — continued

- 7 Step R to ctr (ct 1); step back L (ct 2); step R next to L (ct 3).
 8 Step L in front of R (ct 1); Čukče on L and bringing R knee up (ct 2); hold (ct 3).

Presented by Fusae Senzaki-Carroll

Lyrics

Svekrvino (Mamo koj čuka na porti)

Mamo, koj čuka na porti //
 Čuka, tropa, mila kerko, tvojtó prvo libe //

Mamo, dal da mu otvoram //
 Nemoj kerko, nemoj dušo, večera nemame //

Mamo, negova večera //
 Večera ké vidat majko, mojte slatki dumi //

Mamo, dal da mu otvoram //
 Nemoj kerko, nemoj dušo, postela nemame //

Mamo, negova postela //
 Negova postela mamo, mojta ramna snaga //

Tri Godini Kate

(Macedonia)

Pronunciation: TREE GOH-dee-nee KAH-teh

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 10*

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

Steps & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action. Begin with singing.
	I.	<u>FIGURE I</u> (singing)
1		Facing slightly CCW, step R fwd (ct <u>1</u>); Čukče on R (ct 2); step L fwd (ct 3).
2		Step R fwd (ct <u>1</u>); Čukče on R, bringing L knee up in front (cts 2-3).
3		Step L fwd (ct <u>1</u>); Čukče on L, pivot on L and face RLOD (cts 2,3).
4		Step R bkwd (ct <u>1</u>); step L bkwd (cts 2-3).
5		Step R bkwd (ct <u>1</u>); Čukče on R, bringing L knee up in front (cts 2,3).
6-10		Repeat meas 1-5 with opp ftwk and direction.
11-20		Repeat meas 1-10 and face ctr.
	II.	<u>FIGURE II</u> (instrumental)
1		Facing and moving twd ctr, step R fwd (ct <u>1</u>); step L ball of the foot next to R (ct &); step R fwd (cts 2-3).
2		Repeat meas 1 with opp ftwk.
3		Step R next to L (ct <u>1</u>); Čukče on R, bringing L knee up in front (cts 2-3).
4		Repeat meas 3 with opp ftwk.
5-8		Repeat meas 1-4 but move bkwd to outside of the circle.

Presented by Fusae Senzaki-Carroll

Žensko Čamče

(Macedonia)

This is a women's dance from the Demihisar-Bitola region of Macedonia.

Pronunciation: DZEHN-skoh CHAHM-cheh

Music: 7/8 meter, counted 1 2 3 *Makedonski Narodni Pesni i Ora, Stockton Folkdance Camp 2011, Band 13*

Formation: Open circle; hands joined in W-position.

Step & Styling: Čukče: A low hop in which the ball of the foot remains on the floor.

<u>Meas</u>	<u>7/8 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION.</u> None.	
	I. <u>FIGURE I</u>	
1	Facing ctr, wait (cts <u>1</u> -3).	
2	Step L fwd twd ctr (ct <u>1</u>); step R in place and pliè (cts 2,3).	
3	Čukče on R twice, bringing L ft to side of R calf with circular motion (cts <u>1</u> ,2); step L to L (ct 3).	
4	Step R in front of L (ct <u>1</u>); step L back (cts 2-3).	
5	Čukče on L twice, lifting R knee up in front (cts <u>1</u> ,2); step R to R (ct 3).	
6-8	Repeat meas 2-4.	
9	Facing LOD, Čukče on L twice, lifting R knee up in front (cts <u>1</u> ,3); step R fwd (ct 3).	
10	Step L fwd (ct <u>1</u>); Čukče on L (ct 2); step R fwd (ct 3).	
11	Repeat meas 10.	
12-21	Repeat meas 2-11.	
22-28	Repeat meas 2-8.	
	II. <u>FIGURE II</u>	
1-2	6 steps fwd R-L-R,L-R-L (cts <u>1</u> ,2,3, <u>1</u> ,2,3)	
3	Facing ctr, lift on L (ct <u>1</u>); step R to R (cts 2,3).	
4-6	Repeat Fig I, meas 2-4.	
7	Čukče on L, bringing R knee up in front (ct <u>1</u>); step R to R, bringing L knee up (cts 2,3).	
8	Step L in place (ct <u>1</u>); Čukče on L, bringing R knee up (cts 2,3).	
9-16	Repeat meas 1-8.	

Žensko Čamče — continued

III. FIGURE III

- 1-2 6 steps fwd R-L-R,L-R-L (cts 1,2,3,1,2,3)
- 3 Step R fwd (ct 1); step L fwd (cts 2,3).
- 4 Facing ctr, step R to R (ct 1); step L behind of R, pliè (ct 2); step R to R (ct 3).
- 5 Lift on R, start bringing L ft to side in circular motion (cts 1-3).
- 6 Čukče on R, keep bringing L ft to back (cts 1-3).
- 7 Step L bkwd (ct 1); step R next to L (cts 2-3).
- 8 Step L fwd (ct 1); Čukče on L, bringing R knee up and face RLOD (cts 2-3).
- 9-32 Repeat meas 1-8 three more times (four total).
- 33-34 6 steps fwd R-L-R,L-R-L (cts 1,2,3,1,2,3)
- 35 Step R fwd (ct 1); step L fwd (cts 2,3).
- 36 Facing ctr, step R to R (ct 1); Čukče on R, bringing L knee up in front (cts 2-3).

Sequence:

Presented by Fusae Senzaki-Carroll

NOTES

Bizourka and Freestyle Flemish Mazurka

(Flanders, Belgium, Northern France)

These are easy-going Flemish mazurka (also spelled *mazourka*) variations which Richard learned while attending a Carnaval ball near Dunkerque, northern France, in 2009. Participants at the ball were mostly locals, but also included dancers from Belgium and various parts of France.



Older Flemish mazurka is usually comprised of combinations of the Mazurka Step and Waltz, in various simple patterns (see Freestyle Flemish Mazurka below). Like most folk mazurkas, their style descended from the Polka Mazurka once done in European ballrooms, over 150 years ago. This folk process is sometimes compared to a bridge. French or English dance masters picked up an ethnic dance step, in this case a mazurka step from the Polish Mazur, and standardized it for ballroom use. It was then spread throughout the world by itinerant dance teachers, visiting social dancers, and thousands of easily available dance

manuals. From this propagation, the most popular steps (the Polka Mazurka was indeed one of the favorites) then “sank” through many simplified forms in villages throughout Europe, the Americas, Australia and elsewhere. In other words, towns in rural France or England didn’t get their mazurka step directly from Poland, or their polka directly from Bohemia, but rather through the “bridge” of dance teachers, traveling social dancers and books, that spread the ballroom versions of the original ethnic steps throughout the world. Once the steps left the formal setting of the ballroom, they quickly simplified.

Then folk dances evolve. Typically steps and styles are borrowed from other dance forms that the dancers also happen to know, adding a twist to a traditional form. We can only speculate on the borrowed influences that were added to ancient folk dances, but in this case we know. Renaat Van Craenenbroeck observed the changes in the local mazurka over his lifetime, and saw that those who danced waltz and mazurka also went out dancing elsewhere, learning other steps and styles, then added some of those variations back into to their mazurka. Specifically, Bizourka shows influences from tango and salsa over the past 25 years. Sources: Renaat Van Craenenbroeck (1937-2001); his daughter Katrien, and Michel & Regine Wallop.



Pronunciation: bih-ZUR-kah

Music: 3/4 meter

Richard Powers 2011 CD, Track 2
Flemish folk mazurkas, 136-154 BPM.

Formation: Couples in informal closed Waltz position.

Steps & Styling: The Flemish Mazurka Step: M’s steps are described; W steps are opposite. Step L to L with wt (ct 1); replace wt back on R (ct 2); bounce on R, closing L to R without wt (ct 3).

Rotary Waltz: This is the standard folk rotary waltz that most folk dancers already know, with the M backing around, beginning with L, in front of the W as W steps fwd R, somewhat between M’s feet (ct 1); and vice versa on ct 4.

Bizourka and Freestyle Flemish Mazurka — continued

Steps & Styling: Waltz Balance: Step R to R (ct 1); step on L next to R (ct 2); step in place on R (ct 3). This step can be done with opp ftwk and direction.
Running Mazurka Step: Step fwd L (ct 1); step fwd R (ct 2); hop on R while raising L (ct 3).

Bizourka

M's steps are described; W steps opp. The pattern is learned traveling LOD, but in practice it travels in any direction, perhaps among dancers who are doing their own freestyle mazurka.

Meas 3/4 meter

Pattern

I. MAZURKA STEP, GRAPEVINE AND TWIST

- 1 One Flemish Mazurka Step moving LOD (CCW).
- 2 Repeat meas 1.
- 3 Step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3).
- 4 Step R in front of L (ct 1); step L next to R and twist so that knees aim to R diag (ct 2); twist so knees aim to L diag (ct 3).

II. SHORT GRAPEVINES

- 1 One Flemish Mazurka Step LOD (cts 1-3).
- 2 Step L behind R (ct 1); step R to R (ct 2); step L next to R (or step R in front of L) (ct 3). Lean body slightly R.
- 3 One Flemish Mazurka Step with opp ftwk to RLOD (cts 1-3).
- 4 Step R behind L (ct 1); step L to L (ct 2); step R next to L (ct 3). Lean body slightly L.
- 5-12 Repeat Fig I and Fig II.

III. WALTZ TO CRADLE POSITION

- 1-2 Two Rotary Waltz steps moving LOD (CCW) (cts 1-3).
- 3 W turns CW under M's raised L arm with a waltz step (cts 1-3).
- 4 Using three steps, W rotates an extra half-turn to end facing LOD at M's R side and she folds her L arm across her belly, under her R arm, and he takes three steps in place and takes her L hand in his R hand, ending in Cradle Position with W at M's R side, closing feet (cts 1-3).

IV. BERCEUSE AND WHEEL

- 5 One Waltz Balance step such that M steps R to R as W steps L to L, to Cradle Position with W on M's L (cts 1-3). Partners look at each other.
- 6 Repeat meas 5 with opp ftwk and direction, to return to original Cradle Position, W on M's R (cts 1-3).

Bizourka and Freestyle Flemish Mazurka — continued

7 Using 3 light running steps, rotate as a couple with W backing up beg with L and M moving fwd beg R (cts 1-3).

8 Dance 2 light running steps beg M's L, W's R (cts 1-2); touch M's L, W's R (ct 3).

Alternative: During meas 7-8, rtun a total of 6 steps and quickly change ft on ct &.

V. UNWIND AND WALTZ

1 M raises L arm, circling W's head CW like a halo, to let W unwind out of Cradle Position. W travels LOD with CW pivot steps beg R, turning 360° in 3 steps, R-L-R; as M walks fwd LOD 3 running steps, L-R-L.

2 M raises R arm, circling W's head CW like a halo, to let W continue to travel LOD, turning CW. W begins backing up on L to waltz CW (cts (1-3). On ct 3, completely let go of hands for a moment, face ptr, to take closed Waltz Position.

3-4 Two Rotary Waltz steps traveling LOD (cts 1-3).

VI. MAZURKA AND TOUR SUR PLACE

5 One Flemish Mazurka Step twd LOD. On ct 3, W swings her free R back, behind L.

6 W dances solo grapevines (R behind L; L to L; R in front of L) while M stands in place for 3 cts. Couple is now in R-Side Position (W by M's R side).

7 Both do a Running Mazurka Step as both travel fwd around each other, rotating CW.

8 Both step L to L (ct 1); step R next to L (ct 2); and hold (ct 3). End facing LOD.

Sequence:

Repeat the entire pattern until the music ends, or only do the pattern a few times then change to Freestyle Flemish Mazurka.

Freestyle Flemish Mazurka

- 2 Flemish Mazurka Steps, 1 Full CW Rotary Waltz (the most common variation).
- 1 Mazurka Step, 1 CW Half Waltz (turn halfway in 3 steps); 1 Mazurka Step over the elbows (i.e., opp ftwk); 1 CW Half Waltz.
- 1 Mazurka Step, 1 Half CCW Reverse Waltz (he casts her toward the center); 1 Mazurka Step, 1 CW Half Waltz. M faces somewhat forward twd LOD the entire time.
- 3 Mazurka Steps, 1 CW Half Waltz. Repeat opp, again turning CW.
- 2 Mazurka Steps then both roll away from each other, solo, M turning CCW and W turning CW.
- 4 Mazurka Steps.
- Any elements from Bizourka.

Presented by Richard Powers

Canon Polska Schottische

(Germany)

The name "Canon" refers to the similarity of the Polska step to the phase-shifting of a sung round, or canon. Richard learned this dance from Sylvia Hartung at an informal dance party last year while teaching a workshop for Sylvia in Marienbad, Czech Republic. The German name for the dance is "Kanonischer" and Sylvia believes it is from Thuringia, located in the central part of Germany. "Canon" is the correct translation of Kanonischer (pronounced "kah nohn EE scher"), or to describe it for folk dancers, "Canon Polska Schottische."

The two variations are from Frank Clayton, learned during the same evening. Source: Sylvia Hartung, Saalfeld, Germany.

Music: 4/4 meter *Richard Powers 2011 CD, Track 6*
Slower 4/4 schottische, 72-74 BPM

Formation: Couples, in either Ballroom position or Shoulder hold.

Steps & Styling: Polska Step: This is the same as the Hambo step except roles are reversed.

Man's footwork: Back in front of ptr while stepping back L (ct 1); pull R back almost closed to L heel, without taking wt, continuing to rotate CW (ct 2); lightly leap R fwd LOD (ct 3). Therefore it's "L-hold-R."

Woman's footwork: Lightly step R fwd LOD (ct 1); back in front of ptr while stepping back L (ct 2); pull R back almost to L heel, without taking wt, continuing to rotate CW (ct 3). Therefore it's "R-L-hold." Lightly bounce down on each count, without emphasizing any one of the three bounces.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
<u>VERSION 1 – THE ORIGINAL</u>		
1	In closed Ballroom position or Shoulder hold, M facing out, step side-close-side-hold toward LOD (cts 1-4). During the hold (ct 4); step on free ft next to supporting ft with a slight bounce.	
2	Repeat meas 1 with opp ftwk, stepping side-close-side-hold to RLOD (cts 1-4).	
3-4	Two steps (M: L, R; W: R, L) (cts 1,2) toward LOD, with the M starting to back in front of the W on the 2nd step. Then do two Polska steps (cts 3, 4, 1, cts 2, 3, 4). These 8 quick counts are divided 2-3-3.	
5-8	Repeat meas 1-4.	
<u>VERSION 2</u>		
1	In half-coupled position (side-by-side, Ballroom pos without holding hands in front); run 3 steps fwd LOD then slightly lift free foot, M beg L, W beg R, traveling fwd LOD.	
2	Repeat meas 1 with opp ftwk, traveling fwd LOD.	
3-4	Run 2 quick steps fwd LOD, with the M starting to back in front of the W on the 2nd step (cts 1-2). Then do two Polska steps (cts 3, 4, 1, cts 2, 3, 4). These 8 quick counts are divided 2-3-3.	

Canon Polska Schottische — continued

5-8 Repeat meas 1-4.

VERSION 3

1-4 Count 4 of meas 2 is not a hold, but rather M backs in front of W, stepping with wt, to commence the Polska step on ct 4 of meas 2. Then continue for a total of 3 Polska steps (9 more cts for a total of 16).

Presented by Richard Powers

Charleston Madison

(U.S.A.)

A line dance choreographed by Richard Powers.

Music: 4/4 meter *Richard Powers 2011 CD, Track 5*
 "Shake That Thing," a 12-bar Charleston, 100 BPM.

Formation: Individuals, beg all facing top of hall. Can also be done in a circle of couples.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
	I.	<u>BASIC</u>
1		Stamp R to R side with a downward push of the hands (ct 1); hold (ct 2); repeat cts 1-2 (cts 3-4).
2		Step R behind L (ct 1); step L to L (ct 2); step R in front of L (cts 3-4). (Timing: QQS.)
3-4		Repeat meas 1-2 with opp ftwk and direction.
	II.	<u>TAP CHARLESTON</u>
1-2		Tap R fwd (ct 1); step back R (ct 2); tap L back (ct 3); step L fwd.
3-4		Repeat meas 1-2.
	III.	<u>KNOCK THAT DOOR</u>
1		Stamp R twice fwd (ct 1-2); stamp a third time with wt (ct 3-4). (Timing: QQS.)
2		Step back L (ct 1); hold (ct 2); rock back on R (ct 3); replace L fwd (ct 4). (Timing: SQQ.)
	IV.	<u>TAILSPIN</u>
1-2		Turn 1/4 CCW and step R to R briefly (to 12 on the clock dial) (ct 1); step on L in place (ct &). Repeat cts 1,& making another 1/4 CCW turn (pointing to 9 on the clock dial) (cts 2,&). Repeat twice movements of cts 1, &, 2& (pointing to 6 and 3 on the clock dial) (cts 3,&,4&). This is a 1 1/4 turn, to repeat the pattern facing the wall that was originally to the left.



Possible styling: hold the arms out to the sides like airplane wings, tilting to the left.

ENDING.

At the very end, finish by spinning CCW (Fig IV) a second time.

Teaching Note: To help dancers remember the pattern, emphasize that the order is "2, 1 and 3." Stamp R two times, tap R one time, stamp R three times.

Formation Note: Martha Awdziejewicz's group does this dance in a large circle of everyone facing in, without taking hands. The three benefits of this arrangement are 1) the full-turn Tailspin is easier than the turn-and-a-quarter; 2) everyone sees each other, instead of seeing backs; 3) it closely resembles a common 1920s Charleston arrangement of solo dancers facing into a circle, showing off their Charleston steps. To help remember when it ends, for the double Tailspin, the second-to-last music is a piano solo, then the last time through is full orchestra.

Presented by Richard Powers

Cross-step Waltz Mixer

(United States)

Like many folk dances, this dance is not about technique or complexity. The intent is connecting to each of your partners completely during the short waltz.

Music: 3/4 meter Any slow waltz music of approximately walking tempo.
112 to 120 bpm is best..

Formation: Couples in a closed circle, closed ballroom hold (M on inside).

Meas 3/4 meter Pattern

INTRODUCTION. Length will depend on the music used. Begin with any musical phrase.

I. TURNING BASIC

- | | | |
|-----|---|---|
| 1 | Moving in LOD, M take large step on R ft across in front of ptr angling twd outside of circle (ct 1); step twd the outside of the circle on L to face RLOD (ct 2); turning R (CW) to face in, step to the side on R ft while pulling R shldr back (ct 3). | W take small step on L twd LOD (ct 1), take small step on R in LOD (ct 2), step on L fwd and a little twd center as M moves twd outside. |
| 2 | M step on L in front of R (ct 1); step fwd (LOD) on R between ptr's feet (ct 2), step fwd on L moving a little twd center (ct 3). Cpl has now rotated CW back to starting pos. | W step fwd on R ft starting to turn R (CW) (ct 1); step twd the outside of the circle on L to face RLOD (ct 2); step on R to complete turn and move in LOD (ct 3). Cpl has now rotated CW back to starting pos. |
| 3-4 | Repeat meas 1-2. | |

II. TRANSITION

- | | | |
|-----|--|--|
| 1-2 | Unfold from Ballroom hold in to circle with W on M's R side. Ptrs join inside hands, and everyone joins hands with neighbors. Waltz balance fwd M beginning with R ft, W with L ft (meas 1) and backwards to place (meas 2). Glance at your new ptr on meas 1, and give a good-bye glance to your previous ptr on meas 2. | |
| 3 | Moving to new ptr's position, M cross R ft over L while raising L arm gracefully as W passes under this arm with large cross-step on L ft and begins to turn to her L (twd ctr) (ct 1), M step side L ft RLOD turning to his R to face LOD while W steps to R on R ft continuing CCW turn (ct 2), M steps on R twd LOD, while W completes her turn by stepping on L ft (ct 3). | |
| 4 | Without releasing hand hold, M sweeps his R (W's L) hand low and twd his R, twd the outside of the circle, stepping L, R, L almost in place, slightly adjusting as necessary to adapt to W's traveling. Meanwhile W steps fwd R directly twd outside of circle (ct 1), step side L twd outside of circle, facing RLOD (ct 2), step side R LOD (ct. 3). Ptrs catch each other in closed ballroom hold at the end of this meas, to recommence the pattern. | |

Gypsy Polka Mixer

(U.S.A.)

This is an easy polka mixer choreographed by Richard Powers and based on John Filcich's much longer (48 bar) Tamburitza Polka, presented at Stockton in 1954. The name affectionately refers to the 1950s when many high-energy folk dances were whimsically called "Gypsy."

Music: 4/4 meter *Richard Powers 2011 CD, Track 9*
 "Zydeko Polka" by Cirque du Soleil, 118 BPM.

Formation: Couples taking hands in a single circle, W on M's L as in La Bastringue.

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
2 meas		<u>INTRODUCTION</u> . No action.
		<u>POLKA RIGHT, POLKA LEFT</u>
1-3		All dance 3 easy, smooth running polka steps to the R (CCW) in a closed circle, beginning with R.
4		Step L (cts 1,2); step R (cts 3,4) while turning to face L (CW).
5-7		All dance 3 easy, smooth running polka steps to the L (CW) in a closed circle, beginning with L. During meas 7, look at your next partner, i.e., M goes in twd ctr of circle to stand in front of W on his LEFT.
8		W steps R (cts 1,2); steps L (cts 3,4) while M step R (cts 1,2); touch L (cts 3,4). Ptrs take closed ballroom pos..
		<u>POLKA AS A COUPLE, THEN BUZZ-TURN</u>
1-3		As a cpl dance 3 smooth turning polka steps around the circle traveling LOD. M start with L, W start with R.
4		M step twice in place R-L (cts 1-4); while W does one more polka step (cts 1-4); while shifting to Swing Position while still rotating. Both should have R free.
5-7		Buzz-step swing in place, rotating CW as a cpl.
8		One more buzz-step (cts 1,2), and end with 2 steps in place (cts 3,4), as M places W on his R, all taking hands in closed circle.

Presented by Richard Powers

The Line Dance Through Time

(U.S.A.)

Although 1920s jazz step patterns like the Shim Sham were sometimes performed by one or two dancers, the 1950s Madison was the first Line Dance -- a social dance featuring an entire room full of dancers all facing in one direction, without partners, performing a sequence of steps together as a group.



To clarify, the Shim Sham has *become* a line dance today, after Frankie Manning revived it in the 1990s and taught it to large rooms filled with social dancers. But the original Shim Sham was usually only one or two dancers performing onstage. And other early ensemble choreographies like Busby Berkeley routines were performative. The Madison was the first social dance to fit this definition of Line Dance.

The Madison

(U.S.A. circa 1958)

Music: 2/4 meter Madison Time by Ray Bryant, 1959

Formation: Individual dancers, all facing the top of hall.

Steps & Styling: Dancers face the top of the hall throughout the dance, without turning to face a different wall. Free hands may slightly in front and sway in opp direction as cross-tapping L.

This notes the Basic Step and three variations. One version (there was more than one) is done correctly in John Waters' original version of *Hairspray* (pictured right). Watch it on YouTube: <http://www.youtube.com/watch?v=5MiMrtI3aQ4> or search "It's Madison Time."



These are called Line Dances because they were originally done in lines, with the dancers standing side-by-side. Here is a photo of The Madison from the Baltimore "bandstand" show The Buddy Deane Show, showing the lines, one line in front of another. In the



1959 Ray Bryant recording Madison Time, he calls, "You're looking good. A big strong line." A few years later the Hully-Gully introduced the four-wall concept, which made these lines harder to maintain, and eventually the lines dissolved into an amorphous floor of individual dancers. But the name Line Dance remained, as a vestige of the original lines facing one wall.

The Line Dance Through Time — continued

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
	<u>INTRODUCTION</u>	
	Begin the Basic Step when the caller says, “Hit it!” Repeat the Basic Step until the caller prompts a variation. After completing the variation, return to the repeating Basic Step.	
	<u>I. THE BASIC STEP</u>	
1		Step fwd L (ct 1); tap R toe behind L heel, clapping hands (ct 2).
2		Step back R (ct 1); tap L crossing over R, fwd diag R (ct 2).
3		Tap L fwd diag L (ct 1); tap L fwd diag R (ct 2).
	<u>II. TWO UP AND TWO BACK, AND A BIG STRONG TURN</u>	
1		Step L fwd (ct 1); step R next to L (ct 2).
2		Step L fwd (ct 1); tap R toe behind L (ct 2).
3		Step back R (ct 1); step L in front of R (ct 2).
4		Step back R (ct 1); tap L toe in front of R (ct 2).
5		Step fwd L swinging R leg fwd while turning halfway CCW (ct 1); step back R, facing back home (ct 2).
6		Repeat meas 5.
	<u>III. TWO UP AND TWO BACK, DOUBLE CROSS AND THE RIFLEMAN</u>	
1-4		Repeat Fig II meas 1-4.
5		Step L fwd (ct 1); cross R over L with wt (ct 2).
6		Step L crossing in front of R (ct 1); step R crossing in front of L (ct 2).
7		Step L crossing in front of R (ct 1); holding the cross-step, raise arms to aim and fire a “rifle” fwd (ct 2).
8		Step back R (possibly ducking an oncoming bullet) (ct 1). This is just one count, a half-measure.
	<u>IV. THE BIG STRONG M, AND ERASE IT</u>	
1		Traveling fwd diag R, step L fwd (ct 1); step R next to L (ct 2).
2		Step L fwd (ct 1); tap R toe behind L (ct 2).
3		Traveling bkwd diag R, step R bkwd (ct 1); step L in front of R (ct 2).
4		Step R bkwd (ct 1); tap L toe in front of R (ct 2).
5-8		Repeat meas 1-4.
9		Traveling fwd diag L, step L fwd (ct 1); step R next to L (ct 2).
10		Step L fwd (ct 1); tap R toe behind L (ct 2).
11		Traveling bkwd diag L, step back R (ct 1); step L in front of R (ct 2).

The Line Dance Through Time — continued

- 12 Step R back (ct 1); tap L toe in front of R (ct 2).
 13-16 Repeat meas 9-12

Other variations: T-Time, the Basketball with the Wilt Chamberlin Hook, the Jackie Gleason, the Cleveland Box, Birdland, Double Cross and Freeze, plus many regional variations. The Madison was a rather complex dance, which brings us to the Hully-Gully.

The Hully-Gully

(U.S.A. circa 1962)



This was a line dance with three new innovations. First, it's believed to be the first line dance to turn one quarter, then repeat facing a different wall. Secondly, it was the first *short* pattern of steps, instead of the very long sequences of step combinations in the Shim Sham and Madison. Finally, an innovation that was retained by many later line dances is that it contained an odd number of dance phrases. The five parts of the dance, done against the four phrases of music, kept the simplified repeating pattern more interesting than if it aligned squarely with the music. *Richard Powers 2011 CD, Track 3*

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1	Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); swing L across R to R diag (optional clap) (ct 4).	
2	Repeat meas 1 with opp ftwk and direction.	
3	Step R bkwd (ct 1); step L back next to R (ct 2); step R fwd (ct 3); lift L knee fwd while swinging L hip fwd (ct 4).	
4	Step L fwd (ct 1); lift R knee fwd (same hip-swing style in meas 3) (ct 2); step R fwd (ct 3); lift L knee fwd (ct 4).	
5	Turn 90° CW to face the wall twd the R and step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); swing R in front of L to diag L (optional clap).	

Hully-Gully style variations

There were different stylistic versions right from the beginning, in the early 1960s. The side-steps could be side-close-side, tap closed, without crossing behind or swinging the ft over. Also, some dancers scooted the supporting ft fwd, without hitching the hip, on meas 3 and 4.

Evolution of a Dance

The original Madison made its way to France in the late 1950s, where young dancers enjoyed trying the latest American fads. But it was no more than a brief novelty in France because most dancers found the long series of steps too difficult to memorize.

The Line Dance Through Time — continued

Harold Nicholas (1921-2000) took the new American Hully-Gully to Paris and demonstrated it on a Paris pop music television program “Age tendre et tête de bois” on February 16, 1963. The next year filmmaker Jean-Luc Godard made *Bande à Part* and featured a slightly modified version of the Hully Gully. The dancers retained the original five-part phrasing, but replaced the Part 5 side step with stopping in place. (Then they invented a second part for the film, to make it more interesting).



More young French dancers saw *Bande à Part* than the television show, but the film didn't say what the new dance was called. So moviegoers just assumed it was another Madison, and called it that. This version has been danced in France ever since, often at weddings and parties. In France the stop in place on part 5, from *Bande à Part*, was morphed into the final step of Part 4, squaring four parts of the dance to the four phrases of the music. French still call it Le Madison instead of the Hully-Gully. Italians use the name Hully-Gully and still dance the original American version today.

The French Madison of Today

<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1		Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); swing L across R to R diag (optional clap) (ct 4).
2		Repeat meas 1 with opp ftwk and direction.
3		Step R bkwd (ct 1); step L back next to R (ct 2); step R fwd (ct 3); lift L knee fwd while swinging L hip fwd (ct 4).
4		Step L fwd (ct 1); lift R knee fwd (ct 2); step R fwd (ct 3); turn 90° CW to face the wall twd the R and step L to L (ct 4).

The Hot Chocolate

(U.S.A. 1978)

This disco line dance is very similar to the Hully-Gully, 15 years later. Its primary feature was that it simplified or eliminated every aspect of the Hully-Gully that a beginner or non-dancer might find difficult: the step-ball-change, the hip-hitch walking forward, and odd number of phrases danced against the music. With all of the drinking done in discos (45,000 new disco clubs sprouted up in 1978, partially because liquor sales were so profitable), this was probably a smart adaptation.

The Hot Chocolate was published in LET'S DISCO, by K-tel Books, in 1978. Hundreds of thousands of copies of this book were purchased, spreading this disco line dance widely.



<u>Meas</u>	<u>4/4 meter</u>	<u>Pattern</u>
1		Step R to R (ct 1); step L behind R (ct 2); step R to R (ct 3); swing L across R to R diag (optional clap) (ct 4).

The Line Dance Through Time — continued

- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Walk 3 steps bkwd beg with R (cts 1-3); tap L closed in front of R (ct 4).
- 4 Step L fwd while leaning fwd (ct 1); rock back on R while leaning bkwd (ct 2); rock fwd on L (ct 3); kick R fwd while turning one quarter CCW (ct 4).

Style variations

In both the French Madison and Hot Chocolate, some dancers crossed over in front instead of crossing behind on the second step of the beginning side patterns.

The Texas Freeze and Elvira

(U.S.A. 1980 and 1981)

In 1980, Kenneth Engle ("Kentucky Ken") created The Texas Freeze (also known today as The Freeze) which is considered to be a defining Country Western line dance. However The Texas Freeze was step-for-step identical to the disco line dance Hot Chocolate, widely published two years earlier.

In May 1981, The Oak Ridge Boys released "Elvira" which became an instant hit. Many folk dancers choreographed routines to this tune, and one of the most popular choices was The Texas Freeze (The Freeze), unchanged. So after 1981 The Hot Chocolate picked up a third name, Elvira.

One minor variation of The Texas Freeze/Elvira is to advance forward on the final three counts, L-R-L. i.e., instead of swaying fwd-back-fwd, L-R-L, you advance fwd L, close R to L, fwd L. It's not a significant modification.

The Electric Slide

(U.S.A. circa 1989)

The Electric Slide was literally nothing new. All 12 steps are *identical* to the earlier Hot Chocolate. The only difference in the Electric Slide is in the timing of two of the steps. In the Electric Slide, the forward-and-back rocking steps (Meas 4) are slow instead of quick.

Presented by Richard Powers

Moonlight Waltz

(U.S.A.)

A waltz line dance choreographed by Richard Powers.

Music: 3/4 meter *Richard Powers 2011 CD, Track 4*
Lonesome Moonlight Waltz, 104 BPM

Formation: Individuals, all facing the front of hall.

Steps & Styling: Waltz Balance: Step L fwd (ct 1); step R next to L (ct 2); step L in place next to R (ct 3). Can be done with opp ftwk, stepping either fwd or bkwd on first count.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1		Begin facing the front of the hall. Waltz Balance (L fwd). Free hands may sway fwd.
2		Waltz Balance (R bkwd).
3		Step L in front of R with wt while hands cross over with crossing feet (ct 1); step R to R (ct 2); step L back diag L (ct 3).
4		Repeat meas with opp ftwk.
5		Repeat meas 3.
6		Step R in front of L while turning 90° CW (ct 1); step side L while turning 90° CW (ct 2); and step side R to end facing the opp wall (ct 3). (The first time through the dance, dancers are now facing the rear wall. This will be different each time the dance is done. Remember, it is <i>opposite</i> the wall dancers were facing in meas 1.)
7		Cross L in front of R, stopping momentum (ct 1); replace weight back on R (ct 2); step L to L (ct 3).
8		Turning twd L, dance a 3-ct grapevine: step R strongly in front of L (ct 1); smaller step L to L (ct 2); very small step R behind L while turning 90° CW; while turning 90 deg CCW to end facing the wall <i>originally to the L</i> of the wall dancers were facing in meas 1 (ct 3).

Teaching Note: The intent of this line dance is to capture a bit of the feeling of waltzing, spinning around a room, which sometimes includes not knowing exactly where you are, as the the room spins around you. This mild challenge ("Where am I?") is a positive, engaging quality of this dance, but if your dancers find it too disorienting, then emphasize that within one cycle of the pattern you face all four walls (which is unusual among waltz line dances). If you begin facing the front wall, then on meas 6 turn halfway to face the back wall. On meas 8, briefly turn left to face toward the wall at your left, then turn to face the wall on your right, which is the wall to face to re-commence the pattern. Awareness of the order of walls to face will reduce disorientation.

Presented by Richard Powers

Paul Jones

(U.S.A.)

The Paul Jones mixer has been around for over a century and thus has evolved into many regional forms. Essentially it is comprised of figures done by couples taking hands in a circle, often concluding with a Grand Chain, then everyone dances with a new partner.

- Music: Almost anything will do. *Richard Powers 2011 CD, Track 10*
 2/4, 4/4, ¾ -- Your choice.
 Fast, slow, medium or wild and crazy. Your choice.
- Formation: Couples in a single circle, although Betty Lee described up to three nested circles.
- Steps & Styling: There have been many choices over the years, including march, polka, two-step, waltz, one-step and foxtrot.

My favorite version, which I learned at a community dance in Tennessee 35 years ago, used the One-Step. As you will see, there is no set number of steps to do or number of measure to use.

Meas

Pattern

VERSION 1

- Any All One-Step anywhere in the hall. In closed waltz pos, simply walk one step per beat, M beg L, W beg R. W often backs up. The style of One-Step I first saw was rather wild and rambunctious.
- Any When the caller blows a whistle, everyone takes hands in one large circle, with W on the R of M with whom she was dancing, and all circle left (CW).
- Any When the caller blows his whistle, everyone circles right.
- Any When the caller blows his whistle, W turn back to ptr, all give R hand to commence a Grand Chain, passing hands R and L with succeeding dancers, until...
- Any ...the caller blows his whistle, at which point everyone dances the One-Step with the person they happen to be facing at that time (one written source elaborated “without making introductions”). Those who cannot find a partner may look for someone in the center of the circle.

VERSION 2 – VERNON AND IRENE CASTLE

The Paul Jones described in the 1915 booklet “Victor Records for Dancing” (endorsed by Vernon and Irene Castle) is similar, except a sliding chassé to the R replaced the circle L, then a sliding chassé to the L replaced the circle R.

VERSION 3 – NINE-PIN

Another version harkens back to the Nine-Pin Quadrille of the mid-19th century, where there is one extra man in the group who joins into the grand chain, forcing a different man to be the Nine-Pin the next time.

VERSION 4 – BETTY LEE

Betty Lee described the simplest version in 1926 (reprinted into the 1940s).

Any All One-Step anywhere in the hall.

Any When the leader “signals,” everyone faces partner and begins the Grand Chain, until the caller signals again, then dance the One-Step with the person you happen upon at that moment. Betty Lee did not describe the signal for the changes.

VERSION 5 – MAXWELL STEWART

Maxwell Stewart’s version, ca. 1930, was a similar two-part figure, simply Grand Chain then dance, but was directed by the musicians. The orchestra played march music for the Grand Chain. Then when the music changed to Foxtrot music, everyone foxtrotted with the partner in hand at that moment until the march music recommenced, initiating the Grand Chain again.

The second time through, the march music would change into One-Step music and everyone danced that.

The third time, the march music would change into Waltz music and everyone waltzed.

VERSION 6 – LLOYD SHAW

Lloyd Shaw’s versions, from the 1940s, were the most complex, involving spontaneous calls from the caller, varying each time. The figures would include the above figures plus Forward and Back, Allemande your Corner then Right and Left Grand, All Promenade, Ladies Continue Forward and the Gents Turn Back, Gents Stand Still and the Ladies Forward One and Dance, plus the Basket formed from a circle of men outside a circle of women, and many more figures.

Lloyd Shaw’s signal to dance (after the Grand Chain) would be the call “Paul Jones!” and the dance done with the new partner was the two-step.

Appalachian “Big Circle” dances include similar figures to Lloyd Shaw’s Paul Jones, which he also called “Circle Two-Step.”

Note: There are many other versions of the Paul Jones.

Presented by Richard Powers

Tango Mixer

(U.S.A.)

This very easy tango mixer is much simpler than most folk dance patterns because of its different context. Instead of being learned and mastered in a class and then performed, it's designed to be taught on-the-fly at a party, perhaps a wedding or informal dance party, possibly to non-dancers. A good rule of thumb is that if you're teaching a dance at a party, it should take less than five minutes. And if the party includes non-dancers, simple walking steps are best. Choreographed by Richard Powers.

Music: 2/4 meter *Richard Powers 2011 CD, Track 8, Johnston Brothers*
version of "Hernando's Hideaway," 68 BPM

Formation: Couples in Closed Promenade Position in a single circle, M facing LOD and moving fwd, W facing RLOD and moving bkwd.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
2 meas	INTRODUCTION – 8 quick counts	
I.	<u>PATTERN</u>	
1-2	Dramatically dance in Closed Promenade Position fwd LOD, 4 slow steps (cts 1-2, 1-2).	
3	W quickly flips to Right Side Position and backs up 2 slow steps, while M continues fwd LOD (cts 1,2).	
4	Continue walking movements of meas 3, W backing up 2 slow steps and M continuing fwd 2 slow steps (cts 1,2). W ONLY dip on the last step.	
5	While maintaining Right Side Position, rotate as a couple CW by walking fwd around each other 2 slow steps (cts 1,2). Slightly push the walking fwd to make it more dramatic.	
6	Repeat meas 5, continuing to rotate CW as a couple. Meas 5-6 constitute one 360° CW rotation.	
7	Dance 2 slow steps (M: L,R; W: R,L) so that W, in the outside lane facing RLOD, advance to the next M, while M travel LOD to the next W (cts 1-2).	
8	W step fwd R and puts R hand in M's L (ct 1); turning one-half CW to face LOD, stepping sideways on L, and shifting weight back onto L (ct &). Meanwhile M step fwd LOD on L (ct 1); and rock back on R (ct 2).	

Presented by Richard Powers

Tokyo Polka

(U.S.A.)

A line dance choreographed by Richard Powers.

Music: 2/4 meter *Richard Powers 2011 CD, Track 1*
Leva's Polka, 124 BPM

Notes: The Savo Finnish tune Ievan Polkka , meaning Eva's Polka, is also known as Loituma's Polka and Leva's Polka. The version remixed by Beatnick has a stronger polka beat. The Japanese version of that tune is by Hatsune Miku, who is a virtual idol in Japan. Of course the Japanese version is the better match for Tokyo Polka, and is the one on the camp CD.

Formation: Individual dancers, all facing top of hall.



<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
1		Place L heel fwd to diag L (ct 1); step L back next to R, placing L toe to floor (ct 2).
2		Polka step to diag L (cts 1,&,2).
3-4		Repeat meas 1-2 with opp ftwk and direction.
5		Cross L over R, rotating CW, arms cross over with ft (ct 1); replace R (ct 2).
6		Polka step turning 180° CCW, traveling back around to L (cts 1,&,2).
7		Polka step as in meas 6, continuing traveling back around to L to finish a 360° turn back to orig pos (cts 1,&,2).
8		Rock back onto L (ct 1); replace R fwd (ct 2).
9		Cross L in front of R (ct 1); replace back R (ct 2).
10		Polka step beg L to L (cts 1,&,2).
11		Repeat meas 9 with opp ftwk.
12		Polka step beg R to R (cts 1,&,2).

Tokyo Polka — continued

- 13 Polka step beg L traveling fwd, twisting body CW to throw L shldr fwd (cts 1,&,2).
- 14 Repeat meas 13 with opp ftwk continuing fwd.
- 15 Paddle Step: twist CW stepping L to side (ct 1); step in place on R (ct 2).
- 16 Repeat meas 15 to begin dance again facing new wall to L.
- The result from meas 15-16 is a $\frac{3}{4}$ turn from orig pos in meas 1.

Presented by Richard Powers

Veleta Waltz Mixer

(England)

Adaptation based on *The Veleta* by Arthur Morris, 1900.

Pronunciation: veh-LEE-tah

Music: 3/4 meter *Richard Powers 2011 CD, Track 7*
Lonesome Moonlight Waltz, 104 BPM

Formation: Closed circle of couples, facing CCW-LOD, holding inside hands, W on the R.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
1		M beg L, W beg R, travel fwd LOD with 3 smooth running steps. M free hand may be on hip. W free hand may be floating gracefully at side (cts 1-3).
2		Repeat meas 1 with opp ftwk.
3-4		Facing ptr, taking both hands across and continuing to move LOD, M step L to L (cts 1-2); touch R to L without wt (ct 3); and step L to L (ct 1-3). W does opp ftwk also moving LOD. (Timing is slow-quick-slower, 2-1-3.)
5-6		Turning 1/4 to face RLOD and holding “new” inside hands, repeating meas 1-2 with opp ftwk. Dancers will end approximately where they began in meas 1.
7-8		Repeat meas 3-4 with opp ftwk and direction. Assume Waltz Position by the end of this step.
9-10		Use two rotary waltz steps to complete one full turn CW while moving LOD around the circle of dancers.
11		Traveling LOD, M step L to L (ct 1-2); close R to L (ct 3). W use opp ftwk and move CCW. (Timing is slow-quick.)
12		Repeat meas 11.
13-14		Repeat meas 9-10.
15		M stops traveling, doing one waltz step in place while raising L arm joined with W’s R to let her waltz CW and traveling LOD fwd under his raised arm.
16		W does one waltz step moving CCW to meet new ptr. M does one waltz step in place to receive the next W who is progressing fwd.

Presented by Richard Powers

NOTES

Malhao

(Portugal)

This couple dance is from Vila Nova de Gaia in northwest Portugal. It has been danced for more than 100 years. It was first taught by Louise and Germain Hebert, Yves Moreau and Marianne Taylor.

Pronunciation: mah-YEOW

Music: 2/4 meter *Dances of Portugal*, Track #1

Formation: Partners face each other in contra lines.

Steps & Styling: Basic step: Facing partner, step R back (ct 1); step L next to R (ct 2); step R fwd (ct 3); hold (ct 4). Arms swing easily down, back and up again. Can be done with opp ftwk and direction.

Side steps: 3 steps to own right (R-L-R) while facing to R (cts 1-2-3). Lift on R to swiveling on R to face L (ct 4). Can be done with opp ftwk and directions.

Arms and Hands. Arms for both M and W are raised in Part I and extended above shoulder height to each side, slight ahead and palms facing out. When clapping hands, palms are flat, fingers spread and extended, and the clap is at face height.

<u>Meas</u>	<u>2/4 meter</u>	<u>Pattern</u>
One note	<u>NO INTRODUCTION</u> . No action.	
I.	<u>TWO LINES FACING AND MOVING IN OPPOSITE DIRECTIONS</u>	
1	Dance Side Steps, starting to R to R. Arms for both M and W are raised in Part I and extended above shoulder height to each side, slight ahead and palms facing out.	
2	Dance Side Steps, starting to L to L.	
3-9	Repeat measures 1-2 three times then, facing ptr, three steps R-L and touch R next to L.	
II.	<u>BACKWARD AND FORWARD</u>	
1	Facing ptr, do the Basic Step R-L-R with arms swinging down and back.	
2	Still facing ptr, step L-R-L in place while clapping hands on each step.	
3-8	Repeat 1-2 three times.	
III	<u>BACK AND TURN</u>	
1	Dance Basic Step R-L-R, with arms swinging down and back.	
2	Turn right (CW) in place with 3 steps, L-R-L, beg with L crossing in front of R. Arms are held over the head in a graceful curve during the turn.	
3-4	Basic step as in Figure II meas 1-2.	
5-8	Repeat 1-4.	

Sequence:

Repeat the entire dance. On the fifth repeat of the dance, there are only 8 measures in Figure I so OMIT the 3 steps at the end of Figure I.

Presented by Andy Taylor-Blenis

Não Vás ão Mar Tonho

(Portugal)

Portuguese dance from Nazare.

Pronunciation: now VAHZH ow MAR TOHN-yoh

Music: Mixed 2/4 and 3/4 meter *Dances of Portugal, Track #2*

Formation: Circle of cpls with two cpls working together. Stand side-by-side with ptr, facing LOD, inside hands joined. W's free hand on hip; M's free hand behind the back.

Steps & Styling: Finger snaps are optional whenever appropriate.

Vira: Quick running steps beginning with either foot. Step R fwd (ct 1); step L fwd (ct &); step R fwd (ct 2). Knees are bent, and steps are flat-footed. The Vira is simply three steps, but the first is accented even lower! The body is straight, but slightly relaxed on the Vira.

Vira Cruzada:

Meas 1-2: With 2 Vira steps (beg R) M1 and W2 ("first corners") move in to meet, L shoulders adjacent while "second corners" balance in place. (From this point, second corners will repeat movements of the first corners, but always two bars later.)

Meas 3-4: First corners, with 2 Vira steps, move back to place, pulling L shoulder back to end with R side slightly toward corner.

Meas 5-6: First corners cross to each other's place, passing face to face with L shoulder leading.

Meas 7-8: Back away to end with R shoulder toward ctr as before.

Meas 9-16: Repeat meas 1-8 to home places; on last 2 meas, second cpls must pass through ctr, efficiently as they have only 2 Vira steps for crossing.

Meas 2/4 meter

Pattern

#2 #1

M▶ M▶

#2 #1

W▶ W▶

INTRODUCTION. 3 meas plus 3 notes upbeat.

I. WALKING IN CIRCLES

1-4 All walk in LOD 8 steps beg L.

5-8 Continue walking, W in front of ptr, single file.

9-11 First M turns to ctr, L elbow toward L elbow of second M. His ptr follows him and second W follows her, with second M following her, M1, W1, W2, M2. All wheel CCW for 5 steps, turning away from ctr on the last step. (This resembles a L-hand star without hands!)

12-14 Wheel CW (R elbow in ctr) six steps, ending in starting positions.

Não Vás ão Mar Tonho — continued

3/4 meter TRANSITION 1

15 Facing CCW, with R shoulders to ctr, step L to L, 2 steps in place R-L.

VIRA CRUZADA

1-16 Dance Vira Cruzada Step (see Steps & Styling above), ending in home places.

2/4 meter TRANSITION 2

17 3 steps in place: R, L, R. All couples join inside hands and face LOD.

ENDING

1-8 Retain ptr's hand and walk side by side for 16 steps as in Part I, bowing on last note.

Dance goes through 3times followed by the Ending.

Presented by Andy Taylor-Blenis

Rosinha de Afife
(Afife, Alto-Minho, Portugal)

NOT TAUGHT

NOTES

Rosinha de San Lourenco

(San Lourenco, Portugal)

NOT TAUGHT

Ruzga de Santa Marta

(Santa Marta, Portugal)

This dance was first learned in Portugal in 1962 by Madelynne Greene. It was taught to her by the Grupo Folklorico de Santa Marta de Potuzelo by arrangement with Dr. Sousa-Gomez, director and founder of the group.

Pronunciation: ROOZ-gah deh SAHN-tah MAHR-tah

Music: 2/4 meter *Dances of Portugal*, Track #5

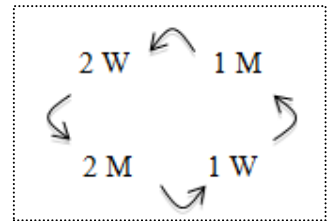
Formation: 2 cpls facing fwd in their Line of Direction.

Steps & Styling: Arms are curved upward, hands held a little above head level. Not bouncy, slightly bent knees, spring is in the ankles. W wear very heavy woolen skirts and swing them sharply as they turn, revealing their pretty petticoats.

Step-Close-Step-Half-Turn: Step R, close L, step R, raising L knee up while pivoting half to L. Then dance bkwd, step L, close R, step L while raising R and pivoting half to R. M will begin bkwd on L and W will begin fwd on R.

Two Step Clapping: A simple step-close-step keeping ft close to floor. Accent each step by clapping hands.

Gallop to Center: Slide-close, slide-close, slide-close, jump onto both ft with L shoulders to ctr. Can be done with opp ftwk.



Meas 2/4 meter

Pattern

INTRODUCTION. None. (Option: start on meas 3)

I. TWO-STEP WITH PIVOT

1-32 Using Step-Close-Step-Half-Turn Step, M pivots to face partner (behind him) then pivots to face W in front of him. W begin the two-step on R moving fwd, then pivot and dance the next step bkwd, etc. An easy way to remember is: the first step of each meas is always on the outside ft whether facing fwd or bkwd.

II. TWO-STEP WITH CLAPPING HANDS

1-8 The two W facing ctr clap their hands as the two M, using Turn Step Clapping Step, cast off over L shoulder CCW progress with simple two-steps fwd in the circle passing on the first 4 steps behind the W in front of them and continuing on the next 4 steps to the opp M's place.

III. GALLOP TO CENTER

1-8 M Gallop to ctr, leading with L shoulder. On the jump they will be facing each other in the ctr. As they gallop out of ctr leading out with R shoulder, the W gallop in, having turned ¼ turn first to lead with their L shoulder to ctr. Then the M gallop in again as W gallop out with long steps, and then all gallop to places to begin the dance again.

Sequence: Fig I, Fig II, Fig III

Ruzga De Santa Marta — continued

Upon repeating the dance, Figure I is done only half as long – 16 steps instead of 32.
The dance repeats with the M now in reversed pos in the circle. They begin bkwd to face new partner.
Continue Fig III until the end of the music. There is no pose at end

Presented by Andy Taylor-Blenis

Vira Cruzada

(Portugal)

Vira Cruzada is a Portuguese dance from Santa Marla de Portuzelo, Viana do Castelo. This lively dance for two couples was presented in 1963 at Stockton Folk Dance Camp by Madelynne Greene, who learned it from the Grupo Folklorico de Santa Maria de Portuzuelo.

Pronunciation: VEE-rah Croo-ZAH-dah

Music: 6/8 meter (fast waltz) *Dances of Portugal*, Track #6

Formation: 2 M facing 2 W (M have backs to the music).
Ptrs are diagonally opp each other.

Steps & Styling: Step described for M; W does opp. Both arms at sides.

#1	#2
M	M
#2	#1
W	W

Meas 6/8 meter

INTRODUCTION (Orchestral)

On ct 6 of Introduction, with wt on R, pivot to L to face L in the line.

I. STEP-CLOSE-STEP

- 1 Moving to L in the line of the dance, step L (cts 1, 2); close R to L (ct 3); step L (ct 4). Pivot on L to R to face R in the line, bringing R foot, heel leading, across in front of L at ankle height (cts 5-6).
- 2 Repeat action of meas 1, but start R and move to R. Pivot on R to face L in the line (cts 5, 6).
- 3-6 Repeat action of meas 1-2 twice (moving to L, R, L, R).
- 7 Repeat action of meas 1.
- 8-9 (3 cts) W: Repeat action of meas 2, moving to L and starting L. Hold cts 7-9.
M: Moving R in line, step R (cts 1-2); step L next to R (ct 3); step R (ct 4).
Stamp L-R-L-R (cts 5,6,7,8). Step lightly on L (ct 9) in preparation for Fig II.

II. VIRA-VOCAL SOLO

The two cpls dance single file in CCW circle formation, L shoulders twd ctr.

- 1-8 W: Moving in LOD in circle, dance 16 accented running waltz steps (2 to each meas). Start turning R on R, taking 2 waltz steps to complete one CW turn. Continue turning, and move twice around CCW circle, to end in orig place. Hold arms high and curved; hands are higher than head level. On each accented waltz step on R, swoop L arm back, down and fwd and high again in circular motion. R arm follows same movement L when waltz starts on L; heavier accent is on R and L arm.

Movement is similar to back stroke in swimming.

M: During meas 1, M move fwd in LOD in circle dancing two big accented step-hops. Step R (cts 1-2); hop R, lifting L knee high (ct 3). Step L (cts 4-5); hop L, lifting R knee high (ct 6). Beg meas 10, M continue in circle, dancing waltz steps with turns as described for W, Fig II meas 1-8.

During action of this Fig, dancers lean twd ctr of circle and look over L shoulder twd ptr on first waltz of each meas (on R).

III. INTO CENTER AND OUT - VOCAL CHORUS

During this Fig cpls alternate going into and away from ctr of circle; one cpl moves in while other moves out. Hold arms high and curved.

- | | | |
|-----|--|--|
| 1 | <u>Cpl #1</u>
Facing ptr and moving twd ctr, one running waltz step beg R (cts 1-3); jump on both ft bending knees slightly (cts 4-5); hop on R and half-turn L to face away from ctr (ct 6). | <u>Cpl #2</u>
Moving away from ctr, one running waltz step beg L (cts 1-3); jump on both ft (cts 4,5); hop on L and make half turn R to face ctr and ptr (ct 6). |
| 2 | Moving away from ctr and beg L, one running waltz, step to original place cts 1-3); jump on both ft (cts 4-5); hop on L and make half turn R to face ctr and ptr (ct 6). | Moving twd ctr, one running waltz step beg R (cts 1-3); jump on both ft, bending knees slightly (cts 4-5); hop on R and make half-turn L to face away from ctr (ct 6). |
| 3-4 | Both cpls repeat action of meas 1-2. | |

IV. CHANGE PLACES AND BACK

- | | | |
|---|--|--|
| 1 | <u>Cpl #1</u>
Moving twd ctr, two running waltz steps to change places with ptr, beg R, passing L shoulders at ctr, and finish with half-turn to own R (CW) to face ctr; L arm swoops as in Fig II. | <u>Cpl #2</u>
Moving away from ctr, one running waltz step beg L (cts 1-3); jump on both ft (cts 4-5); hop on L and make half-turn R to face ctr and ptr (ct 6). |
| 2 | Dancing in place and continuing to face ctr, two waltz steps, describing a small box. Begin fwd R, then bkwd L. | Moving twd ctr, two running waltz steps to change places with ptr, beg R and passing L shoulders at ctr; finish with half-turn to own R (CW) to face ctr. L arm swoops as in Fig II. |
| 3 | Repeat meas 1 to return to place. | |

Vira Cruzada — continued

4-5 (3 cts)

Repeat meas 2 (cts 1-6).

Repeat meas 2 to return to place
(cts 1-6).Both cpls:W: Hold meas 5 (cts 7-9).M: Stamp lightly on R (ct 7); hold (ct 8); stamp lightly on L (ct 9) in preparation
for repeat of Fig II.Sequence:

Fig I, Fig II, Fig III, Fig IV

Then repeat Fig II, Fig III, Fig IV four more times. Fig I is done only at beginning of dance.

NOTE: If any dancer wishes to drop out, it is permissible and proper to do so. Some other dancer will perhaps step into his or her place, but if not, the remaining people continue the dance alone.

Presented by Andy Taylor-Blenis

Vira da Nazaré

(Portugal)

Learned by Marianne Taylor in Nazare, Portugal, in 1972, from Grupo Mar Alto.

Pronunciation: VEE-rah dah NAH-zah-reh

Music: 4/4 meter

Dances of Portugal, Track #7

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

Steps & Styling: Quite flat-footed, knees bent, body relaxed.

Basic step: On R hop slightly in place, while turning $\frac{1}{4}$ to face R (ct 1); step L slightly in front of R (ct 2); step R in place (ct 3); step L in place (ct 4). Is also done with opp ftwk and direction.

#1 #2

W M

#1 #2

M W

Meas 4/4 meter

Pattern

INTRODUCTION. Includes the first two notes sung, the upbeat.

M's hands are behind his back; W's hands are on her hips. Acknowledge neighbor and ptr.

I. ACKNOWLEDGE NEIGHBOR AND PTR

1 M beg R, W L, turning toward neighbor: Dance Basic Step (see above).

2 Repeat meas 1 with opp ftwk, facing ptr (opposite in the circle).

3-16 Repeat meas 1-2 seven more times, turning first to neighbor, then to ptr each time.

II. CHANGING PLACES OVER AND BACK

1 Beg M's R, and W's L, change places with neighbor with two low step-hops. All arms are raised up and a bit forward. M passes behind, making a full turn CW; W passes in front making a full turn CCW (cts 1-4).

2 M beg R, W L while facing ptr, one Basic Step, as in Fig 1, meas 1.

3-4 Repeat meas 1-2 with opp ftwk and direction, to end in orig pos. M again passes behind W, and all end facing ptr.

5-8 Repeat meas 1-4.

Sequence:

On this recording the entire dance is done three times through, followed by Fig II at an accelerated tempo!

Presented by Andy Taylor-Blenis

Vira Do Sitio

(Portugal)

A Portuguese couple dance from Nazare. Marianne Taylor learned this from Madelynne Green, who learned this dance in Portugal.

Pronunciation: VEER-ah doh SEE-tee-oh

Music: 3/4 *Dances of Portugal*, Track #8

Formation: A circle of couples, in groups of two working together, men with their backs to the center facing their partners.

Steps & Styling: Flat-footed and low to the ground yet light on the floor.

Vira: Three quick running steps beginning with either foot (cts 1,&,2). Repeat with opposite footwork (cts 1,&,2).

Turning Vira: Using the Vira step, turn CW, completing one turn with two Vira steps.

Half-Turn Vira: Vira with R while making a half-turn (R shoulder back); a Vira step in place with L-R-L; a Vira while making a half-turn (L shoulder back); a Vira step in place.

Vira Cruzada

Meas 1-2: With 2 Vira steps (beginning R) M1 and W2 (“first corners”) move in to meet, L shoulders adjacent *while* “second corners” dance in place, bringing L shoulder back on meas 2. (From this point, second corners will repeat movements of the first corners, but always two bars later.)

Meas 3-4: First corners, with 2 Vira steps, move back to place, pulling L shoulder back to end with R side slightly toward corner.

Meas 5-6: First corners cross to each other’s place, passing face to face with L shoulder leading

Meas 7-8: Backing away to end with R shoulder toward ctr as before..

Meas 9-16: Repeat meas 1-8 to home places; on last 2 meas, second cpls must pass through ctr, as they have only 2 Vira steps for crossing.

<u>Meas</u>	<u>3/4 meter</u>	<u>Pattern</u>
		<u>INTRODUCTION</u> . No action.
	I.	<u>ALL CIRCLE</u>
1-8		All turn to R moving around circle (M CW, W CCW) using 7 Turning Vira steps making a total of 3½ turns. Beg R end with strong down-step on last L Vira step, in place.
9-15		Return to beg pos (M CCW, W CW) using 7 Turning Vira steps and again making a total of 3½ turns.
16-17		Facing partner, two Viras in place, using small steps to L and R.

Vira Do Sitio — continued

- 18-19 Beg L, two Vira steps to exchange places with ptr, passing ptr face-to-face and moving CW to change places and ending facing ptr.
- 20-21 Repeat meas 16-17.
- 22 Repeat meas 18, returning to orig pos using one Vira.
- 23 Facing ptr, step R (ct 1); close L to R (ct 2); clap once (ct 3).
- 24 Clap once (ct 1); hold (ct 2).
- II LEFT SHOULDER STAR
- 1-15 With L shoulders to ctr of the group of four dancers, beg R and dance CCW twice with 15 Basic Vira steps, to end in place facing partner.
- III RIGHT SHOULDER STAR
- 1-15 Repeat Fig II, with opp ftwk and direction
- 16-23 Dance Vira Cruzada Step (see above); meas 1-8. On meas 23 couple 1 turns away from original set.
- 24-40 Dance Vira Cruzada Step with corners of adjacent sets, meas 1-16.
- 41-48 Dance Vira Cruzada Step meas 1-8 with original couple, to end in original places and clap twice as in Fig I, meas 23-24.

Presented by Andy Taylor-Blenis