



# Folk Dance Camp

## Syllabus

July 26 - August 8, 1964



## PREFACE

We wish to pay our respects to our Committees for valiant work in making certain that these dance descriptions are so accurate. Most of the dances by Western teachers have been written by these Committee members working closely with the teacher involved.

So our hearty thanks to:

The Research Committee of the Folk Dance Federation of California (North) Dorothy Tamburini, General Chairman,

You will find the roster of these Committee people who are attending Camp in our Mailing lists.

Ruth Ruling has served as Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth. Virginia Wilder has prepared most of the copy.

### OUR THANKS TO ALL!!

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### Abbreviations used in the Syllabus

bkwd or bwd	backward	LOD	line of direction
CCW	counter-clockwise	M	man
COH	Center of Hall	meas	measure
cpl	couple	opp	opposite
ct or cts	count	pos	position
ctr	center	ptr	partner
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	sdwd or	
ft	foot	swd	sideward
fwd	forward	twd	toward
H	hand	W	woman
L	left	wt	weight

## ERRATA FOR 1964 FOLK DANCE CAMP SYLLABUS

PageCorrectionINDEX

Any dance that has a page number that comes after pg 156 has not been entered in any of the 3 indices -- Dance, Teacher, or Nationality. Please make your own entries.

KEVI CSARDAS

- 1 Part I, meas 9-12: The turn is CW.  
 Part II, meas 1-3, line 1: Change should to shoulder  
 Part II, meas 7-8: Clarification: The closed social dance pos differs from the usual because M R arm and W L arm are still in shoulder hold pos.

KALOCSAI KORTANC

- 4 Correct spelling as above. Pronounced Kah'-loh-chah-ee Koor'-tants  
 Part I: Add at end: Meas 17-32 - Repeat action of meas 1-16.

OBEREK OPOCZYNSKI

- 13 Pronounced Oh-poh-cheen'-skee.  
 Fig I, meas 4, line 2: Should read: .... at same time raising and lowering heel of inside.....  
 14 Fig IV, meas 9-16: M turns R under joined R hands and then back.  
 Fig V, meas 1-4, line 4: M puts R hand on W L waist.

OUR KATIA

- 17 Variation III: Use the pattern presented in Variation I but do it while backing out of the ctr (meas 10, ct 2 to meas 12, ct 1).

SCARDANALER MAZURKA

- 25 Delete all of Fig IV.

ALEWANDER

- 26 Delete the Note at the bottom of page. Scuffing usually not done.  
 Part II: W hands clasped low in back (no elbows sticking out).

LA MONTFERRINE VAUDOISE

- 27 Correct the spelling. The title above is spelled correctly.  
 Fig IV: Add at end: Meas 25-34 (reptd). Repeat chain diag with M starting first.  
 The pattern descriptions are correct but the following sequence should be used to fit the recording.  
 1. Chorus (Fig II)  
 2. Star (Fig III) and Chorus  
 3. Chain Diag (Fig IV) and Chorus  
 4. Circle (Fig I) and Chorus  
 5. Star (Fig III) and Chorus



ANNELI WALZER

- 28 Dance is in 6/8 meter with 2 waltz steps to a meas.  
 Fig I: M start L ft, W R ft. Circle moves CW.  
 Fig III: M start L ft, W R ft.  
 The Cradle step is usually called a Waltz Balance.

FULEBACHER

- 29 Fig I, meas 3-4: Turn with 4 Two-steps.  
 Note: The captions for the figures in Fulebacher and Ludere Polka are in correct Swiss terminology. The descriptions for the figures are put in our terms for your convenience. In some parts of Europe an even beat "step, step, step, hop" is termed a "polka". Here in America, we know this as a "schottische". Conversely, in the same parts of Europe, the step in 2/4 meter that is similar to the Scottish "skip change of step" is known as the "schottische". This step we call a "polka". Just be aware of which set of terms is being used.

A MOLÉSON

- 30 Record No.: HMV 7eg 8784  
 A Schottische done in Waltz tempo is counted 1, &, 2, 3.

ZIBERLI Z'VIERT

- 31 Fig I, meas 9-10: Sometimes dancers walk to the L and slide to the R just for variety's sake.  
 Ending of each Fig is meas 9-16 instead of 9-12.

LA RONDE DU JORAT

- 32 Meas 1-8: Music is repeated so circle may go CCW.  
 Meas 9-12: Meas 9-12 is repeated 2 more times so that there are 6 sets of elbow turns (R & L 3 times) using 4 skips. Then go on to the final turn with ptr.  
 Meas 9-16: Change all hops to skips.

SOUMALAINEN POLKKA

- 35 Character, line 6: Change in to is.

BAKMES

- 38 Part A. Walk: Both M and W may begin L.

RØROS POLS

- 40 Number the Transitions in sequence. Change title of Conclusion to 5th Transition.  
 Second Transition, line 4: Should read: a half-turn CCW with a long step on L ft. Hold (ct 2). Then both step R (ct 3) .....  
 41 Third Transition: During twirl, W changes from L to R ft lead.  
 42 Fifth Transition: During twirl, W changes from R to L ft lead.

ÅTTETUR

- 45 Fig A, line 1: Wt on R ft during introduction.

REINLENDAR MED TURAR

- 49 Formation: Further research has shown that a more typical beginning formation is for cpls to form a circle, ptrs facing, with M back to ctr. This changes the fwd and bwd Reinlendar steps to a sideward direction. Following are the changes.  
 Fig I, (a), meas 1-2: Reinlendar is done to side in LOD and RLOD.  
 Fig I, (b), meas 9-10: In ballroom pos, dance to side, LOD & RLOD.  
 Fig II, (a), meas 1-2: Same as Fig I, meas 1-2.  
 Fig II, (b), meas 9-10: Same as Fig I, meas 1-2.  
 Fig II, (b), meas 11-12: On step hops progress in LOD.  
 This new recording uses 3 themes - Music A, 8 meas; Music B, 8 meas; Music C, 16 meas. There are 4 meas of Introduction. Disregard music phrasing (which applies to older recording).


TOTIR II

- 65 Fig III: Make the rings by joining hands and holding them out wide about shoulder height.

RANCE

- 79 Meas 9: Baranje "Three" starts R, not L.  
 Note: When done as a cpl dance, the W uses opp ftwork.

SARAKINA

- 81 Meas 10 is missing so add this at end:  
 10  Step R across in front of L (ct 1).  
 Step L in place (cts 2,3).

KOLENIKE

- 86 Part I, meas 4: Delete reversing ftwork.  
 Part II: Add at end: Meas 9-16 (rptd) - Repeat action of Part II.

DUCEC

- 91 Meas 1: Land with L ft fwd (ct 1) and R ft fwd (ct 2).

DRMES FROM POSAVINA

- 92 Part II, line 1: Should read: Turning to face ctr, 16 special.....  
 To fit the record: First and second time dance as described. On 3rd & 4th times, dance 10 Buzz Steps & 8 Bounce Steps. On 5th (last) time do as written.

CSARDAS

- 94 Fig III, meas 1-2: May be done with 4 running steps and a Bokazo.

I WANT TO BE A FARMER

- 96 2: Should read: Turn to R. Place own L hand (joined with person on L) on your own R shoulder

TROIKA

- 98 Fig I: An alternate pattern is 6 running steps fwd and 3 quick stamps and the same going bwd. Just make certain that only 1 pattern is used at a time. The two are not compatible.

DE VLEGERD

- 126 Part IV: Sometimes a little lift is put at the end of each two-step so that the step takes on the quality of a schottische but it is still done close to the floor.

DRIEKUSMAN

- 127 Means "Young Hank" (or Henry), not Young Hawk.

FANDANGO

- 129 Forward and Back, meas 4: Turn inward, not outward.  
 Apart, meas 3-4: Clarification of Balance step: Meas 3 - Point R in front of L (ct 1). Step R next to L (ct 2). Meas 4 - Repeat action but point L. Heel and Toe: Done in semi-closed pos.  
 Meas 5-7: First polka is done in LOD in semi-closed pos. Second and third polkas are done in closed pos, turning CW and progressing CCW.

MENUETWALZER

- 133 Meas 7: Should be meas 7-8. Add at end of line: - as in meas 5-6.  
 Meas 8 (in margin): Change to read - meas 9-10.

RJPE GERST

- 134 Part I, meas 3-4: Usually only seven claps are done. This allows time to straighten up.  
 Part II, meas 1: Should read: ....with two Step-close steps (delete the second hyphen).

ZEEUWSE SCHOTS

- 136 Part II (Star): Meas 1-4 is a R hand star for 3 with 16 running steps. Star is formed as described. Ignore last of line 3 and all of line 4 for the moment. Meas 5-7 is a L hand star for 3 with 12 running steps. Meas 8 - assume pos given in last of line 3 and line 4 using 4 running steps.  
 Part III, meas 1-4: Ft given is for the wt bearing ft. Other leg is extended.  
 Part IX: Do R hand star with 16 running steps and a L hand star with 16 running steps. No special ending as in Part II.

LA VIDA ALEGRE

- 141 Fig IV, meas 3: Repeat action of meas 1 only.  
 Fig IV, meas 5-6, line 3: Should be M R and W L hands joined.  
 Last line of page: W twists to L, not R.

JAROCINKA POLKA

- 143 Fig I: Delete & CLAPS from title.  
 Fig I: W crosses to M L side on meas 3. W crosses back to M R side on meas 5. On meas 7, W move to M L side.  
 Fig II, meas 5-8: Add: W, hands joined, dance 11 skips in LOD and jump on both ft. Both M and W turn to face opp direction on the jump.  
 Fig II, meas 9-12: In margin, change to read: meas 9-14.  
 Fig III, meas 1-6: In margin, change to read: meas 1-2.  
 Fig III, meas 7-8: In margin, change to read: meas 3-4. The clap is on ct 1 of meas 3. M does 4 stamping steps and W does 4 skips.  
 Fig III, line 4: After line 4 (meas 3-4), add a whole new line thusly:  
 Meas 5-8..... Repeat action of meas 1-4. Start L ft. W turns CW.

JAROCINKA (cont)

There are two versions of this dance. The one in the syllabus is the simpler one. It was taught in the classes for school teachers (South Hall). The more adult version was taught in the regular class. Both versions are the same through Fig IV. The following are the figures for the adults:

Meas    V. STEP-SWING

- 1        Step on L, swing R fwd leaning bwd, W L hand high.
- 2        Step R (ct 1); step L (ct &); step R (ct 2) slightly running and bending body fwd. W L hand on hip.
- 3-16    Repeat action of meas 1-2 seven more times, dancing slightly diag L, and twd ctr of circle.  
W changes to opp side of M during last meas and joins her L hand with his L in skating pos.
- 17       Step to L with L ft (ct 1); close R (ct 2).
- 18-24   Repeat action of meas 17 seven more times.
- 25-26   Dancing long striding steps bwd, step R (ct 1); hold (ct 2). Step L (ct 1); hold (ct 2).
- 27-28   Step R (ct 1); L (ct 2). R (ct 1), L (ct 2).
- 29-30   M steps on R slightly in front of ptr (ct 1, meas 29); and jumps to her opp side with ft together (ct 1, meas 30).
- 31-32   W repeat action of meas 29-30.

VI. M TO CTR

- 1-3       M dances 3 polka steps to ctr, starting with L f t.
- 4        Turning 1/2 circle CCW leap to land on L knee facing W circle.  
W dances 4 polka steps turning CW in place.
- 5-8       M remain in place. W repeat action of meas 1-4, turning CCW.
- 9-12      W dances 4 polka steps fwd to meet ptr.  
M stands up on meas 12.
- 13-16    With 4 polka steps W pulls M back to place.

VII. STEP SWING

- 1-8       Repeat action of Fig V, meas 1-2 four times.
- 9-16      Repeat action of Fig V, meas 17 eight times.
- 17-24    Repeat action of Fig V, meas 25-32.
- 25-28    M stands in place while W dances in LOD 2 leaps and 4 running steps starting with R ft.
- 29-32    Repeat action of meas 25-28 with W standing.

VIII. SWD POLISH POLKAS

- 1-16      Repeat action of Fig I, meas 9-12 four times in LOD.

IX. SKIP AND POLKA

- 1-8       Dancing 16 skipping steps in LOD W turns CW, M follow, R hands joined.
- 9-16      In ballroom pos dance 8 polka steps in LOD.

KOKOTEK

- 145 Fig I, meas 3, line 2: Should read:.....step R in place, pointing L toe fwd on floor (ct 2).

KOZAK

- 146 Kozak Step: line 2: Should read:.....stamp L (ct &); stamp R (ct 2).....  
Fig V: W dance only seven Polish polkas and jump to both ft.  
Fig VI: Add at end: Finish in pos of Fig I.

LUBLIN WALTZ

- 148 Formation: Hands are joined.  
149 Fig VII, meas 13-16: Add at end: in opposite direction.

MARYNIA

- 152 Fig II, meas 1-4: Start R ft and on 3rd repeat add 2 extra step-closes.  
Fig VI, meas 1-2: Change to read meas 1-4. W turns with 8 walking steps and M stamps 8 times facing LOD.  
Fig VI, meas 3-4: Change to read meas 5--8. Walk 8 steps.  
Fig VI, meas 5-8: Delete all, including meas in margin.  
Delete all of last line of description.  
Sequence of dance: Dance Fig I to VI as described. On repeats dance Fig I, II, III, VI (omit IV & V) in sequence to end of dance.

STARA BABA

- 153 Fig I, meas 1-2: Do 3 complete slides. M stamp L, W R.  
Fig II: Done in shoulder--waist pos.  
Fig III: Done in ballroom pos.  
Fig IV: W hands are on hips. M hands in back, palm out.

OBEREK OPOCZYNSKI

- 13 Fig II, meas 1-6: Change hand pos on meas 1--2, not 5-6.

MÄRTGÄSSLER

- 23 Fig V, meas 3-4: Should be .....starting with L ft.....

TRETUR

- 47 C. Figure 8 meas 17-24: Clarification: Start chain of 3 by passing L shoulders first.

ZIBERLI Z'VIERT

- 31 Fig II, meas 7-8: M hit L hands or hook L elbows.  
Fig III, meas 5-6: Change to read meas 5-8 in margin. Delete whole line.  
Add instead: Repeat action of meas 1-4 but make L hand star.  
Fig III: Add new last line. In margin, add meas 9-16. In description put: Same as 9-16 in Fig I.

SUOMALAINEN POLKKA

- 35 Finnish polka step (also polka step as danced in Swedish Polkett): characterized by bouncy yet restrained movements; steps very small, ft close together at all times, with bounce coming on each beat of the music.



The following is a list of approximate pronunciations for the dances that do not contain a pronunciation in the description. At best, they are a poor substitute for the original teacher but maybthis will help keep the names sounding about the way they should. To save space, only the page and pronunciation are given. You transfer them to the descriptions. The capitals denote the accented syllables.

<u>Page</u>	<u>Pronunciation</u>	<u>Page</u>	<u>Pronunciation</u>
7	TAH-pay-ee DAH-roo-der-der-ger	85	pah-TRUE-nee-noh
13	oh-BEHR-ek oh-poh-CHEEN-skee	86	koh-LEN-ee-kah
15	pahd BOH-rehm	87	YAH-boo-cheetz-sah
17	KAHT-yah	88	grew-ZHAHN-kah
19	BOO-nee-eh-VACH-koh moh-MAHCH-koh KOH-loh	89	SHOH-kahch-koh
23	MEHRT-gahss-ler	90	DUE-chetz
25	scarr-dohn-AHL-er maht-ZURE-kah	92	DER-mesh from POH-sah-vee-nah
26	AHL-lay-vahn-der	93	CHEH-boh-gar
27	lah MOHNT-fair-een VOH-dwahz	94	CHAR-dahsh
28	AHN-nell-lee VAHL-ser	95	koh-ROH-bush-kah
29	FOO-leh-bach-er	97	jow-nee-MEH-liss
30	ah moh-LAY-sohn	98	TROY-kah
31	ZEE-ber-lee Z'VEE-ert	99	blez-din-GEH-leh
32	VAHLS FRAH-pay	107	ZVEE-fah-her (colloquial)
32	lah RON-dah due ZHURE-rah	110	MINE-tzer polka
33	STROMMT ehm BAH-bell-lee	113	HOH-rah din cleh-ZHAHN
79	RAHN-cheh	118	YAY-gehr-mahrsch
80	POPE mah-REEN-koh	121	van de DROH-geh HAR-ing
81	saar-ah-KEEN-ah	123	k'MOOT DWOLL-en
82	STAR-ah VLIGHT-nah	124	t'CHEEP moot ZIGH-len
83	preh-SHYAH-kah-chah	126	deh VLAY-gert
84	TREE-teh PAHT-tee TREEZ FOR-ez	127	DREE-kuse-mahn
		128	d'HAHM-mer-schmeetz-gah-zell-en

<u>Page</u>	<u>Pronunciation</u>	<u>Page</u>	<u>Pronunciation</u>
130	GOHRT meht stroop	146	KOH-zahk
131	yah vah en ECK-tah	148	LOO-blin
133	MEHN-oo-et VAHL-ser	152	mah-REEN-yah
134	RYE-peh guest	167	ah-RAHZH dee mal-AHN-pray
135	SKOT-sah FEE-hour	168	ah-RAHZH DOH-tray
136	ZAY-oo-sah shots	169	lee chair-ROHN
137	tsee-GUY-ner POHL-kah	170	lah mah-CLAH-ote tose eh rohn
140	lah VEE-dah ah-LEH-gray		

#### Record Changes and Additions:

A Moléson  
HMV 7EG 8784

Ennstaler Polka  
add Folkraft 1486x45

Eins Zwei Drei  
add Folkraft 1522x45

Van de Droge Haring  
change to LP 10

'T Schip Moet Zeilen  
change to LP 10

Papagaai is Ziek  
add Folkraft 1521x45  
change LP 16 to LP 10

'K Moet Dwalen  
add 1521x45

D'Hammerschmiedsg'selln  
add Folkraft LP 5  
Gort Met Stroop  
add Folkraft LP 17

Menuetwalzer  
add Folkraft LP 5

Zigeunerpolka  
add Folkraft LP 5

Trip to Helsinki  
change to WOF 106

Sarakina  
change to Folkraft LP 24

Tris Fores  
change to Folkraft LP 24

Patrunino  
Folkraft 25

Check your records before you buy. In a few instances, the actual bands on an LP do not agree with the information sent us a few months ago by the record companies. So, when you buy, read the label to make certain you have what you want.

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KEVI CSÁRDÁS  
(Hungary)

This Hungarian cpl dance is a set form of a free-style Csardas from Terkeve, Hungary, home-town of Andor Czompo. Pronounced Kev-ee Char-dahsh.

Music: Record: BF S414

Formation: Cpls in a circle. M faces CCW, W faces CW in shoulder-waist pos. M's hands are just below shoulder blades of W, so that W's arms are resting on M's extended arms. The entire dance is performed with slightly flexed knees. Although the dance is simple, it requires good styling.

Measures      Pattern

PART I

- 1-2 In place, ptrs facing, on each beat bend the knees, emphasizing the down movement. 4 times.
- 3-4 Csardas Step. M begins Csardas step on R ft moving R: Step R to R, close L to R, step R to the R, close L to R, but keep wt on R and bring L up beside ankle. Repeat the Csardas step to the L beg with L ft. W begins same Csardas step on L ft moving to L, and repeats the Csardas step to the R.
- 5-8 M continues Csardas step, but instead of moving from side to side, moves fwd in LOD, beg with the R ft. This step closely resembles a ballroom two-step. W do the Csardas step bwd beg on L ft. The Csardas step is done 4 times.
- 9-12 Continue same Csardas step (M R, W L) making a full turn (or for those who can, 2 full turns) CCW, 4 times. R hips are adjacent. Finish facing your ptr directly.

PART I is repeated 2 more times. At the beg of the 2nd and 3rd repeats, replace meas 1 with 2 Csardas steps (M R, W L) as in meas 3-4.

NOTE: At the end of the 3rd repeat of Part I, open out the cpl, W on R of M. W finishes the final Csardas step R, L, R, but takes one more step on the L ft.

PART II

- 1-3 The same Csardas step as described above is used throughout PART II. Cpls side by side, should hold with inside arms extended. W R hand on hip. M L arm is raised, elbow bent and hand close to ear. Both begin Csardas step to the R with the R ft.
- 4-6 In the shoulder hold pos, the cpl makes a full turn CCW as a unit. The M begins turning to his L in place and acts as a pivot. Continue the turn as in meas 4-6, but assume closed social dance pos.
- 9 W makes full turn to the R under her own R arm and returns to social dance pos in one Csardas step.
- 10-11 Cpl now continues the turn but faces the other direction (CW), R hips adj and moves fwd in 2 Csardas steps.
- 12 W again makes a turn under her own R arm in one Csardas step, and returns to social dance pos.
- 13-18 Repeat meas 7-12



**KEVI CSÁRDÁS (cont)**

**Repeat all of PART II three more times for a total of four.**

**NOTE: At the very end of the dance instead of returning to social dance pos, open out the cpl as in meas 1 of Part II.**

**Presented by Andor Czompo**  
**Original dance directions prepared by Ann I. Czompo, Northern Illinois**  
**University, DeKalb, Illinois. Edited to fit UOP syllabus format.**

TERENYEI SERGÓ  
(Hungary)

This Hungarian couple mixer (pronounced Tear-en-yeah Shar-go) was first presented by Andor Czompo at Maine Folk Dance Camp, 1963.

Music: Record: Folk Dancer MH 2080.

Formation: Ptrs in shoulder waist pos, M facing twd ctr. M's hands are actually a little above W waist.

<u>Measures</u>	<u>Pattern</u>
1-4	In place, straighten and bend knees for 8 cts. Emphasize the up movement which comes <u>on</u> the beat. The movements are quick.
5-6	Both starting with R ft, move CCW with 2 steps R, L, and end with a 3 ct Bokazo (Bo-kaz-o) as follows: Ct 1 Hop on L ft, pointing R ft in front. Ct & Leap onto R ft beside L ft. Ct 2 Close L ft to R ft.
7-8	Both starting with L ft, move CW with 2 steps L, R, ending in original places with a 3 ct Bokazo as above, but begin with the hop on the R ft and continue on opp ft.
9	Release hold. M steps onto R ft, W onto L ft, both sway in that direction with slight turn of the upper body and clap hands.
10	Sway other way onto other ft, M takes W's R hand in his L. W puts other hand on hip, M brings free hand up into air, snapping fingers if he wishes.
11-12	Make a dishrag turn under joined hands. During the turn take 4 steps M beg R ft, W L. M turns under to the L, W to R.
13-14	Repeat action of meas 9-10.
15-16	With 8 running steps beg with L ft, and aided by a "pull" by the M's L hand, W makes a 3/4 turn to the R, releases handhold and continues on to the next M (the M standing at her ptr's R). M in the meantime makes a L turn in place with 8 running steps. (Actually the M may do his turn in 4 walking steps, instead of 8 running steps. The native dancers vary this, depending upon the individual.)

On subsequent repeats of the dance, meas 1-4 are done as one-step-csardas instead of the bending and straightening of the knees for 8 cts. The one-step-csardas is as follows:

1	Ct 1 M steps to R with R ft as W steps to L with L ft. Ct 2 M closes L ft to R as W closes R ft to L.
2	Same but with opp ftwork.
3-4	Repeat action of meas 1-2.

Presented by Andor Czompo

Original dance notes by Dick Crum. The revised notes were prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Edited to fit UOP syllabus format.

# KALOCSI KÖRTÁNC (Hungary)

Kalocsi Körtánc (Ka-lo-chee Kur-tants) is basically a girls' dance from central Hungary, Kalocsi region. Occasionally men join in the dance also. The dance was presented for the first time at University of the Pacific Folk Dance Camp, 1964, by Andor Czompo.

Music: Record: Folk Dancer MH 2080. 4/4 meter.

Formation: Circle, hands joined and held low.

## Measures

## Pattern

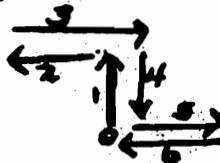
2

## INTRODUCTION

- |      |      |   |
|------|------|---|
|      | Ct.  | <b>PART I. KÖRTÁNC</b>  |
| 1-6  | 1    | Facing into the ctr of the circle, step R to the R.   |
|      | 2    | Close L ft to R, taking wt.   |
|      | 3    | Step to the R with the R ft.  |
|      | 4    | Close the L ft to the R but do not take wt.   |
|      | 5    | Step to the L with the L ft.  |
|      | 6    | Close the R ft to the L, but do not take wt.  |
|      | 7-24 | Repeat the sequence (ct 1-6) 3 more times for a total of 4 times.<br>NOTE: The dance phrases and music phrases do not correspond. |
| 7-8  | 1    | Facing slightly to the R, step to the R with the R ft.  |
|      | 2    | Step L across in front to the R.  |
|      | 3    | Step R with the R ft.   |
|      | 4    | Close the L ft to the R but do not take wt.   |
|      | 5    | Step L on a back/L diag.  |
|      | 6    | Close R ft to the L but do not take wt.   |
|      | 7    | Step R in place.  |
|      | 8    | Step L in place   |
| 9-14 |      | Repeat meas 7-8 3 more times for a total of 4 times.  |
| 15   | 1    | Step R ft in place.   |
|      | 2    | Step L ft in place, wt on both ft.  |
|      | 3    | Rock back onto heels.   |
|      | 4    | Rock fwd onto balls of ft, bending knees slightly.  |
| 16   |      | Repeat meas 15.<br>NOTE: Each melody is 8 meas, and Part I of the dance uses four melodies.                                       |

## PART II. ÜRGÉS (ftwork the same for W and M)

- |   |  |
|---|--|
| 1 | Moving twd ctr of circle, take 2 steps, R, L, and 1 Cifre (R, L, R).     |
| 2 | Moving to L, take 2 steps L, R, and 1 Cifre (L, R, L).                   |
| 3 | Moving to R, take 2 steps R, L and 1 Cifra (R, L, R).                    |
| 4 | Moving back from ctr of circle, take 2 steps L, R and 1 Cifra (L, R, L). |
| 5 | Moving to the R, take 2 steps R, L, and 1 Cifra (R, L, R).               |
| 6 | Moving to the L, take 2 steps L, R, and 1 Cifra (L, R, L).               |



- |       |                          |
|-------|--------------------------|
| 7-12  | Repeat meas 1-6 Part II. |
| 13-24 | Repeat meas 1-12 Part II |

NOTE: The music is phrased in 4 meas. The dance phrase is 6 meas.

Presented by Andor Czompo

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Edited to fit UOP syllabus format.

# DUDARI LAKODALMAS (Hungary)

This Hungarian couple dance (pronounced doo-dar-ee Locko-doll-mahsh) was first presented at Maine Folk Dance Camp, 1963, by Andor Czompo.

Music: Record: Folk Dancer MH 2080

Formation: W stands in front and slightly to R of M, both facing fwd around the floor, M on inside, W on outside. Her R hand is held up at R, elbow bent, held by M in his own R. Free L hands on own hips.

## Measures      Pattern

### PART I

- 1 In this pos both step fwd with R ft (ct 1); shift wt back onto L ft in place, keeping body erect (ct 2); step fwd with R ft again (ct 3).  
 2 Move fwd with same step as meas 1, but starting with L ft.  
 3-4 While M does 6 steps marking time in place, W makes a circle (CW) under raised joined hands in 6 walking steps, returning to orig pos.  
 5-8 Repeat action of meas 1-4.

### PART II

- 1-2 Repeat action of meas 1-2, Part I.  
 3-4 Using 6 walking steps and with M acting as pivot, make one full turn as a cpl, CCW, M dancing more or less in place as he turns, and W walking around "the outside". Keep same basic pos throughout.  
 5-8 Repeat action of meas 1-4, excepting that on the end of the turn the W makes an additional 1/2 turn L to face M, joining both hands with him (L in R, R in L). Note that the W must "fake" an extra small step on R ft at very end in order to have L ft free for the next movement. At this point ptrs are facing, M's L shoulder twd ctr, W's R shoulder twd ctr.

### PART III

- 1-2 As M moves fwd with identical steps to those used in meas 1-2 of Part I, W backs up with the same type of step, beginning with the L ft stepping bwd.  
 3-4 Both ptrs place L hand on own hip, joining R hands; while M does 6 steps in place, W makes a CW turn under joined hands in 6 walking steps. At the end of turn, rejoin both hands.  
 5-6 Repeat action of meas 1-2, Part III.  
 7-8 Repeat action of meas 3-4, Part III, excepting that the W makes 1 1/2 turn CW in 6 steps, plus a small "fake" step freeing R ft for the next fig. Ptrs are in the orig pos at this point.

Now repeat the ENTIRE SEQUENCE OF Parts I, II, III, one more time.

### PART IV SLOW CSARDAS (new music)

- 1 Ct 1 In shoulder-waist pos both step R with R ft, beg to revolve.  
 Ct 2 Continue to revolve CCW with step on L ft.  
 Ct 3 Close R ft beside L ft and rise on toes turning so as to bring R shoulders closer together, facing slightly L.  
 Ct 4 Settle gently down onto heels with flex of knees ("sit down").  
 2 Repeat action of meas 1, Part IV, but revolve CW and use opp ftwork.

**DUDARI LAKODALMAS (cont)**

- 3 Repeat action of meas 1, Part IV.  
4-6 10 walking steps CW, closing ft and rising on toes on ct 11 and settling heels on ct 12. Begin this whole series with L ft.  
7-9 Repeat action of meas 4-6, but opp direction and opp ftwork.

**NOW REPEAT ALL OF MEAS 1-9 EXACTLY OPP, BEG WITH STEP L ON L FT, REVOLVING FIRST CW, ETC., FOR MEAS 10-18. CONTINUE REPEATING THE SEQUENCE OF MEAS 1-18 UNTIL THE END OF MUSIC. NOTE THAT THE DANCE PHRASE DOESN'T FIT THE MUSICAL PHRASE.**

**Presented by Andor Czompo**

**Dance directions by Dick Crum. Prepared for distribution by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Edited to fit UOP syllabus format.**



TÁPEI DARUDŐBŐGŐ  
(Hungary)

This is a very joyful, almost humorous Hungarian couple dance. The footwork is sharp but light. Without proper style, this dance can be a "painful and unpleasant exercise."

Music: Record: Folk Dancer MH 2079 a.

Measures      Pattern

INTRODUCTION

- 1-12 WOMAN take walking steps twd ctr of the circle beg with R ft. As you step on the R ft, turn hips slightly to the R. At the same time arms and hands do a "waving" motion - arms are extended fwd from the shoulder and are parallel. As you step R, both arms move to the R. As you step L, both arms move to the L, etc. With these 48 steps, W move into the ctr, turn around, and do the steps in place until the M joins them.
- 13-23 M offers his handkerchief to W and leads her out of the ctr into a circle for the dance. The M does a step-hop (lift) moving bwd: step R behind L, lift on R ft, bringing L ft around to back. Repeat this combination alternating ft. W do the following step pattern moving fwd: step with the R ft, close L to R without wt. Step L, close R, etc.
- 24 Take this formation: W on L side of M, cpl faces CCW. Inside arms are joined low. M's R and W's L arms are free.

PART I

M

- 1 Take a long step fwd on R ft, leading with the heel (ct 1); take a very small step fwd on L ft (ct 2); leap onto the R ft and swing joined arms fwd and release the hand hold (ct 3); do a hop on the R ft, making 1/2 turn to the L (ct 4).

W

Take a long step fwd on L ft, leading with the heel (ct 1); take a very small step fwd on the R ft (ct 2); leap onto the L ft, and swing joined arms fwd and release the hand hold (ct 3); do a hop on the L ft, making 1/2 turn to the R (ct 4).

- 2 Join inside hands. M begin the same step combination as described in the W's part of meas 1, but facing CW. W do the combination as described for the M in meas 1, beg with the R ft.
- 3-12 Repeat action of meas 1-2, alternating ft and direction.

PART II

M

- 1 Step fwd on R ft, leading with the heel (ct 1); take a small step fwd on L ft (ct 2); take a small jump with ft apart and parallel (ct 3); click heels together in the air (ct &); land on both ft apart (ct 4) and click heels together in air again. Land on L ft. The rhythmic pattern for this step is:



## TÁPÉI DARUDÓBÖGŐ (cont)

W

Step fwd on L ft, leading with the heel (ct 1); take a small step fwd on the R ft (ct 2); do the same pattern as the M with the jump, click heels together, jump, click heels together, and land on the L ft.

- 2-11 Both M and W continue the above step combination starting with the R ft stepping fwd each time.
- 12 Both W and M step fwd on the R, L. Close ft together and hold. Resume pos described in meas 24 of the Introduction.

PART III

- 1-12 Repeat action of meas 1-12, Part I

PART IV

- 1-12 Repeat action of meas 1-12, Part II

PART V

- 1-12 Repeat action of meas 1-12, Part I. On the last ct, close ft together and hold.

Presented by Andor Czompo

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Edited to fit UOP syllabus format.

BÖJTI SÉTA (Lent Walk)  
(Hungary)

Village folks, because of their Christian religion, were not permitted to dance during Lent. But, during that time the girls strolled in lines and sang. The boys usually followed them. Sometimes at the end of the street, they formed a circle to finish a song and they walked again. This was not actually a dance, but they tried to create the same feeling. It is performed without instrumental accompaniment. The melody is hummed: (Pronounced: Bo-tee Shay-ta)



Formation: W: short lines facing CCW in a circle. "Escort" pos: each W has L hand on own hip. Rest R arm on inside of neighbor's elbow. M: Short lines with shoulder hold, or individually, between the W lines.

Measures

Pattern

PART I.

- |      |  |
|------|--|
| 1    | Walk fwd, R, L.  |
| 2    | Repeat meas 1.   |
| 3    | One-step Csardas to the R: Step R, close L ft to R, no wt. |
| 4    | Repeat meas 3 with opp ftwork.                             |
| 5-16 | Repeat meas 1-4, 3 more times.                             |

PART II

W:

- |      |  |
|------|--|
| 1    | Step R on a R fwd diag (ct 1); step L directly in back of R (ct 2).  |
| 2    | Step R on a R fwd diag, bringing L ft to R ankle (ct 1); step L to the L, bringing R ft to L ankle (ct 2). |
| 3-16 | Repeat meas 1-2 (Part II), 7 more times.   |

M:

- |      |   |
|------|---|
| 1    | Step R on R fwd diag (ct 1); touch L heel on the floor, no wt (ct 2). |
| 2    | Step L ft to the L (ct 1); close R ft to the L (ct 2).                |
| 3-16 | Repeat meas 1-2 (Part II), 7 more times.                              |

PART III

W:

- |      |  |
|------|--|
| 1-3  | Repeat action of Part I, meas 1-3. Lines begin to move (the L hand W acts as a pivot) so that all the W form one circle. |
| 4-16 | Continue ftwork of Part I in circle formation, moving CCW.   |

M:

- |      |  |
|------|--|
| 1-16 | Repeat ftwork of Part I, and also form a circle. This circle will be on the outside of the W circle. |
|------|--|

## BÖJTI SÉTA (cont)

1-16      PART IV  
            W and M repeat action of Part II in circle formation,  
            moving CCW.

Presented by Andor Czompo

Dance directions prepared by Ann I. Czompo, Northern Illinois University,  
DeKalb, Illinois. Edited to fit UOP syllabus format.

# HUTSULKA (Ukraine)

- Source:** Hutsulka (Hoot sool' kah) is a traditional dance from the Ukrainian slopes of the Carpathian Mountains. The people in the area are called the Hutsuls, from whence comes the name.
- Music:** Records: Bruno BR 50046 Side A, Band 6 "Dances Made Famous by the Moiseyev Dance Ensemble" 2/4 meter  
Bruno BR 50002 Side A, Band 1 "An Evening with the Zaporozhsky Cossacks"  
Monitor MF 301 Side 1, Band 2 (Gutsulka) "Songs and Dances of the Ukraine"
- Formation:** Double circle. W on inside with backs to ctr, hands joined. M on outside facing ctr, hands joined. Ptrs facing.
- Steps:** Basic Step (1 to 2 meas): Step on R (ct 1). Hop on R (ct &). Step on L (ct 2), hop on L (ct &). Step R, L, R, L (meas 2). On each hop, side of free ft taps calf of supporting leg. Step always begins on R.  
Woman's Solo Step I (1 to 2 meas): Step on R behind L (ct 1). Hop on R, bringing L around behind R (ct &). Step on L behind R (ct 2). Hop on L, bringing R around behind L (ct &). Step on R behind L (meas 2, ct 1). Hop on R (ct &). Step fwd L (ct 2), R (ct &) to compensate for any bwd movement in first part of step. Repeat of step would start with step-hop on L.  
Woman's Solo Step II (1 to 2 meas): Facing ptr, Pas de Basque to R and L (meas 1). Step-hop R and L, traveling to R (meas 2).  
Pas de Basque (2 to a meas): Step R to R side (ct 1). Step L in front of R (ct ah). Step R in place (ct &). Repeat to L side beg L (cts 2, ah, &). Steps are small.  
Man's Solo Step (1 to 2 meas): Step R across in front of L with an accent, bending knee (ct 1). R shoulder follows R ft. Step on L in place, raising R leg, almost straight (ct 2). Step R to R side (meas 2, ct 1). Stamp L in front of R (ct 2). Step R in place (ct &). Repeat of step starts with L crossing R.  
Promenade Pos: R hands joined and held at W R waist. L hands joined and extended fwd.  
Traveling Pos: R hands same as for Promenade Pos. W L hand on M R shoulder. M L hand free.

<u>Measures</u>	<u>Pattern</u>
	<u>I. DOUBLE CIRCLE</u>
1-8	Beg R ft, all circle to own R with 4 Basic Steps. W move CW, M CCW. On last 4 steps, prepare to reverse direction.
9-16	Repeat action of meas 1-8 but circle to L, End facing ptr.
	<u>II. WOMAN'S SOLO I</u>
1-8	W: Hands on hips, fingers fwd. Dance 4 Solo Step I facing ptr. M: Stand in stride pos, hands clasped behind back. Meas 1: Shift wt onto R with bend of R knee (ct 1). Ball of L ft remains on floor. Bend R knee 3 more times (cts &, 2, &). Meas 2: Repeat action of meas 1 (Fig II) but shift wt onto L. Meas 3-8: Repeat action of meas 1-2 (Fig II) 3 more times.



## HUTSULKA (cont)

III. MAN'S SOLO

- 1-8 M: Beg crossing R, dance 4 M Solo Steps facing ptr.  
 W: Meas 1: Step R to R (ct 1). Lightly touch toe of L behind R (ct 2). Meas 2: Repeat action of meas 1 (Fig III) but step L to L side. On cts 1, &, 2, & of each meas bend supporting knee so as to shake. Meas 3-8: Repeat action of meas 1-2 (Fig III) 3 more times.

IV. BASIC STEP

- 1-2 Beg R, dance 1 Basic Step. W dance in place. M move fwd and take W L hand in M R hand.  
 3-4 On 1 Basic Step widen the circle. M draw W away from ctr.  
 5-8 Take Promenade pos. Dance 2 Basic Steps, turning CCW on the spot.  
 9-14 Change to Traveling pos. Dance 3 Basic Steps traveling in LOD.  
 15-16 Dance 1 more Basic Step. On the step-hops, wheel 1/4 CCW and move in to narrow circle a little. On the 4 steps, release hands and end with double circle, W on inside (back to ctr). M face ctr. Join R hand with ptr and L with corner.

V. PRYSIADKAS

- 1 W stand in place and give support to M. M squat, sitting over heels (ct 1). Shift wt, sitting over R heel, and extend L ft fwd (ct 2).  
 2 M shift wt, sitting over L heel, and extend R ft fwd (ct 1).  
 M shift wt, sitting over R heel, and extend L ft fwd (ct 2).  
 3-7 Repeat action of meas 2 (Fig V) 5 more times (13 heel thrusts).  
 8 M put ft together (ct 1). Rise with a jump (ct 2). W assist M. Formation is still double circle, W back to ctr, M facing ctr.

VI. TRAVEL IN RLOD

- 1-8 W fold arms. Dance 4 W Solo Step II traveling in RLOD. M dance 4 Basic Steps traveling in RLOD, staying beside ptr. When hopping on R (meas 1, ct &) M slap top of L knee with L hand.  
 9-12 M take W L hand with R. Both dance 2 Basic Steps in RLOD, also widening the circle. On last 4 steps change to Promenade pos.  
 13-16 Dance 2 Basic Steps turning CCW on the spot. On last 4 steps form a double circle, M on inside, ptrs facing. M hands free. W hands on hips, fingers fwd.

VII. BOTH SOLO

- 1-8 M dance 4 M Solo Steps. W dance 4 W Solo Step I.  
 9-12 Assume Traveling pos. Dance 2 Basic Steps in LOD.  
 13-16 On 2 Basic Steps form single circle, turning 1/4 CCW to face ctr. M join hands behind W backs (narrow circle if necessary). W put hands on shoulders of adjacent M.

VIII. WOMEN'S WHEEL

- 1-8 W slide heels twd ctr to make a wheel pattern. Support comes from M shoulders and the W heels. Move wheel to L (CW) by moving heels along floor. M crouch just enough to adjust wheel. M move to L by stepping L (ct 1). Close R to L (ct &). Repeat for cts 2, &. Continue to end of phrase.  
 9-16 M help W up and assume Traveling pos. Pick up Basic Step as soon as possible and exit off floor.

**OBEREK OPOCZYNSKI**  
(Poland)

- Source:** Oberek Opoczynski comes from the town of Opoczno in the central part of Poland.
- Music:** Record: Bruno BR 50017 Side A, Band 4 "Poland in Song and Dance". 3/4 meter. Vanguard VRS 6001 or 9016 (Song from Opoczno)
- Formation:** Cpls in double circle facing CCW, W to R of M. Inside hands joined shoulder height, with elbows bent. M L hand free, usually extended diag fwd. W. R. hand hold skirt at about finger-tip length and out a little. W does not "swish" skirt.
- Steps:** Pas de Basque: Leap diag fwd on L (ct 1). Step R in front of L (ct 2). Step in place on L (ct 3).  
Traveling Pas de Basque: Basically the same as Pas de Basque but step in LOD on ct 2 instead of crossing. Lengthen steps so more ground can be covered.  
Turning Step: Small leap onto L with bend of knee (ct 1). Step R (ct 2). Step L beside R (ct 3). Next step would start with leap onto R. Two Turning Steps are used to make 1 CW turn (as in waltz, polka, etc.).

Measures  
4 meas

Pattern  
Introduction

FIGURE I

- 1-3 Beg M L, W R move fwd in LOD with 3 Pas de Basques.  
4 Step on inside ft (ct 1). Tap outside ft next to inside ft (ct 2). Raise knee of outside ft, at same time lifting heel of inside ft (ct 3).  
5-16 Repeat action of meas 1-4 three more times (4 in all).

FIGURE II (Vocal)

- 1-6 Beg M L, W R move ahead on 6 Traveling Pas de Basque Steps. Cover more ground than in Fig I. On meas 5-6 gradually change hand pos to Skater's pos with L on top.  
7-8 M dance 2 Pas de Basques almost on the spot. With hands still joined, turn W once to L on 6 steps.  
9-16 Repeat action of meas 1-8 (Fig II) but on meas 15-16 turn W to R.  
17-32 Repeat action of meas 1-16 (Fig II). On last turn, M help W to place W L arm across M shoulders. M put R hand on W R waist. Outside hands extended sdwd, down and out.

FIGURE III (Butterfly)

- 1-8 With knees bent, also bend fwd from waist. Heads are close together. Beg M L, W R dance 8 Pas de Basques on the spot, turning CCW (M backing up). End facing ctr.  
9-12 Releasing ptr, M dance 4 Pas de Basques in place, hands clasped behind back. W, hands holding skirts, move fwd twd ctr on 4 Pas de Basques.  
13-16 On 2 Pas de Basques M dance twd btr. At same time, W turn 1/2 CCW to face ptr. On meas 15-16 all join R hands with own ptr and L with corner. Because hands are joined, this is one circle but actually there is an inner circle of W facing out and an outer circle of M facing in.

## OBEREK OPOCZYNSKI (cont)

FIGURE IV

- 1-4 Beg L, M dance 4 Pas de Basques in place. W, beg R, dance 4 Pas de Basques turning R once around under joined R hands.
- 5-8 Repeat action of meas 1-4 (Fig IV) but W turn L once around under joined hands.
- 9-16 Repeat action of meas 1-8 (Fig IV) but M turn L under joined L hands and back to R while W dance in place.

FIGURE V (Vocal)

- 1-4 Beg M L, W R dance 4 Pas de Basques. On meas 1 and 2, drop joined L hands and widen circle by M leading W out of ctr. On meas 3 and 4 M place W R hand on M L shoulder. M put own R hand on W R waist. R hips are adj. W hold skirt with L. M L hand out to side and down. Cpls move in 1/2 circle to L so M back is to ctr.
- 5-16 Beg M L, W R dance 12 Turning Steps, turning CW and progressing CCW in circle.

Note: When using Vanguard record, dance ends here. If using Bruno record, dance Turning Step for 8 more meas and then dance off the floor as the music fades.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

# **POD BOREM** (Poland)

**Source:** Pod Borem is a simple version of the Krakowiak, a dance form that originated with the peasants of Krakow.

**Music:** Record: Bruno BR 50017 Side A, Band 2 "Poland in Song and Dance". 4/4 meter. Vanguard VRS 6001 or 9016 (At the Edge of the Forest)

**Formation:** Cpls facing, M back to ctr. Inside hands joined and held shoulder height, elbows bent. M L hand behind back at belt level. W R hand at hip, fingers fwd. Cpls do not have to be in a formal circle as long as all move in CCW (LOD) direction (as in free-style waltz).

**Steps:** Pas de Basque (2 to a meas): Leap swd on L (ct 1). Step R ft in front of L (ct &). Step in place on L (ct 2). Hold ct & but prepare for the next leap which is onto the R. Repeat Pas de Basque on the R for cts 3, &, 4.

**Measures**  
3 meas

**Pattern**

Introduction. Start after the 4 chords.

## **FIGURE I**

1-3 Beg M L, W R dance 6Pas de Basques in place. There will be some "away and together" movement.

## **FIGURE II**

4 Beg M L, W R walk 3 steps in LOD, ending in a back-to-back pos (cts 1-3). Click free ft (M R, W L) to supporting ft (ct 4). M L hand may be on waist or move freely at side.

5 Beg M R, W L walk 3 steps in LOD, ending in a face-to-face pos (cts 1-3). Click free ft to supporting ft (ct 4).

6-7 Repeat action of meas 4-5. Finish face to face with both hands joined straight across and stretched swd.

8 With wt on M R, W L hop and click free ft to supporting ft 4 times (once on each chord). Move in LOD while clicking.

Repeat dance from beginning 5 more times (6 in all). Last repeat has only 3 clicks.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

## KUKUŁECZKA

(Poland)

Source: Kukułeczka (Koo koo letch' ka) is a Kujawiak from central Poland. It is from the repertoire of the "Mazowsze Folk Song and Dance Ensemble".

Music: Record: Bruno BR 50017 Side A, Band 3 "Poland in Song and Dance" 3/4 meter. Vanguard VRS 6001 or 9016 (The Cuckoo)

Formation: Cpls in double circle, facing CCW (LOD), W to R of M. L hands joined palm to palm and extended fwd. Joined R hands, palm to palm, held at W R waist.

Steps: Basic Step: Step fwd on L (ct 1). Step fwd on R, parallel to but a little ahead of L (ct 2). Step L up to R (ct 3). This is like a Pas de Basque without the crossing step on ct 2. In Figs I and II both M and W start L ft.

Measures  
7 measures

Pattern

Introduction. Form single circle, W to R of M. As music starts, M step to inside, bow to W. Assume pos given in formation.

FIGURE I

1 Dance I Basic Step fwd beg L.  
2 Step fwd R (ct 1). Stamp L next to R (no wt) (ct 2). Lift L knee high, at the same time lifting R heel (ct 3).  
3-8 Repeat action of meas 1-2 three times (4 in all).

FIGURE II

1-4 Beg L, move fwd with 4 Basic Steps.  
5-6 Turn once CCW on the spot with 2 Basic Steps.  
7 Release R hands. M turn W once L (CCW) under joined L hands on 3 steps.  
8 Facing LOD, step R (ct 1). Step L next to R (no wt) (ct 2). Hold (ct 3).  
9-16 Repeat action of meas 1-8 (Fig II). W finish with R ft free.

INTERLUDE

M clasp hands behind back, waist high. W hands on hips, fingers fwd.

Man:

1 (1/4 turn R) Step diag bwd on L twd ctr and face ptr (ct 1). Stamp R next to L (no wt) (cts 2, 3).  
2 (1/4 turn R) Step back diag R on R (ct 1). Stamp L next to R (no wt) (cts 2, 3) L shoulder is twd ptr.  
3 (1/2 turn L) Step fwd on L into beg pos, facing LOD (ct 1). Stamp R next to L (cts 2, 3). Take hand pos for Fig I.

Woman: Does mirror image of M.

Meas 1 (1/4 turn L) Step diag bwd on R away from ctr and face ptr (ct 1) Stamp L next to R (no wt) (cts 2, 3).

Meas 2 (1/4 turn L) Step back diag L on L (ct 1). Stamp R next to L (no wt) (cts 2, 3). R shoulder is twd ptr.

Meas 3 (1/2 turn R) Step fwd on R into beg pos, facing LOD (ct 1). Stamp L next to R (no wt) (cts 2, 3). Rejoin hands with ptr.

Repeat dance 3 times complete (4 in all) and finish with Fig I and II,

# OUR KATIA (Russia)

**Source:** Our Katia is a horovodnaya plaska or circle dance.

**Music:** 2/4 meter. Special recording

**Formation:** Closed circle, no ptrs. Hands joined and held down.

**Steps:** Russian Polka: Step fwd on heel of L ft (ct 1). Close R to L (ct &). Step fwd on heel of L (ct 2). Repeat of step beg R.

<u>Measures</u>	<u>Pattern</u>
20 meas	Introduction. Dance starts with the vocal.
1-2	Beg L, dance 2 Russian Polkas to L (RLOD).
3-4	Continuing, walk 4 steps (L, R, L, R).
5-6	Repeat action of meas 1-2.
7	Walk 2 steps (L, R) in RLOD.
8	Step L in RLOD but turn to face ctr (ct 1). Step R twd ctr (ct 2).
9	Stamp L beside R (no wt) (ct 1). Step L twd ctr (ct 2).
10	Stamp R beside L (no wt) (ct 1). Step bwd on R twd orig pos. (ct 2).
11-12	Continuing L, R, L back up to orig pos. Step R twd ctr (meas 12, ct 2).
13-16	Repeat action of meas 9-12.
17	Repeat action of meas 9.
18	Stamp R beside L (no wt) (ct 1). Release hands extend arms to sides, L high and R low, palms out and elbows straight. Starting to make a 3/4 circle CW, step R (ct 2).
19-20	Continuing the 3/4 circle CW to reform circle of orig size, step L, R, L. Stamp R in RLOD (meas 20, ct 2) and rejoin hands to start dance again.

**Note:** Dance is written to conform to the musical structure. When dancing it, the first part seems to end on ct 1 of meas 8. The second part seems to start on ct 2 of meas 8 and end with the 3/4 CW circle having 5 steps. When cueing the dance, it might be convenient to use a dance ct that starts again on ct 2 of meas 8.

Variations for Our Katia may be done at any time by any of the dancers without disturbing others.

## Variation I

No change up through meas 8, ct 1. Small leap on R twd ctr (meas 8, ct 2). Stamp L heel next to R (no wt) (meas 8, ct &). Small leap onto L twd ctr (meas 9, ct 1). Stamp R heel next to L (no wt) (meas 9, ct &). Bigger leap onto R twd ctr (meas 9, ct 2). Step L next to R (meas 9, ct &). Stamp R next to L (no wt) (meas 10, ct 1). Dance continues as in orig from meas 10, ct 2 through meas 12, ct 1. Do variation as given above for meas 12, ct 2 through meas 14, ct 1. Use also for meas 16, ct 2 through meas 18, ct 1. In other words this is a variation to be used when moving twd ctr of circle.

## OUR KATIA (cont)

Variation II

To be used when backing away from ctr. Dance same as orig through meas 10, ct 1.

Moving back to orig pos, step R (meas 10, ct 2), step L (ct &), step R (meas 11, ct 1), step L (ct &), step R (ct 2), step L (ct &). Stamp R next to L (no wt) (meas 12, ct 1). Actually 6 little steps and a stamp. Use also for meas 14, ct 2 through meas 16, ct 1.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

Research Committee: Bev Wilder,  
Reva Ward, Sue Lemmon, Larry Miller,  
Dorothy Tamburini, Miriam Lidster

**BUNIEVACHKO MOMACHKO ("Momachko Kolo")**  
(Serbia)

This is a kolo from Subotitsa, a city in Bachka, which is a province in Serbia. Subotitsa is next to the Hungarian border and the dance shows much Hungarian influence. In the title, "Bunievachko" refers to the people of this region and "Momachko" refers to "bachelors".

This dance was introduced and arranged by Anatol Joukowsky at the 1954 College of Pacific Folk Dance Camp, where its title was promptly shortened to "Momachko Kolo".

**Music:** Record: Kolo Festival, KF-4801, Bunievachko Momachko Kolo. Folk Dancer MH 3022 (8 meas intro). Any good recording of Bunievachko Momachko Kolo that follows the A, B, C sequence. The music has three musical strains - A, B, C, each of eight measures duration.

**Formation:** Sets of 3, 1 M between 2 W in a line of 3, all facing the same direction. All sets face the same direction, and may be arranged in lines or columns all facing the same direction, or all facing LOD in one circle. Keep at least 5 ft clearance from the set in front. M has 1 arm around the waist of each W, holding her outside hand on her outside hip. Both W place their inside hand on the M's nearest shoulder. Unless otherwise indicated, hands are on hips with palms out.

**Steps:** "Basic Step" for M and W: using small steps throughout, step swd R on R (ct 1), close L to R (ct &), step swd on R to R (ct 2), lift L and swing heel over R instep with L toe turned outward by movement at the ankle, at same time slightly lift and lower R heel (ct &). To move to the L, start L and use opp ftwork. The basic step is always done with the trio moving swd, alternating R and L, even though the pattern sequence may move the sets fwd, bwd, or turning.  
Other steps described below.

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**MUSIC 2/4**

**PATTERN**

---

**Measures**

4 meas

**INTRODUCTION.** Dancers stand in formation, taking trio pos.

A 1-8

**I. BASIC STEPS IN PLACE**

All do 8 basic steps in place, starting R.

B 1-4

**II. FORWARD AND BACK**

All do 4 basic steps fwd, starting R.

5-8

All do 4 basic steps bwd, starting R.

C 1-4

**III. TURNING IN LINE**

All do 4 basic steps turning in line CW, once around, starting R.

5-8

All do 4 basic steps turning in line CCW, to place, starting R.



## MOMACHKO KOLO (cont)

## IV. WOMEN'S CHANGE -- LONG SEQUENCE

In this sequence the 2 W exchange places, with the R W passing between the L W and M. After the exchange, which takes 2 meas, all do 2 meas in place. During the exchange each W makes 1 turn around so that she faces the M throughout the exchange (RW turns CCW, LW turns CW). M assists W to start by guiding each W with his hand at her back. Both W start with inside ft. (RW must shift wt). W hands are removed from M's shoulders during the change only. LW does the counterpart of RW, passing outside RW. 4 changes of place occur, with the W finishing in their original pos.

- A 1 RW steps to L with stamp L (ct 1), small hop L (ct &), step R (ct 2), step L (ct &). RW turns CCW as she does this ftwork and progresses across in front of M. At end of this meas she is directly in front of M, facing him. Simultaneously LW starts with R ft, and does counterpart of RW, passing outside RW. M steps bwd with stamp R, assisting W to change by gently guiding each with the hand which was around her waist (ct 1), small hop R (ct &), step L in place (ct 2), step R in place (ct &).
- 2 RW continues CCW turn with stamp R to R (ct 1), small hop R (ct &), step L (ct 2), step R (ct &). RW has now completed 1 CCW turn and has progressed to LW orig pos, places inside hand on M L shoulder. Simultaneously, LW continues CW turn and using opp ft from RW finishes on R side of M, with L hand on his R shoulder. M stamps L in place (ct 1); hop L (ct &), step R in place (ct 2), step L slightly fwd to rejoin line of 3 (ct &). M places arms around both W waists.
- 3 M and LW stamp R in place (ct 1), hop R (ct &), step L in place (ct 2), step R in place (ct &). RW does counterpart of LW, starting L.
- 4 M and LW stamp L (cts 1, &), stamp R (cts 2, &). RW stamps R (cts 1, &), stamps L (cts 2, &).
- 5-8 Repeat action of Fig IV, meas 1-4, but with former RW doing action described for LW, and former LW doing action described for RW.
- B 1-8 Repeat action of Fig IV, meas 1-8, except with the following change of pos on meas 8. On meas 8 M removes arms from around W and W remove hands from M shoulders. M does stamp L, stamp R, moving fwd to take his place in front of W, while W join inside hands and dance steps indicated for meas 8.

## V. MAN'S SOLO

- C 1 M jumps to stride pos (ct 1), jump and click heels together (ct &), return to stride pos (ct 2), jump and click heels together (ct &).
- 2 M lands on R ft (ct 1), stamp L toe in place (ct &), stamp R toe in place (ct 2), hold and shift wt to both ft (ct &).
- 3-8 M repeats action of Fig V, meas 1-2 three times. On meas 8 M moves bwd to rejoin line of 3.
- Women's Part:
- 1 RW steps L on L (ct 1), lift flexed R ankle in front of L instep, bending L knee slightly with small dip (ct &), step R on R (ct 2), lift flexed L ankle in front of R instep, bending R knee slightly with small dip (ct &).
- LW does counterpart of RW, starting R.

## MOMACHKO KOLO (cont)

- 2 RW steps L on L (ct 1), lift flexed R ankle in front of R instep, bending L knee slightly with small dip (ct &), holding. R ankle in same pos repeat 1 knee bend (ct 2), repeat L knee bend (ct &). Three slight knee bends are done in total. LW does counterpart of RW, starting R.
- 3-4 Starting with opp ft (RW with R, LW with L), repeat action of Fig V, meas 1-2.
- 5-8 Repeat action of Fig V, meas 1-4. At end of meas 8 RW shifts wt to L.
- Note: On this sequence, both W roll their R shoulder fwd when on R ft, and L shoulder fwd when on L. This reflects the Hungarian influence on the dance.

VI. FORWARD AND BACK

- A 1-8 Repeat action of Fig II.

VII. WOMEN'S CHANGE -- SHORT SEQUENCE

- The W exchange places in a manner similar to Fig IV, except with the timing being halved.
- B 1 RW steps to L with stamp L (ct 1), hop L (ct &), step R (ct 2), step L (ct &). During above ftwork, RW makes one complete CCW turn and progresses across in front of M to finish in LW pos. (For simplification, W may omit the turn and move straight across.)
- 2 LW does counterpart, starting R, and passing outside of RW. Both W place inside hands on M shoulders, and all assume orig pos. Orig RW stamps R (ct 1, &), stamp L (ct 2, &). LW does counterpart, starting L. Simultaneously M steps bwd, with stamp R, assisting W to change by gently guiding each with the hand which was around her waist (ct 1), small hop R (ct &), step L in place (ct 2), step R fwd to rejoin line of 3 (ct &).
- 3-4 Stamp L in place (cts 1, &), stamp R in place (cts 2, &). All perform the actions of Fig VII, meas 1-2, starting opp ft and with W in exchanged pos.
- 5-8 All repeat action of Fig VII, meas 3-4. On meas 8 M takes pos in front of W, and W join inside hands.

VIII. MAN'S SOLO

- C 1-8 Repeat action of Fig V, or M may do any acceptable solo variation (3 variations are given at end of description).

Use the following sequence to the end of the record:

Music A: Forward and Back, or Turning in Line.

Music B: W Change - Short Sequence.

Music C: M solo - any of the variations.

Note: On the last time through the Kolo Festival record omits Music B.

MAN'S SOLO - VARIATION I

- C 1-8 W perform action previously described. M repeat action of Fig V, but make 180° turn on each heel-click jump. Thus, M makes 4 complete CW (or CCW) turns.

## MOMACHKO KOLO (cont)

MAN'S SOLO - VARIATION IIW perform action previously described.

- C 1 M with wt on L, stamp R along L (ct 1), raise R with flexed ankle and swing in front of L ankle, at same time rising on L toe (ct &), stamp R along L, at same time lowering L heel to floor (ct 2), raise R with flexed ankle and click to side of L ankle, at same time rising on L toe (ct &).
- 2 Stamp R along L (ct 1), raise R with flexed ankle and swing behind L ankle, at same time rising on L toe (ct &), stamp R along L (ct 2), stamp L along R, keeping wt on R (ct &).
- 3-4 With wt on R, stamp L, and repeat action of meas 1-2, using L.
- 5-8 Repeat action of meas 1-4, rejoining W on meas 8.

MAN'S SOLO - VARIATION IIIW perform action previously described.

- C 1-8 Repeat action of Fig V, merely raising ankles from floor to click heels. On meas 2 do 4 slight stamps, with no hold ct.

Presented by Anatol Joukowsky

**MÄRTGÄSSLER**  
(Switzerland)

**Music:** Record: EP 17112 Amadeo.

**Formation:** Cpls in a circle, hands joined. To return to ptr, 8 cpls are necessary. Otherwise it becomes a mixer.

- | <u>Measures</u> | <u>Pattern</u>   |
|-----------------|--|
|                 | <b>FIG. I. CIRCLE L AND R</b>  |
| 1-2             | Two mazurka steps (walk-walk-hop, crossing free ft over on hop), moving to the L, beg with L ft.   |
| 3-4             | Two waltz-steps still moving in the same direction.  |
| 5-8             | Repeat the movements of meas 1-4.  |
| 9               | Still facing CW, take 3 steps bwd, making 1/2 turn on 3rd step so as to face to the R (CCW).   |
| 10              | Three steps in this new direction, making 1/2 turn on 3rd to face L.   |
| 11-16           | Repeat meas 9-10 three more times, for a total of 4.   |
|                 | <b>FIG II "CRADLE STEP"</b>  |
|                 | Ballroom pos, joined hands pointed twd the ctr.  |
| 1-2             | Two side-waltz steps in and out, gracefully lowering hands on "in" and swaying slightly inward, bending elbows and bringing hands to you on "out".   |
| 3-4             | Full turn CW with 2 waltz steps, moving in LOD.  |
| 5-8             | Repeat action of meas 1-4.   |
| 9-16            | Repeat action of meas 1-8 (Fig II), but the waltz turns are done CCW and moving against LOD (RLOD).  |
|                 | <b>FIG III. STEP-SWINGS WITH TURN</b>  |
|                 | M back to ctr, his R hand holds W L hand; free hands of both dancers are at small of own back.   |
| 1-2             | Two step-swings, M first stepping on L and swinging R across in front, then stepping on R and swinging L across. W does same with opp ftwork. On first, both face LOD; on second face each other.    |
| 3-4             | Balance away from each other and together again with 2 waltz steps.  |
| 5-6             | Repeat action of meas 1-2, Fig III.  |
| 7-8             | With 6 steps both turn under joined hands (M L, W R), end with stamp, facing each other.   |
| 9-16            | Repeat action of meas 1-8 (Fig III).   |
|                 | <b>FIG IV. SIDE MAZURKA</b>  |
|                 | Ballroom pos.  |
| 1-4             | Two side-mazurka steps, then full turn with 2 waltz steps CW.  |
| 5-16            | Do this 3 more times for a total of 4.   |
|                 | <b>FIG V. SIDE-STEPS WITH ARMING</b>   |
| 1-2             | Release hands; all put hands on own hips, facing ptr, M back to ctr. Take 4 small side-slide steps to own L and stamp R ft twice, ending up facing the person who was second over from your own ptr. |
| 3-4             | Link R elbows with this person and, starting with R ft, make one full turn with 2 waltz steps.   |

## MÄRTGÄSSLER (cont)

- 5-16 Repeat the action of meas 1-4 3 more times, for a total of 4, but the last time, instead of linking elbows and turning, ptrs give R hands, and the M pulls the W twd ctr while he moves out of the circle and with a 1/2 turn R ends up in an outside circle facing in. At this point the W are in an inner circle facing in, hands joined in high arches; M are standing in outside circle facing in, hands on hips.

FIG VI. GALLOPS INTO CTR

- 1-2 Leading with L shoulder and bent a little to L, M takes 4 gallop steps into ctr beg with L ft, passing under arch formed by his ptr's R arm, stamping R ft twice when he arrives in ctr.
- 3-4 M join hands in inside circle and dance bwd with 2 waltz steps, expanding their circle and raising hands to make high arches. (W must also move bwd as the M's circle expands -- W finally release hands and put on own hips.)
- 5-6 W go into ctr with 4 gallops and 2 stamps as M did in meas 1-2.
- 7-8 With 2 waltz steps, W back out and all join hands in one big circle.

FIG VII. FINALE - CIRCLE LEFT AND BOW

- 1-2 Moving L in the circle, take 2 mazurka steps, beg L ft.
- 3-4 Two waltz steps, continuing to move L.
- 5-6 Two more mazurka steps, continuing to move L.
- 7 One waltz step, continuing to move L.
- 8 With one waltz step, all release hand of neighbor who is not one's ptr, M turns W to her L (CCW) under joined hands and both bow.

Presented by Carmen Irminger  
and Rosemarie Rath

**SCARDANALER MAZURKA**  
(Switzerland)

**Music:** Record: SEVZ 532 - Schweizer Volkstänze Vol. III.

**Formation:** Ptrs are side by side, W on M's R; his R arm is around her waist, her L hand is on his nearest shoulder; free hands on own hips.

<u>Measures</u>	<u>Pattern</u>
4	INTRODUCTION
	<u>FIG I. OPEN MAZURKA</u>
1	Mazurka step fwd (walk-walk-hop, crossing free ft over on hop), beg with outside ft (M L, W R).
2	With 3 running steps (RLR), W switches across in front to the L side of M; he meantime does 3 steps in place (LRL), moving very slightly to the R. When W arrives at other side, ptrs take opp arm pos as at beg.
3	Mazurka step fwd in this new pos, M beg with R ft, W with L.
4	W switches back to orig side with 3 running steps (LRL), and ptrs take orig hand pos.
5-6	Two mazurka steps fwd, M beg with L ft, W with R.
7-8	Full cpl-turn L (CCW), M acting as pivot, with 6 steps (M beg with L ft, dances in place turning; W uses 6 running steps).
1-8 repta	Repeat action of Fig I, meas 1-8.
	<u>FIG II. DISHRAG WALTZ</u>
9-16	Ptrs face, cross hands, joining L in L, R in R, L hands under. In 2 waltz steps, M and W make individual turns under the raised joined hands, turning one after the other without releasing hand hold. W begins her turn (to the R, i.e. CW) on meas 9; M begins to turn (L, i.e. CCW) on meas 10; on meas 11 the W begins her second turn, and the M begins his second turn on meas 12, etc. The L hand is brought down and through first, then the R, etc. The movement is slow and even-flowing.
9-16 repta	Repeat action of Fig II.
	<u>FIG III. CLOSED MAZURKA</u>
	Ptrs take ballroom pos, M back to ctr.
17	One mazurka step in LOD, M beg L ft, W beg R ft.
18	Half-turn CW (R) in place with 3 steps (M LRL, W RLR).
19	One mazurka step in LOD, M beg R ft, W beg L ft.
20	Half-turn CW in place with 3 steps (M RLR, W LRL).
21-24	Repeat action of meas 17-20, (Fig III).
	<u>FIG IV.</u>
25-32	Repeat action of Fig I (meas 1-8).

Presented by Carmen Irminger  
and Rosemarie Rath

ALEWANDER  
(Switzerland)

**Music:** Record: SEVZ 531 Schweizer Volkstänze Vol. II, also available on MH 1112.

**Formation:** Cpls in a circle W to R of M. To make it come out so that you always have the same ptr, 8 cpls are necessary, otherwise it becomes a mixer. Begin all parts with L ft.

Measures  
4

Pattern  
INTRODUCTION

PART I

All join hands, face ctr and walk 15 steps to the L. On the 16th ct bring ft together with a stamp. Repeat to the R.

PART II

Drop hands, W hands on hips, weave by taking 4 steps fwd twd ctr and to the R moving in front of the M on the R, then 4 steps to pass behind the next M and so forth, in front and in back of each succeeding M. At the same time the M start walking 4 steps bwd away from the ctr, then 4 steps\* straight fwd, and continue 4 steps\* out and 4 steps\* in. Hands are crossed in front of chest. There is a great by-play and flirtation between the sexes as this figure proceeds. The W will finish in back of their own ptr (or of another M) at the conclusion of this figure.

\*Actually 3 steps and 1 stamp.

PART III

Cpls stand side by side and cross hands in back of each other and lean away a little from each and turn CCW in place with 15 walking steps, bring ft together on the 16th step with a stamp.

Then reverse direction and turn CW, bwd for 16 steps.

Repeat all 3 parts.

PART IV

All side gallop to the L 15 steps in a big single circle, and jump up in the air and come down on the ct 16. Repeat to the R.

Note: In Part I M may do the scuffing "boedele" at will.

Presented by Rosemarie Rath  
and Carmen Irminger



LA MONTGERINE VAUDOISE  
(Switzerland)

Music: Record: SEVZ 561

Formation: Two cpls opp each other form a set.

Measures      Pattern

FIG I. CIRCLE

1-4      The set circles CW, hands at shoulder height, doing a  
step together step 4 times, start L.  
5-8      Repeat action of meas 1-4 moving CCW, start L.

FIG II. CHAIN ACROSS

9-11      M hands on hips, W hold skirt. Chain across doing step  
together step 3 times, start L.  
12      Turn around CCW with 1 step together step R.  
13-16      Repeat meas 9-12 back to place.

FIG III. STAR

17-20      R hand star, W hold hands above M, doing step together  
step 4 times, start L.  
21-24      L hand star, step together step 4 times, start L.

FIG IV. CHAIN DIAGONAL

25-28      Chain of the W with step together step, 4 times, start L.  
27-30      Chain of the M with step together step, 4 times, start L  
(actually starting 2 meas after the W.  
29-32      Chain of the W back to place, same as meas 25-28.  
31-34      Chain of the M back to place, same as meas 27-30.

FIG V. CIRCLE

35-44      Repeat action of Fig I.

Presented by Carmen Irminger  
and Rosemarie Rath

**ANNELI WALZER**  
(Switzerland)

**Music:** Record: Columbia SEVZ 531 Schweizer Volkstanz Vol. II.

**Formation:** Cpls in a double circle, M inside facing LOD, arms crossed in front of chest; W about 1 yard away facing RLOD, holding her hands in the back, looking at ptr over her R shoulder.

**Measures**

**Pattern**

4

**INTRODUCTION**

**FIG I. CIRCLING AROUND EACH OTHER**

1-2

4 waltz steps fwd (beg R ft) making a half circle (landing in opp place).

3

Join R hands high, facing each other -

1 cradle step twd each other; 1 cradle step from each other.

4

W makes 1 turn (R) under the joined hands with 2 waltz steps.

5-8

Repeat meas 1-4.

**FIG II. CRADLE WALTZ**

Ptrs face each other, join both hands

9

1 cradle step swd (M L, W R), swing arms fwd.

1 cradle step swd back (M R, W L), swing arms bwd.

10

Swing arms fwd as in meas 9, then release hands (on hips).

Each ptr makes 1 turn individually (M L, W R) with 2 waltz step.

11-12

4 waltz steps (CCW) in closed ballroom pos thus making 2 turns.

13-16

Repeat meas 9-12.

**FIG III. "CHASING THE W"**

Ballroom pos, M looking fwd (LOD)

17-18

4 "three-steps" CCW M starting R, W L, M moves steadily fwd, W bwd. M stamps on first beat.

19-20

4 closed waltz steps (2 turns).

21-24

Repeat meas 17-20.

17-24

Repeat action of Fig III again.

The whole dance is done three times.

Presented by Carmen Irminger  
and Rosemarie Rath

FULEBACHER  
(Switzerland)

Swiss Couple Dance.

Music: Record: SEVZ 532 Columbia, Schweizer Volkstanze Vol. III

<u>Measures</u>	<u>Pattern</u>
	<u>FIG I. OPEN POLKA (moving CCW around the circle)</u>
1	1 Schottische step diag fwd, M to L, W to R, but starting off right at the beg with a little hop, M on R ft, W on L ft.
2	1 Schottische step diag fwd twd each other.
3-4	Shoulder-waist pos, 2 turns CW with 4 waltz steps (arms outstretched).
5-8	Repeat action of meas 1-4.
	<u>FIG II. OPEN POLKA FWD (CCW)</u>
9-10	Holding inside hands, little hop on the beginning, M R, W L, 2 Schottische steps fwd (LOD) M L, W R.
11	Set outside ft fwd (both) and swing joined hands once fwd, once bwd (without doing any steps but changing wt).
12	Swing arms fwd again turning the W under the raised arms (W does 1 turn with 4 small running steps).
13-16	Repeat action of meas 9-12.
17-24	Repeat action of meas 1-8 (Fig I).
	<u>FIG III. CIRCLING OF W AROUND M</u>
25-28	Cpls face each other M faces out, W in. M crosses arms in front of his chest, W hands on hips. M does 1 small step-together-step to the L, close R ft, 1 small step-together-step to the R, close L ft, 4 times. At the same time the W is circling around the M once CCW with 4 Schottische steps, starting off with the little hop on the L ft, back to place. Honour your ptr.
29-32	Repeat action of meas 25-28.
33-34	M does 1 small step to the L, close R ft. 1 small step to the R, close L ft, 3 stamps. At the same time W faces ptr, 1 step-together-step to the R, close L ft, stamp 3 times before a new opposite M.
35-36	Repeat action of meas 33-34, but to the other side, opp ftwork.
37-44	Repeat action of meas 25-32.

Presented by: Rosemarie Rath  
Carmen Irminger

## A MOLESON

A couple dance from the French part of Switzerland.

**Formation:** Cpls hold hands in a circle, M on L side of W.

**Music:** **Record:**

Start each fig with L ft, except 2nd Fig where the W starts with R ft.

### Pattern

#### I.

10 walking steps CW, closing ft together on the 11th step to face ctr of circle, held on the 12th beat.

Repeat CCW.

9 gallop steps CW, finishing with a step to L, and close ft together.

Clap hands and bow to contrary ptr, clap hands and bow to own ptr.

#### II.

Cpls join in waltz grasp and do 16 schottische steps turning to R and travelling CCW.

#### III

Repeat Part I.

#### IV

Ptrs join R hands, L on hips. M points 2nd finger down in order to allow the W easy turning.

M travel fwd, W bwd, 16 schottische steps. Every third step the W turns under the joined R arms, M proceed without turning.

#### V-VI.

Repeat I and II.

Presented by: Rosemarie Rath  
Carmen Irminger

ZIBERLI Z'VIERT  
(Switzerland)

Music: Record: SEVZ 541

Formation: In two rows, make sets of 2 cpls (opp).

Steps: "Ziberlihupf":  
 Jump and land with ft apart, R ft in front, L ft in back.  
 Jump again and change ft, i.e. land with L ft in front,  
 R ft in back.  
 Repeat both jumps, but double as fast.  
 Then jump back into orig pos (ft closed).

FIG I. ZIBERLI OPPOSITE

1-2 "Ziberlihupf" to the opp ptr.  
 3-4 Hook R elbows and make 1 turn with 8 walking steps,  
 go back to place.  
 5-6 Face own ptr, "Ziberlihupf" with own ptr.  
 7-8 Hook L elbows and make 1 turn.  
 9-10 The set joins hands to a circle, 14 sliding hops swd  
 to the L, 1 side step L, close R ft with a stamp.  
 11-12 Same as 9-10, but to the R.

FIG II. ZIBERLI DIAGONALLY

1-2 "Ziberlihupf" the two W to each other.  
 3-4 W hook R elbows and make 1 turn.  
 5-6 "Ziberlihupf" the two M to each other.  
 7-8 M hit R hands together and make 1 turn.  
 9-12 Same as 9-12 in Fig I.

FIG III. ZIBERLI ALL TOGETHER

1-2 "Ziberlihupf" at the same time the two W to each other  
 and M to each other.  
 3-4 Star CW, 8 walking steps, W hold R hands, M hold R hands.  
 5-6 Same as meas 3-4, CCW, holding L hands.

Presented by Carmen Irminger  
and Rosemarie Rath

VALSE FRAPPE  
(Switzerland)

A couple dance from the French part of Switzerland.

Music: Record: 7EG8784

Formation: Cpls face CCW, M on L side of W. Start each figure with outside ft.

PART I

3 slow walking steps fwd, face ptr and clap hands twice.  
Repeat walking part and claps, three times.

PART II

Holding inside hands, 16 waltz steps fwd, swinging the joined hands fwd and bwd to shoulder height. (Note: in waltz step ft pass each other on second and third beats as in triple run.

PART III

Cpls join in closed grasp, <sup>2 hands</sup> 16 waltz steps turning, moving round the room as in an old-time waltz.

Repeat from the beginning.

Presented by Carmen Irminger  
and Rosemarie Rath

\* \* \*

LA RONDE DU JORAT  
(Switzerland)

Music: Record: SEVZ 561

Formation: Cpls in a circle, all joining hands.

<u>Measures</u>	<u>Pattern</u>
1-8	4 times heel, toe, step together step (with hops), moving CW, starting L. Release hands. Ptrs face each other doing a figure 8 as follows:
9-10	Hook R elbows with ptr, 1 turn with 4 hops CW, beg L.
11-12	Hook L elbows with corner, 1 turn with 4 hops CCW.
13-15	R elbows with orig ptr, 1 1/2 turn with 6 hops CW, changing places at the end.
16	Doing 1 hop (L) closing R ft (M with 1/2 turn CW). Now all M are one place further.

Presented by Carmen Irminger  
and Rosemarie Rath.

**S'TROMMT EM BABELI**  
(Switzerland)

**Music:** Record: SEVZ 531 Schweizer Volkstänze.

**Formation:** One M and two W.

**Measures**      **Pattern**

**FIG I. CIRCLE AND ARCHES**

1-8      Circle CW, starting L, arms stretched, with 8 polkahops.  
9-16      Same as 1-8, but circle CCW.  
17-24      The W circle twice around the M (without releasing hands),  
the W on the R side circles CCW making first the arch in  
front, dips in back; the W on the L side circles CW, dips  
in front, making the arch in back. The M is just marking  
time trying not to mix up any arms!

**FIG II. STAR AND FIGURE 8**

1-8      Star R, stretched arms, starting L.  
9-16      Star L, starting L.  
Form the line.  
17-18      Hook R elbows with W on the R, make 1 turn with 4 hops.  
19-20      Hook L elbows with W on the L, make 1 turn with 4 hops,  
at the same time the W on the R continues to turn alone CW.  
21-22      Same as meas 17-18, the W on the L keeps on turning CCW  
(with hops).  
23-24      Same as meas 19-20.

**FIG III. CIRCLE AND ARCHES**

1-24      Repeat action of Fig I.

Presented by Carmen Irminger  
and Rosemarie Rath



## NOTE REGARDING SPELLING OF SCANDINAVIAN WORDS:

The alphabet as used in Danish, Norwegian, and Swedish is like that of English, but with the addition of three extra letters at the end of the alphabet. These letters, all vowels, are not considered "omlaut" letters as would be the case in German, but separate characters, and are always listed in order after the other, regular letters of the alphabet.

They are as follows:

<u>Danish/Norwegian</u>			<u>Swedish</u>
Å	å (*)	=	Ö ö
Æ	æ (ligature)	=	Ä ä
Ø	ø (or Ö ö)	=	Ö ö

\*Old Danish uses AA aa in lieu of Å å

Consequently, the Norwegian dance Åttetur would be listed after Z, rather than in the A section. And Røros pols would come after Ry. . . rather than in the Ro... listing. Savvy?

As for pronunciation, by the way, here is an approximate guide:

Å is pronounced about as a long English ō (as in "go")

æ or ä is pronounced like the English short ă (as in "hat")

ø or ö is a sound for which there is no exact English equivalent, and is about the same as the German om-laut u (ü) or the French eu. In English we have the sound only in connection with the letter r, as in "fir"; if you can say this word without the "r" sound, you've got it! Close, is the final sound of the Oxford Englishman's way of saying "rather" (dropping the r).

Presented by Gordon E. Tracie

SUOMALAINEN POLKKA (Finnish Polka)  
(Finland)

Suomalainen polkka (SOO-oh-ma-line-en polka), or Finnish Polka, is really nothing more than the polka step as it is danced in Finland -- which is quite different in temperament from the contemporary polka of Norway and Denmark. Sweden, on the other hand, retains this same type of polka step in a simple little oldtime dance called Polkett. It has survived, it seems only in the lands bordering the Baltic Sea, and might logically be called "Baltic Polka". Research indicates, however, that at one time the same step existed in the rest of Scandinavia too, the Danes calling it Polket or "Svensk Polka" (Swedish Polka), the Norwegians referring to it as "Norsk Bygdepolka" (Norwegian Country-polka); but it is no longer danced in those countries today. The step is characterized by a little "bounce" or hop on every beat of the music, rather than the single hop preceding the "one"-beat as in the more conventional "regular" polka known to American dancers. The most common dance position for the Polkett or Finnish Polka is, again, found only in the Baltic nations: Sweden, Finland, Estonia, and Latvia. As is true with most all dance steps in the Northlands, the turn is made in both directions. This polka is always very light, with "spring" coming from being up on the toes. The feet are held very close together, so that the steps are exceptionally small. When danced well and naturally, it appears quite effortless.

Source: As danced in Finland by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Music: Record: RCA FAS-665 (Finnish Polka). Same also on RCA LPM 9910.

Formation: For any number of cpls, moving fwd LOD (CCW) around room. Dance pos is closed Baltic dance hold, as follows: M's R arm around W's waist; W's R hand's fingers in M's L hand which he holds tightly against his own L hip (not too far fwd).

Step: Finnish polka step (described below).

Character: Light and "bouncy", kept well under control

There is no "pattern" to this dance. Like the majority of Scandinavian oldtime dances (called "gammaldans" in Swedish, and distinguished from the figure-type folkdances which the Norwegians call "turdansar"), this is a freestyle dance. The step in the Finnish polka (described below), and the turn may be made either CW or CCW. CCW LOD maintained thruout.

As a transition from one direction to the other, it is not uncommon for the M to stamp. This change is preferably made on an even phrase of the music. If a single stamp is used, it would normally come on the 1st beat of the 1st meas of the phrase, that is, it would begin the new turning direction, and would be in lieu of the M's 1st (L) polka step.

Often three stamps are used in the change of turning direction. In this case, they always come on the final measure of a phrase rather than at the beginning. M will thus stamp R, L, R -- at the same time, he uses these steps as a means of changing his direction of rotation, so that the 1st meas (M's L polka) of the following turn is in the new direction. If even 4-meas phrases are used, the following pattern would ensue:

## SUOMALAINEN POLKKA (cont)

<u>Measures</u>	<u>Pattern</u>
<u>1-3</u>	Beg with M L ft, M dances 3 polka steps: L, R, L. W dances opp. Rotation is CW.
4	M stamps R, L, R, while at same time changing rotation from CW to CCW. W continues with L polka step.
5-7	Cpl repeats action of meas 1, except that rotation is CCW.
8	Action of meas 4 repeated in order to change rotation back to CW.

Note: The above 4-meas alternation of CW and CCW turn, with 3 stamps between each, has been widely danced in the Finnish communities of southwest Washington State, and is commonly referred to as "Finn Polka".

Presented by Gordon E. Tracie

# BAKMES (polka)

(Finland)

Bakmes (BAWK-mehss), as a dance term, essentially means "backward". A Swedish dialect word (occasionally spelled bakmäls), it is used to describe certain steps in which the dancers rotate in a contrary or backward direction, that is, a reverse turn. There are numerous forms of Bakmes (see \* note below). Done to polka music, the dance by this name is today found mostly in Finland, but only in the Swedish districts thereof. Although also known by some Finns, they attribute its origin to their neighbor across the Baltic. In Sweden itself, however, the polka Bakmes seems to have been completely forgotten except for one Stockholm folkdance society (see Source note below).

Inasmuch as this Bakmes is built upon polka rhythm, a knowledge of the Baltic-style polka -- which as a simple couple dance is called Polkett in Sweden -- is most desirable (see description of Suomalainen polka, the Finnish Polka). In Finland, where Bakmes still survives in living tradition, it is not such much a "dance" as it is a way of dancing to certain music -- in this case, polka. Just as in an ordinary waltz American dancers may turn L or R, perhaps balance, or dance grapevine steps, the Finland dancers, it was observed, changed "at will" between Polkett, walking steps, and Bakmes -- all during the same tune. It was clearly up to the whim of the dancers, and of course the space available on the floor at the moment. While the following description does not incorporate a polka step, but only the walk and turn -- which is the way the Stockholm society dances Bakmes -- one may keep in mind that a proper Polkett, or Finnish Polka, is also an appropriate step for a "total response" to this Baltic polka music.

- Source:** As learned at Svenska Folkdansens Vänner (The Friends of Swedish Folkdance, oldest folkdancing society in Sweden), by Gordon E. Tracie, and first brought to USA in 1951. Also danced and discussed a decade later with both Finnish and Swedish groups in Helsinki, Finland.
- MUSIC:** Record: Swedish RCA FAS-665 (Finnish Polka). Same also on RCA LPM 9910.
- Formation:** For any number of cpls, moving in LOD (CCW) around the room, W on M's R, her L hand on his R shoulder, his R arm around her waist. As a matter of courtesy and traffic convenience, turning cpls have floor right-of-way; walking cpls should keep out of their path.
- Steps:** Walking steps; polka Bakmes step (described below).
- Character:** Sprightly, yet both relaxed and controlled; posture erect but not stiff; dancing is light on the feet, with a "spring" due to being up on the toes somewhat.

This is a freestyle dance, in which Part A (walk) is simply a rest step affording the dancer an opportunity to get his breath or equilibrium before and/or after Part B (turn), which can be quite vigorous. Thus the two parts are not figures in the regular sense, but merely two responses to the music, alternated at will, with no fixed number of measures for either. (For esthetic reasons the break between the two parts is preferably made on an even musical phrase, though this is not necessary).

## BAKMES (cont)

A. WALK

In open pos, beg on outside ft, cpls move fwd in LOD, one step to each beat of the music, with light, springy walking steps, knee slightly flexed, for as many meas as desired. Free hand may hang naturally at side, or be on hip Swedish style (fingers fwd, thumb back).

B. TURN

M beg with lusty stamp on ct 1, cpls turn with polka Bakmes step (as described below). This may be danced either in closed waltz pos (with hands extended at arm's length straight out from shoulder), or in open pos as in the walk (in which case it is helpful to keep hands firmly on hips). Cpl turn CCW (i. e. L-hand turn), progressing fwd in LOD, for as many meas as desired, after which open pos walk is resumed.

Polka Bakmes step: In the logic of its step pattern, the polka Bakmes bears a resemblance to the Polska in that each step is repetitive (that is, not alternated to the other ft as in polka, waltz, etc), and makes a complete revolution in each full ct. Furthermore, like the cpl Polska turn, the W's step is basically the same as the M's except that it begins one ct later in the sequence. But unlike the typical Polska, which is in 3/4 meter, this Bakmes is in common time, both as to music and step ct.

One full step pattern of the polka Bakmes takes 2 meas of music. For convenience, however, it is best treated as a 4-ct step.

M's step:

Jump onto both ft, bending knees slightly (ct 1); step L, R, L, turning CCW (cts 2, & 3); leap twd LOD on R, completing full turn (ct 4). The jump is taken in place, the 3 quick steps turning L are very small, and the leap onto R is a big step in LOD. On the 4th ct, if the step is danced in closed pos M's L ft is brought around behind R in direction of motion, to assist in the turn; if step is danced in open pos, M's free L ft is projected slightly fwd (toe down). This, rather than merely lifting L ft in place.

W's step:

Step L, R, L, turning CCW (cts 1, & 2); leap R onto R (ct 3); jump onto both ft (ct 4).

Following is a step-pattern chart for both M and W, which should facilitate interpretation of the polka Bakmes step:

M's step					W's step				
Count:	1	2 and	3	4	Count:	1 and	2	3	4
Dance:	Both	L, R,	L	R	Dance:	L, R	L	R	Both

It will be noted that although dancing together, M and W are in effect performing a different rhythmic pattern. In learning, it may help for the M to count "1, 2 and 3, 4", and for the W to count "1 and 2, 3, 4".

\*NOTE: There is also a "Bakmes" found in western Dalarna, Sweden, but it is danced in 3/4 Polska rhythm, and has an entirely different reverse step, closely paralleling that in one of the figures of Røros pols from Norway.

Presented by Gordon E. Tracie

## RØROS POLS (Norway)

Røros pols (approx: RUHR-ohs pols), a couple dance from eastern Norway, is as genuine a "folkdance" as can be found in all of Scandinavia, yet there are no published descriptions nor printed instructions in Norwegian on how to dance it! For Røros pols is one of those ethnic terpsichorean survivals known in Norwegian as "bvgdedansar" (country-, local-, or village-dances). Unlike the "turdansar" (figure-dances) such as Reinlendar med turar, Seksmannsril, and Åttetur, which are thoroly documented in the official Norwegian folkdance manual, the ethnic country-dances have not passed thru a "formal" stage of development, but have evolved independently among the folk, varying from district to district. Among them are: Pols and Springleik (both close cousins of the Swedish Polska), Springar, Gangar, Rull, and Halling. No other Scandinavian land has anywhere near as rich a living tradition in native dance forms as Norway.

Besides being a delightful and exhilarating dance in its own right, Røros pols is of unusual interest to the folklorist. Among the art treasures preserved in the Gripsholm castle near Stockholm, Sweden, there is a wall textile from around the year 1500, showing a fiddler, a bagpipe-player, and four couples in various dance positions. It is entitled "Bonddans" (Farmer or Peasant Dance). The remarkable thing is that the dancers are pictured in four sequences in which every detail corresponds to the figures of a dance found in Norway in the area of the town of Røros, exactly as it is danced today! The musicians' instruments, however, are not the same as those used nowadays. The bagpipe (once widespread in the Northlands) has disappeared, and the fiddle pictured is quite different from the violin types now played by Scandinavian country fiddlers. But the most intangible aspects of the dance, the dance figures themselves, are still there. Thus the Swedish tapestry indicates that this most ancient of couple dances, once common thruout northern Scandinavia (it was danced in western Sweden up to a generation ago) has managed to survive up into our day, a span of four to five centuries, in Norway -- without any perceptible change!

The area of eastern Norway between Oslo and Trondheim is typical Pols country. There the ordinary fiddle, and not the unique Hardanger-fiddle, is the prevailing folk instrument. A driving rhythm frequently broken by subtle syncopations, and oftimes a strange mixture of modal keys, characterizes the music. Although the Pols has lost much ground the last few decades, its former popularity is attested to by the vast number of Pols tunes which have been handed down thru the local fiddlers.

Among Norse wedding customs was a widespread tradition of a Bride's Dance done to special music, namely Pols. The male guests (including the minister, by the way!) all took turns dancing with the bride -- clearly a pre-Reformation custom. The dance seems to have had two parts: a slow, dignified polonaise-like opening, followed by a fast, gyrating "round-dance". Scholars point out a definite similarity to the combination of Pavane - Gallard, so common at the time of the Renaissance. Quite likely the Gammal polska of Sweden and the Sønderhoning of Denmark are remnants of this same tradition. However in all of these dances the slow fore-dance music has given away to the livlier after-dance music, leaving the introductory figures to be done to the same rhythm as the following fast turn. In most areas of Norway the latter fast part, mostly in closed position, is the only figure still danced (for example, Springpols, which is similar to the Hambo). Only in the district of Røros has the entire "original" sequence of figures, in suite form, survived.

It should be pointed out that Røros pols is no easy dance, even though the

## Røros pols (cont)

figures may appear simple enough. The accomplished Pols dancer employs a lot of "tricks" that the outsider easily overlooks, for example, subtle syncopations. This gives the dance a fascinating character, that certain "something" that is difficult to describe or learn, but infinitely rewarding once it is mastered. Only thru long exposure can an outsider become a true Pols dancer. It is hoped that the introduction of this native Norwegian dance to American folk-dancers may, despite all the inevitable shortcomings of such transplantation, serve to provide an insight into the genuinely traditional aspects of Scandinavian dancing.

Source: As observed and danced in Norway by Gordon E. Tracie. Notes and description prepared with the assistance of Anders Anderssen.

Music: Record: NGK TD-7.

Formation: For any number of cpls moving in LOD (CCW). Pos described in text.

Steps: Special for this dance, as described in text.

Character: With spirit and agility; flowing, not tense.

NOTE: To conform to descriptive techniques understandable in the USA, deliniation of the various components of this dance must needs be based upon arbitrary phrasing and use of terminologies of which the "native" dancers are of course unaware.

In a sense, the following is a kind of little dance suite, with a series of figures done in a given order but with no fixed phrasing or precise number of meas for each fig. The changes from part to part are pretty much left up to the whim of the male ptr, but not without respect to the "flow" of the cpls dancing in a given space.

While dance style and exactitude of the figures varies considerably between areas, groups, and dancers in Norway, the order and general form of the dance remains constant. In the case of exhibition, a certain concession to the exigencies of performance must be granted: all the dancers should be coordinated so that the figures and transitions are uniform and synchronized.

#### Introduction:

M initially takes his ptr by inside hand (M's R, W's L), and they begin moving out to floor and fwd in LOD, with open L Pols step, both dancing as follows:

- ct 1 - step L (natural walking step, heel contacting floor first)
- ct 2 - hold pos (L in front of R)
- ct 3 - step R

After a couple of meas or so, W begins to trail behind M, and M changes handhold (behind his back), taking her L hand in his L, and cpl continues several meas (to end of a musical phrase, for example) with same step. Gradually, W comes up alongside M's L side.

#### Transition:

W crosses over in front of M as she twirls CCW 2 or 3 times, under joined hands. Dance pos now changes so that M still holds W's L hand



## Røros pols (cont)

with his L, but directly out in front of him, in addition to which he places his R hand under her L forearm and grasps her L wrist with his R hand.

Open Step I:

In this new pos, cpl moves fwd LOD, both dancing open L Pols step as before, for some meas.

Transition: (This preferably occurs on the last meas of a phrase).

M stamps L ft (ct 1) and stops in place, as he simultaneously pulls W completely across in front of him to his L, W turning a half-turn CCW. Hold (ct 2). Then step R (ct 3), assuming new dance pos as follows: R arm sharply bent, holding ptr's L upper arm, and L hand around ptr's waist. W is thus a bit to the L of the M in this pos.

Closed Step I (Reverse Turn):

In this pos, cpl turns CCW with same basic L Pols step, but in the following manner, making one full revolution for each 2 meas (6 cts):

- ct 1 - M steps fwd on L ft, while W steps bwd on L ft, in order to begin a CCW pivot.
- ct 2 - both hold pos.
- ct 3 - both step R up to L, continuing CCW pivot.
- ct 4 - M steps bwd on L, while W steps fwd on L, continuing CCW pivot.
- ct 5 - both hold pos.
- ct 6 - both step R up to L, continuing CCW pivot, to complete one full revolution.

(This step has a "rocking" effect, fwd and back for the M, back and fwd for the W).

Above step is repeated 3 or 4 times.

Transition:

As M steps back, he grasps W's L hand with his R, and twirls her one turn CCW under her arm, to take a semi-closed waltz pos (but with M's L hand grasping W's R fingers lightly, rather than palm-to-palm hold as in ordinary dance pos), facing fwd LOD.

Open Step II:

In this semi-closed pos, cpl moves fwd LOD with open Pols steps, M dancing as before (with L ft lead), but W dancing with R ft lead this time (W's steps: R-hold-L, instead of L-hold-R), for some meas.

Transition:

Cpl now takes "half shoulder-waist" pos as follows: own R hand on ptr's waist, and own L hand on ptr's R shoulder. W is thus a bit to the R of the M.

Closed Step II (Pols Turn):

In this new closed pos, cpl turns CW with Pols steps, progressing fwd in LOD, for several meas, making one revolution for each meas of music (3 cts). This step is very similar to that found in the Swedish "Gammal polska" turn, except that the Pols is considerably livlier, largely due to a much faster tempo.

## Røros pols (cont)

- M's step: 1 - pivot on L with slight dip, leading around CW.  
 ct 2 - continue pivot on L, while keeping R close by so that it trails around in contact with the floor (i.e. "both").  
 ct 3 - leap lightly onto R, pivoting enough to complete a full revolution around, landing on R in fwd LOD.

W's step: W retains same rhythmic pattern of ft movement on the turn as she did in Open Step II (R-lead Pols). Thruout the M controls the turn with a firm lead, so W need only "follow".

Conclusion:

After completing a number of closed Pols turns, cpl separates, M turning to his own L (CCW), W to own R (CW), while dancing basic Pols ftwork. As they turn away from each other, W likely holds her skirt, M may raise both hands and snap his fingers, or stamp one or both ft -- but this should be "spontaneous" and not "prescribed".

Then entire sequence is begun anew at Introduction.

Obviously there is no fixed number of times the sequence is to be danced to the music available, for this depends on how fast the M wish to progress.

Presented by Gordon E. Tracie

## NORSK MASURKA (Norwegian Mazurka) (Norway)

The Norsk masurka (norsk mah-SOOR-ka) herein described is one of many variations of native mazurka dances still found in Norway. Like the Swedish Hambo it is in a sense a hybrid dance, combining the elements of an old dance form possibly stemming from the 16th century -- Norwegian "pols", Swedish "polska" -- in the basic couple turn, with more recent acquisitions (likely from the 17th or 18th century) as a pattern to precede the turn, in this case the kick-mazurka. No two areas of Norway dance the Masurka alike, though similar music may be used, music closely resembling but properly not the same as Hambo. As the Masurka is not formally considered a "folkdance" but merely an "oldtime dance", no written Norwegian descriptions exist. Other popular oldtime dances in Norway are Vals (waltz), Reinlendar, and Polka.

**Source:** Described similarly in "Scandinavian Dances", 3rd series, published by the Ling Association, London. This variant confirmed by Mrs. H. Ruud, folkdance instructor for Oslo schools.

**Music:** Record: Norwegian RCA REP-356.

**Formation:** For any number of cpls, progressing fwd in LOD. Open shoulder-waist pos, Norwegian waltz hold (similar to regular closed waltz pos except M's L hand grasps W's R fingers with her palm down instead of palm-to-palm, hands extended at arm's length out from shoulder. Free hand on hip Norwegian style (thumb fwd, fingers back).

**Steps:** Kick-mazurka, running steps, and Norwegian Pols turn (described below).

**Character:** Relaxed yet with verve.

### Measures

### Pattern

#### A. Mazurka and open turn, 2 x:

1-2 In open pos, facing fwd, beg on outside ft, 2 kick-mazurka steps fwd in LOD.

3-4 Maintaining same pos, one turn around CW in place with 6 small running steps.

5-8 Repeat action of meas 1-4.

#### B. Pols turn:

9-16 In closed Norwegian waltz hold, 8 Pols steps, turning CW and progressing fwd in LOD.

Repeat entire sequence as many times as music allows.

### Kick-mazurka step (as danced in Norsk masurka):

This is essentially a fwd-moving mazurka step, but without the cross-over. M's step as follows, W exactly opp:

ct 1 - step fwd on L.

ct 2 - close R to L, at same time kicking L fwd (with straight knee).

ct 3 - hop (skipping slightly fwd) on R, at same time bringing L back (with bent knee and straight ankle so that toe points down).

## NORSK MASURKA (cont)

Norwegian pols step:

This turning step, like the polska turn used in the Hambo and in Snurrbocken, is repetitive, and makes one full revolution per meas. Its step pattern is basically the same as the Snurrbocken step. The rhythmic intonation is different, however. Rather than the even "bounce" on every beat as in Snurrbocken, or the decided "dip" on the 1st beat as in the Hambo, the Norwegian Pols tends to have a slight emphasis on the 3rd beat of each meas, in the turn.

M's step

- ct 1 - begin pivot on L.
- ct 2 - land on both ft, continuing  
pivot on L.
- ct 3 - pivot on R.

W's step

- ct 1 - land on both ft
- ct 2 - pivot on R.
- ct 3 - pivot on L.

Presented by Gordon E. Tracie

## ÅTTETUR (Norway)

Although Åttetur (OH-teh-toor) literally means "Eightsome" and was originally for 8 persons (4 cpls), this Norwegian circle waltz is nowadays danced by any number of cpls in a ring. It is from the district of Asker, near Oslo. Tempo varies from musician to musician, but the slow version, as in this recording, is officially recommended. A style dance from the late rococo period, utmost grace should be stressed thruout.

**Source:** As learned and danced in Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag, Oslo.

**Music:** Record: RCA FAS-668; same also on RCA LPM-9910.

**Formation:** Cpls in a ring, all hands joined high, just above shoulder level. Closed shoulder-waist pos during turn.

**Steps:** Dip-step: this very Norwegian step is special for this dance. It may take considerable practice before it can be done easily and craftfully. The step can best be described as "DOWN, up, down" in motion, alternating ft on the first, heavy downbeat. Beg with a slight dip and lift on the upbeat, at which time L ft is extended fwd; step L (ct 1), simultaneously bending L knee to make primary "dip"; straighten knee to come up (ct 2), at same time extending R ft; bend L knee again slightly (ct 3) to make secondary "dip". Then repeat procedure with R ft lead. (When stepping fwd, tip of toe is set down first, letting rest of foot follow after).

**IMPORTANT:** Be sure not to take the leading step on the upbeat!

At all times the body wt is somewhat back and slightly inward twd ctr of the ring.

Norwegian waltz turn: Nearly always danced in closed shoulder-waist pos in traditional Norwegian dances, this waltz is springy, with a good deal of "give" in the knees. A slight sway from side to side is also characteristic.

W curtsey, in Attetur: Of two types of curtsey used in Norwegian dances, this is the simpler one. Bow head, and keeping wt primarily on R ft, place L toe behind R ft and go straight down so deep that L knee touches floor, keeping back fairly straight (cts 1, 2, 3); raise up again by returning L ft alongside R, lifting head at very last (cts 4, 5, 6). The Norwegians refer to this curtsey as "dipping a candle".

**Character:** Light, with style and dignity.

Measures                      Pattern

1-8, 1-8                      A. RING CW AND CCW  
Wt on L ft during intro. On pickup note, lift L ft, extending

## ATTETUR (cont)

leg to own L, and step on L on 1st beat of 1st meas, to begin 8 dip-steps CW in ring. Turn on ball of R ft on 8th step, at same time swinging L ft (straight out with extended toe) around to own R, and step on L ft on 1st beat of next meas, to begin 8 more of same steps CCW in ring.

B. CHAIN FWD AND REVERSE

9-16, 9-16

Extending R hand at shoulder level to ptr, begin chain (grand R & L), using same dip-steps, M moving around CCW, W CW. After passing own ptr as "No. 1", change hands with 4 more persons. Upon meeting "NO. 5" with R hand, turn halfway around in place (CW) with 2 steps, so that M is in W's place and vice versa. During this turn joined R hands are held rather high so that M and W can "peek" at each other beneath; M holds his L hand (fingers fwd and thumb back, in this case) very low on hip so that elbow is not pointed out too much; W holds her skirt with L hand. Then reverse chain is begun with L hand, M moving CW, W CCW, back to original ptr, where cpl meets, M facing CW, W CCW. The last note of final meas 16 is drawn out (ritard), during which time M folds arms over chest, and W holds out her skirt wide, for the "Greeting":

C. GREETING AND WALTZ

17-18

In 6 cts (2 meas), M bows deeply to his ptr, while W curtsies; ct: down-2-3, up-2-3.

19-30

Cpls immediately take closed shoulder-waist pos and dance 12 waltz steps, turning CW and progressing fwd LOD.

31-32

Releasing closed pos, W moves to R of M, letting her L hand glide down over his arm until it meets his R hand, M holding his arm out to assist her. As soon as hands are joined, W holds her skirt with R hand, M holds L hand on hip (as above), and ptrs take light greeting ("compliment"). Then W extends her R hand to corner M, and they join to form a ring again, changing wt to R ft, and taking 1st step with L as before at beg of A.

Dance repeated as above.

Presented by Gordon E. Tracie

**TRETUR (Norwegian Threesome Reel)**  
(Norway)

Tretur (TRAY-tour), a threesome reel from the district of Hordaland in western Norway, is a dramatic dance intended to show the various emotions that come into play in a triangle situation. It may be danced by 2 W and 1 M or vice-versa. In either case the two are competing for the attention of the one. This competition may be expressed in various ways within the framework of the step-pattern and figures. Here, an element of "free style" comes in. The dance should be performed, not as a "routine", but rather like a drama in miniature, with three actors.

**Source:** As observed in Norway by Anders Anderssen (Assoc. Director, Nordiska Folkdancers, Seattle). Description by him.

Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag, Oslo.

**Music:** Record: NGK TD-6.

**Formation:** 2 W and 1 M, or 2 M and 1 W, in a circle holding hands at shoulder level, or in a line. Initial pos in line facing front, single person in the middle, all holding hands at shoulder level.

**Steps:** Small, quick, loping step-hops; Reel steps (described below); Figurering steps I and II (described below).

**Character:** Sprightly and animated, playful and flirtatious, with mocking change of moods.

<u>Measures</u>	<u>Pattern</u>
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A. RING (step-hops)

1-8 When music starts quickly form a wide circle, holding arms at shoulder height. Starting L, dance 14 step-hops to L, then stamp 3 stamps, L, R, L.

1-8 Starting R, 14 step-hops to the R, and stamp R, L, R.

B. "FIGURERING" (Reel steps, Figurering steps 1 and 2)

All form a line along same axis you started out. Assume now that our set has 1 M and 2 W. The M would then face his R hand W. M's arms crossed on chest, W holds skirt lightly.

9-16 The person in the ctr has the choice of two steps: either Figurering step I, or Reel step. The person he or she is facing then responds with the other kind. (Thus, if the middle person starts with Reel steps, the other person uses Figurering step I). Dance 14 steps and stamp L, R, L.

9-16 Middle person then quickly turns to his L on L ft, to face person formerly behind his back. Figurering is repeated, but now middle person uses the other kind of steps, and his or her opp, the alternate kind. 14 steps and stamp R, L, R.

All during this time, the person behind the middle person has been walking back and forth, using Figurering step II.

C. FIGURE 8 (walking steps)

17-24 This fig is a chain of three, with a figure-8 floor pattern.  
17-24 reptd The middle person starts by walking to the R of the person he or she is facing at the end of B, and then turns L to continue

## TRETUR (cont)

the figure-8. The dancer facing the middle person passes him or her, and then turns R to continue the figure-8. The third person falls into the chain by following behind the middle person. Each time you walk thru the middle, it appears that you walk between the other two dancers. All start L and walk 30 steps, then stamp L, R, L. In styling, the walking steps are light and springy. (Imagine you are walking on a grass lawn instead of a smooth floor!) M may have arms crossed on chest, or down at his side.

There is some room for individual expression in this fig. Every time the 2 W pass, they express their jealousy. The M flirts with both, alternately, obviously having a hard time making up his mind, and snaps his fingers playfully, etc.

Resume ring as in A, and repeat entire sequence two more times, so that each of the 3 dancers will have an opportunity to be in the middle in part B.

CONCLUSION

1-8

Repeat first 8 meas of A, 14 step-hops and stamp L, R, L.  
As you stamp, step into the circle and raise your arms high.

Reel step: Often called "Danish Reel", this step is rhythmically identical to an ordinary step-hop, but with each alternate ft swinging around behind the other to take the step and hop on the other side of said ft, instead of alongside as usual.

"Figurering" steps: From the French Figuré. The two kinds used in this dance are:

Figurering step I: Up on the toes. Kick R ft fwd while stretching toe twd floor, then kick L ft, then R, and so on.

Figurering step II: 4 quick walking steps L, R, L, R to the L, turn quickly on R ft, and 4 steps in opp direction; then turn again on R and repeat all as many times as music allows.

Presented by Gordon E. Tracie



**REINLENDAR MED TURAR (Norwegian Rheinlander)  
(Norway)**

Reinlendar med turar (RYNE-lenn-dahr meh TOOR-ahr), the Norwegian Rheinlander with Figures, is the Norse equivalent of the Swedish Schottische in Figures (Schottisi turar), having originally come to Norway by way of Sweden. But although the two dances are counterparts, they differ considerably in style and temperament, each having developed a distinct individuality and "national character". At the time of the Norwegian Rheinlander's presentation by Lucile Czarnowski at Folk Dance Camp in 1954, typically traditional music for the dance was not available on record. Recently, however, a remarkable recording of the old Norwegian favorite Gamal Reinlendar (old rheinlander) melody was made, featuring nothing less than the national instrument of Norway, the Hardanger-fiddle, together with Gunnar Hahn's folkdance orchestra. This new music will surely do much to revitalize interest in Reinlendar med turar, and give this fine dance the folk spirit and zest it justly deserves.

**Source:** As learned and danced in Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club.  
Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag.  
Excellent English language description by Lucile Czarnowski in Folk Dance Camp syllabus for 1954.

**Music:** Record: RCA FAS-668 (Gamal reinlendar); same also on RCA LPM-9910.

**Formation:** Cpls in circle facing CCW, inside hands joined at shoulder level, outside hands are on hips, palms up with thumbs to the front.

**Steps:** Step-hop, Reinlendar step. The latter in this version is 3 light running steps and a slight hop, sometimes only a lift of the heel of the supporting ft.

M steps described, W opp unless specified.

<u>Measures</u> <u>upbeat</u>	<u>Pattern</u> <u>Introduction</u>
<u>I. REINLENDAR FWD AND BACK AND PROGRESS</u>	
A 1	(a) Starting with outside ft take 3 running steps fwd, hop slightly on outside ft - swing inside ft fwd (low swing). At the same time swing joined hands fwd to shoulder level (1 Reinlendar step).
2	Turn slightly twd ptr and take 1 Reinlendar step in opp direction. Swing joined hands at shoulder level in that direction (CW).
3-4	Facing LOD, extend joined hands fwd (inside shoulders touching), take 4 step-hops fwd.
5-8	Repeat action meas 1-4.
A 9-10	(b) In open dance pos fwd hands joined, take 1 Reinlendar step fwd and 1 bwd.
11-12	With 4 step-hops turn CW progressing LOD.
13-16	Repeat action meas 9-12.
<u>II. REINLENDAR AND WOMAN TURNS</u>	
B 1-2	(a) With inside hands joined and extended fwd, outside hands on hips, take Reinlendar steps fwd and bwd as in Fig I.
3-4	Joined inside hands are raised high, W grasping M's index finger. W turns CCW with 4 step-hops (2 turns) in front of ptr.

# REINLENDAR MED TURAR (cont)

- M takes 4 step-hops fwd as they progress LOD.  
 5-8 Repeat action of meas 1-4 (Fig II).  
 B 9-10 (b) Repeat action meas 1-2 (Reinlendar steps fwd and bwd).  
 11-12 M with back to ctr of circle, arms folded, takes 4 step-hops in place. W with hands on hips, takes 2 solo turns in place (CW) with 4 step-hops.  
 13-16 Repeat action of meas 9-12 (Fig II).  
 Finish, ptrs facing, wt on R ft, L ft free.
- III. PARTNERS TURN TOGETHER, STEP-HOPS, HEEL  
 C 1 (a) In back-hold pos take 2 step-hops starting with L ft, turning CW.  
 2 Take one step fwd with L ft. Keeping wt on L (L knee bent) place R heel fwd touching the floor. Lean back and look at ptr.  
 3 Beginning with R ft take 2 step-hops moving bwd (CCW).  
 4 Step bwd with R ft touching L heel fwd to floor and lean back looking at ptr.  
 5-8 Repeat action of meas 1-4 (Fig III).  
 9-16 (b) Repeat action of Fig III meas 1-8. Finish side by side facing LOD.
- IV. PARTNERS CROSS OVER, RETURN AND PROGRESS  
 C 1 (a) M with arms folded, W hands on hips, take 1 Reinlendar step exchanging places, W passing in front (beg inside ft).  
 2 Take 1 Reinlendar step returning to place, M passing in front.  
 3-4 With inside hands joined and extended fwd take 4 step-hops fwd (beg inside ft).  
 5-8 Repeat action of meas 1-4 (Fig IV).  
 9-16 (b) Repeat action of Fig IV meas 1-8.
- V. WOMAN CIRCLES PARTNER AND THEY PROGRESS.  
 D 1-2 (a) Still holding inside hands, M leaps into air and comes down with a stamp on L ft dropping on R knee. W circles M (CCW) with 4 step-hops. M jumps up on fourth hop into original pos.  
 3-4 Holding joined hands extended fwd progress fwd with 4 step-hops.  
 5-8 Repeat action of meas 1-4 (Fig V).  
 9-16 (b) Repeat action of Fig V meas 1-8.
- VI. PARTNERS SEPARATE, RETURN AND PROGRESS  
 E 1 (a) M with arms folded, W hands on hips, dance away from each other 1 Reinlendar step (beg outside ft). Ptrs pretend they are angry.  
 2 Ptrs turn to face and come together with 1 Reinlendar step. On the first step (ct 1) M stamps R ft and throws arms out swd as an invitation to dance with him again.  
 3-4 In closed dance pos take 4 step-hops turning (CW) progressing LOD.  
 5-8 Repeat action of meas 1-4 (Fig VI).  
 9-16 (b) Repeat action of Fig VI meas 1-8.
- VII. REINLENDAR, STEP-HOPS AND LIFT  
 F 1-2 (a) In closed dance pos take 1 Reinlendar step fwd and 1 bwd.  
 3 Ptrs make 1 turn (CW) with 2 step-hops.  
 4 M steps L ft and lifts W into the air and places her down beside him in her original pos. W assists in the lift by jumping and pressing down on his R shoulder with her L hand, and stiffening her R arm and pressing downward on his L hand.  
 5-8 Repeat action of meas 1-4 (Fig VII).

Presented by Gordon E. Tracie

SVENSK MAZURKA (Swedish Mazurka)  
(Sweden)

Svensk mazurka (svensk ma-SOOR-ka), Swedish Mazurka, is one of the several "folk-type" couple dances still found in living tradition in Sweden, which go under the designation of "gammaldans" (oldtime dance). It is, however, the least common of these dances, the other, more popular rhythms being: Vals (usually Viennese-type), Hambo, Schottis, and Polka (often called Polkett). At Swedish oldtime dance gatherings it is the common practice for the orchestra to play two selections for each tip of dances, e.g., a pair of waltzes, a pair of hambos, etc. In the case of the Polka and Mazurka, Stockholm dancers will often do two versions of the dance, a simple one during the first selection, a more complex one during the second. Both forms of Swedish Mazurka are given below; they may be used interchangeably to the same music. American dancers will soon discover that simplicity in figure pattern (Mazurka I) in no way implies simplicity in step execution, for in this instance the "simple" version surely demands more agility and skill than the more spectacular "fancy" version (Mazurka II). It is heartily recommended that dancers learn "the first one first", so as to really get the feel of the Swedish Mazurka in their bones!

Source: As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described (partially) in "Samkväms & Gillesdanser", published by Svenska Ungdomsringen för Bygdekultur, Stockholm.

Music: Record: Aqua VIKING 813.

Formation: For any number of cpls, progressing fwd in LOD (CCW). Open shoulder-waist pos with free hands on hips Swedish style (fingers fwd, thumb back); closed Baltic dance hold (M's R arm around W's waist; W's R hand's fingers in M's L hand which he holds ticktly against his own L hip, not too far fwd).

Steps: Swedish polka-mazurka (described below); step-swing; kick-mazurka (described below).

Character: Very light and "bouncy".

Svensk mazurka I

This little dance is in character very much like the Polkett, a Swedish form of polka virtually identical to Suomalainen polkka (Finnish Polka, described elsewhere). The dance pos is the same, and in fact the step is essentially the same except for the fact it is in 3/4 rather than 2/4 time! At Stockholm's folklore park, Skansen, it is simply called Mazurka (properly referring to the music rather than the step); but it is known by other names as well, such as Polketta, and even (rare) Hambopolkett! "Mazurka-Polketta" is a possible compromise designation.

There is no "pattern" to this version of the dance; it consists solely of dancing Swedish polka-mazurka steps (described below) in above-described Baltic dance hold. A freestyle dance, the turn is both CW and CCW. M always begins L ft, W R ft.

As a transition from one turning direction to the other, it is customary for the M to stamp on both ft on the 1st beat of the

## SVENSK MAZURKA (cont)

1st meas of the new phrase. (The stamp is thus in lieu of his L-lead step, and is followed by close-R and step L, as usual).

Svensk mazurka II

This "fancy" version of the Swedish Mazurka is known variously in Sweden as Sprättmazurka (Kick-Mazurka) or Skånsk mazurka (Scanian Mazurka, erroneously ascribed to southern province of Scania). It is today danced mostly in the Stockholm area, and then only by the most "eager" of the folk- and oldtime dancers. Properly performed, with all the movements sprightly but graceful and with the pattern flowing from part to part, it can be a very impressive little dance.

<u>Measures</u>	<u>Pattern</u>
	<u>A. STEP-SWINGS</u>
1-2	Inside hands joined at shoulder level, free hand on hip, beg on outside ft, 2 step-swings, away from and twd ptr.
	<u>B. INDIVIDUAL TURNS</u>
3-4	With both hands on hips, dancers individually make 2 complete turns away from ptr, M to own L (CCW) dancing L, R, R; W to own R (CW) dancing R, L, L, for each turn.
	<u>C. MAZURKA FWD</u>
5-6	In open shoulder-waist pos, free hands firmly on hips, 2 kick-mazurka steps fwd in LOD, beg each on outside ft.
	<u>D. STAMP AND TURN IN PLACE</u>
7-8	Beg with stamp on both ft on 1st beat, cpl turns in place once around CW, while dancing 2 Polka-mazurka steps (as described below) in open pos, free hands firmly on hips.

Note: If cpl is not able to dance gracefully the Polka-mazurka steps around as prescribed, it is possible to make the turn with small running steps, as follows:

M: stamp both ft, R, L, R, L, R (2 meas, 6 cts).  
 W: stamp both ft, L, R, L, R, L (2 meas, 6 cts)

Altho not as "proper" as the traditional step, this "shortcut" detracts far less from the dance as a whole than improper and clumsy dancing of the "right" step.

Repeat pattern 1-8 as many times as desired.

Swedish Polka-mazurka step:

This 3/4 time step goes by a number of names in Sweden. Most often it is called Mazurka step, but properly this is in reference to the music rather than the foot pattern. Some folkdance groups call it Västgöta-step (West-Gothian step), so named after the big dance Västgötapolska (Polska from West-Gothia) in which the step appears. To really add to the confusion it has even been called "Hambopolkett"! The Norwegians have a similar step in one of their country dances, and simply call it a "two-step with hopp". In actuality, this step can best be termed a Polka-mazurka, for it is just that: a polka step in mazurka time. Maintaining a constant, even "bounce" on each beat of the music, one takes the "hop-step, close, step (hold)" of the 2/4-time polka and

## SVENSK MAZURKA (cont)

dances it straight "hop-step, close, step", without the hold, in 3/4-time mazurka rhythm. In essence, the "hop-step" of the first beat become "both", so the pattern may be called: "both, close, step".

Here is the step-pattern chart for both M and W:

Music:	Ct:	1	2	3	4	5	6
Step:	M:	Both (lead L)	close R	step L	Bth (ld R)	cl L	st R
	W:	Both (lead R)	close L	step R	Bth (ld L)	cl R	st L

Steps must be kept small, heels off the floor, lots of "spring" in the toes. Extreme lightness of feet, with lots of "bounce" (on each beat) is essential to the character of this step.

### Kick-mazurka step (Swedish variant):

A variation of the continental mazurka step, the kick-mazurka is danced in all the Northern countries. While it is known as Mazurka in Denmark, Masurka in Norway, and Masurkka in Finland, Swedish folkdancers refer to it as Fryksdals-step, so named after the big dance Fryksdalspolka, from Värmland, in which the step appears. The same step is used in the Scandinavian Varsovienne.

Essentially the kick-mazurka is a fwd-moving mazurka step, but without the cross-over. It is danced either of two ways in Sweden:

- I. Ct 1: step fwd L  
Ct 2: step fwd R, simultaneously lifting L and kicking it fwd (toe down)  
Ct 3: hop on R, bringing L ft back, even with R.
- II. Ct 1: step fwd L  
Ct 2: step fwd R, and lift L  
Ct 3: skip fwd on R, simultaneously kicking L ft fwd and back very fast.

Above describes a L kick-mazurka step. R step is danced just the opp.

In all cases the kick should be kept short, toe pointed down, foot not extending too far fwd or bwd and not coming higher than the calf of the opp leg.

When two or more kick-mazurka steps are danced consecutively, each begins on the same ft.

Presented by Gordon E. Tracie

## GAMMAL POLSKA (Sweden)

Gammal polska (GAHM-ahl POHL-ska) means simply "Old Polska", and might well be called the archetype of the couple-turning dance in Scandinavia. In 3/4 time but differing from and much older than the Waltz, the Polska is the most distinctive of all Nordic rhythms, and is of course not to be confused with the relatively recent 2/4-time Polka. The triple-count of the Polska constitutes the rhythmic framework for the greatest share of all folk song, instrumental, and dance melodies in Sweden, and Norway too, where it is called Pols. American folkdancers are best acquainted with this rhythm in the Hambo and Snurrbocken, but there are countless hundreds of other dances based upon the same distinct meter.

The Polska, as both a musical and rhythmical form, has been known in Scandinavia since the Middle Ages, and indeed reigned supreme as Sweden's "national dance" for over two centuries, up to the middle 1800s. Today however, except for the Hambo which still survives as an "oldtime dance", the traditional Polska is virtually gone as a popular dance form in Sweden. Only the country fiddlers have preserved a significant part of the incredibly rich treasure of Polska music. Fortunately, during the past few years, thanks to a number of devoted fiddlers and folklore-oriented teachers, a number of all-but-forgotten variations of the Polska have been brought to light thru research among very old people, and have provided invaluable insight into the historical development of this intriguing dance form.

The old Polska described here is based upon this research, and contains the most fundamental of the Polska steps as used in a partner turn. In effect, this turn is but an "extension" of a forward-moving step done in Polska time, with two movements to a count of three. One merely adapts the open step with its "one, ---, three; one, ---, three" weight-shift pattern, to a closed turn--easily and naturally, without ever losing the basic rhythm. (Actually the whole thing is so simple it is astounding!)

As is the case in all couple Polskas, the M is the master of the dance, and he must lead it, firmly, thoroughly, and unerringly. The W in effect gets a "free ride". If the M knows his steps well, the W need only "let him drive". Gammal polska is surely not a complex dance, but like the Viennese Waltz, it is something that craves patience and practice. Once mastered, it can be one of the most relaxing yet satisfying of couple dances, and the conscientious dancer will be amply rewarded for his time.

Source: As personally observed and danced by Gordon E. Tracie thru research and field work in Sweden (1950-51, 1955, 1960-61, 1963), and taught at Skandia Folkdance Club, Seattle.

Music: Record: Aqua VIKING 830; Sveriges Radio RAEP-2.

Formation: For any number of cpls, LOD CCW. Open shoulder-waist pos, free hands hanging loosely at sides (not on hips!); closed Swedish folkdance hold (as described below).

Steps: Open Polska Step, as used in Gammal polska:  
This is in essence a promenade, or "rest step" if you will, in which the dancers move fwd in LOD in open pos, prior to making the closed turn. The ftwork, insofar as weight-shift pattern goes, is identical to that used in the turn.

## GAMMAL POLSKA (cont)

There are but two ft movements during the three cts of each meas, and these occur on the 1st and 3rd beats, the 2nd being a "hold".

M's step:

ct 1 - step L

ct 2 - hold pos (L in front  
of R)

ct 3 - step R

W's step:

ct 1 - step R

ct 2 - hold pos (R in front  
of L)

ct 3 - step L

The steps on "3" and "1" thus come in immediate succession, whereas there is a pause between "1" and "3".

**IMPORTANT:** These steps should resemble an ordinary natural walk (the heel making contact with the floor before the rest of the foot), rather than slides or a ballroom "dance-walk". Though somewhat syncopated, the movement should be smooth and flowing, not in any way jerky, or "military" in character.

Closed Polska Step, as used in turn in Gammal polska:

This is a form of the L-ft Polska (referring to the M's step), and is therefore closely related to the step used during the turn in the Swedish Snurrbocken, the Danish Sønderhøning, and in one figure of the Norwegian Røros pols. As danced in Gammal polska, however, the step is much smoother and definitely does not accentuate each beat of the music.

M's Step: ct 1 - pivot on L, leading around CW

ct 2 - continue pivot on L, while keeping R close by so that it "trails" around in slight contact with the floor (i. e. "both")

ct 3 - step fwd LOD with R, with slight pivot enough to complete full revolution around.

W's Step: W retains same rhythmic pattern of ft movement on the turn, as she does in the open step.

Thruout, the M controls the turn with a firm lead, so W need only "follow".

If the open Polska step is danced properly, there is no great change in the "feel" of the step pattern, once one begins the turn; it's simply a matter of moving the body around CW so as to make a full turn on each meas of music.

The turn should be extremely smooth, with neither too much "bounce" (as in Snurrbocken) nor any "dip" (as in the Hambo). Yet it should in no way become lifeless or stilted, for there is a certain "lilt" which is essential to the Polska's distinctive rhythm.

**Character:** Relaxed, with flowing motion, yet firm and powerful.



## GAMMAL POLSKA (cont)

The following two parts are not figs in the regular sense, but merely two dance positions utilizing essentially the same step, once in open fwd, and the other closed turning, alternated at will, with no fixed number of meas for either:

A. OPEN POLSKA FWD

In open shoulder waist pos, free hands loosely at sides, beg on outside ft, any number of open Polska steps fwd in LOD.

B. CLOSED POLSKA TURN

Taking closed Swedish folkdance hold (described below), cpl turns CW with any number of Polska turning steps, making one full revolution for each meas of music, and progressing fwd in LOD.

The turn is continued indefinitely, using the alternate open steps only when desired.

Closed Swedish Folkdance Hold: Common to a great number of the older cpl dances thruout Sweden is a closed pos differing from both shoulder-waist and the conventional waltz pos. Combining the best features of both, it is thus:

M's R arm around W's waist; W's L hand on M's R shoulder; M's L arm sharply bent with hand open, palm facing in, in order to grasp W's R elbow; W's R arm held straight out from shoulder, her R elbow in M's L hand, and her R hand holding M's L arm just above his elbow.

Exact location of M's L and W's R hand is of course contingent upon relative arm lengths, but essentially M's L arm is bent, while W's R arm is straight. This allows for M's R ft to come between the W's ft, and her R ft between his ft, while at the same time providing the solidity of the shoulder-waist hold.

Among organized folkdancers in Sweden, this pos is recommended even for the Hambo, and is indeed called "Hambo hold".

Presented by Gordon E. Tracie



FYRAMANNADANS (Dance for Four)  
(Sweden)

Fyramannadans (FEER-amahn-a dahns), literally Four-person Dance, a survival of the once-common Sleng-polska (Se: slängpolska), is likely one of the oldest Swedish dances still found in living tradition. Possibly an outgrowth of the ancient chain-dance, the Sleng-polska was danced in many ways, both in groups and by cpls, and in both directions. Nowadays the step is virtually restricted to Fyramannadans, which is done by two cpls moving only CW. Simple yet phenomenally effective, this lively little number is without a doubt (when performed well) the fastest dance in all of Scandinavia today. It bears graphic testimony to the vitality and "drive" of genuine Swedish folkdancing.

Source: As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Svenska Folkdanser & Sällskapsdanser", published by Svenska Ungdomsringer för Bygdekultur, Stockholm.

Music: Record: Aqua VIKING 201; also RCS LPM-9837.

Formation: Two cpls in a circle, alternate M and W.

Steps: L Sleng-polska (described below), same for W as for M.

Character: Vigorous, but should be extremely light and "airy".

Measures      Pattern

A. RING

1-8      2 cpls in ring, hands joined, held firmly at shoulder level, dancers facing squarely into ctr so as to move sidewise, 8 Sleng-polska steps to L, ring turning CW.

B. TRANSITION AND MILL

1      With handclap on 1st beat, each person turns to own L with one Sleng-polska step, to make a full CCW turn around individually.

2-8      Facing ctr of set, form 8-handed mill by grasping R wrist of person to own L, with own R hand, and same person's R arm just above elbow, with own L hand, and move star about CW with 7 more Sleng-polska steps. (See\* Note below).

C. TRANSITION AND BASKET

9      With handclap on 1st beat, release mill hold and make transition as in B, above.

10-16      In rapid succession, W grasp each other's hands with finger-grip (as described below), M grasp each other's hands in same manner, below the W's hands; then W lift their hands over M's heads and place them behind M's backs, and M lift their hands over W's heads and place them behind W's backs -- during which the set should continue to move about CW with Sleng-polska steps. Basket thus formed is kept in CW motion for ...

9-16 restd      D. BASKET (continued)

Set continues to move about CW with 8 more Sleng-polska steps.

Dance is then resumed from beg, without transition, by dropping

## FYRAMANNADANS (cont)

hands from basket hold and re-forming ring as in A.

Sleng-polska step (as danced in Fyramannadans):

In common with most Swedish Polska steps, the Sleng-polska is repetitive rather than alternating; that is, each step pattern begins on the same ft. In this case it is the L ft, for the W as well as M.

Using today's dance terms, the Sleng-polska can conveniently be described as a side Polka step to the L (ct "a-one and two"), followed by a L-ward leap onto the R ft (ct "three"). On the 3rd beat the R ft is brought past the L which is simultaneously lifted behind the R ankle.

Thruout, the action is sideward (no "rhumba-twist"!), dancers facing squarely into ctr of ring. Due to the great speed potential of the Sleng-polska step, exceptional lightness of feet is essential. Dancers should be up on the toes at all times, "spending as little time as possible on the floor".

## Step-pattern chart for Sleng-polska step:

Count:	a	1	and	2	3
Dance:	hop R	st L, cl R	st L	leap R	

(Action transpiring sideways)

\*Note: The 8-handed mill is not always formed thus, but varies according to local tradition. The method given here (used by SFV, Stockholm) is the simplest.

Finger-grip, as used in basket fig: With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the manner of opposing hooks. For convenience, the taller person may have palm down, the shorter one palm up. (Note to the W: long artistic fingernails will leave a "bad impression" on the opp person!)

For several sets in performance, Swedish folkdance groups often use this procedure: Form two parallel lines of cpls facing each other about 4 steps apart, and number the sets in 2's. Music is played 3 times thru. The 1st time only cpls 1 dance; the 2nd time only cpls 2 dance, and the 3rd time all cpls dance.

Presented by Gordon E. Tracie

## SNURRBOCKEN (Sweden)

Snurrbocken (SNOOR-book-en, not schnur-bocken!) is, after the Hambo, perhaps the best-known Swedish dance in America. And, like the Hambo, it is a form of Polska, belonging to that typically Nordic family of 3/4 time rhythms which predate the waltz by hundreds of years. A lively dance and with an added touch of humor, Snurrbocken (or Snurrbottjen, even Snurrebocken, depending upon dialect) is said to come from either Hälsingland or Uppland provinces, but it has long been popular throughout Sweden. The dance's name precisely describes the action: "snurr" denotes a whirling or gyrating motion, while "bocken" refers to a bow or bend. The latter word, however, can also mean a buck or he-goat; thus, using a play on words, the name becomes "the whirling billygoat" (though this is of dubious validity).

Basically of course, the dance is still a Polska, and it historically and properly begins with the Polska turn -- not with the bowing as in one Americanized version! The second part, the bowing, is a bit of rustic satire in which the farm folk burlesque the gentry and their pompous, affected mannerisms. Traditionally it was at just this point that the fiddler could have his fun with the dancers by setting the tempo of the bow -- sometimes with long delays, sometimes without any pause at all; it was up to the dancing couples to follow him. Hälsingland fiddler Eric Öst, in a play of musical buffoonery for which he is famous, imparts to the VIKING recording the original jesting temperament of this lighthearted dance.

Source: As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Music: Record: Aqua VIKING 200; also Swedish RCA LPM-9837.

Formation: For any number of cpls, LOD, CCW. Closed shoulder-waist, open shoulder-waist. Lively, light, and with humor.

Steps: Swedish Polska Step, Running Step.  
Swedish Polska Step (as used in Snurrbocken): Though related to the Polska step as found in the Swedish Hambo, the Polska used in this dance is different, going under the name of "Delsbo-polska" (after district pronounced Dales-boo, in province of Hälsingland), or simple L ft Polska, inasmuch as M begins on his L ft instead of R as in the Hambo-polska step. The step pattern is as follows:

### M Step:

- ct 1 - pivot on L
- ct 2 - continue pivot on L, while placing R along side without shift of wt (both)
- ct 3 - step R

### W Step:

- ct 1 - step on both ft
- ct 2 - pivot on R
- ct 3 - pivot on L

As in the Hambo turning step, one full revolution is made for each meas of music. However, no Hambo "dip" is used, but instead an even "bounce" is maintained, with equal emphasis on each beat of the meas. The steps should be short and close

## SNURRBOCKEN (cont)

to, but off, the floor. Since the turn is very fast, good ft control and careful balance must be exercised.

Measures  
(3/4)

Pattern

- 1-8      A. Polska Turn  
In closed shoulder-waist pos, cpl turns CW with 8 Polska steps, progressing fwd in LOD.
- 9-16      B. Run Fwd  
Taking open shoulder-waist pos, free hands on hips Swedish style (fingers fwd, thumb back), beg on outside ft, cpl runs fwd in LOD with small, light running steps (not kicks), one step to each beat of the music.
- 17      C. Exchange of Bows  
M and W turn slowly twd one another, M on inside of circle, W on outside, both hands on own hips, and ---
- 18      With feigned dignity, very slowly bow deeply to each other, then ---
- 19      M and W each turn half about CCW, so they are back to back, and ---
- 20      Bow away from one another, in same manner as above, then ---
- 21      M and W each complete turn around CCW so as to face ptrs once more, whereupon they take closed shoulder-waist pos, and ---
- Repeat entire dance from beg, as in A. Polska Turn, and following same sequence to end of music.

Presented by Gordon E. Tracie

## HAMBOPOLSKA (Old Hambopolska) (Sweden)

Hambopolska (hahm-bo pohl-ska) is properly the full name of the Swedish oldtime couple dance which has so long found popularity among American folkdancers under the shortened name of Hambo. As with most all true "folk" dances, there are many versions of the Hambo to be found in the land of its origin -- all of them equally "authentic" if not equally "traditional". The variant described here is acknowledged by many Swedish folk fiddlers and dancers to be a comparatively old one. It was learned (in 1950) in the Lake Siljan district of the "folklore province", Dalarna, in central Sweden; but to the south, in Scania (Skåne), a similar version now called "gammalhambo" (old hambo) is known but no longer danced. Inasmuch as the original designation of the Hambo was its full name Hambopolska, it seems appropriate to so entitle this older form of the dance, in order to distinguish it from the common "Dal step" (step-swing) variety most widely known. In any case, the essential part of the dance -- the Polska turn -- remains without change. When danced with a "dip", this is referred to in Sweden as "nighambo" (NEEG-hambo), literally "curtsey-hambo", i. e. with a slight bending of the knee. This distinctive styling has lost favor among most Swedish dancers today, having been replaced by the "støthambo" ("jolt-" hambo) which is characterized by a steady "bounce", so common to contemporary oldtime dances over there. In the Hambopolska, the older Polska-type Hambo music is to be much preferred over the more modern Mazurka-like Hambo tunes, for the "dip" or lack of it is much dependent upon the rhythmic intonations in the music. In addition to the "calm and collected" qualities of the older melodies, which can make the Hambo a less frantic dance than it unfortunately tends to be at times, the Hambopolska version has the distinct advantage of allowing the dancer to continue the turn for as long as he desires, without disrupting traffic on the floor! As will be noted, the dancers move fwd in LOD in both parts A and B, precluding the necessity of all cpls dancing the same part simultaneously. Continuous dancing of the closed pos turn was once standard practice in the Polska. And since it is surely the most fun, it seems a shame to have to terminate it after every 8 meas, only half of which are turning! Needless to say, all dancers on the floor should be aware of which version of the Hambo -- the older "freestyle" or the newer "8 meas pattern" -- is being used.

**Source:** As observed and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

**Record:** Aqua VIKING 800; RCA FAS-663, same also on RCA LPM-9910.

**Formation:** For any number of cpls, moving in LOD (CCW).

**Dance Pos:** Open: cpl facing fwd, W on M's R, inside hands joined at shoulder height, elbows bent.  
Closed: "Swedish folkdance hold", described below.

**Steps:** Open waltz; Hambo-polska (as described in "The Basic Hambo Step").

<u>Measures</u>	<u>Pattern</u>
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A. Foregoing Pattern Steps (Föresteg):

- (i) Beg on outside ft, 3 open waltz steps gliding fwd in LOD (not in place!), thus:
- |   |  |
|---|--|
| 1 | Joined hands brought fwd so ptrs are slightly back-to-back.  |
| 2 | Hands brought back so ptrs are slightly face-to-face, where they exchange a nodded "acknowledgment". |

## HAMBOPOLSKA (cont)

3 Hands fwd again, ptrs slightly back-to-back.

(ii) Transition step:

4 M stamps R, turning twd ptr so as to begin taking closed pos;  
W steps slightly back on L, while also beginning closed pos (ct 1).  
M steps swd and slightly fwd with L, completing closed pos;  
W touches R toe behind L ft but retaining wt on L, while completing closed pos (ct 2).  
M touches R toe on floor beside L heel without shift of wt;  
W steps R (ct 3).

B. Hambo-polska closed ptr turn (omdansning);

5-7 In closed "Swedish folkdance hold" (described below), cpl dances hambo-polska turn (as given in "The Basic Hambo Step) for as long as desired. When it is wished to resort to the open pattern steps again, the regular full turning steps are ended with the next-to-the-last (i.e., 7th) meas of an 8-meas phrase, and the following step is taken:

8 M steps R, making only part of a CW pivot, so as to end facing LOD; W steps L, following M's semi-pivot, to end facing LOD (ct 1).  
M steps L and W steps R, dropping closed pos to rejoin inside hands with ptr (ct 2).  
M steps R, W steps L, so that opp ft is free to begin first open waltz step of Part A (meas 1) (ct 3).

"Swedish Folkdance Hold": an effective combination of the best features of shoulder-waist and regular waltz pos, to wit: M's R arm around W's waist, W's L hand on M's R shoulder, M's L arm sharply bent, with hand open upward, W's R arm held straight out from shoulder, her elbow in M's L hand, and her R hand holding M's L arm just above his elbow. This is an old, traditional closed pos for ptr dances in Sweden, usually referred to as "the folkdance hold". However, it is sometimes also known as "hambo hold", and is in fact the specific dance pos recommended by the official Swedish national folkdance organization, for all versions of the Hambo.

Presented by Gordon E. Tracie

## TOSINGADANSEN (Sweden)

Tosingadansen (TOO-sing-a-dahnsen) is a happy-go-lucky mixer dance from the maritime province of Bleking (blake-ing) in southeast Sweden.

**Source:** Described in "Svenska Folkdanser & Sällskapsdanser" published by Svenska Ungdomsringen för Bygdekultur, Stockholm.

**Music:** Record: Swedish Telefunken UX-5076.

**Formation:** Any number of cpls in ring, all hands joined at shoulder level. During "figurering" M's hands on hips Swedish style (fingers fwd, thumb back), W lightly holding skirt.

**Steps:** Step-hops; "figurering" steps (described below); waltz.

**Character:** Sprightly and with humor.

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

- |              |  |
|--------------|--|
| 1-8, 1-8     | <u>A. Ring CW and CCW</u><br>Hands joined at shoulder level, all dance to L (CW) with 16 step-hops, and back to R (CCW) with 16 step-hops.   |
| 9-16         | <u>B. "Figurering", with ptr change</u><br>Ptrs face each other, M with back to ctr of circle, W facing in, and dance 16 cts of "figurering" step (see description below).   |
| 9-16         | M moves fwd to own L (CCW) to face next W, and 16 more "Figurering" steps are danced, facing this person.  |
| 17-24, 17-24 | <u>C. Waltz</u><br>Present cpls take Swedish waltz hold (similar to regular closed waltz pos except M's L hand grasps W's R fingers with her palm down instead of palm-to-palm, hands extended at arm's length out from shoulder), and dance 16 meas of waltz, turning CW and progressing fwd in LOD |

At conclusion of waltz music, M places present ptr on own R, the ring is reestablished, and entire sequence repeated.

Swedish "Figurering" steps: The Figuré, which is from the French and was an essential part of the court dances of old, has left its mark on traditional dance patterns in Scandinavia. It is still found in many folkdances, simple as well as more complex. The exact manner of dancing the Figuré was more often than not left up to the M, so there is great variety in the step.

Based upon "step-hop music", as in Tosingadansen, here are but two of the ways in which the dancers can respond:

- a) the "Danish Reel" step, which is rhythmically identical to an ordinary step-hop, but with each alternate ft swinging around behind the other to take the step and hop on the other side of said ft, instead of alongside as usual. A certain "tilt" of the body thus ensues.
- b) the Finnish "Melkutus" step, which is also essentially a step-hop, but with the opp ft coming back on the step, and kicked straight out fwd (toe down) on the hop.

Presented by Gordon E. Tracie

**FAMILJEVALSEN (The Family Waltz)**  
(Scandinavia)

Familjevalsen (fah-MILL-yeh vahls-en) is a circle waltz mixer which gets everyone acquainted in "one big family". Although the variant and music listed here is Swedish, this is as truly an "all-Scandinavian" group dance as can be found, long a favorite thruout the Northern countries. As the first dance introduced at Skandia Folkdance Club upon its founding in Seattle in 1948, Familjevalsen has been danced at nearly every meeting (up to 4 times a week) ever since, and still remains the Club's favorite "warmer-upper". In addition to providing practice on a rather fast waltz step, this easy mixer affords the opportunity for nearly everybody to dance together, in no time at all. Incidentally, exchanging smiles while dancing the balance steps makes for a real "happy family" waltz!

**Source:** As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Samkväms & Gillesdanser", published by Svenska Ungdomsringen för Bygdekultur, Stockholm.

**Music:** Record: Aqua VIKING 830; Swedish RCS FAS-663. Same also on RCA LPM 9910.

**Formation:** Cpls, W on M R, in large ring facing ctr, all hands joined at shoulder height, elbows V-shaped so that dancers are fairly close together. Simple ring hold; Swedish waltz pos. Ftwork is opp throughout, waltz only.

**Styling:** Lively, but with grace. When two or more circles of dancers are used, care should be taken to avoid forming a spiral.

**Measures**  
(3/4)

Pattern

I. Balance to Corner and Partner

- |     |  |
|-----|--|
| 1   | In ring formation, hands joined at shoulder ht, beg on M L, balance to corner (M to W on his L, W to M on her ) with waltz balance, thus: for M, step L (ct 1), step R in front of L (ct 2), step L in place (ct 3), slightly raising and lowering body between cts 2 and 3. |
| 2   | Beg on M R, balance to present ptr (M to W on his R, W to M on her L) with waltz balance in same manner as above.  |
| 3-4 | Repeat action of meas 1-2 (Fig I).   |

II Waltz Turn with Corner

- |     |   |
|-----|---|
| 5-8 | Break ring formation, retaining hand hold with corner, and take closed Swedish waltz pos (arms extended straight out from shoulder, M L grasps W R fingers with her palm down instead of palm-to-palm as in regular waltz hold) with this corner person, and waltz 4 meas turning CW, making sure to keep in circle, which moves CCW about the floor. On last meas person just danced with is placed on "partner" side (W to R of M). |
|-----|---|

All hands are again joined in a ring, and entire dance is repeated with new corner. Dance is repeated to end of music, changing ptrs every 8 meas.

Presented by Gordon E. Tracie



**TOTUR II (Totur No. 2)**  
(Denmark)

Totur II (toh-toor toh) is a folkdance from Sydsjaelland (South Zealand) in Denmark, and is totally different from the regular Danish "Totur", which is from Vejle. The Danes have a seemingly never-ending treasure of easy "fun-dances", all utilizing essentially the same steps and figures, but arranged in such a way that each dance has a spirit of its own. This little group dance should prove popular as a refreshing break from the more complex folkdance requiring serious concentration or a keen memory. Here, one need only lean back and relax on the smooth buzz turns, and delight in the charming simplicity of the short chorus figure which tends to prove that fun need not be complicated.

**Source:** As learned and danced in Denmark by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

**Music:** Record: Swedish RCA FAS-664.

**Formation:** Beg with cpls in a ring, W to R of M, all hands joined at shoulder level. Danish waltz hold (as regular closed waltz pos, except M's L and W's R hands joined and extended at arm's length straight out from shoulder.

**Steps:** Walking step, step-hop, buzz step.

**Styling:** Relaxed and light.

<u>Measures</u>	<u>Pattern</u>
	<u>I. (Introduction) LARGE RING</u>
1-8, 1-8	All hands joined at shoulder level in single large ring, beg L ft, 8 walking steps to the L (CW), then 8 walking steps back to the R (CCW).
	<u>CHORUS (Heads, Sides, hop in and out)</u>
	The ring divides into 4 sides (as a square, but unjoined at corners), head lines facing and side lines facing, hands joined at shoulder level in each line.
9-16	Head lines dance twd one another with 4 small step-hops, dancers giving a slight "compliment" or nod of the head on 4th ct; then dance bwd to place with 4 small step-hops, giving "compliment" to own ptr.
9-16	Side lines dance fwd and back in same manner.
	<u>II. PARTNER SWING</u>
1-8, 1-8	All swing own ptrs with 16 R buzz steps (CW turn).
9-16, 9-16	<u>CHORUS</u> as above
	<u>III. W's RINGS</u>
1-8, 1-8	Each line's W join together in one or several small rings with wrist grasp, 2 to 3 W to a ring, and move CW with side buzz steps on R ft. (NOTE: the last 3 or 4 of the 16 steps should be used to break the rings and get back into line pos for the Chorus.
9-16, 9-16	<u>CHORUS</u> as above

## TOTUR II (cont)

IV. M's RINGS

1-8, 1-8      Each line's M form small rings as above, turning in same manner.

9-16, 9-16      CHORUS as above.

V. (Conclusion) PARTNER SWING

1-8, 1-8      All swing own ptrs as in Fig II.

9-16, 9-16      CHORUS as above.

Presented by Gordon E. Trade

**FAMILIE SEKSTUR (Danish Family Circle)  
(Denmark)**

Familie Sekstur (fa-mill-yeh sex-toor) or Family Sixsome is a folkdance circle mixer from the region of Praestø in Denmark. From the time of its debut in the USA well over a decade ago, this little dance has been a real hit, not only with folkdancers but among square dancers as well. For indeed the steps and figures are nearly identical to those used in American squares: "to the ctr and back", "grand R & L", "swing your ptr". Yet there still prevails an unmistakable element of typical Danish dance humor over the whole thing. An easy dance with a light and catchy melody, this is an ideal number for beginners in both folk and square dancing.

**Source:** As learned and danced in Scandinavia by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Gamle Danse fra Praestø Amt", published by Praestø Amts Folkedansere, Vindbyholt, Denmark.

**Music:** Record: Aqua VIKING 400. Also RCA LPM-9910.

**Formation:** Cpls, W on M R, beg in large ring facing ctr, all hands joined at shoulder height, elbows V-shaped so that dancers are fairly close together. Simple ring hold; Danish waltz pos. Footwork is parallel throughout.

**Steps:** Side Buzz, Walking, Buzz Turn.

**Styling:** Light and sprightly.

During the Grand Chain, it's more fun to count in Danish, so here's how it goes:

1 (en)	pron. "enn"	5 (fem)	pron "femm"
2 (to)	" " "toe"	6 (seks)	" " "sex"
3 (tre)	" " "tray"	7 (syv)	" " "syou"
4 (fire)	" " "feer"		

**Measures**  
(6/8)

Pattern

Introduction: Circle L

1-8 In ring formation all dance swd to L (CW) with 16 side buzz steps, thus: facing ctr, toes pointing inward, cross R in front of L, stepping on R with slight dip (ct 1), draw L directly in back of R (ct 2), transfer wt to L (ct 3); continue, taking 2 steps to each meas. Steps should be small, light. Keep elbows bent, and lean slightly back for better momentum. Note: This is an Introduction only, and is not repeated.

A. CHORUS IN AND OUT

9-10 Hands still joined at shoulder level, all walk twd ctr with 4 steps, gradually raising arms so they are nearly full height by 4th step, at which time a slight "compliment" or nod with the head is given to "the house."

11-12 Return to outer edge with 4 steps bwd, lowering hands to shoulder height again, giving a "compliment" to own ptr on last step.

13-16 Repeat the action of meas 9-12.

## FAMILIE SEKSTUR (cont)

B. GRAND CHAIN

- 17-24 Facing ptr, join R hands at shoulder level, and continue around circle with a grand R and L (M moving CCW, W CW), keeping hands at shoulder height throughout. The chain is greatly facilitated by counting aloud from 1 to 7 for each person met, beg with own original ptr as No. 1, and retain- No. 7 as new ptr.

C. SWING PARTNER

- 1-8 In closed Danish waltz pos (M L and W R hands joined and extended at arms length straight out from shoulder), swing new ptr with 16 buzz steps; finish with this new ptr on M R, and all rejoin hands to form single ring as in Fig A.

Repeat dance starting with Part A, which is followed by Part B, and thereafter Part C. Thus the Introduction (which is not repeated) replaces the ptr swing with a "family circle" the first time thru.

Presented by Gordon E. Tracie

# KLAPPDANS (Clapping-Dance) (Norway)

Klappdans (KLOPP-dahns) is a Nordic counterpart of a little polka found all over Europe, involving hand-clapping and finger-pointing. Every land seems to have one or more versions, to essentially the same tune. This variant from Norway, virtually identical to the one from Sweden, is a dance-game with song. In Norwegian villages it has long been known as "Ungersveinen og jomfruva" (The Lad and the Maiden), and is sung while dancing.

**Source:** As learned and danced in Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag, Oslo.

**Music:** Record: Aqua VIKING 301.

**Formation:** For any number of cpls in a circle, M on inside, W outside. Open single-hand hold, and Norwegian waltz hold (similar to regular closed waltz pos except M L hand grasps W R fingers with her palm down instead of palm-to-palm, hands extended at arm's length out from shoulder). Hands, when free, on hip Norwegian style (thumb fwd, fingers back).

**Steps:** Open and closed polka step.

**Styling:** Lighthearted and with animation.

**Measures**      **Pattern**

- A. OPEN AND CLOSED POLKA (FWD LOD)**
- 1-8 Facing ptr, inside hands joined at shoulder level, dance 8 open polka steps fwd in LOD, alternatingly slightly face-to-face with arms extended back, and slightly back-to-back with arms extended fwd.
- 1-8 M beg with stamp on L, take closed pos and dance 8 polka steps turning CW and progressing fwd LOD.
- B. CHORUS (IN PLACE)**
- Stop so that M's back is to ctr of ring, and stand in open pos facing ptr.
- 9 M with arms folded over chest, bows (down and up), while W lightly holding skirt, curtsies (she places L ft behind R, curtsies, and brings L ft back).
- 10 Each clap own hands 3 times.
- 11-12 Repeat action of meas 9-10.
- 13-14 Clap, in 4 cts: (1) ptr's R hand, (2) own hands, (3) ptr's L hand, (4) own hands.
- 15 Slapping ptr's R hand while turning to own L, make one full turn around CCW by pivoting L, R, to face ptr again.
- 16 Each stamp 3 times in place (L, R, L).
- 9-12 Repeat action of meas 9-12 above.
- 13-14 Counting "one and two", point R finger 3 times at ptr ("in an admonishing manner"), then L finger 3 times; free hand on hip.
- 15-16 Precisely as in 15-16 above.
- Repeat entire dance from beginning.

## KLAPPDANS (cont)

Partner change is effected as sequence begins anew at A.

The Norwegian folkdance textbook has M taking his first open polka step in RLOD (to his own R), while W takes first step fwd in LOD as usual, to acquire new ptr, after which both continue fwd LOD.

In keeping with common practice in USA, however, M may take first open polka step fwd LOD (to his own L as usual), while W dances this first step in place, in order to acquire new ptr, after which both continue fwd LOD.

It is well to establish in advance, which mixer procedure is to be used.

Presented by Gordon E. Tracie

# SEXTUR (Denmark)

The Danish Sextur (also spelled Sekstur) with its happy 6/8-time melody is, among American dancers, one of the best-known of Denmark's many, many square dances. It is also one of the simplest, being especially suited for children and beginners groups. Original Danish instructions list no less than 12 figures to the dance, but the exigencies of recorded music have long since limited such things to a few representative figures.

**Source:** Described in "Danske Folkedanse", Vol. I, published by Foreningen til Folkedansens Fremme. Also found in "Scandinavian Dances", 3rd series, published by The Ling Association, London, England.

**Music:** Record: Aqua VIKING 406.

**Formation:** 4 cpls in square, Head cpls facing fore and aft in room, Side cpls facing sides of room.

**Steps:** Buzz-step, two-step, walking step.

**Character:** Lively but smooth and light.

## Measures      Pattern

- FIG I. RING**
- 1-8      All hands joined at shoulder level in ring, 16 side buzz-steps on R ft, to move ring around CW one time.
- CHORUS**
- 9-12      A. Around Opposite (this is called "Opføring" figure by Danes)  
Head cpls join both hands with own ptr, arms outstretched, and dance around each other CW with 4 two-steps, as follows:  
M: 1 L two-step to side, 1 R two-step a bit fwd (so as to begin to go around other cpl), 1 L two-step but with L crossing over R (so as to complete going around other cpl), 1 R two-step to return to own place.  
W: 1 R two-step to side, 1 L two-step a bit bwd, 1 R two-step with R crossing over L, 1 L two-step a bit fwd.
- 13-16      Side cpls cross over and back in same manner.
- B. Chain**
- 17-24      Beg with R hands joined at shoulder level, cpls chain one time around ring with 16 walking steps.
- FIG II. SWING PARTNER**
- 1-8      In closed Danish waltz pos (as in regular waltz pos except arms held straight out from shoulder), ptr swing with 16 R buzz-steps, turning CW in place.
- 9-24      CHORUS as before.
- FIG III. W's BASKET**
- 1-8      W move to ctr, joining hands with back hold (R arm over, L arm under, around waist on either side), 16 side buzz-steps on R ft moving CW, back to place.

## SEXTUR (cont)

9-24 CHORUS as before.

FIG IV. M's R-HAND MILL

1-8 M move to ctr, joining own R hand on R wrist of M to his R, and own L hand just above R elbow of M to his L, to form mill. Face squarely in, and move sideways CW with 16 side buzz-steps on R ft, back to place.

9-24 CHORUS as before

FIG V. SWING PARTNER

1-8 Repeat action of Fig II, meas 1-8.

Dance concludes at this point.

Presented by Gordon E. Tracie



# TANTOLI (Sweden)

Tantoli (TAHN-toe-lee, not tan-TOE-lee) is a schottische variant found in one form or another in all the Scandinavian lands, though its origin is generally attributed to Finland. The tune in any case is the same, and as was often the case with simple folkdances popular among children, it would be sung to while dancing. Here is a translation of one such set of Swedish words to this dance:

Me and my girl, we were going to dance the polka,  
But when we came up, they were playing Tantoli.  
My girl, she could dance, yes; but me, alas, I could not,  
So therefore 'twas better that we should let it be!

There has always been discussion as to the meaning of the final figure of this dance, it sometimes being termed a "reindeer scratch". One thing is certain: the youngsters enjoy it immensely.

Source: As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Svenska Folkdanser & Sällskapsdanser" published by Svenska Ungdomsringen för Bygdekultur, Stockholm.

Music: Record: Aqua VIKING 110. Same also on RCA LPM-9837.

Formation: For any number of cpls, in circle facing CCW. Open shoulder-waist pos with free hands on hips Swedish style (fingers fwd, thumb back); closed waltz pos (arms extended straight out from shoulder); closed shoulder-waist pos.

Steps: Step-hop, schottische.

Character: Light, and with humor.

Measures      Pattern

## FIG I. OPEN POS FWD AND AROUND

### A. Step-hops fwd and around

- 1-2 In open shoulder-waist pos, free hands firmly on hips, beg on outside ft, 2 step-hops fwd LOD, followed by 2 step-hops making one turn around CW.
- 3-8 Repeat action of meas 1-2, 3 times.

### B. Schottische fwd and back and around

- 9-10 Maintaining open pos, 1 schottische step fwd LOD beg on outside ft, and 1 schottische bwd beg on inside ft.
- 11-12 Beg on outside ft, 4 step-hops making 2 turns around CW (2 step-hops per turn), still in open pos.
- 13-16 Repeat action of meas 9-12.

## FIG II. HEEL-AND-TOE AND HOP TURN

### A. Heel and toe

- 1-2 In open shoulder-waist pos, free hand on hip, lean back from the waist, extending outside leg fwd without bend in knee, and heel on floor (cts 1, 2); then lean fwd from waist, extending same leg back without bend in knee, with toe on

## TANTOLI

floor (cts 3, 4); wt remains on inside ft thruout. Then again beg on outside ft, take 1 two-step fwd (M: L, R, L; W: R, L, R).  
 3-4 Repeat action of meas 1-2 (Fig II), but beg on inside ft.  
 5-8 Repeat action of Fig II, meas 1-4.

B. Closed turn

9-16 In closed waltz pos, beg on outside ft, cpl turns CW with 16 step-hops, making 4 full turns around, progressing fwd in LOD. Arms, held straight out from shoulder, move up and down with the natural motion of the body.

FIG. III. DOUBLE-CIRCLE AND TURNA. Double-circle

1-2 Ptrs separate to face each other, M with back to ctr of circle, arms folded over chest; W hands on hips. Beg M L, W R, 4 side-steps in LOD (CCW), M stamping L on last ct, at same time swinging R ft across to L. M step pattern thus: side L, close R, side L, close R, side L, close R, stamp L.  
 3-4 Repeat action of meas 1-2 (Fig III), but in opp direction, RLOD (CW), and beg on opp ft thruout.  
 5-8 Repeat action of Fig III, meas 1-4.

B. Closed turn

9-16 Ptrs take closed shoulder-waist pos and turn CW with 16 step-hops, making 4 full turns around and progressing fwd in LOD.

FIG IV. SCHOTTISCHE FWD AND BACK, "SCRATCH AND TAP",  
HOP TURNA. Schottische fwd and back, "scratch and tap"

1-2 In open shoulder-waist pos, free hands on hips, 1 schottische step fwd and 1 back, precisely as in Fig I. B, meas 9-10.  
 3-4 Maintaining open pos, lift outer leg (M L, W R) with bent knee, toe pointed down, and move lower leg back and fwd so as to "scratch" the floor 2 times, on the backstroke; then with same ft held behind, tap toe 3 times on floor.  
 5-8 Repeat action of meas 1-4 (Fig IV).

B. Closed turn

9-16 In closed waltz pos, repeat action of Fig II. B, meas 9-16.

Presented by Gordon E. Tracie

# FJÄSKERN ("Hurry-Scurry") (Sweden)

Fjäskern (FYESS-kehrn), a circle mixer folkdance from southern Sweden, is simple enough for the first number at an initial session of beginners, yet exciting enough to provide hilarious fun for even the most calloused old-timers. Reason: the music accelerates from almost ridiculously slow to nearly (but not quite) impossibly fast. Thus the choice of the English title "Hurry-Scurry".

**Source:** As learned and danced in Sweden by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.

Described in "Samkväms & Gillesdanser", published by Svenska Ungdomsringen för Bygdekultur, Stockholm.

**Music:** Record: Aqua VIKING 200.

**Formation:** Cpls in circle, M on inside, W on outside, beg facing LOD. Open hand pos, joined at shoulder level. Free hands always on hips, Swedish style (fingers fwd, thumb back).

**Steps:** Walking, Running, and Kicking steps. Ftwrk is the same for M and W. Thruout entire dance there is a simple L-R alternation of the ft without stop.

**Styling:** Sprightly and with humor.

## Measures (4/4)

## Pattern

### I. CIRCLE FWD AND BACK

1-4 Inside hands joined, beg on L ft, cpls move fwd in LOD  
16 steps.\*

1-4 Turning around individually, twd ptr, other hands are joined, and cpls move back in opp direction in similar manner with 16 steps.

### II. KICK AND EXCHANGE PLACES

5 Facing ptr squarely, M on inside, W on outside of circle,  
both hands on own hips, cpls dance 4 kicking steps, beg with wt on L ft (kicking out R ft).

6 With handclap on 1st beat, ptrs change places with 4 running steps, moving about CW while facing each other (as if hands were joined).

7-8 Repeat action of meas 5-6 (Fig II) to return to own place.

5-8 Repeat action of Fig II, meas 5-8.

Repeat entire dance from the beg.

Ptr change is effected as sequence begins with Fig I. Simplest way is for M to move fwd to next W, inasmuch as being on inside of circle, M has shorter distance to go. In Scandinavia, however, W often moves fwd to next M.

\*For the 1st two sequences, walking steps will be used during Fig I, succeeding sequences will be running steps.

Presented by Gordon E. Tracie

**ISLENZKUR SKOTTIS (Icelandic Schottische)  
(Iceland)**

The Islenzkur skottis (EES-lenn-skoor SKAW-tees) described here is one of several variations of the oldtime dance, schottische, as danced on Iceland. It is one of the rare dances in Scandinavian tradition using the cross-shoulder or "Varsovianna" pos, so familiar to American round-dancers.

**Source:** As learned from an Icelandic exchange student, and taught at Skandia Folkdance Club, Seattle.

**Music:** Record: RCA FAS-676. Same also on RCA LPM-9910.

**Formation:** For any no of cpls; LOD CCW. Cross-shoulder pos.

**Steps:** Schottische, step-hop, all danced parallel (same ft) for M and W.

**Character:** Sprightly.

**Measures**      **Pattern**

**A. SCHOTTISCHE AND STEP-HOPS FWD**

1-2      Ptrs in cross-shoulder pos, arms held comfortably high so as to give "style", both beg on L ft, 2 lively schottische steps fwd in LOD, skipping fwd on 4th beat (free ft kicking out a bit, toe pointed down).

3-4      Again beg on L ft, 4 step-hops fwd in LOD (danced as step-skips).

**B. L AND R HAND HOP-AROUND**

5-6      Keeping L hands joined at shoulder height, arms held firmly with elbows touching so that ptrs can lean back slightly (to look at each other!), beg on L ft, 4 step-hops (no schottische step) dancing around ptr CCW, free hand firmly on own hip.

7-8      Releasing L hand hold, R hands joined in same manner as above, L hand on hip, again beg on L ft, 4 step-hops dancing around ptr CW, at end of which M twirls W a quarter-turn so as to resume cross-shoulder pos as in A.

Entire sequence repeated as many times as music allows.

Presented by Gordon E. Tracie

X SEKSMANNSRIL (Sixsome Reel)  
(Norway)

Seksmannsril (sex-mahns-reel) is a dance for three couples, from Asker, in the Oslo region of Norway. Any repertoire of Norwegian folk dances would be incomplete without this sprightly Sixsome Reel. The most common melody used is one well-known to Britishers and American square dancers, for it is a variant of Soldiers Joy. However there are also other melodies used for the dance, such as that recorded by the Norse Folkdance Ensemble on Aqua VIKING 300. Norwegian dance instructors point out that "the reel is a gay dance and must be danced quickly and with abandon." Stamps and hand-claps should be precise. It is typical to shout a short "hey!" upon making each turn in the dance.

Source: As learned and danced in Norway by Gordon E. Tracie, and taught at Skandia Folkdance Club, Seattle.  
Described in "Norske Folkedansar" by Klara Semb, published by Noregs Ungdomslag, Oslo.

Music: Record: Aqua VIKING 300; also RCA LPM-9910.

Formation: Three cpls in a ring, W on M R. Beg with hands joined, slightly above shoulder level, M hands stretched twd ctr of circle, W putting their hands into them from the outside, ft are in direction of movement, body facing ctr of circle.

Steps: Small, loping step-hops.

Styling: Sprightly and with abandon.

Measures  
(2/4)

Pattern

I.

a. Ring

1-7 Hands in ring formation, beg on L ft, 14 step-hops to the L (CW).

8 Stop with 3 stamps (L R L) turning CCW on final stamp.

1-7 Beg with R ft, 14 step-hops to the R (CCW).

8 Stop with 3 stamps (R L R) turning on R ft on final stamp, at the same time clapping hands once, and joining both hands with ptr, arms outstretched with outside arms lifted so they are higher than inside arms, body leaning in twd ctr of circle.

b. Two-Hand Hold

9-15 All beg on L ft, M dancing fwd, W bwd, in LOD, with 14 step-hops. M should direct his ptr so she does not dance against the person behind her.

16 Ptrs turn on R ft with handclap, to face corner, and join hands with this person in the same manner as above, again leaning inward.

17-23 Beg on L ft, all continue in original LOD (this time M bwd, W fwd) with 14 more step-hops, the W directing.

24 All clap hands again and turn on R ft to face ptr once more.

*hold both hands - inside hands touching.*

## SEKSMANNSRIL (cont)

c. Chain  
 25-32 Beg on L ft, and R hand first to ptr, all dance a full grand R and L around the ring, continuing upon meeting ptr the 1st time, and stopping the 2nd time, to rejoin hands in a ring, as in (a) Fig I above.

## II.

a. Ring  
 1-8 As in Fig I (a) the same except that at the end of last meas, after turn to face ptr, cpl does not join hands.  
 1-8

b. Hand-clapping  
 9-24 As in Fig I (b) except that instead of holding hands, ptrs clap hands with "brush" handclap, 1 clap to each step. M dance fwd first, all turn, then W dance fwd.

c. Chain  
 25-32 Repeat the action exactly as in Fig I (c).

Repeat the entire dance from the beg.

Presented by Gordon E. Tracie

RANČE -- Croatia (Baranja)  
(Cpl dance; or Circle dance, no ptrs)

Translation: a girl's name.

Starting Position: Cpls in shoulder-waist pos; or circle in "V" position. L ft free.



\* \* \*

Music 2/4  
Measure

1-6 Six BARANJE "THREES"\* in place starting with L ft.

7 [d] Jump on both ft with L ft crossed in front.

8 [d] [d] Uncross and jump twice on both ft together (cts 1, 2).

9 [d] [d] One BARANJE "THREE" L in place.

10 [d] REPEAT pattern of meas 7.

\*BARANJE "THREE" LEFT ( [d] [d] ): A slight leap on L ft with knee stiff or locked (ct 1), step on R ft with knee stiff or locked (ct &), step on L ft, bending knees slightly (ct 2), pause (ct &). Repeat, reversing ftwork, for Baranja "Three" Right.

Note: Sometimes, in this dance, this step is as follows: A slight shuffle fwd on L ft, bending R knee to raise R ft slightly in back (ct 1), a slight shuffle fwd on R ft, bending L knee to raise L ft slightly in back (ct &), a slight shuffle on L ft, bending L knee slightly and bending R knee to raise R ft in back (ct 2), pause (ct &).

Avoj nana Ranče, garavo ciganče,) 2  
Avoj nana Ranče. (2) ) 2

Hey, dear Ranche, my dark-skinned gypsy,) 2  
Hey, dear Ranche. (2) ) 2

Avoj nana Ranče, šareno čarapče,  
Avoj nana Ranče.

Hey, dear Ranche, many-colored stockings,  
Hey, dear Ranche.

Avoj nana Ranče, kiselo krastavče,  
Avoj nana Ranče.

Hey, dear Ranche, you sour pickle,  
Hey, dear Ranche.

Oj divojko Ranče, čekaj me kod bašće,  
Oj divojka Ranče.

Oh you girl Ranche, wait for me in the garden,  
Oh you girl Ranche.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor).

FOLKRAFT 1490x45

POP MARINKO -- Serbia and Bosnia  
(Line dance, no ptrs)

Translation: Father Marinko (a priest)  
Rhythm: 5/8 (♩ ♩ ♩ ♩ ♩), and 7/8 (♩ ♩ ♩ ♩ ♩).  
Starting Position: "V" position. R ft free.



\* \* \*

## VARIATION I - Serbia

Music 5/8  
Measure



STEP-CLOSE\* (R) diag fwd R (cts 1, 2),  
STEP-CLOSE (R) directly bwd (cts 3, 4),  
Pause (ct 5).

2-3

REPEAT pattern of meas 1 twice (3 times in all).

Music 7/8



Pivot on balls of both ft together moving heels to R (cts 1, 2),  
Pivot similarly moving both heels to L (cts 3, 4),  
Pivot similarly moving heels quickly to R (ct 5),  
Pivot similarly moving heels quickly to L (cts 6, 7).

Music 5/8

5

REPEAT pattern of meas 1.

Music 7/8

6

REPEAT pattern of meas 4.

Music 5/8

7

REPEAT pattern of meas 1.

Music 7/8

8

REPEAT pattern of meas 4.

## VARIATION II - Bosnia



Facing slightly and moving R, 4 quick running steps fwd starting with R ft (cts 1-4), pause (ct 5).

Music 7/8



Turning to face ctr, a slight leap on R ft in place, turning hips (not body) to face slightly L (cts 1, 2),  
Leap similarly on L ft turning hips to face slightly R (cts 3, 4),  
Leap similarly on R ft turning hips to face slightly L (ct 5),  
Leap similarly on L ft turning hips to face slightly R (cts 6, 7).

\*STEP-CLOSE RIGHT (♩ ♩): Step on R ft (ct 1), close and step on L ft beside R (ct 2).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)



FOLKRAFT #LP 15SARAKINA -- Macedonia (Aegean)

(Line dance, no ptrs)

Translation: a mountain (range?)

Rhythm: 7/16 ( ♩. ♩. ♩. ) counted 1-and-ah, 2-and-3-and, or  
"quick slow".

Starting Position: "V" position. L ft free.



\* \* \*

## Music 7/16

## Measure

- |     |          |  |
|-----|----------|--|
| 1   | [ ♩. ]   | Hop on L ft, swinging R ft low across in front (ct 1),<br>Turning to face slightly and moving R, step fwd<br>on R ft (cts 2, 3). |
| 2   | [ ♩. ]   | Hop on R ft, bending and raising L knee high (ct 1),<br>Step fwd on L ft (cts 2, 3).   |
| 3   | [ ♩. ♩ ] | REPEAT pattern of meas 2, reversing ftwork.  |
| 4   | [ ♩. ]   | A low leap fwd on L ft (ct 1),<br>Step fwd on R ft (cts 2, 3).   |
| 5-6 |          | REPEAT pattern of meas 4 twice (3 times in all).   |
| 7   | [ ♩. ]   | Turning to face ctr, hop on R ft, swinging L ft<br>low across in front (ct 1),<br>Step on L ft in place (cts 2, 3).              |
| 8   | [ ♩. ♩ ] | REPEAT pattern of meas 7 reversing ftwork.   |
| 9   | [ ♩. ♩ ] | REPEAT pattern of meas 7.  |

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor.)

FOLKRAFT 1494x45

STARA VLAJNA -- Serbia (Šumadija)  
(Line dance, no ptrs)

Starting Position: "V" position. R ft free.



\* \* \*

Music 2/4  
Measure

- |     |      |  |
|-----|------|--|
| 1-3 |      | Three HOP-STEP-CLOSE* steps (L) swd R.   |
| 4   | [♪♪] | Step-hop (R) swd R.  |
| 5   | [♪♪] | Step-hop (L) fwd.  |
| 6   | [♪♪] | Cross and step-hop on R ft in front of L.  |
| 7   | [♪♪] | Two running steps (L, R) bwd.  |
| 8   | [♪♪] | Step-hop (L) bwd, with two small, quick, controlled kicks fwd with R ft, one kick per ct (cts 1, 2). |

Note: In Šumadija villages the hops of meas 4-6 are delayed a half beat so the three steps following are really skips.

\*HOP-STEP-CLOSE (L) SIDEWARD R (♪♪♪): With wt on L ft, hop on L ft (ct 1), step swd R on R ft (ct &), close and step on L ft beside R (ct 2).

Presented by Dennis Boxell

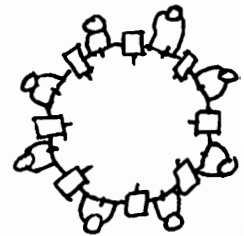
Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)

PRESJEKAČA -- Croatia (Slavonia)  
Circle dance for cpls

Translation: Cutting Dance.

Formation: Two closed circles, M(♂) inside and W (♀) outside.

Starting Position: All face ctr, M in "V" pos and each W with her R hand on L shoulder of M to her R, her L hand on R shoulder of M to her L. L ft free.  
(M and W execute completely different steps)



Top view

\* \* \*

Music 2/4  
Measure

Men's steps

PART I -- Scuff steps (Music A)

1-8



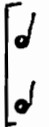
Eight SCUFF STEPS SWD L. Scuff step swd L:

Step slightly swd L on L ft (ct 1),

Scuff R heel fwd next to L ft, simultaneously raising L heel (ct &),  
Lower L heel (ct 2),

Close and step on R ft in place beside L (ct &).

9



PART II -- Leaps and scuff steps (Music B)

Leap on L ft in place, bending R knee to fling R ft  
behind L leg (ct 1), and

REPEAT, reversing ftwork (ct 2).

10

REPEAT pattern of meas 9.

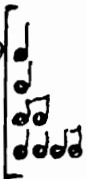
11-12

Two SCUFF STEPS SWD L as in Part I above.

13-16

REPEAT pattern of meas 9-12.

17-19



PART III -- Step jump step-step (Music C)

A small step fwd on L ft (ct 1),

Jump on both ft together, toes pointing diag L (ct 2),

Two small steps (L, R) bwd (cts 3, &), and

REPEAT (cts 4, 5, 6, &).

20

One SCUFF STEP SWD L as in Part I above.

21-24

REPEAT pattern of meas 17-20.

Women's steps

PART I -- Step bounce-bounce (Music A)

1-8



Eight STEP BOUNCE-BOUNCES swd L. Step bounce-bounce  
swd L:

Step swd L on L ft, bending knee (ct 1),

Begin to close R ft to L, raising L heel (ct &)

Lower heels twice (cts 2, &).

9-10



PART II -- Lower heels (Music B)

With ft slightly apart, lower heels 4 times, flexing knees  
each time (cts 1-4).

11



Lower heels, flexing knees (ct 1),

Lower heels twice ("bounce-bounce") quickly (cts 2, &).

12







REPEAT pattern of meas 11.

13-16

REPEAT pattern of meas 9-12.

## PRESJEKAČA (cont)

- PART III -- Lower heels (Music C)
- 17  Lower heels, flexing knees (ct 1),  
Lower heels, flexing knees with more emphasis (ct 2).
- 18  Lower heels three times ("bounce-bounce-bounce") quickly  
(cts 1, &, 2), pause (ct &).
- 19  Lower heels, flexing knees (ct 1),  
Lower heels twice ("bounce-bounce") quickly (cts 2, &).
- 20  REPEAT pattern of meas 19.
- 21-24 REPEAT pattern of meas 17-20.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor).

FOLKRAFT #LP 15



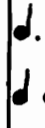
TRITE PUTI or TRIS FORES -- Macedonia (Aegean)  
(Line dance, no ptrs)

Translation: Three Steps or Three Times  
Starting Position: "V" position. L ft free.

\* \* \*



Music 7/8  
Measure

- 1  Step on L ft in place, bending R knee to swing ft across  
in front of L leg (cts 1, 2), bend L knee slightly (ct 3),  
STEP-CLOSE swd R (cts 4, 5),  
Step swd R on R ft (cts 6, 7).
- 2  Turning to face slightly and moving R, step fwd on L ft,  
bending R knee to swing ft across in front of L leg (cts 1, 2, 3),  
Two walking steps (R, L) fwd (cts 4, 5-6, 7).
- 3  Turning to face ctr, step swd R on R ft, bending L knee  
and swinging L ft across in front of R (cts 1, 2, 3),  
Turning to face slightly and moving L, two walking  
steps (L, R) fwd (cts 4, 5-6, 7).

Note: When tempo increases, the walking steps of  
meas 2 and 3 become skips, and there are small jumps  
on both ft on ct 1 of meas 1 and 3, as free knee is raised (ct 3).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)

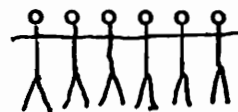
## PATRUNINO -- Macedonia (Aegean)

(Line dance, no ptrs)

Translation: Patrana is a girl's name.

Rhythm: 11/16 (♩. ♩. ♩. ♩. ♩.) counted 1-and-ah (♩.), 2-and-3-  
and (♩), 4-and-5-and (♩).

Starting Position: "T" position. R ft free.



\* \* \*

## Music 11/16

## Measure

- |   |  |   |
|---|--|---|
| 1 |  | Facing slightly and moving R, hop on R ft (ct 1),<br>Step fwd on L ft (cts 2, 3),<br>Turning to face ctr, close and step on R ft beside<br>L (cts 4, 5).                                      |
| 2 |  | Hop on R ft, swinging L ft fwd (ct 1),<br>Hop again on R ft, bending L knee to bring L ft<br>under body (cts 2, 3).<br>Close and step on L ft in place beside R (cts 4, 5).                   |
| 3 |  | Hop on L ft, swinging R ft fwd (ct 1),<br>Hop again on L ft, bending R knee to bring R ft<br>under body (cts 2, 3),<br>Turning to face slightly and moving R, step fwd<br>on R ft (cts 4, 5). |

Note: Dancers generally begin on cts 4, 5 of meas 3.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
 (Abbreviations used to conform to UOP syllabus format,  
 Ruth Ruling, editor)

FOLKRAFT 1493x45

**KOLENIKE -- Serbia and Vojvodina**  
 (Line dance, no ptrs)

Starting Position: "V" position

\* \* \*



Music 2/4  
Measure

**PART I (Music A)**

- |     |  |  |
|-----|--|--|
| 1   |  | Jump in place on balls of both ft, landing with ft parallel and L ft slightly fwd, lowering and raising heels twice (cts 1 & 2 &). |
| 2   |  | REPEAT pattern of meas 1, reversing ftwork.  |
| 3   |  | Jump similarly with L ft slightly fwd (ct 1).<br>Jump similarly with R ft slightly fwd (ct 2).                                     |
| 4   |  | REPEAT pattern of meas 1 reversing ftwork.   |
| 5-8 |  | REPEAT pattern of meas 1-4 reversing ftwork.<br>Finish with R ft free.   |

**PART II (Music B)**

- |       |   |
|-------|---|
| 9-10  | Facing slightly and moving R, two STEP-HOPS R, L fwd.       |
| 11-12 | Continuing, one SCHOTTISCHE STEP* R fwd.                    |
| 13-16 | REPEAT pattern of meas 9-12 reversing direction and ftwork. |

\*SCHOTTISCHE STEP RIGHT ( ): Step on R ft (ct 1), close and step on L ft beside R (ct 2), step on R ft (ct 3), hop (or lift) on R ft (ct 4).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
 (Abbreviations used to conform to UOP syllabus format,  
 Ruth Ruling, editor).

JABUČICA -- Croatia (Baranja)  
(Circle dance, no ptrs; or Trio dance)

Translation: Little apple.




Formation: Closed circle, no ptrs; or Trios of one M between 2 W, all facing same direction.

Starting Position: Circle in "V" position; or Trios with W inside hands on M shoulders, his arms around their waists, their outside hands free. L ft free.



\* \* \*

Music 2/4  
Measure

- |     |  |  |
|-----|--|--|
| 1   |   | Two running steps L, R, fwd.   |
| 2   |   | Three quick stumps L, R, L, in place.  |
| 3-4 |  | REPEAT pattern of meas 1-2, reversing direction and ftwork.  |
| 5-8 |  | Release hands and turn L (CCW) once around in place with 4 BARANJE "THREES" starting with L ft.  |
|     | *  |  |
|     |  | Baranja "Three" Left:<br>A slight leap on L ft with knee stiff or locked (ct 1),<br>Step on R ft with knee stiff or locked (ct &),<br>Step on L ft, bending knees slightly (ct 2).<br>Repeat, reversing ftwork, for Baranja "Three" Right. |

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor).

## GRUŽANKA -- Serbia (Šumadija)

(Line dance, no ptrs)

Translation: from village of Gruza.

Starting Position: "V" position. R ft free.

\* \* \*

Music 2/4  
Measure

## PART I (Music AA)

- 1-2 Facing slightly and moving R, two step-hops R, L, fwd.  
 3-4 Continuing, one Schottische step\* R.  
 5-8 REPEAT pattern of meas 1-4, reversing direction and ftwork.

## PART II (Music B)

- 9 Cross slightly and step on R ft in front of L (ct 1),  
 Step back on L ft in place (ct 2).  
 10 Close and step-hop on R ft in place beside L (cts 1, 2).  
 11-12 REPEAT pattern of meas 9-10 reversing ftwork.  
 13-16 REPEAT pattern of meas 9-12.

## VARIATION for meas 9

- 9 Hop on L ft in place (ct 1),  
 Cross slightly and step on R ft in front of L (ct &),  
 Step back on L ft in place (ct 2).

\*Schottische Step-Right: ( ) Step on R ft (ct 1), close and step on  
 L ft beside R (ct 2). Step on R ft (ct 3), hop (or lift) on R ft (ct 4).

PRESENTED BY DENNIS BOXELL

Dance description by Dennis Boxell and Rickey Holden.  
 (Abbreviations used to conform to UOP syllabus format,  
 Ruth Ruling, editor)



ŠOKAČKO -- Croatia (Baranja)  
(Circle dance, with or without ptrs)

Translation: from region of Šokadija.

Starting Position: "V" position, or (for cpls) M holding hands behind W's backs, W's hands on M's shoulders. L ft free.



\* \* \*



Music 2/4  
Measure

VARIATION I

- |   |         |  |
|---|---------|--|
| 1 | [ ♩ ♩ ] | STEP BOUNCE-BOUNCE* swd L (cts 1, 2&).   |
| 2 | [ ♩ ]   | STEP-CLOSE** swd R, no bounce (cts 1, 2).  |
| 3 | [ ♩ ♩ ] | STEP BOUNCE-BOUNCE swd R (cts 1, 2&).  |
| 4 | [ ♩ ]   | A very slight leap swd L on L ft, bending L knee slightly and sliding R ft fwd so R heel is beside L toe (ct 1),<br>Close and step on R ft beside L ft (ct 2). |

VARIATION II

- |   |         |   |
|---|---------|---|
| 1 | [ ♩ ♩ ] | Step-hop (L) fwd (cts 1, 2), bending R knee to raise R ft behind L calf on the hop. |
| 2 | [ ♩ ]   | Step bwd on R ft (ct 1),<br>Tap L toe across in front of R ft (ct 2).               |
| 3 | [ ♩ ]   | Leap swd L on L ft (cts 1, &, 2),<br>A quick leap swd R on R ft (ct &).             |
| 4 | [ ♩ ♩ ] | Two quick STEP-CLOSE steps, stiffly, swd L.   |

\*STEP BOUNCE-BOUNCE sideward left ( ♩ ♩ ): Step swd L on L ft, bending knee (ct 1), begin to close R ft to L, raising L heel (ct &), lower heels twice (cts 2, &). Repeat, reversing direction and ftwork for Step Bounce-Bounce swd R.  
\*\*STEP-CLOSE RIGHT ( ♩ ♩ ): Step on R ft (ct 1), close and step on L ft beside R (ct 2). Repeat, reversing ftwork and in double time ( ♩ ) for Quick Step-Close L.

Kolovodja materina rano  
'De povedi kolo pa lagano (2)

Alaj lipo u šljiviku diko  
Ozdol trava, ozgor šljiva plava.

Svekrvice veži svoga sina  
Zobom slamom da ne 'oda za mnom

Mila majko ti si svemu kriva  
Sto sam mlada kapicu zavila

Maramica na tri čoška grane  
Volem diku prem mi babe brane

Kolo leader, mama's boy,  
Come and lead the kolo slowly. (2)

Sweetheart, how nice it is in the plum orchard,  
The grass below, the plums above.

Mother-in-law, tie down your son  
With straw so he does not chase me.

Dear mother, you're to blame for everything  
That I married so young.

A scarf with branches (embroidered) on  
three corners  
I love my sweetheart though gran'ma forbids it.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)

LJUBINO KOLO  
(Serbia)

Music: Record: 2/4 meter.

Formation: Line dance, no ptrs. Hands joined down at sides, R ft free.

<u>Measures</u>	<u>Pattern</u>
1	Step-hop on R ft to ctr.
2	Cross and step on L ft in front of and to R of R ft (ct 1); rock back onto R ft (ct 2).
3	Step-hop on L ft in place, still in front of R ft.
4	Cross and step on R ft in front of and to the L of L ft (ct 1); rock back onto L ft (ct 2).
5	Step-hop on R ft in place, still in front of L ft.
6-7	Repeat ft work of meas 2-3.
8	Step on R ft swd to R (ct 1); cross and step L ft behind R ft (ct 2).
9-11	Repeat ft work of meas 8 three more times.
12	Step on R ft swd to R (ct 1); hop on R (ct 2).
13	Step on L ft swd to L (ct 1); cross and step on R ft behind L (ct 2).
14-15	Repeat ft work of meas 13 two more times.
16	Step on L ft swd to L (ct 1); hop on L (ct 2).

Repeat from beginning.

Presented by Dennis Boxell

DUČEC -- Croatia (Posavina)  
(Circle dance, no ptrs)

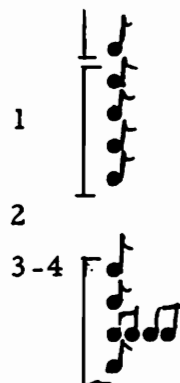
Starting Position: Man's hands clasped in small of back;  
woman's hands on hips.

\* \* \*



Music 2/4  
Measure

VARIATION I



Jump up high (ct & before ct 1),  
Land with ft parallel, R ft slightly fwd (ct 1).  
Jump up high (ct &),  
Land with ft parallel, L ft slightly fwd (ct 2).  
Jump up high (ct &).  
REPEAT pattern of meas 1.  
Land with ft parallel about one ft apart (ct 1),  
Jump up and click ft together in air (ct &),  
and REPEAT twice (3 times in all) (cts 2 & 3 &),  
Land on both ft together (ct 4).

VARIATION II



As I above.  
Land on both ft together, lowering heels three times  
(cts 1 & 2).

Note: Suggested routine: Variation I twice (Music AA),  
then Variation II four times (Music BB).

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)

DRMEŠ FROM POSAVINA -- Croatia (Posavina)  
(Circle dance, no ptrs; or cpl dance)

Starting Position: Single circle in front (or back) chain position;  
or cpls in shoulder-waist pos. R ft free.



--AS CIRCLE DANCE --

Music 2/4  
Measure

PART I -- Buzz step (Music AA)

1-16



Sixteen BUZZ STEPS, circle moving CW. One buzz step:  
Facing slightly and moving L, step fwd on R ft bending  
knees slightly (ct 1),  
Step fwd on ball of L ft, straightening knees (count and)2).  
Note: This may also be a smooth Buzz Step, without bending  
knees on ct 1.

PART II -- Step bounce-bounce (Music BB)

17-32



Turning to face ctr, eight special STEP BOUNCE-BOUNCES  
as follows:

Step very slightly sideward L on R ft (ct 1),  
Step very slightly swd L on ball of L ft and, with wt on balls  
of both ft, lower heels (ct 2).

Again lower heels, taking wt on L ft so R ft is free (ct &).

Note: This step may also be done double time (twice per  
meas) but it's very difficult.

--AS COUPLE DANCE --



1-16

As above, except pivoting in place.

17

Step on R ft (ct 1),  
BOUNCE-BOUNCE\* on both heels, wt on R ft (cts 2 &).

18

REPEAT, pattern of meas 17 reversing ftwork.

19-32

REPEAT pattern of meas 17-18 seven more times (8 times  
in all), M leading, ptr fwd, bwd, in place, etc.

Note: W does opp ftwork during meas 17-32.

\*BOUNCE-BOUNCE (♩ ♩): With wt on balls of ft and heel raised very  
slightly, lower heels twice.

Presented by Dennis Boxell

Dance description by Dennis Boxell and Rickey Holden;. Abbreviations used  
to conform to UOP syllabus format.

**CSHEBOGAR**  
(Hungary)

**Music:** Record: Folkraft 1196. RCA EPA 4143.

**Formation:** Single circle of cpls facing the ctr, W on ptr's R. All hands joined in circle.

**Measures**      **Pattern**

**FIG. I**

**A 1-4**      Circle L with 7 slides swd ending with a jump onto both ft on last ct.  
           **5-8**      Circle R with 7 slides swd ending with a jump.

**FIG II**

**1-4**      Four walking steps fwd twd ctr, raising arms upward, then four walking steps bwd away from ctr, lowering arms.  
           **5-8**      R elbow swing with ptr. Ptrs hook R elbows, raise L arm swd and swing CW with 8 skips. Finish in a single circle facing ptr, M facing CCW.

**FIG III**

**B 1-4**      Ptrs facing, both arms extended swd with hands joined. Four step-draw steps swd twd ctr, beg M L, W R. Do not transfer wt on last ct.  
           **5-8**      Four step-draw steps swd away from ctr, beg M R, W L. Do not transfer wt on last ct.

**FIG IV**

**1-2**      Two step-draw steps swd twd ctr without transferring wt on last ct.  
           **3-4**      Two step-draw steps swd away from ctr, without transferring wt on last ct.  
           **5-8**      R elbow swing with ptr with 8 skips. Finish in a single circle facing the ctr with W on ptr's R.

Repeat entire dance.

Presented by Vyts Beliajus

CSARDAS  
(Hungary)

Music: Record: Folkraft 1196.

Formation: Single circle, ptrs facing, M facing CCW. Shoulder-waist pos.

<u>Measures</u>	<u>Pattern</u>
A	<u>Fig I.</u>
1-2	Four side-steps to M L, twd ctr, beg M L and W R ft. Step to the side (ct 1); then close, striking heels together (ct &). Entire pattern done 4 times (2 side-steps to a meas).
3-4	Four side-steps to M R, away from ctr.
B	<u>CHORUS</u>
1-2	Ptrs, with R shoulders adj, R hands remaining on shoulder and waist and L arm raised swd, turn CW with 7 brisk walking steps, striking heels together on last ct.
3-4	Reverse direction and pos. With L shoulders adjacent, L hands on shoulder and waist, and R arms raised swd, ptrs turn CCW with 7 steps, striking heels together on last ct. Finish in place, in single circle, M facing CCW.
A	<u>Fig II.</u>
1	Ptrs facing in shoulder-waist pos. Two side-steps, to M L, twd ctr, striking heels together, without transferring wt on last ct.
2	Two side-steps to M R, away from ctr, striking heels together, without transferring wt on last ct.
3-4	Repeat pattern of meas 1-2.
B	<u>CHORUS</u>
1-4	Repeat action of Chorus.
A	<u>Fig III.</u>
	Form groups of two cpls, facing CCW. Front cpl join hands with cpl behind them.
1-2	Seven running steps fwd. Strike heels together on last ct.
3-4	Front cpl split their hold with each other and cast off behind cpl No. 2 and rejoin hands with a strike of both heels on last ct.
	Now cpl No. 2 becomes cpl No. 1. Repeat until original No. 1 cpl is up front again.

Presented by Vyts Beliajus

**KOROBUSHKA (Peddler's Pack)**  
(Russian-American)

**Music:** Record: Folkraft 1170; Folkdancer MH 1059; Kismet 106.

**Formation:** Circle of cpls, ptrs facing, M in inner circle, backs to ctr.  
Both hands joined, M L and W R ft free.

**Measures**      **Pattern**

- A**      Fig I.  
 1-2      One schottische step away from ctr of circle. M, starting with L, walks fwd 3 steps ending with a hop on L, while the W, starting with R, walks bwd 3 steps ending with a hop on R.  
 3-4      One schottische step twd ctr. M, starting with R moves bwd while W, starting with L moves fwd, with 3 walking steps ending with a hop.  
 5-6      One schottische step away from ctr. Repeat action of meas 1-2, ending with a jump in place on both ft on last ct.  
 7-8      Break. Both hop on L touching R toe across in front of L (ct 1) hop on L extending R toe out to side (ct 2); jump in place, clicking heels (meas 8, ct 1); pause (ct 2). Release hands.
- B**      Fig II.  
 1-2      One schottische step to R, moving away from ptr. (R, L, R, hop on R, swinging L across in front of R).  
 3-4      One schottische step to L, returning to ptr. (L, R, L, hop on L, swinging R across in front of L).  
 5-6      Balance twd and away from ptr. Join R hands with ptr and, starting with R ft, balance fwd on R and bwd on L.  
 7-8      Change places with ptr with 4 steps starting with R.  
 1-8 repta      Repeat pattern of measures 1-8 (Fig II), returning to place.

**NOTE:** Korobushka literally means "little basket".

Presented by Vyta Beliajus

I WANT TO BE A FARMER  
(American Play-Party)

Music:



Words: I want to be a farmer, a farmer, a farmer,  
I want to be a farmer, and by my lady stand

With a pitchfork on my shoulder, my shoulder, my shoulder,  
With a pitchfork on my shoulder, and a toothpick in my hand.

Bow ladies bow, gents they know how.  
Swing that lady on the left hand side and all promenade.

All promenade, all promenade  
Swing that lady on the left hand side and leave her to your right.

Dance: Circle of ptrs.

1. All join hands and walk to L during first verse.
2. Turn to R. Place own joined hand (with ptrs L) over your own L shoulder and walk CCW.
3. Release hands. Facing ctr, W only bow. Gents know how.
4. Take W to L and either swing her or skip. At the time of singing "Promenade", cross hands in a skating pos and walk CCW.
5. Promenade until the word "Swing." Then swing again and leave the W to the R, who now becomes your new ptr.

Presented by Vyts Beliajus



JAUNIMĖLIS (Our Youth)  
(Lithuania)

Music: Record: Folkraft 1104-B (b).

Formation: Circle of cpls all facing ctr, hands joined, W to R of M.

Measures	Pattern
1-4, 1-4	All walk to R.
5	All stand still.
6	Clap hands twice
7	All stand still
8	Stamp twice
9-12, 9-12	Play music as many times as required to meet ptr, while doing the Grand R and L. If danced as a mixer, just play meas 9-12 and start dance from the beg with a new ptr.

Presented by Vyts Beliajus

\* \* \*

SOMEBODY WAITING

Music:



As I gazed into your eyes  
I beheld with glad surprise  
There is somebody waiting for me.

There is somebody waiting (twice)  
There is somebody waiting for me.

Choose two leave the other (twice)  
Choose two leave the other for me.

Choose one leave the other (twice)  
Choose one leave the other for me.

Formation: Circle, no ptrs. One or more in the ctr.

- |    |  |
|----|--|
|    | <u>Pattern</u>   |
| 1. | Circle, with hands joined, moves to R, central person in opp direction.  |
| 2. | Reverse actions.   |
| 3. | Central person picks any two from circle and skips in a circle of 3 in ctr of large circle.  |
| 4. | Original central person either swings or skips with one of two chosen. The other person stands still. At end of verse the two active ones return to circle while the inactive one remains to do the choosing during verse three. |

Presented by Vyts Beliajus

TROIKA  
(Russia)

Music: Record: Folkraft 1170; Folkdancer MH 1059; Kismet 104.

Formation: A circle of "threes" facing CCW. Trios formed by one M and two W; one W and two M. Hands joined, ctr dancer joining inside hands with ptr on each side.

Measures      Pattern

Fig I

- 1 Four running steps diag fwd to R, starting with R ft.  
2 Four running steps diag fwd to L, starting with R ft.  
3-4 Eight running steps fwd, starting with R ft.

Fig II

- 5-6 Ctr dancer and L-hand ptr raise joined hands to form an arch and run in place while R ptr with 8 running steps, passes in front of ctr dancer, goes under the arch, behind the ctr dancer and returns to place. The ctr dancer unwinds by turning under the raised arm.  
7-8 L ptr runs under the arch formed by ctr dancer and R ptr, repeating pattern of meas 5-6.

Fig III

- 9-12 Circle L, in groups of "threes", with 12 running steps, ending with 3 stamps in place.  
13-16 Circle R with 12 running steps, opening out at the end of reform lines of "threes" facing CCW, and end with 3 stamps in place.

AS PROGRESSIVE

- 1-12 Same as above.  
13-14 Circle R, in groups of "threes", with 8 running steps, finishing with ctr dancer facing CCW.  
15-16 Ctr dancer runs under ptrs joined hands, releasing them to advance to 2 new ptrs ahead. R and L ptrs run in place while waiting for new ctr dancer to join them.

Repeat entire dance with new ptrs each time.

NOTE: Troika, in Russian, means a team of three horses abreast.

Presented by Vyts Beliajus

BLEZDINGELE (The Swallow)  
(Lithuania)

This is an agricultural dance depicting, like the swallow's flight, the peasant's farewell to his fields in the autumn and expected return in the spring. During World War II when the "V" became a symbol of victory, this dance was called the "Victory Dance".

Music: Record: Folkraft 1104 A

Formation: Columns of cpls, W on MR. Cpls hold corner of handkerchief between them, W also has one in R hand.

Steps: Skip\*. Swallow Step: Step R swd to R (ct 1); step L behind R (ct 2) Swallow Step may be done to L also.  
\*Described in Vols I-VIII "Folk Dances from Near and Far" published by Folk Dance Federation of California, 1095 Market Street, San Francisco, California

<u>Measures</u>	<u>Pattern</u>
	<u>FIG I</u>
	<u>A (Slow) - FWD AND BACK</u>
1-8	Step in place, M L, W R (ct 1); swing handkerchief fwd (ct 2). Step M R, W L and swing handkerchief bwd (meas 2). Continue fwd and back 4 times total
	<u>B (Fast) - UNDER AND OVER</u>
1-8	All skipping, lead cpl turn around, M hold W handkerchief in L and go under arch of cpl #2. Make arch for cpl #3 and continue alternating under and over to bottom of the set. On reaching the top, all cpls follow the action of cpl #1. Turn at bottom, changing hands and handkerchiefs, continue until all are back to place.
	<u>FIG II</u>
	<u>A (Slow) - DISHRAG</u>
1-2	Repeat Fig I A, meas 1-2.
3-4	Swing handkerchief fwd and up to form an arch, 3-step turn once around under arch.
5-6	Step in place, M R, W L, swing handkerchief bwd; step M L, W R and swing handkerchief fwd.
7-8	Swing handkerchief bwd and up to form an arch, 3-step turn once around under arch.
1-8 repta	Repeat Fig II A.
	<u>B (Fast) UNDER AND OVER</u>
1-8	Repeat Fig I B.
	<u>FIG III</u>
	<u>A (Slow) "V"</u>
1-8	Starting M R, W L dance 8 Swallow Steps, M passing behind ptr. Arms are raised shoulder high and waved up and down slowly like a bird flying. Lead M stay close, behind ptr, while the others separate farther to form a "V".
1-8	With outside arms raised continue 8 Swallow Steps swaying slightly in place.

## BLEZDINGELE (The Swallow) (cont)

- 1-8 Turn 1/2 individually, with both arms shoulder high, take 8 Swallow Steps, to form "V" in other direction with last M in the lead.
- 1-4 Raise outside arms high and move twd ptr with 4 Swallow Steps. M place R around W waist; W place L on M R shoulder.
- 5-8 With 4 Swallow Steps turn CCW in place to end in starting pos.

B (Fast) UNDER AND OVER

- 1-16 Repeat Fig 1 B two times total.

FINALE

Upon reaching the top of line follow the lead M by skipping off the floor, single file, M in front of ptr, waving handkerchief in R hand.

Presented by Vyts Beliajus

# TRIP TO HELSINKI (Finland)

This dance depicts a trip to Finland's capital, Helsinki.

Music: Record: Methodist World of Fun 105

Formation: Longways set of 3 to 6 cpls. M in one line facing a line of W about 10 ft apart, hands joined in each line.

Steps: Light running steps throughout in 3/4 rhythm.

## Measures

## Pattern

### FIG I - Fwd and Back

1-4 Starting R, run 6 steps fwd and 6 steps bwd. Repeat.  
1-4 (reptd)

### CHORUS -- The Trip

5-8 Release hands and wait 2 meas. Step L (ct 1). Close R to L (ct 3). M bow, W curtsey.

5-8(reptd) Wait 2 meas, then all face head of hall 2 meas.

1-8 Head M fold arms on chest, head W hands on hips, all others place both hands on shoulders of person in front. Lines cast off (M turn CCW, W CW), run to bottom of set and back to place.

### FIG II - Thread the Needle

1-8 In starting pos head M and W, each in own line, go under arch of #2 and #3 person, pulling #2 person after them and returning back to place. Continue leading the line through each successive arch and back to place.

16 meas

### CHORUS - The Trip

### FIG III - Hills and Vales

1-8 Even and odd cpls face each other up and down the set with inside hands joined with ptr. All cpls change places by odd cpls arching while even cpls go under. Then even cpls arch, while odd cpls go under. Continue alternating up and down the set. At the ends turn around to face the set and change hands to continue in the same manner back to original place.

16 meas

### CHORUS - The Trip

Presented by Vyts Beliajus

ROUND AND ROUND THE VILLAGE (In and Out the Windows)  
(English Song Play)

DANCE

Music: Record: Folkraft 1191

Formation: Single circle facing ctr. One or more players outside of circle. Children in circle, representing "houses", join hands to form the village.

<u>Measures</u>	<u>Pattern</u>
1-8	1. Children in circle walk CW while the outside players walk or skip around the village, CCW.
1-8	2. Children in circle stand still and raise joined hands to form a circle of arches, "the windows". Outside players weave in and out under the arches.
1-8	3. Outside players choose ptrs from the circle and stand facing them while singing, ending with a bow or courtesy.
1-8	4. Outside players weave in and out under the arches or lead anywhere, pursued by chosen ptr. Finish facing ptrs inside the circle.

Note: Alternate version - Ptrs join hands and skip CCW around the inside of the ring while the outer circle skips in the opp direction.

1-8	5. Children in circle stand in place, clapping hands while singing. Ptrs, inside the circle, shake hands, ending with a bow or courtesy. Chosen ptrs go outside the circle while the others return to the circle.
-----	---

Repeat the song play with new outside players.

SONG

1-2	1.	Go round and round the village,	
3-4		Go round and round the village,	
5-6		Go round and round the village,	
7-8		As we have done before	
1-6	2.	Go in and out the windows,	(sing 3 times)
7-8		As we have done before.	
1-6	3.	Now stand and face your partner,	(sing 3 times)
7-8		As we have done before.	
1-6	4.	Now follow me to London,	(sing 3 times)
7-8		As we have done before.	
1-6	5.	Shake hands before you leave me,	(sing 3 times)
7-8		As we have done before.	

Presented by Vyts Beliajus

SQUARES  
Presented by  
JERRY HELT  
Cincinnati, Ohio

CLOVER LEAF (explanation)  
By Joe Prystupa, Chicopee Falls, Mass.

Dancers just having completed a double pass thru are in a position to start the movement. On the call "Couples separate" - in each leading couple, the person on the left turns left single file. The person on the right turns to the right single file. The couple behind follows the lead couple, separates, and goes the same direction. As the lead person meets another coming his way, these two turn to the center of the set, join inside hands and move forward. As the following two people meet they also join inside hands to face behind the lead couples. All are in position for a double pass thru.

CLOVER LEAF LUCK  
By Jerry L. Helt

Heads pass thru and cloverleaf  
All double pass thru and cloverleaf  
All double pass thru and cloverleaf  
Center two pass thru, split the outside and cloverleaf  
All double pass thru and cloverleaf  
All double pass thru and cloverleaf  
Center two pass thru, split the outside and cloverleaf  
Left allemande, etc.

SECONDARY CLOVERLEAF  
By Al Gottlieb

Side ladies chain across  
First and third lead to the right, circle four  
Head gents break to a line  
Forward up and back you reel, pass thru, wheel and deal  
Double pass thru, cloverleaf once more  
Double pass thru, across the floor  
Cloverleaf again you do, center four square thru  
Three quarters 'round, there's the corner, left allemande, etc.

SHAKYBy Jerry L. Helt

All four ladies chain  
 Heads square thru four hands  
 Circle four with the sides  
 Heads break, make lines of four  
 Four men go forward  
 Shake right hands, pull by  
 Left allemande

1/2 GOODBy Jerry L. Helt

All four ladies chain  
 Sides roll a half sashay  
 Heads half square thru  
 Split the sides, line up four  
 Forward eight and back you reel  
 Pass thru, wheel and deal  
 Double pass thru  
 Men turn back, left allemande

PULLBy Jerry L. Helt

Head ladies to the right chain  
 Heads roll a half sashay  
 Sides half square thru  
 Split the heads, line up four  
 Forward eight and back you reel  
 Pass thru, wheel and deal  
 Gents shake right hands  
 Pull by, left allemande

SWING THRU LIKE A DAISY CHAINBy Willard Orlich

Allemande left, alamo style, partner right & balance  
 Swing thru like a daisy chain, R, & L  
 Turn alone, swing by the Right & balance (orig ptr on left)  
 Swing thru, that's R & L  
 Turn alone, swing by the Right and balance  
 Swing thru, that's R & L  
 Turn alone, swing by the Right & balance  
 Swing thru, that's R & L  
 Turn alone, swing by the Right & balance, left allemande



SPARKY CHAIN

By Floyd Munson, Chicago, Ill

From a squared up position, head ladies go into the center (joining right hands) for a wheel chain; at the same time, the side ladies go to their left and give a right hand to that gent. While the head ladies are finishing their wheel chain across with their opposite gent, the side ladies pull by and go their opposite gents. Thus, all these gents will complete the move by turning these ladies by the left with a courtesy turn to face the middle of the set in a squared up position.

Then, the side ladies go into the center for a wheel chain while the head ladies go to their left, and pull by, and all the gents again turn their ladies by the left with a courtesy turn, and everybody is back home.

FIND HER

By Jerry L. Helt

Allemande left, with your partner box the gnat  
 Girls left hand star three quarters 'round  
 Swing a new girl when you come down  
 Number one couple back to back  
 With the corner, box the gnat  
 Square the set right after that  
 Sides square thru four hands 'round  
 That's all you do  
 Do-sa-do the outside two all the way 'round  
 To an ocean wave when you come down  
 Rock forward and back mate  
 Ends circulate  
 Rock forward and back mate  
 Ends circulate  
 Rock forward and back mate  
 Everybody circulate  
 Rock forward and back mate  
 Everybody circulate  
 A right hand swing, now find your corner  
 Allemande left.

CIRCULATE

By Chuck Raley, Lakewood, Calif.

Done from ocean wave position. The call: ends circulate - the ends progress 1/4 to the way that they are facing to form another ocean wave. The call: centers circulate - the centers progress 1/4 the way that they are facing to form an ocean wave.

SILLYBy Jerry L. Helt

Heads to the right, circle to a line  
 Forward eight and back in time  
 Pass thru, cast off 3/4  
 Ends circulate, centers pass thru  
 Circulate all eight of you  
 Crosstrail, left allemande

SIRQULATEBy Jerry L. Helt

Heads to the right, circle to a line  
 Forward eight and back in time  
 Ends circulate twice  
 Centers square thru 3/4  
 Ends circulate twice  
 Centers circulate  
 (Back to the original line of four)

GRAND CONTRABy Jerry L. Helt

Record: Ring Ring the Banjo - Top Label 25049

Set up heads or active couples with partner on right facing down, or away from caller.

Sides or inactive couples with partners on right facing up, or facing caller

When an inactive or side couple reaches the head of the set facing out, California Twirl and change to an active or head couple.

When an active or head couple reaches the foot of the set facing out, California Twirl and change to an inactive or side couple.

The Grand Square is danced the same as the heads and sides would do in a square formation.

32 counts:

Sides face, Grand Square

16 counts:

Circle four once around then half more, California Twirl

16 counts:

Circle four once around then half more, California Twirl

THAT CIRCLE "U" ATEBy Jerry L. Helt

Heads square thru, four hands 'round  
 Do-sa-do the outsides all the way around  
 Make an ocean wave when you come down  
 Rock forward and back  
 Boys circulate, girls "U" turn back  
 Girls circulate, boys "U" turn back  
 Boys circulate, girls "U" turn back  
 All eight circulate, all "U" turn back  
 All eight circulate, bend the line  
 Go forward, star thru, same girl  
                                 California twirl  
 Left allemande, etc.

**ZWIEFACHER**  
(Bavaria)

**Source:** Traditional, learned and danced by Walter Grothe during his student days in Munich.

**Music:** Records: MH 2017, MH 2014, EP 56908, EP 56909, EP 56910, EP 56906, SP 23065, SP 23066

**Formation:** Cpls in ballroom pos.

**Meter:** Mixed 3/4 and 2/4.

**Step:** Waltz and Dreher. The Dreher (Turner) is similar to a pivot but more vigorous and more moving and has a light lift on the "and" count. A "Zwiefacher" (two kinds) is a combination of waltz steps and dreher steps, determined by the music as to how many of each. The turning is done either CW or CCW as led by the man.

The following background information has been furnished by Walter Kogler of Stuttgart, Germany, owner and producer of "Tanz" records:

"Over the Foot" and other names have been given to this very unusual dance. From a spectator standpoint it is very uninteresting. Cpls dance on the ballroom floor in ordinary social dance pos, turning to the R and to the L, no figures, no change of ptr, no circle formation and yet the dance is exciting from the first step on. The characteristic is the change of even and uneven meas (3/4 and 2/4 time), always symmetrically executed, even if only recognizable after many meas on the repeats. This lively change of rhythms is the special charm of the dance. The novice enjoys the simple and regular change of the "Alte Kath", the more experienced dancer looks forward to the more intricate patterns.

The "Zwiefache" is one of the last living folk dances. It is still being danced today in the public balls without special reference to being a traditional folk dance that is being preserved. It is being danced in Bavaria, in the Pfalz and in Franken, but is also known in Wuerttemberg and Bohemia. In the Black Forest it is danced under the name "Heuberger". A number of folk songs from the 15th and 16th century have typical "Zwiefacher" rhythms.

The music on the recordings being used is played by Otto Ebner's Brass Band. Otto Ebner is a native of Lower Bavaria where new Zwiefacher melodies are still being originated today.

Presented by Walter Grothe

## NOTES ON THE VIENNESE WALTZ

The Viennese Waltz is probably the most international of all dances. The step is the true waltz step (step, side, close) with a strong accent on the first of six beats. The music is in 3/4 time. In order to acquire the true flavor and smoothness of this most elegant of all dances, observe some of these points:

- Record:** Use only those with the correct flavor (London, H.M.V., Viennola, Victor that bear the notation, "Recorded in Europe", and specially Tanz).
- Position:** Ballroom pos, face to face at all times. Man must give a firm lead. Woman must give firm and strong support with her left arm.
- Turning:** Either CW or CCW is acceptable. When changing from one to the other, use a chasser step or just hold for a meas. Lean forward into the turn and recover on the back step on the heel. There is a constant give and take between ptrs. Therefore a strong support is essential.
- Figures:** There are none. The only variation is the change of tempo (typical for the true Viennese Waltz) and changing of direction of turn. Hold when there is a break in the music. When tempo increases, take larger steps into the turn. A complete turn must be made in 2 meas in order to keep moving in the same direction. There is no swaying of the upper part of the body. Both ptrs move as one unit with their entire bodies.

You can't obtain the smoothness in 5 minutes. It takes practice until you get the "feeling". Find your own method of how not to get dizzy.

Presented by Walter Grothe

## FOLK DANCES OF AUSTRIA

**Source:** The dances described below are all simple traditional folk dances written up in many books published in Austria, such as by: Herbert Lager, Anton Novak, Ikla Peter, Erna Schutzenberger, Hermann Derschmidt, Karl Horak, Raimund Zoder, and others. Presented by Walter Grothe.

**Music:** Record: Folk Dances of Austria No. 1 Folkways FW 8837 LP

**SEVEN STEPS**  
(Siebenschritt)

**Music:** Record: FW 8837 LP 4/4 meter

**Formation:** Cpls side by side, facing LOD, inside hands joined shoulder height.

**Steps:** Run, Skip, Step hop.

<u>Measures</u>	<u>Pattern</u>
<u>4</u>	Introduction
1-2	7 short running steps fwd.
3-4	7 short running steps bwd.
5-6	3 short running steps away from each other - M to L, W to R - and 3 short running steps twd each other.
7-8	With 2 hands joined skip once around CW in 4 skip steps, or (in ballroom pos) 4 step hops twice around.
9-10	Same as 5-6 only M moves fwd to next W.
11-12	Same as 7-8 but with new ptr.

Start dance from the beginning.

**PROMENADE**  
(Studentenpolka)

**Source:** Tiroler Volkstaenze by Dr. Karl Horak.

**Music:** Record: FW 8837 LP 3/4 and 2/4 meter

**Formation:** Three people, preferably one M and two W, the odd person in the ctr. Facing CCW, inside hands joined shoulder height, outside hands optional.

**Steps:** Step-swing, Laendler, Running step.

<u>Measures</u>	<u>Pattern</u>
<u>3/4</u>	
1-8	All starting L ft, move fwd Lod with 8 small step-swings.
1-8 (repeated)	M keep moving fwd in laendler steps, W turn twd M under joined hands, one turn with two laendler steps (4 turns)
9-16 (2/4)	Right W moves thru door formed by M and Left W with 4 small running steps; then Left W moves thru door formed by M and Right W. M turns with them half CCW and CW. Repeat.
9-16	M hooks R elbow with Right W with 4 running steps, then L elbow with Left W moving in a figure eight. Free W turns by

## PROMENADE (cont)

herself in same direction as started by M. Repeat.

Repeat from beginning

### KUCKUCKS - POLKA (Cuckoo Polka)

Music: Record: FW 8837 LP 2/4 meter

Formation: Cpls facing LOD in Varsouvienne pos.

Steps: Heel toe. Polka.

<u>Measures</u>	<u>Pattern</u>
1-2	Both do a heel and toe and a polka step to the L.
3-4	Same to the R. In executing the first 4 meas the M moves behind the W to the L and to the R.
5-6	One polka step to the L and one to the R, M moving same as above.
7-8	Drop L hands, W makes 1 turn CCW under joined R hands and ptrs resume original pos.

### MAINZER POLKA

Music: Record: FW 8837 LP 2/4 meter

Formation: Double circle facing LOD, inside hands joined and held shoulder height.

Steps: Walking, Two-steps, Skipping or Pivot.

<u>Measures</u>	<u>Pattern</u>
1-16	<u>PART I</u> Ptrs walk CCW 2 steps to a meas, 32 steps in all.
1-4	<u>PART II</u> Moving diag away from each other, M twd L, W twd R, with a two-step and M progressing fwd to next W, while W return to orig place with a two-step. Join two hands with new ptr and skip once around CW in 4 skips (or ballroom pos and do 4 pivot steps CW, 2 turns).
5-8	Walk with new ptr 8 steps CCW.
9-32	Repeat Part II three more times (4 in all).
1-16	<u>PART III</u> Repeat meas 1-4 only of Part II four times.

Repeat dance completely from beginning.

## ENNSTALER POLKA

Music: Record: FW 8837 LP 2/4 meter

Formation: Ptrs facing, M back to ctr.

Steps: Walking.

MeasuresPattern

- |     |   |
|-----|---|
| 1   | Slap own thighs (ct 1). Clap own hands (ct 2).  |
| 2   | Ptrs clap each others hands 3 times.  |
| 3   | Each one makes a 1/4 turn to the L and slaps his own hands 3 times, fingers pointed upward.       |
| 4   | Same to R.  |
| 5-8 | Ptrs join R hands above W's head and walk 8 steps around each other M 1 circle CW, W 2 turns CCW. |

The dance can be done progressively with the M moving fwd to the next W.

Presented by Walter Grothe

## PARTY DANCES

The following group of dances has been found useful at parties and one-night stands. They are not scheduled for teaching in the classes at this Camp, but will be used on the lawn and at our parties. The notes are included for your convenience.

### POLONEZ (Poland)

The Polonez is a processional rather than a dance, much like our Grand March. It often opened the State and Court Balls. It is in a moderate 3/4 tempo and is stately, grave, and dignified. Very often Polish musicians composed a Polonez to mark some specific occasion or honor some hero.

The Polonez may be directed by a leader just as we have in the Grand March. In such event, the basic step given below would be used throughout the dance. If it is being done as an exhibition, it might be well to consult the Stockton Folk Dance Camp Syllabus for the years 1960 (pg 4) and 1963 (pg 33).

**Formation:** Cpls facing direction of travel, W to R of M. There are 2 common hand pos. 1. M R hand holds W L, with joined hands extended fwd. Arms parallel to the floor. W R hand holds skirt. M L hand at small of back, palm out. 2. M stands a little behind W. L hands are joined and extended fwd about shoulder height. W holds skirt with R. M R hand at small of his back, palm out or extended at shoulder level in a protective arc behind W but not touching her.

**Music:** Any well-phrased, well-played Polonez of which there are many.

**Basic Step:** Step fwd R (ct 1). Step fwd L (ct 2). Step fwd R, bending R knee and extending L ft fwd, close to floor (ct 3). The bending of the knee and the extension of the free ft gives the character to the Polonez step. Next step would start fwd with L.

Presented by Anatol Joukowsky.



HORA DIN CLEJANI  
(Rumania)

**Region:** All parts of Rumania

**Record:** Parliament 119

**Character:** The easiest and most popular of Rumanian folk dances, with smooth, swaying movements.

**Formation:** Circle dance for any number of dancers from four only to several hundred. The hands are joined and held shoulder high.

Measures                      Pattern

FIG I

- |     |   |
|-----|---|
| 1   | Lilt fwd on R ft, with L leg raised behind with the knee slightly bent. Lilt bwd on L ft, with R leg raised in front with the knee slightly bent. |
| 2   | 3 steps fwd - R (ct 1); L (ct &), R (ct 2).   |
| 3-4 | Repeat the movements of meas 1-2, but lilt bwd onto L ft first, and open the circle on the 3 walks.   |
| 5-8 | Repeat action of meas 1-4.  |

FIG II THE BALANCE

- |       |   |
|-------|---|
| 9     | Step swd on R ft and lilt, swinging the L leg across with the knee slightly bent. Repeat this, stepping on to L ft. |
| 10    | Moving to the R, step R ft (ct 1); cross L ft behind R (ct &); step swd again with R (ct 2).                        |
| 11-12 | Repeat action of meas 9-10, moving to the L and stepping on to L ft.  |
| 13-16 | Repeat action of meas 9-12.   |

FIG III

- |       |   |
|-------|---|
| 17-20 | 8 tilting skips moving CCW, starting with R ft. First 2 are taken with the back to LOD (moving CCW, with body and ft turned to face CW). Next 2 skips are taken facing LOD. Repeat. |
| 21-24 | Repeat action of meas 17-20 but move CW.  |

The dance can be repeated as often as the dancers wish.

ROMANIA, RUMANIA, ROUMANIA: Those are the three ways the name of the country is found spelled. In the native language it is spelled "Romania" and the country takes its name from "Rom" or Roman. Romania is the preferred spelling, tho the above author, being English, uses the "u" spelling.

Presented by Gordon Engler

**PING PONG SCHOTTISCHE**  
(West Virginia, U.S.A.)

**Music:** Record: Imperial 1092, or any well phrased Schottische.

**Formation:** Skating pos, cpls facing CCW.

<u>Measure</u>	<u>Pattern</u>
<u>1</u>	Weight on L ft. Heel R ft (ct 1), toe R ft (ct 2), step R (ct 3), close L (ct &), step R (ct 4).
2	Repeat, starting on L ft.
3	Moving swd twd ctr of circle (Grapevine Step). Step R behind L (ct 1), step L to side (ct &), step R in front of L (ct 2), step L (ct &), step R behind L (ct 3), step L to L (ct &), stamp R beside L (ct 4). Keep wt on R ft.
4	Repeat, moving swd out from circle starting with opp ft (L). Repeat entire dance.

**NOTE:** This may be danced with three or more dancers in lines, or as a congo line.

Presented by Lawton Harris

\* \* \* \*

**WESTERN PROMENADE TRIO**

This is a slight variant of a dance introduced many years ago by Jane Farwell. In Jane's version the man crooks his arms and the girls on each side of him place their nearest hand to the man in the crook of his elbow and promenade forward. In this "Kentucky" development, the men hold the inside hands of the girls and promenade. Kentucky version described.

**Music:** Record: Any record with distinct 8 meas phrasing - square or folk. Prefer MH 2004 "Western Polka".

**Formation:** Large circle of trios, M between two W, facing CCW.

<u>Measures</u>	<u>Pattern</u>
<u>1-8</u>	Promenade (walk) fwd 16 steps.
9	M raises joined hands forming arches. R hand W goes under arch formed by joined hands of L hand W and M. R hand W enters circle. L hand W moves over to place R hand W vacated.
10-15	Inside W form a circle, joining hands, and polka, two-step, or walk CW. M and L hand W swing in regular American square dance form.
16	Inside W release hands. The M leaves his orig L hand W on his R, facing CCW. Inside W try to find a new trio to dance with, and they become L hand W. In case of large circles it is suggested that the M who still lacks a L hand W raise his free hand to be noticed. Sometimes the W in their excitement fail to see where to go.
	Dance begins anew.

Presented by Vyta Bellajus

Folk Dance Federation of California Research Committee:  
Omega Graham, Mildred Coburn, Dorothy Tamburini

TANT' HESSIE  
(South Africa)

Tant' Hessie -- Aunt Esther's White Horse, a recreation dance from South Africa, was presented at University of the Pacific Folk Dance Camp by Huig Hofman of Antwerp, Belgium, 1962.

Music: Record: Folkraft 337-006B - Band 2

Formation: Cpls in double circle, ptrs facing about 4 ft apart, M back to ctr.

Steps and Styling: Walking step\*, buzz turn (tikiedraai)\*, dos a dos\*. Walk with light, springy steps, weight fwd over ball of ft; heels barely touch floor. Hands hang naturally at sides and swing easily fwd and bwd with motion of ft and body.  
\*Described in Volumes of Folk Dances from Near and Far, published by Folk Dance Federation of California, 1095 Market Street, San Francisco 3, California.

Measures

Pattern

2/4

1-8

INTRODUCTION - no action.

I. ADVANCE AND RETIRE

1-2

Both begin L, walk fwd twd ptr with 4 steps, closing on 4th step. Form single circle, R shoulders adjacent. Nod to ptr.

3-4

Walk bwd to place with 4 steps, closing on 4th step.

5-6

Repeat action of meas 1-2, to form single circle with L shoulders adjacent.

7-8

Repeat action of meas 3-4.

II. DOS - A - DOS

1-4

With 8 walking steps, dos-a-dos; pass R shoulders with ptr.

5-8

Repeat action of meas 1-4 (Fig II); pass L shoulders with ptr.

III. SWING WITH PARTNER

1-8

W place both hands on M shoulders, M place R hand on W waist, L hand on her upper R arm. With buzz turn (tikiedraai), swing slowly CW. (NOTE: if danced by children, an elbow turn may be used.) On completion of swing, ptrs separate to reform double circle facing each other.

Each progress to person at L on first walk fwd (Fig I, meas 1-2) to repeat dance with new ptr.

Presented by Huig Hofman

**BINGO**  
(United States)

- Source:** This party game has long been a favorite with both adults and children.
- Music:** Records: RCA Victor EPA 4138, Victor (78 rpm) 45-6172, Victor (45 rpm) 1-6172, Folkraft 1189 2/4 meter
- Formation:** Double circle facing LOD, W to R of M with W L arm hooked in M R arm.
- | <u>Measures</u> | <u>Pattern</u>   |
|-----------------|--|
| 4 meas          | Introduction. No action.   |
| 1-8             | All walk 16 steps CCW singing:<br><div style="border-left: 1px solid black; border-right: 1px solid black; padding: 0 10px;"> "A big black dog sat on the back porch"<br/> And Bingo was his name." </div>   |
| 9-16            | Join hands to form one circle, W to R of ptr. Still moving CCW, walk 16 steps singing:<br>"B-I-N-G-O; B-I-N-G-O; B-I-N-G-O<br>And Bingo was his name."   |
| 17-24           | Face ptr to start a Grand R and L. With a R hand hold, call "B". With the next person and a L hand hold, call "I". With a 3rd person and a R hand hold, call "N". With a 4th person and a L hand hold, call "G". With the 5th person shout "O" and hug or swing this person who is now your new ptr. |
- Repeat dance from beginning to end of music.

Presented by Jack Sankey

**APAT - APAT**  
(Philippines)

Apat - Apat (Ah-pat Ah-pat), a Philippine Folk Dance Mixer, was introduced in the United States by Francisca Aquino.

**Music:** Record: Folk Dancer MH-2031. 4/4 meter.

**Formation:** Double circle, W to R of M, facing in LOD. Inside hands joined. Hands, when not in use, hang at sides.

<u>Measures</u>	<u>Pattern</u>
8	<b>INTRODUCTION</b> (Last music has castanets in it)
1-2	Walk 4 steps LOD, both beginning R ft.
3-4	Release hands, both turn 1/2 R, join inside hands, walk 4 steps RLOD.
5-6	Release hands, turn and face ptr, walk 4 steps bwd. (M backs into ctr of circle, W backs out of circle)
7-8	Walk twd ptr 4 steps.
1-2	Both turn 1/4 R (M faces RLOD, W LOD, so L shoulders are adjacent). Walk 4 steps fwd.
3-4	Walk 4 steps bwd.
5-6	Join R hands, shoulder high, elbows bent, walk 4 steps CW once around.
7-8	Release hands. M walk 4 steps LOD to next W. W turns 1/2 CW with 4 steps to face LOD.

Presented by Ruth Ruling

**JAEGERMARSCH**  
**The Hunter's March**  
**(Austria)**

**Source:** Learned from the Austrian students, Goodwill Tour, 1952.  
 A simple mixer, traditional from the Triesting Valley,  
 Lower Austria.

**Music:** Record: Folk Dancer MH 2013. 2/4 and 3/4 meter.

**Formation:** Double circle facing LOD, W linking L arm with M R.

**Steps:** Walking. Slow waltz.

Measures  
4

Pattern  
Introduction.

1-16 Cpls walk in CCW direction with 32 steps. On the 16th meas  
 W turn inward to walk in CW direction while M continues in  
 CCW direction.

17-32 Both M and W continue to walk in the directions indicated and  
 M clap hands on the accented beats. On the last meas all stop  
 and face the nearest ptr.

33-48 The ptrs, so chosen, waltz, turning CW progressing CCW in  
 ballroom pos.

Repeat 3 more times (4 in all).

Presented by Walter Grothe

\* \* \* \* \*

# EINS ZWEI DREI (Germany)

Children's version of German circle dance for cpls.

Translation: One, Two, Three.

Record: Folkraft LP 16 2/4

Formation: Single circle of an even number of cpls numbered 1, 2 1, 2 etc.,  
each W on ptr's R.



## Measures

## Pattern

### PART I. FORWARD & BACK (Music AA)

- 1-2 CPLS NO. 1 FWD with a step-step-close\* CLAPPING hands by brushing them vertically like cymbals (cts 1-3),  
PAUSE (ct 4).  
3-4 REPEAT pattern of meas 1-2 BWD TO PLACE.  
5-6 Turning to face and joining both hands with ptr, CPLS NO. 1  
take FOUR SLIDES SWD TWD CTR starting with M L and W R ft.  
7-8 REPEAT pattern of meas 5-6, reversing direction and  
ftwork, TO PLACE.  
9-16 CPLS NO. 2 THE SAME: repeat pattern of meas 1-8.

### PART II. (Music BB)

- 17  M TURN and touch R HEEL AND SHAKE R index FINGER  
TWD PTR, free hand on hip; W the same with opp ftwork  
and L finger (ct 1),  
 Turning to face ctr, M CLOSE AND STEP on R ft beside L,  
W the same with opp ftwork (ct 2).  
18 REPEAT pattern of meas 17 WITH CORNER, reversing  
direction and ftwork, and hands.  
19-20 REPEAT pattern of meas 17-18.  
21-24 CIRCLE L with 8 slides.  
25-32 REPEAT pattern of meas 17-24 (reversing direction of  
the circle or not, at discretion of leader).

\*STEP-STEP-CLOSE: Step on one ft (ct 1), step on the other ft (ct 2),  
close and step on the first ft beside the other (ct 3).

Note: This is a children's version arranged by Huig Hofman, of the  
original German square dance from Holstein.

Presented by Huig Hofman

**PAPAGAAI IS ZIEK**  
(Flanders)

**Translation:** Parrot Is Sick

**Record:** Folkraft LP 16      4/4

**Formation:** Double circle, approximately the same number of children in each circle. No ptrs.

<u>Measures</u>	<u>Pattern</u>
	<b>PART I (Music A)</b>
1-4	PROMENADE with walking steps in SINGLE FILE, children in INNER CIRCLE moving CCW with inside hand on inside shoulder of the one ahead, children in OUTER CIRCLE moving CW with hands on hips.
5      d d d	Turning 1/4 R to face other circle, CLAP own hands THREE TIMES (cts 1, 2, 3), PAUSE (ct 4).
6      d d d	REPEAT CLAPPING pattern of meas 5.
7      d d d d	With hands on hips, TURN CW ONCE around with 4 walking steps.
8      d d	BOW to other line (cts 1, 2), RISE (cts 3, 4).
	<b>PART II (Music B)</b>
9.	Joining hands, CIRCLE L with 4 walking steps.
10	Stop and BOW to other line (cts 1, 2), RISE (cts 3, 4).
11	CIRCLE L with 4 walking steps.
12	Stop and BOW to other line (cts 1, 2), RISE (cts 3, 4).
13-14	CIRCLE L with 8 walking steps.
15	Stop and BOW to other line (cts 1, 2), RISE (cts 3, 4).
16	SQUAT, bending both knees deeply (cts 1, 2), STAND UP (cts 3, 4).

**Note:** This dance comes from the northeastern part of Antwerp province in Flanders.

Presented by Huig Hofman

Dance description by Rickey Holden. Abbreviation used to conform to UOP syllabus format, Ruth Ruling, editor.



VAN DE DROGE HARING  
(Flanders)

Flemish circle dance for children, no ptrs.

Translation: From the Dry Herring

Record: Folkraft LP 16 2/4.

Formation: Single circle, no ptrs.

Starting Position: "W" position: elbows bent, hands joined at shoulder height.

Measures	Pattern
	<u>PART I -- SIDEWARD (Music A)</u>
1-3	STEP-CLOSE* STEP-CLOSE STEP-TOUCH** SWD L.
4-6	STEP-CLOSE* STEP-CLOSE STEP-TOUCH** SWD R.
	<u>PART II (Music B)</u>
7-8	JUMP UP, raising hands (ct 1), LAND (ct 2), and
	REPEAT (cts 3-4).
9-10	Releasing hands, TURN CW ONCE around IN PLACE with
	4 walking steps, hands on hips (for little children) or
	folded across chest (for bigger children).

\*STEP-CLOSE LEFT: Step on L ft (ct 1), close and step on R ft beside L (ct 2). Repeat, reversing ftwork for Step-Close Right.

\*\*STEP-TOUCH LEFT: Step on L ft (ct 1), close and touch R ft beside L without taking wt (ct 2). Repeat, reversing ftwork, for Step-Touch Right.

Note: This childrens dance comes from the southwestern part of West Flanders, near the French border.

Presented by Huig Hofman

English dance description by Rickey Holden. (Abbreviations used to conform to UOP syllabus format, Ruth Ruling, editor)

DANSA IN. A RING  
(Sweden)

Swedish circle dance for cpls, for children.

Translation: Dance in a Ring.

Record: Folkraft LP 16 3/4.

Formation: Single circle of an even number of cpls, number 1,2 1,2 etc., each W on ptr's R. "W" position: elbows bent, hands joined at shoulder height.

<u>Measure</u>	<u>Pattern</u>
1-4	FIG I -- ALL CIRCLE (Music AA) CIRCLE LEFT with little running steps.
5-8	CHORUS -- ALL CIRCLE (Music BB) CIRCLE L with little running steps (for Fig. I this becomes a continuous circling).
1-4	FIG II -- "ALL ALONE" Releasing hands TURN, individually, CW TWICE around with little running steps, CLAPPING hands above head on each step.
5-8	REPEAT CHORUS pattern above.
1-4	FIG III -- "TWO BY TWO" PTRS join both hands and TURN CW TWICE around with little running steps.
5-8	REPEAT CHORUS pattern above.
1-4	FIG IV -- "FOUR BY FOUR" M No. 1 release L hand and each pair of cpls CIRCLE FOUR once around with little running steps.
5-8	REPEAT CHORUS pattern above.
1-8	FIG V -- ALL CIRCLE REPEAT pattern of Fig I above.

Presented by Huig Hofman

ENGLISH DANCE DESCRIPTION BY RICKEY HOLDEN.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor).

'K MOET DWALEN  
(Flanders)

Flemish cpl dance for children)

Translation: I Must Wander

Record: Folkraft LP 16 2/4

Formation: Double circle, ptrs facing, W back to ctr.

<u>Measures</u>	<u>Pattern</u>
	<u>PART I -- WOMEN WEAVE</u>
A 1-4	Hands on hips, W WEAVE a serpentine pattern CCW with running steps, passing R shoulders with ptr (who counts as No. 1), behind No. 2, in front of No. 3, behind No. 4 and . . .
5	Take place in front of No. 5 to FACE NEW PTR.
6	BOW to new PTR (on the word "Pee-ruh-vee-ruh-vit").
	<u>PART II</u>
B 7	<u>FOUR STAMPS (R, L, R, L) IN PLACE.</u>
8	WAVE imaginary HAT, hand above head, up, down, up, down (cts 1, 2, 3, 4).
9	W take a bit of own skirt in each hand and SWING SKIRT 4 times (cts 1, 2, 3, 4).
10	FOUR small RUNNING STEPS IN PLACE swinging free ft swd each time (cts 1, 2, 3, 4).
	<u>PART III.</u>
C 11-14	<u>PTRS R ELBOW SWING 2 1/2 times to finish facing ptr with M back to ctr.</u>
	REPEAT ENTIRE SEQUENCE, M WEAIVING in and out during Part I.

Note: This children's dance comes from the northeastern part of Antwerp province in Flanders. After once learned by all, the hat-waving of meas 8 may be restricted to boys only, the skirt-swinging of meas 9 to girls only.

Presented by Huig Hofman

English dance description by Rickey Holden.  
(Abbreviations used to conform to UOP syllabus format,  
Ruth Ruling, editor)

'T SCHIP MOET ZEILEN  
(Flanders)

Flemish circle mixer for children.

Translation: Th' Ship Must Sail.

Record: Folkraft LP 16 2/4.

Formation: Single circle of cpls, W on ptr's R.

Starting Position: "W" position: elbows bent, hands joined at shoulder height.

Measures	Pattern
	<b>PART I (Music AA)</b>
1-2	FOUR SLIDES SWD L.
3	POINT R TOE ACROSS in FRONT of L Ft (ct 1),
	CLOSE AND STEP on R ft beside L (ct 2).
4	REPEAT pattern of meas 3 reversing ftwork.
5-8	REPEAT pattern of meas 1-4 reversing direction and ftwork.
	<b>PART II (Music BB)</b>
9-10	Turning to face ptr, TWO STEP-HOPS starting on inside ft (M L, W R) CLAP R hands with ptr (ct 1 of meas 9), then L hands with ptr (ct 1 of meas 10).
11	SLAP own THIGHS (ct 1) CLAP own HANDS (ct 2).
12	PTRS CLAP BOTH HANDS (ct 1), PAUSE (ct 2).
13-16	REPEAT pattern of meas 9-12
	<b>PART III (Music C)</b>
17-18	Joining both hands, ptrs TURN CW HALF around with 4 running steps; finish facing ctr with W on ptr's L.
19-20	W: SLAP own THIGHS (ct 1), CLAP own HANDS (ct 2), SNAP FINGERS of both hands (ct 3), PAUSE (ct 4). M: THREE STAMPS (R, L, R) IN PLACE (cts 1-3), PAUSE (ct 4). <i>arms folded across chest</i>

Note: This is the Antwerp province version of a Flemish children's dance.

Presented by Huig Hofman

English dance description by Rickey Holden. (Abbreviations used to conform to UOP syllabus format, Ruth Ruling, editor).

**KARIKÁZÓ**  
(Pronounced Ka-ree-ka-zo)

**Music:** Record: BF S-414, side 1 or any csárdás record.

Karikázó is the most simple form of the girls' dances, but sometimes men join in the circle. Karikázó means "circle dance".

**Formation:** Single circle. There are only a few figures and they change at the will of the leader.

**Step 1** Flex and straighten both knees, emphasizing the "up" movement.

**Step 2** Csárdás step: The Csárdás step is: one side step, followed by closing the free foot to the other foot. It can be done to the Right once, and to the Left once. Or it it can be twice to the Right and twice to the Left.

**Step 3** Balance Right foot fwd. Balance back on the Left foot. This is done either in place or with slight movement to the Left.

**Step 4** Grapevine step. Step in front, then back. This is called a "downbeat" Rida. emphasizing the step in front and in back. This can be done as walking or running.

Repeat at will.

Presented by: Andor Czompo

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois.

**DE VLEGERD**  
(Dutch)

**Music:** Record: Folkraft LP-17B, Band 8. Folkraft 1487x45B.

**Formation:** Square of eight cpls, W on ptrs R; two cpls on each side, the cpls who have back or face to the music are head-cpls, the others are the side-cpls. Starting Pos: Hands joined in a circle.

<u>Measures</u>	<u>Pattern</u>
<b>4/4</b>	<b><u>PART I - BOW AND CIRCLE</u></b>
<b>1</b>	Nod to Ptr (ct 3).
<b>2</b>	Nod to Corner (ct 3).
<b>3-4</b>	Repeat nodding pattern of meas 1-2.
<b>5-8</b>	Circle L with eight slides.
<b>9-16</b>	Repeat pattern of meas 1-8, except circle R; finish in square formation.
	<b><u>PART II</u></b>
<b>1-2</b>	In closed ballroom pos, HEAD CPLS fwd and back with four slides each way.
<b>3-4</b>	HEAD CPLS change places with eight slides in ballroom pos, M passing back to back. (Do not turn after crossing over.)
<b>5-8</b>	Repeat pattern of meas 1-4 in reverse ballroom pos, W passing back to back.
<b>9-16</b>	Sides the same: repeat pattern of meas 1-8.
	<b><u>PART III</u></b>
<b>1-2</b>	In closed ballroom pos, Head cpls fwd and back with four slides each way.
<b>3</b>	In closed ballroom pos, head cpls fwd with four slides and W change places by throwing R shoulder bkwd and turning half around.
<b>4</b>	In ballroom pos with New Ptr, Head M return to place with four slides.
<b>5-8</b>	Repeat pattern of meas 1-4 to place.
<b>9-16</b>	Sides the Same: repeat pattern of meas 1-8.
	<b><u>PART IV - TWO STEP PROMENADE</u></b>
<b>1-16</b>	Sixteen two-stps turning CW with ptr in closed shoulder-waist pos, progressing CCW once around the square and back to place (very slow!).

**NOTE:** This square dance comes from Gelderland and Overijssel provinces, and used to be done on the threshing floor after work was finished. "Smiet oe Wief weg" is the dialect version of the eastern provinces. If there are not sufficient dancers, one can do it with six cpls in a rectangle or four cpls in a square.

**Presented by: Huig Hofman**

**DRIEKUSMAN**  
 ("Young Hawk")  
 (Dutch)

**Music:** Record: Folkraft LP-17A, band 4. Folkraft 1489x45B.

**Formation:** (Dutch cpl dance) - Double circle, W on Ptrs R.  
Starting Pos: Ptrs facing in closed shoulder-waist pos.

Measure      Pattern

PART Ia - SCHOTTISCHE PROMENADE

1-8      Eight schottische stps starting with man's L and W R ft turning CW with ptr, progressing in line of dance.

PART IIa - GO AWAY

1-2      Turn 1/2 around in place with 4 walking stps, M hands clasped behind back, W with hands on hips.  
 3-4      Head bowed sadly, move away from ptr with 4 walking stps fwd.  
 5      Look at ptr over own R shoulder.  
 6      Look at ptr over own L shoulder.  
 7      Pivot quickly 1/2 around to the R to face ptr.  
 8      Bow deeply to ptr.

PART IIIa - GREETING AND RETURN

1      Bow to ptr.  
 2      Clap own hands three times.  
 3      Bow to ptr.  
 4      Three stamps (R, L, R), moving fwd, returning to ptr.  
 5      Shake R forefinger three times at ptr.  
 6      Shake L forefinger three times at ptr.  
 7      Ptrs Clap R hands and pivot CCW once around on L ft.  
 8      Bow to ptr.

PART Ib - SCHOTTISCHE PROMENADE

1-8      As Part Ia above

PART IIb - AWAY AND TOGETHER

1-2      Releasing ptr, four step-hops bkwd starting with M's L and W's R ft.  
 3-4      Repeat pattern of meas 1-2 moving fwd, extending hands to meet ptr.  
 5      Joining both hands with ptr, one schottische. Step sideward to M's L and W's R.  
 6      Repeat pattern of meas 5 reversing direction and ftwork.  
 7-8      Turn outward once around (M CCW, W CW) in place with 4 step-hops starting with M's L and W's R ft.

PART IIIb - GREETING AND SCOLDING

1-6      As Part IIIa above except the stamps of meas 4 are in place and not moving fwd.  
 7-8      Repeat pattern of Part IIb meas 7-8.

## Driekusman (con't)

PART Ic - SCHOTTISCHE PROMENADE

1-8

As in Part Ia above.

NOTE: This Dutch dance is a reconstruction of fragments from the provinces of Gelderland and Overijssel.

**D'HAMMERSCHMIEDSE'SELLN**  
(Dutch)

**Music:** Record: Folkraft 1485x45 B

**Formation:** Dance for M only; little circles of 4 M; - M1 and M3 facing, M2 and M4 facing.

**Clappattern:** two measures. Clap both hands on own thighs, on own chest, in own hands, clap in each others R hands, in each others L hands, in each others both hands.

Measures      Pattern

1-16      Opp M (1and3) do clappattern, beg on first beat of meas 1.  
Opp M (2and4) do clappattern, beg on first beat of meas 2.

Circle Left and Right

1-8      The four M join hands to form circles of four, CW around with step-hops.  
9-16      Circle CCW around.

Clappattern

1-16      M 1 and M 3 beginning.

Right and Left Star

1-8      Sets make R hand star and turn CW with step-hops.  
9-16      Sets make L hand star and turn CCW with step-hops.

Clappattern

1-16      M 1 and M 3 beginning.

Big Circle - All dancers form one big circle.

1-8      CW around with step-hops.  
9-16      CCW around.

Presented by: Huig Hofman



# FANDANGO (Denmark)

Music: Record: Folkraft 337-012A

Formation: Cpl dance, double circle of cpls, facing CCW, inside hands joined.

## Measures      Pattern

### Forward and Back

- 1-3 Three two-stps fwd, starting on outside foot; swinging arms alternately bkwd and fwd.
- 4 Two walking stps fwd, turning outward.
- 5-8 Repeat pattern 1-4, moving CW on the circle-line.

### Apart

- Ptrs face, boys arms crossed, girls hands on hips.
- 1 All: one two-step to the L.
- 2 All: two walking stps to the L.
- 3-4 All: two balance stps on the spot.
- 5-8 Repeat 1-4, but opp direction.

### Heel and toe pattern

- 1 Ptrs in ballroom closed pos, boy places heel of L ft and girl the heel of R ft fwd.
- 2 Boy points toe of L ft and girl the toe of R ft beside standing ft.
- 3 One polka-step fwd on the circle line.
- 4 "Heel and toe", but with a hop on each movement.
- 5-7 Three polka-steps, turning CW and progressing CCW.
- 8 Two walking stps fwd on the circle-line(moving CCW).
- 1-8 Repeat the above Heel and toe pattern.

Repeat the entire dance.

Presented by Huig Hofman

**GORT MET STROOP**  
 ("Barley Grits with Syrup")  
 (Dutch)

**Music:**           **Record:** Folkraft 1487x45A.

**Formation:**   (Dutch contra dance) - Column of six cpls, ptrs facing each other.  
 Cpls numbered from 1-6.  
**Starting Pos:** W's hands on hips, M's arms folded across chest.

<u>Measures</u>	<u>Pattern</u>
<u><b>PART I - ELBOW SWINGS</b></u>	
1-2	Cpls 1 and 6 R elbow swing with running steps 1-1/2 times around in the ctr.
3-4	L elbow swing the next twice around, M 1 with W 2 and W 1 with M 2, cpl 6 similarly with cpl 5.
5-6	Cpls 1-6 R elbow swing twice around.
7-8	L elbow swing the next, as in meas 3-4, cpl 1 with 3, cpl 6 with 4.
<u><b>PART II - CIRCLE AND MOWING LINES</b></u>	
1-4	Cpls 1 and 6 circle L in "T" pos (hands on neighbor's shoulders) once around with eight step-hops (W 1 is on ptrs R, W 6 on ptrs L).
1-2	Simultaneously, Cpls 2 and 3 move up and cpls 4 and 5 move down with 3 step-closed steps sideward, starting with leading ft (cts 1-6) and a stamp (ct 7).
3-4	Cpls 2 and 3, 4 and 5 repeat pattern of meas 1-2 reversing direction and ftwork to place.
5-6	Cpls 1 and 6 circle R 1/2 around with four step-hops.
7-8	Cpls 1 and 6 return to place passing to R of other cpl with 8 running steps fwd.
5-8	Simultaneously, cpls 2 and 3, 4 and 5 repeat pattern of meas 1-4.
<u><b>PART III - GIRLS JUMP</b></u>	
1-2	M 1 and W 6 to the ctr with small running steps (cts 1-6); M 1 and W 6 take shoulder-waist position and, while others clap once, W 6 jump up aided by M 1 (ct 7) and gently down (ct 8).
3-4	M 1 and W 6 return to place with running steps bkwd.
5-8	Man 6 and W 1 repeat pattern of meas 1-4.
<u><b>PART IV - CAST OFF</b></u>	
1-2	Cpl 1 Casts Down two places, Cpl 6 Casts Up two places; - the others make room in the middle of the lines moving up and down with 4 step-closed steps.
3-8	<b>LINES CAST OFF:</b> New cpl 1 (formerly cpl 2): each turn outward separately and with running steps lead own line down the outside and up the ctr to new places, giving inside hand to ptr while coming up the ctr.

Repeat the dance two times with new cpl 1 and 6.

**NOTE:** This dance comes from the region of Zaandam, Netherlands,  
just northwest of Amsterdam.

Presented by Huig Hofman

JA VA EN AKTA  
(Sweden)

Music: Record: Folkraft 337-012Aa

Formation: Cpl dance, double circle of cpls facing CCW, girls on ptrs R, inside hands joined.

Measures      Pattern

Promenade

1-8 All walk fwd, starting with outside ft.

Couples Turn

1-4 Ptrs, facing and joining hands, turn CW around with walking stps.  
5-8 Turn CCW.

Polka

1-4 Double circle of cpls, facing CCW, girl on ptrs R, inside hands joined; four (4) polka stps fwd turning face to face, then back to back with ptr as joined hands are swung bkwd then fwd.

1-3 Continuation of the movement

4 Boys stay while girls progress one place.

Repeat entire dance starting with new ptr.

Presented by: Huig Hofman

**JAN PIEREWIET**  
 ("John 'Happy-Go-Lucky'")  
 (Dutch)

**Music:** Record: Folkraft LP-17A, band 3. Folkraft 1489x45A.

**Formation:** (Dutch cpl dance, mixer) - Double circle, W on ptrs R.  
Starting pos: Open shoulder-waist pos.

**Measures**      **Pattern**

**PART I - WOMAN CHANGE SIDES**

- 1 Woman change sides: M with 3 stps (L, R, L) in place passing her from his R to his L side, she with 3 stps (R, L, R).
- 2 Point outside heel fwd (M's R, W's L).
- 3-4 Repeat pattern of meas 1-2 reversing direction and ftwork to place.
- 5-8 Repeat pattern of meas 1-4.

**PART II - MAZURKA**

- 1-2 Two mazurka stps fwd starting with M's L and W's R ft.
- 3-4 Repeat pattern of Part I, meas 1-2.
- 5-8 Repeat pattern of meas 1-4 reversing ftwork.

**PART III - WALTZ PROMENADE**

- 1-8 Eight waltz stps turning CW with ptr in closed ballroom pos, starting with M's L and W's R ft, progression CCW.

**PART III - AS MIXER (Dutch version)**

- 1-4 Joining two hands with ptr, turn once around with 4 waltz stps.
- 5-6 Bow to ptr.
- 7-8 Move to own R one place to meet new ptr.

**PART III - AS MIXER (Flemish version)**

- 1 Both stp sideward R on R ft (ct 1), pause (cts 2-3).
- 2 Close and touch L ft beside R, and bow to ptr (ct 1) pause (cts 2-3).
- 3-4 Repeat pattern of meas 1-2 reversing direction and ftwork.
- 5-6 Repeat pattern of meas 1-2.
- 7-8 Having moved to own R with six running stps, Greet new ptr.

**MAZURKA STEP** - Left: Stamp on L ft (ct 1), step-hop on R ft (cts 2-3).  
 Right: Reverse ftwork.

**NOTE:** This dance comes from Terschelling Island, Friesland province, and may be considered the Dutch Varsouvienne as it is similar in music and step to Swedish, French and American versions.

Presented by Huig Hofman

# MENUETWALZER (Dutch)

**Music:**           **Record:** Folkraft 1485x45A

**Formation:**   **Circle of couples facing CCW, inside hands joined.**

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

- |      |   |
|------|---|
| 1    | Three walking stps fwd, starting with inside ft.  |
| 2    | Point outside toe twice diag fwd.   |
| 3    | Three walking stps fwd, starting with outside ft.   |
| 4    | Point inside toe twice.   |
| 5    | Release hands; hands on hips; ptrs change places with 3 walking stps, moving sideways (woman passes in front of man); man starting with R ft and woman with L ft. |
| 6    | Close feet, raise on the toes and sink.   |
| 7    | Ptrs back to own places, W passing in front of M.   |
| 8    | Ptrs raise joined R hands to form an arch, W turns CW under the arch, both drop a curtsy.   |
| 1-16 | With closed ballroom pos waltz turning CW and progressing CCW in circle.  |
|      | Repeat the dance as often as desired.   |

Presented by Huig Hofman

**RIJPE GERST**  
**(Ripe Barley)**  
**(Dutch)**

**Music:** Record: Folkraft 1522x45B

**Formation:** (Dutch couple mixer) - Double circle.  
**Starting Pos:** Ptrs facing, man's back to ctr.

**Measures**      **Pattern**

**1-2**      **PART I - CLAP AND MOW**  
 Ptrs clap both hands together (1).  
 Clap own hands (2).  
 Ptrs clap Right hand together (3).  
 Clap own hands (4).  
 Ptrs clap Left hands together (1).  
 Clap own hands (2).  
 Ptrs clap both hands together (3).  
 Clap own hands (4).

**3-4**      Bending slightly at waist Ptrs clap alternate hands, starting with R, a total of eight (8) times, imitating motion of a sickle mowing the barley.

**5-8**      Repeat pattern of meas 1-4.

**PART II**

**1**      Hands on hips, move away from ptr with two Step-close-steps sideward R.  
**2**      Three stamps (R, L, R) in place.  
**3-4**      Repeat pattern of meas 1-2 reversing direction and ftwork to place.  
**5-8**      R elbow swing with ptr turning clockwise with 16 running stps.  
**9-16**      Repeat pattern of meas 1-8 reversing direction and ftwork, starting sdwd L with L elbow swing. At the end each M and W move to R to meet a new ptr.

**NOTE:** This is a harvest dance from Twente province. The dialect title is "Riepe, Riepe Garste".

**Presented by: Huig Hofman**

**SKOTSE FJOUWER**  
 ("Scottish Four")  
 (Dutch)

**Music:** Record: Folkraft LP-17A, band 1. Folkraft 1488x45A.

**Formation:** (Dutch dance for two cpls) - "Reel of four" formation: two cpls in a straight line, men outside.

Starting Pos: All face ctr of line; - women join right hands.

Measures      Pattern

PART I

- 1-3      W only, six step-hops in place starting with L ft, swinging free ft across in front on the hop.
- 4      Releasing hands, W turn CW 1/2 around to face ptr with three stamps (L, R, L).
- 5-8      Ptrs join R hands and all repeat pattern of meas 1-4, reversing ftwork to finish facing ptr.

PART II - REELS OF FOUR

- 1-7      Reel of Four with seven schottische stps starting with L ft, once complete to place then pass ptr to finish with M facing in ctr.
- 8      Three stamps ( R, L, R) in place.

Repeat the entire dance with M in the ctr and finishing in original starting pos with W in the ctr.

NOTE: Dance may be done without joining hands and with Reel stps replacing the step-hops in Part I.

Sometimes the lines of four are arranged in a quadruple circle around the room and after each repetition of the entire sequence each man progresses clockwise to stand behind the next woman.

REEL OF FOUR or HEY FOR FOUR - All weave a figure "8" movement simultaneously in the line of four: (a) pass R shoulders with the person in front, (b) two men pass L shoulders in ctr, while W each move 1/2 around in a small circle at end of line to face ctr and meet a new man. (c) repeat (a), (d) repeat (b) with W in ctr and M on the ends; (E)-(h) repeat (a)-(d) to place.

REEL STEP - Left: Cross and stp on L ft just in back of R (1) hop on L ft swinging R around to just beside L (2).

REEL STEP - Right: Reverse ftwork.

This dance comes from Terschelling island, north coast of the Netherlands, Friesland province. The name of the tune is "Swart Laat Hem Scheren", ("Blackie Lets Himself be Shaved").

Presented by Huig Hofman

**ZEEUWSE SCHOTS**  
 ("Scottish from Zeeland")

**Music:** Folkraft LP-17A, band 2. Folkraft 1488x45B.

**Formation:** (Dutch Trio dance) - Trios of one man between two women, either all facing center in one large single circle, or variously in a triangle of three trios a square of four, etc.

**Starting Pos:** Man extend arms sideward to join R hands with R-hand ptr, L hands with L-hand ptr, W join other hands behind man's back.

<u><b>Measures</b></u>	<u><b>Pattern</b></u>
------------------------	-----------------------

**PART I - ARCHES**

- |     |  |
|-----|--|
| 1-2 | Fwd to the ctr with eight running stps, W lifting inside joined hands in an arch over M's head and turning 1/2 around to face him. |
| 3-4 | Repeat pattern of meas 1-2, moving Bkwd to place, W again arching over M's head to finish in original pos.                         |
| 5-8 | Repeat pattern of Meas 1-4.  |

**PART II - STAR**

- |     |  |
|-----|--|
| 1-8 | Three hand star R with twelve running stps; - each of the trio turn L to put R hands in a common central point and move CW, each grabbing wrist of person behind in star formation. R-hand ptr finish with back to ctr of the circle, facing her man, L-hand ptr behind him facing ctr (his back). |
|-----|--|

**PART III - SWING FEET**

- |     |  |
|-----|--|
| 1-4 | Man facing R-hand ptr, all-sixteen small running stps in place, swinging free leg sideward out, starting with man's right and woman's left ft. |
| 5-8 | Clap and centre person (man) turn CW 1/2 around to face L-hand ptr and repeat pattern of meas 1-4.   |

**PART IV -REEL of THREE or HEY FOR THREE**

- |     |  |
|-----|--|
| 1-8 | Hey for three, once complete and enough more to finish with L-hand ptr between others. |
|-----|--|

**PARTS V - VI**

- |      |   |
|------|---|
| 1-16 | As Parts III-IV, L-hand ptr in ctr facing M, - then turning to face and start hey for three with R-hand ptr. Finish with R-hand ptr between others. |
|------|---|

**PARTS VII - VIII**

- |      |   |
|------|---|
| 1-16 | As Parts III-IV, R-hand ptr in ctr facing L-hand ptr, - then turning to face and start hey for three with man. Finish in a circle of three. |
|------|---|

**PART IX - STAR**

- |     |                   |
|-----|-------------------|
| 1-8 | As Part II above. |
|-----|-------------------|

**PART X - CIRCLE**

- |     |                                     |
|-----|-------------------------------------|
| 1-4 | Circle L with sixteen running-stps. |
| 5-8 | Circle R to place.                  |



## Zeeuwse Schots (cont'd)

HEY For THREE - All weave a figure eight movement simultaneously in the line of three, the two facing pass right shoulders, and continue in and out alternating passing of shoulders to place.

Presented by Huig Hofman

ZIGEUNERPOLKA  
(Dutch)

Music: Record: Folkraft 1486x45 A

Formation: Circle of cpls, closed ballroom position.

Measures      Pattern

- |     |   |
|-----|---|
| 1-8 | Polka stps turning CW and progressing CCW in circle, finish facing ptrs, the M with their backs to the ctr.   |
| 1-2 | Curtsy to Ptr.  |
| 3-4 | Curtsy to the dancer on your L front.   |
| 1-2 | Curtsy to the dancer on your R front.   |
| 3-4 | Curtsy to your ptr.   |
| 1-8 | Men CCW and W CW round their circle. First beat of each meas: Clap own hands once and on the second beat of the meas clap both hands with the person he is passing; beg with the dancer on your L, one change each bar. |

Repeat the dance with new ptr.

Presented by: Huig Hofman

## BACKGROUND NOTES ON ARGENTINE TANGO

"The tango," said George Bernard Shaw in 1930, "is the only modern ballroom dance that deserved to be called a dance." Despite its folk backgrounds of Spain, Cuba and Argentina, the tango is not a "folk dance" but strictly a ballroom dance form, like the Viennese waltz --- the tango and the waltz being the two dances which have endured through the years.

The origin of the Argentine Tango can probably be traced, in the last analysis, to the Spanish gypsies, who performed a flamenco dance called a "tango" as a solo number by a woman dancer, never with a partner, and using much heel-work and many rhythm changes. Spanish dancers brought the dance to Argentina as entertainers in the ill-famed waterfront dance halls of Buenos Aires, where the solo number became in time a duet, then a couple dance, first known as "baile con corte" --- the dance with a stop. Very full skirts were worn by the women, and the men dressed in a gaucho costume consisting of high top boots with spurs; probably the attempt to dance in these cumbersome clothes accounts for some of the movements which afterward became identified with the tango. Lifting the heel slightly on the slow steps, for example, may have originated from the gaucho clearing his spur of entanglement before he stepped.

The gallants of Buenos Aires saw this dance and introduced it to their own cafes, also of doubtful respectability, but made several changes in both the music and the steps, and combined it with the Habanera, a popular dance from Cuba. However, it was still not for many years that it was considered a proper, or even "nice," dance.

Shortly after 1906, the tango was introduced in Paris, where it became an outstanding success, and also became further modified (to overcome the objections of polite society, such as "its unchivalrous forcing of the woman to bend her knee to the floor"). In about 1913, it was introduced in the United States. Preceded by rumors of its being a dreadfully suggestive dance and probably immoral as well, society was prepared to repel the tango, and, in fact, some cities actually went to the length of forbidding it by law --- all before they had even seen it.

However, instead of being the "height of offensiveness," as one writer put it, the dance, sponsored by Vernon and Irene Castle, and other exhibition teams, was an immediate hit. In "The Four Horsemen of Apocalypse" in 1921 and his later movies, Rudolph Valentino and the Argentine Tango were carried in a great wave of popularity.

This early tango was much different from the tango of today. It has been modified by the French into a continental tango, then remodified by the recent interests in South American music. As a result the dance has been simplified from its "over 200 figures," requiring exact footwork and an expert dancer, to a dance capable of being enjoyed by anyone on the ballroom floor.

The tango is written in 2/4 time, counting 2 beats for a slow step, one for a quick step, and taking two measures to complete a S, S, q, q, S basic step. The upper body is held straight, but relaxed, and the weight positioned over the standing foot when a step is taken. When moving backward, the legs swing back from the hips with the

toes meeting the floor first, immediately followed by the ball of the foot and the heel. The man must always lead his partner; the tango is essentially a masculine dance, and movements and changes of direction must be indicated by the man. Holding the slow steps until the last possible moment before moving the foot creates a "dragging" or "stealthy" effect which, combined with the smooth (no bounce), almost "slinking" steps, does more than just about anything to insure your tango looking like a tango.

Presented by: Ned and Marian Gault

## LA VIDA ALEGRE

An intermediate tango composed by Ned & Marian Gault

Music: Record: Nuevo Gaucho, NG-866A, "Lamento Gaucho", 45 RPM.

Formation: Cpls in circles in CLOSED POSITION, M facing OUT of circle.

Positions: CLOSED POS: The normal, face-to-face ballroom pos.  
SEMI-OPEN POS: (SOP) Same as Closed Pos except that ptrs are turned twd and joined (ML, WR) hands; MR, \ hips are close.

Directions are for M: W is on opp ft unless otherwise directed.

<u>Measures</u>	<u>Counts</u>	<u>Pattern</u>
<u>2/4</u>		
<u>INTRODUCTION</u>		
1-4	1-8	Wait
		I
1	1, 2	SL, SR fwd in LOD, changing to SOP (Semi-open pos), on first step.
2	3, &, 4	Face ptr in Closed pos; rock qL to L, qR in place, lower joined hands to waist level, and cross through SL in RLOD.
3	5, & 6	M step qR, qL in place as W moves to MR side with qL, qR. Cross through SR (W SL) in RLOD in SOP.
4	7, &, 8	M step qL, turning 1/4 L in place, qR to side, draw SL to R (no wt), as W turns once CW (R) under joined hands moving twd outside of circle with qR, qL, touch SR beside L (no wt), ending in CLOSED Pos, M facing OUT.
5	9, 10, &	SL fwd moving OUT. Rock qR to R, qL in place.
6	11, 12	Cross through SR in LOD in SOP. Touch SL toe beside R (no wt).
7	13, 14	SL, SR fwd in LOD in SOP.
8	15, &, 16	Pivot once CW with qL, qR, moving fwd in LOD. Draw SL to R (no wt), ending in Closed Pos, M facing LOD.
II.		
1	1, 2	SL, SR fwd in LOD in Closed Pos.
2, 3	3, &, 4, &, 5	Turn slightly to R, putting L hips together, and step twd, moving diag R of LOD with qL, qR, qL, qR, SL.
	6, &	Rock qR, qL (W qL bkwd, qR fwd) changing to SOP, facing diag R of RLOD.
4	7, &, 8, &	Cross through qR in SOP; step fwd qL, turning L to Closed Pos, M facing out; step qR to side; stamp qL heel sharply beside R (no wt).
5	9, 10, &	SL, qR, qL fwd in LOD in SOP.
6	11, 12	Touch SR beside L (no wt), hold (ct 12).
7	13, 14, &	SR, qL, qR fwd in LOD in SOP.
8	15, &, 16	<u>Tango Close:</u> qL fwd in LOD, changing to Closed Pos; step qR to side, draw SL to R, ending in Closed Pos, M facing LOD.

<u>Measure</u>	<u>Counts</u>	<u>Pattern</u>
		III.
1	1,2	SL fwd in LOD, W changing to SOP on first step, SR fwd, both flaring free ft (ML, WR) back through.
2,3	3	Step SL through twd RLOD.
	4,&,5	Face ptr in Closed Pos, rocking qR to R, qL in place. Cross SR through in LOD in SOP.
	6,&	M rock qL fwd, qR bkwd, leading W into Closed Pos, M facing LOD.
4	7	<u>Corte</u> : M SL bkwd in RLOD, toe turned out; W SR fwd, knee bent; W L toe remains ON FLOOR.
	8	Recover SR fwd, L following (no wt), ending in Closed Pos, M facing LOD.
5	9,10	Changing to SOP on first step, move SL, SR twd center.
6	11,&,12	Step qL into Closed Pos; step qR behing L (still moving twd center), step SL into SOP, both facing center.
7	13,&,14	Rock qR bkwd, qL fwd, SR bkwd.
8	15,&,16	Step back qL, back qR in SOP. Draw SL up beside R, turning to Closed Pos, M facing LOD.
		IV.
1	1,2	SL, SR fwd in LOD, changing to SOP on First step.
2	3,&,4	Pivot once CW qL, qR, moving in LOD in Closed Pos; touch SL beside R, ending in Closed Pos, M facing LOD.
3	5,6	Repeat meas 1,2 above.
4	7,&,8	Drop ML, WR hands as W makes one turn CW(R) away from ptr, moving in LOD with qR, qL, SR ( <u>take wt</u> ). M steps qL, qR, SL ( <u>take wt</u> ) in place; join MR, WL hands.
5,6	9-12	W moves CCW around ptr, hands joined, stepping SL, qR, qL; SR, qL, qR (M steps SR, qL, qR; SL, qR, qL in place), ending with W on outside of circle, ML, WR hands still joined.
7	13	Both step fwd in LOD (long, smooth step; M <u>SR</u> , W <u>SL</u> ).
	14,&	M touch SL (no wt) beside R, as W turns in CCW (L) with qR, qL, into Closed Pos, <u>M facing OUT</u> .
8	15	<u>Corte</u> : as above - M SL bkwd toward center (W SR fwd.)
	16	Recover SR fwd, L follows and touches (no wt) beside R.
--	---	<u>Repeat</u> entire dance, Fig. I, II, III exactly as before;
--	---	<u>Repeat</u> Fig. IV as before --- <u>except</u> :
		IV.
8	15	<u>Corte</u> : M SL bkwd toward center, as before.
	16	<u>Backbend</u> as follows: M (in corte) twist to L from waist, keeping ft in place. W (in corte) twist to R, arching back; <u>L toe remains on floor</u> .

## REVIEWS and CUES

- I. S, S; rock q,q, cross S;  
W around q, q, S; W turn q,q, S.  
Fwd S, rock q,q, cross S, touch S.  
S, S, pivot q,q, touch S.
- II. S, S, cross q, q, q, q, S.  
Rock q, q, cross q, fwd q, side q, stamp q.  
S, q, q, touch S, hold.  
S, q, q,; step q, side q, draw q.
- III. S, S flare, S, rock q, q, cross S.  
Rock q, q; corte S, recover S.  
To center: S, S, side q, behind q, side S.  
Rock q, q, S. Step back q, q, draw S.
- IV. S, S; pivot q, q; touch S.  
S, S; W turn away q, q, S.  
W around S, q, q; S, q, q.  
S fwd, W turn in q, q. Corte S, recover S.

Repeat all, end with backbend after corte.

Presented by Ned & Marian Gault

**JAROCINKA POLKA**  
(Pronounced Yaw-ro-cheen-kah)  
(Poland)

This dance was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw. Jarocinka comes from the Wielkopolska region in north-western Poland.

**Music:** Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi" - Side B, Band 6 (Warmijski Szot).

**Formation:** Single circle of cpls facing ctr, W to R of M in varsouvienne pos, elbows bent.

**Steps and Styling:** Polish Polka: (hop)-step-close-step. (Hop on L between ct & of previous meas and ct 1 of curret meas). Step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2). Repeat using opp ftwork. When moving fwd, step on heel with toes turn out, bending same shoulder twd working ft. In Jarocinka, the Polish polka is done swd also and typifies the dance.

<u>Measures</u>	<u>Pattern</u>
1-8	<b>INTRODUCTION</b>
	<b>I. SWD POLISH POLKAS &amp; CLAPS</b>
1	Dance one Polish polka swd to R.
2	Touch L heel twice diag swd to L, toe up. Ptrs look at each other.
3-4	Repeat action of meas 1-2 using opp ftwork. W cross to M L side.
5-8	Repeat action of meas 1-4. W cross to M R side.
	<b>II. SKIPS</b>
1-2	Starting R, M dance 4 skips bwd, W dance 4 skips twd ctr.
3-8	M, facing RLOD, hands on hips, dance 11 skips and jump on both ft.
9-12	Repeat action of meas 3-8 in opp direction using opp ftwork.
15-16	M dance 4 skips twd ctr to meet ptrs. W dance 4 skips bwd. Assume formation pos facing LOD.
	<b>III. SWD POLISH POLKAS &amp; CLAPS</b>
1-6	Repeat action of Fig I, meas 1-2 facing LOD.
7-8	M clap hands (ct 1) and walk in LOD with 3 stamping stps starting L. W clap hands (ct 1) and turn once CCW with 3 skips starting L and moving in LOD.
9-16	Repeat action of meas 1-8.
	<b>IV. SHOULDER TO SHOULDER</b>
1	With hands joined stright across and starting R, dance 1 Polish polka tog to end R shoulders adjacent, elbows bent.
2	Dance 1 Polish polka away.
3	Repeat action of meas 1 to end L shoulders adjacent.
4	Repeat action of meas 2.
5-8	Repeat action of meas 1-4. On last ct drop M L and W R hands.
9-12	M kneel on R knee, W dance 4 Polish polkas CCW around M. M free hands on hips, W free hands on skirts.

## Jarocinka Polka (cont'd)

<u>Measure</u>	<u>Pattern</u>
----------------	----------------

13-16	W reverse direction and hand-hold and dance 4 Polish Polkas CW around M. On last meas M stand and face ctr.
-------	---

V. W STAR

1-8	M join hands and dance 8 Polish polkas in RLOD. W form L-hand star in ctr and dance 8 Polish polkas in LOD.
-----	---

9-16	Repeat action of meas 1-8 in opp direction. W form R-hand star.
------	---

VI. BALANCES

1-2	M turn to face RLOD; ptrs join inside hands, free hands on hips, and dance 2 balance stps in place turning slightly away on the first and together on the second.
-----	---

3-4	Put both hands on own hips and walk 4 stps in small individual circles - M CCW, W CW.
-----	---

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

VII. SLIDES

1-8	Ptrs face each other without touching and dance 16 sliding stps in RLOD. Hands clap on first ct of meas 1 and go diag out to sides, palms fwd, for remaining stps. Ptrs hands do not touch. Stamp on last ct of meas 8.
-----	---

9-16	Repeat action of meas 1-8 in LOD.
------	-----------------------------------

VIII. M STAR

1-8	W, with hands on skirts, pass R shoulders with ptrs and dance 8 Polish polkas in LOD. M form R-hand star in ctr and dance 8 Polish polkas in RLOD.
-----	--

9-16	Repeat action of meas 1-8 in opp direction. M form L-hand star.
------	---

IX. BALANCES

1-16	W turn to face LOD; ptrs join inside hands, free hands on hips, and repeat action of Fig VI, meas 1-16 ending in formation pos facing ctr.
------	--

X. SWD POLISH POLKAS & CLAPS

1-16	Repeat action of Fig III, meas 1-16 to end with W facing ptrs.
------	--

XII. Finale

1-8	Ptrs join R hands and dance 8 skips in LOD, W turning CW under held hands. Free hands on hips.
-----	--

9-16	Take ballroom pos and dance 8 Polish polkas in LOD.
------	---

Presented by: Lucille Wnuk



**KOKOTEK**  
(Pronounced Koa-koa'tek)  
(Poland)

Kokotek was presented by Vyts Beliajus at a Statewide Folk Dance Institute in Long Beach in 1954. This version was learned by Lucy Wnuk in Poland 1963 from Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw. Kokotek means "the chick".

**Music:** Record: Folkraft 1010B "Kokotek" (should be played faster).

**Formation:** Cpls in a couple circle, M backs to ctr facing ptr; M R hand holding W L hand; free hands on hips.

<u>Measures</u>	<u>Pattern</u>
1-8	<b>INTRODUCTION</b>
	<b>I. POINTS AND TURNS</b>
1	M stp on L to L in LOD (ct 1); stp on R next to L (ct 2). W stp on R to R in LOD (ct 1); stp on L next to R (ct 2).
2	Repeat action meas 1.
3	Release hands and place them on own hips. Stp on L in place, pointing R toe fwd on floor (ct 1); step R in place, pointing R toe fwd on floor (ct 2). These stps are done more as slight leaps rather than simple stps.
4	Jump to both in place (ct 1); hold (ct 2).
5	Turning 1/4 CW in place, make small leap onto R bringing L up behind (ct 1); again turning 1/4 CW in place, make small leap onto L bringing R up behind (ct 2).
6	Repeat action meas 5.
7-8	Repeat action meas 3-4.
9-16	Repeat action meas 1-8.
	<b>II. STAR</b>
1-4	Cpls form R hand star with neighboring cpl and walk 8 stps CW. Free hand is waved over head on ct 1 of each meas, away on ct 2.
5-8	Reverse direction and hand hold and walk 8 stps CCW. Free hand is again waved over head as in meas 1-4.
	<b>III. JUMPS</b>
1-2	Ptrs release hand hold and reform double circle facing each other, hands on hips. Jump to both ft bwd 4 times.
3-4	Jump to both ft fwd 4 times.
5-6	Jump to both ft 4 times making 1 CW turn in place.
7-8	Jump to both ft 4 times making 1 CCW turn in place.
9-16	Repeat action meas 1-8.

Repeat entire dance two more times.

Notes by Dick Oakes  
Presented by: Lucille Wnuk

# KOZAK (Poland)

This dance was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw. It comes from the Śląsk region south-western Poland. Kozak means a simple goat.

Music: Record: Bruno BR 50129 "Slask" Vol 5, Side B, Band 3 (Kozak).

Formation: Lines of 4 cpls., one behind the other.

Steps and Styling: Polish Polka: (hop)-step-close-step. (Hop on L between ct & of previous meas and ct 1 of current meas). Step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2). Repeat using opp ftwork. When moving fwd, stp on heel with toes turned out, bending same shoulder toward working ft.  
Kozak: Ptrs join hands crossed in back (reversed skaters pos). Leap on R in place, bending over (ct 1); stamp L (ct 2); stamp R on (ct &). On second meas straighten up and hop on R extending L out to side (ct 1); hop again on R with L out to side (ct 2).

## Measures      Pattern

1-62 INTRODUCTION

### I. CHORUS

1-8 Dance 4 Kozak stp alternating ftwork moving slightly fwd.

### II. POLKA, HEEL, TOE

1-2 M moving CCW to L, W CW to R, dance 2 Polish polkas starting R making 1/4 circles.

3 Hop on L extending R heel diag fwd on floor (ct 1). Hop on L touching R toe to L toe (ct 2).

4 Stamp R, L, R bending slightly.

5-9 Repeat action of Meas 1-4.

### III. CIRCLE

1-8 First 2 cpls and last 2 cpls join hands to make 2 small circles and dance 8 Polish polkas in LOD, ending in one line of 4 cpls with hand pos as in Fig I.

### IV. CHORUS

1-12 Repeat action of meas 1-2, Fig I six times.

### V. W CIRCLE M

1-8 Ptrs join M R, W L hands. M repeat action of Fig II meas 3 seven times. On meas 8 jump on both ft (ct 1) hold (ct 2). W dance 8 Polish polkas CCW once around M. M must turn as he leads W around.

### VI. ARCHES

1-2 Cpls 2 & 4 raise hands in arch while cpls 1 & 3 face them and dance 2 Polish Polka under the arches

3-4 Cpls 2 & 4 dance under the arches made by 1 & 3.

## Kozak (cont'd)

<u>Measure</u>	<u>Pattern</u>
5-16	Repeat action of meas 1-4 three times.
	<b>VII. <u>CHORUS</u></b>
1-16	Repeat action of Fig I, meas 1-2 eight times.
	<b>VIII. <u>POLKA, HEEL, TOE</u></b>
1-8	Repeat action of Fig II.
	<b>IX. <u>CIRCLE</u></b>
1-8	Repeat action of Fig III.
	<b>X. <u>CHORUS</u></b>
1-12	Repeat action of Fig I, meas 1-2 six times. On drum roll drop L hands, W turns out to face M; both bow.

Presented by: Lucille Wnuk

# LUBLIN WALTZ (Poland)

This dance was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sądźmir, folk instructor at the Cultural Center in Warsaw. Lublin is a city in the South-eastern part of Poland.

Music: Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi" - Side A, Band 5 (Walcerek od Łowicza).

Formation: Single circle of cpls facing LOD, W on M R Side.  
M and W are on same ft throughout the dance.

<u>Measures</u>	<u>Pattern</u>
	<b>I. <u>LIFTS &amp; WALTZ</u></b>
1	Step on R to R (ct 1); lift L in front of R, toe pointed (ct 2); bent knee; hold (ct 3).
2	Repeat with opp ftwork.
3-4	Dance 2 waltz stps LOD.
5-6	Repeat action measure 1-2.
7-8	Drop hands and dance 2 waltz stps CW in small individual circle.
9-16	Repeat action of meas 1-8 except on last meas. M turns to face ptr, she bows.
	<b>II. <u>BALANCE</u></b>
1	Join R hands, dance 1 balance stp fwd.
2	Dance 1 balance stp bwd.
3-4	Exchange places with 2 waltz stps, turning CW passing L shoulders.
5-16	Repeat action of meas 1-4 three more times (except on meas 16 M holds on count 2, weight on R ft; ptrs take ballroom pos).
	<b>III. <u>WALTZ AND TURN</u></b>
1-8	Dance 8 waltz stps in LOD.
9-16	W turns under M's L arm 4 times continuing LOD.
	<b>IV. <u>LIFTS</u></b>
1-16	Repeat action of Fig. I.
	<b>V. <u>BALANCE</u></b>
1-16	Repeat action of Fig. II.
	<b>VI. <u>DOUBLE LIFTS</u></b>
1-4	Repeat action of Fig. I, meas 1-2 twice.
5-8	Repeat action of Fig I, meas 3-4 twice.
9-12	Repeat action of meas 1-4.
13-16	Repeat action of meas 5-8.
	<b>VII. <u>STAR</u></b>
1-4	M stay in place while W join L hands in ctr. in star formation and dance 4 waltz stps CCW.
5-8	Repeat action of meas 1-4 in opp direction.

## Lublin Waltz (cont'd)

<u>Measures</u>	<u>Pattern</u>
9-12	W stay in place while men join L hands in ctr in star formation, and dance 4 waltz stps CCW.
13-16	Repeat action of meas 9-12.
	VIII. <u>LIFTS</u>
1-16	Repeat action of Fig I.
	IX. <u>BALANCE</u>
1-16	Repeat action of Fig II.

Presented by Lucille Wnuk

# ŁECZYCKA POLKA (Poland)

- Source:** This dance for four cpls was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw. Łeczycka is pronounced Wen-chi'-tska.
- Music:** Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi", Side A, Band 1.
- Formation:** Four cpls in two lines. One line has backs to music, other faces music. M has ptr on R. Hands are on hips.
- Steps and Styling:** Polish Polka: (hop)-step-close-step. (Hop on L between ct & of previous meas and ct 1 of current meas)-Step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2). Repeat using opp ft work. When moving fwd, step on heel with toes turned out, bending same shoulder twd working ft.
- Leap\*, Walk\*, Slide\*, Pivot\*  
\*Described in volumes of "Folk Dances from Near and Far" published by Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California.

<u>Measures</u>	<u>Pattern</u>
<u>2/4</u>	
1-8	Introduction
	<b>FIG I LEAPS</b>
1-2	2 Polish Polkas fwd passing R shoulders of person opp.
3	Leap fwd on R (ct 1); leap fwd on L (ct 2).
4	Leap fwd on R (ct 1); jump to both, turning 1/2 CW (ct 2).
5-8	Repeat action of meas 1-4, passing L shoulders.
	<b>FIG II HEEL-TOE</b>
	(Steps described for the first 4 meas are for line with backs to music. Line facing music use opp ft work).
1	Hop on L, extending R heel to R (ct 1); hop on L, touching R toe at front of L toe (ct 2).
2	Stamp R (ct 1); stamp L (ct &); stamp R (ct 2) Knees are slightly bent.
3	2 slide steps to L.
4	Step swd to L on L (ct 1); jump to both in place (ct 2).
5	1 Polish Polka bwd starting with R and turning shoulders to R
6	1 Polish Polka bwd starting with L and turning shoulders to L
7-8	Walk 4 steps CW making one turn in place.
	<b>FIG III CIRCLES</b>
1-4	Dance 4 Polish Polkas in LOD making two CW turns.
5-6	Join hands in a circle and dance 4 Polish Polkas in LOD
1-5	Reverse direction and dance 6 Polish Polkas in RLOD.
7-8	Cpls release hands and with 2 Polish Polkas bwd, back into a 4 cpl square
	<b>FIG IV CLAPS</b>
1-2	M stand in place 2 meas. W dance 2 Polish Polkas twd ctr.
3	M stand in place W stand in place and clap twice with vertical

scissors motion.

- 4 W turn CW to face M with 3 stamps - L, R, L (cts 1, &, 2). M do same stamp sequence in place facing ctr.
- 5-7 Repeat action meas 1-3, W moving away from ctr and starting on L.
- 8 W turn CCW to face ctr with 3 stamps - L, R, L (cts 1, &, 2). M do same stamp sequence in place facing ctr.
- 9-16 Repeat action meas 1-8 except M and W do action previously done by ptr.
- Throughout FIG IV, W hands are on skirts and M hands folded across chest, shoulder height.

#### FIG V STAMPS & SLIDES

- 1-4 Head cpls (those cpls facing twd and away from music) take closed ballroom pos, M L shoulder twd ctr of square, and dance 8 slide steps across square. M pass back to back. Cpls make CCW loop to end as they started but on opp side of square. Side cpls take closed ballroom pos, M L shoulder twd ctr of square, and stamp on first ct of each meas (4 times in all), M L, W R.
- 5-8 Repeat action meas 1-4, except that side cpls slide across and head cpls stamp.
- 9-16 Repeat action meas 1-8.

#### FIG VI BOWS

- 1 Cpls face ctr, M L hand on own hip, R around W waist and W L hand on M R shoulder, R hand on skirt. Cpls dance 1 Polish Polka to ctr, starting M L, WR.
- 2 M step fwd R, W L (ct 1); M touch L toe behind R, W R behind L (ct 2). Bend knees on ct 2.
- 3 Cpls dance 1 Polish Polka bwd, starting M L, W R.
- 4 Turning to face ptr, M step on R, W L (ct 1); M touch L toe in front of R, W R in front of L (ct 2). Bend knees on ct 2.
- 5-8 Repeat action meas 1-4.
- M take wt on L on ct 2, meas 8.

#### FIG VII GRAND R & L

- 1-7 M dance 7 Polish Polkas in LOD and W dance 7 Polish Polkas in RLOD doing Grand R & L.
- 8 W dance 2 steps in place turning to face LOD while M dance 2 steps to ptr taking her in open ballroom pos.

#### FIG VIII TRIP & PIVOT

- 1 Cpls dance 1 Polish Polka in LOD, both starting on L.
- 2 M extends R heel fwd on floor and leaning slightly bwd, helps ptr as W jumps over M extended ft to land on R facing him (ct 1); W touch L behind R (ct 2).
- 3 M help W jump back over M extended ft to land facing LOD (ct 1); M step R beside L, straightening up. W touch R behind L without taking wt (ct 2).
- 4 Cpls pivot once CW. M step on L, W R (ct 1); M step on R, W L (ct 2); W step on R, M hold (ct &).
- 5-24 Repeat action meas 1-4, five more times.

#### FIG IX POLKAS

- 1-8 Cpls dance 8 Polish Polkas in LOD. Inside hands are joined, free hands on own hips. When starting on inside ft, joined hands swing fwd, on outside ft, they swing bwd. On last polka step W turns CW under M R hand and ends dance facing him. Free hands are raised on last ct.

**MARYNIA**  
(Poland)

This progressive dance for children was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sądźimir, folk instructor at the Cultural Center in Warsaw. Marynia Comes from the Wielkopolska region in north-western Poland.

**Music:** Record: Bruno BR 50129 "Śląsk" - Vol 5, Side B, Band 5 (Pasala Wolki).

**Formation:** Single circle of cpls in ballroom pos, M facing LOD, joined hands held straight out at shoulder level.

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

1-8	<b>INTRODUCTION</b>
-----	---------------------

**I. TO CTR AND BACK (I)**

- |     |  |
|-----|--|
| 1   | Ptrs face slightly twd ctr and walk two stps starting outside ft. Joined hands held straight out.  |
| 2   | Stamp outside ft (ct 1); hold (ct 2).  |
| 3-4 | Repeat action meas 1-2 on opp direction using opp ftwork. M L and W R arms bent at elbow, hands joined across chest.                             |
| 5-8 | Assume shoulder-waist pos, R shoulders adjacent. Starting M L, W R, walk 8 stps CW high on balls of ft, ending with cpls facing ctr, W to R of M |

**II. HOOK ELBOWS**

- |     |   |
|-----|---|
| 1-4 | Dancers hook elbows in large circle and dance 4 step-closes in LOD. |
| 5   | Point R toe diag fwd to R (ct 1); step on R next to L (ct 2).       |
| 6   | Point L toe diag fwd to L (ct 1); step on L next to R (ct 2).       |
| 7-8 | Repeat action of meas 5-6.  |

**III. TO CTR AND BACK (II)**

- |     |  |
|-----|--|
| 1-3 | Assume ballroom pos as in formation and dance 3 step-closes twd ctr. |
| 4   | Step swd to ctr - M L, W R (ct 1); Stamp with wt - M R, W L (ct 2).  |
| 5-8 | Repeat action of meas 1-4 in opp direction using opp ftwork.         |

**IV. HOOK ELBOWS**

- |     |                                    |
|-----|------------------------------------|
| 1-8 | Repeat action of Fig II, meas 1-8. |
|-----|------------------------------------|

**V. TO CTR AND BACK (II)**

- |     |                                     |
|-----|-------------------------------------|
| 1-8 | Repeat action of Fig III, meas 1-8. |
|-----|-------------------------------------|

**VI. W TURN - PROGRESS**

- |     |  |
|-----|--|
| 1-2 | Cpls raise joined hands and W turns CW under them with 4 walking stps to end facing M. M stp 4 times in place. |
| 3-4 | Drop joined hands and, passing R shoulders, walk 4 stps to new ptr .. M in LOD, W in RLOD.                     |
| 5-8 | Repeat action of Fig I, meas 5-8.  |

Continue dance with Fig II.

Presented by: Lucille Wnuk



**STARA BABA**  
(Poland)

This dance was learned in Poland in 1963 by Lucy Wnuk. It was taught to her by Agnieszka Sadzimir, folk instructor at the Cultural Center in Warsaw. Stara Baba comes from the north-eastern section of Poland in the Kurpie region

**Music:** Record: Bruno BR 50137 "Polish Country Dance Party in Hi-Fi" - Side B, Band 4 (Baba-Taniec z warmii).

**Formation:** Double circles of 4 to 12 cpls, M on inside. M hands on hips, fingers closed, W have hands folded at waist, elbows slightly out.

**Steps and Styling:** Polish Polka: (hop)-step-close-step. (Hop on L between ct & of previous measure and ct 1 of current meas). Step fwd on R (ct 1); close L to R (ct &) step fwd on R (ct 2). Repeat using opp ft work. When moving fwd, step on heel with toes turned out, bending same shoulder toward working ft.

Measures      Pattern

- 1-12      **INTRODUCTION**  
Flirt with ptr or talk to neighbor, etc.
- 1-2      **I. Slides & Cross Over**  
Take ballroom pos and dance 3 sliding stps to ctr. Stamp on ct 2 bringing held hands up.
- 3-4      Dance 4 sliding stps away from ctr to original pos.
- 5      Still in ballroom pos, W crosses over in front of M to his L side. Stp on R (ct 1); stp on L next to R (ct &); bend knees (ct 2). M does same stp in place with opp ftwork.
- 6      W crosses back over to M R side. Step on L (ct 1); step on R next to L (ct &); bend knees (ct 2).
- 7-8      Dance 4 pivot stps in LOD with a light lifting movement on each stp.
- 9-12      Repeat action of meas 5-8.

**II. Lifts & Polish Polkas**

- 1      M lifts W; W kicks heels up behind, toes pointed.
- 2-4      Dance 3 Polish polkas in LOD.
- 5-12      Repeat action of meas 1-4 two more times.

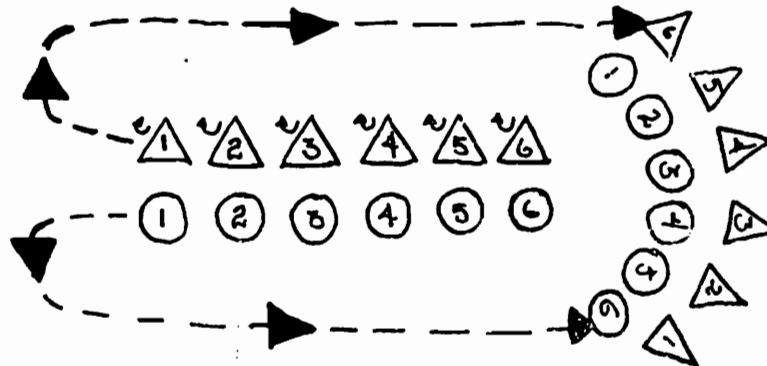
**III. Slides**

- 1-12      Dance 24 sliding stps to form a line of cpls.
- 13-14      Join inside hands with ptr, free hands on hips, and dance 2 balance stps in place turning slightly away on the first and together on the second.
- 15-16      Put both hands on own hips and walk 4 stps in small individual circles - M CCW, W CW.
- 17-20      Repeat action of meas 13-16

#### IV. SEMI-CIRCLES

1-8

Ptrs drop hands and head-M and head-W lead own lines into two semi-circles facing each other (see diagram). M start on L and dance 15 sliding stps and 1 stamp to their L. W make 1/2 CW turn on their first stp starting on L and dance 15 sliding stps and 1 stamp to end facing M in a semi-circle.



9-12

Dance 7 sliding stps and 1 stamp to R in semi-circles (see diagram).



13-16

Reverse direction and dance 7 sliding stps and 1 stamp to L in semi-circles to end facing each other.

#### V. STAMPS & PIVOTS

1

Take ballroom pos with opp person. M step L (ct 1); stamp R next to L without wt (ct 2). W use opp ftwork.

2

Repeat action of meas 1 using opp ftwork.

3-4

Dance 4 pivot stps in LOD.

5-8

Repeat action of meas 1-4 forming complete circle of cpls.

#### VI. SLIDES & CROSS OVER

1-24

Repeat action of Fig I, meas 1-12 twice.

#### VII. FINALE

1-4

W, starting R, walk 7 stps twd ctr. Stps are done with lifting movement, hands are folded at waist level, elbows slightly out. On last ct, close L to R and bow slightly. M stand in place.

5-8

M walk 8 stps to W. W are huddled, pretending not to notice M, and turn to face M on last 2 cts.

9-24

Take ballroom pos with ptr and dance 16 Polish polkas in LOD.

Presented by: Lucille Wnuk

**ZASIALI GORALI**  
 (Pronounced Zah-shya-lee Goo-rah-ley)  
 (Poland)

This dance was learned by Lucy Wnuk from her mother, Mrs. Thadeus Wnuk, who danced it with the Polish dancing group in Winnipeg, Canada. It is from the mountain region in southern Poland depicting the mountaineers sowing wheat, etc.

Music: Record: Folkraft 1090 A.

Formation: A circle of "Threes" facing CCW or a column of "Threes", all facing front. Trios formed by one M and two W. Starting pos; M in ctr with a ptr on each side. M joins inside hand with each ptr, holding hands at shoulder height. W free hands are on skirt except during chorus.

Steps and Styling: Step-Sing Balance Step: Step (fwd or bwd) on R ft (ct 1); rise on ball of R ft and swing L leg across in front of R (ct 2); lower R heel and return L ft, without taking weight (ct 3). Repeat with opp ftwork. W outside hand free to sway across body with same motion as ft.

NOTE: The Chorus precedes each Fig. Music for Chorus is 3/4; music for fig is 2/4.

<u>Measures</u>	<u>Pattern</u>
-----------------	----------------

I. CHORUS

1-8	Dance 8 step-swing balance stps, starting with R, progressing fwd.
9-16	Repeat action of meas 1-8 moving bwd.

II. FWD AND BACK

1-3	Dance 6 running stps fwd.
4	Stamp 3 times in place.
5-8	Repeat action of meas 1-4 moving bwd.
9-16	Repeat action of meas 1-8.

III. ARCHES

1-3	M and L-hand ptr raise joined hands to form an arch. R-hand ptr goes under the arch and returns to place with 6 running stps. M unwinds by turning under his raised arm.
4	All stamp 3 times in place.
5-8	Repeat action of meas 1-4 with L-hand ptr running under arch.
9-16	Repeat action of meas 1-8.

IV. ELBOW SWINGS

1-3	M and R-hand ptr clap own hands then hook R elbows and swing once around with 6 running stps.
4	All stamp 3 times.
5-8	Repeat action of meas 1-4 with L-hand ptr hooking L elbows.
9-16	Repeat action of meas 1-8.

# V. GREETINGS

- 1-2 W on R dances 3 running stps fwd to W on L, nods to her, then dances 3 running stps bwd to place.
- 4 All stamp 3 times.
- 5-8 Repeat action of meas 1-4 with W on L dancing to W on R.
- 9-16 Repeat action of meas 1-8.

# VI. FIGURE 8

- 1-8 M, with arms folded across chest, dances 6 running stps in front and around his R-hand ptr, returning to place.
- 4 All stamp 3 times.
- 5-8 Repeat action of meas 1-4 around L-hand ptr.
- 9-16 Repeat action of meas 1-8.

# VII. INWARD AND OUTWARD TURNS

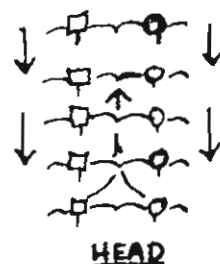
- 1-8 M raises joined inside hands to form 2 arches. Both ptes, with 6 running stps turn inward under raised arm.
- 4 All stamp 3 times.
- 5-8 Repeat action of meas 1-4 with W turning outward
- 9-16 Repeat action of meas 1-8

Presented by: Lucille Wnuk

KOUTRI  
 "Quilts"  
 (Slovenia - Gorenjska)

Music: Record: Folkraft 1545x45.

Formation: Column of cpls, W on ptr's L. Group dance for cpls.  
 Starting Pos: Inside hands joined.

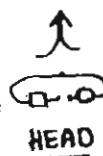


Measures      Pattern

- 1 With small shuffling stps (two stps per measure) lead cpl duck and move bkwd under arches formed by joined hands of other cpls while each arching cpl move forward and, upon reaching head of column, follow the lead cpl to duck and move bkwd under the arches; upon reaching ft of column lead cpl raise hands to form an arch and start moving fwd twd the head, others following in the same manner. CONTINUE this throughout the dance.

Variation

Lead cpl may, upon reaching the head one time or another, turn twd ptr half around so W is on M's R and move fwd under the arches, same hands (M's L, W's R) still joined but now in front; other cpls follow similarly.



NOTE: In literary Slovenian the owrd is pronounced the same but spelled Kovtri; Koutri is the dialect phonetic spelling.

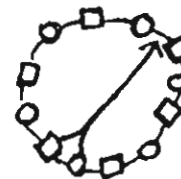
Dance Description by Dennis Boxell and Rickey Holden.

Presented by Dennis Boxell

✓  
ZAKLI  
"Gunny Sacks"  
(Slovenia - Gorenjska)

Music: Record: Folkraft 1545x45.

Formation: Circle dance for cpls. Circle of cpls, W on ptrs R.



Measure

Pattern

2/4

PART I - Circle Right (Music ABB)

1-12

Circle R with light running stps.

PART II - Wring the dishrag (Music ABB)

13-24

Lead cpl WRING THE DISHRAG: Keeping hands joined, lead cpl move down ctr and duck under an arch formed by the symmetrically opp cpl, then lead cpl raise joined inside hands to form an arch and turn back to back, moving their arch over own heads and also over all the other cpls to reform original circle, and circle R.

REPEAT entire sequence from Part I, each time with a new lead cpl (next one to the L, or to the R.)

NOTE: A more complete title is ✓ Žaklje šivajo (Sewing Gunny Sacks).

Dance description by Dennis Boxell and Rickey Holden.

Presented by Dennis Boxell

"Marko Is Jumping"  
(Slovenia - Prekmurije)

Circle dance, no partners.

Music: Record: Folkraft 1542x45.

Formation: Starting Pos: "W" pos. R ft free.



<u>Measures</u>	<u>Pattern</u>
2/4	<u>INTRODUCTION</u> (Music ABB)
1-3	Three STEP-CLOSES* sideward R.
4	Turning to face slightly R and moving L, rock slightly bkwd on R ft (ct 1), Rock fwd on L ft (ct 2).
5-12	REPEAT pattern of meas 1-4 twice (3 times in all).

INTERLUDE

1-4 REPEAT pattern of Introduction meas 1-4 OR just stand still, while one person ("Marko") goes to ctr of circle.

PART I --Slow (Music ABB)

1-8 "Marko" waves handkerchief in right hand and moves around inside the circle with step-hops, looking over the girls; meanwhile others circle R with TWO-STEPS\*\*.

9-12 "Marko" chooses a ptr by flipping the handkerchief over her head, and urges her twd ctr by pulling on both ends of the handkerchief (which is around her neck.)

PART II -- Fast (Music ABB)

13-24 "Marko" and new ptr pivot CW rapidly in ctr in Shoulder-waist pos with (a) BUZZ STEPS \*\*\*, R hips adjacent, or (b) shuffling running steps, facing ptr directly.



REPEAT SEQUENCE from Part I, "Marko rejoining the circle while his ptr moves around inside the circle with step-hops, looking over the men then choosing one by flipping the handkerchief, etc.

\*STEP-CLOSE RIGHT (♩♩): Stp on R ft (ct 1), close and stp on L ft beside R (ct 2).

\*\*TWO-STEP RIGHT (♩♩): Stp on R ft (ct 1), close and stp on L ft beside R (ct &), stp on R ft (ct 2), pause (ct &). Repeat, reversing ftwork, for two-stp L.

\*\*\*BUZZ STEP (♩♩): A stp used for pivoting CW in place; Stp on R ft in place, pivoting CW and bending knee slightly (ct 1), stp on ball of L ft beside R heel, straightening knee, but continuing to pivot smoothly (ct 2).

Dance description by Dennis Boxell and Rickey Holden.

Presented by Dennis Boxell

## KAPUVÁRI VERBUNK (Hungary)

Verbunk is a recruiting dance and is usually done only by men. In modern times girls sometimes join the dance but do entirely different steps. At no time would a decent girl attempt to do the men's steps in Hungarian folk dances. There are many Verbunks and this one is from Kapuvar. This dance was first presented by Andor Czompo in Boston, Massachusetts in March, 1963.  
Pronounced Cop-oo-var-ee Vair-boonk.

Music:           Record: Folk Dancer MH 2078 "Verbunk"

Formation:   Two concentric circles. W on inside, M in outside circle.

### Measures

### Pattern

#### I. MAN'S PART

- 1-4           Thumbs in belt, M walk CW in the circle, begin R, taking 6 broad striding steps around the ring. Do a simple Bokázó in place (step in place 3 times R, L, R, bringing heels together with quick flicks of the ft).  
Sharply cut onto L ft and project R ft fwd.
- 5-16       Begin to walk again starting on R ft. Repeat this entire part 4 times in all. At end of last sequence turn R to face the ctr of the circle with a Bokázó.

#### WOMAN'S PART

- 1           W hands are held in a back basket pos. Moving to the R, step to R on R ft. Step L ft behind R, leaning bodies fwd. Step to the R and hop on R ft bringing L ft up beside R.
- 2           Step-hop to the L on the L ft bringing R ft up beside L. Then do 2 quick leaps swd, once to the R and once to the L.
- 3-16       Repeat this part 8 times in all.

#### II. MAN'S PART

- 1-4           M face ctr of circle with hands high in air snapping fingers. In place bounce on heels 1,2,3, pause. Repeat for a total of 4 times.
- 5-6       Do turning Bokázó in place like this: M turns 1/2 turn to L by leaping on R ft to face away from ctr. Jump high landing with ft apart, toes turned inward. Bring both ft together sharply. On ct 4 do nothing. Repeat turning Bokázó again to finish facing ctr.
- 7-8       Repeat meas 5-6.
- 9-16       Repeat entire part, meas 1-8 (Fig II).

#### WOMAN'S PART

- 1-4       W have finished previous part standing on L ft. They will now move to the L with a fast Downbeat Rida. In this fast Downbeat Rida the accent is down on the first beat instead of up. Place R ft in front of L with a down accent, then step on ball of L ft in place as circle moves to L. Do 16 of these fast Downbeat Rida steps and finish standing on R ft.



## KAPUVARI VERBUNK (cont)

- 5-8 In place do 8 Cifra steps alternating to the L and R. This Cifra step is as follows: leap slightly to the R on the R ft, step L ft in place, step R ft in place. The pattern is repeated to the L with opp ftwork.
- 9-12 Repeat the Downbeat Rida to the R, crossing L ft in front of R. Do 16 of these steps.
- 13-16 In place do 8 Cifra steps starting to the R.

III. MAN'S PART

- (A) 1 Hop on L ft 2 times, at the same time swing R ft in front with sole pointing to the L, then swing it outward so that sole is pointing R. Bring R ft down beside L ft.
- 2 Repeat hopping on R ft and swinging L ft.
- 3 Snap fingers and bounce on heels 1, 2, 3, pause.
- 4 Do a simple Bokázó - 1, 2, 3, pause.
- 5-8 Repeat meas 1-4, (Fig III).
- (B) 9 Lift R ft straight out in front, hip high. With the R hand slap the inside of the R ft at the boot top with a slight hop on the L ft. Leap on R ft and at the same time bring L ft up swd, sole pointing back. Bring ft together with both hands high in air. Leap on L ft, projecting R ft fwd in preparation to repeat this step. The L hand in this step is always in the air while the R hand moves through the part in a circular movement.
- 10-16 Repeat meas 9, seven more times, for a total of 8 times.

WOMAN'S PART

- (A) 1 In circle facing ctr, W balances on R ft first and caves in on it slightly. Balance on L ft and cave in slightly.
- 2-4 Repeat meas 1.
- (B) 5-8 § Csárdás steps to the R. A Csárdás step is a step-elose done with flexed knees with a change of wt on each ct.
- 9-12 Repeat (A) balancing first to the L.
- 13-16 Repeat (B) moving to the L.

Repeat the entire sequence of Parts I, II, III, two more times.

The directions for this dance are meant to be refresher notes for those who have learned the dance with a teacher.

The directions were prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Edited to fit UOP syllabus format.

Presented by Andor Czompo

**MISTTRAPPELER MAZURKA**  
(Switzerland)

**Pronounced:** Misch't' trah-pehlehr Mah-zuhr-kah.

**Music:** Record: Columbia SEVZ 533. 3/4

**Formation:** Cpls in a double circle, ptr's facing. M back to ctr. Hands on own hips.

Measures

Pattern

I. WALTZ AWAY AND ARMING

- |      |   |
|------|---|
| 1    | Begin M L, W R, each dancer makes a 1/4 turn away from ptr (M to L, W to R) with one waltz step, stamping the first beat. |
| 2    | One waltz step, stamping first beat as before, turning to face again.   |
| 3-4  | Link R arms and make a full turn with 2 waltz steps.  |
| 5-6  | Repeat action of meas 1-2.  |
| 7-8  | Link L arms and make a full turn with 2 waltz steps.  |
| 9-16 | Repeat all of above one more time.  |

II. VARSOUVIENNE HOLD WITH W TWIRL

- |            |   |
|------------|---|
| 17-18      | M behind W, holding her upraised hands above her shoulders, begin L ft, both move fwd diag first L, then R, with 2 waltz steps. |
| 19-20      | Move fwd with 2 waltz steps, the W turning under joined R hands (CW) (free L hands on hips).                                    |
| 21-24      | Repeat action of meas 17-20.  |
| 17-24      | Repeat action of meas 17-24.  |
| (repeated) |   |

III. "SCISSORS" (In skaters' pos)

- |       |   |
|-------|---|
| 25-28 | Turn as a cpl one full turn CCW, the M acting as pivot; both start with L ft, taking 4 waltz steps. At the end, each take 1/2 turn without releasing hands. |
| 29-32 | Repeat action of meas 25-28, but turn CW.   |
| 33-40 | Repeat action of meas 25-32.  |

All three figures are danced through once more --- -- then

IV. ENDING

- |      |   |
|------|---|
| 1-16 | The M, holding ptrs L hand in own R, move close together with their L shoulders to the ctr, and place own L hand on shoulder of M in front.<br>M moves fwd (CCW) with 16 waltz steps; W begins with R ft and dances one waltz in LOD, and one waltz turning CW under the joined hands; continue this pattern 7 times in all. On the last 2 meas W turns one complete turn on each meas. |
|------|---|

Presented by Rosemarie Rath  
and Carmen Irminger

ORA SUR CHOMPS  
(Switzerland)

Pronounced: Orah Suhr Chomps

Music: Record: Volkstaenze der Schweiz Columbia SEVZ 532. SEVZ 542.

Formation: Trios, one M and two W, facing CCW.

Measures

Pattern

I. CIRCLES OF THREE

- |       |   |
|-------|---|
| 1-4   | Join hands in circles of three and waltz 8 steps CW, begin L ft.  |
| 5-8   | Waltz 8 steps CCW, begin L ft.<br>Open out into line of three, M in middle again, inside hands joined, W outside hands on hips.   |
| 9     | 2 waltz steps fwd in LOD, M and L-hand W beg with L ft, R-hand W beg with R ft, M swings hands once fwd and back  |
| 10    | 2 waltz steps in place, M swings joined hands fwd and up and each W makes a turn outward in place (L-hand W CCW, R-hand W CW).<br>Don't release hands during these turns.   |
| 11-12 | M turns with R-hand W: R hands joined at shoulder height, turn CW around each other with 4 waltz steps, M beg with L ft, W with R ft. Meanwhile L-hand W, hands on hips, turns once in place CCW with 4 waltz steps, beg with L ft. End up in line of threes again, facing LOD. |
| 13-14 | Repeat action of meas 9-10.   |
| 15-16 | M turns with L-hand W: L hands joined, turn CCW around each other in 4 waltz steps, meanwhile R-hand W, hands on hips, turns once around in place CW.   |
| 17-24 | Repeat action of meas 9-16.   |

II. STAR FOR THREE

- |      |  |
|------|--|
| 1-4  | R hand star (R hand on wrist of person in front) with 8 waltz steps CW, all beg with L ft. |
| 5-8  | L hand star with 8 waltz steps CCW, all beg with L ft.                                     |
| 9-24 | Repeat action of Fig I, meas 9-24.   |

III.

- |      |                         |
|------|-------------------------|
| 1-24 | Repeat action of Fig I. |
|------|-------------------------|

Presented by Rosemarie Rath  
and Carmen Irminger

NOTE: SEVZ 542 ends with the first eight meas of Fig I.

# LÜDERE POLKA (Switzerland)

Pronounced: Leuw deh- reh Polka

Music: Record: Columbia SEVZ 554 Volkstaenze der Schweiz

Formation: Double circle of cpls facing LOD. W to R of M. Hands on hips.

Steps: Rheinlaender step: diag fwd - step-together-step-hop; when doing the hop, kick the other leg stretched across the ft.

## Measures

## Pattern

- I. OPEN POLKA (See note at end of Fulebacher)
- |             |   |
|-------------|---|
| 1           | 1 schottisch step to the side, M L, W R.  |
| 2           | 1 schottisch step twd each other, M R, W L.   |
| 3-4         | 2 turns CW with 4 two-steps in shoulder-waist pos, arms stretched; or with 4 step--hops (both ways are common). |
| 5-8         | Repeat meas 1-4.  |
| 1-8 (reptd) | Repeat meas 1-8.  |
- II. RHEINLAENDER AND CPL TURNS
- Ptrs are side by side, W to R of M, his R arm is around her waist holding her R hand, his L hand holds her L hand in front of chest.
- |              |  |
|--------------|--|
| 9            | 1 Rheinlaender step L fwd (M and W).                                   |
| 10           | 1 Rheinlaender step R fwd (M and W).                                   |
| 11-12        | 1 full turn together in place (CCW) with 4 step-hops (M act as pivot). |
| 13-16        | Repeat action of meas 9-12.  |
| 9-16 (reptd) | Repeat action of meas 9-16.  |
- III. RHEINLAENDER AND "PEEKING" OF W
- Same starting pos as in Fig II except that M stays a little more in back of W and arms are held in Varsouvienne pos, shoulder height.
- |       |   |
|-------|---|
| 17    | 1 Rheinlaender step L diag fwd.   |
| 18    | 1 Rheinlaender step R diag fwd.   |
| 19    | M stands still and turns W slightly in place: first turn L, then turn her R. The W peeks both times over her nearest shoulder to the M, then drop L hands, put on hips, raise R arms. |
| 20    | 1 full turn of the W (CCW) under raised arms, with 4 small steps, M stands still.   |
| 21-28 | Repeat action of meas 17-20, twice.   |

Presented by Rosemarie Rath  
and Carmen Irminger

**NIEDERSCHEERLI SCHOTTISCH**  
(Switzerland)

**Pronounced:** Nee-dehr-scher-lee Schottische)

**Music:** Record: Columbia SEV Z 554.

**Formation:** Cpls in ballroom pos. M back to ctr of circle.

Measures      Pattern

**I. GALLOP**

1-4      6 gallop steps swd in LOD, M begin L, W R; on last meas jump onto both ft.

5-8      Repeat action of meas 1-4, but in opp direction with opp ftwork.

1-8 (reptd)      Repeat action of Fig I.

**II. CLOSED HEEL-AND-TOE POLKA**

9-10      Hopping heel-and-toe plus one polka step swd (M L, W R).

NOTE: the polka step in this dance has a slight hop before actual step (count "a-1-2-3, a-1-2-3" etc.)

11-12      Same as meas 9-10, but in opp direction with opp ftwork.

13-16      Two turns CW with 4 polka steps. On the last step the M is facing LOD and swings the W over to his R arm, so both end facing LOD.

9-16 (reptd)      Repeat action of Fig II.

**III. OPEN HEEL-AND-TOE**

R hands are at W R hip, L hands are joined and held out to side.

17-18      Heel-toe with L ft plus one polka step swd to L, during which the M shifts W over to his L arm. Now L hands are at W L hip, and R hands are joined and extended out to side.

19-20      Heel-toe with Rft and one polka swd to R, during which the M shifts the W again to his R side. End up facing, with joined R hands held high.

21-24      With 4 polka steps the M moves fwd beginning L, W twirling CW under joined R hands.

25-40      Repeat action of Fig III twice ( 3 in all).

Presented by Carmen Irminger and  
Rosemarie Rath

AREDJE DI MALIMPRE'  
(Belgium - Walloon)

Old Walloon dance from the Belgium Ardennes. This version has been taught by Miss Hermese.

Music: Record: Danses de Belgique No. 2 - danses wallonnes. Unidisc  
33 1/3 EX 33151

Formation: A square numbered CW, cpl #1 back to music.

<u>Measure</u>	<u>Pattern</u>
4	Introduction
A 1--8	Giving hands, circle L 8 walking steps. Circle R 8 walking steps finishing in a square.
B <sub>1</sub> 1-2	Cpl #1, insidehands joined go twd ctr with 4 walking steps.
3-4	Cpl #1 in the ctr make a R elbow turn with 4 skipping steps.
5-6	1st M, leaving his ptr, makes a L elbow turn with the 2nd W in 4 skip steps while 1st W describes a little circle in the middle of the square ready to turn again with her ptr.
7-8	1st M, leaving 2nd W in her original place, makes a R elbow turn in the ctr with ptr, with 4 skipping steps.
B <sub>2</sub> 1-2	Repeat B <sub>1</sub> meas 5-6 but 1st M turn 3rd W.
3-4	Repeat B <sub>1</sub> meas 7--8.
5-6	Repeat B <sub>1</sub> meas 5-6, but 1st M turns 4th W.
7-8	Repeat B <sub>1</sub> meas 7-8.
A <sub>1</sub> 1-8	Cpls 2, 3, & 4 giving hands circle L with 8 walking steps.
A <sub>2</sub> 1-8	The same three cpls Circle R. Cpl 1, still in the middle, "kiss" (hug) each other.

The dance is repeated 3 times. When the dancing cpl walks twd the ctr on B<sub>1</sub> meas 1-2, the cpl in the ctr walk bwd to original place.

The dance is finished on Music A when the 4th cpl is in the ctr of the circle.

Presented by Aimée Frerard

**AREDJE D' OTTRE.**  
(Belgium - Walloon)

Old Walloon dance from the Belgium Ardennes. This version has been taught by Mrs. Fanny Thibout. It has been studied by Mrs. Thisse-Derouette in "Le recueil de danses, manuscrit d'un minetrier ardennais". A description is given by Suzanne Goffin in "Danses ardennaises" published in 1947 and also in "Dansons No. 1" edited by the "Federation wallonne des groupements de danses populaires".

**Music:** Record: Danses de Belgique No. 2 -- danses wallonnes Unidisc  
33 1/3 EX 33151. Orchestre champetre "Les mineus d'aredje"

**Formation:** Walloon Quadrille -- 4 cpls

	1	4
Cpl 1 facing Cpl 2	O X	O X
Cpl 3 beside Cpl 2 facing Cpl 4	X O	X O
	2	3

Ballroom pos, but M L arm and W R arm are slightly extended to the facing cpl.

**Steps:** Skipping. Reversed Ballroom Pos: hand holds are changed so that W L, M R hands are joined and held fwd.

<u>Measures</u>	<u>Pattern</u>
2	Introduction
<b>A<sub>1</sub></b> 1-2	Cpl 1 and cpl 2, cpl 3 and cpl 4 go twd each other with 4 skipping steps.
3-4	All 4 cpls skip 4 steps bwd.
5-6	All 4 cpls skip 4 steps fwd. On the last step 1st W changes place with 2nd W, and 3rd W with 4th W.
7--8	The 4 cpls return to the M's places with 4 skip steps fwd in Reversed Ballroom pos.
<b>A<sub>2</sub></b> 1-2	All 4 cpls skip 4 steps to the ctr twd each other, backing up.
3-4	All 4 cpls skip 4 steps away from each other going fwd.
5-6	Repeat meas 1-2. On the last step all the W return to their ptrs.
7-8	Four skips to place. All the cpls are now in starting pos.
<b>B<sub>1</sub></b> 1-8	Grand chain, one complete turn -- 16 skipping steps.
<b>B<sub>2</sub></b> 1-2	Continue the grand chain R hand to ptr, L hand to the next.
3-4	R elbow turn with the next.
5-6	L hand to the next.
7-8	R elbow turn with the next (ptr).

Cpls finish in diag opp pos from where they started. Start dance again from there. Record plays 3 1/2 times.

Presented by Aimée Frerard

LI CHARRON  
or  
LI GALOPEDE  
(Belgium - Walloon)

Old Walloon dance from the Belgium Ardennes. Similar to the English galopede in the tune and the figures, but completely different in its style. This dance has been taught by Mrs. Fanny Thibout and a version slightly different is given by Suzanne Goffin in "Danses ardennaise".

Music: Record: Danses de Belgique No. 2 - danses wallonnes. Unidisc 33 1/3 EX 33151.

Formation: Longways set of 4 cpls, ptrs facing. Cpls 2 & 4 exchange places with their ptrs so lines have M & W alternating. Thus:

X O  
O X  
X O  
O X

Step: Basic Step used throughout the entire dance. (1 step to 2 meas)



Step-hop on L (cts 1, &)

Step-hop on R (cts 2, &)

3 small steps L, R, L (lightly stamp) ( cts 1, &, 2)

Hop on the L ft (& &).

Repeat the step, starting R ft.

<u>Measures</u>	<u>Pattern</u>
2	Introduction
A 1-8	1 Basic Step fwd to meet the opp. 1 Basic Step bwd to place. 1 long Basic Step changing place with the opp, passing R shoulder. 1 long Basic Step returning to place passing the opp again R shoulder.
B 1-8	1 Basic Step fwd to meet the opp. Hold opp's elbow and make half a turn on the 2nd Basic Step turning CW. Keeping the same pos, make half a turn on the 3rd Basic step turning CCW. 1 Basic Step bwd to be in starting pos.
C 1-2	a. 1st W and 1st M, one Basic step fwd to meet each other and hold each other's elbows.
3-4	b. Make half a turn CW going down between the 2 lines on the step-hops, and dance the 3 small steps on the spot.
5-6	c. Repeat b.
7-8	d. Make a complete turn on the step-hops, then separate and go to own lines in the 4th pos. In the meantime all the dancers slide up on the first 3 meas clapping hands on each ct 1: step-close, step-close, step-close.
9-32	Repeat 3 more times for cpls 2, 3, and 4.
A, B	Repeat A and B.
C <sub>1</sub>	All join hands in a circle and circle L.
C <sub>2</sub>	Circle R, but 1st cpl go to the ctr and turn CW.



**LA MACLOTTE**  
or  
**TOS E ROND**  
(Belgium - Walloon)

The tune has some resemblance with the Scottish tune "Soldier's Joy". We found a description of this dance in "Danses ardennaises" by Suzanne Goffin and in "Dansons No. 1" edited by the "Federation wallonne des groupements de danses populaires".

Music: Record: Danses de Belgique No. 2 -- danses wallonnes.  
Unidisc 33 1/3 EX 33151.

Formation: Walloon Quadrille

	1	4
Cpl 1 facing Cpl 2	O X	O X
Cpl 3 beside Cpl 2, facing Cpl 4	X O	X O
	2	3

The W hold skirts, the M have wrists on hips.

<u>Measures</u>	<u>Pattern</u>	
2	Introduction	
<b>A<sub>1</sub></b> 1-2	All four walking steps fwd starting L ft.	
3-4	All four walking steps bwd.	
5-6	All four walking steps fwd.	
7-8	Long bow and curtsy.	
<b>A<sub>2</sub></b> 1-2	All place R hand on the L of the opp's waist and raise L hand above head. In this pos make half a turn CW in 4 walking steps.	
3-4	Keeping the same pos, 4 walking steps bwd CCW, finishing face to face with opp.	
5-6	All make 3 small steps on the spot and jump bwd close-footed.	
7-8	Bow and Curtsy.	
<b>B</b>	This part is called "TOS E ROND" and is danced after each part of the dance.	
1-2	All make 2 polka steps fwd starting L ft. W hold skirts, M put wrists on hips.	
3-4	All make 2 polka steps bwd finishing in a circle, each W behind her ptr.	
5-8	4 polka steps travelling CW.	
9-12	All the dancers making half a turn twd the ctr dance 4 polka steps CCW finishing on the last step in 2 lines like in the starting pos.	
<b>A<sub>1</sub></b>	Ptrs join inside hands, arms extended fwd.	
1-2	All 4 walking steps fwd.	
3-4	All 4 walking steps bwd.	
5-8	Cpls 1 and 2 change places and so do cpl 3 and 4 with 8 walking steps. Cpl 1 pass between 2nd M and 2nd W. Cpl 4 pass between 3rd M and 3rd W. To turn around, drop hands and turn twd ptr.	
<b>A<sub>2</sub></b> 1-8	Repeat A <sub>1</sub> but cpl 2 and 3 pass between ptrs 1 and 4. Turn as before.	

## LA MACLOTTE

- B 1-12 "TOS E ROND". This time dancers finish fig keeping the circle, ptrs facing each other.
- C 1-8 Grand chain: one complete tour in walking steps.
- B 1-12 "TOS E ROND" finishing again in a circle facing ptr.
- C 1-4 Grand chain half way round. Meet ptr, turn in same pos as in A meas 1-2.  
5-8 Grand chain in same direction and turn ptr again.
- B 1-12 "TOS E ROND" finishing in 2 lines as in starting pos.
- A<sub>1</sub> A<sub>2</sub> Same as A<sub>1</sub> and A<sub>2</sub> in beg of dance.

Presented by Aimée Frerard

BUFČANSKO  
(Macedonia)

A line dance for women from the village of Buf. In these modern times men join the line.  
Pronounced: Boof -- chan' -- sko.

Music: Record: Folkraft LP 15. Dunin--Tasulis 1002. 2/4 meter.

Formation: Hands joined and held shoulder height with elbows bent.

<u>Measures</u>	<u>Pattern</u>
	<u>I.</u>
1	Step bwd L (ct 1); step R next to L (ct &); step L in front of R (ct 2).
2	Step swd R (ct 1); step L in back of R (ct &); step swd R (ct 2).
3	Turning twd LOD, walk L, R, L (cts 1, &, 2).
4	Turning to face ctr, step R to R side (ct 1); close L to R (ct 2).
5-8	Repeat action of meas 1-4.
	<u>II.</u>
9	Step bwd L (ct 1); step R next to L (ct &); step L twd ctr (ct 2).
10	Step R in front of L (ct 1); step swd L on L (ct &); step R in front of L (ct 2).
11	Repeat action of meas 10 reversing direction and ftwork.
12	Step swd R on R (ct 1); step L next to R (ct 2).
13-16	Repeat action of meas 9-12.

Presented by Dennis Boxell

## BOSA NOVA MIXER

Contemporary recreational dance by Buzz Glass as presented by Ace and Marge Smith.

Formation: Double circle of cpls, facing ptr, M back to ctr. Hands are free.

Music: Record: Col 42661 "Blame it on the Bosa Nova". 2/4

Steps and Styling: Free Bosa Nova style with arm and hip swings. Steps described for M, W dances counterpart.

MeasuresPattern

- 6 INTRODUCTION.  
Dance starts with the vocal.
- 1-2 Start M L, W R, move swd LOD, step--close-step, hold.  
Repeat in RLOD.
- 3--4 Repeat action of meas 1-2.
- 5-8 Move swd LOD 7 steps; step L, close R, step, close, step, close, step, hold. Repeat in RLOD.
- 9 Join both hands with ptr, straight across, dance in place: twd ptr step L heel (ct 1), step R heel (ct &). Back to place step L toe (ct 2), step R toe (ct &).
- 10-12 Repeat action of meas 9, 3 more times.
- 13-16 Start M L, W R, back away from ptr (M to ctr) with 7 small steps, hold (ct 8). Progress fwd to next person to L with 7 small steps, hold (ct 8), to begin dance with new ptr.

Prepared by Ace and Marge Smith

**WYRESDALE GREENSLEEVES**  
(England)

**A Comical Dance for Three Men**

**Music:**      **Record:** Folkraft LP-9, side b, band 7.

**Formation:** Three dancers form a ring.

<u>Measure</u>	<u>Pattern</u>
A1 1-4	Circle CW with walking steps (Walk as if old or infirm).
5-8	Circle CCW.
	<u>CLAP, SLAP AND KICK (Release hands and face CCW).</u>
B1 1	First M claps his own hands. First M slaps his R thigh with his R hand.
2	First M slaps second M between the shoulder blades with his R hand.
	First M kicks second M with his R ft (or strikes him with his R knee).
3-4	Second M does the same to the third man.
5-6	Third M does the same to the first M.
7-8	All turn singly to the R. Turn halfway around to face CW.
	<u>REPEAT CLAP, SLAP AND KICK FIGURE (B1)</u>
B2 1-2	First M slaps and kicks the third M.
3-4	Third M slaps and kicks the second M.
5-6	Second M slaps and kicks the first M.
7-8	All turn singly to the R. Finish facing the ctr.
A2 1-8	Repeat A1.
	<u>LEG OVER</u>
	Dancers remain in a circle, facing ctr with hands joined.
B3 1	First M stamps his L ft. First M stamps his R ft.
2	First M stamps his L ft. First M hops on his L ft as he throws his R leg over his arm. He "sits" upon his own and second M's hands.
3-4	Second M does the same.
5-6	Third M does the same.
7-8	All hop 4 times on the L ft.
B4 1-2	First M hops 4 times on his L ft. On the 4th hop he throws his R. leg back over his arm.
3-4	Second M does the same.
5-6	Third M does the same.
7-8	All turn singly to the R. Finish facing the ctr.
A3 1-8	Repeat A1. At the end the three dancers collapse.

Presented by Huig Hofman