

*M. Gault*

**th**

**ANNUAL  
FOLK DANCE  
CAMP**

UNIVERSITY OF THE PACIFIC  
STOCKTON, CALIFORNIA

JULY 23 - AUGUST 5

**1967**

**SYLLABUS OF DANCE DESCRIPTIONS**

*To you sweetheart Aloha (Honey) (Bertha)  
The 49th State Hawaii  
Road 0 4559*



LAWTON D. HARRIS  
1900 - 1967

The 20th year of the University of the Pacific Folk Dance Camp is dedicated to Lawton Harris, its founder and director.

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

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

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## 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 assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

## OUR THANKS TO ALL ! ! !

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## Abbreviations used in the syllabus

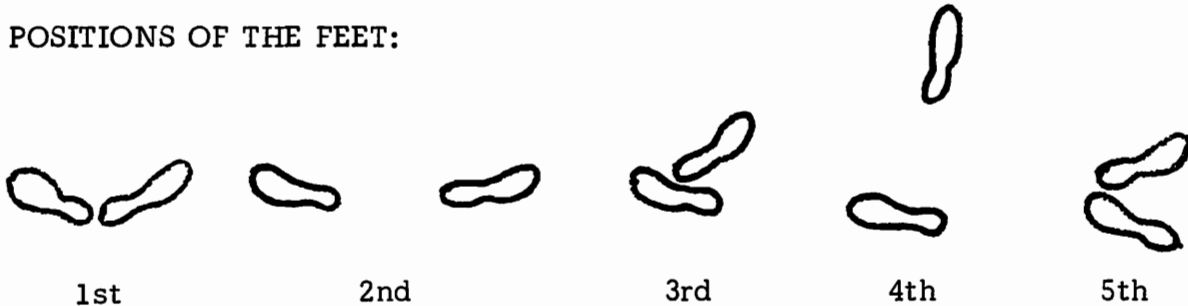
bkwd	backward	LOD	line of direction
CCW	counter-clockwise	M	man
COH	center of hall	meas	measure
cpl	couple	opp	opposite
ct or cts	count	pos	position
ctr	center	ptr	partner
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
dn	down	sdwd	sideward
ft	foot	twd	toward
fwd	forward	W	woman
H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

## A FEW BASIC STEPS USED IN HUNGARIAN DANCES

The following steps are described with the right foot leading. They may be done on either foot, moving in either direction.

1. Single Csárdás step: Step to the right on the right foot; close the left foot to the right foot without weight. Or, step to the right on the right foot; close the left foot to the right, taking weight on the left foot. The sequence of steps will determine whether or not you take weight on the closing foot.
2. Double Csárdás step: Step to the right on the right foot; close the left foot to the right, taking weight; step to the right on the right foot; close the left foot to the right without weight.
3. Cifra: Leap slightly to the right on the right foot; step onto the left foot in place, but do not take full weight on the left foot; step on the right foot in place.
4. Upbeat or Open Rida: Step onto the ball of the right foot to the right; step on the full left foot across and in front of the right foot.
5. Downbeat or Closed Rida: Step on the full right foot across and in front of the left foot; step to the left on the ball of the left foot.

### POSITIONS OF THE FEET:



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## KALOCSAI CSÁRDÁS

Pronounced: Kah-loh-chah-ee Char-dahsh.

Kalocsa is located south of Budapest on the left bank of the Danube River. Along with the neighboring villages, this area is one of the best-known among the ethnic groups, particularly because of their decorative costumes and lively dances. The name of this area is "Dragszél." Kalocsa is also very well-known as a paprika-growing and processing center. Among the local dance-types, the couple dances follow the traditional form of the Csárdás, namely, having a slow and fast part. Style-wise, the movements are greatly influenced by the loose-fitting slippers worn by the girls.

Source: A copy of a dance research film, owned by Andor Czompo. (The original film is in the Hungarian Academy of Science.) Also, E. Berkes and A. Dezső, researchers and choreographers. This dance was arranged for recreational folk dancing by Andor Czompo.

Music: Record: *VOYAGER VRLP 401* Crossroad Records, LP 401, "Kalocsai Csárdás." The slow Csárdás, in 4/4 meter, consists of 8 measures plus a 4 measure repeat in the melody. These 12 measures are played four times. The fast Csárdás, also in 4/4 meter, consists of 8 measures and a 4 measure repeat.

Formation: Couples in shoulder-shoulder-blade position, scattered anywhere in the room.

### Basic steps and combinations

#### SLOW CSÁRDÁS

##### 1. Csárdás and three steps

- ♩ Step to the R on the R ft. *S*
- ♩ Step on the L ft beside the R ft. *S*
- ♩ Do a small step to the R on the R ft. *S*
- ♩ Step on the L ft beside the R ft. *S*
- ♩ Step on the R ft in place. *S*

Repeat with opp footwork.

NOTE: The first step is wide, the last three steps are very small. In the dance, the steps move sideways, fwd, or bkwd.

*M starts L, WR (cf dance on next page)*

*flat-foot*

KALOCSAI CSÁRDÁS (Cont)

- 2. Steps and bounce
  - ♩ Step fwd on the R ft. *- ball of ft*
  - ♩ Step fwd on the L ft. *- ball of ft*
  - ♩ With the R ft closing beside the L ft, bounce *- off heel* on both ft.
  - ♩ Bounce again.
  - ♩ Bounce again.

NOTE: The bounce is done in the ankle rather than the knee. Also, men can do three small steps in place instead of the bounce. This combination can move fwd or bkwd.

FAST CSÁRDÁS

- 3 Step-hops and jump
  - ♩♩♩ Do 3 step-hops in place, R, L, R. *- step R + hop swg L bkwd + fwd from knee + v.v.*
  - ♩ Jump on both ft together.
  - ♩ Go into the air from the jump.

*as each step-hop is done the free ft may be pointed in front of supporting ft. & land on 1<sup>st</sup> ct of knee R for next figure*

- 4. Running fwd and back
  - ♩♩♩ Do 4 running steps fwd, beginning with the R ft.
  - ♩♩♩ Do 4 running steps bkwd, beginning with the R ft.

5. "Throw the girl" with alternate hands

Man:

- 1-2 Do 2 running steps in place, R, L. ♩♩
- 3-4 Jump on both ft together with a knee-bend. ♩
- 5-6 Do 2 running steps in place, R, L. ♩♩
- 7 Stamp with the R ft, without wt, slightly fwd and to the R side. ♩
- 8 Pause. ♩

NOTE: During the first 4 cts, Man helps his ptr with his R arm to turn her from his R side, in front, to his L side. During cts 5-8, he helps her to turn from his L to R side with his L arm.

*2 arms open pos from MR side. to L + jump on other side w make (complete turn CCW, then CW)*

Lady:

- 1-4 Same as Man, ct 1-4, but Lady turns in front from the R side to the L side of ptr.
- 5-8 With the same figure, Lady agains turns in front of the Man from his L side to the R side.

6. Lippentő

- ♩ Leap to the R on the R ft. *up feeling*
- ♩ Step on the L ft in front of the R ft.
- ♩ Step on the R ft to the R in 2nd pos (ft apart), L ft remains in previous pos. Bend knees "softly." *down feeling*
- ♩ Pause.

Repeat with opp footwork.

## KALOCSAI CSÁRDÁS (Cont)

THE DANCE

<u>Meas.</u>	<u>Movement</u>
1-2	Introduction
	<u>SLOW CSÁRDÁS</u>
1-4	With Man leading fwd or sideways, cpl does four "Csárdás and three steps" figure (#1). Man begins with the R ft, Lady L. <i>- He did so</i>
5-8	With 4 "step and bounce" figures (#2), cpl turns CW, R hips adjacent. <i>always start R ft when turn</i>
9-12	With 4 more "step and bounce" figures, cpl can turn CCW either moving <u>bkwd</u> , or gradually changing from the R side to the L side (hips adjacent) <i>very slightly off to side</i> <i>no still move fwd</i>
13-48	Repeat Meas. 1-12 three more times.
	<u>FAST CSÁRDÁS</u>
1-2	With Lady on Man's R side, do the "step-hops and jump" figure (#3) once. Lady has her L hand on the Man's R shoulder. Man places R arm around the Lady's waist.
3-4	Still in the open pos, do the "running fwd and bkwd" figure (#4) once.
5-8	Do the "Throw the girl with alternate hands" figure (#5), two times (four changes for the Lady).
9-12	Do 4 "Lippentő" combinations (#6) to the R, L, R, L, rejoining ptr in the shoulder-shoulder-blade pos.
13-36	Repeat Meas. 1-12 two more times.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

## CIGÁNY TÁNC

Pronounced: Tsee-gahny Tants.

The gypsies came to Hungary in the 15th century. For centuries they preserved a characteristic way of life and culture, influenced by the Hungarian folk culture in Hungary. From this combination evolved a unique culture, which, although it reflects some Hungarian forms, is completely gypsy in content and spirit.

Source: Research done by Andor Czompo in Hungary.

Music: Record: Crossroad 4003. Melody A consists of 8 measures of 4/4 meter, repeated. Melody B consists of 16 measures of 3/4 meter, repeated. Melody C consists of 12 measures of 4/4 meter, repeated.

Style: Dr. Edit Kaposi says, "their dances are very individualistic, with participation of the whole body, and they build movements with constant repeats and variations to the point of ecstasy." Moreover, they never dance in any set pattern. Because of this, it is very difficult to arrange and teach this type of dance, especially for recreational purposes, without losing many characteristics of this basic material.

Formation: Two concentric circles, Ladies on the inside, Men on the outside.

### THE DANCE

#### MELODY A

*throughout - much gypsy freedom - of arms, style, feeling.*

#### Men:

The introduction begins with a short fast melody, followed by 2 measures of a rhythmic pattern.

- |   |     |   |   |
|---|-----|---|---|
| 1 | 1-2 | Moving and turning slightly CW, step to the L on the L ft. <i>Slow</i>  | S |
|   | 3-4 | Moving in the same direction, step on the R ft. <i>Cross R over L</i>   | S |
| 2 | 1   | Facing the ctr of the circle, step to the L on the L ft.  | Q |
|   | 2   | Step to the R on the R ft. <i>Flick up behind of end of ct.</i>   | Q |
|   | 3   | Step on the L ft beside the R ft or <i>in front of the R ft.</i> <i>Flick L hand</i>                            | Q |
|   | 4   | Step or leap on the R ft, across and in front of the L ft, turning slightly twd that direction. <i>cw. RLOD</i> | S |

NOTE: With this step combination, the Man moves around the circle of girls in a CW *RLOD*. Knees are slightly bent, the body is tense. The arms are held in a low fwd-side pos, snapping the fingers. The movements are cat-like. *body bends fwd.*

- 3-8 Repeat Meas. 1-2, three more times. The music increases in speed.

## CIGÁNY TÁNC (Cont)

Lady

- 1 1-2 Facing CW, step with the R ft on a R/fwd diag.  
 3-4 Close (touch) the L ft beside the R ft and snap fingers.  
 NOTE: The arms are held slightly curved and low. The hips and shoulder lead in the direction of the step.
- 2 Repeat Meas. 1 with opp footwork.  
 3-8 Repeat Meas. 1-2, three more times.

MELODY A (repeated)

- 1-8 Men: Repeat Meas. 1-8 of Melody A, once more.

Lady:

- 1-2 Facing the ctr of the circle, do 4 small closed Rida (Downbeat), moving to the L, bending fwd slightly, and snapping fingers on each R step. The arms are held low and curved. *longer arms, wrists + elbows in step*
- 3-4 With 4 small closed Rida (Downbeat) steps, make a full CW turn in place. The arms are still in the same pos, and the fingers snap on each R step.
- 5-8 Repeat Meas. 1-4.

MELODY B

*M cross R over L. Turn slowly CCW as sit,*

The Men sit down or just "hang around" during this melody and watch the girls dance. *use it + handle it*

- 1 1 Step on the R ft across in front of the L ft with the knee bent.  
 & Step back on the L ft.  
 2 Step on the R ft across in front of the L ft again. *almost R beside L, rising from down pos*  
 3 Bring the L ft in a small arc from the back to the front of the R ft.  
 NOTE: The R shoulder and arm lead the R step. Fingers snap on cts 1 and 2.
- 2 Repeat Meas. 1 with opp footwork and armwork.  
 3-6 Repeat Meas. 1-2, two more times. *parade*
- 7 In a continuous movement, step on the R ft across and in front of the L ft, and turn CCW on both ft. The knees are bent, and the turn ends with the ft crossed. Wt shifts to the L ft on the end of the turn. *> 4 in front of R*
- 8 1 Snap the fingers.  
 2 Snap the fingers. *can shake head*  
 3 Pause.
- 9-16 Repeat Meas. 1-8.

MELODY B (repeated)

- 1-16 Repeat Meas. 1-16 of Melody B. *M got up slowly*

CIGÁNY TÁNC (Cont)

MELODY C

*Kick out snappy to point.  
Hands out.*

*R across chest.  
Snap inward.  
Twd chest.*

- Man:
- 1 1-2 Step to the R on the R ft. *bent of #*
  - 2 3-4 Touch the L toes in front of the R ft, snap fingers. *Snappy. S*
  - 2 Repeat Meas. 1 with opp footwork.
  - 3-4 With 8 steps, move around your approaching ptr, CW, leading with the R shoulder. At the end of this phrase, end facing ptr or opp girls. *R shld back to back.*
  - 5 Do 2 small Cifra steps, R, L. *Tense but not like. R cross in front L out to side.*
  - 6 1 Leap to the R on the R ft.
  - 2 Hit the inside of the L boot top with the L hand. *L bent & up.*
  - 3 Leap to the L on the L ft.
  - 4 Hit the inside of the R boot top with the R hand.
  - 7 Jump with the R ft landing in front of the L ft and turn CCW on both ft, knees bent. *keep legs crossed in place.*
  - 8 1-3 Snap fingers 3 times. *arms curved out in front.*
  - 4 Pause.
  - 9-12 Repeat Meas. 5-8. *on end 3 snaps - one of many variations*

*Sl cover*

- 1- R hand to mouth, yell 'EE'
- 2- Slap R palm up into L palm up.
- 3- Extend R, slap R elbow w L palm

*Yell 'Yah'*

- Lady:
- 1-2 Same as Man, but move with the step, bkwd. *bein' thoughtful (pt) knees the step R ft*
  - 3-4 With 8 steps, move around your approaching ptr or alone, CW, leading with the R shoulder. End facing the Men at the conclusion of the walking pattern. *L cut foot to behind R show across chest & w*
  - 5 Do two Cifra steps, R, L. *small cifra = smaller steps feet to side*
  - 5/6 1 Step to the R on the R ft (wide step). *big cifra = bigger steps*
  - & Step to the R, with the L ft crossing behind the R ft.
  - 2 Step on the R ft across and in front of the L ft.
  - 3-4 Repeat cts 1&2, with opp footwork.
  - 7-12 Same as the pattern described for Men in Man's part, Meas. 7-12. *He didn't point, just stepped R then L & return*

MELODY C (repeated)

Same as Melody C with the exception of Meas. 12.

- Man: *one of many variations*
- 12 1 Bring the R hand to the mouth, palm facing lips. *Yell 'EE'*
  - 2 Clap the R hand top into the L hand. *palm up*
  - 3 Slightly slap the R elbow with the L hand, throwing the R hand fwd, palm facing upward. *Yell 'Yah'*
  - 4 Pause.

- Lady:
- 12 1-2 Bring both hands to the mouth. *- or can do with just R hand. smaller - just the*
  - 3-4 With a sudden movement, move the hand away from the mouth, & fwd, with a passionate feeling. *go away*



## CIGÁNY TÁNC (Cont)

This dance description is meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

## BOROZDÁN FÜTŐ

Pronounced: Boh-rohz-dahn-foo-toh.

This dance is also known as "Hármas" (for three). The dance is done by one man and two women. This is a popular dance among the Bukovina Székelys, a Magyar ethnic group. During World War II, they moved out from their original settlement in Bukovina, Romania. After staying in the Backa region for a short period of time, they moved again because of the new border settlement between Yugoslavia and Hungary after the war. Finally, they settled down in Tolna and Baranya countries in Transdanubia, Hungary. The following dance is usually done on a wedding night after midnight. Researchers claim that this dance is a vestige of Western European contra dances which filtered into Eastern European society.

Source: Kodaly, "A Magyar Népzene Tára," Volume III-B, Lakodalom. This dance was arranged for recreational folk dancing by Andor Czompo.

Music: Record: Crossroad Records, LP 401, "Borozdánfüdő." The music is in 2/4 meter, traditional instrumental folk music.

Formation: Two ladies stand side-by-side with inside hands joined low. One Man faces the two Ladies, approximately four steps away. Lady's free hands are placed on the hips. Man's hands are placed behind his back.

Basic steps: Walk.

### THE DANCE

<u>Meas.</u>	<u>Movement</u>
1-2	Introduction.
1-2	With four walking steps, dancers change places. The Man passes under an arch made by the two Ladies as they move into his place.
3-4	With four more walking steps, the Ladies make a 1/2 turn twd each other to face the opp direction. At the same time, they change the handhold, so that the new inside hands are joined. In the meantime, the Man makes a 1/2 turn to face the opp direction in four walking steps.
5-8	Repeat the "change places and turn" figure as in Meas. 1-4, but the Man stamps lightly on the last ct.
9-12	Beginning with the R ft and walking eight steps, the three dancers join into a circle with a simple low handhold and circle CCW. Do not put wt on the last step.

### BOROZDÁNFUTÓ (Cont)

13-16 Beginning with the L ft, do eight walking steps, moving CW. Do not put wt on the last step. At the end of this figure, release the handhold and begin the dance from the beginning.

#### Variation

1-8 Same as described above. The Man, instead of doing a stamp on the last ct, claps his hands together. This indicates a different figure.

9-12 Beginning with the L ft, do seven walking steps, joining in a back basket-hold, circling CW. On the seventh step, stop in 2nd pos (ft apart).

*? ok but we did hugg turn = slow upbat ride*

NOTE: A slight knee-bend is done with each step on the R ft.

13-16 Beginning with the R ft, circle CCW with eight steps. Release the handhold and repeat the dance from the beginning.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

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### THE DANCE

Mess.	Movement
1-2	Introduction.
1-2	With four walking steps, dancers change places. The Man passes under an arch made by the two ladies as they move into his place.
3-4	With four more walking steps, the ladies make a 1/2 turn, two each other to face the opp direction. At the same time, they change the handhold, so that the new inside hands are joined. In the meantime, the Man makes a 1/2 turn to face the opp direction in four walking steps.
5-8	Repeat the "change places and turn" figure as in Mess. 1-4, but the Man stamps lightly on the last ct.
9-12	Beginning with the R ft and walking eight steps, the three dancers join into a circle with a simple low handhold and circle CCW. Do not put wt on the last step.

“<sup>l/</sup>  
SZÖKKENŐS

Pronounced: Soo-keh-noosh.

This is a simple couple dance from Dévaványa in Eastern Hungary. Szökken is a general term for a leap or hop, from which the dance's name is derived.

Source: Zs. Vágó and M. Szentpál. Published material by the Dance Department of the Institute of Popular (Folk) Culture in Hungary. The dance was arranged for recreational folk dancing in the United States by Andor Czompo.

Music: "Esik eső. . . ." is the recommended melody.  
Record: Buccaneer. ~~14460~~, 14420  
The dance is described in 4/4 meter.

Style: Light and playful.

Formation: Couples scattered around the room, facing Counterclockwise. Man stands to the left of the Lady. Lady's hands are placed on the hips. Man escorts the Lady with his right arm.

Basic steps: Walk, run, leap, and hop.

THE DANCE

Meas.   Ct.   PART I (Melody 1)

INTRODUCTION

- 1-4                    No movement.
- 5-6                    Beginning with the R ft, walk fwd 4 steps. Each step takes 2 cts.
- 7                    1-3                    Take 3 running steps fwd, R, L, R.  
                          4                    Hop on the R ft.
- 8                    Repeat meas. 7 with opp footwork.
- 9-12                    Do 4 of the run, run, run, hop combinations, alternating the leading ft, R, L, R, L. Without changing the handhold, M acts as a pivot and leads the Lady fwd around so that the cpl turns together in place, CCW.
- 13-14                    Ptrs release the handhold and turn away from each other, Lady R, M L, making a full turn in a small circle with 4 walking steps. Each step takes 2 cts. Return to the original pos and resume the handhold.
- 15-20                    Repeat meas. 9-14, but at the end, instead of joining side-by-side, ptrs face each other and join hands low, R to L hand, L to R hand.  
NOTE: At the end, the M actually takes 3 steps, and closes his L ft to the R ft without taking weight. This frees his L foot for the next figure.

PART II (Melody 1 repeated)

- 1                    Ptrs moving sideways, M L, Lady R, do a step, step, step, hop pattern, M starting with the L ft, Lady with the R ft. Do the first 2 steps as stamps, bending fwd slightly and turning to face the LOD.

## SZÖKKENŐS (continued)

- 2 Facing each other, ptrs do 2 leap-hops in place, M starting with the R ft, Lady with the L. At the same time, swing joined hands to the same side as the Leap-hop.
- 3-4 Repeat meas. 1-2 with opp footworking moving in the other direction.
- 5-8 Repeat meas. 1-4.
- 9 Ptrs turn away from each other, M to the L, Lady to the R, with a run, run, run, hop pattern.
- 10 Doing another run, run, run, hop figure, ptrs complete the turn and face each other again, resuming the simple two handhold.
- 11 1-2 Take 2 running steps in place.  
3 Sharply close the ft together.  
4 Pause.
- 12 Same as meas. 11, but this time, both ptrs begin with the R ft.
- 13 1-3 Ptrs do 3 small running steps, beginning with the R ft and turning CCW as a cpl.  
4 Pause.
- 14 Repeat meas. 13 with opp footwork, moving CW.
- 15-20 Repeat meas 9-14, but at the end, instead of facing each other, the Lady moves to the R side of the M with 3 running steps. Resume the handhold described at the beginning of the dance.

From here, repeat the whole dance from the beginning. Replace the Introduction with the same movements as meas. 5-8 of Part I, and continue as before.

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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## HUSZÁR VERBUNK ÉS CSÁRDÁS

Pronounced: Hoo-sahr Vair-boonk ehsh Char-dahsh.

This is actually three dances: a men's dance reflecting the dance style of the 18th and 19th century cavalry soldiers (Huzzár); a girls' dance in an inside circle; and a couple Csárdás. The main part of the dance is the Verbunk which is based on traditional step patterns from Ecser.

Source: Based on material learned from L. Tarczai, soloist of the Hungarian State Folk Ensemble and additional research done by Andor Czompo. This dance was arranged for recreational folk dancing in the United States by Andor Czompo.

Music: Huzzár Verbunk és Csárdás.  
Record: Buccaneer ~~14460~~ 14420  
The dance is described in 4/4 meter.

Style: Men's dance: powerful, proud and elegant.  
Girls' dance: similar to the men's dance but more feminine.  
Csárdás: fast and lively.

Formation: Girls' dance: Girls join in a circle, right <sup>finger</sup> hand on hip, left hand on left neighbor's right shoulder.  
Men's dance: Gather around the girls' circle, dance individually or join in short lines in shoulder-hold, facing the center of the circle.  
Csárdás: Couples scattered around the room.

Basic steps: The following are descriptions of step patterns or combinations which occur in this dance. These are described in counts with the corresponding note value indicated.

### COMBINATIONS FOR THE MEN'S DANCE

<u>Note</u>	<u>Ct.</u>	
		(1) <u>Walk, Cifra, Jump.</u>
♩	1-2	Turning hips and moving CCW, step fwd R in the LOD.
♩	3-4	Step L in the LOD.
♩	1	<u>Cifra</u> Facing the ctr, step on the R ft to the R.
♩	&	Step on the L ft behind the R ft.
♩	2	Step on the R ft in front of the L ft. <i>semi @ moment to avoid work</i>
♩	3-4	Jump to the L, leading with the L ft, but the R ft closes with a heel-click to the L ft on landing. Knees are bent slightly. NOTE: If the combination is repeated, it is repeated with the same footwork in the same direction. Cue: walk, walk/ Cifra, jump. (The jump actually starts as a leap but finishes with the wt on both ft).
		(2) <u>Single Csárdás Step.</u>
♩	1-2	Step to the R on the R ft, bending then straightening the knees.
♩	3-4	Close the L ft to the R ft with a slight heel-click, bending then straightening the knees.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

NOTE: This Csárdás step is a so-called Upbeat Csárdás, where the straightening of the knees occurs on the musical beat. When the combination is repeated, it is repeated with opp footwork.

Cue: side, close.

*step-cross-step ft*  
(3) Cross=step, and side-jump.

- side* *close*
- 1-2 Step to the R on the R ft, turning hips slightly to the R.  
3 Step on the L ft across in front of the R ft with the knees slightly bent. At the same time, lift the R lower leg off the floor.  
4 Step on the R ft behind the L ft.  
1-2 Step on the L ft to the L, with a knee-bend. *close ft, no wt*  
3-4 Jump to the R, leading with the R ft and closing both ft together on landing, with the knees bent. *semi O moment again*

NOTE: Although the movements are powerful, the steps are smooth and fluent. This gives the elegant style characteristic of the Hussár dances.

Cue: step, cross, behind/ side, jump R.

(4) Leg swing, Cifra, Jump

- side* *close* *side* *close* *side* *close* *side* *close*
- 1 Leap on the L ft in place. At the same time, swing the R ft across in front of the L ft with a straight knee. *diag fwd L*  
2 Hop on the L ft. At the same time, swing the R ft to the R side with a straight knee. *slightly bend*  
3 Cifra. Step on the R ft in front of the L ft.  
& Step on the L ft behind the R ft, with 1/2 wt on the ft. *on ball*  
4 Step on the R ft in front of the L ft.  
1-2 Hop on the R ft. At the same time, swing the L ft across in front of the R ft (knee straight) sharply. *diag fwd R*  
3-4 Jump to the L, leading with the L ft and closing the ft together on landing. The knees are bent quite deeply.

NOTE: This is a somewhat lively combination. The only point of relaxation is the last jump. When repeated, this is repeated with the same footwork.

Cue: *step* *step* *step* Swing, swing, Cifra/ Swing, jump.

(5) Hop-steps and Side Jump.

- side* *close* *side* *close* *side* *close* *side* *close* *side* *close*
- 1 Do a small chug back on the ball of the L ft, pointing the R ft sharply in front of the L ft, *be on floor*  
2 Hop on the L ft, bringing the R ft (knee bent) behind the L ft.  
& Step on the R ft behind the L ft.  
3 Leap on the L ft in place, bending the knee slightly. In the meantime, swing the R lower leg back as a preparation for a kick.  
4 ? Hop on the L ft, kicking the R ft sharply fwd low.  
1 *slight* Leap slightly fwd on the R ft, bending both knees.  
2 Extend the L ft fwd and low (not a sharp movement here).  
3-4 Jump to the L, leading with the L ft and closing the ft together on landing.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

NOTE: The first ct is a sharp movement with a definite "up" feeling. The following hop-steps (2) are quite rapid. In the last four cts, the movement of the L leg is continuous without a break. The slow side jump elegantly closes the fast starting combination.


Cue: chug, hop-step, leap, hop/ Leap, extend, and jump.

COMBINATIONS FOR THE GIRLS' DANCE

(1) Slow Csárdás Step.

Same as Combination 2 for the Men's Dance, Single Csárdás step.

(2) Double Csárdás step.


- 
- 1 Step on the R ft to the R.
  - 2 Close the L ft to the R ft, taking wt.
  - 3 Step on the R ft to the R.
  - 4 Close the L ft to the R ft, without wt.

NOTE: The steps are small and Upbeat (moving sideways).

If repeated, the footwork is opp.


Cue: step, close, step, close.

(3) Kukkós step (Koo-kohsh).

- 
- 1-2 Run in place, R, L.
  - 3 Jump on both ft together in place, bending both knees. *down-up*
  - 4 Pause. *down*


Cue: run, run, jump.

(4) Kukkós with turn.

- 
- 1-2 Do 2 running steps in place, R, L.
  - 3 Jump on both ft together in place, bending both knees and turning 1/4 turn to the L.
  - 4 Pause.
  - 1-2 With 2 running steps, R, L, make 3/4 turn to the R in place.
  - 3 Close the R ft to the L ft. *with click slight*
  - 4 Pause.

Cue: run, run, jump/ run, run, close.

(5) Cross step.

- 
- 1-2 Step on the R ft to the R.
  - 3-4 Step on the L ft behind the R ft, bending both knees. *turning L leg out*
  - 1-2 Step on the R ft to the R.
  - 3-4 Close the L ft to the R ft without wt. *with click slight only*

Repeat with opp footwork.

NOTE: The knee bend occurs only in the cross step.

Cue: step, cross/ step, close.



## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

### (6) Rida with closing step.

- ♩ 1 *Running* Step on the ball of the R ft to the R.  
 ♩ 2 " Step on the L ft across in front of the R ft, bending both knees.  
 ♩ 3-4 Repeat cts 1-2.  
 ♩ 1 *run* Step on the R ft to the R.  
 ♩ 2 Step on the L ft to the L. *side*  
 ♩ 3 Sharply close the R ft to the L ft. *with click*  
 ♩ 4 Pause.

NOTE: The two Rida steps are light, the close is sharp and definite.

Cue: side, cross, side, cross/ side, side, close.

## COMBINATIONS FOR THE CSÁRDÁS

### (1) Leg swing with heel-click.

Footwork is the same for the Man and Lady.

- ♩ 1 Leap on the R ft in place, bringing the L ft up sharply in back.  
 ♩ 2 Hop on the R ft, kicking the L ft sharply fwd and low.  
 ♩ 3-4 Repeat cts 1-2 with opp footwork.  
 ♩ 1-2 Repeat cts 1-2 again.  
 ♩ 3 Leap on the L ft in place.  
 ♩ 4 Close the R ft to the L ft with a heel-click.

NOTE: Although this combination has a light, playful feeling, the leap-hops tend to be slightly staccato, sharp, and tense movements. When repeated, this combination is repeated with the same footwork.

Cue: leap, hop, leap, hop/ Leap, hop, leap, close.

### (2) Kukkos step.

Same as described in the Girls' dance. Footwork is the same for the Man and Lady.

### (3) Rida with turnout

Ptrs face each other in shoulder-shoulder pos.

- ♩ 1 Step on the ball of the R ft to the R.  
 ♩ 2 Step on the L ft across in front of the R ft, bending both knees.  
 ♩ 3-12 Repeat the Rida (cts 1-2) five more times.  
 ♩ 1-4 Do four running steps, Man in place, Lady making a full turn CW under her R hand which is joined with the Man's L hand.

## THE DANCE

### MEN'S DANCE

#### PART I (Melody -1)

- 1-8 Introduction. No movement. *with arms out to sides at slight height, snapping fingers*  
 9-16 Do the Walk, Cifra, Jump combination (#1) four times, moving CCW around the Girls' circle. *head (offset) straighter (head bent) or bounce on heels*

## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

### REFRAIN

- 1 Do one Single Csárdás step to the R (#2).  
 2 Do one Single Csárdás step to the L.  
 3-4 Do the Cross-step and Side-jump combination (#3) once.  
 4-8 Repeat Meas. 1-4.

### PART II (Melody 1 repeated).

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Leg swing, Cifra, Jump combination (#4) two times.  
 9-16 Repeat Meas. 1-8.

### REFRAIN

- 1-8 Same as Refrain described above.

### PART III (Melody 1 repeated).

- 1-4 Do the Walk, Cifra, Jump combination (#1) two times.  
 5-8 Do the Hop-steps and Side-jumps combination (#5) two times.  
 9-16 Repeat Meas. 1-8.

### REFRAIN

- 1-8 Same as described above.

### GIRLS' DANCE

#### PART I (Melody 1).

- 1-8 introduction, ~~No movement.~~ *(off beat) head & straighten knees*  
 9 Do one Slow Csárdás step to the R (#1). *(on beat)*  
 10 Do one Slow Csárdás step to the L. *(He sometimes came off heels even)*  
 11 Do one Double Csárdás step to the R (#2).  
 12 Do one Double Csárdás step to the L.  
 13-16 Repeat Meas. 9-12.

*keep ft M.  
parallel*

### REFRAIN

- Release the handhold and place the L hand on the hip, too.  
 1 Do one Slow Csárdás step to the R (#1).  
 2 Do one Double Csárdás step to the L (#2), turning 1/4 to the R.  
 3-4 Repeat Meas. 1-2. At the end of this combination, backs are twd the ctr of the circle, and the Ladies face out.  
 5-6 Do two Kukkós (#3) steps in place.  
 7-8 Do a Kukkós with turn (#4). End facing the ctr of the circle, and resume the original hand pos.

### PART II (Melody 1 repeated).

- 1 Do one Slow Csárdás to the R (#1).  
 2 Do one Slow Csárdás to the L.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

- 3 Do one Double Csárdás (#2) to the R.  
 4 Do one Double Csárdás to the L.  
 5-6 Do one Cross step combination (#5) to the R.  
 7-8 Do one Cross step combination to the L.  
 9-16 Repeat Meas. 1-8.

REFRAIN

- 1-8 Same as described above.

PART III (Melody 1 repeated).

- 1 Do one Slow Csárdás (#1) to the R.  
 2 Do one Slow Csárdás to the L.  
 3 Do one Double Csárdás (#2) to the R.  
 4 Do one Double Csárdás to the L.  
 5-8 Do the Rida with closing step combination (#6) two times.  
 9-16 Repeat Meas. 1-8.

REFRAIN

- 1-8 Same as described above.

CSÁRDÁSPART I (Melody 2)

- 1-4 Ladies release the handhold in the circle and join their ptrs anywhere in the room with walking or running steps. Ptrs face each other. Man's R hand joins Lady's L hand. Man's other hand is free. Lady's free hand holds her skirt or is placed on the hip.  
 5 Both ptrs do one Kukkós step (Girls' dance #3), Man in place, Lady turning CCW under the joined hands and ending on Man's R side. Do not release hands.  
 6 Do one Kukkós step. Man moves in place. The Lady moves CCW to end facing her ptr.  
 7 Change the hand pos: Man's L hand joins Lady's R hand. Do one Kukkós step. Man moves in place. Lady turns CW under the joined hands, ending on the Man's L side. Do not release hands.  
 8 Do one Kukkós. Man moves in place. The Lady moves CW to end facing her ptr.  
 9-12 Do the Rida with turnout combination (#3). At the end of this combination, ptrs face each other again.  
 13-20 Repeat Meas. 5-12. At the end of Meas. 20, ptrs face each other again and resume a R to L hand, L to R hand low pos with ptr.

## HUSZÁR VERBUNK ÉS CSÁRDÁS (Cont)

PART II (Melody repeated)*(with sharp knee bend + straighten)  
3 leap-hops + leap-click*

- 1-4 Do the Leg swing with heel-click combination (#1) two times.  
5-20 Repeat Meas. 5-20 of Part I.

This dance is recommended only for people familiar with basic Hungarian style and dance steps.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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## SZENYÉRI PÁROS

Pronounced: Sen-yeh-ree Pah-rohsh.

Szenyér is a small village in Transdanubia, south of Lake Balaton, in Somogy County. This area is particularly rich in pastoral traditions. Swineherding was the chief occupation for centuries. Two types of couple dances are found in this area: (1) "Verbunk," as most of the natives call it, although in this case, the dance has nothing to do with the recruiting or military type of Men's dance, which are rightfully called Verbunk in other parts of the country. The Verbunk in Somogy County in solo, group, or couple forms, originated and developed mainly from the local shepherd dances. (2) The other type of couple dance is the Csárdás. This follows the general form of the Csárdás throughout the country, with a slow part followed by a fast part. The following couple dance includes both types of dance. The first part is a couple "Verbunk," where the Men and Ladies dance separately most of the time. Characteristic shepherd dance steps predominate in this part: Cifra (three steps) and variations (step-hops and occasional boot-slapping). The second part is a Csárdás which starts with a slow Csárdás followed by a fast Csárdás containing jumps, runs, and turns.

Source: From the repertory of the Metro Folk Dance Group in Hungary, 1953, where Andor Czompo was a soloist. Also, Moval and Pesovar, "Somogyi Táncok," a monography, 1954. This dance was arranged for recreational folk dancing by Andor Czompo.

Music: Record: Crossroad Records, <sup>Voyager VRLP401</sup> LP 401, "Szenyéri Páros."  
 Couple Verbunk: Melody A, 4/4 meter, consists of 11 measures played twice. Melody B, also in 4/4 meter, consists of 8 measures and a 4-measure repeat, played twice.  
 Slow Csárdás: Melody C. 4/4 meter. 12 measures. <sup>played twice</sup>  
 Fast Csárdás: Melody D. 4/4 meter. Two measure introduction. The melody consists of 8 measures, played four times.

Formation: Described for each part.

Basic steps and combinations:

COUPLE VERBUNK -- MAN

1. Side run, jump, close *if apart*
  - ♫ Do 2 running steps sideways to the R: R, L.
  - ♫ Jump to 2nd pos with knees bent and "pigeon-toed."
  - ♫ With a jump, close the ft together.

Repeat with opp footwork and direction.

NOTE: Arms are held in a side/fwd pos. *want hands*

## SZENYÉRI PÁROS (Cont)

2. Clap, close

- ♩ Clap hands together in front of the body, about middle high.
- ♩ Lift R lower leg to the R side, with the knee turned in, and slap the outside of the ankle with the R hand.
- ♩ Close the R ft to the L ft.
- ♩ Pause.

3. Steps with turn and close

- 3 times*
- ♩ Do four walking steps, making a full turn. *cw*
  - ♩ Do two running steps, R, L in place.
  - ♩ Close R ft to the L ft and pause.

NOTE: The four walking steps can be replaced by four step-hops.

4. Cifras and boot-slap

- ♩ Do two Cifra steps, R, L.
- ♩ Leap to the R on the R ft.
- ♩ Hit the boot top of the L leg, inside, with the R hand.
- ♩ Do a Cifra to the L.

5. Stamping backwards

- ♩ Do three small steps backwards with slightly bent knees. *985*
- > The steps are actually stamps with the accent on the third movement.
- ♩ Repeat with opp footwork.

6. Heel-click

- ♩ Jump into a small 2nd pos (ft apart).
- ♩ Click the heels together in the air.
- ♩ Land on the L ft.
- ♩ Stamp the R ft fwd on a diag.
- ♩ Pause.

7. Stamps in place

- ♩ Do three small stamps in place, starting with the R ft. *985*
- ♩ Stamp on the L ft, lifting the R ft close to the L ankle. *52*
- ♩ Pause.

*Quality  
1-4  
Stamps  
fwd*


8. Clap and hit

- ♩ Do a small leap to the R on the R ft. At the same time, lift the L leg, with bent knee, fwd-high.
- ♩ Clap both hands under the lifted L leg. *= under knee*
- ♩ Leap to the L on the L ft, lifting the R lower leg to the R side.
- ♩ Hit the R ankle with the R hand. *wide*

## SZENYERI PAROS (Cont)

COUPLE VERBUNK -- LADY9. Turn

♩♩♩♩ With four walking steps, make a complete turn to the R, CW.  
OR

*Medial* ✓  Step and make a full turn on the ball of the R ft.  
Step on the L ft slightly to the L. This actually stops the turn.  
Pause.

10. Steps with turn and close (see Man #3)11. Side step with knee bends and bounce

♩, Step to the R, bending both knees.  
♩ Close the L ft to the R ft, straightening the knees and rising to the balls of the feet.  
♩ Lower and rise again (bounce).  
♩ Lower on both feet and pause. *2 bounces*  
Repeat with opp footwork.

12. Stamping (same as Man #7)

SLOW CSÁRDÁS -- ftwork is the same for the Man and Lady, except when indicated.

13. Side step with knee bend

♩ Step to the R on the R ft, bending both knees and turning the body slightly to fact L.  
♩ Close the L ft to the R ft, straightening both knees, and returning to "normal" pos.

14. Turning variation

*95*  
*00*  
*5*  
1-4 Beginning with the R ft, take two steps in LOD. ♩ ♩  
5-6 Continue in LOD with 2 running steps. ♩ ♩  
7 Step in 2nd pos, with knee-bend (shifting wt slightly to the R ft). ♩ *wt. over both ft which are apart*  
8 Pause. ♩  
9-12 Repeat cts 5-8 with opp footwork moving in the opp direction. ♩ ♩ ♩ ♩

FAST CSÁRDÁS

15. Side step with knee bends and bounce (same as Lady #11).  
The tempo is much faster here.

## SZENYÉRI PÁROS (Cont)

16. Side step with stamps (Man)

- ♩ Do a small step to the R on the R ft.
- ♩ Stamp with the L ft beside the R ft, in 3rd pos.
- ♩ Do a small step to the L on the L ft.
- ♩ Stamp with the R ft beside the L ft, 3rd pos.
- ♩ Stamp with the R ft again.
- ♩ Pause.

*♩ Hold  
♩ stamp R beside L  
♩ Hold*

17. Side stamps with turn (Lady)

- ♩ Same as for Man (#16).
- ♩ Make a full turn with 4 running steps in place, or make a turn as in Lady #9. *we did pivot ✓ → 2 steps later*

18. Turning with Lippentő

- ♩ Beginning with the R ft, do 6 running steps in LOD.
- ♩ With a "soft" jump, land in 2nd pos, ft parallel, knees bent.
- ♩ Do 2 running steps in RLOD, moving fwd.
- ♩ With a "soft" jump, land in 2nd pos, ft parallel, knee bent.
- ♩ Do 2 small running steps bwd, R, L. *separating from partner*
- ♩ Close the R ft to the L ft.
- ♩ Pause.

THE DANCECOUPLE VERBUNKMELODY A

Cpls in lines or a double circle. Man and Lady face each other without a joined handhold, about two or three feet apart. Lady places her hands on hips. Man's hands are held in a fwd-side pos. *fingers forward*

Meas.

- 1 Man: Do a "side, run, jump, close" figure (#1) to the R.  
Lady: Do a Double Csárdás to the R. *leaning up beat*
- 2 Man: Repeat figure #1 to the L.  
Lady: Do a Double Csárdás to the L.
- 3 Man: Do a "clap, close" figure (#2).  
Lady: Do a "turn" figure (#9). *we did turn on R & step L to L*
- 4-6 Repeat Meas. 1-3.
- 7-8 Same as Meas. 1-2.



SZENYERI PÁROS (Cont)

*Take 1st 2 steps approaching ptr, turn 2 + then separate with...*

9-11 Ptrs turn CW together with a "step with turn and close" figure (#3). During this time, ptrs join in this pos: Lady places both hands on the Man's shoulder, while the Man places his R hand on the Lady's L waist, and his L hand on the Lady's R upper arm. They release the handhold when they do the "run, run, close" part of the figure, and return to the original formation.

MELODY A (repeated)

1-11 Repeat Melody A of the Couple Verbunk.

MELODY B

The Man and Lady are still facing each other as in the beginning of the dance.

Man

- 1-2 Do two "Cifra with boot clap" figures (#4).
- 3 Do the "stamping" figure (#5) bkwd.
- 4 Do two step-hops, moving to the Lady's R side.

Lady

- 1-2 Do two "side step with knee bend and bounce" figures (#11) to the R, L.
- 3 1-2 Step back with the R ft. *have ft apart when do*
- 3-4 Step fwd on the L ft.
- 4 With 2 small step-hops, move to the R side of ptr. *to approach*

NOTE: As ptrs come together, their R hips are adjacent and they face opp directions, and assume the following handhold:

The Lady bends her R arm so that the forearm rests on her abdomen. *to protect her waist + she puts her L on his R*  
 The Man then holds her R hand with his R hand. *to protect her waist + she puts her L on his R*

5-6 Ptrs turn CW together with four step-hops, so that at the end, they can release the handhold and face each other again. *separate*

Man

- 7 Do a "heel-click" figure (#6).
- 8 Do a "stamp in place" figure (#7).
- 9 Do a "clap and hit" figure (#8).
- 10 Do a "stamp in place" figure (#7).
- 11 Do a "heel-click" figure (#6).
- 12 Do a "stamp in place" figure (#7).

## SZENYÉRI PÁROS (Cont)

Lady

- 7 Do 2 Cifra steps in place, R, L.  
 8 Do a "stamping" figure (#12) in place.  
 9-10 Do 2 "side step with knee bend and bounce" figures (#11), R, L.  
 11 Do 2 Cifra steps in place, R, L.  
 12 Do a "stamping" figure (#12) in place.

MELODY B (repeated)

- 1-12 Repeat the movements for Melody B once more.

SLOW CSÁRDÁSMELODY C

- Ptrs join into a shoulder-shoulder-blade pos. Footwork is identical for both Man and Lady. *slight turn of shlders; bend comes from knees*
- 1-3 Do 3 "side step with knee-bend" figures (#13), turning slowly CCW. *side step with knee bend*
- 4-6 Do the "turning variation" figure (#14). *turning variation*
- 7-12 Repeat Meas. 1-6.

MELODY C (repeated)

- 1-12 Repeat the movements of Meas. 1-12, Melody C, once more.

FAST CSÁRDÁSMELODY D

- Before the actual melody begins, the musicians play a 2-meas introduction, during which time, ptrs release the shoulder-shoulder-blade pos and do two small Single Csárdás steps bkwd, starting with the R ft. In the meantime, join a two-handhold. R to L, L to R hands. *2 meas introduction*
- 1-2 Do 2 "side steps with knee bend and bounce" figures (#15) R, L. *W: side step with knee bend*
- 3-4 Man: Do a "side step with stamp" figure (#16), releasing the handhold on ct 1 of meas. 4. *side step with stamp*  
 Lady: do a "side stamp with turn" figure (#17).
- 5-8 Joining in shoulder-shoulder-blade pos, do a "turning with Lippentó" figure (#18). After this, release the shoulder-shoulder-blade pos again, when doing the small running steps bkwd on cts 13-14, and join the two-handhold again. *turning with Lippentó*

MELODY D (repeated)

- 1-24 Repeat Meas. 1-8 of Melody D, three more times.

SZENYÉRI PÁROS (Cont)

The directions for this dance are meant only as refresher notes for those who have learned the dance from a qualified teacher.

Dance directions prepared by Ann I. Czompo, Northern Illinois University, DeKalb, Illinois. Abbreviations added to fit U.O.P. syllabus format.

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Presented by Andor Czompo

## HÍDAS JÁTEK

Pronounced: Hee-dahsh Yah-tehk.

This is considered as a play rather than a dance. Several variations are very popular among village children in Hungary, but occasionally grown-up girls play it, too.

Music: This dance can be done with any slow Hungarian folk music. Example: Crossroad, LP 401. It is usually accompanied by singing.

*Voyager VRLP401*

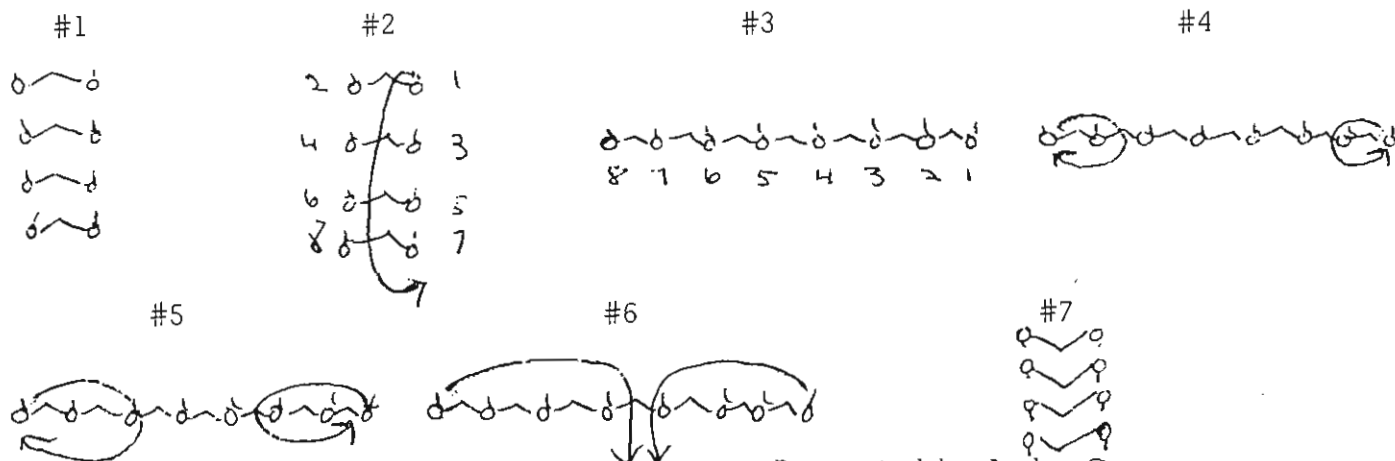
Steps: A regular walking step is used throughout.

The following description is a combination of a few forms of this play. They can be used separately, or as a whole, depending upon the abilities of the children.

### Diagram

### Movement

- 1 Children stand in cpls in a double column formation, facing the same direction. Inside hands are joined to form a gate or arch.
- 2 One child (the boy or girl on the R front corner) is the leader and passes through the arches. Following the leader, the cpls turn in, forming a single line by joining R hand with the L hand of the individual in front. They pass under the remaining arches until there are no more cpls left holding the arches or gates.
- 3 The line spreads out.
- 4-5 From this point, the two end people will act as leaders and start a series of "Passing through" the line. They move through an arch made by the children in line. Hands are not released during this part.
- 6-7 After the leaders have "passed through" all the people in line, they again form the double line and begin from the beginning.



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## FORGÓ

Pronounced: For-goh.

Age group: Recommended for ages 6-12. This dance can be done by boys and girls, or only girls.

Music: Recommended recording: B & F S-428, "Négyesforgó."  
The meter is 2/4.

Formation: Single circle, hands joined in front basket-hold. Beginning with own arms open, join hands with the second person over on either side. The arms are in front of the neighbor on either side.

Steps: Csárdás step  
 ♪ Step to the R on the R ft.  
 ♪ Close the L ft to the R ft without wt.  
 Repeat with opp footwork.

Running step with half squat ( ♪♪ / ♪♪ / ♪♪ / ♪♪ )  
 Starting with the R ft, do 6 running steps, facing and moving CCW.  
 On cts 7 and 8, jump in place with both ft together, landing with both knees bent in squat.  
 Repeat with opp footwork, moving CW.

### THE DANCE

<u>Meas.</u>	<u>Movement</u>
1-4	Do four Csárdás steps: R, L, R, L.
1-16	Do the running step with half-squat combination four times: R, L, R, L.

Repeat the above several more times.

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## KÁKICSI DOBOGÓS

Pronounced: Kah-kee-chee Doh-boh-gohsh.

Age group: Boys and girls, ages 8-12 years.

Music: Recommended music: Crossroad Records, *Voyager VRLP 401* LP 401, "Kanász Tánc," 2nd and 3rd melodies. The meter is 2/4.

Formation: Double circle, boys facing the ctr of the circle, girls facing the boys. Hands are joined in a two-hand hold: R to L hand, L to R hand.

Step: Cifra

- Leap to the R on the R ft.
- Step on the L ft beside the R ft.
- Step on the R ft beside the L ft.

Repeat with opp footwork.

A variation of the step can be done by replacing the steps after the leap with two stamps, taking wt on each. This is actually what "dobogós" means. The step can be done sideways, fwd, or bkwd.

Meas.            Movement

Figure I

1-8            In the two-hand hold, lean away from ptr. Beginning with the R ft, do 8 Cifra steps in place.

9-14          With 6 Cifra steps, cpls turn around CW, about 1-1/4 turn, gradually changing from a two-hand hold to a R to R hand hold. By the end of the 6 Cifra steps, the dancers arrive in a single circle, joining their free hands around the circle, so that all boys are facing the ctr of the circle, girls are facing out of the circle.

15-16        Do two more Cifra steps in place with stamping.

Figure II

1-2            Do 2 Cifra steps. Boys move fwd twd the ctr of the circle, girls move away from the ctr of the circle. Do not release hands.

3-4            Do 2 Cifra steps moving bkwd. Boys move away from the ctr of the circle, girls move twd the ctr of the circle.

5-8            Repeat Meas. 1-4.

## KÁKICSI DOBOGÓS (Cont)

- 9-14            Everyone releases the L hand. With 6 Cifra steps, turn CW with ptr again, about 3/4 turn, and gradually join the two-hand hold again.
- 15-16           Do 2 Cifra steps in place with stamping.

Repeat the dance from the beginning.

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/ /  
SETALO

**Pronounced:** Shay-tah-loh. The term means "Promenade."

**Age group:** Recommended for ages 5-8. This is a children's play rather than a dance. But it is excellent in the lower grades for rhythmic exercise, to develop strong leg muscles, and to develop good balance.

**Music:** The melody is "sung." The meter is 2/4.

**Formation:** Children stand side-by-side facing CCW in a circle. Boys are on the inside of the circle. Hands are joined in a front "skater's pos" or back "skater's pos," i.e., hands are joined with ptr, crossed, in front or back of the body.

Meas.            Movement

1-4            Beginning with the R ft, do 8 walking steps or 4 step-hops fwd.  
5            Making a half-turn, children squat down, without releasing the handhold. If the children are using the front "skater's pos," they turn toward each other. If the back "skater's pos" is used, they turn away from each other on the 1/2 turn.

Repeat this pattern facing the opp direction.

Repeat the dance from the beginning.



Sé-tál-junk, sé-tál-junk, egy kis dom-bon, le-csü-csü-lunk: Csüccs!

Shay-tahl-yoonk, shay-tahl-yoonk, edy keesh dohm-bohn, leh-choo-choo-  
loonk; Chooch!

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## KÖRTÁNC

Pronounced: Koor-tants.

Age group: Körtánc is a girls' dance from Sioagard. It is recommended for girls, age 8-12 years.

Music: Recommended music is B & F S-427, "Sárközi Tanc."

Formation: Single circle, hands joined in "back-basket" position, i.e., hands are joined with the second person over on either side, arms in back of the neighbor on either side.

### Meas.            Movement

#### Figure I

- |      |     |  |
|------|-----|--|
| 1-3  |     | Introduction. No movement.                     |
| 4    | 1-2 | Step to the L on the L ft.                     |
|      | 3-4 | Step on the R ft, across in front of the L ft. |
| 5    | 1-2 | Step to the L on the L ft.                     |
|      | 3-4 | Close the R ft to the L ft without wt.         |
| 6    | 1-2 | Step on the R ft to the R.                     |
|      | 3-4 | Close the L ft to the R ft without wt.         |
| 7-12 |     | Repeat Meas. 4-6 two more times.               |

#### Figure II

- |      |   |  |
|------|---|--|
| 1-2  |   | Do 8 running steps, beginning with the L ft, facing and moving CW. |
| 3    | 1 | Leap to the L on the L ft.   |
|      | 2 | Hop on the L ft.   |
|      | 3 | Leap to the R on the R ft.   |
|      | 4 | Pause.   |
| 4-12 |   | Repeat Meas. 1-3 three more times.                                 |

Repeat the dance from the beginning. On each repeat of the dance, replace the Introduction with the movement of Meas. 4-6 of Figure I.

Presented by Andor Czompo

*Uiel*

PANCHITA

*Palm CHEE tah*

PANCHITA is a girl's name. The dance, so the story goes, was named after a lady called Panchita, who was considered the best dancer in San Narciso. Quezon province, Philippines, during her time. A festival dance, it was usually performed in honor of important visitors and high officials of the Army, government, and the clergy during the Spanish period.

Costume: Any old-styled Filipino costume.

Music: Piano: Francisca R. Aquino, Philippine Folk Dance, Vol. V, Manila, Philippines, 1966.  
Record: Mico MX-760-B, 3/4 meter.

Formation: Ptrs stand opp each other about six ft apart. When facing the audience, W stand at R side of ptr. *z diff*

Steps: Sway balance with a hop *Swg L (R) ft in air swd (2)*  
*2 meas* Step R (L) diag fwd (cts 1, ~~X~~, step L (R) across R (L) in front (ct 3), step R (L) diag bkwd (ct 1), hop on R (L) (cts ~~X~~ 3).  
Waltz  
Step-swing *across or als fwd?*

Measures Patterns

*3/4*

Introduction - Ptrs face audience.

1-2 Three step turn R in place (cts 1, 2, 3), ft together and bow to audience (cts 1, 2, 3), W hold skirt, M place hands on waist. *change wt*

Figure I

1 *Face audience + then turn 1/4 cw* to Step R sdwd (ct 1), close L to R (cts 2, 3). W holds skirt, M places hands on waist. *How w bow also = curtesy to ptrs.*

2-4 Waltz L sdwd, L arm in reverse "T" pos, R arm bent fwd at shoulder level (1 meas). Repeat with opp ft, reverse pos of arms (1 meas). Turn L to face audience and step L in place (ct 1), step R close to L and pause (cts 2, 3). W holds skirt, M places hands on waist (1 meas). *4i*


5-8 *Turn 1/4 ccw to* Face L, R shoulder twd audience. Repeat movements of Fig. I, meas. 1-4, starting with L. Reverse pos of arms when doing the waltz steps R and L.

9-12 Starting with R, take four step-swings moving bkwd. W holds skirt, M places hands on waist. *fingers*

13-16 Starting with R, take three waltz steps fwd. Arms in lateral pos, moving sdwd R and L alternately (3 meas). Pause, W holds skirts, M places hands on waist (1 meas). *change wt?*

17-32 Repeat all movements of Fig. I, meas. 1-16. *starting ft?*

## PANCHITA (Cont)

- we did opp ft.*  
*except pt =*  
*directly in front*
- Aud* 
- audience?*
- Figure II** - Ptrs face each other
- 1 *≈ Jota* Hop on R and at the same time point L in front, W holds skirt, M places hands on waist (cts 1, ~~2~~ 3).
- 2 Step L across R in rear (ct 1), step R sdwd (ct 2), step L close to R (ct 3), hands as in meas. 1.
- 3-4 Repeat movements of Fig. II, meas. 1-2. *ft.?*
- 5-8 Repeat movements of Fig. II, meas. 1-4. Do not put wt on the R at the eighth meas.
- 9-16 *Reverse*  
*in place* **W:** Take four sway balance steps with a hop, R and L alternately. Arms in four pos, R & L arm high alternately.  
**M:** In the meantime, waltzes sdwd, R & L alternately eight times, clapping hands sdwd R & L alternately on cts 2, 3 of every meas. *?*
- 17-32 Repeat all movements of Fig. II, meas. 1-16, M doing the W movements in meas. 9-16 and vice versa.

**Figure III**Repeat movements of Fig. I, meas. 1-32. *aud***Figure IV** - Ptrs face each other. *audience?*

- 1 Waltz R obliquely fwd R to be in one line at ctr in back-to-back pos with W facing audience and M facing away, arms in lateral pos sdwd R.
- 2 Waltz L sdwd to be side by side with ptr by R shoulder, arms in third pos, L arm high. Finish the waltz step with ft apart (L ft sdwd and wt of body on it and R ft pointing sdwd), bend trunk slightly twd R and smile at each other. *R how*
- 3 Repeat movement of Fig. IV, meas. 2, starting with R, taking bigger steps to be side by side with ptr by L shoulders, passing back-to-back. Reverse pos of arms and bending of trunk.
- 4 *Turn to ccw* Ptrs face each other. Waltz L obliquely fwd L to in one line at ctr in back-to-back pos with M facing audience and W facing away, arms in lateral pos sdwd L. *turn*
- 5 *Turn ccw* Waltz R sdwd to be side by side with ptr by L shoulders, arms in third pos, R arm high. Finish the waltz step with ft apart (R ft sdwd and wt of body on it and L ft pointing sdwd), bend trunk slightly twd L and smile at each other.
- 6 Waltz L sdwd to be side by side with ptr by R shoulders, passing back to back, arms in third pos, L arm high. Finish the waltz step as in movement of Fig. IV, meas. 2, and bend trunk twd the pointing ft still smiling at each other.
- 7-12 *Turn ccw* Ptrs face each other. Repeat movements of Fig. IV, meas. 1-6.
- 13-14 Repeat movements of Fig. IV, meas. 1-2.

## PANCHITA (Cont)

15-16 Waltz turn R to proper places. <sup>once</sup> W holds skirt, M places hands on waist. Finish facing each other.

17-32 Repeat all movements of Fig. IV, Meas. 1-16.

Note: When waltzing sdwd, take bigger steps.

Saludo - Music Finale

1 meas. & 2 cts Three-step turn R in place (cts 1, 2, 3), ft together and bow to each other (cts 1, 2). W holds skirt, M places hands on waist.

Presented by Bernardo T. Pedere

*W only waltzes in Spanish style Philippine*

## TIKLOS

For centuries tiklos has been a very important factor in the social life of the peasants in Leyte, Philippines. Tiklos refers to a group of peasants who agree to work for each other one day each week to clear the forest, prepare the soil for planting, or do any odd job on the farm, including the building of a house. At noontime, the people gather to eat their lunch together and to rest. During this rest period Tiklos music is played and the peasants then dance the Tiklos.

Costume: Dancers are dressed in working costume.

Music: Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. II, Manila, Philippines, 1953.

Record: Mico MX- 534 2/4 meter.

Formation: Ptrs stand opp each other about six ft apart. When facing audience, W stands at ptrs R side.

Steps: Change step

Step R (L) fwd (ct 1), close L (R) to R (L) (ct &), step R (L) again fwd (ct 2).

Heel-and-toe change step

Place R (L) heel diag fwd (ct 1), point R (L) toe diag bkwd (ct 2) and starting with R (L), take a change step.

Galop

Step R (L) sdwd (ct 1), cut R (L) with L (R) (ct. ah). Rpt .

Meas.

Patterns

Ptrs face front. *audience*

Figure I. Throughout this figure W holds skirt, M places hands on waist.

1-4 Starting with R, take 2 heel-and-toe change steps fwd.

5-6 Change step sdwd, R and L. *on place*

7-8 Starting with R, four *walk* steps bkwd to proper places.

9-16 Repeat all movements of Fig. I, meas. 1-8.

Figure II. The same hand pos as in Fig. I.

1-2 Cut L bkwd, cut R fwd, two times.

3-4 Take three galop steps sdwd R (cts 1, 2, 1), step R sdwd (ct 2).

5-6 Repeat movements of Fig. II, meas. 1-2, starting with R cut bkwd.

7-8 Repeat movements of Fig. II, meas. 3-4, going sdwd L.

9-16 Repeat all movements of Fig. II, meas. 1-8.

Figure III. Ptrs face each other. Throughout this figure clap hands in front of chest in this manner: Clap three times (cts 1, &, 2), clap twice (cts 1, 2).

1-2 Change step sdwd, starting with R (cts 1, &, 2), hop on R and raise L knee in front swinging L obliquely R bkwd across R knee in front (ct 1), hop on R and swing L ft obliquely L fwd (ct 2).

## TIKLOS (Cont)

- 3-4 Repeat movements of Fig. III, meas. 1-2, starting with L.  
 5-6 Three-step turn R in place (cts 1 & 2). Point L in front (ct 1), point the same ft close to R (ct 2).  
 7-8 Repeat movements of Fig. III, meas. 5-6, starting with L and turning L.  
 9-16 Repeat all movements of Fig. III, meas. 1-8.

Figure IV. Ptrs face each other. The same pos of hands as in Fig. I.

- 1-2 2 touch steps in front, R, L.  
 3-4 Jump to cross R in front of L (ct 1), jump to cross L in front of R (ct 2), jump to cross R in front of L (ct 1), jump to close R to L (ct 2).  
 5-8 Repeat movements of Fig. IV, meas. 1-4, starting with L.  
 9-16 Repeat all movements of Fig. IV, meas. 1-8.

Presented by Bernardo T. Pedere

*point R in front & closing step R in place*  
*" L " " " " " L " "*

## TINOLABONG

Tinolabong is another Philippine dance named after a bird. This bird, called Tolabong, in Capiz, Visayan Islands, is a specie of heron, with a long neck, long legs, a tapering bill, large wings, and soft white feathers.

These birds are commonly seen riding serenely on the back of carabaos (water buffalo). The carabaos like these birds because they peck at the insects that annoy their host. When resting or sleeping, these birds usually stand on one foot while the other is raised with the claw resting behind the knee of the standing foot. The tinolabong dance imitates the movements of this bird.

**Costume:** W wears red (or white) skirt and white loose blouse with long sleeves and close neck. M wears red (or white) trousers and white "camisa de chino." Both dance barefoot.

**Music:** Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. V, Manila, Philippines, 1966.  
Record: Mico MX - 739-A, 2/4 meter.

**Formation:** Ptrs stand opp each other about six ft apart. When facing audience, W stands at R side of ptr.

**Steps:** Tinolabong step:  
Step R (L) fwd (ct 1), step L (R) close to R (L) (ct &), step R (L) fwd (ct 2), raise L (R) knee in front, placing L (R) close and behind the R (L) knee) ct &).

Parallel Tortillier:

Slightly raise and twist body putting weight on balls of both feet (ct 1), transfer weight to heels on both feet and twisting body to opp direction (ct 2). This movement can be done either sdwd R or L.

Contra-gansa:

Leap sdwd with R (L) (ct 1), step L (R) across in front of R (L) (ct &), step R (L) in place (ct 2).

Hand Movement: Bend arms upward, elbows in front and close to waist. The fore-arms are parallel to each other. Fingers are straight and finger tips are close together with thumbs down, forming like the bill of a bird. The R & L hands (or bills) are pointed twd and near each other. The wrists are flexed downward two times so that the hands (or bills) appear like birds pecking each other. The elbows move a little bit away from each other and away from the waist (cts 1, &), flex the wrists inward so that the hands (or bills) move away from each other, pointing upward, elbows move closer to each other to former pos (ct 2). This movement of the hands is done throughout the dance except when otherwise

## TINOLABONG (Cont)

indicated. Henceforth this position of the hands with fingers together shall be referred to as "bills."

2/4  
Meas.

Patterns

Introduction - Ptrs face audience.

- 1 Three-step turn R in place. Arms down at sides, hands formed like bills of a bird, bills pointing downward.
- 2 Raise L knee in front, place L ft in rear and close to back of R knee just like a bird when resting. Bend R arm upward, bill pointing inward (twd L side), L hand at back below waist, bill pointing in rear, turn head to L. Pose in this position.

Figure I. Ptrs face each other. Start with R ft always.

- 1-2 Take two tinolabong steps fwd to be in one line at ctr, M behind W, both facing front. Do the hand movements as described above (pecking twice). Turn head to R and L side alternately throughout.
- 3-4 Take two tinolabong steps fwd going twd audience. Do the same hand movements as in meas. 1-2.
- 5-8 Turn R about. Take four tinolabong steps going away from audience, same hand movements as in meas. 1-2.
- 9-12 Turn R about. Repeat movements of meas. 5-8, going twd audience.
- 13-14 Turn R about. Take two tinolabong steps going away from audience, same hand movements as in meas. 1-2.
- 15-16 Face own place. Take two tinolabong steps to proper places, same hand movements as in meas. 1-2. Turn R about after the second tinolabong step.

Figure II - Ptrs face each other.

- 1-4 Starting with R ft, take four tinolabong steps to ptrs place, passing by R shoulders, same hand movements as in Fig. I, meas. 1-2.
- 5-8 Turn R about. Repeat movements of Fig. II, meas. 1-4, going to proper places, passing by L shoulders.
- 9-12 Turn L shoulders twd each other. Starting with R ft, take four tinolabong steps fwd with same hand movements. *where.*
- 13-16 Turn R about. Repeat movements of Fig. II, meas. 9-12, finishing in proper places.

Figure III - Ptrs face each other.

- 1-2 Execute four parallel tortillier going to sdwd R, taking one count for each movement. Do the same hand movements but peck once so that bills are pointed downward on ct 1, flex wrists downward so that bills are pointing upward on ct 2.



## TINOLABONG (Cont)

- 3-4 Repeat movements of Fig. III, meas. 1-2, going sdwd L.  
 5-6 Starting with R, take two change steps fwd to meet at ctr, arms sdwd flex wrists up (ct 1) and down (ct &) alternately on every ct.  
 7-8 Four-step turn R to proper places. Arms down at sides, bills closed and pointing downward.  
 9-16 Repeat all movements of Fig. III, meas. 1-8.

Figure IV - Ptrs face audience.

- 1-4 Starting with R, take four tinolabong steps fwd. Hand movements as in Fig. I, meas. 1-2.  
 5-8 W turns R about so that ptrs R shoulders are twd each other. Starting with R, take four tinolabong steps going around once CW with same hand movements. Take bigger steps.  
 9-12 Turn R about. Repeat movements of Fig. IV, meas. 5-8, going CCW. Finish in starting places, facing away from audience.  
 13-16 Repeat movements of Fig. IV, meas. 1-4 going to proper places.

Figure V - Turn R shoulders twd each other.

- 1-2 Contra-ganza R and L. Do the same hand movements as in Fig. I, meas. 1-2.  
 3-4 Three-step turn R to ptrs place, W passing in front of M (cts 1, 2, 1) close L to R and pause (ct 2). Finish the turn with L shoulders twd each other. Bend arms fwd, elbows at shoulder level, bills pointing downward, knuckles near each other on ct 1 and lower elbows slightly downward, bills pointing twd each other on ct 2. Do this movement once more (cts 1, 2).  
 5-8 Repeat movements of Fig. V, meas. 1-4, starting with L ft. Reverse the turn in meas. 3-4, M passing in front of W.  
 9-16 Repeat all movements of Fig. V, meas. 1-8.

Figure VI - Ptrs face each other. Ptrs perform their movements simultaneously.

- 1-4 W: Starting with R, take four tinolabong steps turning around once CCW at ctr. Pos of hands as in introduction, meas. 2, R & L in front alternately, moving bills as in Fig. I. Bend body slightly fwd.  
 5-8 Turn R about. Repeat movements of Fig. VI, meas. 1-4 moving CW. Finish facing ptr.  
 9-16 Repeat all movements of Fig. VI, meas. 1-8.  
 1-4 M: Starting with R, take four tinolabong steps fwd going halfway around CW to ptrs place. Bend body slightly fwd take the same pos of the hands as in introduction, meas. 2, R & L in front alternately, moving bills as in Fig. I.  
 5-8 Turn R about. Repeat movements of Fig. VI, meas. 1-4 going CCW retracing steps. Same pos of hands. Finish in proper places.  
 9-16 Repeat all movements of Fig. VI, meas. 1-8. Finish facing ptr.

## TINOLABONG (Cont)

Figure VII - Ptrs face each other.

- 1-4 Repeat movements of Fig. III, meas. 1-4, arms sdwd at shoulder level, palms facing down. Move hands upward and downward, flexing wrists down and up (cts 1, &). Do this on every ct for four meas, imitating the flapping of wings of birds.
- 5 Change step sdwd R, bend R arm upward (like reverse "T" pos ? but not so high, elbow at chest level) L arm bent upward with elbow down at waist level and close to body, both bills pointing sdwd R. Move bills upward, downward, upward alternately (cts 1, &, 2).
- 6 Repeat movements of Fig. VII, meas. 5, sdwd L. Reverse pos of arms and move bills downward, upward, doward alternately, (cts 1, &, 2).
- 7-8 Three-step turn R in place, arms down at sides, bills pointing downward (cts 1, 2, 1). Raise L knee in front and place L ft close to and in rear of R knee, bend R arm upward and bill pointing twd ptr, L hand at back below the waist and bill pointing in rear (ct 2).
- Ptrs face audience.
- 9-14 Repeat movements of Fig. VII, meas. 1-6.
- 15-16 Three-step turn R, ptrs moving closer to each other, M dancing almost in place and M taking bigger steps to finish in back-to-back pos facing their proper places (cts 1, 2, 1). Repeat ct 2 of meas. 8, raising L knee in front, R bill pointing fwd and pose in this pos, turn head to R (ct 2).

Presented by Bernardo T. Pedere

ATLANTIC MIXER (Grosser Atlantik) -- Germany (modern)

(Mixer)

Record: Tanz SP 23 050

*Band - He used single 45"*

Formation: Double circle: couples facing line-of-dance (CCW), W on ptr's right.

Starting position: Varsouvienne position.

Music: 2/4

Part I (Music A)

Meas.

1-8 Sixteen walking steps fwd.

*stuff - Doesn't matter*

Part II (Music A)

9-16 Releasing hands (hold R hands just long enough to assist W as she turns R half around to face reverse LOD), sixteen walking steps fwd (M in LOD, W reverse).

*W O.S. yes  
M I.S*

Part III (Music B)

17-20 RIGHT-HAND TURN a new ptr -- the nearest one at this time, and if you do not find one immediately look more carefully.

21-24 LEFT-HAND TURN the same person.

Part IV (Music B)

25-32 SWING new ptr.

*or 2nd O.L. (R arm round) Don't use ballroom pos for part 2!*  
*(or hold R elbow & elbow sometimes) if have same sex*  
*Or can use crossed hd hold in thumb grip; R over L elbows up.*

Note: Skipping steps may be used.

RIGHT-HAND TURN: Join R hands -- palm to palm or hands clasped (thumb grip also possible), forearms touching to the elbows -- and turn CCW with walking steps. LEFT-HAND TURN: Same, except with L hand, turning CW.

Note: This recreational mixer was introduced in 1948 by A. J. Hildenbrand of Hamburg; it has since become very popular.

Presented by Walter Kögler.

*Think he said music on rec: Bavaria Polka*

*Same name from America & words composed in Germany  
(= looking for you across bay Atlantic)*

*Pronounced -*  
~~steirischer~~? *BIR misher LAND* <sup>43</sup> *les*

BÖHMISCHER LÄNDLER or EIN STEIRISCHER AUS DEM BÖHMERWALD  
Austria-Bavaria

(Couple dance)

Translation: Bohemian Ländler (a type of dance), or A Steirischer (a type of dance) from the Bohemian Forest.

Record: *band* Tanz SP 23 051, <sup>B</sup> or EP 58 611 "Ländler in F"

Formation: Double circle: couples facing line-of-dance (counterclockwise), woman on partner's right.

Starting Position: Inside hands joined. Outside foot free.

Music: 3/4

Meas. INTRODUCTION

*Change each fig before fig ends to be ready for next at start.*

- 1-4 Pause.
- 5-6 Swing joined hands fwd (meas. 5) and back (meas. 6).
- 7 W turn CW once around under joined inside hands.
- 8 M kneel on R knee (ct 1) and rise quickly (cts 2,3).

Part I -- Forward (Music A)

- 1-16 Sixteen TWO-STEPS fwd starting with outside ft. (Alternately, during meas. 9-16, W turn CW under joined inside hands while both progress in LOD.) *Free Hands - M at side, W* ?

Part II -- Turn (Music A)

- 1-8 Join both hands with R sides adjacent, R arm extended straight and L hand <sup>rest</sup> at own L shoulder, and turn CW with TWO-STEPS.
- 9-16 Repeat pattern of meas. 1-8 with L sides adjacent, reversing hand holds, and turn CCW.

Part III -- Single yoke (Music B)

- 1-8 As II above but with M's R hand holding W's L behind her neck.
- 9-16 Repeat pattern of meas. 1-8 with L sides adjacent, M's L hand holding W's R behind her neck, and turn CCW.

## BÖHMISCHER LÄNDLER or EIN STEIRISCHER AUS DEM BÖHMERWALD (Cont)

Part IV -- Double yoke (Music B)

- 1-8 As III above but with each R hand holding ptr's L behind ptr's neck (L hand at own neck).
- 9-16 Repeat pattern of meas. 1-8 with L sides adjacent, reversing hand holds, and turn CCW.

Part V -- Window (Music C)

- 1-8 Joining R hands over L, W turn CW twice around in place under joined hands then lower L hands to form a R hand window; both turn CW with TWO-STEPS while looking at ptr through the window.
- 9-16 W turn CCW three times around in place under joined hands then lower R hands to form a L hand window; both turn CCW with TWO-STEPS while looking at ptr through the window.

Part VI -- Embrace (Music C)

- 1-8 W turn 1/4 CW then M lower hands over her head so her arms are crossed in front and his arms are crossed at her back, and move fwd with walking steps looking at each other over W's L shoulder (meas. 1), R shoulder (meas. 2), etc. *Round*
- 9-16 Raise joined hands over W's head, then W turn CW once around under joined hands, M passing ptr on her L in front as he turns CW once around and has his L hand over his head, then M lower both joined hands to his hips and move fwd as in meas. 1-8. *over head* *end*

*M doesn't have to turn - just get in front of W.*

Part VII -- Skating position (Music D)

- 1-8 M raise joined hands over own head and down in front to skating pos (R hands joined under L, in front), then both turn CW with walking steps.
- 9-16 Reverse pos so W is on ptr's L with R hands joined under L, then revolve CCW in the same manner.

Part VIII -- Turn (Music D)

- 1-16 As II above. *fig*

Part IX -- Waltz promenade (Music A)

- 1-14 With "folk dance" waltz steps (TWO-STEPS) turn CW with ptr in ballroom pos, progressing in LOD.
- 15 W turn CW once around under joined outside hands (M's L, her R).
- 16 Ptrs bow (woman curtsy) to each other.

BÖHMISCHER LÄNDLER or EIN STEIRISCHER AUS DEM BÖHMERWALD (Cont)

Note: The melody on this record is a general Landler or folk dance waltz to which dances of this type may be danced.

References: Schützenberger & Derschmidt v. 5 p. 8 (music p. 14).

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

*Diff Dance  
from C50*

*FINGST frey. tag in der PROHB sty*

PFINGSTFREITAG IN DER PROBSTEI -- North Germany

(Couple dance)

*see Black Forest Mazurka*

Translation: Friday-before-Whitsuntide in the Probstei region.

Record: *Band* Tanz SP 23 052, or EP 58 615.

Formation: Double circle: couples facing line-of-dance (counter-clockwise), woman on partner's right.

Starting position: Inside hands joined. Outside foot free.

Music: 3/4

Meas.

- 1-2 Two STEP-SWINGS fwd starting on outside ft, swinging joined hands fwd (meas. 1), then bkwd (meas. 2).
- 3 Swing joined inside hands fwd and release them to turn outward (M L, W R) about 3/4 around with three walking steps.
- 4 Facing ptr, clap own hands three times (cts <sup>1, 2, 3</sup> 1; ~~2~~, 2), pause (ct 3).
- 5-6 In ballroom pos, slightly open so both ptrs face LOD, two MAZURKA STEPS fwd starting on outside ft.
- 7-8 Turn CCW as a cpl with six small walking steps starting on outside ft. Finish in original starting pos.

STEP-SWING fwd: Step fwd on one ft (ct 1), swing other ft across in front (ct 2), pause (ct 3).

MAZURKA STEP (Right) fwd: A slight leap fwd on R ft, leaning slightly fwd (ct 1), rock slightly bkwd on L ft, straightening body (ct 2), hop on L ft (ct 3). Mazurka Step (Left) fwd: Same, reversing footwork.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler.

BIR imir vahlid LANDLER see 15192

on border between Czechoslovakia

BÖHMERWALDLÄNDLER or KRUMAUER LÄNDLER -- Austria

(Circle dance for couples)

Translation: Ländler (a type of dance) from the Bohemian Forest or from village of Krumau (80 km. northwest of Vienna).

Record: Tanz SP 23 051, or EP 58 611.

Formation: Circle of couples, numbered alternately 1, 2, etc.

Starting Position: Partners facing, man's back to center; man holds woman's four fingers between his thumb and fingers, woman's palms down, man's right palm down and left palm up (this is to make the turning easier).

Music: 3/4

Meas. INTRODUCTION (Music Interlude)

1-4 Swing joined hands to M's L (meas. 1), R (meas. 2), and repeat (meas. 3-4).

No great ft wk or step swg. Can sway or turn body sl.

Part Ia (Music A)

5-6 Two TWO-STEPS (M accent ct 1 of first meas) progressing in LOD, starting with M's L and W's R ft, swinging joined hands to M's L and W turning CW once around under joined hands to finish both facing LOD with hands extended fwd. Do not take wt on last ct but finish with M's R and W's L ft free.

He had trouble Teaching w Part. Note worked

7 One TWO-STEP starting with M's R and W's L ft, swinging joined hands bkwd and W turning CCW 3/4 around under joined hands while M moves CCW in a semi-circle around W to finish facing RLOD. - M outside @

W = 1/2 waltz + 1/2 step. Then 1 waltz

Trade places, W finish on inside.

This is what he did errata wrong!

8 Ptrs turn to face each other, W's back to ctr (ct 1), a small step fwd, raising hands upward and outward to the sides (ct 2), a small step bkwd, lowering hands (ct 3). Hold 3

butterfly

9-12 Repeat pattern of meas. 5-8 progressing CW (RLOD). Finish facing LOD, W on ptr's R with her L arm in his crooked R elbow.

Part IIa -- Promenade (Music A)

13-20 Promenade with small walking steps (accenting slightly ct 1 of each meas). Finish facing ptr, M's back to ctr.

Start outside ft

1 step per ct

W arm in M ML feet swg.



BÖHMERWALDLÄNDLER or KRUMAUER LÄNDLER (Cont)

Part IIIa -- Slap and clap (Music B)

- 21-22 M slap own thighs and W clap own hands (ct 1).  
 Each clap own hands twice (cts 2,3).  
 Clap both hands with ptr (ct 4).  
 Clap own hands (ct 5).  
 Clap both hands with ptr (ct 6).
- 23-28 Repeat pattern of meas. 21-22 three more times (4 times in all. *on 4th after clapping ptrs once - hold that pos for final 2 cts, ie omit last 2 claps.*)
- REPEAT ENTIRE SEQUENCE as above except at meas. 17 every cpl 1 turn as a cpl CCW half around to face a cpl 2 in a circle of four, each W on ptr's R, and during meas. 21-22 each extend hands sdwd to clap both hands with neighbors instead of ptr's (cts 4 and 6). (To avoid missing, each watch own R hand).

REPEAT ENTIRE SEQUENCE AGAIN as above except at meas. 17 all stand in one large circle, each W on ptr's R, and during meas. 21-22 each clap sdwd with neighbors (cts 4 and 6). Finish with all hands joined in a circle and raised.

References: Schützenberger & Derschmidt v. 3 p. 9 (music p. 12).

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

TOHP paw(r) tser KROYTS pole skah

TOPPORZER KREUZPOLKA -- German settlers  
in Zips (Slovakia)

(Dance for two couples, or Couple mixer)

Translation: Cross Polka from town of Topporz.

Record: Tanz EP 58 123.

Formation: *Band* Groups of two couples, each woman on right of partner, arranged in a large circle around the dance area; one couple is on the outside of this circle, the other couple is on the inside.

Starting Position: Men facing with right hands joined, women facing with right hands joined under men's to form a right-hand star. *L hand on L hip.*

Music: 2/4

Meas. Part I (Music AA)

TOE POINT

- 1-3 Cross and point R toe in front of L (ct 1). Point R toe diag. fwd R (ct 2), and repeat twice (3 times in all).  
4 Cross and point R toe in front of L (ct 1), Close and stamp on R ft in place (ct 2).  
5-8 Repeat pattern of meas. 1-4 reversing footwork.

Part II (Music BB)

- 9 Release and clap own hands twice (cts 1,2).  
10-12 Rejoin R hands in a R-hand STAR moving CW with six walking steps. *M join hands above W joined hands.*  
13 Release and clap own hands twice (cts 1,2).  
14-16 Turn CW half around to join L hands in a L-hand STAR moving CCW with six walking steps.  
17 Release and clap own hands twice (cts 1,2).  
18-20 R ELBOW SWING corner (each M with opp W). *with?*  
21 Release and clap own hands twice (cts 1,2).  
22-24 L ELBOW SWING ptr.

As Couple Mixer

As above except, during the L elbow swing with ptr of meas. 22-24, (a) each cpl move to its R (outside cpls in LOD, inside cpls reverse) to meet the next cpl, or (b) for recreational purposes, "scramble" and find any other cpl anywhere on the dance area.

## TOPPORZER KREUZPOLKA (Cont)

ELBOW SWING: Hook designated elbows, hands up about shoulder level, and turn (CCW for R elbow swing, CW for L elbow swing) in place with walking steps.

Note: Topporz is a town on the Poprad River in the Zips region of northeast Slovakia near the Polish border.

References: Horak and Schwarz 19?? pp. 11; Kögler 1965 pp. 32-33.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

*Took slow for young set*

RHEINLÄNDER MIXER (SIEBENBÜRGEN) -- German settlers  
in Transylvania (Romania)

(Mixer)

Translation: Rheinländer (a type of dance) Mixer (Transylvania).

Record: Tanz EP 58 123 *a, Band 1*

Formation: *Band 1* Double circle: couples facing line-of-dance (counter-clockwise), woman on partner's right.

Starting Position: Skating position (right hands joined over left, in front). Outside foot free.

Music: 2/4

*2*  
Meas.

- 1-2 Two TWO-STEPS fwd starting on outside ft.  
3-4 Four walking steps fwd starting on outside ft.  
5 Releasing hands, one TWO-STEP away from ptr, M moving sdwd L, W diag. fwd R.  
6 One TWO-STEP twd new ptr, M moving sdwd R, W diag. fwd L. ~~4 walks~~  
7-8 ALLEMANDE RIGHT new ptr. *4 walks*

Variation

- 1-2 Two TWO-STEPS fwd starting on outside ft.  
3-4 Three walking steps fwd starting on outside ft (cts 1, 2, 3), turning to face ptr M close and step on R ft beside L while W close and touch L ft beside R (ct 4).  
5 Releasing hands, one small TWO-STEP sdwd to own L (M in LOD, W reverse).  
6 One TWO-STEP sdwd to own R, passing original ptr to meet and join the next as new ptr.  
7-8 ALLEMANDE RIGHT new ptr.

ALLEMANDE RIGHT: Join R hands -- palm-to-palm or fingers clasped (thumb grip also possible), forearms touching to the elbows -- and turn CCW once around with walking steps.

Note: The German settlers in Transylvania live in the region in central Romania between the Mureş and Olt Rivers, from Sibiu northeast.

## RHEINLÄNDER MIXER (SIEBENBÜRGEN) (Cont)

References: Horak 1961 pp. 11-12; Kögler 1965 pp. 20-21.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

INE fahrer DRAY er

EINFACHER DREHER -- Austria (Tyrol)

(Couple dance)

Translation: Simple Dreher (Pivot).

Record: Tanz: SP 23 054, EP 58 614.

Formation: *Band* Single circle of couples.

Starting Position: Woman facing center and man facing out so that left shoulders are adjacent; man's left hand holds woman's right behind her back, his right hand holds her left in front of his chest.

Music:  $\frac{2}{4}$

Meas.

1-2 *6 walks* M releasing his R hand and putting it behind his back, W turn CW 1-1/2 around in place with walking steps under raised joined hands (M's L, W's R) while M walk CCW in a semi-circle around W to face ctr.

3-4 *6 walks* Repeat pattern of meas. 1-2 reversing roles: W releasing her R hand and putting it behind her back, M turn CW 1-1/2 around in place while W walk CCW, etc., to finish in original formation and starting pos.

References: Horak v. 2 p. 24.

*Progress gradually LOD.*

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

# KROYTS Tause

KREUZTANZ -- German settlers  
in Dodrudscha (Dobrogea, Romania)

(Dance for 2 couples, or Couple mixer)

Translation: Cross Dance.



Record: Tanz EP 58 123.

Formation: *Band* Groups of two couples, each woman on right of partner, arranged in a large circle around the dance area; one couple is on the outside of this circle, the other couple is on the inside.

Starting Position: *stomach - Mod Hi.* Man's arms folded across chest. *w Hands* Outside foot free.

Music: 2/4

Meas. Part I (Music AA)

- Two opp cpl.*
- 1-2 Three walking steps fwd starting with outside ft (cts 1, 2, 3), stamp inside ft without taking wt (ct 4).
- 3-4 Repeat pattern of meas. 1-2 reversing direction and footwork. *bwrd.*
- 5-8 Start to D O SA DO by moving fwd passing R shoulders with opp (W on the inside, M outside) as in Fig. (a). Continue to face the same direction but move as a cpl slightly R then bkwd to original place, M passing L shoulders as in Fig. (b).
- 9-16 Repeat pattern of meas. 1-8. Finish with ptr in ballroom pos.
- 
- 

Part II (Music BB)

- Face opp cpl.*
- 17 In ballroom pos, one TWO-STEP starting with M's L and W's R ft, M in place pivoting ptr CCW 1/4 around him.
- 18 Three stamps in place starting with M's R and W's L ft (cts 1, &, 2); do not take wt on last stamp (ct 2).
- 19-20 Repeat pattern of meas. 17-18 reversing direction and footwork.
- 21-24 PIVOT TURN (eight steps) in place.
- 25-32 Repeat pattern of meas. 17-24.

**KREUZTANZ (Cont)****As Couple Mixer**

As above except, during the PIVOT TURN of meas. 29-32, (a) each cpl move to its R (outside cpls in LOD, inside cpls reverse) to meet the next cpl, or (b) for recreational purposes, "scramble" and find any other cpl anywhere on the dance area.

**PIVOT TURN:** With pivot (walking) steps turn CW with ptr in ballroom pos, turning twice (or more) around with each four pivot steps.

**Note:** The Dobrudscha (Dobrogea) region is in southeast Romania between the Danube River and the Black Sea.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

*HOLE steiner DRY tanz*

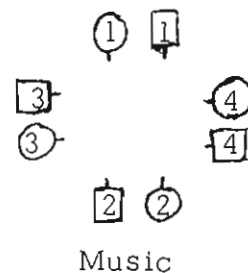
HOLSTEINER DREITOUR -- North Germany

(Square dance)

Translation: Three-part (Dance) from Holstein, the region between Hamburg and the Danish border.

Record: Tanz SP 23 052, or EP 58 615.

Formation: *Band* Square of four couples, each woman on partner's right. Couple 1 faces the music and couples are numbered counter-clockwise 1-3-2-4 as in diagram at right.



Music: 2/4

Meas. Figure I -- All circle (Music AA)

1-8

Circle L.

9-16

Circle R to place.

*Hands joined low walk about (L, but doesn't matter)*

Chorus (Music BB, CC)

17-20

Cpl 1 dive under arch formed by joined inside hands of cpl 2, then turn individually twd ptr half around to finish in opp pos facing ctr with W on ptr's L.

21-24

Cpl 2 dive under cpl 1 in the same manner, to place.

25-32

Sides the same: Cpls 3 and 4 repeat pattern of meas. 17-24, cpl 3 diving under first.

33-38

Grand R and L halfway around.

39-40

ALLEMANDE RIGHT with ptr.

41-48

Repeat pattern of meas. 33-40 to place.

Figure II -- One hand turn

1-8

ONE-HAND TURN ptr with R hand.

9-16

ONE-HAND TURN ptr with L hand.

17-48

Repeat Chorus pattern above.

Figure III -- W circle

1-16

W circle L then R (as Fig. I above).

17-48

Repeat Chorus pattern above.



## HOLSTEINER DREITOUR (Cont)

Figure IV -- M star

- 1-8 M STAR R.  
 9-16 M STAR L to place.  
 17-48 Repeat Chorus pattern above.

Ending -- All circle

- 1-16 As Fig. I above.

ALLEMANDE RIGHT: Join R hands -- palm-to-palm or fingers clasped (thumb grip also possible), forearms touching to the elbows -- and turn CCW once around with walking steps.

ONE-HAND TURN: Same as Allemande except turn more times.

STAR: Put designated hands in ctr, grabbing wrist of person ahead in overhand "pack-saddle" grip, and move fwd with walking steps (re-  
 volving CW for star R, CCW for star L).

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

SCHLUPFPOLKA -- German settlers  
in Kujawien (Poland)

*Cute but too much  
Polka*

(Progressive 2's)

Translation: Dive In (Slip) Polka.

Record: *Band* Tanz EP 58 123.

Formation: Circle (of an even number) of couples.

Starting Position: Ballroom position.

Music: 2/4

Meas. *3 ?* Part I (Music AA)

*intro -*  
1-16 POLKA PROMENADE. Finish in open pos facing another cpl in progressive circle formation for 2's (groups of 2 cpls in a large circle around the dancing space) cpl facing LOD is arbitrarily designed number 1, opp cpl is then number 2.

Part II (Music BB)

17-32 DIP AND DIVE: With walking steps fwd cpl 2 arch and cpl 1 under (meas. 17-18) so each meets a new cpl, then cpl 1 arch and cpl 2 under and continue moving fwd (meas. 19-20) so each meets another new cpl, and repeat three times (4 times in all) always moving fwd.

*Grand Dip & Dive .*

*w can go thru 1st  
if narrow. Make the arches, not wide*

OPEN POSITION: Ptrs side by side facing same direction, W on R.

POLKA PROMENADE: With polka steps turn CW with ptr in ballroom pos, progressing in LOD.

Note: The Kujawien region is in Poland just north of the Warta River midway between Poznan and Warsaw.

References: Horak 1962 pp. 22-23; Kögler 1965 pp. 26-27.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

*Pronounced VEX sell pole hah*

WECHSELPOLKA -- German settlers  
in Kujawien (Poland)

(Mixer)

Translation: Change Polka.

Record: Tanz EP 58 123.

Formation *Band* Circle of cpls.

Station Position: Ballroom position.

Music: 2/4

Part I (Music AA)

Meas.

1-16 POLKA PROMENADE. Finish facing ctr in semi-closed pos (ballroom pos but slightly open so both ptrs face same direction).

Part II (Music BB)

17-18 STEP-CLOSE STEP-TOUCH *Not side OK* fwd twd ctr starting with outside ft. *MLWR*  
19-20 Repeat pattern of meas. 17-18 reversing direction and footwork.  
21-22 *2* ~~Two~~ STEP-CLOSES *MLRLR* fwd twd ctr starting with outside ft.  
23-24 Releasing hands, turn outward (ML, WR), away from ptr with four pivot (walking steps) once around to place.  
25-32 Repeat pattern of meas. 17-24 except *M* turn only half *both* around moving slightly in reverse LOD to meet new ptr.

POLKA PROMENADE: With polka steps turn CW with ptr in ballroom pos, progressing in LOD.

STEP-CLOSE (Right): Step on R ft (ct 1), close and step on L ft beside R (ct 2). Step-Close (Left): Same, reversing footwork.

STEP-TOUCH (Right): Step on R ft (ct 1), close and touch L ft beside R without taking wt (ct 2). Step-Touch (Left): Same, reversing footwork.

Note: The Kujawien region is in Poland just north of the Warta River midway between Poznan and Warsaw.

References: Horak 1962 p. 23; Kögler 1965 pp. 42-43.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

## STOPPGALOPP -- North Germany

(Couple dance)

Translation: Stop (the) Gallop (Step).

Record: Tanz SP 23 053 or EP 58 116.

Formation: Circle of couples.

Starting Position: Ballroom position, man's back to center. Man's left and woman's right foot free.

Music: 2/4

Meas. Part I (Music AA)

- 1 Two slides (gallop steps) sdwd in LOD.  
 2 Jump sdwd in LOD on both ft together (ct 1), pause (ct 2).  
 3-4 PIVOT TURN (four steps) in place. *Can turn once or twice*  
 5-16 Repeat pattern of meas. 1-4 three times (4 times in all).  
 Finish with both hands joined in a two-hand circle, both with L ft free.

Part II (Music BB)

- 17-18 ~~LIFT on R ft touching~~ L toe (occasionally heel) fwd (ct 1), close and step on L ft beside R ft (ct 2), and repeat, reversing footwork (cts 3-4).  
 19-20 TWO-HAND CIRCLE L half around with four walking steps starting with L ft.  
 21-32 Repeat pattern of meas. 17-20 three times (4 times in all).

Part III (Music CC)33-48 *Polka - long* POLKA PROMENADE. *- can do smooth 2-step in slower polka or can do as in American = with lots of left toes by can enter do "Polish" polka*PIVOT TURN: With pivot (walking) steps turn CW with ptr in ballroom pos, turning twice (or once) around with each four pivot steps.LIFT: Hop, but not quite because ball of foot does not quite leave the ground.TWO-HAND CIRCLE: Two people join hands with arms wide apart forming almost a circle, and move as designated.POLKA PROMENADE: With polka steps turn CW with ptr in ballroom pos, progressing in LOD.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format. Presented by Walter Kögler.

PAH shah ter SHOT tish

PASCHATER SCHOTTISCH or LUNZER BAYERISCH -- Austria (Tyrol)

*Fast*

(Couple dance)

Translation: Clapping Schottische or Bayerisch (a type of dance) from village of Lunz.

Record: *Band* Tanz SP 23 054 or EP 58 614.

Formation: Circle of couples.

Starting Position: Partners facing, man's back to center, both hands joined. Man's left and woman's right foot free.

Music: 2/4

*polka rhythm*

*Behind her back,  
ML under WL arm*

Meas.

- 1-2 Two STEP-SWINGS sdwd starting to M's L and W's R.  
 3-4 Releasing fwd hand (M's L, W's R), W turn CW twice around and a little more under joined hands (M's R, W's L) with walking steps finishing ~~facing LOD~~ with her R hand behind her back -- M turn ~~to face RLOD~~ so ptrs' L hips are adjacent, and take her R hand in his L ~~under her L arm.~~ *WL arm across M chest.*  
 5-6 Turn CCW once around with walking steps then release hands and finish facing ptr, M's back to ctr.  
 7 Slap own thighs (ct 1), clap own hands (ct &), Slap own thighs (ct 2), clap own hands (ct &).  
 8 Clap both hands with ptr three times (cts 1, &, 2).

STEP-SWING sdwd: Step sdwd on one ft (ct 1), swing other ft across in front (ct 2).

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

TEN neu gow-er BY rich er

TENNENGAUER BAYRISCHER -- Austria (Tyrol) ✓

(Couple dance)

OK

Translation: Bayrisch (a type of dance) from region of Tennengau.  
 Record: Tanz SP 23 054 or EP 58 614.  
 Formation: Circle of couples.  
 Starting position: Ballroom position, man's back to center. Man's left and woman's right foot free.

Music: 2/4

8  
Meas.

*Intro*

- 1 A quick STEP-CLOSE STEP-TOUCH sdwd to M's L and W's R (cts 1, &, 2, &).
- 2 Repeat pattern of meas. 1 reversing direction and footwork.
- 3-4 PIVOT TURN (four steps).
- 5 W turn CW once around under joined outside hands (M's L, W's R) with two pivot (walking) steps.
- 6 Ptrs facing, swing (still-joined) hands to M's R (ct 1), then L (ct 2). Release hands. *→ two RLOD*
- 7 Slap own thighs (ct 1), clap own hands (ct &),  
 Slap own thighs (ct 2), clap own hands (ct &).
- 8 Clap both hands with ptr three times (cts 1, &, 2).

STEP-CLOSE STEP-TOUCH (Right): Step on R ft (ct 1), close and step on L ft beside R (ct &), step on R ft (ct 2), close and touch L ft beside R without taking wt (ct &). Step-Close Step-Touch (Left): Same, reversing footwork.

PIVOT TURN: With pivot (walking) steps turn CW with ptr in ballroom pos, turning twice (or once) around with each four pivot steps.

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

VIGHT cher MAH soon  
wide

VEITSCHER MASUR or VEITSCHER OCHSENTRITT -- Austria ✓

(Couple dance) *Cute*

Translation: Mazur(ka) or Ox Step from village of Veitsch.

Record: Tanz SP 23 054, EP 58 614, EP 58 611.

Formation: Circle of couples.

Starting Position: Ballroom position slightly open so both partners face line-of-dance. Outside foot free.

Music: 3/4

Meas.

- 1 One MAZURKA STEP fwd starting on outside ft. *fwd, bk, hop*
- 2 One STEP-HOP-HOP on outside ft turning CCW half around to face RLOD.
- 3 One MAZURKA STEP bkwd (in LOD) starting on inside ft. *fwd RLOD = again fwd bk hop*
- 4 One STEP-HOP-HOP on inside ft turning CW half around to resume original starting pos. *fwd*

*Keep SOP thruout.*

*1st Teaching a mistake! He corrected to step fwd.*

MAZURKA STEP (Right) fwd: A slight leap fwd on R ft, leaning slightly fwd (ct 1), rock slightly bkwd on L ft, straightening body (ct 2), hop on L ft (ct 3). Mazurka Step (Left) fwd: Same, reversing footwork.

Mazurka Step bkwd: Same, reversing direction.

STEP-HOP-HOP (Right): Step on R ft (ct 1), hop twice on R ft (cts 2, 3).

Step-Hop-Hop (Left): Same, reversing footwork.

References: Schützenberger & Derschmidt v. 3 p. 7 (music p. 8); Zoder v. 2 p. 42 (music).

Dance description by Rickey Holden and Walter Kögler. Abbreviations added to fit U.O.P. syllabus format.

Presented by Walter Kögler

*errata* SL leap bkwd onto MR WL (ct 1) rock SL fwd onto ML WR (ct 2) hop ML WR (ct 3)

*Pala lala MAH kyah*

PALAMAKIA -- Epirus (Northern Greece)

Translation: Hand-clapping

Record: Colonial LP 245

Rhythm: 4/4

Formation: Line dance, men and women together, "W" position.

Part I SyrtosMeas.

- |   |   |   |
|---|---|---|
| 1 | ♩ | Facing ctr, step sdwd R on R ft (cts 1,2).            |
|   | ♩ | Cross and step on L ft behind R (ct 3).               |
|   | ♩ | Turning to face slightly R, step fwd on R ft (ct 4).  |
| 2 | ♩ | Continuing R, step fwd on L ft (cts 1,2).             |
|   | ♩ | Step fwd on R ft (ct 3).                              |
|   | ♩ | Step fwd on L ft (ct 4).                              |
| 3 | ♩ | Continuing R, step fwd on R ft (cts 1,2).             |
|   | ♩ | Step and rock fwd on L ft (ct 3).                     |
|   | ♩ | Step and rock bkwd on R ft (ct 4).                    |
| 4 | ♩ | Still facing slightly R, step bkwd on L ft (cts 1,2). |
|   | ♩ | Step and rock bkwd on R ft (ct 3).                    |
|   | ♩ | Step and rock fwd on L ft (ct 4).                     |

Part II Stamp and Clap

- |   |   |  |
|---|---|--|
| 1 | ♩ | Facing ctr, two steps fwd (R, L) (cts 1,2,3,4).                                      |
| 2 | ♩ | Three stamps in place, R, L, R (cts 1,2,3,4).  |
| 3 | ♩ | Two steps bkwd, L, R (cts 1,2,3,4).  |
| 4 | ♩ | Close and step on L ft next to R, releasing hands to clap three times (cts 1,2,3,4). |

Part I is danced twice through each time, always followed by Part II, done only once, except in beginning, where Part I is done four times.

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

*This dance is followed immediately by Koftos on the record (cf next page)*



## Kohf TOHSE

KOPTOS -- Epirus (Northern Greece)

Translation: To cut.





Record: Colonial LP-245.

Starting position: "W" position.

Rhythm: 2/4 (Slow, quick, quick)

Palamakia is a dance brought to Greece from Western Europe. It is found in many forms and many countries, and was the rage of its day. Koftos is the Epirotic version of the Syrtos and can still be seen in the villages of Epirus today.

Meas.

- |     |   |  |
|-----|---|--|
| 1   |    | <p>Slight lift on L ft, (the "ah" of the preceding beat) to:<br/>Facing ctr, step sdwd R on R ft (ct 1).<br/>Cross and step on L ft in back of R (ct 2).<br/>Turning to face slightly R, step fwd on R ft (ct &amp;).<br/>Slight lift on R ft (the "ah" of the preceding beat) to:</p> |
| 2   |   | <p>Continuing R, step fwd on L ft (ct 1).<br/>Step fwd on R ft (ct 2).<br/>Step fwd on L ft (ct &amp;).</p>  |
| 3-6 |   | Repeat meas. 1 and 2 twice.  |
| 7   |  | Repeat meas. 1.  |
| 8   |  | Feet together, jump on both feet in place (ct 1) hold (ct 2).  |

Repeat pattern.

Often the lead dancer will move to ctr of circle and turn CCW, using same step as above, and after the stop (meas 8) will join the end of the line and the new leader will proceed to turn to turn in the ctr.

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell.

tree teh Puh TEE

TRITE PUTI -- Bulgaria (Thrace)

Translation: Three times.

Record: SLA LP 1000 or MH 45-3043.

Rhythm: 2/4

Starting position: "V" position, men and women.

Trite Puti is danced all over Thrace but especially in villages near Sliven. Of the many variations of this dance, the following three have been chosen as typical and most enjoyable. Trite Puti is danced with an upward hop on ct one, or the downbeat, of each measure which is a little tricky at first, but highly enjoyable once learned.

Variation I Basic

Meas.





- |       |   |   |
|-------|---|---|
| 1     | ♩ | Facing and moving slightly R, hop on L ft (ct 1).                             |
|       | ♩ | Step fwd on R ft (ct 2).  |
| 2     | ♩ | Hop on R ft (ct 1).   |
|       | ♩ | Step fwd on L ft (ct 2).  |
| 3     |   | Same as meas. 1. <i>Turning to face ctr.</i>                                  |
| 4     | ♩ | <del>Turning to face ctr</del> , cross and step on L ft in front of R (ct 1). |
|       | ♩ | Step bkwd on R ft in place (ct 2).  |
| 5     | ♩ | Hop on R ft in place (ct 1).  |
|       | ♩ | Step on L ft in place next to R (ct 2).                                       |
| 6     | ♩ | Cross and step on R ft in front of L (ct 1).                                  |
|       | ♩ | Step bkwd on L ft in place (ct 2).  |
| 7     | ♩ | Step on R ft directly bkwd parallel to L (ct 1).                              |
|       | ♩ | Step on L ft in place (ct 2).   |
| 8     |   | Same as meas. 6.  |
| 9     | ♩ | Hop on L ft in place (ct 1).  |
|       | ♩ | Step on R ft in place next to L (ct 2).                                       |
| 10-14 |   | Same as meas. 4-8 above.  |

Variation II "Stoj"

- |     |   |  |
|-----|---|--|
| 1-4 |   | Same as meas. 1-4, Variation I above.              |
| 5   | ♩ | Hop on R ft in place (ct 1).                       |
|     | ♩ | A slight leap sdwd L on L ft (ct 2).               |
| 6   | ♩ | Point and touch ball of R ft in front of L (ct 1). |
|     | ♩ | Hold (ct 2).                                       |
| 7   | ♩ | Step on R ft directly bkwd parallel to L (ct 1).   |
|     | ♩ | Step on L ft in place (ct 2).                      |
| 8   | ♩ | Cross and step on R ft in front of L (ct 1).       |
|     | ♩ | Step bkwd on L ft in place (ct 2).                 |













} when he does this, he shouts "hees, hees" in 1<sup>st</sup> on last ct of meas 5  
and  
rhymes with geese

TRITE PUTI (Cont)

- 9  Hop on L ft in place (ct 1).
- 10  Step on R ft in place next to L (ct 2).
- 11-14  Cross and step on L ft in front of R (ct 1).
- 11-14  Step bkwd on R ft in place (ct 2).
- 11-14 Same as meas. 5-8 above.

Variation III "Reel"

*He didn't do  
did at Marcel's Workshop*

- 1-4 Same as Variation I above.
- 5  Hop on R ft in place (ct 1).
- 6  Cross and step on L ft directly in back of R (ct 2).
- 7  Hop on L ft in place (ct 1).
- 8  Cross and step on R ft directly in back of L (ct 2).
- 9  Hop on R ft in place (ct 1).
- 10  Step on L ft in place next to R (ct 2).
- 11-14  Cross and step on R ft in front of L (ct 1).
- 11-14  Step bkwd on L ft in place (ct 2).
- 11-14  Hop on L ft in place (ct 1).
- 11-14  Step on R ft in place next to L (ct 2).
- 11-14  Cross and step on L ft in front of R (ct 1).
- 11-14  Step bkwd on R ft in place (ct 2).
- 11-14 Same as meas. 5-8, Variation II above.

*2 hop steps*

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

*1 1/2 } 3 hop-steps LOD, starting  
2 1/2 } loop  
3 1/2 }  
4 1/2 } cross L over R  
step bk R in place  
5 1/2 } Hop R  
start 5 swissers here stepping  
L + kick R out  
6 1/2 } kick out  
" R"  
7 1/2 } " L"  
" R"  
8 1/2 } cross R over L  
step L bk in place  
9-14 Rept 3-8  
Trite Puti (Dennis  
from Marcel)*

*1-6.  
kick R out 1<sup>st</sup>  
step bk on L  
cross L over R, step bk in place on R  
kick R out 1<sup>st</sup>, cross R over L, step bk on L  
on Dick Crum's set of 4 swissers done during meas 7-8 + 13+14.  
if FDC 59*

*too many meas  
of other sheet*

*not used by  
me*

*Boo chee MEESEH*

BUĆIMIS -- Bulgaria (Shope Region)

Record: Folkraft LP 26.


Rhythm: 15/16 1-2-3-4-5-6-7 (ct 5 has value of 3/16)

Position: Belt hold. 5-8 dancers in a line.


This dance is from the Shope region in Western Bulgaria where dancing is a part of the daily life of the people. The dancers in this region are known for their light-footed and small, intricate footwork. The upper part of the body trembles and moves emphasizing the steps of the dancers who often punctuate their dancing with frequent shouts and cries: "A Sega!" "Hop!" "His-his!" and many others.

Variation I


Meas.

- |   |  |  |
|---|--|--|
| 1 |  | <p>Facing ctr but moving R, step sdwd R on R ft (ct 1).<br/>         Cross and step in back of R ft on L (ct 2).<br/>         Step sdwd R on R ft (ct 3).<br/>         Cross and step in back of R ft on L (ct 4).<br/>         Step sdwd R on R ft, bending R knee slightly (ct 5).<br/>         Closing L ft to R, bounce on both heels twice (cts 6,7).</p> |
| 2 |  | <p>Repeat pattern of meas. 1, reversing footwork and direction.</p>  |


Variation II

- |   |   |   |
|---|---|---|
| 1 |  | <p>Same as counts 1-<sup>5</sup> of Variation I above.<br/>         Hop on R ft in place, raising L knee (ct 6).<br/>         Stamp L heel next to R bunion (ct 7).</p> |
| 2 |   | <p>Repeat pattern of meas. 1, reversing footwork and direction.</p>   |

Variation III

- |   |   |   |
|---|---|---|
| 1 |  | <p>Same as cts 1-5, Variation I above.<br/>         L knee straight, tap L heel fwd and slightly L (ct 6).<br/>         L knee straight, tap L heel directly fwd parallel to R ft (ct 7).</p> |
| 2 |   | <p>Repeat pattern of meas. 1, reversing footwork and direction.</p>   |

Variation IV

- |   |   |   |
|---|---|---|
| 1 |   | <p>Same as Variation III above.</p>   |
| 2 |  | <p>Slight leap onto L ft in place next to R (ct 1).<br/>         R knee straight, tap R heel fwd and slightly R (ct 2).</p> |

(learned from Variation VII  
After Schaefer, '68)

Variation VII  
meas. 1-2  
1 jump with ft together block fwd  
2 " " " block fwd  
3 " " " block fwd  
4 " " " block fwd  
5 " " " block fwd  
6 hop L  
7 clump R heel fwd, no wt

meas 2 Rept variation III, meas  
Reverse meas 1-2

BUCIMIS (Cont)

- ♩ R knee straight, tap R heel directly fwd parallel to L ft (ct 3). Hold (ct 4).
- ♪ Jump on both ft in place, to cross and land with R ft in front and to L of L ft (ct 5).
- ♪ Jump on both ft in place, to land with ft parallel, slightly apart (ct 6).
- ♪ Jump again, closing ft together sharply (ct 7).

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

Meas Variation V.

1 cts 1-4 same as I  
 5 touch <sup>tap</sup> R heel to R  
 6-7 " " " in front of L, <sup>step R next to L (ct 7)</sup>  
~~step R next to L (ct 7)~~  
~~step R next to L (ct 7)~~ then hop (ct 7)

2 cts 1 ~~step R beside L~~ Hop R (12)  
 2 OK stamp L heel beside R Tap L heel fwd & sl to L (2)  
 3 ~~step L in place beside R~~ hop L (3)  
 4 stamp R heel beside L → tap heel sl to R (4)  
 5 touch L heel to L step R next to L (5)  
 6 " " " in front tap L heel sl to L (6)  
 7 heel Tap L heel directly fwd parallel to R (ct 7)  
 Rpt begin L move RLOD

Bucimis (New Figure)  
taught at Marcel's Instl  
by Dennis

Variation VII  
meas 1-2

1 Hop L  
 2 step R behind L  
 3 Hop R  
 4 step L behind R  
 5 clump block on both ft  
 6 Hop L  
 7 touch R heel fwd

Variation  
meas 1-2

1 ~~touch by heel to L~~  
 2 ~~tap heel to R~~  
 3 ~~hop L~~

meas 1-2

1 step (over) fwd on R  
 2 " " " block on L  
 3 " " " fwd on R  
 4 step " " block on L  
 5 touch L heel fwd  
 6 hop onto R in place (bl-whose was)  
 7 touch L heel fwd  
 Reverse  
 3-4 1-2

Sean TOHSE Hahn - YOH tee kohse

SYRTOS HANIOTIKOS -- Greece (Crete)

Line dance

Translation: Syrtos from the city of Hania.

Record: SLA 1002 and Folkraft LP-6.

Starting pos: "W" pos.

Rhythm: 4/4 Slow, quick, quick: ♩ ♪ ♪

*Styling bend (opposite) + straight  
on beat of 1st slow step.*

The following are variations of the basic dance Syrtos Haniotikos from the two main regions of the island of Crete, the districts around the cities of Hania and Irakleon. These steps were observed and compiled by Dennis Boxell on his research trip on Crete in 1965. Dancers from Hania prefer smaller and sharper footwork, while dancers from Irakleon prefer larger movements. The bright white villages, nestled in the rugged mountains, sprawling vineyards on brown hills, the blue Mediterranean Sea, the sound of sheep bleating and the bells around their necks ringing, the old men with their black scarves tied about their heads dressed in their proud costumes of ancient times, the plaintive melodies of the lyra all form a picturesque and romantic background for the charm of this exciting and exhilarating dance.

Variation I *Basic*

Meas.







- 1 ♩ Facing ctr, brush ball of L ft directly fwd (cts 1, 2).  
 ♪ ♪ Two steps directly back—(L, R) (cts 3, 4). *> L bk, R beside L almost*
- 2 ♩ Turning to face slightly and moving R, step on L ft fwd (cts 1, 2).  
 ♪ Step on R ft fwd rising slightly on ball of R ft pivoting to face L (ct 3).  
 ♪ Facing slightly L, step fwd on L ft (ct 4).
- 3 ♩ Continuing L, step fwd on R ft (cts 1, 2).  
 ♪ Step fwd on L ft, rising slightly on ball of L ft, pivoting to face slightly R (ct 3).  
 ♪ Step fwd on R ft (ct 4).
- 4 ♩ Continuing R, step fwd on L ft (cts 1, 2).  
 ♪ Turning to face ctr, tap ball of R ft next to L in place (ct 3).  
 ♪ A small leap onto R ft same place as tap (ct 4).

Variation II *Two + Back*

- 1-2 Same as Variation I above.
- 3 ♩ Continuing L, step fwd on R ft (cts 1, 2).  
 ♪ Step fwd on L ft (ct 3).  
 ♪ Step bkwd on R ft in place (ct 4).
- 4 ♩ Step bkwd on L ft (cts 1, 2).  
 ♪ Turning to face ctr, tap ball of R ft next to L in place (ct 3).  
 ♪ Slight leap on R ft same place as tap (ct 4).

SYRTOS HANIOTIKOS (Cont)








Variation III

- 1-2 Same as Variation I above.
- 3  Step fwd on R ft (cts 1, 2).  
 Still facing L, step bkwd on L ft (ct 3).  
 Step bkwd on R (ct 4).
- 4  Step bkwd on L ft (cts 1, 2).  
 Turning to face ctr, tap R ft in place (ct 3).  
 A small leap onto R ft same place as tap (ct 4).

Backwards











- 1 same RL
- 2 S - same Q Q = 2 steps  
 bkwd not RLOD
- 3 S bkwd R + turn to face RLOD  
 Q bkwd RLOD L  
 Q " " " R
- 4 same

Variation IV "Twisle"

- 1-2 Same as Variation I above.
- 3  Facing L step fwd on R ft (cts 1, 2).  
 Small step bkwd on L ft, twisting R heel sharply inward L, pivoting on ball of R ft, striking R heel on floor, wt remaining on L ft (ct 3). *close to L*
- 4  Small step bkwd on R ft (ct 4).  
 Small step bkwd on L ft, twisting R heel sharply inward L, pivoting on ball of R ft, striking R heel on floor, wt remaining on L ft (ct 1).  
 Small step bkwd on R ft (ct 2).  
 Small step bkwd on L ft, twisting R heel sharply inward L, pivoting on ball of R ft, striking R heel on floor, wt remaining on L ft (ct 3).  
 Turning to face ctr, leap on to R ft in place, L ft in air in preparation to begin again (ct 4).

3 Twisles

Variation V *scissors ok*



- 1 Same as Variation I above.
- 2  Turning to face slightly R, step fwd on L ft, swinging R ft fwd in air, R knee straight in preparation for following movement (cts 1, 2).  
 Small leap on R ft in place, extending L ft sharply fwd, knee straight (ct 3).  
 Small leap on L ft in place, extending R ft sharply fwd, knee straight (ct 4).
- 3  Slight step bkwd on R ft (cts 1, 2).  
 Quick hop on R ft (ct &).  
 Step fwd on L ft (ct 3).  
 Step fwd on R ft (ct 4).
- 4  Step fwd on L ft (cts 1, 2).  
 Turning to face ctr, tap R ft in place (ct 3).  
 Small leap onto R ft same place as tap (ct 4).

3 scissors

*step - hop - fwd - fwd - fwd*  
*step - close - step*  
*slangy*



## SYRTOS HANIOTIKOS (Cont)

Variation VI Hop-step-step

- 1-2 Same as Variation I above.
- 3  Turning to face slightly L, step fwd on R ft (cts 1,2).  
Pivoting on R ft to turn and face slightly R, step on L ft fwd (ct 3).
- 4  Turning to face ctr, hop on L ft in place, extending R ft sdwd R in air (ct 4).  
Step fwd on R ft moving slightly R (ct &)  
Step on L ft in back of R moving slightly sdwd R (ct 1).  
Hop on L ft in place (ct 2).  
Step fwd on R ft moving slightly sdwd R (ct &).  
Step on L ft in back of R moving slightly R (ct 3).  
Slight leap on R ft in place next to L ft, L ft in air in preparation to begin again (ct 4).



*He as leader did slapping steps on hop-step-step pattern but I didn't get*

Variation VII Forward

- 1-2 Same as Variation I above.
- 3  Facing slightly L step fwd on R (cts 1,2).  
Pivoting to face ctr, step fwd on L ft (ct 3).  
Step fwd on R ft (ct 4).
- 4  Step fwd on L ft (cts 1,2).  
Slowly bringing R ft fwd, knee straight, tap R ft next to L in place (ct 3).  
Small leap on R ft, same place as tap, L ft in air in preparation to begin again (ct 4).

Variation VIII Backward

Note: This variation always follows Variation VII.

- 1-2 Same as Variation I above.
- 3  Facing slightly L step fwd on R ft (cts 1,2).  
Pivoting to face ctr, step bkwd on L ft (ct 3).  
Step bkwd on R (ct 4).
- 4  Step bkwd on L ft (cts 1,2).  
Tap R ft in place (ct 3).  
Small leap onto R ft same place as tap, extending L ft in air in preparation to begin again (ct 4).

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

*Tried to do thru these Camp notes & seemed ok at time but went awfully fast*



*Styling: on steps of ft 1st land on ball*

*MLAH dah*  
AHT sah no NEH veh sto

*slow version = no lift before he started with slow version then did step on left speeds up (about 3rd)*

ACANO MLADA NEVESTO -- Macedonia (Skopje)

Translation: Acana, young bride.

Record: Folkraft LP-15, side A, band 6.









Rhythm: 11/16 counted one-and-ah, two-and, three-and, four-and, five-and, or "slow, quick, quick, quick, quick."

Starting position: *Single @* "W" position. R ft free. Cpls, W on M's right. *W carry handkerchief in R hd.*

Part I

Meas.

*Single @, all hds joined*




- 1  Facing slightly and moving R, lift-step\* on R ft fwd (ct 1).  
 Continuing, lift-step fwd on L ft (cts 2, 3).  
 Turning to face ctr, slight leap *not much if any* sdwd R on R ft (ct 4).  
 Cross and step on L ft in back of R (ct 5).
- 2  Turning to face slightly L and moving bkwd R, lift-step bkwd on R ft (ct 1).  
 Continuing, lift-step bkwd on L ft (cts 2, 3).  
 Turning to face ctr in preparation to face slightly R, a slight leap onto R ft (ct 4).  
 Facing slightly R, step fwd on L ft (ct 5).

Part II - *diff melody. Do when music changes*  
*Single @, facing ptr, M facing LOD, W = RLOD + LOD alternately*

Woman: Release hands, placing L hand on L hip while holding handkerchief in R.

- 1-2 Repeat exactly the footwork and direction of Part I, teasing M with handkerchief (meas. 1) and turning away with both hands on hips (meas. 2).

Man:

- 1  Following ptr, step fwd on R ft, bending knees halfway and opening arms as if beckoning twd girl (ct 1).  
 Continuing, step fwd on L, knees still bent halfway (cts 2, 3).  
 Straightening knees and rising, placing hands on hips, two quick steps fwd (R, L) (cts 4, 5).
- 2 Same as meas. 2 above, except no bent knees, and hands remain on hips.

*M can add and head movement or shiver shimmy*

*Repeat dance from beginning*

\* LIFT-STEP (Right): Same as ordinary step on R ft except a slight lift on ball of L ft on count "ah" of preceding beat.

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

ZHVAN sho OH soh

ZVANSKO ORO -- Bulgaria-Jugoslavia

Translation: Dance from village of Zvan.

Record: Vojslsko Shopsko Horo Folklore Dances of Bulgaria, B-4000









Rhythm: 2/4

Starting Position: "V" position, hands joined at sides.




Variations of this dance are found under many names all over Macedonia, Bulgaria, and East Serbia. Similar to Cacak and Za Pojas, Zvansko Oro has the interesting dance pattern of ten measures.

Variation I Basic

Meas.

- 1-2  Facing slightly R, four ~~running~~ <sup>quick</sup> steps fwd (R, L, R, L) (cts 1, 2, 1, 2).
- 3  Step fwd on R ft (ct 1). *you - face ctr + Round R*  
Hold (ct 2).
- 4  Step fwd on L ft (ct 1). *" L fwd*  
Hold (ct 2).
- 5  Turning to face ctr, step bkwd on R ft (ct 1). *ok*  
Hold (ct 2).
- 6  Turning to face slightly L, two ~~running~~ <sup>quick</sup> steps fwd (L, R), (cts 1, 2).
- 7  Turning to face ctr, step sdwd L on L ft (ct 1).  
Cross and step on R ft in back of L (ct 2).
- 8  Turning to face slightly R but moving bkwd L, step bkwd on L ft (ct 1).  
Hold (ct 2).
- 9-10  Still facing slightly R, two steps fwd (R, L) *200*

Variation II *you variation 3rd*

- 1-3  Facing and moving R, three "running two-steps" (R, L, R). *slight "accusor"*
- 4  A small leap fwd on L ft (ct 1).  
Stamp R heel in place next to L ft (ct 2).
- 5  Turning to face ctr, a small leap bkwd on R ft (ct 1).  
Stamp on L heel next to R bunion (ct 2).
- 6-10 Same as Variation I above.

*Learned from you 9/9/72  
Dinked notes from you*

*you did this  
+ 2 others  
1 variation: ~~step~~ R fwd LOD  
step + glide close L & R +  
next 2 (best = same)  
2nd variant: 2 accusor like  
2-steps fwd LOD  
(best = same)*

✓  
ZVANSKO ORO (Cont)

Variation III

- 1     ♩. Facing and moving slightly R, a large step fwd on R ft (cts 1,2). *step*  
       ♪ Leap fwd on L ft, bending L knee and stepping in same place where R ft was, a kind of "displacing" step (ct &). *close*  
 2-3     Repeat meas. 1 two more times.  
 4-10     Same as Variation I above.

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

*Variation III*  
 1-2     2 2-steps fwd LOD. Rept rest of dance as before

*Var IV*  
 Same as basic on 1-2, do 2 running 2 steps.

*as done in class Variation I, IV, III, II*

Ah- RAHP

ARAP -- Bulgarian Macedonia

Translation: Arab

Record: Jugoton EPY 3009, "Zajko Kokorajko" and Monitor LP 444
















Formation: "W" position, R foot free.

Meter: 2/4

The original music for this dance is not available on records so a song in the appropriate rhythm has been selected. This is a humorous song about a young rabbit who dresses up in the finery of a young bachelor and goes off to Thessalonika to find a bride.

The Pirin Mountain area of Macedonia lies in Bulgaria. Often the Yugoslav and Bulgarian governments will hold special border festivals and Macedonians living in both countries are allowed to cross the border freely and participate in feasts and dancing and visit briefly with friends and relatives. Dancing is the main activity and villagers gather around their favorite orchestras.

Meas.

- 1  Facing slightly and moving R, lift on L ft, raising R knee high, bringing R leg out R and around (ct 1).
- 2  Step fwd on R ft (ct 2). *for M, not W*
- 2  Lift on R ft, raising L knee, bringing L leg out L and around (ct 1).
- 2  Step fwd on L ft (ct 2).
- 3 Same as meas. 1 except turning to face ctr on ct 2.
- 4  Bending L knee, bring L ft bkwd beneath *the body* (ct 1).
- 4  Bringing L ft fwd place L heel fwd on floor, body leans slightly bkwd (ct 2).
- 5  Step bkwd on L ft (ct 1).
- 5  Step bkwd on R ft (ct 2).
- 6    Closing L ft to R, bounce on both heels three times.
- 7  Cross and step on R ft in front of L (ct 1).
- 7  Step back on L ft (ct 2).
- 8  Turning to face and moving slightly R, step fwd on R ft (ct 1).
- 8  Step fwd on L (ct 2).

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

SKOO dreen kah

## SKUDRINKA -- Western Macedonia

Translation: From the town of Skudrinje.
















Record: Folkdancer MH-3037

Starting position: Originally dance by men alone. Dancers hold neighbor's right hand near own shoulder, left arm bent, with right arm held straight out to side, resting in left hand of dancer to right.

Rhythm:

2/4 meter

*This is classical pos for M only but seldom used now. Usually a line of M is followed by a line of W, banking between - all using W pos.*Meas.

- 1  Facing slightly R, tap ball of L ft fwd, L knee straight (cts 1, 2).
- 2  Tap ball of L ft twice again in same place (cts 1, 2).
- 3  Tap ball of L ft fwd, L knee straight (cts 1, 2).
- 4  Lift slightly on R ft, raising L knee high (ct 1).  
 Lift again quickly on R ft while closing and stepping on L ft next to R to face slightly L (ct 2).
- 5-8 Same as meas. 1-4, reversing footwork and direction, except on ct 2 of meas. 8 close and step on R ft next to L to face ctr.
- 9  Swing L ft out to side, (a preparatory movement on count "ah" of the preceding beat) and close L ft sharply to R clicking both ft together (ct 1).  
 Hold (ct 2).
- 10  Slight lift on R ft, raising L knee high (ct 1).  
 Slight lift on R ft, closing and stepping on L ft in place next to R (ct 2).
- 11  A slight lift on L ft, raising R knee high to swing R ft sharply across and in front of L (ct 1).  
 Hold (ct 2).
- 12  Turning to face slightly R, R knee still raised high, lift on L ft (ct 1).  
 Step fwd on R (ct 2).
- 13  Lift on R ft, raising L knee high (ct 1).  
 Step fwd on L (ct 2).
- 14  Lift on L ft, raising R knee high (ct 1).  
 Step fwd on R ft, in preparation to begin dance again (ct 2).

Description by Dennis Boxell. Abbreviations added to fit U.O.P. syllabus format.

Presented by Dennis Boxell

*Mahle heli DOHN skoh*

*BAMV no OH roh*

MAKEDONSKO BAVNO ORO

*didn't ch write up*

Translation: Slow dance from Macedonia

Record: XOPO 301

Rhythm: 3/4 - 7/8

Starting Position: "W" position, line dance for men and women. In the old days men danced at the head of the line while the women joined at the end, separated from the men by a handkerchief.

Meas. Part I Melody A

- 1      ♪ Facing slightly and moving R, step fwd on R ft (ct 1).  
        ♪ Step fwd on L ft (cts 2,3).  
 2      ♪ Step fwd on R ft, turning to face ctr (ct 1).  
        ♪ Swing L ft across in front of R leg, L knee slightly bent (cts 2,3).  
 3      ♪ Step sdwd L on L ft (ct 1).  
        ♪ Swing R ft across in front of L leg, R knee slightly bent (cts 2,3).

Repeat pattern of meas. 1-3 until music changes.

Part II Melody B

- 1      ♪ Facing ctr, step on R ft in place (ct 1).  
        ♪ L knee straight, tap L heel <sup>directly</sup> fwd and slightly L (ct 2). *Toe turned out sl.*  
        ♪ L knee straight, tap L heel directly fwd and parallel to R ft (ct 3).  
 2      ♪ Step on L ft in place next to R (ct 1).  
        ♪ R knee straight, tap R heel directly fwd and slightly L (ct 2). *Toe out sl.*  
        ♪ A small leap on R ft sdwd R and slightly back (ct 3).  
 3      ♪ Cross and step on L ft in front and to R of R ft, L knee bent (ct 1).  
        ♪ Step sdwd R on R ft (ct 2).  
        ♪ Cross and step on L ft in back of R (ct 3).

Part III Melody C 7/8

- 1      ♪ Facing ctr, step sdwd L on L ft (ct 1).  
        ♪ Cross and step on R ft in back of L (ct 2).  
        ♪ Small leap sdwd L on L ft, bending L knee to cross and swing R ft sharply in front of L (ct 3).

*1 adj. 20 change out  
 but Part II + III ?*

## MAKEDONSKO BAVNO ORO (Cont)

- 2            ♪ Step sdwd R on R ft (ct 1).  
                  Cross and step on L ft in back of R (ct 2).  
                  ♪ Small leap on R ft next to L in place (ct 3).  
                  ♪ Cross and step on L ft in front and to R of R ft  
                  (ct 3&).
- 3            ♪ Step sdwd R on R ft (ct 1).  
                  ♪ Cross and step on L ft in back of R (ct 2).  
                  ♪ Small leap sdwd R on R ft, bending R knee, to cross  
                  and swing L ft sharply in front of R (ct 3).

Pattern sequence: Part I, Part II, Part I, Part II,  
 Part III.

Description by Dennis Boxell.

Presented by Dennis Boxell

*Notes on transitions between patterns*

*Part I begin with 1st note or wait 10 meas to begin*

*Part II sequence ends on meas 2. ~~end~~ on ct 3 of meas 2  
 tap R heel again (zina raw)*

*Part I repeated - no transition needed*

*Part II rept - dance pattern 5x (.15 meas) then step R,  
 meas 16 has only 1 ct.*

*Part III as written dance 10x completely then do  
 meas 1 & 2 once more.*

## SCOTTISH STEPS

STEP	METER & CT		STEP DESCRIPTION
Skip Change of Step	2/4	6/8	Hop L lifting R fwd with toe pointing down, knee turned out. Step fwd R. Closing step L behind R, L instep close to R heel. Step fwd R. Next step begins hop R.
	&	6	
	1	1	
	&	3	
	2	4	
Pas de Basque	2/4	6/8	Leap R, knee and toe turned out. Step L beside R with L heel close to R instep and L toe turned out. Step R extending L fwd, toe pointing down an inch or two off floor, knee straight and turned out. Begin next step leap L.
	1	1	
	&	3	
2	4		
Set (2 meas)			Pas de Basque R and L.
Side Step (2 meas)	2/4	6/8	Step R sdwd R (may also start L). Step L across in front of R. Step R sdwd R. Closing step L beside R.
	1	1	
	2	4	
	1	1	
	2	4	
Strathspey	4/4		Keeping ft close to floor, step fwd on ball of R. Closing step L behind R, L instep close to R heel. Keep ft close to floor, step fwd R bending R knee slightly. Hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Begin next step L moving fwd.
	1		
	2		
	3		
	4		
Strathspey Setting Step	4/4		Step R sdwd R, knee and toe turned out. Closing step L behind R, L instep to R heel. Step R sdwd R again. Hop R bringing L up behind R ankle, L knee turned out and toe pointing down. Begin next step sdwd L.
	1		
	2		
	3		
	4		



## THE PRINCE OF ORANGE

(Scotland)

The Prince of Orange in jig time is an old-time traditional Scottish country dance.

**MUSIC:** Record: Parlophone PMC1144 Jimmy's Fancy, Side 1, Band 5, "Jessie's Hornpipe" 6/8 meter  
Piano: "Come Under My Plaidie," Book VI, No. 8 of the Royal Scottish Country Dance Society.

**FORMATION:** Sets of 2 cpls facing each other and lined up in a circle around the floor.

**STEP:** Skip Change of Step

**Chord** Introduction. Bow or curtsey to ptr.

### I. FWD AND BACK

1-2 Join inside hands with ptr at shoulder height and dance fwd twd opp cpl with 2 skip change of step starting R.  
3-4 Dance bkwd to place with 2 skip change of step.  
5-8 Repeat action of meas. 1-4.

### II. CLAP, TAP HEEL AND PROGRESS

9-10 Release hands, bend slightly to L and clap own hands 3 times (meas. 9, cts 1, 4 and meas. 10 ct 1).  
11-12 Straighten body and beat with R heel 3 times, keeping ball of R on floor as the piper does (meas. 11, cts 1, 4 and meas. 12, ct 1).  
13-16 With 4 skip change of step dance fwd to pass through individually passing R shoulders with opp and on to meet next cpl.

Repeat dance from beginning until end of music or as often as desired.

**Chord** Bow or curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

## WAVERLEY

(Scotland)

Waverley (sometimes called Fergus McIver) is a reel in jig time and an old-time traditional Scottish country dance.

MUSIC: Record: Parlophone PMC 1144 Jimmy's Fancy, Side 2, Band 4. 6/8 meter.  
Piano: Book XV, No. 12 of the Royal Scottish Country Dance Society.

FORMATION: Longways set for 4 cpls.

STEPS: Skip Change of Step, Pas de Basque, Set, Side-Step.  
Skip Change of step is used throughout the dance unless otherwise specified. Free hands are at sides.

Chord Introduction. Bow or curtsey to ptr.

I. LEAD AROUND

1-8 W #1 followed by W #2 and #3 dance across the top of the set, behind the first 3 M, across the set, and back to places. (See Diagram 1).  
9-16 M #1 followed by M #2 and #3 dance across the set, behind the first 3 W, across the set, and back to places, finishing with cpl #1 facing down the set and cpl #2 facing up.

II. SET AND CHANGE PLACES

17-20 <sup>ptr</sup> 2 M set to each other, while <sup>ptr</sup> 2 W set to each other. Join R hands, W with W and M with M, and exchange places with 2 skip change of step. Finish with cpl #1 facing up the set and cpl #2 facing down.  
21-24 Release hands and set again. Join L hands, W with W and M with M, and return to places with 2 skip change of step, finishing by dancing into the ctr and joining both hands with ptr shoulder high. On last meas. M take only 2 steps, L, R, to have L ft free for next figure.

III. POUSSETTE

25-32 M starting L and W R, cpls #1 and #2 dance poussette to change places with 8 pas de basque. Cpl #1 move down on M side of the dance, and cpl #2 move up on W side as follows:

## WAVERLEY (Cont)

- Meas. 25 Take a step away from the ctr (M #1 pulling ptr as he dances bkwd and M #2 pushing ptr as he dances fwd).
- 26 Ptrs turn 1/4 CW so that M have their backs to top of the set.
- 27 Take one step -- cpl #1 moving down and cpl #2 up.
- 28 Ptrs turn 1/4 so that M have their backs to W side of the dance.
- 29 Take step into the ctr.
- 30 Ptrs turn 1/2 CW so that both M and W have their backs to own side of the dance.
- 31-32 Release hands and cpl #2 dance individually 2 steps bwd to place, while cpl #1 turn individually 1/2 CW to finish back to back in the ctr, W #1 facing W line, and M #1 facing M line. On last meas. M take 2 steps only, R,L, to have R ft free for next figure.

IV. DOUBLE TRIANGLES

- 33-34 M #1 join hands with M, giving R hand to M #2 and L hand to M #3.  
W #1 join hands with W, giving R hand to W #3 and L hand to W #2.  
(See Diagram 2). All six set.
- 35-36 Cpl #1 turn 1/2 CW around each other to face opp side with 2 pas de basque, keeping as close as possible and staying back to back in ctr.
- 37-38 M #1 now join nearer hands with W #2 and #3, while W #1 join with M #2 and #3. All set again.
- 39-40 As M #1 dances in place, W #1 turns 1/2 CW with 2 pas de basque to finish at ptr L side, both facing W line.

V. Figure 078  
REELS OFF he had M turn whole turn <sup>CW</sup> in class  
LEAD THRU & CAST OFF

- 41-44 Cpl #1 join inside hands momentarily and dance between W #2 and #3. Then release hands and separate, M #1 dancing around W #3, W #1 around W #2.
- 45-48 Cpl #1 meet in the middle of the set, join inside hands momentarily and dance between the 2 M. Then release hands and separate, M #1 dancing around M #3 into second place in M line, and W #1 dancing around M #2 and then crossing over into second place in W line.

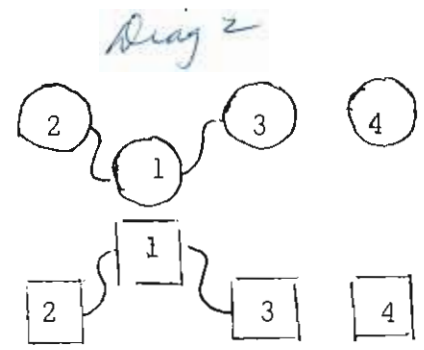
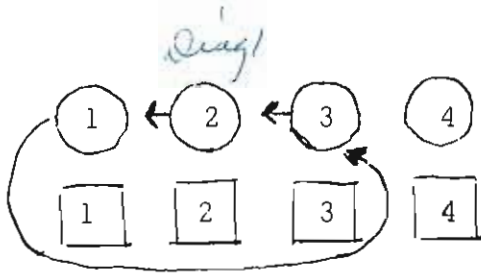
WAVERLEY (Cont)

*on meas 45-48 M1 retain ptr hd & take her with him,*

Cpl #1 in second place repeat dance from beginning with cpls #3 and #4, finishing at the bottom of the set, as cpl #4 move up one place with 1 side step. Now cpl #2 become active and dances twice, then cpls #3 and #4 in turn.

Chord

Bow and curtsey to ptr.



Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

Folk Dance Federation of Calif. Research Committee: Larry & Ruth Miller

JANET'S DELIGHT

(Scotland)

MUSIC: Record: Waverly 45 RPM, ELP 117, Side 2, Band 2  
or any other suitably phrased Scottish waltz.

FORMATION: 4 cpls in square formation, W on M R, inside hands  
joined with ptr at shoulder height, outside hands held  
freely at sides.

STEPS: Waltz\*, Waltz Balance\*

\*Described in Volumes of Folk Dances from Near and  
Far published by Folk Dance Federation of California,  
Inc., 1095 Market St., San Francisco, California

MUSIC: 3/4

Meas.

Chord INTRODUCTION. M bow, W curtsey.

A I. FWD, BACK AND DOS-A-DOS

1-2 Beginning R, all dance 2 waltz steps fwd twd ctr of square.  
3-4 Dance 2 waltz steps backing up into place.  
5-8 Release hands, face ptr and dance a R shoulder dos-a-dos  
around ptr with 4 waltz steps.

A repeated

1-4 Turn individually to face corner and dance 2 waltz steps  
fwd twd corner and then 2 more backing up into place.  
5-8 Dance a R shoulder dos-a-dos around corner with 4 waltz  
steps.

B II. W TO CTR AND VISIT

9-10 W go to ctr and form a R hand star or wheel by joining  
R hands with opp in a normal handshake hold at about  
shoulder height with an easy tension in the arms. In  
this formation turn 1/4 CW with 2 waltz steps. Simul-  
taneously M dance individually in place turning 1/4  
CW and then moving very slightly fwd.

## JANET'S DELIGHT (Cont)

- 11-12 M join L hands in handshake hold at shoulder height with original R hand W coming out of ctr and turn  $3/4$  CCW with 2 waltz steps.
- 13-16 Repeat action of Fig. II, meas. 9-12. M make individual circular pattern  $1/4$  CCW during first 2 meas. and then turn original opp with L hand  $3/4$  CCW.

B repeated  
9-16

Repeat action of Fig. II, meas. 13-16 twice finishing with original ptr. Release hands and M turn  $1/2$  CCW.

C

III. BALANCE IN, OUT AND W PROGRESS

- 17-18 All join hands and dance 1 waltz balance fwd twd ctr and another bkwd out of ctr.
- 19-20 M dance in place and lead ptr across in front of him to finish at his L side as W turn once CCW with 2 waltz steps.
- 21-24 Repeat action of Fig. III, meas. 17-20 to finish with W in opp pos, having progressed halfway around the square.

C repeated  
17-24

Repeat action of Fig. III, meas. 17-24 to finish in original places.

D

25-32

Repeat action of Fig. III, meas. 17-24 and 17-24 (repeated) again, but this time W progress to R (CCW)

D repeated  
25-32

around the square by crossing in front of corner M as they turn once CW.

E

IV. WALTZ PROMENADE

33-36

In promenade pos facing CCW around the square promenade fwd a quarter of the way around to finish in next place with 3 waltz steps. On the 4th waltz step M cross in front of ptr to finish on W R, cpls facing ctr to "square the set."

## JANET'S DELIGHT (Cont)

37-40 With W on inside cpls face CCW again and promenade fwd another quarter of the way around with 3 waltz steps. On 4th waltz W cross over in front of ptr to finish on M R, cpls facing ctr.

E repeated

33-40 Repeat ation of Fig. IV, meas. 33-40 to finish in original place.

V. CLOSED WALTZ

F

41-48 In closed pos cpls dance 16 waltz steps once around the square turning CW and progressing CCW.

F repeated

41-48

Chord

M bow, W curtsey.

Presented by C. Stewart Smith

## THE SILVER TASSIE

(Scotland)

The Silver Tassie (tassie means cup) is a new strathspey created by John Drewry in the mid-1960's and is one of the most popular numbers among Scottish dancers today. It features a new form of progression called the Rondel.

MUSIC: Record: Parlophone PMC 1144 Jimmy's Fancy, Side 1, Band 2, "Jimmy's Fancy." 4/4 meter.  
Piano: "The Silver Tassie" by Lady Charlotte Campbell collected in the 9th Set by Mary Isdale McNab.

FORMATION: Longways set for 4 cpls.

STEPS: Strathspey, Strathspey Setting Step.  
Use strathspey step throughout unless otherwise specified. Both M and W start each figure R. When hands are joined, they are held at shoulder height. Free hands are at sides.

Chord Introduction. Bow or curtsey to ptr.

### I. EXCHANGE PLACES AND SET

1-4 Cpls #1, #2, and #3 cross over to exchange places with ptr, giving R hands in passing. Join hands in lines of 3 and set with strathspey setting step.  
5-8 Repeat action of meas. 1-4 returning to places.

### II. FIGURE OF 8

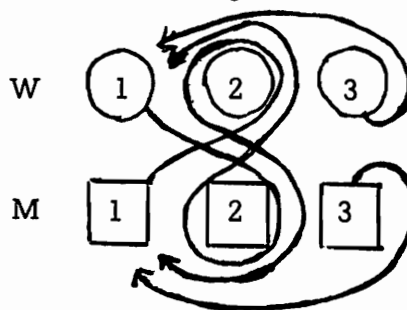
9-16 Cpl #1 dance a figure of 8 around cpl #2, who stand still. Cpl #1 dance down between cpl #2, crossing over (W passing in front of ptr) to begin. W #1 goes around M #2 passing R shoulders, back into the ctr and (passing in front of ptr) dances around W #2 passing L shoulders and back to place. M #1 goes around W #2 passing L shoulders, back into the ctr and around M #2 passing R shoulders and back to place. (See Diagram.)



## THE SILVER TASSIE (Cont)

Simultaneously cpl #3 cast up (W turn CCW, M CW) to first place and follow cpl #1 in figure of 8. W #3 goes around M #2 and back to place. M #3 goes around W #2 and back to place.

Diagram:

III. DOWN THE CTR

17-20

Cpl #1 with inside hands joined dance down the ctr followed by cpls #2 and #3.

21-24

Cpl #1 release hands, turn halfway around twd ptr to face up, join new inside hands and lead up the ctr, while cpls #2 and #3 release hands to let cpl #1 through. Cpl #2 meet at the bottom, turn, join new inside hands, and dance up between cpl #3, who then meet and dance up last. On the last meas. cpl #1 release hands, turn halfway around twd ptr to face down and join new inside hands; cpl #2 stay together facing up with inside hands joined, and cpl #3 dance back to place.

IV. THE RONDEL

25

Cpls #1 and #2 only dance the Rondel as follows:  
Cpl #2 raise joined hands to form an arch, and cpl #1 dance under the arch as cpl #2 dances up.

26=27

Ptrs exchange place, W passing in front of M. Turn individually (W.  $3/4$  CW, M  $3/4$  CCW) to finish facing ptr, W with W and M with M on wrong side with nearer hands joined.

28

M raise joined hands to form an arch. All cross to own sides, W going under the arch.

29-30

W exchange places, W #1 passing in front of W #2. M also exchange places, M #1 passing in front of M #2. Turn individually (W #1 and M #3  $3/4$  CCW, W #2 and M #1  $3/4$  CW) to meet ptr in original pos as in beginning of this figure. Join inside hands with cpl #1 facing down and cpl #2 facing up.

## THE SILVER TASSIE (Cont)

31 Cpl #1 again pass under the arch made by cpl #2.  
32 All dance out to sides, having changed places.

Cpl #1 in second place repeat dance from beginning with cpl #3 and #4. On last meas. dance down to the bottom. Cpl #2 then becomes active and dances twice, finishing at the bottom. Then cpl #3 and cpl #4 become active in turn.

Chord Bow or curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith



## LAUDERDALE LADS

(Scotland)

Lauderdale Lads is one of the contemporary reels which has been popular among Scottish country dancers for about 15 years.

MUSIC: Record: Parlophone PMC 1144 Jimmy's Fancy,  
Side 1, Band 1 "The White Cockade" 2/4 meter.

FORMATION: Longways set for 4 cpls.

STEPS: Skip Change of Step, Pas de Basque, Set, Side Step.  
Use skip change of step throughout unless otherwise specified. All figures start R.  = W  = M  
Free hands are at sides.

Chord Introduction. Bow or curtsey to ptr.

I. TURNS

- 1-4 Cpl #1 join R hands at head height and rotate arms 1/2 CCW so that own palm is twd you and forearms are close together. In this pos turn 1-1/2 CW to finish in ptr place.
- 5-8 M #1 and #2 join L hands in the same manner and turn once CCW and then finish back to back in the ctr each facing own ptr. During meas. 7-8 W #2 moves up into first place with 1 side step.

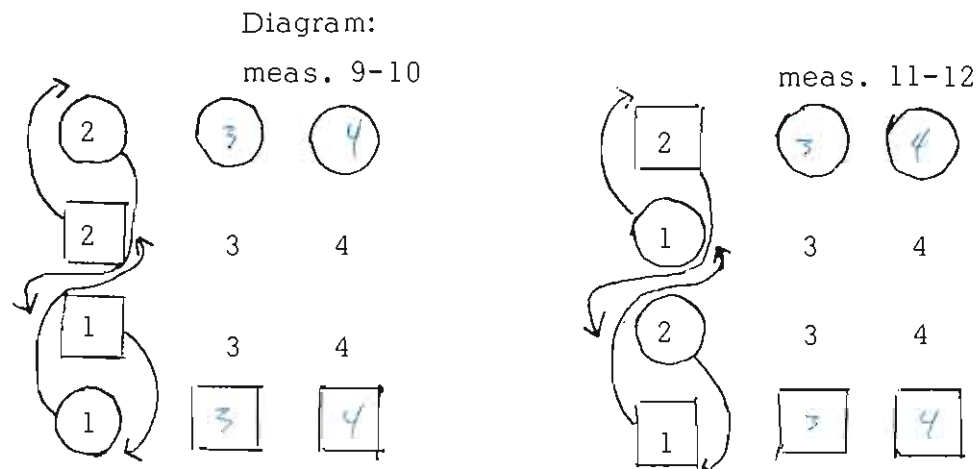
II. REEL OF FOUR

- 9-16 Cpls #1 and #2 dance reel of 4 as follows:  
(See Diagram)

	<u>For M</u>	<u>For W</u>
9	Pass R shoulders with ptr	Pass R shoulders with ptr
10	Turn 1/2 CW	Pass L shoulders in ctr
11	Pass R shoulders with opp W	Pass R shoulders with opp M
12	Pass L shoulders in ctr	Turn 1/2 CW
13	Pass R shoulders with ptr	Pass R shoulders with ptr
14	Turn 1/2 CW	Pass L shoulders in ctr
15	Pass R shoulders with opp W	Pass R shoulders with opp M
16	Pass L shoulders giving L hands	Turn into place to finish W #1 facing up and W #2 facing down

## LAUDERDALE LADS (Cont)

On last meas. M give L hands on passing each other and retaining this hold they give R hands to ptr to finish in a line of 4, M #1 and W #2 facing down the set and M #2 and W #1 facing up the set. The above action is continuous. The turns are not sharp but should be made as circles.



During meas. 13-16 repeat action of diagram back to place.

III. SET AND TURN

- 17-18 All ~~set.~~ <sup>active cpls?</sup>
- 19-20 M release hands in the ctr and turn with ptr 1/2 CW with 2 pas de basque to finish in a line of 4 with W joining L hands in ctr.
- 21-22 All ~~set.~~ <sup>active</sup>
- 23-24 W release hands and turn with ptr (W 3/4 CW, M 1/4 CW) with 2 pas de basque, W ending in lines at ptr R.

IV. DOWN THE CTR

- 25-28 Cpls #1 and #2 join inside hands with ptr and dance down the ctr, cpl #1 leading. During meas. 28 ptrs change sides, turning halfway around (W CCW, M CW), W passing under joined hands.
- 29-32 Cpls #1 and #2 dance up the ctr, cpl #2 leading. On meas. 31 separate from ptr and dance out to the sides.

Cpl #1 in second place repeat dance from beginning with cpl #3 and then again with cpl #4. As cpl #1 begins with cpl #4, cpl #2 at the top of the set also begins with cpl #3. Cpl #2 is active for 3 times, cpls #3 and #4

LAUDENDALE LADS (Cont)

becoming active in turn.

Chord

Bow or curtsey to ptr.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith

## SCOTTISH LILT

(Scotland)

The Scottish Lilt is a solo Highland dance which may be done by either M or W.

MUSIC: Record: Ace of Clubs ACL 7718 Scottish Pipes for Dancing, Side 1, Band 7. 3/4 meter.

STYLE: Steps are taken on the toes, which are kept well turned out. Body is held erect. W hold skirt throughout. Arm pos in the dance are described for M.

FORMATION: Stand any place on floor facing audience or front of the hall, hands on hips.

Meas. ~~1-2~~ <sup>1-2</sup> Introduction.

~~1-2 melody~~ <sup>1-2</sup> *warm up meas.*  
1-2 melody

3 No action.  
M bow. W take small step R sdwd R (ct 1), place L toe behind R heel and curtsey (ct 3).  
4 Step L sdwd L (ct 1), turn 1/2 CW (ct 2), point R fwd on floor, raising both hands overhead (ct 3).

I. CIRCLE WITH LEAP-HOP-HOP

Starting diag. fwd R, make a complete CCW circle during this figure as follows:

1 Keeping R hand high and placing L hand on hip, leap fwd R and raise L fwd with straight knee (ct 1), hop R bending raised L knee inwards (ct 2), hop R re-extending L to straight leg quickly during elevation and again bending it on landing (ct 3).  
2 Repeat meas. 1 reversing footwork and arms.  
3 Repeat meas. 1 finishing half of the CCW circle with R shoulder twd front of hall.  
4 With both hands high and looking over R shoulder leap L and point R ft fwd on floor (ct 1), leap R and point L fwd on floor (ct 2), leap L and point R fwd on floor (ct 3).  
5-8 Repeat Fig. I, meas. 1-4, to complete the CCW circle and finish facing front of hall.

II. CUT STEP

1 With L hand high and R hand on hip cut R to displace L bkwd (ct 1), small step L behind R (ct 2), small step R sdwd R (ct &), small step L behind R, extending R fwd (ct 3).

## SCOTTISH LILT (Cont)

- 2-3 Repeat Fig. II, meas. 1 two more times.  
 4 Hop L, shaking R ft out to R side (ct 1), change arms to R hand high and L hand on hip and take a small step R behind L (ct 2), small step L sdwd L (ct &), small step R behind L extending L fwd (ct 3).  
 5-8 Repeat Fig. II, meas. 1-4, reversing footwork, arms, and direction.

III. PAS DE BASQUE AND HOP

- 1 With both hands on hips pas de basque R sdwd R (cts 1, &, 2), with R hand high and L hand on hip hop R extending L fwd during elevation and then in toward front of R calf on landing (ct 3), step L toe beside toe (ct &).  
 2 Step R in place (ct 1), hop R extending L fwd during elevation and then in front of R calf on landing (ct 2), repeat ct 2 (ct 3).  
 3-4 Repeat Fig. III, meas. 1-2, reversing footwork, arms, and direction.  
 5-8 Repeat Fig. III, meas. 1-4.

IV. PAS DE BASQUE AND STEP-STEP

- 1 With R hand high and L hand on hip pas de basque R sdwd R, turning slightly CW on ct 1 to lead with L shoulder (cts 1, &, 2), step L fwd (ct &), closing step R to L, R instep close of L heel (ct 3).  
 2 Repeat Fig. IV, meas. 1, reversing footwork, arms, and direction.  
 3-4 Repeat Fig. IV, meas. 1-2.  
 5-6 With both hands high travel bkwd throughout the rest of this figure as follows: Small step R behind L (ct 1), small step L sdwd L (ct &), small step R behind L extending L sdwd L (ct 2). Repeat cts 1, &, 2 reversing footwork and direction (cts 3, &, 1), cut step R displacing L sdwd L (ct 2), cut step L displacing R sdwd (ct 3).  
 7-8 Repeat Fig. IV, meas. 5-6.

V. ROCK

- 1-2 With ~~L hand high and R hand on hip~~ <sup>both hands Hi</sup> dance 6 rocking steps travelling gradually sdwd R. Start by stepping R in front and pointing L behind, then shift wt to L and point R in front and continue for a total of 6 -- R,L,R,L,R,L. (cts 1,2,3, 1,2,3).

## SCOTTISH LILT (Cont)

- 3 Turn once CW in place with 3 more rocks, R,L,R (cts 1,2,3).
- 4 Dance 1 more rock L (ct 1), change arms to R hand high and L hand on hip and leap R, raising L behind R calf (ct 2), hop R bringing L in front of R calf during elevation and extending it sdwd L on landing (ct 3).
- 5-8 Starting with L in front, repeat Fig. V, meas. 1-4 ~~reversing~~ reversing footwork, arms, and direction.

VI. SIDE-BACK-FRONT

- 1 Hop L and point R sdwd R (ct 1), hop L and point R behind L calf (ct 2), hop L, bringing R in front of L calf during elevation and extending it fwd on landing (ct 3).
- 2 Repeat Fig. VI, meas. 1, reversing footwork and arms and beginning with leap R on ct 1.
- 3 Repeat Fig. VI, meas. 1, starting with leap L on ct 1, and making a complete CCW turn in place.
- 4 With both hands high dance 3 leap-points in place. Starting leap R and point L fwd on floor -- point L, R,L (cts 1,2,3).
- 5-8 Repeat Fig. VI, meas. 1-4, reversing footwork, arms, and direction.

Notes by Larry and Ruth Miller.

Presented by C. Stewart Smith



## SALZBURGER DREHER

~~(Austria)~~ BAVARIA -

Record: Folk Dancer MH 2015 A 2/4 meter

Formation: Cpls in ballroom pos.  
07 TANZ EP 58-105

Steps: Walk, Slide, Pivot.

Meas.      Pattern

4 meas.      Introduction

1-2      M raising W r hand in his L, stays in place as W turns under M L hand CW 4 steps.

3-4      Taking other hands, W turns under M R hand in 4 steps CCW.

5-6      Ballroom pos, take two slides in LOD.

7-8      Do 4 pivot steps in place turning CW.

Repeat dance from beginning.

Presented by Walter Grothe

## LINZER POLKA

(Austria)

Source: Traditional.

Music: Record: Folkraft 1403 B (3 meas. introduction)  
Tanz EP 58105 B (4 meas. introduction)Formation: About 6 - 8 cpls in a circle facing LOD, inside hands joined.  
VOLKTANZ EP 4711Meas.      Pattern

2/4

## INTRODUCTION

A 1-16 Starting outside ft, cpls stroll, swinging arms fwd and back, in slow steps -- 1 step per meas. On 15 and 16, M step close together, back to ctr, and face their ptrs.

B 17-32 On meas. 17, all clap own hands. W move in LOD while M stand still. On meas. 18, W clap hands of next M. On meas. 19 their own, on 20 the next M's, and so on.

C 33-48 Take ballrom pos with last person clapped hands and polka or dreher for 16 meas.

Reform circle and start from beginning.

Presented by Walter Grothe

## TINO MORI

(Macedonia)

Tino Mori (TEE-noh MOH-ree) was introduced in California by Atanas Kolarovski at the San Francisco Kolo Festival in November 1966.

Tino is a girl's name.

Music: Records: Folkraft 1557x45 Tino Mori  
Folkways EP 80-3A Side 1, Band 3  
"A Bride's Dance"

Formation: Broken circle moving in LOD, leader at R end. Hands joined about head height and slightly fwd. Face a little L of LOD.

Rhythm: Meter is 7/8 (3/8, 2/8, 2/8); Since 3 beats can be felt in each meas., each meas. will be counted in threes. Mood of the dance is flowing, smooth, and lyrical.

Meas.Pattern

Instrumental

INTRODUCTION

A 1-16

No action is necessary but if the leader wishes he may walk in LOD, taking 2 steps to a meas. (cts 1, 2-3). Joined hands are down during the walking. On meas. 16 leader pauses and joined hands are raised into pos.

Vocal

FIG. I LONG SEQUENCE

A 1

Step fwd on R in LOD (ct 1). Lift L leg, knee slightly bent, across in front of R, while raising and lowering R heel (cts 2,3).

2

Step fwd on L in LOD (ct 1). Quickly close R to L (ct ah). Step fwd on L in LOD (cts 2,3). These 3 steps feel like a "two-step."

3

Repeat action of meas. 1.

4

Step fwd on L in LOD (ct 1). While raising and lowering L heel, turn CCW to face slightly R of RLOD, R ft next to L ankle (cts 2,3). Body is bent fwd slightly.

5

Continuing in LOD, step bkwd R (ct 1). Step bkwd L (cts 2,3).

## TINO MORI (Cont)

- 6 Turning R to face slightly L of LOD, step fwd R (ct 1). While raising and lowering R heel, lift L leg, slightly bent, across in front of R (cts 2,3).
- 7 Step fwd on L in LOD (ct 1). Quickly close R to L (ct ah). (ct ah). Turning to face ctr, step on L (cts 2,3). Do not make turn too sharply.
- 8 Facing ctr, step fwd R in front of L, bending R knee (ct 1). Step back onto L (cts 2,3).
- 9 Step bkwd on R (ct 1). While raising and lowering R heel, lift L leg, slightly bent, across in front of R (cts 2,3).
- 10 Repeat action of meas. 7 twd ctr, keeping steps small.
- 11-12 Repeat action of meas. 8-9.
- 13 Step sdwd L on L, keeping R ft in place but shifting wt onto L (ct 1). Bend and straighten L knee (cts 2,3). Do not bend from side to side but keep body erect with wt over supporting ft.
- 14 Shift wt onto R ft, leaving L in place (ct 1). Bend and straighten R knee (cts 2,3).
- 15 Shift wt onto L ft, leaving R in place (ct 1). Bend and straighten L knee (cts 2,3).
- 16 Shift wt onto R ft, leaving L in place (ct 1). Shift wt onto L ft, leaving R in place (cts 2,3).
- 1-16 (repeated) Repeat action of meas. 1-16 (Long Sequence).

## Instrumental FIG. II SHORT SEQUENCE

- B 1-11 Repeat action of Fig. I, meas. 1-11 (Long Sequence).  
12 Step bkwd on R (ct 1). Step L beside R (cts 2,3).

Repeat dance as written (2 Long Sequences and 1 Short) and end with a Long Sequence.

Presented by Ruth Ruling

CHAH mee kohse  
 Are yah NEE tee kohse  
 TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS) ✓  
 (Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouriá in Epirus where the dance is said to have originated. The Tsámides, or people from this area are the originators of the dance. It is also called the Kléftikos because it was the dance par excellence of the Kléftes (Greek freedom fighters during the war for liberation from the Turkish domination). It is often called Arvanitikos because much of the area of the dance's origin is now enclosed by the Albanian borders. According to Papahristo, 2/3 of the inhabitants of this area are Greek Christians. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)  
Elliniki Hori, V. Papahristos, (Athinaí, 1960)  
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in 6/4 or 3/4 time. The dance can be done to any number of Tsámiko tunes. There are literally thousands of songs so I will just list a few of the classic ones.

"Aráhova"  
 "Aetós"  
 "Gólfo"  
 "Nasán tá Neiáta Dyó Forés"  
 "Stá Sálona"  
 "Papalábraina"  
 "Ílios"  
 "Káto Stóu Váltou"  
 "Itiá"  
 "Fengaráki"

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: Originally danced only by men, the men's styling should reflect this. There can be leaps and large movements with the legs. The dance is heroic in tone. Women should dance proudly, but sedately -- their movements must be small. The leader can do variations; slapping the feet and turning etc. as his mood prompts him.

<u>Meas.</u>	<u>cts</u>	<u>Basic Step</u>	6/4 or 3/4 time
I	1,2 3	Step sdwds to the R on the R ft. Step across in front of the R ft on the L ft.	
II	1,2 3	Step sdwds to the R on the R ft. Step across in front of the R ft on the L ft.	

TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS) (Cont)

III	1,2	Step sdwds to the R on the R ft.
	3	Step across in front of the R ft on the L ft.
IV	1,2	Step sdwds to the R on the R ft.
	3	Hop on the R ft, swinging the L ft behind the R leg. (L ft should be about knee height and close to the back of the R knee for the M. For W, the hop is very slight, the L ft should be behind the R ankle.)
V	1,2	Step sdwd to the L on the L ft.
	3	Step across in front of the L ft on the R ft.
VI	1,2	Step sdwd to the L on the L ft.
	3	Hop on the L ft, swinging the R ft in front of and close to the R leg.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

## SYRTÓS-KALAMATIANÓS

(Greece)

Source: The Syrtós is a panhellenic dance. Syrtós means dragging dance, so it more properly applies to dances with a smoother flowing movement. The Kalamatianós has the same basic step as the Syrtós, but it is often bouncy and leaping in character. When a dance is leaping, it is called a Pithichtós, or leaping dance. The Syrtós can also be a Pithichtós in styling. Thus, one can see that the nomenclature is somewhat confusing. There is one more criterion for describing the dances: The Syrtós is in 2/4 time, the Kalamatianós is in 7/8 time. Actually, then, it is the music which decides what the dance is called. The music also tells the dancer how to dance: Some music demands smooth, dragging steps; other music demands high leaping steps. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)  
Elliniki Hori, V. Papahristo, (Athinaí, 1960)  
Folk Dances of the Greeks, T. and E. Petrides, (New York, 1961)

Music: The music is in either 2/4 or 7/8 time. The dance can be done to any number of tunes. Like the Tsámikos, there are thousands of tunes to choose from, so I will just list a few.

"Horós Kalamatianós" (the classic leaping kalamatianós)  
 Discphon LP  
 "Hemariótikos" (a very slow leaping kalamatianós)  
 "Rakambána" (a leaping kalamatianós) Alector LP  
 "Samiótissa" (a syrtó-type kalamatiano without leaping)  
 "Amerikí" (a leaping syrtós) Discphon LP  
 "Nína Naí" (a fast syrtós)  
 "Ámaxa" (a leaping kalamatianós)

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.



Characteristics: This dance is for both men and women. The men can be more energetic in their styling than the women. Depending on the music, it can be either a smooth or leaping dance.

## SYRTOS-KALAMATIANOS (Cont)

BASIC STEP

2/4 or 7/8 time

The rhythm is broken down into patterns of slow, quick, quick, OR long, short, short. In the description I will describe the steps in terms of this pulsing rhythm, rather than in terms of the overall rhythm.

2/4:  7/8: 

Meas.

- |     |       |   |
|-----|-------|---|
| I   | slow  | Step sdwd to the R on the R ft.               |
|     | quick | Step behind the R ft on the L ft.             |
|     | quick | Step sdwd to the R on the R ft.               |
| II  | slow  | Step across in front of the R ft on the L ft. |
|     | quick | Step sdwd to the R on the R ft.               |
|     | quick | Step across in front of the R ft on the L ft. |
| III | slow  | Step sdwd to the R on the R ft.               |
|     | quick | Step next to the R ft on the L ft.            |
|     | quick | Step in place on the R ft.                    |
| IV  | slow  | Step in place on the L ft.                    |
|     | quick | Step in place on the R ft.                    |
|     | quick | Step in place on the L ft.                    |

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

*See OH toe house*

HIÓTIKOS ✓

(Greece)

Source: This is a dance from the island of Híos, which is an island not too far from the coast of Asia Minor, thus the name Hiótikos.

Music: The music is in 2/4 time and often the syrtós is danced to the melody. Any recording of the tune can be used:

"Ena Karavi Apo Ti Hio"

Demotika, Discphon LPM 5

Island Songs, Capitol J10-219

Formation: A broken circle with arms on shoulders.

Characteristics: Like many island dances, the feeling is a happy and bouncy one. There should be a spring in the legs. There are no large movements; the women are less energetic than the men in their movements.

2/4 time

<u>Meas.</u>	<u>cts</u>	<u>BASIC STEP</u>
I	1	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1,2,&	Step sdwd to the R on the R ft, slightly swinging the L ft in front of the R and bouncing twice on the R heel.
III	1,2,&	Step sdwd to the L on the L ft, slightly swinging the R ft in front of the L and bouncing twice on the L heel.

The Basic Step is done six times and then the Second Step is done.

#### SECOND STEP

I	1	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Leap on to the R ft, facing ctr, slightly bending body fwd with the L ft behind the R ankle.
	2,&	Two quick steps to the L: sdwd to the L on the L ft, and across in front of the L ft on the R ft. <i>Resume upright pos</i>
III	1	Step sdwd to the L on the L ft.
	2	Slightly swing the R ft in front of the L ft.

This step is done twice. On the third time, begin with meas. I, but at meas. II, there is a change:



## HIÓTIKOS (Cont)

- II           1           Leap on to the R ft, facing ctr, slightly bending body  
fwd with the L ft behind the R ankle.
- 2           Leap back on to the L ft, leaving R ft free to begin the  
Basic Step. (Omit meas. III).

Repeat dance from beginning.

VARIATION (TURNING)

The variation is done during the Basic Step. Do the  
Basic Step four (4) times. On the fifth and sixth  
times, do a slow turn during the three steps to the

R. *During the turn to R hands may be clapped (cts 1-2)*

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Chah KOH mee kohse

TSAKÓNIKOS ✓

(Greece)

Source: This dance is from an area in southern Greece (Arcadia, Peloponnisos) called Tsakoniá. The name means that it is a dance from Tsakoniá. It is one of the oldest of Hellenic dances and it is said to be of Cretan origin. Homer in the Iliad describes a dance which Theseus danced with the Athenian youths. This dance, with its serpentine twists and turns, is supposed to be the present-day Tsakónikos. In ancient times, it was known as the Geranós. This dance is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965)

Elleniki Horj, V. Papahristos, (Athinaí, 1960)

There are Greeks from the area of Tsakoniá in and around the Bay Area, and on occasion, some of the old timers will request the Tsakónikos and dance it.

Music: 5/4 time. Some music is in a slower tempo, while other recordings are a bit faster in tempo. There are two readily available recordings:

Greek Folk Songs and Dances, Dora Stratou, RCA Victor  
LPMG 9 (slow)

Greek Folk Dances, Folkraft LP 3 (fast)

Formation: An open circle with hands joined, fingers clasped. The forearms should be together so that the hands are joined palm to palm. The arms are bent at the elbow so that the forearms are parallel to the ground.

Characteristics: The dance is for both men and women. Depending on the tempo of the music, the steps are either slow and controlled, or quicker with more of a bounce. Because the dance represents Theseus leading the Athenian youths from the labyrinth of the Minotaur, the line should wind around in a serpentine pattern.

FIRST STEP      5/4 time

Meas. I

cts

- 1      Step sdwd to the R on the R ft.
- 2      Step slightly to the R and fwd on the L ft.

TSAKONIKOS (Cont)

- 3 Step sdwd to the R on the R ft.
- 4 Step on the L ft next to the R ft (releasing wt from the R ft, but leaving it in place).
- 5 Pause, wt is on L ft, R ft is ready to step to the R.

The first melody of the song allows us to dance the above step eight times. At this point, the second melody is played and the second step is done.

SECOND STEP

Meas. I

cts

- 1 Step sdwd to the R on the R ft.
- 2 Step slightly to the R and fwd on the L ft.
- 3 Step sdwd to the R on the R ft.
- 4 *Lift* ~~Hop~~ on the R ft.
- 5 Step across in front of R ft on the L ft.

The second melody of the song allows us to dance the above step eight times. At this point, the first melody is played again and the dance is begun again.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Sean TOHSE Pee LAY as

SYRTÓS PYLAÍAS

(Greece)

Source: This is a syrtós, or kalamatianós, from the village of Pylaía in the region of Macedonia and Thessaly in northern Greece. The song is about a wedding, and so it is probably done as a wedding dance also. It is described in this book:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)

Music: The music is in 7/8 time. There is only one recording available at the present time:

Greek Folk Dances, Folkraft LP 3

Formation: A broken circle with hands joined at shoulder height, elbows bent and down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.

Characteristics: This dance is for both men and women and should be happy in feeling, much like a regular syrtó or kalamatianó.

7/8 time (Slow, Quick, Quick)

<u>Meas.</u>	<u>cts</u>	
I	1, 2, 3	Wt on L ft, facing diag R, step fwd (LOD) on the R ft (Slow).
	4, 5	Rock back on L ft, leaving R ft in place (Quick).
	6, 7	Rock fwd on R ft in place (Quick).
II	1, 2, 3	Step fwd (LOD) on L ft (Slow).
	4, 5	Rock back on R ft, leaving L ft in place (Quick).
	6, 7	Rock fwd on L ft in place (Quick).
III	1, 2, 3	Facing ctr, raising hands above head, step sdwd to the R on the R ft.
	4, 5	Turning slightly to the L, step behind the R ft on the L ft.
	6, 7	Step on R ft in place.

## SYRTÓS PYLAÍAS (Cont)

- IV        1,2,3    Facing ctr, ~~raising hands above head~~, step sdwd to the L on the L ft.  
           4,5        Turning slightly to the R, step behind the L ft on the R ft.  
           6,7        Step on L ft in place.

*on rpt of sequence hands are lowered to start pos.*

The step as described above is done three times; after the third time, meas. III and IV are repeated so that the dance will coincide with the song, then the dance begins at the beginning again.

Abbreviations added to fit U.O.P syllabus format.

Presented by John Pappas

*Note variation for hands on meas 3,4*

*raise high cts 1 2 3*

*lowered cts 4 5 6 7*

*\* Meh NEW seese*

## MENOÚSIS

(Greece)

Source: This is a dance from Epirus (northwestern Greece) and the name comes from the name of the song which is about a man named Menoúsis. It is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)  
Elliniki Hori, V. Papahristos, (Althinai, 1960)

Music: 2/4 time. The dance is done to a tune called "O Menoúsis, o Birbílís ki' o Memét Agás."

Greek Folk Dances, Folkraft LP 6

Formation: Hands held at shoulder height, elbows bent and down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders. The dancers are in a broken circle with the leader at the R end. The R ft should be crossed over in front of the L ft which holds wt.

Characteristics: The dance is for both men and women and is rather lively. The styling for the women is more reserved than for the men. The feet should not be lifted too far from the ground.

### FIRST STEP

<u>Meas.</u>	<u>cts</u>	2/4 time
I	1	Wt is on L ft, the R ft is across in front of the L ft, toes touching ground. Step to the R on the R ft. <i>Start Face str. on 1st step turn to face SL L of LOD. maintain pos until meas 4. IV</i>
	2	Step across in front of R ft on the L ft. <i>front LOD</i>
II	1	Step to the R on the R ft.
	2	Swing the L ft across in front of the R ft.
III	1	Step bkwd in RLOD on the L ft (still facing LOD).
	2	Step bkwd on the R ft (still facing LOD).
IV	1	Turning to face ctr, step sdwd L on the L ft.
	2	Step across in front of L ft on R ft.
V	1,2	Step sdwd to the L on the L ft. <i>pause</i>
VI	1,2	Wt remains on L ft, cross R ft in front of L as in beginning. <i>pause</i>

## MENOUSIS (Cont)

VARIATION

The first three meas. are the same. Meas. four is as follows:

IV	1	Step sdwd L on the L ft (facing ctr).
	2	Step next to the L ft on the R ft.
V	1,2	Step L ft in place.
VI	1,2	Wt remains on L ft, cross R ft in front of L as in beginning (pause).

VARIATION (TURNS)

*Travel sl during turns*

Turn to the R on the first three cts of the first step -- the rest of the step is the same.

At meas. IV, a turn to the L can be done using three cts (step L, R, and L) ending the dance as usual.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Stá DEE oh Poh goh NEE see ohse

STÁ DYÓ -- POGONÍSIOS

(Greece)

Source: This dance is from Épiros, in northwestern Greece. More particularly, it is from the area of Pogóni in Epiros, thus the name Pogonísios, dance from Pogóni. Stá Dýo means that the dance has two steps. It is danced by both men and women. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)  
Elliniki Hori, V. Papahristos, (Athinaí, 1960)  
Folk Dances of the Greeks, T. and E. Petrides,  
(New York, 1961)

Music: The music is in 2/4 or 4/4 time. The dance can be done to any Stá Dýo tune; the two most popular songs that I have heard are:

"Dén Boró Mannóula" Songs of Epirus "45" mistitled  
"Sugorisios"  
"Vasilikós Thá Gíno Stó Parathyíri Sou" Epiros and its  
Songs, LP-21  
"Pogonísios" Folkraft "45" - the melody is "Dén Boró  
Mannóula"

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

Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps -- there are no large movements.

<u>Meas.</u>	<u>cts</u>	4/4 (Slow, Quick, Quick)
I	1,2	Wt on R ft, step across in front of R ft on the L ft (Slow).
	3	Step sdwd R on R ft (Quick).
	4	Step across in front of R ft on the L ft (Quick).
II	1,2	Step sdwd to the R on the R ft (Slow).
	3	Step behind the R ft on the L ft (Quick).
	4	Step sdwd to the R on the R ft (Quick).



STÁ DÝÓ -- POGONÍSIOS (Cont)

This basic step can be done to the R as many times as desired. With reverse footwork it can also be done to the L. As a transition, meas. II should be done as follows:

- |    |     |  |
|----|-----|--|
| II | 1,2 | Step sldwd to the R on the R ft (Slow).                |
|    | 3,4 | Step L ft next to R ft, releasing wt from R ft (Slow). |

Do the basic step as described above, only with reverse footwork beginning with the R ft. It usually fits the music well if you reverse direction on meas. IV of the basic step.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

*Pen toh ZAH leese*

PENTOZÁLIS

(Greece - Kriti)

Source: This is from the island of Kriti and is one of their most popular dances. The name is supposed to describe the five steps of the dance, pento meaning five, and zála referring to the steps. (Zála also means dizzy or giddy, so often pentozáli is translated as "five dizzying steps.") All of the steps are springy. The dance is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)  
Elliniki Hori, V. Papahristo, (Athinaí, 1960)  
Folk Dances of the Greeks, T. and E. Petrides,  
(New York, 1961)

Music: The music is in 2/4. Any good pentozális can be used.

Greek Folk Dances, Folkraft LP 3  
Chorodrama "45" "Pentozáli"

Formation: A broken circle with arms on the shoulders.

Characteristics: It is better if the men and women dance separately, but it is perfectly correct for the lines to be mixed. The only thing is that the man can make their steps much more leaping and large and it is difficult for the women to dance with appropriate feminine styling while next to men who are leaping about. The dance can be done either calmly, or with great vigor.

BASIC STEP

<u>Meas.</u>	<u>cts</u>	2/4 time
I	1	Step sdwd to the R on the R ft.
	2&	Hop on the R ft. <i>swg L across R.</i>
II	1	Step sdwd to the L on the L ft.
	2&	Hop on the L ft. <i>swg R across L</i>
III	1	Leap to the R on the R ft, bending the R knee.
	2	Step to the L on the L ft.
	&	Step across in front of the L ft on the R ft.
IV	1	Step back (in place) on L ft.
	2	Step sdwd to the R on the R ft.
	&	Step across in front of the R ft on the L ft.

## PENTÓZALIS (Cont)

VARIATION

In meas. II, step fwd on the L ft, bending the R leg with the ft behind the L knee.

VARIATION

In meas IV, the last two steps (2, &) can be done as a large scissors step. On ct 1 of meas IV, leap onto the L ft kicking the R ft high in the air. Leap onto the R ft as the L ft follows in a high kick across in front of the R ft.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

TRAH tah

TRATA

(Greece)

Source: This dance is from the town of Mégara, not far from Athens. The name refers to the fishing boats of Mégara. It is done only by women at Easter time. It is described in these three books:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides,  
(New York, 1961)

Music: The music is in 2/4 time. Often, the syrtós is danced to the melody. The record is:

Aegean Echoes, Nina L 66

Formation: A broken circle with each woman holding the hand of the woman on the other side of her neighbor. That is, the dancer's hands should cross in front of her neighbor so that she can hold the hand of the next woman. The L arm should be under.



Characteristics: The dance is for women and so it should be very feminine in styling. The feet should never be far from the ground. There are dips and bends in the dance and they should be graceful and smooth.

#### FIRST STEP

<u>Meas.</u>	<u>cts</u>	2/4 time
I	1	Step sdwd to the R on the R ft.
	2	Step across in front of R ft on L ft, bending both legs so that there is a dip.
II	1,2	Step bkwd to the R (LOD) on R ft, leaning back (R knee bends) and pointing L ft diag L. (The trunk of the body and the L leg should form a straight line.)

## TRATA (Cont)

- III        1,2        Leaving L ft in place, straighten and shift wt to L ft, turning body to face LOD, leaning back, L knee bends and pointing R ft diag R. (The trunk of the body and the R leg should form a straight line.)

The First Step is done to the first melody a total of four times. When the second melody begins, the Second Step is done.

SECOND STEP

- I            1            Leaving R ft in place, straighten and step on R ft, turning body to face ctr.  
               2            Step back on L ft, away from ctr.
- II           1            Step back on R ft.  
               2            Step back on L ft.
- III          1            Step sdwd to the R on the R ft.  
               2            Step across in front of R ft on L ft, bending both legs so that there is a dip.

The Second Step is done four times. The fifth time, meas. III becomes the beginning of the First Step. That is, the "step, dip, step" of the fifth time is a transition into the beginning of the dance, becoming meas. I of the First Step. The first melody will begin again as you do the Second Step for the fifth time.

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

*Hal SAH pee kohse*

HASÁPIKOS

(Greece)

*= fast hasapikos*

Source: This dance is popular all over Greece, and in the same or different forms, is done all over the Balkans and the Near East. It was originally danced by the butchers of Constantinopolus; (Hasápikos comes from the word hasápis which means butcher.) It is described in:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)

Elliniki Hori, V. Papahristos, (Athinaí, 1960)

Folk Dances of the Greeks, T. and E. Petrides,  
(New York, 1961)

Music: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasápiko record can be used.

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both men and women. However, it can be done by only men, in which case it would be danced much faster and with more of a masculine styling (larger steps, more gusto). In any case, women should take smaller steps.

BASIC STEP

<u>Meas.</u>	<u>cts</u>	2/4 time
I	1	Step to the R on the R ft.
	2	Step behind the R ft on the L ft.
II	1	Step to R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

BASIC STEP II

I	1	Step to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Step to the R on the R ft.
	2	Swing the L ft in front of the R ft.
III	1	Step to the L on the L ft.
	2	Swing the R ft in front of the L ft.

## HASAPIKOS (Cont)

TURN

- |     |   |  |
|-----|---|--|
| I   | 1 | Freeing arms from shoulders , step to R on R ft starting to turn to R. |
|     | 2 | Step on L ft, continuing turn.   |
| II  | 1 | Step on R ft, completing turn.   |
|     | 2 | Swing the L ft in front of the R ft.                                   |
| III | 1 | Step to the L on the L ft.   |
|     | 2 | Swing the R ft in front of the L ft.                                   |

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

Kar see lah MAHSE

KARSILAMAS (ANTIKRYSTÓS)

(Greece)

Source: This is a dance which is done in Macedonia and is also done in the seaport taverns. It is a cpl dance and the name means "face to face" and describes the starting pos of the dance. It is described in these two books:

Greek Folk Dances, M. Vouras and R. Holden,  
(New Jersey, 1965)

Folk Dances of the Greeks, T. and E. Petrides,  
(New York, 1961)



Music: 9/8 time. Any good Karsilamas can be used. Some of the popular tunes are:

"Óti Káno Tís Axizei" Bring on the Bouzoukee, Nina LP  
"Marinella"  
"Rampi-Rampi"  
"Apópse Ola Eínai Yiá Sena"

Formation: Man and Woman facing each other. The arms can be stretched out at shoulder height; the women can have their hands on their hips. The men can have one arm out and one hand behind his back. Both man and woman can have one hand on hip and one hand holding a handkerchief. The women can hold a handkerchief with one hand on opp corners, holding the handkerchief in front of them.

Characteristics: This is a flirtatious dance. The steps are small and smooth. You should not be too far from your ptr.

The rhythm is 9/8 and is broken down into four cts: quick, quick, quick, slow, OR short, short, short, long. I will describe the steps in terms of the four cts.

9/8 +  or 

Meas. 9/8 rhythm

Basic Step - Right

I	quick	Step sdwd to the R on the R ft.
	quick	Step across in front of the R ft on the L ft.
	quick	Step sdwd to the R on the R ft.
	slow	Hop twice on the R ft, swinging the L ft in front of R. <i>on slow L to R, in wt</i>



## KARSILAMÁS (ANTIKRISTÓS) (Cont)

### Basic Step - Left

- |    |       |   |
|----|-------|---|
| II | quick | Step sdwd to the L on the L ft.                         |
|    | quick | Step across in front of the L ft on the R ft.           |
|    | quick | Step sdwd to the L on the L ft.                         |
|    | slow  | Hop twice on the L ft, swinging the R ft in front of L. |

The Basic Step can also be done fwd or bkwd. It is not necessary to only dance one meas. fwd and one meas. bkwd. When dancing fwd or bkwd, you may dance as many meas. in either direction as you feel like dancing.

The Karsilamás is an improvisational dance and so there should not be any choreography. Each cpl dances the steps and the variations as their mood tells them. I will, therefore, describe some of the most common variations and leave it to the dancers to do them as the Greeks do them: improvisationally.

### VARIATION (TURN)

Do the Basic Step to the R, turning to the R as you step R, L, R, ending with the swinging of the L ft across the R. (You should end facing your ptr.) The turn can then be done moving to the L.

### VARIATION (FORWARD AND BACK)

Do one Basic Step fwd twd your ptr, and then one Basic Step bkwd away from your ptr. If you wish you may do two Basic Steps fwd and bkwd.

### VARIATION (CROSS OVER AND BACK)

Do two Basic Steps fwd, passing R shoulders with your ptr, and then do two Basic Steps bkwd, again passing R shoulders. (If you wish, you may make a "do sa do" out of this step and return by passing L shoulders.)

### VARIATION (MEN SQUAT)

M do the Basic Step as described, only on the slow ct, squat into a deep knee bend, knees together.

### VARIATION (MEN CHASE WOMEN)

W do the step bkwd several times, while the M do the step fwd, following their ptrs.

## KARSILAMÁS (ANTI-KRYSTÓS) (Cont)

VARIATION (MEN SLAP FOOT)

M do the Basic Step as described above, but instead of swinging L leg across in front of R ft, lift L ft and slap it on the outside with the L hand. When you do the step to the L, lift R ft and slap it with the R hand.

Since this dance is improvisational, there are many more variations that may be done. There is no floor pattern for cpls to follow: that is, cpls should not be in a circle or contra formation. Also, all cpls should be dancing freely -- it is not necessary that one cpl be doing the same steps as another. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor. The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance.....

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

*Stah TREE ah*

STÁ TRIÁ

(Greece)

Source: This is a dance which is done in Thessaly, Epiros, and Macedonia in northern Greece. The name describes the "three steps" of the dance. It is described in these two books:

Elliniki Hori, V. Papahristos, (Athinaí, 1960)  
Folk Dances of the Greeks, T. and E. Petrides,  
 (New York, 1961)

Music: 2/4 time. Any good Stá Triá tune can be used. The tunes from Epiros are often heavier in feeling.

"San Pás Malá Mou," Monitor LP  
 "Dedeka Meron Nifoula," T'Aidonia LP1 Songs and  
 Dances of Epirus

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

Characteristics: It is a dance for both M and W and when done so the feeling is a happy one -- all of the steps are moderate. When it is done as a M's dance, there can be many variations and the steps are larger and more masculine -- heroic in character.

BASIC STEP

<u>Meas.</u>	<u>cts</u>	2/4 time
I	1	Step sdwd to the R on the R ft.
	2	Step across in front of the R ft on the L ft.
II	1	Step sdwd to the R on the R ft.
	2	Touch L ft in front of R ft (or lift L ft across in front of R).
III	1	Step sdwd to the L on the L ft.
	2	Touch R ft in front of L ft (or lift R ft across in front of L).

*M can do "duck walk" 6 steps  
 then 2 step-swgs  
 separate lines*

*2 steps + 2 step -  
 swgs or  
 step touches*

Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

## SQUARE DANCE FIGURES

CALLER'S SWEETHEART

By Jerry Helt

Blue Star #1802 (Singing Call)

OPENER, MIDDLE BREAK, AND CLOSER

Four ladies chain across the ring go  
 You roll away and circle left you know  
 Ladies roll a half sashay, circle left around that way  
 Left allemande your corner, right and left grand  
 She wants to be a Square Dance Sweetheart  
 Do-Si-Do your own and promenade  
 Promenade around the ring, back home again  
 That's the life she loves the best.

FIGURE

Heads promenade three quarters around the ring go  
 Sides square thru three quarters round you know  
 Do-Si-Do the outside all the way around  
 Swing thru to an Ocean Wave, rock up and back  
 Box the gnat, pull by, allemande left now  
 Pass by one, turn the next by the right  
 Roll promenade around the ring, back home again  
 That's the life she loves the best.

SAME BREAK - By Jerry Helt

Heads left hand star all the way around  
 Pass your corner pick up the next  
 Star promenade the same sex  
 Men wheel around and Star Thru  
 Double pass thru, first couple left, next one right  
 Two ladies chain -  
 (Normal lines of four setup).

YOUR TURN - by Jerry Helt

Heads pass thru separate go round one  
 In the middle Turn Thru  
 Left Turn Thru the outside two  
 Turn Thru in the middle  
 Centers in, Cast Off 3/4 round  
 Go forward, Star Thru  
 Centers in, Cast Off 3/4 round  
 Go forward, Star Thru  
 Square Thru 3/4 round in the middle  
 Left allemande etc.

## SQUARE DANCE FIGURES (Cont)

SQUARE THE BLOCK

By Holman Hudspeth

A Square Thru variation using four dancers in various positions or "Blocks" of four. The most interesting formation would be in a "linked" square set-up, i.e., one dancer from the other Block always moving thru the center of the other Block.

CHECK YOUR BLOCK - By Jerry Helt

Heads roll away with a half sashay  
 Go up to the middle and back  
 Square Thru, four hands around  
 Do-Si-Do the outside all the way  
 Make an Ocean Wave, rock forward and back  
HEADS only "U" turn back, check your Blocks  
 Square Thru, count four hands around  
 Move out in lines, go forward out and back  
 Cast Off 3/4 round, Star Thru  
 Substitute, Square Thru in the center 3/4 round  
 Left allemande

BLOCK KNOCKER - By Jerry Helt

Head men face your corner, box the gnat  
 Four men go forward up and come on back  
 Men Square Thru, four hands around  
 Do-Si-Do the girls all the way  
 Make an Ocean Wave, rock forward and back  
MEN only "U" turn back, check your Blocks  
 Square Thru, count four hands around  
 Move out in lines, go forward out and back  
 Girls Fold, Star Thru, bend the line  
 Pass Thru and "U" turn back  
 Pass Thru and bend the line  
 Go forward box the gnat, pull by  
 Left allemande

## SQUARE DANCE FIGURES (Cont)

TIED DOWN

By Jerry Helt

MacGregor #2010 (Singing Call)

OPENER, MIDDLE BREAK, AND CLOSER

Allemande Left your corner lady, Right and Left Grand I don't  
 mean maybe  
 Don't let nobody tie you down  
 Do-Si-Do when you meet your own, Allemande left and weave the ring  
 Don't let nobody tie you down  
 Meet your partner turn her by the Right  
 Allemande Left your corner, promenade your own tonite  
 You promenade around, Promenade her homeward bound  
 Don't let nobody tie you down.

FIGURE

Heads -- Right and Left thru across the way turn the girl and roll away  
 Side couples do a Right and Left Thru  
 Heads go forward Star Thru, Circle half with the outside two  
 Dive Thru and do a little Do-Si-Do  
 Star Thru and circle eight the ring  
 Turn your corner under and you swing  
 You promenade around, Promenade her homeward bound  
 Don't let nobody tie you down.

Sequence: Opener; Figure Heads, Sides; Middle Break; Figure  
 Sides, Heads; Closer.

DURN TURN - By Jerry Helt

Heads go forward Star Thru  
 Turn Thru, Left Turn Thru the outside two  
 Turn Thru in the middle  
 Centers in, Cast Off 3/4 round  
 Pass Thru Wheel and Deal  
 \* Repeat until back in column position

## SQUARE DANCE FIGURES (Cont)

TURN THRU

Basic idea by Wayne Mayers, Ft. Worth, Texas

Two facing dancers give right forearms, turn half way around (180°) and pull by. Left turn thru, same as above using left forearm.

EXAMPLES

By Jerry Helt

Heads Right and Left Thru  
Heads Cross Trail Thru, separate around one  
Into the middle Turn Thru, Left allemande, etc.

Heads forward Turn Thru, Separate around one  
Into the middle Turn Thru, Left allemande, etc.

Heads Pass Thru and "U" Turn back  
Heads forward Turn Thru  
Courtesy turn your own little Sue  
Heads roll away a half sashay  
Heads Pass Thru separate around one  
Into the middle Turn Thru, Left allemande, etc.

Four ladies chain across the way  
Turn the girls and roll away a half sashay  
Heads go forward Turn Thru, separate around one  
Into the middle Turn Thru, Left Turn Thru with the outside two  
Those in the middle Square Thru four hands round  
Separate to a Left allemande, etc.

SPIN RUN - By Jerry Helt

Heads Square Thru count four hands round  
Right and Left Thru with the outside two  
Do-Si-Do all the way round  
Spin the Top when you come down  
Boys to the Right Run around one  
Wheel and Deal to face those two  
Do-Si-Do all the way round  
Spin the Top when you come down  
Boys to the Right Run around one  
Wheel and Deal to face those two  
Circle four half way round  
Dive Thru, Square Thru 3/4  
Left allemande, etc.

## SQUARE DANCE FIGURES (Cont)

### BLOCK BUSTER - By Jerry Helt

Heads go up to the middle and back  
 Square Thru four hands round the track  
 Do-Si-Do the outside all the way  
 Make an Ocean Wave rock forward and back  
HEADS only "U" Turn back, check your Blocks  
 Square Thru, count four hands around  
 Move out in lines, go forward out and back  
 Cast Off 3/4 round, Turn Thru, Bend the line  
 Go forward Turn Thru, Left allemande

### UP A CREEK - By Jerry Helt

Head men with the corner girls  
 Go forward up to the middle and come back  
 With the opposite Box the gnat  
 Right and left Thru the other way back  
 All circle eight as you are  
 Four men go forward up and back  
 Square Thru four hands around  
 With the girls Square Thru four hands  
 Lines Cast Off 3/4 round  
 Pass Thru Wheel and Deal  
 Double Pass Thru, Centers in, Cast Off 3/4  
 Go Right and Left Thru  
 Same ladies chain across  
 Girls in the lead, Dixie Chain  
 Girls turn back, Left allemande

### PEEL OFF

The LEAD dancers on call to Peel Off will Cast Off half and AWAY from the adjacent dancers, slide over to become an end and make room for the TRAILING dancers who will move up and Cast Off half and AWAY from their adjacent dancer to stand next to the new END of the line and next to the new CENTER of the same newly formed line. Facing direction of all dancers involved will have been a turn back of 180°.

### PEEL THE CLOVER - By Jerry Helt

Heads go forward, Star Thru  
 All Double Pass Thru, Peel Off  
 Go forward Star Thru, Clover Leaf  
 Square Thru in the middle 3/4 round  
 Left allemande



## SQUARE DANCE FIGURES (Cont)

EASY PEEL - By Jerry Helt

Heads to the right circle to a line  
Forward eight and back in time  
Pass Thru Wheel and Deal  
Double Pass Thru, Peel Off  
Go forward Star Thru, Peel Off  
Go forward Star Thru  
Centers In, Cast Off 3/4 round  
Go forward Star Thru  
Double Pass Thru  
First couple left next couple right  
Cross Trail Thru, Left allemande

LITTLE PEEL - By Jerry Helt

Heads forward Do-Si-Do all the way around  
Make an Ocean Wave rock forward and back  
Boys Fold, Peel Off, Wheel and Deal  
Do-Si-Do all the way around  
An Ocean Wave, gents in the middle, rock it up and back  
Girls Fold, Peel Off, Wheel and Deal  
Cross trail Thru, Left allemande

Pase de Baquea styling (Mexican):  
*straight legged & "out in front"*

### SOME COMMON MEXICAN STEPS

Some of the steps used in the following dances are described here to avoid duplication in the dance descriptions. Even though a couple are quite fast, they are not as complex as they may appear. The names given the zapateados and the jarabe #2 were chosen merely to serve as convenient references. The other steps have names that are generally accepted.

Cts      *also called Borrachito step (Orumban)*  
Atole (2/4 time - also done in 6/8 time)  
1-&      Step fwd on R ft. *with leap feeling*  
ah      Bring L ft up to and to the R of the R ft.  
2      Step fwd on the R. *& raise L up behind*

Repeat, beginning with L ft.

Hojas de te (6/8 time) *step 1234*  
1      Stamp on the R ft.  
2      Stamp on the L.  
3      Stamp on the R.  
4      Stamp on the L.  
5      Pause.  
6      Small hop on the L ft.

Repeat, starting with R ft each time.

Jarabe step I (6/8 time) *stamp 23*  
1      Step fwd on R heel.  
2.      Step on ball of L ft even with the instep of R ft.  
3      Step on ball of R ft in place.  
4-6      Repeat cts 1-3 using opp footwork.

Jarabe step II (6/8 time) *heel-step*  
6      Step fwd on R heel with toe slightly up.  
1      Turning the R ft slightly to the R leaving the heel on the floor, step slightly fwd on the L ft.  
2      Pause.  
3      Step on the ball of R ft beside L, toe pointing in slightly.  
4      Step slightly fwd on the L ft.  
5      Pause.  
6      The step begins again. It does not alternate starting on R and L as most steps do.

SOME COMMON MEXICAN STEPS (Cont)

La Bamba (2/4 time)

This step consists of a measure of zapateado #2, followed by a measure of zapateado #1 (described below). In its basic form it would be: Stamp hop, Stamp hop, stamp, stamp, stamp, It starts on the R ft the first time, the L the second, etc.

Hop.


Zapateado #1 (2/4 time)		cts	Doubling
Basic		ah	Stamp R ft without taking wt
1	Stamp R ft	1	Stamp R ft taking wt
&	Stamp L ft OR	ee	Stamp L without taking wt
2	Stamp R ft	&	Stamp L taking wt
&	<del>Stamp L ft</del> Hold on Hop	ah	Stamp R without taking wt
		2	Etc.
		ee	
		&	
		ah	
Zapateado #2 (2/4 time)			Doubling
Basic		ah	Stamp R ft without taking wt
1	Stamp R ft	1	Stamp R ft taking wt
&	Hop on R ft OR	ee	---
2	Stamp L ft	&	Hop on R ft
&	Hop on L ft	ah	Stamp L without taking wt
		2	Stamp L ft taking wt
		ee	---
		&	Hop on L ft
		ah	Step begins again

Rules from now to end of earth -

- 1- Start R
- 2- Pass ply by R child.
- 3- Turn R.

4 stamp now - step fwd or can do double X  
 4 step - step - step & swg simultaneously + hold  
 step - hop 2x step - step - step - hop

## COLÁS

- Country: Veracruz, Mexico
- Record: Coro #CLP-797 (Name of album "Sones Veracruzanos").  
The name of this dance is the nickname of Nicolás (a common name in Mexico, not connected with Christmas).
- Formation: Cpls side-by-side, at L of stage or if in hall, at M's place.  
L shoulders twd audience, or front of hall. M has hands at side, W hold skirt out.
- Part 1. Start with R ft. Cue words: heel-step, heel-step, heel-step, etc.  
Thus: brush R heel lightly, step on R ft. Brush L heel lightly, step on L ft. Continue this way, alternating ft. These are very minute steps, you travel very slowly. Floor pattern: 8 heel-steps going fwd twd ctr, 8 to turn to face front, 8 in place facing front, 8 fwd, 8 to separate to go to home base. 8 to circle at home. If you have any music left over, stand in place doing same step facing ptr.
- Part 2. When singing starts: Bamba step: Cue words: heel-step, (pause), heel-step, (pause), heel-step, heel-step, heel-step. The step is similar to that of Part 1. Brush R heel, step on R ft, slight pause, repeat with L ft, then do 3 heel-steps starting with R ft. Do two of these Bamba steps to ptr's place, two to turn there (1-1/2 turns), two to return to own place, and two to turn there.
- Part 3. Zapateado: Use step of Part 1. Go around ptr (R shoulder to R shoulder) and return to place, do a small circle to L. This is a Figure 8 -- the top loop is bigger than the lower loop of the 8. Repeat. End up close to ctr, facing front.
- Part 4. Cue words: step, close, step-swing; step, close, step-swing.   
Thus: Step on R, close L ft to R ft, step on R again, and at the same time swing or kick L ft in front of R ft. Repeat same with L ft. These steps are very, very small. Floor pattern: make a medium large circle starting away from ptr (W to the R, M to the L) 1-1/2 circle and end up at home base.
- Part 5. Bamba step (when singing starts) same as Part 2.

## COLÁS (Cont)

- Part 6. Zapateado: Heel-step, heel-step, heel-step, heel.  
Thus: starting with R ft, do 3 heel-steps, on the fourth one, hit floor with L heel, bring it up quickly with a sharp motion. Floor pattern same as Part 3.
- Part 7. (When singing starts:) Bamba step. Step used is same as Bamba step of Part 2. Floor pattern: Go to ctr and around ptr (R shoulder to R shoulder). W turns extra 1/2 turn in place to also face front. She is to the R of M. It takes 4 Bamba steps to complete the above, 1/2 of this part of the music. Then do following step: Skip back on R ft, skip back on L ft, then do three heel-steps fwd (L,R,L). Repeat starting skip on L ft. Repeat all. End with two stamps fwd, L, R. During this last part the M has his R hand at the W's back. W is holding skirt out with both hands, or L hand holds skirt and R hand holds fan. Fan should be on ribbon, so she can drop it and hold skirt with both hands at times.

Presented by Alura Flores de Angeles

*Problema -*

LAS COPETONAS

= means ~~horse~~?  
*Pompadour*

Belongs to the family of dances called Sones.

Country: Jalisco, Mexico.

Formation: Cpls, line of ptrs, or circle, ptrs facing each other, about two ft apart. Steps same for both.

Style: M: Grasp hands in back.  
W: Holds her skirt out to side.

Meter: 6/8

*Bdant B-007 (LP) Side A band 6  
Musart D90 Side A band 6*

Record: Las Copetonas, Musart M 980. *Steps described to fit particular melodies. When played by diff Mariachos the order & repeat may differ.*

Meas. 1 Introduction

*1/2 back to back.*

1-14 12 I. Both M and W individually make a  $1/4$  turn R so L shoulders are facing, and with 12 "Quebrados" *do more forward in a CW circle around each other. backing up*

*and in fact* "Quebrados": (Literally: breaks): Step back R, simultaneously bending L ankle to L (cts 1, 2, 3), step back L, simultaneously bending R ankle to R (cts 4, 5, 6). *horse backing up.*

15 13 Stamp R (cts 1, 2, 3), stamp L (cts 4, 5, 6), turning to face each other.

1-4 II. 1st Zapateado Sequence: 4 stamps in place, emphasizing the first (cts 1-4), hold (cts 5, 6) R, L, R, L--. Repeat, 10 stamps in place, emphasizing 1, 4, 7, & 10 (cts 1-6, 1-4), hold (cts 5, 6) R, L, R, L, R, L, R, L, R, L--.

*raise R str up under*

5-8 Repeat.

1-4 IIIA. Foot-brushes: Hop on R 8 times, swinging L (lower) leg back and forth, R and L, laterally in front of body, brushing sole of ft on floor with each swing. (Try not to make this a fwd and back swing.) Each hop is 3 cts, 2 hops to a meas.

*4R*

*side to side*

5-8 3 B. Reverse, hopping on L.

*4L*

9-12 3 C. Repeat A.

~~4R Rpt II Zap 1-8~~

13-16 3 D. Repeat B.

*4L*

LAS COPETONAS (Cont)

- ~~1-8~~ IV. Repeat II. *OK.*
- 1-16 V. Repeat III.
- 1-2 VI-A. 2nd Zapateado Sequence: Facing diag R fwd, do a 6 stamp zapateado, R,L,R,L,R,L (cts 1-6), Stamp R-- (cts 1,2,3), ~~stamp L-- (cts 4,5,6).~~
- ~~3-4~~ 3-4 B. Repeat, facing diag. fwd L (starting with *R*).
- 5-6 C. Repeat, facing diag. fwd R, *meas 1* *meas 6. Stamp L of 3 no HT* but do not take wt on last stamp L. *of 5.* *OK*
- 7 D. Stamp L, rap R heel alongside L, step on ball of R at L instep (cts 1,2,3); repeat the L-heel-toe, making 1 complete CCW turn in place on these two L-heel-toe steps. *4 5 6 ↙*
- 8 E. Facing, stamp L-- (cts 1,2,3), stamp R-- (cts 4,5,6).

1-8 VII. 4 Las Alazanas sequences, changing places with ptr, passing R shoulders, finishing with a 1/2 CW turn to face each other.

*Gallop*

<i>cts</i> 1.	L	1	Stamp L
2	R	2	
3		3	" R
4	L	4	
5	R	5	" L
6		6	

Las Alazanas Sequence: *2 meas* Drop back on *small* R (ct 1), step *stamp* fwd R-- (cts 1,2). Repeat (cts 4,5,6). Feet about 1-1/2 ft apart, moving fwd, galloping like a pony. In place stamp L (cts 1,2), stamp R (cts 3,4), hold stamp L (cts 5,6). *Next step Start R.*

1-64 VIII-XIII. Repeat II through VII. *end in orig lines.*

1-12/3 ~~XV.~~ *XIV* Repeat II.

1-11 ~~XVI.~~ *XV* Repeat I, doing only 11 "Quebrados," but still making 1 CW circle around each other, moving bkwds.

12-13 Ending: Take R hands, and stamp 3 times, L,R,L- (cts 1-6),

*w. Wrap up* M in place, W turning once CCW to end at his R side facing fwd, R hands at W's R waist. Stamp R, L, ---- (cts 1-6). *4,5 (1,4)*  
*meas 13* *Fwd twd audience*  
 Presented by Alura Flores de Angeles

## EL TRANCHETE

Country: Jalisco, Mexico

*Knife.  
Curved small machete.*

Pronounced: El trahn-CHEH-teh

Music: 6/8, 3/4, and 2/4 time.

Record: *RCA MKL 1224 side 2 band 2*  
RCA Victor MKS 1224, "El Mejor Mariachi del Mundo,"  
Side 2, band 2, imported. RCA Victor 76-1147.Formation: Ptrs facing each other, standing about six ft apart, *R ft free*  
W holding skirt in both hands, M grasping own hands  
behind his back.Meas.    ctsPART I (3/4 time)~~& Quick stamp on R; don't take wt.~~

- 1    1    Stamp R ft in place, facing slightly L.  
      &    Stamp L ft fwd and slightly L, taking wt.  
      2    Stamp R ft in place.  
      &    Stamp L ft fwd.  
      3    Stamp R ft in place.

Note: Since there is no introduction, dancers often wait  
out the first <sup>2</sup> meas., starting with L ft. *then do only 4 patterns.*

2    Repeat meas. 1, starting with L ft, facing slightly R.

3-6    Repeat meas. 1-2 twice.

~~7-8~~    Beginning with R ft do 1 Jarabe #1 steps. *cts 1 2 4 3 4.*

- ~~8~~    1    Stamp R ft in place.  
      2    Stamp L ft in place.  
      3    Pause.

~~Repeat for meas. 8.~~

9-16    Repeat meas. 1-8.

PART II (6/8 time and 3/4 time alternating)1 *4/8*    One Jarabe #1 step fwd starting with R ft. Pass ptr  
with R shoulder, moving twd opp place.

- 2 *3/4*    1    Stamp R ft fwd.  
      2    Stamp L ft fwd.  
      3    Stamp R ft fwd.

3-8    Repeat meas. 1-2, *3 more X.* with only 2 stamps on meas. 8.  
On last 2 meas. turn to R ready to return.

9-16    Repeat meas. 1-8.



## EL TRANCHETE (Cont)

PART III (2/4 time)

- 1 1 Facing ptr, step slightly to the R with R ft.  
 & Stamp L heel beside R ft.  
 2 Step slightly to L with L ft.  
 & Stamp R heel beside L ft.

2-4 Repeat meas. 1 three more times.

Note: As the music speeds up the steps become smaller and by meas. 5 are done in place.

~~(3/4 time)~~ *Rpt meas 1 at faster tempo 4 more times start R*

5-8 ~~Do 16 zapateados #1 steps in place, beginning with R ft.~~

9-12 ~~With 16 zapateado #1 steps circle CW.~~ *Rpt 5-8 turning individual CW*

13-16 Repeat meas. 9-12 moving CCW. *Turning*

17-20 Repeat meas. 9-12.

21-24 Repeat meas. 13-16.

Repeat dance once.

On the third time through, repeat Part I through meas. 5.

- 6 1 Stamp R ft in place and pause.  
 & M takes W's R hand with his R hand.  
 2 W turns in twd M <sup>eyes</sup> with L ft.  
 & Pause, M takes W's L hand with his L.  
 3 Both stamp R ft in place.  
 & Stamp L ft fwd.

*End facing audience*

Presented by Alura Flores de Angeles

## CHUCHITA EN CHIHUAHUA

Country: Chihuahua, Mexico

Record: Victor 70-7609 or 1489 <sup>MUZART</sup> Polka. Mariachi Mexico de Pepe Villa. <sup>Natural 4511-B (45RPM)</sup>

Notes: This dance is done to the same music that many of you know as the Jessie Polka. Sometimes the music is called Jesucita en Chihuahua. Chuchita is the nickname for Jesucita. While the steps are typically Mexican dance steps this is a made-up sequence arranged for teaching to a class and it is not in the same folk dance category as Jarabe Tapatio or El Bolonchon.

This is a polka from Chihuahua in the northern part of the republic. It comes from the time of the revolution of Pancho Villa against Porfirio Diaz about 1914. The music was composed by Quivirro Mendoza and Cortez, who also wrote Cielito Lindo. Polkas were danced around the campfires. Many difficult steps were done and a variety of polka music used. This particular sequence was put together as a set routine within the last few years.

Couple Dance: All face fwd around circle, L hands are joined at shoulder height, M's R hand around W's waist, her R hand holding skirt extended waist high -- both start on R ft.

1. Two-step 16 steps around circle CCW, turning on 16th step to go 16 two-steps CW and turn back on 16th.

2. Walk fwd, 2, 3, 4, turn W under M's <sup>L</sup>arm CW, 2, 3, 4, do this ~~several~~ <sup>4</sup> times until music changes.

1. 16 two-steps just going fwd.

3. Turning as a cpl CW, fwd 2, 3, 4, back 2, 3, 4, fwd 2, 3, 4, back 2, 3, 4, etc. Emphasize the "fwd" or "back" which is on the R ft. Go around twice and end facing in the LOD.

4. <sup>Varson pos.</sup> Heel, toe, heel, toe, slide 2, 3, 4, moving to the R (i.e. twd outside of circle), heel, toe, etc. moving to L. Repeat all.

3. See "3" above.

5. Ballroom dance pos. Start on M's L ft and W's R ft doing step close, step close, etc. This is "taquachito" step and has slight bend or lean. <sup>twd ft bearing wt.</sup> M's back is twd ctr of circle.

CHUCHITA EN CHIHUAHUA (Cont)

2. See "2" above.

1. Same as "1" except only go fwd.

Presented by Alura Flores de Angeles

MI NEGRA  
(My Dark One)

Records-	Musart D90	Side A	band 2
RCA	MKL 1224	Z	3
Belart	B-007	A	1
Request	RLP 8041	1	4
Peerless	LD 599	B	→
Musart	DM 719	Z	6

Country: Jalisco, Mexico

Notes: Mi Negra, sometimes call La Negra, is a dance currently popular in Mexico. It belongs to the family of dances called Sones. Played and recorded by several Mariachis, somewhat differently at times, it is also danced with several variations in the steps. The description given here fits the record, "La Negra," Musart M980, played by the Mariachi Mexico de Pepe Villa.

*Do not use flat or heel zapateados during vocal portions.*

Formation: Cpls, line of M facing line of W. Steps same for both.

Style: W: Holds her skirt out to side.  
M: Grasp hands in back.

Meter: 6/8, 3/4

Meas. Pattern and Step Descriptions

*meas 2-3/4 meter*

INTRODUCTION -- 2 Slow-quick zapateados (description follows).

Slow-quick zapateado: Accented stamp R (cts 1,2), stamp L alongside R and a little back (ct 3). Two such sequences per meas. of 6 cts.

- 1-9 I. *ca* 18 Slow-quick zapateados ~~in place~~. *almost like gallop. turning face to face with ptr CW*
- 1-6 II. 12 Slow-quick zapateados ~~changing places with ptr in a CCW semi-circle.~~ *turn face to face with ptr CW. return to place.*
- 1-8 III. 8 "Six-step zapateados," in place.

"Six-step zapateado": Accented stamp R (ct 1), stamp L (ct 2), stamp R (ct 3), stamp L (ct 4), stamp R (ct 5), stamp L (ct 6).

MI NEGRA (Cont)

1-9 IV. 18 Jarabes in place. *= changing places + back*  
 Stamp R, full ft (ct 1), step on ball of L alongside R (ct 2), step on ball of R alongside L (ct 3): "Flat-toe-toe." Continue, reversing footwork (cts 4,5,6). Consider this sequence 2 Jarabes.

1-2 V. Slow Zapateados: Stamp R (cts 1,2,3), stamp L alongside R (cts 4,5,6), stamp R alongside L (cts 1,2,3); step L alongside R (cts 4,5,6).

1-8 VI. Four sequences of Jarabes plus leaps in place starting R.  
 Jarabes plus leaps: 2 Jarabes in place *full ft.* (cts 1-6), leap R in place, kicking L up behind (cts 1,2), leap L in place, kicking R up behind (cts 3,4), leap R in place, kicking L up behind (cts 5,6). This is one sequence. Continue starting L and reversing footwork (a second sequence).

1-18 VII. 8 sequences of Jarabes plus lateral leaps, starting R ~~and finishing to R.~~

*balls of ft.*  
Jarabes plus lateral leaps: 2 Jarabes in place (cts 1-6), leap R to R, throwing L behind R out to side (cts 1,2), leap L to R behind R (cts 3,4), leap R to R (cts 5,6). This is one sequence. Reverse footwork for a second sequence.

*3/4 meter?*  
 1-A3 VIII. Balance steps: Step R, swinging L in front of R (cts 1-6), repeat L to L (cts 1-6) *dance 3 atole steps in place.* repeat R to R (cts 1-6); stamp L alongside R (cts 1-6).

*4 - stamp L ct 1 Hold 2-3.*  
 1-12 IX-A 3 Jarabes in place starting R (cts 1-6, 1-3), stamp L (cts 4-6).  
 3 "Deslizado al frute" starting R, facing and moving slightly diag to R (cts 1-6, 1-3), stamp R (cts 4-6). Do three of these total sequences: to R, to L, to R.

"Deslizado al frute": Stamp R (ct 1), rap L heel alongside R with no wt (ct 2), step on ball of L alongside R (ct 3).

- 1 - Dance 2 Jarabe steps full ft in place start R.
- 2 - stamp R ct 1 hold 2 stamp L ct 3 . stamp R ct 5
- 3-4 - Rpt 1-2 start L . stamping L R L
- 5-12 Rpt 1-4 2X.

*4 quick stamps  
 3 slow "  
 4 quick stamps  
 3 slow stamps*

*14 atoles in place  
 ignoring music  
 in place = side, behind  
 side pattern  
 in stamping manner*

1-2-3 3 Jarabes - place full ft start R (cts 1-6, 1-3) stamp L (ct 4)  
 2 Deslizado al frente start R as follows stamp R ct 1  
 rap L heel back R no wt (ct 2) step ball L heel R (ct 3)  
 Rpt cts 4, 5, 6.  
 4- Rpt cts 1, 2, 3 meas 3 stamp R ct 4 Hold 5-6.  
 MI NEGRA (Cont)  
 5-8 Rpt meas 1-4 opp flsh turn CCW.  
 9-12 " " 1-4 turn CW

IX-B Do a 4th sequence to the L, making 1 CCW turn on the "Deslizado al frute."  
 Do a 5th sequence to the R, making 1 CW turn on the "Deslizado al frute."  
 Do a 6th sequence to the L, making 1 CCW turn on the "Deslizado al frute."

1-8 X With 8 "Ojos de te" sequences, change places with ptr, passing L shoulders.

*alternate description on pg 129.*

*HOJAS*  
 "Ojos de te": 4 flat-footed stamps, R, L, R, L, moving slightly fwd with each (cts 1-4), brush R heel lightly fwd (ct 5), chug back slightly on L (ct 6).  
 cts 1 2 3 4

3/4 1-8 XI 8 "Atoles" -- "in place."

"Atole" (Borrachita): A continuing series of lateral leaps, alternating to the R and to the L. Similar to the lateral leaps of VII, but with the R shoulder turned in when moving R, and L shoulder turned in when moving to L, simulating the unsteadiness of a somewhat tipsy person.

1-8 XII With 8 "Atoles," *move fwd plus pos & continue around* change places with ptr, making a ~~CCW semi-circle.~~ *a small CW circle to return to own place.*

1-16 XIII 8 Jarabes-plus-lateral-leaps (as in VII), but modify and attenuate the 8th: after the 2 Jarabes, do only 2 stamps in place, L, R.

1-12 XIV Repeat IX-B.

1-8 XV Repeat X.

1-8 XVI Repeat XI.

1-10 XVII Repeat XII, but this time do 10 "Atoles," continuing around each other for one full CW circle.

Ending: Give R hand to ptr. W turns to L with 3 steps, keeping own and ptr's R hand at her R waist. With L hand in ptr's L, extended to L, do two stamps, L in place, R slightly fwd.

Presented by Alura Flores de Angeles

Spanish influence. a Sones  
simplified steps to break ice for this type step -

LA BAMBA

Country: Veracruz, Mexico Jalisco -

Pronounced: la BAHM-bah

Music: 2/4 time

Record: Peerless 45/5052 A Son Jarocho

side band  
Musart DM 442 (LP) 2 3  
Imperial 6083 (45)  
Peerless LD599 B 4

Formation: Ptrs facing each other in two lines, about six feet apart. W holds her skirt out to side, M lets his arms hang loose at sides. He does not grasp hands in back as he does in dances from Jalisco.

*follow set patterns but is done free style using any or all of the following desired steps.*

Meas. cts

INTRODUCTION *see pg 130*

1-8 Facing ptr, do 4 La Bamba steps in place.  
9 Pause for the two chords of music.

PART I *No WT.*

1 1 Moving twd ptr, stamp R ft fwd, facing slightly to the L.  
2 Step on R ft.  
2 1 Stamp L ft fwd. *No WT.*  
2 Step on L ft.  
3-4 Repeat meas. 1-2.  
5 1 Moving back to place, step back on R ft.  
& Step back on L ft. *kick*  
2 Step back on R ft, swinging L ft fwd.  
6 Repeat meas. 5 with opp footwork.  
7-8 Repeat meas. 5-6.  
9- 16 Repeat meas. 1-8.  
17-18 Repeat meas. 1-2.

PART II

1-4 Using 2 La Bamba steps, exchange places with ptr, passing R shoulders.  
5-8 With the same step, turn 1-1/2 times CW in place, ending up facing ptr again.  
9-16 Repeat meas. 1-8, returning to original pos and turning 1-1/2 times.  
17-18 Pause.

## LA BAMBA (Cont)

PART III

- 1-3 Using zapateado 1, <sup>all pg 130</sup> move fwd twd ptr. <sup>double time.</sup>
- 4 Passing ptr by R shoulder, circle around each other once; finish facing as at the beginning of the step.
- 5* 1 Step on R ft behind L ft.
- & Hop on R ft.
- 2 Step on L ft behind R ft.
- & Hop on L ft. <sup>3x more.</sup>
- 6-8 Repeat meas. 5, ending up back in original pos.
- 9-16 Repeat meas. 1-8.
- 17-18 Pause.

PART IV

- ah Scuff R heel.
- 1 1 Stamp fwd on R ft.
- & Stamp fwd on L ft.
- 2 Stamp fwd on R ft.
- & Hop on R ft.
- ah The step begins again scuffing L heel.
- 2 Repeat meas. 1, using opp footwork.
- 3-4 Repeat meas. 1-2, passing R shoulders with ptr.
- 5-8 Using same step, do turn as in Part III.
- 9-16 Repeat meas. 1-8.
- 17-18 Pause.

PART V

- 1-16 Repeat Part II
- 1 1 Step fwd on R ft over L twd ptr.
- & Hop on R ft.
- 2 Step fwd on L ft over R ft.
- & Hop on L ft.
- 2 1 Step fwd on R ft over L ft.
- & Stamp back on L ft.
- 2 Stamp fwd on R ft.
- & Hop on R ft.
- 3-4 Repeat meas. 1-2, using opp footwork.
- 5-8 Repeat meas. 1-4, reversing direction.
- 9-16 Repeat meas. 1-8.
- 17-18 Pause.

PART VI-A

- 1 1 Step fwd on R ft, kick L ft in front, keeping heel close to R ankle.
- & Hop on R ft.
- 2 Same as ct 1, starting with L ft stepping fwd.





## JARABE DE LA BOTELLA

Country: Jalisco, Mexico

Pronounced: Ha-RAH-beh day la Bow-TAY-yah

## Notes:

The dancers make figures of filigree with the ft, passing them over a bottle of tequila standing on the floor, being careful not to upset it. There are various stories about the penalties for upsetting the bottle. Among them is that dancers who spill any tequila have to buy a round of drinks.

*variations of melodies vary with each mariachi - arranged to fit*

Music: 6/8, 3/4 time.

Record: Peerless 45/5325-A *Los Amigos 10043 B (78 RPM)* Orquesta Vernacula Carlos Robledo

Formation: Customarily a line of men facing a line of women about five ft away. The man holds his hands in his back and carries a tequila bottle. *or can hold bottle overhead*

Meas.    cts.

FIGURE I (6/8 time)  
 Chords Stamp R, stamp L.  
 1-3 Starting with R ft, do <sup>Jarabe step #1</sup> 3 Jarabe steps to the ctr, meeting ptr.  
 4 Stamp three times with the music (R, L, R).  
 5-8 Starting with the L ft and passing ptr with R shoulders, move to ptr's pos using the same footwork as in meas. 1-4. Turn to face ptr on the stamps.  
 9-16 Repeat meas. 1-8 returning to original pos.

FIGURE II *start R. pass R. shld. R.*  
 1-8 Do 8 atole steps to ptr's place. Turn to face ptr on the last step. *Pass R. Turn R.*  
 9-16 Return to original place with 7 more atole steps. Turn to face ptr on about the 7th step. Stamp on the L on the last ct. *meas 16*

FIGURE III  
 1 Stamp R. *ct 1 meas 1*  
 2 Stamp L. *ct 11 meas 2*  
 No music Do <sup>#1</sup> 6 Jarabe steps in place. (There are three cts of music to start on.)

*Finish with stamp on L ft.*

*Rpt action of Fig II meas 1-16. M places bottle on floor between ptr and himself as he returns to orig pos*

Variation of going around bottle = jump on both ft & L of bottle Hop 2 x on L ft as long R leg hi over bottle in CW @, not finishing till jump.

JARABE DE LA BOTELLA (Cont)

FIGURE IV (3/4 time)

~~Man places the bottle on the floor.~~

1-4 W approaches the bottle with four pas de basque steps, then dances over the bottle with the same step in this manner:

5 1 With the R ft step over the bottle and to its R.  
 2 Step behind the bottle with the L ft, closing to the R ft. & move up across R as in pas de basque  
 3 Stamp on the R ft back slightly.

6-14 Repeat 9 more times alternating footwork moving sl to L & completely  
 15 Both Turn to the R and away from the bottle with three steps.

16 Finish with stamp <sup>1</sup> R stamp <sup>2</sup> R. ~~While the W is dancing over the bottle, the M does the pas de basque in place.~~

17-32 Repeat meas. 1-16, with the M dancing over the bottle while the W dances alongside. on spot

33-35 Facing the bottle and moving ~~side to the R~~ around it, do 3 mazurka steps: *find twof it. she taught on diag.*

1 Stamp on L ft.  
 2 Hop on L, hooking R ft in front of L leg.  
 3 Step on R.

36 Continue to the R with 3 stamps, in place LRL.

37-40 Now do 3 mazurka steps and 3 stamps moving to the L and using opp footwork.

(errata say R,L)

Jump on both feet! Hop 2 x L as R @ CW over bottle cts 2,3 meas 5-14; 21-30

Repeat Figure IV. — use variation (ref above) when dance over bottle. *complete @ and bottle.*

FIGURE V (2/4 time)

1 Walk fwd to ptr with two steps (L, R).  
 2 Step on the L ft, <sup>step</sup> crossing the R ft in front of the L ft and turning about 3/4 around to the L. W picks up the bottle. *Rhd*

3 Finish turn and pause. Do "push steps" back to place. *R down as in busy step & close L to ptr.*  
 4 1 Moving to the R, push with the L ft and step on the R ft.

& Close L to the R ft.  
 2& Repeat cts 1, &.

5-6 Repeat meas. 4 for a total of 6 "push steps."

7-12 Repeat meas. 1-6 doing the "push steps" in the ctr, both holding the bottle in R hands about head high. *separate from ptr 3 & turn once CW in place with 3*

Turn CW

## JARABE DE LA BOTELLA (Cont)

- FIGURE VI (2/4 time)  
 1-8 Starting with the L ft, do 8 atole steps moving fwd around ptr.  
 9-16 Do 8 rocking steps, still moving fwd:  
 1& Step on L ft, bringing R up in front of the L.  
 2& Step on R in front of L, bringing L up behind the leg.

- FIGURE VII  
 Chords W kneels and M lifts his R leg over her head and turns to L. *my help w to rise both face audience*  
*hold bottle in M R . on last chord rise bottle in*  
FIGURE VIII  
 At the end of the dance, the M takes the bottle in his L hand and turns the W to her L, finishing with the bottle held in his L hand with her L hand in his R, which is around her waist.
- We didn't do*

Presented by Alura Flores de Angeles

EL JARABE TAPATIO

Country: Mexico  
 Pronounced: el hah-RAH-beh tah-pah-TEE-oh

Notes: This famous Mexican folk dance is commonly referred to as "the Mexican hat dance" because the W dances on the brim of her ptr's sombrero, a wide brimmed Mexican hat. People who live on the outskirts of Guadalajara, capital of the state of Jalisco, are called Tapatios. The dance was developed in this region. In 1920, by proclamation of the Federal Government, Jarabe Tapatio became the national dance of Mexico.

The male dancer is called the charro, the Mexican horseman; the lady is known as the china because she wears the costume of the china poblana. The charro woos his china in the steps of the dance. Twd the end of the dance, he throws his sombrero at her feet for her to dance on. He knows he has been accepted when she picks up his hat and places it on her own head. She then dances with him the Diana, the last step, which means, "Congratulations to the charro for winning this china! May they live happily ever after."

Source: Alura Flores de Angeles  
 Music: 6/8, 2/4, and 3/4 time.  
 Record: RCA Victor 75-8032, or Musart D90 LP, or Peerless 45/5185-B.

*side band*  
 RCA MKL 1448 1 1  
 Musart D90 1 5  
 Request RLP 8041 1 2

Formation: ~~Ptrs facing each other in two lines.~~

*Chord*  
Meas. cts

*ptrs in lines face head of the line  
 wide hands joined  
 arm. separate to 6 ft & face*  
 Intro. M Turn W CCW under joined arm. *flat ft.*

FIGURE I.

1-7 Do 7 Jarabe #1 steps fwd to meet ptr with R shoulders.  
 8 Stamp R ft in place. *NO WT*  
 9-16 Repeat meas. 1-8 across to ptr's original pos, turning to the R to face ptr.

FIGURE II.

1-7 Do 7 Jarabe #2 steps fwd to meet ptr with R shoulders.  
 8 Stamp R ft in place. *↑*  
 9-16 Repeat meas. 1-8 back to original pos.

*Turn 1/2 CW to face ptr.*

EL JARABE TAPATIO (Cont)

FIGURE III.

- 1-7 Do 7 Jarabe #1 steps across to finish in ptr's place, turning to face ptr.
- 8 Stamp R ft in place.

FIGURE IV. (3/4 time)

- 1 Take 3 running steps twd ptr, starting with L ft.
- 2 *Pivette*  
*ccw* Pivot to L by swinging R ft across L ft, ending with wt on L ft, having made a complete turn passing R shoulders.
- 3-4 Repeat meas. 1-2 to ptr's place, turning <sup>1/2</sup> to face ptr.
- 5 Make a full turn to the R with 3 steps, starting with R ft.
- 6 Stamp L ft in place. *No wt*
- 7 Make a full turn to the L with 3 steps, starting with L ft.
- 8 Stamp R ft in place. *No wt*
- 9-12 Repeat meas. 5-8.
- 13-24 Repeat meas. 1-12.

FIGURE V. Borrachito (Drunken) Step (3/4 time)

- 1 1 Fall on R ft slightly fwd.
- 2 2 Cross L ft behind R ft.
- 3 3 Step R on R ft.
- 2 Repeat meas. 1 to the L with opp footwork.
- 3-6 Repeat meas. 1-2 twice while exchanging places with ptr, passing R shoulders and turning to the R to face ptr.
- 7 1 Rock fwd on R ft, keeping L ft in back of R ft.
- 2 2 Rock bkwd on L ft.
- 3 3 Rock fwd on R ft. *LRL*
- 8 Repeat meas. 7, reversing direction and footwork. *implac*
- 9-16 Repeat meas. 1-8 back to place, ending up facing ptr.

FIGURE VI.

- 1-16 Repeat the movements of Figure I, using Hojas de te steps instead of Jarabe #1 steps.

FIGURE VII. (2/4 time)

- 1-2 Take 3 running steps twd ptr as in Figure IV, beginning pivot on ct 2 of meas. 2.
- 3-4 Pivot to L as in Figure IV. *ccw*
- 4-6 *4* Do 4 flat-pushes back to place, circling R around ptr. *6*
- Do the flat-push as follows:
  - 1 Moving to the R, push with the L ft, and step on the R ft. *ct 1*
  - 2 *2* ~~Close L ft to R ft.~~ *opt ct 2*

## EL JARABE TAPATIO (Cont)

7-12 Repeat meas. 1-6. *do not return to place but continue Opt.*  
 During meas. 9-12 the charro drops his sombrero at the W's ft. Both dance around the sombrero to the R.

FIGURE VIII. (2/4 time) *atole steps start L*  
 1-8 Cpl does 8 ~~pas de basques~~ around the sombrero, *start slip fwd L then fwd R*  
~~starting with R ft on ct 2 of the preceding meas.~~  
 9-16 Cpl does 8 rocking steps as in Figure V, only taking two steps (R ft, L ft) instead of three steps for each meas. and starting on ct 2 of the preceding meas.  
 17-18 While china goes down on R knee and picks up sombrero, charro swings his R leg over her head, crossing his R ft across his L ft, making an elaborate pivot to the L. China then rises with sombrero on her head.

FIGURE IX. The Diana  
 1-2 Holding inside hands and starting with R ft, cpl takes 4 skipping reel steps fwd (step R in front of L, hop, etc.).  
 3-4 Cpl takes 4 skipping reel steps bkwd.  
 5-8 Repeat meas. 1-4.  
 9 1 Hop on L ft, touching R heel diag fwd.  
 2 Hop on L ft, touching R toe in front of L ft.  
 10 1 Repeat meas. 9, ct 1.  
 2 Land on both ft in place.  
 11-12 Repeat meas. 9-10 with opp footwork.  
 13-16 Repeat meas. 9-12.  
 17-22 Repeat meas. 1-6.  
 23 Cpl takes 2 skipping reel steps bkwd.  
 24 Charro kneels on L knee, extending R hand to the china, after having turned her to the L under his arm. She then puts her L ft on his R knee and places her L hand in his R hand.

Presented by Alura Flores de Angeles

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.

Meas.      Pattern

- 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,  
2-4      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.

## ROUND AND ROUND THE VILLAGE (Cont)

- 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)  
As we have done before.

Presented by Vyts Beliajus

A-HUNTING WE WILL GO  
(As danced in Southern Alabama)

Record: Folkraft 1191

Oh, a-hunting we will go  
A hunting we will go  
We'll catch a fox and put him in a box  
And then we'll let him go.

Oh, the noble Duke of York  
He had ten thousand men  
He marched 'em up to the top of the hill  
Then marched them down again.

Oh, when you're up you're up,  
And when you're down you're down,  
But when you're only half way up  
You're neither up nor down.

Formation: Contra lines, four girls face four boys in opp line,  
four feet apart. (When facing fwd, girls should be  
to R of boys).

First verse: Head girl casts off to her R, skipping to foot of set on  
the outside and come back home on the inside of set.  
Head boy chases girl directly behind her to place.

Second verse: Head cpl join hands and slide down the ctr to foot of  
set, 8 sliding steps, and come back again.

Third verse: All cpls join hands. Follow head cpl to foot of set.  
Head cpl raises joined hands into arch, other go  
under to home places.  
2nd cpl now hunts the fox, etc.

Presented by Vyts Beliajus



## MOSKROSOR - Moss Roses

(Scandinavian - Couple Mixer)

Record: Folkraft 1122

Formation: Circle of "Sets of Four," cpl facing cpl, Girl on ptr's R. Cpls facing CCW are numbered 1, cpls facing CW are numbered 2.

Starting Position: Cpl 1, join inside hands with ptr.

Meas.      I - Cpls "Do-Si-Do"

- 1-2      Cpls exchange places with two Schottische steps fwd, cpl 1 passing between cpl 2.
- 3-4      Cpls return to place, passing back-to-back with opp, with two Schottische steps bkwd, cpl 2 passing between cpl 1.

II - Ladies Chain

- 5-8      Ladies Chain across with four Schottische steps. The two ladies change places with two Schottische steps, touching R hands as they pass. The gentleman takes the approaching lady's L hand in his L, places his R arm around her waist and pivots bkwd with two Schottische steps, turning the lady, to reface the opp cpl.
- 9-12     Ladies Chain back. The ladies return to their original pos with the same movement.

III - Star

- 1-4      R-hand Star. Cpls join R hands across in ctr and star CW with four Schottische steps.
- 5-8      L-hand Star to place with four Schottische steps.

IV - Progress to the next cpl

- 9-10     Schottische away from ptr and return. Move away from ptr with one Schottische step, starting with outside ft, then return with one Schottische step, starting with inside ft.
- 11-12    Ptrs join inside hands and progress with 4 Step-Hops fwd to meet new cpl. Cpls must always advance in same direction, CW cpls moving inside the circle.

## MOSKROSOR (Cont)

Repeat entire dance with new cpl.

SCHOTTISCHE STEP: Slide fwd, sdwd or bkwd and step on L ft (ct 1), bring R ft to L and step on R ft, releasing L ft (ct 2), slide fwd, sdwd or bkwd and step on L ft (ct 3), hop on L ft and swing R leg fwd (ct 4). Repeat pattern, reversing footwork, for Schottische step starting with R ft. In some areas, the Schottische step is danced as "three running steps and a hop."

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Bellajus

## NIGUN MIXER

(Jewish - Couple Mixer)

Record: Folkraft 1122

Formation: Circle of "Sets of Four," cpl facing cpl, girl on ptr's R.

Starting Position: Inside hands joined with arms extended sdwd, inside ft free.

Meas.      FIGURE I

- 1-2      Balance twd and away from ptr and repeat.  
 3-4      Cpls change places and return under arch formed by cpl facing CW. Cpls facing CW raise their joined inside hands to form an arch and all run fwd two steps, turning twd ptrs on third and fourth steps to face about. Join inside hands. Cpls now facing CW form an arch and all return to original places.

FIGURE II

- 5-6      R-Hand Star, one-half way round with four Step-Hop steps. Clap own hands and stamp on R ft (ct 1), hop high on R ft and join R hands high in ctr to form a four-hand star (ct 2). Continue with three Step-Hops, progressing CW to opp place.

## NIGUN MIXER (Cont)

- 7-8 L Hands joined with ptr, circling one-half way round in new place with four Step-Hops. Repeat pattern of meas. 5-6, starting with L ft, joining L hands with own ptr only, in new place. All finish facing in original direction, with girl on ptr's R, and facing a new cpl.

Repeat entire dance with new cpl each time.

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

## HORRA

(Traditional Jewish Circle Dance)

Record: Folkraft 1106

Formation: Single circle facing ctr, no ptrs.

Starting Position: Arms extended sdwd, hands on neighbor's shoulders, L ft free.

Meas.

- 1-2 Step sdwd L on L ft (ct 1, &).  
 Cross and step on R ft in back of L (ct 2, &).  
 Step sdwd L on L ft (ct 1, &).  
 Hop on L ft and swing R across in front of L (ct 2, &).
- 3 Step sdwd R on R ft (ct 1, &).  
 Hop on R ft and swing L across in front of R (ct 2, &).

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

R'KOD HA'TALYIM - Dance of The Flocks  
 (Bimtsaltayim)  
 Israeli - Circle Mixer

Record: Folkraft 1106

Formation: Circle of cpls.

Starting Position: Ptrs facing, M's back to ctr, W rests her hands on top of ptr's open palms.

MUSIC A

Meas.            FIGURE I

- 1-2        Circle CW once around with eight running steps.  
 3-4        Circle CCW once around with eight running steps to place.

MUSIC B        FIGURE II

- 1        Stoop, facing ptr. On syncopated note, clap with ptr, R hands, L hands, R hands, L hands, rising higher and shouting "Ha" with each clap.  
 2        Repeat "clapping" pattern, R, L, R, L, bending lower, returning to stoop pos, and shouting "Ho" with each clap.  
 3        Ptrs place palms together, rise to stand pushing against each other's palms, extend arms upward shouting "Hey," then bring hands down sharply.

MUSIC C        FIGURE III

- 1        Cpls in original starting pos. Starting with M's L and W's R ft, step sdwd to M's L (ct 1), draw free ft to other ft without transferring wt and bend both knees (ct 2). Step sdwd to M's R (ct 3), draw free ft to other ft without transferring wt and bend both knees (ct 4).  
 2        M repeats pattern of meas. 1 in place, waiting to receive new ptr, while W progresses to the M on her R with two side-steps to the R (step sdwd R with R ft (ct 1), close L to R and bend both knees (ct 2), and repeat (cts 3,4)).

Repeat entire dance with new ptr.

Dance description by Olga Kulbitsky, Hunter College of the City of New York. Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

## HISTOVEYVEE

(Simple Jewish Mixer)

Record: Folkraft 1106

Formation: Varsouvienne pos, but M stands in front of W, W behind M to L, M raises hands and W takes hold of his hands.

Meas.

1-6 Move in LOD either with six two-steps or 12 walking steps.

7-8 Release R hands. With his L hand the M turns the W in front of him and releases hands. She then takes the hands of the M in front of her. The turn is done with 4 walking steps or 2 two-steps.  
At same time say: "Hiss-to-vavy," which means "turn around."

Presented by Vyts Beliajus

## IL CODIGLIONE - Cottillion

(Italian Cottillion)

Record: Folkraft 1403-B

Formation: Circle of six or more cpls facing CCW, W on ptr's R. Varsouvienne pos, R ft free.

Music: 6/8

Meas.

1-4 Musical Introduction

Music A      PART I1-~~16~~8 Promenade CCW starting with the R ft, two walking steps per meas.

1-8 Circle R. All join hands in a single circle and walk CCW.

1-8 Circle L.

1-8 W circle L with hands joined in inner ring; M circle R without joining hands.

1-8 Reverse. W circle R, M circle L.

## IL CODIGLIONE (Cont)

- 1-8 Basket Ring to the R. W circle R, keeping hands joined in inner ring. M walk twd ctr to L of ptr, join hands in an outside circle and, while walking CCW, form a "Basket" by passing their raised, joined hands over then down in front of W.
- 1-8 Basket to the L. Circle CW, reversing "Basket" formation, M passing their joined hands over W heads while ducking under W raised hands.

PART II

- 1-8<sup>4</sup> Promenade CCW. Repeat promenade as in Part I.
- 1-8<sup>4</sup> Dance four Pas de Basque, Balance, or Step-Swing steps in place, starting with the R ft, rhythmically snapping fingers overhead.
- 1-8<sup>4</sup> Do-Si-Do R. Ptrs dance the "back to back" pattern with eight running steps, lowering hands. Ptrs pass each other by R shoulders, then, without turning, move to the R, passing back to back, returning to place passing L shoulders.
- ~~1-8<sup>4</sup> Dance four Pas de Basque, Balance, or Step-Swing steps in place, starting with the R ft, rhythmically snapping fingers overhead.~~
- 1-8<sup>4</sup> Do-Si-Do L. Repeat "back to back" pattern, passing each other by L shoulders, returning to place passing R shoulders and progressing to the next. On cts 7 and 8, move to the R to meet a new ptr.
- 1-40<sup>16</sup> Repeat entire pattern of Part II.

FINALE

- 1-4 Step and clap. Stepping on R ft first, transfer wt from one ft to the other four times, clapping hands with each step.
- 5-8 R elbow-swing. Hook R elbows with ptr and swing in place (cts 1, &, 2, &, 1, &), ending with a clap high overhead on last ct (2, &).

Presented by Vyts Beliajus

SHER  
(Shears)

East European Jewish Quadrille

Record: Folkraft 1403-A

Formation: A square of four cpls, W on ptr's R, numbered CCW  
1, 2, 3, 4.

Note: Dance with light, flexible walking steps.

Meas.

Part I -- Circle R and L

1-8 4 Circle CCW with sixteen walking steps.  
~~9-16~~ Circle CW to place.

5-8

Part II -- Cross over and return

Ptrs join inside hands at shoulder height, elbows bent.  
1-4 2 Head cpls change places with eight walking steps. Head  
cpls, with M leading ptrs, circle half-way CW, facing opp  
cpl while crossing over.  
3 4  
~~5-8~~ Side cpls change places. Side cpls repeat pattern of meas.  
1-4.  
5-8  
~~9-12~~ Head cpls return to place, repeating pattern of meas. 1-4.  
7 13-16 Side cpls return to place, repeating pattern of meas. 1-4.  
8

Part III -- Sher Figure

1-8 M 1 and R-hand W (W #2), walk fwd, meeting with R shoulders  
adjacent on fourth step, then back up two steps and walk fwd  
passing L shoulders, going to each other's ptr and swing other  
person's ptr (M 1 swings M 2; W 2 swings W 1) walking once  
around, CW, holding each other at the upper arm, carrying  
own elbows high. Entire pattern is danced with sixteen walking  
steps.  
9-16 M 1 and W 2 repeat pattern of meas. 1-8, returning to swing  
own ptr in place.  
1-16 M 1 repeat pattern of meas. 1-16 with W 3 and W 4 in turn.  
and  
repeat Repeat Parts I and III, with M 2, 3, and 4 each leading  
"Sher" figure, in turn.

*Too much  
music.*

## SHER (Cont)

Finale

- 1-~~16~~<sup>8</sup> Circle R and L. Repeat Part I.  
 1-~~16~~<sup>8</sup> Dance the "Horra."

HORRA

Circle CW, arms extended sdwd, hands on neighbor's shoulders, repeating the following pattern:

- 1-2 Step sdwd L on L ft (ct 1, &).  
 Cross and step on R ft in back of L (ct 2, &).  
 Hop on L ft and swing R across in front of L (ct 2, &).  
 3 Step sdwd R on R ft (ct 1, &),  
 Hop on R ft and swing L across in front of R (ct 2, &).

NOTE: The Horra as an ending to a Sher is a recent, and American "contribution." In Eastern Europe the Thread-the-Needle figure terminates a sher. The circle splits in half and a leader from either end (pre-decided) leads the line under arch of next end to wind up under nearing arches, until all have a hand around their own neck. When threading is completed the circle is joined, move in LOD for 8 meas, bkwd for 8 meas, and if music allows, unthread the needle.

Presented by Vyts Beliajus

## LA ROBE DU CHAT - The Cat's Fur

(French - Endurance Dance for Men)

Record: Folkraft 1105.

Formation: Cpls of M or boys, anywhere around the room.

Starting Position: Ptrs facing, in squat pos, with both hands joined.

Note: The entire dance is done in squat pos. The last figure is continued as an endurance contest.

Meas.      Figure I

- 1-4 Circle CCW with eight jumps on balls of feet.  
 5-8 Circle CW with eight jumps.



## LA ROBE DU CHAT (Cont)

Figure II

- Release hands and place them over own knees.  
 1-4 Turn R, in place, with eight jumps.  
 5-8 Turn L, in place, with eight jumps.

Figure III

- Ptrs join and raise R hands.**  
 1-4 M 1 turns under R arm with eight jumps.  
 5-8 M 2 turns under R arm with eight jumps.

Figure IV -- Contest

- Ptrs join both hands.**  
 1 Both hop on L ft and extend R leg fwd (ct &, 1).  
 Replace and step on R ft, next to L, and kick L leg  
 fwd (ct &, 2). Continue, making two changes per  
 meas.

Presented by Vyts Beliajus

## BRIDGE OF AVIGNON

(French)

Music: Record: Folkraft 1191

Formation: Double circle CCW holding inside hands.

Meas.Pattern

- 1-8 Skip CCW.  
 9-10 Ptrs face and bow on pause of music.  
 11-12 Girls move one pos to R and bow again, wait for  
 slight pause in music then skip with new ptr.

Presented by Vyts Beliajus

## SUR LE BORD DE LA RIVIERE ✓

By the River-side  
(French - Couple mixer)

Record: Folkraft 1105

Formation: Circle of "Sets of Four," cpl facing cpl, *all hds joined*

MUSIC A

Meas.

1-4 Circle four to the R with eight running steps.

5-8 Circle four to the L with eight running steps.

MUSIC B

1-2 Four running steps fwd to ctr, raising joined hands high.

3-4 Four running steps bkwd to place, lowering hands.

5-6 W R elbow swing once around with each other with four running steps.

7-8 W L elbow swing once around with opp M with four running steps.

9-10 W repeat R elbow swing with each other.

11-12 Ptrs in ballroom dance pos, advance to new cpl with four slides or gallop steps, W passing back to back. Cpls always progress in the direction they originally faced.

Repeat entire dance with new cpl.

Presented by Vyts Beliajus

## GARCON VOLAGE - The Flying Lad

## French Quadrille -- Harvest Dance

Record: Folkaft 1105

Formation: Square of four cpls, numbered CCW 1, 2, 3, 4.  
W on M's R side.

Starting Position: Ptrs facing.

MUSIC: FIGURE IMeas.

- 1-2 Grand R and L, two changes, to opp person, passing ptr by the R and next one by the L, with four walking steps.
- 3-4 Join both hands with original opp and quickly turn once CW with two walking steps, ending with four stamps in place.
- 5-8 Repeat pattern of meas. 1-4, starting the Grand R and L with opp, continuing around to meet and turn own ptr in original place.

MUSIC B. FIGURE II

- 1-4 Ptrs clap -- R hands, L hands, both hands, own hands, and repeat "clapping" pattern.
- 5-8 Corners clap. Face corner and repeat "clapping" pattern with corner.

MUSIC FIGURE III

- M place hands on hips, W hold skirt at sides.
- 1-2 Four \*Cross-Skip steps starting with hop on L ft.
- 3-4 Join both hands with ptr, turn once CW with two walking steps, then pass R shoulders with ptr progressing to next person with two skipping steps.
- 5-16 Repeat pattern of meas. 1-4, continuing around until ptrs meet.

On the record there are three repetitions of the dance.

\*Cross-Skip. Hop on L ft (ct &). Swing R leg around and step on R ft across in front of L (ct 1). Repeat pattern, reversing footwork (cts &, 2).

Presented by Vyts Beliajus

## GOOD OLD DAYS

## American Novelty Dance

Record: Hi-Hat 831

Footwork: Opp throughout. Description for M.

Hands: Released or joined inside hands, but hands should be swinging rhythmically with individual interpretation.

Meas.

- 1-2 Place L heel fwd, toe turned out; place L ft near R.  
Place R heel fwd, toe turned out; place R ft near L.  
Spread heels, spread toes, spread heels, spread toes.
- 3-4 4 flexive walks fwd, L, R, L, R. *bouncy*
- 5-8 Repeat all of above once again.
- 9-10 Step on L ft and swing R ft fwd  
Step on R ft and swing L ft fwd *bkwd yes.*
- 11-12 Repeat above. *beside L*
- 13-14 Repeat "heel, step, heel, step," spread heels, toes, heels, toes.
- 15-16 Turn away from each other (cast off) with 4 flexive walk.

*close heels & toes = go apart a little.*

If used as a Mixer:

During the turning away M turns fwd with 4 walks to W ahead, W turn bkwd to M behind.

Presented by Vyts Beliajus

*Pas de basque styling = straight legged*

*variety OK on Jota Young can kick the*

JOTA (from Badajoz)

Music: *HOH tah Ba del HOHSE*  
Fiesta In Espana "A la Virgin de Guadalupe"  
Band 1, Side 2, CLP 4001

Formation: *M curved R behind w shield,*  
Any number of cpls in a closed circle facing LOD,  
*3/4* W at M's R side. Arms are curved upward and slightly fwd. Castanets may or may not be played. Footwork is the same for both M and W.

Meas. Fig. I - Traveling Heel Pas De Bas

Both begin on R ft.

1 Pas de bas: leap onto R (ct 1), step on L heel on floor in front (ct 2), step on R ft. *ct 3*.

2 Leap onto L (ct 1), step on R heel on floor in front (ct 2), step on L ft. *ct 3, chug hand, ct 3*

3 Step R (ct 1), hop on R as L describes a little circle fwd and upward and back close to R ankle. ?

4 Waltz on spot, L, R, L.

5-8 Repeat meas. 1-4. *step L ahead, R+L then in place Lided*

9-12 Repeat meas. 1-4.

13-14 Repeat meas. 1-2.

15 Spin on R ft turning to R, W 3/4, M 1-1/4 to end facing ptr (L ft behind R calf). *L ft close to R calf*

16 Three little steps (waltz in place) L, R, L. *one step L ct 1 Hold 2-3*

Fig. II - Twisting Toe-Heel *Keep arms from twisting heel up out toe up out*  
1 *Hip Twist OK.* Wt on L ft, (ct 1) bending and turning R knee in, place R toe on floor, (ct 2) place R heel where toe was (knee out) straighten, (ct 3) toe under (knee bent turned in) as in ct 1.

2 (Ct 1) place heel (as before), (ct 2) bend knee and point toe on floor close to supporting ft, (ct 3) place heel on floor (straighten knee). *close to supporting ft as in ct 2*

JOTA STEP

3 (Cts 1,2) spring onto both ft, bending knees (plie); R in front, (ct 3) extend R leg to R side, hopping on L ft at same time.

4 (Ct 1) step R in back of L, traveling to own L, (ct 2) step L to L, (ct 3) cross and step R over L.

5-8 Repeat meas. 1-4 but reverse footwork and travel to own R.

9-16 Repeat meas. 1-8.

*Castanets Both L roll 1-14 15 Both (L), march (3) 16 " " " " " " " " " "*

*Castanets march Both (L), heel back*

*Both L heel L heel both thrust*

Jota jota step castanet pattern - Both L roll, L roll both

JOTA (Cont)

Dail Bounce

Castanets: same as Fig I

Fig. III - Turning Waltz  
 Still facing ptr sweep R arm down in an arc turning body 1/4 turn to L, continue swinging arm upward to end with R back of shoulder almost touching ptr's R back of shoulder as you begin the following:  
 1-6 Ptrs dance bkwards in a CCW tiny circle with 6 light waltz steps.  
 7-8 Spin on R ft to R as in Fig. I meas. 15-16 but end the spin to face LOD.

1-16 Fig. IV - Repeat Fig. I (Traveling Heel Pas de Bas)

Fig. V - Scissors

1 *Both crash* Facing ptr, spring onto R ft and extend L ft fwd and slightly across R shin (cts 1, 2), change ft quickly kicking R ft straight fwd on ct 3, not as high as the other kick.

2 Repeat meas. 1.

3-4 Repeat Jota Step on R ft as in Fig. II, meas. 3-4. *Run front*

5-8 Reverse above Fig. V, meas. 1-4. *no out last of*  
9-16 Repeat Fig. V, meas. 1-8.

1-8 Fig. VI - Repeat Fig. III (Turning Waltz)

1-16 Fig. VII - Repeat Fig. I (Traveling Heel Pas de Bas)

Fig. VIII - Jota with Spin and Scissors Kicks

1-2 Dance Jota Step as in Fig. II, meas. 3-4 (begin R ft). *front*

3 *she changed to just both* Spin on L ft as in Fig. I, meas. 15-16 (but to the L).

4 Start on R ft as you kick L, R, L quickly with short sharp kicking steps. *Fwd*

5-8 Repeat reversing footwork of meas. 1-4. *L Front*

9-16 Repeat action of meas. 1-8.

1-8 Fig. IX - Repeat Fig. III (Backward Turning Waltz).

1-16 Fig. X - Repeat Fig. I (Traveling Heel Pas de Bas)

Fig. XI - Cabriole & Waltz in Square

1 *Both L roll thruout* On cts 1, 2 cross R over L and step on it, on ct 3, *by CW turn each X* click heels to own L side. *hyper* (Means extend ft to side after click)

2 Repeat above reversing footwork.

3-4 Beginning on R ft dance 2 waltz steps making a R (CW) turn "scooping" L arm down and fwd to original arm pos. Ptrs will end the first "side of the square" facing each other in a single line, W's back to LOD, M facing LOD.

## JOTA (Cont)

- 5-8 Repeat steps of meas, 1-4 progressing around the second side of the square ending with M facing ctr of the big circle and the W facing ptr, her back to the ctr of the big circle.
- 9-12 Repeat meas. 1-4 but ending with M's back to LOD, W facing LOD.
- 13-16 Repeat meas. 1-4 ending in original places.

1-8 Fig. XII - Repeat Fig. III (Backward Turning)

1-16 Fig. XIII - Repeat Fig. I (Traveling Heel Pas de Bas)

*2 chords*

End dance with 2 stamps R, L in a typical pose, *moving to ptr*  
*Partner in front of chest, L hi*  
 Presented by Madelynnne Greene

SUGGESTED CASTANET PATTERN  
for

JOTA FROM BADAJOS

Meas      Pattern

I. Traveling Heel Pas de Bas

- 1-14      Both (ct 1), L (ct 2), roll (ct 3)
- 15        Both (ct 1), hold (ct 2), crash (ct 3)
- 16        Both (ct 1), hold (cts 2,3)

II. Twisting Toe-Heel

- 1        Hold (cts 1,2,3)
- 2        Hold (cts 1,2,3)
- 3        Both (ct 1), L (ct 2), roll (ct 3)
- 4        L (ct 1), roll (ct 2), both (ct 3)
- 5-8     Repeat meas 1--4 (Fig II)
- 9-16    Repeat meas 1-8 (Fig II)

III. Turning Waltz

- 1-6      Both (ct 1), L (ct 2), roll (ct 3)
- 7        Both (ct 1), hold (ct 2), crash (ct 3)
- 8        Both (ct 1), hold (cts 2,3)

IV. Traveling Heel Pas de Bas

- 1-16     Repeat pattern for Fig I.

V. Scissors

- 1        Both (ct 1), hold (ct 2), crash (ct 3)
- 2        Repeat meas 1 (Fig V)
- 3        Both (ct 1), L (ct 2), roll (ct 3)
- 4        L (ct 1), roll (ct 2), both (ct 3)
- 5-8     Repeat meas 1-4 (Fig V)
- 9-16    Repeat meas 1-8 (Fig V)

VI. Turning Waltz -- Repeat as in Fig III.

VII. Traveling Heel Pas de Bas -- Repeat as in Fig I.

VIII. Jota with Spin and Scissors Kicks

- 1        Both (ct 1), L (ct 2), roll (ct 3)
- 2        L (ct 1), roll (ct 2), both (ct 3)
- 3        Both (ct 1), hold (cts 2,3)
- 4        R (ct 4) L (ct 1), R (ct &), L (ct 2), R (ct &), L (ct 3), ~~R (ct &)~~
- 5-8     Repeat meas 1-4 (Fig VIII)
- 9-16    Repeat meas 1-8 (Fig VIII)

IX and X. Repeat patterns as in Fig III (Turning Waltz) and Fig I (Traveling)

XI. Cabriole and Waltz in Square

- 1-16     Both (ct 1), L (ct 2), roll (ct 3).

FINALE: On 2 chords    Crash, both.

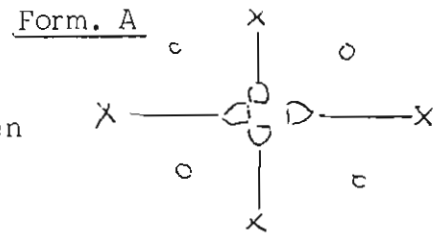


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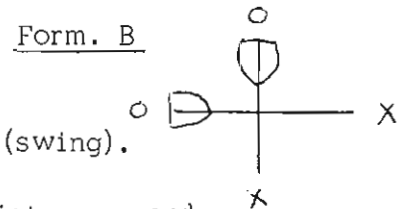
## LA DANSE DES BALLAIS

This dance like many other French-Canadian dances exists with few versions. This one has been taught by Mr. Guy Thomas to the Canada's National Folk Company "LES FEUX-FOLLETS." He collected les ballais from an old from an old dancer in Lac St-Jean. The Scottish sword dance might be the origin. "Ballais" means broom.

Formation: A. Four cpls in circle: M(X) put his broom in front of him. W(O) stand and dance between two brooms. The first cpl is back to the music.



B. Two cpls in circle. W are in front of their ptr.



Position: Close social dance for Pas-de-pivot (swing).

Record: The music for this dance does not exist on record. Any good French-Canadian jig can be used. I suggest Le Reel du Voyageur, Folkways FG-3531A, Band 1. I am recording a few LP's especially for dances. It will be available soon.

STEPS: A. Pas-de-basque Canadien

<u>Meas.</u>	<u>Ct</u>	
1	&	R ft to the R (twd the ctr)
	&	L ft in front of R ft
	1	R ft in place
	&	Pause
2	-	Same with L ft, and repeat meas. 1.
3	&	R ft to the R
	1	L ft touch in front of R ft (the other side of the lateral broom)
	&	L ft to the L
	2	R ft touch in front of L ft (the other side of the lateral broom)
4	-	Same as meas. 1 bkwd

## LA DANSE DES BALLAIS (Cont)

B. Gigue-Simple ou Pas-du-Berceau (cradle)

- |   |   |  |
|---|---|--|
| 1 | & | R toe touch the floor and go up in front.              |
|   | & | R ft touch the floor and come back but stay in the air |
|   | 1 | R ft close to L ft                                     |
|   | & | Pause  |
| 2 | - | Same with L ft   |

C. Pas-de-Transition (basic or change step)

- |   |   |  |
|---|---|--|
| 1 |   | Gigue-simple with R ft (without step between 2 steps)<br>Pause<br>L toe touch the floor near R ft. |
| 2 | - | Same with L ft   |

D. Pas-de-Cote or Enchaînement de Gigue-Simple

- |   |   |   |
|---|---|---|
| 1 |   | Gigue-simple with R and L ft (without stop between steps)<br>Pause  |
| 2 | - | Point L toe twice in the back of R (with a small up)<br>Step on L ft in the back of R<br>Gigue-simple with R<br>Small up on L<br>Step on R close to L |

E. Pas-de-Pivot (swing, R ft inside)F. Pas-de-Scottiche

- |   |  |  |
|---|--|--|
| 1 |  | Step with R and up on it<br>Step with L and up on it |
| 2 |  | Step R, L, R, and up on it.                          |

GENERAL PLAN

<u>First Part</u> (4 cpls)	<u>Fig.</u> I	Passe-Ballais
	II	Circuler
	III	En Avant Double
	IV	Circuler
	V	En Avant Double
	VI	En Avant Double
	VII	Transition

## LA DANSE DES BALAIS (Cont)

<u>Second Part</u> (2 cpls)	<u>Fig.</u> I	En Avant Simple
	II	Circuler
	III	En Avant Simple
	IV	Circuler
	V	En Avant Double
	VI	Circuler
	VII	En Avant Double

EXPLANATION

<u>Meas.</u>	<u>Fig.</u>	<u>Explanation</u>
	<u>I</u>	<u>Passe-Ballais</u>
1		M hold one end of the broom with R hand. Step in place on L, R, L. Up on L ft and Pass it over the broom by the inside.
2		Same beginning with R ft.
3-8		Same for 6 more times. The last step (last 2 cts) is done like this: Step on R, L while putting the broom down. L ft is free to start Fig. II.
	<u>II</u>	<u>Circuler</u>
1-4		Twd L till the next broom, 2 D. steps, starting with L.
5		C. step on place (R become free).
6-7		D. step to the R.
8		C. step in place (R is free).
	<u>III</u>	<u>En Avant Double</u>
1-8		2 A. steps.
	<u>IV</u>	<u>Circuler</u>
1-4		2 D. steps to the R.
5-8		With 4 C. steps, turn to your R (CCW).
	<u>V</u>	<u>En Avant Double</u>
1-8		Fig. III again. At the end, W stay in the ctr facing her ptr.
	<u>VI</u>	<u>En Avant Double</u>
1-8		Fig. III in this new pos. At the end, M pick up the broom (on the last 2 cts).
	<u>VII</u>	<u>Transition</u>
1-6		Cpl 1 swing with cpl 2, and cpl 3 with cpl 4 (cpl 3 become cpl 1 also).

## LA DANSE DES BALAIS (Cont)

Second Part:

- I      En Avant Simple  
 1-4      Cpl 1 does Fig. III of the 1st part.  
           Cpl 2 does 4 C. steps in place.  
 5-8      Same thing with reverse cpls.
- II      Circuler  
 1-4      2 D. steps to the R.  
 5-8      2 C. steps turning R (CCW) 2 turns.
- III      En Avant Simple and IV Circuler  
 1-8 and      Same as Figs. I and II.  
 1-8
- V      En Avant Double  
 1-8      Same as Fig. III of the 1st part.
- VI      Circuler  
 1-8      4 F. steps to the L (all hands are joined) for 2 turns.
- VII      En Avant Double  
 1-8      Same as Fig. III of the 1st part.

Presented by Michel St-Louis

## LE BRANDÉ CANADIEN FROTTE

Le Brandé is a very old dance, popular everywhere where French-Canadians kept their traditions alive. This dance changes with the region. It can be walked or done with jig steps according to the ability of dancers. I found this one in Jonquiere from M. Jean Emond who told me that this "Brandé" was done a hundred years ago in Heberville (Lac-St-Jean).

Formation: Contredanse. M on one side and L on the other. The M nearest the music is the M in the first cpl.

Position: *start* all Hands joined at shoulder height. M's R hand and W's R are joined *in O* of L hands. Cpls are face to face, or side by side. *above during dance*

Record: As Les Ballais, the music does not exist for this dance. I will use Le Reel De L'ouvrier, Folkways FG 3531A Band 4, but we will have to put the record on several times during the dance.

Steps: A. PAS-MARCHE (walking step).

B. POLKA-GIGUE

Count 1	Step on R
	& Touch with L toe
2	Step on L
	& Touch with R toe
3	Step on R <i>down = bend knee</i>
	& Pause
4	M: Stamp L <i>no cot = down, bend knee</i>
	W: Small step upon L
	<i>both same.</i>

Same starting with L.

C. IMPROVISATIONS Same as in B step but change ct 4 into:

- 1 Cross in front
- 2 Cross in back
- 3 Point in back
- 4 Cross in front

### GENERAL PLAN

1st Part: LES CROCHETS

Section I	Préliminaire
II	La Promenade
III	Le Crochets Simple
IV	Les Crochets Doubles
V	La Finale
VI	La Reprise

LE BRANDÉ CANADIEN FROTTÉ (Cont)

2nd Part: LES CHAINES

*Pigeon wing (Hand Turn)*

- Section I Préliminaire
- II La Promenade
- III La Chaîne Simple
- IV La Chaîne Double
- V La Finale
- VI La Reprise

3rd Part: LES PASSES

*Dos à Dos*

- Section I Préliminaire
- II La Promenade
- III La Passe Simple
- IV La Passe Double
- V La Finale
- VI La Reprise

*2 steps always to turn with ptr in ctr fact. 4 steps to turn opp.*

EXPLANATION

Meas.      Sect.      Explanation

<i>OK as written</i>	1-8 9-16	I <del>4</del> <del>8-8</del>	PRÉLIMINAIRE All promenade to the L, hands joined. <i>walk to L</i> Come back with walking step. <i>16 R.</i>
	1-2 3-4 5-10 11-12 13-16	II <i>2 in</i> <i>2 Turn</i> <i>4 down</i> <i>4 back</i>	LA PROMENADE <i>Down ctr &amp; back</i> Cpl 1 come to the ctr. <i>Prom pos. Row L Hands close.</i> Coming to the ctr, they take pos face-to-face. Side by side they go down the formation. <i>use polha jig.</i> Turn around by the inside and face up formation and Come back. <i>M stay on M side.</i>
<i>R elbow Turn</i>	1-2 3-6 7-8 9-12 13-14 15-18 19-20 21-24	III <i>2 hands w ptr</i> <i>Elbow Hook</i> <i>cpl 1 wheel</i> <del>8</del> <del>8</del> <i>2 hands</i>	LE CROCHET SIMPLE <i>Elbow Hook</i> <del>Prom pos.</del> Turn around CCW, M gives his ptr to M #2. <i>M pulls w to next M after wheel.</i> W#1 <del>crochet</del> with M #2 (L arm) for a full turn. <i>M in place</i> Cpl 1 turn around CCW <i>M pull w down set to next M</i> W#1 <del>crochet</del> with M #3. <i>Prom pos.</i> Cpl 1 turn around CCW W#1 <del>crochet</del> with M #4. Cpl 1 turn around CCW and face up. Cpl 1 come up the formation.

*Log only when danced with, inactives just stand until danced with*

*Ptr turns = CCW, M bkg up & W ggs fwd. 173*

LE BRANDÉ CANADIEN FROTTÉ (Cont)

- IV LES CROCHETS DOUBLES *Both M & W elbow turns*  
 25-26 Cpl 1 turn around CCW. *R elbow*  
 27-30 L elbow W#1 crochet with M#2 and M#1 with W#2. *both use R elbow*  
 31-32 Cpl 1 turn around CCW in the ctr. *prom pos, I think?*  
 33-36 W#1 crochet with M#3 and M#1 with W#3.  
 37-38 Cpl 1 turn around CCW in the ctr.  
 39-42 W#1 crochet with M#4 and M#1 with W#4.  
 43-44 Cpl 1 turn around CCW and face up.  
 45-48 Cpl 1 come up the formation.

- V LA FINALE *Cast off on outside*  
 49-56 Cpl 1 bow to each other and go down by the outside. *- cast off & finish at bottom*  
 57-64 Everybody step on place (see improvisations).  
*move up one. In own line & on place, improvise on basic step*

- VI LA REPRISE  
 1-80 Same with cpl 2. } *We didn't do*  
 1-80 Same with cpl 3. } *We said you can but make*  
 1-80 Same with cpl 4. } *awfully long, so 1st cpl can*  
*do crochet, 2nd cpl = chains,*  
*3rd cpl passe & then start*  
*over for rest of cpl?*

2nd Part: LES CHAINES

- I PRELIMINAIRE  
 1-16 Same as Section I in the 1st part. *over for rest of cpl?*
- II LA PROMENADE  
 1-16 Same as Section II in the 1st part.
- III LA CHAINE SIMPLE *arm up pigeon wing*  
 1-24 Same as in Section III, 1st part but L and R and chaine instead of crochet. *W turn ea M with R, hd x, ptr with L. ~~no~~ prom pos*
- IV LA CHAINE DOUBLE  
 25-48 Same as Section IV, 1st part but L and chaine instead of crochet for Women, and R and chaine instead of crochet for Men. *W & M turn opp with R elbow & ptr with ~~prom pos~~ from pos*
- V LA FINALE  
 49-64 Same as Section V, 1st part.
- VI LA REPRISE  
 1-240 Same with cpls 2, 3, and 4.

## LE BRANDÉ CANADIEN FROTTE (Cont)

3rd Part: LES PASSES *dos-a-dos*  
*W do single passe = R shlder dos-a-dos opp & L shlder*  
 1-336 Same as in 1st part but W passe instead of crochet. *dos-a-dos*  
 For the passe, dancers dance one around another *ptr*  
 without touching. *in ctr.* *Then do double*

## Special notes:

A. This description can be done differently. For example, cpl 1 can do three parts, and so the other three cpls.

B. Inactive dancers do not move or step, but when they become active they start to dance on the 4th count of the B step.

C. Before and after the Brandé, we have to do "Le Sérémoniale." This ceremony consists of M selecting a ptr for the dance. It is done in 6 steps:

1. The master of ceremony announces that there has been a request for the Brandé.

2. Every M choses a ptr, bows to her (she courtsies), and M brings her gently to the ctr in the formation.

3. The master of ceremony announces: "And now we will do the Brandé."

After the dance,

4. Everybody bows again to ptr (W courtsey), and all hands are joined.

5. The master of ceremony announces the end of the dance.

6. Every M bows to his ptr, and takes her home and bows once more.

Presented by Michel St-Louis



Folk Dance Federation of California Research Committee:  
Larry Miller, Carol Squires, Dorothy Tamburini

## JABLOCHKO

(Russian)

This dance was introduced by Anatol Joukowsky at the 1954 Folk Dance Camp, College of the Pacific, Stockton, California.

MUSIC: Record: National 459A "Yablochko"; Stinson 3410-A.

FORMATION: Ptrs face each other. Ptrs may stand in line, or circle, hands at sides. (Throughout dance, free hands are on hips, palms out, unless otherwise indicated.)

STEPS: Small sliding walking\* steps (sl-wa), Buzz\*, Pas de basque\*.

BRUSH STEP: Step R (meas. 1, ct 1), brush L heel fwd (ct 2), step L (meas. 2, ct 1), step R, turning 1/2 CCW (ct 2). Next step starts L, with 1/2 turn CW on last ct.

BRUSH STEP VARIATION: Step R (meas. 1, ct 1), brush L heel fwd (ct 2), step L (meas. 2, ct ), step R (ct &), step L (ct 2), hold (ct &). Step always starts R.

SLAP STEP: Step R (meas. 1, ct 1), slap L ft on outside of heel with L hand, L ft brought up behind to knee level (ct 2), step L (meas. 2, ct 1), step R turning 1/2 CCW (ct 2). Next step starts L, with 1/2 turn CW on last ct.

SLAP STEP -- Variation I: Step R (meas. 1, ct 1), slap L (ct 2), step L (meas. 2, ct 1), step R (ct &), step L (ct 2), hold (ct &). Step always starts R.

SLAP STEP -- Variation II: Step R (meas. 1, ct 1), slap L (ct 2), step L (meas. 2, ct 1), step R (ct &), stamp L, no wt (ct 2), hold (ct &). Next step starts L, with turn on meas. 1, ct 1.

REST STEP: W: Step R (ct 1), touch L heel, toe out (no wt), at R instep, turning body twd L (ct 2). Next step starts L. M: Same step, except that he stamps (lightly) on ct 2 -- more vigorous than W.

STAMPING STEP: Stamping step R (meas. 1, ct 1), stamp L heel, no wt, (ct &), stamping step L (ct 2), stamp R heel, no wt (ct &), stamping step R (meas. 2, ct 1), stamping step L (ct &), stamping step R (ct 2), hold (ct &). Make 1/2 turn CCW on meas. 2, cts 1, &, 2. Next step starts L, with 1/2 turn CW on meas. 2, cts 1, &, 2.

## JABLOCHKO (Cont)

STAMPING STEP VARIATION: Stamping step R (meas. 1, ct (meas. 1, ct 1), stamp L heel, no wt (ct &), stamping step L (ct 2), stamp R heel, no wt, (ct &), stamping step R (meas. 2, ct 1), stamping step L (ct &), stamp R, no wt (ct 2), hold (ct &). Step always starts R.

EXTENDING STEP: Fall heavily onto L, landing with knee bent and R ft extended fwd slightly off floor (ct 1, &), pull wt up in recovering with quick steps R L (cts 2, &). Start next step with fall onto R.

RUSSIAN SKIP: Starting R behind L, displace each ft alternately (remaining in place). Ct 1 for each step.

\* Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California, Inc., 1095 Market St., San Francisco, California.

Music: 2/4

Meas. I. WALK AND BRUSH

- 1-4 a. 4 steps fwd. Shake hands with ptr.  
5-8 7 walking steps once around CW in individual small circle, ending stamp (no wt).  
9-12 7 walking steps CCW in small individual circle, ending with stamp (no wt).  
1-4 b. 1 brush step, M moving RLOD, W LOD.  
1 brush step, M moving LOD, W RLOD.  
5-12 Repeat action of b, meas. 1-4 two more times.

II. M SLAP SOLO

- 1-4 a. 1 slap step RLOD (turning 1/2 CCW on last ct).  
1 slap step LOD (turning 1/2 CW on last ct).  
5-12 Repeat action of Fig. II, meas. 1-4 two more times.  
1-12 b. M circles W once around CW with 6 Slap Step Variation I. During all of M solo W does Rest Step.

III. W BRUSH SOLO

- 1-4 a. 1 brush step, starting R and moving LOD. As ft is brushed fwd same hand is brought from hip and turned up at waist level, arm extended from elbow.  
1 brush step starting L and moving RLOD. Same hand movement as above.  
5-12 Repeat action of Fig. III, meas. 1-4, two more times.

## JABLOCHKO (Cont)

- 1-8                    b.    W circle M once around CW with 4 brush step variations. As ft is brushed fwd, L hand is brought from hip and turned palm up at waist level, arm extended from elbow.
- 9-12                    8 walking steps turning once CW in a very small circle.  
Throughout W solo, M does Rest Step.

## IV. M STAMP SOLO

- 1-12                    a.    M circle W once around CW with 6 stamping step variations, always starting R.
- 1-4                    b.    1 stamping step starting R and moving RLOD.  
1 stamping step starting L and moving LOD.
- 5-8                    Repeat action of Fig. IV, b, meas. 1-4.
- 9-12                    6 walking steps turning once CW in a small circle, ending with a stamp R (meas. 12, ct 1), pose with L heel fwd on floor, L arm extended low in front, R hand high (ct 2).  
Throughout M solo W does Rest Step.

## V. W EXTENDING STEP SOLO

- 1-12                    a.    4 extending steps in place.  
8 extending steps turning once CW in small circle.
- 1-8                    b.    8 extending steps circling M once around CW.  
7 buzz steps turning CW in place. On last ct assume open pos with ptr, ML arm extended at waist level. Throughout W solo, M does Rest Step until last meas. when he approaches W with 4 steps to assume open pos for next step.

## VI. PAS DE BASQUE, BRUSH, SOLO, AND BUZZ

- 1-12                    a.    Beginning R, 8 pas de basque LOD.  
4 pas de basque turning CCW with ptr in small circle.  
Repeat action of Fig. VI, a, meas. 1-12.
- 1-12  
(repeated)            b.    Repeat action of Fig. I, b, meas. 1-12.
- 1-12  
(repeated)            c.    M repeats action of Fig. II, a, meas. 1-12 using Variation II. W dances ~~small~~ buzz steps in place, turning CW twice around. *slow*  
*10K*                    *step ball L meas 1*  
*step flat R meas 2*

## JABLOCHKO (Cont)

## VII. WALKING TURN

- 1-12           Ptrs advance twd each other with 4 gliding walking steps, starting R. Bring hands from hips fwd and out until arms are outstretched with L higher than R. With 4 steps move bkwd to pos, returning hands to hips. Ptrs again move twd each other and turn together in a small circle CW. As ptrs move fwd, outstretch arms as before and keep outstretched during turn. Finish in own pos with hands on hips.

## VIII. RUSSIAN SKIP, BUZZ, AND POSE

- 1-6           Beginning R, M and W dance 12 Russian Skip steps in place.
- 7-12          Advance twd ptr with 4 sl-wa steps and with R on ptr's waist (L high) buzz in place. On last ct (backs to ctr) stamp and pose, W on M R arm and outside arms (M L, W R) high.
- ? Gliding walk*

Presented by Anatol Joukowsky

## KABARDINKA

(Georgia)

Kabardinka (Kah bahr DEEN kah) is a dance from Kabarda in the central Caucasian highlands. It is a traditional courting dance which varies in interpretation and can be seen as a solo, cpl, or group dance. This description is of the group dance.

Music: Record: *Natul 4520 A* 4/4 meter

Formation: Inner circle of M with backs to ctr (facing out). Outer circle of W facing in LOD (CCW). No. of dancers in the two circles need not be even, but one circle should not be too much larger than the other. As dance starts M are seated cross-legged watching the W.

Steps and Styling: Women's Basic Step: Step R beside L (ct 1). Step L fwd (ct 2). Step R fwd (ct 3). Extend L leg fwd, knee more or less straight and toe easily pointed (ct 4). Upon repeat of the step the extended leg is brought back sharply so as to step beside the supporting ft. On cts 2,3 direction can be bkwd. Step alternates.

Men's Click Pattern: 4 meas. for 1 pattern.

Meas. 1: Step R over to far side of L, bending knee (ct 1). Hop on R (really a small bkwd chug), swinging L leg in an arc around to front (ct 2). Step L over to far side of R, bending knee (ct 3). Hop on L (really a small bkwd chug), swinging R leg in an arc around to front (ct 4).

2: Repeat action of meas. 1, but on ct 4 extend R leg fwd (omit hop).

3: Click R heel sharply to L heel, taking wt (ct 1). Bending R knee, extend L leg fwd (ct 2). Click L heel sharply to R heel, taking wt (ct 3). Bending L knee, extend R leg (ct 4).

4: Repeat action of meas. 3 but on ct 4 omit extension of R leg.

## KABARDINKA (Cont)

*Note. W change to Fig II when M begin Rooster Step in RLOD. When M dance only 8 Rooster Steps LOD. this is a signal to W that it is last pattern.*

Men's Rooster Step: Two to a meas. (Name for this step comes from one commonly used by the dancers.) Step fwd on R (ct 1). Sharply bend L leg, placing inside of L ft next to inside of R knee, and chug fwd on R (ct 2). Step and chug fwd on L, R knee bent for cts 3,4. Arms swing in opposition to raised bent leg. If dancer is costumed, he holds in his hands the ends of his sleeves which are long and wide. Otherwise, fingers are curled into a loosely held fist.

Although M and W dance for each other, the two dances are best described separately.

WOMEN'S DANCEMeas.Pattern

cts 3,4

Introduction. This is heard as a quarter note and a triplet.

Fig. I

1-4

Beginning R, dance 4 W Basic Steps in LOD. Extend arms to R side (L elbow is bent) at shoulder level, palms down. Shyly look at M over bent L arm. On last step turn L to face ctr.

5-8

Extend arms out to each side at shoulder level, palms down. Dance 2 W Basic Steps twd ctr and 2 W Basic Steps bkwd away from ctr. On last step turn to face LOD, assuming original arm pos (out to R side).

9-48

Repeat action of meas. 1-8 five more times (6 in all). M will be clapping during meas. 25-30 and then joining the dance.

Fig. II

1-4

Repeat action of Fig. I, meas. 1-4 but do not turn to face ctr.

5-8

Make 1 CW circle on 4 W Basic Steps. Each W is at 9:00 on her circle so start by moving fwd and out to R. On meas. 2 and 3 reverse arm pos so as to always look at M over the shoulder with the bent arm. On meas. 4 change to original pos (arms out to R side).

9-48

Repeat action of meas. 1-8 five more times (6 in all).

## KABARDINKA (Cont)

MEN'S DANCE

<u>Meas.</u>	<u>Pattern</u>
	<u>Introduction</u>
2 cts & 24 meas	Sit cross-legged on floor and watch W.
25-30	Drum starts in music. Clap hands on cts 1 & 3 for for 6 meas.
31-32	Rise and form circle. <i>By turning 1/2 to R to face ctr.</i> Place hands on upper arms of neighbors and adjust circle.
	<u>Fig. I</u>
1-16	In place, dance M Click Pattern 4 times.
17-24	Release hand hold. Beginning R dance 16 Rooster Steps in RLOD. As step proceeds, try to develop a long, sliding chug so as to cover ground. The movement of the arms will help to do this.
	<u>Fig. II</u>
1-8	Dance 16 more Rooster Steps but make 1/2 turn L (CCW) and travel in LOD (CCW). Circle should ex- pand so that it is close to W circle but not touching it. On last step turn 1/4 turn R to face W circle.
9-16	Extend arms to side but hold sleeves (or make fists) instead of putting hands on neighbor's shoulders. In place dance M Click Pattern twice.
17-24	Making a 1/4 turn L to face LOD, dance 16 Rooster Steps. On last step turn 1/4 R to face W circle.
25-32	Repeat action of meas. 9-16 (Fig. II) (2 Click Patterns).
33-36	Making a 1/4 turn L to face LOD, dance 8 Rooster Steps. On last step turn 1/4 turn R to face W circle.
37-40	In place, dance M Click Pattern once with arms ex- tended to sides. At the end do only 3 clicks and then rise up on the balls of the feet.

Presented by Anatol Joukowsky  
Notes by Ruth Ruling

*Note*

## HOREHRONSKY CHARDAS

(Slovakia)

Horehronsky (Hoh reh HROHN skee) Chardas is a women's dance from the Upper Hron Valley in Slovakia. It shows Hungarian influence but it is still basically Slovakian.

Music: Record: Apon LP 2435 Side 2, Band 1 4/4 and 2/4 meter.

Formation: Circle of W <sup>face ctr.</sup> with ~~hands joined~~ <sup>hands to side</sup> and held low, facing a little L of LOD.

Steps and Styling: Box Pattern: 4 meas. for 1 pattern. Knees straighten on the beat and relax on the off-beat. Not too staccato.

Meas. 1: Step L to L side (ct 1). Close R to L (ct 2).  
 2: Step L fwd twd ctr (ct 1). Close R to L (ct 2).  
 3: Repeat action of meas. 1.  
 4: Walk 4 small steps bkwd beginning L to bring the circle back to original size (cts 1, &, 2, &).

Diagonal Pattern: 4 meas. for 1 pattern. Knee action is not visible as it is in the Box Pattern.

Meas. 1: Moving diag L twd ctr, step L (ct 1). Close R to L (ct &). Step L diag L (ct 2). Close R to L, bending knees (ct &). Put no wt on R.  
 2: Repeat action of meas. 1 but use opp footwork and move diag R twd ctr.  
 3: Moving diag L, step L (ct 1), Close R to L (no wt) (ct &). Low leap fwd onto R (ct 2). Close L to R, bending knees (no wt) (ct &).  
 4: Beginning L, walk 4 steps bkwd to bring circle to original size.

Side Steps: 1 to meas. Step L to L side (ct 1). Lead with L heel and turn body a little to R. Close R to L, turning body to face ctr again (ct 2). Knees straighten and relax the same as in the Box Pattern.

Open Rida Steps: 2 to a meas. Step to L onto ball of L ft (ct 1). Step on full R ft across and in front of L ft (ct &). Repeat action for cts 2, &.



## HOREHRONSKY CHARDAS (Cont)

Meas.  
4/4 meter

Pattern

4 meas.

Introduction

*Join Hands. face ctr until Fig 1 begins*

Fig. I

- 1 Walk R, L in LOD (cts 1,2). Turning to face ctr, step R to R side (ct 3). Close L to R (ct 4).  
 2 Repeat action of meas. 1.  
 3 Moving twd ctr, step diag fwd R on R, turning body a little to L (ct 1). Close L to R (no wt) (ct 2). Very low small leap fwd diag L on L, turning body a little to R (ct 3). Close R to L, bending knees (ct &). Hold pos for ct 4. Joined hands will rise naturally.  
 4 Walk bkwd out of ctr 3 steps R, L, R (cts 1,2,3). Close L to R (ct 4).  
 5-24 Repeat action of meas. 1-4 five more times (6 in all). On meas. 24 walk bkwd R, L (cts 1,2). Close R to L (ct 3). Hold pos for ct 4.

Fig. II

- 1-8 Dance 2 Box Patterns.  
 9-12 Dance 1 Diag Pattern.  
 13-16 Dance 1 Box Pattern.  
 17-20 Dance 1 Diag Pattern.  
 21-24 Dance 1 Box Pattern.  
 25-48 Repeat action of meas. 1-24 (Fig. II).

Fig. III

- 1-~~4~~ 8 Dance 8 Side Steps moving to L side.  
 9-12 Dance 1 Diag Pattern.  
 13-16 Dance 4 Side Steps.  
 17-20 Dance 1 Diag Pattern.  
 21-24 Dance 4 Side Steps.

Fig. IV

- 1-3 Moving to L, dance 6 Open Rida Steps.  
 4 Turning to face a little R of RLOD, run 4 steps beginning L (cts 1, &, 2, &).

## HOREHRONSKY (Cont)

- 5-8 Repeat action of meas. 1-4 (Fig. IV).  
9-12 Dance 1 Diag Pattern.  
13-16 Moving to L, dance 8 Open Rida Steps.  
17-20 Dance 1 Diag Pattern.  
21-23 Moving to L, dance 6 Open Rida Steps.  
24 Step L to L side (ct 1). Close R to L (ct &). Rise  
onto balls of ft and raise joined hands high (ct 2).

Presented by Anatol Joukowsky

Notes by Ruth Ruling

## GOLABEK (Goh-won'-beck)

English translation: Little Dove. A Polish couple dance from the Opole Region introduced by Jan Sejda at Mendocino Folk Dance Camp, 1967.

TIME: 2/4

RECORD: Dyno DLP 1638 Side 1, Band 2.

STARTING POSITION: Single circle of couples, M facing LOD, W facing M. R hands are joined slightly above waist level, arms extended but relaxed. Free hands on hips, fingers fwd.

## PART A - measures 1-8

- 1 Both hop on L ft and extend R toe straight fwd touching floor, ct 1. Repeat with opp footwork, ct 2.
- 2 Jump on both ft, ft together, ct 1.  
Jump on both ft, ft slightly apart, ct AND.  
Jump on both ft, ft farther apart, "sitting" (knees bent), ct 2.  
Emphasis becomes greater with each succeeding jump (one, AND, TWO).
- 3-8 Repeat meas. 1-2 three times.

## PART B - measures 9-16

Pos as for Part A, except that hands are joined high. M starts L, W R.  
Progressing LOD, M does eight polka steps fwd while W turns R once around under joined hands with each polka step. A polka step consists of three changes of wt, three small steps, with a slight knee bend on the third step. Ct one, and, two or step, step, down.

## PART C - measures 17-24

Social dance pos, extended arms very straight, W R wrist rests in M L palm. Cpl does eight polka steps, turning CW "on the spot" (no progression). Posture is erect, leaning back a little. Please note that the social dance pos is typical of the Opole region.

Repeat entire dance from the beginning.

Presented by Madelyne Greene

## LANCASHIRE REEL

(England)

This contemporary progressive English country dance was learned by Ralph Page during his tour of England in the Fall of 1966. It was choreographed about 1956 by Kenneth Clarke, and is currently popular in Birmingham, Bridgewater, and Hull. Mr. Page introduced the dance at Year-End Camp, Keene, New Hampshire in December 1966.

Record: Waverley ELP 117 "The Fireside Reel"  
Community Folk Dances II, 7E68865, Band 1, Side 1, "Sheep's Hill."

Formation: A double circle of cpls, ptrs facing, M on inside facing out. Directions are for M, W do counterpart.

Music: 2/4 meter

Measures:

Chord Introduction


- A 1-4 With 8 walking steps do-sa-do ptr, but pass L shoulder.  
5-8 Turn L hand once round the W in CCW direction from own ptr.  
9-12 Do-sa-do original ptr.  
13-16 Turn R hand once round with W in CW direction from ptr.
- B 1-4 Balance R, L, R, L with same W.  
5-8 In ballroom pos swing same W.  
9-16 Promenade in LOD.  
Repeat from beginning. Dance is usually prompted through the first few times.

Presented by Jack Sankey

## LA RONDE DE LA MARIÉE

(Bride's Round)

This dance comes from "Lac St-Jean" and is done at weddings.

Formation: 6 or 8 cpls looking upward, side by side,   
M R hand holding W L hand

Music: London MB-31, side 2, band 1: "Gigue la Pitoune" or  
Met-9015 "Reel de Camp Belton," or any French-Canadian gigue.

Steps: A - Pas d'accord

meas 1 1 Step on R to the R and bend on it  
& L ft close to R with a releve on both ft  
2 R ft in place and bend on it  
& Pause  
meas 2 Same as meas 1 with the opp ft and direction

B - Pas de Polka

& up on L ft  
meas 1 Three running steps: R, L, R and up on R ft  
meas 2 Same as meas. 1 with L ft

Meas.

Pattern

Chorus

1-2 Fwd: R, L, R, and L close to R ft, no wt.  
3-4 Bkwd: L, R, L, and R close to L ft, no wt. W takes wt.  
5-8 Ptrs cross over, M passing in back of ptr and come back home, M passing in front.

M steps

R ft to the R  
L in the back of R  
R to the R  
L close to R, no wt

W steps

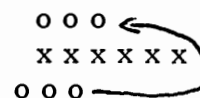
L ft to the L  
R in front of L  
L to the L  
R close to L, no wt

L ft to the L  
R in front of L  
L to the L  
R close to L, no wt

R ft to the R  
L in back of R  
R to the R  
L close to R

Fig. I

1-16 With 8 "B" steps, W in single file go  
around the M and come back home



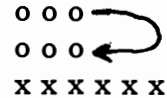
1-8 Chorus

## LA RONDE DE LA MARIEE (Continued)

Fig. II  
1-16 M repeat action of W in Fig. I.

1-8 Chorus

Fig. III  
1-16 Repeat action of Fig. I but W go by the outside.

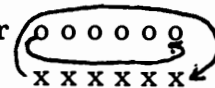


1-8 Chorus

Fig. IV  
1-16 Same as Fig. III with M active.

1-8 Chorus

Fig. V  
1-16 Both M and W do the same pattern:  
W by inside, the M outside. W have to dance slower than M in order to finish at the same time.



1-8 Chorus: At the end, face ptr.

Fig. VI  
1-8 Fwd: R, L, R, and L ft close to R (no wt), with a little bow .  
Bkwd: L, R, L, and R ft close to L, no wt.  
With 8 walking steps take the opposite place and turn around to face ptr, passing by R shoulder.  
9-16 Repeat the same action to come back home, and swing ptr in ctr.

1-16 Swing.

NOTE: During the dance all inactive dancers do "A" step in place while the active dancers do a figure. At the end of each figure, do "A" step with ptr in order to wait for the next musical phrase.

Presented by Michel St-Louis.

LA DANSE DU BALLAIS  
(The Broom Dance)

*Simple Version*

This dance is more a play (game) than a dance and it is done normally by men. It was probably brought to Canada by French soldiers three or four hundred years ago. As they went to war in Eastern Europe, they may have exchanged dances with foreign soldiers. The same dance exists in Lithuania with some slight differences.

Formation: Any number of cpls, or men, in a circle facing ctr. M are holding a broom in R hand.

Music: Any good French-Canadian Reel can be used but it must be slow. 4/4 meter.

Steps: A. Pas de gigue-simple

<u>Meas</u>	<u>Ct</u>	
1	&	Brush R ft fwd
	ah	Brush R ft bkwd
	1	Step R ft in place
	&, ah, 2	Same as ct 1, but with L ft
	&, ah, 3	Same as ct 1
	&	Step L in place
	4	Step R in place and pause

Next step begins L.

B. Passe-Ballais (Chorus)

	<u>Step for M</u>	
1	1	Step R ft in place
	&	Hop on R, passing broom from R hand to L hand under raised L leg
	2	Step L ft in place
	&	Hop on L, passing broom from L hand to R hand under raised R leg
	3, &	Repeat ct 1, &
	4, &	Repeat ct 2, &
		4 steps per meas.

	<u>Step for W</u>	M holds broom in front of ptr (bristles on floor)
1	1	Step R ft to L side of broom
	&	Hop on R while bringing L around and in front
	2	Step L ft to R side of broom
	&	Hop on L while bringing R around and in front
	3-4	Repeat action of meas 1-2
		4 steps per meas

C. Pas d'accord

1	1	Step to R with R ft (bend knee a little)
	&	Close L ft to R, rising on balls of ft
	2	Step R ft in place (bend knee a little)
	3, &, 4	Repeat cts 1 & 2, with L ft
		2 steps per meas

## LA DANSE DU BALLAIS (continued)

- | <u>Meas.</u> | <u>Pattern</u>  |
|--------------|---|
|              | <u>FIG I.</u>   |
| 1-4          | All dance 4 "A" steps in place.   |
|              | <u>CHORUS</u>   |
|              | <u>W:</u>   |
| 1-4          | Dance 8 "C" steps in place  |
| 5-8          | Dance 16 "B" steps  |
|              | <u>M:</u>   |
| 1-3          | Dance 12 "B" steps facing ctr   |
| 4            | Put broom in front of ptr.  |
| 5-8          | Hold broom for ptr.   |
|              | <u>FIG II.</u>  |
| 1-2          | Turning to face LOD, dance 2 "A" steps moving fwd, but turn to face RLOD on the last 2 steps. |
| 3-4          | Dance 2 "A" steps in RLOD, finish facing ctr.   |
| 1-8          | <u>CHORUS</u> - Repeat exactly.   |
|              | <u>FIG III.</u>   |
| 1-4          | Dance 4 "A" steps turning CW.   |
| 1-8          | <u>CHORUS</u> - Repeat exactly  |
|              | <u>FIG IV.</u>  |
| 1-4          | Dance 4 "A" steps turning CCW.  |
| 1-8          | <u>CHORUS</u> - Repeat exactly  |
|              | <u>FIG V.</u>   |
| 1-2          | Dance 2 "A" steps twd ctr.  |
| 3-4          | Dance 2 "A" steps bkwd to place   |
| 1-8          | <u>CHORUS</u> - Repeat exactly  |
|              | <u>FIG VI.</u>  |
| 1-4          | In ballroom pos swing with ptr, holding broom with joined hands.                              |

Presented by Michel St-Louis



## PALAIS GLIDE

Old Tyme dance from Scotland. (Pronounced PAL-ee).

Music: Recommended tune: Road to the Isles. 4/4

Formation: Cpls in varsouvienne pos, or may team up into lines of 3, 4, 5, or 6 dancers with arms around neighbors' waists.

Steps: Cut-hop (2 per meas): Hop onto L across in front of R displacing R (ct 1), hop on L swinging R fwd (ct 2). Leap onto R across in front of L displacing L (ct 3), hop on R swinging L fwd (ct 4).

<u>Measures</u>	<u>Pattern</u>
1	Point L heel fwd (ct 1), hold (ct 2), step L slightly behind R with small bend of knee (ct 3), step R to R side (ct 4).
2	Step L slightly in front of R (ct 1), hold (ct 2), point R heel fwd (ct 3), hold (ct 4).
3	Step R slightly behind L with small bend of knee (ct 1), step L to L side (ct 2), step R slightly in front of L (ct 3), hold (ct 4).
4	Point L heel fwd (ct 1), hold (ct 2), point L toe back (ct 3), hold (ct 4).
5-6	2 schottische steps fwd LOD, starting L.
7-8	4 cut-hops in place.

Repeat dance from beginning.

Presented by C. Stewart Smith

The following is a list of approximate pronunciations. At best, they are a poor substitute for the original teacher but maybe this will keep the names sounding about the way they should. The capitals denote the accented syllables.

<u>PAGE</u>	<u>PRONUNCIATION</u>	<u>PAGE</u>	<u>PRONUNCIATION</u>
43	BIR-mish-er LAND-ler	99	CHAH-mee-kohse
46	FINGST-fry--tag in der PROHB-sty		KLEF--tee-kohse
47	BIR-mir-vahld LAND-ler		Are-vah-NEE-tee-kohse
49	TOHP-paw(r)-tser KROYTS-pole- kah	103	Hee-OH-tee-kohse
52	INE--fah-ker DRAY-er	105	Chah-KOH-nee-kohse
53	KROYTS Tanse	107	Sear-TOHSE Pee-LAY-as
54	HOLE-stine-er DRY-ture	109	Meh-NEW-seese
57	SCHLOOPF-pole-kah	111	Stah-DEE-oh
58	VEX-sell-pole-kah		Poh-goh-NEE-see-ohse
60	PAH-shah-ter SCHOT-tish	113	Pen--toh-ZAH-leese
61	TEN-nen--gow-er BY--rish-er	115	TRAH-tah
62	VIGHTS-cher MAH-soor	117	Hah-SAH-pee-kohse
63	Pah-lah-MAH-kyah	119	Kar-see-lah-MAHSE
64	Kohf-TOHSE	122	Stah TREE-ah
65	Tree-teh Puh-TEE	164	HOH-tah from Ba-dah-HOHSE
67	Boo-chee-MEESH		
69	Sear-TOHSE Hahn--YOH-tee- kohse		
72	AHT-sah-no MLAH-dah NEH-veh-sto		
73	ZHVAN-sko OH-roh		
75	Ah-RAHP		
76	SKOO--dreen-kah		
77	Mahk-keh-DOHN-skoh BAHV-no OH-roh		

MATERIAL FROM GLENN BANNERMANBIBLIOGRAPHY

And Promenade All by Helen and Larry Eisenberg, 1952.

Musical games and mixers, folk games and dances especially for beginning leader; full glossary of terms; special section on squares and music scored for piano.

The Appalachian Square Dance by Frank H. Smith, Berea College, Berea, Ky. 1955

A study of the background and history of Appalachian Mountain dancing; the function of caller and the art of the dance teacher; large collection of figures, calls and tunes.

Country Dance Book by Cecil J. Sharp. H. W. Gray Co., 159 E. 48th St. N.Y., N.Y. 1922 (6 volumes)

Part V - Running set dances which Cecil Sharp collected in Kentucky and the Appalachian Mountains.

Bascom Lamar Lunsford "Minstrel of the Appalachians". His Ballads and His Songs. His Mountain Square Dancing. By Pete Gilpin and George Stephens, The Stephens Press, Asheville, North Carolina, 1966.

A short biography of Bascom Lunsford, who has been greatly responsible for the preservation of mountain folk music and dancing; dance descriptions, photographs, calls, plus a small collection of ballads and folk songs.

Smoky Mountain Square Dances by D. B. Hendrix, Sevierville, Tennessee, 1941.

A collection of figures as danced in the Smoky Mountain region.

A World of Fun by R. Harold Hipps and Wallace Chappell. The Methodist Church, P. O. Box 871, Nashville 2, Tennessee, 1959.

The instruction book companion to The World of Fun Record Series. Big circle dances are found on pages 160-174.

Handy Square Dance Book by Lynn Rohrbough (XC), 1955

Music and directions for more than 100 favorite folk and square dances from across the United States.

Social Recreation with Music. Presbyterian Book Store, Box 1176, Richmond, Va.

A resource book of song leading, stunt and motion songs, singing games; folk, mixer and novelty dancing; and square dancing.

RECORD LIST

Boil Them Cabbage Down Sunny Hills # AC-112

Black Mtn. 45--4552

Cumberland Gap )

Sourwood Mountain)

Black Mtn 45-4555

Some other tunes that are recorded on many labels are: Y-Not--Rag; Cripple Creek; Devil's Dream; Flop-eared Mule; Sugar in the Gourd; Soldier's Joy.

## SOUTHERN MOUNTAINS' RUNNING SET FIGURES

BIG CIRCLE FIGURES

Circle Left  
 Circle Right  
 Grand right and left  
 Promenade  
 Ladies to the ctr and shake your feet  
 Gents to the ctr and shake your feet  
 Walk the Queen's Highway  
 Walk the King's Highway  
 Drop back one and swing  
 Ladies (or Gents) to the ctr, back to back  
 Ladies roll in  
 Ladies roll out  
 Ladies roll in to a circle  
 Ladies roll in to a wagon wheel  
 Gents wagon wheel  
 Double wagon wheel  
 Make a basket  
 London Bridge  
 Cinnamon Roll Twist  
 Grapevine Twist  
 Shoo Fly Swing

SMALL CIRCLE FIGURES

Around that couple and take a little peek  
 Butterfly twirl  
 Birdie in the cage  
 Chase that rabbit  
 Make the basket  
 Lady around the Lady and the Gent also  
 Right hand star  
 Left hand star  
 Ladies chain  
 Right and left thru  
 Swing at the wall  
 Dive for the oyster  
 Four leaf clover  
 Do-Pas-'O  
 Garden Gate  
 Two gents swing with an elbow swing  
 Mountaineer loop  
 Ocean Wave  
 Roll the barrel

SUGGESTED CASTANET PATTERN  
for

JOTA FROM BADAJOS

<u>Meas</u>	<u>Pattern</u>
<u>I. Traveling Heel Pas de Bas</u>	
1-14	Both (ct 1), L (ct 2), roll (ct 3)
15	Both (ct 1), hold (ct 2), crash (ct 3)
16	Both (ct 1), hold (cts 2, 3)
 <u>II. Twisting Toe-Heel</u>	
1	Hold (cts 1, 2, 3)
2	Hold (cts 1, 2, 3)
3	Both (ct 1), L (ct 2), roll (ct 3)
4	L (ct 1), roll (ct 2), both (ct 3)
5-8	Repeat meas 1--4 (Fig II)
9-16	Repeat meas 1-8 (Fig II)
 <u>III. Turning Waltz</u>	
1-6	Both (ct 1), L (ct 2), roll (ct 3)
7	Both (ct 1), hold (ct 2), crash (ct 3)
8	Both (ct 1), hold (cts 2, 3)
 <u>IV. Traveling Heel Pas de Bas</u>	
1-16	Repeat pattern for Fig I.
 <u>V. Scissors</u>	
1	Both (ct 1), hold (ct 2), crash (ct 3)
2	Repeat meas 1 (Fig V)
3	Both (ct 1), L (ct 2), roll (ct 3)
4	L (ct 1), roll (ct 2), both (ct 3)
5-8	Repeat meas 1-4 (Fig V)
9-16	Repeat meas 1-8 (Fig V)
 <u>VI. Turning Waltz -- Repeat as in Fig III.</u>	
 <u>VII. Traveling Heel Pas de Bas -- Repeat as in Fig I.</u>	
 <u>VIII. Jota with Spin and Scissors Kicks</u>	
1	Both (ct 1), L (ct 2), roll (ct 3)
2	L (ct 1), roll (ct 2), both (ct 3)
3	Both (ct 1), hold (cts 2, 3)
4	L (ct 1), R (ct &), L (ct 2), R (ct &), L (ct 3), R (ct &)
5-8	Repeat meas 1-4 (Fig VIII)
9-16	Repeat meas 1-8 (Fig VIII)
 <u>IX and X. Repeat patterns as in Fig III (Turning Waltz) and Fig I (Traveling)</u>	
 <u>XI. Cabriole and Waltz in Square</u>	
1-16	Both (ct 1), L (ct 2), roll (ct 3).
FINALE: On 2 chords Crash, both.	

## ERRATA FOR 1967 FOLK DANCE CAMP SYLLABUS

PageCorrectionDANCE INDEXCorrect spelling of BöhmerwaldlandlerCorrect spelling of Schluppolka

Add to Indices:	Page	Nationality	Teacher
Golabek	185	Poland	Greene
Lancashire Reel	186	England	Sankey
La Ronde de la Mariée	187	French Canada	St Louis
La Danse du Ballais	189	French Canada	St Louis
Palais Glide	191	Scotland	Stewart Smith

INDEX BY NATIONALITY

Change Salzburger Dreher from Austria to Germany.

Correct spelling of Pfingstfreitag in der Probstei.Correct spelling of Topporzer Kreuzpolka.

Correct spelling of Chuchita en Chihuahua.

INDEX BY TEACHER

De Angeles - correct spelling of Chuchita en Chihuahua.











Koegler - add: Holsteiner Dreitour - page 55.RECORD INFORMATION

All listings of Crossroad LP 401 in Andor Czompo's material should be Voyager VRLP 401. Dances involved are: Kalocsai Csárdás; Borozdánfutó; Szenyéri Páros; Hidas Játék; Kákicsi Dobogós.

- 3 KALOCSAI CSÁRDÁS  
FAST CSÁRDÁS: Step-hops and jump: As each step-hop is done the free ft may be pointed in front of the supporting ft.
- 7 CIGÁNY TÁNC  
MELODY C, Lady: line 6: change meas number in margin from 5 to 6.
- 11 SZÖKKENŐS  
Change record number to 14420.
- 13 HUSZÁR VERBUNK ÉS CSÁRDÁS  
Change record number to 14420.
- 14 (4) Leg swing, Cifra, Jump: The notes in the margin for cts 3, &, should be eighth notes.
- 16 Combinations for the Csardas (3) Rida with turnout: these Rida steps do not have the usual staccato feeling, but are closer to running steps.
- 17 Line 5: change meas in margin from 4--8 to 5--8.  
NOTE: Introduction of dance says "no movement" which is correct, or on each musical beat both M and W may bounce on heels.

## ERRATA (cont)

- 23 SZENYÉRI PÁROS  
16. Side step with stamps      Variation: First 5 lines as written  
 Add: ♪ Hold  
 ♪ Stamp R beside L  
 ♪ Hold
- 37 TIKLOS  
~~Fig III, meas 6, ct 2: do not put weight on L ft so it will be free for the L turn.~~  
~~Fig III, meas 8, ct 2: take wt on R so L is free.~~  
~~Fig III, meas 9-16: repeat action of Fig III but start with L ft and move to L side~~  
 Record: Mico MX 534
- 46 PFINGSTFREITAG IN DER PROBSTEI  
Meas 4: clap hands on cts 1, 2, 3.
- 47 BÖHMERWALDLÄNDLER  
 Meas 8: step twd ptr on cts 1, 2; step back on ct 3.
- 48 Meas 23-28: Add at end - on 4th pattern after clapping ptrs hands once, hold that pos for the final 2 cts, i. e. omit the last 2 claps.  
 After second time through the dance, M #1 just takes his ptr by the hand and steps to the inside of the circle to begin the dance again.
- 49 TOPPORZER KREUZPOLKA  
 Starting Position - Add: L hands on own L hip.  
 Part II: R or L-hand stars are made by M joining hands above W joined hands.
- 52 EINFACHER DREHER  
 Music: meter is  $\frac{3}{4}$ , not  $\frac{2}{4}$ .
- 60 PASCHATER SCHOTTISCH  
 Meas 3-4, line 3: delete "facing LOD".  
 line 4: delete "to face RLOD".  
 line 5: delete "under her L arm". Insert "behind her back, ML arm under W L arm".
- 62 VEITSCHER MASUR  
 Title: Change Wietscher to Veitscher.  
 Meas 3: definition of Mazurka Step bkwd: Slight leap bkwd onto M R, W L (ct 1), rock slightly fwd onto M L, W R (ct 2), hop on M L, W R (ct 3).
- 65 TRITE PUTI  
 Variation I Basic, meas 3: Add "turning to face ctr".  
 meas 4: Delete "Turning to face ctr".
- 67 BUČIMIŠ  
 Variation II, meas 1: Should read - Same as counts 1-5 of.....
- 68 Variation IV, meas 2, ct 7: eighth note is missing in margin

- 68 BUČIMIŠ (cont)  
Add Variation V:
- Meas 1 Same as cts 1-4, Variation I.
-  Tap R heel fwd and slightly to R (ct 5)
-  Tap R heel directly fwd parallel to L ft (ct 6).
-  Step R ft next to L (ct 7).
- Meas 2  Hop on R ft (ct 1).
-  Tap L heel fwd and slightly to L (ct 2).
-  Lcap onto L ft (ct 3).
-  Tap R heel fwd and slightly to R (ct 4).
-  Step R ft next to L (ct 5).
-  Tap L heel fwd and slightly to L (ct 6).
-  Tap L heel directly fwd parallel to R ft (ct 7).
- Repeat of step begins with L ft and moves in RLOD.
- 71 SYRTOS HANIOTIKOS  
Variation VII Backward - change to Variation VIII.
- 74 ZVANSKO ORO  
Add Variation IV: Same as Basic except on meas 1-2, do 2 "running two-steps".  
As done in class the order was: Variation I, IV, III, II.
- 76 SKUDRINKA  
Starting position Add: This is the classical pos for M only but is seldom used now.  
Usually a line of M is followed by a line of W, a handkerchief held between L end M and R end W, all using "W" pos.
- 77 MAKEDONSKO BAVNO ORO  
Part II, meas 1, line 2: Tap L heel directly fwd Delete "and slightly L". Add: toe turned out slightly.  
Meas 2, line 2: Delete "and slightly L". Add: toe turned out slightly.
- 78 Part III, meas 2, line 2: Insert quarter note in margin (ct 2).  
line 3: change quarter note to an eighth note.  
line 4: Delete dot after quarter note.
- Notes on transitions between patterns:
- Part I: to eliminate need for transition either begin with first note or wait 10 meas to begin dance.
- Part II: Sequence ends on meas 2. On ct 3 of this meas tap R heel again (2 taps in a row).
- Part I repeated: no transition required.
- Part II repeated: dance pattern 5 times (15 meas) and then step R. Meas 16 has only 1 ct.
- Part III: as written dance 10 times completely then do meas 1 and 2 once more.
- 82 WAVERLEY  
IV. Double Triangles, meas 39--40: delete "in place". Insert "one full turn CW".  
V. Reels of 3: Change to LEAD THRU AND CAST OFF.



## ERRATA (cont)

- 91 LAUDERDALE LADS  
 III. SET AND TURN, meas 17-18 should read: All active cpls set.  
 meas 21-22 should read: All active cpls set.
- 94 SCOTTISH LILT  
 V ROCK, meas 1-2: substitute "both hands high" for "L hand high and R hand on hip".  
 Meas 5-8: delete one of the two "reversings".
- 96 SALZBURGER DREHER  
 Change country of origin to Bavaria.  
 Additional record: Tanz EP 58-105.
- LINZER POLKA  
 Additional record: Volktanz EP 4711.
- 103 HIÓTIKOS  
 Capitol record No. is T 10-219.  
 SECOND STEP, meas II, cts 2 &: Resume upright pos.
- 104 VARIATION (TURNING) Add: During the turn to R hands may be clapped on cts 1, 2.
- 108 SYRTÓS PYLAIÁS  
 IV: Delete "raising hands above head". Add at end of IV: On repeat of sequence  
 hands are lowered to starting pos.  
 Note: Variation for hands on meas 3, 4: hands may be raised high for cts 1, 2, 3,  
 and lowered for cts 4, 5, 6, 7.
- 109 MENOÚSIS  
 Dance starts facing ctr. On first step turn to face slightly L of LOD. Maintain  
 that relationship to LOD until meas IV.
- 110 VARIATION (TURNS): Travel slightly during turns.
- 113 PENTOZÁLIS  
 BASIC STEP, Meas I, cts 2 &: Add "swing L ft across R". Meas II, cts 2 &:  
 Add "swing R ft across L".
- 133 LAS COPETONAS  
 Record: Add - Steps are described to fit particular melodies. When played by  
 different mariachis, the order of the melodies and repetitions might differ.  
 I. Change meas in margin to 1-12. In line 1 change 1/4 to 1/2. Line 2 - change  
 14 to 12. Delete "do" and insert "move bkwd in". In margin change 15 to 13.  
 II. Line 3 - change the comma after "Repeat" to a period.  
 III A. Delete line 2. Insert "leg diag fwd R and diag bkwd L".
- 134 VI A. End of line 2 should read "Stamp R (ct 1)". Delete line 3. Insert "hold  
 (cts 2, 3, 4, 5, 6)". Delete extra "3-4" in margin. Meas 3-4 should read  
 (starting with L). Meas 5 should read "Repeat action of meas 1".  
 Meas 6 should read "Stamp R (ct 1), hold (ct 2), stamp L, no wt (ct 3),  
 hold (ct 4), Stamp L, no wt (ct 5), hold (ct 6).  
 VII. Las Alazanas Sequence, line 4: delete "hold". Insert "stamp L (ct 5),  
 hold (ct 6). Delete line 5. Next Alazanas Step begins with R ft.

- 134 LAS COPETONAS (cont)  
 VIII-XIII. Add: ending in original lines.  
 XV. Change Roman numerals from XV to XIV. Change meas in margin from 1-12 to 1-8.  
 XVI. Change Roman numerals from XVI to XV.  
 Ending: In meas 12 stamps are on cts 1, 3, 5. In meas 13 stamps are on cts 1, 4.
- 135 EL TRANCHETE  
 Formation: Add - R ft free.  
 PART I: Delete all of first line.  
 Note: line 2 - change to read "out the first 2 meas". Then do only 4 of the pattern.  
 Meas 7-8: change to just meas 7. Do 1 Jarabe Step #1, counting 1, & 2, & 3, &.  
 On next line insert "8" in margin. Delete "Repeat for meas 8".  
 PART III. Line 8 - delete entirely. Meas 5-8: Delete entire line. Insert -  
 Repeat action of meas 1 at the faster tempo 4 more times in place beginning R.  
 Meas 9-12: Delete entire line. Insert - Repeat action of meas 5-8, turning  
 CW individually.  
 Meas 13-16: Change "moving" to "turning".  
 On final meas of dance W spins on L ft (ct 2).
- 137 CHUCHITA EN CHIHUAHUA  
 Record: Insert "Muzart" before 1489.  
 2. W turns under M's L arm. Change "several times" to 4 times.  
 3. A 1/4 turn R is made with each fwd and bkwd combination.  
 4. Use Varsouvienne pos.  
 5. End of line 2 add - twd the wt bearing ft.
- 138 MI NEGRA  
 Notes: Add - When the recording includes vocal passages do not use flat or heel zapateados during the vocal portions.  
 INTRODUCTION: 2 meas of 3/4 meter.  
Slow-quick zapateado, line 2: change ct "2" to ct 3.  
 Fig I thru VII are in 6/8 meter.  
 Fig I. Change "in place" to "facing ptr, moving slowly to R in a small CCW circle."  
 Fig II. Change to read: 12 Slow-quick zapateados turning CW and returning to place.
- 139 Fig VI. Jarabes plus leaps: the first 2 Jarabes are danced on full ft.  
 Fig VII. Change meas in margin to 1-16. Dance 8 sequences beginning R.  
 Delete "and finishing to R".  
Jarabes plus lateral leaps: the first 2 Jarabes are danced on balls of ft.  
 Fig VIII. Music changes to 3/4 meter. Delete described action. Insert:  
 Meas 1-3, dance 3 Atole Steps in place. Meas 4, stamp L (ct 1), hold (cts 2,3).  
 Fig IX-A. Music changes to 6/8 meter. Delete all. Insert: Meas 1 - Dance  
 2 Jarabe Steps on full ft in place, beginning R.  
 Meas 2 - Stamp R (ct 1) hold (ct 2), stamp L (ct 3), hold (ct 4), stamp R (ct 5),  
 hold (ct 6).  
 Meas 3-4 - Repeat action of meas 1-2 starting L and stamping L, R, L.  
 Meas 5-12 - Repeat action of meas 1-4 two more times.
- 140 Fig IX-B. Delete all. Insert:  
 Meas 1-2: 3 Jarabes in place on full ft beginning R (cts 1--6, 1-3),  
 stamp L (ct 4), hold (cts 5,6).

## ERRATA (cont)

140 MI NEGRA (cont)

Meas 3: 2 "Deslizado al frente" (correct spelling) steps starting R as follows: Stamp R (ct 1), rap L heel alongside R with no wt (ct 2), step on ball of L alongside R (ct 3). Repeat exactly for cts 4, 5, 6.  
 Meas 4: Repeat action of cts 1, 2, 3 of meas 3. Stamp R (ct 4), hold (cts 5, 6).  
 Meas 5-8: Repeat action of meas 1-4 with opp ftwork and turning CCW.  
 Meas 9-12: Repeat action of meas 1-4, turning CW.

Fig X. Change to read - Meas 1-8: Dance 8 "Hojas de te" (correct spelling) steps in place as follows: 4 flat-footed stamps R, L, R, L (cts 1, 2, 3, 4); brush R heel lightly fwd (ct 5); chug back slightly on L (ct 6). See alternate description of this step on page 129.

Fig XI. Add: 3/4 meter.

Fig XII. Change to read "With 8 Atoles move twd ptr's pos and continue around a small CW circle to return to own place.

Fig XVII. Line 2 - change CCW to CW.

141 LA BAMBBA

Formation: Add: In Mexico the dance does not follow a set pattern, but is done free-style using any or all of the following steps as desired.

Introduction: Change to read - Meas 1-6 No action.

PART I, meas 1, ct 1: Insert "no wt" after R ft fwd. Meas 2, ct 1: Insert "no wt" after L ft fwd.

142 PART III Meas 1-3: After Zapateado #1 add "(double time)".  
 In margin change second "4" to "5".

Meas 6-8: After "5", add "three more times".

143 PART VI A, meas 9-16, line 5: Insert "hop" after first word. After "scissors-like" add "danced entirely on the toes".

144 JARABE DE LA BOTELLA

Music: Add - Played and recorded by several Mariachis, the arrangement of the various melodies and the number of times a melody is repeated varies. This description was arranged to fit the suggested record.

Fig I, meas 1-3: Change "6" to 3. After "steps" add #1.  
 meas 4: Stamp on cts 1, 3, 5.

Fig II, meas 1-8: Start with R ft and pass R shoulders. Turn R to face ptr.  
 meas 9-16: Again pass R shoulders and turn R to face ptr.  
 meas 16: Stamp L on ct 1, hold (cts 2-6).

Fig III. Delete cts in margin. Stamp R (ct 1) of meas 1. Stamp L (ct 1) of meas 2.  
 During "no music" do 6 Jarabe #1 Steps.

Following Fig III insert: Repeat action of Fig II, meas 1-16. M places bottle on floor between ptr and himself as he returns to his original pos.

145 Fig IV: Delete line 1.

meas 6-14: After "footwork" add - moving slightly to L and completing one CW circle around bottle in the 10 steps.

meas 15: Both turn to the R.

meas 16: Change to read "Finish with stamp R (ct 1), stamp L (ct 2), hold (ct 3).  
 meas 17-32: W dances on the spot.

meas 33--35: Delete "sdwd to the R around it" and insert fwd twd it.

meas 36: Delete line and insert Stamp in place L, R, L.

meas 37--40: Delete "to the L" and insert bkwd.

## ERRATA (cont)

- 145 JARABE DE LA BOTELLA (cont)  
Repeat Fig IV and use the following Variation during meas 5-14 and 21-30:  
Jump on both ft (ct 1), hop twice on L ft as R describes a CW circle in the air over the bottle (cts 2,3). R ft moves inward, fwd, outward, then back and in twd L. During meas 5-14 and 21-30 dancer completes one full circle around the bottle.  
Fig V, meas 7-12, line 2: after "ctr" add, turning CW.
- 146 Fig VII, Chords: Add - M helps ptr to rise, both face audience, holding bottle in his R hand and her L. On last chord raise the bottle high.  
Fig VIII: Delete entire description.
- 147 EL JARABE TAPATIO  
Formation: Ptrs in lines, facing head of hall, inside hands joined.  
INTRODUCTION: On the chord M turns W CCW under the joined hands. Cpl separates to about 6 ft apart.  
Fig I: Do Jarabe #1 Step as written but each step is flat on the ft.
- 148 Fig V: Borrachito Step is also called the Atole Step.  
Fig VII: In margin change meas 3-4 to just "3". Also change meas 5--6 to read 4-6  
Meas 4--6: Should read Do 6 flat-pushes . . . . .
- 149 Meas 7-12: On repeat of meas 1-6 do not return to place but continue circling ptr.  
Fig VIII, meas 1-8, line 1: Change pas de basques to Atole Steps starting L.  
Delete line 2 completely.  
Meas 9-16: Do 8 rocking steps but step back on L to begin, then fwd on R.

## ADDITIONAL RECORDS AVAILABLE AT YOUR LOCAL DEALERS FOR MEXICAN DANCES:

- LA BAMBA Musart DM 442 (LP) Side 2, band 3.  
Imperial 6083 (45 rpm) "La Bamba"  
Peerless LD 599. Side B, band 4
- CHUCHITA EN CHIHUAHUA National 4511-B (45 rpm)
- LAS COPETONAS Belart B-007 (LP) Side A, band 6.  
Musart D 90 (side A, band 6)
- JARABE de la BOTELLA Los Amigos 10043B (78 rpm)
- JARABE TAPATIO RCA-MKL-1448 (side 1, band 1)  
Musart D 90 (side 1, band 5)  
Request RLP8041 (side 1, band 2)
- MI NEGRA Musart D 90 (side A, band 2)  
RCA--MKL 1224 (side 2, band 3)  
Belart B--007 (side A, band 1)  
Request RLP-8041 (side 1, band 4)  
Peerless LD 599 (side B, band 1)  
Musart DM 719 (side 2, band 6).
- EL TRANCHETE RCA-MKL 1224 (side 2, band 2).

## ERRATA (cont)

156 IL CODIGLIONE

PART I, line 1: Change meas in margin from 1-16 to 1-8.

157 PART II; All meas cts in margin should read 1-4 not 1-8, except for last line which should be 1-16. Delete lines 9, 10, 11 entirely.

Note: In class PART II was danced to the end of the music, but the Finale may be used.

158 SHER

PART I, II, and FINALE: Cut all meas cts in half, i. e. 1-8 becomes 1-4.

177 JABLOCHKO

FIG VI c: W slow buzz steps: Step on ball of L ft (meas 1); step flat on R ft (meas 2).

(Note: each meas has 2 cts). Continue this pattern to end of musical phrase.

Write-up designates 2 CW turns, but 1 CW circle is sufficient.

164 JOTA FROM BADAJOZ

Music: 3/4 meter

Formation: M stands so his curved R arm is behind ptr's shoulders.

Fig I, meas 1: at end add (ct 3).

meas 2: at end add (ct 3).

meas 3: Step R (cts 1,2), hop on R (ct 3). . . . .

meas 16: Delete whole line. Insert - step L beside R (ct 1), hold (cts 2,3).

Fig II: Change spelling on sub-title to JOTA STEP.

Fig VIII, meas 3: Delete reference to meas 16.

179 KABARDINKA

Record: National 4520 A.

181 INTRODUCTION, meas 31-32: Should read - Rise and form circle by turning 1/2 to R to face ctr.

Note: W change to Fig II when M begin Rooster Step in RLOD. When M dance only 8 Rooster Steps in LOD this is a signal to W that they are doing their last pattern.

Ending for W: Make only a 3/4 circle so as to end facing ctr, rather than LOD. Arms remain in pos assumed at beginning of dance.

182 HOREHRONSKY CHARDAS

Formation: Circle of W facing ctr, hands at sides.

183 Introduction: Join hands in a circle. Remain facing ctr until Fig I begins.

Fig III, meas 1-4: Measures in margin should be 1-8.

135 EL TRANCHETE

PART II, Meas 1 is 6/8 meter. Meas 2 is 3/4 meter.

Meas 3-8: change to read "Repeat meas 1-2, 3 more times.