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FOLK DANCE CAMP *

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of the
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**STOCKTON,
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SYLLABUS OF DANCE DESCRIPTIONS

Folk Dance Camp

UNIVERSITY OF THE PACIFIC

Stockton, California 95204

1968
SYLLABUS

FOUNDER AND DIRECTOR 1947-1967 - LAWTON HARRIS
DIRECTOR 1967-1968 - JACK McKAY

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
c ^{tr}	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		

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ERRATA FOR 1968 FOLK DANCE CAMP SYLLABUSPageCorrectionINDICES CHANGES AND ADDITIONSDANCE INDEX: Remove old Index and insert Dance Index (Revised).INDEX BY NATIONALITY:Add the 12 Israeli dances given in the Addenda.Change "Colas" (Mexican) to Tilingo Lingo.Add Belasičko to the Serbian list.Add Makedonsko Sadenka & Kumovo Oro to the Macedonian list.Correct spelling of Jabadoa, Tri Godini Kate, Devero Oro.Using Dance Index (Revised) correct page number for all of Macedonian and Serbian dances. Also correct page number for Kimberleyse Trein and Contra Dances.INDEX BY TEACHER:De Angeles: Change "Colas" to Tilingo LingoHelt: Correct pg no. for Contra Dances (pg 145).Hofman: Correct spelling of Jabadao. Correct pg no. of Kimberleyse Trein (pg 129)Joukowsky: Correct spelling of name (Joukowsky).Kolarovski: Correct spelling of name (Kolarovski). Also of Devero Oro, & Tri Godini Kate. Correct all pg no. Delete Cucuk, Gajde Avasi Kolo, Postupano, Stankino, U Krusevo Ogingori as they were not taught.Pappas: Add to list: Tsakónikos, pg 61.Sturman: Make a listing of the 12 Israeli dances in the Addenda.RECORDS FOR FRENCH MATERIAL

The 10" LP Barclay 86085 is out of press. It will be replaced by a 12" LP Barclay 820138 with the same tunes, same order, same group of musicians. See pages 3, 5, 10.

3 BOURREE DROITE DU PAYS FORT: Add - RYTHME 40015 LA BOURRÉE PASTOURELLE: Add - RYTHME 4002 4 meas intro.4 BOURRÉE DROITE DU PAYS FORTFig 2, meas 7-8: W turn 1/2 CW and M turn one full turn CCW.Fig 4, meas 7-8: W turn CCW and M turn CW.5 LA BOURRÉE PASTOURELLEMeas: Change meter from 3/4 to 3/8.6 Fig 4, meas 1-8 (rptd): On last 2 meas M takes W R with his L and they turn 1/2 CCW as a cpl.Fig 5, meas 1-8: Change twd to fwd.8 BOURRÉE A 7 SAUTSFig 3, meas 1-4: Should read: Repeat Fig I.....Fig 7, meas 1-4: Delete "come back to their place" and insert turn in opp M place.9 Fig 7, meas 1-4 (rptd): Add at end of line 1: returning to home place.
Ending: If desired M may do 7 stamps moving in to join W.10 LA BOURREE DE SARZAYFig 2, meas 1-8(rptd): W travel CW around the set.

ERRATA (cont)

- 11 LA GIGUE
Gigue step: Step is done by stepping and then hopping 3 times.
Fig 2, meas 1-8: M hands may be on W shoulder blades instead of her waist.
- 12 Chorus: at top of pg, Meas 1-2 W puts R hand on M shoulder.
At end of dance: Add: Figure 6 - Repeat Fig 2.
- 15 LE CHIBRELI ALSACIEN
Fig 6, meas 4: Lift hold given is the usual but W can be lifted by M placing their hands on W waist.
- 16 LA MAZURKA DE SCHENEWELE
Meas 5-6: Start with outside ft.
Meas 8: No wt on last stamp.
As a Mixer: Travel to new ptr on meas 7 and try to be there by meas 8.
- 17 LA POLKA DES CONSCRITS
Fig 5, meas 1-2: Use 4 chasse steps, not 8.
Fig 5, meas 3-4: W turn 1/2 CCW.
- 19 SUR LES BORDS DE LA RIVIERE II
Introduction: 8 meas, not 4.
- 21 LE BRISQUET CELLOIS
Fig 4, meas 5-8, 1-4(rptd): Used closed social dance pos but with R hips adjacent.
- 22 LE VIEUX BAL
Fig I, meas 3-4: W turns CCW.
- RECORDS FOR POLISH DANCE MATERIAL
Change all listings of Buccaneer "Polish Dances" BC- 1000 to Buccaneer "Z Gorami, Z Dolinami" BC-1000. Such changes necessary on pgs 25, 26, 28, and 31 of syllabus.
- 24 POLISH POLKA
Line 7: Change "each" to "ease".
- 30 SKOCZYNY OBEREK
Meas are missing in the margins. All Part A should have 1-16 and the same with Part B. Part C should have 1-8. Break (pg 31) should have 1-4.
- 27 OD WŁOCŁAWEK
Part II, meas 11-12: Delete "Release R hands". Insert "M L hand holds W R hand".
- 56 KARAGOÚNA
Var II, ct 4 of meas I & II: In both places change "ball" to "heel".
- 57 Var VI, meas II, cts 2, &: Hop twice on L ft and face L (RL0D).
- 72 FYSOÚNI
Music: $2/8 + 2/8 + 2/8 + 3/8 = 9/8$ Change last + to =.

ERRATA (cont)

- 84 HORA FROM MARAMURESH
Fig II, meas 1-4: Palms don't actually touch but you have the feeling they could if you wanted to do it.
- 85 The Lark: These are the 2 patterns we used.
meas 1-8: 4 step-hop grapevine steps beg R and stepping side and front first. Move in LOD.
meas 9-11: Facing ctr, step to R side with R; cross L behind R.
Do 3 times.
meas 12: In place, step 3 times R, L, R.
meas 13-16: Repeat meas 9-12 but beg L and move L. On meas 16 stamp L, R (no wt).
Complete pattern is done 3 times.
- 93 TREPAK
Fig XVI, Finale: Since large circles are apt to move slowly, the circle may be broken at one spot and the leader at the R end leads line in CCW spiral until the end of the music.
- 95 EL CARBONERO
Formation: Cpls as follows: Line of M opp semi-circle of W. M in reverse order of W if specific ptr is desired.
Step I, meas 3-16: Change to - Step on toe of R ft with an upward motion (ct 1). Step on L in place (ct 2). Step fwd on R (ct 3).
Next step begins with L. Shoulder action is as described.
Line 3, delete "back in orig pos" and insert behind ptr.
Step II, meas 1, change to read - Step on R toe (ct 1). Step on L slightly to L side (ct 2). Step on R in place (ct 3).
Step III, meas 16, line 2, add no wt after "(ct 2)".
96 Step IV, change to read: Step on R toe behind L ft (ct 1). Step L in place (ct 2). Step R to R side of L (ct 3). Next step begins L toe stepping behind R. Continue alternating step through meas 15.
Step V, change to: Brush-hop-step (cts 1, 2, 3). Meas 1, beg brush with R heel, hop L, step diag R on R. Meas 2, reverse ftwork. Cpls join inside hands and progress in LOD.
On repeat of dance do Step I to circle CCW to reform semi-circle, hands joined with ptr. M step behind ptr on final meas ready to begin Step II.
The listed recording has 8 extra meas after second repeat of dance. Continue with 8 Brush-hop-steps to exit from floor.
- 96 LAS CORTADORAS
Formation: No more than 6 cpls in set.
Add: Basic Step: Step on toe of R ft with an upward motion. Ft are together (ct 1). Step on L in place (ct 2). Step fwd on R (ct 3).
Next step begins L. This is the Basic Step done throughout the dance unless otherwise indicated.
- 97 Discard original page 97-98 and substitute 97-98 Rev
- 100 YENKA
Formation: Contra lines - M L shoulder twd music, ptr. opp.
This is a free-style type of dance. Dancers may play "follow the leader" if desired.
- 102 Variation X, line 4: delete M and W left, insert as in original pos.
Variations XIII and XIV: as M jumps to ptr's side they momentarily join both hands.

ERRATA (cont)

- 103 EL XUC
The dance tells the story of a group of people returning from Mass and having a fiesta in the streets. As firecrackers are set off the people move to avoid the firecrackers.
Heel Step, line 2: change (ct 2) to (ct &).
line 3: change (ct &) to (ct 2).
Crossing Step, line 2: change (ct 2) to (ct &); and (ct &) to (ct 2).
- 104 Meas 5-16, Rocking Step: add turn to face ptr on meas 16.
Meas 1-16, Heel Step: delete "turning to face each other on first meas."
- 109 MIE KATOEN
Meter is $\frac{2}{4}$ and there are 8 meas intro. to each fig.
Cross over and star: Change to Cross over and circle four.
- 110 Second Fig, Swing arms, etc, Meas 1-4: M face corner W (not opp).
Second Fig, Polka, meas 1-8: Each cpl stay in own little circle.
- 112 MIEKE, WILLEN W'EENS DANSEN
To and Fro, meas 7-8: Actually is Run, run, and jump onto both ft.
On the Spot and Turn, meas 7-8: Actually is Run, run, and jump onto both ft.
- 114 TRALMAN
Fig II, meas 1-2: Should be 2 step-closes not 4 slides.
Fig III, Polka: Done in shoulder-waist pos.
- 115 DE BRETOENSE
Fig I, Circle: Change meas in margin to read: A 1-4. Only 2
Gavotte steps are done.
In each fig. change the A music to read meas 1-4.
- 116 Fig IV, Circular Hey: Put B in the margin. Meas 8: M puts the
4th lady on his L. A circular hey is like a 1/2 Grand L and R.
Fig V: Pattern can be done progressively. On each even meas, M moves a little to his R so he can dance with a new W each time.
- 117 KLEIN SCHOTS
Part B: Actually is open-pos on meas 1-2
- 118 BOERNKERMIS
Part B 1, meas 4: Step-close is done in RLOD.
- 120 MEISJE, WAS JE
Cross over (1st time), meas 3-4: Dance 3 step-hops and 1 step-close.
Wings (2nd time): At this point a whole repetition has been left out.
The following should be inserted:
A 1-8 Circle of Side Couples
B1+ B2 Cross Over done by head cpls first.
C1+ C2 Wings done by head cpls first.
The final Big Circle would follow.
- 122 PIEPKENDUIK
Fig I, A, meas 1-2: Beg R, run 3 steps and bring L to R.
Fig I, A, meas 3-4: Beg L, run 3 steps and bring R to L.
Fig I, B1, meas 9-10: Beg R, run 3 steps and bring L to R.

ERRATA (Cont)

- 127 JUEGO
A, meas 1: Do 3 walking steps and close L to R (no wt).
A, meas 2: Do 3 walking steps and close R to L (no wt).
- 134 ZEEUWSE REI
Fig IV, meas 1-4: Should be 16 running steps.
- 147 JARABE PATENO
When changing places with ptr always pass R shoulders and turn R in opp pos. Same coming home.
Fig 1, line 1: Delete "eight".
Fig 2: After "gallops" insert "M only imitate twirling a lariat overhead with R hand". In the gallops, R toe touches floor first, then R heel, and then full L ft.
Fig 3, line 1: after "are" insert "a chord and".
B. Line 2: Delete from "click...to brush" and substitute "tap L toe in back, leaning slightly fwd". Step-hop L, brush R, straightening body to look at ptr (a slightly rocking movement). Moving fwd, dance 3 more step-hop-brush steps, turning L on last to face ptr."
148 Line 2: delete "kick R ft fwd". Insert Swing R ft to R.
Line 3: change "R" to "L".
Fig 5: On each closing step cross behind supporting ft.
Fig 6: Line 4: Add Repeat 3 more times, ending with 1 stamp.
Fig 8, line 2: Delete "Jarabe, Jarabe, and stamp". Insert 4 slow stamps L, R, L, R. Delete all of second sentence.
Fig 10: Change "L" to "I".
Fig 11: Add: Face ptr straight on and dance 8 in CW circle and 8 in CCW circle.
Ending: Add W turns R, M turns L. In pose, W holds skirt out with R hand.
- 149 CHILENA GUERRERENSE
Record: Change to Folk Dancer MH 1104.
Introduction: Return to place with 6 walking steps. Turn to R with 4 waltz steps.
Fig II: Turn to R with 4 waltz steps and omit stamps. Same turning L.
Fig III, line 1: Delete from "but" through "ptr".
Fig III, line 2 & 3: In both change 2 waltz steps to 4 waltzes. Omit the stamps.
Fig III, line 4: Delete all. Substitute Move fwd with 4 waltz steps and back to place with 6.
Fig IV: Delete all. Substitute: With 4 leap waltzes advance to meet ptr at R shoulders. Making 1/2 turn R on 1 waltz step, to put L shoulders adjacent, dance 7 more leap waltzes moving bkwd. Making 1/2 turn L on 1 waltz step (to put R shoulders adjacent), dance 7 more leap waltzes moving bkwd. Back up to orig place with 4 leap waltzes. Turn twd ptr on the 1/2 turns and R arm swoops down and up on them.
150 Fig V, Heel-stamping step: Change to read: Stamp R ft (no wt) (ct 1). Step on R (ct 2). Hop on R (ct 3). 2nd step starts stamping on L. Pass R shoulders and turn R each time.
- 151 LA DANZA DE LOS VIEJITOS
Formation: Line 2: Change "R" to L.

ERRATA (Cont)

- Line 3, After "over" add Cane is held in R hand.
- Fig I, line 2: Change "L" to R.
- Fig II, meas 11-12: Delete "diag L" and substitute fwd.
 meas 15-16: Delete "diag R" and substitute bkwd.
- 152 Fig III, meas 17: Stamp 5 times, beg R, as follows:
 Cts 1 & ah 2 &
 Stamp R L R L R (without wt)
- Fig III, meas 18-20: Change "three" to two.
- Fig IV, meas 3-4: Change "5" to 6. Delete "not taking wt on the last one" Change stamp pattern to read:
 Cts 1 & ah 2 & ah 1 & 2 &
 Stamp R L R L R L
- Fig IV, meas 5-16: Renumber 5-8 . Delete "three more times".
- Fig IV, meas 17: Renumber 9
 meas 18: Renumber 10. Change to read Repeat meas 9 .
 meas 19-20: Renumber 11-12.
 meas 21-32: Renumber 13-16 . Delete "17-20 three more times".
 Add 9-12
 Insert meas 17-32. Repeat action of meas 1-16 .
- 153 Fig V, meas 3: Add No wt on last stamp R.
 meas 4: Change "L" to R. Add ending with wt on R.
 meas 5-8: Renumber 5-6. Change "1-4" to 1-2 with L ft.
 Delete from "not" to "8".
 meas 9-10: Renumber 7-8. Change "1-2" to 3-4. Delete from "starting" to "ft".
 meas 11-12: Renumber 9-16. Change "3-4" to 1-8.
 Delete old meas 13-16 and action described.
- Fig VI, meas 3-4: But ending with no wt on R.
 meas 17-20: Change "17" to 17-20 and insert "20" in body of line.
- Fig VI: Delete old 18-20 and action described.
- 154 LA REDOVA
 Record addition: 45/6091 B. Same label.
 Formation: After "pos" add M back to ctr of circle.
 Fig I: After meas 5 insert new meas 6 reading: Do one two-step to the R.
 Meas 6: Renumber 7 and change "step-hops" to walking steps. Change "R ft" to L ft.
 Meas 7: Renumber 8 and change "R ft" to L ft. Delete from "Don't" to "step".
 Meas 8 to 23: Delete all and rewrite as follows:
 Meas 9-16 Repeat action of meas 1-8 with opp ftwork.
 Meas 17-24 Repeat action of meas 1-8.
- 155 Fig II: Grapevine begins with R stepping behind L.
 Meas 8, ct 2; Change to read Close R to L with no wt.
 Meas 9-16: Add: Take wt on R in meas 16.
- Fig III, meas 5-8: After "two-steps", add turning CW.
- 156 Fig V, line 1: After "pos" add facing LOD. W holds skirt in R hand,
M L hand at back of waist.
 Meas 3: After "ptr" add by sliding inside hands down to forearm grasp.
- 158 MEXICAN MIXER
 Fig I, line 3: After "L to L" add and close R to L, no wt. Fig I repeats in opp direction with opp ftwork.

159 TILINGO LINGO (COLAS)

Record: The listed record was not available and Musart 442 LP "Viva Veracruz", Side B, Band 5 "El Tilingo Lingo" was used. It is one of many sones suitable for the dance.

Formation: Contra lines, M L shoulder twd music.

Fig 1, line 4: After "ctr" add making a 1/4 turn to face front. Delete "8 to turn to face front".

Line 6: Delete "8 to circle at home".

Fig 2, line 2: Delete "pause" (2 places) and substitute hop.

Lines 2, 3, 4: Delete from "The step" through "with R ft". Substitute Brush R heel (ct &), step on R ft (ct 1), hop on R ft (ct 2). Repeat with L ft (cts &, 1, 2). Dance 3 heel-steps, R L R (cts &, 1, &, 2, &, 1), hop R (ct 2). Start next Bamba step on L ft.

Line 5: After "place" insert passing R shoulders. After "turn" insert CW.

Last line: Add Repeat all of Fig 2.

Fig 4, line 6: Delete from "1 1/2" to "base". Substitute Complete one circle with 8 steps. With 8 more steps complete a 3/4 circle to end in own pos facing ptr.

Fig 6, Zapateado: Delete from "Heel-step" to "Fig 3". Substitute Facing front and dancing in place, stamp R twice (cts 1, 2). Continue dancing heel-steps as in Fig 3 to end of phrase. Repeat action of Fig 6.

160 Fig 7, line 6: Change "L, R, L" to R, L, R.

Line 7: After "repeat all" add of skipping pattern. Delete "End with 2 stamps fwd L, R". Place balance of this paragraph at end of description following Figs 8 and 9 and 2 chords.

Add: Fig 8: Repeat action of Fig 4.

Fig 9: Repeat action of Fig 2, without the repeat. Finish side by side, W to R of ptr, both facing music.

2 chords - Stamp fwd R, L.

172 MOSKROSOR

Record: Change number to Folkraft 1092.

175 ALEGRITO

Steps and Styling, Step 2, line 3: Should read pause and lift L (R) a little off the floor (ct &).

176 Fig IV, meas 2, line 3: Change ct 2 to ct 1. Add this sentence: M brings hands close to chest as if to say, "Come to my heart!" (ct 2).

177 Fig VI, meas 2, line 5: Change "twising" to twisting.

178 MAGKASUYO

Steps and Styling, Close Step: Add at end This may be done in any direction.

180 Fig II, meas 23-24: Change 3-step to Waltz.

PLEASE NOTE: Because of change in plans, Folias, Seguidillas, and Saltonas; Malaguenas; Avondrust; and Nirkoda were not taught so no errata appears for them.

26 OD WŁOCŁAWEK

Part I, line 1: Delete all after LOD. Ptrs remain face to face.

Part I, meas 1: Delete "(swing)".

ERRATA (Cont)45-53 CANARY ISLAND DANCES

The research, descriptions, and musical recordings were done by Gabrielle Hildebrand of Corpus Christi, Texas.

91 TREPAK

Fig III, meas 5-8: On the 1st set of Trepak (slap steps) move a little twd W circle. On 2nd set, move bkwd to place.

155 LA REDOVA

Fig III, meas 4, ct &: Change "making" to beginning.

Meas 5-6: Finishing turn, step L, R, L, hop. Facing ptr, step R, L, R, hop.

Meas 7-8. 2 two-steps in ballroom pos, turning CW with ptr.

Fig IV, meas 1-4: Delete all after "Fig III, ". Add On the hop on R ft, kick L ft across in front of R.

Meas 5: Change to read: Finishing turn, step-hop on L, kicking R across L (cts 1&). Facing ptr, step-hop on R, kicking L across R (cts 2&).

Meas 6: Join both hands with ptr.

Meas 7-8: Add still facing ptr with hands joined.

157 JOTA TAPATIA

Formation: Contra lines, M L shoulder twd music.

Fig I. Hands held out to sides about head height. Dance 8 Jota Steps facing ptr. Begin hopping on L ft. Do 8 more Jota Steps with R shoulder twd ptr.

Fig II, line 1: Change "fwd" to ptr.

line 2: Change "front" to ptr.

Add: Turning R shoulder twd ptr, repeat all of Fig II. On the leap change places with ptr, always passing face to face.

Fig III: Do 16 Zapateado Steps each way. Free hand is held across body about chest height.

At the end of description add: Repeat Fig I, dancing only 8 Jota Steps.

43 Rev KUMOVO ORO

Line 1: A Kum is a close friend of the family who, in the future, will act as Godfather to any children born of the marriage being celebrated. He has certain responsibilities and duties to perform at the wedding.

BASIC STEPS FOR BOURRÉES

NOTE: Bourrées are the "real" French dances. The origins are unknown, though they are widely spread on French territory, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin and, of course, Berry. In Berry, bourrées are danced in a very sober style -- no gesture with hands (like in Auvergne). M carry most of the typical style with his knee action, which is strictly forbidden for W, who dance in a very delicate way.

I. Pas de bourrée (bourrée step) 3/8 or 2/4 meter.

Starting on L ft, step fwd with the full wt of the body touching the ground and bend both knees (ct 1); step-close on ball of R ft, straightening the knees slightly (ct 2); step on ball of L ft, straightening the knees slightly (ct 3). Repeat, starting with R ft.

Note: All steps should be well kept "under" the body and close to the ground.

II. Avant-deux (forward and back).

1. Avant-deux droit (straight move for 2 dancers).
Two dancers face each other (4 ft apart).

Meas

- 1 Both starting with L ft, dance one bourrée step fwd and meet your opp on R shoulder. (Note: The first step is a large one.)
- 2 Dancing on the spot, do one bourrée step if you are a W. M bend both knees on the 1st ct of the meas.
- 3 Move bkwd with one bourrée step, starting with L ft.
- 4 Do one bourrée step in place.

2. Avant-deux épaulé (épaulé - shoulder).

This figure takes 4 meas, like the straight avant-deux. It is frequently used in "bourrée croisée." Two dancers face each other.

- 1 Starting with L ft, take one big step twd each other, turning 1/4 a turn to L (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3). This brings ptrs R shoulder to R shoulder.
- 2 Step on the R ft and at the same time throw L ft sdwd L (ct 1). Step on L ft (ct 2). Step on R ft, close to L ft (ct 3).
- 3 Step on L ft in place, beginning a 1/4 turn to R (ct 1). Step on R ft in place (ct 2). Step on L ft, close to R ft (ct 3). This brings ptrs face to face.

BASIC STEPS FOR BOURRÉES (continued)

- 4 Step on R ft diag R bkwd (ct 1), beginning a 1/4 turn to R. Step on L ft across R ft (ct 2). Step on R ft in place (ct 3). This brings ptrs' pointing L shoulder twd each other.

Note: For teaching purposes, avant-deux épaulé can be started with L shoulder pointing to opp dancer.* When the steps are mastered, dancers should remember that all types of avant-deux start facing the opp dancer.

(* Editor's Note: If step is begun with L shoulder pointing twd opp dancer, then a 1/2 turn is made on ct 1 of meas 1.)

3. Épingle à cheveux (hairpin or U-turn).

This is a variation of the "avant-deux épaulé" and takes 4 meas.

- 1-2 Repeat meas 1-2 of "avant-deux épaulé."
 3 Take a fast 3/4 turn on L ft (ct 1). Step on R ft near L ft (ct 2). Step in place on L ft (ct 3).
 4 Repeat meas 4 of "avant-deux épaulé."

4. Avant-deux du Haut Berry (Avant-deux from Upper Berry)

- 1 Starting with L ft, large step fwd (ct 1). Scuff R heel fwd (ct 2). Hop on L ft (ct 3).
 2 Cross R ft over L ft (ct 1). Step on L ft a little bit bkwd to free R ft (ct 2). Step on R ft close to L ft (ct 3).
 3 Move bkwd with one bourrée step, starting with L ft.
 4 Do one bourrée step in place. There is a great emphasis on the first step.

III. Croisements (crossing over) (4 meas).

1. Croisements du Bas-Berry (Crossing over, Lower-Berry).

- 1 Repeat meas 1 of "avant-deux épaulé."
 2 Step sdwd R on R ft, changing place with your ptr (ct 1). Step L ft close to R ft (ct 2). Step on R ft in place (ct 3).
 3 Take a 3/4 turn on L ft (ct 1). Step on R ft close to L ft (ct 2). Step on L ft in place (ct 3).
 4 Repeat meas 4 of "avant-deux épaulé."

BASIC STEPS FOR BOURREES (continued)

2. Croisement du Haut Berry (Crossing over, Upper-Berry).

- 1 Starting with L ft pivot 1/2 turn CCW "around" the opp (ct 1). Step on R ft in place (ct 2). Step on L ft in place (ct 3).
- 2 Step on R ft in place, throwing L ft sdwd L (ct 1). Step on L ft close to R ft (ct 2). Step on R ft in place (ct 3).
- 3-4 See meas 3-4 of "avant-deux from Upper-Berry."

IV. Bransiller

These steps are done on the spot and are used as transition between "Avant-deux" and "Crossing over." Basically, they are "pas de basque" or "bourrée steps" done on the spot.

1. Lower Berry style.

Steps for M are done very neatly, crossing on the second ct. Step on L ft sdwd L (ct 1). Cross R over L (ct 2). Step on L ft in place (ct 3). Reverse. W do not cross on second ct. They do it on each side.

2. Upper Berry style.

M and W do not cross on 2nd ct.

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

Presented by Louise & Germain Hébert.

BOURRÉE DROITE DU PAYS FORT

(France - Upper Berry)

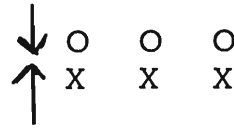
Origin: This bourrée comes from the region of Sancerre in Upper-Berry. This part of Berry is called "the strong country" because of its energetic dances. Learned from Pierre Panis and Paul Bouard, Pont-Chrétien, France, August 1967.

Music: Records Barclay 86085, Side A, band 3, 3/8 meter.
(Substitute) "Bouffée de Sologne"
Rythme (to be released in May 1968)

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BOURRÉE DROITE DU PAYS FORT (continued)

Formation: M on a line facing W on another line, 4 ft apart. Ptrs should be able to touch their hands in straightening their arms.



Steps: Described in "Basic Steps for Bourrées."

Meas (3/8)Pattern

8 meas INTRODUCTION.

FIGURE 1 -- Avant-deux.

- A 1-4 Starting with L ft, M move twd W with "Avant-deux du Haut-Berry." Note: W begin with the same action only 2 meas later.
 5-8 Repeat meas 1-4.
 1-8 Repeat meas 1-8.
 (repeat)

FIGURE 2 -- Croisements.

As fig. 2 begins, M are back at their original pos. W who started 2 meas later are in the middle of the formation.

- B 1-6 M on the spot do 6 "bransiller" steps. W will complete "avant-deux" (2 meas) and will do 4 "bransiller" steps.
 7-8 All do the 2 first meas of "croisement du Haut-Berry."
 1-2 All move back to the opp place with meas 3-4 of "croisement du Haut-Berry."
 3-6 All do 4 "bransiller steps."
 7-8 All do meas 1-2 of "croisement du Haut-Berry" but do not cross over. M finish behind W in the middle of formation.
 (repeat)

X O X O X O

FIGURE 3 -- Avant-deux en épingle-à-cheveux.

- A 1-8 All starting with L ft do twice the steps of "épingle à cheveux."
 1-8 Repeat meas 1-8, 2 "épingle à cheveux."
 (repeat)

FIGURE 4 -- Croisements.

- B 1-6 Repeat meas 1-6, figure 2. On the 2 first "bransiller steps" W move back. M twd their original pos turning 1/4 turn CCW. W do the same turning CW to face M.
 7-8 Repeat meas 7-8, figure 2.

BOURRÉE DROITE DU PAYS FORT (continued)

- B 1-6 Repeat meas 1-6 (repeat), figure 2. W do 2 more "bransiller steps" on the spot.
 7 M pivot quickly on L ft (1 full turn CCW) without crossing over with ptr.
 8 M move back to their place with one bourrée step starting
 (repeat) with R ft.

Note: At the end of the dance, M and W will have changed places.

Repeat from the beginning.

Presented by Louise & Germain Hébert

LA BOURRÉE PASTOURELLE

(France - Lower Berry)

Origin: Circle bourrée from the region of Pouligny-Notre-Dame in Lower-Berry. Without any doubt, this is the most popular dance in Berry. Groups usually used it for exhibition purpose. Learned from Pierre Panis and Paul Bouard, Pont-Chrétien, 1964 and 1967.

Music: Records: Barclay 86085, Side A, band 7, 3/8 meter:
 "Bourrée croisée de Sancerre"
 Rythme (to be released May 1968)

Formation: A circle of 6 to 10 cpls, W at M's R, all facing ctr, free hands at sides for M; W hold skirt.

Meas: (3/4)

Pattern

8 meas INTRODUCTION.

FIGURE 1 -- Avant-deux.

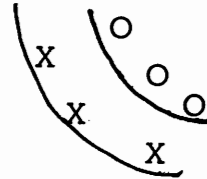
- A 1-4 All M move fwd with steps of "Avant-deux droit." W do the same starting 2 meas later.
 5-8 Repeat meas 1-4.
 1-8 Repeat meas 1-8.
 (repeat)

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LA BOURRÉE PASTOURELLE (continued)

FIGURE 2 -- Chaine.

As figure 2 starts W are on the inside circle. They will not complete their avant-deux but will do 1/2 turn CCW to face their ptr.



- B 1-2 Join R hands with ptr and move and change place with ptr, using the 2 first meas of "Avant-deux droit."
 3-8 Keep moving diag out and in, like in a grand R and L.
 1-8 Repeat meas 1-8, figure 2.
 (repeat)

FIGURE 3 -- Avant-deux.

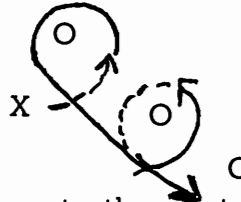
At the end of figure 2, M finish on the outside circle.

- A 1-4 All move twd the next ptr meeting with R shoulder using "Avant-deux droit" steps (W face out, M face in).
 5-8 Repeat meas 1-4, figure 3, meeting the same ptr at L shoulder.
 1-8 Repeat meas 1-8, figure 3.
 (repeat)

FIGURE 4 -- Souricière (Mouse-trap).

During this figure W dance on the spot with "bransiller steps" (Lower-Berry style).

- B 1-2 Starting with L ft, M using same steps as in figure 2, turn around ptr. After 2 meas, M are behind W.



- 3-4 Completing his turn, M move to the next W.
 5-8 Repeat meas 1-4, figure 4.
 1-8 Repeat meas 1-8, figure 4. On last meas M grab W inside hand and all face ctr. All join hands and hold them down.
 (repeat)

FIGURE 5 -- Avant-deux.

- A 1-8 All starting with L, W & M move twd with "Avant-deux droit" steps.
 1-6 Repeat meas 1-6, figure 5.
 7 M join inside hand with W on their R, drop the other, M turn 1/2 CW to face out of ctr. W turn a full turn CCW under joined hands.
 8 M dance on the spot with a "bransiller step" as W move on the outside circle to the next M (moving CW)
 (repeat)

LA BOURRÉE PASTOURELLE (continued)

- FIGURE 6 -- Pastourelle.
- B 1-2 M & W join R hands. Balancing the hands sdwd to M's R, then L, 2 "bransiller steps."
- 3-4 W turn CCW under the joined hands and move CW to the next M. All is done with "bransiller steps."
- 5-8 Repeat meas 1-4, figure 4 with new ptr.
- 1-8 Repeat meas 1-8, figure 6. On the last 2 meas M do 1 full turn CW. All finish facing ctr.
- (repeat)

Presented by Louise & Germain Hébert

BOURRÉE A 7 SAUTS

(France - Berry)

Origin: Under this title, we reproduce 4 easy dances that are great to teach the fundamentals of Bourrée. Although bourrée step itself is not used, the formation and the patterns are closely related to bourrée styling. Learned from Pierre Panis, Pont-Chrétien, France, August 1967.

Music: Records: Uni-Disc 45-280, Side A, band 1, 2/4 meter.
BAM Ex 613 Side A, band 1.

Formation: Units of 2 cpls,
hands joined and held shoulder high.

Meas (2/4)Pattern

8 meas INTRODUCTION.

- FIGURE 1 -- Avant-deux (fwd & back)
- A 1-2 All starting with L ft, cpl #1 back up, cpl #2 move fwd with 4 walking steps.
- 3-4 Reverse meas 1-2.
- 1-4 Repeat meas 1-4.
- (repeat)

- FIGURE 2 -- Croisements (crossing over)
Drop hands.
- B 1-2 Starting with L ft, stamp 7 times.

BOURRÉE A 7 SAUTS (continued)

- 3-4 With 4 walking steps, change place with the opp person, passing R shoulder to R shoulder.
Once to the opp place, make 1/4 turn to face own ptr.
- 5-8 Repeat meas 1-4, figure 2, starting to stamp with R ft and changing place with ptr.
- 1-8 Repeat meas 1-8, figure 2, bringing ptr in the original pos.
(repeat)

LA BOUTONNIERE (the buttonhole)FIGURE 3-- Avant-deux

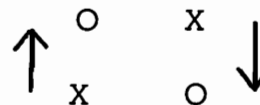
- A 1-4 Repeat meas 1 but using fwd and back chassé-steps: step fwd (or bkwd) on L ft, close R in step near L heel (ct 2).
1-4
(repeat)

FIGURE 4 -- Croisements

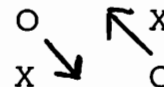
- B 1-2 Repeat meas 1-2, figure 2.
3-4 Cross over using 2 two-step instead of walking steps.
5-8 Repeat meas 1-4, figure 4.
1-8 Repeat meas 1-8, figure 4 bringing ptrs in their original pos.
(repeat)

LA TIRETTEFIGURE 5 -- Avant-deux

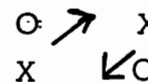
- A 1-2 Hold both hands with opp person.
M will push the opp W with 2 two-step.
W back up the same way. All start with L ft.
- 3-4 Repeat and reverse meas 1-2, figure 5.
- 1-4 Repeat meas 1-4, figure 5.
(repeat)



- B 1-2 All starting with L ft, M stamp 7 times while W change place passing opp W, R shoulder to R shoulder.
- 3-4 Each M joins R hand with the new W on his R. Change place with 4 walking steps.
- 5-8 Repeat meas 1-4, figure 4.
- 1-8 Repeat meas 1-8, figure 4.
(repeat)

LA MOUTONNIEREFIGURE 7 - Croisements.

- A 1-4 All starting with L ft, M change place with opp M crossing each other at R shoulder, and come back to their place with 8 skipping steps.



BOURRÉE A 7 SAUTS (continued)

- 1-4 Repeat meas 1-4, figure 7.
 (repeat) W wait for 2 meas then do the same thing as M.

FIGURE 8,-- Avant-deux.

- B 1-2 M move twd each other with 7 stamping steps, while W finish their crossing-over.
 3-4 M back up with 4 walking steps while W repeat meas 1-2, figure 8.
 5-8 Repeat meas 1-4, figure 8. W backing up while M are moving fwd.
 1-8 Repeat meas 1-8, figure 8.
 (repeat) Note: W will complete 3 avant-deux and will start a 4th one.

Presented by Louise & Germain Hébert

WORDS

J'ai vu le loup, le renard et la belette, / 2
 J'ai vu le loup, le renard danser /

J'les ai vu taper du pied
 J'ai vu le loup, l'renard, la b'lette
 J'les ai vu taper du pied
 J'ai vu le loup, le renard danser.

I saw the wolf, the fox, the weasel / 2
 I saw the wolf, the fox dancing /

I saw them stamping their feet
 I saw the wolf, the fox, the weasel
 I saw them stamping their feet
 I saw the wolf, the fox dancing.

LA BOURRÉE DE SARZAY

(France - Berry)

Origin: Sarzay is a small village built around a feudal castle. This bourrée is a mixture of a bourrée croisée and a bourrée carrée. Learned from Paul Bouard, Pont-Chrétien, France 1967.

Music: Record Barclay 86085, Side A, band 5, 3/8 meter.
(substitute) "Bourrée tournante du Bas-Berry"

Formation: 2 cpls in "quadrette" formation.

Meas (3/4)

Pattern

8 meas INTRODUCTION

FIGURE 1 -- Avant-deux.

- A 1-4 All starting with L ft, move twd ctr of quadrette with "avant-deux droit steps."
5-8 Repeat meas 1-4.
1-8 Repeat meas 1-8.
(repeat)

FIGURE 2 -- Croisement & carrement.

- B 1-4 W cross over with the steps of "croisement du Bas-Berry" changing place with opp W. M do the same step moving twd ptr place.
5-8 Repeat meas 1-4, figure 2, bringing W back to original pos and M to the opp M starting pos.
1-8 Repeat meas 1-8, figure 2.
(repeat)

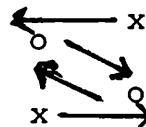


FIGURE 1.

- A 1-8 Repeat figure 1 (Avant-deux) from the beginning.
1-8 (repeat)

FIGURE 2.

- B 1-8 Repeat meas 1-8, figure 2 and repeat, this time M crossing diag with opp M and W going around the corners.
1-8
(repeat)

Repeat from beginning.

LA GIGUE

(France - Berry and Central Part of France)

Origin: This dance, also known as "Gigolette" or "Gigouillette" is very popular throughout Central part of french territory. There is no relation with the "Jig" from the British Isles. Learned from Pierre Panis, at Pont-Chrétien, August 1964.

Music: Records: BAM 613, Side B, band 3
Uni-Disc 45-280, side B, band 3

Formation: Double circle of cpls in skater pos all facing CCW.

Steps: Two-step, gigue step: hop 4 times on supporting ft raising opp leg fwd.

Meas (2/4)Pattern

8 meas

INTRODUCTION.

FIGURE 1.

A 1-8 All starting with L ft, 8 two-step moving CCW in LOD.

CHORUS.

B 1-2 Starting with L ft, one gigue step.

3-4 One gigue step on R ft.

1-4 Repeat meas 1-4 of the chorus.

(repeat)

FIGURE 2.

A 1-8 In shoulder-waist pos cpls turn CW moving CCW in LOD with 8 two-steps.

CHORUS.

B 1-2 In open social pos, ptrs repeat the gigue steps facing CCW.

3-4 Turning inside, repeat the same steps facing CW.

1-4 Repeat the last 4 meas.

(repeat)

FIGURE 3.

A 1-8 Repeat figure 2.

LA GIGUE (continued)

CHORUS.

- B 1-2 Repeat gigue steps, this time M facing CCW, W CW. M has his R hand on W waist. W puts her L hand on M's shoulder.
 3-4 Repeat and reverse the last 2 meas.
 1-4 Repeat the last 4 meas.
 (repeat)

FIGURE 4.

- A 1-8 Repeat figure 2.

CHORUS

- B 1-2 Repeat the preceding chorus, M's hands at his waist,
 3-4 W's hands at skirt.
 1-4 (repeat)

FIGURE 5.

- A 1-8 Repeat figure 2.

CHORUS

- B 1-4 All join hands and face ctr, execute 4 gigue steps.
 1-4
 (repeat)

Presented by Louise & Germain Hébert

LE ROND ARGENTONNAIS

(France - Berry)

Origin: Old circle dance from Argenton-sur-Creuse, in Lower Berry. Many stories were written about this dance. At certain times, this dance was forbidden because each section of town had its own "rond" and competition was too strong. Learned from Roger Dubois, formerly from Ballet National, Pont-Chrétien, France, August 1967.

Music: Record BAM. Ex 613, Side A, band 2.
Uni-disc 45-280, Side A, band 2, 2/4 meter.

Formation: Close circle of dancers, no ptr needed. Joined hands are held shoulder high.

Meas (2/4)Pattern

6 meas

INTRODUCTION.

FIGURE 1.

- A 1 All starting with L, leap and fall on this ft diag fwd (ct 1) bringing joined hands down, step back on R ft (ct 2) raising joined hands.
2 Step back on L ft (ct 1), step sdwd L on R ft (ct 2).
3-8 Repeat meas 1-2, three other times.
9 Step sdwd L on L ft (ct 1), close R ft near L ft (ct 2) lowering joined hands.

FIGURE 2.

- B 1-2-3 All move twd ctr with 3 walking steps raising slowly the joined hands. Move out the same way, lowering slowly the joined hands.
4-6 Repeat meas 1-3, figure 2.

Repeat from the beginning.

Presented by Louise & Germain Hébert

LE CHIBRELI ALSACIEN (continued)

- (3/4) FIGURE 4 -- Waltz
 B 1-16 Repeat figure 2.
 At end of the figure, each cpl faces another cpl.
- (2/4) FIGURE 5 - Chibreli (bleking step) O X
 A 1-16 Repeat figure 1 in "quadrette formation." X O
- (3/4) FIGURE 6 -- M lift W
 B 1 All starting with L ft, 1 waltz step sdwd to L.
 2 Waltz step sdwd to the R starting with R ft.
 3 3 stamps L, R, L.
 4 M lift W putting their hands under W's armpit. W help by
 putting their hands on M's shoulder.
 5-16 Repeat meas 1-4, figure 4, three times.
- FIGURE 7 - Waltz
 C 1-16 Repeat figure 2.

Presented by Louise & Germain Hébert

LA MAZURKA DE SCHENEWELE

(France - Alsace)

- Origin: Once very popular, mazurka has a tendency to disappear from Alsace. The melody was found near the village of Schenewele. Learned from Nicole Andrioli and Paul Bouard, at Pont-Chrétien, France, August 1967.
- Music: Record Barclay 86079, Side B, band 3, 3/4 meter.
- Formation: Circle of cpls, M back to ctr.
 Hands in modified shoulder-waist pos: M put his hands on W's shoulder-blades.
- Steps: Mazurka alsacienne: (described for M; W reverse)
 Bend R knee, lifting L ft (ct 1); step sdwd L ft to L (ct 2);
 close R ft to L (ct 3).

LA MAZURKA DE SCHENEWELE (continued)

Meas (3/4)Pattern

- 1-2 Starting with inside ft, 2 Mazurka steps.
 3-4 Starting with outside ft, 2 waltz steps turning CW and moving CCW in LOD.
 5-6 Holding both hands with ptr at shoulder height, 2 step-swing starting with side ft. Note: the lifted leg should be raised very high.
 7 Joining inside hands, W turn CW under arms with one waltz step while M dance on the spot.
 8 Stamp twice, R,L for M (cts 1,2); L,R for W (cts 1,2). Pause (ct 3).

As a Mixer:

- 7 As W turn under joined hands, M face CCW, W execute 3/4 of a turn to face CW.
 8 All move fwd with 2 stamps twd a new ptr.

Repeat from beginning.

Presented by Louise & Germain Hébert

LA POLKA DES CONSCRITS

(France - Alsace)

Origin: This is an old quadrille figure that the newly drafted soldiers used to dance in the different villages on their way down to the barracks. Learned from Paul Bouard and Nicole Andrioli at Pont-Chrétien, France, August 1967.

Music: Record Barclay 86079, Side B, band 1. 2/4 meter.

Formation: A line of cpls facing another line of cpls. Ptrs hold hands in Varsouvienne pos and are numbered 1-2, 1-2, etc. Units of 3 to 4 cpls are designated, preferably 4 cpls.

↓ O¹X O²X O³X O⁴X ↓ O¹X O²X etc.
 ↑ X₁O X₂O X₃O X₄O ↑ X₁O X₂O etc.

FOLK DANCE CAMP - 1968

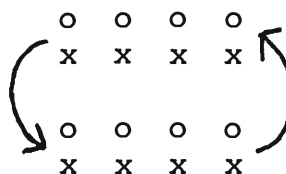
LA POLKA DES CONSCRITS (continued)

Meas (2/4)Pattern

2 meas INTRODUCTION,

FIGURE 1 -- PromenadeA 1-8 M and W starting with L ft, 16 two-step,
1-8 circling a full turn CCW.

(repeat) Cpls will be back where they started and will face the opp line (8 to 10 ft apart). Note: It is a good idea to have everybody face CCW once the starting pos is assumed.

FIGURE 2 -- Saluts (fwd and back).B 1-4 Starting with L ft cpls move twd opp with 4 two-steps.
5-8 Cpls move back with 8 small walking steps.
1-8 Repeat meas 1-4, figure 2.

(repeat)

FIGURE 3 -- Galop.C 1-4 In closed social pos, cpls, like in figure 1, circle, full turn
1-4 CCW with 16 chassé-step.

(repeat)

FIGURE 4 -- Saluts (fwd and back).B 1-4 Repeat figure 2.
1-2 (repeat)FIGURE 5 -- Croisements (crossing over).D 1-2 In closed social pos the odd cpls change place, W passing
back to back with 8 chassé step.
3-4 In opp cpl pos M do 1/2 CW while W pivot 1 turn 1/2 CW under
joined outside hands.
1-4 Repeat meas 1-4, figure 5, to bring back cpls at their original
(repeat) pos. Meanshile even cpls in closed social pos pivot on the
spot with walking steps.
1-4 Repeat meas 1-4, figure 5, this time even cpls crossing over
1-4 and back while odd cpls pivot on the spot.

(repeat)

Repeat from the beginning.

Presented by Louise & Germain Hébert

LES GARS DE LOCHMINÉ

(France - Bretagne)

- Origin: Dance from Lower-Brittany. This form of dance is called "Ridéé" (which means "wrinkle") and found in Morbihan. Learned from Madame Lise De Bona in November 1967.
- Music: Record BAM 613, Side B, band 1 or Uni-Disc 45-2800 Side B, band 1. 2/4 meter.
- Formation: Circle of dancers all facing ctr, no ptr needed. Hold hands at shoulder height.

Meas (2/4)Pattern

8 meas INTRODUCTION.

FIGURE 1.

- A 1 Starting with L ft, 3 running steps moving CW (ctrs 1, 2). Hop on L lifting R ft in front of L ft (&).
- 2 Repeat meas 1, figure 1 moving CCW and starting with R ft.
- 3-8 Repeat 3 times meas 1-2, figure 1.
- Note: The arms are balanced down and up during figure 1.
- Variation: Instead of 3 running steps and a hop, we saw 2 running steps, a jump on both feet and a hop on L ft.

FIGURE 2

- B 1-8 Holding hands at shoulder height, hop 16 times on L ft pointing R ft fwd. There is a small fwd and back action with the hands. At the end of meas 8, lower quickly the hands, and put them back at shoulder height.
- 1-8 Repeat meas 1-8, figure 2, hopping on R ft and pointing L ft fwd.
- (repeat)

Repeat from the beginning.

Presented by Louise & Germain Hébert

WORDS:

Mon père et ma mère / bis
 D'Lochminé ils sont /

Ils ont fait promesse qu'ils me marieront (bis)

(continued - next page)

LES GARS DE LOCHMINÉ (continued)

WORDS: (continued)

CHORUS.

Sont, sont, sont, les gars de Lochminé
 Qui ont de la maillotte, sans dessus dessous
 Sont, sont, sont, les gars de Lochminé,
 Qui ont de la maillotte en d'sous d'leurs souliers.
 2 - S'ils ne me marient s'en repentiront (bis)
 Je vendrai leurs terres sillons par sillons (bis)
 3 - Et si le roi passe nous l'inviterons (bis)
 Et s'il veut qu'on chante, nous lui chanterons (bis)
 4 - Et s'il veut qu'on danse, nous lui danserons (bis)
 Et s'il veut des crêpes, nous lui en frirons (bis).

SUR LES BORDS DE LA RIVIERE II

(France - Normandie)

Origin: This is a version for 4 couples, the first one was for two cpls. We recommend this version because the 2nd and 3rd figure are easier to do, more space being available. Learned from Marie-Colette Mainé, Paris, August 1967.

Music: Records: Uni-Disc, 45-188, Side A, band 1
 Uni-Disc, 45-280, Side B, band 2
 BAM 267, Side B, band 2

Formation: 4 cpls in a square formation.

Steps: Quick walking steps or skips are used throughout the dance.

Meas (2/4)Pattern

4 meas INTRODUCTION.

FIGURE 1 -- Circle R & L
 A 1-4 All starting on R ft, 8 walking steps moving CCW in LOD.
 1-4 Repeat meas 1-4, moving CW.
 (repeat)

FIGURE 2 -- Forward and back.
 B 1-2 All move slowly twd ctr raising hands with 4 walking steps.
 3-4 Move back the same way lowering hands.

SUR LES BORDS DE LA RIVIERE II (continued)

- FIGURE 3 -- Four lady chain.
- C 1-2 All 4 W move twd ctr and form a R hand star. They all walk CW to the opp ptr.
- 3-4 Join L hand with opp ptr. M with a curtesy turn help them to turn CCW around them.
- 1-4 Repeat meas 1-4, figure 3, bringing W back with their original ptr.
- (repeat)

Repeat from the beginning.

Presented by Louise & Germain Hébert

LE BRISQUET CELLOIS

(France - Poitou)

- Origin: This dance was done on the third day after the wedding. The song recalls the old habit of dancing on the bride's chest or cabinet. Since nobody wanted to damage this new piece of furniture, they usually used grandmother's. Learned from Marie-Colette Mainé, Paris 1967.
- Music: Record Uni-Disc 33-201 Side A, band 1, 2/4 meter.
- Formation: Contra lines: one line of M facing a line of W (6 to 8 ft apart). M hands are free; W hold skirt.

Meas (2/4)

Pattern

4 meas INTRODUCTION.

- FIGURE 1.
- A 1-2 All starting with R ft, stamp on R ft and move twd ptr with 3 walking steps.
- 3-4 Move back with 4 walking steps.
- 5-8 Change place with ptr with 8 steps, crossing each other with R shoulder.
- 1-8 Repeat meas 1-8, bringing ptrs at their original pos.
- (repeat)

LE VIEUX BAL (continued)

FIGURE 1.

- A 1 Each M faces his own ptr. Join R hands. Move twd each other, 1 waltzing step, starting with R ft.
 2 Repeat meas 1, moving back.
 3-4 Ptrs change place, W passing under joined hands and turning CW.
 5-8 Repeat meas 1-4.
 1-8 Repeat meas 1-8, figure 1.
 (repeat)

FIGURE 2.

- B 1 All join hands, 1 waltz step twd ctr of quadrette.
 2 All move away from ctr with 1 waltz. M face their ptr and join R hands.
 3-4 Repeat meas 1-2, figure 1.
 5-6 Repeat meas 1-2, figure 2.
 7-8 Repeat meas 1-2, figure 1, facing the other W on the quadrette.
 1-8 Repeat meas 1-8, figure 2.
 (repeat)

FIGURE 3.

- A 1-4 Repeat meas 1-4, figure 1.
 5-8 Repeat meas 1-4, figure 1, facing the other W on the quadrette.
 1-8 Repeat meas 1-8, figure 3, allowing each dancer to dance on each corner of the formation.
 (repeat)

FIGURE 4.

- B 1-2 Join hands and repeat meas 1-2, figure 2.
 3-4 With 2 waltzing steps, M help W to pass in front of him in order to finish on his L side. W do 1 full turn CCW in front of ptr.
 5-8 Repeat meas 1-4, figure 4.
 1-8 Repeat meas 1-8, figure 4.
 (repeat)
 Repeat from the beginning.

Presented by Louise & Germain Hébert

BASIC STEPS AND TERMS FOR POLISH DANCE.

These descriptions are at best approximations. All steps are done as if you would melt into the floor. The arms are rounded. All the dances except the Krakowiak are in odd ($3/4$, $3/8$, $6/8$) time, so that the emphasis is on lyricism. The Krakowiak and Polka are in $2/4$ time, but the Polka is not considered as one of the big five because it is only 100 years old. The big five are the Mazur, the Oberek, the Kujawiak, the Krakowiak, and the national dance, the Polonaise. There is no unique version or pattern for these dances. There are hundreds of melodies and hundreds of villages and each one has its own way to dance. Most of the dances are essentially improvisational and free style, with each couple on his own (Polka, Oberek), or everybody following the leader's call (Krakowiak, Mazur, Polonaise). The style taught here is that of the Mazuri region near Warsaw. The mountaineers (Goralski) are another breed apart. Ever since Napoleon invaded Russia there has been an empathy between Poland and France, and the court language was French. Thus the steps have French names. All are in $3/4$ time, and may be done on either foot.

1. Basic Mazur Step (Pas Marché).
 Step down on the R ft, softly (ct 1).
 Step on L ft, (ct 2).
 Step on R ft, with a stiff knee (ct 3).
 Alternate sides.
 Step may be done fwd, bkwd, turning, etc.
2. Click Step (Cabriolé).
 Hop on L ft and click R ft against L (ct 1).
 Stamp sdwd onto bent R ft, traveling to the R (ct 2).
 Close L ft to R (ct 3).
 Note that the trailing ft (L here) should not leave the floor.
3. Mazur Step (Chassé). (This step is found only in the Mazur.)
 Hop on L ft (ct 1).
 Slide fwd onto R ft like a skater (ct 2).
 Use the whole phrase of music to complete this step.
 Hop on R ft (ct 3).
 Always alternate sides. Begin the next step with a hop of the R ft. This transition of two hops on the same ft may cause some confusion at first.
4. Open Mazur Position.
 W on M's R side, his R arm around her waist, her L hand resting on his R shoulder. Keep a slight angle between each other, that is, face each other slightly. Free hand on hip, unless otherwise stated.

BASIC STEPS AND TERMS FOR POLISH DANCE (continued)

5. Down-Up.

Relax and bend the knees, point the knees and the toes to each other, hunch over, twist the free arm and hand so that palm faces back, thumb down, and bend head fwd and look down -- all in one count. Straighten everything and throw back head (ct 2). Hold (ct 3).

6. Whip.

R hand on hip. Describe a horizontal figure 8 in front of yourself with the L hand. This takes 3 counts as follows: Take 2 counts to complete first half, the swing to the R, and shift wt onto R ft. On ct 3, complete the figure 8 to the left and step onto the L ft. Ct 1 of the next measure throw the L hand high up behind head and stamp R ft. Throw back head. Hold cts 2 and 3.

POLISH POLKA

This step is basic for the Polish Polka. All variations use this step -- they merely change directions, turn, balance away, etc. The step should be done very relaxed, with both heels on the ground since, among Poles, this dance is done for the whole evening without pause. To learn the step -- learn the bounce first, then learn to alternate weight on each foot. When you feel comfortable, try it with a partner. Don't be surprised if it takes several months to feel freedom and ease in this one step.

Each measure has 4 counts.

Start with a small bounce on the upbeat (ct 4 of last meas).

Land on ct 1 and bounce.

Land on ct 2 and bounce.

Land on ct 3 and sink softly.

Take a bigger bounce on ct 4, timed so that you land on ct 1 of next measure.

Practice on both feet first, then try to lift alternate feet on ct 3, then graduate to alternating feet throughout. Remember, the bounce is the thing.

Many good records are available made by Polish bands here in the United States -- all the records produced by Dana, Dala, Stella are excellent. Polkas by German bands are inadequate -- they don't have the right bounce.

POLONAISE

Music In threes, counted 1 &, 2 &, 3 &.

Records: Many available. Recommend "Pozegnanic Ojczyzny,"
Buccaneer "Polish Dances." BC-1000.

It's common that the nobles adopted and refined a peasant dance, but here is a case of the rough peasant taking over a court dance and eventually making it the national dance of Poland. This dance is always proud, noble, and graceful. The gentlemen offer courteous assistance to the ladies at all times. Polish balls open with a Polonaise. The dance is done to a leader's calls. The following is a suggested format.

Formation: Cpls in a circle facing LOD, M on L, W on R. W have their L forearm resting on M's R forearm, palms are down. M lightly grasps W's fingers between his thumb and forefinger. W may hold her wide skirt with free hand, or free arm to side at waist level. There must be a LEAD cpl.

Basic Step: Step L (ct 1).
Step R (ct 2).
Step L (ct 3).
Bend L knee and brush R ft fwd (ct &).
Step always alternates sides.
M and W may be on the same ft or opp ft; I prefer opp ft.

Meas Movement

Variation I. Ladies to ctr.

1-4 W, with 4 basic steps, pass in front of ptr to ctr and turn to face ptr. M mark time in place, L,R,L, and touch R, R,L,R, and touch L. Repeat. Help lead ptr twd ctr.
5-6 W mark time.
M take 2 basic steps to ptr, assume orig pose.
7-10 With 4 basic steps return in a CCW sweep to circle.

Variation II. Bowing Step.

M & W side by side in standard formation.
1 M step L (W opp) (ct 1). Step R (ct 2). Step L (ct 3).
2 Step R (ct 1). Face ptr and step back on L ft (ct 2).
Close R ft, and bow (W curtsy) (ct 3).
Repeat by returning to ~~side~~ by side pos on ct 1 of next meas.

POLONAISE (continued)

Variation III. Wheels.

Select a Lead cpl every 8 to 12 cpls.. Each LEAD cpl casts off, away from ptr. Remaining cpls progress LOD to point where first cpl cast off, and then do same.

Leader takes 6-8 small steps in circle (M CCW, W CW) and form a star. When all of group are in star, make one complete turn. Lead cpl must time this to meet each other. Then each cpl peels off from star and progress in LOD along circle. Be sure to wait for your ptr as there is plenty of time.

Dance may be done in a circle around room, coming up ctr (Lead cpl starts at caller's signal), etc. Dance often ends in grand march with one cpl down ctr, peel off R and L, then two cpls, four, etc.

Presented by Morley Leyton

OD WLOCLAWEK - KUJAWIAK

Near Wloclawek, Poland

The Kujawiak is a type of dance coming from the Kujawi district of northern Poland and is characterized by slow 3/4 time. The melodies are in a minor key and a little sad and romantic.

Record: Muza NP 07 or Buccaneer "Polish Dances," BC-1000.

Formation: Cpls along a circle, facing each other, M inside, with inside hands joined. Free hands are on hips.

Meas

4 meas Introduction. Sway fwd on first ct of meas 1 and back on first ct of meas 2; repeat. Sway should be slight, dreamy.

Part I.

Steps are along LOD, but sway swings bodies away and together.

- 1 M (W opp) step L, hold (swing), touch R ft next to L.
- 2 Step R. hold, touch L ft next to R.

OD WLOCLAWEK - KUJAWIAK (continued)

- 3 Step L, hold, brush R ft across L ft.
 4 Jump onto R ft, fwd in LOD, release hands and complete
 turn away from ptr on cts 2, 3.
 5-16 Repeat meas 1-4 three more times but on last time (meas 16)
 do jump, 2, hold.

Part II. "In and Out."

Face along LOD, side by side, inside hands joined, free arm
 out to side. Arms sweep in and out so that fingers almost
 touch, even tho you are at arms' length.

- 1 Swing in, step, 2, 3, with inside ft first.
 2 Out, 2, 3.
 3-4 Go under arch of joined inside hands in six steps making a
 complete turn in place. Be sure to use all six cts to turn.
 5-8 Repeat meas 1-4.
 9-10 Ballroom pos. Waltz one complete turn.
 11-12 Release R hands. M walks fwd along LOD six steps.
 W turns under arm completing one turn in six steps.
 13-16 Repeat meas 9-12.

Part III. "Chase."

Facing LOD, side by side, fists on hips. M & W on same
 ft. Movements are directly to R or L along a radius of the
 circle. Here's your chance to flirt.

- 1 Slide R, hold, hold.
 2 Close L to R, hold, hold.
 3 Slide, hold, close.
 4 Slide, hold, close.
 5-8 Repeat meas 1-4 to L with opp ftwork.
 9-16 Repeat meas 1-8.
 The movement takes up all six cts, Down, 2, 3, Up, 2, 3, and
 on the down there is a definite lean into the leading hip and
 a straightening on the rise.

Part IV.

M & W on phrase 1 & 2. Both fwd in LOD. M R hand around
 W's waist, L hand joins W's L hand. W R hand on hip, L arm
 straight out to L.

- 1 R ft sweep to R and lands in exact spot it started from,
 down (ct 1). L ft steps L (ct 2). Kick out L while R ft
 lands where L ft was (ct 3).

OD WLOCLAWEK - KUJAWIAK (continued)

- 2 Free L ft starts same thing back again, 4,5,6.
 3 Step R, click L, step L.
 4 Step R, click L, step L.
 5-8 Repeat meas 1-4. NOTE: these steps are actually done in a
 CW circle about the point cpl occupies.
 9-16 Repeat Part II, meas.9-16.

Repeat whole dance.

Break in repeat: In the repeat of this recording, there are 12 extra cts between Parts II and III. An arm movement as in Part II is done; in,2,3, out,2,3, straight over head (reaching twd ptr) 2,3, Back out,2,3.

Presented by Morley Leyton

SWIR SWIR - MAZUR

(Chirp, Chirp) - Poland

Pronunciation: Shveer Shveer

Record: Buccaneer "Polish Dances." BC-1000.

Formation: Cpls in circle, open Mazur pos, facing LOD

Meas Part I. Mazur Run.

- 1-4 Starting on inside ft (M R, W L) do 4 basic Mazur steps fwd in LOD.
 5-8 Cpl does 4 basic Mazur steps in place turning CW.
 9-16 Repeat meas 1-8. On 16th step do one, two, hold. Turn and face ptr, release hands.

Part II. Clicks to right.

Hands on hips, elbows fwd.

- 1 Both M and W hop on L ft and click heels (ct 1). Step down onto R ft to R side (ct 2). Close L ft to R (ct 3).
 2-3 Repeat meas 1 twice.

SWIR SWIR - MAZUR (continued)

- 4 Do a Down-Up. Bend knees and point knees and toes together, look down (ct 1). Straighten, throw back R arm and head (ct 2). Hold (ct 3).
- 5-8 Repeat with opp ft and arm.
- 9-16 Repeat meas 1-8.

Part III. Whip and turn.

Facing ptr, M with back to ctr.

- 1 Do whip with L hand. Draw figure 8 in front of body across (cts 1 & 2), return (ct 3).
- 2 Throw L hand up behind L ear and stamp R ft (ct 1). Hold (cts 2 & 3).
- 3-8 Repeat meas 1-2 three times.
- 9 Join R hands around ptr's waist, R hips adjacent, L hands held high to side. Hop on R ft and click heels (ct 1). Step fwd on L ft (ct 2). Step on R ft (ct 3). Cpl turns CW.
- 10-15 Repeat meas 9 six times.
- 16 Do down-up.

Part IV. Circles.

Two meas break to form circle of W inside and M outside, hands joined.

Do 8 Mazur steps (M CW, W CCW) then reverse for 8 steps. M, be sure that you end up with your ptr on your R.

Part V. Basket.

Do Mazur steps in place throughout this whole part. Hand hold is retained throughout this part.

- 1-2 M raise arms over W and bring down in front basket.
- 3-4 All stay there.
- 5-6 M return arms to original pos and then duck as W bring arms up and over to form back basket.
- 7-8 All stay there.
- 9-10 W return arms to original pos and M raise arms over W and form front basket.
- 11-16 Repeat meas 3-8.

At this point there is a four meas break. M put R arm around ptr's waist, assume open Mazur pos and cpl does 4 Mazur steps turning CCW to LOD.

Repeat Parts I, II, and III. Finish with an extra flourish.

Presented by Morley Leyton

SKOCZNY OBEREK

(Lively Oberék) - Poland

Oberék is a nickname for "Obertas" which means to turn so fast you get dizzy. This is an arrangement of oberek steps first presented by Morley Leyton in Washington, D.C. in September 1965.

Record: Stella LP 904, Side 2, Band 9. "New York City Oberék."

Music: 3/8

Formation: Cpls, M inside, facing LOD in open Mazur pos.

NOTE: All steps start on inside ft.

All parts end with last meas done 1,2,hold.

Each Sequence consists of 16 meas, 16 meas, and 8 meas.

The second 16 meas (Part B) is the chorus (basic turn) each time.

Sequence IMeas Part A. Leap, Run.

- | | |
|------|--|
| 1 | M (W opp) step on R ft (ct 1). Bring L knee up high (ct 2), Swing free arm up. Hop on R ft (ct 3). |
| 2 | Basic Mazur step fwd, L,R,L. |
| 3-14 | Repeat meas 1-2 six times. |
| 15 | Repeat meas 1. |
| 16 | Step L, close R, hold. |

Part B. Basic Turn, Chorus

- | | |
|------|---|
| 1-15 | Do 15 basic Mazur steps with ptr, turning CW. |
| 16 | Step L, close R, hold. |
- It is here that the M have the opportunity to show off and numerous variations and feats are performed.

Part C. Repeat Part A meas 1-7 and 16.Sequence II Part A. Backward Turn.

Do 16 basic Mazur steps turning CCW.

Part B. Chorus

SKOCZNY OBEREK (continued)

Part C. One hand run.

Join R hands and do 8 basic Mazur steps in a CW circle on own spot. Free arms out.

Break. Four meas to catch breath and return to open Mazur pos. Do 4 basic steps in place and do Polish head shake.

Sequence III, Part A.

Repeat Sequence I, Part A.

Part B. Chorus.Part C. Two hand run.

Take cross hand grip, R to R, L to L, facing ptr. Do six fast Mazur steps CW. On seven, release R hands, M turns W with L hand one turn over her head and half turn down to finish with W on M L side and his L hand on her L hip.

Presented by Morley Leyton

KUJAWIAK WESELNY OF OSIECINA

(Kujawiak with Oberek)

As often happens, the slow tender Kujawiak has a fast chorus, either a Mazur, or, as in this one, an Oberek.

Record: Buccaneer "Polish Dances." BC-1000.

Formation: Cpls in circle, facing LOD, M inside. M has arms crossed in front of chest, W hands on hips.

Meas Part I. Diamond.

Progress in a diamond pattern along LOD. Movements are stately.

- 1 Away from ptr, M (W opp) step L, R, L.
- 2 Close R, hold, click heels.
- 3-4 Same thing twd ptr, starting with R ft.
- 5-8 Repeat meas 1-4.

KUJAWIAK WESELNY OF OSIECINA (continued)

- 9-10 Facing ptr, walk in a CW circle, reach with R arm as if to put it around ptr's R hip, but do not touch. L hand extended to side. Starting with outside ft, continue with walk, 2, 3, close, hold, click.
- 11-12 Repeat meas 9-10.
- 13-16 Repeat meas 9-12, but now hold around waist and raise L arms until hands join over head and form arch.

CHORUS: Oberek. Shoulder-waist pos, M facing LOD. Bend slightly at the waist.

- 1-4 Four basic Mazur steps in LOD, begin M R, W L.
- 5 Step R (ct 1). Hold (ct 2). Hop R (ct 3), making 1/4 or 1/2 turn CW. Heels click naturally.
- 6 Repeat meas 5, on opp ft, continuing to turn CW.
- 7-8 Repeat meas 5-6.
- 9-16 Repeat meas 1-8.
- 17-24 Open Mazur pos, W's L hand under M's R arm, with palm up and thumb back. Eight basic Mazur steps, starting inside ft.

Variation:

Meas 23: M step on R (ct 1). Kick L leg high and leap high into air. Stay there as long as possible. Land on L ft (ct 3). Bend over and slap floor on ct 1 of meas 24.

W does one Mazur step bkwd then comes to firm halt.

Part II.

- Facing LOD, take skaking pos, R arms over.
- 1-2 M (W opp) click R ft, step on it to R, cross L in front and do one Mazur step in place. W passes in front of M with arms up, passes to his L and into skating pos with L arms over.
- 3-4 Reverse directions and ft to return to original pos.
- 5-8 In 12 steps, W completely circles M, without letting go of hands, and does CCW turn in place to original pos. M does 12 steps in place without changing pos at all, and follows ptr with eyes.
- 9-16 Repeat meas 1-8.

- 1-24 CHORUS.

KUJAWIAK WESELNY OF OSIECINA (continued)

Part III.

Facing ptr, M with back to ctr. Separate.

- 1 M & W alike. Hop back on R ft, extending L leg straight back; arms reach twd ptr and hands rotate to bring palms up (ct 1). Step back onto L (ct 2). Close R ft to L (ct 3).
- 2 Repeat meas 1.
- 3 Repeat meas 1, cts 1 & 2. Step fwd on R ft (ct 3).
- 4 Walk twd ptr. Bring arms up, around, and put hands on hips. Step L (ct 1), R (ct 2), close L, but place no wt on it (ct 3).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 9-16 of Part I.
- 1-24 CHORUS. This time on leap, land on L ft, and in same motion set down on R knee, and pose.

Presented by Morley Leyton

TRI GODINI KATE

(Macedonia)

Tri Godini Kate (Three years, Kathy) is a national dance of the valley of the Vardar River.

MUSIC: Record: Dances of Yugoslavia WRS 768

RHYTHM: Meter is 7/8, counted 1, 2, 3 - 1, 2 - 1, 2. We will use cts 1, 2, 3 with ct 1 underlined to show longer length.

FORMATION: Broken circle, hands joined and held shoulder height.

MeasPatternPART I

- | | |
|-------|--|
| 1 | Moving in LOD, step R (<u>1</u>). Lift R heel (2). Step L (3). |
| 2 | Turning to face ctr, step R (<u>1</u>). Raise and lower R heel as L leg, knee bent, is lifted in front of R leg (2, 3). |
| 3 | Repeat action of meas 2 but with opp ftwork. As L heel is raised and lowered, turn so back is to LOD. |
| 4 | Moving in LOD, step bkwd R (<u>1</u>), L (2, 3) |
| 5 | Step bkwd on R (<u>1</u>). Raise and lower R heel as L leg, knee bent, is lifted in front of R leg (2, 3). End facing RLOD:
Note: On the 3 steps bkwd (meas 4, 5) lower hands. Raise hands on meas 5, ct 2. On the 3 steps body bends fwd a little from the hips. Straighten up as the hands come up. |
| 6-10 | Repeat action of meas 1-5 but beg L and move in RLOD. End facing LOD. |
| 11-20 | Repeat action of meas 1-10. End facing ctr. |

PART II

- | | |
|-----|---|
| 1 | Moving twd ctr, step fwd R (<u>1</u>). Close L to R (2). Step fwd on R (3). |
| 2 | Repeat action of meas 1 but beg L. |
| 3 | Facing ctr, repeat action of Part I, meas 2. |
| 4 | Facing ctr, repeat action of Part I, meas 2 but beg L. |
| 5-8 | Repeat action of meas 1-4 but move bkwd away from ctr. |

Presented by Atanas Kolarovski

DEVEROVO ORO

(Macedonia)

Translation: The Brideman's Dance. In Macedonian weddings there was a man, usually a friend of the family, who was in charge of the bride on the day of the ceremony up till the time the wedding was completed. This is the dance that he performed at the festivities. Dance originated in the villages of the Bitola district and is performed mostly at weddings and fairs.

MUSIC: Record: Dances of Yugoslavia WRS 768 2/4 meter

FORMATION: Broken circle, hands joined and held about shoulder height.

<u>Meas</u>	<u>Pattern</u>
	<u>PART I</u>
1	Moving in LOD, lift L heel (ct 1). Step R (ct 2).
2	Step flat on L in LOD, bending knee (ct 1). Step R (ct 2).
3	Repeat action of meas 2.
4	Step L in LOD, bending knee (ct 1). Step back in place on R (ct 2).
5	Lift R heel (ct 1). Step bkwd on L toe (ct 2).
6	Pushing off from L toe, step R in LOD (ct 1). Step L in LOD (ct 2).
7	Lift L heel, turning to face ctr (ct 1). Step R on R (ct 2).
8	Step on L in front of R, bending knee (ct 1). Step back on R in place (ct 2).
9-10	Repeat action of meas 5-6.
	Pattern may be repeated as often as desired.
	<u>PART II</u>
1	Moving in LOD, lift on L (ct 1). Step on R (ct 2).
2	Continuing in LOD, step L, R, L (cts 1, &, 2).
3-4	Repeat action of meas 7-8 (Part I).
5-10	Repeat action of Part I, meas 5-10.
	Pattern may be repeated as often as desired.

Presented by Atanas Kolarovski

MAKEDONSKA SADENKA

(Macedonia)

A shope dance from eastern Macedonia.

MUSIC: Record: Dances from Yugoslavia WRS 768 Side A, Band 2

FORMATION: Dancers in belt hold, L hand over R, or can be done with hands joined and held low.

STYLIN Small steps danced lightly on balls of ft.

RHYTHM: Dance is in 11/16 meter counted 1, 2 - 1, 2 - 1, 2, 3 - 1, 2 - 1, 2. We will use cts 1, 2, 3, 4, 5 with ct 3 underlined to show longer length.

The more common names for each step are given so leader may designate the pattern to be danced.

MeasPattern

- I. Call: Osnoven Ćekor! (Ohz-no-ven cheh-kor) "Basic step."
 1 Facing and moving in LOD, step R (1), L (2), R (3), hop R (4), step L (5). Repeat as desired.
 Transition: On meas before last, bounce R on 4, 5 turning to ctr. Last meas: Step sdwd L on L (1), close R to L (2), step sdwd L on L, bending knee (3), close R to L with a bounce (4), bounce again (5).
- II. Call: Skraten Ćekor! (skrah-ten) "shorten step."
 1-2 Facing ctr, step sdwd R on R (1), close L to R (2), step sdwd R on R, bending knee (3), Close L to R with a bounce (4), bounce again (5). Reverse direction and ft for meas 2.
- III. Call: Povrati! (poh-vrah-tee) "come back."
 1 Facing and moving LOD repeat I.
 2 Step R (1), L (2), step flat on R, bending knee (3), step L (4), R (5).
 3 Moving bkwd in RLOD, step L (1), R (2), face ctr and step flat on L bending knee (3) in place step R (4), L (5).
- IV. Call: Ćukni! (chuke-nee) "stamp".
 1 Facing and moving LOD, repeat I.
 2 Step R (1), L (2), facing ctr step sdwd R on R and "twizzle" with L across in front of R (3), step sdwd L on L (4), step R across in front of L (5).
 3 Step sdwd L on L (1), step R behind L (2), step sdwd L on L (3), hop L (4), slap R in front of L (5).
 4 Hold (1, 2), moving in LOD step R (3), hop R (4), step L (5). Repeat pattern starting at meas 2 (through 4) as often as desired.

MAKEDONSKA SADENKA (continued)

V. Call: Čukni duplo! (due-ploh) "stamp double". In this case, does not mean "double stamp" but rather "a stamp (slap) followed by a double" (2 steps).
1-3 Repeat IV, meas 1-3.
4 Step R in place (1), step sdwd L on L (2), Step R and face LOD (3), hop R (4), Step L in front of R (5).
Repeat pattern starting at meas 2 (through 4) as often as desired.

VI. Call: Ukrsten čekor! (oo-ker-sten) "cross step".
1 Facing and moving LOD, repeat I.
2 Face ctr and step sdwd R on R (1), step L behind R (2), step sdwd R on R and "twizzle" with L across in front of R (3), step sdwd L on L (4), step R in front of L (5).
Note: Cts 1, 2 may be done fwd in LOD before facing ctr.
3 Repeat meas 2 but beg L and move RLOD.
Repeat meas 2-3 as often as desired.

These are the figures presented in class but there are many others that could be used.

Presented by Atanas Kolarovski

BELASIČKO
(Macedonia)

This line dance comes from the town of Strumica (Stru-meet-sah) and is named for a nearby mountain, Belasica (Belah-seet-sah). The footwork is influenced by the rocky terrain. The dance is done by the shepherds in this area.

STYLING: Body is held erect, but relaxed. The bouncy character of the steps is reflected throughout the body. When directions say to step on the heel it does not mean that the toes are pointing in the air. Ball of the ft is on or close to the floor but the heel is bearing the wt.

MUSIC: Record: "Dances of Yugoslavia" WRS 768 2/4 meter

FORMATION: Broken circle, leader at R end. Hands joined and held down. When originally danced M and W did not join hands but held a handkerchief between them. Today usually only the leader holds a handkerchief in his R hand and uses it to signal changes from one pattern to the next.

<u>Meas</u>	<u>Pattern</u>
	<u>PART I</u> Hands joined and held down.
1	Moving in LOD, step on heel of R ft (ct 1). Close L to R, bending L knee (ct 2).
2	Step on heel of R ft in LOD (ct 1). Close L to R, bending L knee (ct &). Step on heel of R ft in LOD (ct 2). L leg lifts in preparation for next step (ct &). R knee bends a little.
3	Still moving in LOD, repeat action of meas 2 but use opp ftwork.
4	Turning to face ctr, step on R (ct 1). Lift L leg in front of R, knee bent (ct 2).
5-8	Repeat action of meas 1-4, but with opp ftwork and moving in RLOD.
	<u>PART II</u> Hands up shoulder high, elbows bent.
1	Facing ctr, step R heel to R side (ct 1). Close L behind R, bending L knee (ct 2).
2	Step R to R side (ct 1). Close L behind R (ct &). Step R to R side (ct 2). Lift L leg, knee bent, beside R leg (ct &). R knee bends during this small, low lift.
3	Step L next to R, lifting bent R leg next to L (ct 1). Raise and lower L heel as lower R leg is extended fwd a little (ct 2).
4	Repeat action of meas 3 but use opp ftwork.
5-8	Repeat action of meas 1-4 but with opp ftwork (move to L).
	<u>PART III</u> Hands are held down.
1	Turning to face in LOD, step R (ct 1). Bring L leg up to R so that L ankle is behind R calf, L knee turned out. At the same time R knee bends sharply (ct 2).
2	Turning quickly to face RLOD, step L, R, L (ct 1, &, 2). Size of these steps may vary but there is movement in RLOD.

BELASIČKO (continued)

- 3 Still moving in RLOD, step R (ct 1). Raise L leg (knee bent) in front of R (ct 2) as R heel is raised and lowered.
 4 Repeat action of meas 2, Part III, at almost a run, but turn to face ctr on last step L in preparation for either a repeat of Part III or to move into Part IV.

PART IV Hands come up, shoulder high

- 1 Facing ctr, step R in front of L, lift L leg behind R (ct 1). Raise joined hands shoulder high as L steps behind R (ct 2).
 2 Step R beside L (ct 1). Raise L leg (knee bent) in front of R (ct 2). No heel lift.
 3 Bending R knee, turn L knee to L (ct 1). Straighten R leg and return to pos as in meas 2, ct 2.
 4 Facing ctr, step L, R, L (cts 1, &, 2).

Each of these patterns may be repeated as often as leader desires before changing to succeeding pattern.

Presented by Atanas Kolarovski

ROKOKO KOLO

(Serbia)

A Serbian dance from Sumadia, a region in the eastern part of Serbia.

MUSIC: Record: Kolo Festival 4806 2/4 meter

FORMATION: Broken circle of M and W, hands joined and held down.

<u>Meas</u>	<u>Pattern</u>
1-2	Moving in LOD, dance 2 step-hops beg R ft (1 meas). Step R, L, R (cts 1, &, 2). Hold (ct &). On last step on R turn to face RLOD, with R knee bent and L leg, with knee bent, raised a little.
3-4	Moving bkwd in LOD, dance 7 steps beg L. Hold last ct. On last step on L turn to face ctr in same pose as in meas 2 but with leg pos reversed.
5-6	In place, take 6 small steps beg R and so close to floor that they might be just a shift of wt. As each step is taken swing the other heel twd the instep of the stepping ft. Step R (meas 6, ct 2) assuming the same pose as at the end of meas 2 but still facing ctr. Hop on R (ct &).
7-8	On the following steps describe an oval moving CCW twd ctr of the circle and out, always facing ctr. Beg L, dance 2 step-hops. Walk L, R, and step-hop on L.

Presented by Atanas Kolarovski

BUFČANSKO(Macedonia)
(Bitola region)

Translation: from village of Buf.

Record: Folkraft LP-15, side B, band 2 2/4 meter

Starting Position: Originally a line dance for W, now mixed.
"W" pos. L ft free.

<u>Meas</u>	<u>Pattern</u>
	<u>PART I</u>
1	Step diag bkwd L on L (ct 1). Close R to L (ct &). Cross and step on L ft in front of R (ct 2). Lift on L and turn to face RLOD (ct &).
2	Moving LOD, step bkwd R, L, R (cts 1, &, 2). Lift on R and turn to face LOD (ct &).
3	Moving LOD, step fwd L, R, L (cts 1, &, 2). Lift on L and turn to face ctr (ct &).
4	Step sdwd R on R, leaving L in place (ct 1). Bounce once (ct &). Step on L beside R (ct 2). Bounce once (ct &).
5-8	Repeat action of meas 1-4.
	<u>PART II</u>
1	Repeat action of meas 1, Part I.
2	Moving RLOD, step fwd R, L, R (ct 1, &, 2). Lift on R and turn to face LOD, L leg inscribes an arc (ct &).
3 -4	Repeat action of meas 3-4, Part I.

Presented by Atanas Kolarovski

VRNI SE VRNI

(Macedonia)

Translation: "Come back, come back". Dance takes its title from the song that is being sung in which the rejected lover pleads to his love to return to him.

MUSIC: Record: Dances of Yugoslavia WRS 768 2/4 meter

FORMATION: Broken circle. Hands joined and held at shoulder height for Part I. Joined hands held down for Part II.

MeasPatternPART I (Vocal)

- | | |
|-------|---|
| 1 | Moving in LOD, step fwd R, bending knee (ct 1). Bring L leg close behind R leg (ct &). Step on L toe near R heel (ct 2). Step fwd R (ct &). |
| 2 | Repeat action of meas 1, but beg L ft. |
| 3 | In LOD walk R, L (cts 1, 2) |
| 4 | Turning to face ctr, step R (ct 1). Lift on R heel and raise L leg (knee bent) in front of R (ct 2). |
| 5-8 | Repeat action of meas 1-4 but beg L and move in RLOD. |
| 9-10 | Repeat action of meas 3-4. |
| 11-12 | Repeat action of meas 3-4 but beg L and move in RLOD. |

PART II (No vocal)

- | | |
|------|--|
| 1 | Joined hands are lowered. Moving in LOD, hop on L (ct 1).. Step R (ct &). Step L (ct 2). |
| 2 | Repeat action of meas 1. |
| 3 | In LOD, 3 small running steps, R, L, R (cts 1, &, 2) |
| 4 | Repeat action of meas 3 but beg L. |
| 5 | Hop on L, raising R leg (knee bent) next to L leg and turning to face ctr (ct 1), Joined hands are raised to orig pos. Step R across in front of L (ct 2). |
| 6 | Step back on L in place (ct 1). Step on R toe next to L, raising L leg (knee bent) next to R leg (ct 2). |
| 7 | Come down on R heel (ct 1). Hold (ct 2). |
| 8 | Step in place L, R, L (cts 1, &, 2). Hands come down. |
| 9-16 | Repeat action of meas 1-8 (Part II). On meas 16 leave hands raised in preparation for repeat of Part I. |

Presented by Atanas Kolarovski

KUMOVO ORO

(Macedonia)

Kumovo Oro comes from the area around Skopje. A Kumovo is the Best Man at the wedding.

MUSIC: Record: Dances of Yugoslavia WRS 768

RHYTHM: Meter is 9/8, counted 1, 2 - 1, 2 - 1, 2 - 1, 2, 3. We will use cts 1, 2, 3, 4 with ct 4 underlined to show longer length.

FORMATION: Broken circle, leader at R end. M and W are separated. M have hands on neighbor's shoulders. W have hands joined and held shoulder height. W steps are small.

<u>Meas</u>	<u>Pattern</u>
	<u>PART I Basic Pattern</u>
1	Facing ctr, lift on L and raise R leg (knee bent) in front of L (1). Step R beside L (2). Slowly lift L leg, knee bent (3). Bend R knee as bent L leg is brought in front of R (4).
2	Straightening R knee, lift on R heel (1). Step L beside R (2). Slowly lift R leg, knee bent (3). Bend L knee as bent R leg is brought in front of L (4).
3	Repeat action of meas 2 but use opp ftwork.
4	Repeat action of meas 2.
	The dance starts with these 4 meas done once. They then recur throughout the dance as part of other patterns.
	<u>PART II</u>
1	Facing and moving in LOD, lift on L heel (1). Step R in LOD (2). Lift on R heel as bent L leg is raised and brought fwd in preparation for next step (3). Step on L in LOD (4).
2-5	Turning to face ctr, repeat Basic Pattern.
	Repeat Part II as often as desired.
	<u>PART III</u>
1	Facing and moving in LOD, lift on L heel (1). Step R in LOD (2). Start to lift L leg, knee bent (3). Bent L leg is held in front of R (4).
2	Leap on L across in front of R (1). Facing ctr, step on R and, at the same time, lift L leg, knee bent (2). Hold ct 3. Bend R knee as bent L leg is brought in front of R (4). This meas replaces meas 1 of Basic Pattern.
3-5	Repeat meas 2-4 of Basic Pattern.
	Repeat Part III as often as desired.
	<u>PART IV - MEN</u>
1	Facing and moving in LOD, hop on L, raising R leg in front of L shin (1). Step R in LOD (ah), step L in LOD (2). Repeat for cts 3, ah, <u>4</u> .

KUMOVO ORO (cont)

- 2 Hop on L, raising R leg (knee bent) in front of L shin (1)
Facing ctr, step on R and, at the same time, lift L leg,
knee bent (2). Hold ct 3. Bend R knee as bent L leg is
brought in front of R (4).
- 3-5 Repeat meas 2-4 of Basic Pattern.
Repeat Part IV as often as desired.

PART IV - WOMEN

- 1 Facing and moving in LOD, hop on L, raising R leg in front
of shin (1). Step R in LOD (2). Hop on R, raising L leg
in front of shin (3). Step on L in LOD (ah). Step R in
LOD (4).
- 2 Moving in LOD, step L (1). Step R, turning to face ctr (2).
Step on L across in front of R (3). Step back in place on
R (4).
- 3 Lift on R heel (1). Step L beside R (2). Step on R across
in front of L (3). Step back on L in place (4).
- 4 Repeat action of meas 3 but beg lift on L.
- 5 Repeat action of meas 3.
Repeat Part IV as often as desired.

Note: This is by no means all the patterns that may be
danced in Kumovo Oro. Since it was originally a man's
dance, the men often do "show-off" steps as the music
accelerates.

Presented by Atanas Kolarovski

TANGANILLO, SANTO DOMINGO, AND TAJARASTE

(Canary Islands)

These are three little songs usually danced in series. The tajaraste is attributed to the Guanches, aborigines of the Islands. They no longer exist but extant remains attest to their life prior to the Spanish conquest in the 15th century.

Music: Mendocino 102-68.

Formation: Single circle of dancers all facing out. W is on M's L.

Patterns: TanganilloCts

3

Opening chord. All balance R and L.

1-12

M leads W to make a complete turn following her R shoulder to balance L with her corner then R with her ptr. Meanwhile, M (omitting turn) balances R then L before progressing counter LOD with R step-together-step, L in LOD; at this point, M assists passing W by taking her R hand in his L and gently pushing her with his other hand. W progress inside circle with L step-together-step in LOD, then pivoting full CW turn to place.

Pattern is continually repeated.

Patterns: Santo DomingoCts

1-12

Introduction. M still has his ptr on his L. They face one another. M's R shoulder is twd the ctr of the circle. Directions are for M; W do opp. Dancers usually sing.

a) 1-2

SAN. Step back with R ft; TO. cross L ft in front of R.

3-4

DO, step R with R ft; MIN, hold.

5-6

GO, point L; hold.

TANGANILLO, SANTO DOMINGO, AND TAJARASTE (continued)

Note: As dancers progress twd ctr of circle, arms are gradually raised and fingers snap as in folias.

- b) 7-12 DOMINGO SANTO, repeat in opp direction.
- c) 1-2 Half turn following L shoulder crossing R ft in front of L,
step L in place.
3-4 Step R in place, hold.
5-6 Point L, hold.
- d) 7-12 Repeat b ftwork but twd ctr of circle.
- e) 1-6 Repeat a ftwork but away from ctr of circle.
- f) 7-12 Half turn following R shoulder crossing L ft in front of R;
step R, L, hold, point R, hold having passed R shoulders with
W also progressing.

Repeat a through f twice; then a through d.

Patterns: Tajaraste

Tempo is increased without transition. Pairs of dancers face each other and are close to the ctr of circle (M face LOD).

- a) 1-2 Step back on R ft, cross L in front of R.
3-4 Step R with R ft, hold.
5-6 Lift L ft, hold.
- b) 1-2 Half turn following R shoulder crossing L over R ft, step R.
3-4 Step L, hold.
5-6 Lift R, hold
- c) 1-6 Reverse direction of a.
- d) 1-2 Step L back 1/2 turning following L shoulder, step R.
3-4 Step L, hold.
5-6 Lift R, hold.

Repeat a - d four times. Dance ends with 2 stamps in place,
R, L.

Presented by Madelynn Greene

FOLÍAS, SEGUIDILLAS, AND SALTONAS

(Canary Islands)

These three dances are done one following the other (without a break in the music) by the Rondalla Hesperides, a folk group of dancers and musicians from La Laguna de Tenerife in the Canary Islands. The following pattern is for a circle of cpls. It is also dances in squares formed by two cpls. The basic step is simple; folías are dances slowly and elegantly. Arms are up, elbows bent at shoulder level with fingers ready to snap.

It is believed that folías were originally Portuguese. Today, they are the most representative of Canary dances.

The séguidillas come from the Peninsula, the province of Castilla. In the Canaries, the melody is sweeter and cadencious. Both these and the saltonas are progressive dances.

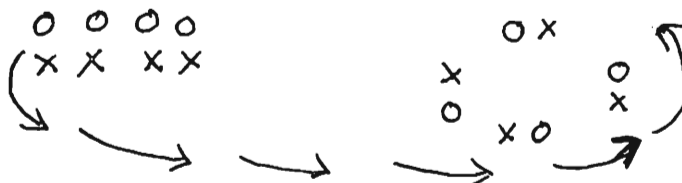
Music: Mendocino 102-68

Formation: :With W on his R, M line up close to musicians. First bars are used to walk in to form circle, M placing W on his L. Directions are written for the Men; Women follow in the opp direction. The leader (one of the dancers) signals by head movements.

Style: Good upright carriage which gives elegance to the slow dance. Dancers are carefree and gay and often sing the popular melodies within the dance.

Patterns: Folías

Introduction: Dancers enter and space (6 meas). M places W on his L a little distance away. All face ctr of circle.



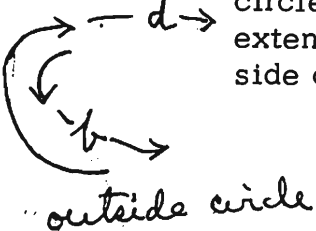
a) Step L, turning 1/2 way to face out looking over R shoulder to ptr who has done same in opp direction, step R, point L (1-2-3).

b) Step L together, R step lift (1-2-3).

c and d) a and b in reverse.

FOLIÁS, SEGUIDILLAS, AND SALTONAS (continued)

a - d repeated continually. With the call "Cambio" (meaning "Change") *inside circle* there is occasional progression (when music changes key). The circle faces out and steps (part c) remain the same but must be extended to cover greater space. M travel opp LOD on the outside of the circle, W opp.



Transition: is on 21st meas at part d (dancers are facing outside of circle).

e) Step L with L ft, bring R together and 1/2 turn on L (and 1 and 2, pause).

Patterns; Seguidillas

Begin facing in dancing with W on left (as in folias).

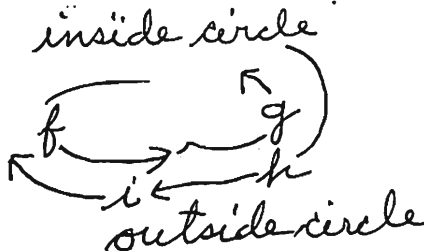
f) Toward R, step back R, L, then R fwd (1-2-3).
 Turning CCW (1/2 turn to face out) step L, R, touch L (4-5-6).

g) Step back L, R (1/2 turn CCW to face in), L, R, point L, hold (1-2-3-4-5-6).

h) Reverse f.

i) In opp LOD M progress one place by walking fwd (outside of circle) R, L, R, L, point R, hold (W progress with a complete CW turn in LOD).

f-i) repeated continually (6 times; transition is on 7th beginning on 7th count).



Transition: M, facing outside of circle, turn following L shoulder, back L and R ft, step L (1-2-3).

FOLÍAS, SEGUIDILLAS, AND SALTONAS (continued)

Patterns: Saltonas

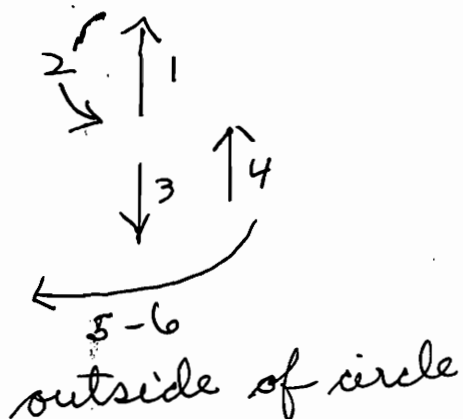
M begin facing W on left.

k) R step hop (1), step L (2) turning 1/2 way around, step R (3).

l) Hop on L ft (4), step R (5) turning 1/2 way around to progress in opp LOD, step L (6). (W progresses by CW turn in LOD, cts 5-6. Except for step-hops on cts 1 and 4, W use tiny 1-2-3 steps.)

k - l repeated continually. Dance ends with part k (M are facing LOD), hold, stamp, stamp (L, R).

inside of circle



Presented by Madelynne Greene

ISAS

(Canary Islands)

It has been written that this dance shows influence of the Aragonese jota. It is a carefree, gay couple group dance, its many figures called by the lead dancer.

Music: Mendocino 103-68.

Formation: Circle of cpls in ballroom pos.

Basic step: Step-together-step alternating feet.

Style: Dancers are carefree and gay and often sing the popular melodies within the dance.

Pattern

Introduction: With W on his R, M line up close to musicians. After opening chord, dancers balance L and R, then proceed fwd in LOD. At the call "Fuera" (meaning "out"), M turns W CW placing her at his R in a single circle.

- a) "Uno" ("One") M lifts his R arm (which is holding W's L hand) over ptr's head while circle continues moving to the R. "Cambio" ("Change") M lifts arm away and repeats same with W on L as circling reverses also.
- b) "Cadena" ("Chain") M gives his R hand to corner W. W move in a grand R & L pattern but M remain in place. With the call "Cambio" W goes around her ptr and goes back (opp LOD) while M has turned to face LOD. On meeting again, M twirls his ptr into pos on his R in the single circle moving to the R.
- c) "Mujeres dentro" ("Women in") W form inner circle moving to the R, then to the L; M move in opp direction. Two circles of dancers come together (M do not release hands) and W put their arms up on ptr's R shoulder and next M's L shoulder. Circle is moving only slowly CCW while the in-out movement is accentuated. When "Uno" is called, W bringing arms up, fingers touching go into ctr (2 cts) and back up (2 cts) progressing one place, again putting hands up on M's shoulders; at "Otro" ("Other") W repeat until they are back home. Again, W form inner circle moving to the R, then L; M move in opp direction.

ISAS (continued)

- d) "Fuera" Two circles of dancers come together (W do not release hands) and at the call, M drop hands, 1/2 turn following R shoulder and back into circle under W's arms, straighten and reach over these to clasp hands behind W's backs (4 cts). Circle continues CCW slowly with accent on in-out movement. At leader's signal, without releasing hands, M make 1/2 turn twd their L shoulder and duck under W's arms. Circle continues to move.
- e) "Cadena" ("Chain") Repeat b.
- f) Men's mill. M go to ctr with L arm hold and move CCW holding ptr by the waist. At "Fuera" cpls turn CCW in place and on returning to mill pos, M take hold of W's L hand to twirl her CW on to the M ahead. W progresses until ptr is reached.
- g) "Mujeres dentro" Same as W's inner circle in figure c except that W circle L first, then R.
- h) "Una con la contraria" ("One with your corner"). M, his R arm raised, pulls his corner by the L hand to guide her to dance around him past R and L shoulders. Having dropped his L hold, with his R hand, he takes W's L to twirl her CW past him into pos on his R. Single circle of dancers is turning CCW when "Otra" signals another progression. Figure continues until W reaches her ptr.
- i) "Fuera" Circle breaks up when pairs follow lead cpl to form double line and alternately arch and go under. Reverse. Then lead cpl arch over all and on emerging M alternately change sides. Cpls remain facing each other in 2-hand hold, arms relaxed, elbows away from body and keep time to music. At "Fuera" M back up with their ptrs until there is a double line of cpls. At leader's signal, he and others in corresponding pos double back (there are 4 lines of dancers moving), ptrs face again and resuming 2-hand hold await the final chord to face the audience and bow.

Suggestion to leader: Figures may be spaced by tying in the song, "La Farola del Mar" with figure c when W are in inner circle for the second time; "El surron del gofio" can be the other "tie in" matching with figure h. Should you find the record too long for a small group, the following figure may be added between b and c. Leader raises R arm and follows with ptr under arch. Others follow without dropping hands. See variations under "Malaguenas."

MALAGUENAS

(Canary Islands)

This is the famous and touching song of Malaga, transported to the Islands by Andalucians. Its genuine technical and structural form are held intact, but its melodic lines reveal inflections or subtle nuances, making them much more suave and of soft expression. It may be said that they have a "Canary soul." It is one of the most beautiful dances performed in the Islands. There are many variations of this dance. The following includes the double malaguena which involves two couples.

Music: Mendocino 103-68.

Formation: With Woman on his right, Men line up close to musicians.

Basic Step: Step, toe, step (1-2-3) alternating L and R feet.

Style: Good carriage, with elegance yet unaffected.

Note to leader: The cue for the figure variations is the singing; and the figures are completed as the verse ends.

Patterns

16 meas. Introduction (from initial position to spaced circle).

Begin immediately both balancing to the L (1-2-3) and to the R; then fwd with basic step which is constant throughout the dance except when the W are turned. Lead M turns ptr into ballroom pos, others follow, one at a time. Head nod is leader's signal.

Figure I. Interlude. Lead M turns ptr into pos before him, her back to the ctr. Two-hand loose hold, his palms are up.

Wrap around and back hold. With R hand, M turns W CW placing her at his L; both promenade around once in place. M unwinds her and with still 2-hand hold, overhead, guides her to walk around him, past R and L shoulders. Before him again, he turns her once CW, then dropping his R arm behind her waist, turns her a second time. Facing opp directions, cpl makes CW turn in place. Unwind. Repeat in reverse but omit last unwinding.

M extends R. M slips his L hand from the W's R to her L hand and extends R arm horizontally. W continues around ptr CCW until she reaches extended arm and takes the hand for promenade. Unwind.

MALAGUENAS (continued)

Two-hand around. M takes her L hand for a 2-hand circling (arms up; also hands are held loosely throughout these figures). Unwind.

One-hand around. M releases his R hand as ptr continues circling two more times. The 2nd time, M keeps his L hand in the area of his waist and with his R arm encircles W's waist to promenade once around. Verse is ending; ptrs release L hand hold (not to have their hat knocked off, M duck), then turn W CW into ballroom pos.

Figure II. Double malaguena. Cpls maintain circle grouping doing basic step until signal of leader who anticipates 2nd verse, pre-designated pairs of cpls join hands and circle CCW (M's palms are up). Raising but not breaking hold, M exchange places (following R shoulders); circling continues. M go back to place by following L shoulder.

At "Cadena" ("Chain"), circle breaks up when M lead their corner W by taking their R hands in theirs, past them and around their R and L shoulders. W then crosses over to her ptr and she is led around him by a L hand hold. M move to music from side to side, beginning L, to shorten W's figure 8.

Note: When an odd cpl remains, they repeat the 1st figure.

Figure III. M leave the floor and leader remains to guide the W in a CCW circle. Arms move flowingly from side to side. When singer comes in dancers make one CW turn and face ctr as they join hands (other W such as singers or musicians may enter on this figure).

Beginning by turning himself out of the circle by following R arm overhead, leader breaks circle into 2 lines. Turning his 2 arms inward and going fwd, lines file past each side. Conversely, he will turn his arms outward and go bkwd to help the W through. Bending bkwd, sometimes almost kneeling, leader will guide R hand line under L; then lift his R arm to unravel the 2 "ribbons." This never fails to make a beautiful exhibition figure.

When Figure III ends the Malaguenas, the leader leads the line to stand before musicians (with basic step and flowing arm movement). On this recording there are four verses sung so that one of the figures will be repeated.

Presented by Madelynn Greene

KARAGÓUNA

(Greece)

Source: Karagóuna is from Tesssaly, in northern Greece. The name comes from Karagóunides, the name for a nomadic, shephardic people in northern Greece. It is danced by men and women in all parts of Thessaly. It is a slow, stately dance of the plans of Thessaly. You can find descriptions of Karagóuna in:

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

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

Music: 4/4 There are many melodies used for Karagóuna. Sometimes the tunes are titled Svarniára.

Records: Picnic In Greece, Olympic OL24-13
and any other Karagóuna record.

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.

Characteristics: Karagóuna is, as stated above, a slow, stately dance for men and women. The style should reflect this. The steps are slow, and the feet are never lifted far from the ground. The feet should never slide, however. Sometimes the music is played so that the slow steps are alternated with a faster Syrtó or Kalamatianó step. According to Athan Karras, there is often a side-to-side movement of the head as the dancers dance. This dance can be choreographed to a set pattern, or it can be done free style; in other words, at the discretion of the leader the step can be changed.

VARIATION IMeas cts

I	1	Step to R on R ft.
	2	Step across in front of R on L ft.
	3	Step to R on R ft.
	4	Touch L ft fwd on heel of ft.

KARAGOÚNA (continued)

Meas cts

- II 1 Step L ft next to R ft.
 2 Touch R ft behind on toe.
 3 Touch R ft fwd on heel of ft.
 4 Touch R ft behind on toe.

VARIATION II

- I 1 Step to R on R ft.
 2 Step behind R on L ft, bending R knee.
 3 Step to R on R ft, straightening R knee.
 4 Touch ball of L ft to L, facing L.
- II 1 Step to L on L ft.
 2 Step behind L on R ft, bending L knee.
 3 Step to L on L ft, straightening L knee.
 4 Touch ball of R ft to R, facing R.

VARIATION III

- I 1 Step to R on R ft, turning body slightly L.
 2 Step L ft in front of R, turning body slightly R.
 3) Continue this as long as you wish.
 4)





This movement should NOT be jerky, but should be fluid and slow.

VARIATION IV

- I 1 Step to R on R ft.
 2 Step L ft across in front of R ft.
 3 Step to R on R ft.
 4 Step L ft next to R ft.
- II 1 Touch R heel to R, moving toe back and forth.
 2 Step R ft next to L ft.
 3 Touch L heel to L, moving toe back and forth.
 4 Touch L ft next to R ft.
- III) Do above step to L with reverse ftwork, starting with
 IV) L ft which is free.

KARAGOUNA (continued)

















VARIATION V (Women)

- I  1 Step to R on R ft.
 2 Step L ft in front of R, raising up on L toe, turning to face ctr bringing R toe next to L.
 3, &) With wt on both toes, bounce heels against floor
 4, &) 3 times and pause (o).

VARIATION V (Men)

- I 1 Step to R on R ft.
 2 Step L ft in front of R.
 3 Step on R ft next to L; with wt on both feet do a squat (knees together) turning to face ctr.
 4 Straighten legs and stand facing ctr.
 This variation is done while the women are doing the above variation for women.

VARIATION VI

- I  1 Step to R on R ft.
 2 Step L ft across in front of R, LOD.
 3 Step to R on R ft, LOD.
 4, & Hop twice on R ft, LOD.
 II  1 Step to R on L ft, LOD.
 2, & Hopping twice on R ft, turn to face R (LOD).
 3 Step RLOD on R ft.
 4, & Hopping twice on R ft, turn to face R (LOD).
 III  1 Step to R on L ft, LOD.
 2 Step to R on R ft, LOD.
 3 Step to R on L ft, LOD.
 4, & Hop twice on L ft, turning to face L (RLOD).
 IV  1 Step RLOD on R ft.
 2, & Hop twice on R ft, turning to face R (LOD).
 3 Step on L ft.
 4 Pause with wt on L ft, R ft next to L ft with R touching floor.
 This can be done any number of times as long as you somehow end up with the R ft free to start a new variation. Different leaders will do it differently.

Presented by John Pappas

HASÁPIKOS

(Greece)

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; (Hasápihos 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 Hasápiho 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

Meas. cts 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. |

HASÁPIKOS (continued)

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

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 T10-219

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

Meas cts BASIC STEP

- | | | |
|---|---|---|
| I | 1 | Step to the R on the R ft. |
| | 2 | Step across in front of the R ft on the L ft. |

HIOTIKOS (continued)

Meas cts BASIC STEP (continued)

- 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, 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. Resume upright pos.
- 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:

- 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 times. On the fifth and sixth times, do a slow turn during the three steps to the R. During turn to R, hands may be clapped on cts 1, 2.

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

Presented by John Pappas

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 Hori, 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.
- 3 Step sdwd to the R on the R ft.

TSAKÓNIKOS (continued)

- 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 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

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)
- "Ameriki" (a leaping syrtós) Discphon LP
- "Nína Nai" (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.

SYRTÓS-KALAMATIANÓS (continued)

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:  or 

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

TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS)

(Greece)

Source: This dance is panhellenic. It is done all over Greece. The name Tsámikos comes from the area Tsamouria 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 Arvanítikos 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"
 "Aetos"
 "Gólfo"
 "Nasán tá Neiáta Dyó Forés"
 "Stá Salona"
 "Papalábraina"
 "Ilios"
 "Káto Stóu Váltou"
 "Itía"
 "Fengatáki"

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.

TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS) (continued)

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

EPIRÓTIKO TSÁMIKO - MÁYIA

Source: This is a Tsámiko from Épiros in Northwestern Greece. The name "Máya" comes from the song which the dance is done to -- "Ta Máya Stó Pigághi," that is, "The Sorcery (or magic) at the Well." "Máya" means witchcraft or sorcery. This Epirótiko Tsámiko can be found described in:

Booklet accompanying Panhellenion LP
Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965)

Music: Like most Tsámika, the music for this dance is in 6/4; there are three main counts for each measure.

Records: Panhellenion, Greek Mountain Dances
Máya - Chorodrama "45"

Formation: Men only. A line of men with hands joined, elbows bent -- hands should be slightly higher than shoulder height.

Characteristics: Like many dances of Épiros, the movements are generally slow and stately. The feeling is a manly, virile one, and the dance should reflect this in the style of the dancers. There is a tension in the movements, but at no time should they be stiff or jerky. The movements should be slow and fluid but controlled at all times. It is important that you do not anticipate the rhythm -- rather, it is better to delay slightly your steps and movements.

BASIC STEP

<u>Meas</u>	<u>cts</u>	6/4 or 3/4
I	1-3	Wt on L ft, step sdwd to the R on the R ft, R knee slightly bent. Bring the L ft across in front (fairly close) of the R knee as you raise R heel (i.e., wt still on R ft, go up on ball of ft) and straighten R knee.
II	1-3	Lower R heel, and slightly bend R knee; circle L ft behind R knee, and by ct 3, straighten R knee and raise R heel from floor.
III	1-3	Step across in front of R ft on L ft, with L knee bent; turning to face ctr, bring R ft across in front of L knee, straightening L knee raising L heel from floor.

EPIRÓTIKO TSÁMIKO (continued)

- | | | |
|------|-----|--|
| IV | 1-3 | Lower L heel and slightly bend L knee; circling R ft around behind L knee, raise L heel and straighten L knee. |
| V | 1-3 | Repeat meas I. |
| VI | 1-3 | Repeat meas II. |
| VII | 1,2 | Turning to face L, step sdwd to L on L ft. |
| | 3 | Step across in front of L ft on R ft. |
| VIII | 1 | Step sdwd to L on L ft. |
| | 2,3 | Raising L heel, swing R ft across in front of L knee,, (R ft high from the floor to L of L leg). |

VARIATION (meas VIII)

- | | | |
|------|-----|---|
| VIII | 1-3 | Instead of stepping L and swinging the R ft across in front, jump down on both ft in squat (knees together) and then straighten up to a standing pos. |
|------|-----|---|

Presented by John Pappas







LEFKADÍTIKOS

(Greece)

Source: Lefkadítikos is danced in Lefkáda, an island in the Ionian Sea, off the western coast of Greece. It is a "dipiós horós," that is, a "double dance," having two parts. One authority, V. Papahristos, says that it is a dance for women only, but it seems that it is also done by men. It is described in the following books:

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

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

Music:	1st part, slow	2/4	(1) 	(2) 
	2nd part, fast	7/8	(1) 	(2) 
			(3) 	(4) 

Records: Greek Folk Dances - Folkraft LP-8

Greek Folk Songs & Dances - Counterpoint CPT-527

Formation: The dancers should be joined with a chain handhold. That is, a broken circle with each person holding the hand of the person on the other

LEFKADÍTIKOS (continued)

side of their neighbor. The dancer's hand should cross in front of his neighbor and grasp the hand of the next person.

FIRST PART (slow)

Meas cts 2/4

- | | | |
|-----|-----|---|
| I | ♩ 1 | Facing ctr, step sdwd on the R ft. |
| | ♩ 2 | Step behind the R ft on the L ft, turning body to face L. |
| II | ♩ 1 | Step sdwd to the R on R ft, turning to face R. |
| | ♩ 2 | With wt remaining on R ft, bring L ft across in front of R ft and rest L edge of L ft to R of R ft; body leans slightly back (RLOD). |
| III | ♩ 1 | Step to L on L ft, turning to face L (RLOD). |
| | ♩ 2 | With wt remaining on L ft, bring R ft across in front of L ft and rest right edge of R ft to L of L ft; body leans slightly back (LOD). |

Repeat meas I-III to a total of 4 times.

SECOND PART (fast)

7/8

- | | | |
|-----|--------|--|
| I | ♩. 1 | Step sdwd on R ft. |
| | ♩ 2 | Step on ball of L ft directly behind R ft. |
| | ♩ 3 | Step fwd on R ft. |
| II | ♩. 1 | Leap fwd onto both ft, bending knees. The R ft is slightly fwd of where it was previously, and the L ft is slightly in front and to the L of the R ft. |
| | ♩ 2 | Step back on R ft. |
| III | ♩ 3 | Step back on L ft. |
| | ♩. 1 | Step back on R ft. |
| | ♩ 2 | Step to L on L ft, facing almost RLOD. |
| IV | ♩ 3 | Step across in front of L ft on R ft, still facing almost RLOD. |
| | ♩. 1 | Step back (LOD) on L ft, turning to face ctr. |
| | ♩ 2, & | Step R on R ft, leap across in front of R ft on L ft. |
| | ♩ 3 | Wt still on L ft, pause. |

Repeat meas I-IV to a total of 4 times.

Presented by John Pappas

THRAKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI

(Greece)

Source: This dance is from Thrace, in northeastern Greece. It is a very old dance and the song tells of a twelve year old boy who is stolen by the Turkish Janissaries. "Whatever they suffered, whatever they had to bear from the Turks, the Greeks always retained their love for their home country and for their return to it." (V. Papahristos.) It is danced by both men and women. "Thiakiko" means Thracian, and "Ant' Áman Palikári" is the beginning of the song. It is also called "Tap' nos." It is described in

Elliniki Hori, V. Papahristo, (Athens, 1960)







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

Music: The music is in 2/4 time. There is only one recording available. I hope that soon another one might be made.

Record: "Tap' nos" or "Ant' Áman Pulikuri," Folkraft 001X33.

Formation: Men and women in a broken circle with elbows joined freely. In other words, no definite handhold -- just hook arms with each other.

Characteristics: This should be done more solemnly than most Greek dances -- the song is about the enslaving and kidnapping of Greeks, and the Turkish method of teaching them to hate their own kind. But, the song is a reaffirmation of Greece and the Greeks, because the youth says, "I didn't learn war, but I learned forlorn love." In other words, the Janissaries did not succeed in teaching him to war against his own kind. The youth is sad, however, and he yearns for the "Patriída."

<u>Meas</u>	<u>cts</u>	2/4 (slow, quick, quick/slow, slow) 
I	 1	Standing with wt on R ft and L ft resting on ball of ft slightly fwd of R ft, step on L ft leaning the body fwd.
	 2	Rock sdwd to the R on R ft.
	 &	Step L ft in front of R ft, rocking fwd.
II	 1	Rock diag bkwd and to R on R ft, leaning body bkwd slightly.
	 2	Touch ball of L ft fwd (as in beginning pos).

Presented by John Pappas

GAIDA

(Greece)

Source: This dance is done all over northern Greece and is the same as the Hasapikos. "Gaida" means bagpipe, and so this dance is done to bagpipe music. Often, however, other instruments play bagpipe melodies, imitating the sound of the Gaida. A special characteristic of the Gaida dance is that it starts off slow and gradually speeds up.

Music: 2/4 time

Record -- Music from All Around Greece, Fidelity LP 0304

Formation: A broken circle with arms on shoulders.

Characteristics: The dance is for both men and women. There can be many variations, with the men doing very involved variations. In such a case, separate lines for men and women are a good idea. However, when only the basic step is done, a mixed line is fine. The men can raise the ft high off the floor, but the women never do.

BASIC STEP

meas cts 2/4 time

- | | | |
|-----|---|--|
| I | 1 | Step sdwd to the R on R ft. |
| | 2 | Step across in front of the R ft on the L ft. |
| II | 1 | Step sdwd to the R on 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 L on L ft. |
| | 2 | Touch R ft in front of L ft (or lift R ft across in front of L). |

Variation (Turns)

- | | | |
|-----|------|--|
| I | 1 | Freeing arms from shoulders, step R on R ft starting to turn to R. |
| | 2 | Step on L ft, continuing turn. |
| II | 1 | Step on R ft, completing turn. |
| | | Rejoin in arm hold. |
| | 2 |) |
| III | 1,2) | As above in basic step. |

GAIDA (continued)

- Variation (fast music)
- I 1 Step to R on R ft.
 2 Step across in front of R ft on L ft.
- II 1 Turning to face L, lep on R ft bending body slightly.
 2 Swing L ft behind R leg.
- III 1, & Straightening up and facing ctr, do a pas de basque to L.
 (Stepping L ft to L, R ft in front of L, and rocking bkwd on
 L ft.)

Presented by John Pappas

FYSOUNI

Source: Fysouni is a dance from Epiros (northwestern Greece), and it is mainly done in Preveza. The word "fysouni" means a "bellows." The dance can be found described in the following books:

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

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

Music: 9/8 time 2/8 + 2/8 + 2/8 + 3/8 + 9/8



1 - 2 - 3 - 4 and

quick-quick-quick-slow

Records: Songs and Dances of Epiros - T'Aidonia LP 1





















Greek Folk Dances - Folkraft LP-8

Formation: The dancers are joined with hands on the shoulders of the people next to them. It is a dance for women, but my research seems to show that it can be done by men. Also, it would seem that a regular "hand-hold" with elbows down and hands up at shoulder height can be used. At the present time, however, I am presenting the dance as it was learned from Athan Karras, that is, a women's dance with a shoulder hold.

Characteristics: This dance is a very lively one -- one can't sit back and

FYSOUNI (continued)

relax while doing it. Therefore, the dancers should put lots of energy into it. The steps should not be very large. It is more comfortable if the dance is done in smaller lines (6-8 women).

<u>Meas</u>	<u>cts</u>	9/8 time	
I		1	Wt is on the L ft, and all of the dancers are facing obliquely R. Step to the R on the R ft.
		2	Step across in front of the R on L ft.
		3	Step to the R on the R ft.
		4	Swing the L ft across in front of R by hopping twice on R ft.
II		1	Still facing R, step bkwd (RLOD) on the L ft.
		2	Step bkwd on the R ft.
		3	Turning to face ctr, step to the L on the L ft.
		4	Swing R ft in front of L leg, hopping twice on L ft.
III		1	Step sdwd on R ft.
		2	Swing L ft in front of R leg, hopping on R ft.
		3	Step sdwd on L ft.
		4	Swinging R ft in front of L leg, hop twice on L ft.
IV		Repeat steps of meas III.	
<u>Variation (Turns)</u>			
I		1-3	Same ftwork as basic step only turn to the R on the first three steps.
			
II		1-3	Walking three steps, turn to the L (as in meas I).
			
III		1-4	Same as basic.
			
IV		1-4	Same as basic.
			

Presented by John Pappas

STÁ TRÍA

(Greece)

Source: This is a dance which is done in Thessaly, Epiros, and Macedonia 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 Tría tune can be used. The tunes from Epiros are often heavier in feeling.

"San Pás Malá Máu," Monitor LP

"Dedeka Meron Nifoula," T'Ardbnia LP 1 Songs and Dances of Epirus

"Demotika" Discophon LPM-5, Side 2, band 3 -- 3/4, 2/4 meter

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).

VARIATIONS FOR MEN

Note: The leader does not call out the variations, but merely does them and the rest follow.

STÁ TRÍA (continued)

<u>Meas</u>	<u>cts</u>	<u>Variation (turn)</u>
I	1	Freeing arms from shoulders, step R on R ft, starting to turn to R.
	2	Step on L ft, continuing turn.
II	1	Step on R ft, completing turn, rejoin in arm hold.
	2)	
III	1)	As above in basic step.
	2)	
		<u>Variation (down)</u>
I	1	Step sdwd to R on R ft.
	2	Step across in front of R on L ft, kneeling so that R knee almost touches floor.
II	1	Rising, step sdwd R on R ft.
	2)	
III	1)	as above in basic step.
	2)	
		<u>Variation (long down)</u>
I	1	Step sdwd to R on R ft.
	2	Step across in front of R ft on L ft, kneeling so that R knee almost touches floor.
II	1	Remaining in squat pos, "duck walk" step on R ft twd LOD.
	2	"Duck walk" step on L ft twds LOD.
III	1	"Duck walk" sdwd to R on R ft, rising to standing pos.
	2	Lift L ft across in front of R.
IV	1	Step sdwd to L on L ft.
	2	Lift R ft across in front of L.
		<u>Variation (fast turn)</u>
I	1)	
	2)	As above in basic step.
II	1)	
	2)	
III	1	Step sdwd to L on L ft turning to the L all the way around (spin on L ft).
	2	Lift R ft across in front of L.

STÁ TRÍA (continued)

Meas	cts	<u>Variation (knee bend)</u>
I	1)	
	2)	
II	1)	As above in basic step
	2)	
III	1)	
	2	Lift R ft behind L knee and bend L leg so that you do 1/2 of a knee bend on L ft.

Presented by John Pappas

KRITIKÓS SYRTÓS (SYRTÓS HANIÓTIKOS)
(Greece)


Source: This is a "syrtós" dance from the island of Kriti (Crete), and it is done all over Kriti. It is sometimes called the "Syrtós Haniótikos" after the city of Haniá where it is most popular. This is the main Cretan dance.

Bibliography: Elliniki Hori, V. Papahristos, (Athens, 1960).
Greek Folk Dances, M. Vouras & R. Holden, (N.J., 1965)
Folk Dances of the Greeks, T. & E. Petrides, (N.Y., 1961)


Music: 2/4 time
Any good Kritikós Syrtós music can be used.
Demotiko - Discphon LPM-5.

Formation: M and W in a line with hands joined at shoulder height, elbows bent and down.

Characteristics: The steps are usually quick and small, and in general, the feeling is happy. The styling depends on the tempo of the music and where the dancer is from. The leader can do variations: turns, slaps, or step variations. He can do variations of his own, but it is not usual for everyone in the line to do them too. Although there are certain simple variations which I have seen the whole line do, it is not the case that the fancy variations are done by everyone at once. For exhibition purposes, perhaps, one can have everyone in a line doing lots of fancy steps, but as a folk or ethnic dance of the Cretans, only the leader does different steps from the few basic steps which all can do at once. It is NOT an ethnic characteristic of this dance to have everyone do several complicated step variations -- the step variations for the whole line are simple in nature. If the second man in a line knows the leader's variations, he might do them too, but this is the exception and not the rule.

The pattern of the rhythm is "slow, quick, quick," or "long, short, short." Throughout the dance, the movement follows this beat. 

KRITIKOS SYRTOS (SYRTOS HANIOTIKOS) (continued)

<u>Meas</u>	<u>cts</u>	2/4 time	
I	1	Wt is on R ft, touch L toe slightly fwd (small movement).	
	2	Step on L ft in back of R.	
	&	Step to R on R ft.	
II	1	Step on L ft across in front of R.	
	2	Step to R on R ft (leaving L ft over spot where it stood).	
	&	Step on L ft in place.	
III	1	Step on R ft across in front of L (facing L), (leaving L ft over place where it stood).	
	2	Step back in place on L ft.	
	&	Step sdwd to R on R ft.	
IV	1	Step on L ft across in front of R.	
	2	Touch R ft next to L ft.	
	&	Step on R ft next to L.	

VARIATIONS

Meas I, II, IV are same as before.

III	1	Step on R ft across in front of L.
	&	Hop on R ft.
	2	Step back in place on L ft.
&	Leap sdwd to R on R ft.	
<u>(Straight Line Variation)</u>		
I	1	Touch L toe slightly fwd.
	2	Step across on L ft in front of R.
	&	Moving and facing LOD, step on R ft.
II	1	Step to LOD on L ft.
	2	Step on R ft.
	&	Step on L ft.
III	1	Step to LOD on R ft.
	2	Step on L ft.
	&	Step on R ft.
IV	1	Step on L ft facing fwd.
	2	Touch R ft next to L.
	&	Step on R ft next to L.

KRITIKÓS SYRTÓS (SYRTÓS HANIÓTIKOS) (continued)

(Triangle Variation)

- | | | |
|-----|---|---|
| I | 1 | Touch L toe slightly fwd. |
| | 2 | Step on L ft diag fwd R. |
| | & | Step on R ft diag fwd R. |
| II | 1 | Step on L ft diag fwd R. |
| | 2 | Step to L on R ft across in front of L. |
| | & | Step to L on L ft. |
| III | 1 | Step to L on R ft across in front of L. |
| | 2 | Step on L ft diag bkwd R. |
| | & | Step on R ft diag bkwd R. |
| IV | 1 | Step on L ft diag bkwd R. |
| | 2 | Touch R ft next to L. |
| | & | Step on R ft next to L. |

Presented by John Pappas

PIDICHTÓS TSÁMIKOS

(Greece)

Source: Like the common Tsámikos, the Pidichtós Tsámikos is named from the area Tsamouria in Epiros, and the Tsámides, the people who supposedly originated it. (See "TSÁMIKOS (KLÉFTIKOS, ARVANÍTIKOS) U.O.P. notes by J. Pappas). Pidichtós means "leaping" or "jumping." This form of the Tsámiko is more complicated than the regular Tsámiko. Some say that the regular Tsámikos is a simplified version of the Pidichtós Tsámikos, but it could just as well be that the Pidichtós Tsámikos is just a longer version of the regular Tsámikos. It is not clear which, if any, came first.

Bibliography:

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

Music:: The music is in 6/4 or 3/4 time. The dance should be done to one of the "classic" Tsamikos folk melodies such as:

"Aetós," "Aráchova," "Etiós," "Itiá"

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: With this variation of the Tsámikos, there should be separate lines of M and W. The reason for this is that the M take larger steps and cover more ground -- the W should NOT do this -- they should dance sedately with small movements. This is not only traditional, but practical, because the W's long and heavy costumes do not permit large movements.

This is a "leaping Tsámiko" so, for the M, there will be high, large movements and steps.

Starting pos is with the wt on the L ft, and the R ft across in front of the L leg with toe on the ground next to the L side of the L ft; the R knee is turned out.

PIDICHTÓS TSÁMIKOS (continued)

<u>meas</u>	<u>cts</u>	6/4 or 3/4 time
I	1,2	Step sdwd to the R on the R ft.
	3	Step across in front of R ft on the L ft.
II	1,2	Touch the R toe sdwd to the R and slightly fwd.
	3	Step back on the R ft.
III	1,2	Touch the L ft sdwd to the L and slightly fwd.
	3	Step across in front of R ft on the L ft.
IV	1,2	Step to the R on R ft.
	3	Lift R heel from floor (or hop on R ft) raising L ft behind R leg. (W: L ft should be behind R ankle. M: L ft should be behind R knee.)
V	1,2	Step to the L on the L ft.
	3	Step across in front of L ft on R ft.
VI	1,2	Step sdwd to the L on L ft.
	3	Lift L heel from floor (or hop on L ft) swinging R ft across in front and close to R leg. (W keep this a small movement).
VII	1,2	Step sdwd to the R on R ft.
	3	Step across in front of R ft on L ft.
VIII	1,2	Touch R toe sdwd to R and slightly fwd.
	3	Bring R ft across in front of L leg, touching R toe close to L side of L ft (as in starting pos).
<u>Variation for meas IV.</u>		
IV	1	Hop in LOD on L ft.
	2	Step to R on R ft.
	3	Hop on R ft as in regular variation.

Presented by John Pappas

HORA FROM MARAMURESH

(Rumania)

Hora from Maramuresh comes from Transylvania. It has been performed by the Popescu Dance Ensemble. This simplified arrangement was done by Anatol Joukowsky.

Music: Record: Bruno BR 50147 Side B, Band 5, Frunzulita Si
Cartigul 4/4 meter

Formation: Single circle of dancers facing ctr. Hands are not joined, but stand close enough together so that in Fig. II dancers can raise arms sdwd to shoulder height and touch palms with their neighbors.

Steps and Styling: Clapping: Hands are clapped in front of chest, usually done with L palm turned up, fingers relaxed. Fingers of R hand strike palm of L. Clap on cts 1, &, (hold 2) &, 3, (hold &) 4, (hold &). This may also be called: Quick, slow, quick, slow, slow. Rhythm is same as is used in the Side Step.
Side Step: Step to R side on ball of R ft (ct 1). Step flat on L ft next to R (ct &). Hold ct 2. Step to R side on ball of R ft (ct &). Step flat on L ft next to R (ct 3). Hold ct &. Step to R side on full R ft, bending R knee (ct 4). Bring L ft next to R ankle during ct 4 to avoid a stride pos. Repeat of step would start to L side on ball of L ft.
Traveling Step: Movement will be in LOD but dancers are basically facing ctr. Leap sdwd R (in LOD) on R ft, with L ft behind R leg, L knee turned out (ct 1). Hop on R as L leg is brought sharply around in front of R leg (ct 2). L leg is straight and crosses R leg so that L toe is close to floor on the R side of R ft and pointing in LOD. Step on L ft in LOD (ct 3). Step on R in LOD (ct &). Step on L in LOD (ct 4). On cts 3, &, 4 the L ft is a little closer to ctr than R so ft will not interfere with each other.

Meas Pattern

4 meas Introduction

1-2 Fig. I. Walking

While clapping (see Steps and Styling) walk 4 steps twd ctr (1 step to 2 cts) beginning R ft. Each step is taken with a small plie, toes turned out a little, and the stepping ft is placed directly in front of the supporting ft.

HORA FROM MARAMURESH (continued)

- 3-4 Walking bkwd, retrace steps to original pos. Begin with R ft and keep clapping.
- 5-6 Making a 1/4 turn R, repeat action of meas 1-2 in LOD.
- 7-8 Making a 1/2 turn L, repeat action of meas 1-2 in RLOD. End facing ctr.

Fig. II. Side Step

- 1-4 Raise arms sdwd to shoulder height and close circle by touching palms to palms of neighbors. Fingers are pointing upwards. Dance Side Step 4 times beginning to R side first.
- 5-8 Continue with 4 more Side Steps but widen circle by taking steps on outward diag lines (R diag, L diag, R diag, L diag). Palms will no longer be touching but do not change pos of hands or arms.

Fig. III. Traveling Step

- 1-8 With arms still outstretched and fingers pointing upward, dance 8 Traveling Steps moving in LOD. End facing ctr.

Fig. IV. Side Step and Clapping

- 1-3 Beginning R, dance 3 Side Steps but move diag fwd on each step so as to make circle smaller. Arms are still outstretched with fingers pointing upward.
- 4 Standing with ft together and knees a little bent, do Clapping pattern once out to r side about shoulder height.
- 5-7 Resuming outstretched arm pos, dance 3 Side Steps beginning L but move diag outward on each step so as to make circle larger.
- 8 Standing with ft together and knees a little bent, do Clapping pattern once out to R side about shoulder height.

Fig. V. Walking

- 1-8 Repeat action of Fig. I but on last step (L) of meas 8, make 1/4 turn L to face out of the circle. End with ft together.

Fig. VI. Heels and Clapping

- 1 Place hands on hips, fingers fwd. Starting with ft together, move heels a little apart (ct 1). Move heels apart more and bend knees a little (ct &). Hold ct 2. Bring heels together, knees straight (ct &). Bending knees, move heels to the farthest apart pos yet (ct 3). Hold ct &. Bring heels together, knees straight (ct 4).
- 2-4 Repeat action of meas 1 (Fig. VI) three more times.

HORA FROM MARAMURESH (continued)

Fig. VII. Finale

- 1-3 Resuming outstretched arm pos, dance 3 Side Steps beginning R but move diag fwd (away from ctr) on each step.
- 4 Moving directly fwd walk L, R, L (cts 1,2,3). Stamp R and clap hands at the same time (ct 4). Hands are clapped flat against each other, fingers straight (prayer pos) at about waist level. As soon as clap has sounded, draw hands back twd body and place on hips, fingers fwd for the final pose. Knees are bent and body is tilted fwd a little.

At this point there is a break in the band of music. The melody that follows is one to which the Lark may be danced. Dancers have the choice of leaving the floor or reforming the circle to dance the Lark.

Presented by Anatol Joukowsky

Notes by Ruth Ruling

RUSSIAN QUADRILLE

This dance was taught by Anatol Joukowsky at the Folk Dance Federation-South's Institute held in Santa Monica, California, January 29-30, 1955.

MUSIC: Record: National N-4524-A
Argee 1017-A
Stinson 3157-A (out of print)

FORMATION: 4 cpls in longways formation: Cpls 1 & 4 side by side, backs twd music (cpl 4 to L of cpl 1; cpl 3 facing cpl 4; W on M R. Hands hang naturally at sides.

STEPS: TROPKA (Trail): Step R, L (ct 1, &), step and chug fwd on R, extending L leg fwd and slightly twd R, pointing L toe downward and outward (ct 2). (As L leg is extended, body is turned slightly twd L.) Repeat, starting L.

VERIVOCHKA (Russian Skip Step): In place, alternating ft, starting R behind L, displace each ft.

REST STEP: (Performed in place.) 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 performs step more vigorously than W (with light stamp on ct 2).

PRYSIADKA: M, hands on hips, squat with back straight, knees out in wide V (ct 1); straighten knees and (with slight leap twd R) extend L leg diag L, heel on floor, toe up and R arm high (ct 2). This step may be reversed, extending R.

Note: Throughout dance, when hands are on hips palms are up, fingers back and pointing downward.

MUSIC 2/4PATTERN

Meas

I. BOWS.

- 1-2 With hands at sides, M turn 1/4 L, W turn 1/4 R, and bow.
3-4 M turn R (CW) and W L (CCW) to face ptr and bow.
5-6 Starting R (hands still at sides) walk fwd 3 steps to opp person. On ct 4, close ft & bow.
7-8 Starting L, all walk 3 steps bkwd to original pos. On ct 4, bow to own ptr.

RUSSIAN QUADRILLE (continued)

II. MEN VISIT.

- 1-4 Starting R, all M walk 8 steps, touching L hands (high) with opp M and passing to L of opp M, then continuing CCW around opp W.
- 5-8 Continue to own place with 4 Tropka steps, hands on hips. During this figure, W dance 8 slow Rest Steps.

III. WOMEN VISIT.

- 1-4 Starting R ft, all W walk 8 steps, touching R hand (high) and passing to R of opp W, then continuing CW around opp M.
- 5-8 Continue to own place with 4 Tropka steps. During this figure M dance slow Rest Step.

IV. CIRCLE CW.

- 1-4 4 cpls form single circle and, with hands on hips, walk 8 steps CW.
- 5-8 Continue CW to approximate original pos with 4 Tropka steps. (Retain circle formation.)

V. M BRUSH STEP.

- 1-2 Forming inside circle and progressing CW, M step R (ct 1), brush L heel fwd and slap L thigh (downward) with back of L hand (ct 2). Step L,R,L (cts 1, &, 2, meas 2), passing 2nd W. (Count own ptr as number 1.)
- 3-4 M repeat action of Figure V, meas 1-2, to 3rd W (completing 1/2 circle). Simultaneously, W dance Rest Step.
- 5-8 M walk 8 steps CCW around 3rd W. At the same time W walk 8 small steps CW in own very small circle.
- 9-16 Repeat action of Figure V, meas 1-8, M circling CCW around own ptr. M finish on inside, back to ctr.

VI. WOMEN CIRCLE OUTSIDE

- 1-2 With arms folded across chests, W move twd ptr with 3 steps (R,L,R) and extend L heel to touch floor in front of R.
- 3-4 W move bkwd, L,R,L and extend R heel to touch floor in front of L.
- 5-8 W place hands on hips and with 8 light running steps go CW around outside of circle. Stop in front of 3rd M (counting own ptr as number 1). Simultaneously, M (hands on hips, wt on R ft) flex R knee (ct 1), stamp L (ct 2). Repeat 7 times in all. On meas 8, stamp L,R,L (with small leap on first stamp.)
- 9-16 Repeat action of Figure VI, meas 1-8. W finish in front of own ptr.

RUSSIAN QUADRILLE (continued)

VII. PARTNERS TURN.

- 1-2 Hands on hips, facing ptr, both M and W walk fwd R,L,R and touch L heel fwd on floor, opening hands to ptr on ct 4 (L hips nearly adjacent.)
- 3-4 Move bkwd L,R,L and touch R heel fwd as hands are replaced on hips.
- 5 Walk fwd to ptr R,L (R hips adjacent) and place R on ptr's waist, L high.
- 6-7 With walking steps, turn CW with ptr.
- 8 Step bkwd R,L to original pos.
- 9-12 Repeat action of Figure VII, meas 1-4, exactly.
- 13-16 Repeat action of Figure VII, meas 5-8, but with L hips adjacent, turning 1-1/2 turns CCW to finish with W inside circle, ptrs facing.

VIII. MEN PRYSIADKA, WOMEN STAR.

- 1-2 M perform Prysiadka extending L (meas 1), step L,R,L in place (meas 2). W dance Rest Step.
- 3-4 M repeat Prysiadka, this time extending R and stepping R,L,R, while W continue Rest Step.
- 5-8 M, wt on L, extend R heel to touch floor and move R toe alternately to R and L (8 times in all).
Simultaneously, W form R hand star and walk 8 steps CW to 3rd M (1/2 circle).
- 9-16 Repeat action of Figure VIII, meas 1-8. (W finish in front of own ptr.)

IX. FORMING LINES.

- 1-8 All hands on own hips. No. 4 M lead No. 3, No. 2, and No. 1 M to form a line with 16 walking steps CCW (outside W line) to finish with backs to music. At the same time No. 1 W lead No. 2, No. 3, and No. 4 W CW with 16 walking steps to form a line facing M.
- 9-12 M and W repeat action of Figure VI, meas 1-4.
- 13-16 M continue bend-stamp step while W (hands on hips) walk 8 steps CW in individual small circles.

X. CROSSOVER.

- 1-4 Repeat action of Figure VII, meas 1-4.
- 5-8 With hands on hips and R shoulders leading, ptrs exchange places with 8 walking steps (passing face to face). Turn CW to face ptr.

RUSSIAN QUADRILLE (continued)

9-16 Repeat action of Figure X, meas 1-8, leading with R shoulder but this time passing ptr back to back. Turn CW to face ptr. M join hands high to form arches; W join hands low.

XI. WEAVING.

1-8 With 8 Tropka Steps W1 lead W line CCW around M line to M4. M dance Rest Step while holding arches.

9-16 With 8 Tropka steps W1 lead W line in front of M4 to weave through M line. Each W step at R of own ptr (M in M line; W in W line).

XII. CIRCLE AND FINISH.

All face fwd twd M1 (M turn 1/4 L); W 1/4 R) as ptrs join R; M join L with W in front. (W are diag R of and slightly behind ptr.)

1-16 All hands joined, starting R, dance 16 pas de basques as M1 leads CW around the room.

17 All step out (R,L) turning CW to face ptr, hands on hips.

18-24 14 Verlovochka steps, starting R behind L.

2 chords All stop, raise both hands (R high, L low); hold.

1 chord Run to ptr and put arms around ptr.

Presented by Anatol Joukowsky

TREPAK

(Central Russia)

Trepak is a typical central Russian dance performed by the Piatnitsky Song and Dance Ensemble of Russia. The history of the Ensemble may be found on the back of the record album cover. This simplified arrangement was done by Anatol Joukowsky.

Music: Record: Bruno BR 50158 Side A, Band 1 Molodiozhnaya
Pliaska 4/4 meter

Formation: Inner circle of M facing an outer circle of W. No ptrs needed so the number in the two circles need not be even but one circle should not be too much larger than the other.

Steps and Styling: Flat Buzz: 4 to a meas. Step flat on R ft, bending knee a little (ct 1). Step flat on L ft next to R, knee straight (ct &). Repeat action for cts 2, 3, 4. Step is done in place and has the feel of a buzz step because of the slight up-down motion produced by the knee action. W only do this step. On ct 1 slightly raise R shoulder as L shoulder is dropped a little. On ct 2 slightly raise L shoulder as R shoulder is dropped. Repeat action for cts 3,4. Do not deliberately swing hips.

Triplet Ending: Many patterns end in 3 light stamps always R,L,R (no wt). Since the timing varies it will be given each time.

Measures Pattern2 meas Introduction

W place back of hands on hips. M hook thumbs in belt front about 6 to 8 inches apart. Unless otherwise stated this is the hand pos used throughout the dance.

Figure I. Walk with Heel Touch,

- 1 Both move to R (M RLOD, W LOD). Walk R,L,R (cts 1-3). Touch L heel fwd, knee straight and toe turned out (ct 4). Body turns twd touching heel.
- 2 Continuing in same direction, repeat action of meas 1, beginning L ft.
- 3-8 Repeat action of meas 1-2 three more times.

TREPAK (continued)

Figure II. Fwd and Back.

- 1 All take 1/4 turn to L to face opp circle. Circles move twd each other. Step R (ct 1). Stamp L next to R (no wt) (ct 2). Step L (ct 3). Stamp R next to L (no wt) (ct 4).
- 2-3 Repeat action of meas 1 (Figure II) two more times.
- 4 Triplet ending (cts 1,2,3). Hold ct 4.
- 5-8 Repeat action of meas 1-4 (Figure II) but back away from opp circle to original place. Circles are still facing.

Figure III. M Stamps, Heel Slaps, W Flat Buzz.

- 1 M stamp R,L,R (cts 1,2,3). Hold ct 4. W stand still and watch M.
- 2 W turn CW once in place stepping R,L,R (cts 1,2,3). Step L beside R (no wt) (ct 4). M watch W.
- 3-4 Repeat action of meas 1-2 (Figure III) except that W turn CCW once in place beginning L ft.
- 5-8 M: Meas 5: Step R in place (ct 1). Bending L knee, raise lower L leg so as to slap outside of L ft with L hand (ct &). Step on L and slap R ft with R hand (cts 2,&). Repeat action for cts 3,&,4,&.
- Meas 6: Repeat action of meas 5, cts 1,&,2,&. Triplet ending (cts 3,&,4). Actually 6 heel-slaps and Triplet ending.
- Meas 7-8: Repeat action of meas 5-6 (Figure III).
- W: Meas 5-8: Dance 14 Flat Buzz steps in place and do Triplet ending same as M.

Figure IV. M Step-close, W Zig-zag.

- 1 M circle still facing W circle. R thumb still in belt, L arm extended about chest height twd W, palm up. M move to R side (RLOD). Step R to R side, toe pointed in RLOD (ct 1). Close L instep to R heel, bending knees (3rd pos) (ct 2). Repeat action for cts 3,4.
- 2-8 M repeat action of meas 1 (figure IV) seven times (16 step-close in all).
- W: Meas 1: Moving diag R fwd to M circle, walk R,L,R,L (cts 1-4). Hands move fwd twd M ending with palms up, hands about waist height.
- Meas 2: Moving fwd diag R away from M circle, walk 4 more steps beginning R. Retrace path of hands to return them to hips, palms out.
- Meas 3-8: Repeat action of meas 1-2 (Figure IV) three more times. Actually a zig-zag pattern in and out 4 times.

TREPAK (continued)

Figure V.

1-8 Repeat action of Figure III (M Stamps, Heel Slaps, W Flat Buzz).

Figure VI.

1-8 Repeat action of Figure I (Walk with Heel Touch).

Figure VII.

1-4 Repeat action of Figure II (Fwd & Back) but "double-time" it. Step R (ct 1). Stamp next to R (no wt) (ct &). etc. Move fwd twd other circle for 2 meas and bkwd to place for 2 meas. Triplet ending on meas 2 and 4, cts 3, &, 4.

Figure VIII. Walk, Walk, Step in Place.

1 M circle RLOD, W circle LOD. Walk fwd R, L (cts 1, 2). Step fwd small step on R (ct 3). Step L next to R (ct &). Step R next to L (no wt) (ct 4).

2-7 Repeat action of meas 1 (Figure VIII) six times (7 in all). Step does not alternate.

8 Step R (ct 1). Stamp L next to R (no wt) (ct &). Step L (ct 2). Stamp R next to L (no wt) (ct &). Hold (ct 3). Beginning with a small leap, stamp R (ct &) stamp L (ct 4).

Figure IX.

1-8 Repeat action of Figure I (Walk with Heel Touch).

Figure X. Stamps and CW turn.

1-2 Making a sharp 1/2 turn to L, stamp R (ct 1). R shoulder now points to opp circle. Hold (cts 2, 3, 4). Stamp L (ct &). Repeat action for meas 2 (no 1/2 turn necessary).

3 Stamp R (ct 1). No action for rest of meas.

4 Turn CW in place once with 4 steps beginning R (cts 1, 2, 3, 4). End with R shoulder twd opp circle.

5-8 Repeat action of meas 1-4 (Figure X) but omit 1/2 turn L.

Figure XI.

1-8 Repeat action of Figure VIII (Walk, Walk, Step in place).

Figure XII.

1-8 Repeat action of Figure IV((M Step-close, W Zig-zag).

TREPAK (continued)

1-8 Figure XIII. Walk with Heel Brush.
Repeat action of Figure I but brush the ft fwd instead of putting heel on the floor. M retain hand pos of Figure XII (R thumb in belt, L extended diag fwd). W join hands in a circle at the start of this figure.

1-8 Figure XIV.
Repeat action of Figure III (M stamps, Heel Slaps, W Flat Buzz).

1-8 Figure XV. Form One Circle.
W join hands in a circle. M keep R thumb in belt and extend L hand as before. All repeat action of Figure XIII (Walk with Heel Brush). On meas 1, M make 1/4 turn L to face LOD. On meas 2-6 M widen circle so as to be next to W' circle. On meas 7-8 M join into W circle (circle widens to accept them).

1-12 Figure XVI. Finale.
Step is same as Figure XIII (Walk with Heel Brush) but twice as fast. Walk R,L,R (cts 1,&,2). Brush L heel fwd (ct &). Repeat action (cts 3,&,4,&) but beginning L and brush R fwd. Continue circling in LOD until end of music (24 in all but omit very last brush).

Presented by Anatol Joukowsky
Notes by Ruth Ruling

EL CARBONERO (continued)

Step IV: Waltz Balance

- 1 Both M and W step R to R (ct 1); step L to R behind (ct 2);
step R in place (ct 3).
- 2 Same as meas 1 except reverse direction and ft.
- 3-14 Repeat meas 1 and 2 six times.
- 15 W step R on R (ct 1); step L behind R (ct 2); hold (ct 3).
M holds meas 15 and does nothing. Note: Cpls will end
side-by-side facing LOD -- M on outside and W on inside.
- 16 This meas is omitted on the record

Step V: Step-Brush-Hop

- 1 Cpls join hands. Both M and W step diag R on R (ct 1);
brush L heel across in front of R, knee slightly bent (ct 2);
hop on R (ct 3).
- 2 Going diag L, reverse steps from meas 1.
- 3-16 Repeat meas 1 and 2 seven times.

Repeat the dance one more time (without introduction); however,
add 8 more meas to Step V to fit this recording. During these
last 8 meas, the dancers will follow the leader off the floor.

Presented by Nidia Amaya

LAS CORTADORAS

(El Salvador)

This dance is done in El Salvador and describes how the coffee beans are
picked. It is done at festivals celebrating the harvesting of the coffee bean
crop.

Source: Nidia Amaya learned this dance while dancing in Central America.

Music: Tikal 45 RPM #7-89(4996-A) "Las Cortadoras." This dance is
described in 3/4 meter.

Formation: Single files of M and W, facing music. M at W R with 6 ft
between the lines. W holding their skirts, M hands behind
their backs.

LAS CORTADORAS (continued)

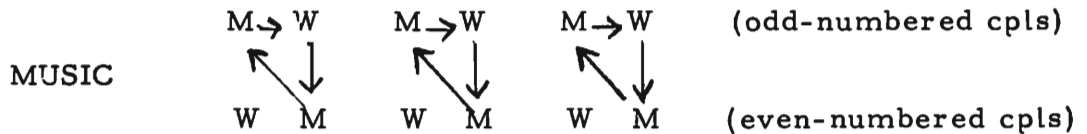
<u>Meas</u>	<u>Pattern</u>
1-8	Introduction
1-16	<u>STEP I Form Circle</u> M and W begin R and dance 16 Basic Steps; first cpl leads lines into a circle by circling to the L (CCW) and moving LOD. W end on inside of circle, M outside. On meas 16 both M and W face ctr.
1-8	<u>STEP II - Turning</u> Begin R ft, M and W dance 8 Basic Steps moving CCW and turning individually 1/2 turn CCW on ct 3 of each Basic Step. Turn 3 1/2 times, end facing out and dance final Basic Step in place. W "close" their skirt on odd meas (facing ctr) and "open" them on even meas (facing out).
1-8	<u>STEP III - Form Lines</u> All dance 8 Basic Steps as first cpl leads group into lines as in original formation. Turn to face ptr on meas 8.
1-3 4 5-8	<u>STEP IV - Forward and turn</u> Begin R ft, dance 3 Basic Steps twd ptr. Turn R 1/2 turn with 1 Basic Step. Repeat action of meas 1-4 moving away from ptr.
1-2 3-8	<u>STEP V - Pick coffee beans</u> Begin R, dance a waltz balance fwd and a waltz balance bkwd. (This is a normal waltz balance with the step fwd (or bkwd) on ct 1 of each meas.) Repeat meas 1-2, three times. Note: On balance fwd, M and W raise hands above head to R side as though picking coffee beans. On balance bkwd lower hands to L side of body as though throwing beans in a sack.
1-4 5-8 9-12 13-15 16	<u>STEP VI - Show coffee</u> Dance 4 Basic Steps in place, begin R. W raise bottom of skirt in front making a pocket to hold coffee beans. Dance 4 Basic Steps twd ptr, bow slightly on meas 8. Dance 4 Basic Steps bkwd away from ptr. Dance 3 Basic Steps twd ptr. With 1 Basic Step M turn 1/4 R, W 1/4 L, to face music. Join inside hands.
1-8	<u>STEP VII - Cast off by cpls</u> Brush R across in front of L with heel scuff (ct 1). Hop on L (ct 2). Step fwd R (ct 3). Repeat of step begins by brushing L across in front of R. During meas 1-8, odd-numbered cpls cast-off to the R, even-numbered cpls cast-off to the L to form new lines of cpls facing across the dance. M has ptr at his L.

LAS CORTADORAS (continued)STEP VIII - Change places

1-8

With 8 Basic Steps, begin R, the original formation will be re-established in the following manner:

Even-numbered W dance in place. Simultaneously, even-numbered M dance across the set diag L to finish opp ptr; odd-numbered W dance straight across the set; odd-numbered M dance into place vacated by ptr. See diagram:



At end of meas 8 cpls are in original formation.

Repeat dance from beginning through Step VII (Cast-off).

FINALE

1-4

M dance 4 Basic Steps in place. W, with 4 Basic Steps, turns R (CW) to move in front of her ptr. On final ct M places his hands on ptr's waist, both facing across the dance.

Presented by Nidia Amaya

EL DIABLO CHINGO

(Costa Rica)

An old folk dance from Costa Rica. Learned by Nidia Amaya from the "Conjunte 25 Julio De Costa Rica."

Music: "Primer Festival Folklorico Centroamericano," Discolito
L.D.-4. Side 2 band 1.
The dance is described in 4/4 meter.

Formation: Cpls form concentric circles with W on the inside.
W face LOD, M face RLOD. When free, W's hands
are holding skirt. M's hands are free.

MeasPattern

Introduction is a 4 beat pickup.

A. Step I.

1-8 Starting R ft both walk around in concentric circles taking 4
steps to a meas. M moves RLOD, W moves LOD.

Step II.

1-4 Do 8 two-steps moving CW around new ptr (making one complete
circle). Both start R ft. At end of step turn to own R.

5-8 Same as meas 1-4 only reverse direction. At end of step M should
be on the outside, W on inside.

Step III.

1-2 Ptrs trade places with 8 walking steps passing R shoulders,
starting R ft. (Both turn R at end of step.)

3-4 Same as 1-2 except passing L shoulders.

5-8 Repeat meas 1-4, ending step with M on outside, W on inside.

B.

1-24 Repeat Steps I, II, and III.

C. Step IV. (Weaving step)

1 Both M and W progress LOD -- W walks to the outside of circle
with 4 walking steps starting R ft. M walks to inside of circle
with 4 walking steps starting R ft. W passes in front of M.

2 Still progressing fwd, W walk to inside, M walk to outside with
4 walking steps as in meas 1.

3-8 Repeat meas 1-2 three times.

EL DIABLO CHINGO (continued)

Step V.

- 1-4 With 8 two-steps trade places with ptr passing R shoulders. Turn R 1/2 turn at end of step.
- 5-8 Repeat meas 1-4, only passing L shoulders and turning L at end of step. M should be on outside, W on inside.

Step VI.

- 1-2 With 8 steps walk CW around ptr making one complete circle, both starting with R ft. At end of step turn to own R.
- 3-4 Same as meas 1-2 only reverse direction moving RLOD and turning L at end of step.
- 5-8 Repeat meas 1-4.

Step VII.

- 1-8 Both M and W face LOD and walk around circle. The M circle and W circle come together to form one circle "Indian fashion" with W in front of M.
- 9-24 Repeat Steps V and VI.

Presented by Nidia Amaya

YENKA

(Spain)

A contemporary folk dance from Spain done throughout Central America.

Source: Learned by Nidia Amaya while dancing in El Salvador.

Music: "Sabado Y Domingo" Musart, Yenka 4005 by Angelica Maria.
This dance is described in 2/4 meter.

Formation: Two files, M and W, M at W's R, M and W facing each other.
A space of 4 ft should be left between each row.

Steps: Basic Step:
(cts

1 & 2 & With a light hop on R ft, kick L ft diag to the L (ct 1); jump both ft together (ct &). Repeat.

3 & 4 & Same as 1 & 2 & only using opp ftwork.

5 Jump fwd with both ft together.

6 Jump bkwd with both ft together.

7-8 Jump 3 times in place (cts 1, &, 2); hold (ct &).

This step is repeated throughout the whole dance varying the formation and/or the jumps.

YENKA (continued)

<u>Cts</u>	<u>Pattern</u>
	<u>Variation I.</u>
1-8	Basic step.
	<u>Variation II.</u>
1-6	Basic step.
7 & 8	With the 3 jumps W turn 1/4 to L, M turn 1/4 to R.
	<u>Variation III.</u>
1-6	Basic step.
7 & 8	Jump 3 times together -- standing side by side.
	<u>Variation IV.</u>
1-6	Basic step (ptrs join hands).
7 & 8	Odd cpls jump 3 times to R. Even cpls 3 times to L.
	<u>Variation V.</u>
1-6	Basic step.
7 & 8	With 3 jumps form a triangle, jumping first to the L.
	<u>Variation VI.</u>
1-6	Basic step.
7 & 8	With 3 jumps form a triangle, jumping first to the R.
	<u>Variation VIII.</u>
1-6	Basic step.
7 & 8	W jump 3 times in place, putting own hands on hips. M jump 3 times behind W, putting his hands on W hips.
	<u>Variation VIII.</u>
1-6	Basic step.
7 & 8	Cpls jump 3 times fwd.
	<u>Variation IX.</u>
1-6	Basic step.
7 & 8	Cpls jump 3 times bkwd.

YENKA (continued)

Variation X.

- 1-6 Basic step.
 7 & 8 W jump 3 times making 1/4 turn CCW.
 M jump 3 times to L turning 1/4 CW to face W, forming two files, M at W left.

Variation XI.

- 1-6 Basic step.
 7 & 8 Both M and W jump 3 times to L.

Variation XII.

- 1-6 Basic step.
 7 & 8 Both M and W jump 3 times to R.

Variation XIII.

- 1-4 Basic step.
 5 & 6 W jumps 2 times in place.
 M jumps to ptr's R side (ct 5), and back to original pos (ct 6).
 7 & 8 Both jump 3 times in place.

Variation XIV.

- 1-4 Basic step.
 5 & 6 W jumps 2 times in place.
 M does same as Variation XIII except jumping to ptr's L and bkwd.
 7 & 8 Both jump 3 times in place.

Variation XV.

- 1-6 Basic step.
 7 & 8 Jump on both ft -- R in front of L (ct 1).
 Jump on both ft -- L in front of R (ct 2).
 Jump on both ft -- R in front of L (ct 3).
 9-32 Repeat this step 3 times.

Variation XVI.

- 1-6 Basic step.
 7 & 8 Jump 3 times with W turning to R and M to L 1/4 turn.

Presented by Nidia Amaya

EL XUC

(El Salvador)

El Xuc (el sook) is a more modern folk dance from El Salvador. It tells the story of a group of dancers making a ring around a man dressed as a bull. Many firecrackers are attached to the bull skin. The dancers form a fence to keep the spectators away from the firecrackers as they go off. The dancers often hit the bull with sticks as he dances in the middle.

Source: Learned by Nidia Amaya while dancing in Central America.

Music: "Xuc" Kismet LP-4 by Paquito Palaviccine. The dance is described in 2/4 meter.

Formation: Cpls form a double circle, W on the inside, facing LOD. Throughout the dance the W have skirts extended while M have arms behind their backs.

Steps: Rocking Step.
Rock fwd on R ft while L toe touches the floor just behind R ft (ct 1); rock bkwd on L ft while R toe touches floor (ct 2).

Heel Step
Leap onto L ft bending L knee slightly placing R heel fwd touching floor (ct 1); step on R ft beside L ft (ct 2); step on L ft in place (ct &). Repeat, alternating ftwork.

Kicking Step
Hop on L ft kicking R ft across body with slight twist to L (ct 1); jump both ft together facing fwd (ct &); hop on L ft kicking R ft diagonally to R (ct 2); jump both ft together (ct &).

Crossing Step
Leap to L on R ft crossing in front of L (ct 1); step L on L ft (ct 2); step R in place (ct &). Repeat using opp ftwork.

Hopping Step
Hop on L ft moving to the R (ct 1); touch R toe beside L ft (ct &). Do this 8 times, then repeat using opp ftwork. The step ends by hopping on ct 8, step on ct &.

EL XUC (continued)

Meas	Pattern
1-4	Introduction
5-16	<u>Rocking Step</u> slowly moving fwd.
1-16	<u>Heel Step</u> with ptrs turning to face each other on the first meas.
1-8	<u>Kicking Step</u> with ptrs facing.
9-16	<u>Kicking Step</u> only starting with R ft, kicking L across body. (Note: On last ct 2 (meas 16), instead of jumping with both ft together, the L ft displaces the R ft to the side in order to begin Crossing Step.)
1-16	<u>Crossing Step</u> with ptrs facing.
1-4	<u>Hopping Step</u> with ptrs facing -- both move R.
5-8	Repeat Hopping Step, both move L.
9-16	Repeat Hopping Step -- again.

Repeat the dance two more times -- eliminate introduction.

Variation in Rocking Step (done the third time through dance only).

1-2	Do basic Rocking Step.
3-4	Using same ftwork turn to the R one full turn.
5-12	Repeat meas 1-4 above twice.
13-16	Basic Rocking Step.

Variation in Hopping Step (done the third time only to finish the dance).

1-8	Do basic Hopping Step.
1-4	The M turns 1/4 CW and do the Hopping Step to come up beside ptr -- still hopping on R ft. W turns 1/4 CCW and does Hopping Step on the L ft to come up beside ptr.

Presented by Nidia Amaya

HORA DIN GIUBEGA

(Romania)

This hora is from Oltenia, provence of Romania.





Source: Research by Agnes Roboz, Choreography by Andor Czompo, based on material of the Dance Ensemble of the Romanian Interior Ministry.

Music: Record: ARTIA, "Romanian Folk Songs and Dances," ALP 106 Volume 2, side 2, band 3, "Hora de la Naipu."

Style: Light, free, and easy. Keep feet close to the ground.

Formation: Mixed circle, hands joined shoulder-high, elbows bent.

Step variations:

- 1 Three steps 
- 1 Step with R ft in LOD.
- a Step with L ft in LOD,
- & Step with R ft in LOD
- 2a& Repeat with opp ftwork.
- NOTE: All of these steps are running steps.
- 2 Running steps backwards 
- 1&2& Do four running steps bkwd, moving in LOD but facing RLOD.
- 3 Step-hops 
- 1 Step with R ft fwd.
- & Hop on the R ft.
- 2& Repeat with opp ftwork.
- 4 Grapevine 
- 1 Step with the R ft to the R.
- & Step on the L ft behind the R ft.
- 2 Step on the R ft to the R.
- & Step on the L ft in front of the R ft.
- NOTE: All of these steps are running steps.

HORA DIN GIUBEGA (continued)

THE DANCE

<u>Meas</u>	<u>Movement</u>
<u>PART I</u>	
1	Do two "Three steps" (#1) in LOD.
2	Do the "Running steps backwards" (#2). NOTE: With the first running step the dancers turn sharply and face RLOD but they still move in LOD. During this motif they drop the hands to low pos.
3-8	Repeat meas 1-2 three more times.

<u>PART II</u>	
1	Do two "Step-hop" figures (#3) facing the ctr of the circle.
2	Do two "Step-hop" figures (#3) bkwd.
3-4	Repeat meas 1-2.
5	Do two "Step-hops" in LOD.
6	Do the Grapevine" (#4) facing the ctr of the circle.
7-8	Repeat meas 5-6.
9-16	Repeat meas 1-8.

Now you start the whole dance from the beginning and do it two more times.

NOTE: When you do the Part I the third time, be careful. The music slows down considerably on the end of meas 4. The musicians play two more slow notes before they resume the original tempo at the beginning of meas 5. During the slow ending of meas 4, slow down the running steps bkwd (#2) and for the two extra notes, do a side step to the R on the R ft facing the ctr of the circle, and close the L ft to the R ft. After that, resume the dance from meas 5 in the original tempo.

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

Dance directions prepared by Andor Czompo.

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

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Presented by Ruth Ruling

JAEGERMARSCH
The Hunter's March
(Austria)

Source: Learned from the austrian students, Goodwill Tour, 1952.
A simple mixer, traditional from the Triesting Valley, Lower Austria.

Music: Record: Folk Dancer MH 2013. 2/4 and 3/4 meter.

Formation: Double circle facing LOD, W linking L arm with M R.

Steps: Walking. Slow waltz

<u>Measures</u>	<u>Pattern</u>
4	Introduction
1-16	Cpls walk in CCW direction with 32 steps. On the 16th meas W turn inward to walk in CW direction, while M continue in CCW direction.
17-32	Both M and W continue to walk in the directions indicated and M clap hands on the accented beats. On the last meas all stop and face the nearest ptr.
33-48	The ptrs, so chosen, waltz, turning CW progressing CCW in ballroom pos.

Repeat 3 more times (4 in all).

Presented by Walter Grothe

SALZBURGER DREHER
(Bavaria)

Record: Folk Dancer MH 2015A 2/4 meter

Formation: Cpls in ballroom pos.

Steps: Walk, Slide, Pivot.

<u>Measures</u>	<u>Pattern</u>
4	Introduction
1-2	M raising W R hand in his L, stays in place as W turns under M L hand CW 4 steps.

SALZBURGER DREHER (continued)

- 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 but on meas 7-8 omit the 4 pivot steps. Instead, walk 4 steps to own L to meet new ptr (next person). Dance is progressive every second time.

Presented by Walter Grothe

PÄSCHADA ZWOASCHRITT
 (Austria - Styria)

Source: Oberrohr Hartberg: Oststeiermark
 Erna Schützenberger, Herman Derschmidt: Spinnradl,
 Unser Tanzbuch

Music: Tanz EP 58117 (2/4 meter)

Formation: Cpls in ordinary dance pos.

Steps: Dreher, walk, stamp.

<u>Measures</u>	<u>Pattern</u>
4	Introduction
1-8	16 dreher steps ending cpls facing, M on inside, W on outside of circle.
9-10	Clap own thighs, own hands, and three times ptr's hands.
11	Clap ptr's R hand with R and turn away from each other in two steps (M CCW, W CW) one complete turn.
12	Stamp three times (M LRL - W RLR).
13-16	Repeat meas 9-12.

Repeat dance from the beginning.

Presented by Walter Grothe

MIE KATOEN or BOERENCARREE

(Belgium - Flanders)

Music: Record: "Dans met ons ..." S220

Formation: Quadrille-dance; four cpls in square formation, M with ptr on R.

FIRST FIGUREGreetings

- A 1-2 Head cpls (inside hands joined at shoulder height and free hands on hips) four steps fwd (beginning L); M bow and W curtsy.
 3-4 Head cpls four steps bkwd.
 5-8 Side cpls repeat action of meas 1-4.

Cross over and star

- B 1 Head cpls one two-step fwd, release hands and
 2 head cpls two walking steps fwd and pass through (each passing his opp by the L shoulder - M down the middle).
 3 Head cpls, inside hands joined, one two-step fwd.
 4 Head cpls CCW half turn with two steps without change of hand hold.
 5-8 Head cpls join hands to form circle of four, eight slides CW around ending in original pos.

Three opposite to one

- C 1-2 Cpl 1 hands on shoulders of ptr, four slides to the opp cpl.
 3-4 M 1 places W 1 beside M 3 and cross arms before the chest.
 5-8 M 1 bkwd with eight walking steps.

Visit

- D M 3 R hand on R hand of ptr and L hand on L hand of opp W,
 W join inside hands behind M's back.
 1-2 Trio two two-steps fwd.
 3-4 Trio two two-steps bkwd.
 5-8 M 1 four two-steps fwd to opp trio.

Circle

- A 1-8 M 1 and trio join hands to form a circle of four, sixteen slides CW around (two turns), swinging arms in and outward. The two cpls end on their original places.

MIE KATOEN or BOERENCARREE (continued)

A+B+C+D+A Side cpls repeat whole the first figure; at the end, all stamp once (M with L ft and W with R ft).

SECOND FIGUREMan alone

A 1-8 M 1 (arms crossed before the chest) with eight two-steps fwd, through between M3 and W 3, to the L around W 3 (she follows him turning on the spot) and back again to own place.

Swing arms, change places and back again

B 1-4 M 1 (turning CW) and M 3 face opp W, join L hands and swing the arms eight times in and out.
 5-8 M 1 and M 3 promenade pos with ptrs, change places (CCW) with four two-steps.
 9 Head cpls one two-step fwd to the ctr.
 10 Head cpls two walking steps fwd (stamping!).
 11-12 Repeat action me as 9-10 bkwd.
 13-16 Head cpls change places (CCW) with four two-steps.

Polka

C 1-8 Head cpls hands on ptrs shoulders, polka steps turning CW and progressing CCW.

Circle four

A 1-8 Head cpls join hands to form circle of four, sixteen slides CW around (two turns!), swinging arms in and out; end on original places.

A+B+C+A Side cpls repeat whole the second figure; at the end, all stamp once.

THIRD FIGURECross-over

A 1-4 Head cpls hands on ptrs shoulders, change places (CCW) with eight slides, release hands, front to the ctr.
 5-8 Side cpls repeat action me as 1-4.

MIE KATOEN or BOERENGARREE (continued)

- Touch heel
- B 1 M (arms crossed before the chest) touch R heel fwd, leaning body back and looking over own R shoulder to ptr. W do the same with opp ftwork and looking over L shoulder. M close R ft beside L and W L ft beside R.
- 2 Repeat action meas 1, reversing direction and ftwork.
- 3-4 Repeat pattern of meas 1-2.
- 5-8 Continue the same movements, but turning on the spot (M CCW and W CW).
- 9-16 Repeat pattern of meas 1-8.

- Cross-over to places
- A 1-4 Head cpls hands on ptrs shoulders, return to own places with eight slides.
- 5-8 Side cpls repeat action meas 1-4.
- A+B+A Repeat the whole third figure, but side cpls start. At the end, all stamp once.

FOURTH FIGURE

- Away from ptr and toward ptr
- A 1 M (arms crossed before the chest) and W (hand on hips) two step-draw steps (M to the L and W to the R).
- 2 Three stamps (M: L, R, L and W R, L, R).
- 3-4 Repeat action meas 1-2 in opp direction.
- 5-8 M three turns on the spot CCW and W CW with six step-hop steps. End with three stamps.

- Heel and toe and schottische
- B1 1 Ptrs open folk dance pos, heel of inside ft fwd, leaning body back, point inside ft bkwd leaning body fwd.
- 2 One two-step fwd to the ctr.
- 3-4 Repeat action meas 1-2, beginning with outside ft.
- 5-6 Cpls arms on ptrs shoulders, turning CW back again to own places with two schottische steps.
- 7-8 Cpls turn on the spot CW with four step-hop steps.

- Drive up the women
- B2 1-4 All 1/4 turn to the R, W hands on hips, four schottische steps fwd, moving CCW (beginning R ft), look at their ptr alternately over their L and R shoulder. Meanwhile the M (arms crossed before the chest) follow the W with two large steps (beginning L), driving the W up and with three little stamp steps fwd. Repeat this movement.

MIE KATOEN or BOERENCARREE (continued)

- 5-8 W turn CW with schottische steps moving CCW, while M continue their movements of updriving.
- Schottische around and big circle.
- A 1-4 Cpls, hands on ptrs shoulders, four schottische steps turning CW and moving CCW.
- 5-8 All join hands in a big circle, CW around with running steps. End: three stamps and arms high over head.

Presented by Huig Hofman

MIEKE, WILLEN W'EENS DANSEN?

(Belgium - Flanders)

Music: Record: "Dans met ons ..." S222.

Formation: Circle dance, single circle of cpls, facing ctr, hands joined.

MeasuresPattern

- To and fro
- A 1-2 Two running steps and one step-hop to the L (beginning L), forearms swinging up and down twice.
- 3-4 Repeat action 1-2 to the R (beginning R).
- 5-6 Repeat action 1-2.
- 7-8 Three running steps to the R (with forearms swinging).
- On the spot and turn
- M arms crossed before the chest, W hands on hips.
- B1 1 One two-step on the spot, making 1/4 turn to the L.
- 2 One two-step on the spot, making 1/2 turn to the R.
- 3-4 Four running steps on the spot, making 5/4 turn to the L.
- 5-6 Hands joined in a circle, one schottische step to the L, swinging forearms up and down.
- 7-8 Three running steps to the R, swinging forearms.
- B2 1-8 Repeat pattern B1.
- C1 1 R ft fwd.
- 2 L ft fwd.
- A+B1+B2 Repeat pattern A, B1 and B2.

MIEKE, WILLEN W'EENS DANSEN? (continued)

- C2 1-2 Repeat action meas 1-2 (C1).
 3 Put R knee on the floor.
 4 Put L knee on the floor.
- A+B1+B2 Repeat pattern A, B1 and B2.
- C3 1-4 Repeat action of meas 1-4 (C2).
 5 Put R elbow on the floor.
 6 Put L elbow on the floor.
 7 Put the forehead on the floor.
- A+B1+B2 The dancers remain immovable.
- C4 1-7 Pattern C3, but the movements are executed in opposite direction (nevertheless at every turn the R first).
- A+B1+B2 Repeat the dance. On the last count: stamp on the R ft, raising arms high over head.

Presented by Huig Hofman

TRALMAN

(Belgium - Flanders)

- Music: Record: "Dans met ons ..." S221
- Formation: Cpl dance, single circle of cpls, facing CCW, L hand on L shoulder of the one ahead

MeasuresPattern

- I. In a single file
- A1 1-2 Two two-steps fwd, starting on L ft.
 3 Touch L heel fwd and close L ft besides R. Ptrs look at each other over W's L shoulder.
 4 Touch R heel fwd and close R ft beside L. Ptrs look at each other over W's R shoulder.
 5-8 Repeat pattern 1-4. At the end, closing R ft, quickly a halfway turn CW.

TRALMAN (continued)

- A2 1-8 R hand on the R shoulder of the one ahead, repeat action A1, but moving CW and ptrs looking at each other over M's shoulder (R and L); at the end, M only a halfway turn CW, so that ptrs face.

Chorus

- B1 1 Clap both hands on own thighs, in ptr's R hand.
 2 Clap both hands on own thighs, in ptr's L hand.
 3-4 Join L hands with ptr, two step-hops, M on the spot (beginning L ft) and W turning CW under the arch of the arms (beginning R ft).
 5-6 Repeat action of meas 1-2.
 7-8 Join L hands with ptr, two step-hops, W on the spot (beginning L ft), M turning CW under the arch of the arms (beginning R ft).
 B2 1-8 Repeat pattern B1.

II. In ballroom pos

- A1 Ptrs closed ballroom pos, double circle, M's back to ctr.
 1-2 Four slides sdwd progressing CCW.
 3-4 Ptrs joining both hands look and bow twice at each other (L,R), ft closed.
 5-8 Repeat action of meas 1-4.
 A2 1-2 Ptrs closed ballroom pos, turn quickly CW halfway round, four slides sdwd progressing CW.
 3-8 Repeat action of meas 3-8.

Chorus

- B1 and B2 Repeat pattern B1 and B2 (figure I).

III. In a big circle

- A1 1-2 Single circle, hands joined, four slides sdwd, progressing CW.
 3-4 Without releasing hands, ptrs look and bow at each other, corners look and bow.
 5-8 Repeat action of meas 1-4.
 A2 1-2 Four slides sdwd, progressing CCW.
 3-8 Repeat action of meas 3-8.

Chorus

- B1 and B2 Repeat pattern B1 and B2 (figure I).

Polka

- A1 and A2 Ptrs closed ballroom pos, polka turning CW and progressing CCW in the circle, end with M lifting W.

Presented by Huig Hofman

DE BRETOENSE

(France)

Origin: France (Finistère in Britain), original name: "Jabadao."

Music: Record: "Dans met ons ..." EP 109.

Formation: Quadrille dance; four cpls in square formation.

Characteristic step: Gavotte step (over two measures, eight cts).

1. L ft fwd, pronouncedly sliding.
2. R ft fwd.
3. L ft fwd.
4. Hop on L ft, R leg starting a CW swing outward by which the body turns to the R.
5. R ft with an arc behind L ft.
6. L ft fwd (sometimes bkwd!).
7. R ft fwd (or bkwd).
8. Hop on R ft by which L ft before the shin.

Note: Virtually a combination of two schottische steps, by which the fourth ct is characteristic.

MeasuresPattern

Introduction I. Join hands in a circle.

A 1-8 Circle.
Starting L, with four Gavotte steps CW around.

B 1 The Rose,
Gavotte step, first half: fwd to the ctr, W form a closed circle, M standing outside with hands near W's shoulders, arms stretched out fwd.
2 Gavotte step second half: bkwd to one big circle.
3-8 Repeat action of meas 1-2 three more times.

A 1-8 II.
Circle.
As in figure I.

B 1 M to the ctr and W on the spot.
Hands on hips.
Gavotte step first half: M fwd, but third and fourth cts replaced by three stamps and 1/4 turn L, W on the spot with light turn L.

DE BRETOENSE (continued)

- 2 Gavotte step second half, M bkwd, W on the spot turning back (the step of the W is executed on a subdued manner).
 3=8 Repeat action of meas 1-2 three more times.

III.Circle.

- A 1-8 As if figure I.

M to the ctr and W change places.

Hands on hips.

- B 1 Gavotte step first half, M slightly fwd and W on the spot.
 2 Gavotte step second half: on first ct M (R hand at W's R hand) bkwd to their place, while W change places passing before the M and making a whole turn to the L. On third ct release hands with an upward swing of the arms.
 3-8 Repeat action of meas 1-2 three more times.

IV.Circle.

- A 1-8 As in figure I.

Circular hey

- 1-7 Gavotte steps, ptrs start with L hands, proceeding movement during the first half of the step; during the second half the dancers are side by side. During the whole movement free hands on hips.
 8 M turn to the R.

V.Circle.

- A 1-8 As in figure I.

W to the ctr.

- B 1 Gavotte step first half: M (R hand at W's R hand) place W in the ctr, back to back, with a slight moving up to the L for the M and to the R for the W.
 2 Gavotte step second half, on the spot.
 3-8 Repeat action of meas 1-2 three more times. End, M lead W with their R hands at W's L, back again in the circle.

LE BRETOENSE (continued)

- VI.
Circle,
 A 1-8 As in figure I.
- The Rose,
 B 1-8 As in figure I.

Presented by Huig Hofman

KLEIN SCHOTS

(Denmark)

Music: Record: "Dans met ons ..." EP 107.

Formation: Cpl dance, double circle of cpls, ptrs facing, hands on the back.

<u>Measures</u>	<u>Pattern</u>
A 1-2	Starting with L ft four step-hop steps bkwd (separate), swinging free leg in a circle (R leg CW and L CCW).
3	Clap in own hands and fwd (twd each other) with two ordinary step-hop steps.
4	Hook R arms and around with four running steps.
5-7	Repeat action of meas 1-3.
8	Hook L arms and turn (running steps).
B 1	Shoulder-waist pos, facing CCW: On the spot, starting with outside ft, one schottische step by which M swings his ptr to his L side, shoulder-waist pos.
2	M swings his ptr back again to his R side, shoulder-waist pos.
3-4	Starting with outside ft, four step-hop steps fwd in LOD.
5-8	Repeat action of meas 1-4.

Presented by Huig Hofman

BOERENKERMIS

(Germany)

Origin: German (from Ludwig Burckhardt ?) Original name:
"Kirmesztanz."

Music: Record: "Dans met ons . . ." S233.

Formation: Cpl dance, double circle of cpls facing CCW, inside
hands joined.

MeasuresPattern

- | | | |
|----|-----|--|
| A1 | 1 | 3 running steps fwd, starting with outside ft. |
| | 2 | ♩ heel obliquely fwd (M R ft and W L).
♩ 1/4 turn inwards on standing leg closing ft. |
| | 3 | ♩ heel obliquely fwd (M L ft and W R).
♩ 1/4 turn to form double circle, facing CCW. |
| | 4 | ♩ heel obliquely fwd (M R ft and W L).
♩ M closes R ft and W L without turning. |
| | 5-6 | Repeat action of meas 1-2. |
| | 7-8 | Ptrs join both hands, one turn CW around with 4 step-hops. |
| A2 | 1-8 | Repeat action of A1. |
| B1 | 1-2 | Ballroom open pos, two mazurka steps fwd in LOD, starting
with outside ft. |
| | 3 | Release hands, one waltz step turning 3/4, M to the L and
W to the R, ptrs are now facing. |
| | 4 | Ptrs join both hands, one step-close step in LOD. |
| | 5-8 | Repeat action of meas 1-4. |
| B2 | 1-6 | Repeat action of meas 1-6. |
| | 7-8 | Ballroom pos, cpls whole turn CCW with 4 running steps
(M is the pivot on which the W turns). |

Presented by Huig Hofman

DE KEGELKONING

(Germany)

Origin: Germany (Pommern), original name: "Kegelquadrille."

Music: Record: "Dans met ons ..." EP 117.

Formation: Quadrille dance, four cpls in square formation, M with ptr on R, and a fifth M in the ctr.

<u>Measures</u>	<u>Pattern</u>
A 1-4	M5 claps once in own hands and with step-hop steps star R with W1.
5-8	M5 claps once in own hands, with step-hop steps star with W3. M5 keeping W3 gives R hand to W1 in line of three, M facing cpl 2 and W opp. M1 makes a line with cpl 4, facing cpl 2 behind the middle line and M3 forming a line with cpl 2, facing the middle line.
9	All hop on L ft, placing R toe fwd; hop on L ft ending ft together.
10	Repeat action of meas 9, but hop on R ft.
11-16	Repeat action of meas 9-10 three times. M5 looks alternately at W3 and W1. All end in own places.
B1 1-8	Repeat action of meas 1-8 of A, but M5 starts with W2 and continues with W4.
B2 1-8	In lines, M5 facing cpls 3 between W4 and 2 (opp), M2 with cpl 1, facing cpls 3 and M4 with cpl 3 facing ctr.
C1 1-8	The four cpls join hands in a circle (shoulder height), CW around with step-hop steps, M5, clapping hands, CCW around.
C2 1-8	Circle CCW around, while M5 CW.
D1+D2 1-16	M5 takes quickly any one W. The four cpls in closed ball-room pos waltz turning CW and progressing CCW in the circle; the outmaneuvered M bedomes "King of the skittles" (M5) and takes place in the ctr.

Presented by Huig Hofman

MEISJE, WAS JE

(Germany)

Origin: Germany (Mecklenburg); original name, "Mädel, wasch dich."

Music: Record: "Dans met ons ..." EP 111

Formation: Quadrille dance, four cpls in square formation, M with ptr on R. During introduction join hands in a circle.

MeasuresPattern

- Circle.
- A 1-4 Circle to the L with eight step-hop steps.
5-8 Circle to the R with eight step-hop steps.
- Cross over.
- B1 1-2 Cpls 1 and 3, ptrs facing, hands on the back, change places, W passing through with four step-close steps.
3-4 On the spot four step-hop steps, swinging the free leg in a circle (R leg CW and L CCW).
5-8 Repeat action of meas 1-4 moving to own places.
- B2 1-8 Cpls 2 and 4 repeat action of B1.
- Wings.
- C1 1-4 Cpls 1 and 3, shoulder-waist pos, starting with L ft two running steps fwd. M hook L arms and the "wing" turns CCW with step-hop steps.
5-8 The "wing" turns bkwd (CW).
Note: Be careful on undoing the "wing"!
- C2 1-8 Cpls 2 and 4 repeat action of C1.
- Circle of head cpls.
- A 1-8 Cpls 1 and 3, joining hands in a circle to the L and then to the R with step-hop steps.
- Cross over.
- B1 + B2 Cpls 2 and 4 start first.
- Wings.
- C1 + C2 Cpls 2 and 4 start.

MEISJE WAS JE (continued)

- A 1-8 Big Circle.
All join hands in a circle, CW and CCW around with step-hop steps.

Presented by Huig Hofman

HET PAARDENSPEL

(England)

Origin: English country dance from "The Dancing Master." Original name "Mage on a cree." We used another melodie "Jack's Maggot."

Music: Record: "Dans met ons ..." EP 117.

Formation: Four cpls in square formation.

MeasuresPattern

- A1 1-4 All take hands (shoulder height), starting with R ft three running steps fwd and close; the same bkwd.
5-8 Balance to ptr and turn single (to the R).
A2 1-8 Repeat action of A1.
- Circles.
B1 1-4 M join hands in a circle, CW around with slides.
5-8 M join both hands with the corner, CW once around (skipping steps).
1-4 W join hands in a circle, CW around with slides.
5-8 Ptrs join both hands, CW once around (skipping steps).
- Siding, balance, and turn.
A1 1-4 Ptrs pass L shoulders with four steps, turn to face own ptr (keep you eye in ptr's face!) and pass R shoulder back to place.
5-8 Balance to the ptr and turn single.
A2 1-8 Repeat action of A1.

HET PAARDENSPEL (continued)

- Serpentine.
- B1 1-4 M move CCW halfway around (skipping steps) each passing before his ptr and behind the following W.
 5-6 W to the ctr (4 steps). On last ct, closing ft 1/2 turn to the R.
 7-8 W fwd to own place, 1/2 turn to the R.
- B2 1-8 Repeat action B1.
- Arming, balance, and turn.
- A1 1-4 Turn ptr with a R elbow with eight steps.
 5-8 Balance to the ptr and turn single.
- A2 1-4 Turn ptr with a L elbow.
 5-8 Balance and turn single.
- M swing each W.
- B1 1-4 Corners join both hands, 1-1/4 turn CW around (skipping steps). End, W in the ctr, facing outward.
 5-8 M move one place CW, join both hands with next W and turn once around. End, W in the ctr, facing outward.
- B2 1-8 Movement continued to places.

Presented by Huig Hofman

PIEPKENDUIK

(England)

- Origin: English country dance from "The Dancing Master."
 Original name, "New Bo-Peep" or "Pickadilla."
- Music: Record: "Dans met ons ..." EP 105.
- Formation: Cpls in longways formation, line of M facing line of W.

Measures Pattern

- I.
- A 1-4 All lead up and back to places (running steps).
 5-8 Repeat action of meas 1-4.

PIEPKENDUIK (continued)

- B1 1-2 W turn to face R wall, fwd with 4 skipping steps.
 3-4 M fwd with running steps, each stands behind his ptr and joins hands (varsouvienne).
 5-8 M peeps four times over ptr's shoulders, alternately to R and L.
 9-10 Release L hands, M turn W CW halfway around, M bkwd and W fwd (running steps).
 11-12 Release R hands, all turn singly to the R.

- B2 1-2 M turn to the R to face L wall, fwd with 4 skipping steps.
 3-4 W fwd with 4 running steps, join hands with ptr (varsouvienne reverse).
 5-8 W peeps four times over ptr's shoulders, alternately to R and L.
 9-10 Release L hands, M turn CW halfway around, M fwd and W bkwd (running steps).
 11-12 Release R hands, all turn singly to the R.

II.

- A 1-2 Ptrs side (cross over passing L shoulders) 3 running steps and close.
 3-4 Cross back passing R shoulders, 3 running steps and close.
 5-8 Repeat the siding.
- B1+B2 Repeat B1 and B2 of part I.

III.

- A 1-4 R elbow turn with ptr once around (7 running steps and close).
 5-8 L elbow turn with ptr once around.
- B1+B2 Repeat B1 and B2 of part I.

Presented by Huig Hofman

AVONDRUST

(Israel)

Origin: Israel, original name "Inbalim."

Music: Record: "Dans met ons ..." EP 113.

Formation: Double circle of cpls, facing CCW, inside hands joined, down.

<u>Measures</u>	<u>Pattern</u>
A1 1-2	Four step-hop steps fwd, starting with outside ft.
3	Yeminite step: M to the L and W to the R: on the 4th ct hop on L ft to the R (this is for the M, the W opp), releasing hands, ptrs change places, W passing in front of M keeping back twd him.
4	Yeminite step in opp direction, W passing again in front of M.
A2 1-2	Repeat action of meas 1-2 of A1, end with ptrs facing.
3-4	Joining both hands two Yeminite steps (with "hop!"), M to the L and W to the R.
B 1-2	Ptrs return to starting pos, four walking steps fwd, starting with outside ft. On each step flex and straighten knee. End with M 1/4 turn to the L, joining hands in a circle, W 1/4 turn to the L without joining hands.
3-4	Two Yeminite steps (on the 4th ct "flex" knee in preparation of "hop." End in starting pos.
5-6	Repeat action of meas 1-2, ending ptrs facing, joining hands.
7-8	Repeat action of meas 3-4.
9	Turn with light stamp on outside ft to starting pos, raise inside arms.

Presented by Huig Hofman

NIRKODA

(Israel)

Origin: Israel, original name "Hey, nirkoda!"

Music: Record: "Dans met ons ..." S211.

Formation: Closed circle of cpls (M with ptr on his R), facing ctr, hands joined and down.

<u>Measures</u>	<u>Pattern</u>
A1 1-4	On the spot, starting with R ft, eight running steps, swinging the L leg bkwd and the R leg fwd, without movements of the body.
5-6	Facing slightly and moving R, four steps fwd.
7-8	Facing ctr, four hops on the L ft, moving to the R and striking the R ft on the L ft.
A2 1-8	Repeat action of A1.
B 1-2	Release hands, single circle, ptrs facing, all two step-close steps to the R.
3	♩ R ft to the R.
4	♩ 1/2 turn to the R on the R ft and L ft beside R ft. ♩ 1/2 turn to the R on the L ft and jump on both ft. ♩ On the spot leap on the R ft.
5-8	Repeat action meas 1-4 in opp direction (turning to the L and ending with leap on L ft). Ptrs pass one another.
9-12	Repeat action of meas 1-4, but last leap on L ft, ptrs standing one before the other.
13-16	The R hand on the L hip of the ptr, the L hand over head, turn twice CW around, starting with R ft.

Presented by Huig Hofman

VREUGDEROES

(Israel)

Origin: Israeli dance by Baruch Agadati, music by Boskovitz.
Original name: "Hora Agadati."

Music: Record: "Dans met ons ..." S 210

Formation: Closed (or open) circle of individual dancers, facing ctr,
hands joined and down.

<u>Measures</u>	<u>Pattern</u>
A1 1	Facing slightly and moving R, four steps fwd, starting with R ft.
2	Four Debka jumps (ft together, jump with toes turned to L, then to R, L, R).
3-4	Repeat action of meas 1-2.
A2 1-4	Repeat action A1. End in circle facing ctr.
B1 1	<ul style="list-style-type: none"> ♩ Hop on R ft, L heel diag fwd; raise hands at shoulder height, body leaning back. ♩ Close and step on L ft in place beside R ft; lower arms. ♩ Three steps in place (R,L,R).
2	Repeat action meas 1.
3	<ul style="list-style-type: none"> ♩ Two Debka jumps (toes pointing L and R). ♩ Hop on L ft. ♩ Fall on R ft fwd, bending knee, body leaning fwd (R shoulder turned fwd)
4	<ul style="list-style-type: none"> ♩ Step on L ft in place. ♩ Close R ft to L. ♩ Three steps in place (L,R,L).
B2 1-4	Repeat action of B1.

Presented by Huig Hofman

IOEGO

(Yugoslavia ?)

Music: Record: "Dans met ons ..." EP 102/Folkraft 337-010

Formation: Circle dance, closed circle, no ptrs. Front basket hold,
R arm above, L below.

Measures Pattern

- A 1 Facing slightly CCW, 3 walking steps (R,L,R close), turning
on ct 4 to face CW.
2 Moving CW 3 walking steps (L,R,L close), turn to face CCW.
3-4 Repeat action of meas 1-2.
5-8 Repeat action of meas 1-4; end facing ctr.
- B 1 Step R to R and close with L.
2 Point R ft fwd, sdwd, and close.
3-4 Repeat action of meas 1-2.
5-8 Repeat action of meas 1-4.
- C1 1 Moving slightly CCW, leap on R ft leaning fwd; leap bkwd on
L ft straightening body; leap on R ft; leap on L ft.
2-8 Repeat action meas 1 seven more times.
- C2 1-8 Repeat action of C1.

At the end of the World War, in 1945, a lot of Balkan people, working in Germany in a compulsory manner, were delivered and gathered in camps in Belgium, awaiting the possibility of being sent home. Invited by the Belgian Department of Education to perform exhibitions of our own Flemish dances, we learned in return this dance from these Balkan people.

Presented by Huig Hofman

KEURIG LIES JE

Origin: Germany - original name: "Hoffman's Lieschen."

Music: Record: "Dans met ons ..." EP-K 3.

Formation: Double circle, sets of two cpls, cpls facing.

Measures Pattern

Hand clapping and circles four
 A1 1 Clap twice own hands.
 2-8 Cpls 1 and 2 circle four, CW around with 7 step-hop steps, swinging arms in and out.
 A2 1 Clap twice in own hands.
 2-8 Cpls 1 and 2, circle four, CCW around with 7 step-hop steps.

To center and back
 B1 1-2 M1 and W2, facing ctr of circle, join hands (shoulder height) and M2 and W1, facing outward do the same. The 2 cpls one schottische step fwd, starting with outside ft.
 3-4 All point inside ft fwd and bkwd.
 5-6 All turn quickly inwards 1/2 around, changing hands; one schottische step fwd, starting with outside ft.
 7-8 All point inside ft fwd and bkwd.
 B2 1-8 Repeat action of B1.

Arches and circle four
 A1 1-8 Cpls 1 and 2 join inside hands, all move 16 running steps fwd, cpls 2 passing under the arches formed by cpls 1, four changes (stop before fifth cpl).
 A2 1-8 All clap twice own hands, cpls 1 and 2 circle four, CW around with 7 step-hop steps.
 Mind: there isn't more a circle CCW !

To center and back
 B1 + B2 Repeat action of B1 and B2 heretofore.

Presented by Huig Hofman

KIMBERLEYSE TREIN

(South-Africa)

Music: Record: "Dans met ons ..." EP 102Formation: Circle dance, single circle of cpls facing ctr, hands joined at shoulder height.Measures PatternTo center and back

1-4 Twd ctr with 8 walking steps, rolling arms fwd (as wheels!).
 5-8 Bkwd with 8 walking steps, rolling arms oppositely.

Elbow swing

a. Original form (for adults)
 9-16 Ptrs R elbow swing with 16 buzz (pivot) steps, L hand on hip;
 finish facing ctr with W on ptr's L.

b. Variant for children.
 9-16 Ptrs R elbow swing with 16 skipping steps, L hand above
 head, with or without changing of places.

Presented by Huig Hofman

KLEIN KAPOENTJE

Origin: France (Bearn), original name: "La fille du coupeur de paille."

Music: Record: "Dans met ons ..." EP-K 1.

Formation: 4 cpls in longways formation, line of M facing line of W.

Measures Pattern

Little Boats

- A 1-2 Ptrs join both hands, 3 walking steps, on ct 4 point the free ft next to the heel of the other ft. Cpls 1 and 3: M moving fwd, starting L ft and W bkwd, starting R ft. Cpls 2 and 4: M moving bkwd, starting L ft and W fwd, starting R ft.
- 3-4 Repeat action meas 1-2 in opp direction.
- 5-8 Repeat action meas 1-4.

Down the middle and cast off.

- B 1-8 Cpl 1, inside hands joined, moves down the middle, separates and casts off, meets above, joins inside hands and moves down the middle to the fourth place; meanwhile, cpls 2, 3, and 4 move up with two step-close steps and clap hands (twice each meas).

Presented by Huig Hofman.

KONTRA MET PLU

Origin: Germany (Blankenese a.d. Elbe), original name: "Kontra mit Plu."

Music: Record: "Dans met ons ..." S 203.

Formation: Quadrille dance; four cpls in square formation. During introduction join hands in circle.

Measures Pattern

Circle

- A1 1-8 Circle to the L with 16 skipping steps.
- A2 1-8 Circle to the R with 16 skipping steps.

KONTRA MET PLU (continued)

- Plu and chaine (grand right and left)
- B1 1-8 Ptrs facing, hands on the back, 4 plu-steps.
Plu-steps: four cts: jump on both ft, two hops on L ft, while R leg makes a circular swing CW, jump on both ft, -The following plu-step in opp direction.
- B2 1-8 Grand right and left halfway around, skipping steps.
- C1 1-8 Ptrs facing, hands on the back, 4 plu-steps.
- C2 1-8 Grand right and left halfway around to own places, skipping steps.
- Tour
- A1 1-8 Ptrs join R hands, palm to palm with forearms touching, 8 step-hop steps fwd, turning CW.
- A2 1-8 Ptrs changing hand-hold, 8 step-hop steps fwd, turning CCW.
- B1+B2 Plu and chaine.
- C1+C2 Repeat action heretofore.
- A1 1-8 Ptrs R hips adjacent, R arms crossed join hands behind back of ptr, 8 step-hop steps fwd, turning CW.
- A2 1-8 Ptrs changing hand-hold, 8 step-hop steps fwd, turning CCW.
- B1+B2 Plu and chaine
- C1+C2 Repeat action heretofore.
- Circle
- A1 1-8 Circle to the L with 8 step-hop steps.
- A2 1-8 Circle to the R with 8 step-hop steps.

Presented by Huig Hofman

PEPERBOLLEKE

Origin: France(Savoie), original name: "Les bougnettes."

Music: Record: "Dans met ons ..." EP-K 1.

Formation: Circle dance, single circle of cpls, facing ctr, hands joined at shoulder height.

Measures Pattern

- | | | |
|---|-------|--|
| | | <u>Circle</u> |
| A | 1-8 | Circle L with 8 walking steps. |
| | 9-16 | Circle L with 8 slides. |
| | | <u>Stamp (clap) and R and L elbow swing</u> |
| B | 1-2 | Single circle, M facing LOD and W facing RLOD, hands on hips. |
| | | a. <u>Original form</u> |
| | | Stamp four times (L,R,L,R). |
| | | b. <u>Easier form</u> |
| | | Clap hands four times. |
| | 3-4 | Repeat action meas 1-2. |
| | 5-8 | Ptrs R elbow swing halfway around with 4 walking (running) steps, changing places. |
| | 9-12 | Repeat action meas 1-4. |
| | 13-16 | Ptrs L elbow swing halfway around with 4 walking (running) steps to own places. |

Presented by Huig Hofman

DE VLEGERD

(Flemish version - Belgium)

Music: Record: "Dans met ons ..." EP 110.Formation: Square of 8 cpls, W on ptr's R; two cpls on each side, the cpls who have back or face to the music are head cpls; the others are the side cpls.Measures PatternI. Cross-over

- A1 1-2 Head cpls closed ballroom pos, four slides twd ctr.
 3-4 Head cpls four slides to own places.
 5-8 Head cpls change places (8 slides), M passing back to back;
 do not turn after crossing over.
- A2 1-8 Repeat pattern A1 in reverse ballroom pos, W passing back
 to back.
 Side cpls clap hands.
- B1+B2 Side cpls repeat pattern A1 and A2; head cpls clap hands.

II. Ladies Cross-over

- A1 1-4 Head cpls ballroom pos twd ctr and back again, 4 slides each way.
 5-6 Head cpls twd each other, on ct 4 W change places by throwing
 R shoulder bkwd and turning half around (4 slides).
 7-8 M ballroom pos with new ptr, return to place (4 slides).
- A2 1-8 Repeat pattern A1 in reverse ballroom pos.
 Side cpls clap hands.
- B1+B2 Side cpls repeat pattern A1 and A2; head cpls clap hands.

III. Arches

- A1 1-4 Head cpls ballroom pos, twd ctr and back again.
 5-8 Cpls 1, both hands joined, and cpls 3, ballroom pos, change
 places (cpls 3 pass under the arches formed by cpls 1).
- A2 1-4 Head cpls reverse ballroom pos, twd ctr and back again.
 5-8 Cpls 1, reverse ballroom pos, and cpls 3, hands joined,
 change places (cpls 1 passing under arches made by cpls 3).
 Side cpls clap hands.
- B1+B2 Side cpls repeat pattern A1 and A2; head cpls clap hands.

Presented by Huig Hofman

ZEEUWSE REI

(Netherlands -- Zeeland)

Music: Record: "Dans met ons ..." S201Formation: Circle dance, single circle of 5 cpls, facing ctr, hands joined at shoulder height.Measures Pattern

- I. Circle left and right
- A1 1-4 Circle L with 16 running steps.
5-8 Circle R.
- II. To center and back
- A2 1-2 Twd ctr with 8 running steps, raising hands gradually.
3-4 Bkwd with 8 running steps, lowering hands gradually.
5-8 Repeat action meas 1-4.
- III. Stars
- A3 1-4 The 5 M, R hand on R shoulder of the one ahead, CW around with 12 running steps, release hands and bkwd to own places (4 steps).
5-8 The 5 W, L hand on L shoulder of the one ahead, CCW around, release hands and bkwd to own places.
- IV. Swinging legs
- A4 1-4 Ptrs join both hands (single circle!), M (beginning L ft) and W (beginning R ft) 8 running steps on the spot, swinging free legs sdwd.
5-8 Release hands, M halfway turn to the L and W to the R, join hands with corners, swjng legs.
- V. Stars
- A5 1-8 Repeat pattern A3 (M begins).
- VI. To the center and back
- A6 1-8 Repeat pattern A2.
- VII. Circle left and right.
- A7 1-8 Repeat pattern A1, end with arms high over head.

Presented by Huig Hofman

SQUARE DANCE HOEDOWNS

"Jalopy" Grenn Label 12087
 "So Bossie" Hi Hat Label 605
 "Up Jumped the Devil" Hi Hat Label 612
 "Boil the Cabbage" Hi Hat Label 613
 "Milenburg Joy" Kalox Label 1072
 "Little Betty Brown" Kalox Label 1073
 "Square Dance Gals" Balance Label 404

SQUARE DANCE SINGING CALLS

"Tied Down" MacGregor Label 2010
 "Hi Neighbor" MacGregor Label 1099
 "I Ain't Down Yet" MacGregor Label 2028
 "Cowboy's Sweetheart" Blue Star Label 1802
 "Baby Won't You Please Come Home" Blue Star Label 1823
 "Little Bubu" Blue Star Label 1818
 "First Thing Every Morning" Blue Star Label 1827
 "Kisses" Windsor Label 4862
 "The Grande Colonel" New Old Time Label
 "Charmaine" Scope Label 503
 "Ride Ride Ride" Grenn Label 12093
 "Shindig In the Barn" Wagon Wheel Label WW-206
 "I'm Gonna Have Love" Jewel Label J-135

"Square Dances" by Jerry Helt Long Play Album MacGregor 1208

BABY WON'T YOU PLEASE COME HOME

By Jerry Helt

Blue Star #1823

Intro: Break: Ending:

Walk all around your corner, Turn your partner left
 Ladies right hand star go once around the set
 When you meet your partner, see saw round your taw
 Allemande your corner, let's weave around the hall
 You weave 'em in you weave 'em out
 Turn partner right, roll promenade tonight
 You promenade the ring, don't you let her roam
 Oh Baby, won't you please come home

Figure:

Heads cross trail go round just two
 Meet her at home star thru
 Heads go forward do-si-do, go back to back
 Make a right hand star once inside the track (find your corner)
 Left allemande your corner turn your partner right
 Turn your corner left roll promenade tonight
 You promenade the ring, don't you let her roam
 Oh Baby, won't you please come home.

LADIES IN, MEN SASHAY

A Traditional Square Dance Movement

This movement is usually done in a ring of eight circling to the left. On the call "Ladies in, Men sashay," everybody release hands, ladies move four counts forward into the middle of the square, the men move left one position whereupon the ladies back out four counts to rejoin the circle with a new partner.

Caution: Since this movement is usually done from a moving circle, there is a tendency for ladies to drift instead of going directly forward and back. A variation of the movement may be "Men in, Ladies sashay."

All four ladies chain across the set
 All join hands and circle left
 Ladies in, Men sashay
 Circle left in the same ol' way
 Ladies in, Men sashay
 Circle left in the same ol' way
 Left allemande, etc.

All join hands and circle left that way
 Four ladies roll away with a half sashay
 Circle left in the same ol' way
 Ladies in, Men sashay
 Left allemande, etc.

All join hands circle left that way
 Men in, Ladies sashay
 Circle left in the same ol' way
 Ladies in, Men sashay
 Left allemande, etc.

FULL TURNS
By Jerry Helt

Heads up to the middle and come on back
A right and left thru with a full turn
Separate around one, square thru three quarters
Left allemande, etc.

Heads right and left thru
Head ladies chain across
Turn 'em a full turn around
Separate around one
In the middle pass thru
Circle four with the outside two
Head men break to a line of four.

Heads right and left thru
A full turn around until you're facing out
Roll away a half sashay
Separate go around one
Into the middle box the gnat
Square thru 3/4
Left allemande, etc.

Heads square thru full around
Do a "U" turn back, box the gnat
Do a right and left thru
Square thru 3/4
Left allemande, etc.

Heads forward turn thru
Separate behind the sides stay
Sides turn thru
Left turn thru with outside

3/4 SPIN CHAIN THRU

An experimental variation of "Spin Chain Thru"

By Jerry Helt

Original "Spin Chain Thru" by Rod Blaylock, Albany, Ga.

From two parallel ocean waves, on the call "3/4 spin chain thru" the ends swing 3/4 to form new parallel ocean waves. In the new waves centers swing 3/4 (one wave across the set). Centers swing 1/2, the end couples swing 3/4 to finish with parallel ocean waves.

3/4 TWICE - By Jerry Helt

Side ladies chain across the ring
 Heads square thru four hands around
 Do si do the outside all the way round
 It's an ocean wave when you come down
 Rock forward up and back with you
 3/4 Spin chain thru
 Rock forward up and back with you
 3/4 Spin chain thru
 Swing your own and promenade

PROMOTION - By Jerry Helt

Promenade, don't slow down
 Heads wheel around
 Right and left thru the couple you found
 Rock forward up and back with you
 Star thru, do si do all the way around
 It's an ocean wave when you come down
 Rock forward up and back with you
 3/4 Spin chain thru
 Rock forward up and back, mate
 Just the ends circulate and swing your own.

SAME SEXY - By Jerry Helt

Head ladies chain across the way
 Heads roll away a half sashay
 Heads square thru four hands around
 Do si do the outside all the way round
 Make an ocean wave when you come down
 Rock forward up and back with you
 3/4 Spin chain thru
 Rock forward up and back
 Change hands, left allemande, etc.

THREE QUARTERS

By Jerry Helt

Heads square thru four hands round
 Do si do the outside all the way around
 Make an ocean wave, rock up and back
 3/4 Spin Chain Thru
 The ends circulate, rock up and back
 Change hands, left allemande.

SIX BITS

By Jerry Helt

Head men with the corner girl
 Go forward up and come on back
 Side men with the corner girl
 Go forward up and come on back
 Same four square thru full around
 Do si do the outside all the way round
 Make an ocean wave, rock up and back
 3/4 Spin Chain Thru
 The ends circulate, swing your partner

2-3/4

By Jerry Helt

Heads square thru four hands round
 Do si do the outside all the way around
 Make an ocean wave rock up and back
 3/4 Spin Chain Thru
 3/4 Spin Chain Thru
 Do si do all the way around, Star thru
 Wheel and deal, Dive thru, Pass thru
 Left allemande, etc.

LEFT THE 3/4

By Jerry Helt

Heads square thru four hands round
 Do si do the outside two
 Star thru, two ladies chain
 Send 'em back Dixie style to an ocean wave
Left 3/4 Spin Chain Thru
 The ends circulate, left allemande.

GIRLS SLIDE
By Jerry Helt

Head ladies chain across
 Heads roll away a half sashay
 Heads lead right and circle four
 Ladies break make lines of four
 Forward eight and back with you
 Girls slide thru, Boys square thru
 Centers in, Cast off 3/4 round
 Boys right hand star all the way round
 Left allemande, etc.

BOYS SLIDE
By Jerry Helt

Sides right and left thru
 Same ladies chain across the way
 Sides roll away a half sashay
 Heads lead right and circle four
 Head gents break make lines of four
 Forward eight and back with you
 Gents slide thru, Girls square thru
 Centers in, cast off 3/4 round
 Girls right hand star once around
 Left allemande, etc.

Four ladies chain 3/4 round
 Heads to the right circle to a line
 Pass thru and Wheel and deal
 Double pass thru, centers in, cast off 3/4
 Pass thru and Wheel and deal
 Double pass thru, centers in, cast off 3/4
 Pass thru and Wheel and deal
 Double pass thru, peel off
 Left allemande.

Head ladies chain across the town
 Heads square thru full around
 Square thru with the outside two full around
 Lines rock forward out and back you reel
 Wheel and deal, double pass thru
 Centers in and cast off 3/4 round
 Forward eight and back that way
 Just the centers roll a half sashay
 (normal lines of four)

One and three forward turn thru
 Separate go around two
 Hook on the end and make a line
 Lines forward up and back with you
 Forward again, Star thru
 Centers pass thru, left allemande.

Projenade, don't slow down
 Heads wheel around
 Do si do all the way around
 Spin the top when you come down
 All eight circulate
 Do si do all the way around
 Spin the top when you come down
 Pass thru, bend the line
 (normal lines of four)

Heads forward, do si do the opposite
 To an ocean wave, rock up and back
 Spin the top, Boys run right around one
 Wheel and deal, pass thru
 (equivalent for square thru four hands)
 Left allemande

Heads square thru four hands
 Do si do the outside
 Star thru
 Pass thru bend the line
 *Pass thru, Boys turn back, allemande left.
 *Star thru, left allemande
 *Star thru, dive thru, pass thru
 Star thru, pass thru bend the line
 Star thru, dive thru pass thru
 Left allemande.

SPIN A WEB
By Bob Kent
Warwick, Rhode Island

A set-up is an ocean wave line between two couples. A series of arm swings plus two three-hand stars and back again to an ocean wave line between the two couples with dancers having changed their relative ending positions. About 16 count movement.

On call to "Spin a web" to the ocean wave line, the ends swing half, new centers left arm swing $3/4$ to form a three-hand right-hand star with the inactive couple. Turn the star full around and $1/3$ more to allow the dancer behind the active one to go back into the center and turn $3/4$ with their left in order to reform the ocean wave in the middle. The outside couple face back to the center of the set ready for the next command.

WEB SPINNERS
By Jerry Helt

Sides right and left thru
Heads forward star thru
Do si do all the way around
Make an ocean wave when you come
down
Spin a web ---
Step thru and swing your own

Heads forward star thru
Do si do to an ocean wave
Spin a web ---
Spin a web ---
Square thru $3/4$ round
A left hand star with the outside two
Sides to the middle a right hand star
Turn the star once around
Left allemande, etc.

Four ladies chain across
Heads lead right circle to a line
Lines pass thru wheel and deal
Centers do si do to an ocean wave
Spin a web ---
Spin a web
All double pass thru
Lead couple go right next couple left
Cross trail with the couple you round
Left allemande, etc.

Head men face the corner box the gnat
Four girls forward square thru $3/4$
Separate around one man
Into the middle do si do all the way
round
Spin a web ---
Spin a web ---
Four boys step thru left allemande.

Head ladies chain
Send 'em back dixie style to an
ocean wave
Left Spin a web ---
Step thru swing your own

Heads square thru four hands
Turn thru with the outside two
Centers pass thru centers in cast
off $3/4$
Star thru, centers in cast off $3/4$
Star thru, centers do si do to an
ocean wave
Spin a web ---
Step thru Swing your own

RUN AND CAST OFF
By Jerry Helt

Heads to the middle and do si do
 All the way round to an ocean wave
 Rock forward and back for fun
 Ends run around one, cast off 3/4 round
 Now do si do all the way around
 It's an ocean wave when you come down
 Rock forward and back for fun
 Ends run around one, cast off 3/4 round
 Cross trail thru, left allemande, etc.

Heads forward box the gnat
 Do si do all the way round
 Swing thru when you come down
 Rock forward and back for fun
 Ends run around one, cast off 3/4 round
 Pass thru and circle four
 Head gents break make lines of four

Heads forward do si do all the way round
 Make an ocean wave when you come down
 Ends run around one, cast off 3/4 round
 Square thru 3/4 round, left allemande

Heads right and left thru across the town
 Do si do the opposite all the way round
 Spin the top when you come down
 Rock forward and back for fun
 Ends run around one, cast off 3/4 round
 Star thru and circle up four
 Head gents break make lines of four

Heads forward do si do all the way round
 Make an ocean wave when you come down
 Rock forward and back for fun
 Ends run around one, cast off 1/4
 Left allemande, etc.

CONTEMPORARY CONTRAS
By Jerry Helt

CON MAN - By Jerry Helt

Actives do si do the one below
 Actives swing your own
 Actives go down the center with your own
 Come on up back to place
 Centers in, Cast off 3/4 round
 Do si do your own you know
 Square thru four hands
 1,2, step, step, step
 1,2, step, step, step
 1,2, step, step, step
 1,2, step, step, step

CON LINE - By Jerry Helt

Actives down the center two by two
 Turn alone come back with you
 Centers in, cast off 3/4 round
 Ladies chain across
 Chain them back
 Right and left thru
 Right and left thru the other way back
 Forward up and come on back
 Star thru and California twirl

COMPLEX - By Jerry Helt

Do si do the one below
 Actives down, inactives up
 Turn alone come back
 Turn 'em left around
 Ladies chain across
 Chain 'em back
 Right hand star once around
 Back by the left a left hand star

JARABE PATENO

(Mexico)

This Mexican dance came from the State of Coahuila.

Record: Folk Dancer MH 1105.

Formation: Ptrs facing, but separated as in Jarabe Tapatio.

This dance uses the melody of the song "Patitò, patitò, color de care." Pato means duck and in the first step the girls flip the back of her skirt to resemble a little duck. That is why this dance is called the Jarabe of the Duck.

1. Eight "duck" steps: 8 across, 8 back to place. Leap diag fwd with R ft, bring L close to R, chug back with both. Repeat diag to L starting with L ft.

2. Horse gallops; Raising R knee high, and leading all the time with the R ft, do:

8 gallops across, 8 turning to R (1-1/2 around).

8 gallops back to place, 8 turning to R.

3. This step is to the "cancion" or song, and there are four vamps to prepare for it.

Step side to L, to R, to L, to R.

Dancers get closer to each other. The basic step is: Step L, hop L, (raising R knee), brush or slap R ft slightly in front of L. (The "brush" is twd self.)

A. Here is the floor pattern: 2 twd ptr (turn L on end of second), 2 back to place, 2 to get turned around, end with 4 stamps in place. Repeat.

B. Straight across to the other side: Step L, hop L, slap R; Step R, chug R, click L; step, hop, brush; (three more step hos brush); and end with 4 stamps. Repeat back to place.

C. Repeat "A."

JARABE PATENO (continued)

4. Bounce and kick step: Bounce on both ft; while hopping on L, bring R ft in front of L knee; while hopping on L, kick R ft fwd. Repeat bringing R ft in front and out. Do 8 of these in place facing ptr, then turning to R (4) and then turning to L (4).
5. Atole steps: 8 across, 8 back to place thus: Step fwd R, close L, step R; step fwd L, close R, step L.
6. Zapateado: ("Zapato" means shoe -- zapateado means fast shoe work). Start facing slightly to the R. Stamp L, heel R, toe (r); stamp L, heel R, toe R; stamp, L,R,L (turn on stamps to face partly to the L). Repeat starting with R ft.
7. Side-to-side steps: Do 8 of these in place alternating from R to L. Step to the R, bring L behind, step R. Step to the L, bring R behind, step L.
8. Zapateado II. Stamp, stamp, stamp, Jarabe (do this 3 times) and with Jarabe, Jarabe, and stamp. Or you can count it like this: R,L,R, 1-2-3, 1-2-3. L,R,L, 1-2-3, 1-2-3. R,L,R, 1-2-3, 1-2-3, 1-2-3, 1-2-3, stamp.
9. Repeat "Atole" steps (step 5) 8 across, 8 back to place.
10. Zapateado L (repeat step 6).
11. Bounces, (repeat step 4) 8 around ptr, 8 back to original side, where you first started dance.

Ending: Turn away from ptr, two turns in twd ptr, and facing audience with the W on R side, her L hand in his L, M places R hand around the W's waist, step on L, point R.

Presented by Alura Flores de Angeles

CHILENA GUERRERENSE

(Mexico)

This dance is from the State of Guerrero.

Record: FOLK DANCER MH 1097.

Formation: Cpls in longways formation, about six ft apart. Ptrs facing -- solid colored silk kerchief in R hand. This is sometimes called "The Handkerchief Dance."

Basic Step: (Chilena step). Step on R, close L to R, tap heel of R ft, step on R ft, brush L ft fwd (in front of R ft, twd R), brush L ft back. Repeat to L, starting with L ft and doing everything with opp ft. Kerchief is slowly and gracefully waved in front of body, about shoulder high.

Introduction: Promenade to ptr's place with 8 walking steps, turn around, and return to place with 8 more walking steps. Turn to R with two very small waltz steps.

Figure I. Do 8 basic "Chilena" steps in place (do not travel fwd), starting to the R.

Figure II. Turn to R with two waltz steps; stamp R, hold, stamp L, stamp R. Repeat to L starting with L ft. Do 8 small waltz steps in place, holding kerchief out in front, but without waving it.

Figure III. Repeat Fig. I, but moving slightly fwd twd ptr. Turn to R with 2 waltz steps, stamp R, L, R. Turn to L with 2 waltz steps, stamp, stamp. Move bkwd to original place with 8 small waltz steps.

Figure IV. "Knee-lifting step." This is a waltz step done this way: On first ct, step on R ft, at same time raise L knee up in front, step L, step R, repeat with L, lifting R knee on first ct, follow this pattern:

5 "Knee-lifting steps" fwd to ptr's R shoulder. On 6th step, turn to own R to be L shoulder to L shoulder with ptr. ("Scoop" kerchief down as you turn.)

5 to move bkwd (CW), L shoulder together. Turn on 6th step so that R shoulders are adjacent.

5 moving bkwd (CCW) to starting place in ctr.

6 steps bkwd to original place.

CHILENA GUERRERENSE (continued)

Figure V. "Heel-stamping" step. Stamp on R, hop R, hit L heel (no wt) and raise it up, step L, hop L, hit R heel, step R. Do 8 across to opp place, 8 back to own place.

(Variation of same step, either of these may be done, but not both.)

Starting on R ft, take one waltz step fwd. Then step on L ft and hit R heel to floor twice. Do this step 8 times, moving over and around ptr CW, and back to place.

Figure VI. "Diamond." Turn diag fwd to the R with two waltz steps. Face ptr and stamp 3 times R,L,R. Repeat step to ptr's place and stamp, stamp, stamp. Two more waltz steps to "3rd base" and stamps, repeat step to own origin pos.

Figure VII. "Bullfight" step. W take kerchief by two corners to spread it out, place it to R, then to L, to R, then L, at same time waltzing in place to R, L, R, L. M does the same step but with hands behind back. Then both go fwd to opp place, passing kerchief over bull's (M's) head. Repeat back to place.

Repeat all, but this time the man is the toreador, W is the bull.

Figure VIII. Do 8 basic "Chilena" steps: 4 softly, 4 vigorously.

Figure IX. Repeat the Diamond step, Fig. VI, but the last time move twd the ctr (twd ptr) and end R shoulders adjacent, on last stamp raise kerchief and shout "Ole!"

Presented by Alura Flores de Angeles

LA DANZA DE LOS VIEJITOS

(Mexico)

This dance is from the State of Michoacan. It is pronounced lah DAN-sah day loas vee-ay-HEE-toas, "The Dance of the Little Old Men."

La Danza de Los Viejitos is always danced by strong young men. The young men disguise themselves as old by wearing masks resembling old men and by leaning fwd heavily upon their canes as to appear feeble and shrunken in stature. Whenever the dancers appear in public their followers are fully appreciative of the humor of the dance.

The steps, although very similar, vary according to the artistry of the leader. Sometimes the leader carries a jarana, an ancient instrument resembling a ukulele. The dance originated with the Purepecha tribe of the Tarascan Indians.

Music: Rhythms are 1/2, 6/8, 2/4, and 4/4 time. Record is Folk Dancer MH-1103A.

Formation: Dancers are in no particular formation. This dance can be done in a circle moving CCW or a straight line moving fwd. With R hand in small of back, dancers are slightly bent over.

Meas ct

Figure I. Walking Step (1/4 time)

Taking a step on each beat, walk fwd with 8 slow steps, beginning with L ft.

Figure II. (6/8 time)

- | | |
|-------|--|
| 1 | 1-4 Beginning with R ft, take 4 steps in place, ft slightly apart. |
| | 5-6 Pause. |
| 2 | Repeat meas 1. |
| 3-4 | Beginning with R ft, take 10 steps turning R. Pause on last two cts of meas 4. |
| 5-6 | Repeat meas 1-2. |
| 7-8 | Repeat meas 3-4, turning to L. |
| 9-10 | Repeat meas 1-2. |
| 11-12 | Repeat meas 3-4, going diag L. |
| 13-14 | Repeat meas 1-2. |
| 15-16 | Repeat meas 3-4, going diag R. |

LA DANZA DE LOS VIEJITOS (continued)

- Figure III. (2/4 time)
- 1 1 Jump on both ft slightly apart.
 & Jump with both ft slightly further apart.
 2 Jump on both ft together.
 & Hold.
- 2 Repeat meas 1.
- 3 1 Step onto R ft.
 & Touch L ft behind R ft.
 2 Step onto L ft.
 & Touch R ft behind L ft.
- 4 1 Take 4 even stamping steps, beginning with R ft.
 2 Take one more stamping step, making a total of 5 stamps
 in meas 4, and then pause.
- 5-16 Repeat meas 1-4 three more times.
- 17 Stamp four times, starting with the R, as follows:
 Ct 1 & 2 &
 Stamp x x x x x
 These steps are done very quickly.
- 18-20 Repeat meas 17 three more times. On first beat of meas 20,
 jump on both ft. On next 4 beats, do 4 more walking steps.
- Figure IV. (2/4 time)
- 1 1 Step to R with R ft.
 & Touch L ft by R ft.
 2 Step to L with L ft.
 & Touch R ft by L ft.
- 2 Repeat meas 1.
- 3-4 Beginning with R ft, do 5 stamps in place, not taking wt on
 the last one:
 Ct 1 & 2 & 1 & 2 &
 Stamp x x x x x x
- 5-16 Repeat meas 1-4 three more times.
- 17 1 Jump up and click heels together.
 & Land with both ft slightly apart.
 2 Jump and click heels as in ct 1.
 & Land with both ft slightly apart.
- 18 Repeat meas 17.
- 19-20 Repeat meas 3-4.
- 21-32 Repeat meas 17-20 three more times.
- 33-36 Do the stamping sequence of Fig. III, meas 17-20.
 Do 4 more walking steps.

LA DANZA DE LOS VIEJITOS (continued)

Figure V. (2/4 time)

- 1 1 Point R ft fwd
 2 Point R to R side.
 2 1 Point R ft bkwd.
 2 Step R next to L ft. Do not take wt on R ft.
 3 Take 5 stamping steps, starting with the R ft, as follows:
 Ct 1 & 2 &
 Stamp x x x x x
 4 Repeat meas 3, starting with the L ft.
 5-8 Repeat meas 1-4, not taking wt on L ft on ct & of 2 in meas 8.
 9-10 Repeat meas 1-2, starting with the L ft.
 11-12 Repeat meas 3-4.
 13-16 Repeat meas 9-12.

Figure VI. (2/4 time)

- 1 1 Step out to R with R ft.
 & Step out to L with L ft.
 2 Step out further to R with R ft.
 & Step out further to L with L ft.
 2 1 Step in a bit with R ft.
 & Step in a bit with L ft.
 2 Step closer in with R ft.
 & Step closer in with L ft. (Ft are first spread, then brought together.)
 3-4 Repeat meas 3-4 of Fig. V.
 5-16 Repeat meas 1-4 three more times.
 17 Do the stamping sequence of meas 17 of Fig. III.
 18-19 Repeat meas 17 twice more.
 20 1 Jump on both ft in place.
 2 Hold.
 Do 4 more walking steps.

Figure VII.

- 1-16 Repeat Fig. II.

Finish with 12 walking steps as in Part I.

Presented by Alura Flores de Angeles

LA REDOVA

(Mexico)

La Redova (lah rey-DOE-vah), is a baile from Tamaulipas, in northern Mexico. It is typical of the cowboy dances indigenous to this area, in which the dancers wear ranch clothes and dance in ballroom pos, as compared to dance types of Mexico, in which the dancers may never touch one another.

Music: 2/4 time. The recording is Peerless LP 334 (El Cerro de la Silla).

Formation: Cpls in ballroom pos. The ftwork described is for the M; W's ftwork is opp, except where specifically noted.

Meas cts

1-3 INTRODUCTION

FIGURE I.

- | | |
|-------|---|
| 1 | Looking to L, stamp L ft twice in place. |
| 2 | Do one two-step to the L. |
| 3 | Looking to the R, stamp R ft twice in place. |
| 4 | Do one two-step to the R. |
| 5 | Do one two-step to the L. |
| 6 | Do two step-hops fwd (W backing up), starting with the R ft. |
| 7 | Do one two-step bkwd, (W moving fwd), starting with the R ft. Don't take wt on the last step. |
| 8 | Looking to R, stamp R ft twice in place. |
| 9 | Do one two-step to the R. |
| 10 | Looking to L, stamp L ft twice in place. |
| 11 | Do one two-step to the L. |
| 12-15 | Repeat meas 4-7. |
| 16-20 | Repeat meas 1-5. |
| 21 | Do one two-step to the R. |
| 22 | Do two step-hops fwd (W backing up), starting with the L ft. |
| 23 | Do one two-step bkwd (W moving fwd), starting with the L ft. |

LA REDOVA (continued)

FIGURE II.

- 1-2 Starting with the R ft, do two grapevine steps to the L, leaving out the last step onto the L ft by pausing with wt on the R ft.
- 3 Do one two-step bkwd starting with the L ft.
- 4 Do one two-step fwd starting with the R ft.
- 5 Do a two-step sdwd to the L.
- 6 1 Sweep R ft sdwd to the L across in front of L ft.
2 Sweep R ft sdwd to the R.
- 7 Do a two-step sdwd to the R.
- 8 1 Step to the R with L ft behind R ft, bending knees distinctly.
2 Step sdwd to R with R ft.
- 9-16 Repeat meas 1-8.

FIGURE III.

- 1 Do a step-close to L, stamping R ft when closing to L.
- 2 Do a step-close to R, stamping L ft.
- 3 1 Step L with L ft on L ankle, turning to face L.
2 Point R ft fwd.
- 4 1 Point R ft bkwd, turning slightly to face ptr.
2 Step fwd on R ft.
& Hop on R ft, making a full turn CCW to face ptr.
- 5-8 Do four two-steps with ptr in ballrom pos.
- 9-16 Repeat meas 1-8.

FIGURE IV.

- 1-4 Repeat meas 1-4 of Fig. III, ending facing ptr and holding hands, R hand in L and L hand in R.
- 5 1 Step on L ft in place, kicking R ft across in front to L.
& Hop on L ft in place.
2 Step on R ft in place, kicking L ft across in front of R.
& Hop on R ft in place.
- 6 Do a two-step sdwd to L, kicking R ft across in front of L on ct 2.
- 7-8 Repeat meas 5-6 with opp ftwork.
- 9-24 Repeat meas 1-8 twice through.

LA REDOVA (continued)

FIGURE V.

Change to an open ballroom pos.

- | | | |
|-------|---|--|
| 1-2 | | Do two two-steps fwd, starting with outside ft and leading with the heel. |
| 3 | | Do one step-stamp to L, keeping contact with ptr. |
| 4 | | Do a step-stamp to R, resuming open ballroom pos. |
| 5-12 | | Repeat meas 1-4 twice more. |
| 13-15 | | Repeat meas 1-3. |
| 16 | 1 | Step R with R ft. |
| | 2 | M braces himself while W leans sdwd against him, both leaning slightly to L, M's ft apart and W's leg against his R leg and her R leg lifted slightly to side. |

Presented by Alura Flores de Angeles

JOTA TAPATÍA

(Mexico)

Record: Folk Dancer Label MH 1094.

If possible the girls should wear a fringed rebozo wrapped around their arms.

Formation: All face front, W to R of M.

Figure I. Do the Jota step to R and L (7 steps) then turn L with R ft crossing over. (Jota step: done by hopping on L ft as you point R toe fwd. Hop on L again, extend R ft to side then behind L as you take 3 steps sdwd to L (RLR). Hop on R ft and point L toe fwd. Hop again on R ft and take 3 steps sdwd to R (LRL). R and L hands will be in air alternating, opp from pointing ft.)

Repeat the Jota step facing ptr, each moving to own R and L.

Figure II. Face fwd and balance R and L, then take a long step to R on R and turn with a leap in the air (LR) turning R. Face front again and balance L and R and turn with a leap to the L.

Repeat facing ptr, to own R and L.

Note that hands are moved at shoulder level from R to L.

Figure III. Stand R shoulder to R shoulder with R hand in air and do the following step: Step on R ft, touch L toe down beside it, then step back slightly on L toe. Continue in this manner. Cpls turn in place CW. Then turn and stand L shoulder to L shoulder and do the step on the other ft. Sometimes instead of a toe-toe, you can do a step on one ft and then do a heel and toe.

Repeat dance from beginning.

Presented by Alura Flores de Angeles

MEXICAN MIXER

This is a "Tex-Mex" Dance.

Music: Use any good Mexican Polka such as "Las Perlitás" AFLP 1898 Viva Mexico; "Atotoni co" Columbia EX 5110 Maraachi! The Sound of Mexico. Other usable records are: RCA Record on LPM 1619 or the 45 RPM of same; Vienna Two Step.

Formation: Cpls in a circle, in promenade pos, facing LOD. Hands are crossed in front, W's R hand in M's R, L in L.

FIGURE I. M start on L ft, W on R ft. Take 4 steps in LOD. Turn to face ptr, but continue in the same direction. Side to side with L ft, step with R behind L ft, step with L to L. W does the same but starts with R ft. Finish Figure I facing ptr, R hands joined.

FIGURE II. Single circle formation, with all holding ptr by R hand and the other person by the L hand. All balance fwd and back (M will be moving away from ctr, W to the ctr).

Now hold R hands only with ptr, and with that person turn halfway around. Now rejoin hands in single circle formation again. This time M are facing ctr, W have back to ctr.

Balance fwd and back again, but this time turn L hand person by L hand half way around, and this will be your NEW ptr.

Immediately cross hands with this new ptr and begin dance moving fwd side by side as in Figure I.

Presented by Ałura Flores de Angeles

COLAS

- 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).¹
- 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.

Figure 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.

Figure 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 Figure 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.

Figure 3. Zapateado: Use step of Figure 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.

Figure 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.

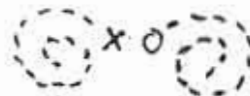


Figure 5. Bamba step (when singing starts) same as Figure 2.

Figure 6. Zapatedao: 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 Figure 3.

COLÁS (continued)

Figure 7. (When singing starts:) Bamba step. Step used is same as Bamba step of Figure 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

PANT CORLAN YR WYN

(Welsh Folk Dance)

Formation: Dancers stand in three's facing CCW. M is in the ctr with a W on each side. If an equal number of M and W are present an inside circle of 1 W and 2 M may be formed. Ctr dancers hold outside hands of the other two dancers who join inside hands above ctr dancer's head. (If ctr dancer is very tall, hands are joined in back.)

Record: Folkraft 1472x45A.

Steps: Schottish Step

MeasPatternI. Forward and Back.

1-4 Starting R ft take 4 Schottish steps fwd.
 5-8 Take 3 Schottish steps bkwd; take 3 stamps on 8th meas while ctr person moves bkwd under the joined hands of the two outside dancers, finishing in circle with hands crossed.

II. Step, Hops in place, Circle, and Progress.

9-12 Starting R ft 4 step-hops in place, low swing of free leg across supporting leg. Circle to R -- 8 running steps, finishing in straight line facing CCW, inside hands joined.
 13-16 All move fwd with 2 Schottish steps -- move bkwd 4 slow walking steps.
 17-20 Ctr dancer moves fwd to next group with 2 Schottish steps and 4 walking steps. Ctr dancers move a little circle outward with 2 Schottish steps. Take 4 walking steps with new ctr dancers.

Presented by Vyts Beliajus

GATHERING PEASCODS

(English Folk Dance)

Music: Folkraft 1472x45B

MeasPatternPART I.

- A1 1-4 All join hands and dance 8 slide steps CW.
 5-6 All release hands and turn single.
- A2 1-4 All join hands and dance 8 slide steps CCW.
 5-6 All release hands and turn single.
- B1 1-6 M join hands, dance in a circle 12 slide steps CW to places.
 B-2 1-6 W do the same.
- C1 1-2 M move fwd a double twd the ctr, swinging arms up and clapping hands above heads on the third step, i.e., on the first beat of the second bar.
 3-4 W the same, while the M fall back a double to places.
 5-6 M move fwd as before, while W fall back a double to places.
 7-8 M fall back a double to places, turning single as they do so.
- C2 1-8 As in C1, the W starting the movement instead of the M.

PART II.

- A1 1-4 Ptrs siding.
 5-6 All turn single.
- A2 1-6 All repeat.
- B1 1-6 W take hands and dance round in a ring 12 slides CW back to places.
 B2 1-6 M the same.
- C1 1-8 As in First Part, the W starting the clapping movement.
 C2 1-8 As in First Part, the M starting the clapping movement.

PART III.

- A1 1-4 Ptrs arm with the R.
 5-6 All turn single.
- A2 1-4 Ptrs arm with the L.
 5-6 All turn single.
- B1 1-6 As in First Part.
 B2 1-6 As in First Part.
 C1 1-8 As in First Part.
 C2 1-8 As in First Part.

In practice it will be found advisable to limit the number of dancers to six cpls.

Presented by Vyts Beliajus

GALOPEDE

(English)

Formation: Column of 4-6 cpls facing fwd, W on ptr's R. Cpls are numbered 1 to 6 from the head of the set. Note: The dance is recorded for a set of six cpls.

Record: Folkraft F1331.

Starting Position: Ptrs facing. Hands joined or arms linked in lines.

MeasPattern

- FORWARD AND BACK.
- A 1-4 In lines, with hands joined, all walk fwd 3 steps, bow to ptr on the 3rd ct (cts 1-4), then walk 4 steps bkwd to places (cts 5-8).
- CROSS OVER.
- 5-8 Release hands. Ptrs change places with 8 walking steps, passing R shoulders and turning to the R to again face ptr. Rejoin hands in lines.
- 1-8 Repeat pattern of meas 1-8 returning to places.
- ALL SWING PTR WITH A TWO-HAND SWING.
- B 1-8 Ptrs join hands and swing CW with Polka or Skipping steps.
- HEAD CPL SWING DOWN THE MIDDLE TO FOOT OF SET
- C 1-8 with a two-hand swing, with Polka or Skipping steps, while the rest progress one place up the set, clapping hands in rhythm.
- Repeat entire dance with each new Head cpl.

Presented by Vyts Beliajus

WE WON'T GO HOME TILL MORNING

(English)

Formation: Circle of "Sets of Four," cpl facing cpl, girl on ptr's R. Cpls facing CCW are the No. 1 cpls; cpls facing CW are No. 2 cpls.

Record: Folkraft F1331.

MeasPattern

- I.
- A 1-4 Right-hand star. All 4 join R hands across in ctr and star CW with 8 skips.
5-8 Left-hand star to place with 8 skips.
- II.
- B 1-2 Clap, Clap, Clap, pause. Clap own hands.
3-4 Clap, Clap, Clap, pause. Clap own hands.
- A 1-8 "Ones" promenade and return to places. Cpls No. 1 walk fwd between cpls No. 2, progressing CCW, then turn about, turning twd ptr (cts 1-8) and walk back to places (cts 9-16).
- III.
- B 1-2 Clap, Clap, Clap, pause.
3-4 Clap, Clap, Clap, pause.
- A 1-8 All sw ptrs with a two-hand swing. Ptrs join hands and swing CW with 16 skips.

Repeat entire dance with cpls No. 2 promenading between the No. 1 cpls in Part II.

Repeat entire dance with "Ones" and "Twos" alternately leading the promenade in Part II.

Note: This dance may also be done as a Contra dance in column formation. Active cpls lead down the middle and back and cast off one place in Part II.

The music is also adaptable for the American Play-party game called, "The Bear Went Over the Mountain."

KOROBUSHKA

(Peddler's Pack)

Formation: Circle of pairs.
 Record: Folkraft 1170x45.
 Starting Position: Pairs facing, boys in inner circle, backs to ctr, Both hands joined, boy's L and girl's R ft free.

MeasPattern

- I.
- A 1-2 One Schottische step away from ctr of circle. Boy, starting with L ft, walks fwd 3 steps ending with a hop on L, while the girl, starting with R, walks bkwd 3 steps ending with a hop on R ft.
- 3-4 One Schottische step twd ctr. Reverse direction. Boy, starting with R, moves bkwd while the girl, starting with L, moves fwd with 3 walking steps ending with a hop.
- 5-6 One Schottische step away from ctr. Repeat pattern of meas 1-2, ending with a jump in place on both ft on last ct.
- 7-8 Break. Both (a) Hop on L ft touching R toe across in front of L ft (ct 1); (b) Hop on L ft extending R toe out to side (ct 2); (c) jump in place, clicking heels (ct 1); (d) pause (ct 2). Release hands.
- II.
- B 1-2 One Schottische step to R, moving away from ptr. (R,L,R, hop on R ft swinging L ft across in front of R.)
- 3-4 One Schottische step to L, returning to ptr. (L,R,L, hop on L ft swinging R ft across in front of L.)
- 5-6 Balance twd and away from ptr. Join R hands with ptr and balance fwd on R ft and bkwd on L ft.
- 7-8 Change places with ptr with 4 steps, starting with R ft.
- 1-8 (repeat) Repeat pattern of meas 1-8, returning to place.

Note: Korobushka literally means "little basket."

Presented by Vyts Beliajus

TROIKA

(Russian Trio Dance)

Formation: A circle of "Threes" facing CCW. Trios formed by one boy and two girls; one girl and two boys; all boys or all girls.

Record: Folkraft 1170x45.

Starting Position: Hands joined in lines of "Threes," ctr dancer joining inside hands with ptr on each side, R ft free.

MeasPatternI.

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

II.

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

III.

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

Progressive:

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

Repeat entire dance with new ptrs each time.

Note: Troika, in Russian, means a team of 3 horses abreast.

Presented by Vyts Beliajus

FOLK DANCE CAMP - 1968

KALVELIS

(Little Blacksmith) (Lithuanian Mixer)





Record: Folkraft 1418x45B.

Formation: Single circle of cpls facing ctr, W on ptr's R.

Starting Position: All hands joined, R ft free.

Music 2/4.

MeasPattern

FIGURE I -- Circle (Music AA).
 1-7  Circle R with 7 polka steps.
 8  Three quick stamps in place (cts 1, &, 2).
 9-15  Circle L with 7 polka steps.
 16  Three quick stamps in place (cts 1, &, 2). Finish facing ptr and release hands.

CHORUS (Music BB).
 17-18 Clap own hands 4 times: L hand onto R (ct 1), R hand onto L (ct 2), and repeat (cts 3-4).
 19-20 Ptrs R elbow swing with 4 skips.
 21-22 Repeat pattern of meas 17-18.
 23-24 Ptrs L elbow swing with 4 skips.
 25-32 Repeat pattern of meas 17-24. All finish facing ctr.





FIGURE II -- Center and back.
 1-3  Women: Three polka steps fwd twd ctr.
 4  Three quick stamps in place (cts 1, &, 2).
 5-7  Turning to face ptr, 3 polka steps fwd to place.
 8  Three quick stamps, turning to face ctr again (cts 1, &, 2).
 9-16 Men: Repeat pattern of meas 1-8 but more vigorously, stamping on ct 1 of each meas.
 17-32 REPEAT CHORUS -- finish facing ptr.

FIGURE III -- Grand Right and Left,
 1-16 Grand R and L around the circle with polka steps, meeting a new ptr on last meas.
 17-32 REPEAT CHORUS with new ptr.

REPEAT ENTIRE DANCE with new ptr.

Presented by Vyts Beliajus

ZASIALI GORALI

(Zah'-shyah-lee Goo'rah-lee)
(Polish trio dance)

Formation: Circle of "three's" facing LOD (CCW) or a column of three's all facing front. Trios formed by one M between two W.

Starting Pos: M join inside hands with each ptr at shoulder height, each W's free outside hand on hip or holding skirt at side. R ft free.

Record: Folkraft 1417x45B.

Music: 3/4 and 2/4.

MeasPattern

(3/4) CHORUS (Music A)

1-8 Eight Step-swing balance steps* fwd starting with R ft.

9-16 Eight Step-swing balance steps bkwd starting with R ft.

(2/4) FIGURE I -- Forward and Back (Music B)

17-20 Six running steps fwd (cts 1-6), 3 quick stamps in place (cts 7, &, 8).

21-24 Six running steps bkwd (cts 1-6), 3 quick stamps in place (cts 7, &, 8).

25-32 Repeat pattern of meas 17-24.

Note: The chorus (music 3/4) precedes each figure (music 2/4).
The additional figures are as follows:

FIGURE II -- Arches.

17-20 M and L-hand ptr raise joined hands to form an arch. Keeping inside hands joined, R-hand ptr with 6 running steps move under the arch around the M and return to place. M unwind by turning under his raised arm (cts 1-6). All take 3 quick stamps in place (cts 7, &, 8).

21-24 Repeat pattern of meas 17-20 reversing roles so L-hand ptr runs under arch formed by M and R-hand ptr.

25-32 Repeat pattern of meas 17-24.

FIGURE III -- Elbow swing.

17-20 Releasing hands, M and R-hand ptr clap own hands (ct 1) then hook R elbows and turn once around with 5 running steps (cts 2-6); all take 3 quick stamps in place (cts 7, &, 8).

ZASIALI GORALI (continued)

- 21-24 Repeat pattern of meas 17-20 reversing roles and elbows, M and L-hand ptr clapping own hands then turning with L elbow.
- 25-32 Repeat pattern of meas 17-24.

FIGURE IV -- Women's greeting.

- 17-20 M leading her, R-hand ptr move fwd with 3 running steps twd W on L (cts 1-3), bow to her (ct 4), then 2 running steps bkwd to place (cts 5-6). All take 3 quick stamps in place (cts 7, & 8).
- 21-24 Repeat pattern of meas 17-20 reversing roles so L-hand ptr moves fwd and back.

FIGURE V -- Figure 8.

- 17-20 Releasing hands, M make the first loop of a figure 8 with 6 running steps moving in front of and around R-hand ptr then returning to place (cts 1-6), and all take 3 quick stamps in place (cts 7, & 8).
- 21-24 Repeat pattern of meas 17-20, M completing the figure 8 by moving in front of and around L-hand ptr, then returning to place.

FIGURE VI -- Inward and outward turns.

- 17-20 M raise inside hands to form 2 arches and both ptrs, with 6 running steps, turn inward under raised arms (cts 1-6), and all take 3 quick stamps in place (cts 7, & 8).
- 21-24 Repeat pattern of meas 17-20, W turning outward under raised arms.

* Step-Swing Balance Step (Right) (♩♩♩): Step on R ft (ct 1), rise on ball of R ft and swing L leg across in front of R (ct 2), lower R heel and return L ft beside R without taking wt (ct 3). Step-Swing Balance Step (Left): same, reversing ftwork.

Presented by Vyts Beliajus

ZAKLI

(Slovenia - Gorenjska)
(Circle dance for couples)

Translation: Gunny Sacks.

Formation: Circle of cpls. W on ptr's R.

Record: Folkraft F-1545x45

Music: 2/4

MeasPatternPART I -- CIRCLE RIGHT (Music ABB)

1-12 Circle R with light running steps.

PART II -- WRING THE DISHRAG (Music ABB)

13-24 Lead cpl Wring the Dishrag; keeping hands joined, lead cpl move down ctr and duck under an arch formed by the symmetrically opp cpl, then lead cpl raise joined inside hands to form an arch and turn back to back, moving their arch over own heads and also over all the other cpls to reform original circle, and circle R.

REPEAT entire sequence from Part I, each time with a new lead cpl (next one to the L, or to the R).

Note: A more complete title is Zaklje sivajo (Sewing Gunny Sacks).

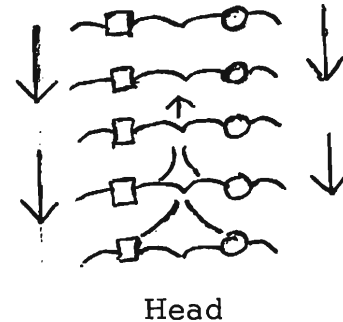
Dance description by Dennis Boxell and Rickey Holden.
Abbreviations added to fit U.O.P. syllabus format.

Presented by Vyts Beliajus

KOUTRI

(Slovenia - Gorenjska)
(Group dance for couples)

Translation: Quilts.
Formation: Column of cpls; W on ptr's L.
Record: Folkraft F-1545x45
Starting Pos: Inside hands joined.
Music: 2/4

MeasPattern

With small shuffling steps (2 steps per meas) lead cpl duck and move bkwd under arches formed by joined hands of other cpls while each arching cpl moves fwd and, upon reaching head of column, follows the lead cpl to duck and move bkwd under the arches. Upon reaching ft of column lead cpl raise hands to form an arch and start moving fwd twd the head, others following in the same manner. CONTINUE this throughout the dance.

VARIATION:

Lead cpl may, upon reaching the head one time or another, turn twd ptr half around so W is on M's R and move fwd under arches, same hands (M's L, W's R) still joined but now in front; other cpls follow similarly.



Head

Note: In literary Slovenian the word is pronounced the same but spelled kovtri; koutri is the dialect phonetic spelling.

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

Presented by Vyts Beliajus

MOSKROSOR - Moss Roses

(Scandinavian - Couple Mixer)

Recprd: Folkraft 1122

Formation: Circle of "Sets of Four," cpl facing cpl, W on M's R. Cpls facing CCW are numbered 1, cpls facing CW are numbered 2.

Starting Pos: Cpl 1, join inside hands with ptr.

MeasI -- Cpls "Dó 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.

Repeat entire dance with new cpl.

MOSKROSOR (continued)

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 ftwork, 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 Beliajus

NIGUN MIXER

(Jewish - Couple Mixer)

Record: Folkraft 1122

Formation: Circle of "Sets of Four," cpl facing cpl, W on ptr's R.

Starting Pos: Inside hands joined with arms extended sdwd, inside ft free.

MeasFIGURE 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 (continued)

- 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 W on M'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 fo fit U.O.P. syllabus format.

Presented by Vyts Beliajus

ALEGRITO

(Philippines)

This is a favorite dance of the old people of Janipaan, Janiway in the province of Iloilo, Philippines. They usually perform this dance at social gatherings.

ALEGRITO (Ah-leg-REE-toh) must have been derived from the word "Allegretto," a musical term, which means a tempo quicker than Andante but not so quick as Allegro. The first part of the music is lively and the second is slow and stately.

Costume: W wears patadyong (pah-tahd-YONG) and kimona (kee-MOH-nah). M wears white trousers and barong tagalog (bah-RONG-tah-GAH-lohg).

Music: Record: Mico Records, Manila, Philippines
MX-706-A 2/4 meter and 3/4 for Music Introduction

Formation: Longways pos. Ptrs stand opp each other about 6 feet apart.
W stands at ptr's R when facing audience.

Steps & Styling: Step 1. Step R (L) sdwd (ct 1), step L (R) close to R (L) (ct &), step R (L) sdwd (ct 2), tap L (R) close to R (L) (ct &).

Step 2. Native Polka (Philippines). Step R (L) slightly diag fwd (ct 1), close L (R) instep to heel of R (L) ft (ct &), step slightly fwd R (L) (ct 2), pause and lift R (L) a little off the floor (ct &). This step is similar to the American two-step.

Hand Movements:

Kumintang (kooh-meen-TAHNG). Moving the hand from the wrist either in a CW or CCW direction.

Arms in reverse "T". Arms are side horizontal, elbows bent at R angles, forearms parallel to head, palms fwd or facing inwd, fists loosely closed.

MeasPatterns

1-2 Introduction - M faces away from audience, W faces audience.
3-step turn CW in place. W holds patadyong, M places hands on waist (cts 1, 2, 3). Point L ft across R in rear and bend the knees slightly and low. R hand of W in 2nd pos, L hand holding patadyong. M arms in 2nd pos (ct 1), step L close to R (ct 2). Face each other and tap R close to L (ct 3). Arms down at sides on (cts 2, 3) of 2nd meas.

ALEGRITO (continued)

Figure I.

Ptrs face each other.

- 1 1. (a) Begin R, dance step 1, R arm in reverse "T" pos doing a kumintang CW, L arm down at side.
- 2 (b) Dance step 1, beginning L. Reverse pos of arms.
- 3 (c) Face L so that W faces away from audience and M twd audience. Repeat (a) in back-to-back pos.
- 4 (d) Repeat (b).
- 5-6 (e) Face each other, repeat (a) and (b).
- 7-8 (f) 3-step turn CW in place, clapping hands 3 times (cts 1,2,1). Tap L close to R (ct 2).
- 9-16 2. Repeat all movements of Figure I, meas 1-8, beginning L. Reverse direction and pos of arms. Omit the tap and pause only on ct 2 of the last meas.

Note: Figure I. is used as an intermission.

Figure II.

- 1 1. (a) Beginning R, dance step 2 to be in one line with ptr by L shoulders. W holds patadyong, M places hands on waist.
- 2 (b) Make a 1/4 turn CCW and step L bkwd (ct 1), point R in front and bend L knee and bend trunk slightly fwd (ct 2). Move R hand from 1st pos (ct 1) to 2nd pos (ct 2), L hand of W holding patadyong and that of M on waist.
- 3-4 (c) Repeat (a) going fwd to exchange places with ptr passing R shoulders and repeat (b) making a 1/2 turn CW.
- 5-6 (d) Repeat (c) passing R shoulders.
- 7-8 (e) 3-step turn CW to ptr's place, clapping hands 3 times (cts 1,2,1), pause (ct 2). Finish facing ptr.
2. Repeat all movements of Figure II, meas 1-8, beginning L. Reverse directions and pos of arms. Pass L shoulders when exchanging places. Finish in original places. Omit pause on ct 2 of last meas and instead tap R close to L.

Figure III.

- 1-16 Repeat all movements of Figure I, meas 1-16.

Figure IV.

- 1 1. (a) Repeat movement of Figure II (a).
- 2 (b) Repeat movement of Figure II (b) but with different arm movements. M extends arms fwd, palms up as if begging ("pity me!") on ct 2. W in the meantime looks away from M, twisting body slightly to L, showing shyness, hands holding patadyong.

ALEGRITO (continued)

- 3-4 (c) Repeat (a) and (b) as described in Figure II (c) going fwd to exchange places passing R shoulders.
- 5-6 (d) Repeat movements of Figure II (d).
- 7-8 (e) Repeat movements of Figure II (e).
- 9-16 2. Repeat all movements of Figure IV, meas 1-8, beginning L. Reverse direction and pos of arms. Pass L shoulders when exchanging places. Finish in original places. Omit the pause on ct 2 of the last meas but instead tap R close to L.

Figure V.

- 1-16 Repeat all movements of Figure I, meas 1-16.

Figure VI.

- 1 1. (a) Repeat Figure II (a).
- 2 (b) Repeat Figure II (b) but with different hand movements. M strikes hands together by sliding palms against each other (making a loud noise) so that R hand moves fwd and L hand bkwd (like shooting) on ct 2. W in the meantime looks away from ptr, twising body slightly to L and shielding face with 2 hands, palms facing M, as if saying "No!"
- 3-4 (c) Repeat (a) and (b) as described in Figure II (c).
- 5-6 (d) Repeat Figure II (d).
- 7-8 (e) Repeat Figure II (e).
2. Repeat all movements of Figure VI, meas 1-8, beginning L. Reverse directions and pos of hands and twisting body to R. Pass by L shoulders when exchanging places. Finish in original places. Omit the pause on ct 2 of the last meas but instead tap R close to L.

Figure VII.

- 1-16 Repeat all movements of Figure I, meas 1-16.

Figure VIII.

- 1 1. (a) Repeat Figure II (a).
- 2 (b) Repeat Figure II (b) but with different hand movements. Ptrs shake R hands, L hand down at sides and bend both knees slightly on ct 2.
- 3-4 (c) Repeat (a) and (b) as described in Figure II (c).
- 5-6 (d) Repeat Figure II (c).
- 7-8 (e) Repeat Figure II (e).

ALEGRITO (continued)

2. (a) Repeat all movements of Figure VIII, meas 1-6, beginning L. Reverse directions and pos of hands.
- (b) 3-step turn L to original places clapping hands 3 times, (cts 1, 2, 1). Finish facing front, ft together and bow to audience, arms in 2nd pos (ct 2).

Presented by Bernardo T. Pedere

MAGKASUYÒ

(Philippines)

Magkasuyò (Mahg-KAH-sooh-yò) is a simple easy dance from Quezon Province, Philippines. Magkasuyò literally means good friends (pal or chum) or sweet-hearts. This dance may be performed on any occasion.

Costume: W wears balintawak (bah-leen-tah-WAHK) and M wears barong tagalog (bah-RONG tah-GAH-lohg) and white pants.

Music: Record: Mico Records, Manila, Philippines.
LP TM-107, Side 2, Band 3 3/4 meter
Piano: Francisca R. Aquino, Philippine Folk Dances, Vol. III, Manila, Philippines, 1956.

Formation: Longway pos, ptrs standing opp each other about 6 feet apart.
W stands at ptr's R when facing audience.

Steps & Styling: Native Waltz (Philippines).
Step R (L) in 4th in front (ct 1), step L (R) close to R (L) in 1st or 3rd pos in rear (ct 2), step R (L) again in 4th in front (ct 3). This may be executed in any direction.

Touch Step.
Point R (L) in 4th in front (cts 1, 2), step R (L) close to L (R) in 1st pos (ct 3).

Step-brush-swing-hop.
Step R (L) in 4th in front (ct 1), brush L (R) ft fwd against the floor and swing it across the R (L) in front (ct 2), hop on the R (L) (ct 3).

Close Step.
Step R (L) in 4th in front (cts 1, 2), close L (R) to R (L) in 3rd in rear or 1st pos (ct 3).

MAGKASUYO (continued)

Cross waltz.

Step R (L) across the L (R) in front and raise slightly the L (R) across in rear (ct 1), step L (R) close to R (L) in 3rd or 5th pos in rear (ct 2), step R (L) again in 4th in front (ct 3). Step on ball of the rear ft on the 2nd ct.

Hand Movements:

Arms in lateral pos.

Both arms are at one side, either sdwd R or L. This may be done at shoulder, chest, or waist level.

Kumintang (kooH-meen-TAHNG).

Moving the hand from the wrist either in CW or CCW direction.

Hayon-hayon (hah-yohn-hah-yohn).

To place 1 forearm in front at waist level and the other at the back of the waist.

MeasPatternsFigure I.

Ptrs face each other.

- | | |
|-------|---|
| 1-2 | 1. (a) Waltz sdwd R and L. Arms in lateral pos, moving sdwd R and L. |
| 3-4 | (b) Beginning R, 2 waltz steps fwd to meet at ctr. Arms as in (a). |
| 5-6 | (c) Repeat (a). |
| 7-8 | (d) Repeat (b) moving bkwd to original places. |
| 9 | (e) Step R sdwd (ct 1), brush L fwd (ct 2), tap L in front (ct 3). W holds skirts, M places hands on waist. |
| 10-12 | (f) Repeat (e) 3 more times (L, R, L). |
| 13-14 | (g) Repeat (a). |
| 15-16 | (h) Waltz turn CW in place. Hands as in (e). |
| 17-32 | 2. Repeat all movements of Figure I, meas 1-16. |

Figure II.

Ptrs face each other.

- | | |
|-----|---|
| 1-4 | 1. (a) 4 touch steps R and L alternately. W holds skirt, M places hands on waist. |
| 5-8 | (b) Beginning R, 4 step-brush-swing-hops moving fwd to ptr's place. Pass R shoulders, hands as in (a). Finish 4th step facing each other. |

MAGKASUYO (continued)

- 9-16 (c) Repeat (a) and (b), finishing in original places.
Finish 4th meas in (b) both facing front.
- 17-20 (d) Repeat movement of Figure II (a).
- 21-22 (e) Waltz sdwd Rand L. Arms as in Figure I (a).
- 23-24 (f) 3-step turn CW in place. Hands as in Figure II (a).
- 25-32 (g) Repeat movements of Figure II, (d), (e), (f), beginning L and turn CCW in (f).

Figure III.

Ptrs face each other.

- 1-4 1. (a) Beginning R, 2 waltz steps fwd to meet at ctr (2 meas) and 2 waltz steps bkwd (2 meas). Arms as in Figure I (a).
- 5-6 (b) 2 close steps sdwd R. Kumintang R hand at every meas, L hand on waist. Do not put weight on L at the 2nd close step.
- 7-8 (c) Repeat (b) going sdwd L. Reverse pos of hands.
- 9-16 (d) Repeat movements of Figure III (a), (b), (c). Finish 2nd meas in (c) facing front.
- 17-32 2. Repeat all movements of Figure III, (a) through (d).

Figure IV.

Ptrs turn R shoulders twd each other.

- 1-8 (a) Beginning R, take 8 cross waltz steps fwd moving CW. W holds skirt, M places hands on waist.
- 9-16 (b) Turn R about and repeat (a) CCW. Finish 8th step in original places facing ptr.
- 17-24 (c) Beginning R, 4 waltz steps fwd passing R shoulders and 4 waltz steps passing L shoulders (Do-si-do). Hands in hayon-hayon pos, R and L forearm in front alternately.
- 25-32 (d) Repeat (c) beginning L. Reverse direction and pos of arms. Finish bowing to ptr or audience.

Presented by Bernardo T. Pedere

KALU RAGLAYIM (Light footed)

(Israel)

Kalu Raglayim was choreographed by Tamar Alyagor; music written by Josef Spivak.

MUSIC: Record: Israeli Folk Dances AN 18-28. Side 2, band 2.
Tikva T100 "Debka". Side 2, band 6.

FORMATION: Cpls in circle, W to R of M. Face ctr. All hands joined and down.

Introduction: 4 meas. 4/4 meter

CtsPART I

- 1-8 Begin R. 8 running steps in place crossing R slightly in front of L. Keep wt predominately on R.
9-12 Face CCW. Run 4 steps fwd (R L R L). Stamp on 4th step for emphasis.
13-14 Face ctr. Hop twice on L, clicking R heel to L while hopping and travelling to R (LOD).
15 Leap on R.
16 Step L across in front of R.
17-32 Repeat action of cts 1-16.

PART II

- Release hands. Ptrs face, and beginning R move away from each other:
1-4 2 smooth sliding steps to R (W to ctr of circle, M out)
5-6 Continue away with 2 vigorous running steps.
7-8 Jump on both ft. Hop on R.
9-16 Repeat action of cts 1-8, Part II, reversing ftwork but move past ptr (W move all the way to outside of circle, M to inside).
17-24 Repeat action of cts 1-8, Part II. Ptrs finish in front of each other.
25-32 R hips adjacent, R arm around ptr waist, outside arm held high. Dance 8 buzz steps turning CW. Finish with W to R of M in single circle ready to begin dance again.

VARIATION FOR PART II

- 25-32 R shoulder and R hip adjacent, join hands in back-grasp pos, and dance buzz turn. Open to original circle on cts 31-32.

Presented by Rivka Sturman

HORA CHASSIDIT

(Israel)

A new Israeli folk dance by Rivka Sturman which intends to combine the simple basic steps of the Israeli Hora with the spirit of Jewish dances. The music is a traditional Jewish tune.

MUSIC: Record: New Favourites, Israeli Folk Dances Hed Arzi MN 581

FORMATION: Circle, no ptrs, hands joined and down. Face ctr.

Introduction: 2 meas, 4/4

<u>Cts</u>	<u>Pattern</u>
	<u>PART A</u>
1-6	Move LOD (CCW). Grapevine step: cross L in front of R, step side R, cross L behind R, step side R; continue with a half grapevine step to R. Finish facing ctr.
7	Step L ft to L, shifting wt to L.
8	Step R and shift wt to R. (The shift of wt is quick and subtle).
9-12	One grapevine step in LOD.
13-14	Raise joined hands high, step-bend on L ft, shifting wt to L ft.
15-16	Step-bend on R, shifting wt to R ft. Hands remain high; gaze is up.
17-48	Repeat action of cts 1-16 two times. On ct 48 hands down.
	<u>PART B</u>
1-4	Face LOD (CCW). Begin L, move LOD with 4 light running steps.
5-8	Face ctr. Two light "two-steps" (LRL, RLR) in place.
9-32	Repeat action of cts 1-8, Part B, 3 times.
33-48	Move to ctr with 4 light running steps, arms raising and fingers snapping as the 2 "two-steps" are danced in place. Move bkwd with 4 running steps, lowering arms. Finish with 2 "two-steps" in place.

Note: The two-step is danced as a step, step, step in place but with a two-step rhythm (1 ah 2).

Presented by Rivka Sturman

URI ZION (Zion Arise)
(Israel)

This song gained new meaning and popularity after the "six days war". Its high spirit and vehement tune led to the choreographing by Rivka Sturman of a stormy hora which invites everyone to join the circle. The lyrics are from the Book of Isaiah, and the music was written by Vilensky.

MUSIC: Record: New Favourites, Israeli Folk Dances,
Hed Arzi MN 581

FORMATION: Circle, hands joined and down, face CCW.

Introduction: 2 meas 4/4

Cts

PART I

1-4 Grapevine: Stamp L across in front of R; Step R to R;
Step L behind R; Step R to R.
5-8 2 step-hops (L,R) fwd, LOD, vigorously.
9-32 Repeat action of cts 1-8 three times.

PART II

Face ctr of circle
1-2 Step-bend on L to L.
3-4 Step-bend on R to R, shifting wt to R.
5 Small, light leap on L to L, shifting wt to L.
6 Step R across in front of L.
7-8 Repeat action of cts 5-6, Part II
9-24 Repeat action of cts 1-8, two times.
25-26 Step-bend on L to L
27-28 Step on R, release hands and turn to face LOD.
29-32 4 running steps CCW (L R L R) with 4 hand claps at
R, shoulder height.

Rejoin hands and repeat from the beginning.

Presented by Rivka Sturman

HAYA ZE BASADEH (Once, in the Field)
(Israel)

This gay couple dance was choreographed by Rivka Sturman as a light, cheerful dance for all age levels.

MUSIC: Record: New Favourites, Israeli Folk Dances Hed Arzi, MN 581

FORMATION: Circle of cpls facing LOD. M on inside. Hands joined at shoulder height.

CtsPattern

	Introduction: 2 meas. 4/4 meter
1-4	4 light walking steps in LOD.
5-8	1/2 turn twd ptr to face CW, and move slightly bwd in LOD with 4 walking steps. (Turn face to face and rejoin inside hands).
9-12	Repeat action of cts 1-4 moving CW (RLOD). Finish facing ptr, both hands joined, M back to ctr.
13-16	Move into ctr of circle (W fwd, M bkwd) with 4 walking steps.
17-20	Move out of circle (W bkwd, M fwd) with 4 steps. On ct 20 clap own hands and W turn to face LOD.
21-24	W moves fwd with 4 running steps (or skips) to new ptr. M marks time in place with 4 steps while waiting for new ptr.

Note: Walking, running or skipping steps may be used throughout this dance.

Presented by Rivka Sturman

MACHAR (Tomorrow)

(Israel)

Choreography: Rivka Sturman Words and Music: Naomi Schemer

MUSIC: Israel Dances Hed Arzi MN 529 4/4 meter

FORMATION: Trios, one man, two women. M in ctr. Hands joined
shoulder height. Face LOD (CCW).

<u>Meas</u>	<u>Ct</u>	<u>PART I</u>
4		Introduction
A 1	1-4	4 light running steps CCW. Begin R.
	2	5-6 Step-hop with R ft crossing in front of L.
		7-8 Step-hop with L ft crossing in front of R.
	3-8	9-32 Repeat action of cts 1-8 three times.
 <u>PART II</u>		
Release hands. Middle dancer and R hand ptr face, and dance action of meas 1:		
B 1	1	Step R to R, body leaning to R.
	2	Clap hands once near R shoulder
	3	Step L to L, shifting wt to L, body leaning to L.
	4	Clap hands once near L shoulder.
Ptr on L does cts 1-4, Part II, in place.		
	2	5-8 Middle dancer and R hand ptr hook R elbows and turn CW with 4 running steps (R L R L). Release elbows.
	3-4	9-16 Middle dancer faces L hand ptr, links L elbows, and turns CCW with 8 running steps once around and ends facing inner person. Release elbows.
	5-6	17-24 Middle dancer and L hand ptr face each other and repeat action of meas 1-2, Part II.
Ptr on R does action of meas 1, Part II, in place.		
	7	25-28 Middle dancer links L elbow with R hand ptr and turns ptr 1/2 turn CCW with 4 running steps (R L R L). Release elbows.
	8	29-32 Middle dancer moves fwd from outside of circle with 4 running steps to join two new dancers.

Note: Music and dance finish with the dancing of Part I twice.

Presented by Rivka Sturman

ASHIRA LE'ADONAI (Let Us Praise the Lord)

(Israel)

Ashira Le'Adonai is the Song of Miriam, the sister of Moses, praising God who brought the Jewish people to freedom from slavery in Egypt. The lyrics are from the Bible; choreography by Rivka Sturman and music written by S. Postolsky.

PRONUNCIATION: Ah-sheer'ah leh-Ah-don-oy

MUSIC: Record: Hed Arzi AN 18-28, Side 2, Band 3

FORMATION: Line of dancers facing CCW, hands joined shoulder height and held stiffly, elbows bent, hands up.

Introduction: 2 meas. 4/4

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>PART I</u>		
A 1	1-4	Begin R. 4 walking steps in LOD
	2	1 Step fwd with a rocking step on R, bending fwd from waist, leaving L ft in place.
		2 Rock bkwd on L, straightening body.
		3 Step bkwd rocking on R, leaning slightly bkwd, leaving L ft in place.
		4 Rock fwd on L ft, straightening body with a slight lift of the chest (an impulse).
	3	Repeat meas 1.
	4	1 Step fwd on R ft, turning body 1/2 turn L to face CW; release hands but maintain arm position. R arm lifts high on turn.
		2 Step fwd on L ft, in RLOD, gradually bending from the waist.
		3 Step fwd on R, still bending, and clapping own hands waist high.
		4 Step fwd on L, turning 1/2 turn to R to face original LOD, straightening body. Rejoin hands.
	5-8	Repeat meas 1-4, but on last ct remain facing L and do not join hands.
<u>PART II</u>		
B		<u>Face CW</u> , hands held up to L of body, shoulder high with L hand about 6" higher than R, palms to face, elbows bent. Look at hands.
	1	1 Step fwd R on ball of foot, raising hands on rising motion.
		2 Step fwd on L, slightly bending knees.
		3-4 Repeat action of cts 1-2, Part II, raising hands slightly higher.
	2	1 Step fwd on R, dropping R arm down in an arc in front of body.
		2 Step fwd on L, turning 1/2 R to face CCW, continuing R arm swing upward to complete arc.
		3 Step bkwd on R ft, bending from the waist and clapping hands low in front.
		4 Slight leap to L on L, turning to face CW.
	3-4	Repeat action of meas 1-2, Part II, but on final ct remain facing LOD (CCW) ready to repeat the dance from original position.

Presented by Rivka Sturman

DEBKAT HA-SCHALOM

(Israel)

This dance was choreographed by Rivka Sturman after the "six days war". It tries to express the feeling of the soldier getting home, his mind relaxed, joyful and happy. The lyrics are by A. Bar-Oz and the music by Nimrod Tene.

MUSIC: Record: New Favourites, Israeli Folk Dances, Hed Arzi MN 581.

FORMATION: Lines of men and lines of women or both in one line. Hands joined and down.

Introduction: 4 meas. 4/4

<u>Cts.</u>	<u>Pattern</u>
	<u>PART A</u>
1-2	Move in LOD. Begin R. 1 step-bend.
3	Step fwd L
4	Brush R heel diag fwd.
5	Brush R toes diagonally bkwd twd outside of L ft. (Toes of R ft near to toes of L ft at the outer side).
6	Stretch R ft diag fwd (foot parallel to floor but not touching).
7-8	Step-bend R in LOD.
9-12	2 step-bend L, R in LOD.
13-14	Stamp L fwd in LOD; brush R ft diag fwd, heel touching floor.
15-16	Put R heel sdwd on floor. Pause (ct 16).
17-32	Repeat action of cts 1-16.
	<u>PART B</u>
1-4	2 vigorous step-hops fwd in LOD (R, L).
5	Step R across in front of L (body turns slightly to the L).
6	Step L ft in place. (Cts 5-6 are danced like a very smooth Yeminite step).
7-8	Step-hop R fwd in LOD.
9-12	2 vigorous, gay step-hops (L, R) fwd in LOD.
13-14	Step-hop on L ft; on the hop, turn L shoulder to L side.
15-16	Put R heel on the floor to the R; simultaneously lift arms shoulder height, elbows bent, hands head high, and PAUSE (ct 16).
17-32	Repeat action of cts 1-16, Part B.
	<u>PART C</u>
1-4	2 vigorous step-hops (R, L) fwd in LOD.
5	Stamp R ft twd ctr (crossing R diag in front of L)
6	Leap high, and
7-8	Releasing hands and throwing arms high in the air cross L over R, land on both ft, knees bent, facing ctr. Wt on L. Hold (ct 8).
9-10	Straightening body, move diag bkwd on R with one step-hop.
11-12	Continue to move bkwd with step-hop on L.
13-14	Step-bend R, moving bkwd to orig place.
15-16	Step-bend L, crossing L in front of R. Rejoin hands.
17-32	Repeat cts 1-16, Part C.

Presented by Rivka Sturman

DEBKA LE'ADAMA (Debka of the Soil)
(Israel)

Debka Le 'Adama, composed by Jacob Levi, was presented by Rivka Sturman on her 1965 visit to the United States. In "Dance for Rivka" by mistake Yoav Ashriel received credit for the choreography of this dance. The music was written by David Sahavi; lyrics by Oded Avischar.

MUSIC: Record: Dance with Rivka Tikva T 98 Side 2, Band 5. 2/4

FORMATION: Line of dancers close together, one behind the other, facing LOD with L elbow bent and L hand placed behind back. Leader at R of line.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>PART I</u>		
A 1-4	1-8	8 bouncy step-bends: Step fwd L (LOD) (ct 1), bend and bounce L (ct &), step fwd R (ct 2), bend and bounce R (ct &). Repeat 3 times.
5-8	9-16	Moving bkwd (RLOD) with 8 bounce step-bends.
<u>PART II</u>		
B 1	1 & 2 &	Step sdwd L with a stamp. Step on R toe behind L. Step sdwd L with a stamp. Step on R toe behind L. R hand held at waist height, elbow bent, L hand held in back, waist height.
2	3-4	Repeat action of meas 1 (cts 1, &, 2). On ct &, lift R ft, holding it behind L leg.
3	5-6	Moving sdwd R, do 2 hops on L
4	7-8	Fast Yemenite step R: Step R, bending knees (ct 1), step on toe of L ft behind R heel (ct &), step R across L, bending knees (ct 2). Hold and smoothly straighten knees (ct &).
5-8	9-16	Repeat action of meas 1-4, Part II. Tempo begins to accelerate gradually at the end of Part II.
<u>PART III</u> Hands joined and down.		
C 1-2	1-4	Begin L. 4 walking steps in LOD.
3-4	5-8	Grapevine LOD: Step L across in front of R, step sdwd R, step L behind R, step R to R.
5-8	9-16	Repeat action of meas 1-4, Part III, with gradual acceleration of music.
9-12	17-24	Repeat action of meas 1-4, Part III, but faster tempo. Steps become running steps, and grapevine step is danced with a light leap.
13-16	25-32	Repeat action of meas 1-4, Part III, with still greater speed.

Presented by Rivka Sturman

AHAVAT HADASSAH (Love to the Country)

(Israel)

Ahavat Hadassah (Ah-hah-vaht Ha-das-sah) was choreographed by Rivka Sturman to an ancient Yemenite folk tune with lyrics by Schabazi. The chorus or basic step (Parts I and III) is known as the "Da'assah step" and was taught by the director of Inbal, Sara Levi, to folk dance classes organized by the "Folk Dance Department of the Workers' Organization" of Israel. This popular Yemenite step has become known in the United States as the "Camel step". Ahavat Hadassah was the first folk dance choreography to utilize this pattern.

MUSIC: Record: Israeli Folk Dances, Hed Arzi An 18-28

FORMATION: Short lines of dancers, hands joined with left elbows bent and right arms extended forward and tucked under the elbow of the preceding dancer, facing CCW.

STEPS and
STYLING: The Da'assah step:
Ct

- 1 Step R fwd, rising on ball of R ft
- 2 Shift wt bkwd onto ball of L, lower onto flat of L ft bending knees and bending body slightly fwd from the waist (keep back straight).
- 3 Shift wt fwd and step slightly fwd R keeping knees bent.
- 4 Step fwd L (ct 4). Smoothly extend L knee (R knee slightly) straightening the body (ct &).

Note: The body describes a fluid circle (fwd, up, back, fwd-down, and straighten).

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
4		Introduction
		<u>PART I (Chorus)</u>
A 1-4	1-16	Do the Da'assah step 4 times.
		<u>PART II</u>
		Face ctr of circle, hands joined and down.
B 1	1	Dance 4 bouncy steps: Step R to R.
	2	Step L diag behind R, turning body slightly with step.
	3	Step R to R.
	4	Step L diag across R, turning body slightly with step.
	&	Hop on L.
2-4	5-16	Repeat action of meas 1, Part II, three times.
		<u>PART III (Chorus)</u>
A 1-4	1-16	Repeat action of meas 1-4, Part I, 4 times.
		<u>PART IV</u>
		Face ctr of circle
C 1	1	Step R to R
	2	Step L diag in front of R, bending knees and contracting upper part of body slightly as arms move together, wrists crossing (L above R) at chest height, fingers snapping simultaneously with movement (elbows are bent).

AHAVAT HADASSAH (continued)

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|-----|------|--|
| | 3 | Step R to R, straightening body and rejoining hands. |
| | & | Step L in place. |
| | 4 | Small leap R. |
| | & | Step L diag in front of R, taking wt on L with knees bent. |
| 2-4 | 5-16 | Repeat action of meas 1, Part IV, three times. |

Presented by Rivka Sturman

TEH we OREZ (Tea and Rice)
(Israel)

This simple and jolly dance was choreographed by Rivka Sturman for sets of three. It acquired new words during the "Six Day War" which are gay and humorous and have increased the popularity of the tune.

MUSIC: Record: New Favourites, Israeli Folk Dances, Hed Arzi MN 581

FORMATION: Trio, facing LOD, hands joined down.

STEPS: Skipping steps or running steps. Begin with L.

INTRODUCTION: 2 meas 4/4 meter

<u>Cts</u>	<u>Pattern</u>
	<u>PART I</u>
1-8	8 skipping steps fwd in LOD.
9-11	3 slides to ctr of circle.
12	Step L to L.
13-16	Repeat action of meas 9-12. Begin R and move away from ctr.
	<u>PART II</u>
	Release hands. Turn to face ctr of circle (one behind the other in line formation)
1-4	Begin L. With 4 walking steps move twd ctr of circle and simultaneously do 4 hand claps.
5-8	Begin L and move bkwd with 4 walking steps and 4 hand claps.
9-12	Turn to face LOD. Join hands. Move fwd side by side with 4 steps as in original formation.
13-16	Middle person move fwd with 4 skipping steps to join two new ptrs. The inside and outside person waits for the middle person.

Repeat dance with new ptrs.

Presented by Rivka Sturman

SHIBOLEY PAS (Golden Wheat)
(Israel)

This gay dance with its unusual rhythm was choreographed by Rivka Sturman. It gives joyful expression for the rich harvest in the field. The music was written by Jacob Sagi and the lyrics are by A. Kuper.

MUSIC: Record: Israel Dance, Hed Arzi MN 529
Mixed meter: 4/4, 3/4, 2/4)

FORMATION: Circle, no ptrs. Face ctr, hands joined down

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION and INTERLUDE</u>		
2/4	5	1-20 Step-bend 10 times; begin R and shift wt easily onto L.
<u>PART I</u>		
		Begin R and move LOD
4/4	1	1-4 2 step-hops fwd (R, L).
4/4	2	5-8 Step fwd R, bending both knees and leaving ball of L ft on floor. Body bends bkwd slightly from waist (ct 1); shift wt back onto L (ct 2); step back onto R bending body slightly fwd (ct 3); step L in place (ct 4).
4/4	3	9-12 Repeat action of meas 1 (cts 1-4), Part I.
2/4	4	13-14 Scissor step, kicking legs up in back (R, L); body leaning slightly fwd.
4/4	5-7	15-26 Repeat action of meas 1-3, (cts 1-12).
2/4	8	27-28 Take 2 steps in place (R, L) turning to face ctr.
<u>PART II</u>		
		Begin R and move twd ctr.
4/4	1-2	1-8 3 step-hops fwd twd ctr. On (ct 6) do a high jump into the air, releasing hands and throwing them high; land on both feet with L ft across R (both knees bent) (ct 7); pause (ct 8).
4/4	3	9 Straightening body, face LOD, and move out of the ctr (right shoulder leading) with a light leap onto R (reach out on leap).
		10 Cross L in front of R, stepping down with an easy bend of L knee.
		11-12 Repeat action of cts 9-10, Part II.
3/4	4	13-14 Again repeat action of cts 9-10, Part II, and
		15 Hop on L, turning CCW to face ctr of circle. Rejoin hands.
4/4	5-7	16-27 Repeat action of meas 1-3 (cts 1-12), Part II
2/4	8	28-29 Dance 2 steps in place (R, L), rejoining hands.
		Repeat action of Part I and II, 2 times.
<u>INTERLUDE</u> (same as Introduction)		
2/4	5	1-20 Step-bend 10 times, moving fwd in LOD. Clap

SHIBOLEY PAS (continued)

hands (chest height) on every bend.

PART I and PART II

Repeat action of Part I and II, 2 times

Note: The dance is repeated in the following manner according to the record MN 529, Hed Arzi:

- 1) INTRODUCTION
- 2) PART I and II - 2 times (vocal)
1 time (instrumental)
- 3) INTERLUDE
- 4) PART I and II - 2 times (vocal)

Presented by Rivka Sturman

JONATI (My Dove)

Pronunciation: Yo - nah - tea. This couple dance was choreographed by Rivka Sturman. The music was written by S. Biederman; lyrics are from the Song of Songs.

MUSIC: Record: "Dance with Rivka" Tikva, T 98. Mixed meter, 4/4 and 3/4.

FORMATION: Circle of ptrs. M on inside. Face ptr with inside hands joined, waist height.
Footwork is written for M; W use opposite ft.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	4/4)	Introduction
1	3/4)	
A	1	<p><u>PART I:</u> Measures 1 and 3 are 4/4; measures 2 and 4 are 3/4. Step R in place, bending knee slightly. Turning to move in LOD (CCW), step fwd L, moving side by side. Continue in LOD, side by side, step fwd R. Step on L to L (CCW), turning to face ptr. Facing ptr, take light leap on R (RLOD) Cross L ft in front of R. W turning body to face RLOD and bring outside hand up to chest height (elbow bent). Bring R ft near L, bending both knees sharply, and keeping R ft flat and parallel to floor at ankle height. Head and body are held erect. Repeat action of meas 1, cts 1-4. Take light leap bkwd on R (ptrs move away from each other keeping hands shoulder high), bending R knee. L ft remains in place. Step fwd onto L, transferring wt and straightening body with an upward impulse over L ft. Bring R ft near L, bending both knees sharply, keeping R ft flat and parallel to floor at ankle height. Head and body are held erect. Repeat action of meas 1-4.</p>
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3&4		
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JONATI (continued)

- 4 1, 2, 3 With 3 walking steps (L, R, L) change places with ptr,
R hands joined, moving CW
- 4 Face ptr and take a small step back (M R, W L) in a
rocking manner.
- 5 1, 2, 3 With 3 walking steps (L, R, L) return to original pos.
Finish face to face.
- Dance repeats from the beginning, W gives L hand to
ptr.

Presented by Rivka Sturman