



23RD
ANNUAL

FOLK DANCE CAMP

UNIVERSITY
OF THE
PACIFIC



Gault



stockton, california
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1970

syllabus of dance descriptions

Folk Dance Camp

UNIVERSITY OF THE PACIFIC
Stockton, California

1970

SYLLABUS

FOUNDER AND DIRECTOR 1947-1967 - LAWTON HARRIS

DIRECTOR 1967-1970 - JACK McKAY



MADELYNNE GREENE

This syllabus for the 23rd year of the University of the Pacific Folk Dance Camp is dedicated to Madelynne Greene.

Madelynne was a charter member of Folk Dance Camp and a central part of it's faculty. Last year she received her 20 year pin. At Folk Dance Camp and wherever Folk Dancers meet, Madelynne will always be remembered.

PREFACE

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

So our hearty thanks to:

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

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

Ruth Ruling has served as Editor with the special task of re-editing and correcting the copy. All Errata clears through Ruth, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

OUR THANKS TO ALL!!

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Abbreviations used in the syllabus

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

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PRONUNCIATION GUIDE

Following is an alphabetical list of phonetic pronunciations for the dances taught at Camp this year. Prepared by Mrs. June McKay, Ph.D., Linguistics, University of California, Berkeley.

Alunelul Ca La Gorg ah-loo-NEH-loo kah lah GORSH	Dínga DING-ga
Appezeller Cheerab AH-puh-tsel-ler KAY-rahb	Djebel Aissa JEH-bell eye-SHAH
Bátákoto bah-TAH-koh-toh	Dospatsko Horo dohs-PAHT-skoh hoh-ROH
Bičak BEE-chuhk	Der Neudeutsche dehr NOI-doi-cheh
Bleking BLEH-king	Eg rodde meg ut ehg ROHD-deh mehg oot
Bündner Siebenschritt BOONT-ner SEE-buh-shrit	Ersko Kolo EHR-skoh
Čekurjankino Horo cheh-koor-YAHN-kee-noh hoh-ROH	Firetur Frã Romerike FEAR-eh-toor froh roh-meh-REE-keh
Cevve SEH-vuh	Friss Magyar Csárdás freesh MAW-dyawr CHAHR-dahsh
Csillag tánc CHEEL-lawg-tahnts	Gloschlischwenker Glohsh-lee-SHVAHN-ker
Darudöbödös DAW-roo-doh-boh-gohsh	Hasápikos hah-SAH-pee-koh
Das Hiata madl dahs HEE-uh-tuh-MAH-dle	Ìgbìn EEG-BEAN
Denjovo Horo DEN-yoh-voh hoh-ROH	Iu Hu YOO-hoo
Den Lille Vendlebo den lil-leh VEND-leh-boh	Jaegermarsch YAY-gehr-marsh
Der Ennstaler Polka dehr EN-stah-ler	Jianul shah-NOOL
Der Haxenschmeisser dehr HAHK-sen-shmeyer-ser	Jocul de-a Lungul ZHO-kool deh-ah LOON-gool
Der Hinggi dehr HIN-kee	Jota Tapatía HOH-tah Tah-pah-TEE-ah
D'Hammerschmiedsg'selln duh-HAH-mair-shmit-guh-ZAY-lun	Jù Jú joo-JOO

Kalocsai Mars
KAW-loh-chaw-ee MAWRSH

Karádi Kanásztánc
KAW-rah-dee KAW-nahs-tahnts

Karsi Bahr
KAR-see BAR

Kastorianos
kahs-toh-ree-AH-noh

Knud Jepsen's Vals
knoot YEP-senz vahls

Kuckucks Polka
KOO-kooks

Kulsko Horo
KOOL-skoh hoh-ROH

La Chanson des Vieux Prés
lah shahn-SOHN day vyoo pray

La Costilla
lah kohs-TEE-yah

La Culebra
lah koo-LAY-brah

La Revolcada
lah ray-vohl-CAH-dah

Les Cotillons d'Orbe
lay koh-tee-YOHN dohrb

La Faira da Sent
lah FIE-ruh dah sent

Los Moros
lohs MOH-rohs

Mainzer Polka
MINE-tsur

Mairi's Wedding
MAH-ree

Malunelis
mah-loo-NAY-lis

Manchester
MAHN-shes-ter

Maričensko Pravo Horo
mah-REE-chen-skoh PRAH-voh hoh-ROH

Märtgässler
MEHRT-gas-ler

Mascham
MAH-shum

Milanovo Kolo
mee-lah-NOH-voh

Muttenzer Polka
MU-ten-tsur POHL-kah
(u as in put)

Oficirsko Kolo
oh-fee-TSEER-skoh

Ora Sur Chomps
OH-rah soor CHOHMPS

Pálóngò
pah-LOHNG-goh

Petersen
PEH-ter-sen

Pleskavac
PLEHS-kah-vahts

Predaričko Kolo
preh-dah-REECH-koh

Promenade
proh-muh-NAH-duh

Radomirsko Horo
rah-doh-MEER-skoh hoh-ROH

Rheinländer
RINE-lan-der

Róspols
RUR-raw-spohls

Savila Se Bela Loza
SAH-vee-lah seh-BEH-lah LOH-zah

Seljančica
sel-YAHN-chee-tsah

Siebenschritt
ZEE-ben-shrit

Sissacher Schottisch
SEE-sah-hehr SHOH-tish

S'trommt em Babeli
STROHMPT em BAH-beh-lee

Studentenpolka
shoo-DEN-ten-pohl-kah

Svadbarska Râčenica
sfaht-BAHR-skah ruh-cheh-NEE-tсах

Szatmári Karikázó
SAWT-mah-ree KAW-ree-kah-zoh

Tae Gar Ye Loup
tay GAR yee LAWP

Tango Campana
kahm-PAH-nah

Tango Marianna
mah-ree-AH-nah

Tarina de la Abrud
tsah-REE-nah deh lah ah-BROOD

Timonia
tee-MOH-nya

Tin Tin
TEEN TEEN

Toi Nergis
toi nair-GEES

Tupa
TSOO-pah

Vals Sextur
vahls sex-TOOR

Valse d'Yverdon
vahls dee-vehr-DOHN

Vesle Kari vår
ves-luh KAH-ree vohr

Vögelischottisch
FUH-geh-lee-shoh-tish

Vossarul
VAW-suh-rul

Ziberli Z'Viert
TSEE-ber-lee tsfeert

Zoccolitanz
TSOHK-koh-lee-tahnts

Zwiefacher
TSVEE-fah-her

ERRATA FOR 1970 FOLK DANCE CAMP SYLLABUS

<u>Page</u>	<u>Correction</u>
4	<u>SCOTTISCH STEPS, TERMS, AND STYLING</u> Reel of Three: In the diagram the R hand numeral should be <u>2</u> not 3.
11	<u>TAE GAR YE LOUP</u> FIG I. meas 7-8, 2nd and 4th lines: delete "(twd top)" and "(twd bottom)".
21	<u>ČEKURJANKINO HORO</u> Fig III, meas 4: Should read: Hop on R and extend L ft fwd.
22	Fig IV, meas 4: Should read: Retract L knee (ct 2). Hop on R (ct 3).
23	<u>BIČAK</u> Fig III, meas 1, 2nd line: Change (ct 3) to <u>(ct 5)</u> .
24	Fig IV, meas 2, 3rd line: Change Leap to R on R to <u>Leap back on R.</u>
27	<u>DENJOVO HORO</u> Pronunciation: Change Hor-ROH to read <u>Hoh-ROH.</u> Change description to read as follows: <u>Meas</u> <u>Pattern</u> <u>I. BASIC</u> 1 Moving in LOD, step R (ct <u>1</u>). Lift on R (ct 2). Step in LOD with L (ct 3). 2 Facing ctr, step R to R (ct <u>1</u>). Close L to R bouncing twice on both ft (cts 2,3). 3 Repeat action of meas 2, Part I, reversing ftwork and direction. 4 Repeat action of meas 2, Part I, exactly. 5-8 Repeat action of meas 1-4, Part I, reversing ftwork and direction. <u>II. PAS DE BASQUE</u> 1 Facing and moving LOD, repeat action of meas 1, Part I. 2 Facing ctr, Pas de Basque R. 3 Pas de Basque L. 4 Pas de Basque R. 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction. <u>III. JUMP</u> 1-2 Repeat action of meas 1-2, Part II. 3 Facing ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L ft to L side (ct <u>1</u>). Hold (cts 2,3). 28 4 Pas de Basque R, but take small leap to R on ct <u>1</u> . 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction. <u>IV. HEEL BOUNCE</u> 1 Facing ctr, small hop on L ft (ct uh). Take large reaching step to R with R ft, dragging L ft twd R (ct <u>1</u>). Jump to R side, ft together, knees bent (ct 2). Hold (ct 3). 2 Small leap onto R, throwing L lower leg back and to L side (ct <u>1</u>). Extend L heel fwd close to R ft, bounce twice on R ft, at same time touch L heel twice on the floor (cts 2,3). 3 Repeat action of meas 2, Part IV, reversing ftwork and direction. 4 Repeat action of meas 2, Part IV, exactly. 5-8 Repeat action of meas 1-4, Part IV, reversing ftwork and direction.

31 RADOMIRSKO HORO

Pronunciation: Change hor-ROH to read Hoh-ROH.

35 GENERAL GLOSSARY FOR HUNGARIAN DANCES

Double Csardas Step (R): Change to read: Step on R to R side (ct 1). Close L to R (ct 2). Step on R to R side (ct 3). Close L to R, no wt (ct 4).

36 KALOCSAI MARS

Formation: When done by a number of lines of cpls the L shoulders are twd ctr (spokes of a wheel).

Starting Pos: As done in class, arms were extended sdwd so palms are touching and held about head height.

Step: line 4: Should read (ct &), a small leap sdwd R on R ft, raising bent L leg (ct 2).

Fig A-111: Change meas in margin to 1-8.

Fig B-1: Circle moves CCW.

37 Additional Variations: C-1, C-II, are the variations taught.

38 Additional Variation A-V was taught. Line 6 of Fig A-V should read:....in back of L, swinging L ft fwd....

39 CSILLAGTÁNC

Fig A-I, line 2: In margin insert meas 9-16.

41 SZATMÁRI KARIKÁZÓ

Fig I, meas 1, 5th line: Change L leg fwd.... to R leg fwd....

42 Fig I, meas 2, line 1: Should read:....surging upward, swinging R leg fwd (ct 1).

Repeat of Sequence A: On meas 1 start to open circle so that at end of meas 2 the circle is in original pos with hands joined. At meas 4 start to reform the back chain pos.

43 KARÁDI KANÁSZTÁNC

Title: Eliminate the first diacritical mark. Karádi Kanásztánc.

Meas 9-12: M: Six Dobogós Steps (R)sdwd R and 1 Dobogós Cifra Step (R) making a 1/2 turn CW (meas 9-10). Return to ptr with 6 Dobogós Steps. Face ptr on 1 Dobogós Cifra Step (Meas 11-12).

Couple Version as danced in class. Cpls at random about the floor.

Meas 1-8

1-8 Danced as written.

9-12 Both M and W dance 6 Dobogós Steps (R) sdwd R and turn 1/2 CW with 1 Dobogós Cifra Step (R). Return to ptr with 6 Dobogós Steps (L) and face ptr with 1 Dobogós Cifra Step (L).

13-16 Repeat meas 5-8 as written (8 Cifra Steps).

17-20 M: Danced same as meas 9-12 given above.

W: Same ftwork as given above but turn CW on meas 17-18 and CCW on meas 19-20.

21-24 Same as written. (8 Back-Crossing Cifra Steps). Repeat dance to end of music.

Variation for meas 1-4 (repeated):. At the end of meas 24 W turns 1/2 CW to face same way as M. M places R hand on either shoulder of W. Free hands on hips. Both dance 4 Cifra Járás Steps fwd beg R.

- 46 DARUDÖBÖGÖS
 Fig B-V, meas 9-15: Clarification:
 meas 9: Step sdwd L on ball of L ft (cts 1,2) and then do 1 Rida Step (R) moving CW (cts 3,4).
 meas 10-14: Continuing do 10 more Rida Steps (R).
 meas 15: 1 Rida Step (R) (cts 1,2). Turning to face ctr, close and step on R beside L, lowering L heel (ct 3). Pause (ct 4).
 Additional Variations, Fig B-I, meas 9-15: W turns individually CCW with.....
 Additional Variations, Fig B-II, Twist: This variation was not used.
- 47 Fig B-IV Clarification: Pattern is as follows:
 a. 2 Darudöbögös Steps (L,R) and 1 Leap-Hop (R).
 b. 3 Darudöbögös Steps (R,L,R) and 1 Leap-Hop (R).
 c. Repeat b twice (3 times in all).
 d. 2 Darudöbögös Steps (R,L).
- 49 FRISS MAGYAR CSÁRDÁS
 Steps: Libegös Step: Change the 2 eighth notes to quarter notes. Change (ct &) to read (ct 2).
 Fig A-1, meas 1: Should read: One Double Csárdás Step (R).
 With hands on W waist M turns W very slightly L (ct 1), R (ct 2), L (ct 3), pause (ct 4).
 As done in class, Fig I consisted of 8 Double Csárdás Steps starting R, 16 small running steps bkwd, and 4 more Double Csárdás Steps.
- 50 Fig B-I, meas 1-2: Delete the 4 quarter notes. Insert 4 half notes to show the timing in meas 1-2.
 Fig B-I, meas 5-6: 3 Open Rida Steps may be used in place of 6 small running steps. Same holds true in meas 7-8.
- 53 SQUARE DANCE NOTES
 First column, last line: Should read: . . . to heads lead out to R).
- 67-88 SWISS DANCES
 When the latest pressings were made from the original masters they were given new numbers as follows:
- | | |
|-----------------------|-------------------|
| Les Cotillons d'Orbe | EMI 3E016 - 33517 |
| Valse d'Yverdon | EMI 3E016 - 33517 |
| Sissacher Schottisch | EMI 3E016 - 33518 |
| La Faira da Sent | EMI 3E016 - 33514 |
| Muttenger Polka | EMI 3E016 - 33518 |
| Vögelischottisch | EMI 3E016 - 33519 |
| Manchester | EMI 3E016 - 33519 |
| Bündner Siebenschrift | EMI 3E016 - 33514 |
| Ora Sur Chomps | EMI 3E016 - 33514 |
- 67 LES COTILLONS d'ORBE
 Steps: A La Bourguignonne: Takes 6 cts or 2 meas of music to complete one step
- 71 LA CHANSON DES VIEUX PRÉS
 Part A: Fig I, meas 1: Should read: 1 Rheinlaender step L, moving fwd diag L in LOD. Both begin L ft.
 Part A: Fig I, meas 2: Should read: 1 Rheinlaender step R, moving fwd diag R in LOD.

75 GLOSCHLISCHWENKER

Fig I, meas 5 (repeated): Should read: 3 gallop steps in LOD and 1 step sdwd and hop with.....

Fig I, meas 6 (repeated): Should read:and 1 step sdwd and hop.....

76 Fig III, meas 2, line 2: Should read: ...M now faces CW (LOD).

Fig III, meas 5 (repeated): Should read:and 1 step sdwd and hop.....

Fig III, meas 6 (repeated); Should read: and 1 step sdwd and hop.....

81 MUTTENZER POLKA

Fig 3, meas 17, should read: M R below.....

94 TANGO CAMPANA

Fig III, C 1-8: Should read: Repeat Fig III, meas 1-8.....

95 SILVER MOON

Spanish title should read: Luna de Plata. This is also true for the title on the record.

105 DIEBEL AISSA

Part VIII, Hands: Should read: Hands are in Pos I but at.....

108 TIMONIA

Fig VI, meas 1-3, Women: With back of hands on hips, move fwd diag R twd ctr.....

Fig VI, meas 7-9: Women make 1/2 turn L and walk.....

109 Fig VIII, Finale, line 3: Insert meas 2 in margin.

Fig VIII, meas 6: Delete 0 at end of line.

111-120 NIGERIAN DANCES

Credit all dances to Joseph Oyewusi.

Insert these record numbers for the following dances:

The Dance of the Water Spirit - any 4/4 beat record will suit. One used in class: African Songs Ltd, 7XAS 51B (Yoruba)

Palongo: Phillips "Palongo" 4/4 meter

Ju Ju: I K Dairo Decca NWA 5485

Batakoto: Ogunde 45 HO 540

Beer Makers' Dance: No record used. Beat out the rhythm.

113 PALÓNGÒ

Pattern II, Arms: Clarification: The R arm circles CCW. At the same time the L arm circles CW.

114 Pattern IV, line 2: Should read:moves near L ear.....

119 BÀTÁKOTO

Pattern I, margin: Change 4-8 to read 5-8.

Pattern II, margin: Change 4-8 to read 5-8.

Pattern IV, last line: Insert in margin meas 5-8.

120 THE BEER MAKERS' DANCE

Line 4: The dance has two separate patterns done simultaneously for 24 meas. Then all dancers do the action described by Pattern III (8 meas).

125 RHEINLÄNDER

Meas 1-4: Begin with outside ft (M L, W R).

ERRATA (continued)

- 126 PROMENADE
Additional Record: FW 8839.
- 127 KUCKUCKS POLKA
Meas 7-8: W makes 1 turn CW.
MAINZER POLKA
Additional record: Folk Dancer MH 2013 (Flip side of Jaegermarsch)
- 131 IU HU
Part II, last line: In the margin insert meas 9-16. The sentence should read: Repeat action of meas 1-4, Part II three times.
- 132 JIANUL
Record: Change to read: F-LP 32B.
Meas 3-4: Meas 4 should read: Step R beside L (ct 1). Step L in place (ct &). Turning to face RLOD, step fwd on R (ct 2).
- 134 TUPA
Title: The diacritical mark goes under the "T" not the "u".
- 135 TIN TIN
Meas 2, ct 2: Lift and lower heels of both ft.
- 136 OFICIRSKO
Record No.: F 4814
- 137 PREDARIČKO KOLO
Variation for Fig II. The following pattern alternates with the Fig II in description:
9-12 Stand in place. Swing joined hands in twd ctr (ct 1). Return joined hands to place (ct 2). Repeat 3 more times.
During this variation and the 3 stamps that follow, these words may be used: //Seno slama//: Zob, zob, zob.
(pronunciation: SEH-noh SLAH-mah zohb, zohb, zohb)
- 144 KARSI BAHR
Variation IV, meas 3-4: Should read: . . . Step L to L, close R to L, no wt.
- 145 KASTORIANOS
Meas 1-12: 8 two-steps in LOD beg R. 4 two-steps in RLOD.
Last paragraph: This explanation applies to another recording. The listed record follows the pattern.
- 147 TOI NEGRIS
Title should read: Toi Nergis.
- 55 LA REVOLCADA
Music: Correct spelling to Revolcada. Change record number to 126-B.
FIGURE I: After "Heel and toe" add Joined extended hands dip in direction of step.
Meas 1: After "toe" add hopping on R. L toe crosses in front of R ft.
Meas 2: Change to read Dance 1 polka step to L with hop.
Meas 7-8: Change to read: Dropping hands, turn once CCW stepping L,R,L, stamp R, no wt. (W turn CW).

- 55 FIGURE II, line 1: After "turn" add: W hold skirt with L hand at L shoulder, R hand at waist. M thumbs in belt front.
 Meas 1: Change to read Both dance R heel (fwd) and toe (extended bkwd), hopping on L.
 Meas 7-8: Change to read Each turn once CCW (L), stepping L,R,L, stamp R, no wt.
 Meas 9-16: Delete "to other side". Add exactly.
- FIGURE IV, line 1: After "Travel" add: Pos as in Fig I.
 Meas 1-2: Change to read: Hopping on L, brush R heel fwd in LOD and dance 3 gallop steps to R, completing 1/2 turn CW. Extended hands dip in direction of brush.
 Meas 3-12, line 1: Delete "sides". Insert: ftwork and direction of turns, 5 more times, but do not turn on last time. Finish with M on inside.
 Meas 13-16: Change to read: Dance 4 Brush Steps R,L,R,L. Brush R diag fwd to R, step R (cts 1-2), Repeat with L, R, L to complete 1/2 turn CW. Finish with M on outside.
 Meas 17-32: After "direction" insert and ftwork.
- 56 FIGURE V, meas 1-16: Change "R" to L.

57 LA COSTILLA

Formation: Line 1: Delete "Couples", insert: Cpls in two lines, a line of M facing a line of W, M L shoulder twd music. After "sides", add: alternating R and L fwd to accentuate steps.

FIGURE II, meas 1-16: Dance 32 skipping steps, beg R, keeping face to face.

FIGURE III, meas 1-16: Repeat ftwork of FIG. I.

FIGURE IV, meas 1-16: Delete all and substitute:
 With 32 skipping steps each dance once CW alone around nearer hat without turning (as in Fig II) then dance a Figure of 8 around both hats. Start out to L of own hat as in Fig II, pass ptr with L shoulder in ctr. Dance CCW around ptr hat, pass R shoulder with ptr in ctr, and around own hat twice more, as in Fig II.

Replace 2 right hand diagrams with those below:

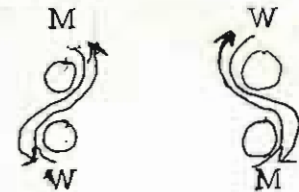


FIGURE I, meas 2-16: Add: at end of 8th meas.

FIGURE V, meas 1-16: Repeat ftwork of FIG. I.

58 FIGURE VI, meas 1-16: Repeat ftwork of FIG. II.

FIGURE VII, meas 1-16: Repeat ftwork of FIG. I. Picking up the nearest hat, dance diag R up to the ctr hat. End facing ptr with all dancers in a single line, M facing music. First W, then M place their hat on the ctr hat by the end of the 8th meas. Dance meas 9-16 in place facing ptr.

FIGURE VIII, meas 1-16: After "completely" add: in new pos.

ENDING: Delete "turns L into M".

59 JOTA TAPATIA

Formation: Cpls are facing in 2 lines, M L shoulder twd music (contra formation).
 Steps: Jota: Cts 1,2,3 are as written. On cts 4,5,6 move to the R side. If W has rebozo, R hand is across in front of body as L hand twirls end of rebozo high or out to L on cts 1,2,3. On cts 4,5,6 start to reverse hand pos in preparation for next meas.

Waltz: W holds skirt out to side.

ERRATA (continued)

- 59 Fig I, meas 7: Dance cts 1-3 of the Jota Step and 1 waltz step beg R.
 Fig I, meas 8: Stamp L,R,L,R.
 Fig II, meas 1-4: On the cross over, waltz fwd to meet ptr face-to-face.
 Making a 1/2 turn CW, back into ptr original pos.
 Meas 5-7: Repeat action of meas 1-4 above, returning to own place.
 Meas 8: Delete: Turning R to face ptr.
- 60 Fig III, meas 5-16: Change meas to read 5-8. Repeat action of meas 1-4 once more. At end make 1/4 turn L so R shoulders are twd ptrs. Add the following:
 Meas 9-16: Repeat action of meas 1-8 changing places with ptr and returning to own place (over and back twice). Always pass face -to-face.
- Fig VII: Change to read:
 Meas 1-8: Repeat action of Fig I, meas 1-8.
 Meas 9-16: Dance 16 Zapateado steps, circling with ptr. W twirl end of rebozo high with L hand, R at waist.
 Finale: Join R hands. W turn CCW under joined hands 3 times. Then lower joined hands and turn once more to pose.
- 61 LA CULEBRA
 Steps: Delete entire step description and substitute: Hop L (ct uh). Stamp R, no wt (ct 1). Step forcefully on R (ct 2). Step L (ct 3). Brush R heel (ct 4). Stamp full R (ct 5). Hold (ct 6). Repeat starting with hop on R, as step alternates. This step is used by all during entire dance.
 FIGURE II: W follow leader out to L to form a half circle facing M. W release skirts and join hands high to form arches. Dance in place.
 Line 3: Add: following leader CW.
- 62 FIGURE III: M follow leader who winds in and out under arches, one basic step per arch.
 FIGURE IV: W follow leader out to R moving fwd to form a CCW circle opp the M.
 Line 3: M, moving ahead, follow leader who turns to L to form a CCW circle
 FIGURE V, line 1: Add on knees.
 Line 2: Add: CCW and back around M circle CW, completing a Figure of 8.
 Line 3: Delete.
- 63 FIGURE VI: Delete lines 1-4. Substitute: When M leader is back at own pos, one M at a time rises, counting CCW around circle. Simultaneously W also rise, one at a time, counting CCW around circle, starting with leader. W circle CW, then turn to face ctr. Leader and W on her R join both hands straight across as others flatten the circle and joine hands across, then all kneel and change hand-hold to wrist grasp.
 Line 5: Before "M" insert: at the same time. After "move" insert: CCW.
 Line 6: M form a column behind their leader, who faces down between the 2 lines of W. M continue dancing until end of melody.
 FINALE: On the musical chords the last M shoves the M ahead by pushing on his back with the palms of his hands. This action is transmitted by each M until it reaches the leader who fills fwd onto the W arms.
- 64 LOS MOROS
 2nd paragraph, line 3: After "sun" insert who carries a baston (5' decorated pole) in R hand. After "moon" insert who carries a baston in L hand.
 Music: Record: Change number to MKLA/S-30, or MKSA-30, Lado 2 (Los Moros) (1/3 in on band 3).

64 Add: Introduction: Drum roll.

FIGURE I: After "Basic Step" add: 5 meas. Heel brush is a sharp movement, extending toe twd floor, knee straight.

FIGURE II: Dance in place 8 meas. Sun leader tap floor with baston or stamp R ft (S-S-QQ-S). Moon leader repeat baston tapping or stamping with L ft (S-S-QQ-S). Repeat all of Fig II.

65 FIGURE III: After "Basic Step" add: 8 meas.

FIGURE IV, line 2: After "L heel" add: Repeat ftwork of preceding 4 meas (8 meas in all).

FIGURE V: After "Dialogo" add: Dance in place. Change pattern A to read: Jump with ft together, apart, together, apart, together (S-S-QQ-S). Change pattern B to read: Raise heels. Remaining on toes, click heels (S-S-QQ-S).

All dancers do same action as their leader.

66 FIGURE VI: After "IV Step" add: 8 meas.

FIGURE VII: After "The Moors" add: 10 meas.

Meas 1, ct 1: After "heel" add: fwd.

Meas 1, ct 3: Delete "front" and substitute back, bending fwd from waist.

Meas 2, ct 1: After "to" add R. After "side" add (toe out).

Meas 2, ct 3: After "Heel" add fwd.

Meas 3, ct 1: Delete "front" and substitute back, bending as above.

Meas 3, ct 3: After "to" add L. Delete "bent" and substitute (toe out).

After "Repeat" add action of meas 1-3, three times and meas 1 again.

FIGURE VIII: Delete all, including diagrams. Instead: Repeat FIG IV Step for 14 meas. Sun leader, followed by his group, turn R (45° angle) and proceed diag to the point where he started circling in Fig I. Complete a CCW circle and finish in orig place as in Fig I. Moon leader followed by his group, turn L (90° angle) and proceed straight to place where his orig circle was (but not in his orig pos in that circle). Complete 1 1/2 CCW circle and finish in orig places as in Fig I.



Above diagrams refer to Sun leader. Diagrams in syllabus for Moon leader are correct.

SCOTTISH STEPS, TERMS, AND STYLING

<u>STEP</u>	<u>METER AND CT FOR ACTION</u>		<u>STEP DESCRIPTION</u>
Skip Change of Step	2/4	6/8	
	&	6	Hop L lifting R fwd with toe pointing down, knee turned out;
	1	1	step fwd R;
	&	3	closing step L behind R, L ins tep close to R heel;
	2	4	step fwd R.
	&	6	Next step begins hop R.
Pas de Basque	2/4	6/8	
	1	1	Leap onto R, knee and toe turned out;
	&	3	step ball of L beside R with L heel to R instep and L toe turned out;
	2	4	step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out.
			Next step begins with leap onto L.
Set (2 meas)			Pas de Basque R and L. Whenever someone sets to you, you always set also.
Slip Step (Slide)	2/4	6/8	(2 per meas) Usually danced in a circle.
	1	1	Step sdwd L to L, heels raised and toes turned out;
	ah	3	close R to L, heels meeting and toes still turned out.
	2, ah	4, 6	Repeat above action.
			Movement should be light and easy with no shuffling noise. May also begin R to R.

2 SCOTTISH STEPS, TERMS, AND STYLING (continued)

<u>STEP</u>	<u>METER AND CT FOR ACTION</u>	<u>STEP DESCRIPTION</u>
Strathspey Step	4/4	
1		Keeping ft close to floor, step fwd on ball of R;
2		closing step L behind R, L instep to R heel;
3		keeping ft close to floor, step fwd R bending R knee slightly;
4		hop R bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out.
Next step begins L.		
Strathspey Setting Step	4/4 (2 meas)	
1		Step R sdwd R, knee and toe turned out;
2		closing step L behind R, L instep to R heel;
3		step R sdwd R again;
4		hop R bringing L up behind R ankle, L knee turned out and toe pointing down.
Repeat action beginning L sdwd L.		
A complete Setting Step moves to R, then L.		
Move Up: (Side Step)	4/4 2/4 6/8	Described for M; W dance counterpart.
2 meas:		
1	1 1	M step L diag fwd L;
3	2 4	M step R across in front of L;
1	1 1	step L diag bkwd L;
3	2 4	Close R to L.
Move Down:		Same movement as Move Up, but reversing ftwork and direction.

BOW AND CURTSEY: Used at the beginning and end of each dance.

M bow from the waist, back straight, hands hanging easily at his sides as he looks at his ptr.

W take a tiny step sdwd (or fwd), bring the toe of L close to heel of R ft and bend both knees. Keep body erect and look at ptr. Then return to easy standing pos taking wt on L to prepare for dance movement. Skirt may be held between thumb and middle finger, elbows kept almost straight and wrist bent fwd a little.

CAST OFF (or down): An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

CAST UP: The same movement (as cast off) back to place, except that M turn CW and W CCW to dance up behind own line.

CORNERS: The 2 dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

FIGURE OF 8 (8 meas): Formed by 3 persons basically, only one of whom is active, the other two standing in place. Active dancer loops in one direction (either CW or CCW) around one inactive person (4 meas) and then in the other direction around the other inactive person (4 meas).

In many Scottish dances one cpl dances the Figure of 8 around another cpl. Then there are really 2 separate Figures of 8 being formed -- one by the active W and another by the active M. The 2 separate Figures of 8 always go in the same direction, the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W always crosses in front of her ptr as she goes between the inactive cpl to begin her loop around, and the M always crosses over behind her.

DOUBLE FIGURE OF 8 (8 meas): Danced by 4 active people all moving along the same Figure of 8 floor pattern one after the other as in "follow the leader." Actually 4 individual Figures of 8 are made, one for each dancer. At the end of the figure all dancers finish back in same places as at the beginning of the figure. (Cf. Tae Gar Ye Loup)

LONGWAYS FORMATION: 4 cpls in two lines, a line of M facing a line of W, ptrs facing, M L shoulder twd music or head of line. Cpls are numbered from 1 to 4 with cpl 1 at head of line.

4 SCOTTISH STEPS, TERMS, AND STYLING (continued)

REEL OF FOUR (8 meas): Danced by 4 persons, 2 standing back to back in ctr facing out twd other 2 who face in.

<u>Meas</u>	<u>Dancers facing out</u>	<u>Dancers facing in</u>
1	Pass R shoulders with facing dancer	Pass R shoulders with facing dancer
2	Curve to turn 1/2 CW and face in opp direction	Pass L shoulders in ctr
3	Pass R shoulders with next dancer	Pass R shoulders with next dancer
4	Pass L shoulders in ctr	Curve to turn 1/2 CW and face in opp direction
5-8	Repeat action of meas 1-4 back to original place	Repeat action of meas 1-4 back to original place

REEL OF THREE (8 meas): A dance Fig. for 3 people in a line, ctr dancer facing out and outside dancers facing in. All 3 people are active and describe on the floor the pattern of a Fig. of 8 consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Fig. of 8 in the same direction as in "follow the leader."

In an ordinary R shoulder reel of 3 the ctr dancer (#1) always begins curving CW to pass R shoulders with the dancer he is facing (#2) who also curves CW, while the remaining dancer (#3) curves CCW. (See diagram.) Dancer 2 cuts through the ctr before dancer 3. Each half loop takes approximately 2 meas. At the end of meas 4 dancers should be halfway through the Fig. Dancers 2 and 3 will have changed places, and dancer 1 will have returned to the middle. At the end of meas 8 dancers will be back in original places.



In a L shoulder reel of 3 dancer 1 begins curving CCW to pass L shoulders with dancer 2 who also curves CCW, while dancer 3 curves CW. As always, dancer 2 cuts through the ctr before dancer 3.

Sometimes the reel of 3 must be done in 6 meas. Then the dancers should be halfway through the figure at the end of meas 3, and finish back in original places at the end of meas 6.

SCOTTISH STEPS, TERMS, AND STYLING (continued)

GATES OF EDINBURGH REELS OF THREE (16 meas): Reels of 3 up and down the dance on both M and W side where top cpl begin the reel by crossing over to opp side, W passing in front of her ptr as she dances between other 2 M twd the outside to pass L shoulders with M 3. M 1 dance between other 2 M twd outside to pass R shoulders with W 3. M 3 and W 3 loop in, while M 2 and W 2 loop out. Continue to finish reel of 3 with only cpl 1 on opp sides (8 meas). Then cpl 1 cross back over to own side to dance another reel of 3, W passing in front of her ptr as she dances between other W twd outside to pass R shoulders with W 3. M 1 dance between other M twd outside to pass L shoulders with M 3. Continue reel of 3 with cpl 1 on own side until all dancers are back in original places (8 meas).

RIGHTS AND LEFTS (8 meas): Usually danced as a small Grand R and L for 2 cpls, done in a floor pattern similar to a square, 2 steps for each side.

Meas 1-2 Give R hand to ptr across the dance and change places.

3-4 Give L to next person and change places; 2 M on W side of the dance and 2 W on M side.

5-8 Turn to face ptr again (2 dancers going CW make long turns) and repeat action of meas 1-4.

GRAND CHAIN (Grand R & L): R & L for six or eight dancers in a circle.

SIDE STEP: See Move Up.

WHEEL OR HANDS ACROSS (Star): Join indicated hand with opp person at shoulder height, elbows slightly bent, and move as directed.

STYLING FOR TURNS: Joined hands are held at shoulder height. The correct hold for leading and turning (one hand) is the HANDSHAKE hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn the arms are held easily extended. If a two-hand turn is done, M hands are on the bottom supporting W hands on top.

GENERAL STYLING: The body is held erect but not stiff, chest high, arms held naturally at sides. W may hold skirt with thumb and first two fingers. All dancing is done on the toes with knees turned out. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. When inactive, stand in place with heels together and toes apart (first pos); but be alert and ready to assist active cpl.

Notes by Larry and Ruth Miller

WEST'S HORNPIPE

(Scotland)

This is an old traditional Scottish country dance.

Music: "Scottish Country Dances," Vol. 2, ELP 151, Side 1, Band 1.
or "Hielan' Laddie," Fontana FJL 504, Side 2, Band 2.
4/4 meter (count like 2/4 -- one Skip Change of Step per meas).

Formation: 4 cpls in longways formation.

Steps: Skip Change of Step, Pas de Basque, Move up, Slip Step.
Use Skip Change of Step throughout unless otherwise stated, always starting R.

PATTERN

Chord: Introduction. M bow, W curtsey to ptr.

I. GATES OF EDINBURGH REELS OF 3

1-16 Cpl 1 dance Gates of Edinburgh Reels of 3 with cpls 2 and 3.

II. DOWN THE CTR AND BACK

17-20 Cpl 1 join R hands and dance down the ctr of the set turning halfway around twd ptr on last step.

21-24 Cpl 1 dance up the ctr turning twd ptr on last step to finish facing cpl 2 diagonally. (See diagram.)

III. SET, DOWN THE CTR, CIRCLE 4 HANDS

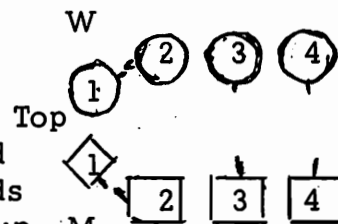
25-26 Cpl 1 set to cpl 2.

27-28 Cpl 1 join nearer hands and dance down to the bottom of the set, release hands and turn halfway around twd ptr. Cpls 2, 3, and 4 join hands momentarily on the sides and move up. M Release hands.

29-32 Cpls 1 and 4 join hands and circle once around to the L (CW) with 8 Slip Steps.

Repeat the dance from the beginning with cpls 2, 3, and 4 active in turn.

Chord M bow, W curtsey to ptr.



MAIRI'S WEDDING

(Scotland)

This dance is one of the older Scottish country dances .

Music: Records: "Step We Gaily," Mercury Me 1 203 or PMC 1122 or 3007, Side 1, Band 1. "Scottish Dance Time," Vol. III, Clansmen Records, QC-10, Side 2, Band 1. "The Gates of Edinburgh," Cal 114, Side 1, Band 4. "Scottish Dance Music," Davjon DJ1019, Side 1, Band 4. "Scottish Dance Music" No. 2, Fontana TFE 17048, Side 1, Band 1. 2/4 meter.

Formation: 4 cpls in longways formation.

Steps: Skip Change of Step, Slip Step. Use Skip Change of Step throughout unless otherwise stated, always starting R.

PATTERN

Chord: Introduction. M bow, W curtsey to ptr.

I. R HAND TURN, CAST, AND L HAND TURN

- 1-4 Cpl 1 turn with R hands joined once CW and cast down one place on own side. Cpl 2 move up during meas 3-4.
- 5-8 Cpl 1 turn with L hands joined once CCW and a little more to finish back to back in the ctr facing 1st corners.

II. HALF REELS OF 4

- 9-12 Cpl 1 dance Half Reel of 4 with 1st corners, (the corners changing places).
- 13-16 Passing L shoulders in the ctr, cpl 1 dance a Half Reel of 4 with 2nd corners (corners changing places).
- 17-20 Passing L shoulders again, cpl 1 dance Half Reel of 4 with 1st corners (who are now on opp side and return to original place with this Half Reel).
- 21-24 Pass L shoulders, cpl 1 dance Half Reel of 4 with 2nd corners (on opp side and return to original place).

MAIRI'S WEDDING (continued)

III. REEL OF 3 ACROSS

25-32 W 1 dance Reel of 3 with cpl 2 beginning by passing L shoulders with M 2, while M 1 dance Reel of 3 with cpl 3 beginning L shoulders to W 3. Cpl 1 finish in 2nd place.

IV. CIRCLE L AND R

33-36 Cpls 2, 1, and 3 join hands and circle L (CW) with 8 Slip Steps.

37-40 Reverse and circle R (CCW) with 8 Slip Steps.

Cpl 1 repeat dance in 2nd place. During last Fig. take 8 small Slip Steps when circling L so as not to go too far, and circle R with 6 larger Slip Steps to return to place. On last 2 Slip Steps, cpl 1 release hands and slide to the bottom on the outside, as cpls 3 and 4 slide up one place on the inside.

Cpls 2, 3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsy to ptr.

Presented by C. Stewart Smith

Notes by Larry & Ruth Miller

(Scotland)

This dance is a fairly new Scottish country dance with an interesting type of progression.

Music: Record: "Back Hame tae Auchtermuchty," Parlophone PMC 1263, Side 2, Band 4, "Lord McLay's Reel," or any other suitably phrased reel (40 meas). 2/4 meter.

Formation: 4 cpls in longways formation.

Steps: Skip Change of Step, Move up or down. Use Skip Change of Step throughout unless otherwise stated, always starting R.

PATTERN

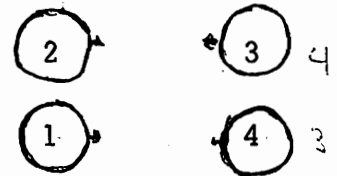
Chord Introduction. M bow, W curtsey.

I. FIGURE OF 8

1-8 Cpl 1 dance a Figure of 8 around cpl 2, who move up on meas 1 and 2. Cpl 4 dance a Figure of 8 around cpl 3, who move down on meas 1 and 2. Finish in lines across the dance with cpl 1 between cpl 2 facing down and cpl 4 between cpl 3 facing up. (See diagram.)

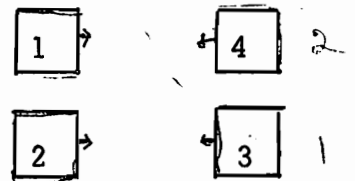
II. FWD AND BACK, R HAND TURN WITH OPP

9-12 All join hands in lines of 4 and dance fwd twd opp line (2 meas) and bkwd to place (2 meas).



13-16 Release hands and turn opp with R hands joined once CW (M with M, W with W). Finish back in own line.

TOP



III. R HANDS ACROSS AND BACK

17-24 Ctrs (cpls 1 and 4) dance R hands across and L hands back, finishing on own sides with cpl 1 in 2nd place, and cpl 4 in 3rd place.

IV. FWD AND BACK, R HAND TURN WITH PTR

25-28 All join hands in own lines and dance fwd twd opp line (2 meas) and bkwd to place (2 meas).

29-32 Release hands and turn ptr with R hands joined once CW. Top cpl (cpl 2) finish in 1st place, while bottom cpls (cpls 1, 4, and 3) join both hands with ptrs to make arches.

10 ROY'S REEL (continued)

V. ARCHES

33-36 Cpl 2 turn with R hands joined once CW.

37-38 Retaining R hands, W 2 leads her ptr down the set under the arches to the bottom.

39-40 All move back into own lines to finish in order from the top -- cpls 1, 4, 3, 2.

Repeat the dance from new places, but this time top cpls (cpls 4, 1, and 2) make the arches while bottom cpl (cpl 3) turn with L hands once CCW, and W leads ptr up the set under the arches to the top. Repeat dance 2 more times with top cpl (cpl 4) turning with R hands to lead down the set under the arches and then bottom cpl (cpl 1) turning with L hands to lead up the set under the arches.

Chord M bow, W curtsey to ptr.

Presented by C. Stewart Smith

Notes by Larry and Ruth Miller

TAE GAR YE LOUP

(Scotland)

This dance, meaning "to make you leap," was devised by John Drewry and is only a few years old.

Music: Record: "My Scotland," Capitol T-10014, Side 1, Band 6, "Lord Hume's Reel," or any other strathspey phrased with 40 meas. 4/4 meter.

Formation: 4 cpls in longways formation.

Steps: Strathspey Setting Step, Strathspey Step. Use Strathspey Step throughout unless otherwise stated. Always start R.

PATTERN

Chord: Introduction. M bow, W curtsey to ptr.

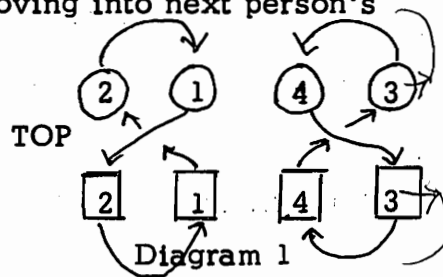
I. SET, TURN PTR, CAST OR DANCE FWD

- 1-4 All join hands on the sides, M with M and W with W, and set twice.
- 5-6 All join both hands with ptr and turn CW to finish so that cpls 1 and 2 face up the set with nearer hands joined and cpls 3 and 4 face down the set with nearer hands joined.
- 7-8 Cpl 1 Cast Off to 2nd place on own sides, while cpl 2 dance up to 1st place to finish facing out ~~(and top)~~. Cpl 4 Cast up to 3rd place on own sides, while cpl 3 dance down to 4th place to finish facing out ~~(and bottom)~~.

II. DOUBLE FIGURE OF 8

- 9-16 Cpl 1 dance a Double Figure of 8 with cpl 2, while cpl 4 dance a Double Figure of 8 with cpl 3. Cpl 1 begin by dancing up crossing over, W passing in front of ptr, while cpl 2 Cast off. Cpl 4 begin by dancing down crossing over, W in front of ptr, while cpl 3 Cast up. In this process of "follow the leader" M 1 → (follow) W 2 → W 1 → M 2 → M 1, and meanwhile M 3 → M 4 → W 3 → W 4 → M 3 -- all moving into next person's place. (See diagram 1.)

Each change of place takes 2 meas.
W always pass in front of ptr whenever cpls cross over to change loops.



TAE GAR YE LOUP (continued)

At the end of the figure all dancers finish back in original places as at the beginning of the figure, facing ptr.

III. FWD AND BACK AND CAST

17-18 Cpls 1 and 4 join hands on the sides, M with M and W with W, and dance fwd twd ptr (1 meas) and bkwd to place (1 meas). Cpls 2 and 3 stand in place.

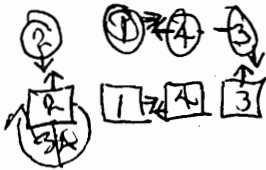
19-20 Repeat action of meas 17-18.

21-24 Cpl 1 join nearer hands, dance up the set, release hands and Cast off then finish in 2nd place. Cpl 4 join nearer hands, dance down the set, release hands, and Cast up to finish in 3rd place.



IV. GRAND CHAIN

25-32 Cpls 1 and 4 face each other on the sides (M to M, W to W). Cpls 2 and 3 face ptr across the set. All 4 cpls dance a Grand R and L all the way around to finish in pos as at the beginning of the figure. Use 1 meas to pass each person. At the end M 2 makes a "polite turn," turning 3/4 CCW to face ptr across the set.



V. HALF REEL OF 3 AND CIRCLE 4 HANDS AROUND

33-36 Cpls 1, 4, and 3 dance a Half Reel of 3 on the sides, M with M and W with W. Cpl 1 begin by passing R shoulders with cpl 4. After a Half Reel of 3, cpls 1 and 3 have changed places, putting cpl 1 at the bottom of the set. (See diagram 2.)

37-40 Cpl 2 with cpl 3 and cpl 4 with cpl 1 join hands and circle once around to the L (CW) with 4 Strathspey steps.

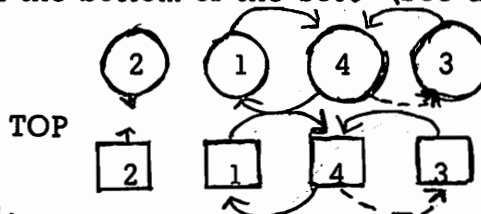


Diagram 2

Repeat dance from the beginning with cpls 2, 3, and 4 active in turn.

Chord M bow, W curtsy to ptr.

Presented by C. Stewart Smith

Notes by Larry and Ruth Miller

(British Isles)

Pride of Erin is an old time dance done throughout the British Isles. Many versions of this dance can be found there.

Music: Any suitably phrased (32 meas pattern) Scottish or English waltz, such as "Scottish Country Dances (No. 3)," Parlophone PMD 1029, Side 2, Band 4, "The Buchan Waltz." 3/4 meter.

Formation: Cpls in a double circle, M back to ctr, facing ptr with both hands joined and arms outstretched at shoulder level.

Steps: Walk, Step-close, Waltz. Steps are described for M, W dance counterpart.

PATTERN

I. WALK AND POINT

- 1 Step L sdwd LOD.
- 2 Step R across L twd LOD.
- 3 Step L sdwd LOD (ct 1). Draw R ft in closing step to L (cts 2,3).
- 4 Step L sdwd LOD (ct 1). Turning to face RLOD, point R ft in RLOD (cts 2,3).
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. CROSS-POINT, WALTZ, AND STEP-DRAW

- 1 Step L across R twd RLOD.
- 2 Face RLOD and point R ft fwd raising ML and WR hands and lowering ML and WR hands slightly.
- 3 Face ptr and step R across L twd LOD.
- 4 Face LOD and point L ft fwd raising MR and WL hands and lowering ML and WR hands slightly.
- 5 Release ML, WR hands but retaining nearer hands and starting outside ft (ML, WR) dance 1 Waltz step fwd LOD.

PRIDE OF ERIN (continued)

- 6 Turning back to back with ptr, M step R sdwd LOD (ct 1).
Rejoining both hands with ptr, draw L ft to R, no wt (cts 2, 3).
- 7 Release MR, WL hands but retaining ML, WR and starting ML
ft, dance 1 Waltz step moving in RLOD.
- 8 Turning face to face with ptr, M step R sdwd RLOD (ct 1).
Rejoining both hands, draw L ft to R, no wt (cts 2, 3).

III. BALANCE FWD, BACK, AND CHANGE PLACES

- 1 With arms extended step fwd L twd ptr so that L hips are close
(ct 1). Draw R instep to L heel (cts 2, 3).
- 2 Step bkwd on R (ct 1). Draw heel of L to instep of R (cts 2, 3).
- 3-4 Dance 2 Waltz steps changing places with ptr, W turning CW
under ML arm.
- 5-8 Repeat action of meas 1-4 (Fig. III) returning to place, W
again turning under ML arm.

IV. STEP-CLOSE-STEP-SWING AND WALTZ

- 1 Rejoin both hands. M step L sdwd LOD (ct 1). Draw R ft
in closing step to L (cts 2, 3).
- 2 Step L sdwd LOD (ct 1). Swing R across L (cts 2, 3).
- 3-4 Repeat action of meas 1-2 (Fig. IV) reversing ftwork and direction.
- 5-8 Take closed pos and dance 4 Waltz steps turning CW and moving
LOD.
- Repeat dance from beginning until end of music.

Presented by C. Stewart Smith

Notes by Larry and Ruth Miller

BULGARIAN FOLK DANCES

Folk dances form an important part of Bulgaria's national culture. The wealth of rhythms and melodies and the great variety of figures, steps, and rapidity of movements demonstrated in the chain dances or HOROS, embody the creative genius handed down from generation to generation.

Until recently, the HORO was danced every Sunday and holidays, all over Bulgaria, by young and old. Even today, folk dancing is still a beloved entertainment among Bulgarians on wedding days, at country fairs, regional festivals, and big national festivities. Many dances are connected with various rituals and customs. Presently, in every region of Bulgaria, there are local HOROS and versions of widely known types of dances which reflect the local taste and character of the people.

The names of some dances and tunes refer to the town or village they come from: RADOMIRSKO, KULSKO, etc. Other names originate from a person's name: DENJOVO, GANKINO, DAJCOVO, etc. Often, dances are related to the milieu in which they are danced or indicate a craft guild: GRANCARSKO HORO (Potter's Dance), KASAPSKO (butcher's), KALAJDZISKO (tinsmith's), etc.

The 2/4 beat is quite common in Bulgarian folk music although the most characteristic rhythms are the ones which are the foundation of many unequal beats such as: 5/16 (PAJDUSKO), 7/16 (RACENICA or CETVORNO), 9/16 (DAJCOVO or GRANCARSKO), 11/16 (GANKINO or KOPANICA), 13/16 (ELENINO, KRIVO SADOVSKO, etc.), 15/16 (BUCIMIS), 18/16 (JOVE MALE MOME), and other different combinations of HOROS with unequal beats.

Among the most popular Bulgarian musical instruments used in folk music today, are: the GAJDA (bagpipe), KAVAL (long wood pipe), DUDUK (block pipe - "frula" in Serbia), GADULKA (rebec), TAMBURA (a kind of mandolin), and for percussion, the TAPAN (big drum with beating sticks) and the TARABUKA (small hand drum). In the past century, however, instruments like the VIOLIN, CLARINET, TRUMPET, and ACCORDION have appeared in Bulgaria and have been widely used by talented musicians.

The most common hand holds used in Bulgarian line dances are: the NA LESA or NA KOLAN -- when the dancers hold each other by the belt L over R, the NA RAMO position -- shoulder hold and finally NA RAKA -- hands joined at sides -- this is quite common for Serbian KOLOS.

BULGARIAN FOLK DANCES (continued)

The RACENICA is also a very popular and widespread folk dance which can be performed solo, in couples, or in a line (HORORACENICA). It is considered by many as the liveliest of all Bulgarian dances for in it, dancers can show their greatest skills. It is done by young and old at weddings and general festivities. Every region has its own style of RACENICA. Among the most exciting are the SOP RACENICA in Western Bulgaria where the movements are fast, small, and sharp, and the DOBRUDJAN RACENICA (also called RACENIK), in which the dancers (usually men) are arranged in a line and go through various tricky and acrobatic motions.

From notes by Mrs. Rajna Katzarova,
Music Institute of the Bulgarian
Academy of Sciences, Sofia.

PRONUNCIATION KEY:

The Bulgarian language uses the Cyrillic alphabet. In the enclosed dance descriptions, however, the official Slavic phonetical Latin alphabet * (as used in Croatian) is being utilized.

^v S	- as in the "sh" in the word "shout."	Cyrillic:	Ш
S	- as in the "s" in the word "sit."		С
^v C	- as in the "ch" in the word "check."		Ч
C	- as in the sound "TS."		Ц
^v Z	- as in the sound (ZH" (or the French "J").		Ж
J	- as in the "y" in "yoke."		Я
[^] A	- as in the "u" in "but."		Ъ
U	- as in the sound "oo" (or the French "ou").		У

* Proclaimed at the La Haye Slavistic Conference, 1955.

KULSKO HORO

(Bulgaria)

(COOL-skoh Hoh-ROH) Learned by Yves Moreau during the winter of 1970 from an amateur folk dance group in the village of Kula, Vidin District, in northwest Bulgaria. It is danced primarily by the Vlachs, who are Rumanian minorities in Bulgaria.

The term "Vlachs" refers to Bulgarians who fled to Rumania during the Turkish occupation and remained there for several centuries, settling mostly in Banat, Oltenia, and Wallachia (from which the word Vlach is derived). After the Turks left, the Vlachs returned to Bulgaria, but by that time they had lost most of their Bulgarian characteristics and were more Rumanian in their culture.

Music: Balkantan BHA 734, Side 1, Band 1. 2/4 meter.

Formation: Short, mixed lines. "W" pos, hands close to shoulders. Face ctr unless otherwise indicated. Wt on L.

Style: Knees bent slightly, bouncy feeling, but not airy and light -- a solid, rather heavy quality. Small steps.

Arms: Arms swing rhythmically from "W" pos to a pos alongside the body throughout the dance as follows: During odd-numbered meas (1,3) the hands are in "W" pos; during even-numbered meas (2,4) the hands are extended fwd at shoulder height and lowered to side on cts 1 &, and returned to "W" pos by the beginning of next meas.

Meas Pattern

No introduction.

I. FORWARD AND BACK

- 1 Moving fwd twd ctr step R, L (cts 1,2).
- 2 Continuing fwd, step R (ct 1). Step L next to R (ct &).
Step R next to L (ct 2).
- 3-4 Repeat action of meas 1-2 moving bkwd away from ctr
and reversing ftwork.
- 5-8 Repeat action of meas 1-4.

II. HEEL TOUCH AND BOUNCE

- 1 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2).
- 2 Step R next to L, bouncing on both heels 3 times (cts 1, &, 2).
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork.
- 5-8 Repeat action of meas 1-4, Part II.

KULSKO HORO (continued)

III. FORWARD AND BACK WITH STAMPS

- 1 Moving fwd twd ctr step R, L (cts 1,2).
 2 Continuing fwd, step R (ct 1). Step fwd L (ct &). Small leap fwd onto R (ct-2). Stamp L next to R, no wt (ct &).
 3-4 Repeat action of meas 1-2, Part III, reversing ftwork and direction.
 5-8 Repeat action of meas 1-4, Part III.

IV. DOUBLE HEEL TOUCH

- 1-2 Touch R heel diag fwd R (ct 1). Lift R ft across L shin (ct 2). Repeat for meas 2.
 3 Small step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
 4 Repeat action of meas 3, Part IV, reversing ftwork and direction.
 5-8 Repeat action of meas 1-4, Part IV.

V. FIVES AND SEVENS

- 1 Step R to R (ct 1). Step L behind R (ct 2).
 2 Step R to R (ct 1). Step L behind R (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
 3-4 Repeat action meas 1-2, Part V, reversing ftwork and direction.
 5-8 Repeat action of meas 1-4, Part V.
 9 Move to R with 4 small steps, R, L behind, R, L behind (cts 1, &, 2, &).
 10 Continuing to R, step R, L behind, R, stamp L next to R, no wt (cts 1, &, 2, &).
 11-12 Repeat action of meas 9-10, reversing ftwork and direction.
 13 Move to R with 3 small steps, R, L behind, R (cts 1, &, 2). Stamp L next to R, no wt (ct &).
 14 Repeat action of meas 13, Part V, reversing ftwork and direction.
 15 Small leap onto R (ct 1). Stamp L next to R, no wt (ct &). Small leap onto L (ct 2). Stamp R next to L, no wt (ct &).
 16 Small leap onto R (ct 1). Stamp L next to R twice, no wt (cts &, 2).
 17-32 Repeat action of meas 1-16, Part V, reversing ftwork and direction.

VI. TWIST

- 1 Move fwd twd ctr with 3 small running steps, R,L,R (cts 1,&,2). Stamp L next to R, no wt (ct &).
 2 Repeat action of meas 1, Part VI, with opp ftwork.
 3 Repeat action of meas 1, Part VI.
 4 Bring L ft behind bent R knee, L knee turned out, twisting hips to L but upper body remains facing ctr (ct 1). (W raise L ft only to R calf). Straighten body to face ctr again (ct 2).
 5-8 Repeat action of meas 1-4, Part VI, reversing ftwork and direction.
 9-16 Repeat action of meas 1-8, Part VI.

REPEAT OF DANCE IS AS FOLLOWS:

Part I Meas 1-4

Part II Meas 1-4

Part III Meas 1-4

Part IV Meas 1-4

Part V Meas 1-4, 9-16 (omit meas 5-8)

Repeat Meas 1-4 & 9-16 with opp ft and direction
(omit meas 5-8)

Part VI Meas 1-8

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

√
CEKURJANKINO HORO

(Bulgaria)

(Cheh-koor-YAHN-key-noh Hoh-ROH) Learned by Yves Moreau during the winter of 1970 from Nasko Barmašev, choreographer-director of an amateur folk dance group in Loveč, northern Bulgaria. The dance is from the village of Brest, Pleven District. The patterns were selected from several possible ones done in Pleven District.

Music: Balkanton BHA 734. Side 2, Band 6. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3. Râcenica rhythm.

Formation: Short lines - no more than 8 in a line - mixed, or segregated. Belt hold, L over R. If no belts, joined hands are at sides. Face R of ctr. Wt on L ft.

Steps: Pas de Basque: Step R to R (ct 1). Step L in front of R (ct 2). Step back on R in place (ct 3). Can also be done beg L ft. Back Pas de Basque - ft crosses in back on ct 2.

Style: Body erect, steps small, movements sharp.

Meas Pattern

No introduction

I. SLOW

- 1 Moving LOD, step R (cts 1,2). Step L (ct 3).
- 2 Face ctr, step R to R (cts 1,2). Step L behind R (ct 3).
- 3 Hop on L, raising R knee (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3).
- 4 Hop on R (ct 1). Step on L across in front of R (ct 2). Step back in place on R (ct 3).
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.
- 9-16 Repeat action of meas 3-4, 4 times, reversing ftwork on each alternate pair of meas.
- 17-32 Repeat action of meas 1-16, exactly.

II. BOUNCE

- 1 Face ctr, step sdwd on ball of R ft, leaving L in place (ct 1). Bounce on both ft (ct 2). Bounce on R, raising L ft in back of R knee sharply (ct 3).
- 2 Step sdwd on ball of L ft, leaving R in place (ct 1). Bounce on both ft (ct 2). Bounce on L again, at same time raise R ft fwd, up and back in a circular motion. (Circulation motion of free ft is as though pumping a bicycle backwards), R knee bent (ct 3).

- 3 Hop on L, continuing circular motion of R ft (ct 1). Stamp R next to L, no wt (ct 2). Step R to R (ct 3).
- 4 Hop on R (ct 1). Step L across in front of R (ct 2). Step back in place on R (ct 3).
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.
- 9-16 Repeat action of meas 1-8, Part II, but move fwd instead of sdwd when repeating action of meas 1 and meas 2.

III. LEG EXTENSION

- 1 Facing ctr and moving fwd, dance Back Pas de Basque beginning R ft (cts 1,2,3).
- 2 Continuing to move fwd, dance Back Pas de Basque beginning L ft (cts 1,2,3).
- 3 Repeat action of meas 1, Part III, but raise L leg sharply, knee bent on final ct.
- 4 Hop on R, bring L knee up and extend ft fwd and down (ct 1). Step bkwd on L (ct 2). Step bkwd on R (ct 3).
- 5 Repeat action of meas 4, Part III, exactly.
- 6 Hop on R, raising and lowering L leg across in front of R (ct 1). Hold (ct 2). Hop on R, raising L knee (ct 3).
- 7 Step L to L (ct 1). Step R behind L (ct 2). Step L to L (ct 3).
- 8 Repeat action of meas 6, Part III, with opp ftwork. On final 16th note stamp R, no wt.
- 9-16 Repeat action of meas 1-8, Part III, exactly.

IV. TWIST

- 1-16 Repeat action of Part III, meas 1-16, except on ct 1 of meas 4 and meas 5 the bent L knee is twisted across and back in front of R leg. Keep legs close together.

V. IN PLACE

- 1 Pas de Basque, beginning R (cts 1,2,3).
- 2 Pas de Basque, beginning L (cts 1,2,3). Raise R ft sharply to R side, knees bent on ct 3.
- 3 Close R to L sharply (ct 1). Hold (ct 2). Raise L ft sharply to L side, knees bent (ct 3).
- 4 Close L to R sharply (ct 1). Hold (ct 2). Maintain wt on R. Sharply raise L knee and then extend L diag fwd L, straightening knee (ct 3). L ft does not touch floor.
- 5-8 Repeat action of meas 1-4, Part V, with opp ftwork.
- 9-16 Repeat action of meas 1-8, Part V, exactly.

✓
CEKURJANKINO HORO (continued)

VI. KICK

- 1-2 In place, Pas de Basque R and L.
 3 Long, heavy step fwd on R (ct 1). Bring L leg around and up
 in a wide, sweeping arc, knee bent (cts 2,3).
 4 Bend R knee, push L ft down, straightening L knee (ct 1).
 Hop on R, retracting L knee (ct 2). Hold (ct 3).
 5-8 Repeat action of meas 1-4, Part VI, with opp ftwork.
 9-16 Repeat action of meas 1-8, Part VI, exactly.

REPEAT DANCE FROM BEGINNING.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

(Bulgaria)

(BEE-chuhk) Learned by Yves Moreau in March 1970 from Ilija Vretenarov, leader of a folk dance group in Kavrakirovo, near Petric. It is popular in the villages around the town of Petric in southwest Bulgaria (Macedonia).

Music: Balkanton BHA 734. Side 2, Band 2. 9/16 + 5/16 (14/16 meter):
1-2, 1-2, 1-2, 1-2-3 plus 1-2, 1-2-3. Counted here as 1, 2, 3,
4, 5, 6.

Formation: Lines, or open circles. Segregated. M use shoulder hold.
W use "W" pos with hands close to shoulders. Face LOD.
Wt on L ft. Meas 1 of each Part begins facing LOD.

Meas Pattern

Leader starts at the beginning of any 4 meas musical phrase and changes from one pattern to another at will - preferably in the order given here.

I. BASIC

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Turn to face ctr and step R to R (ct 5). Step fwd L (ct 6).
- 2 Lift on L (ct 1). Step bkwd on R (ct 2). Lift on R (ct 3). Step bkwd on L (ct 4). Face and step in LOD on R (ct 5). Step in LOD ON L (ct 6).

II. TWIST

- 1 Repeat action of meas 1, Part 1.
- 2 Repeat action of meas 2, Part I, cts 1 through 4. With ft together raise and lower on balls of ft, twisting heels to R (ct 5). Raise and lower again, twisting heels to L (ct 6).

III. ROCK

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD, leaving R in place (ct 4). Rock back on R (ct 3). Rock fwd on L (ct 6).
- 2 Face ctr, step R to R (ct 1). Hold (ct 2). Step L behind R (ct 3). Step R to R (ct 4). Lift on R, bringing straight L leg around to front (ct 5). Step L in front of R with bent knee, bringing R up behind with bent knee (ct 6).

^v
BICAK (continued)

- 3 Step bkwd on R (ct 1). Step fwd on L (ct 2). Step back on R in place (ct 3). Step fwd on L in place (ct 4). Lift on L, bringing straight R leg around to front (ct 5). Step R in front of L with bent knee, bringing L up behind with bent knee (ct 6).
- 4 Repeat action of meas 3, Part III, with opp ftwork, but on final ct bring L ft far enough around to step on it in LOD on ct 6.

IV. LEAP

- 1 Lift on L (ct 1). Step R in LOD (ct 2). Lift on R (ct 3). Step L in LOD (ct 4). Step R in LOD (ct 5). Step L in LOD (ct 6).
- 2 Hop on L (ct 1). Step fwd R (ct 2). Low jump onto both ft, L ft leading (ct 3). Leap onto R (ct 4). Leap onto L turning to face ctr (ct 5). Leap to R on R, lifting L across in front of R (ct 6).
- 3-4 Repeat action of meas 1-2, Part IV, reversing ftwork and direction, turning to face RLOD on first ct.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

SVADBARSKA RĀCENICA

(Bulgaria)

(Sfaht-BAHR-skah Ruh-cheh-KNEE-tzah) Learned by Yves Moreau in the summer of 1969 at a wedding celebration in the village of Tenevo, Jambol District in Thrace.

Music: Xopo LP-4. Side B, Band 4. 7/16 meter: 1-2, 1-2, 1-2-3. Counted here as 1, 2, 3.

Formation: Mixed lines, hands joined down at sides. Face slightly R of ctr, wt on L.

Style: Heavy, peasant character; knees slightly bent; steps small.

Steps: Back Pas de Basque R: Step R to R (ct 1). Step L behind R (ct 2). Step R in place (ct 3). Reverse of step begins with step L to L. Can be done in place or moving fwd on ct 1.

Meas Pattern

Leader determines how many repeats of each pattern.

1-8 Introduction - no action.

I. TRAVELLING

1 Moving LOD, lift on L (ct 1). Step fwd R (ct 2). Step fwd L (ct 3).

2-4 Repeat action of meas 1, 3 more times (4 in all).

5 Small hop on L to face ctr (ct 1). Bring R ft around and step in front of L (ct 2). Step L in place (ct 3).

6 Hop on L (ct 1). Reverse action of R ft as given in ct 2 of meas 5 (ct 2). Step L in place (ct 3).

7 Repeat action of meas 5.

8 Close R to L, bouncing 3 times (cts 1, 2, 3).

II. PAS DE BASQUES

1 Facing ctr, small leap R to R (ct 1). Touch ball of L ft next to R, no wt (ct 2). Hop on R in place (ct 3).

2 Repeat action of meas 1, Part II, reversing ftwork.

3-4 Move fwd with 2 Back Pas de Basques, R and L.

5-6 Repeat action of meas 1-2, Part II.

7-8 In place, dance 2 Back Pas de Basques, R and L.

SVADBARSKA RÂCENICA (continued)III. SIDEWARD

- 1 Facing ctr, hop on L, pump R leg, knee bent, down and up in front of L leg (cts 1,2). Hop on L (ct 3).
- 2 Step R to R (ct 1). Step L behind R (ct 2). Step R to R (ct 3).
- 3-4 Repeat action of meas 1-2, Part III, reversing ftwork and direction.
- 5-8 Repeat action of meas 1-4, Part III.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

DENJOVO HORO

(Bulgaria)

(DEN-yoh-voh Hor-ROH) This dance was learned by Yves Moreau in the winter of 1970 from Stefan Stojkov, from the village of Lovnidol near Gabrovo, northern Bulgaria. The dance is very popular throughout most villages in Gabrovo District. It is often referred to as the North Bulgarian Cetvorno.

Music: Balkanton BHA 734. Side 1, Band 6. 7/16 meter: 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3.

Formation: Mixed lines of M and W, hands joined down at sides. Face slightly R of ctr, wt on L ft.

Steps: Pas de Basque: to L - Step L to L (ct 1). Step R in front of L (ct 2). Step back on L in place (ct 3).
to R - Reverse ftwork.

Style: Moves quickly with very light, sharp, small steps.

Meas Pattern

Leader starts at the beginning of any 8 meas musical phrase. He may change to next pattern at his discretion and should signal change by raising R hand.

I. BASIC

- 1 Moving in LOD, step R (ct 1). Lift on R (ct 2). Step in LOD with L (ct 3).
- 2 Continuing in LOD, step R (ct 1). Step L in front of R, leaving R in place (ct 2). Step back on R in place (ct 3).
- 3 Fact ctr, step L to L (ct 1). Close R to L bouncing twice on both ft (cts 2, 3).
- 4 Repeat action of meas 3, reversing ftwork.
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. PAS DE BASQUE

- 1-2 Facing and moving LOD, repeat action of meas 1-2, Part I.
- 3 Face ctr, dance Pas de Basque L.
- 4 Pas de Basque R.
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.

III. JUMP

- 1-2 Repeat action of meas 1-2, Part I.
- 3 Fact ctr, wide jump onto both ft in stride pos, R ft remaining on spot, L ft to L side (ct 1). Jump to L side, ft together, knees bent (ct 2). Hold (ct 3).

DENJOVO HORO (continued)

- 4 Pas de Basque R, but take small leap to R on ct 1.
 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction.

IV. HEEL BOUNCE

- 1 Facing ctr, take large, reaching step to R with R ft, dragging L ft twd R (ct 1). Jump to R side, ft together, knees bent (ct 2). Hold (ct 3).
 2 Pas de Basque R, but take small leap to R on ct 1.
 3 Small leap onto L, throwing R lower leg back and to R side (ct 1). Extend R heel fwd close to L ft, bounce twice on L ft, at same time touch R heel twice on the floor (cts 2,3).
 4 Repeat action of meas 3, Part IV, reversing ftwork.
 5-8 Repeat action of meas 1-4, Part IV, reversing ftwork and direction.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

DOSPATSKO HORO

(Bulgaria)

(Dose-PAHT-skoh Hoh-ROH) Learned by Yves Moreau in December 1969, from Nasko Dimitrov, Smoljan, Bulgaria. The dance comes from the small town of Dospat in Smoljan District. It is done by the Bulgarian-Mohammedans in the western part of the Rhodopes.

Music: Balkanton BHA 734. Side 1, Band 3. 7/8 meter: 1-2-3, 1-2, 1-2. Counted here as 1, 2, 3.

Formation: Segregated lines. M use shoulder hold. W use "W" pos. Face ctr, wt on L ft.

Style: Smooth, quiet, controlled - somewhat heavy in feeling. Has a Macedonian flavor. W arms move up and down with the rhythm, and their movements are not as large as those of the M.

Meas Pattern

No introduction

I. IN PLACE

- 1-2 In place, step R, L, R (cts 1, 2, 3). Repeat for meas 2, begin L.
- 3 Step R to R (ct 1). Lift on R, bringing L around behind L (ct 2). Step L behind R (ct 3).
- 4 Step R to R (ct 1). Step L across in front of R (ct 2). Step back in place on R (ct 3).
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction.

II. GRAPEVINE

- 1 Step R to R (ct 1). Step L across in front of R (cts 2, 3).
- 2 Step R to R (ct 1). Step L across in back of R (cts 2, 3).
- 3-4 Repeat action of meas 3-4, Part I.
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork and direction.
- 9-16 Repeat Part II, meas 1-8, exactly.

III. ROCKING

- 1 Step bkwd on R, leaving L in place (ct 1). Rock fwd onto L (ct 2). Rock bkwd onto R (ct 3).
- 2 Large, smooth, walking step fwd on L (ct 1). Step fwd R, bending knee, simultaneously bring L ft up behind R leg, L knee turned out (cts 2, 3).
- 3-4 Moving bkwd, step L, R, L (cts 1, 2, 3). Repeat for meas 4, begin R.
- 5-8 Repeat action of meas 1-4, Part III, with opp ftwork.
- 9-16 Repeat Part III, meas 1-8, exactly.

DOSPATSKO HORO (continued)

IV, V, VI

Repeats Parts I, II, III exactly.

VII. TRAVELLING

- 1-2 Facing slightly R and moving LOD, step R, L, R (cts 1, 2, 3). Continue for meas 2, begin L.
- 3 Face ctr, step R to R (ct 1). Lift on R, bringing L around behind R (ct 2). Step L behind R (ct 3).
- 4 Facing slightly R and moving LOD, step R (ct 1). Step L (cts 2, 3).
- 5-16 Repeat Part VII, meas 1-4, 3 more times (4 in all).

VIII, IX, X

Repeat Parts I, II, III. On final meas, close R to L (ct 2). Hold (ct 3).

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

RADOMIRSKO HORO

(Bulgaria)

(Rah-dough-MEEHR-skoh Hor-ROH) This Sop dance comes from the small town of Radomir in Kjustendil District, western Bulgaria. It was learned by Yves Moreau in April 1970, from Peter Grigorov, leader of an amateur folk dance group in Sofia, Bulgaria.

Music: Balkanton BHA 734. Side 1, Band 4. 2/4 meter.

Formation: Short lines, usually mixed, but can be done segregated to allow men more freedom of movement. Belt hold, L over R. If no belt, hands joined down at sides. Face slightly R of ctr. Wt on L ft.

Style: The steps used in Sop dances are very light and fairly small. They possess, however, a certain heavy character and are executed sharply. The body is erect, the carriage proud. There is much knee flexion throughout the dance, particularly in Part II.

Meas Pattern

No introduction.

I.

- 1 Moving in LOD, lift on L (ct 1). Step fwd R (ct &). Step fwd L (ct 2).
- 2 Step fwd R (ct 1). Step fwd L (ct 2).
- 3 Hop on L, touching R heel fwd (ct 1). Hop on L, bringing R ft across L shin (ct 2).
- 4 Hop on L (ct 1). Step fwd R (ct &). Step fwd L (ct 2).
- 5 Turn twd ctr, jump onto both ft together (ct 1). Hop on R, bringing L ft across R shin (ct 2).
- 6 Moving RLOD, lift on R (ct 1). Step L to L (ct &). Step R across in front of L (ct 2).
- 7 Lift on R (ct 1). Step L to L (ct &). Step R across in back of L (ct 2).
- 8 Close L to R, bouncing 3 times on heels (cts 1, &, 2).
- 9-16 Repeat action of meas 1-8, Part I.

II.

- 1 Facing ctr, step fwd R (ct 1). Bounce on R, touching ball of L ft next to R (ct 2). Bounce again on R, lifting L ft sharply in preparation for next step (ct &).
- 2 Repeat action of meas 1, Part II, reversing ftwork and direction.
- 3-4 Repeat action of meas 1-2, Part II, twisting bent R knee slightly across L leg on final "&" ct.

RADOMIRSKO HORO (continued)

- 5 In place, leap onto R, twisting bent L knee across R leg
(ct 1). Leap onto L, twisting bent R knee across L (ct 2).
- 6 Leap onto R, twisting bent L knee across R leg (ct 1).
Leap fwd onto L (ct 2).
- 7 Hop on L, swinging R leg sharply fwd from hip to about
knee height, keeping R knee straight (ct 1). Leap fwd
onto R (ct 2).
- 8 Close L next to R, bouncing 3 times on heels (cts 1, &, 2).
- 9-16 Repeat action of meas 1-8, Part II, exactly.

Dance repeats from beginning.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

v
MARICENSKO PRAVO HORO

(Bulgaria)

((Mah-REE-chen-skoh PRAH-voh Hoh-ROH) Learned by Yves Moreau in the fall of 1969 during a wedding party in the village of Mariceno, Sofia District, Bulgaria.

Music: Xopo LP-4. Side 2, Band 1. 2/4 meter.

Formation: Mixed lines. Belt hold, L over R. If no belt, joined hands are down at sides. Desirable to have strong dancers at either end of line as dance moves alternately to R and L. End dancers place free hand on own belt, let it hang at side, or twirl kerchief in outstretched hand. Face ctr. Wt on L.

Style: This is a simple rustic, unsophisticated dance. Knees are flexed, movements are small and sharp.

Meas Pattern

No introduction

I. SAW-TOOTH

- 1 Step diag fwd to R on R (ct 1). Continuing in same direction, step L (ct 2).
- 2 Moving away from ctr, step R diag bkwd R (ct 1). Continuing in same direction, step L bkwd (ct &). Step R bkwd, lifting L ft up in back sharply, L knee bent (ct 2).
- 3-4 Repeat action of meas 1-2, reversing ftwork and direction, retracing saw-tooth pattern.
- 5-8 Repeat action of meas 1-4.

II. SIDEWARDS

- 1 Facing ctr, step R to R (wide step) (ct 1). Bring L up to R, almost displacing R, bending knees (ct &). Repeat for cts 2, &.
- 2 Facing slightly to R, step R in place with toes turned to R (ct 1). Stamp L parallel to R, no wt (ct &). Repeat with opp ftwork and direction for cts 2, &.
- 3 Step twd ctr with R, turning to R (ct 1). Step L twd ctr so that L shoulder is twd ctr (ct 2).
- 4 Moving away from ctr, step R to R (ct 1). Bring L up to R, almost displacing R, bending knees (ct &). Step R to R (ct 2). Stamp L next to R, no wt (ct &).
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork.

The dance repeats from the beginning. After the 8th time there is a momentary pause in the music, then the dance is done 4 more times.

Presented by Yves Moreau

Notes by Bev and Ginny Wilder

FOLK DANCE CAMP - 1970

GENERAL GLOSSARY FOR HUNGARIAN DANCES

Back Chain Position: Arms extended sdwd in back of neighbors (R arm usually in back of neighbor's L), joining hands with second neighbors.

Cifra or Basic Cifra Step or Cifra Step Sdwd (R): A small leap sdwd R on R ft (ct 1), step on L ft beside R (ct &), step on R ft in place, bending knee slightly (ct 2). Cifra Step (L): Same, reversing direction and ftwork. Cifra (pronounced tsee-fraw) means "ornamental" or "showy" and refers to almost any three quick steps in succession (cts 1, &, 2), a sort of Hungarian Two-Step.

Cifra Back-Crossing Step (R): A small leap sdwd R on R ft (ct 1), a small leap on ball of L ft across in back of R (ct &), close and step on R ft beside L (ct 2).

Dobogós Step (R): A small step fwd with slight knee bend and stamping emphasis, close L ft to R, knees straight, holding wt on L leg.

Double Csárdás Step (R): Step-close step-touch sdwd.

Open Rida Step (L): A small step sdwd to the L on the ball of the L ft, knee straight (ct 1), cross in front to L with R ft with knee bend (ct &).

Rida Step (R): Step in front to L with R leg with knee bend (ct 1), small step sdwd to the L on the ball of the L ft (ct &).

Single Csárdás Step (R): Step-close sdwd R; or step-touch.

NOTE: When W's hds are free, they are placed on the hips with fingers fwd.

Presented by Csaba Pálfi.


KALOCSAI MARS
(Hungary (Sárköz))
(KAH-loh-chaw-ee MAWRSH)
(Circle dance for couples)

Translation: March from city of Kalocsa.

Record: Folkraft LP-28 (Side B, band 4), and 1524x45A -- gypsy orchestra(2:39).

Formation: Two cpls, each W on ptr's R, in a line

Starting Pos: Hands joined and raised comfortably above head.

Step: Tükör Csárdás Step (R)  : A slight jump on balls of both ft parallel with R ft slightly fwd (ct 1), hop slightly sdwd L on L ft swinging R leg slightly sdwd R (ct &), a small leap sdwd R on R ft, bending knees slightly (ct 2). Tükör Csárdás Step (L): same, reversing direction and ftwork. Tükör (pronounced t-YOU-koer) means "mirror."


Music 4/4

Meas

FIGURE A-1

1-8 Sixteen Tükör Csárdás Steps (R, L) moving fwd.

FIGURE A-II

1-2 Four Tükör Csárdás Steps (R, L, etc), each W releasing R hand, M passing joined inside hands over his head as ptr moves CCW around him. W wave handkerchief in R hand sharply L, R () with each Tükör Csárdás Step.

3-4 Rejoining hands in the line-of-four, as A-1 above.

5-8 Repeat meas 1-4.

FIGURE A-III

1-16 As A-II above except each W turn CW in place under joined inside hands during meas 1-4 and 9-12, finishing in one large circle with hands joined in "V" pos, close and step on L ft beside R (meas 16, ct 1), pause, M freeing L ft (ct 2).

FIGURE B-1 and II

1-8 Sixteen Cifra Back-crossing Steps starting with M L and W R ft, ptrs turning face to face, back to back, etc. and swinging joined hands accordingly.

9-16 Repeat meas 1-8.

KALOCSAI MARS (continued)

Repeat above A-A-A-B-B sequence to Music C-C-A-A-A or continue below.

ADDITIONAL VARIATIONSFIGURE B-III

1-8 Raising joined hands high, sixteen Tükör Csárdás Steps (R,L, etc.) in place.

FIGURE B-IV

1-2 Releasing hands, as A-III above.
3-4 Rejoining hands in the circle, as B-1 above.
5-8 Repeat meas 1-4, except during meas 7-8 W move fwd to form a center circle.

FIGURE C-1


1-8  Each M: Jump in place on both ft together (ct 1).
Hop on L ft raising R leg (knee straight) sdwd out (ct &).
Leap on R ft in place, displacing and moving L leg fwd (ct 2); and repeat fifteen times (16 times in all).
W: In Back Chain or "V" pos, circle L with 32 walking steps starting with R ft.

FIGURE C-II


1-8  Each M: Jump in place on both ft together, clicking heels (ct 1).
A slight stamp slightly sdwd R on R ft (ct &).
Keeping R ft in place, a slight stamp slightly sdwd L on L ft (ct 2); and . . . repeat fifteen times (16 times in all), alternating direction and ftwork.
W: Sixteen Quick Rida Steps (R), except at the end straighten knees, raising R heel and swinging L leg in a small outward arc around to front (last ct "&" of meas 4); and . . . repeat, reversing direction and ftwork.

FIGURE A-IV

1-8 Sixteen Tükör Csárdás Steps (R,L, etc.), returning to original formation and starting pos (preferably with original ptr but if they are not close then W pair up with nearest M), then turning to face LOD so L shoulders are twd ctr, and moving fwd.

KALOCSAI MARS (continued)



- FIGURE A-V
- 1 ●→
 ●→
 ●→
 ●→
 ●→
 ●→
- 1 Jump on both ft together, clicking heels (ct 1).
 Stamp R ft slightly R (ct &).
 Stamp L ft slightly L (cts 2, &).
 Jump on both ft parallel, R ft just in front of L (ct 3).
 Hop on L ft, bending and raising R knee slightly(ct &).
 Step on R ft across in back of L, swinging R ft fwd
 with knee straight (ct 4); and . . .
- 2-4 Repeat meas 1 thrice (4 times in all), alternating
 ftwork.
- 5-8 M face ptr and repeat meas 1-4, while W turn CW
 alone in place with eight Tükör Csárdás Steps (R, L,
 etc.).

FIGURE A-VI
 As A-I above.

Presented by Csaba Pálfi

Notes by Rickey Holden and Csaba Pálfi

CSILLAGTÁNC
(Hungary (Sárköz))
(CHEEL-lawg-tahnts)
(Dance for two couples)

- Translation: Star Dance
- Record: Folkraft LP-29, side A band 4 (2:09) -- gypsy orchestra.
- Formation: Small circles of two cpls, each W on ptr's R.
- Steps: Right-Hand Star: Turning to face L in a small circle, each person put R hand in a ctr "star" formation touching hands lightly, and move fwd CW around the ctr of the "star" with outside hand on own waist.
Left-Hand Star: same except L hands in the ctr and move CCW.
Cinegés Step (R)  : Two small running steps (R,L) (cts 1,&), a third small running step on R ft, bending knee slightly and bending L knee to raise L ankle slightly up in back. Cinegés (pronounced TSEE-ne-gehsh) is the general name for a "dialect" or family of steps.
"V" Position: Hands joined, arms extended downward, resembling the letter "V."
Tükör Csárdás Step (L)  : Two small jumps on balls of both ft together (cts 1,&), hop on R ft swinging L leg fwd with knee straight. (Variation: bending L knee to raise L ankle slightly up in back (ct 2).) Tükör Csárdás Step (R): Same, reversing ftwork. Tükör (pronounced t'YOU-koer) means "mirror."
Reverse Turn Pos (for turning CCW): Same as Shoulder-waist pos except ptrs turn slightly R so L hips are close and, for greater security in the turn, M R hand holds W L shoulder.

Music 2/4

- Meas FIGURE A-1 - Stars (8 + 8)
 1-8 R-Hand Star with small Cinegés Steps starting with R ft. Raising L arm freely and turning R half around, L-Hand Star in the same manner.
- FIGURE A-II - Quicker Stars (4 + 4 + 4 + 4)
 1-4 R-Hand Star as A-I above.
 5-8 L-Hand Star as A-I above.
 9-12 R-Hand Star as A-I above.
 13-16 L-Hand Star as A-I above. Release hands from Star and turn to face ctr.

CSILLAGTÁNC (continued)

FIGURE B-1 - Sideward, forward and back

Join hands in a circle, in "V" pos.

- 1-4 Four Cinegés Steps sdwd (R,L,R,L).
 5-8 One Cinegés Step (R) fwd to ctr, raising joined hands high (cts 1,&,2), one Cinegés Step (L) bkwd, lowering hands (cts 3,&,4); and . . . repeat (cts 5,&,6,7,&,8).
 9-16 Repeat meas 1-8.

FIGURE B-II -- Quicker Stars

- 1-16 As A-II above.

FIGURE C-I - Quick Rida and Tükör Csárdás Steps

- 1-4 W: Eight Quick Rida Steps (R) turning CW individually in place. M: Four Tükör Csárdás Steps (L,R,L,R).
 5-8 Repeat meas 1-4 reversing roles, W with the Tükör Csárdás Steps (L,R,L,R), M with the Quick Rida Steps (R) turning CW.
 9-16 Repeat meas 1-8.

FIGURE C-II - Quicker Stars

- 1-16 As A-II above.

FIGURE D-I - Cifra and Quick Rida Steps

Join hands in a circle in "V" pos.

- 1-6 Six Cinegés Steps starting with R ft (moving sdwd R, sdwd L, fwd, bkwd, sdwd R, sdwd L).
 7-12 Changing hands to Back Chain pos, eleven and 1/2 Quick Rida Steps (R) starting and ending with R ft crossing in front of L (cts 1,&, . . . 12), pause (ct &).

FIGURE D-II

Join hands in a circle in "V" pos.

- 1-12 As D-1 above, reversing direction and ftwork.
 (Variation for meas 9-12: Beginning with the 5th Quick Rida Step, ptrs turn CCW in Reverse Turn pos and, at the very end (ct 2 of meas 12), jump down on both ft in a deep knee bend or squat and shout "hey!")

Presented by Csaba Pálfi

Dance description by Rickey Holden and Csaba Pálfi

SZATMÁRI KARIKÁZÓ
(sawt-mah-ree kaw-ree-kah-zoh)
Circle dance for Women
(Hungary (Szatmár))

- Translation: Circle dance from the Szatmár region.
- Record: Folkraft LP 29, Side B, band 2 (1:34) - gypsy orchestra.
- Starting Position: W preparing for form one or more circles, hands joined in V pos.
- Steps: Hátravágós Cifra Step (R): Leap on R ft in place with a slight stamp, displacing L ft and moving it fwd with knee straight (ct 1), leap on L ft across in front of R (ct 2), one Cifra Step (R) in place (cts 3, &, 4). Hátravágós Cifra Step (L): same, reversing ftwork.
Hátravágós Cifra Step (Running): Leap on R ft, slightly fwd (ct 1), leap on L ft slightly fwd (ct 2), two small fast running steps R, L fwd, (cts 3, &), one small running step on R fwd with knee bend (ct 4).
Lippentős Step (R): With wt on R ft raise R heel with knee straight, surging upward (ct 1), a small step on L ft across in front of R, bending knees slightly (ct 2), raise L heel with knee straight, surging upward, and also touch ball of R ft beside L (ct 3), taking wt on both feet, lower heels and bend knees slightly (ct 4). Lippentős Step (L): same, reversing ftwork.
Döbögős Cifra Step: Basic Cifra Step stamping with each ft movement.

Music 4/4

SEQUENCE A

- 1-6 Six Hátravágós Cifra Steps (Running) fwd and forming into circle with a back chain pos.
- 7-9 Three Hátravágós Cifra Steps to the side starting with R ft.
- 10-12 Three Lippentős Steps starting with L ft.
- 13-18 One Figure I.

FIGURE I

- 1 With wt on R ft raise R heel with knee straight, surging upward, swinging L leg sdwd with knee straight (ct 1), Close and step on L ft beside R, bending knees slightly (ct 2). Raise L heel with knee straight, surging upward, swinging L leg fwd with knee straight (ct 3). Lower L heel, bending knee slightly, and tap R heel fwd (ct 4).

SZATMÁRI KARIKÁZÓ (continued)

- 2 Raise L heel with knee straight, surging upward (ct 1).
Stamp fwd on R ft, bending knees (ct 2). One Open Rida
Step (L) turning clockwise individually once around and
raising R arm to lower it behind R-hand neighbor's back and
finish in a circle in Back Chain pos (cts 3-4).
- 3-6 Eight Open Rida Steps (L), circle moving L.

SEQUENCE B




- 1-3 Two and one half Lippentős Steps starting R ft plus one
Open Rida starting R ft.
- 4-6 Six Open Rida Steps starting R ft.
- 7-12 Repeat meas 1-6 reversing ftwork and direction.
- 13-17 One Figure I, meas 1-5.
- 18 One Döbögös Cifra Step.

Repeat Sequence A once and Sequence B once.

Presented by Csaba Pálfi.

Notes by Veronika Smith and Csaba Palfi.

KÁRÁDI KANÁSZTÁNC
(KAW-rah-dee KAW-nahs-tahnts)
(Hungary (Somogy))
(Various Forms)

- Translation:** Swineherd's dance from village of Karád.
- Record:** Folkraft LP-29, side B band 4 (2:56) - gypsy orchestra
- Steps:** Dobogós Step (R)  : A small stamp on R ft, bending knees slightly (ct 1), close and a small stamp on L ft, straightening knees (ct &).
Dobogós Cifra Step (R)  : Three small stamps (R, L, R) with knees bent (cts 1, &, 2).
Either Dobogós Step variation (L): Same, reversing ftwork. Dobogós (pronounced DOH-boh-gohsh) means "hard-knocking."
Cifra Járás Step (R)  : Leap on R ft, bending knees and raising L ft slightly up in back (ct 1), leap on L ft just in back of R, displacing and moving R leg fwd sharply with knee straight (ct 2), leap on R ft, bending knees and raising L ft slightly up in back (ct 3), hop on R ft, swinging L leg fwd sharply with knee straight (ct 4). Cifra Járás Step (L): Same, reversing ftwork. Járás (pronounced YAH-rahsh) means "restrained."

VARIATION I
(Couple Dance)

- Starting Pos:** W on ptr's R. R ft free.
- Music** 4/4
- Meas** (Music AB CB CB)
- 1-4 M: Four Cifra Járás Steps (R, L, R, L) moving fwd CW around ptr.
W: Four Double Csardas Steps (L, R, L, R). Finish with R ft free.
- 5-8 In shoulder-waist pos, eight Cifra Steps starting with R ft: M move fwd, sdwd L, sdwd R, bkwd; W move bkwd, sdwd L, sdwd R, fwd; and . . . repeat. Finish facing ptr and release each other.
- 9-12 M: Six Dobogós Steps (R) sdwd L, then one Dobogós Cifra Step (R) moving away from ptr (meas 9-10), and repeat, reversing direction and ftwork, moving twd ptr (measures 11-12).

KARÁDI KANÁSZTÁNC (continued)

W: Six Dobogós Steps (R) then one Dobogós Cifra Step (R) turning CW individually in place (meas 9-10) and repeat, reversing direction and ftwork turning CCW (meas 11-12).

- 13-20 Repeat meas 5-12. Finish both with R ft free.
21-24 In shoulder-waist pos, eight Back-crossing Cifra Steps turning CW in place starting with R ft.

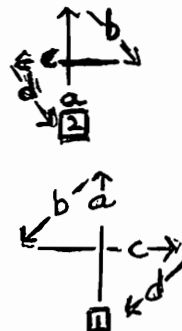
VARIATION II

(Line dance for pairs of men)

Starting Pos: Column of 4-6 M facing same direction. R ft free.

Meas (Music AB CB CB)

- 1-4 Four Cifra Járás Steps (R,L,R,L) fwd, single file in LOD.
5-8 Eight Cifra Steps starting with R ft, turning R half around on the first step then moving fwd, single file in reverse LOD.
- 9-10 Six Dobogós Steps (R) then one Dobogós Cifra Step (R) turning R 1/4 around on the first Dobogós Step and moving fwd to ctr side by side.
11-12 Repeat meas 9-10, reversing ftwork, turning R half around on the first Dobogós Step and moving fwd away from ctr side by side.
13-16 Repeat meas 5-8, turning R 3/4 around on the first Step then moving fwd, single file in LOD.
- 17-18 Repeat meas 9-10 turning CW individually in place.
19-20 Repeat meas 9-10 reversing ftwork, turning CCW in place. On the last Dobogós Cifra Step (L) the first and every other M turn R half around to face M in back of him.
21-22 Four Cifra Steps starting with R ft, the two men remaining face to face: Each man number 1 (who turned half around) move, without changing direction of facing, (a) fwd, (b) diagonally bkwd L, (c) sdwd R, (d) diagonally bkwd L; each M 2 move, without changing direction of facing, (a) bkwd, (b) diagonally fwd L, (c) sdwd R passing face to face with M 1, (d) diagonally fwd L.
23-24 Repeat meas 21-22. On the last Cifra Step (L) each M 1 turn L half around to finish in original starting pos.



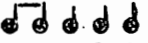


Presented by Csaba Pálfi

Dance description by Rickey Holden and Csaba Pálfi

FOLK DANCE CAMP - 1970



DARUDÖBÖGÖS
(DAW-roo-dœ-bœ-gœsh)
(Hungary (Southeast))
(Couple dance)

Translation: Crane (the bird) Döbögös (stamping dance).
Record: Folkraft LP-29, side A band 3 (2:56) - gypsy orchestra.
Starting Pos: Shoulder-waist pos. R ft free.

Steps: Darudöbögös Step (R)  : Facing slightly L, and moving L, with wt on R ft hop on R ft (ct 1), step fwd on L heel (ct &), close and step on R ft beside L (ct 2), a small leap fwd on L ft, bending R knee to swing R ft up in back (ct 3), hop on L ft in place, swinging R ft fwd with knee straight and turning R 1/4 around to face slightly R (ct 4). The hop on ct 1 is a big hop.
Darudöbögös Step (R) With Twist  :: Same, except twist hips slightly (R-L, R, L, R) in rhythm with the steps.
Either Darudöbögös Step (L): Same, reversing direction and ftwork.
Leap-Hop (R)  : Leap on R ft, bending L knee to swing L ft in back (ct 1), hop on R ft, swinging L ft fwd with knee straight (ct 2). Leap-Hop (L): Same, reversing ftwork.

Music 4/4

Measure

FIGURE A (vocal)
Turn CCW with ptr as follows:
1  Step-Close (R) sdwd R (cts 1, 2).
Step sdwd R on R ft, bending L knee sharply to brush L ft up across in back of R leg (ct 3).
Pause, straightening L knee to swing L ft slightly diagonally fwd L (ct 4); and
2-6 Repeat meas 1 five more times (6 times in all) alternating direction and ftwork, not in place but moving freely.
7  Changing to Turn Pos, turn CW with ptr as follows:
Two quick steps (R, L) fwd (cts 1, &).
Step fwd on R ft bending R knee, also bending L knee to raise L ft bkwd (ct 2).
Straighten knees and rise on ball of R ft, swinging L leg fwd (ct 3).
A small step fwd on L ft, bending knee very slightly (ct 4); and

DARUDÖBÖGÖS (continued)

- 8-12 Repeat meas 7 five more times (6 times in all). On last ct of meas 12, W step on R ft beside L to finish with M R and W L ft free, ptrs facing with M L hand holding W R hand down in "V" pos, outside arms raised freely.

FIGURE B

- 1-15 Facing ptr, 15 Darudöbögös Steps starting with hop on M L and W R ft. Change hands after each Darudöbögös Step (i.e., so M R holds W L when starting with hop on M R and W L ft). On last ct of meas 15 M close and step on L ft beside R, to finish in Shoulder-waist pos, both with R ft free.

Repeat above A-B sequence three more times (4 times in all), then . . .

FIGURE B-V -- Fast!

- 1-4 Step slow L on ball of L ft, knee straight (ct 1), pause (ct 2), then Six Rida Steps (R) turning CW (cts 3-14). Turning to face ptr, close and step on R ft beside L, lowering L heel so wt is on both ft (ct 15), pause (ct 16).
- 5-8 Repeat meas 1-4.
- 9-15 Repeat meas 1-4 except with 12 Rida Steps (R) turning CW before the closing stop.

ADDITIONAL VARIATIONS

During the B melody the variations BI, II, III, IV may be used.


FIGURE B-I - Turning

- 1-8 Same as Figure B.
- 9-15 The W turns individually CW with the Darudöbögös during meas 9, 11, 13, 15.

FIGURE B-II - Twist

- 1-15 As B-1 above, except Darudöbögös Steps with Twist. (Note: W do not twist when turning during meas 9, 11, 13, and 15.)

FIGURE B-III - Cifra

- 1  Step fwd on R ft (ct 1).
Crossing in back, step fwd on L ft to R side of R ft (ct &).

DARUDÖBÖGÖS (continued)





-  Step fwd on R ft, bending knees (ct 2).
 Turning 1/4 R, close and a very slight jump on balls of both ft together with a sharp click, knees straight (ct 3).
 Turning 1/4 R, a slight leap and stamp on R ft bending R knee slightly and swinging L leg fwd with knee straight, releasing R hands and joining L hands with ptr, each facing opp direction (ct 4); and . . .
 2-8 Repeat meas 1 seven more times (8 in all), alternating direction, ftwork, and handwork. Finish facing opp directions with R hands joined, outside arms raised freely.
 9 Turn CW slowly as follows:
 Jump on both ft apart (ct 1).
 Jump up and click ft together in the air (ct &).
 Land with a jump on both ft apart (ct 2).
 Jump up and click ft together in the air (ct &).
 Land with a leap fwd on L ft (ct 3).
 Step fwd on R heel (ct &).
 Close and step on L ft beside R, lowering ball of R ft to take wt on both ft, bending knees (ct 4); and Repeat meas 9 six more times (7 times in all).
 10-15 Finish in Shoulder-waist pos, both with R ft free.

FIGURE B-IV - Leap-hop
 1-13 Two Darudöbögös Steps (L, R), then ptrs change places with one Leap-Hop (R), turning CW half around. Three Darudöbögös Steps (R, L, R), then ptrs change places with one Leap-Hop (R), turning CW half around, and repeat twice (3 times in all).
 14-15 Two Darudöbögös Steps (R, L). Finish in Turn pos with L ft free.

(Song words on next page)

DARUDÖBÖGÖS (continued)

SONG WORDS


Kis-Tápéba két úton kell bemenni	You must go to the little village of Tapé from two directions,
De szeretnék a babámmal beszélni,	I should like to speak with my love,
Télen, nyáron rozmaringos az ablaka,	Summer and winter her window is filled with rosemary,
Jaj de sokat áztam, fáztam alatta.	I have often caught cold at her window.
Kék a kókény, ha megéri fekete.	The blueberry is blue, but it's black when ripe.
Nem leszek én kis-Tapéi menyecske,	I don't want to marry and live in Tapé,
Kár volna még engemet férjhezadni	It would be a pity to force me,
Rózsa helyett bimbót leszakajtani	And pluck a bud instead of a rose.

Presented by Csaba Pálfi

Description by Rickey Holden and Csaba Pálfi

FRISS MAGYAR CSÁRDÁS
(Frēshh MAW-djawr CHAHR-dahsh)
(Hungary (all))
(Couple dance)

Translation: Fresh (i.e., Fast) Hungarian Csárdás.
Record: Folkraft LP-28, side A band 2 (1:55) -- gypsy orchestra.
Starting Pos: Shoulder-waist pos. R ft free.

Step: Libegős Step (L)  : Keeping ft and knees together, pivot on balls of both ft turning slightly L (heels move to R), bending knees and lowering heels (ct 1), pivot on balls of both ft turning to face ctr, raising heels and straightening knees (ct &).

Music 4/4

Meas FIGURE A-1 - Double Csárdás Steps
1 One Double Csárdás Step (R), M hands on W waist turning her very slightly L (ct 1), R (ct 2), L (ct 3), R (ct 4); and
2-16 Repeat meas 1 fifteen more times (16 in all) alternating direction and ftwork, except close and step on R ft at the end (ct 4 of meas 16).
Note: Variation for meas 9-12 same as B III, meas 9-12.

Variation for meas 9-16
9-16 As meas 1, turning CCW about half around (meas 9); as meas 1 reversing direction and ftwork, turning CW but only slightly (meas 10); and repeat thrice (4 times in all).

FIGURE A-II
1-4 In Turn pos, six Open Rida Steps (L) turning CW (cts 1-12). Changing to Shoulder-waist pos, two Cifra Steps (L,R) (cts 13-16).
5-16 Repeat meas 1-4 thrice (4 times in all).

Variation for meas 9-12
9-12 Joining both hands, eight Cifra Steps (L, R, etc).

FRISS MAGYAR CSÁRDÁS (continued)

- FIGURE B-I and II and III (Happy Melody)
- 1-2 ♪ ♪ In Turn pos, four slow walking steps (L,R,L,R), two steps per meas, turning CW.
- 3-4 ♪ ♪ Changing to Shoulder-waist pos, four Libegös Steps (R,L,R,L).
- 5-6 Changing to Turn pos, six small running steps starting with L ft, turning CW (cts 1-6). Jump on both ft together, turning individually slightly R and changing to Reverse Turn pos (cts 7-8).
- 7-8 Repeat meas 5-6 reversing pos, direction, and ftwork.
- 9-12 Turning 1/4 L so R hips are adjacent, 15 very small running steps bkwd starting with R ft, pivoting CCW. Pause on meas 12, ct 4.
- 13-36 Repeat meas 1-12 twice (3 times in all). On last repeat do 16 small steps bkwd and no pause.

- FIGURE C-1 - Rida Steps Turning
- 1-4 In Turn pos, eight Rida Steps (R) turning CW. W take 6 Rida Steps (R). On the 7th and 8th step W turn CW in place while M move CW around her.
- 5-24 Repeat meas 1-4 five times (6 times in all).

Presented by Csaba Pálfi

Description by Rickey Holden and Csaba Pálfi

CIRCLE THE TOP

By Thor Sigurdson

From two parallel Ocean Waves, ends swing half, new ctrs swing 3/4 while the new ends Circulate and then move 1/4 to the end of their Ocean Wave. Ends in one long Ocean Wave at right angles to starting pos. If started from one long Ocean (two 4 O/W shoulder to shoulder), each end (4) swing half, new ctrs 3/4, new ends move up 1/4, and then Circulate one pos.

Heads Square Thru 4 hands round
Do si do the outside, make an
Ocean Wave
Circle the top - - - - -
Spin the top, Boys run R
Cast off 3/4 round
Cross trail thru, Left allemande

Heads Square thru 4 hands round
Do si do the outside, Swing thru
Circle the top - - - - -
Cross trail thru, Left allemande

Heads Square thru 4 hands round
Spin chain thru with the outside 2
Circle the top - - - - -
Pass thru, Wheel & deal
Ctrs Square thru 3/4 round
Left allemande

Heads to the R circle to a line
Lines fwd, Star thru
Do si do all the way round
Circle the top when you come down
Spin the top, change hands,
Left allemande

Heads Square thru 4 hands round
Circle the top when you come down
Circle the top - - - - -
Do a R & L thru
Dive thru, Pass thru
Left allemande

Heads to the R, circle to a line
Lines fwd, Do si do to an Ocean
Wave
Circle the top, Boys run R
Wheel & deal, Dive thru, Pass thru
Left allemande

FOLK DANCE CAMP NOTES 1970

Head ladies to the R chain
Heads fwd, Spin the top
Sides divide, Cross trail thru
Left allemande

Side ladies chain across
Heads fwd, Spin the top
Sides divide, Everybody Slide thru
Left allemande

Head Men face your crn
Star thru, circle 8 like you always do
Four boys fwd, Spin the top
Girls divide, Pass thru, Wheel & deal
Left allemande

Heads to the R, Circle to a line
Lines Pass thru, Ptr trade and 1/4 more
Box the gnat, Square thru 3/4 round
Ptr trade and 1/4 more
Box the gnat, Square thru 3/4 round
Ptr trade and 1/4 more
R & L grand
Presented by Jerry Helt

FOLK DANCE CAMP NOTES 1970 (continued)

Heads Square thru 4 hands round
Do si do the outside all the way round
Swing thru, Boys run R, Single Wheel
& deal
Left allemande

Heads Square thru 4 hands round
Sides California twirl
Ctrs in, Cast off 3/4 round
Star thru, Ctrs Square thru 3/4 round
Left allemande

Heads Square thru 4 hands round
Spin chain thru - - - -
Spin the top, Pass thru, Wheel & deal
Ctrs Pass thru, Spin Chain thru - - -
Spin the top, Pass thru, Wheel & deal
Ctrs Pass thru, Left allemande

Heads Square thru 4 hands round
With the outside, Spin the top
Pass thru, Join hands, Ends turn in
Circle 4 in the middle of the floor
Once around and Pass thru
Spin the top with the outside 2
Pass thru, Join hands, Ends turn in
Circle 4 in the middle of the floor
Pass thru, Left allemande

Heads to the R, Circle to a line
Lines Pass thru and Ptr trade
Lines Pass thru and Ptr trade and
1/4 more
R & L grand, etc.

Heads Square thru 4 hands round
With the outside Pass thru, Ptr trade
and 1/4 more
Box the gnat, Square thru 3/4 round
Ptr trade and 1/4 more
Box the gnat, Square Thru 3/4 round
Ptr trade, Left allemande,

Heads to the R, Circle to a line
Lines Pass thru, Ends trade, Ends run
Cast off 3/4 round
(Repeat above 3 more times, zero
to original line)

Four Ladies Chain across
Heads Square thru 4 hands
Swing thru with the outside 2
Boys trade, Boys Run R
Wheel & deal, Dive thru, Pass thru
Swing thru with outside 2
Boys trade, Boys Run R
Wheel & deal, Dive thru, Pass thru
Left allemande

Heads Square thru 4 hands round
Do si do the outside, Make an
Ocean wave
Girls Run R, Boys Cross Run
Wheel & deal, Left allemande

Heads fwd & Curlique
R hand swing 3/4 round
Boys Run R, Cast off 3/4 round
(Equivalent of Star thru)

Heads Square thru 4 hands round
Curlique with the outside 2
R hand swing 3/4 round
Spin chain thru
Boys Run R, Wheel & deal
(Repeat all of above (Zero))

Heads Square thru 4 hands round
Do si do the outside, Make an
Ocean wave
Girls Run R, Boys Cross Run
Wheel & deal, Left allemande

Heads fwd & Curlique
R hand swing 3/4 round
Boys Run R, Cast off 3/4 round
(Equivalent of Star thru)

Heads Square thru 4 hands round
Curlique with the outside 2
R hand swing 3/4 round
Spin chain thru
Boys Run R, Wheel & deal
(Repeat all of above (Zero))

Presented by Jerry Helt.

FOLK DANCE CAMP NOTES 1970 (continued)

Heads to the R, Circle to a line
 Lines fwd, Curlique
 All 8 Circulate twice
 R hand swing 3/4 round
 Pass thru, Wheel & deal
 Double Pass thru, First cpl L
 Next cpl R
 (Normal lines of 4 with ptr)

Heads fwd Curlique, Swing R 3/4
 Sashay thru, Girls Trade, Wheel & deal
 (Repeat the above "O")

Heads fwd Curlique, Swing R 3/4
 Boys Run around 1, Cast off 3/4
 (Equivalent Star thru)
 Square thru 3/4, Left allemande

Heads Square thru 4 hands round
 Sashay thru with the cpl you found
 All 8 Circulate
 Wheel & deal when you come down
 Sashay thru with the cpl you found
 All 8 Circulate
 Wheel & deal, Left allemande

Heads Square thru 4 hands round
 Do si do the outside all the way round
 Boys Run R, Boys Trade
 All 8 Circulate
 Wheel & deal to face those 2
 Do si do all the way round
 Boys Run R, Boys Trade
 All 8 Circulate
 Wheel & deal, Left allemande

Heads fwd, Do si do to an Ocean
 Wave
 Boys Run R, Boys Trade
 Boys Run R, Swing thru
 Boys Run R, Wheel & deal
 Square thru 4 hands round
 (Equivalent to Heads out out to R)

Allemande L just like that
 Ptr Box the gnat
 Girls Star L 3/4 round
 Swing a new girl when you come down
 Heads fwd, Turn thru
 Separate around 2
 Hook on the end make a line of 4
 Lines Pass thru, Wheel & deal
 Double Pass thru, Girls go L,
 Men go R, Left allemande

Heads lead R, Circle to a line
 Pass thru, Wheel & deal and 1/4 more
 Round off, Double Pass thru
 Peel off and 1/4 more
 Dixie Daisy, Ctrs in, Cast off 3/4
 (Repeat all of above "O")

Sides:roll a half sashay
 Four girls Pass thru
 Boys fwd Square thru 4 hands
 Ctrs in, Cast off 3/4 round
 Lines Pass thru, Wheel & deal
 Double Pass thru, Ctrs in Cast off
 3/4 round
 Lines of 4 fwd up and come on back
 (Normal lines of 4 with ptr)

Heads to the R Circle to a line
 Lines Pass thru, Wheel & deal
 Double Pass thru, Ctrs in Cast off 3/4
 Star thru, Double Pass thru
 First cpl L, Next cpl R
 Cross trail thru, Left allemande

Heads fwd Do si do to an Ocean Wave
 Boys Run R, Boys Trade, Cast off 3/4
 round
 Star thru, Do si do to an Ocean Wave
 Boys Run thru, Cast off 3/4 round
 Star thru (Zero)

Presented by Jerry Helt

FOLK DANCE CAMP NOTES 1970 (continued)

- Heads to the R, Circle to a line
 *Lines Pass thru, Ladies Trade
 Spin Chain Thru, Spin chain thru
 Ladies Trade, Lines Pass thru
 Ladies Trade, Spin chain thru
 Spin chain thru, Ladies Trade
 (Normal lines of 4 with ptr)
- Heads to the R, Circle to a line
 *Lines Pass thru, Ladies Trade
 Spin chain thru, Swing thru
 Ladies Trade, Lines Pass thru
 Ladies Trade, Spin chain thru
 Swing thru, Ladies Trade
 (Normal lines of 4 with ptr)
- **Lines Pass thru, Boys Trade
 Trade the Wave
- Heads fwd Do si do to an Ocean Wave
 Boys Run R, Boys Trade, Cast off
 3/4 round
 Do si do to an Ocean Wave
 Boys Run R, Boys Trade, Cast off
 3/4 round
 Cross trail thru, Left allemande
- Heads Square thru 4 hands round
 Swing thru with the outside 2
 Boys Run R, Wheel across, Bend
 the line
 Lines Pass thru, Wheel & deal
 Substitute, Ctrs Pass thru
 Left allemande
- Heads to the R circle to a line
 Lines fwd Spin the top
 Boys Run R, Wheel & deal
 *Star thru (Normal lines of 4 with ptr)
- *Spin the top, Boys Run R, Wheel
 & deal
 Cross trail, Left allemande
- Heads Pass thru, Separate round 1,
 Line up 4
 Lines fwd Star thru, Substitute
 Ctrs Pass thru, Left allemande
- Allemande just like that
 Ptr Box the gnat
 Girls L hand star once around
 Swing a new girl when you come down
 Sides R & L thru
 Heads Cross trail thru
 Separate round 1, Lines of 4
 (Normal lines of 4 with ptr)
- Heads Star thru, California twirl
 Split the outside, Make a line
 Fwd 8 and come on back
 Star thru, Ctrs Pass thru
 Ctrs in, Cast off 3/4 round
 Star thru, Ctrs Pass thru
 Left allemande
- Four Ladies chain 3/4 round
 Heads promenade half way round
 Lead R, Circle to a line
 Star thru, Left allemande
- Heads Cross trail thru
 Separate behind the sides, Star thru
 Substitute, Ctrs Pass thru
 Left allemande
- Heads Star thru, California twirl
 Split the outside, Make a line
 Fwd 8 and come on back
 Just the ends fwd, Star thru
 Ctrs Square thru 4 hands
 Ctrs in, Cast off 3/4 round
 Ends Slide thru, Left allemande
- Presented by Jerry Helt

LA REVOLCADA

(Mexico)

Source: Couple dance from the Norte.

Music: La Revolcada, Discos de Fama 1268. 2/4 meter.

Formation: Cpls in circle, W has back to ctr, cpls hold hands straight out to sides. Description is for M; W is on opp ft.

MeasPatternFIGURE I - Heel and toe

1 L heel, L toe
 2 L,R,L (step, together, step to L)
 3-4 Repeat to other side
 5 L heel, L toe
 6 L,R,L,R (step, together, step, together to L)
 7-8 L,R,L,R stamp turning to L. Drop hands.
 9-16 Repeat meas 1-8 to other side.

FIGURE II - Heel and toe turn

1 R heel and toe, hopping on L
 2-6 Repeat alternating ft, make 1 turn to R
 7-8 R,L,R,L stamp turning to R, drop hands.
 9-16 Repeat meas 1-8 to other side.

FIGURE III - Heel and toe

1-8 Repeat Figure I, meas 1-8.

FIGURE IV - Travel

1 Brush R, hop L, R
 2 L,R,L,R
 3-12 Repeat meas 1-2 alternating sides, cpl travelling CCW in circle, W always crossing in front of M, cpl never making a full turn.
 13-16 Brush R, brush L, brush R, brush L stamp
 17-32 Repeat meas 1-16 reversing direction, W still crossing in front of M.

LA REVOLCADA (continued)

1-16 FIGURE V - Heel and toe
Repeat Figure I, M starting with R.

1-16 FIGURE VI - Heel and toe turn
Repeat Figure II.

1-8 FIGURE VII - Heel and toe
Repeat Figure I, M starting with L.

Presented by Emilio Pulido

LA COSTILLA



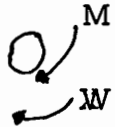
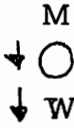
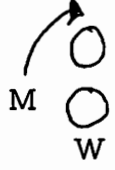




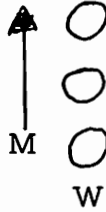
(Mexico)

Source: Couple dance from Jalisco.

Music: Danzas y Jarabes, Orfeon LP-12-82. 6/8 meter.

Formation: Couples, W holding skirt out to sides, M holds hands behind his back. M wears 3 sombreros. Couple starts facing each other.

MeasPattern

- FIGURE I - Zapateado
- 1 L,R heel, L ball, R,L heel, R ball. 
- 2-16 Repeat meas 1, M throwing 1st sombrero on floor between them.
- FIGURE II - Skip
- 1 L, hop, R, hop.  
- 2-16 Repeat meas 1.
W starts to circle sombrero to L like a do si do, M joins her when she is in front of him, continue circling until end of music.
- FIGURE III - Zapateado
- 1-16 Repeat Figure I.
W backs up, M goes fwd, throwing 2nd sombrero on floor and returning back of 1st sombrero.  
- FIGURE IV - Skip
- 1-16 Repeat Figure II.
Once around sombrero in front of you, starting to L, then going L by sombrero, circle other hat, come back to own hat and circle it twice.   
- FIGURE V - Zapateado
- 1-16 Repeat Figure I.
W backs up, M goes fwd throwing 3rd sombrero on floor and returns to place.  

LA COSTILLA (continued)

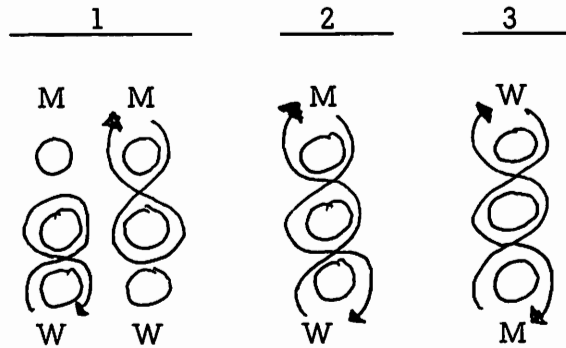
1-16

FIGURE VI - Skip

Repeat Figure II.

Starting to L, circle middle sombrero and come back around own, then going to L and passing middle sombrero

to R, circle farthest sombrero, come back passing middle sombrero on R, own on L.

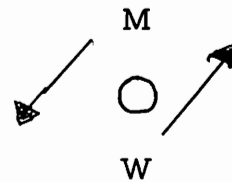


1-16

FIGURE VII - Zapateado

Repeat Figure I.

Pick up own sombrero, both come fwd to middle sombrero, put sombreros on top of middle one.



1-16

FIGURE VIII - Skip

Repeat Figure II completely.



ENDING

W picks up all sombreros, puts them on her head, turns L into M.

Presented by Emilio Pulido

JOTA TAPATIA

(Mexico)

A cpl dance from the state of Jalisco, adapted from the Spanish Jota. This dance was forgotten for a long time but was revived by the state government with the performing group in the city of Guadalajara during the period of 1955-1962.

Music: Record: Danzas y Jarabes Orfeon LP 12-82 6/8 meter

Formation: Cpls facing, W wearing a rebozo that ends wrapped around her wrists. M clasps hands behind his back.

Steps: Jota: With bend of both knees, touch R ft in front of L (cts 1,2). Hop on L, lifting bent R leg (ct 3). Step R behind L (ct 4). Step L to L side (ct 5). Step R next to L (ct 6). Repeat of step starts with touching L toe in front of R. W raise opp hand to the touching toe.
Waltz: 2 to a meas. When travelling the closing step is not important.
Waltz with Leap Turn: 2 meas to complete 1 pattern.
 Meas 1: 2 waltzes in place beginning R.
 Meas 2: Step to R side on R starting a turn to the R (ct 1). Leap onto L almost completing the R turn (cts 2,3). Step on R beside L completing the R turn (ct 4). Bring L to R with no transfer of wt (cts 5,6). Repeat of step would start with waltz to L and leap-turn to L.
Zapateado: 2 to a meas. Stamp L (ct 1). Touch R toe behind L (ct 2). Step R next to L (ct 3). Repeat exactly for cts 4,5,6.

MeasPatternI. Jota

1-6 Facing ptr, dance 6 Jota steps beginning with touch of R toe.
 7 Two waltz steps in place beginning R.
 8 Stamp R,L,R,L (cts 1,2,3,4). Hold cts 5,6.
 9-16 Repeat action of meas 1-8.

II. Valseado

1-4 With 8 waltz steps beginning R change places with ptr passing R shoulders. At end turn R to face ptr.
 5-7 Cross back to place with 6 waltz steps beginning R. Again pass R shoulders.
 8 Turning R to face ptr, stamp R,L,R,L (cts 1,2,3,4), hold cts 5,6.
 9-16 Repeat action of meas 1-8, Figure II.

Jota Tapatia (continued)

III. Brincado con Vuelta

- 1-2 Facing ptr, dance 1 Waltz with Leap-Turn beginning R.
3-4 Dance 1 Waltz with Leap-Turn beginning L.
5-16 Repeat action of meas 1-4 three times (4 in all).

IV, V, VI

- 48 meas Repeat action of Figures I, II, and III.

VII. Zapateado

- 1-16 Dance 32 Zapateado steps, circling with ptr, R
shoulders adjacent.

Presented by Emilio Pulido

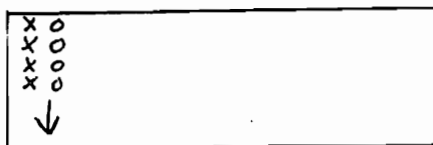
(Mexico)

A dance from the coast of the State of Jalisco, in which some villages have sugar cane fields where snakes are often found during cane cutting. The dancers form a serpentine line in a mimetic representation of a snake. The dance is one of the most representative of the Mexican-Meztizo people, performed only in the city of Guadalajara.

Music: Record: Danzas y Jarabes, Orfeon LP-12-82. 6/8 meter.

Formation: A group of 6 cpls (preferably), W holding skirt out to sides, M holds L hand on waist (front). The group has to be in a column behind each other in one corner or side of the room.

O = W
X = M



Step: Step L (ct 1), Hop (ct 2), Brush R (ct 3), Step R (ct 4), Step L (ct 5), Brush R (ct 6). Repeat other side beginning with step on R.

FIGURE I

The first cpl on top of the column has to be the leader. Moving ahead turning L side. Everyone follows.

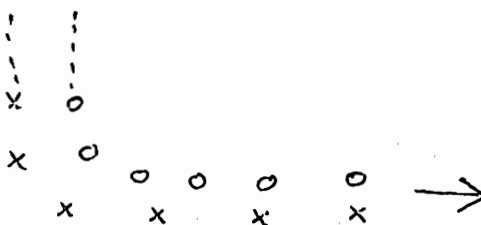
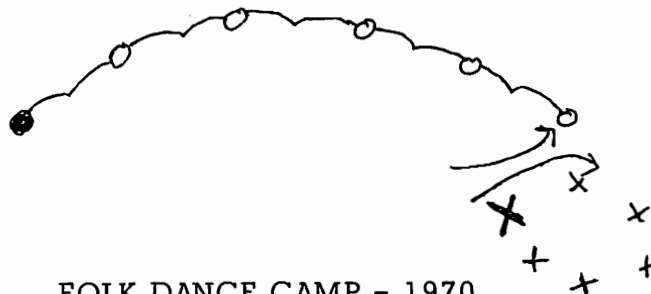


FIGURE II

W take hands up (no skirts) turning L side forming half a circle facing the M.

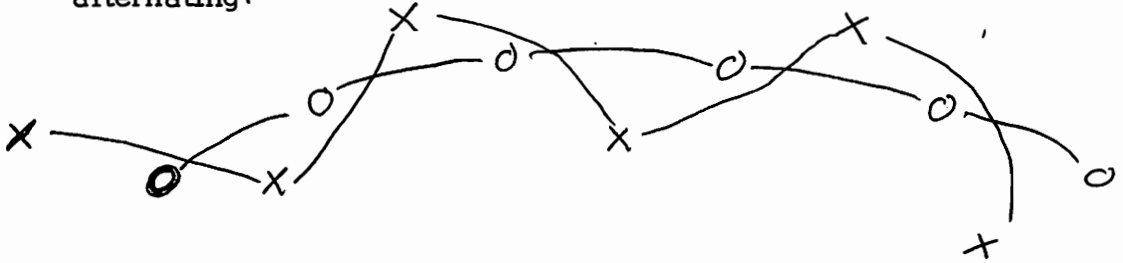
M move to R side forming compact circle.



LA CULEBRA (continued)

FIGURE III

W stay in place. M passing behind the W arms alternating.

FIGURE IV

W turn R (leader first), dropping hands and taking skirts, moving and form a circle opp to the M.

M moving ahead, turn to L and form a circle. When circles are made, every one go on their knees to the floor except the M leader.

FIGURE V

The two circles, M and W stay in place. The M leader move around the W circle. The M leader join his own group.



LA CULEBRA (continued)

FIGURE VI

The two circles M and W, stand up.

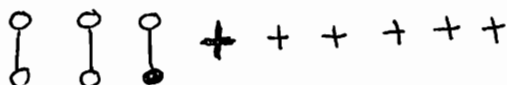
W turn to R. The W leader take the hands of the last W of her column. The rest W do same. Forming two lines facing each other, then sit on the floor.



M move in their circle following the leader.



When W are on the floor, M form a column in between the W group, in front of the W leader.

FINALE

The M leader fall onto the W arms.

Presented by Emilio Pulido

LOS MOROS

(Mexico)

A Men's dance from the state of Michoacan specifically in the villages surrounding the lake of Patzcuaro. "La Danza de los Moros" is a warrior dance, which relates Moorish battle planning, with the sun and moon allegory. When Spain was invaded by the Moors, dances were born around the war between the Moors and the Christians and eventually were brought to Mexico.

The argument: The Army of the Moors is organized for a battle by the Chiefs. Speaking in astrological terms of the "Bastneros" (Chiefs), one represents the sun, the other the moon. They plan their strategy.

Music: Record: Ballet Folklorico de Mexico RCA-Victor
MKLA/5-3 Ladd 2. 4/4

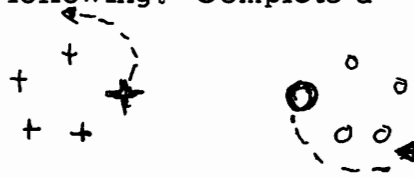
Formation: In circles, two opposite groups, 5 people each one. "The Bastneros" (leaders) facing each other, hands on waist if W; hands held in back if M.

+ Sun
0 Moon

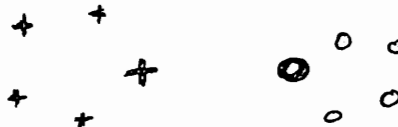
FIGURE IBasic Step

ct 1 Brush R heel
ct 2 Step R, bent knee
ct 3 Brush L heel
ct 4 Step L with bent knee

Leaders move L, the rest of the groups following. Complete a circle, leaders ending same place.

FIGURE II Dialogo

Sun leader go first, the Moon leader following



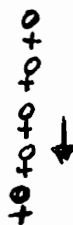
LOS MOROS (continued)

FIGURE III

Repeat Figure I Basic Step.. Leaders move straight ahead facing each other. The rest of the groups following, ending in a column.

FIGURE IV

Repeat Figure I Basic Step, cts 1-4, 1-2, ct:3 stamp L, ct 4 stamp R. Repeat other side starting with brush of L heel. When the leaders face close, the Sun leader turn R, the Moon leader following going straight ahead. The rest of the group follow alternating, ending in a straight column.

FIGURE V Dialogo

Hop, Stamp R,L in place.
Hop, Stamp R,L outside.
Hop, Stamp R,L inside.
Hop, Stamp R,L outside.
Hop, Stamp R,L inside.

A

Up heels, stay on toes.
Open heels, clap heels.

B

Sequence:

Sun, A

Moon, B - A

Sun, B



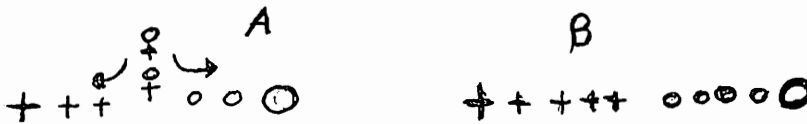
LOS MOROS (continued)

FIGURE VI

Repeat Figure IV step.

Sun leader turn R going straight ahead.

Moon leader turn L going straight ahead. The rest of the groups follow until a straight line is formed.

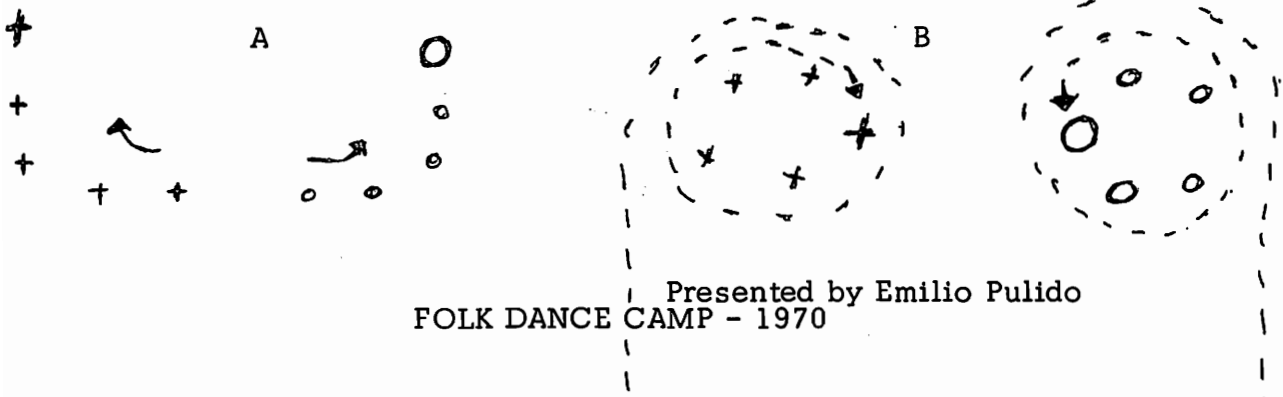
FIGURE VII The Moors

Meas

- | | | |
|---|------|-------------------------------------|
| 1 | ct 1 | Brush R heel across in front of L. |
| | ct 2 | Step R, bent knee in front of L. |
| | ct:3 | Stamp L ball in front |
| | ct 4 | Step L |
| 2 | ct 1 | Brush R heel to side |
| | ct 2 | Step R in place |
| | ct 3 | Brush L heel in front of R |
| | ct 4 | Step L with bent knee in front of R |
| 3 | ct 1 | Stamp R ball in front |
| | ct 2 | Step R |
| | ct 3 | Brush L heel to side bent |
| | ct 4 | Step L in place |
| | | Repeat |

FIGURE VIII

Repeat Figure IV Step. Sun leader turn to R, Moon leader turn to L. The rest of the groups follow, then form a closed circle. Make a full turn in circle, ending in the same place they started the dance.



LES COTILLONS D'ORBE

(French part of Switzerland)

Music: Record: Columbia SEVZ 561.

Formation: Cpls in a circle, ptrs face, M face CCW hands on hips,
W face CW hands on skirt.Steps: *Correction* A la Bourguignonne: 1 Bourguignonne step L: Stamp step L
sdwd to L; cross step R behind L; step hop L and kick R
in front of L; step hop R and kick L in front of R.Meas Pattern1. LA GRANDE CHAINE

- 1 1 waltz step L twd each other. Join R hands held high.
2 M: 1 waltz step in place. W: 1 full turn CW with 1 waltz
step.
3 1 waltz step fwd to next ptr.
4 Join L hands held high. M: 1 full turn CCW with 1 waltz
step. W: 1 waltz step in place.
5-8 Repeat meas 1-4.
1-8 Repeat meas 1-8.
(repeated) All join into big circle, hands joined, face in.

2. A LA BOURGUIGNONNE

- 9-16 4 steps à la Bourguignonne L to L. Ending: instead of
last step hop R, jump on both ft.
9-16 Repeat meas 9-16 with opp ft, to R start R.
(repeated)

3. LA VALSE DE MADELEINE

- 1-2 Ballroom pos. 1 turn CW with 2 waltz steps.
3-4 Ptrs side by side face LOD. 2 waltz steps in LOD with-
out swinging of arms.
5-8 M: 4 waltz steps in place. W: Circle with 3 waltz steps
CCW around M, do not drop hands. 1 full turn CCW with
1 waltz step under raised hands.
1-8 Repeat meas 1-8.
(repeated)

4. LES VISITES

- 9-10 M: Hands on hips, back to ctr. W: Face M, hands on skirt.
2 Mazurka steps fwd, slightly to L, start L, change places,
pass R shoulders.
11-12 Half turn CCW in place with 6 small steps, stamp slightly
on last step.

LES COTILLONS D'ORBE (continued)

- 13-14 6 small gallop steps sdwd to R, start R.
Pass one person, end up facing the one who was
second over from own ptr.
- 15-16 1 full turn CCW in place with 6 small steps, stamp
slightly on last step.
- 9-10 Repeat meas 9-10 but M moving to ctr, W out of circle.
(repeated)
- 11-16 Repeat meas 11-16
(repeated)

5. LES BEAUX COTILLONS

- 1-2 M: 2 waltz steps in LOD, start L, with 1/2 quick turn
CW on last step, clap on 1 with big movement.
W: 2 waltz steps in LOD, start R, with 1/2 quick turn
CCW. On first step, big movement at skirt, L hand
in front, turn body away from ptr.
- 3-4 M: Repeat meas 1-2 moving CW, 1/2 turn CCW.
W: Repeat meas 1-2 moving CW, R hand in front, no
quick turn at end.
- 5-8 M: Repeat meas 1-4.
W: 1 full turn CW with 4 waltz steps in place, quietly
dances in puppet style.
- 1-8 Repeat meas 1-8. On last step W steps to R side of M,
(repeated) both face out of circle.

6. TOUT EST BIEN QUE FINI BIEN

- 9-16 Varsouvienne pos. 4 steps à la Bourguignonne, start L.
- 9-16 M: R knee on floor, clap hands at beginning of each meas.
(repeated) Look at W.
W: Circles CCW around M with 4 waltz steps, start L.
Look at M. With 2 waltz steps 1 turn CCW before M.
At end of meas W sit on M knee.

Presented by Carmen Irminger

" " "
MARTGASSLER
(Switzerland)

Music: Record: EP 17112 Amadeo.

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

Meas Pattern

FIGURE I. CIRCLE L AND R

- 1-2 Two mazurka steps (walk-walk-hop, crossing free ft over on hop). Moving to the L, begin with L ft.
3-4 Two waltz-steps still moving in the same direction.
5-8 Repeat the movements of meas 1-4.
9 Still facing CW, take 3 steps bkwd, making 1/2 turn on 3rd step so as to face to the R (CCW).
10 Three steps in this new direction, making 1/2 turn on 3rd to face L.
11-16 Repeat meas 9-10 three more times, for a total of 4.

FIGURE II. "CRADLE STEP"

- Ballroom pos, joined hands pointed twd the ctr.
1-2 Two side-waltz steps in and out, gracefully lowering hands on "in" and swaying slightly inward, bending elbows and bringing hands to you on "out."
3-4 Full turn CW with 2 waltz steps, moving in LOD.
5-8 Repeat action of meas 1-4.
9-16 Repeat action of meas 1-8 (Figure II), but the waltz turns are done CCW and moving against LOD (RLOD).

FIGURE III. STEP-SWING WITH TURN

- M back to ctr, his R hand holds W L hand, free hands of both dancers are at small of own back.
1-2 Two step-swings, M first stepping on L and swinging R across in front, then stepping on R and swinging L across. W does the same with opp ftwork. On first, both face LOD, on second face each other.
3-4 Balance away from each other and together again with 2 waltz steps.
5-6 Repeat action of meas 1-2, Figure III.
7-8 With 6 steps both turn under joined hands (ML, WR), end with stamp, facing each other.
9-16 Repeat action of meas 1-8 (Figure III).

"
MARTGÄSSLER (continued)

FIGURE IV. SIDE MAZURKA

Ballroom pos.

- 1-4 Two side-mazurka steps, then full turn with 2 waltz steps CW.
5-16 Do this 3 more times for a total of 4.

FIGURE V. SIDE-STEPS WITH ARMING

- 1-2 Release hands, all put hands on own hips, facing ptr, M back to ctr. Take 4 small side-slide steps to own L and stamp R ft twice, ending up facing person who was second over from your own ptr.
3-4 Link R elbows with this person and starting with R ft make one full turn with 2 waltz steps.
5-16 Repeat the action of meas 1-4, 3 more times, for a total of 4, but the last time, instead of linking elbows and turning, ptrs give R hands, and the M pulls the W twd ctr while he moves out of the circle and with a 1/2 turn R ends up in an outside circle facing in. At this point the W are in an inner circle facing in, hands joined in high arches, M are standing in outside circle facing in, hands on hips.

FIGURE VI. GALLOPS INTO CTR

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

FIGURE VII. FINALE - CIRCLE LEFT AND BOW

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

Presented by Carmen Irminger

LA CHANSON DES VIEUX PRES

71-

(Switzerland)

Music: Record: Orion Biem 33-318 (speed up)

Formation: Cpls in a big circle, hands joined.

Steps: Rheinlaender step: diag fwd: step-together-step hop.
When doing the hop, kick other leg stretched across fwd.

Meas

Pattern

A FIGURE I

During Introduction cpls go into Varsouvienne hold, face LOD.

1 1 Rheinlaender step L, M shifts over to his L.

2 1 Rheinlaender step R, M shifts W over to his R.

Drop L hands.

3-4 M: 2 schottische steps in LOD, start L.

W: 2 turns CW with 4 step hops under joined R hands, in front of M, start L.

5-8 Repeat meas 1-4.

W: ending: instead of step hop, do step touch.

FIGURE II

Ptrs face, ballroom pos.

9-20 12 schottische steps, turning CW (2 schottische steps = 1 turn). On last step open into circle: M stands in place. W: 2 steps bkwd at R side of M.

FIGURE III

Cpls in big circle, hands joined, face in.

21-24 6 gallop steps to L, start L, step L sdwd, close R to L.

25 L point fwd, L step back to place.

26 R point fwd, R step back to place.

27-28 Repeat meas 25-26.

29-36 Repeat meas 21-28.

21-36 Repeat meas 21-36 to R with opp ft, start R.

(repeated)

B FIGURE I

Chain formation: side by side give R hands, M inside of circle face LOD, W outside face CW (RLOD).

LA CHANSON DES VIEUX PRES (continued)

- 1 Step-close-step L, meet next ptr with L hand.
M is now on the outside of circle, W inside.
- 2 Step-close-step R, meet next ptr with R hand.
- 3-4 Keep R hand hold. Turn CW around with 4 step-hops,
Start L.
- 5-20 Repeat meas 1-4 four times (total of 5). Ending: W goes
with a quick 1/2 turn CW under joined R hands in front
of ptr, all face LOD, W in front of M holding skirt, M put
his hands on shoulder of W.

FIGURE II (Train)

One or more cpls act as locomotive, others hang on, W
put hands on shoulders of dancer in front. Trains can
move everywhere, but at end of Figure II have to be in
circle again in Varsouvienne pos facing LOD.

- 21-24 8 walking steps, start L.
- 25 Put L heel to L side, step back on L beside R.
- 26 Put R heel to R side, step back on R beside L.
- 27-28 Repeat meas 25-26.
- 29-36 Repeat meas 21-28.
- 21-36 Repeat meas 21-36.
- (repeated)

FIGURE III

- 1-36 Repeat Patt A (Figures I, II, and III).

Presented by Carmen Irminger

VALSE D'YVERDON

(Switzerland)

Music: Record: Columbia SEVZ 561.

Formation: Cpls in a circle, facing slightly to L, hands joined.

Meas PatternFIGURE I. CERCLE

1-8 9 waltz steps CW, start L.
 1 (repeat 1)
 2 1 waltz step bkwd. Turn slightly CW in order to face to R.
 3-6 4 waltz steps in LOD, start L, drop hands.
 7-8 M: 2 waltz steps in place.
 W: 2 waltz steps fwd to ctr and turn CCW in order to
 face out of ctr.

FIGURE II. CERCLE DES FILLES ET PIROUETTES DES GARCONS

9-16 W: Join hands shoulder high in a circle, face out, slightly
 to L. 8 waltz steps CCW, start L, ending turn CW to
 face to R.
 9-16 7 waltz steps CW. 1 waltz step out of circle.
 (repeated)
 M: Hands on hips. 4 waltz steps bkwd away from ctr,
 start R. 2 turns CW with 4 waltz steps twd ctr.
 2 turns CCW with 4 waltz steps away from ctr.
 4 waltz steps fwd twd ctr. On last step turn CW in order
 to face out.

FIGURE III. CERCLE DES GARÇONS ET PIROUETTES DES FILLES

17-24 M: Join hands shoulder high, face slightly to L. Repeat
 meas 9-16 part of W.
 17-24 Repeat meas 9-16 (repeated) part of W.
 (repeated)
 W: Hands at skirt. 4 waltz steps fwd away from ctr,
 start R. 2 turns CW with 4 waltz steps twd ctr.
 1-1/2 turn CCW with 4 waltz steps away from ctr.
 4 waltz steps fwd twd ctr. On last step turn CW in
 order to face out, stand on R side of M.

VALSE D'YVERDON (continued)

FIGURE IV. CERCLE

- 1-8 Ptr face out and slightly to L. 9 waltz steps CCW,
 1-(repeat) start L.
 2 1 waltz step bkwd. Turn slightly CW in order to face to R.
 3-8 4 waltz step CW, start L. 1/2 turn CW with 2 waltz steps
 by cpl, M fwd, W bkwd. Keep inside hands joined.

FIGURE V. LES HUIT

- 9-12 M and W: Drop hands. 2 waltz steps turning away from
 each other with 1/4 turn M to L, W to R, facing neighbor.
 1/2 turn CCW with 2 waltz steps by cpl, two hand hold,
 arms stretched out to side.
 13-16 2 waltz steps fwd back to ptr. 1 turn CW with 2 waltz
 steps.
 9-12 2 waltz steps twd new neighbor. 1/2 turn CCW with 2
 (repeated) waltz steps by cpl.
 13-16 2 waltz steps fwd back to ptr. 1 turn CW with 2 waltz
 (repeated) steps by cpl.

FIGURE VI. VALSE FINALE

- 25-40 Ballroom pos. Waltz in LOD, turning CW, M starts bkwd L.
 On a meas 35-36 and 39-40, M may lift W.

Presented by Carmen Irminger

GLOSCHLISCHWENKER

(Swing your Petticoat)

(Switzerland)

Music: Record: Columbia SEVZ 541.

Formation: Cpls in a big circle, face in, join inside hands.

Steps: Schwingschritt: 2 steps fwd, M start L, W R.
 1 step hop, ML, WR.
 Kick other foot fwd.

Schwenkhops: Schwenkhop L - Step on L, swing
 R ft slightly to L in front of L, and
 hop on L

Meas PatternFIGURE I

- 1 1 Schwingschritt fwd twd ctr ML, WR. 1/2 turn twd
 each other, keep hands joined.
- 2 1 Schwingschritt fwd back to place, MR, WL. 1/4
 turn twd each other, two hand hold.
- 3 1 Schwenkhops ML, WR. 1 Schwenkhops MR, WL.
- 4 M: Clap hands, 1 full turn CCW in place with 3
 steps and 1 stamp.
W: Hands on hips, 1 full turn CW in place with 3
 steps and 1 stamp.
- 1-4 Repeat meas 1-4.
 (repeated)
- 5-6 Cpls in ballroom pos, M back to ctr.
 3 gallop steps sdwd in LOD, ML, WR.
 1 step sdwd in LOD, ML, WR. 1 stamp, MR, WL.
- 7-8 Repeat meas 5-6 back to place with opp ft.
- 5 3 gallop steps in LOD and 1 step sdwd with 1/2 turn
 (repeated) CW, ML, WR.
- 6 3 gallop steps in LOD and 1 step sdwd with 1/2 turn
 (repeated) CW, MR, WL.
- 7-8 3 polka steps turning CW, 1 step, 1 stamp all done by
 (repeated) cpl, M start L, WR.

FIGURE II

- 1 M on inside circle, face LOD. W on outside circle, face
 CW (RLOD). Hands on hips. 1 Schwingschritt fwd, all
 start L, ending with 1/2 R turn.
- 2 1 Schwingschritt fwd back to place, start R.
- 3 1/4 turn in order to face ptr, 2 hand hold. 2 Schwenkhops,
 both start L.
- 4 Cpls change places with 3 steps and 1 stamp, start L,
 pass R shoulders.

GLOSCHLISCHWENKER (continued)

- 1-4 Repeat meas 1-4 but M on outside circle, face CW
(repeated) (RLOD). W on inside circle, face LOD, all start L.
- 5-8 Cpl: L hip to L hip, M back to ctr, W face ctr. R hand
on own hip, L hand at R hip of ptr. 16 small step-close
steps, turning CCW in place, start L, wt on L ft.
- 5-8 Repeat meas 5-8 but R hip to R hip, turning CW, R hand
(repeated) on L hip of ptr, wt on R ft.

FIGURE III

Chain formation, M faces LOD, W faces CW (RLOD),
R hand hold.

- 1 1 Schwingschritt fwd, start L, drop hands, pass own ptr.
L hand hold with the next dancer.
- 2 1 Schwingschritt R CCW around new ptr. 1/4 turn twd
each other, join R hands over L, M now faces CCW (LOD).
- 3 2 Schwenkhops, both start L.
- 4 M: Clap hands, 1 full turn CCW in place with 3 steps and
1 stamp.
W: Hands on hips, 1 full turn CCW in place with 3 steps
and 1 stamp. Join L hands.
- 1 1 Schwingschritt, start L, drop hands, go twd own ptr,
(repeated) R hand hold.
- 2 1 Schwingschritt R CW around own ptr, join L hands
(repeated) over R.
- 3 2 Schwenkhops with own ptr, start L.
(repeated)
- 4 M: Clap hands 1 full turn CCW with 3 steps and 1 stamp.
(repeated) W: Hands on hips, 1 full turn CCW in place with 3 steps
and 1 stamp.
- 5 Ballroom pos. 2 gallop steps sdwd twd ctr, 1 step and
1 stamp, ML, WR.
- 6 Repeat meas 5 with opp ft back to place.
- 7-8 Repeat meas 5-6.
- 5 3 gallop steps sdwd in LOD, 1 step sdwd with 1/2 turn
(repeated) CW, ML WR.
- 6 3 gallop steps sdwd in LOD, 1 step sdwd with 1/2 turn
(repeated) CW, MR WL.
- 7-8 4 polka steps turning CW, start ML, WR.
(repeated)

FIGURE IV

Cpls in circle, face in, join inside hands as in Figure I.

- 1-4 Repeat Figure I, meas 1-4 with repetition.

Presented by Carmen Irminger

DER HINGGI
(The limping dance)

(Switzerland)

Music: Record: Amadeo SVRS EP 17112, Side A, Band 1.
Tune: Dä gaht i d'Bei.

Formation: Trios, M between 2 W, facing CCW. M takes outside hands of W, W outside hand on hip, inner hand on M nearest shoulder.

Steps: Limping step L: step fwd L; hop on L; step fwd R
 long short long
Cross step L: step L sdwd to L, touch R before L.
Bourréstep L: cross L before R and do a hop on L. Step
hop R behind L. 1 polka step sdwd L.
Before heel/toe steps and polka steps do a little hop.

Meas Pattern

FIGURE I (The limping one)

- 1-2 Heel/toe while hopping on R, and 1 polka step L fwd in LOD.
- 3-4 Heel/Toe while hopping on L, and 1 polka step R fwd in LOD.
- 5-8 4 limping steps fwd in LOD, start L.
- 9-16 Repeat meas 1-8. Join hands in circle of three.
- 17-20 Heel/toe and 1 polka step L CW.
Heel/toe and 1 polka step R CW.
- 21-24 4 limping steps CW, arms swing fwd and bkwd.
- 25-32 Repeat meas 17-24, open circle, all face in LOD.

FIGURE II

Formation as in Figure I.

- 1-4 Repeat Figure I meas 1-4.
- 5-8 6 walking steps fwd, start L. Jump on both feet, hop on both feet.
- 9-16 Repeat Figure II, meas 1-8.
- 17-20 Join hands in circle of three. Repeat Figure I, meas 17-20.
- 21-24 Circle CW with 6 steps, start L (side-behind-side-in front-side-behind) arms down. Jump on both feet, hop on both feet.
- 25-32 Repeat Figure II, meas 17-24, open circle, all face in LOD.

FIGURE III

- 1-4 M: hands on hips. W: hands at skirt. All turn CCW with 4 steps, start L. Ending: inside W face out, outside W face M. M face outside W.
2 cross steps, start L.

DER HINGGI (continued)

- 5-8 Repeat Figure III, meas 1-4.
(M: 1-1/2 turn CCW to face inside W, Last step, instead of cross step R, do 3 stamps: R,L,R.)
- 9-16 R hand star (R hand on wrist of person in front).
Repeat Figure I, meas 17-24.
- 17-32 Hands on neighbors' shoulders in circle of three.
4 Bourresteps, start L, lean in the direction you start 1st step.
- 1-32 Repeat Figure III, meas 1-32.

FIGURE IV

Formation as Figure I.

- 1-8 Repeat Figure I, meas 1-8.
9-16 Repeat Figure I, meas 17-24.

FIGURE V

- 17-24 Repeat Figure II, meas 1-8.
25-32 Repeat Figure II, meas 17-24.

FIGURE VI

Formation same as Figure I.

- 1-16 4 Bourresteps in line, start L. On last B step, all turn to face ctr, all join hands in a big circle.

FIGURE VII

- 1-8 Heel/toe and 1 polka step L and R CW.
4 limping steps CW, swing arms fwd and bkwd.
- 9-16 Heel/toe and 1 polka step L and R CW.
6 steps CW (side-behind, etc). Clap twice.

Presented by Carmen Irminger

SISSACHER SCHOTTISCH

(Switzerland)

Music: Record: Columbia SEVZ 608.

Formation: Ballroom pos, M back to ctr.

Steps: Before the Polka steps, do a little hop.

Meas PatternFIGURE I. (Dung-stamping)

1-4 1 turn CW in place with 8 stamping steps, beginning ML, WR.

5-8 4 Polka steps, 2 turns CW, moving in LOD.

1-8 Repeat meas 1-8.

(repeated)

FIGURE II.

Varsouvienne hold.

9-10 Heel and toe with L ft while hopping on R, and 1 Polka step sdwd to L, during which the M shifts W over to his L side.

11-12 Heel and toe with R ft while hopping on L, and 1 Polka step sdwd to R, during which the M shifts W to his R side. End up facing, joined R hands held high.

13-16 M: 4 Polka steps fwd in LOD.

W: 2 turns CW with 4 Polka hops twirling under R hands.

9-16 Repeat meas 9-16.

(repeated)

FIGURE III.

Ballroom pos.

17-18 1 turn CW with 2 Polka steps beginning ML, WR.

19-20 2 turns CW with 4 steps.

21-24 Repeat meas 17-20.

17-24 Repeat meas 17-24.

(repeated)

FIGURE IV.

Ballroom pos, M back to ctr.

25-26 Heel and toe and 1 Polka step sdwd, ML, WR.

27-28 Heel and toe and 1 Polka step sdwd, MR, WL.

29-32 2 turns CW with 4 Polka steps.

25-32 Repeat meas 25-32.

(repeated)

FIGURE V.

1-16 Repeat Figure I.

Presented by Carmen Irminger

FOLK DANCE CAMP - 1970

LA FAIRA DA SENT

(Switzerland)

Music: Record: Columbia SEVZ 542.

Formation: 8 cpls or more in a circle. Ptrs face each other. W face CW, M CCW. Hands on hips. Dancers have to stay very close.

Meas PatternFIGURE I

- 1-8 16 step-together-step hops weaving in and out as follows:
 1-8 All start L, moving diag fwd to L. The second step-together-
 (repeated) step hop goes to the R with opp ftwork, thus weaving in and
 out, going zigzag, passing ptrs without giving hands. M
 move CCW, W CW.
 9-12 Hook R elbows with the one you face. 16 running steps CW
 around in place. Start L.
 13-16 Hook L elbows. Do 15 running steps CCW. Start L and 1
 stamp R to close.

FIGURE II

- 1-8 Repeat action of meas 1-8 (and repeat) of Figure I.
 1-8
 (repeated)
 9-12 Join 2 hands, straight arms, lean back a little. Circle
 around CW as follows: Step L; Step with R ft to L cross-
 ing behind L. The last step is a stamp R.
 13-16 Same with opp ftwork CCW, ending with one step R and
 a stamp L.

FIGURE III

- 1-8 Repeat action of meas 1-8 (and repeat) of Figure I.
 1-8
 (repeated)
 9-12 Hold R hands and stretch arms. Do 8 step hops CW around,
 start L.
 13-16 Do 8 step hops CCW. Hold L hands. Start L.

Presented by Carmen Irminger

MUTTENZER POLKA

(Switzerland)

Music: Record: Columbia SEVZ 608.

Formation: Double circle of cpls facing LOD, W to R of M, hands on hips.

Steps: Rheinlaender step: diag fwd: step-together-step hop.
When doing the hop, kick other leg stretched across fwd.Meas Pattern1.. OPEN POLKA

- 1 1 Schottische step to the side, ML, WR.
 2 1 Schottische step twd each other, MR, WL.
 3-4 Ballroom pos. 2 turns CW with 4 step hops.
 5-8 Repeat meas 1-4.
 1-8 Repeat meas 1-8.

(repeated)

2. "BELL" POLKA

- 9 Ballroom pos, M back to ctr.
 M: 1 Schottische step in place with 1/2 turn to L, start L.
 W: 1 Schottische step R, ending back to ctr.
 10 Repeat meas 9 back to place with opp ft. Join R hands
 held high.
 11-12 M: 4 step hops in LOD.
 W: 2 turns CW with 4 step hops twirling under joined
 R hands.
 13-16 Repeat meas 9-12.
 9-16 Repeat meas 9-16.

(repeated)

3. SKATING POLKA

- 17 Skater pos: Ptrs cross arms in front, M below, face LOD.
 1 Rheinlaender step L.
 18 1 Rheinlaender step R.
 19-20 1/2 turn CCW with 4 step hops. M bkwd, W fwd.
 Drop hands, face ptr, hands on hips.
 21 1 Schottische step L to the side.
 22 1 Schottische step R twd each other. Join R hands shoulder high.
 23-24 1 turn CW with 4 step hops. Skater pos face CW.
 25-32 Repeat meas 17-24 CW.

4. OPEN POLKA

- 1-16 Repeat Part I.

Presented by Carmen Irminger

ZIBERLI Z'VIERT

(Switzerland)

Music: Record: Columbia SEVZ 541.

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

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

Meas Pattern

2 meas Introduction

FIGURE I. ZIBERLI OPPOSITE

1-2 "Ziberlihupf" to the opp ptr.
 3-4 Hook R elbows and make 1 turn with 8 walking steps, start L, go back to place.
 5-6 Face own ptr, "Ziberlihupf" with own ptr.
 7-8 Hook L elbows and make 1 turn.
 9-16 The set joins hands to a circle, 14 walking steps to L, 1 side step L, close R ft with a stamp. Return with gallop steps sdwd to the R.

FIGURE II. ZIBERLI DIAGONALLY

1-2 "Ziberlihupf" the two W to each other.
 3-4 W hook R elbows and make 1 turn.
 5-6 "Ziberlihupf" the two M to each other.
 7-8 M hook L elbows and make 1 turn.
 9-16 Repeat Figure I, meas 9-16.

FIGURE III. ZIBERLI ALL TOGETHER

1-2 "Ziberlihupf" at the same time the two W to each other and M to each other.
 3-4 Star CW, 8 walking steps, W hold R hands, M hold R hands.
 5-6 Repeat meas 1-2.
 7-8 Repeat meas 3-4 CCW, holding L hands.
 9-16 Repeat Figure I, meas 9-16.

Presented by Carmen Irminger

APPEZELLER CHEERAB

(Switzerland)

Music: Record: SEVZ 531, Vol. II

Formation: Cpls in 2 circles, boys inside facing out, girls outside facing in. Cpls have to be numbered: 1-2-1-2 etc. All #1 cpls take ordinary ballroom pos(or two-hand hold with children). All #2 cpls hold hands and make high arches. Dancing with children, girls can also dance with girls, or boys with boys, as ptrs have the same steps.

<u>Meas</u>	<u>Pattern</u>
1-4	<u>All #1 cpls:</u> 8 gallop steps sdwd in LOD, boy L, girl R, passing under 1 arch. Separate and build arches. <u>All #2 cpls:</u> Build arches, then take ballroom pos..
5-8	Same as meas 1-4, but #1 cpls build arches and #2 cpls do the 8 gallop steps.
1-8 (repeated)	Repeat action of meas 1-8.
9	All put hands on own hips, ptrs face each other with a distance of about one ft in between. Put L heel fwd. Step on L.
10	Put R heel fwd. Step on R.
11-12	Repeat action of meas 9-10.
13-15	Cpls hook R elbows. 1-1/2 turn CW with 6 steps, starting L.
16	Drop arms, separate with 1 step, standing on opp place, 1/2 turn CW to face each other, end with 1 step R.
9-12 (repeated)	Repeat action of meas 9-12.
13-16	Hook L elbows. 1-1/2 turn CCW with 8 steps, start L, end with a stamp.

You may find the same dance for adults, then a waltz is added at the end.

Song:

Jiez macht me no de Cheerab, de Cheerab, de Cheerab
Jiez macht me no de Cheerab, de Cheerab, de Cheer. Tra la la....

Presented by Carmen Irminger

BÜNDNER SIEBENSCHRITT

(Switzerland)

Music: Record: Columbia SEVZ 542

Formation: Ptrs are side by side, facing CCW, joining inside hands.
Free hand on hip.Meas
4 measPattern
IntroductionFigure I. (The Seven Steps)

- 1-2 Starting with outside ft, 7 small running steps fwd plus a stamp on the inside ft.
- 3-4 Starting with inside ft, 7 small running steps bkwd plus a stamp on the outside ft. Release hands.
- 5 Put hands on hips. Both ptrs do a full turn to the side with 3 steps, thus moving away from each other. M to the L (L,R,L), W to R (R,L,R), plus a stamp (MR, WL).
- 6 Step-together-step-hop sdwd twd each other (M starts R, W L).
- 7-8 Hook R elbows and turn CW around with 4 step hops. On the last step hop W has to swivel around getting into original pos (side by side) again.
- 1-8 (repeated) Repeat action of meas 1-8, but on meas 7-8 hook L elbows and turn CCW. Now the M has to swivel around, getting into dance direction.

Figure II. (The Girl's Turn)

- Formation: Varsouvienne pos.
- 9 Step-together-step-hop diag fwd to the L. Both start on L ft. W moves to M L side.
- 10 Step-together-step-hop diag diag fwd to the R. Start on R ft. W moves back to M R side. Release L arms, putting them on hips.
- 11-12 M gives 2nd finger of his R hand to W and does 4 step-lifts fwd in dance direction. W turns under the raised arms CW with 4 step-hops.
- 13-24 Repeat action of meas 9-12 three more times.

The whole dance is done 3 times plus Fig. I, and you can change ptrs. When the dance starts again, the M take longer steps, and on the 7th step they meet the next W in front. During the stamp M smile to the new W, and do the 7 steps bkwd with her, etc.

Presented by Carmen Irminger

FOLK DANCE CAMP - 1970

"
VOGELISCHOTTISCH

85

(Switzerland)

"Vogeli" means small bird.

Music: Record: Columbia SEVZ 577.

Formation: Cpls in ballroom pos. M back to ctr of circle. Children formation: 2 children with two-hand hold or inside hands joined.

Meas

Pattern

4 meas

Introduction

1-8

8 polka steps turning CW, moving in LOD.

1-8

Repeat action of meas 1-8. Ending: cpls in a double circle,

(repeated)

M inside facing out, W face ptr, hands on hips. (With children: instead of polka steps, step-hops moving fwd in LOD.)

9

Pause.

10

5 stamps, start R.

11

Pause.

12

Clap own hands 3 times.

13

Threat with R forefinger.

14

Threat with L forefinger.

15-16

Hands on hips, one full turn CCW with 4 steps in place.

9-16

Repeat action of meas 9-16.

(repeated)

Presented by Carmen Irminger

MANCHESTER

Music: Record: Columbia SEVZ 577

Formation: Cpls in ballroom pos, M facing CCW, W CW. L arm of M and R arm of W are stretched and point to ctr of circle. With children: Instead of ballroom pos: two-hand hold. Instead of polka steps: step-hops moving in a circle or two by two, etc.

Meas

Pattern

4 meas

Introduction

1-4

4 slow side-close steps to ctr of circle, ML, WR. On 4th step greet ptr with a slight bow.

5-7

Bend forearm. 6 gallop steps sdwd back to place, MR, WL.

8

Jump onto both ft.

1-8(repeat)

Repeat action of meas 1-8.

9-24

16 polka steps turning CW, moving in LOD.

9-24(repeat)

16 polka steps turning CCW, moving in LOD.

Presented by Carmen Irminger

With permission of the editor Hug Zurich, from "Volkstänze der Schweiz."

ZOCCOLITANZ

(Switzerland)

Zoccoli: Wooden shoes from Italian speaking part of Switzerland.

Music: Record: Alpen 101 - Zoocolitanz (misspelled).

Formation: Cpls in ballroom pos, M face out, ML, W R arm point in LOD.

Meas PatternFIGURE I

- 1 4 light walking steps fwd in LOD, ML, WR.
- 2 3 stamps.
- 3 4 walking steps CW, bend forearm bkwd.
- 4 3 stamps.
- 5-8 Repeat action of meas 1-4.
- 9 2 side-close steps to ctr of circle, ML, WR arms point in.
- 10 3 stamps.
- 11 2 side-close steps out of circle, bend forearm bkwd.
- 12 3 stamps.
- 13-15 Repeat action of meas 9-11.
- 16 Ptrs raise joined hands (ML, WR). W turns out CW under arms with 4 steps. All join hands in a big circle, facing in.
- 17 2 side-close steps in LOD.
- 18 3 stamps.
- 19-20 Repeat action of meas 17-18.
- 21 W faces in LOD, hands on hips. M stands behind W, puts his hands on her hands and pushes W fwd, both do 4 light steps in LOD.
- 22 3 stamps.
- 23-24 Repeat action of meas 21-22.
- 25-31 Repeat action of meas 17-23.
- 32 Each dancer does 1 full turn with 4 small steps, M to L, W to R, get into ballroom pos as in meas 1.

FIGURE II

- 1-8 Repeat action of meas 1-8 of Fig. I.
- 9 M: Face in LOD, hands on hips, 2 side-close steps to ctr of circle, start L. W: Face CW, hands on hips, 2 side-close steps out of circle, start L.
- 10 3 stamps.
- 11 M and W do 2 side-close steps twd each other, start R.
- 12 3 stamps.
- 13-15 Repeat action of meas 9-11 of Fig. II, but start in opp direction, start R.
- 16 Ballroom pos, 1 full turn CW with 4 steps in place.
- 17-32 All join hands in a big circle and repeat action of meas 17-32 of Fig. I.

Presented by Carmen Irminger

S'TROMMT EM BABELI

(Switzerland)

Music: Record: SEVZ 531 Schweizer Volkstanze.

Formation: One M and two W.

Meas PatternFIGURE I. Circle and Arches

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

FIGURE II. Star and Figure 8

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

FIGURE III. Circle and Arches

- 1-24 Repeat action of Fig. I.

Presented by Carmen Irminger

ORA SUR CHOMPS

(Switzerland)

Pronounced: Orah Suhr Chomps

Music: Record: Volkstaenze der Schweiz, Columbia SEVZ 542.
 Note: Record ends with the first 8 meas of Fig. I.

Formation: Trios, one M and two W, facing CCW.

Meas Pattern.I. CIRCLES OF THREE:

- 1-4 Join hands in circles of three and waltz 8 steps CW, begin L ft.
 5-8 Waltz 8 steps CCW, begin L ft. Open out into line of three, M in middle again, inside hands joined, W outside hands on hips.
 9 2 waltz steps fwd in LOD, M and L-hand W beginning with L ft, R-hand W beginning with R ft. M swings hands once fwd and back.
 10 2 waltz steps in place, M swings joined hands fwd and up and each W makes a turn outward in place (L-hand W CCW, R-hand W CW). Don't release hands during these turns.
 11-12 M turns with R-hand W: R hands joined at shoulder height, turn CW around each other with 4 waltz steps, M start L, W R ft. Meanwhile L-hand W, hands on hips, turns once in place CCW with 4 waltz steps, starting with L ft. End up in line of threes again, facing LOD.
 13-14 Repeat action of meas 9-10.
 15-16 M turns with L-hand W: L hands joined, turn CCW around each other in 4 waltz steps, meanwhile R-hand W, hands on hips, turns once around in place CW.
 17-24 Repeat action of meas 9-16.

II. STAR FOR THREE

- 1-4 R hand star (R hand on wrist of person in front) with 8 waltz steps CW, all starting with L ft.
 5-8 L hand star with 8 waltz steps CCW, starting L.
 9-24 Repeat action of Fig. I, meas 9-24.

III. CIRCLES OF THREE

- 1-24 Repeat action of Fig. I.

Presented by Carmen Irminger

TANGO MARIANNA

An intermediate level tango composed by Marian & Ned Gault.

Music: ORIOLE 45-CB1499, "Tangro Negro." Slow down a little.

Formation: Cpls in closed pos facing LOD. A circle is not necessary.

Positions Closed pos (Cl pos): The normal face to face ballroom pos.

& Semi-open pos (SOP): similar to Cl pos, except that ptrs

Notes: are turned twd the joined hands; MR WL hips are close.

Banjo pos: similar to Cl pos, except ptrs are shifted so that R hips are adjacent.

Sidecar pos: similar to Banjo, except that ptrs are shifted to put L hips adjacent.

S - slow step, 1 ct; 2 per meas.

q - quick step; 4 per meas.

Directions are for M. W is on opp ft unless otherwise directed.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		Introduction
1		Hold, wait, no action
2	3,&	M tap L heel twice. Hold ct 4.
3	5,6	SL, SR fwd in LOD in Cl pos.
4	7,8	Corté: M step SL bkwd, toe turned out (W SR straight fwd). ML WR knee bent, WL toe remains on floor (ct 7). Recover SR fwd (ct 8).
		<u>FIGURE I</u>
A 1	1,2,&	SL, qR, qL fwd in LOD, changing to Banjo pos.
2	3,4,&	SR fwd, rock qL fwd, qR bkwd.
3	5,6	SL bkwd, W flare to SOP facing LOD; SR thru in SOP in LOD.
4	7,&,8,&	M qL, qR, qL, qR fwd, turning W twice CW under joined hds.
5	9,10	SL, SR fwd in LOD in SOP.
6	11,&,12,&	Rock qL, qR, M turning 1/2 CW to Sidecar pos. (W rock fwd, back); step qL, qR moving RLOD.
7	13,14	Step RLOD SL, SR both turning CCW to Banjo pos, M facing LOD, W RLOD.
8	15,16	Banjo Corté: Corté as above, M SL back, W SR fwd, with R hips adjacent. Recover SR fwd, retaining Banjo pos, M facing LOD.

TANGO MARIANNA (continued)

A 1-8 Repeat Figure I exactly as before.

FIGURE II

- B 1 1,&,2 Rock fwd, back (qL, qR) in Banjo pos; step SL back in RLOD.
- 2 3,&,4 M qR, qL moving back in RLOD; face ptr & step SR to side (L remains in place, no "draw"). W turn once CCW under joined hds, qL, qR, moving in RLOD with ptr. Step SL to side in C1 pos (no "draw").
- 3 5,&,6 Rock qL to side (twd LOD), qR in place; cross SL thru moving in RLOD.
- 4 7,&,8 M step qR to side in RLOD, qL closing to R, qR to side, qL draw to R (no wt) as W repeat turn as in cts 3,&,4. End in SOP both facing LOD.
- 5 9-10 SL fwd in LOD in SOP, SR M flare to Sidecar pos (M facing RLOD, W LOD).
- 6 11 SL fwd (W SR bkwd) with slight dip in RLOD.
- 12,& Step bkwd (in LOD) qR, qL turning to Banjo pos, M facing LOD.
- 13,& Continuing in LOD, step fwd qR, qL turning to Sidecar pos, M facing RLOD.
- 14,& Step bkwd (in LOD) qR, qL, turning to Banjo pos, M facing LOD.
- 8 15,&, Step fwd qR, qL; step qR to side, close qL to R with short, sharp stamp (no wt), ending in C1 pos, M facing LOD. **
- Note: Cts 12 to 15 constitute a "grapevine" step, M beginning with cross in back, W with cross in front.

B 1-8 Repeat Figure II exactly as before, stepping into Banjo pos on rocking steps in ct 1.

FIGURE III

- C 1 1 SL fwd in LOD in C1 pos.
- 2,& Rock qR to side, qL in place.
- 2 3 Cross thru SR into SOP moving twd ctr.
- 4,& Step qL, qR, M leading ptr to ML side, both facing ctr.
- 3 5 Step SL thru twd ctr, joined hands are low in back.
- 6,& Face ptr and rock qR to side (twd ctr), qL in place.
- 4 7,&, Cross thru qR in SOP, moving away from ctr; qL fwd, leading ptr into C1 pos, M facing out; qR to side, close qL to R with short, sharp stamp (no wt), ending in C1 pos, M facing out. **

** This "short and sharp" tango close has 3 steps and a short stamp (qqqq) instead of the more usual step, side draw (qqS) closing figure found in many other tangos.

- 5 9,10 SL, SR fwd in LOD.
 6 11,&, Step qL, qR fwd in LOD; lunge fwd: step fwd
 12 SL, smoothly bending L knee. Inside knee (R)
 almost touches floor, back is straight.
 7 13,14 Recover stepping back SR (L ft follows, no wt).
 Step SL fwd in LOD.
 8 15,&, Step qR fwd; qL fwd, leading ptr into C1 pos, M
 16,& facing LOD; step qR to side; close qL to R with
 short stamp (no wt). ** End in C1 pos, M facing
 LOD.

C 1-8 Repeat Figure III exactly as before.

FIGURE IV

- A 1-8 Repeat Figure I, meas 1-8 exactly as above.
 1-6 Repeat Figure I, meas 1-6 as above.
 7 13,14, Step RLOD SL; step qR, qL turning CCW to Banjo
 & pos.
 8 15,&, Step qR bkwd; Banjo Corté, stepping SL bkwd
 16,& (W SR fwd); recover qR fwd, W turning to SOP.
 17 Lunge smoothly fwd onto ML, WR, inside knee
 on floor. Hold.

Presented by Marian & Ned Gault

Notes by Ned Gault

TANGO CAMPANA

An intermediate level tango composed by Ned & Marian Gault.

Music: Record: Oriole #CB-1941 (Tango Campana"), 45 RPM.
(MUST BE SLOWED DOWN CONSIDERABLY TO ♩ = 120)
2/4 meter. Also: Telemark 1941-45.

Formation: Cpls in circle in Closed Pos, M facing out of circle,
W facing in.

Positions Closed Pos: The normal face-to-face ballroom pos.
& Semi-Open Pos: (SOP) Same as Closed Pos except
Notation: that ptrs are turned twd joined hands; MR, WL hips
are close.
S - Slow step (1 ct). 2 per meas.
q - Quick step (1/2 ct), 4 per meas.

Steps: Walk, basic tango, corté.

Directions are for M. W is on opp ft unless otherwise
directed.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		Introduction
1-3	1-6	Wait, no action
	7	<u>Corté</u> : M step SL bkwd, toe turned out (W SR straight fwd), ML, WR knee bent; WL ft remains on floor.
4	8	Recover SR fwd.
A		<u>FIGURE I</u>
1	1,2,&	SL fwd (away from ctr, step qR to R side, close qL to R (take wt).
2	3,&,4	Rock qR to R, qL in place, cross SR through into SOP in LOD.
3	5,6	SL, SR fwd in LOD in SOP.
4	7,&,8	<u>Tango Close</u> : M qL fwd in LOD, leading ptr into Closed pos; step qR to side; draw SL to R (no wt), ending in Closed pos, M facing LOD.
5	9,10	SL, SR fwd in LOD, W change to SOP on first step.
6	11,&,12	qL, qR continuing fwd in LOD in SOP; touch SL be- side R (no wt), changing to Closed pos, M facing out.
7	13,&	Rock qL fwd, qR bkwd in Closed pos.
	14,&	M back (W fwd) qL, qR twd ctr in Closed pos.
8	15	<u>Corté</u> : M SL bkwd twd ctr (W SR fwd).
	16	Recover SR fwd, L follows (no wt).

TANGO CAMPANA (continued)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
A 1-8	1-16	Repeat Figure I, meas 1-8, exactly as before.
B		<u>FIGURE II</u>
1	1	Step SL to side, turning to put L hips adjacent.
-,2	2,&,3	Continuing movement in LOD, M step qR behind L; qL to side; SR in front of L, heel leading (W step qL, qR, SL fwd in LOD). Both flare free ft (ML, WR) back through to face RLOD.
-,3	4,&,5	Step qL, qR fwd in RLOD; step SL fwd, both flaring back through (MR, WL) to SOP facing LOD.
	6	Step SR fwd in LOD.
4	7,&,8	Tango Close: As above (fwd, side, draw) ending in Closed pos, M facing LOD.
5	9,10	SL, SR twd ctr, changing to SOP after first step.
6	11,&,12,&	M lead ptr into Closed pos, M facing almost twd ctr, rock qL bkwd, qR fwd, qL fwd, qR bkwd. On last two steps allow W to open slightly away from ptr, then back to Closed pos.
7	13,14	<u>Advanced Corté</u> : M SL bkwd (away from ctr), toe out, knee bent (W SR fwd); instead of usual recovery, step sharply through into SOP twd RLOD with SR (W SL), knee leading through.
8	15,&,16	Tango Close: As above (fwd, side, draw) except an additional 1/4 L (CCW) turn is made, to end in Closed pos, M facing out, W facing ctr.
B 1-8	1-16	Repeat Figure II, meas 1-8, exactly as before.
C		<u>FIGURE III</u>
1	1,2,&	SL to side, changing to SOP facing LOD; step qR, qL fwd in LOD.
2	3	SR fwd in LOD, swinging L fwd and around behind R in wide arc.
	4,&	step qL, qR moving bkwd in SOP, facing LOD.
3	5	Step SL, hooked over R, heel leading (take wt);
	6	Unhook R and cross through SR in SOP in LOD.
4	7,&,8	Tango Close: As before (fwd, side, draw) ending in Closed pos, M facing LOD. While doing this Tango Close, M draw joined ML, WR hands low and behind ML hip.
5	9,10,&	SL, qR, qL fwd in LOD in Closed pos.
6	11,12,&	SR fwd in LOD; rock qL fwd, qR bkwd.
7	13	SL bkwd, leading ptr to L hips adjacent (W step SR, <u>long step fwd</u>).

TANGO CAMPANA (continued)

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
	14	W steps SL fwd and turning 1/4 CW (R) under the joined hands. At the same time M step SR, moving behind ptr and twd inside of circle. End M facing RLOD, W facing ctr. ML, WR hands are still joined.
8	15,&	Tango Close: M steps qL fwd, turning into Closed pos (facing away from ctr); qR to side (twd RLOD); draw SL to R (no wt). At the same time W steps qR, almost in place; qL to side in Closed pos; draw SR to L (no wt).
C 1-8	1-16	Repeat Figure II, meas 1-8, exactly as before.
<u>FIGURE IV</u>		
A 1-8	1-16	Repeat Figure I, meas 1-8, exactly as before.
1-8	1-16	Repeat Figure I, meas 1-8, as before except <u>add</u> :
9	17	<u>Corté</u> : M SL bkwd twd ctr, as before.
	18	Backbend as follows: M (in corte) twist to L, keeping ft in place. W (in corte) twist to L, arching back slightly, L <u>toe remains on floor</u> .
<u>Note</u> : This corté does not replace the one at the end of Figure I, but is in addition to it.		

Presented by Ned & Marian Gault

Notes by Ned Gault

SILVER MOON (Luna da Plata)

A recreational tango mixer composed by Marian & Ned Gault.

Music: Palette S4KM-4528, 45 RPM, "Luna da Plata."

Formation: Cpls in circle in semi-open pos (SOP), facing LOD.

Position Closed pos (Cl pos) - the normal face-to-face ballroom
& pos.

Notation: Semi-open pos (SOP) - similar to Cl pos, except that
ptrs are turned twd the joined hands; MR WL hips are
close.

S - slow step, 1 ct, 2 per meas.

q - quick step, 4 per measure.

Directions are for M. W is on opp ft unless otherwise
directed.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
		Introduction
1-8		Wait, no action
1	1,2,&	SL, SR fwd in LOD in SOP. Close slightly back to Cl pos on ct &.
2	3,&4,&	<u>M</u> : Step qL fwd, close qR to L, step qL bkwd, close qR to L. M leads W on to new ptr (do not "turn her under"). <u>W</u> : Move fwd in circle to new ptr with 4 quick steps, R,L,R,L, making one turn CW on first two steps & moving fwd in LOD on last two steps.
3	5,6	SL, SR fwd in LOD in SOP with new ptr.
4	7,&8	Tango Close: M step fwd qL, leading ptr into Cl pos; step qR to side; draw SL to R (no wt), ending in Cl pos, M facing LOD, W RLOD.
5	9,10	SL, SR moving in SOP twd ctr of circle.
6	11,& 12,&	Facing ptr in Cl pos, rock qL back, qR in place, qL fwd, qR in place (W rock fwd, place, back, place).
7	13	Corté: M step SL bkwd in LOD, toe out, bending L knee to "dip" slightly. W step straight fwd SR, bending R knee. (WL toe remains on floor).
	14	Recover stepping SR fwd in LOD.
8	15,& 16	Tango Close: As above, M step qL fwd in LOD, qR to side, draw SL to R (no wt).

SILVER MOON (continued)

NOTE: on 5th repeat of dance the introduction musical theme repeats. It is 12 meas long and done as follows:

- 1-4 Do meas 1-4 above as written, W progresses.
- 5-8 Repeat meas 1-4 progressing again immediately.
- 9-12 Rest of dance is normal.

Presented by Ned & Marian Gault.

LA VIDA ALEGRE

An intermediate tango composed by Ned & Marian Gault.

Music: Record: Nuevo Gaucho, NG-866A, "Lamento Gaucho," 45 RPM.

Formation: Cpls in circles in closed pos, M facing out of circle.

Positions: Closed pos: The normal, face-to-face ballroom pos.
Semi-open pos: (SOP) Same as Closed pos except that ptrs are turned twd the joined (ML WR) hands; MR WL hips are close.

Directions are for M; W is on opp ft unless otherwise directed.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
2/4		
1-4	1-8	Introduction Wait
<u>FIGURE I</u>		
1	1,2	SL, SR fwd in LOD, changing to SOP on first step.
2	3,&,4	Face ptr in closed pos; rock qL to L, qR in place, lower joined hands to waist level and cross through SL in RLOD.
3	5,&	M step qR, qL in place as W moves to MR side with qL, qR.
	6	Cross through SR (W SL) in <u>RLOD</u> in SOP.
4	7,&,8	M step qL, turning 1/4 L in place, qR to side, draw SL to R (no wt), as W turns once CW (R) under joined hands moving twd outside of circle with qR, qL, touch SR beside L (no wt), ending in closed pos, M facing out.
5	9,10,&	SL fwd moving out. Rock qR to R, qL in place.
6	11,12	Cross through SR in LOD in SOP. Touch SL toe beside R (no wt).
7	13,14	SL, SR fwd in LOD in SOP.
8	15,&,16	Pivot once CW with qL, qR, moving fwd in LOD. Draw SL to R (no wt), ending in closed pos, M facing LOD.
<u>FIGURE II</u>		
1	1,2	SL, SR fwd in LOD in closed pos.
2,3	3,&,4, &,5 6,&	Turn slightly to R, putting L hips together, and step fwd, moving diag R of LOD with qL, qR, qL, qR, SL. Rock qR, qL (W qL bkwd, qR fwd) changing to SOP, facing diag R of RLOD.

LA VIDA ALEGRE (continued)

- 4 7,&, 8,& Cross through qR in SOP, step fwd qL, turning L to closed pos, M facing out; step qR to side; stamp qL heel sharply beside R (no wt).
- 5 9,10,& SL, qR, qL fwd in LOD in SOP.
- 6 11,12 Touch SR beside L (no wt), hold (ct 12).
- 7 13,14,& SR, qL, qR fwd in LOD in SOP.
- 8 15,&,16 Tango Close: qL fwd in LOD, changing to closed pos; step qR to side, draw SL to R, ending in closed pos, M facing LOD.

FIGURE III

- 1 1,2 SL fwd in LOD, W changing to SOP on first step, SR fwd, both flaring free ft (ML WR) back through.
- 2,3 3 Step SL through twd RLOD.
- 4,&,5 4,&,5 Face ptr in closed pos, rocking qR to R, qL in place. Cross SR through in LOD in SOP.
- 6,& 6,& M rock qL fwd, qR bkwd, leading W into closed pos, M facing LOD.
- 4 7 Corte: M SL bkwd in RLOD, toe turned out; W SR fwd, knee bent; W L toe remains on floor.
- 8 Recover SR fwd, L following (no wt), ending in closed pos, M facing LOD.
- 5 9,10 Changing to SOP on first step, move SL, SR twd ctr.
- 6 11,&,12 Step qL into closed pos; step qR behind L (still moving twd ctr), step SL into SOP, both facing ctr.
- 7 13,&,14 Rock qR bkwd, qL fwd, SR bkwd.
- 8 15,&,16 Step back qL, back qR in SOP. Draw SL up beside R, turning to closed pos, M facing LOD.

FIGURE IV

- 1 1,2 SL, SR fwd in LOD, changing to SOP on first step.
- 2 3,&,4 Pivot once CW qL, qR, moving in LOD in closed pos; touch SL beside R, ending in closed pos, M facing LOD.
- 3 5,6 Repeat meas 1 above.
- 4 7,&,8 Drop ML, WR hands as W makes one turn CW (R) away from ptr, moving in LOD with qR, qL, SR (take wt). M steps qL, qR, SL (take wt) in place; join MR, WL hands.
- 5,6 9-12 W moves CCW around ptr, hands joined, stepping SL, qR, qL; SR, qL, qR (M steps SR, qL, qR; SL, qR, qL in place), ending with W on outside of circle, ML, WR hands still joined.
- 7 13 Both step fwd in LOD (long, smooth step; M SR, W SL).
14,& M touch SL (no wt) beside R, as W turns in CCW (L) with qR, qL, into closed pos, M facing out.
- 15 Corte: as above - M SL bkwd twd ctr (W SR fwd).
- 16 Recover SR fwd, L follows and touches (no wt) beside R.

LA VIDA ALEGRE (continued)

- - Repeat entire dance, Figures I, II, and III exactly as before;
 - - Repeat Figure IV as before --- except:

FIGURE IV

- 8 15 Corte: M SL bkwd twd ctr, as before.
 16 Backbend as follows:
 M (in corte) twist to L from waist, keeping ft in place.
 W (in corte) twist to L, arching back; L toe remains on
floor.

REVIEWS AND CUES

- I. S, S; rock q,q, cross S;
 W around q,q,S; W turn q,q,S.
 Fwd S, rock q,q, cross S, touch S.
 S, S, pivot q,q, touch S.
- II. S, S, cross q,q,q,q, S.
 Rock q,q, cross q, fwd q, side q, stamp q.
 S, q,q, touch S, hold.
 S, q,q; step q, side q, draw q.
- III. S, S flare, S, rock q,q, cross S.
 Rock q,q; corte S, recover S.
To ctr: S, S, side q, behind q, side S.
 Rock q,q, S. Step back q, q, draw S.
- IV. S, S; pivot q,q; touch S.
 S, S; W turn away q,q, S.
 W around S, q,q; S, q,q.
 S fwd, W turn in q,q. Corte S, recover S.

Repeat all, end with backbend after corte.

Presented by Ned & Marian Gault

IOCUL DE-A LUNGUL

(Romania)

Pronunciation: Zhoh-kool deah loon-gool.

This dance is from Transylvania. Presented at the 1969 Kolo Festival by Mihai David.

Music: Record: Lark D-3701-A (45)

Formation: Open circle, hands joined and held at shoulder level.

Music
3/4

MeasPatternINTRODUCTION

No introduction; or wait 4 meas and pick up Part I and do 2 times only.

PART I

- 1-2 Face diag twd ctr and move LOD; step R (ct 1), close L to R (ct &), step fwd R (ct 2), step L across in front of R (ct 3); step R in back (ct 1), step L to L (ct 2), step R across in front (ct 3), turning to face RLOD.
- 3-8 Repeat action of meas 1-2 three more times (to RLOD, LOD, RLOD).

PART II

- 1-2 Moving LOD, step R, close L to R, R (cts 1, &, 2), step L across in front of R (ct 3); repeat action for meas 2.
- 3-4 Facing ctr, brush R heel fwd and around behind L (ct 1); step R behind L (ct 2); step L to L (ct 3); step R across in front of L turning to face RLOD (ct 1), step L in RLOD (ct 2), step R RLOD (ct 3).
- 5-8 Repeat action of meas 1-4 (Part II), beginning L and ending with step close on meas 8, (cts 2, 3) in preparation for next pattern.

PART III

- 1-2 Face ctr and move fwd with 6 steps, R, L, R, L, R, L, one step for each ct.
- 3-4 Step fwd R, dip, flexing R knee (ct 1), step back L (ct &), step back R, (ct 2), step fwd L (ct 3); close R to L, no wt (ct 1), step back R (ct 2, close L to R, no wt (ct 3).

JOCUL DE-A LUNGUL (continued)

PART IV

- 5-6 Face ctr and move bkwd with six steps, L,R,L,R,L,R,
one step for each ct.
- 7-8 Step fwd L, dip, flexing L knee (ct 1), step back R (ct &),
step back L (ct 2), step fwd R (ct 3); close L to R, no
wt (ct 1), step back L (ct 2), close R to L, no wt (ct 3).

Repeat action of Parts III and IV.

Repeat dance from beginning. Dance ends on ct 1 of last
meas 8 (hold cts 2,3).

Presented by Ruth Ruling

DJEBEL AISSA

(Morocco)

Djebel Aissa (JEH-bell Eye-SHAH) is a women's dance from the region of Metarka and Tendara, two cities near the eastern border of Morocco close to Algeria. It was usually done at weddings.

Music: Express 255A 4/4 meter Each 8 meas phrase has 4 meas instrumental and 4 meas vocal.

Formation: Each W dances in her own area but all start facing the M who are seated watching them.

Steps and Styling: Basic Step Sdwd: Step to R side on R (ct 1). Close L to R (ct 2). Step to R side on R (ct 3). Bending R knee close L to R, no wt (ct 4). Repeat of step would start to L side on L ft.

Basic Step Fwd: Step fwd R,L,R (cts 1,2,3). Bending R knee close L to R, no wt (ct 4). Repeat of step would start with L ft.

Basic Step Bkwd: Same as Basic Step Fwd but move bkwd.

Hand Pos I: Touch tips of middle fingers together and tips of thumbs together. Fingers are straight and a little separated. Turn palms away from the face. Hands are about at chest height and a little away from the body. Elbows are bent and raised comfortably.

Hand Pos II: Fingers are as described above. Palms are parallel to floor about hip height and a little away from body.

Meas Pattern

Part I

- 1-4 Introduction. No action. Palms are flat on hips. Fingers are pointing diag fwd and down.
5-8 Starting to R side dance Basic Step Sdwd 4 times.

Part II

- 1-4 Dance 1 Basic Step Fwd beginning R. Dance 1 Basic Step Bkwd beginning L. Make a 1/4 turn R and dance 1 Basic Step Fwd. Make 1/2 turn L and dance 1 Basic Step Fwd. End in original place.

Hands in Pos I..

DJEBEL AISSA (continued)

5-8 Repeat action of meas 1-4 (Part II).

Hands start in Pos I. Extend hands fwd, fingers still touching during meas 5. Bring hands back to starting pos on meas 6. Extend hands again on meas 7 and keep them there until the end of meas 8.

Part III

1-4 Step to R side on R (ct 1). Close L to R (ct 2). On each step knees flex a little. Repeat action 7 more times (8 step-closes in all). Put no wt on last step on L.

Hands are separated just enough so that the tip of each middle finger can touch the tip of its own thumb. Other fingers are gently curved. Hands look as if they were playing finger cymbals. Palms are still fwd. R hand inscribes a CW circle at the same time L hand inscribes a CCW circle.

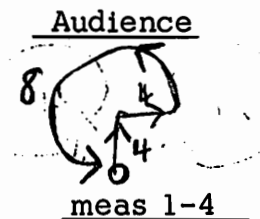
5-8 Repeat action of meas 1-4 (Part III) but start L and move to L side.



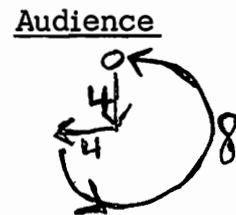
Hands are the same as for meas 1-4 (Part III).

Part IV

1 Beginning R walk 4 steps fwd.
2 Make 1/4 turn R and walk 4 steps.
3-4 Walk 8 steps inscribing a 3/4 CCW circle to end in orig place but with back to original direction.



5-8 Repeat action of meas 1-4 (Part IV). Because back is to audience at the start, pattern will take different floor area. End in original place, facing audience.



Hands are in Pos I. When turning L, L elbow is raised a little. When turning R, R elbow is raised a little. Look into raised elbow.

meas 5-8

Part V

1-4 Knees are bent and heels are on the floor. Beginning R lift heels alternately in time to music (16 lifts).

Hands have only the two thumbs touching. Hands are at face level with palms turned away from face. All 8 fingers are straight and are wiggled individually.

5-8 In place buzz 16 cts to R. R ft takes the full ct and on L toe on the "and" ct. Ball of R ft remains almost in place and only heel of R ft moves. Very little up and down motion.

Hands are same as for meas 1-4 (Part V).

DJEBEL AISSA (continued)

Part VI

1-8 Repeat action of Part IV with same hand movement.

Part VII

- 1 Ft are close together and knees slightly bent. Step in place R, L, R (cts 1, 2, 3). Touch L toe next to R (ct 4). On cts 3, 4 turn body slightly to L. R shoulder comes fwd a little.
- 2 Repeat action of meas 1 (Part VII) but start L and turn slightly to R.
- 3-4 Repeat action of meas 1-2 (Part VII).
Hands are with the palms flat on hips and fingers pointing down and fwd.
- 5-8 Repeat action of meas 1-4 (Part VII) but turn body more. Hands are in Pos II. On meas 5 move them to L side. On meas 6 move hands to R side. Repeat action of meas 5-6 for meas 7-8.

Part VIII

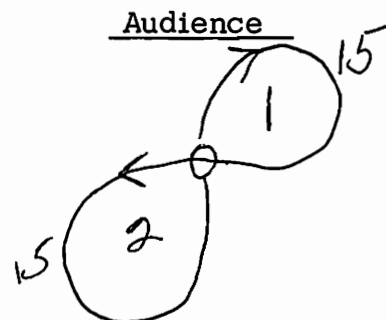
- 1-3 Step to R side on R (ct 1). Close L to R (ct 2). Bend knees swinging them to L (ct 3). Start repeat of action immediately on ct 4. Repeat action twice again. This will take 12 cts (4 x 3) which equals 3 meas of music.
- 4 Step R, L, R (cts 1, 2, 3). Hold (ct 4).
- 5-8 Repeat action of meas 1-4 (Part VIII) but beginning L to L side. Hands are in Pos II but at shoulder level. Elbows are also raised to shoulder level.

Part IX

- 1-8 Ftwork is same as Part VIII. On meas 1-3 move diag fwd R. Turn CW in place on meas 4. On meas 5-7 move diag fwd L. Turn CCW in place on meas 8.
Hands same as in Part VIII.

Part X

- 1-8 With 30 walking steps beginning R inscribe a diag Figure 8. Start at the middle or the waist of the Fig. 8. See diagram.
On cts 31, 32 kneel on both knees facing audience.
Hands are as in Part III (Finger cymbals).



DJEHEL AISSA (continued)

Part XI

- 1 Almost sit on heels but don't quite as hips must be free to move. Hands are in Pos II at hip level. Swing hands to R side (L hip moves fwd a little) (ct 1). Swing hands to L side (R hip moves fwd a little) (ct 2). Swing hands to R side (L hip moves fwd a little) (ct 3). Hold for ct 4.
- 2 Repeat action of meas 1 (Part XI) but swing hands to L side first.
- 3-4 Repeat action of meas 1-2 (Part XI).
- 5-7 Change hands so tips of thumbs are touching and palms are fwd. Fingers are straight, and close together. Hands move with a slight tremble. Starting at the L side, hip level, inscribe a large arc that goes overhead and down to the R side. On the last 2 cts of meas:7 bring the hands to the ctr of the body, waist level.
- 8 With the hands in the same pos as meas. 5-7 but not trembling, inscribe an arc in the air that travels up close to the body, fwd and down to the floor. Dance ends with hands on knees, finger tips on the floor. Head is bowed down.

Presented by Anatol Joukowsky

Notes by Ruth Ruling

TIMONIA

(Russian)

Timonia comes from the region of the Ural Mountains. The name Timonia (Tee-MOH-nya) commemorates Timothy who was the father of Ermak, the discoverer of Siberia.

Music: National 4525B 4/4 and 2/4 meter

Formation: Broken circle of ptrs, W to L of M. Hands are joined and held low. Leading M R hand is free and last W has back of L hand on hip.

Steps: Basic Pattern: (6 meas) Walk in designated direction R, L, R, L (meas 1, 2). Continuing step R (meas 3, ct 1). Stamp L beside R, no wt (ct 2). Walk L, R, L, R (meas 4, 5). Almost in place stamp lightly L, R, L (meas 6, cts 1, & 2). Pattern always starts R.

Prysiadka: (3 meas) From standing pos, squat to heels, hands crossed between knees with palms turned in (meas 1). Spring to standing pos with wt on R and L heel a little fwd (meas 2, ct 1). Arms are extended to side about hip height. Hold pos for meas 2, ct 2 and meas 3. On the repeat of the prysiadka the wt would be on the L with the R heel on the floor.

Meas
4/4 meter
4 meas

PatternIntroduction

2/4 meter
1-12
13-24

I. Basic Pattern in LOD, to Ctr, in LOD

Moving in LOD (CCW) dance Basic Pattern twice.

Facing ctr, dance 1 Basic Pattern twd ctr and 1 Basic Pattern moving bkwd away from ctr. Going in joined hands may raise a little and resume original pos on backing out.

25-36

Moving in LOD dance Basic Pattern twice.

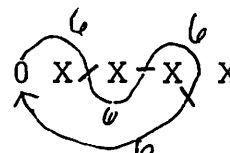
II. Women Serpentine

1-12

Women: Complete Fig. takes 24 walking steps starting R ft. Backs of hands are on hips and shoulders lead naturally. Make an arc to go in front of ptr and then between ptr and 2nd M (6 steps). Continuing, make an arc behind 2nd M to end between 2nd M and 3rd M (6 steps). Make an arc to go in front of 3rd M and then between 3rd and 4th M (6 steps). Go behind the M line to end in original place (6 steps).

The first 2 W in line dance the described floor pattern even if there is no M standing there.

Center



TIMONIA (continued)

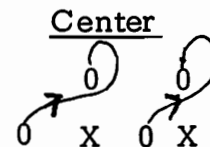
Men: Stand in place with wt on L ft and hands clasped behind back. Straighten knees on ct 1. Relax knees on ct 2. Continue this action for the 12 meas. At the end of meas 12 all rejoin hands in the line.

III. Basic Pattern

1-12 Moving in LOD dance Basic Pattern twice.

4/4 meter IV. Brush Step

1-2 Women: With back of hands on hips, walk 8 small steps, moving fwd and a little to R. Make a 1/2 turn L (CCW) at end to fact ptr.



Men: Stand in place with hands clasped behind back for meas 1-4.

3 Women: Stamp R (ct 1). Brush L ft fwd (ct 2). Brush Lft diag R bkwd across R ft (ct 3). Brush L ft diag fwd L (ct 4).

4 Women: In place step L,R,L (cts 1-3). Place R ft a little fwd (ct 4).

5-6 Men: Repeat action of W brush step (meas 3, Fig. IV) twice. Start with stamp on R and do the repeat starting with stamp on L.

Women: Stand in place with backs of hands on hips for meas 5-8.

7-8 Men: With 8 steps beginning R move twd W. At very end W turn CCW so all may rejoin hands to reform the line.

2/4 meter V. Basic Pattern

1-12 Moving in LOD dance Basic Pattern twice. If necessary move the line away from the ctr of the hall.

VI. Women Promenade and Men Prysiadka

Men: Meas 1-12: In place dance 4 Prysiadkas.

1-3 Women: With back of hands on hips, move fwd twd ctr with 6 small steps beginning R.

4-6 Women: Make a 1/4 turn L and walk 5 steps beginning R. Finish with stamp of L ft next to R, no wt.

7-9 Women: Make a 1/4 turn L and walk 5 steps beginning L. Finish with stamp of R ft next to L, no wt.

10-12 Make a 1/4 turn R and walk 6 steps to rejoin M in the line.

VII. Basic Pattern

1-12 Moving in LOD dance Basic Pattern twice.

TIMONIA (continued)

68 meas REPEAT ACTION OF FIG. II - VII

VIII. Finale

1. Moving in LOD run 3 small steps R,L,R (cts 1,&,2).
Stamp L next to R, no wt (ct &).
Repeat action of meas 1 (Fig. VIII), starting L ft.
- 3-4 Repeat action of meas 1-2 (Fig. VIII).
- 5 Repeat action of meas 1 (Fig. VIII).
- 6 Almost in place stamp L,R,L (cts 1,&,2). Hold ct & 0.
- 7-12 Repeat action of meas 1-6 (Fig. VIII).

Presented by Anatol Joukowsky

Notes by Ruth Ruling

THE DANCE OF THE WATER SPIRIT

(Midwest Nigeria)

This dance is customarily for young women. It is a competitive dance to test the strength of the toes. After dancing, the girls measure to see who has covered the longest distance in each pattern. The pattern is usually drawn before the dance. The forearm and the distance between the fingers are used to determine the distance.

Before dancing, designs are made in the sand and later performed by the dancer with the movement of the ft through the patterns. Dancers continue with the patterns as long as there is strength in the toes.

Cts Pattern I

1-4 By gripping with the toes, parallel, comfortably apart, move fwd (ct 1). Extend toes (ct &). Repeat 3 more times (cts 2, &, 3, &, 4, &).
Arms: Elbow bent and forearm parallel to floor, palms facing fwd, fingers flexed, spread, and tips pointing up. Arms and torso move in a circular motion, down and bkwd (ct 1), up and fwd (ct &).

Pattern II. Moving to the L

1-4 Ft parallel, comfortably apart; knees slightly bent. Keep wt on both heels. Lift and move toes to L (ct 1), wt on toes, lift and move heels to L (ct 2). Repeat (cts 3, 4). Note: The number of meas depends on the dancers.
Arms: Remain bent, forearm parallel to floor, hands facing and slightly clenched. During entire pattern forearm and upper arm remain at R angles. Upper torso continues to face fwd. Movement of arm comes from shoulder action and is in opposition to the direction of the toes. Toes point L, R arm bkwd, L arm moves in front of body (ct 1). Heels move L, L arm bkwd, R arm moves across in front of body (ct 2).

Moving to the R. Reverse direction of cts 1-4. Note: The number of meas to the R and to the L should be equal so that the dancer can come back to the original line at the end of the pattern. This pattern may start either to the R or the L.

Pattern III. Circle Pivot in Place

Starting pos: Both knees easy slightly bent. Keep flat ft on floor, bend R knee more. Step R very slightly fwd and straighten knee (ct 1). Pivot flat L so that it is parallel to R (ct &). Repeat pattern for each beat of the music 15 more times, to return to the original direction faced. Arms: Forearms parallel to the floor, hands slightly closed (relaxed). The leading elbow moves in a circular motion fwd and away from the body (ct 1), bkwd and in (ct &).

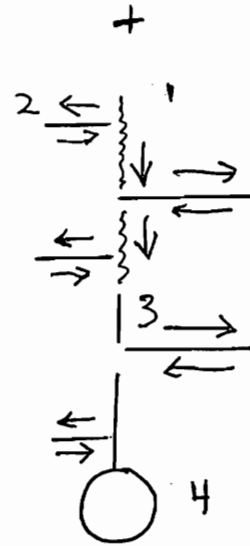
THE DANCE OF THE WATERSPIRIT (continued)

Pattern IV. The Shuffle

Keeping knees slightly bent (easy) and flat ft always on the floor, shuffle R ft fwd (ct 1), shuffle L ft fwd (ct 2). Because the flat ft is never off the floor and the knees must be bent to move it fwd, the rocking and swaying motion will result. Arms: Forearm parallel to floor, hands facing and fingers relaxed and slightly closed. Arms swing fwd and bkwd in natural rhythm with the alternate ft as in walking.

One Suggested Sequence:

<u>Counts</u>	<u>Pattern</u>
24	I Toes
16	II to R
16	II to L
24	I Toes
8	II to L
8	II to R
24	I Toes
16	III Circle to R
16	III Circle to L
16	IV Shuffle
8	II to R
8	II to L
16	IV Shuffle
8	II to R



Presented by Joseph Ayewusi

PALONGO

(Nigeria, Africa)

Dance done by young people. It is a dance performed on happy occasions such as a wedding, christening, housewarming, etc.

Music: 2/4 using the upbeat "and 1, and 2."

Basic step: Ball of the ft never leaves the floor. Knees relaxed, not locked. Wt on L, R heel up and turned slightly out, bounce on L (ct &). R heel returns to place, wt on R, bounce on R (ct 1). L heel up and turned slightly out, bounce on R (ct &). L heel returns to place, wt on L, bounce on L (ct 2). When done correctly, bouncing movements will be produced with a hip lift as heel is up.

Variations: Move fwd: slip ft fwd on wt change.
Move bkwd: slip ft bkwd on wt change.

Arms: On step and variations: elbows bent, forearm parallel to floor, palms down and hands relaxed, fingers slightly curled.

Pattern I. Side slide

Knees relaxed, not locked.

A. Slide to R: Bending R knee more, slide side R about 6" with flat R ft (ct &). Close L (ct 1). Repeat slide and close (ct &, 2). Repeat 14 times.

B. Slide to L. Reverse Pattern A.

Body: In both A and B lean slightly twd the direction of movement.

Pattern II. Mild point

Wt L, L knee bent, place heel of R out in front, leg extended straight (ct 1), bring R back to place, change wt to R (ct &), R knee bent, place L heel out in front, leg extended straight (ct 2), bring L back to place, change wt to L (ct &).

Body: Bent slightly fwd at waist.

Arms: Starting pos: relaxed, index finger pointing, elbows bent, forearms parallel to ground. Arms circle R (CCW), L (CW), (ct &) with wt change. Point the same direction as extended R ft (cts 1,2) with extended leg.

Variations:

1. Move fwd on ct &.
2. Move bkwd on ct &.
3. Vigorous point: substitute a leap on ct &.
4. Body lowers closer in a crouched pos.

PALONGO (continued)

Pattern III. Circle pivot in place

Starting pos: Both knees relaxed (slightly bent). Keeping flat ft on the floor, bend R knee more, step R very slightly fwd, straighten knee (ct 1). Pivot flat L so that it is parallel to R (ct &). Repeat pattern for each beat of the music to return to original direction.

Arms: Variation 1. Forearm parallel to the floor, fingers slightly closed, palms down. The leading elbow moves in a circular motion fwd and away from the body (ct 1), bkwd and in (ct &).

Variation 2. Arms out to side, fingers out, a big letter "O" is written in the air with the upper torso (like a child playing airplane).

Pattern IV. Leap, Look, Tap

Leap onto L ft in place (ct 1). With elbows always at R angle, R hand moves near R ear, twist and bend upper torso, looking over the top of shoulder to see R ft (ct &). Tap R heel diag in front of L (ct &). Leap onto R (ct 2). L hand moves near R ear, twist and bend upper torso, looking over top of shoulder to see L ft (ct &). Tap L heel diag in front of R (ct &).

Arms: Starting pos: Upper arm parallel to floor, forearm close to body, hands relaxed, held high, palms in.

Pattern V. Chest carry

Wt on L, tap R toe side R (ct &). Step R back into place, toe fwd (ct 1). Tap L toe side L (ct &). Step back into place, toe bkwd (ct 2).

Variations:

1. Move fwd on cts 1,2.
2. Move bkwd on cts 1,2.
3. Bend fwd from waist.

Arms: Elbows bent, palms face body about chest height. Upper body turns so that on tap L, L elbow is bkwd, R elbow fwd. Reverse for R tap.

Presented by Joseph Ayewusi

IGBIN

(Nigeria)

(ee gh ben) ("gb" as in rugby -- "in" as in)

Obatalá was a Yoruba orisha (godling) connected with the history of the creation of the earth. He is regarded as age-old and of great importance. He is, in fact, the second to Olorun, the owner of heaven (God). He played trifle with his errand given to him by God to create the earth, so Oduduwa, the recognized ancestor of the Yorubas, carried out the errand.

Obatalá is worshipped annually and during this worship, all must appear in white.

Record: Phillips PF 383-350 Obatalá. 4/4 meter

Formation: Free. Single dancers may start anywhere, but follow in a group behind the priest (leader). Spectators by custom group according to ages, forming a circle, leaving the ctr free for the dancers. The general body posture is maintained, except when the priest passes the elders. Here he motions the dancers to dance low for a few steps, in curtsy to acknowledge and honor them. As he passes the young, he again motions to the dancers. This time they dance high for a few steps. The young spectators curtsy back by bowing. once to the dancers.

Steps: Step, together, step, hold pattern, progressing diag R and L. Variations are on the placement of each ft in the pattern. All patterns are easy and flowing. Arm and body movements change with each step. All patterns may be used simultaneously by any of the dancers, since this is an individual dance.

Body and arms: Walking stick, cane, or umbrella, held in starting pos, perpendicular to the floor with both hands close together at the lower end, either hand on top, forearm parallel to the floor. Push the bottom of the stick away on cts 1, 3, and pull it back on cts 2, 4, with a continuous easy, flowing motion. The whole body leans to R when moving diag L, and sways L when moving diag R.

General: Slight bend from waist, hips back, slight knee bend. Correct pos is if you were starting to sit down.

Young: A little more erect than general, but still not straight.

Elder: Lower body about 1" by bending more at knees and waist.

IBGIN (continued)

Basic: Diag fwd step R (ct 1), close L (ct 2), step R (ct 3), close L heel to R ankle, wt remains R (ct 4). Knees slightly bent for smooth flowing movement. Repeat to diag L reversing pattern. Direction changes easily as priest leads the group CCW around the spectators' circle. An individual dancer has the freedom to turn when he wishes CCW, CW, bkwd, or fwd, but he remains behind the priest. Because of this, his relative pos constantly changes within the group.

Note: Body and arm movement as above. Stick is directed twd R when travelling R; to L when moving L.

Variation 1 - Drag

Diag fwd step R (ct 1), drag L to close (ct 2), step R (ct 3), drag L closing L heel to R ankle, wt remains R (ct 4). Reverse pattern to the diag L. Drag should be heavy, as if arms and ft are pulling something heavy into the body with resistance. The tension is apparent.

Note: The simultaneous pull-in of the stick to R side and drag of the R ft should emphasize the tension when moving L. Reverse to move R.

Variation 2 - Spring

All steps on the ball of the ft. Diag R, step R (ct 1), close L (ct &), step R (ct 2), close L (ct &), step R (ct 3), close L (ct &), step R (ct 4), close L heel to R (ct &). Reverse pattern to diag L.

Special note: The same space of distance is travelled as in the basic to maintain rhythm.

Variation 3 - Cross

Diag R, step R (ct 1), cross L in front of R (ct 2), step R to the side (ct 3), close L heel to R ankle, wt remains R (ct 4). Reverse pattern to L.

Presented by Joseph Ayewusi

JU JU

(Nigeria)

Formation: Free. Everyone goes his own way and dances his own variations as he wishes. 4/4 meter

Steps: Basic. Turn on spot, 1/2 circle, side draw, animated walk.

Posture: Slight bend from waist, hips back, slight knee bend. Correct pos is as if you were starting to sit down. Arms and hands free and relaxed at the side. They may be out to the side, close to the body, hands clasped behind, or in front. Elbows flex with the flexing of the knees, unless otherwise noted.

Basic fwd: Tap R flat ft in place, flex L knee (ct 1), step fwd on flat ft, flex knee (ct 2). All steps close to the floor. Repeat on L reverse pattern (cts 3, 4).

Basic bkwd: Repeat basic fwd directions. Tap in place (ct 1), step bkwd (ct 2). Repeat on L reverse pattern (cts 3, 4).

Basic Variation I: Raise R knee about 3" (ct &), flex L knee, push off, tap R ball of ft hard in place with rebound (ct 1), raise R knee about 3", L knee straightens lightly (ct &), step R fwd or bkwd rolling back onto flat ft (ct 2), Repeat same on L reversing ft pattern (cts 3, 4).

When done correctly a definite natural hip motion is noticeable and the body bounces naturally, at times lifting heel of ft off floor.

Arms: Held down and away from the body with elbow slightly bent and elbow pointed outward, fist not quite clenched, thumb fwd. No arm movement. Pattern may be done bkwd.

Basic Variation II - Tilt. Step pattern as in Basic Variation I. Hip tilts fwd with tap (ct 1), bkwd (ct &), fwd with step (ct 2), bkwd (ct &).

Arms: See Variation I.

JU JU (continued)

Turn on Spot: CCW step R ball of ft next to L heel, L remains on floor (ct 1). Pushing on R ball of ft, pivot L heel 1/8 turn CCW (ct 2). Repeat 7 more times to face original direction, completing circle. Note: Resembles American Buzz step. If done correctly hip will raise noticeably on L side (ct 1), then R side during push off.
CW: Reverse ft pattern.

Step may be used with other patterns but if CCW and CW patterns follow each other, 7 pivots (cts 1,2), and a single step will put the dancer in a pos to reverse direction.

Arms: Shoulder drops fwd with slight waist bend on wt ft side. Both arms straight down, hand parallel to the floor, fingers pointing out.

1/2 Circle: Follow Turn on Spot ft pattern 3 times with the single step on the 4th ct making 1/2 circle.

Arms: As in Turning on Spot.

Side Draw: With circular motion CW or CCW, step R ball of ft sdwd to R, knee flexed (ct &) with L knee slightly flexed, drag L flat ft on floor closing to R, R heel remains off floor (ct 1). Repeat 2 more times (3 cts in all). Step R flat ft (ct 4). Repeat to L reverse pattern (cts 1,2,3,4).

With wt ctr over trailing ft, body leans sdwd. If done correctly tension will be felt in upper back of leg.

Basic: Feels good after this! Return to Basic step, relaxes leg.

Arms: Refer to Introduction

Note: Side draw ftwork resembles cts 1,2 of "Turn on Spot."

Walk animated fwd: With knees turned out and flexed, walk in rhythm with the music.

Body: Shoulders drop to wt side, alternating with transfer of wt. Body assumes pos as if starting to sit.

Arm Variation: Start forearm parallel to floor. As shoulder drops, it initiates the circular motion of forearm and hand, up and fwd circle perpendicular to floor.

Walk animated bkwd: Repeat Animated fwd directions, reversing direction.

Arm variation: Circulation motion is reversed with circle up and bkwd.

Presented by Joseph Ayewusi

BATAKOTO

(Nigeria, Africa)

This is an African dance used for religious ceremonies. It is used when there is a presentation at the altar. It has been adapted for the stage in many places.

Formation: Free; dancers may be anywhere in the dancing area. Dancers may follow a leader in the pattern changes, or may feel free to change individually.

Arms and Hands: Held relaxed at sides, slightly away from body.

Cts Pattern I. Step, close, step, brush

- 1-4 Step R (ct 1), close L (ct 2), step R (ct 3), brush swinging L heel in front of R (ct 4).
 4-8 Repeat L reversing pattern. Variation: On cts 1, 2, 3 move fwd, bkwd, or turn in place.

Pattern II. Lifting Air

All steps on ball of ft.

- 1-4 Facing fwd, leap to side R, knee flexes (ct 1), close L bending both knees (ct 2), step R, knees remain bent (ct 3). Brush L heel, toe pointing L and body turning L (ct 4).
 4-8 Facing fwd, repeat to L, starting L.

Pattern III. Knees and Hip Sway

Head is always fwd.

- 1-4 Keeping knees close together and slightly bent, step R (ct 1). Moving whole torso to diag L, close L (ct 2). Pivot on R heel to R (ct 3), bend both knees a little more, letting L heel raise (ct 4). Note: after pattern is started, ct 1 is stepping in place. It feels better to move fwd during the pattern.
 5-8 Repeat cts 1-4, reversing pattern to L.
 Arms are held with forearm parallel to the floor; hands are relaxed and slightly close, side of hand with little finger twd floor. Arms move in a circle down, out, up, and to ctr alternately so that when R heel is raised, L arm is up.

Pattern IV. The Walk

Fwd: Knees remain bent during the entire step.

- 1-4 Step R toe out (ct 1), rotate L knee outward and lift with heel slightly leading, bend fwd from waist (ct 2). Step fwd L, toe out (ct 3), knee outward and lift with heel slightly leading, bend fwd from waist (ct 4). Note: To start pattern, lift R knee slightly on the upbeat to ct 1. If done correctly knees will form points of an open diamond on cts 2, 4. The step appears as if one is going over a high obstacle (cts 2, 3, 4, 1).

Bkwd: Repeat cts 1-4 but moving bkwd on cts 1 and 3.

Presented by Joseph Ayewusi

THE BEER MAKERS' DANCEDance for Three Girls
(Nigeria)

In many parts of Nigeria, including the North, beer is made out of guinea corn. Three girls, pounding the corn, produce the rhythm with the pestles striking against the mortar.

The dance has two separate patterns done simultaneously.

Rhythm: 3/4 even beats. Non-participants clap sometimes to join in the rhythm production.

Formation: A triangle with 2 girls at the back. After every 32 meas the girls rotate CCW so that there is a new dancer in front.

Meas Pattern I. For back dancers

- 1 Short leap to L (ct 1). Tap R in front twice (cts 2,3).
- 2 Short leap R (ct 1). Tap L in front twice (cts 2,3).
- 3-4 Repeat action of meas 1-2.
- 5 Jump 1/4 turn (ct 1). Girl on back L turn L (CCW); girl on back R turn R (CW). Hold (cts 2,3).
- 6 Hold (cts 1,2,3).
- 7-24 Repeat action of meas 1-6 three more times.

Pattern II. For front dancer

- 1 Step R in front of L, body turns slightly L (ct 1). Step L at back in place (ct 2). Close R to L facing fwd (ct 3).
- 2 Step L in front of R, body turns slightly R (ct 1). Step R at back in place (ct 2). Close L to R facing fwd (ct 3).
- 3-4 Repeat action of Pattern I, meas 1-2.
- 5 Jump 1/4 turn CCW (ct 1), hold (cts 2,3).
- 6 Hold (cts 1,2,3).
- 7-24 Repeat action of Pattern II, meas 1-6 three more times.

Pattern III.

- 1-4 Back dancers repeat action of Pattern I, meas 1-4.
Front dancer repeats action of Pattern II, meas 1-4.
- 5 Back dancers entwine inside arms at shoulder level and get outside arms ready to catch front girl when she falls back.
Front girl falls back onto arms of back girls.
- 6 Front girl recovers pos.
- 7-8 Girls rotate CCW with 3 steps R,L,R (cts 1,2,3), and hold (cts 1,2,3).

Repeat dance from beginning.

Presented by Joseph Ayewusi

TARINA DE LA ABRUD

(Romania)

Pronounced: Tsah-ree-nah deh-lah-Ah-brood

Tarina means dust or ashes; de la means from; and Abrud is a town in Southwestern Transylvania. The dance was learned from Mihai David, formerly with the Romanian Folk Ballet, who is now a resident of Los Angeles, California.

Music: Record (45): THE LARK: Romanian Dances, MD-3701, Side B, Band 2, "Tarina de la Abrud"

Formation: Closed circle of M and W with hands joined, held at shoulder level, and somewhat outstretched.

Steps and Styling: Figure I has a ballroom elegance whereas Figure II has a down-to-earth (tarina) quality. All stamps are without wt.

Music: 2/4

Meas Pattern

No Introduction.

I. WALK AND PIVOT

- 1 Moving fwd twd ctr, step R (ct 1), step L (ct 2).
 2 Step R (ct 1). Releasing hands but keeping them up, pivot CCW on R while closing L to R without wt (ct 2).
 3-4 Rejoin hands with neighbors and repeat action meas 1-2 twd outside of circle with opp ftwork and turning CW on ct 2.
 5-16 Repeat action of meas 1-4 three more times (4 times in all).

II. STAMPING

- 1 Step R in place (ct 1), stamp L (ct &).
 Step L in place (ct 2), stamp R (ct &).
 2 Step R sdwd to R (ct 1), step L across in back of R (ct &).
 Step R sdwd to R (ct 2), step L across in back of R (ct &).
 3-4 Repeat action of Figure II, meas 1-2.
 5-6 Repeat action of Figure II, meas 1 only, two more times.
 7 Repeat action of Figure II, meas 2.
 8 Step R sdwd to R (ct 1), stamp L beside R (ct &).
 Stamp L beside R (ct 2), hold (ct &).
 9-16 Repeat action of Figure II, meas 1-8 to L with opp ftwork.

Repeat entire dance from beginning.

Presented by Walter Grothe

(Dance description taken from the Syllabus of the 1969 San Diego State College Folk Dance Conference.)

ZWIEFACHER

(Bavaria)

- Source: Traditional, learned and danced by Walter Grothe during his student days in Munich.
- Music: Records: MH 2017, MH 2014, EP 56908, EP 56909, EP 56910, EP 56906 and others
- Formation: Cpls in ordinary dance position (not shoulder waist).
- Meter: 3/4 Waltz and 2/4 Dreher.
- Step: Waltz and Dreher. The Dreher (Turner) is similar to a pivot but more vigorous and more moving and has at times a light lift on the "and" count. A "Zwiefacher" (two kinds) is a combination of Waltz steps and Dreher steps, determined by the music as to how many of each. The turning is done either CW or CCW as directed by the man.

Background Information

"Over the Foot," "Bayerischer," and other names have been given to this very unusual dance. From a spectator standpoint it is very uninteresting. Cpls dance on the ballroom floor in ordinary social dance pos, turning to the R and to the L, no figure, no change of ptr, no circle formation -- and yet the dance is exciting beginning with the first step. The characteristic is the change of even and uneven meas (3/4 and 2/4 time), always symmetrically executed, even if only recognizable after many meas on the repeats. This lively change of rhythms is the special charm of the dance. The novice enjoys the simple and regular change of the "Alte Kath," the more experienced dancer looks forward to the more intricate patterns.

The "Zwiefache" is one of the last living folk dances. It is still being danced today in the public balls without special reference to being a traditional folk dance that is being preserved. It is being danced in Bavaria, in the Pfalz and in Franken, under the name "Heuberger." A number of folk songs from the 15th and 16th century have typical "Zwiefacher" rhythms.

The music on the recordings being used is played by Otto Ebner's Brass Band. Otto Ebner is a native of Lower Bavaria where new Zwiefacher melodies are still being originated today.

Presented by Walter Grothe

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.
Folk Dances of Austria No. 1, FW 8837.

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

Steps: Walking. Slow waltz.

Meas Pattern

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 continues in CCW direction.

17-32 Both M and W continue to walk in the directions indicated and M clap hands on the accented beats. On the last meas all stop and face the nearest ptr.

33-48 The ptrs, so chosen, waltz, turning CW progressing CCW in ballroom pos.

Repeat 3 more times (4 in all).

Presented by Walter Grothe

FOLK DANCES OF AUSTRIA

- Source: The dances described below are all simple traditional folk dances written up in many books published in Austria, such as by: Herbert Lager, Anton Novak, Ilka Peter, Erna Schutzenberger, Hermann Derschmidt, Karl Horak, Raimund Zoder, and others.
- Record: Folk Dances of Austria No. 1 and 2 Folkways FW 8837 and FW 8838 (LP).

DAS HIATAMADL
(The Shepherd Girl)

- Formation: Couples.
- Steps: Pivot. Polka.
- Music: FW 8837. 2/4
- Meas:
- 1 In open ballroom pos side by side both facing LOD. Wt on inside ft. Both point outside ft fwd. Bring outside ft back to place, stepping on it.
- 2 Same except point inside ft fwd and back to place, stepping on it.
- 3-4 Four pivot steps, 2 turns CW.
- 5-8 Repeat meas 1-4.
- 9-16 Polka turning CW, progressing CCW.

CEVVE OR MASCHAM

- Formation: Cpls in ballroom pos, M back to the ctr.
- Steps: Step close. Waltz.
- Music: FW 8837. 3/4
- Meas:
- 1-4 Four step close CCW.
- 5-8 Same CW.
- 9-10 Two step close CCW.
- 11-12 Same CW.
- 13-20 Waltz turning CW, progressing CCW.

DER NEUDEUTSCHE

- Formation: Cpls in ballroom pos, M back to ctr. Arms stretched out and pointed in LOD.
- Steps: Step close. Waltz.
- Music: FW 8837. 3/4
- Meas:
- 1-2 Two step close CCW. The side step is executed on the 1st ct of each meas; the closing step on the 3rd ct.
- 3-4 Same as 1 & 2 but CW, and arms are brought in so that hands will point CW.
- 5-8 Waltz, turning CW and progressing CCW.

Presented by Walter Grothe

FOLK DANCES OF AUSTRIA (continued)

DER ENNSTALER POLKA

Formation: Ptrs facing, M back to ctr.

Steps: Walking.

Music: FW 8837. 2/4

Meas:

- 1 On 1st part of meas, M leaps up and comes down on both ft slapping his thighs, W only slaps thighs lightly. On 2nd half of meas ptrs clap their own hands once.
- 2 Ptrs clap each others hands 3 times.
- 3 Each one makes a 1/4 turn to the L and slaps his own hands 3 times, fingers pointed upward.
- 4 Same to R.
- 5-8 Ptrs join R hands above W's head and walk 8 steps around each other, M 1 circle CW, W 2 turns CCW.

The dance can be done progressively with the M moving fwd to the next girl.

DER HAXENSCHMEISSER

(The Leg Thrower)

Formation: Ptrs facing, M back to ctr, R hands joined, free hands on hips.

Steps: Step swing. Waltz.

Music: FW 8838. 3/4

Meas:

- 1 Step swing in CCW direction with joined hands following through.
- 2 Same CW.
- 3-4 Arms are swung CCW and up above W's head, and W will make 1 turn in 2 waltz steps CW ending facing ptr, taking shoulder waist pos. M takes waltz steps in place while W turns.
- 5-8 Waltz in shoulder waist pos turning CW, progressing CCW.
The dance must be done lightly, and full of rhythm.

RHEINLANDER

Formation: Ptrs side by side in Skaters' pos, R hand on top, facing LOD.

Steps: Schottisch.

Music: FW 8838. 4/4

Meas:

- 1-4 2 schottisch steps both starting L ft, followed by 4 step hops.
- 5-8 Hands on hips, separate, M diag to L, W to R in one schottisch step. M progresses fwd to next girl in one schottisch step. Take ballroom pos and do 4 step hops.
- This is one of the many versions of the Rheinlander done in Austria. Hand pos in all dances, unless otherwise specified, is optional on hip or hanging down, or for W on skirt and for M on suspenders.

Presented by Walter Grothe

FOLK DANCES OF AUSTRIA (continued)

SEVEN STEPS
(Siebenschritt)

Music: Record: FW 8837, LP 4/4 meter.
 Formation: Cpls side by side, facing LOD, inside hands joined at shoulder height.
 Steps: Run, Skip, Step hop.
Meas: Pattern
 4 Introduction.
 1-2 7 short running steps fwd, beginning outside ft.
 3-4 7 short running steps bkwd.
 5-6 3 short running steps away from each other, M to L, W to R, and 3 short running steps twd each other.
 7-8 With 2 hands joined skip once around CW in 4 skip steps, or (in ballroom pos) 4 step hops twice around.
 9-10 Same as 5-6 only M moves fwd to next W.
 11-12 Same as 7-8 but with new ptr.
 Start dance from the beginning.

PROMENADE
(Studentenpolka)

Source: Tiroler Volkstaenze by Dr. Karl Horak.
 Music: Record: FW 8838, LP 3/4 and 2/4 meter.
 Formation: Three people, preferably one M and 2 W, the odd person in the ctr, Facing CCW, inside hands joined at shoulder height, outside hands optional.
 Steps: Step-swing, Laendler, Running step.
Meas: Pattern
 3/4
 1-8 All starting L ft, move fwd LOD with 8 small step-swings.
 1-8 M keep moving fwd in laendler steps, W turn twd M under (repeated) joined hands, one turn with two laendler steps (4 turns).
 9-16 (2/4) R W moves thru door formed by M and L W with 4 small running steps, then L W moves thru door formed by M and R W. M turns with them half CCW and CW. Repeat.
 9-16 M hooks R elbow with R W with 4 running steps, then L elbow with L W moving in a figure 8. Free W turns by herself in same direction as started by M. Repeat.
 Repeat from beginning.

Presented by Walter Grothe

FOLK DANCES OF AUSTRIA (continued)

KUCKUCKS - POLKA

(Cuckoo Polka)

Music: Record: FW 8837 LP 2/4 meter
 Formation: Cpls facing LOD in Varsouvienne pos.
 Steps: Heel toe. Polka.

<u>Meas</u>	<u>Pattern</u>
1-2	Both do a heel and toe and a polka step to the L.
3-4	Same to the R. In executing the first 4 meas the M moves behind the W to the L and to the R.
5-6	One polka step to the L and one to the R, M moving same as above.
7-8	Drop L hands, W makes 1 turn CCW under joined R hands and ptrs resume original pos.

MAINZER POLKA

Music: Record: FW 8837 LP 2/4 meter
 Formation: Double circle facing LOD, inside hands joined and held at shoulder height.
 Steps: Walking, Two-steps, Skipping or Pivot.

<u>Meas</u>	<u>Pattern</u>
	<u>Part I</u>
1-16	Ptrs walk CCW 2 steps to a meas, 32 steps in all.
	<u>Part II</u>
1-4	Moving diag away from each other, M twd L, W twd R, with a two-step and M progressing fwd to next W, while W return to orig place with a two-step. Join two hands with new ptr and skip once around CW in 4 skips (or ballroom pos and do 4 pivot steps CW, 2 turns).
5-8	Walk with new ptr 8 steps CCW.
9-32	Repeat Part II three more times (4 in all).
	<u>Part III</u>
1-16	Repeat meas 1-4 only of Part II four times.
	Repeat dance completely from beginning.

Presented by Walter Grothe

DÎNGA
(Romania)

Source: Introduced by Eugenia Popescu-Judetza at Sacramento, California Institute on May 14, 1970.

Formation: Cpls, W to R of M, in back skaters pos. Face LOD in circle formation.

Music: Record: Folkraft (33-1/3) F-LP 32A, Band 6
Romanian Folk Dances, "Dînga"

Rhythm: 2/4

Meas Pattern

No Introduction

Part I

- 1 Both begin R. Take 1 schottische step in LOD, R, L, R, hop on R (cts 1, &, 2, &).
- 2 Continue to move in LOD with 1 schottische step, L, R, L, hop on L (1, &, 2, &).
- 3-4 Repeat action of meas 1-2.
- 5-8 Repeat action of meas 1-4.

Part II

- 1-2 Move away from ctr; step to R on R (ct 1), step L in back of R (ct &), step R to R (ct 2), step L in back of R (ct &), step to R on R (Meas 2, ct 1), stamp L beside R (no wt) (ct &), stamp L again (no wt) (meas 2, ct 2), hold (ct &).
- 3-4 Move twd ctr; step to L on L (ct 1), step R in back of L (ct &), step to L on L (ct 2), step R in back of L (ct &), step to L on L (meas 4, ct 1), stamp R beside L (no wt) (ct &), stamp R again (no wt) (Meas 4, ct 2), hold (ct &).
- 5-8 Repeat action of Part II, meas 1-4.

Repeat Parts I and II to end of record.

Presented by Bruce Mitchell

SÎRBA DOGARILOR

(Romania)

- Source: Introduced by Eugenia Popescu-Judetz at Sacramento, California Institute on May 14, 1970.
- Formation: Closed circle of M and W, hands on shoulders of next dancer.
- Music: Record: Folkraft (33-1/3) F-LP 33A, Band 7
Romanian Folk Dances, "Sîrba Dogarilor"
- Rhythm: 2/4

Meas Pattern

No Introduction

Part I

- 1 Moving in LOD, step to R on R (ct 1), step L to R (ct &), step R to R (ct 2), rising on ball of R ft (ct &). L remains in place but does not bear wt. (Cue: Side, together, side, lift - definitely not a spread step. Body moves naturally.)
- 2 Repeat action of meas 1 to RLOD, reversing ftwork.
- 3-8 Repeat action of meas 1-2, Part I, three more times (4 in all).

Interlude

- (sounds like a 1,&) Hop on L ft, and with circular motion of R, slap the floor LIGHTLY, body bent slightly fwd.

Part II

- 1-2 In place, cross R over L (ct 1), taking wt; step L in place (ct &), step R beside L (ct 2), step L in place (ct &), step R across L (meas 2, ct 1), step L in place (ct &), step R beside L (meas 2, ct 2). Hop on R (ct &).
- 3-4 Immediately cross L over R to repeat action of meas 1-2, Part II, reversing ftwork (still in place).
- 1-4 Repeat Part II again.
(repeated)
- Repeat Parts I and II to end of record.

Presented by Bruce Mitchell

IU HU (Pronounced You hoo!)

(Romania)

Source: Introduced by Eugenia Popescu-Judetza at Sacramento, California Institute on May 14, 1970.

Formation: Cpls, W to R of M, face LOD, in back skaters pos.

Music: Record: Folkraft (33-1/3) F-LP 33A, Band 5
Romanian Folk Dances, "IU HU"

Rhythm: 2/4

Meas Pattern

No introduction.

Part I

1-2 Both begin R. Take 2 running steps in LOD, R, L (cts 1, 2), step in place R, L, R (meas 2, cts 1, &, 2).

3-4 Take 2 running steps bkwd, L, R (cts 1, 2), step in place L, R, L (meas 4, cts 1, &, 2).

5-16 Repeat action of meas 1-4 three more times (4 in all).

Part II

1-2 Step R in place (ct 1), cross L over R (ct &), step R in place (ct 2), step L beside R (ct &), step R in place (meas 2, ct 1), step L over R (ct &), step R in place (meas 2, ct 2), hop on R (ct &).

3-4 Reverse ftwork. Step L in place (ct 1), cross R over L (ct &), step L in place (ct 2), step R beside L (ct &), step L in place (meas 4, ct 1), step R over L (ct &), step L in place (meas 4, ct 2), hop on L (ct &).

Note: Action is on the spot, right under the body; knees bend easily. No hip twist. (Teacher stressed hips do NOT twist in Romanian dances).

Repeat action of meas 1-4, Part II.

Presented by Bruce Mitchell

JIANUL (A girl's name)

(Romania)

- Source: Introduced by Eugenia Popescu-Judetz at Sacramento, California Institute on May 14, 1970
- Formation: Line of M and W, hands joined and outstretched. Dancers face ctr. Slight flex of knees and easy body movement.
- Music: Record: Folkraft (33-1/3) F-LP 33B, Band 6
Romanian Folk Dances, "Jianul"
- Rhythm: 2/4

Meas Pattern

No introduction

- 1-2 Beginning R, take 2 two-steps in LOD, R,L,R (cts 1,&,2),
L,R,L (meas 2, cts 1,&,2).
- 3-4 Step to side (LOD) with R (ct 1), step L in back of R (ct 2),
step R in place (meas 4, ct 1), step L in place (ct &),
step fwd with R, turn to face RLOD (meas 4, ct 2).
- 5-8 Repeat action of meas 1-4, reversing ftwork and direction
(beginning L with 2 two-steps in RLOD).

Repeat complete sequence to end of record.

Presented by Bruce Mitchell

ALUNELUL CA LA GORJ

(Romania)

- Source: Introduced by Eugenia Popescu-Judetz at Sacramento, California Institute on May 14, 1970.
- Formation: Open circle of M and W, hands held down in "V" pos.
- Music: Record: Folkraft (33-1/3) F-LP 31A, Band 2.
Romanian Folk Dances, "Alunelul Ca La Gorj."
- Rhythm: 2/4

Meas Pattern

No Introduction.

- 1 Move in LOD; step to the side on R (ct 1), hop R (ct &), step L across R (ct 2), hop on L (ct &).
- 2 Face ctr; step to R on R (ct 1), step L across R (ct &), step R in place (ct 2), step L beside R (ct &).
- 3 Step R in place (ct 1), step L across R (ct &), step R in place (ct 2), leap onto L (ct &), raising R knee.
- 4 Step R in place (ct 1), step L across R (ct &), step R in place (ct 2), hop on R (ct &), lifting L ft in preparation to reverse direction and ftwork.
- 5-8 Repeat action of meas 1-4 in RLOD, beginning L.

Repeat all to end of record.

Presented by Bruce Mitchell

TUPA (pronounced "supa")

(Romania)

Source: Introduced by Eugenia Popescu-Judetza at Sacramento, California Institute on May 14, 1970.

Formation: Lines of not more than 10 persons (M & W), in back basket hold, R arm under, L arm over. Face ctr.

Music: Record: Folkraft (33-1/3) F-LP 31B, Band 7.
Romanian Folk Dances, "Tupa."

Rhythm: 2/4

Meas Pattern

No Introduction

Part I

- 1 Move fwd with light running steps, R,L,R, hop on R (cts 1, &, 2, &).
- 2 Move bkwd, reversing ftwork.
- 3-6 Repeat action of meas 1-2 two more times (3 in all).
- 7 Repeat action of meas 1.
- 8 Step bkwd on L (ct 1), jump with ft apart (ct &), jump and bring ft together (ct 2), hold (ct &).

Part II

- 1 With wt on L ft, extend R diag fwd R (ct 1), touch R directly in front (ct &). L foot "bounces" with each action. Repeat action for cts 2, &.
- 2-4 Repeat action of meas 1 three more times.

Note: On meas 4, cts 2, &, touch R diag fwd (ct 2), step in place on R (ct &), taking wt.

- 5-8 Repeat action of 1-4, reversing ftwork.
On last step, R ft should be free.

Repeat action of Parts I and II to end of record.

Presented by Bruce Mitchell

TIN TIN

(Turkey)

The full title of this dance song is "Tin Tin, Tini Mini Hanim," referring to the "pretty little lady" about whom the song is written. It is a variant of the "Halay" which is danced by the Kurdish population of Eastern Turkey.

Record: Festival FM-4007-A (2/4 time)

Formation: Typical Near East close grasp: bodies stand close together, elbows bent at R angles and clasped hands held out. For this dance a group of about 5 or 6 dancers is ideal. Entire group moves as one unit.

<u>Meas</u>	<u>ct</u>	<u>Step</u>
1	1 & 2,&	(Two Step): Step on R ft diag fwd. Continuing, step on L ft diag fwd. Continuing, step on R ft diag fwd. Hold (&).
2	1,& 2 &	(Halay) Continuing, cross L ft over R and step heavily with L ft, bringing R ft to L ft, bending both L and R knees. Body leans bkwd. Ft can leap or slide into place. (Bounce): Lift up and lower on balls of both ft. " " " " " " " " " " " "
3	all	Repeat action of meas 2, however initial L ft crossing is smaller since ft are already in place.
4	1,& 2,&	Continuing, take a rather large step diag fwd with R ft. Bring L ft to R instep, however wt remains on R ft.
<u>Note:</u> Direction of dancers in above first portion of dance can be straight fwd, or diag fwd so as to progress around the floor.		
5	1,& 2,&	Step back with L ft, turning R heel inward, R toe remaining in place. Step back with R ft, turning L heel inward, L toe remaining in place.
6		Repeat action of meas 5.
7		Repeat action of meas 5.
8	1,& 2,&	Repeat action of meas 4, cts 1,&. Bring R ft to L ft, keeping wt on L ft (and R ft free to start dance over).

Presented by John Filcich

OFICIRSKO

(Serbia)

Old-time Serbian ballroom kolo. Presented by Nick Jordanoff at the California Kolo Festival in San Francisco 1969.

Pronunciation: Oh-fee'-tseer-sko kolo

Recording: Festival Records: F-8414, 45 rpm 2/4 meter

Background Notes: As its name ("Officers' Kolo") indicates, this kolo was performed by officers of the Yugoslav Royal Army at formal dances in Belgrade, Novi Sad, Nis, and other cities. It enjoyed popularity from the turn of the century up until about 1930. Whenever performed, the highest-ranking officer present led the dance, and if the ladies participated they danced on the L side of their escorts.

Formation: Open circle of dancers, hands joined and held at shoulder height.

MeasPatternPART I

- 1 Step fwd twd ctr with R ft.
- 2 Step fwd twd ctr with L ft.
- 3 Step bkwd twd original place with R ft (ct 1); ~~step~~ bkwd twd orig place with L ft (ct 2).
- 4 Step bkwd into original place with R ft (ct 1); close L ft beside R ft without transfer of wt (ct 2).
- 5-8 Repeat action of meas 1-4, but with opp ftwork.

PART II

- Turning slightly to the R:
- 9-12 Seven walking steps (R,L,R,L,R,L,R) to the R, closing L ft to R ft on 8th ct without transfer of wt.
 - 13-16 Turn slightly to L and take 7 walking steps to L, closing R to L on 8th ct without transfer of wt.

PART III

- 17 Facing ctr, side step R with R (ct 1); close L to R, transferring wt (ct 2).
- 18 Side step with R (ct 1), close L to R, no transfer of wt (ct 2).
- 19-20 Repeat action of meas 17-18 but with opp ftwork and direction.
- 21-24 Repeat action of meas 17-20.

PART IV

Repeat action of Part II.

Presented by John Filcich

PREDARIČKO KOLO

(Serbia)

Record: Festival F4817-B.

Formation: Open circle, leader at R end. Hands are joined and held down.

Meas Pattern

1-8 I.
Four "basic kolo steps," (R,L,R,L). Originally this was done with 4 walking steps to the R, and 4 walking steps to the L; may be learned thus.

9-12 II.
Step R, close L; step L, close R. Repeat.

13-14 III.
Stamp R,L,R, pause. (Originally 3 stamps with R ft.)
15-16 Clap hands 3 times, pause.

Presented by John Filcich

PLESKAVAC[✓]

(Serbia)

Source: This very popular kolo was taught by Michael Herman at the 1951 Folk Dance Camp.

Record: Festival F4817A: Folk Dancer MH 1009. 2/4 meter.

Formation: Dancers in a circle, no ptrs, facing ctr, all hands joined low -- leader at one end makes it a broken circle which he weaves in and around at will.

MeasPattern

7 PART I

- 1 Dancers face R and take 2 steps diag fwd to the R, and to ctr, R,L (slow, slow).
- 2 Face ctr and take 3 quick steps in place, R,L,R.
- 3 Still facing ctr move bkwd 2 slow steps, L,R.
- 4 Take 3 quick steps in place, L,R,L.
Repeat Part I.

PART II

- 1 All move to ctr of circle with 2 slow steps, R,L.
- 2 Stamp 3 times, R,L,R.
- 3 All move bkwd to place 2 slow steps, L,R.
- 4 Clap own hands 3 times.
Repeat Part II.

Repeat entire dance over and over again.

The leader can change the steps into skipping steps so that every now and then everyone will skip the steps as described above instead of walking them.

Remember that each walking step is done with a bounce and tremble of the entire body.

Presented by John Filcich

SAVILA SE BELA LOZA

(Serbia)

Savila Se Bela Loza (SAH-vee-lah Seh-BEH-lah-LOH-zah) is translated to mean "A grapevine entwined in itself." Presented by Dennis Boxell at University of the Pacific Folk Dance Camp, 1965.

Music: Record: Folkraft 1496 (45 rpm). This record should be slowed down. The dance should not be done at 45 rpm speed.

Formation: Open circle of dancers, hands joined and held low at sides. The leader at the R end of the line should be a Man.

Steps and Styling: Running Step.
Schottische: Face ctr, step sdwd R on R (ct 1), cross L in front of R (ct 2), step sdwd R on R (ct 1), hop R and lift opp ft (ct 2). The step should be small and bouncy and executed with flexible knees. Moving to L, reverse ftwork.
Double Hops: Face ctr, hop on L (ct 1), small step to R on R (ct &), step L next to R (ct 2); small step to R on R (ct 1), hop on R (ct 2). Next step starts with hop on R and move slightly to L.

Body is held erect, hands relaxed. The running step is easy and smooth.

Meas
(2/4)

Pattern

I. RUNNING

1-9 Beginning R, with 18 small running steps, move LOD (CCW).
 10 Step R, hop R and turn to face RLOD (cts 1,2).
 11-20 Repeat action of meas 1-10, reversing direction and ftwork.

II. DOUBLE HOPS OR SCHOTTISCHE

1-12 Dancers may do either Double Hops or Schottische (3 times each way). Each dancer does not necessarily have to be dancing the same figure.

Repeat dance from beginning. As action of Fig. I (meas 1-10) is repeated, M on R end of line may start winding up by leading line in CCW direction until 10-15 dancers form small (not tight) circle.

Person at L end of line may repeat maneuver of Fig. (meas 1-10) travelling CW to form similar circle. As person at L end of line executes this maneuver, the line on the R unwinds and straightens. Repeat action of meas 1-12 (Fig. II) (either Double Hop or Schottische) facing ctr. Dancer on L end of line may not be unwound.

On third repetition, M leading line may not choose to "windup." The person on L end of line never starts the variation.

Presented by John Filcich

ERSKO KOLO

(Serbia)

This dance was presented at the 1955 Folk Dance Camp at College of Pacific by Richard Crum, who learned it from natives in Yugoslavia.

Pronounced: air-sko kolo.

Music: Record: Festival F-4814-A, MH 3020-A, Folkraft 1498.
Piano: Narodne Igre Za Klavir," Lj. M. Bošnjaković,
Prosveta, Belgrade, (no date).

Formation: Open or closed kolo, hands joined and held down at sides.
In Part I be sure to keep facing straight twd ctr. The schottische-like steps in Part II are very free.

Steps: Walk*. Run*.
*Described in Volumes of Folk Dances from Near and Far published by Folk Dance Federation of California.

Meas
2/4

Pattern

I. SLOW PART

- A 1 Step to R on R (ct 1), step L behind R (ct &), step R to R (ct 2), step L behind R (ct &).
2-7 Repeat action of meas 1, moving continually R, facing ctr.
8 Stamp R (ct 1), stamp L, no wt, (ct 2).
9-16 Repeat action of meas 1-8, beginning L, moving L. End with wt on L, R ft raised slightly.

II. FAST PART

- B 1-2 Turning 1/4 R to face LOD, run 3 steps, starting R (ct 1), L (ct 2), R (ct 1, meas 2), hop R (ct 2), moving CCW. (The 3 runs and hop are similar to a schottische step.) Bring L knee up quite high on hop.
3-4 Without turning around, run bkwd (moving CW) L,R,L, hop, turning to hop to face ctr.
5-6 Moving into ctr, run fwd 3 steps and hop: R,L,R, hop.
7-8 Moving out of ctr, run bkwd 3 steps and hop: L,R,L, hop.
9-16 Repeat action of Figure II, meas 1-8.

Repeat dance from beginning.

Presented by John Filcich

✓
SELJANČICA

(Yugoslavia)

- Source: Seljančica is by far the most widespread and popular kolo, both in Yugoslavia and in America. It is also called "Djacko," the Students' Kolo, and a verse sung to the tune tells about the (male) students who are "devilish, but their professors are worse," and warns the girls accordingly. The version described here is the original one, although the "basic" kolo step and fancy travelling steps are more popular with dancers.
- Record: "Seljančica," Festival F4815A, Jugoton 6259, or any American made recording.
- Music: Lj. M. Bošnjaković, "Narodne Igre," page 47, dance #66.
- Formation: Open kolo, leader at R end, joined hands are held straight down.

Meas
(2/4)

Pattern

- I.
- 1 Step R with R ft. Step L in back of R.
2 Step on R ft to R. Close L to R, hopping lightly on R.
3-4 Repeat action of meas 1-2 to the L, reversing ftwork.
5-8 Repeat action of meas 1-4.
- II.
- 9 Step on R ft, close L to R.
10 Step on L ft, close R to L.
11 Repeat meas 9.
12 Repeat meas 10.
- III.
- 13-16 With bodies turned to the R, take 8 small running steps to the R starting with the R ft, turning to face ctr on the 8th step.
17-20 With bodies turned to the L, take 8 small running steps to the L, starting with the L ft, turning to face ctr on the 8th step.

Presented by John Filcich

MILANOVO KOLO

(Mee-lah-noh-voh)

(Serbia)

Music: Record: Festival FS 1034A; Stanchel 1011B. 2/4 meter.

Source: Filcich, John -- From his book "Igra Kolo."

Formation: Open circle, i.e., a group of dancers in a circle facing ctr, with all hands joined except at one point. The leader at the R end of the circle line as well as the person at the other end of the circle line, place free arm with clenched fist behind back. The joined hands are kept low.

MeasPatternI. STEP-HOP, WALK

- 1-2 Beginning R, move diag fwd to R with 2 step-hop hops (R-L).
 3-4 Move bkwd diag R with 3 walking steps (R,L,R) (cts 1,2,1), and lift on R. Bring raised L to R (ct 2). Keep wt on R ft.
 5-6 Beginning L and moving diag L, repeat action of meas 1-2.
 7-8 Beginning L and moving diag L, back away from ctr, repeat action of meas 3-4. (With fwd action of meas 1-2, all joined hands are extended and raised fwd and brought downward to sides with the bkwd movement of meas 3-4.)

II. CROSS AND CHANGE

- 9 Cross R in front of L, bending L knee to raise L ft slightly off floor. Draw crossed L to R.
 10 Keeping R ft crossed over L, step R in place beside L (outside of both ft adjacent); hop on R, lifting L ft slightly off floor.
 11-12 Beginning L, repeat action of meas 9-10. (On meas 9-12, the action moves slightly twd ctr.)
 13-14 Beginning R, step bkwd with R still crossed behind L. Draw L bkwd to R (outside of both ft adjacent.) Step R in place and hop on R, simultaneously bringing L ft to cross behind R.
 15-16 Step bkwd on L and draw crossed R to L. Step L slightly bkwd and hop on L. (On meas 13-16, the action moves slightly bkwd away from ctr.)

Presented by John Filcich.

HASAPIKOS

(Greece)

This dance is popular all over Greece and in different forms, is done all over the Balkans and the Near East. It belongs to a category of dances which came from the old Byzantine dance, the Makellarikon, which was performed by the guild of butchers on their feast day.

Music: Record: Festival 3513-B. 2/4 meter

Formation: Broken circle of dancers, hands on neighbors' shoulders.

MeasPattern

- 1 I. (done 4 times)
 1 Step R with R (ct 1), continue moving R, step on L (ct 2).
 2 Step R with R (ct 1), swing L leg up across in front of R (ct 2).
 3 Step on L ft (ct 1), swing R leg up across in front of L (ct 2).
- II. (done 4 times)
 1 Repeat action of meas 1, Fig. I, but turn CW in place.
 2-3 Repeat action of meas 2-3, Fig. I.
- III. (done 4 times)
 1 With preliminary step (very light) on ball of R ft to R, step L behind R (ct 1), repeat this movement (ct).
 2-3 Repeat action of meas 2-3, Fig. I.
- IV. (done 4 times)
 1 Step R with R (ct 1), step L behind R, bending fwd from waist (ct 2).
 2-3 Repeat action of meas 2-3, Fig. I.
- V. (done 4 times)
 1 Step R with R (ct 1), step L to the R (ct 2).
 2 M kneel twd R hand W, going down on L knee and clapping hands (ct 1). W acknowledges the M's movement with a slight bend twd him. M rise from kneel, wt on both ft, NOT moving ft from their pos on the floor, and turn to W on L (ct 2).
 3 M kneel on R knee to L hand W, who acknowledges as above (ct 1), rise from kneel (ct 2).
 4-6 Repeat action of Fig. I, meas 1-3.
- VI. (dqn 4 times or until end of record)
 1 Jump landing on both ft, L in front of R (ct 1), jump, landing on both ft, R in front of L (ct 2).
 2 Step to R with R ft (ct 1), swing L ft up in front across R (ct 2).
 3 Pas de basque, beginning L. (cts 1, &, 2). (R ft steps in front of L on ct &).

Presented by John Filcich

KARSI BAH

(Armenia)

Pronunciation: Kar' see Bar

Source: Learned from the younger generation of the Armenian colony in California by Vilma Matchette and presented by her at the 1960 California Kolo Festival.

Record: FEZ 703-A, "Karsi Bar" 2/4 meter

Formation: Broken circle, leader at R. Little fingers joined at shoulder height, elbows bent.

Styling: There is a slight flex of knees on each step.

MeasBasic Pattern

Facing slightly L of LOD (CCW).

- 1 Moving in LOD, step R (ct 1), step L (ct 2).
 2 Still moving in LOD, step R (ct 1). Turning to face ctr, close L to R (no wt) (ct 2).
 3 Step to L with L (ct 1). Close R to L (ct 2).
 4 Step to L with L (ct 1). Close R to L (no wt) (ct 2).

Variation I.

- 1-2 Same as basic.
 3-4 The L side of the body moves slightly fwd; as step is taken on R the R side moves slightly fwd.

Variation II.

- 1-2 Same as basic.
 3-4 The hands move to L and R, L and R. gently.

Variation III.

- 1-2 Same as basic.
 3-4 Move both heels to L, both toes L, repeat heels and toes.

Variation IV.

- 1-2 Same as basic.
 3-4 Moving L, step L, step R in back. Step L to close, no wt. Repeat this to R. Repeat this to L.

Presented by John Filcich

KASTORIANOS

(Greece)

Pronunciation: Kah-sto-rih-ahn'-noh

Source: Introduced at 1960 San Francisco Kolo Festival by Athan Karras.

Record: FEZ-709-A 2/4 meter

Formation: Open circle, leader at R end, hands joined and held at shoulder height, elbows bent. Leader's R arms outstretched.

MeasPattern

No introduction.

- | | |
|-------|---|
| 1 | Facing diag R of ctr, lift on L slightly, step fwd in LOD on R, close L to R, step fwd in LOD on R (cts 1, &, 2). |
| 2 | Repeat, beginning L and continuing in LOD. |
| 3 | Repeat, beginning R and continuing in LOD. |
| 4 | Face diag L of ctr, move CW with a step, close, step, beginning L. |
| 5-12 | Repeat action of meas 1-4, 2 more times. |
| 13 | Face ctr, clap hands 4 times (cts 1, &, 2, &). |
| 14 | Clap hands (ct 1); stemp R ft (ct 2). |
| 15-16 | Repeat action of meas 13-14. |

The dance is repeated exactly as above 3 more times, four in all. The 5th time there is no clap sequence, just continue the syrtos step thru all 16 meas (clarinet solo). The 6th and 7th times thru the dance is just as described. The 8th time, there is no clap sequence as the music ends with meas 12.

Presented by John Filcich.

TOI NEGRIS

(Armenian)

Record: Folkraft 1528, 45 rpm.

Formation: Broken circles, M and W in separate lines.

M: Hands on neighbor's shoulders.

W: Little fingers joined. Hands are moved from R to L with each step.

<u>cts</u>	<u>Women</u>	<u>Men</u>
1	Step to R with R ft.	Walk three steps, R,
2	Step L ft near R.	L,
3	Step to R with R.	R.
4	Step L ft near R.	Lift L ft across R, high bent knee.
5	Step L to L.	Step on L ft to L.
6	Cross R ft in front of L, touching floor.	Cross R in front of L, touching floor.
7-8	Stamp R ft 3 times.	Stamp R ft 3 times.

Presented by Vyts Beliajus

PETERSEN

(Denmark)

Laesø

Formation: 2 cpls, facing.

Steps: Walk, Buzz

MeasPatternI.

- 1-4 Circle CW 8 steps, CCW 8, Walk.
 5-8 W: Hands on hips, turn alone in place, 8 buzz steps.
 9-12 Continue, taking dance pos, R hand behind other
 W's back, L hand on her R shoulder, 8 buzz steps.
- 5-8 M: R hand turn, 8 walk steps.
 9-12 Cross hands, swing, 8 buzz steps.

II.

- 1-4 Swing ptr, buzz.
 5-12 Repeat action of meas 5-12 of Figure I.

III.

- 1-4 Single mill CW 8 walk, CCW 8 walk.
 5-12 Repeat action of meas 5-12 of Figure I.

IV.

- 1-4 Two hand mill CW 8 walk, CCW 8 walk.
 5-12 Repeat action of meas 5-12 of Figure I.

V.

- 1-4 Circle CW 8 walk, CCW 8 walk.
 5-12 Repeat action of meas 5-12, Figure I.

- 1-4 Dance ends on swing ptr, buzz.

Note: If desired, every other time, M may begin
 the action of meas 5-12 of Figure I.

Presented by Vyts Beliajus

D'HAMMERSCHMIEDSG'SELLN
(Holland)

Music: Folkraft 1485x45B.

Formation: Little circles of 4 Men or two couples - M1 and M3 facing, M2 and M4 facing. If done by cpls, W do action described for M2 and M4.

Clap pattern: Two measures. Clap both hands on own thighs, on own chest, in own hands, clap in each other's R hands, in each other's L hands, in each other's both hands.

Meas Pattern

A 1-16 Opp M (1 and 3) do clap pattern, beginning on 1st beat of meas 1.
Opp M (2 and 4) do clap pattern, beginning on 1st beat of meas 2.

CIRCLE LEFT AND RIGHT

B 1-8 The four M join hands to form circles of four - CW around with step-hops.
9-16 Circle CCW around.

CLAP PATTERN

A 1-16 M1 and M3 beginning.

RIGHT AND LEFT STAR

B 1-8 Sets make R hand star and turn CW with step-hops.
9-16 Sets make L hand star and turn CCW with step-hops.

CLAP PATTERN

A 1-16 M1 and M3 beginning

BIG CIRCLE - All dancers form one big circle.

A 1-8 CW around with step-hops.
9-16 CCW around.

Note: If danced with girls, waltz until end of music. Another ending; if M only dance, they pick W from the sidelines, or audience, and waltz with them.

Presented by Vyts Beliajus

POP GOES THE WEASEL
(Probably of English Origin)
Longways - Contra lines for cpls

- Source: As learned by Vyts Beliajus in Fairhope, Alabama.
- Record: Available under many labels, including Folkraft 1329, and E-Z 3002, etc.
- Formation: Two lines, boys in one, girls face their ptr. Number cpls 1, 2, 1, 2, etc. All 1's are active.

MeasPattern

- 8 All cpls 1 join hands with boy two below them. Skip to L until POP, when boy is to face his home pos. He then pops under the arch formed by cpl 1 and gets to place with 3 steps (or turn in place).
- 8 Meanwhile, active cpl continues to skip to L and girl 2 joins the threesome circle, continue skipping until she faces her home place and pops under to her place.
- 8 Now all cpls 1, with inside hands joined, walk between the lines to ft of set, 8 walking steps. Turn and skip back to own cpl 2, and cast off to a set below.
- 8 Swing own ptr.
Cpls at both ends will now wait out a turn. On the 3rd repeat the cpl at the ft of set becomes a cpl 2, while cpl at head of set becomes a cpl 1.

A SIMPLE PLAY-PARTY VERSION

- Formation: A circle of ptrs. All join hands.
Inside circle are extra dancers, either all boys or all girls.
- 8 Skip to R (or L, it doesn't matter). Stop and release hold just before POP. All the boys (if extra boys are in the ctr, or all the girls if extra girls are in ctr), on POP jump into ctr of circle, landing on both ft, walk twd ctr with 2 more steps and turn on 3rd step to face girls' circle. At the same time the extra boys get into the circle between boys.
- 8 At the start of the new phrase ALL skip twd the girls and hook R elbows (if able to swing, take a swing pos), skip (or swing) around each other in place until POP and form a single circle. Those unable to get hooked with a new ptr become the extra boys.
- Avoid "rough-house" during scramble to get hooked with new ptr.

Presented by Vyts Beliajus

SANDYLAND

We danced this dance in Alabama, too, a different version and style. However, I don't remember it, so we will use the version as recorded by Harriet Rogers and appeared in the Co-Op Recreation booklets of Delaware, Ohio. In Fairhope, Alabama, only verses 1, 2, 4, 5, 6, and 8 were sung.

Record: E-Z 3002 (Flip side Pop Goes the Weasel).

Formation: A circle with ptrs. All join hands and face ctr.

Figure I. Four skips to ctr, 4 back, and repeat to ctr and back.

Figure II. Grand R & L until ptrs meet.

Figure III. A Grand R & L, but with elbow turns. Own ptr R elbow, skip around, next person L elbow, and skip around, etc., until meeting ptr. If the group consists of bigger people who can get around, allow four skips per elbow to complete a circle with ptr. If younger people, allow 8 skips per elbow for each rotation.

1.

I make my living in Sandyland (3 times)
Ladies fare thee well.

2.

Hie, come along my pretty little Miss
Hie, come along my honey,
Hie, come along my pretty little Miss
I'll not be home 'til Sunday.

3.

I raise big taters in Sandyland
(3 times)
If you can't dig them, I can.

4.

How old are you, my pretty little Miss?
How old are you my honey?
She answered me with a ha-ha-ha,
"I'll be sixteen next Sunday."

5.

One more river I'm bound to cross
(3 times)
'Fore I see my honey.

6.

Will you marry me, my pretty little Miss?
Will you marry me, my honey?
She answered me with a ha-ha-ha,
"I'll run and ask my mommy."

7.

Hump back mule I'm bound to ride (3 times)
'Fore I see my honey.

8.

Hop come along, my pretty little Miss,
Hop come along my honey,
Hop come along, my pretty little Miss,
I'll marry you next Sunday.

Presented by Vyts Beliajus

CRESTED HEN

(Denmark)

Record: A-B-C 3007.

Formation: Triple circle, hands joined to form circles of three.

Meas ActionFigure A

8 Stamp and step-hop L around small circle.

8 Repeat in opp direction.

Figure BTwo children release hands so that all are facing CCW.
(Child in ctr of group keeps hands joined to form arches
with the other two children.)2 The dancer on the R (outside), step-hops under the arch
formed by the other two.2 The ctr child follows through the same arch and turns
under his own arm.2 The dancer on the L (inside), step-hops under the arch
formed by the other two.2 The ctr child follows through the same arch and turns
under his own arm.

Repeat dance.

Presented by Vyts Beliajus

AS I GAZED INTO YOUR EYES

(Somebody Waiting)

Formation: Circle, no prts.

As learned by Vyts Beliajus in Alabama.

Song:

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

There is somebody waiting,
 There is somebody waiting,
 There is somebody waiting for me.

Choose two, leave the other,
 Choose two, leave the other,
 Choose two leave the other for me.

Swing one, leave the other
 Swing one, leave the other
 Swing one, leave the other for me.

Action:

All circle to R, player in ctr in
 opp direction.

Reverse above.

All stop and clap hands. Player
 in ctr chooses any two and skips
 with them in ctr of circle.

Player in ctr swings one of the two
 he chose. One not swung is the next
 player. Other two join circle.

Presented by Vyts Beliajus

ALL OF THE DANCES IN THE FOLLOWING SECTION ARE FROM THE
BEREA COLLEGE, DANISH DANCES RECORD, 23253-54.

VALS SEXTUR

(Denmark)

Salling

Formation: 8 cpls in a circle.

Steps: Walk and Waltz

Meas

Pattern

- Figure 1.
1-8 Circle CW 8 waltz, CCW 8 waltz.
9-16 Side by side, inside hands joined, march 16 steps CW,
begin outside ft.
17-32 Ptrs waltz, dance pos, around circle to place.

- Figure 2.
1-8 Grand chain to place.
9-32 Repeat meas 9-32 of Figure 1.

Repeat all of Figure 2.

Can be used as a mixer with more cpls in the circle.

Presented by Vyts Beliajus

KNUD JEPSEN'S VALS

(Denmark)

Vejle Vestergem

Formation: Ptrs side by side in circle, inside hands joined.

Steps: Tyrolean Waltz, Waltz.

Meas

Pattern

- I.
1-2 Two Tyrolean Waltz steps, beginning outside ft.
3-4 Turn alone 2 Waltz, M CCW, W CW.

- II.
5-8 Ptrs waltz around circle, 4 Waltz.

1-8 Repeat action of meas 1-8.

9-16 Repeat action of meas 1-8 twice.
(repeat)

Presented by Vyts Beliajus

RHEINLANDER POLKA *

(Denmark)

Formation: Ptrs in a circle, facing CCW.

Steps: Change step, Walk, Polka (without hop)

MeasPattern

- 1-2 Ptrs, inside hands joined, 1 Change step CCW.
2 walk steps turning to face CW.
- 3-4 1 Change step CW, 2 walk steps turning to face ptr.
- 5-8 In dance pos, dance CCW around the circle, polka.

FAMILY RHEINLANDER

(Mixer)

- 1-2 Inside hands joined, 1 Change step, 2 walk steps, M turning to W behind, W to M ahead.
- 3-4 With new ptr, inside hands joined, 1 Change step, 2 walk steps.
- 5-8 Polka.

* From Folk Dances by Georg and Marguerite Bidstrup, 1952,
Stephens Press, Asheville, North Carolina

Presented by Vyts Beliajus

DEN LILLE VENDLEBO

(Denmark)

Lolland-Falster

Formation: Circle, ptrs facing, M backs to ctr.

Steps: Slip, Run, Polka

MeasPattern

- Ptrs join hands, arms shoulder high.
- 1-4 8 small slips CW, 8 slips CCW.
- 1-4 Repeat action of meas 1-4.
(repeat)
- 5-8 Clap own hands twice, R elbow swing once around, 6 running steps. Clap own hands twice, L elbow swing, 6 running steps.
- 9-12 In dance pos, polka around the circle.

Presented by Vyts Beliajus

MIDSUMMER NIGHT'S DREAM

(Denmark)

Møn

Formation: Quadrille.

Steps: Hop, Walk.

MeasPatternI.

- 1-8 Circle CW 8 hops, CCW 8 hops, begin L ft.
 9-16 Honor ptr, 2 cts, M begin R 2 walk steps to the W on R, turn her, dance pos, 4 walk steps.
 Repeat action of above 4 cts three more times, M continuing to each W on R until he reaches own ptr.

II.

- 1-8 Ptrs R hand turn 8 hop, L hand turn 8.
 9-16 Repeat action of meas 9-16, Figure I.

III.

- 1-8 W single mill CW and CCW, hop.
 9-16 Repeat action of meas 9-16, Figure I.

IV.

- 1-8 Men the same.
 9-16 Repeat action of meas 9-16, Figure I.

V.

- 1-8 W basket CW and CCW, hop.
 9-16 Repeat action of meas 9-16, Figure I.

VI.

- 1-8 Men the same.
 9-16 Repeat action of meas 9-16, Figure I.

VII.

- 1-8 Circle CW and CCW, hop.
 9-16 Repeat action of meas 9-16, Figure I.

- 1-8 End dance with swing ptr, hop. R sides together,
 R arm behind ptr's back, join R hand with ptr's L.

Note: Record allows for 4 figures plus swing at end. Select the desired figures.

Presented by Vyts Beliajus

SICILIAN TARANTELLA

(Italian dance for 2 couples)

Record: Folkraft 1173x45B.

Formation: Sets of two cpls -- anywhere around the dancing space,
OR in column formation with M in one line and W in other.
Each W may have tambourine in one hand.

Starting Position: Partners facing.

Position: Left ft free.

Music 2/4

MeasPatternFIGURE I - Step-swing (Music AA)

- 1-2 Two Step-swings (L,R): step on L ft in place, clapping own hands or tambourine (ct 1), hop on L ft swinging R leg across in front of L (ct 2), and repeat, reversing ftwork (cts 3,4).
- 3-4 Four steps in place (L,R,L,R), M snapping fingers over head and W shaking tambourine (cts 1,2,3,4).
- 5-16 Repeat action of meas 1-4 three more times (4 in all).

FIGURE II - Forward and back (Music BB)

- 17-18 Leap fwd, landing in a deep knee bend with body bent fwd (ct 1), continue with 3 light running steps running fwd twd ptr with body inclined fwd, snapping fingers or shaking tambourine (cts 2,3,4).
- 19-20 Four light running steps bkwd, gradually straightening body and raising arms fwd and upward, snapping fingers or shaking tambourine (cts 1,2,3,4). Finish with body erect, arms extended over head.
- 21-32 Repeat action of meas 17-20 three more times (4 in all).

FIGURE III - Elbow swing (Music CC)

- 33-36 M 1 and W 2 hook R elbows and swing once around with running steps, then unhook elbows and turn CW individually once around and back to place.
- 37-40 M 2 and W 1 do the same and repeat action of meas 33-36.
- 41-48 Repeat action of meas 33-40, except hook L elbows then turn CCW back to place.

SICILIAN TARANTELLA (continued)

FIGURE IV - Do-si-do (Music AA)

- 49-52 M 1 and W 2 do-si-do R with running steps: Pass each other by the R shoulder then, without turning, move to the R passing back to back and return to place passing L shoulders.
- 53-56 M 2 and W 1 do the same and repeat action of meas 49-52.
- 57-64 Repeat action of meas 49-56 except do-si-do L: pass each other by the L shoulder then return to place passing R shoulders.

FIGURE V - Single circle, Star (Music BB)

- 65-68 All facing R with hands on own hips, circle CCW with 8 skipping steps.
- 69-72 All facing L, circle CW in the same manner.
- 73-76 All join L hands in ctr to form L hand star and skip CCW.
- 77-80 Star R in the same manner, returning to place.

Presented by Vyts Beliajus

SEVEN JUMPS

(Denmark)

Record: A-B-C 3007.

Formation: Single circle, facing ctr.

<u>Meas</u>	<u>Action</u>
	<u>Figure A</u>
8	Step-hop CCW.
8	Repeat in opp direction.
	First Jump:
1st note	Place hands on hips and raise the R ft, bending the knee at a R angle.
2nd note	Stamp R ft
3rd note	Join hands in preparation for continuation.
	<u>Figure B</u>
	Repeat Figure A
	Second Jump:
3rd note	Raise the L ft, bending the knee at a R angle.
4th note	Stamp L ft.
5th note	Join hands in preparation for continuation.
	<u>Figure C</u>
	Repeat Figures A and B
	Third Jump:
5th note	Place the R ft back.
6th note	Kneel on the R knee.
	<u>Figure D</u>
	Repeat Figures A, B, and C
	Fourth Jump:
7th note	Place the L ft back.
8th note	Kneel on the L knee.
	<u>Figure E</u>
	Repeat Figures A, B, C, and D
	Fifth Jump:
9th note	Place the R hand on the R side of the face.
10th note	Place R elbow on the floor.
	<u>Figure F</u>
	Repeat Figures A, B, C, D, and E
	Sixth Jump:
11th note	Place the L hand on the L side of the face.
12th note	Place the L elbow on the floor.

SEVEN JUMPS (continued)

Figure G

Repeat Figures A, B, C, D, E, and F

Seventh Jump:

13th note Bend fwd touching the forehead on the floor.

14th note Hold this position.

Repeat Figure A.

NOTE: Following the last jump, before repeating Figure A, skill is needed to jump to position to repeat the dance.

In Denmark this dance is done by men as a contest with one man challenging others. Usually three to six form a group. Those making mistakes (talking or moving without the music) must treat the others in the group. After pupils have learned the dance they will enjoy this element of challenge.

Presented by Vyts Beliajus

BLEKING

(Sweden)

Record: A-B-C 3007.

Formation: Single circle, ptrs facing, with both hands joined.

MeasActionFigure A

- 1 (1) Hop on the L ft placing the R heel fwd and extend the R arm.
Hop on the R ft and extend the L ft and arm.
- 1 (2) Repeat the step with three quick changes, hopping L,R,L.
- 6 (3) Repeat steps 1 and 2 three times.

Figure B

- 8 With hands joined, arms extended sdwd shoulder high, ptrs turn in place with a step-hop, etc. The boy starts on his R ft, the girl on her L. The body is inclined twd the side, taking the hop, and the arms move up and down in windmill fashion. Swing the free ft sdwd, keeping the leg straight.

Presented by Vyts Beliajus

MALUNELIS (THE LITTLE MILL)

(Lithuania)

The beauty of the movements of the mill left a great impression on the Lithuanian folk dancer. Many "mill" dances are done in the country, one more elaborate than the other. (See Note at end of description.)

Music: Record: Malunas, Folkraft 1052
Folk Dancer M-H 1098

Source: Dance of Lieutuva, V. F. Beliajus

Formation: Circle of 8 cpls, boys twd the ctr facing ptrs. Ptrs join both hands. Running steps throughout dance. Each figure except the Star requires one 8 measure phrase of music.

Figure I

Sway joined hands, first to boy's R, then L. Release hands. Boys circle CW, girls CCW, until back to ptrs and places (at second meeting). Use running steps. Music B and repeat.

Figure II

Join hands again and sway.

Star: Ptrs pass each other with R shoulders, 4 steps for each passing, boys going out of circle, girls into circle. Reverse by going bkwd, passing with L shoulders (a type of a pointed Do-si-do). Repeat the same figure with a new person to the R, passing each other with R shoulders and back with L. Continue this pointed Do-si-do, progressing twd the R until back to original ptr. When back to ptrs, join hands and sway as above.

Figure III

Form a large double mill of two cpls to each spoke. Ctr cpls join hands to form the hub, R arm around girl's waist, her L hand on boy's R shoulder. Outer cpl, independent of inner cpl, place their hands around each other's waist in back. Inner cpls mark time in place. Outer cpls move on to the next spoke of mill with two steps (1 meas). All stamp 3 times (1 meas). Repeat three more times to Music A until back in place. Now consolidate the mill with the outer cpls attaching themselves to inner cpls and the entire double mill runs fwd.

Figure IV

Boys in the inner circle retain their joined L hands. Their R hands are joined with the L hands of the outer boys and form arches. All girls join hands in a circle and run CW beneath the arches formed by the boys; boys run CCW. Boys now run bkwd, still retaining hand hold, while girls reverse direction and run under the arches to R.

MALUNELIS (continued)

Extra Figures:

When meeting ptr, the two boys lower their joined hands over their own girl's inside hands and form a circle, running CW for 16 steps, and CCW for 16 (2 cpls in each little circle).

R hand mill (star) for 16 steps, and L hand mill for 16.

All boys join hands in a large circle. Girls place their L hand in FRONT of their own ptr's clasped hands. Free hand on skirt. Run CCW increasing length of stride until a wind is created. Dance off in a skating pos (hands joined behind back).

NOTE: Any grade school age group could perform this dance. For younger groups omit the Star figure. Also, additional figures can be added just before exit to make the dance longer (see descriptions at end of dance). The Folkraft record and the Michael Herman record both are long enough to use an entire gamut of figures. The Folkraft record is excellent for younger groups as it is a slower record. The Michael Herman record is excellent for more advanced and faster groups. Except for the Star figure, all other figures require 16 running steps for each direction.

Presented by Vyts Bellajus

RØROSPOLS

(Norway)

Source: This couple dance comes from the mining town of Røros in central Norway. Mr. Ingvar Sjelden, folk dance teacher and festival director in Bergen, taught it to Bruce Taylor in 1966.

Music: Harmoni NGK TD-7. 3/4 meter.

Formation: Cpls facing LOD, inside hands joined, W slightly behind ptr on his R. Ftwrk described for M, W same except as noted.

Steps: Basic Step: Step fwd L (ct 1). R ft passes L in a natural walking motion (ct 2). Step fwd R (ct 3). Used throughout dance except in Part V for W.

MeasPattern

2 Introduction

1-8 I. TRAILING
8 Basic Steps in LOD.

II. SPIN TO WRIST HOLD

1 M reaches back with his L hand and shifts W L hand to his L hand (ct 1). M brings W fwd on his L side (ct 3).

2 M brings W L hand fwd and up while continuing Basic Step.

3-5 M guides W into CCW turn, 1 turn per meas. M continues in LOD and moves to L side of W.

6 M brings joined hands down and grasps W L wrist from below with his R hand (ct 1). Cpl continues Basic Step fwd (ct 3).

7 Basic Step fwd.

8 M stamps lightly L (ct 1). M steps R while pulling W across to his L side to face him (ct 3). L hand on ptr waist, R hand on ptr upper L arm for both ptrs.

III. ROCKING TURN

1 M step diag L with L, W step L behind R while turning CCW (ct 1). M and W close R to L while turning 1/4 turn CCW (ct 3).

2 M step L behind R, W step diag fwd L with L, while turning 1/2 CCW (ct 1). M and W close R to L while turning 1/4 turn CCW (ct 3).

3-8 Repeat action of meas 1-2, Part III, three more times.

IV. SPIN TO WAIST HOLD

1 M takes W L hand in his R, lifts it above her head. W begins CCW spin while M dances Basic Step in LOD at her L side.

2-3 W continues spin. M continues Basic Step.

4 M brings joined hands down, places his R arm around W waist, takes her R hand in his L, fwd in LOD, palms down. W places L hand on M R shoulder. Cpl moves fwd in LOD.

5-7 3 Basic Steps in LOD.

8 M stamps L lightly, W steps L (ct 1). M steps R, W hold (ct 3).

RØROSPOLS (continued)V. FINAL TURN

- 1 R hand on ptr waist, L hand on ptr upper arm.
M, beginning CW turn, step L (ct 1). Pivot on L (ct 2). Step fwd on R, completing one full turn (ct 3).
W step R (ct 1). Pivot on R (ct 2). Step L (ct 3).
- 2-8 Repeat action of meas 1, Part V.

VI. TRANSITION SPIN

- 1-2 M releases W who spins CW with 3 steps (one or two turns) R ,L,R.
M steps L,R. M grasps W L hand with his R hand.
Repeat dance beginning with meas 3 of Part I.

At M discretion any Part of the dance may be extended for another musical phrase.

Presented by Bruce Taylor

FIRETUR FRÅ ROMERIKE

(Norway)

Source: A dance for two couples composed by Klara Semb in the early 1900's. Published in Norske Folkedansar II, Noregs Boklag Oslo 1956. Taught to Bruce Taylor by Hermann Olsen in Bergen in 1965.

Music: Harmoni NGK TD-1. 3/4 meter.

Formation: 2 cpls in a set, W to R of ptr. Hands joined at shoulder height in a circle.

Steps: Hesitation Step L: step fwd on L, flexing knee (ct 1). Bring R toe beside ball of L ft, no wt (ct 2). Flex L knee (ct 3).
Hesitation Step R: same as above beg R.
Light Greeting: Lower hands slightly, bow head and torso slightly, small step back onto R (ct 1). Raise hands and R heel slightly, close L to R (ct 2). Lower hands and R heel (ct 3).

Meas Pattern

4 Introduction

I. CIRCLE

1 Hesitation Step L in RLOD.

2 Hesitation Step R in RLOD.

3-6 Repeat action of meas 1-2, twice more (3 times in all).

7 Dance Hesitation Step L twd ctr.

8 Facing ctr, give a Light Greeting.

9-16 Repeat action of meas 1-8 beginning L, moving in LOD.

II. GRAND RIGHT AND LEFT

Keep hands above shoulders during this pattern.

17-18 Give R hand to ptr, W move RLOD, M LOD, dance 2 Hesitation Steps, L and R, passing ptr.

19-20 Give L hand to corner, dance 2 Hesitation Steps, L and R, passing corner.

21-32 Repeat action of meas 17-20, Part II, three more times. Finish facing ptr.

III. FORMAL GREETING

M Part

33 Set L hand low on hip, thumb back, fingers fwd. Begin to bow from waist. Sweep R hand twd heart.

34 Place R hand over heart. Bow deeply, knees locked.

35 Begin to straighten from waist. Begin to remove R hand from heart.

36 Straighten body and head, extend R hand twd ptr.

W Part

33 Bow head. Grasp skirt with both hands and begin to bow torso and bend L knee. Move R toe in small semicircle to behind L heel.

34 Bow lower. Shift weight onto R and straighten L knee.

35 With torso and head still bowed, shift wt to L with L knee straight, beginning to rise.

36 Straighten torso, close R ft to L, no wt. Lift head.

FIRETUR FRÅ ROMERIKE (continued)IV. WALTZ

- 37 In shoulder-waist pos waltz 1/4 turn CW (M L, W R) so M are back to back in ctr of set.
- 38 One waltz step continuing CW turn so W are back to back in ctr of set.
- 39 One waltz step continuing CW turn so M are back to back in ctr of set.
- 40-45 Repeat action of meas 38-39, Part IV, three more times.
- 46 Repeat action of meas 38 once more.
- During the waltz steps the set revolves CCW a little.
- 47 M swing ptr out to R and all join hands in a ring.
- 48 Greet ptr with Light Greeting.

Repeat dance to end of record.

Presented by Bruce Taylor

VOSSARUL

(Norway)

Source: This couple dance, approximately 200 years old, comes from the town of Voss. Rul is one of five types of folk dance in Norway. Taught to Bruce Taylor by Anna Bakke in Bergen in 1966.

Music: Harmoni NGK TD-7. 2/4 meter.

Formation: Cpls in peasant pos (M R arm around ptr waist, free hands at sides), facing LOD. Ftwrk described for M. W on opp ft throughout dance.

MeasPattern

2 Introduction

I. WALK IN LOD

1 Roll on outside ft (ct 1). Roll on inside ft (ct 2).
Repeat meas 1 at M discretion. The step is a deliberate roll from heel to toe with natural flexing of the knee.

II. TRANSITION TWO STEPS

1 Ptrs facing each other, step L sdwd in LOD (ct 1). Close R to L (ct &).
Step L sdwd in LOD (ct 2).
2 Step R sdwd in RLOD (ct 1). Close L to R (ct &). Step R sdwd in RLOD (ct 2).
3 Turn approximately 1/4 CW with 1 two-step, beg L (cts 1, &, 2).
4 Continue CW turn with 1 two-step, beg R (cts 1, &, 2). M should be facing LOD. At this point W places her R hand on M waist while M reaches over her arm and grasps her skirt with his L hand.

III. TURN

1 M leads around twd R and rolls onto L ft while turning 1/2 turn CW (ct 1). M steps around twd R and rolls onto R ft while turning 1/2 turn CW (ct 2).
Repeat action of meas 1, Part III at M discretion.

Cpl assumes peasant pos and begins dance again with Part I, Walk.

Presented by Bruce Taylor

EG RODDE MEG UT

(Norway)

Source: Eg rodde meg ut is a traditional couple song-dance from the Faroe Islands where the original form, Stordans, using just two steps, Attersteg (side-ward step) and Kvilesteg (moving in RLOD), is still preserved. Additional steps and movements have been created during the past 50 years and are now done throughout Norway. Published in Norske Folkedansar II, Noregs Boklag Oslo 1956.

Music: Words and music appear on page 169. 3/4 meter.
Published in Norske Folkedansar I, Noregs Boklag Oslo 1961.

Formation: Cpls in a circle, W to R of ptr in Firm Hold: everyone extend L arm twd person to L. Everyone reach over neighbor's L arm and grasp neighbor's L hand with own R hand. Hold should be firm and snug with L arms tucked securely under R arms.

Steps: Closed Ballad Step: (2 meas). Step L in RLOD (ct 1). Close R to L (ct 2). Step L in RLOD (ct 3). Close R to L, no wt (ct 1). Step R in RLOD (ct 2). Close L to R, no wt (ct 3).

Meas PatternI. FIRST CLOSED BALLAD STEP

1-8 Dance 4 Closed Ballad Steps in RLOD. On cts 2,3 of meas 8, release hands and M turn CW to face ptr.

II. FIGHT

9 M pretends to strike W cheek with his R hand. W claps L hand into her R hand held near her R knee, ducking to R (ct 1). Hold (ct 2).

10 Repeat action of meas 9, Part II with M and W roles reversed.

11-12 Repeat action of meas 9-10, Part II, once more.

III. SECOND CLOSED BALLAD STEP

13-16 Take Firm Hold and dance 2 Closed Ballad Steps in RLOD.

IV. TURN

17 Release Firm Hold. M face ptr, all place R arm on ptr waist, L arm shoulder high. Turn once CW with three step-hops, L (ct 1), R (ct 2), L (ct 3). W moves to M R side during ct 3 and all face ctr.

18 Join hands low (ct 1). Raise joined hands high (ct 2). Hold (ct 3).

Song and dance are usually performed twice.

NOTE: The counts to be used with each step are shown just below the corresponding words and music in the accompanying musical notation.

Presented by Bruce Taylor

Eg rod-de meg ut på sei-e grun-nen, det
 var om mor-go-nen tid-leg. Då
 kom han O-lav frå Ka-re mun-nen, og
 lag-de bå-ten for i-le. Då
 dreiv eg til han med fis-ke ston-gi, så'n datt i u-vit-et
 bak i ron gi. Eg vart så glad, tok til og kvad, eg
 råd-de grunnen å-lei-ne. Su-de-li, su-de-li, su-de-li dei hoi!

Eg rodde meg ut på sei-e grunnen, det var om morgonen tidleg.
 Då kom han Olav frå Kåre munnen, og lagde båten for ile
 Då dreiv eg til han med fiske stongi, så'n datti uvitet bak i ron gi.
 Eg vart så glad, tok til og kvad, eg rådde grunnen åleine.
 Sudeli, sudeli, sudeli dei hoi!

I rowed out to the fishing grounds, it was early in the morning.
 Then Olav from Kare inlet came and anchored.
 Then I went at him with the fishing pole, so he fell in
 unexpectedly over the stern.
 I was so glad, began to sing; I was master of the fishing grounds.

Å vesle Kari vår

Å ves-le Ka-ri vår, så li-ta som hu går; hu
 lok-ka ein kar i frå Hal-ling-dal, Med sa-le og med
 hest, og med sylv-knap-pa vest, med gull-sta-va hår, og med
 spro-ta-bel-te på Og Te-le-gu-ten yiss-te sitt
 ei-ge be-ste. Kaup-te seg ei drift med fe og med
 he-ste. Før-re kom Ka-ri lul-lands og lok-kands. Et-ter kom
 Te-le-gu-ten dil-tands og hop-pands, på sil-ke sok-ka. 4

A vesle Kari vår, sa lita som hu går;
 Hu lokka ein kar i frå Hallingdal.
 Med sale og med hest, og med sylvknappa vest,
 med gullstava hår, og med sprotabelta på.
 Og Teleguten visste sitt eige beste.
 Kaupt seg ei drift med fe og med heste.
 Førre kom Kari lullands og lokkands.
 Etter kom Teleguten diltands og hoppands, på silke sokka.

Oh, our little Kari, so pretty as she walks;
 She lured a fellow in from Hallingdal.
 With saddle and with horse, and with silver-buttended vest,
 with golden hair and with splendid belt on.
 And the suitor knew his own advantage.
 Bought himself a herd of cattle and of horses.
 First came Kari humming and tempting.
 After came the suitor trotting and prancing in silken stockings.

VESLE KARI VÅR

(Norway)

- Source:** Vesle Kari vår is a traditional couple song dance form from the Faroe Islands where the original form, Stordans, using just two steps, Attersteg (sideward step) and Kvilesteg (moving in RLOD) is still preserved. Additional steps and movements have been created during the past 50 years and are now done throughout Norway. Published in Norske Folkedansar II, Noregs Boklag Oslo 1956.
- Music:** Words and music appear on page 170. 2/4 meter. Published in Norske Folkedansar I, Noregs Boklag Oslo 1961.
- Formation:** Circle of cpis, W to R of ptr, facing diag L of ctr in Faroe Hold; Everyone extend L arm twd person ahead. Everyone reach over rear person's L arm and grasp his hand. Everyone raise joined hands head high with forearms vertical, upper arms horizontal, elbows free. Face ctr.
- Steps:** Open Ballad Steps (3 meas to complete one Ballad Step, counted 1-6).
Pattern I: Step L sdwd to L. M twist torso slightly CW, W CCW, look at ptr (ct 1). Close R to L. Turn to face ctr (ct 2). Step L sdwd to L (ct 3). Keep wt on L, lift R ft slightly and point R toe slightly to R (ct 4). Shift wt to R ft. M twist torso slightly CCW, W CW, look at corner (ct 5). Keep wt on R, lift L ft slightly and point L toe slightly to L (ct 6).
Pattern II: Repeat action of cts 1-3 of Pattern I. Keep wt on L, raise R leg stork-fashion with shin horizontal (ct 4). Step on R ft, M twist torso slightly CCW, W CW, look at corner (ct 5). Raise L leg stork-fashion with shin horizontal (ct 6).
Pattern III: Pushing off from R ft, jump onto both ft slightly sdwd L (ct 1). Shift wt to L (ct 2). Close R ft slightly twd L (ct &). Repeat action of cts 3-6, Pattern II.

<u>Meas</u>	<u>Pattern</u>
Upbeat	Introduction
	<u>FIGURE I. Open Ballad Steps</u>
1-3	Dance 1 Open Ballad Step, Pattern I.
4-6	Dance 1 Open Ballad Step, Pattern II.
7-8	Dance 1 Open Ballad Step, Pattern III. (See music notation)
9-14	Dance 2 Open Ballad Steps, Pattern I.
15-16	Dance 1 Open Ballad Step, Pattern II. (See music notation)
17-19	Dance 1 Open Ballad Step, Pattern III.
20-24	Dance 2 Open Ballad Steps, Pattern I.
	<u>FIGURE II. WOMEN FLIRT</u>
25-26	M clasp hands behind back, stand and flirt with W. W hold skirt with both hands (in front). With 4 very small running steps, beg L, W dance in arc in front of and slightly to L of ptr, closing R to L and turning about 1/4 CW to look at ptr on 4th step.
27-28	W dance 4 small running steps bkwd to ptr L side, closing R to L on 4th step.
	<u>FIGURE III. MEN FLIRT</u>
29-32	W, holding skirt, stand and flirt with M. M bend fwd at waist, hands still clasped behind back. With 4 small step-hops beg L, M move diag L in front of ptr, turning CW to face W on 4th step-hop.

VESLE KARI VÅR (continued)

FIGURE IV. ARCH

33-35

Ptrs join R hands high to make an arch and look at each other thru it. Cpl turn 3/4 CW with 3 swinging step-lifts, beg L. Facing ctr, close on 4th step and take Faroe Hold in original circle.

Song and dance are usually performed twice.

NOTE: The counts to be used with each step are shown just below the corresponding words and music in the accompanying musical notation.

Presented by Bruce Taylor