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ANNUAL**

FOLK DANCE CAMP

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PRONUNCIATION GUIDE

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

Pronunciation key:

ah: a as in father

eh: e as in let

oh: o as in so

z: z as in azure

The accented syllable is represented by capital letters, e.g., CAP-i-tal.

Note: s always represents the s sound of cats, loose and never the z sound of dogs, lose.

Aguonēlē

ah-gwoh-NEL-eh

Al Gemali

AHL geh-mah-LEE

Alunelul Bătut

ah-loo-NEH-loo BAH-toot

Attetur med mylne

OH-teh-toor meh MIL-neh

Bibersko Kolo

BEE-behr-sko

Briul Pe Opt

BREWpeh ohpt

Briul Pe Şase

BREW peh shah-seh

Ca la Balta

kah-lah-BAHL-tah

Calabreaza

kah-lah-BRYAH-zah

Ca la Uşa Cortului

kah-lah-OO-shah KOR-too-looy

Ciuleandra

chool-YAHN-drah

Corăgheasca de la Coloneşti

kor-a-GAS-kah deh lah ko-lo-NESH-te

Danza de los Sonajeros

DAHNSah day lohs soh-nah-HEH-rohs

Debka B'not Hakfar

DEB-kah bu-NOTE hahk-FAR

Dirlada

deer-lah-DAH

Elem Ve'susato

EH-lem VEH-soo-sah-TOH

El Palomo

el pah-LO-mo

El Sapo y la Rana

el SAH-po ee lah RAH-nah

El Tranchete

el trahn-CHEH-tay

Feiar med Vals

FIE-ahr meh VAHLS

Flaks frå Meråker

f lahks fro MEHR-o-ker

Gaiđa

GUY-dah

Greiz

GRAYSH

Ha'eer Beafor

hah-EARbeh-ah-FOR

Hasápikos

hah-SAH-pee-kohs

Heeia

hey-ey-EE-ah

Hiótikos

hee-OH-tee-kohs

Hora de la Cîmpulung

HAW-rah deh lah kim-poo-LOONG

Hora la Patru

HAW-rah lah PAH-troo

Hora Mare

HAW-rah MAH-reh

Hora-n Două Părți

HAW-rah DOO-ah PART-see

Hora Pe Gheata

HOH-rah peh kee-YAHT-sah

Huşanca

hoo-SHAHNG-kah

Invirtita de la Sibiu

in-vehr-TEE-tah deh lah see-BYOO

Iţele

EET-seh-leh

Jonkelis

YOHN-kyel-iss

Kalamatianós	Siano Grabața
kah-lah-maht-yah-NOHS	SHAH-no grah-BAH-wah
Kavelis	Simchu-Na
kahl-VYAH-liss	SEEM-koo NAH
Krzyżak	Sîrba
KSHI-zhahk (I as in <u>it</u>)	SUR-bah
Livavteenee	Sîrba Lui 22
lee-vahv-TEE-nee	SUR-bah loo-ee DOHZH doy
Los Machetes	Sîrba-n Doi
lohs mah-CHEH-tace	SUR-bahn DOY
Masurka	Sîrba Pe Loc
mah-SUR-ka	SUR-bah peh LOHK
Mikita, Women's	Sîrba Strînsă
mee-KEE-tah	SUR-bah STRUN-sah
Na'arah	Someșana
nah-ah-RAH	so-meh-SHAH-nah
Narodno Horo	Sousta
nah-ROHD-no HO-ro	SOOS-tah
Naslys	Sukčius
nahsh-LEASE	SOOK-choos (OO as in <u>look</u>)
Nitzanim	Suktinis
neet-sah-NEEM	sook-TIN-nis (oo as in <u>look</u>)
Noriu Miego	Sunnmøres Reinlender
NOR-yoo MYEH-go	SOON-mur-ess REIN-lend-er
Oberek Opoczyński	(OO as in <u>look</u>)
o-BEHR-ek o-po-CHIN-ski	Syrtós
Óla ta Poulákia	seer-TOHS
OH-lah tah poo-LIKE-yah	Tarapanaua Din Calus
Omál Trapezountéikon	tah-rah-pah-NAH-wah deen kah-LOOSH
o-MAHL trah-peh-zoon-DAY-ee-kohn	Thrakikós Horós
Oromnia	thrah-kee-KOHS ho-ROHS
aw-rum-NEE-yah	Trgovacko Kolo
Păpușica	tur-go-VAHTCH-ko
pah-POO-shee-kah	Uzi
Pogonísios	oo-ZEE
po-go-NEE-see-ohs	Varsouviennë
Polka Gacok	VAR-soo-vee-EN-neh
GAHT-sawk	Vēdaras
Polka Przez Nogę	VEH-dah-rahS
PSHEZ no-GEH-on	Vossarul
Roata Bătută	VAW-sa-rule
RWAH-tah bah-TOO-tah	Zagorísios
Rustemul de la Hunia	zah-go-REE-see-ohs
roo-STEH-moo deh lah HOON-yah	Žiogelis
Salach	zhoh-GYA-liss (A as in <u>cat</u>)
SAH-lah	
Sapari	
SAH-pah-REE	

ERRATA FOR 1971 FOLK DANCE CAMP SYLLABUS

<u>Page</u>	<u>Correction</u>
11	<u>QUADRILLE-POLKA</u> Additional Record: Monitor MF 311, Side 2, Band 3.
15	<u>INDIAN HARVEST DANCE</u> Music: Add <u>Using a metronome there are 104 to 108 beats per minute.</u>
16	Interlude, line 3: Hand action should take about <u>24</u> drum beats.
17	<u>DAKOTA INDIAN SOCIAL DANCE</u> Pattern, Paragraph 1: The drum beat should be 120 per minute. Paragraph 2: The drum beat accelerates to 144 per minute. Formation: The women more commonly carry the blanket over the <u>L</u> arm.
19	<u>LOS MACHETES</u> Additional record: Festival Records FA6017.
22	<u>EL SAPO Y LA RANA</u> Fig IV: W does same ftwork as M. All are facing ctr as circle moves CW so that movement of meas 5- 6 is into ctr of circle. During meas 6, dancers may shout <u>ah-HOO-ah</u> . Fig V: W makes 1/2 turn CW to start dancing around M.
23	<u>EL TRANCHETE</u> Part I, meas 3-8: Add, <u>alternating ft.</u> Part I: R shoulder leads during meas 1 and 5. During toe tapping in meas 2 and 6, turn CW so as to end with L shoulder leading during meas 3 and 7.
25	<u>EL PALOMO</u> Introduction: Change meas in margin to <u>1-28</u> .
26	Figs I, II, III, IV, V: Change meas <u>22</u> in margin to <u>22-28</u> . Figs VI, VII: Change meas <u>21-22</u> in margin to <u>21-28</u> . The Refrain is 7 meas long. Fig I meas 22+: Change <u>Vamanas</u> to <u>Vamanos</u> .
31	<u>DANCES FROM POLAND</u> Line 2: Replace the accent mark over the <u>n</u> in Tańc Ludowy. Par 3, line 5: Change <u>Ludlin</u> to <u>Lublin</u> .
32	<u>POLISH PRONUNCIATION</u> Second column, line 3: <u>ń,ń</u> - ni like in <u>onion</u> . Second column, line 4: Should read: <u>O,o</u> - <u>aw</u> (approximately). Add at end: The accent is always on the next to last syllable.

33 POLKA PRZEZ NOGE

Part I, line 2: Change plie to plié.

Paragraph 2, line 3. W L hand on ptr's R shoulder.

35 POLKA GACOK

Heading, line 5: Change Narkowska to Nartowska.

Part II, meas 2: To turn, put weight on stamping ft and pivot on it.

Part IV, meas 2: Two-step sdwd in LOD.

37 SIANO GRABAŁA

Title: Put slash mark through L in Grabała.

Song words: Each couplet is repeated.

Record: Correct spelling to Z Okolic Rzeszowa.

38 Part II, meas 1, line 2: Should read Walk R (ct 1), L (ct 2), R (ct 3),
dip on Rand brush L ft fwd (ct &).

Part VI: At end add meas 7-8 in margin. In body of dance add Repeat
action of meas 7-8, Part II.

39 OBEREK OPOCZYŃSKI

Record: The Monitor record is MF 360.

40 Break: Change to read:

meas 1-2 M step R,L, in place guiding W into ctr as she steps
R,L.

meas 3 W turns CCW to face ptr and both do 1 flat-footed basic
step to R. W do small step with no body turn, at same
time M take larger step with slight body turn.

meas 4 Repeat action of meas 3 with opp itwork.

Part III, M's part, meas 3: Delete (keep ptr to R). Add Pass L shoulder
with ptr.

meas 4: Delete In place. Change to read: Stamp L making a 1/2
turn CW (ct 1).....

meas 5-8: Delete bkwd. Add Pass on W's L side again (same track).

Part IV, meas 1-2: Should read Same as in Part III, both M and W do M
steps.

meas 3-4, line 3: Bring ft up under you.

41 meas 7: Add Lean body to L while turning.

meas 9-16: Same as meas 1-8. Delete rest of sentence. Add,
Finish close to ptr.

Part V, meas 1-16: M begin R, W L.

Break: Delete all. Insert in margin meas 1-4. Should read: Changing
to open mazur pos, walk 2 steps beginning M R, W L and follow
with 2 small basic steps Gradually turn CW in place to end facing LOD.

Part VI, meas 1, line 1: Optional pos for W: With hand fisted, hook L
forearm under M R upper arm.

line 2: Prior to leap, M steps on R ft in front of ptr (ct 1). Leaps
on cts 2,3.

- Part VI, meas 2: Should read M land on L ft (ct 1), and may go down on R knee. Delete rest of sentence.
 meas 3-4: Delete all. Insert 2 basic steps completing 1 CW turn.
 meas 5-8: Delete all. Insert Repeat action of meas 1-4.
 meas 9-15: At end of first sentence add outside hands joined.
 Both begin with inside ft.

WORDS TO OBEREK OPOCZYŃSKI

Oj, tańcowalibyśwa,
 Ale mała izba. (Repeat both lines)
 Trzeba by piec wynosić
 Będzie izby dosyć. (Repeat both lines)

Oj, dana moja, dana
 Nie wynde za pana. (Repeat both lines)
 Oj, ino za takiego,
 Jak ja jezdem sama (Repeat both lines)

Repeat first verse.

43 KRZYŻAK

Part I, meas 2, line 4: Delete bend body. Insert tip arms.

44 Part II, meas 4, line 2: Delete on hips. Insert on waist, knuckles
about 4" apart.

45 POLKA DZWON

This dance was not taught so no comments appear.

63 ÅTTETUR MED MYLNE

Line 1: Change Boerura to read Bærum.

Line 2: Change Hoegstad to read Hægstad.

Source, line 1: Change Bondenngdomslaget to Bondeungdomslaget.

Source, line 2: Change dansar to read dansen. Delete comma after Noreqs.

Fig I, line 3: In margin change meas 6 to meas 8.

64 Fig III, meas 1, line 2: Change Attetor to read Åttetur.

Dance repeats from beginning.

65 FEIAR MED VALS

Record Harmoni TD-3. Additional record: Aqua Viking V 300.

Formation: Add M back to ctr.

Fig I, Waltz: And at end, in margin, meas 16. In description add
Pause, ready for Fig II.

Fig II, meas 2, line 2: Change (&0 to (&).

66 Fig III, meas 1, line 4: Change (ct 3) to (ct &).

Fig IV, meas 5: Should read M step around W CW with L ft, W step fwd
between ptrs ft with R ft.

67 SUNNMØRES REINLENDAR

Line 2: Change Sunnomøre to read Sunnmøre.

Source, line 1: Change semb to read Semb.

line 2: Change Eksingdal to read Eksingedal.

68 Fig VI, meas 1-2: W goes CCW around M.

Fig VII, meas 2, line 5: Change ct 3 to ct 2.

meas 4: Change (ct &) to (ct 2).

70 FLAKS FRÅ MERÅKER

Source: Delete the comma between Noregs and Boklag.

Fig II, line 1: Change Step twd ptr to Step sdwd away from ctr.

Fig III, meas 2, line 1: Should read M steps around W CW with
L ft, W steps fwd between ptrs ft with R ft (ct 1).

71 MASURKA

Additional record: RCA REP 356, EPN 2130, Band 1.

72 VARSOUVIENNE

Source: Change Herman to Hermann.

Fig II, line 2: Add lifting Rheel slightly.

73 VOSSARJL

Source: line 3: Woman's name is Anna Bakken.

Music: RCA number is FEP 11 (eleven).

Fig II Transition Two Step: Substitute the following description:

- meas 1 M pulls W across in front of himself so her back is to
LOD. M steps L,R, L, hold; W steps R, L,R, hold.
- meas 2 Cpl begins to rotate slowly CW. M steps R,L,R, hold;
W steps L,R,L, hold.
- meas 3 Cpl continues to rotate slowly CW. M steps L,R,L, hold;
W steps R,L,R, hold.
- meas 4 Cpl completes rotation so that M faces LOD. M steps
R,L,R, hold; W steps L,R,L, hold. At this point W places
her Rhand on M waist while M reaches over her arm and
grasps her skirt with his L hand.

LITHUANIAN DANCES

The following Lithuanian dances are on Folkraft FLP 35.

Jonkelis, p 113
Sukcius, p 119
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113 JONKELIS

Introduction: Wait for the 3 chords, stamp R on the 3 drum beats.

114 Fig IV. This recording does not allow time for the opp M to clap to each other (meas 9-16, 9-16 repeated). Start Fig with corner M clapping to each other. (If live music is used Fig begins with opp M clapping to each other.)

117 HEEIA

Formation: Delete with legs crossed. Insert sitting on heels.

Note, line 3, 3rd syllable: Change Eh to Ey.

Vamp: Delete all. Insert the following description.

Vamp: Hit stick on palm of L hand (ct 1). Hit ptr's stick (ct 2).
Hit stick on palm of L hand (ct 3). Hit stick on own
L shoulder (ct 4). Repeat all.

Chorus: Hit back of L hand over L side of body 3 times quickly
(Ea-ea) (cts &, 4, &). Hit palm of L hand in front of body once
(cts 1, &, 2, &, 3). Repeat all.

On cts 1-2 of the Vamp, rise to knees. On cts 3-4 sink to original pos.

Fig I Hands, line 1: Change 12 meas to 12 cts. Use 8 cts to raise arms overhead and 4 cts to lower them.

Line 5: Change 8th ct to 12th ct.

118 Note: Add Chorus to Fig VI, VII, IX, and X.

119 ^v
SUKCIUS

In margin change all 5-8 to 5-12 and delete the word (repeat) whenever
it occurs in the margin.

123 ^v
ZIOGELIS

Fig I and II: Reverse the action for the active W so that the slides come first. Inactive cpls do the action as written.

131 THE MASON'S APRON

B1, meas 1-4: Should read Both M do a R hand star with their R hand ptr and their R hand opp W.

meas 5-8: Should read Both M do a L hand star with their L hand ptr and their L hand opp W. (Finish in original line of 3)

132 EIGHTSOME REEL

This dance was not taught so no comments appear.

133 NORIU MIEGO

Part I, meas 2: Change Hop to Leap

Version II: If danced in large circle.....

Toward the end of the dance, Lithuanian orchestras usually play any part of the music fast or slow. The change in tempo may often be sudden; it may occur at any section of the music.

135 SUKTINIS

Suktinis Step: Change (ct 1) to (ct ah). Change (ct 2) to (ct 1).
Change (ct 3) to (ct &). Delete pause (ct 4). AddStep on Rft (ct 2).
Repeat beginning with skip on R .

✓

137 SUSTAS

This dance was not taught so no comments appear.

144 SOÚSTA

Music: Additional record: Fidelity LP 0304 Music from All Around Greece.
Formation: Tsakonikos hand hold: hold neighbor's hands, palm to palm,
elbows bent.

Characteristics: Add As the tempo increases the steps in Variation I
become more springy.

147 ZAGORÍSIOS

Music: Additional record number: Music Box "45" 326.

153 SYRTÓS - KALAMATIANÓS

Change SYRTOS to SYRTÓS in title. Change KALAMATIANOS to KALAMATIANÓS.

155 GAIDA

Variation (fast music), Meas III: Add ct 2 in margin following 1, &.

144 SOUSTA

Music: Additional record: RCA 47g2019 Roditikia.


157 CA LA BALTA

Rhythms: Part I. 2 meas 

Part II 2 meas  3x. Meas 7-8 

Part I, meas 5-16 in margin change to 5-8. The commands are shouted
on meas 1,3,5,7

158 PAPUŞICA

Rhythm throughout dance: 

Performers: Come onto floor by twos and clap to each other first in the
5th pattern.

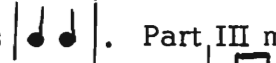

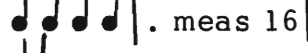


Fig I, meas 1, line 1: Delete the number 8.
line 4: Delete then 3 claps, etc.

Fig II: In margin change 1 to 1-2. On line 2 add: and then bkwd to place.
meas 2 in margin change to 3-4. In description Repeat action of
meas 1-2

Add at end: Fig IV. Beginning R, walk the rhythm pattern with the claps.

Sequence as done in class: 8 meas Fig IV walking in LOD; 8 meas Fig I
into the ctr and back; 8 meas Fig III; 8 meas Fig IV walking in LOD;
8 meas Fig I, clapping ptr and comer alternately; 8 meas Fig II.

159

ROATA BĂTUTĂRhythms: Part I meas 1-4 |  (meas 3,4 are repeated to end ofmusical phrase. Part II, V all meas | . Part III meas 1-4
. Part IV meas 1-15 | . meas 16 | .
 Part VI meas 1-5 | 

As done in class the M formed one circle in the ctr, the W formed small circles of 4 or 5 W spaced around the M. At end of Part V the M formed a semi-circle facing fwd, the W formed single lines at either side of the M, facing twd the M. For Part VI W joined the M in cpls. If there are more W than M, the extra W may join in cpls for the final Turning Figure. As done in class the M circle began the dance with the following pattern:

Meas 1 Step R (ct 1), stamp L (ct &), step R (ct 2), step L (ct &).

Meas 2 Repeat action of meas 1, opp ftwork.

Meas 3 Step R (ct 1), stamp L (ct &), step L (ct 2), stamp R (ct &).

Meas 4 Repeat action of meas 1.

Meas 5-8 Repeat action of meas 1-4, opp ftwork.

The W circles began with Basic Step for 4 meas and then did Part II,
 Reversing Direction for 4 meas.

Both M and W do Part III for 16 meas.

Both M and W do Part IV for 16 meas.

Both M and W do Part V for 16 meas.

Circles break into lines - M facing fwd, W facing M - and do Part VI

Batuta in Place for 24 meas. W move to ptr on last 4 meas.

Join ptr with L hands around ptr's waist, R hands joined underneath and
 do ftwork of Part III, turning CCW throughout, for 16 meas

161

CORAGHEASCA DE LA COLONESTI

This dance was not taught so no comments appear.

163

CA LA UȘA CORTULUI

Rhythm: meas 1-5 | 

164

OROMNIA

Rhythms: meas 1-4 | 
 meas 5-8 | 

84

HORA DE LA CIMPULUNG

Meas 1, line 1: Change behond to behind.


87



ȘIRBA LUI 22

Title: Add punctuation mark in Șirba.

Part I, meas 1-3, clarification: The step on R is behind L but also to
 the R side. The same is true for meas 1-2, Part II.

88 TARAPANUA DIN CALUS

Rhythms: Part I meas 1-2  Repeat 7x for 3-16.

Part II meas 1-3  Meas 4  Repeat 3x for 5-16.

Part III meas 1-4  Repeat 3x for 5-16.

Part I: Add at end in margin 9-16. In body of dance add Repeat action of meas 1-8.


Part II; Add at end in margin 9-16. In body of dance add Repeat action of meas 1-8, Part II.

Part III, meas 1: Delete In place. Insert Moving slightly to R.

Sequence as done in class: Part I, Part II, Part I, Part III. Repeat in that order until end of music.

Performers: Delete line dance. Insert Originally Man's dance but may be done in segregated lines.

89 INVÎRTITA DE LA SIBIU

Rhythm: Part I Variant I meas 1-2  Repeat 7x for 3-16.

Part I Variant II meas 1-2  Repeat 7x for 3-16.

Part II  Repeat for 9-16.

Formation: Dance may also be done in small circles of 2 - 4 people.

Use a crossed hand pos behind with the joined hands at shoulder blade height.

91 BRIUL PE SASE

This dance was not taught so no comments appear.

93 BRIUL PE OPT

Rhythm: Part I, II 2 meas  Parts III, V, VI, VII 2 meas  Part IV 2 meas  Part VIII 2 meas  Part IX 4 meas 

Position: Belt-hold as written is correct, but dance may also be done in T formation and this is the way it was done in class.

Add at beginning of description:

Introduction: Meas 1 Small step to R side on R, flexing knees (ct 1).

Step L next to R, flexing knees (ct 2).




Meas 2 - Repeat action of meas 1, but put no wt on L.

Meas 3 - Repeat action of meas 2, opp direction and ftwork.

Meas 4-12: Repeat action of meas 1-3, three more times

Meas 13-14: Repeat action of meas 1-2, but take wt on L

95 CALABREAZA

Rhythm: Fig I, III, IV, V, VII, VIII, IX 2 meas  Fig II, X 2 meas  Fig VI 2 meas 

Sequence as done in class:

Fig I - 8 times in LOD, 8 times in RLOD - 16 meas. To reverse turn outward away from ptr, retaining hand hold.

Cpl turns CCW with 4 Basic Steps, turn CW with 4 Basic Steps and repeat - 16 meas

Ovals - 2 ovals using Fig II - 16 meas.



Woman Turns - 4 CW, 4 CCW and repeat, using Basic Step.

Back X Pos - done in place using steps for Fig III - 8 times, then change to Fig VI steps for 8 times.

Elbows Hook - L elbow turn with Basic Step (free hand high snapping fingers) 4 meas. R elbow hook for 4 meas and repeat.

97 HORA LA PATRU

Rhythm: Fig I 2 meas . Fig II 4 meas 

Var. I 2 meas . Var. II 5-8 

Variation I, meas 7: Change to 8 in margin.

Insert 7 in the margin and write in body of dance: Continuing, step R, L, R.

98 Variation II, meas 5-6: Add at end Step R beside L.
meas 8: Step on L, R in place.

Variation I, meas 3-8: Inscribe a CCW oval during these meas.

99 SOMEȘANA

Rhythm: 4 meas 



W do opp ftwork throughout.

Meas 1-4, line 1:step on R, touch L across R.....

Meas 4: W cross R over L and pivot CCW to face ptr (ct 1). Close L to R (ct 2) no wt.

Meas 8: W cross L over R and pivot CW to face ptr (ct 1). Close R to L (ct 2) no wt.

100 ITELE

Rhythm: Part I, II meas 1-7 . Meas 8 .

Correct pronunciation is (EE-tseh-leh).

Part I, meas 8, line 1: Delete and moving CW.




Part II, meas 7:meas 1, Part II.

During Part I on meas 1, 3, and 5, shout Itele. On meas 6 shout Fetitele (feh-TEE-tseh-leh).

101 CIULEANDRA

Part I: Add at end in margin 5-8. In body of dance write Repeat action of meas 1-4.

102 HUȘANCA



Rhythm: Part I, III . Part II meas 1-3 . Meas 4 .

Part II, meas 3-4: Delete shifting wt to L ft on the second stamp.

Part III, meas 1-4: Should read Facing a little R of ctr....

On the first two step-hops the arms swing down and then return to W pos.

103 ALUNELUL BĂTUT


Rhythm: Part I meas 1-3 . Meas 4 .

Part II meas 1-2 . Repeat for 3, 4.

meas 5-8 .

10

104 RUSTEMUL DE LA HUNIA

Rhythm: all meas .

102 HUŞANCA

Record: Change LP 34 to 31.

ISRAELI DANCES - English translations of titles

Al Gemali	On Top of My Camel
Debka B'not Hakfar	Country Girls' Debka
Elem Ve'susato	A Boy with His Mare
Ha'eer Beafor	Grey City
Livavteenee	You Fascinate Me
Na'arah	Maiden
Nitzanim	First Shoots of Spring
Salach	(Name of a person)
Sapari	Tell a Story
Simchu-Na	Enjoy Yourself
Uzi	(Name of a person)

47 HA'EER BEAFOR

Cts 17-24: Delete slide R,L,R,L and insert and moving in LOD step on R with bent knee, step fwd on L with straight knee and repeat. The CW turn is 3/4 to finish facing ctr.

Cts 33-64: Delete all and substitute following description:

Cts 33-40: Face LOD, step diag fwd R on R(ct 33), bend L knee raising ft about ankle high and bring hands to R side at chest height and snap fingers (ct 34). Repeat action to L side on cts 35,36. Repeat entire action on cts 37-40.

Cts 41-44: With 4 steps turn 1 1/2 CW to end facing RLOD.

Cts 45-48: Step bkwd R, close L to R, step fwd R, L.

Cts 49-64: Repeat action of cts 33-48 moving RLOD, but use same ftwork.

Cts 65-96: Repeat action of cts 33-64.

Dance repeats from beginning.

48 NITZANIM

This dance was not taught so no comments appear.

49 NA'ARAH

Formation, end of line 2: Change M L arm to M R arm.

Part I, cts 1-2: Add stepping L, R, touch L toe fwd on floor, hold.

cts 7-8: Add Bend R knee slightly on offbeat (final ct & of previous meas) and straighten on beat two times.

cts 9-12: Release R hands, retain L, as W moves across in front of ptr. Resume original pos upon returning to M's R side.

ct 21: Change to ct 31.

Part II (W's part) cts 1-4: Lift on supporting ft before touching heel fwd. The step fwd becomes a small leap.

50

- ct 18: Delete Hop on L. Insert Moving to R, leap onto L.
- ct 25: Delete all. Insert Lift on L turning 1/4 CCW so that R shoulder is twd ctr and touch ball of R ft sdwd R.
- ct 26: Delete all. Insert Lift on L turning 1/4 CW to face ctr and close R to L.
- cts 29-30: Delete all. Insert Repeat action of cts 25-26 reversing direction and ftwork.
- ct 50: Add relax shoulder to normal position.
- cts 51-56: Delete alternating. Add at end no wt on L (ct 56).
- ct 57: Delete all. Substitute: Step L on L.
- ct 58: Delete all. Substitute: Cross R in front of L.
- ct 59: Delete all. Substitute: Passing in front of ptr step on L turning 1/2 CW to finish facing LOD at M R side.
- ct 60: Close R to L.

Part II (M's part) meas 1-4: Lift on supporting ft before touching heel fwd. The step fwd becomes a small leap.

- cts 13-16: Delete 3/4. Insert 1 1/4 turn R, stepping R, L, R, L.
- cts 17-24: Add clapping on cts 21 and 23.
- ct 29: Change fwd to sdwd. Add turning 1/4 CCW to face LOD and raise both hands overhead.
- cts 31-32: Change 3 to 2.
- cts 33-44: Add moving and facing CW.
- ct 50: Add relax shoulder to normal position.
- cts 51-56: Delete alternating...
- ct 60: Add Resume original pos with ptr.

51

LIVAVTEENEE

Formation: Change cpls to ptrs.

Line 2: Change M R to M L. Add M R arm around ptr waist, W R palm on top of M hand.

Part I, ct 4: Add Releasing R hands, turn 1/4 to face ptr.

- ct 5: Should read step R to R.
- ct 6: Delete (turning to face ptr).
- cts 28-30: Add: Release hands and turn twd ptr.
- cts 37-39: Add Release hands. End Yemenite Step with a touch R (no wt). W raise hands slightly above shoulders and look at ptr over R shoulder on the touch R. M touches ptr's hands lightly as he moves to R with Yemenite Step

52

Part II, M's part, cts 16, 17, 18: Change L, R, L to R, L, R. Add Join both hands with ptr.

- cts 19-21: Delete 3 steps in place (R, L, R). Substitute Step fwd L, Close R to L and hold.
- cts 22-24: Delete 3 steps bkwd, L, R, L. Substitute Step bkwd R, close L to R (no wt) and hold.

In margin change cts 25-28 to 25-48. Add at end of sentence, Part III.

SAPARI

Part I, cts 13-15: Change to read Small leap fwd onto R, step fwd L, close R to L.

ct 16: Delete all. Substitute Hold.

Insert in margin cts 17-20. Insert in body of dance With knees bent, snap fingers to R ct 17 and to L ct 19. Elbows bent, hands at waist level.

cts 17-32 in margin change to 21-36.

Part II, cts 5-7: Delete all. Insert Step R to R side, step L behind R, place R heel fwd, no wt.

ct 15: Delete all. Insert Close R to L.

ct 16: Delete all. Insert Hold.

Insert in margin cts 17-20. Delete all. Insert in body of dance With knees bent, snap fingers twice at waist level on cts 17 and 19.

cts 17-32 in margin change to 21-36.

cts 33-34 in margin change to 37-38. Should read Raise hands to W pos and jump with both ft together slightly to R.

cts 35-36 in margin change to 39-40.

cts 37-38 in margin change to 41-42. Should read Jump with both ft together slightly to L.

cts 39-40 in margin change to 43-44.

cts 41-48 in margin change to 45-52. Should read Repeat cts 37-44.

cts 49-64 in margin change to 53-68. Add of Part II (lower hands)

Part III, cts 11-12: Change Hop to Leap.

cts 17-32: Add of Part III.

Part IV, ct 3: Add hopping on R.

cts 9-10: Should read Stamp R on ct 9, hold ct 10.

cts 11-12: Change to 11-14 (Step L, R, L, hold)

cts 13-14: Change to 15-18 (Step R, L, R, hold)

cts 15-16: Change to 19-22; Delete all. Should read Step fwd on L, in place on R, close L to R and hold.

Dance repeats from beginning.

DEBKA B'NOT HAKFAR

Music: Record must be slowed down.

Part III, ct 5: Delete all. Insert Cross L in front of R.

ct 7: Step in place on L and stamp R.

ct 8: Delete 2 times. Insert once again.

Part IV, ct 2: On hop R leg is raised to side.

ct 3: Add Step L on L (ct &).

ct 4: Delete Step L on L.

ct 15: Add Stamp R (ct &).

ct 16: Delete 2 stamps with R. Substitute Stamp once more.

Line 1 should read:repeat two more times....

Part V, ct 8: Raise joined hands high and shout HEY on stamp.

57

SIMCHU-NA

Record: Must be slowed down.

Part I, cts 5-8: Should readone complete CW turn in air landing L,R,L.cts 17-24: Add turning to face ctr on ct 24.cts 25-32: Change 16 to 17.cts 33-40: Delete all after R crosses L. Substitute Step L in place, step R next to L, step L across R, step R in place, brush L fwd, close L to R and hold.Part II, cts 9-16: Repeat action of cts 1-8.

58

SALACHFormation: Add Both hands joined straight across.Part I, cts 3-4: Add Step on L in place.cts 9-10: Change to 9-12. Delete all. Substitute Step L to L, close R to L, step L to L, hop on L.cts 11-12: Change to 13-16.cts 13-24: Change to 17-32. In body of dance change cts 1-12 to 1-16.Part II, cts 9-12: Delete all. Substitute Step L to L, close R to L, step L to L, close R to L (no wt).cts 13-16: Add stepping R,L, R and hop on R swinging L ft through twd LOD.

cts 17-32: Instead of hopping on R, step on L on final ct.

Part III: Join R hands with ptr and L hands with L hand man. M and W use same ftwork throughout this Part.

59

UZIPart I, ct 1: Change to Upbeat.ct 2: Change to cts 1-2.ct 3: Change to cts 3-4.ct 4: Change to cts 5-6.ct 5: Change to cts 7-8.ct 6: Change to cts 9-10.ct 7: Change to cts 11-12.ct 8: Change to cts 13-14. Add Close R to L, no wt.cts 9-16: Change to 15-28. Delete all. Insert Repeat action of cts 1-14, turning 1/4 CCW to face ctr on last 2 cts. Slap back of R hand to palm of raised L hand with downward motion on ct 27.Part II, cts 5-6: Delete Turning to R.cts 9-10: (turning L to face)cts 11-12: Slap of hand is done on ct 11 as you step bkwd on L.
Step fwd on R on ct 12.cts 13-24: Add Move fwd away from ctr and turn 1/4 CCW to face LOD on last 2 cts.

Repeat dance from beginning, omitting the step fwd on R (upbeat).

NOTE: Part II may be done in any direction, i.e. fwd in LOD, twd ctr, away from ctr, etc. In class it was done into the ctr and out.

14

60

AL GEMALI

Part I, cts 5-6: Change to ct 5.

ct 7: Change to ct 6.

ct 8: Change to ct 7-8. Description should read Close R to L (ct 7) Hold (ct 8).

cts 17-24: Hands are raised to shoulder height during these cts.

cts 25-27: Delete back.

ct 32: Add no wt.

Part II, cts 3-4: Add bending knees.

ct 7: Step fwd turning

ct 8: Add no wt.

ct 16: Hold.

cts 33-40: Add taking wt on final close of L to R.

61

ELEM VE'SUSATO

This dance was not taught so no comments appear.

149

HIOTIKOS

Music, line 5: Capitol T10219.

The following dances were presented by Atanas Kolarovski. Descriptions for them will be available at a later date. The titles should be added to the indices of the syllabus.

DELI-BECAR

MEMEDE

GILANSKO

RUGOVO

IVANICE

ZAČKO

KASAPSKO

ZENSKO ČAMČE

KRIVO PALANAČKO

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 !!

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They cannot be reproduced in any form without permission. You should seek the specific permission of the instructors involved. Camp is normally satisfied if two conditions are met: First, a suitable by-line "Learned at Folk Dance Camp, University of the Pacific, or etc.", and second, the dance presented as taught in Camp unless corrected by the instructor involved.

Abbreviations used in the syllabus

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

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM

Basic fundamental movement implies the simplest, easiest, most conservative and effective way of moving -- conservative insofar as the least amount of energy and motion is used to move effectively and correctly.

Everyone does not move in exactly the same manner, neither does everyone have the same amount of force or energy with which to move. Each human being is built differently -- bone structure, muscle tension. It is this difference in size, structure, and weight that causes each person to move in his or her own way. However, in folk dance there are certain patterns of movement peculiar to each country, certain ways of moving that make a dance Macedonian, Greek, Mexican, Polish, Hungarian, English, Scottish, Turkish, Spanish. Basic movement and rhythmic fundamentals therefore not only is the basic way of moving, combinations of movement, the analysis and simple approach to folk patterns, but also the quality, force, and time element of a movement or folk pattern.

Movement is primarily known as locomotor movement, that which carries one in space, and non-locomotor or axial movement, that which confines itself to movements of the body in a stationary or semi-stationary position.

All movement takes place in SPACE and has the elements of TIME and FORCE. Each factor should be considered in executing a dance. Folk dances are often done with the same amount of force for each step pattern, the same size of steps no matter what their place or relation in the dance, and with no dynamic heightening of the steps through the use of level, direction, or quality of movement.

A. MOVEMENT DEFINED

I. LOCOMOTOR MOVEMENT

When a person moves through SPACE.

a. Walking. The continuous process of falling forward and catching oneself. One ft is always partially on the ground. The wt is normally transferred from the heel to the ball of the ft.

b. Running. A more energized form of walking; both ft actually leave the ground at the same time. If the body is carried erectly over the moving base, the pace will be easy. The further fwd the body leans, the faster the pace will be.

c. Jumping. The means by which the body is propelled into the air against the pull of gravity. In executing a jump a person may take off on one or both ft, but technically a jump implies the landing on both ft at the same time. When jumping one should land easily on the toes and then into the full ft as the knees bend to absorb the shock of landing.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

d. Hopping. Hopping implies a take off and landing on the same ft.

e. Leaping. A leap may be a high or extended run. It is a transference of wt from one ft to the other with a feeling of suspension and exhilaration. The ft is used in a ball of the ft to heel transference of wt in a leap, and in a heel to the ball of the ft transference of wt in walking.

f. Tip-Toeing. Walking on high-toe. It achieves a sense of balance over a small base, and is accomplished by rising on the toes with the legs together so that one leg reinforces the other.

g. Galloping. The simplest of the uneven rhythmic movements as the ft are in the same relationship throughout the movement of the gallop. The movement is fwd with the same ft leading (step-close with high knee action of the leading ft). In a gallop the fwd (lead) ft takes all of the long values, and the back ft all of the short values. Alternate the "lead" ft often to avoid muscle cramp or strain.

h. Sliding. The smoothest of the uneven rhythmic movements. Sliding is usually done sdwd, and the ft have the same rhythmic relationship as the gallop.

i. Skipping. The most difficult of the uneven rhythmic activities. Each ft alternates in taking a long and short value -- step-hop.

II. AXIAL or NON-LOCOMOTOR MOVEMENT

a. Bending and Stretching. The movement of the body or part of the body from a compact or compressed position to one that is straight. Most of the "work movements" are done in the form of lifting, pushing, pulling, stooping, climbing. It is difficult to move without some form of bending and stretching.

b. Swinging and Swaying. Swinging has its support at the top of the movement. The pendular swing can probably be executed with the least amount of nervous energy. Almost any part of the body can swing freely suspended. Swaying is a pendular movement inverted, with the support below the moving part of the body.

c. Turning and Twisting. Turns occur primarily on one plane and around a given axis, and often indicate a moving in space. Twisting moves through several planes and may move outward away from the axis or inward twd the axis. Turning is most commonly used in dance.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

d. Rising and Falling. The most common rhythmic experiences in nature are rising and falling -- breathing, walking, running, hopping, leaping, skipping, the heart beat, wave movements, the movement of grass as it is blown in the wind. It is lifting and dropping.

e. Shaking and Beating. Shaking results from induced tension. Shaking movements can be wide and jerky, or so small, smooth and fast that they resemble vibrations. In order for shaking movements to change their character to beating movement they must be applied against resistance -- a drum, a floor, a person. The most primitive movements are those of shaking and beating. They are found in rituals of all tribal people.

B. RHYTHM and METER

I. BASIC RHYTHM AND METER

a. Underlying beat. The constant beat or pulse underlying all rhythm and music.

b. Simple rhythm.

2/4 Duple rhythm has one primary accent in two beats: 1, 2. The accent on ct 1 is the most commonly used.

3/4 Triple rhythm has one primary accent in three beats: 1, 2, 3.

4/4 Quadruple rhythm has a primary and a secondary accent: 1, 2, 3, 4. More emphasis is usually placed on ct 1 with secondary emphasis on ct 3.

c. Compound rhythm. Compound meters are obtained by multiplying the number of beats in a rhythm of simple meter by three.

6/8 Compound duple rhythm has a primary and a secondary accent: 1, 2, 3, 4, 5, 6. More emphasis is usually placed on ct 1 with secondary emphasis on ct 4.

9/8 Compound triple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9. More emphasis is usually placed on ct 1 with secondary emphasis on cts 4 and 7.

12/8 Compound quadruple rhythm has a primary and two secondary accents: 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

II. ASYMMETRIC METERS.

The most metrically complex measures can be broken down into various combinations of simple duple and simple triple rhythm:

<u>Beat</u>	<u>Meter</u>	<u>Duple-Triple Dance Rhythm</u>
5	1 2 3 4 5	1 2, 1 2 3
7	1 2 3 4 5 6 7	1 2 3, 1 2, 1 2
	1 2 3 4 5 6 7	1 2, 1 2, 1 2 3
9	1 2 3 4 5 6 7 8 9	
10	1 2 3 4 5 6 7 8 9 10	
11	1 2 3 4 5 6 7 8 9 10 11	
12	1 2 3 4 5 6 7 8 9 10 11 12	
14	1 2 3 4 5 6 7 8 9 10 11 12 13 14	

III. COMBINED RHYTHMS AND METERS

a. Mixed Meter. Combines two or more simple meters, or two or more simple and compound meters, or regular with asymmetric meters:

Zwiefacher. A combination of Dreher (1 2) and waltz (1 2 3).

Debkah Dayagim. A combination of (1 2 3 4) and (1 2 3).

b. Resultant rhythm.

(3) 1 2 3 1 2 3 1 2 3 1 2 3
counter-rhythms: (4) 1 2 3 4 1 2 3 4 1 2 3 4

resultant rhythm: 1 2 3 4 5 6 7 8 9 10 11 12

The least common multiple of three and four is 12: therefore, the result measure of these two rhythms is twelve counts.

Harimon. Music 3/4: B section of dance has a step pattern in four beats.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

c. Accumulative rhythm. One in which the beats increase or decrease in an orderly fashion.

Alunelul. A decreasing rhythm and step pattern.

C. Dances are combinations of many locomotor patterns. Dances used as illustrations in "Principles and Techniques" will be based on the analysis of simple to complex teaching techniques of even and uneven locomotor step patterns, traditional step patterns, ethnic step patterns, as well as combinations of steps from dances in the 1971 camp notes.

Emphasis will be placed on the following movement patterns with step patterns selected from the following dance illustrations.

I. WALKING. Even and uneven patterns that develop from walking; combinations of running, leaping, jumping, hopping, sliding, galloping, skipping; variations of step-hop, and step-bend; variations on rocking; the development of a "kolo three," the English set, a pas de basque.

Pleskavac kolo	Italian Quadrille	Denjovo
Zajecarka	Angus McLeod	Baldoska
Black Nag	Rest and Be Thankful	Maloj Mome
Dargason	White Heather Jig	Hopak

II. WALKING with crossing patterns.

a. Crossing front; the down beat rida, the up beat rida.

Familie Sekstur	Harimon (Resultant)
Debka Dayagim (Mixed Meter)	Faridazo
Kor Csardas	

b. Crossing in back; seven's

Alunelul (Cumulative)	Setnja
Syrto	Ekizlisko
Cacak (Cumulative)	Bela Rada
	Makazice

c. Turn and crossing

Erev Ba II

III. GRAPEVINE with combinations of stop-hop, step bend

Uri Zion	Zemer Lach
Harmonica	Kuma Echa

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

IV. SCHOTTISCHE. Four-beat patterns: Basic schottische, as well as other four-beat patterns that are related to the schottische -- rocking patterns, yemenite step, strathspey, etc.

Gruzanka	Ken Yovdu
Debka Dayagim	Silver Tassie
Ma Na'avu	Thirteen-Fourteen
Dodi Li	
Menousis	
Siamsa Beirta	

V. TWO-STEP and POLKA. Two-beat patterns: Two-step, polka, and other two-beat patterns that are related to the two-step and polka -- skip-change-of-step, sleng-polska, etc.

Doudlebska Polka	Rest and Be Thankful
Senftenberger	White Heather Jig
Maloj Mome	Mairi's Wedding
Milanovo kolo	Thirteen-Fourteen
Our Katia	Fyamannadans
	Trekarlspolska

VI. THREE-BEAT RUNNING STEP, WALTZ, MAZURKA, HAMBO

Croatian Waltz	Zwiefacher (Mixed Meter)
Zillertaler Laendler	Hambo
Black Forest Mazurka	

D. EXPERIMENTATION IN MOVEMENT

In order to move in an inventive or creative way a person must have an opportunity to use many materials, to be able to improvise on musical instruments, to explore many forms and shapes, and to have developed a skill of movement that will enable him to be happy in his own improvisations. As we know, education cannot supply individual capacities -- these must be inborn. However, it can stimulate and aid in their growth. As teachers we can help in the education of a person by giving him the opportunity to develop himself.

I. AWARENESS OF SPACE

a. We move in SPACE. We explore SPACE to know how we can most easily and creatively use SPACE. There are many elements to consider in moving in SPACE.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

b. Explore LEVEL, the plane upon which movement takes place; DIRECTION, where is the movement going; DIMENSION, the size of the movement.

1.) Find your own space. How high, how low, how wide, how narrow, how limited, how expandable?

2.) How many directions can you travel from your space -- forward, backward, sideward, twisting, turning?

3.) How large or how small is the movement when traveling from your space?

c. Within space are other factors that color movement. The FORCE of a movement; the DYNAMICS or energy behind a movement; the ACCENT or placement of stress. TIME is concerned with the DURATION or the length of a movement -- the meter signature, the measure, the phrase, and the cadence. TEMPO is the rate of speed. The QUALITY of a movement combines many of the above elements. It is the softness, gentleness, lightness of movement. It is the slowness, heaviness, or the relaxed being within the movement. It is the sustained, suspended, or floating essence of a movement. It can be the quick, strong, and percussive or explosive action of a movement. Or it may be curved, twisted, or gnarled doing of a movement.

II. DESIGN IN SPACE

a. Designs in space may be simple: straight lines, curved lines, or squares, triangles, circles, rectangles, diamonds, half circles, and zig-zag lines.

b. Designs in space may be complex and be a combination of any of the above mentioned elements. The more complex the design, the more difficult, usually, to develop effective movement patterns.

c. Simple designs in space may be developed from simple line drawings:

1. The line design sets an arbitrary floor pattern.
2. Sections of the line design may stimulate changes in locomotor movement or in complete body movement.
3. A section of a line pattern may indicate changes in tempo, quality, dynamics, time.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

III. MOVEMENT AND DESIGN RELATED TO VISUAL PATTERNSa. STRUCTURED DESIGN: Moving lines

1. Do locomotor and non-locomotor movement.
2. In groups of 3: #1 draw a line; #2 continue with another line; #3 continue with another line. Use different colored crayons. Vary the structure of the line and vary the length of the lines.
3. Each person walk his own line.
4. Develop a pattern for your own line. Be aware of change of direction, level, dimension, change of force, time, tempo, and quality of movement.

b. STRUCTURED DESIGN: Static lines

1. Use one sheet of black 8 x 11 paper. Place straight lines of colored paper. Use different lengths, widths, DO NOT use more than 5 or 6 lines in your composition.
2. Work in groups of 6 or 7. Pick 1 person's design -- he is the choreographer.
3. The choreographer places a member of the group on each line -- to work and movement within the space and length of the line on the design.
4. Experiment with different kinds of movement.
5. Experiment with the "when" to move -- all at once; as their number is called; as each member of the group wishes to relate to another line.

c. DESIGN IS ALL AROUND US

1. Design in pictures. How do they move? How can you move? Make a line-design (drawing - movement).
2. Design in inanimate objects.
 - (a) Sculpture
 - (b) Rocks, driftwood, shells, wood, trees, leaves
 - (c) A wall, a door
 - (d) A box, chair, bench
 - (e) Stairs, platforms
 - (f) Sunlight, shadow

d. DESIGN WITH AND BECAUSE OF PEOPLE, SOUND, ACCOMPANIMENT

1. Free design: members of the group sit or stand. Designated members of group move in any direction, any tempo, in and around the stationary members of the group.

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

2. Design through successive movement: (a) working in groups of 3, 4, or 5, each person moves on his designated number and for a given number of beats. The "how" to move is of his own choice. (b) Working in a group of not less than four or five; join hands; each person moves on his designated number and for a given number of cts; each succeeding person follows the lead but not necessarily in the same line or on the same level.

3. Sound or music may be the impetus to design: listen to sound or sounds, percussion, music. Move through space. What is the line-design? What color is the music? What is its quality?

4. Use Resultant rhythm, accumulative meter, mixed meter as an impetus to design.

The above notes under Principles and Techniques for Movement and Rhythm are given as a guide to definition, movement, and creative design. The practical application will occur for

1. the development of folk dance steps and patterns as they occur in many dances, and
2. the development of the elements of moving in space toward free and creative movement for children.

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 - Hen Hop, 4 min., color, \$2.50) Canada, 620
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 - Stars and Stripes, 4 min., color, \$2.50) New York

PRINCIPLES AND TECHNIQUES FOR MOVEMENT AND RHYTHM (continued)

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200 West 57th St., New York

Discovering Texture, color, \$7.50) Film Associates
Discovering Color, color, \$7.50)

Sound and Movement, 17 min., color, \$18.00.
U. of California, Rental Library, 2272 Union St.,
Berkeley

These are only a few suggestions of films that can be related to movement through line, color, and shape.

III. Music: Folk Dance - World of Fun, Educational Activities, Inc.
Box 392, Freeport, New York 11520

Creative Dance - Freda Miller Records for Dance,
131 Bayview Avenue, Northport, N.Y. 11768,
Album 1, 2, 3, 4, 5.

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Glendale, California 91201.

Ethnic Music -- World Library of Folk and Primitive
- Music, Columbia Masterworks,
Collected and Edited by Alan Lomax.

Man's Early Musical Instruments.
Ethnic Folkways Library (Album No. FE 4525).
Folkways Records and Service Corporation,
117 W. 46 St., New York.

Presented by Miriam Lidster

QUADRILLE-POLKA

Russia

This Russian dance, with four cpls to a set, is described in "Russian Quadrilles, Edition Art" published in Moscow, U.S.S.R., 1945. The tune comes from Central Russia and although the steps are not native, they have the Russian style. In this quadrille the village dancers tried to act like city people. Each woman was VERY much a lady, wearing her fancy "store boughten" dress. The men combined some "city" garments with the usual attire and danced proudly, flirting with the women.

Anatol Joukowsky presented this dance at the 1961 University of the Pacific Folk Dance Camp.

Music: Record: "Beryozka Dance Ens. in Russian Dances," BR 50075, Side A, Band 1. No introduction.

(3)	(2)
W M	W M
M W	M W
(4)	(1)

Formation: Cpls 1 and 4 side by side, backs to music, W on M R; Cpl 4 to L of Cpl 1. Cpls 2 and 3 stand opp, about 6 ft away. Cpl 2 face Cpl 1; Cpl 3 face Cpl 4, each W to R of ptr. M hands hang naturally at sides. When either or both hands are free, W hold skirt lightly twd front, back of hand up. M flirt with W; keep body erect. W are very much of a lady.

Steps and Styling: Walking: one step to a ct. Knees are relaxed and flexible.
Russian Polka: A polka with the hop omitted on the upbeat, so the step actually resembles a two-step.
Walk-Polka Combination (2 meas): Walk R L (cts 1, 2); beginning R, dance 1 Russian Polka (cts 1, &, 2). Next Comb. would begin L. Used only by W. There should be a VERY slight shoulder movement on the walk; no skirt movement.
Side Balance: Step to L side with L (ct 1); close R to L, no wt (ct 2). May begin with R to R. Take small steps, danced smoothly.

Music 2/4Pattern

Measure: No introduction

I. HONORS

1-4 W stand in place. M beginning R advance to W directly opp with 6 walking steps (2 meas). Close R to L (meas 4, ct 1); bow to opp W (ct 2). Cpls 1 and 2, 3 and 4 are working together.

QUADRILLE-POLKA (continued)

- 5-8 M beginning L, walk bkwd to place with 6 steps. Close ft together (meas 8, ct 1); bow to ptr (ct 2).
- 9-12 M stand in place. W beginning R advance to opp M with 6 walking steps. (On meas 12 curtsy to opp M -- R ft behind on curtsy.)
- 13-16 W beginning R walk bkwd to place with 6 steps. On meas 16 curtsy to ptr.

II. WOMEN STAR CIRCLE

- 1-4 M remain in place. W form R hand star by extending arms but do not hold hands at ctr. Using 2 Walk-Polka Comb., beginning R, circle CW 1/2 way round to diagonally opp M: W 1 go to M 3, W 2 to M 4, W 3 to M 1, W 4 to M 2.
- 5-8 Hook L elbows with M and circle once CCW. W use 2 Walk-Polka Comb. while M walk 8 steps, beginning R.
- 9-12 W repeat action of meas 1-4, Fig. II, to return to ptr.
- 13-16 Hook L elbows with ptr and circle 1/2 CCW to finish in own place. W use 2 Walk-Polka Comb. while M walk 8 steps, beginning R, to finish in original pos facing opp cpl.

III. COUPLES HONOR

- 1-4 Ptrs join inside hands, elbows bent. Advance to meet opp cpl (Cpl 1 to 2, etc.). M use action of Fig. 1, meas 1-4, while W use action of Fig. 1, meas 9-12.
- 5-8 Walk bkwd to place with 8 steps. On last 4 steps wheel 1/4 turn as a cpl, to finish in place facing adjacent cpl. Cpl 1 now faces Cpl 4.
- 9-16 Repeat honors to this new cpl. Wheel 1/4 turn on last 4 cts to finish in original formation.

IV. ARCHES

- 1-4 Cpls 1 and 3 raise joined inside hands sharply (on first ct) to form arches and beginning R all advance to opp cpl's place with 8 walking steps. Cpls 2 and 4 duck under arches. Wheel 1/4 turn at end of action to face new cpl. Cpl 1 now faces Cpl 4.
- 5-8 Cpls 2 and 4 now arch sharply on first ct and beginning R advance to new corner with 8 walking steps. Cpls 1 and 3 duck. Finish with 1/4 turn to face new cpl. Cpl 1 now faces Cpl 2.
- 9-12 Cpls 1 and 3 arch sharply. Repeat action to new corner and finish with 1/4 turn to face new cpl. Cpl 1 now faces Cpl 4.
- 13-16 Cpls 2 and 4 arch and repeat action to home pos. Finish in original formation.

Note: During this Fig. all cpls travel once around the set alternately arching and ducking, with Cpls 1 and 3 starting the arches; Cpls 1 and 3 travel CCW, Cpls 2 and 4 CW.

QUADRILLE-POLKA (continued)

V. PROMENADE

- 1-2 All M walk to ctr of set, R,L,R, close L to R. W wait in place.
 3-4 Using same ftwork, W move to stand directly behind ptr. On last ct W tap M lightly on R shoulder with R hand. M stand in place.
 5-6 Using same steps as in meas 1-2 (Fig. V), M turn R to face ptr and offer R hand to her. W place R hand in M R.
 7-8 M turn W 3/4 CCW (L) under raised joined hands, while she steps L,R,L. On 4th step (R), release joined hands and W takes M R arm with L. M meanwhile make 1/4 turn L so ptrs are facing CCW, with R shoulders twd original pos.
 9-10 Cpls walk CCW with 4 steps, beginning L.
 11-12 With 4 more steps W move to M ahead, make 1/2 turn L and hook R arm in M L, while M makes 1/2 turn R on the 4 steps to pick up W behind. Cpls are now M1-W4, M2-W1, M3-W2, and M4-W3, all facing CW.
 13-14 Beginning L, cpls walk CW with 4 steps.
 15-16 With 4 more steps W move to M ahead (original ptr), makes 1/4 turn R to face ptr, no wt on last step. At the same time he turns 1/4 L to face her, his back to ctr, facing original pos. Ptrs join both hands straight across, held out easily to side, slightly below shoulder level.

VI. WOMEN VISIT MEN

- 1-2 Beginning M L, W R, move out from ctr with 3 steps (cts 1,2,1) and close ft together (ct 2), no wt.
 3-4 Moving bkwd twd ctr, repeat action of meas 1-2, Fig. VI, but beginning M R, W L.
 5 Side balance to M L, W R.
 6 Side balance to M R, W L.
 7-8 With 4 steps beginning R, W turn once R to progress to M on her R. At the same time M, beginning L, step almost in place and join R hands straight across with next W on his R.
 9-32 Repeat action of meas 1-8, Fig. VI, 3 more times. W progress around the set to finish with ptr in starting place, both hands joined.

VII. WOMEN CIRCLE

- 1-16 Release hands. M beginning R with 8 walking steps pass L shoulder with ptr and move to original place in set, turn R to face ctr of set. Stand in place for rest of Fig. Simultaneously W perform the following action: Beginning R, use Walk-Polka Comb. 4 times to move to ctr, join hands shoulder high elbows bent, and circle R (CCW). Circle L (CW) with 4 more Walk-Polka Comb. Finish in front of ptr, both facing ctr. W release hands and hold skirt.

QUADRILLE-POLKA (continued)

VIII. MEN VISIT WOMEN

- 1-2 M beginning R, walk 4 steps diagonally R to face W to R, while W turn R with 4 steps to face out of set.
- 3-4 M dance in front of new W. Stamp R (ct 1), hit L heel beside R, no wt (ct &); stamp L beside R (ct 2), hit R heel beside L, no wt (ct &). Stamp R, L, R (meas 4, cts 1, &, 2); hold (ct &). No wt on last stamp R. Simultaneously, W dance 2 Side Balance steps in place, R, L. Balances are danced very smoothly and may be so small as to become a sway.
- 5-16 M repeat action of meas 1-4 (Fig. VIII) 3 more times, while W continues Side balance steps in place. M travel to new W on R each time. On meas 15-16, instead of stamps to own ptr, join both hands straight across and both walk 3 steps to L in small circle to change place. On last ct assume ballroom pos, M back to ctr.

IX. COUPLES POLKA

- 1-16 In ballroom pos, polka with ptr, turning CW and moving CCW around the set. REMAIN IN OWN SET. Keep steps small and close to the floor, so this part of the dance is very fast. M close heels with click to end dance.

Presented by Anatol Joukowsky

INDIAN HARVEST DANCE
(American Indian)

This ritual harvest dance is done by the Pima Indian women of the Papago Nation. The men participate by beating the drums. It is performed as a prayer for good crops to grow along the banks of the river. Research for this dance was done by Anatol Joukowski in the area northeast of Tucson, Arizona in 1970.

Formation: Single file of 8 - 16 W facing CCW. See diagram at end of description.

Music: Drum beats provide the music. Part I is danced to a Loud, Soft (cts 1,2) beat. Part II uses a beat with an even sound.

PART I

Basic Step I. Step fwd on whole R ft, bending knees (loud beat). Step L beside R, straighteninb knees (soft beat). Step repeats exactly.

Hands: Hands are held at R side about hip level, palms down and parallel to floor, thumbs adjacent. Lower and raise hands a little twice (4 beats, L,S,L,S). This gesture could denote the right bank of the river. Repeat gesture at L side, denoting the left bank of the river (4 beats). Quickly raise hands above head level, thumbs still adjacent and palms fwd. Slowly lower hands to below waist in front of body (8 beats in all). This last 8 beats of hand movement are a beseeching for a blessing.

Using Basic Step I and hand movement, Leader lead line into a CCW circle. Continue until circle is well formed. Leader join hands with neighbors. At this signal all dancers join hands and face ctr. Music now changes to an even-toned beat.

PART II

Basic Step II. Facing ctr, step to R side on R flexing knees (ct 1). Body tilts a little to R side, Straightening body, step L next to R flexing knees (ct 2). Repeat action (cts 3,4). Raise and lower heels (ct 5). Repeat action of cts 1-4 again (cts 6-9). Step to R side on R flexing knees (ct 10). In strid pos raise and lower heels (ct 11). Step L next to R (ct 12).

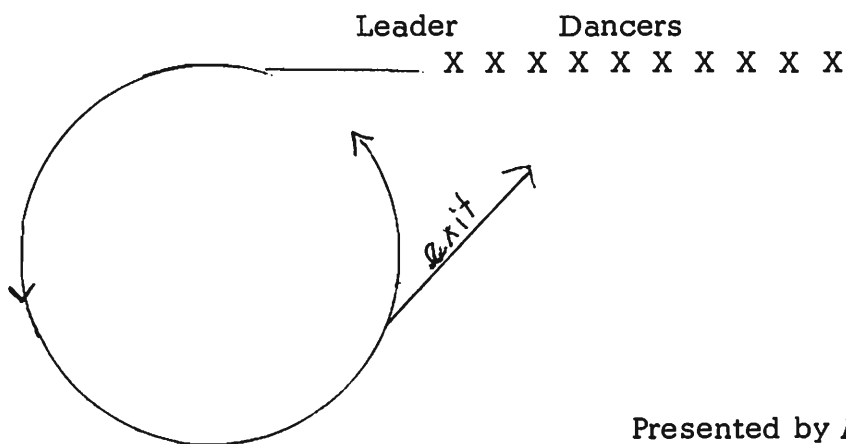
Above basic pattern is done as many times as leader desires. Usually it is done until circle has moved twice around.

INDIAN HARVEST DANCE (continued)

Interlude: Occurs at least twice during the circling. Leader starts the action. All slowly raise joined hands high in a supplicative gesture and then slowly lower them. Takes about 12 beats of drum. During this time, the drum beats become louder. Basic Step II is still done.

PART III

Drum beats, steps, and hand motion same as Part I. After circle has revolved at least twice, the Leader leads the line away from dancing area. See diagram.



Presented by Anatol Joukowsky
Notes by Ruth Ruling

DAKOTA (SIOUX) INDIAN SOCIAL DANCE
(American Indian)

This social dance, done by both men and women, is performed by the Dakota (Sioux) Indians during their regular social gatherings. Research of this dance was done by Anatol Joukowsky in 1970 at the Rosebud Reservation in South Dakota.

Music: Drum beats provide the music.

Formation: Dancers are close to dancing area waiting for drums to begin. W have a blanket folded and draped over their R forearm and carry a feather ornament in their L hand. M hold in one hand a group of decorated feathers taken from the wing of one of the larger birds.

Basic Step: Step on ball of L ft, heel raised (beat 1). Drop L heel to ground, at the same time raising R leg with knee bent (beat 2). Step on ball of R ft, heel raised (beat 3). Drop R heel to ground, at same time raising L leg with knee bent (beat 4). M body is bent a little fwd. W stand erect. M step is naturally larger than W. On this basic step many variations may be built.

Pattern

When drum beat starts, W gather on inside of dancing area facing CW. W may walk or dance to place. M, using Basic Step, gather around the outside facing CCW. Dancers move informally (W - CW, M - CCW) using Basic Step.

At a point in the dance the rhythm accelerates a little and M react by doing larger body motions. Shoulders weave more and M may make small circles on the spot as they dance. Nearby W may stop their fwd movement and facing M circle, may stand watching them with ft together, bending and straightening knees.

Suddenly the drummer beats a number of louder beats and stops. Dancers should quit with the last drum beat and "freeze." There is usually laughter at the dancer who does not stop in time. After a moment's wait, drummer and dancers start in again from the beginning. Dance usually goes two or three times through the sequence before it ends.

Presented by Anatol Joukowsky
Notes by Ruth Ruling

LOS MACHETES

(Mexico)

Traditional knife dance for the states of Nayarit and Jalisco. The dance is often done only by the men to demonstrate their "machismo" or prowess. The following is a choreographic arrangement for a mixed group by Susan Cashion.

Music: RCA Victor MKL 1448. Side 2, Band 2. 2/4 meter.

Formation: Double circle. W on outside.

Style: W holds rebozo and skirt at sides, using it freely. M holds machete (long knife) in each hand and clasps them behind back.

Meas Pattern

Introduction (3 beats). W facing CW, M facing CCW. No action.

PART I. TRAVELING

- 1 Small leap to L (ct 1). Step to place on R (ct &). Small leap to L (ct 2). Brush R heel to front (ct &).
- 2 Repeat action of meas 1, Part I, reversing ftwork.
- 3-7 Repeat action of meas 1-2, Part I, 2-1/2 times.
- 8 Small leap to R (ct 1). Stamp L in place (ct &). Stamp R in place (ct 2).
- 9-16 Repeat action of meas 1-8, Part I. During meas 16, turn and face a ptr, bending torso twd ptr and rotating shoulders R.

PART II. TURNS

- 4 meas for each turn: CCW, CW, CCW, CW.
- 1 Step back L with L (ct 1). Step together with R and push off (ct &). Step L (ct 2). Step together with R and push off (ct &).
- 2-3 Repeat action of meas 1, Part II, twice.
- 4 Stamp L in place (ct 1). Stamp R in place (ct &). Stamp L in place (ct 2). Ptrs are facing again, bending torso fwd and rotating shoulders to L.
- 5-8 Repeat action of meas 1-4, Part II, reversing ftwork.
- 9-16 Repeat action of meas 1-8, Part II. M ends facing ctr of circle.

FOLK DANCE CAMP - 1971

LOS MACHETES (continued)

PART III. HITTING KNIVES

Description for M who bring knives from behind back.

W do ftwork and move skirts in figure-8 pattern.

- 1 Hop on L, kicking R bkwd and hitting knives together in front of body (ct 1). Hop L, kicking R fwd high and hitting knives under R leg (ct 2).
- 2 Repeat action of meas 1, Part III, reversing ftwork. (Leap onto R (ct 1), kicking L.)
- 3 Leap onto L, kicking R bkwd and hitting knives in front of body (ct 1). Hop L kicking R fwd and hitting knives behind back (ct 2).
- 4-6 Repeat action of meas 1-3, Part III, reversing ftwork.
- 7-12 Repeat action of meas 1-6, Part III.
- 13-15 Repeat action of meas 1-3, Part III.
- 16 Jump both ft together, clasping knives behind back.

IV, V, VI.

Repeat Parts I, II, III. Exception: On ct 2 of meas 3 (Part III), hit knives over head instead of behind back.

VII, VIII.

Repeat Parts I, II.

IX. (Basically the same as Part III).

- 1-3 Repeat the action of meas 1-3 of Part III.
- 4 Leap onto R, kicking L to back and hitting knives in front of body (ct 1). Hop R kicking L to front and hitting knives over head (ct 2).
- 5-16 Repeat action of meas 1-4, Part IX.

X.

Repeat Part I.

End with three final stamps (Remate).

Presented by Susan Cashion

EL SAPO Y LA RANA
(Northern Mexico)

Learned by Susan Cashion in 1968 from Rafael Zamarripa of the University of Guadalajara. El Sapo y la Rana is a "Redova," which originated from the European "Redowa" of the early nineteenth century.

Music: ECO No. 347, Side B, Band 3. 3/4 meter.

Formation: Cpls in circle, W with back to ctr, M facing W.

Style: M with thumbs stuck in belt, knees very bent. W has L fist on hip, R hd has picked up hem of skirt and has pulled it over the R shoulder. Whole body rocks or rotates with each step. Shoulders are very loose and kept moving.

Meas Pattern

1/2 Introduction. No movement (cts &, 3, &)

I. HEEL BRUSH

During meas 1-8, W makes CW circle around M. M in place.
 1 Stamp in place with L, releasing R contact with floor (ct 1).
 Brush R heel to fwd L diag (ct 2). Circle lower R leg to R as
 hop on L (ct 3).
 2 Repeat action of meas 1, reversing ftwork.
 3-8 Repeat action of meas 1-2, 3 times (4 in all).
 9-15 Repeat action of meas 1-7, W making CCW circle around M,
 M dancing in place.
 16 Stamp R (ct 1), stamp L leaving R in contact with floor (ct 2).
 Hold (ct 3). Back to original starting formation, ptrs join
 hds, arms out to sides.

II. GRAPEVINE

Cpls moving CW in circle for meas 1-4, and 9-12; CCW for
 meas 5-8, and 13-16. Description for M, W reverses
 ftwork. W rotates hips in air to activate skirt movement.
 1/2 Introduction upbeat. No action.
 1 Crossing back with R (ct 1). Small leap to L with L (ct 2).
 Cross front with R (ct 3).
 2 Small leap to L with L (ct 1). Cross back with R (ct 2). Small
 leap to L with L (ct 3).
 3 Cross front with R (ct 1). Small leap to L with L (ct 2). Cross
 back with R (ct 3).
 4 Small leap to L with L (ct 1). Small jump with both ft in place
 (ct 2). Hold (ct 3).
 5-8 Repeat meas 1-4, reversing ftwork and moving CCW in circle.
 9-16 Repeat action of meas 1-8, Part II. Ct 3 of meas 16 hop on L.

EL SAPO Y LA RANA (continued)

III. STAMP, HOP, GRAPEVINE

Cpls moving CCW in circle for meas 1-4, 9-12, and 17-20. CW for meas 5-8, 13-16 and 21-24.

- & Pick-up. R. heel brushes to R.
 1 Stamp R to R (ct 1). Step on L (ct 2). Hop on L (ct 3). R heel brushes to R (ct &).
 2 Repeat action of meas 1, Part III.
 3 Small step to R with R (ct 1). Cross back with L (ct 2). Small step to R with R (ct 3).
 4 Cross front with L (ct 1). Step to R with R (ct 2). Hop in place with R (ct 3). Brush L heel to L (ct &).
 5-8 Repeat action of meas 1-4, Part III, reversing ftwork.
 9-24 Repeat action of meas 1-8, Part III, twice. At the end of meas 24 W releases R hand, swinging out to R of ptr, making single circle by joining hds with M on her R.

IV.

Single circle moving CW, all hds joined.

- 1-4 Repeat action of meas 1-4, Part II.
 5 Small leap with R to L fwd diag (ct 1). Small leap with L to R fwd diag (ct 2). Small leap with R to L fwd diag (ct 3).
 6 Small leap with L to R fwd diag (ct 1). Jump fwd with both ft (ct 2). Hold (ct 3).
 7-8 Repeat action of meas 5-6, Part IV, but travel bkwd.
 9-16 Repeat action of meas 1-8, Part IV.

V.

All drop hds and take opening pos of hds.

- 1-16 Repeat action of meas 1-16, Part I.

Presented by Susan Cashion

EL TRANCHETE
(Mexico) (State of Jalisco)

El Tranchete comes from the Son -- Mariachi tradition of Mexican Music and Dance. "Son - Mariachi" is by definition an indigenous music and song and dance that developed among the Mestizos (Indian-Spanish cross-breed) in the States of Jalisco, Nayarit, and Michoacan. Son dancing has a courtship motif; the man taking the aggressive role and circling the woman, while she turns her back or ducks away. Miss Cashion learned the dance from Emilio Pulido of the University of Guadalajara.

Costume: W wears ankle-length, very full skirt and high-necked blouse, always a rebozo (shawl), a full-length petticoat, bloomers, and high bottom shoes. Her hair is always in braids. M wears charro or horse-man outfit, a large sombrero, boots, and spurs.


Formation: Ptrs facing each other, about 4 ft apart, at random about the room. For teaching purposes may be danced in lines, ptrs facing, M L shoulder twd music. Ptrs dance with each other, not to audience, using same ftwork throughout.

Music: Record: RCA Victor: MKL-1224, Side 2, band 2.
RCA Victor 76--1147 (45 rpm)

Syling: W holds Rebozo and skirt at sides, using it freely. M clasps hands behind back and leans torso fwd from the hips. There is much knee flexion.

Meas Pattern

A 1-8 Introduction. Stand in place, wt on L ft which is placed slightly behind R.

PART I. Rhythmic Structure: 6/8 meter 

During this pattern change places with ptr, passing R shoulders.
A 1 Hop on L (ct 1). Step fwd onto R (ct 2). Hold (ct 3). Light leap back onto L (ct 4). Step fwd onto R (ct 5). Hold (ct 6).
2 Light leap back onto L (ct 1). Tap R toe behind L (ct 2). Repeat for cts 3,4. Step on L (ct 5). Hold (ct 6).
3-8 Repeat action of meas 1-2, three times.

PART II. 6/8 meter

B 1 Hop on L (ct 1). Brush R heel fwd diagonally across L. Knee relaxed, leg rotated in (ct 2). Hold (ct 3). Hop on L (ct 4). Brush R diagonally across L, leg rotated out (ct 5). Hold (ct 6).
2 Repeat action of meas 2, Part I, but hop on L (ct 1).
3-4 Leap onto R (ct 1) and repeat rest of action of meas 1-2, Part II, with reverse ftwork.
5-8 Repeat action of meas 1-8, Part II.

EL TRANCHETE (continued)

PART III -- Variation on Part II

- B 9-16 Repeat action of Part II, but as the R toe is tapped make one full turn CW. As the L toe is tapped make one full turn CCW.

INTERLUDE

PART IV - 2/4 meter

- 10 cts a) Leap onto L (ct 1). Brush R heel fwd with a small circular motion as though rolling your spurs on the floor (ct &). Repeat action of cts 1, & seven more times (8 in all), hopping on L each time. During these 8 steps change places with ptr, passing R shoulders, turning to face ptr at end.
- b) Jump with both ft together (ct 9). Leaving toes in place, open heels outward (ct &). Click heels together (ct 10). Open heels outward (ct &).

PART V - 2/4 meter

- 11 cts a) Step L (ct 1). Stamp R heel (ct &). Step R (ct 2). Stamp L heel (ct &). Repeat action of cts 1, & 2, & three more times (4 in all). Repeat cts 1, & once more (9 cts in all).
- b) Jump with both ft together (ct 10). Leaving toes in place, open heels outward (ct &). Click heels together (ct 11). Open heels outward (ct &). Music accelerates during Part V.

PART VI -- 6/8 meter

During meas 1-8, W turn CW, M dance in place.

- D 1 Step flat on L (accenting) (ct 1). Step R heel only (ct 2). Step back onto L, (accenting) (ct 3). Step R heel only (ct 4). Step back onto L, (accenting) (ct 5). Step R heel only, no wt (ct 6).
- 2 Repeat action of meas 1, Part VI, beginning R.
- 3-6 Repeat action of meas 1-2, twice (3 times in all).
- 7 Stamp L, R, L in place, stamping on cts, 1, 3, 5.
- 8 Pause.
- 9-16 Repeat action of meas 1-8, Part VI, W making 1 CCW turn.
- A 1-16 Repeat action of Part I, twice, changing places with ptr on meas 1-8, passing R shoulders. Change places again on meas 9-16, passing R shoulders.
- B C D Repeat action of Parts II, III, IV, V, and VI exactly.

FINALE

- 1-5 Moving twd ptr, repeat action of Part I, meas 1-5.
- 6 Stamp R.
- 4 notes Join R hands, M leads ptr into a 1-1/2 CCW turn under the joined hands to finish W at M R side, joined hands at W waist. M leans fwd, his sombrero shielding their faces. W L hand holds skirt.

Presented by Susan Cashion

EL PALOMO
(Mexico)

The steps are traditional and found in the jarocho region of Mexico, in the state of Veracruz. The people of the area still improvise the sequence of patterns and often the better dancers create new ftwork on the spot. The music is an improvised art as well and it is the dancer's task to follow the constantly changing harp variations. The choreographic arrangement for El Palomo was set by Emilio Pulido for the performance group of the University of Guadalajara.

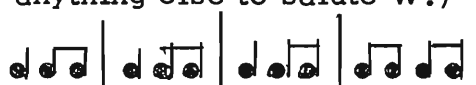
Music: ORFEON LP-12-212. Side 2, Band 2. 2/4 meter

Formation: Two lines: ptrs facing.

Style: M holds torso upright, arms held loosely at side. W is very uplifted in torso. Arms either hold skirts to side at shoulder level or the fists are placed on the hips with elbows fwd. The body remains very still while all the action is in the ft.

Meas Patterns

1-22 Introduction. One full musical theme. The M and W make a small paseo (turn about), while she fans herself. On the phrase, "De la vuelta y vamonos" both step on L, cross R over and take a full turn on both ft. W lowers to L knee with R shoulder to ptr, R arm in front of her with skirt in hand. The M stands with R shoulder to W and drops head in acknowledgment. (Or tips hat, or touches hat, or anything else to salute W.)

I. BASIC STEP 2/4 

1 R stamp in place (ct 1). Lift R heel and lower it (ct 2). Hit L heel and lift it (ct &).

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

3 Repeat action of meas 1, Part I.

4 Stamp L (ct 1). Brush R heel fwd (ct &). Stamp R (ct 2).
Brush L heel fwd (ct &). Meas 4 is traveling fwd.

5-7 Repeat action of meas 1-3, Part I, reversing ftwork and making 1/2 CW turn, ending with L shoulder to ptr.

8 Repeat action of meas 4, Part I, reversing ftwork.

9-12 Repeat action of meas 1-4, Part I. Make 5/8 turn CCW on meas 9-11. On meas 12 travel to meet ptr, ending with R shoulders together. The path is a diag cross.

13-16 Repeat the action of meas 5-8, Part I. There is no turn and the dancer continues on a straight diag path to change original places with ptr.

17-20 Repeat action of meas 1-4, Part I, turning 5/8 degrees CW so R shoulder is to ptr. Meas 20 travels fwd.

EL PALOMO (ctoninued)

- 21 Stamp In L (ct 1). Hold (ct 2).
 22+ With the refrain "De la Vuelta y Vamanas" cross R ft over L
 and take full turn CCW, ending with R shoulder to ptr.

II. Repeat

- 1-21 Repeat action of meas 1-21, Part I.
 22 Take the turn with the refrain as before, but W drops to L knee
 as in Introduction.

III. TACONEADO

- 1 Stamp R (ct 1). Brush L heel fwd (ct &). Running stamp fwd with
 L (ct 2). Brush R heel fwd (ct &).
 2-21 Repeat action of meas 1, Part III. Pattern is to cross ptr and
 cross back in an S design.
 22 Repeat action of meas 22, Part II.

IV. TURNS

- & Tap R toe behind L ft (ct &).
 1 Step on R directly behind L while L leg swings front (ct 1). Hop
 on R while L leg swings to back (ct 2). Tap L toe behind R ft (ct &).
 2 Repeat action of meas 1, Part IV, reversing ftwork.
 3-20 Repeat meas 1-2, Part IV, ten times. Meas 1&5 and 11-15 are done
 with a CW turn, and meas 6-10 and 16-20 has CCW turn.
 21 Repeat action of meas 1, Part IV.
 22 Repeat action of meas 22, Part II, except the M drops to his L
 knee instead of the W.

V. VARIATION OF 3 HEELS

- 1 Stamp L (ct 1). Stamp R heel in place while releasing L heel from
 floor (ct &). Lower L heel and release R heel (ct 2). Stamp R
 heel in place while releasing L heel from floor (ct &).
 2 Lower L heel and release R heel (ct 1). Stamp R heel in place and
 release it immediately (ct &). Stamp R (ct 3). Stamp L heel in
 place while releasing R heel from floor (ct &).
 3 Lower R heel and release L heel (ct 1). Stamp L heel and release
 R heel from floor (ct &). Lower R heel and release L heel (ct 2).
 Stamp L heel in place and release it immediately (ct &).
 4-21 Repeat action of meas 1-3, Part V, six times.
 22 Repeat action of meas 22, Part I. M takes off hat and holds in
 R hand.

VI. CROSS

- 1-3 Repeat meas 1-3 of Part I, staying in place and facing ptr.
 4 Repeat meas 4, Part II, traveling twd ptr and bending head in
 fwd direction. The W uses skirt as wings of a dove and
 closes them around ptr. M raises hat over her head.

EL PALOMO (continued)

- 5-7 Repeat action of meas 5-7, Part I, taking 1/4 turn CW and moving bkwd, away from ptr. M drops hat and W opens arms to side.
- 8 Repeat action of meas 8, Part I, moving twd ptr as meas 4 of Part VI.
- 9-12 Repeat action of meas 5-8, Part VI, reversing ftwork.
- 13-20 Repeat action of meas 5-12, Part VI.
- 21-22 Repeat action of meas 21-22, Part I. Ptrs end facing same direction with W to the R of M.

VII. BACK AND FORTH

- 1-3 Repeat action of meas 1-3, Part I.
- 4 Repeat action of meas 4, Part I, ptrs changing places, W crossing in front of M.
- 5-8 Repeat action of meas 1-4, Part VII, reversing ftwork.
- 9-16 Repeat action of meas 1-8, Part VII.
- 17-20 Repeat action of meas 1-4, Part VII. Exception: ptrs don't cross.
- 21-22 Repeat action of meas 21-22, Part VI.

X.

- 1-21 Repeat action of meas 1-21, Part I. M takes W L upper arm with his R hd and travels to make 1/2 CCW circle, all ptrs following lead cpl.
- 22 Repeat action of meas 22, Part II. Ptrs end in original pos, W on L knee, R shoulders to ptr, M hat in hand saluting ptr.

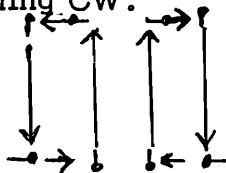
Presented by Susan Cashion

DANZA DE LOS SONAJEROS
(Mexico)

The Sonajeros are a remnant of the indigenous planter cultures of northern Jalisco, Mexico. They attach metal discs to their planting sticks and carry them while dancing, using them as accompaniment and props for certain patterns. There are endless variations and figures. The following are some of the simplest which could be used in the elementary school. It is traditionally danced only by men. The revolving formations symbolize the revolving planets and stars, which are carefully watched by planters to guide them in harvesting, planting, etc.

Music: RCA Victor MKLA/s - 30. Record 2, Side 3, Band 4.

Formation: Two lines. Each M shoulder to shoulder with his ptr, all facing the head of the line. For each step pattern, each line of dancers make one revolution: the line on the R making a CW revolution, but at the ends of the lines turning CCW as individual dancers. The line on the L revolves CCW, the individuals turning CW.



Style: Stoic precision. Absolute uniformity of step and line. Eye contact with any of the other dancers is rare. Faces set, never smiling. The outcome of their crops depended on the precision of the dances (to please the gods of rain, fertility, etc.), so it is highly serious.

Meas

Pattern

Introduction: With cues from the flute, turn CW, then CCW, shake the rattle-stick, yell.

- PART I. 2/4. (Stick held down and taps ground on every ft stamp)
- 1 Stamp L fwd (ct 1), close R (ct &), stamp L fwd (ct 2), close R (ct &).
- 2-16 Repeat action of meas 1, Part I, 15 times.

Transition with cue from flute: Turn CCW, shake rattle, yell.

DANZA DE LOS SONAJEROS (continued)

PART II. 2/8

- & 1/4 turn to face ptr. Stick grasped with both hds and contacts ground on ct 1. (Description is for dancer in R line; dancer in L line uses reverse ftwork.)
- 1 Keeping wt on L, stamp R to R side (ct 1). Stamp R in place (ct 2).
- 2 Stamp R to R (ct 1). 1/2 pivot turn CW on R (ct 2).
- 3-4 Repeat action of meas 1-2, Part II, reversing ftwork.
- 5-6 Repeat action of meas 1-2, Part II.
- 7 Repeat action of meas 1, Part II, reversing ftwork.
- 8 Stamp L to L (ct 1). Stamp L in place (ct 2).
- 9 Stamp L to L (ct 1). 1/2 pivot turn CCW on L (ct 2).
- 10-18 Repeat action of meas 1-9, Part II, reversing ftwork.
- 19-36 Repeat action of meas 1-18, Part II.

Transition: With cue from flute, turn CCW, shake rattle, yell.

PART III. Las Olas (The waves) 2/4

Formation: Face ptr and take end of his stick in your L hd as you hand him the end of your stick with R.hd.

Description for head cpl; other cpls follow.

- 1 Stamp R (ct 1). Stamp L (ct &). Stamp R (ct 2). Stamp L (ct &), lifting sticks and moving twd the end of the line while cpl 2 moves twd head of line and passes under raised sticks of cpl 1.
- 2 Repeat action of meas 1, Part III, lowering bodies and passing under sticks of cpl 3.
- 3 Repeat action of meas 1, Part III, raising sticks so cpl 4 passes under them.
- 4 Repeat action of meas 1, Part III, changing direction and now traveling twd head of line, lowering body and sticks and passing under sticks of cpl 2.
- 5 Repeat action of meas 1, Part III, raising sticks with cpl 3 going under.
- 6 Repeat action of meas 1, Part III, lowering sticks and going under raised sticks of cpl 4.
- 7-8 Repeat action of meas 1, Part III twice. In place. Let go of ptr's stick and raise own so end rests on R shoulder. Face front of line.

PART IV. 6/8

Advanced dancers could make revolution on pattern: beginners or children should stay in place.

- 1 Hop to R (ct 1). Hop L in place (ct 2). Hop R in place (ct 3). Hop to L (ct 4). Hop R in place (ct 5). Hop L in place (ct 6).
- 2-6 Repeat action of meas 1, Part IV, five times.

DANZA DE LOS SONAJEROS (continued)

End: Turn CCW, shake rattle, yell.

VARIATIONS: (Or set record band to beginning and repeat dance with following variations.)

PART I. 2/4

Stick in R hd, end pointed back diag high. Wrist rotates and releases on each stamp to make sound. Make revolution or use as entrance.

1 Stamp L in place and pick it up (ct 1). Step fwd on L (ct &). Stamp R in place and pick it up (ct 2). Step fwd on R (ct &).

2-16 Repeat action of meas 1, Part I of variations, 15 times.

PART II 2/8

Same as Part II, in first version.

PART III. 2/4 La Morisma (Moorish). Making revolution.

1 Step L taking stick in R hd and pointing it fwd (ct 1). Hop L and pass stick under R leg which is in the air, transferring stick to L hd (ct &). Step R (ct 2). Hop on R and pass stick under L leg, transferring stick to R hd (ct &).

2-8 Repeat action of meas 1, Part III of variation, 7 times.

PART IV. 6/8

1-6 Repeat action of meas 1, Part III of variation, only picking up tempo and staying in place.

End: Turn CCW, shake stick, yell.

Presented by Susan Cashion

DANCES FROM POLAND

Polish folk dances can be divided into two main categories: "National Dances" (Tańc Narodowy) and "Folk" or "people's" dances (Tańc Ludowy). The former includes the dances more familiar to the American folk dancer: the Mazur, the Poloncz, the Krakowiak, the Oberek, and the Kujawiak. These dances, wherever they have originated, in some region (there are the districts of Mazury and Kujawy), or village, or even city (Kraków) were done at the courts of the local nobility and spread throughout the country. Naturally, these dances became refined and relatively sophisticated, with many variations, flourishes and stylizations.

The latter refers to the dances that have remained in small areas, villages or perhaps cultural regions. It is still possible to find many of these dances done, mostly by older people, and sometimes by the young too. Here you will find the five dances listed above but done much more simply. There are literally hundreds, but only a handful have been done by folk dancers (e.g., Trojak, Kokotek, Lucille Wnuk's dances, and Jan Sejda's dances).

The region that we were most excited by and consequently researched to the greatest degree was the region of Rzeszów, which constitutes the small southeast corner of the country, bordered east by Byelorussia, and the Ukraine, south by the Carpathian Mountains and Czechoslovakia, west by the Krakow region, and north by the Ludlin region. It is a very colorful region, strongly influenced by its occupation by the Austro-Hungarian Empire from 1772 to 1918 but also influenced by its neighbors. The dances from this region are earthy, full of abandon and joie de vivre, untainted by sophisticated airs. The main instrument in their bands is often the cymbalom.

The dances that were chosen to teach at this year's Camp are all from the region of Rzeszów except the Oberek Opoczynski, which is done in the National dance style, and not the way it is danced in Opoczno, where the melody originated.

Notes by Morley Leyton

Notes on Polish alphabet and pronunciation (an approximation).

A, a	ah	M, m	m
Ą, ą	on, nasalize like in French "on"	N, n	n
B, b	b	Ń, ń	ni like in onion
C, c	ts	O, o	an (approximately)
Ć, ć	ch	Ó, ó	oo
D, d	d	P, p	p
E, e	eh	R, r	r rolled
Ę, ę	eh-on nasalized	S, s	s as in saw
F, f	f	Ś, ś	sh
G, g	hard g only	T, t	t
H, h	h	U, u	oo
I, i	ee	W, w	v
J, j	y	Y, y	i as in <u>it</u>
K, k	k	Z, z	z as in zest
L, l	l	Ż, ż	zh
Ł, ł	w	Ź, ź	zzh like dg in judge but sustained longer

In addition, certain combinations:

ch	guttural h
sz	sh
cz	ch
rz	ż
rz after a consonant = sh	

Also, if the letter "i" follows a consonant it makes the consonant "soft."

e.g.	bi	, byuh, biały = byah'-wy
	mi	myuh
	ci	ć
	ni	ń
	si	ś
	zi	ź

If the "i" precedes a vowel it is not pronounced, but functions only as a softener.

Notes by Morley Leyton

POLKA PRZEZ NOGĘ
Poland

Pronounced "Polka Pshez No-gah-on" ("on" is like French nasalized "on") which translates approximately to "Polka Over the Legs." However, most dancers in Poland have changed it to "Polka Bez Nogę" which translates to "Polka Without Legs."

If I had to pick out a dance which typifies the spirit and character of the dances of this region, this is the dance I would pick. I learned this dance from three different authorities. Edward Wawizyniak taught it as a peasant would do it, unrefined, without any pretentious airs. Hanna Chojnacka taught it to the students of the ballet school of Warsaw (Szkola Baletowa Panstwowa w Warszawie) with better posture and control, while Leokadia Magdziarz of Rzeszów taught it with a spirit somewhere between the two.

This dance may be found in both authoritative texts on dances from the Rzeszów region:

"Tance Krosnieńskie" by Józef Szmyd, CPARA, 1961.

"Tance Z Okolic Rzeszowa" by Lidia Nartowska, CPARA, 1967.

Edward was Mrs. Nartowska's assistant for 15 years. Both authors are now dead.

There are many melodies used for this dance. The words for the one on the record are:

Zapaliły się wiśnie, czereśnie od słońca
Bili się chłopcy o jedną panną bez końca (repeat this line)
Zaczęli bitkę w sobotę wieczór do rana
Przez ciebie jedna dziewczyna biedna płakała (repeat this line)

Record: Z Okolic Rzeszowa, LTN 1001 A, band 1

Formation: Cpls scattered in a circle. Parts I and II are done at will, although it is preferred to start I at the beginning of a musical phrase.

PART I. TURNING STEP

The turning steps are all done firmly planted to the ground. The dancer must sit in plie throughout except for ct 2&. Also, the step cuts across the musical phrasing.

M face LOD. W face ptr. M R arm around ptr's waist. L hd grips her wrist and is planted firmly on M L hip, or in the small of his back. W L hd holds M R arm, W R arm straight out, make a fist. Cpl should try to be parallel.

POLKA PRZEZ NOGĘ (continued)

- Ct 1 Make 1/2 turn CW, stepping onto M L, W R ft in LOD.
 Ct 2 Make 1/2 turn CW, stepping onto M R, W L ft in LOD. M is
 now facing LOD.
 Ct 2& Close in M L, W R ft approximately onto spot other ft occupied,
 rising slightly and cutting M R, W L ft off the floor.
 Ct 3 Take long strong lunge in LOD onto M R, W L ft. M leg is
 momentarily straight out before placing wt on it.

Transition into Step I.

The first time the step is done, one extra step must be added at the beginning. The cpl takes up the correct hold, M facing LOD and start (at the beginning of a musical phrase, preferably), by taking one step in LOD on M R and W L ft, and then proceed as above. That is, step in LOD M R, W L, then pivot (ct 1), pivot (ct 2), cut (ct 2&), lunge (ct 3).

PART II. REST STEP

Open pos. M R arm around waist, W L hd on M R shoulder. Simply run with a light bounce, one step per ct. Many variations are done here ad lib: turn with ptr, turn by self; M jump up and slap L thigh in the air, land and slap floor; do the Rzeszów style hd wave, etc. At end, in preparation for turning step, stop, M faces LOD and bring W around to face him, assume correct hold and wait for beginning of phrase.

Presented by Morley Leyton

POLKA GACOK
Poland

Pronounced "Gah'-Tsoak" from the village of Gać.

Music: Z Okolic Rzeszowa, LFN 1001 B, band 2.
MH 45-4001A

This dance was learned from Edward Wawizyniak and Leokadia Magdziarz.
It may be found in "Tance Z Okolic Rzeszowa" by Narkowska. CPARA 1967.

Cpls facing LOD, Varsouvienne pos.

Polka steps are done smoothly with NO BOUNCE and traveling.

PART I

- 1-7 Do 7 polka steps fwd. M and W both begin L. Step, together, step.
8 Without releasing hds, both turn CW to face RLOD. Keep L arm higher than R. Stamp R (ct 1), stamp L ft (ct 2).

PART II. THE WINDOWS

- Look at your ptr throughout this part.
1 Stamp R twice (cts 1,2). M sings "Hop, Slup," ("Hope, Shoop") the same time as each stamp.
2 Turn CCW in place to face LOD. Keep R arms higher than L. W sing "Tra-la."
3-4 Repeat meas 1-2 with opp ft and arms, and turn in opp direction. Continue singing for rest of step.
5-6 Repeat meas 1-2.
7-8 Stamp L twice, then release hds and turn W CW to closed ballroom pos.

PART III.

- 1-8 Do 8 polka steps in LOD, turning CW, finish with M back to ctr.

PART IV

- 1 Stamp M L, W R ft twice (cts 1,2). M sing "Hop, Slup."
Joined hds point to floor.
2 Slide, 2, 3 in LOD. W sing "Tra-la."
3-4 Repeat meas 1-2, except on opp ft, and in opp direction. Joined hds point up.
5-8 Repeat meas 1-4.

PART V

- 1-8 Same as Part III.

POLKA GACOK (continued)

PART VI

Closed ballroom pos, M L, W R arm out to side, hds joined.
Stay on one level, knees bent throughout this part.

- 1 Stamp outside ft twice (cts 1,2). M sing "Hop, Siup."
- 2 Do 2 pivots in plié, making one turn CW in LOD.
W sing "Tra-la."
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4.

Dance repeats twice more.

Presented by Morley Leyton

SIANO GRABALA
Poland

Pronounced "Sha-no Grah-bah'-wah." Translates as "She Was Raking The Hay."

This dance was learned from Edward Wawyziniak. It can be found in Tance Z Okolic Rzeszowa, by L. Nartowska, CPARA, 1967.

The Chodzony as done in Parts II, IV, VI, and VIII represent the peasant dance from which the Polonez comes. The word means simply "walking." The Chodzony is done throughout Poland.

The words:

Siano grabała, owies wiązała,
po tej robocie tydzień leżała.

Oj leży, leży, bola ją kości,
Nie od roboty, tylko od złości (repeat)

Oj leży, leży, nie sie wyleży
będzie grabił jak sie wyleży

Moja Kasieńka robotna była
bo przez cały dzień wszystko zrobiła (repeat)

Oj, leży, leży, kiejby na męce
wszystko poziera na moje ręce

Na moje ręce, na moje nogi
wszystko poziera, Boże mój drogi. (repeat)

Record: Z Okolice Rzeszowa LTN 1001 A, band 7.

Formation: Lines of 8-12 W facing line of ptrs, about 10-12 ft apart. Fists are placed on belly, thumbs pointing back or tucked inside the fist. Place the elbows well fwd, but ~~hip~~ other part of the torso. Stand close to the next person and place R elbow over L elbow of next dancer. Before dance begins, count off from M at R end of line, odd and even cpls.

PART I

M and W same.

1-8 Step close with a small bounce on each beat, to your own R for all of Part I. With each step do one Rzeszów elbow shake. Move along the sides of a square, first person making a L face turn, and each person thereafter making a clean sharp L face turn at the same spot as they arrive there. Move along new side of the square, spacing the rate of progress so that you end up facing ptr.

SIANO GRABALA (continued)

PART II. CHODZONY

- 1 M takes Polonez step across square twd ptr.
Walk R (ct 1), L (ct 3), dip on R ft (ct 3), brush L ft fwd (ct &).
- 2 Take second Polonez step, minus the brush, reaching your ptr.
- 3-4 M slap L hd on R hd, continue movement in downward sweep and up until straight over head and do Rzeszów hd wave for 4 meas. At same time, R hd remains fwd, palm up to ptr. W place R hd, palm down on M R hd, and L hd on top of that while the ft begin two large Polonez steps back twd M's line. Begin M R, W L.
- 5-6 Take 2 small Polonez steps twd W's line.
- 7-8 M and W return to own line with two small Polonez steps. Place fists slowly back on belly in large sweeping movement.

- 1-8 PART III. Same as Part I.

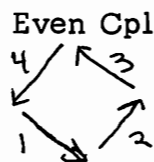
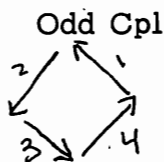
PART IV.

- 1-2 W take 2 large Polonez steps fwd to M's line. Begin L ft.
- 3-4 W place hds palm down on ptrs hds, palms up and at same time begin 2 large Polonez steps twd W's line.
- 5-6 Take 2 small Polonez steps twd M's line.
- 7-8 Same as Part II, meas 7-8.

- 1-8 PART V. Same as Part I.

PART VI.

- 1-2 M & W take 2 small Polonez steps fwd to meet ptr.
- 3-6 Same hold as Part IV, meas 3-4. Odd M go fwd, even M go bkwd. Do not change orientation; cpls do a dos-a-dos in 4 Polonez steps, moving in a diamond pattern.



If there is an extra cpl, they may cut up in Rzeszów style, doing hd wave, turn in place, etc., as in rest step of Polka Przez Nogę, Part II.

- 1-8 PART VII. Same as Part I.

PART VIII.

- 1-2 Same as Part VI, meas 1-2.
- 3-8 Give ptr inside hd, M makes L face turn, W R and do Polonez steps off the floor.

OBEREK OPOCZYŃSKI
Poland

Pronounced "O-ber'-ek O-po-chin'-ski." Oberek from Opoczno.

This is an oberek danced in the National style. The music is by Mazowsze and the dance is their version, minus the spectacular (and demanding) solos.

Record: Muza XL 0141. Monitor Mazowsze, Vol I.
Note: The Bruno BR 50017 or Vanguard VRS 6001 or 9016 are from an earlier recording by Mazowsze, played slowly and arranged differently.

Formation: Cpls in a circle, inside hds joined, free fists on hips, M with backs to ctr.

Introduction: 4 meas.

PART I

- 1 Step fwd and away from ptr on outside ft (ct 1).
Brush inside heel away from ptr (ct 2).
Jump fwd and down onto both ft, with a strong stamp (ct 3).
Movement is along LOD but away from ptr.
- 2 Movement is now twd ptr and in LOD.
Step onto inside ft (ct 1).
Cross outside in front and step down onto it (ct 2).
Step on inside ft in place (ct 3).
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4.
- 9 Change to Open Mazur pos. M R arm around ptr's waist, W L hd on M R shoulder. In this step keep knees close together. Run fwd in LOD, doing basic oberek step:
Begin M L, W R.
Step softly onto outside ft (ct 1).
Step onto inside ft approximately next to place of first step on a deeper bent knee than on first step. (ct 2).
Rise (ct 2, &).
Brush inside ft pointed back and land on outside ft (ct 3).
- 10 Continue to run fwd, but on opp ft.
- 11-12 Repeat meas 9-10.
- 13-15 Repeat meas 9-11, except run is bkwd in RLOD.
- 16 Continuing bkwd, stamp inside ft (ct 1), stamp outside ft (ct 2), hold (ct 3).

OBEREK OPOCZYŃSKI (continued)

PART II

- Turn to face ptr and assume shoulder-waist hold.
- 1-8 Turn CW in place, doing small flat-footed walk with the same bounce as in basic step but very subdued. Do a maximum of one turn.
- 9-16 Assume open ballroom pos, continue same walk as in meas 1-8 but turn CCW, W leans head on M R shoulder. Maximum of one turn.

BREAK - 4 measures

Take one step each meas, W walk to ctr, turn to face outside and join hds in a high V. M help W to ctr and then face ctr. Free fists on hips.

PART IIIM's part

- 1 Step on R and turn slightly to R (ct 1). Stamp L ft (ct 2). Step on R ft (ct 3).
- 2 Same as meas 1, but on opp ft and opp direction.
- 3 Duck under W arms (keep ptr to R) with one basic step.
- 4 In place, stamp L (ct 1), stamp R (ct 2), hold (ct 3).
- 5-8 Same as meas 1-4 except duck under hds bkwd.

W's part

- 1 Do small basic step to R, almost in place.
- 2 Do small basic step to L.
- 3 Do small basic step fwd.
- 4 Bend fwd at waist, bring arms down, stamp L (ct 1), stamp R (ct 2), hold (ct 3).
- 5-8 Same as meas 1-4, except step 3 is bkwd. Start by bringing arms back up.

Both M and W

- 9 Hook R elbows. Do basic step, begin R ft, cpl turning CW.
- 10-11 Repeat meas 9 twice.
- 12 Stamp L, release hds (ct 1), clap hds, stamp R ft (ct 2), prepare to reverse.
- 13-16 Same as meas 9-12, but opp hds and turn CCW.

PART IV. LIFT

- 1-2 Same as in Part II, M steps for meas 1-2, each to own R.
- Lift:
- 3-4 W jump onto both ft as a preparation (ct 1). Place hds on M shoulders and press up while jumping straight up (ct 2). Bring ft up behind. Sustain until ct 3 of next meas, and then land on both ft. M prepare with a good plié (ct 1). Hds on ptr waist, lift her over head (ct 2). Turn 1/2 turn CCW and set her down on ct 3 of next meas.

OBEREK OPOCZYŃSKI (continued)

- 5-6 Same as meas 1-2 but M are now in ctr.
 7 Do one basic step, passing L shoulders to change places turning 1/2 turn CW.
 8 Stamp L (ct 1), R, (ct 2), facing ptr.
 9-16 Same as meas 1-8 except do full turn on lift so M ends up inside.

PART V.

- 1-16 Do basic oberek step turning CW in shoulder-waist pos, lean upper body twd LOD, doing 1/2 turn each meas.

BREAK

Do 4 small steps in place, one to a meas. Finish facing ctr in open pos.

PART VI. JUMPS

- 1 Open Mazur pos. W places L hd under M upper arm, thumb back. M leaps off of R ft (ct 1). Keep head low and arch back in air (cts 2,3)
 2 M land on L ft (ct 1) and this becomes first step of a basic step completing one full turn CW.
 W helps to lift M and guide turn.
 3-4 Repeat meas 1-2.
 5-6 Repeat meas 1-2.
 7 Do one basic step fwd in LOD.
 8 Stamp outside ft (ct 1), bend fwd at waist. Stamp inside ft (ct 2), straighten. Hold (ct 3).
 9-15 W places L hd around ptr's neck. Do basic step very small, and level, arms rounded, in a plié, making a 1/2 turn each time.
 16 Finish in pose in full plié, arms rounded and hds joined.

Presented by Morley Leyton

KRZYŻAK
Poland

Pronounced "Kshy'-zhak" and means "small cross."

This dance was learned from Edward Wawyziniak. It can be found in *Tańce Krosnieńskie* by Józef Szmyd, CPARA, 1961.

The words:

Jak pojedziesz w pole orać
Zabiers se mnie na płużek
Ja ci będę poganiała
Tylko daj mi batożek.

Nie pojedę w pole orać
Niech se jedzie ojciec sam
Ja se wolę spacerować
Tam gdzie ładne panny są.

Jak pojedziesz w pole orać
Weź że se mnie na brony
Ja ci będę pogniała
Bo potrzeba ci żony.

Nie pojedę w pole orać
Niech se jedzie ojciec sam
Ja se wolę spacerować
Tam gdzie ładne panny są.

Music: Same melody played first slowly in 3/4, then fast in 2/4.

Record: Z Okolic Rzeszowa, LTN 1001 B, band 1.

Formation: Any number of cpls in 4 sets of contra lines radiating from the ctr. M face CCW and W CW. Four cpls in a line seems to be maximum for ease of execution.

M M M M
W W W W

W W W W
M M M M

M M M M
W W W W

W W W W
M M M M

PART I. THE CROSS

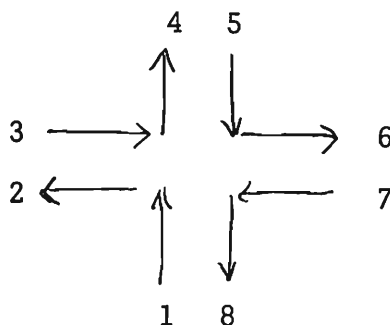
Contrary to initial impressions the small cross the name refers to is the pattern drawn on the floor during this step and not to the formation.

Directions are for M, W are opp with respect to ft, hd, and direction of movement. Shoulder-shoulder blade hold, elbows out, arms rounded and raised slightly, W arms resting on M's so that there is no daylight visible. The arm movement is strictly limited to the upper torso, and must be simultaneous with the ft. Movement of arms is crisp.

Ct & of previous meas: Bend M L knee, raise R leg off floor and tip arms to M R.

- 1 Step fwd on M R and tip arms to opp side (ct 1).
Close L ft to R and tip arms to R (ct 2).
Step in place onto R ft and tip arms to L (ct 3).
Prepare to step bkwd onto L ft and take a little deeper bend of the arms to the L, and a slight pli e on the standing leg (ct 3&).
- 2 Make a 1/4 turn CW and step bkwd onto L ft, tipping arms to R (ct 1).
All of the turning is done on this ct.
Close R ft to L and tip arms to L (ct 2).
Step in place on L ft and bend body to R (ct 3).
Make preparation as in meas 1 (ct 3&), on other ft.
- 3-4 Same as meas 1-2.
- 5-8 Same as meas 1-4 except omit ct 3& preparation in meas 8.

Cross Pattern



PART II

This time W use opp ft and hds from M but moves in same direction. Head cpls do the sequence as written, and side cpls start sequence at meas 5, so that they do meas 5-8, 1-4, 13-16, and 9-12. Steps for 5-8 actually begin with preparation on & of previous measure.

- 1 Clap M L hd on R, and in continuous movement bring arms out to side, palms fwd. Slide twd ctr (ct 1).
Slide again twd ctr (ct 2).

KRZYŻAK (continued)

- 2-3 Continue sliding in same direction, 2 slides per meas. Pass other cpls with the M staying on the outside and the W passing between the M.
- 4 Do one slide in same direction (ct 1), and then land on other side of cross with a jump landing ft together, fists on hips, elbows well fwd (ct 2).
Place M arm that is away from ctr around W waist, her exterior hd on his shoulder, join interior hds, held straight down, and lift interior ft (ct 2&).
- 5 Stamp interior heel, at same time bend upper torso and bring hds a little away from body (ct 1).
Raise interior leg and bring torso back and hds close to body (ct 2).
- 6-8 Repeat meas 5 three more times.
- 9-16 Repeat meas 1-8;

Dance repeats three more times.

Presented by Morley Leyton

POLKA DZWON

Poland

Pronounce "Polka Dzvone" and means the Bell Polka.

The dancers form a bell shape for a moment if they all execute the turn step properly.

This dance was learned from Edward Wawyziniak.

Record: Z Okolio Rzeszowa, LTN 1001 B, band 8.

Formation: Cpls scattered around circle. Parts I and II are done at will, but Part I should start at beginning of musical phrase.

PART I. TURNING STEP

- Same hold as Polka Przez Noge, Part I. M faces RLOD.
- 1 Begin 1/2 turn CCW, step on M L, W R (ct 1).
Step M R, W L (ct &).
Step on M L, W R, completing 1/2 turn. Lean whole body all the way twd the ctr, while pointing the free ft high up behind but keeping your knees touching (ct 2).
 - 2 Recover and make 1/2 turn CCW taking 3 small steps (cts 1, &, 2).
If all the cpls execute this step simultaneously and do the lean twd ctr and point the free ft, then they will creat a bell shaped figure.

Repeat this to the end of phrase or as desired.

PART II. REST STEP

May do same rest step as in Polka Przez Noge, Part II or:

Face ptr, M faces RLOD, W LOD, same hold as Part I.
Do flat-footed heavy step-together-steps with bent knees (cts 1, &, 2) in LOD. Polka is on full ft and much ground is covered traveling.

Presented by Morley Leyton

HA'EER BEAFOR
(Israel)

Choreographer: Moshe Eskayo

Composer: Naomi Shemer

Formation: Circle, face ctr, hold hds.

Record: Tikva - T-142, Side 1, band 2.

Cts

Pattern

- 1-8 (Legs slightly separated) lean R on R, lean L on L, lean R on R, lean L on L (double time), Mayim step R, one complete turn CW.
 9-16 Repeat action of cts 1-8.
 17-24 Facing R, slide R,L,R,L, start R CW turn (4 cts) finish L over R.
 25-32 Repeat action of cts 1-8.
 33-40 Step R on R with L bent at knee, same on L,R,L.
 41-48 Repeat action of cts 33-40.
 49-56 Repeat action of cts 41-48.
 57-64 Repeat action of meas 33-56, to L.

Presented by Moshe Eskayo

Notes by Laura Resnick

ISRAELI DANCE STEPS

Mayim Right: Facing ctr, step R across in front of L; step L to the L; step R across behind L; step L to the L (can be reversed).

Yemenite Right: Step R to R (bend knee); step L on toe behind R; step R across in front of L; hold (can be reversed).

Balance: Step R to R side; step L in place; step on R in place, all small running steps (can be reversed).

NITZANIM
(Israel)

Choreographer: M. Eskayo

Composer: N. Heyman

Record: Na'arah IEC 1, Side 2, band 4

Formation: Cpls, M's backs to ctr of circle, W out facing ptr;
W's L hd to M's R; W steps noted, M opposite.

Cts

Pattern

PART I.

- 1-4 1 Mayim step L.
5 Lean L on L.
6 Step R on R.
7 Cross L in front of R.
8 Step in place on L.
9-10 Step-hop to L on L (R extended to R).
11 Cross R in front of L.
12 Step in place on L.
13 Step R on R.
14-26 Repeat cts 1-13.

PART II.

- 1-2 Touch L heel fwd; step fwd on L.
3-4 Touch R heel, fwd; step fwd on R.
5 (Drop hds) cross L in front of R.
6 Step in place on R.
7-8 Step-hop on L (bring R fwd bent at knee).
9 Step fwd on R.
10 Step bkwd on L.
11-12 Step-hop fwd on R (bring L fwd bent at knee).
13-16 4-step turn L, starting L(L,R,L,R).
17-32 Repeat cts 1-16, Part II.

Presented by Moshe Eskayo
Notes by Laura J. Resnick

NA'ARAH
(Israel)

Choreographer: M. Eskayo

Composer: S. Shai

Record: Na'arah IFC 1, Side 1, band 1.

Formation: Cpls side by side, W out, M in, facing R (CCW); W L hd holds M L hd in front, W R hd at R side of waist, M L arm around back of W waist and holding R hds.

- | | | |
|------------|--|---------------------------------|
| <u>Cts</u> | <u>PART I.</u> | |
| 1-2 | 1 Yemenite step L. | |
| 3 | Step fwd on L. | |
| 4 | Bring R fwd (off floor and bent at knee). | |
| 5 | Step fwd on R. | |
| 6 | Step in place on L; step fwd on R. | |
| 7-8 | Touch L heel fwd 2 times. | |
| | <u>W:</u> | <u>M:</u> |
| 9-10 | 3-step turn L to face ptr (starting with L, L fwd, turn on R, L bkwd). | Step fwd on L; step bkwd on R. |
| 11-12 | 3-step turn R returning to ptr's side (starting with R, R fwd, turn on L, close R to L). | Step fwd on L; step bkwd on R. |
| 13-14 | Step on L to L; step in place on R, brush L fwd (bent at knee off floor). | |
| 15 | Step fwd on L. | |
| 16 | Step in place on R. | |
| 17-30 | Repeat cts 1-14. | |
| | <u>W:</u> | <u>M:</u> |
| 21 | Step fwd on L. | Step on L turning L to face CW. |
| 32 | Close R to L. | Close R to L. |
| | <u>PART II.</u> | |
| | <u>(W moving and facing CCW).</u> | |
| 1-2 | Touch R heel fwd; step fwd on R. | |
| 3-4 | Touch L heel fwd; step fwd on L. | |
| 5 | Hop on L; touch R heel fwd. | |
| 6-8 | 3-ct turn R (from R heel, ct 5). | |
| 9-10 | Repeat cts 1-2, Part II. | |
| 11-12 | Repeat cts 3-4, Part II. | |
| 13 | Step fwd on R. | |
| 14 | Step in place on L. | |
| 15-16 | Ft together, 2 bounces in place. | |
| 17 | (Moving R) jump on both ft (separated). | |
| 18 | Hop on L, bringing R behind L bent at knee. | |

NA'ARAH (continued)

- 19-20 Repeat cts 17-18, Part II.
 21-24 4-step turn starting with R (end to face ctr of circle).
 25 Touch R toe twd (turn body L).
 26 Step in place on L.
 27-28 2 bounces in place (ft side by side).
 29 Touch L toe fwd (turn body R).
 30 Step in place on R.
 31-32 Repeat cts 27-28, Part II.
 33-48 Repeat cts 1-16, Part II, moving and facing CW.
 49 Facing CW but moving R to ctr of circle, stamp R on R
 (R shoulder fwd).
 50 Step in place on L.
 51-56 Repeat cts 49-50, Part II, alternating 3 more times.
 57 Cross R in front of L.
 58 Step L on L.
 59 Step turning on R to R, passing in front of ptr, ending to face
 CCW (turn is 1/2).
 60 Close L to R.

(M moving and facing CW)

- 1-2 Touch R heel fwd; step fwd on R.
 3-4 Touch L heel fwd; step fwd on L.
 5-6 Ft together push fwd; pull bkwd.
 7-8 Repeat cts 5-6, M's Part II.
 9-12 Repeat cts 1-4, M's Part II.
 13-16 Hop on L, 3/4 turn R (end facing ctr of circle).
 17-24 Repeat cts 1-8, M's Part II, into ctr of circle
 25-28 (Turning R to face outside of circle and moving to outside
 without passing W), 4 runs R,L,R,L.
 29 Step fwd on R.
 30 Step on L turning 1/4 to L to face CCW.
 31-32 Ft together, 3 bounces in place.
 33-44 Repeat cts 1-12, M's Part II.
 45-48 Hop on L, 1 complete turn R (end in front of ptr, facing each other),
 49 (Moving R to outside of circle away from ptr) stamp R on R
 (R shoulder fwd).
 50 Step in place on L.
 51-56 Repeat cts 49-50, M's Part II, alternating 3 more times.
 57 Step L on L.
 58 Cross R in front of L.
 59 Step L on L.
 60 Close R to L.

Presented by Moshe Eskayo

Notes by Laura Resnick

LIVAVTEENEE
(Israel)

Choreographer: M. Eskayo

Composer: M. Amarillo

Record: Na'arah IFC 1, Side 1, band 2.

Formation: Cpls side by side; M in, W out, moving and facing CCW;

W L hd to M ~~L~~. STEP EXPLANATION: When dance calls M R arm around
for 3 steps, first is down (knees bent), second and third ^{ptr's waist}
are up (toes) like English Waltz. ^{W R palm on top of M hand}

CtsPatternPART I. (W steps noted; M opp)

- 1-3 3 steps fwd R,L,R.
4 Step ~~fwd on L.~~ ~~R~~ ~~L~~ fwd on L. Release hands turn 1/4 to face ptr.
5 Step in place on R. to R
6 ~~(Turning to face ptr)~~ step L on L.
7 Cross R in front of L.
8 (Turning to original pos) step in place on L.
9 Step bkwd on R.
10-12 3 steps, L bkwd; R fwd; L bkwd.
13-24 Repeat cts 1-12.
25-27 3 steps fwd R,L,R.
28-30 3 step turn starting with L to L. Release hand and turn toward ptr.
31-33 3 steps fwd R,L,R.
34-36 3 steps, L fwd; R bkwd; L fwd.
37-39 1 Yemenite step R (moving to inside of circle). Release hands
40-42 5 steps L (R stays in front of L, R,L,R,L,R). ^{end Yem. w/ R touch (no wt)}
43 Step in place on L. ^{W raise hand slightly above shoulder. Look at ptr over R shoulder on the touch R}
44 Step R on R (to outside of circle just passing ptr). ^{M touches ptr's hands lightly as he moves to R w/ Yemenite step}
45 Cross L in front of R.
46 Step fwd on R.
47 Step in place on L.
48 Close R to L (end on ptr's R).

PART II. (M opp unless noted).

- 1-3 3 steps fwd R,L,R.
4-6 3 steps fwd L,R,L.
7-9 3-step turn R, away from ptr starting with R.
10-12 3-step turn L, to ptr, starting L.
13-15 3 steps fwd R,L,R.

LIVAVTEENEE (continued)

W

16 Step fwd on L .

17 Turning L to face ptr
(step turning on R).

18 Close L to R.

19-21 Step bkwd R; close
L to R, hold.

22 Step fwd on R.

23 Step turning to R on L,
back to ptr's side.

24 Close R to L.

25-48 Repeat action of counts 1-24. **Part II**

M

9 steps:

3 steps fwd R, R, R (cts 16,
17, 18). join B/L hand w ptr

~~3 steps in place (R, L, R)~~

(cts 19, 20, 21). ~~step fwd L~~
~~close R to L~~

~~3 steps bkwd L, R, L (cts~~
(22, 23, 24). ~~step Bkwd R~~
close L to R (bowt)
hold

Presented by Moshe Eskayo

Notes by Laura Resnick

SAPARI
(Israel)

Choreographer: M. Eskayo.

Music: Traditional Yemenite

Record: Na'arah IFC 1, Side 1, band 5.

Formation: Line, hold hands.

CtsPattern

- PART I. (moving and facing R, CCW)
- 1-3 3 steps fwd R,L,R.
 4 Brush L fwd
 5-7 3 steps fwd L,R,L.
 8 Brush R fwd.
 9 Step fwd on R.
 10 Brush L fwd.
 11 Step fwd on L.
 12 Brush R fwd.
 13-15 3 steps fwd R,L,R.
 16 Close L to R.
 Pause in music - snap fingers R; snap fingers L.
 17-32 Repeat cts 1-16 (no pause).
- PART II. (face ctr of circle)
- 1-2 Step R on R
 3-4 Cross L in front of R.
 5-7 1 Yemenite step R.
 8 Hold R heel fwd.
 9-10 Lift R fwd (bent at knee off floor).
 11-12 2 steps bkwd R, L.
 13-14 2 steps fwd R,L. (R is small leap.)
 15 Step fwd on R.
 16 Close L to R.
 2 ct pause.
 17-32 Repeat cts 1-16 (no pause).
 33-34 Hop on R (L behind R off floor).
 35-36 2 runs L, L,R.
 37-38 Hop on L (R behind L off floor).
 39-40 2 runs R, R,L.
 41-48 Repeat cts 33-40.
 49-64 Repeat cts 1-16.

SAPARI (continued)

PART III.

- 1-2 Step L on L.
- 3-4 Touch R toe in front of L.
- 5-6 Cross R behind L.
- 7-8 Close L to R.
- 9-10 2 bounces in place.
- 11-12 Hop on L (R fwd bent at knee off floor).
- 13 Cross R in front of L.
- 14 Step L on L.
- 15-16 Close R to L.
- 17-32 Repeat cts 1-16.

PART IV.

- 1-2 Lunge R on R, knee bent, L extended to L.
- 3 Bring L fwd off floor.
- 4 Cross L in front of R.
- 5-8 Repeat cts 1-4.
- 9-10 Hold on R (wt R).
- 11-12 1 Yemenite step L.
- 13-14 1 Yemenite step R.
- 15-16 2 steps, fwd on R; in place on L.

Presented by Moshe Eskayo

Notes by Laura Resnick

DEBKA B'NOT HAKFAR
(Israel)

Choreographer: M. Eskayo

Composer: Y. Sagi

Record: Na'arah IFC 1, Side 2, band 1.

Formation: Line (Debka) hold hands, face ctr.

cts

Pattern

PART I.

- 1 Step L on L.
- 2 Step fwd on R.
- 3 Step in place on L.
- 4 Step R on R.
- 5-6 Step-hop on L (R fwd bent at knee off floor).
- 7-8 Stamp R,L,R.
- 9-14 Repeat cts 1-6.
- 15-16 Feet side by side, 3 bounces in place.

PART II. (Moving and facing R, CCW)

- 1-4 4 runs R,L,R,L (knees high and bent fwd).
- 5 Jump on R (to face ctr of circle), L behind R bent at knee off floor.
- 6 Jump on L in place, R off floor bent fwd.
- 7-8 Feet together, 3 bounces in place.
- 9-16 Repeat cts 1-8.

PART III.

- 1-4 Repeat cts 1-4, Part I.
- 5 Step in place on L.
- 6 Jump on R (replacing L), L bent at knee behind R.
- 7 Step in place on L.
- 8 Stamp 2 times with R (beside L).
- 9-16 Repeat cts 1-8.

PART IV.

- 1 Jump on both feet (separated).
- 2 Hop on L in place.
- 3 Step R behind L.
- 4 Step L on L; cross R in front of L.
- 5-8 Repeat cts 1-4 in reverse, to R.
- 9 Run fwd on R.
- 10 Run L on L.
- 11 Run bkwd on R.
- 12 Close L to R.
- 13 Jump on both ft to R.
- 14 Jump on both ft to L.
- 15 Hop in place on L (R bent at knee).
- 16 2 stamps with R.
- 17-32 Repeat cts 1-16.

DEBKA B'NOT HAKFAR (continued)

All four parts repeat three more times, and then PART V is done once.

PART V.

- 1-7 Repeat cts 1-7 of Part III.
- 8 1 stamp with R to close.

Presented by Moshe Eskayo

Notes by Laura Resnick

SIMCHU-NA
(Israel)

Choreographer: Moshe Eskayo Composer: M. Shelem

Record: Tikva T-142, Side 2, band 2

Formation: Circle moving CW, hold hds.

Cts

Pattern

PART I

1-4 Facing ctr, 1 Mayim step R.
5-8 R crosses L, one complete air R landing L,R.
9-16 Repeat action of cts 1-8.
17-24 Facing L run R,L,R, hop on R turning body R, L extended behind
body, repeat hop on R, run bkwd L,R,L.
25-32 Repeat cts 16-24.
33-40 Ft side by side, R crosses L and back to place, L crosses R,
brush L and bring it behind R, hold cts 39-40.

PART II.

1-4 One Mayim step R.
5-8 R in front of L moving L, R,L,R,L,R leap to L landing on L.
9-16 Repeat action of cts 5-8.
17-24 Run to ctr of circle R,L,R, hop on R with L bent fwd, run bkwd
L,R,L, ft together.

Presented by Moshe Eskayo

Notes by Laura Resnick

SALACH
(Mixer)
(Israel)

Choreographer: Moshe Eskayo

Composer: Yohanan Zarai

Record: Tikva T-142, Side 2, band 5.

Formation: Cpls, M's back to ctr of circle, W facing ctr and in front of ptr (W's steps noted; M do opposite).

Cts

Pattern

PART I

- 1-2 Step hop on L to L.
- 3-4 Cross R in front of L.
- 5-8 Repeat cts 1-4 to R.
- 9-10 Two slides on L to L.
- 11-12 One complete turn to R.
- 13-24 Repeat cts 1-12 starting on R to R (reversing all steps).

PART II

- 1-4 Running R starting on L, run L,R,L,R.
- 5-6 Step hop on L.
- 7 Step R to R.
- 8 Clap hds to R.
- 9-12 Two slides L on L.
- 13-16 One complete turn R.
- 17-32 Repeat cts 1-16.

PART III

- 1-2 Two runs to ctr of circle R,L.
- 3-4 Step hop on R, L bent fwd.
- 5-6 Two runs bkwd, L,R.
- 7-8 Step hop on L, R bent fwd.
- 9-12 Two slides on R to R.
- 13-16 One complete turn R in 4 cts.

New ptr is second M to the R.

Presented by Moshe Eskayo

Notes by Laura Resnick

UZI
(Israel)

Choreographer: R. Sturman

Composer: J. Adaki

Record: Na'arah IFC 1, Side 1, band 6.

Formation: Line (Debka) Hold hands

Cts

Pattern

PART I (moving and facing R, CCW)

- 1 Step fwd on R.
- 2 Stamp fwd on L.
- 3 Step-hop fwd on R.
- 4 Step-hop fwd on L.
- 5 Ft together, jump in place (turn body L); hop on R (lift L off floor bent at knee)
- 6 Step-hop fwd on L.
- 7 Step fwd on R.
- 8 Step bkwd on L.
- 9-16 Repeat cts 1-12.

PART II

- 1-2 Step-hop fwd on L.
- 3-4 Step-hop fwd on R.
- 5-6 Turning to R, jump on both ft (L in front of R) landing to a squat pos on floor).
- 7-8 Raising up from floor, step fwd on L.
- 9-10 Close R to L (turning to face opp direction).
- 11-12 Step bkwd on L (rock wt back on 11, fwd on 12, slap top of R hd to palm of L.
- 13-24 Repeat cts 1-12, Part II.

Presented by Moshe Eskayo

Notes by Laura J. Resnick

AL GEMALI
(Israel)

Choreographer: M. Eskayo

Composer: N. Sharabi

Record: Na'arah IFC 1, Side 2, band 3.

Formation: Circle, hold hands, face ctr.

cts

Pattern

PART I.

- 1-2 Step R on R.
- 3-4 Cross L in front of R.
- 5-6 Step fwd on R (bend knees)
- 7 Step in place on L.
- 8 Close L to R.
- 9-16 Reverse cts 1-8 moving to L.
- 17 Step R on R.
- 18 Step L behind R.
- 19-20 Repeat cts 17-18.
- 21-22 Touch R toe in front of L 2 times.
- 23 Step L on R.
- 24 Close L to R.
- 25-27 3-step turn L (L,R,L) back to face ctr of circle.
- 28 Brush R in front of L.
- 29-31 Step-together-step to L (R,L,R).
- 32 Close L to R.
- 33-48 Repeat cts 17-32 in reverse.

PART II.

- 1-2 Step R on R.
- 3-4 Cross L in front of R.
- 5 Step fwd on R.
- 6 Step bkwd on L.
- 7 Step turning to R on R (to face outside of circle).
- 8 Close L to R.
- 9 Step L on L.
- 10 Cross R in front of L.
- 11 Step in place on L.
- 12-15 4-step turn to R (R,L,R,L).
- 16 Close R to L (to face outside of circle).
- 17-32 Repeat cts 1-16, Part II (will put you back on the outside facing the ctr of the circle).
- 33-40 Repeat cts 17-24, Part I.

Presented by Moshe Eskayo
Notes by Laura J. Resnick

ELEM VE'SUSATO
(Israel)

Choreographer: Y. Karmon

Composer: E. Netzer

Record: Na'arah IFC 1, Side 2, band 5.

Formation: Cpls, side by side, M in, W out, hold hds. Steps noted for W; M opposite.

Cts

Pattern

PART I.

- 1-2 Step-hop on L (bringing R fwd bent at knee off floor).
- 3-4 2 steps bkwd R, L.
- 5-6 2 steps fwd, R, L.
- 7-8 3 stamps in place, R,L,R.
- 9-14 Repeat cts 1-6.
- 15-16 2 stamps in place, R,L.
- 17-32 Repeat cts 1-16.
- 33-35 1 Yemenite step R (moving to ctr of circle).
- 26 1 hop in place on R.
- 37 Leap L on L.
- 38-39 Close R to L; step L on L.
- 40 Step in place on R.
- 41-48 Repeat cts 33-40 in reverse to outside of circle.

PART II.

- 1-2 Balance step on outside ft R (away from ptr).
- 3-4 Balance step on inside ft L (twd ptr).
- 5-8 4-step turn to R (R,L,R,L) ending to face inside of circle and ptr.
- 9-16 (R arm around ptr's waist, L arm up) 8 running steps around ptr, starting with R, end to face CCW, W out, M in.
- 17-24 Repeat cts 1-8, Part II.
- 25-32 W jump up to ptr's arms (both legs), M turn L.

Presented by Moshe Eskayo

Notes by Laura J. Resnick

ÅTTEUR MED MYLNE
Norwegian Couple Dance

The melody used for this recording comes from Boerura, just outside Oslo. In the late 1800's Daniel Hoegstad collected another good melody in the Lofsten islands of north Norway.

Translation: Figure dance for eight with star

Music: 3/4 count 1, &, 2, &, 3, &

Tempo: ♩ = 160 Once through dance = 65 sec.

Source: Bondenngdomslaget Ervingen, Bergen; Klara Semb: Norske Folkedansar, bind II, Rettleiing om dansar, Noregs, Boklag, Oslo, 1956.

Forma- 4, 5, or 6 cpls in a ring, hands joined.
tion:

Record: Harmoni TD-1 "Attetur med mylne."

Introduction: 4 meas

Attetur step onto L ft:

Step onto L ft and bend L knee (ct 1). Straighten L knee.
Begin to bring R ft fwd (ct 2). Bend L knee (ct 3).
Straighten L knee. R ft is now extended fwd (ct &).

Meas

Figure

I. RING

- 1-7 7 Attetur steps (see note) in ring CW, beginning by stepping onto L ft.
6 Pivot 1/2 turn CW on ball of R ft.
9-16 8 Attetur steps in ring CCW.

II. STAR

- 1 Ftwork is one Attetur step, stepping onto L ft. W form a R hd star, M join on in peasant pos, his L hd placed low on L hip, fingers fwd. Hd hold at ctr of star: each W grasps thumb of W behind her with little and ring fingers while pointing own thumb fwd to W ahead.
2-8 Continue star with 7 more Attetur steps.
9 Cpls wheel and M form L hd star with same hd grip. W, still in peasant pos, grasp hold skirt with R hd. Continue Attetur step stepping onto L ft.
10-16 Continue star and Attetur steps.

°
 ATTETUR MED MYLNE (continued)

III. GRAND RIGHT AND LEFT

- 1 Slip from peasant pos, face ptr. Take R hd in R, begin Grand R & L, M progressing CCW. Attetur step with L ft.
- 2 Take next person's L hd in L and step onto R ft with Attetur step.
- 3-8 Continue Grand R & L with Attetur step.
- 9 Take R hd in R with this person (ptr if only 4 cpls dance) and turn 1/2 turn CW with Attetur step. M L hd low on L hip, W & hd holds skirt out.
- 10-16 Continue Grand R & L, M now progress CW. In meas 16 do not take hds with ptr, but stop and face ptr.

IV. GREETING AND WALTZ

- 1 W set L toe just behind R heel, bow head, hold skirt with both hds and sink down until L knee touches floor. Keep back vertical. M cross arms over chest and bow somewhat as W sinks.
- 2 W rises to standing pos and raises head. M straightens up.
- 3-14 Take shoulder waist pos and waltz beginning with M R, W L. Cpls slowly progress CCW along ring.
- 15-16 M place W to his R in ring, inside hds joined. M L hd low on hip, W R hd holding skirt. They greet each other with a slight bow and curtsy.

Presented by Bruce Taylor

FEIAR MED VALS
Norwegian Couple Dance

This dance comes from Ringerike in eastern Norway. The melody was collected by Thor Ødegaard, who played with a country orchestra in Ask. The orchestra consisted of first and second fiddle, clarinet and bass, a common arrangement for the period (1883). The title "Sweeper with waltz" refers to the sweeping motion of the second figure.

Source: Hermann Olsen, Bergen. Klara Semb: Norske Folkdansar, bind II, rettleiing om dansen, Noregs Boklag, Oslo 1956.

Music: 3/4 count, 1, 2, 3 2/4 count, 1, &, 2, &

Tempo: ♩ = 144, Waltz = 20 sec ♩ - 96 Sweeper and Hambourgar - 25 sec

Formation: Cpls in a circle, shoulder waist pos.

Recprd: Harmonic TD-3

Meas

Figure

I. WALTZ

1-15 Waltz, M begin by stepping onto R ft after 3 note upbeat.
Ptrs finish waltz facing each other, M with back to ctr of circle.
M take W L in his R, free hds on hips, thumb fwd, fingers bkwd.

II. SWEEPER

1 Step sdwd CCW along ring with outside ft (ct 1). Close inside ft to outside (ct &0. Side step CCW along ring with outside ft (ct 2). Sweep joined hds CCW along ring so ptrs pivot on outside ft and stand back to back (ct &).

2 Step sdwd CCW along ring with inside ft (M R, W L) (ct 1). Close outside ft to inside (ct &). Step sdwd CCW along ring with inside ft (ct 2). Sweep joined hds CW along ring and pivot on inside ft so ptrs face each other (ct &).

3 Repeat meas 1, Fig. II.

4 While turning to face ptr, stamp outside ft (ct 1). Stamp inside ft (ct 2).
Change hands so M holds W R hd in his L, free hds on hips.

5-8 Dance 3 Sweeper steps CW along ring. End turning to face ptr with stamps.

FEIAR MED VALS (continued)

III. HAMBOURGAR STEP

- 1 W place L hd on M shoulder, M place R hd at W waist. M stamp L ft slightly bkwd, W step R ft slightly fwd (ct 1). M begins to place W R hd on shoulder. Cpl begins to turn slightly CCW. M close R ft to L, W close L to R (ct 3). M step slightly bkwd with L ft, W slightly fwd with R (ct 2). W R hd is now on M shoulder.
- 2 Place L hd at W waist. Cpl begins to turn slightly CW. M step R ft slightly bkwd, W step L slightly fwd (ct 1). M close L ft to R, W close R ft to L (ct &). M step R ft slightly bkwd, W step L slightly fwd (ct 2).
- 3-4 Using ftwork of meas 1-2, Fig. III, cpl makes 1 full turn CW. Omit initial stamp.

IV. PIVOT AND LIFT

- 5 M step around CW with L ft, W step bkwd with R ft. Cpl turn 1/2 turn CW (ct 1). M step bkwd with R ft, W step around CW with L ft, cpl turns 1/2 turn CW (ct 2).
- 6-7 Dance meas 5, Fig. IV twice more.
- 8 M lifts W (ct 1), sets her gently down at his R side (ct 2).

Begin dance with Fig. I, Waltz, again.

Presented by Bruce Taylor

SUNNMØRES REINLENDAR
Norwegian Couple Dance

Resembling the more widely known Gammal Reinlendar, this version comes from the Sunnmøre region centered around Nordfjord, just south of Ålesund on Norway's west coast.

Source: Klara Semb: Norske Folkedansar II, Rettleiing om Dansen. Noregs Boklag, Oslo 1956; and Rigmor Nesheim of Eksingdal.

Record: RCA Victor Norway LPNES 65 B8 "Solveig."

Forma- CCW circle of cpls, inside hands joined. Free hand on hip,
tion: thumb fwd.
Music: 2/4 Count 1, &, 2, &.
Tempo: ♩ = 84 One figure = 26 sec.

No introduction

Meas

Figure

I. TWO-STEPS AND HOP STEPS

- | | |
|-----|--|
| 1 | Step fwd on outside ft (ct 1). Close inside ft to outside ft (ct &).
Step fwd on outside ft (ct 2). Hop on outside ft (ct &). |
| 2 | Step fwd on inside ft (ct 1). Close outside ft to inside ft (ct &).
Step fwd on inside ft (ct 2). Hop on inside ft (ct &). |
| 3 | Step fwd on outside ft (ct 1). Hop on outside ft (ct &).
Step fwd on inside ft (ct 2). Hop on inside ft (ct &). |
| 4 | Repeat meas 3. |
| 5-8 | Repeat meas 1-4. |

II. TWO-STEPS AND TURN

- | | |
|-----|---|
| 1-2 | Repeat meas 1-2, Fig. I. |
| 3-4 | Cpl takes ballroom pos, M L hd over W R hd, and dances two full reinlendar turns CW (see note). |
| 5-8 | Repeat meas 1-4 of Fig. II. |

III. UNDER THE ARM AND TURN

- | | |
|------|---|
| 1 | Join inside hds, outside hd hanging free. Ftwrk as in meas 1, Fig. I. Lift joined hds. While M watches, W executes 1 full turn CCW under M arm. |
| 2 | Ftwrk as in meas 2, Fig. I. While W watches, M executes 1 full turn CW under W arm. |
| 3-4 | Repeat meas 3-4, Fig. II. |
| 5-16 | Repeat meas 1-4 three times more. |

SUNNMØRES REINLENDAR (continued)

IV. SEPARATE AND TURN

- 1 W both hds on hip, thumb fwd. M arms crossed over chest. Ftwork as in meas 1, Fig. I. M executes 1 full turn CCW; W 1 full turn CW.
- 2-4 Join inside hds, free hd on hip, thumb fwd. Repeat meas 2-4 of Fig. II.
- 5-16 Repeat meas 1-4 three times more.

V. SKATERS' POSITION AND TURN

- 1 Cpl takes Skaters' pos with L hds on top. Ftwork as in meas 1, Fig. I. W crosses in front of M to inside of ring while M dances almost in place.
- 2 Ftwork as in meas 2, Fig. I. W crosses in front of M to outside of ring again while M dances almost in place.
- 3-4 Repeat meas 3-4, Fig. II.
- 5-16 Repeat meas 1-4 three times more.

VI. KNEELING

- 1-2 Join inside hds, free hd on hip, thumb fwd. M drops to R knee, joined hds high. W dances around M with ftwork as in meas 1-2, Fig. I.
- 3-4 Repeat meas 3-4, Fig. I.
- 5-16 Repeat meas 1-4 three times more.

VII. SPAT AND MAKE UP

- 1 M cross arms over chest, W both hds on hip, thumbs fwd. Using ftwork of meas 1, Fig. I, M turns 1/4 turn CCW and dances straight in twd ctr of circle. During cts 2, & M looks over his R shoulder and pouts at W. W turns 1/4 turn CW almost in place with following steps: Step fwd on outside ft (ct 1). Close inside ft to outside ft (ct &). Step fwd on outside ft, look over L shoulder and pout at M (ct 2). Touch L toe behind R ft, continue to pout at M (ct &).
- 2 Using ftwork of meas 2, Fig. I, W turn 1/2 turn CCW, smiling twd M. M begins 1/2 turn CW twd W, spreads arms wide and stamps R ft (ct 1). Continuing turn, M closes L ft to R (ct &). Completing turn twd W, M steps R and claps hds (ct 3). M hops on R and reaches for W (ct &).
- 3 As in meas 3, Fig. II. W lowers R arm straight down and makes a fist with R hd. M cups W R hd in his L hd.
- 4 M lifts W (ct 1) and turns CW, setting her down (ct &) at his R side ready to begin dance again.
- 5-16 Repeat meas 1-4, Fig. VII, three times more.

SUNNMØRES REINLENDAR (continued)

NOTES:

Execute one full turn CW per meas. Timing for one measure is

	
1 &	2 &
a b c d	e f g h

M Part

- ct a Step fwd and around CW with L ft
 b Rise on ball of L ft and touch R toe beside L heel
 c Pivot CW on ball of L ft
 d Take wt on L heel
- e Step diagonally behind R
 f Rise on ball of R ft and touch L toe behind R heel
 g Pivot CW on ball of R ft
 h Take wt on R heel

W Part

- ct a Step diagonally bkwd R.
 b Rise on ball of R ft and touch L toe behind R heel
 c Pivot CW on ball of R ft
 d Take wt on R heel
- e Step fwd and around CW with L ft
 f Rise on ball of L ft and touch R toe beside L heel
 g Pivot CW on ball of L ft
 h Take wt on L heel

Presented by Bruce Taylor

FLAKS FRÅ MERÅKER
Norwegian Couple Dance

Collected in 1968 by Egil Bakka in Meråker, near Trondheim. "Flaks" means unexpected good luck.

Source: Egil Bakka: Danse, danse lett ut på foten; Noregs, Boklag, Oslo 1970

Music: 2/4, ct 1,2

Forma- Cpls in a large circle, W facing CW; M CCW. W hds on ptr
tion: shoulder, M hds on ptr shoulder, M arms inside W arms.

Record: RCA Victor Norway LPNES 65 A8 "Polkett fra Romsdalen"

No introduction

Meas

Figure

I. FLAKS STEP

- 1 Hop on M R ft, W L; extend M L, W R twd ptr (ct 1). Retract extended ft and take wt on it while raising M R, W L behind (ct 2).
- 2 Hop on M L, W R, while extending M R, W L fwd ptr (ct 1). Retract extended ft and take wt on it while raising other ft behind (ct 2).
- 3-8 Repeat meas 1-2.
The large circle of cpls progresses slowly CCW during this Fig.

II. THE TRANSITION

- 1 Come down with wt on both ft (ct 1). Step twd ptr with M R ft, W L ft (ct 2). Take modified shoulder waist pos: M hd almost as high as W shoulder blades.

III. PIVOT

- 2 While executing 1/2 turn CW, M steps around CW with L ft, W steps behind with R ft (ct 1). While executing 1/2 turn CW, M steps behind with R ft, W steps around CW with L ft (ct 2).
- 3-7 Repeat meas 2, Fig. III.
- 8 Continue pivot ftwork, but maneuver so W faces CW in ring, M CCW. Take shoulder-shoulder pos.

Begin Fig. I again.

Dancers are free to choose duration of Figures I and III.
I use 8 meas for ease of description.

Presented by Bruce Taylor

MASURKA
Norwegian Couple Dance

A normalized version of a dance widespread in eastern Norway. Although resembling this masurka, (and occasionally given the name masurka) the polkamasurka of western Norway differs in step as well as style.

Source: Live Haagaa Dalen, Oslo Egil Bakka: Danse, danse Lett ut på foten. Noregs Boklag, Oslo 1970

Music: 3/4 count 1, &, 2, &, 3, &

Formation: Cpls in a large circle moving CCW. Ptrs facing, M with back to ctr of circle. R hd at ptr waist, L hd grip ptr R upper arm.

Record: RCA Victor Norway LPNES 65 B1 "Gammal masurka."

No introduction

Meas

Figure

- I. MASURKA STEP II
- 1 M step L with L ft, W step R with R (ct 1). M closes R to L and transfers wt to R, W closes L to R and transfers wt to L (ct &). M steps slightly L with L, W slightly R with R (ct 2). M closes R to L and transfers wt to R, W closes L to R and transfers wt to L (ct 3).
- 2 Repeat meas 1 once more.
- II. CCW TRANSITION
- 3 M steps L with L, W steps R with R (ct 1). Cpl begins to turn CCW as M steps fwd with R, W bkwd with L (ct 2). Cpl completes 1/2 turn CCW as M steps L ft bkwd, W R ft fwd (ct 3).
- III. MASURKA STEP II
- 4-5 W now has back to ctr of circle. Dance Masurka Step II CCW along ring with opp ftwork.
- IV. CW TRANSITION
- 6 Cpl turns 1/2 turn CW as in Fig. II, but with opp ftwork.
- V. MASURKA TURN
- 7 Cpl executes 1 full turn CW. W ftwork as in Fig. I. M steps around with L (ct 1). M closes R to L without taking wt. Cpl dips slightly (ct 2). M pivots on R ft (ct 3).
- 8 Repeat meas 7.

Dancers may prolong Fig. V if desired.

Sequence is I, II, III, IV, V or I, II, II, II...a slow (1/2 turn per meas) turn CCW.

Presented by Bruce Taylor

VARSOUVIENNE
Norwegian Couple Dance

Found throughout Norway with several names -- an illustration of the Norwegian proverb "beloved children have many names."

Source: Herman Olsen, Bergen. Klara Semb: Norske Folkedansar bind II, Rettleing om dansen, Noregs Boklag, Oslo 1956

Forma- Cpls in a large ring facing CCW. W at M R side. M R arm
tion around W waist. W L arm on M shoulder. W grasp M R hd with her R hd. M free hd on hip in a fist, knuckles fwd.

Music: 3/4, ct 1,2,3.

Tempo: ♩ = 138 Once through dance = 30 sec.

Record: Harmoni TD-3

Intro- 3 meas
duction:

Meas

Figure

I. VARSOUVIENNE STEP

- 1 M step L ft slightly bkwd, W step L ft across in front of M and turn CCW (ct 1). M close R to L, W step R to M L side and continue CCW turn (ct 2). M step L slightly fwd, W close L to R completing 1 full turn CCW (ct 3). Using opp hds and arms take starting pos.
- 2 M and W extend R leg and place heel on floor.
- 3-4 Using opp ftwork from meas 1-2, W returns to M R side.
- 5-8 Dance meas 1-4 once more.

II. MASURKA STEP I

- 1 Step L ft fwd (ct 1). Replace L ft by R, moving L ft slightly fwd (ct 2). Kick L ft slightly fwd (ct 3).
- 2 Dance meas 1, Fig. II once more.
- 3-4 W dance over to M L side using Varsouvienne step of meas 1-2, Fig. I.
- 5-6 Two Masurka steps I fwd beginning with R ft.
- 7-8 W dance bkwd to M R side using Varsouvienne step of meas 3-4, Fig. I.

III. WALTZ

- 1-6 Take shoulder waist pos and dance waltz beginning with M stepping on L ft.
- 7-8 Maneuver to starting pos.

VOSSARUL
Norwegian Couple Dance

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. RCA Victor Norway FEP II "Vossarull." 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.

Meas Pattern

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, beginning L (cts 1, &, 2).
3 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

FLUTTER WHEEL (By Don Williamson)

From two normal facing cpls, the two W (R hd person) do a Turn Thru on a diagonal followed by the R face "U" Turn Back into their original pos and facing direction. The two M (L hd person) IMMEDIATELY follow single file BEHIND ptr doing the Turn Thru and do a R face "U" Turn Back into the opp M pos to end facing opp cpl. Equals a R & L Thru plus Ladies Chain or equals Two M (L hd person) exchanging places. (8 cts).

Heads R & L Thru
 Heads Flutter Wheel
 Heads Star Thru, Pass Thru
 Circle 4 with the sides
 Heads break, Line up 4
 Flutter Wheel across the floor
 M fwd, Swing Thru
 Centers Run, Wheel & Deal
 Pass Thru, Star Thru
 Bend the line
 (normal lines of 4 with ptr)

Heads lead R, Circle to a line
 End ladies lead, Flutter Wheel
 Lines Pass Thru, Wheel & Deal
 Ctrs Pass Thru
 Left allemande

 Heads fwd, Swing Thru
 Boys Trade and Girls Trade
 Box the gnat, R & L Thru
 Flutter Wheel
 (zero)

Heads lead R, Circle to a line
 Pass Thru, Wheel and Deal
 Ctrs Flutter Wheel
 Ctrs Pass Thru
 Left allemande

Sides Flutter Wheel
 Head M face your corner, Box the gnat
 All 4 M lead R
 Left allemande

 Heads Square Thru 4 hands round
 Do Si Do the outside to an Ocean
 Wave
 Tag the Line R, Girls Run R
 Swing Thru, Boys Run R
 Wheel & Deal, Dive Thru
 Square Thru 3/4 round
 Left allemande

Heads fwd Star Thru, Pass Thru
 Circle up 4 with the Sides, Line up 4
 Lines Pass Thru, Wheel & Deal
 Double Pass Thru, Centers In,
 Cast off 3/4
 Ends Star Thru, Ctrs Cross Trail Thru
 Left allemande

Heads to the middle, Do Si Do
 to an Ocean Wave
 Tag the Line R, Girls Run R
 Swing Thru, Boys Run R,
 Wheel & Deal
 Cross Trail Thru, Left allemande

Promenade don't slow down
 Heads Wheel around, Slide Thru
 Swing Thru, Girls Trade, Turn Thru
 Left allemande

Heads to the middle, Do Si Do
 to an Ocean Wave
 Tag the Line R, Boys Cross Run
 Wheel and Deal, Cross Trail Thru
 Left allemande

Heads fwd Star Thru, Pass Thru
 Circle 4, Heads break, Line up 4
 Ladies Chain across, Lines Pass Thru,
 Wheel & Deal
 Double Pass Thru, Centers In,
 Cast off 3/4
 Star Thru, Double Pass Thru
 First cpl go L, Next cpl go R
 Slide Thru, Left allemande

SQUARES (continued)

Number One fwd, Split cpl No. 3
 Line of 4 fwd to the ctr
 Bend the single line
 Everybody Double Pass Thru
 & Cloverleaf
 Double Pass Thru, Ctrs In,
 Cast Off 3/4
 Fwd all, Turn Thru
 Left allemande

Heads Square Thru 4 hands rnd
 Spin Chain Thru when you come down
 Girls "U" Turn
 Boys Cross Run, Wheel & Deal
 Spin Chain Thru when you come down
 Boys "U" Turn
 Girls Cross Run, Wheel & Deal
 Left allemande

Heads Square Thru 4 hands
 R & L Thru with the outside 2
 Roll the girls a half sashay
 Swing Thru, Girls Cross Run
 Left allemande

Head Ladies Chain
 Send 'em back Dixie Style
 To an Ocean Wave
 Trade the Wave
 Spin the Top
 Boys Run R
 Wheel & Deal
 (zero)

Heads fwd, Swing Thru
 Trade the Wave
 Girls to the L Run
 Wheel & Deal
 (zero)

Four Ladies Chain across
 Heads Square Thru 4 hands
 R & L Thru with the outside 2
 Dive Thru, Square Thru 4 hands
 Cloverleaf, the others Pass Thru
 Left allemande

Heads to the R circle to a line
 Square Thru 4 hands
 Those who can Square Thru 4 hands
 While the others Cloverleaf
 Do Si Do all the way round
 Star Thru when you come down
 (normal lines of 4 with ptr)

Head Ladies Chain Across
 Heads Pass Thru, Head Girls
 "U" Turn Back
 Sides Pass Thru, Both turn R
 single file
 Around 1, Dixie Style to an Ocean
 Wave
 Left hand swing 3/4 round
 It's an Ocean Wave when you
 come down
 Spin Chain Thru ---
 Swing Thru, Ctrs Run R
 Wheel & Deal (same sex)
 Left allemande

SQUARES (continued)

Sweep a Quarter (1/4) -- This square dance movement is to be used after completing a Wheel & Deal from 2-faced lines or a Flutter Wheel. Facing cpls with ptrs closest hands joined continue a 1/4 L circular motion. This is equivalent to Cpls Circle 4 Left 1/4 without engaging hands with the facing cpl.

Heads fwd, Do Si Do to an Ocean Wave
Girls "U" Turn, Wheel & Deal,
Sweep a 1/4, Pass Thru
(equivalent to Heads Square Thru
4 hands)

Heads fwd, Do Si Do to an Ocean Wave
Girls Trade, Boys Trade, Girls
"U" Turn
Wheel & Deal, Sweep a 1/4
(equivalent to Heads Star Thru)

Heads fwd, Swing Thru, Boys Run R
Wheel & Deal, Sweep a 1/4,
Pass Thru
(equivalent to Head lead to the R)

Heads fwd, Spin the Top, Boys Run R
Wheel & Deal, Sweep a 1/4
(equivalent to Head Ladies Chain)

Heads fwd, Swing Thru, Girls Trade
Boys Run R, Wheel & Deal,
Sweep a 1/4, Square Thru 3/4
Left allemande

Heads fwd, Swing Thru, Swing
Thru again
Girls Run R, Wheel & Deal,
Sweep a 1/4, Turn Thru
Left allemande

Head Ladies Chain across
Heads Square Thru 4 hands
Spin Chain Thru
Boys Run R, Wheel & Deal,
Sweep a 1/4
Cross Trail Thru, Left allemande

Heads Square Thru 4 hands
Do Si Do the outside, Scoot back
Boys Run R, Wheel & Deal,
Sweep a 1/4
Slide Thru, Left allemande

Heads lead R, Circle to a line of 4
Flutter Wheel and Sweep a 1/4
Square Thru 4 hands
Lines Wheel & Deal, Double Pass
Thru
First cpl L, Next cpl R
Cross Trail Thru, Left allemande

Heads Flutter Wheel & Sweep a 1/4,
Pass Thru
(equivalent to Heads Square Thru
4 hands)

Heads Flutter Wheel & Sweep a 1/4,
Star Thru (zero)

Heads R & L Thru, Flutter Wheel &
Sweep a 1/4
(equivalent to Heads Star Thru)

Head Ladies Chain, Heads Flutter
Wheel & Sweep a 1/4
California Twirl
(equivalent to Heads lead to the R)

Heads Flutter Wheel & Sweep a 1/4
Swing Thru, Turn Thru
(equivalent to Heads lead to the R)

Heads Flutter Wheel & Sweep a 1/4
Heads Flutter Wheel & Sweep a 1/4
(equivalent to Heads R & L Thru)

SQUARES (continued)

All 4 cpls Flutter Wheel
 Heads fwd, Star Thru, Pass Thru
 Circle 4, Heads break, Lines of 4
 Lines Pass Thru, Wheel & Deal
 Ctrs Flutter Wheel & Sweep a 1/4
 Allemande left

Heads Flutter Wheel & Sweep a 1/4
 Sides Divide and Star Thru
 Heads Flutter Wheel & Sweep a 1/4
 Sides Divide & Slide Thru, Left allemande

Heads lead R circle to a line of 4
 Flutter Wheel across the floor
 Flutter Wheel & Sweep a 1/4
 Circle 4, Side gents break lines of 4
 (normal lines of 4 with ptr)

Heads lead R, Circle to a line of 4
 Flutter Wheel & Sweep a 1/4
 Square Thru 4 hands, Bend the line
 (normal lines of 4 with ptr)

TAG THE LINE

From lines of 4, 6, or 8 in ANY facing direction combination, dancers face down the line (twd ctr point) then pass each other by R shoulders. At this point the next command will tell dancers which direction to turn individually, i.e., R (2-faced line), L (2-faced line), Zig and Zag (1/4 R first person and 1/4 L second person into Ocean Wave). IN (all face in twd ctr of set), OUT (all face OUT from ctr of set), etc.

Tag to face one way - By Jerry Helt

Head ladies Chain across
 Heads Square Thru 4 hands
 Do si do to the outside to an Ocean Wave
 Tag the line, Face pos #4
 Wheel & Deal across the floor
 Face the one beside you
 Cross Trail, Left allemande

Heads Square Thru 4 hands
 Swing Thru with the outside 2
 Boys Run R, Tag the line, Face pos #4
 Wheel & Deal across the floor
 Face the one beside you
 Roll away a half sashay
 Box the gnat, Pull by
 Left allemande

1 and 2 say Howdy Doo
 3-4 R & L Thru
 Head pos lead R, Circle to a line
 Lines Pass Thru, Tag the line,
 Face pos #4
 Bend the line, Lines fwd, Slide Thru
 Fwd all, Cross Trail Thru
 Left allemande

Heads fwd, Swing Thru
 Box the gnat, Half Square Thru
 Swing Thru the outside 2
 Boys Run R, Tag the line
 Face pos #4
 Girls Fold, Star Thru
 Bend the line
 (lines of 4 with ptr)

Heads Square Thru 4 hands around
 Do si do the outside 2 all the wayround
 Swing Thru when you come down
 All 8 Circulate, then Scoot back
 Boys Run R, All 8 Circulate
 Wheel & Deal, Dive Thru
 Square Thru 3/4 round
 Left allemande

Heads fwd, Swing Thru
 Boys Trade, Girls Trade
 Boys Run R, Bend the line
 Pass Thru
 (equivalent to Heads lead R)

SQUARES (continued)

Side ladies Chain across
 Head Men face your corner,
 Box the gnat
 4 Girls lead to the R
 Left allemande

Heads lead R, Circle to a line
 Lines Pass Thru, Tag the line,
 Face pos #4
 Wheel & Deal across the floor
 Face the girl beside you
 Star Thru, First cpl go L
 Next cpl go R
 (lines of 4 with ptr)

Heads lead R, Circle to a line
 Lines Pass Thru, Tag the line,
 Face pos #4
 Wheel & Deal across the floor
 Face the girl beside you
 Pass Thru, Wheel & Deal
 Boys Pass Thru, Star Thru
 Bend the line, Cross Trail Thru
 Left allemande

Heads lead R, Circle to a line
 Lines Pass Thru, Tag the line, Face pos #4
 Bend the line, Pass Thru, Tag the line,
 Face pos #3
 Bend the line, Pass Thru, Tag the line,
 Face pos #2
 Bend the line, Pass Thru, Tag the line,
 Face pos #1
 Bend the line (normal lines of 4 with ptr)

On command to "Circle to a Two-Faced Line," facing cpls circle exactly half way around and then each cpl veers or slides to the L to form a 2-faced line. Circle to a 2-faced line plus Wheel & Deal equals zero.

Heads Square Thru 4 hands
 Circle half with the outside to a
 2-faced line
 All 8 Circulate, Wheel & Deal
 Dive Thru, Pass Thru
 Left allemande

Heads Square Thru 4 hands
 R & L Thru with the outside 2
 Dive Thru, Pass Thru, Star Thru
 Flutter Wheel, Sweep 1/4
 Dive Thru, Pass Thru
 Left allemande

Heads Square Thru 4 hands
 Spin Chain Thru, Boys Run R
 Wheel & Deal, Sweep 1/4
 Flutter Wheel, Sweep 1/4
 Dive Thru, Pass Thru, Spin Chain Thru
 Boys Run R, Wheel & Deal, Sweep 1/4
 Flutter Wheel, Sweep 1/4
 Dive Thru, Pass Thru, Left allemande

Allemande left just like that
 Ptrs all Box the gnat
 Girls L hand star 3/4 round
 Swing a new girl when you come down
 Head men face your crn, Box the gnat
 4 men Square Thru 4 hands
 Spin Chain Thru, Centers Run R
 Wheel & Deal, Sweep 1/4
 Star Thru, Double Pass Thru
 1st Cpl L, next cpl R
 Flutter Wheel, Star Thru, Dive Thru
 Square Thru 3/4, Left allemande

Heads to the middle, Circle half to
 a 2-faced line
 Wheel & Deal, Sweep a 1/4
 Pass Thru, Circle half to a 2-faced
 line
 Wheel & Deal, Sweep a 1/4
 Cross Trail Thru, Left allemande

SQUARES (continued)

Heads to the R, Circle half to a
 2-faced line
 All 8 Circulate, Wheel & Deal
 Dive Thru, Circle half to a
 2-faced line
 Wheel & Deal, Pass Thru

Circle half to a 2-faced line
 Wheel & Deal (zero)

Leads lead R, Circle to a line
 Lines fwd, Swing Thru, Boys Run R
 Wheel & Deal, Sweep 1/4 to a
 2-faced line
 All 8 Circulate, Bend the line
 Cross Trail Thru, Left allemande

Heads Flutter Wheel, Sweep 1/4
 to a 2-faced line
 Wheel & Deal, Pass Thru
 (equivalent to 1/2 Square Thru)

Heads fwd, Circle half to a
 2-faced line
 Boys Run, Swing Thru
 Heads Cross Trail Thru
 Left allemande

Cpls Star Thru, Square Thru 4 hands
 (equivalent to Pass Thru)

Heads Square Thru 3/4 round
 Separate around 1, Turn Thru
 Split the outside around 1, line up 4
 Lines fwd, Star Thru
 Ctrs 3/4 Square Thru, Left allemande

Heads fwd, Star Thru
 Square Thru 4 hands
 Separate around 1, Line up 4
 Lines fwd, Star Thru
 Substitute, Ctrs Pass Thru
 Left allemande

Side Ladies Chain across
 Heads Square Thru 4 hands
 Split the sides, around 1, Line up 4
 Lines Pass Thru, Wheel & Deal
 Double Pass Thru, Ctrs in, Ctrs Run
 Cast off 3/4 round, Ends Trade
 (normal lines of 4 with ptr)

Heads lead R, Circle to a line
 Lines Pass Thru, Wheel & Deal
 Everybody "U" Turn Back
 Ctrs In, Ctrs Run
 Cast off 3/4 round, Ends Trade
 Lines Pass Thru, Wheel & Deal
 Everybody "U" Turn Back
 Ctrs In, Ctrs Run
 Cast off 3/4 round, Ends Trade
 (normal lines of 4 with ptr)

Heads fwd do a Curlique
 Peel Off, Wheel & Deal
 Pass Thru and Curlique
 Peel Off, Wheel & Deal
 Cross Trail Thru, Left allemande

SQUARES (continued)

"BLUE STARS AND STRIPES"

Blue Star Record (to be released soon)

Four ladies chain - - - - -
 Heads R & L Thru - - - - -
 4 Ladies Chain - - - - -
 Sides R & L Thru - - - - -
 Girls fwd 2 3, Shoosh & Back
 Boys fwd, R hand star all the way round
 Turn ptr L, pick up the corner
 Promenade half way round to home

Presented by Jerry Helt

"BLUE STARS AND STRIPES MIXER"

Pos: Open, facing LOD, inside hands joined

Ftwork: Directions for M; W opposite throughout

Meas

Forward 2, 3, 4, 5, 6, 7, face
 1-4 Walk fwd in LOD L,R,L,R,L,R,L,R, on the 8th step face ptr,
 M back to COH, W facing COH.

Back Away, 2, 3, 4, to the R new ptr
 5-8 Releasing hands, M backs up L,R,L,R, twd COH
 W back up R,L,R,L, twd wall
 M do a 1/8 R face turn, W do the same
 Everybody diagonally fwd 4 cts to a new ptr.

Assume open pos to repeat dance from beginning.

Complete dance is 16 times through pattern.

Presented by Jerry Helt

HORA MARE
(HAW-rah MAH-reh)
(Romania)

Translation: Big Hora.
 Region: Whole country.
 Performers: Men and women; no ptrs.
 Formation: Circle dance.
 Position: W position.
 Music: 2/4.
 Record: Folkraft LP 31, Side A, band 1

MeasPattern

- 1-2 Facing ctr and moving fwd, walk fwd with L, close and step with R ft, walk fwd with L, close with R without putting wt on it (L,R,L,R).
 3-4 Repeat action of meas 1-2 reversing direction and ftwork.

NOTE: The dance is done on very slight diagonals -- to the R when moving into the circle, to the L when backing out, so that the circle moves very slightly CCW.

HORA-N DOUA PARTI
(HAW-rah-n DO-ah PAHR-tsee)
(Romania)

Translation: Hora on two sides (in two directions).

- 1-2 Facing ctr and moving to the R, side-step on R, step on L across R in front, side-step on R, step on L behind R (Grapevine step) (R,L,R,L).
 3-4 Repeat action of meas 1-2, but close with last step to prepare to reverse direction.
 5-8 Repeat action of meas 1-4 reversing direction and ftwork.

Presented by Eugenia Popescu-Judet

[^]
HORA DE LA CIMPULUNG
 (HAW-rah Deh Lah Kim-pooh-LOONG)
 (Romania)

Translation: Hora from Cimpalung, a town in North Moldavia.
 Region: Originating in Moldavia, now found throughout Romania.
 Performers: Men and women; no ptrs.
 Formation: Circle dance.
 Position: W position.
 Music: 2/4
 Record: Folkraft LP 31,, Side A, band 1.

MeasPattern

- 1 Facing ctr, step fwd on L, bringing R ft just behind L to touch R toe behind L heel in a balance step (L,R).
- 2 Repeat action of meas 1 reversing direction and ftwork.
- 3-4 Moving to the L, side-step on L on a slight diagonal in front of R ft; step on R behind L, side-step on L; hold wt on L for beat while bending R knee slightly to lift R ft off the ground (L,R,L,R).
- 5-6 Moving to the R, step on R, bring L alongside to touch toe as in meas 1; step L across R in front bringing R alongside to touch toe (R,L).
- 7-8 Swing R ft around and step slightly diagonally fwd, step on L behind, step on R to close with L ft, step to side on L; holding wt on R, bend L knee slightly to lift L ft slightly off the ground (R,L,R; L).

Presented by Eugenia Popescu-Judet

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SIRBA
 (SUR-bah)
 (Romania)

Translation: From "Serbian."
 Region: Whole country.
 Performers: Men and women; no ptrs.
 Formation: Semi-circle or broken circle in spiral form.
 Position: T position.
 Music: 2/4
 Record: Folkraft LP 31, Side B, band 1.

Note: All Sirbas are done on the balls of the ft

Meas

Pattern

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BASIC STEP OF SIRBA

- 1-2 Moving CCW, step to side on R, step on L behind R; step-hop on R to R (R,L,R,R).
 3 In place, step-hop on L (L,L).
 Note: When step-hops are done, free ft flutters in the air.

^
SIRBA PE LOC

Translation: Sirba in place

- 1-2 Step-hop on R in place (fluttering L across in front in the air); step-hop on L ft in place, fluttering R in the air (R,R; L,L).
 3-4 Step on R; step on L ft in place (fluttering with R), step-hop on R in place, fluttering L across in front in the air (R,L; R,R).
 5-8 Repeat action of meas 1-4 reversing direction and ftwork.

[^]SÎRBA (continued)

[^]SÎRBA STRINSA
(SUR-bah STRUN-sah)
(Romania)

Translation: Tight [^]Sîrba.
Formation: Semi-circle.
Performers: Mostly men.
Position: X position behind.

Meas

Pattern

BASIC STEP

- 1 Moving diagonally bkwd to R, take one two-step (R,L,R).
- 2 Moving fwd, take one two-step (L,R,L).
- 3 Swing R ft around in front of L, leaping to put wt on R;
step on L behind R (R,L).

[^]SÎRBA-N DOI

Translation: Cpl [^]Sîrba
Formation: Cpls in a group or in a circle.
Position: Ballroom position.

NOTE: W and M perform same pattern of steps but with opposite ftwork.

- 1-4 Each cpl moves CCW in its own circle taking four two-steps,
beginning with R (R,L,R; L,R,L; R,L,R; L,R,L).

Presented by Eugenia Popescu Jadetz

SIRBA LUI 22
(SUR-bah Looee Dozh Doy)
(Romania)

Translation: Sirba in the 22nd Regiment (which was a famous regiment in World War I).
 Region: Muntenia.
 Performers: Men and women; no ptrs.
 Formation: Line dance done with several lines of equal length facing the same direction.
 Position: T position.
 Music: 2/4
 Record: Folkraft LP 32, Side A, band 7

MeasPatternPART I

1-3 Moving to R, 6 steps starting with L across R in front, step on R behind L; L across R in front, etc. (L,R,L,R,L,R).
 4 Step-hop on L, pivoting to change direction (L,L).
 5-8 Repeat action of meas 1-4 reversing direction and ftwork.
 9-16 Repeat action of meas 1-8.

PART II

1-2 Moving to R, step on L across R in front; step on R behind L; step-hop on L (L,R; L,L).
 3-4 Repeat action of meas 1-2, Part II, reversing direction and ftwork.
 5-8 Repeat action of meas 1-4, Part II.
 9-16 Repeat action of meas 1-8, Part II.

NOTE: Dance is repeated, but each time Part I is begun, arms are dropped and each person makes 1/4 turn CW, thus forming new lines in which the person who was in front is now on the L side, and the person who was behind is now on the R side, in the same line. Hds are on shoulders.

Presented by Eugenia Popescu-Judetz

TARAPANAU A DIN CALUS
 (Tah-rah-pah-NAH-wah Deen Kah-LOOSH)
 (Romania)

Translation: Tarapanaua (from Turkish "tarabhane," a mint for stamping out coins) dance from Calus
 Region: Muntenia
 Performers: Line dance
 Position: T position
 Music: 2/4
 Record: Folkraft LP 33, Side B, band 9

MeasPatternPART I

- 1 Facing fwd and moving to R, step on R to R; stamp twice on L in front of R (R,L,L).
 2 Step on R to R behind L; stamp on L in front of R, with no wt on L (R,L).
 3-4 Repeat action of meas 1-2 reversing direction and ftwork.
 5-8 Repeat action of meas 1-4.

PART II

- 1-3 Repeat action of meas 1, Part I three times.
 4 Repeat action of meas 2, Part I.
 5-7 Repeat action of meas 3, Part I three times.
 8 Repeat action of meas 4, Part I.

PART III

- 1 In place take four heavy steps (almost stamps) on R, L,R,L.
 2-3 Repeat action of meas 1, Part I twice.
 4 Repeat action of meas 2, Part I.
 5-8 Repeat action of meas 1-4, Part III, reversing direction and ftwork.
 9-16 Repeat action of meas 1-8, Part III.

Presented by Eugenia Popescu-Judetza

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INVIRTITA DE LA SIBIU..
 (Inver-TEE-tah Deh Lah See-BYOO)
 (Romania)

Translation: Invirtita (turning dance) from Sibiu (a town in South Transylvania)
 Region: South Transylvania area.
 Performers: M and W in cpls.
 Formation: Cpls in random arrangement.
 Position: Invirtita position A (Part I) - Ptrs face to face, shoulder waist pos.
 Music: 2/4
 Record: Folkraft LP 33, Side A, band 9

Note: M and W perform same pattern of steps

MeasPatternPART I. Variation I

- 1 M and W face to face, moving CCW in cpl's own circle, take 3 side-steps beginning with R (R,L,R).
 2 Moving CCW, 3 side-steps beginning L (L,R,L).
 3-4 Repeat action of meas 1-2 reversing direction and ftwork.
 5-16 Repeat action of meas 1-4 three times.

Variation II

- 1-2 Moving CCW, step to side on R ft; take six small walking steps crossing L slightly in front of R, beginning with L (R; L,R,L,R,L,R).
 3-4 Repeat action of meas 1-2, Variation II, reversing direction and ftwork.
 5-16 Repeat action of meas 1-4, Variation II, three times.

PART II. "Turning part," turning CCW

- 1 M and W take two walking steps (R,L) to turn 1/2 turn CCW in their own circle.
 2 M and W do lift step on L, step on R, step on L, moving CCW in their own circle to complete the turn begun in meas 1 (L,R,L).
 3 M and W lift step on L, take three small walking steps beginning on R ft to make 1/2 another CCW turn (L, R,L,R).
 4 Complete the second turn, step on L, lift step on L, step on R beside L (L,L,R).
 5 Repeat action of meas 4, Part II but beginning a new turn.
 6 Turn CCW in 3 steps (L,R,L) to complete the turn begin in meas 5.

INVIRTITA DE LA SIBIU (continued)

- 7 Repeat pattern of meas 2, Part II, beginning a fourth turn.
8 Complete the fourth turn by a lift step on L, stamp on R,
step on L, stamp on R (L,R,L,R).
9-16 Repeat action of meas 1-8, Part II reversing directions
and ftwork.

NOTE: Turning in Part II (1-8) consists of 4 CCW turns following by
4 CW turns.

Presented by Eugenia Popescu-Judetz

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BRIUL PE SASE
 (Brew Peh Shah-sseh)
 (Romania)

Translation: Briul dance on six counts.
 Region: Muntenia.
 Performers: Men and women, no ptrs (mostly men).
 Formation: Semi-circle, open circle dance.
 Position: X in belt, L arms over R.
 Music: 2/4 .
 Record: Folkraft LP 33, Side A, band 2.

MeasPatternFIGURE I - "Plimbarea I-a (First walk)"

1-3 Facing slightly to the R and moving CCW, lift step on L, raising R slightly in the air, take three walking steps (R,L,R), leap step on L, raising the R slightly in the air. Step fwd on R, then on L, raising R slightly in the air.

FIGURE II - "Plimbarea II-a (Second walk)"

1-3 Moving CCW, but facing the ctr, lift step on L, raising R slightly in the air; swing R around and step on it in front of L, step to the side on L, step on R next to L. Swing L ft slightly fwd, brushing and tapping the heel once on the floor before raising slightly in the air. Tap L heel on floor slightly fwd, stamp on L slightly fwd.

^
FIGURE III - "I-auzi Briul pe picior (Listen to the sound of the feet in Briul)"

1-3 Lift step on L, swinging R around to step in front of L. Step on L behind R (in place). Step on R across in front of L, step behind on L. Step on R and at the same time quickly lift L slightly in the air. Hop twice on R while fluttering twice across in front with L. Step quickly back on L beside R, at the same time quickly lifting R slightly in front.

NOTE: Figures IV, V, and VI are done completely on the balls of the feet.

BRIUL PE SASE (continued)

FIGURE IV - "Și la dreapta și la stînga (To the right and to the left)"

- 1-3 Facing ctr and moving in both directions, lift step on L raising R slightly in the air, step to the side on the R, slightly in front of L, step on L behind R, step to the side on the R, step on the L behind R (Grapevine step), step on the R beside the L while raising the L slightly in the air. Hop twice on R while fluttering the L in the air directly in front of R. Quickly step back on L while raising R slightly fwd in the air (L,R,L,R,L,R; R,R; L).

FIGURE V - "Și în față se răsață (Facing and facing again)"
"Incrucișata (Crossed figure)"

- 1-3 Lift step on L raising R slightly in the air, step on R across L in front, step on L behind R, step on R beside L. Step on L across R in front, step on R in place while kicking L fwd in the air. Leap on L beside R, step on R across L in front, step on L behind R, step on R in place (in front of L) while kicking L fwd in the air (L,R,L,R; L,R; L,R,L,R).

FIGURE VI - "Foarfeca tripla (Triple reel step)"

- 1-3 Lift step on L raising R slightly in the air, and swinging R around behind L (step on it). Step on L in place, step on R behind L. Step again on L in place, swing R around and step on it behind L; do two Chug steps fwd on R while lifting L and swinging it behind R. Step on L behind R while kicking R fwd (L,R,L,R; L,R,R,R; L).

FIGURE VII - "Plimbare sincopată cu batai (Syncopated stamped walk)"

- 1-3 Done in place, while facing and moving very slightly CCW. Stamping walk fwd: lift step on L while raising R slightly in the air, stamp on R in front of L while lifting L slightly; stamp twice on L in front, putting wt on it on the second stamp, step on R slightly fwd, stamp twice on L in front (putting wt on it on second stamp), step on R in front, step on L in front, lifting R in the air (L,R,L,L; R,L,L; R,L).

FIGURE VIII - "Mărunțica (Tiny brush step)"

- 1-3 Tiny brush step or Scissors in place: lift step on L raising R slightly in the air. Do 10 alternating Scissors steps in front, beginning with the R ft, and fluttering the ft which is flung in the air at the end of each Scissors sequence.

^
BRIUL PE OPT
 (Brew Peh Awpt)
 (Romania)

Translation: Briul (the belt) dance on eight counts.
 Region: Muntenia.
 Performers: Men and women, no ptr (mostly men).
 Formation: Semi-circle and open circle dance.
 Position: Belt-hold, L arm over R.
 Music: 2/4
 Record: Folkraft LP 33, Side A, band 1.

MeasPattern

- FIGURE I "Plimbarea de bază (Basic walk)"
- 1-2 Facing slightly CCW and moving fwd, do lift step on L, raising R slightly in the air, step on R in front of L, kick L ft fwd to brush heel on floor in front, tap heel again on the floor in same place, then stamp on L ft beside R, putting the wt on the L ft. (L,R; L,L,L).
- FIGURE II "Plimbarea II-a (Second walk)"
- 1-2 Facing ctr and moving to the R, lift step on L, swinging R around in an arc, slightly in the air, to step across L in front. Step on L in place, step on R beside L with a slight leap, step L across in front of R (L,R,L; R,L).
- FIGURE III "Incrucisata (Crossed Figure)"
- 1-2 Lift step on L, raising R slightly in the air and fluttering slightly. Step on R across L in front, step on L in place, step on R beside L, step on L across R in front, step on R in place, step on L beside R, raising R in the air in front and fluttering slightly.
- FIGURE IV "Incheierea sau cheia Briului pe 8" (conclusion of Briul on 8 cts)"
- Note: This figure is usually used as a Chorus Figure to follow each of the other figures.
- 1 Facing the ctr of the circle, lift step on L, raising R slightly in the air diagonally outward to the R, leading with the R heel; step on R close to L, step on L in place, while flinging R ft to the R in the air (L,R,L).
- 2 Repeat action of meas 1, Figure IV.

BRIUL PE OPT (continued)

FIGURE V "Mărunțica (Tiny brush step)"

- 1-2 Lift step on L, raising R slightly in the air. Beginning with R, do 6 small Scissors steps in place. The ft which is in the air before each Scissors series is fluttered.

FIGURE VI "Pinteni (Click steps)"

- 1-2 Lift step on L, flinging R ft diagonally R slightly in the air, leading with the R heel. At the moment the R ft is extended, continue the movement to bring it sharply back to close with the L, clicking heels on contact, and putting the wt on the R ft while moving the L ft (which is raised slightly) slightly to the L. Then shift wt to the L ft, with the R raised slightly to the R. Repeat this three times, until the figure is completed, ending with the R ft raised and extended slightly to the R and wt is on the L ft.

FIGURE VII "Foarfeca în contratimp (Counter-timed reel step)"

- 1-2 Reel step in place done on balls of ft; lift step on L ft, swinging R slightly in the air around behind L and step on R. Chug step on R moving slightly fwd, swing L slightly in the air around behind R and step on L. Chug step on L moving slightly fwd. Swing R in the air behind L and step on it. Step on L, lifting R in the air in front

FIGURE VIII "Foarfeca sincopata (Syncopated scissors)"

- 1-2 Lift step on L, swinging R behind L and stepping on R. Step on L, swinging R behind L. Chug step on R, raising L slightly. Step on L behind R, stamp on R, stamp L while kicking R ft fwd (L,R,L,R; R,L,R,L).

FIGURE IX "Foarfeca dublă (Double scissors)"

- 1-2 Lift step on L, swing R around behind L and step on R. Step on L in place, step on R in place (crossed behind L). Chug step on R, swing L behind R and step on L, step on R in place, step on L in place (across and behind R). (L,R,L,R; R,L,R,L).
- 3-4 Lift step on L, swing R around behind L and step on R. Step on L in place, step on R in place, leap step on L beside R while raising R to slap it with R leg extended in front of L but no wt on R (L,R,L,R; L,R).

Presented by Eugenia Popescu-Judetz

CALABREAZA
(Cah-lah-BRYAH-zah)
(Romania)

Translation: As in Breaza (a small mountain town in Wallachia).
 Region: Muntenia.
 Performers: Men and women in cpls.
 Formation: Cpls in a circle or semi-circle, facing CCW.
 Position: X position behind.
 Music: 2/4
 Record: Folkraft LP 32, Side A, band 1.

MeasPatternFIGURE I

1-2 Lift step on L, raising R slightly in the air, step slightly fwd on R, step on L in place behind R, step on R beside L, step on L, raising R slightly in the air.

FIGURE II

1-2 Lift step on L, step on R slightly across in front of L, take 5 small running steps bkwd diagonally to the R, beginning with the L.

3-4 Moving to the R, lift step on L, raising R slightly in the air. In small running steps, step to side on R, step on L across in front of R, and continue this for 6 steps, all done on the balls of the ft.

FIGURE III (done on balls of ft)

1-2 Lift step on L, raising R ft slightly in the air. Step on R while kicking L in the air across in front of R. Take two hops on R while fluttering with L in front. Step quickly on L beside R, at the same time kicking R in the air, then fluttering it.

FIGURE IV (done on balls of ft)

1-2 Lift step on L, raising R ft slightly in the air. Step on R then leap on L, R, L, while kicking free ft in the air across and in front.

FIGURE V (done on balls of ft)

1-2 Lift step on L, then take 4 alternating Scissors steps, starting with R and kicking the free ft in the air in front.

CALABREAZA (continued)

FIGURE VI (done on balls of ft)

- 1-2 Lift step on L ft, raising R slightly in the air. Step-hop on R in place, fluttering L in front in the air. Step on L, then R, L in place with the ft parallel, ending with the R ft raised slightly in front.

FIGURE VII (done on balls of ft)

- 1-2 Reel step in place; lift step on L in place, raising R slightly in the air. Swing R around behind L and step on it; step on L in front of R in place, swing R around behind L and step on it; step on L in place, kicking R in the air.

FIGURE VIII

- 1-2 Reel step with hopping: lift step on L, raising R slightly in the air. Swing R around behind L and step on it, then do two Chug steps on R moving slightly fwd. Swing L around behind R and step on L, while kicking R in the air in front.

FIGURE IX

- 1-2 Hopping on balls of ft in place; lift step on L while raising R slightly in the air in front. Step-hop on R while kicking L across R in front in the air. Step-hop on L, kicking R across L in the air.

FIGURE X

- 1-2 Lift step on L. Do 6 Scissors steps beginning on R.

Presented by Eugenia Popescu-Judetz

HORA LA PATRU
(HAW-rah Lah PAH-troo)
(Romania)

Translation: Hora on four counts.
 Region: Muntenia.
 Performers: Men and women, no ptrs.
 Formation: Circle dance.
 Position: W position.
 Music: 2/4
 Record: Folkraft LP 33, Side B, band 6.

MeasPatternPART I

- 1 Facing ctr and moving CCW, lift step on L, raising R slightly in the air, step on R to R, step on L across R in front (L,R,L).
 2 Repeat action of meas 1.
 3-4 Repeat action of meas 1-2.

PART II

- 1-2 Facing ctr and moving to the R, lift step on L, raising R slightly in the air; side-step on R, stamp on L beside R; stamp on L to L putting wt on L ft; step on R to close with L, side-step on L, stamp on R slightly in front of L
 3 Take 3 side-steps to R (R,L,R), stamp on L slightly in front of R without putting wt on L.
 4 Repeat action of meas 2, Part II.

VARIATION I.

- 1 Moving and facing fwd, take 1 large walking step on L; step on R, step on L (L,R,L).
 2 Repeat action of meas 1, Variation I reversing direction and ftwork.
 3 Moving CCW, step on L across R in front; lift step on L raising R slightly in the air; step on R behind L (L,L,R).
 4 Repeat action of meas 3, Variation I.
 5 Step on L in slight diagonal bkwd to L; lift step on L, raising R slightly in the air; lift step on L again, swinging R in the air across L in front (L,L,L).
 6 Moving bkwd diagonally to L, walk 3 steps (R,L,R).
 7 Repeat action of meas 6 but reverse direction to move bkwd diagonally to R.

HORA LA PATRU (continued)

VARIATION II

- 1-4 Repeat action of meas 1-4, Variation I.
5-6 Step fwd on L; lift step on L raising R in the air slightly behind; stamp on R ft parallel and slightly fwd of L. Stamp on L beside R (without putting wt on L); side-step to L (L,L; R,L).
7 Step on L in place, step on R heel, step on L heel behind R; step on R beside L (L,R,L,R).
8 Step on R and L in place (R,L).

Presented by Eugenia Popescu-Judetz

SOMEȘANA
(So-meh-SHAH-nah)
(Romania)

Translation: From Someș, a large river in North Transylvania.
 Region: Northeast Transylvania.
 Performers: Men and women in cpls.
 Formation: Line of cpls.
 Position: Somesana pos: M and W face to face, their R hds
 joined at waist level.
 Music: 2/4
 Record: Folkraft LP 32, Side B, band 8.

MeasPattern

- 1-4 M moving to R, step on R, step on L across R in front with
 accent on it, step on L again across R in front; step on R
 behind L with accent on it, step on L behind R; step on R
 beside L; step on L across R in front, step again on R
 behind L; close L to R
- 5-8 M and W repeat action of meas 1-4 reversing direction and
 ftwork.

Presented by Eugenia Popescu-Judetz

ITELE
(EE -tesh-leh)
(Romania)

Translation: Warps of the weaving loom.
 Region: Oltenia.
 Performers: Women.
 Formation: Semi-circle dance.
 Position: W position.
 Music: 2/4
 Record: Folkraft LP 31, Side B, band 7.

Note: This dance has a very bouncy feeling; it is all done on the balls of the ft, with the heels never touching the ground.

MeasPatternPART I

- 1 Facing ctr and moving CW, step on R across L in front; step on L behind R, step on R behind L, step to side on L in front of R (R,L,R,L).
- 2 Repeat action of meas 1.
- 3-6 Repeat action of meas 1-2 twice.
- 7 Repeat action of meas 1.
- 8 Facing ctr and moving CW, step on R in front of L, step on L behind R; step on R beside L while quickly lifting L in the air in a slight diagonal fwd (R,L,R).
- 9-16 Repeat action of meas 1-8, reversing direction and ftwork.

PART II

- 1-3 In place, step on R across L in front, step on L behind R, step on R beside L; step on L across R in front, step on R behind L, step on L beside R; step on R across in front of L, step on L behind R, step on R beside L; step on L across R in front, step on R behind L, step on L beside R.
- 4-6 Repeat action of meas 1-3, Part II.
- 7 Repeat action of meas 7, Part II.
- 8 Step on R behind L, step on L beside R, step on R, raising L in the air in front.
- 9-16 Repeat action of meas 1-8, Part II, reversing ftwork.

Presented by Eugenia Popescu-Judetz

CIULEANDRA
(Choo-LYAN-drah)
(Romania)

Translation: Unknown
 Region: Muntenia and Oltenia.
 Performers: Men and women; no ptrs.
 Formation: Circle dance.
 Position: T position (Part I)
 T position (Part II) - can also be done in X position
 behind.
 Music: 2/4
 Record: Folkraft LP 31, Side A, band 5.

Meas Pattern

PART I

- 1-2 Facing ctr and moving to the R, side-step on R and step on L behind R. Step-hop on R raising L slightly in the air in front (R,L; R,R).
- 3-4 Repeat action of meas 1-2 reversing direction and ftwork.

The following call accompanies meas 1-4:

Două fire, două paie (meas 1-2) (Dó-ah feé-reh, dó-ah pay-eh) Da-i Ciuleandra la bataie (meas 3-4) (Day-ee Choo-lyan-drah lah bah-tahee)	Two pieces, two pieces of straw Continue Ciuleandra with stamping
---	---

PART II

- 1-8 Each whole circle moves to form a large circle moving CCW in small running steps (do not cross ft when changing direction), beginning with R ft for 16 steps (R,L,R,L etc.).
 4-6 people is the best number for each circle in Part II, and circles may move around one another while doing this part of the dance.

Presented by Eugenia Popescu-Judetz

HUȘANCA
(Hoo-SHAHNG-Kah)
(Romania)

Translation: From the town of Huși in Moldavia.
 Region: Moldavia.
 Performers: Men and women, no ptrs.
 Formation: Circle dance.
 Position: W position.
 Music: 2/4
 Record: Folkraft LP 34, Side B, band 4.

MeasPatternPART I

- 1-2 Facing ctr and moving CCW, step to side on R; step on L behind R, step on R beside L, stamp on L slightly in front of R (R,L; R,L).
 3-4 Step on L to L; stamp on R slightly in front of L, step on R to R, stamp on L slightly in front of R (L,R; R,L).
 5-6 Repeat action of meas 1-2 reversing direction and ftwork.
 7-8 Repeat action of meas 3-4 reversing direction and ftwork.
 9-16 Repeat action of meas 1-8.

PART II

- 1-2 Facing ctr and moving CCW, step on R to R; step on L behind R, step on R to side, step on L behind R (Grapevine step) (R,L,R,L).
 3-4 Step on R to R, stamp twice on L slightly in front of R, shifting wt to L ft on the second stamp (R; L,L).
 5-8 Repeat action of meas 1-4, Part II reversing direction and ftwork.
 9-16 Repeat action of meas 1-8, Part II.

PART III

- 1-4 Facing ctr and moving CCW, step-hop on R, step-hop on L in front of R; swing R ft around in front of L, then step on R; step on L behind R, step-hop on R (R,R; L,L; R,L; R.R).
 5-8 Repeat action of meas 1-4, Part III reversing direction and ftwork.
 9-16 Repeat action of meas 1-8, Part III.

Presented by Eugenia Popescu-Judet

ALUNELUL BĂTUT
 (Ah-loo-NEH-loo BAH-toot)
 (Romania)

Translation: Stamping Alunelul.
 Region: Oltenia.
 Performers: Mostly men, no ptrs.
 Formation: Line dance.
 Position: X position behind.
 Music: 2/4
 Record: Folkraft LP 32, Side A, band 4.

Meas

Pattern

PART I

- 1-3 Moving directly fwd, take three 2-steps beginning with R ft (R,L,R; L,R,L; R,L,R).
 4 Moving bkwd, take two walking steps beginning on L (L,R).

PART II

- 1-2 Crossing step in place; step on L in place, step on R across L in front, step on L in place, step on R beside L; step again on L in place, step on R across L in front, step again on L while raising R ft slightly in the air in front (L,R,L,R; L,R,L).
 3-4 Repeat action of meas 1-2, Part II reversing direction and ftwork.
 5 Step on L in place, step on R across L in front, step on L in place, while raising R ft slightly in the air in front (L,R,L).
 6 Repeat action of meas 5, Part II reversing ftwork.
 7-8 Counter-timed stamping steps in place: step on L, stamp on R slightly fwd (without putting wt on R), step back on R beside L, stamp on L slightly fwd (without putting wt on it), step back on L beside R, stamp twice on R slightly fwd (without putting wt on it). (L,R; R,L; L,R,R).

Presented by Eugenia Popescu-Judet

RUSTEMUL DE LA HUNIA
(Roo-STEh-moo Deh Lah HOO-nyah)
(Romania)

Translation: Rustemul from Hunia, a village in South Oltenia.
 Region: Oltenia.
 Performers: Mostly men.
 Formation: Line dance.
 Position: X position behind.
 Music: 2/4
 Record: Folkraft LP 32, Side B, band 3.

MeasPattern

This dance moves fwd very much on meas 1-3.

- | | |
|---|---|
| 1 | Step on L in place, step on R across in front of L, step on L behind R, step on R beside L (L,R,L,R). |
| 2 | Step on L, step on R in front; step-hop on L (L,R,L,L). |
| 3 | Step-hop on R, step-hop on L. |

On meas 4-6 the dance moves bkwd very much.

- | | |
|-----|---|
| 4 | Repeat action of meas 1, reversing direction and ftwork. |
| 5-6 | Repeat action of meas 2-3 reversing direction and ftwork. |

The dance flows very much like a sea wave in the way it alternates moving fwd and bkwd.

Presented by Eugenia Popescu-Judetz

NARODNO HORO
(Bulgaria-Macedonia)

Narodno Horo (Nah-ROHD-noh HOH-roh) means National Horo. This dance was introduced by John Filcich at the University of the Pacific Folk Dance Camp, 1955. He learned it from the Macedonia-Bulgarian Colony in San Francisco. There are many variations to the dance as it is done in this country.

Music: Record: Xopo 45-303; Bulgaria LP 595, Side 1, band 1.

Formation: Open circle, leader at R end. Hds are joined (palms down) just below shoulder height and extended slightly twd ctr of circle. The leader may wave a knotted handkerchief in his extended R hd.

Steps and Styling: Step-hop, two-step.

Steps are rather large and free in character, but W always dances in a more restrained manner than M.

Music 2/4

Meas

Pattern

INTRODUCTION

The dance may begin on ct 1 of any measure.

I. THE DANCE

- 1 Facing diag R of ctr, move in LOD. Step R (ct 1), hop R (ct &), step L (ct 2), hop L (ct &).
- 2 Face ctr and step R to R (ct 1), step L across behind R (ct &), step R to R (ct 2), close L to R, no wt (ct &).
- 3 Step L with L (ct 1), swing R across and in front of L (ct &), step R with R (ct 2), swing L ft across in front of R (ct &).
- 4 Repeat action of meas 2 with opp ftwork, moving RLOD.

Repeat dance from beginning.

VARIATIONS:

Meas 1: Leader may turn CW while doing the step-hops.

The step-hops may be replaced by 2 fast running two-steps, (R,L,R; L,R,L).

Meas 3: M ONLY. Step L to L (ct 1); bending R knee, bring R across in front of L with semi-circular motion (ct &); place ball of R ft in front of and just beyond L (ct 2); hold (ct &).

Presented by John Filcich

HORA PE GHEATA
 ("Skating Hora")
 (Romania)

Hora pe Gheata is one of the hundreds of charming little dances found throughout the villages of Muntania, a large folkloric zone lying in the south central part of the country. The capital of Romania, Bucharest, lies in this zone. This dance was learned from Theodore Vasileu in Romania by Sunni Bloland.

Translation: Hora on Ice.

Pronunciation: Hora pay Kee-YAHTCH-tuh.

Formation: Lines or open circle of men and women.

Position: Hands held in "W" position.

Music: NOROC 1074-EP (Side 1, band 1)

Meas

Pattern

- | | |
|-----|---|
| 1-2 | Facing slightly R and moving to the R, take 4 steps beginning with the R ft; R,L,R,L, and end facing ctr. |
| 3 | Sway sdwd to R on R ft. |
| 4 | Sway sdwd to L as R ft is swung gently around in front. |
| 5 | Lunge fwd on R ft (ct 1), and body continues to "roll" up in a fwd direction (ct 2), "skating" gesture. |
| 6-7 | Moving bkwd, take 4 steps beginning with the L ft; L,R,L,R. |
| 8 | Take 1 more step bkwd on L ft (ct 1) and stamp R ft next to L ft (ct 2). |

Presented by John Filcich

√
TRGOVACKO KOLO
 (Serbia)

Old time Serbian ballroom kolo. Notes from the 1969 Kolo Festival in San Francisco.

Pronunciation: Trr'-go-votch-ko kolo

Recording: Festival Records F-4816 45 rpm Time: 2/4

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

Meas

Pattern

PART I

- | | |
|------|--|
| 1 | Turning slightly to R, step R ft (ct 1), step L ft (ct 2). |
| 2 | Step R ft sdwd R, facing ctr (ct 1); close L ft to R ft without transferring wt (ct 2). |
| 3 | Side step L with L ft (ct 1); close R ft to L ft without transferring wt (ct 2). |
| 4 | Repeat action of meas 2. |
| 5 | Turning slightly L, step L (ct 1), step R ft (ct 2). |
| 6 | Continue moving in this direction, step L ft (ct 1); step R ft (ct 2). |
| 7 | Continue moving in this direction, step L ft (ct 1); close R ft to L ft without transfer of wt (ct 2). |
| 8-14 | Repeat action of meas 1-7. |

PART II

- | | |
|-------|--|
| 15-20 | Moving R, 11 walking steps, beginning R ft, with a close of L ft on ct 12. |
| 21-26 | Repeat action of meas 15-20, but to L with opposite ftwork. |

Presented by John Filcich

DIRLADA
(Greece)

DIRLADA is a modern novelty tune sung in Greek; the rhythm is that of the Hasaposerviko, and any step of that dance can be selected at will. This particular step combination was selected by John Filcich as a convenient sequence for the tune.

Record: Grecoophone GR/LY 1001 (LP: "The Garden of a Fool")
Side 2, band 3.

Formation: Lines of mixed M and W, shoulder hold, leader at R end.

Styling: The Hasaposerviko is a "taverna" dance chiefly done by younger men in Pireas, the port of Greece, and wherever the sailors go or the men emigrate the dance is taken with them. The steps have an even staccato movement, with a slight bounce and flex of the knees.

Introduction: Hold first 8 cts (4 meas), starting dance with vocal (2/4 time).

<u>Meas</u>	<u>ct</u>	<u>Step</u>
1	1	Step R to R.
	2	Step L across behind R.
2	3	Step R to R.
	4	Touch L toe beside R.
3	5	Step fwd with L ft (twd ctr).
	6	Raise on ball of L ft, lifting R ft off floor, R knee bending.
4	7	Step to L with R ft, crossing in front of L ft (beginning of grapevine).
	8	Step to L with L ft.
5	9	Step to L with R ft, crossing in back of L ft.
	10	Spring onto ball of L ft, lowering the heel and flexing knee.
6	11	Step on R to R.
	12	Step L ft across behind R ft.
7	13	Step on R to R.
	14	Touch L toe beside R.
8	15	Step on L to L.
	16	Touch R toe beside L.

Repeat dance from beginning to the end of the music.

Dancers may sing along with the chorus: LA LA DEAR-LA DA-DA.

Presented by John Filcich

HASÁPIKOS
(Greece)

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

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

Music: The music is in 2/4 time and can be in a range of tempos, however it is usually done to a faster tempo. Any good Hasápiho record can be used. Suggested record: Festival 45-3513-B Serviko Hasápiho

Formation: A broken circle with arms on shoulders.

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

Meas cts 2/4 time

BASIC STEP

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

BASIC STEP II

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

HASAPIKOS (continued)

TURN

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

Presented by John Filcich

Notes by John Pappas

BIBERSKO KOLO
 ("Pepper Dance")
 (Serbia)

Source: Danica and Ljubica Janković, Volume #2
 Time: 2/4
 Position: Open circle, hands held at shoulder level. This is a men's dance.
 Record: Festival F-4104B Bibersko Kolo (45 rpm)

MeasPattern

- | | |
|------|--|
| 1 | Moving R step R (ct 1), and step L (ct 2). |
| 2 | Step R (ct 1) and lift L (ct 2). |
| 3 | Step L to L (ct 1) and lift R (ct 2). |
| 4-12 | Repeat measures 1-3, three times. |
| 13 | Preparation for next movement (in this case simply step R in place next to L). |
| 1-6 | Strike R heel in place 12 times. |

Dance continues in this fashion alternating between chorus step and striking steps, with one addition. The next time meas 13 comes you go down on the R knee, and strike the knee 12 times. Next you go to both knees and strike your R elbow, then your forehead. Finally you go into "push-up" pos and strike your chin 12 times.

Here is the song text as sung on the record:

//Da vam ka, da vam kažem braćo moja//
 //Ovako, ovako se biber tuće//
 //S peticom, s peticom se biber tuće// *

*

2. Substitute "S kolenom" for "S peticom"
3. Substitute "S lakatom" for "S peticom"
4. Substitute "Sa glavom" for "S peticom"
5. Substitute "Sa bradom" for "S peticom"

This is the old "Pepper Dance" that Dick Crum used as a novelty dance without any recorded music, the dancers singing the following in English:

BIBERSKO KOLO (continued)

//Let me tell, let me tell you something boys//
//This is how, this is how we crush the peppers//
//With the heel, with the heel we crush the peppers// *

*

2. Substitute "with the knee" for "with the heel."
3. Substitute "with the elbow" for "with the heel."
4. Substitute "with the head" for "with the heel."
5. Substitute "with the beard" for "with the heel."

Presented by John Filcich

JONKELIS
(Yon-kyel-iss)
(Lithuania)

Zemaitija is the home of this dignified Lithuanian square dance. It was introduced to California folk dancers by Vyts Beliajus at the 1953 Kolo Festival.

Music: 2/4
Record: Fplkraft Lithuanian LP
Piano: "Dance of Lietuva" - Beliajus, Clayton F. Summy Co.

Formation: Four cpls in a square, W to M R, hds at sides. The turns are danced in Lithuanian pos unless otherwise indicated.

Lithuanian Dance Pos: M faces ptr, his R hd around her waist with her L hd on his R shoulder, his L on her R upper arm (below the shoulder) with her R hd on his L shoulder. R shoulders are adjacent.

Steps: Walk two steps to each meas of the dance.
Inactive W step in place.

Meas

Pattern

2 meas Introduction. On each chord all stamp R.

I. WEAVING

- 1-2 W1 and W3 holding skirts and leading with R shoulders, exchange places (passing back to back in the ctr of the square) with 4 steps. (W lead with L shoulders as they approach opp M).
- 3-4 With 4 steps M1 and M3 exchange places, leading with L shoulders to pass opp W back to back, and then leading with R shoulder to pass opp M back to back in the ctr of the square. Simultaneously, W1 and W3 (who have just passed back to back with opp M as he started across the square) turn CCW, walking into opp W pos.
- 5-8 W2 and W4, M2 and M4 perform action of meas 1-4. Meanwhile, cpls 1 and 3 (who are now in opp places) turn CW in place with 8 steps.
- 1-8 (repeated) Repeat action of meas 1-8. Cpls 2 and 4 turn in place during meas 1-4, while cpls 1 and 3 exchange places. All finish Fig. I in original pos.

JONKELIS (continued)

II. CROSSING

All W remain in place.

- 9-10 As cpls 2 and 4 turn in place, M1 and M3 (passing R shoulders) cross to opp W with 4 walking steps.
 11-12 M1 and M3 turn opp W in place while M2 and M4 (passing R shoulders) cross to opp W with 4 steps.
 13-16 Repeat action of Fig. II, meas 9-12, all M returning to ptrs.

III. CORNERS

All W remain in place.

- 1-2 All M pass their ptrs and go to W to their R with 4 steps.
 3-4 Turn this W with 4 steps.
 5-6 All M return to own ptr with 4 steps.
 7-8 All M turn ptr with 4 steps.
 1-8 Repeat action of Fig. III, meas 1-8, all M moving to W
 (repeated) on their L and back to ptr.

IV. CLAPPING

All W remain in place.

- 9-10 M1 and 3 approach each other (R shoulders adjacent) with 4 steps. On last step clap own hds once.
 Simultaneously, cpls 2 and 4 turn in place.
 11-12 M1 and 3 turn about (away from each other) and return to ptr with 4 steps. Cpls 2 and 4 continue to turn in place.
 13-16 M2 and 4 perform action of Fig. IV, meas 9-12, while cpls 1 and 3 turn in place with 8 steps.
 9-16 Repeat action of Fig. II, meas 9-16.
 (repeated)
 1-2 M1 and 4 and M2 and 3 approach each other with 4 steps.
 On last step clap own hds once.
 3-4 M turn about (away from each other) and return to ptr with 4 steps.
 5-8 Turn own ptr with 8 steps.
 1-2 M1 and 4 and M2 and 3 change ptrs with 4 steps, passing
 (repeated) R shoulders.
 3-4 M turn W with 4 steps.
 5-6 M return to original ptrs with 4 steps,
 7-8 Turn own ptr with 4 steps.
 9-16 Repeat action of Fig. IV, meas 1-8 and 1-8 repeated, with
 9-16 M1 and 2 clapping and changing places, while M3 and 4 clap
 (repeated) and change places.

V. RINGS

- 1-2 Cpls 3 and 4 each hook R arms and turn in place. M1 approaches cpl 2 with 4 steps. W1 remains in place until her ptr returns.

JONKELIS (continued)

- 3-4 Cpl 2 with M1 join hds and circle CW half way around.
Cpls 3 and 4 continue turning.
- 5-6 Cpl 2 raise joined hds and guide M1 under arch twd cpl 3.
M1 approaches cpl 3 with 4 steps, while cpl 2 hook R arms
and turn in place. Cpl 4 continues turning.
- 7-8 M1 and cpl 3 circle half way around. Cpls 2 and 4 continue
turning.
- 1-2 Cpl 3 raise joined hds and guide M1 under arch twd cpl 4.
(repeated) As M1 approaches cpl 4, M2 approaches cpl 3 with 4 steps.
W2 remains in place until her ptr returns.
- 3-4 Cpl 4 with M1, and cpl 3 with M2 circle half way around.
- 5-6 Cpl 4 raise joined hds and lead M1 under arch while cpl 3
raise joined hds and lead M2 under arch. With 4 steps M1
approaches his own ptr while M2 approaches cpl 4. Cpl 3
hook R arms and turn in place.
- 7-8 Cpls 1 and 3 turn in place with R arms hooked, while cpl 4
and M2 circle half way around.
- 9-10 Cpl 4 raise joined hds and lead M2 under arch. As M2 ap-
proaches cpl 1, M3 approaches cpl 4 with 4 steps. W3 re-
mains in place until her ptr returns.
- 11-12 Cpl 1 with M2, and cpl 4 with M3 circle half way around.
- 13-14 Cpl 1 raise joined hds and lead M2 under the arch, and cpl 4
raise joined hds and lead M3 under arch. M2 approaches
ptr as M3 approaches cpl 1 with 4 steps. Cpl 4 hook R arms
and turn in place.
- 15-16 Cpl with M3 circle half way around. Cpls 4 and 2 turn in
place with R arms hooked.
- 9-10 Cpl 1 raise joined hds and lead M3 under arch.
(repeated) M3 approaches cpl 2, and M4 approaches cpl 1 with 4 steps.
W 4 remains in place.
- 11-12 Cpl 2 with M3, and cpl 1 with M4 circle half way around.
- 13-14 Cpl 2 raise joined hds and guide M3 under arch, while cpl 1
raise joined hds and guide M4 under arch.
M3 approaches ptr while M4 approaches cpl 2 with 4 steps.
Cpl 1 hook R arms and turn in place.
- 15-16 Cpl 2 with M4 circle half way around. Cpls 1 and 3 turn in
place with R arms hooked.
- 1-2 Cpl 2 raise joined hds and guide M4 under arch, and he ap-
proaches cpl 3 with 4 steps. Cpls 1 and 2 turn in place with
R arms hooked.
- 3-4 Cpl 3 with M 4 circle half way around. Cpls 1 and 2 turn in
place.
- 5-6 Cpl 3 raise joined hds and guide M4 under arch. M4 ap-
proaches own ptr while cpls 1, 2, and 3 turn in place.
- 7-8 All turn in place, R arms hooked.

JONKELIS (continued)

VI. CIRCLE

1-8 All join hds facing ctr and circle R (CCW) with 16 steps.
(repeated)

VII. WEAVING

9-16 Repeat action of Fig. I, meas 1-8 and 1-8 repeated.
9-16 (While cpls 1 and 3 weave, cpls 2 and 4 turn in place.)
(repeated)

VIII. CROSSING

1-8 Repeat action of Fig. II, meas 9-16.
1-8 In Lithuanian Dance pos turn ptr in place with 16 steps.
(repeated)

IX. EXIT

9-16 In open pos, free hds up and waving sdwd, cpl 1 lead
once around the square and off the floor.

Presented by Vyts Beliajus

HEEIA
(Hey-ey-ee-ah)
(Hawaii)

Ancient Hawaiian Canoe Dance.

Source: V. F. Beliajus

Record: Folkraft 1123B

Formation: Ptrs facing, seated on floor with legs crossed; stick in R hd; L hd with palm up, in front of body.

Stick: Bamboo stick (puili) about 18 inches long, closely spliced at one end, the "tip" for about 6 inches. The stick is held by the solid end, the "butt."

Note: The music and dance are divided into three parts in the following sequence: (1) Vamp, (2) Figure, and (3) Chorus, Ea-Ea (Ey-Ah-Eh-Ah). Each part consists of 2 meas (8 cts) of music.

Vamp: Hit palm of L hd over L side of body twice quickly (cts 1,2);
(Ea-Ea) hit palm of L hd in front of body once slowly (cts 3,4).

Figures:

I. HANDS

This is an introductory figure and the entire 12 meas are spent undulating the arms, indicating action of water. Sticks on floor between and in front of dancers, hds down at sides. Undulate hands continuously as arms are raised sdward overhead, then lowered in front twd stick. Finish with stick in R hd at end of 8th ct.

II. SHOULDERS

Vamp.

Hit own shoulders alternately starting with R shoulder on 8 cts.

Chorus.

III. PADDLING

Vamp.

Hold "butt" end of stick with both hds, paddle twice to own R, and twice to L, for 8 cts.

Chorus.

IV. SHOULDER STICK

Vamp.

Hit own R shoulder with stick (ct 1), ptr's stick (ct 2), own L shoulder (ct 3), ptr's stick (ct 4). Repeat entire pattern (cts 1-4).

Chorus.

HEEIA (continued)

V. ROWING

Vamp.

Hold stick, hd at each end, horizontally in front of and close to chest. Describe an outward circle with stick, body following the movement, imitating "rowing" a boat.(cts 1-4).

Chorus.

VI. OVERHEAD

Vamp.

Hold stick overhead twd R side, palms of hds pressing against ends of stick. Move stick overhead from R side to L side (cts 1,2) and from L to R side (cts 3,4). Repeat entire pattern (cts 1-4).

VII. CHURNING

Vamp.

Hold middle of stick with one hd. Describe a small circle rapidly as if churning water, then hit the floor with "butt" end of stick, first to R side then to L as if trying to spear a fish (cts 1-4). Repeat entire pattern (cts 1-4).

VIII. SPEARING

Vamp.

Hold middle of stick with one hd. Hit floor with "butt" end of stick, "stab fish," alternately from R to L for 8 cts.

Chorus.

IX. EXCHANGE

Vamp.

Throw own stick to ptr and catch ptr's stick in L hd; two exchanges per meas, four in all.

X. WAVE

Vamp.

Hold stick in R hd over to L side with spliced tip down. Wave stick from L to R side twice (cts 1-4). Throw stick to ptr and catch ptr's stick (cts 1-4).

XI. PADDLING

Vamp.

Repeat Figure III, Paddling.

Chorus.

XII. WAVE

Vamp.

Repeat Figure X, Wave, receiving own stick.

Chorus.

Music retards, last Ea-Ea can be shortened. Place stick on floor in front, as in beginning of dance. Stretch arms fwd, place hd on top of hd with palms down, and bow with head between arms.

Presented by Vyts Beliajus

SUKČIUS
(The Cheat, or The Turner)
(Lithuania)

There are two versions to this Lithuanian group dance, a simple one of three Figures, and for sets of four; and a more elaborate version of six Figures. Both versions utilize the same steps. The simpler version consists of Figures 1, 5, and 3 in that order, and originated in Dzukija (Southern Lithuania). The more difficult version originated in Zemaitija (Northern Lithuania). Both versions are funfull and suitable for grade and teenage groups.

Music: Dance of Lietuva, by V. F. Beliajus

Record: Folkraft Lithuanian LP

MeasPatternFIGURE I.

- Formation: A circle, all facing ctr, M with ptr to his R. All M join hds in back of the W; W join hds in back of M.
- 1 Step to R side with R ft (ct 1); step with L ft across in front of R (ct 2).
- 2 Step R with R ft (ct 1), swing L diag fwd in front of R (ct 2).
- 3-4 Repeat action of meas 1-2 beginning with L ft moving L.
- 5-8 Grapevine Step L: Step R ft in back of L (ct 1); step L ft to the L (ct &). (The movement is rapid and should be practiced.) Continue for the remainder of the 8 meas.
- Finish Figure I with four wings as in a mill, two cpls to each wing. Wings face CCW direction; ctr of wing does not join hds.

FIGURE II.

- 1-4 Repeat action of meas 1-4, Figure I.
- 5-8 (repeat) The inside M form a little circle of four, hds over each other's shoulders, and move L with Grapevine Step. The three remaining people in each wing (M with 2 W, one on each side of him), spin in their places jumping up and down on both ft and turning; W on M's R side turn bkwd, M and W to his L turn fwd. At the end of Figure, central M return to their ptrs and wings, and each wing forms a little circle of two cpls.

FIGURE III.

- Formation: Groups of two cpls in small interlocked circles (M join hds and W join hds as in Fig. I).
- 1-4 Repeat action of meas 1-4 of Fig. I, except instead of swinging ft, stamp it fwd.
- 5-8 (repeat) Jump as in Fig. II (in fours), circling to L. Continue at will.

✓
SUKCIUS (continued)

FIGURE IV.

- A single file circle all facing CCW, with W in front of ptrs.
 1-2 With hds on hips, M start with R ft and move out of circle (as in previous meas 1-2). W do the same, but they begin with L ft and move into the circle.
 3-4 Reverse above. M dance into circle, W out of circle.
 5-8 M form a circle, spin to L with a Grapevine Step. Same as (repeat) meas 5-8 of Fig. I; at the same time W, jumping on both ft, pivot in place CCW.

FIGURE V.

- The M inner circle breaks up and they join hds with their ptrs, behind each other, in a skating pos. All face CCW.
 1-4 Repeat action of meas 1-4, Fig. I.
 5-8 Cpls jump up and down on both ft, turning in place (M bkwd, (repeat) W fwd).

FIGURE VI.

Repeat Figure I. If performed for an audience, end with break in the circle, forming a line (or semi-circle), ending with bow.

Susiedo rugius ūzšējo, Ir pudzimus uzakejo O jau mano ner kam sēc, ((du kart) Ir neturiu kam akēc. (Neighbor, have you rye to sow? To the field you soon will go. Who will plant my rye for me? ((twice) Dark and bare my field will be. (
Susiedo javai žaliuoja, Ir avizēlēs siuruoja O jau mano visur plika, ((du kart) Kas cik arē vis paliko (Green already are their fields, They will gather goodly yields. But my field is dark and bare, ((twice) No one gives it friendly care. (
Jo pakajai išstacyci, Dvarai pieskom isbarscyti. O jau mano baigia pūc, ((du kart) Ir paremci nori grūc. (Brightly sanded is your home,* In your fields the richest loam. My old home will fall apart, ((twice) From beginning I must start. (

* Note: To keep the home clean, it is the custom to sprinkle the ground with golden sand. This song is in the Dzūku dialect.

Presented by Vyts Beliajus

VĒDARAS
(The Pudding)
(Lithuania)

There are some Lithuanians who like blood sausages and blood puddings well enough to name a dance in their honor. In spite of its name the dance has the same qualities of fun that make it as popular as Kalvelis.

Formation: Circle for as many cpls as desire to dance. Hds joined.

MeasPatternFIGURE I

- 1-3 Everyone polkas (3 polka steps) to R, starting with R.
4 Stamp L ft twice and at the same time clap own hands twice.
1-4 Repeat action of meas 1-4, starting with L and stamping
(repeated) with R.

Refrain:

- 5-8 Hook R arms and skip turning in place with 8 skips (or
4 polka steps).
5-8 Repeat action of meas 5-8 hooking L arms.
(repeated)

FIGURE II

- Formation: Standing in cpls, M in ctr, all facing CCW, M's R hd
around W's waist, W's L hd around M's waist.
1-3 Three polka steps fwd starting with inside ft.
4 Free hds (ML, WR) clap as outside ft stamps.
1-4 Reverse direction to CW, same pos as above. Take
(repeated) three polka steps starting with the new inside ft, stamp
twice with outside ft; free (outside) hds clap each others.
5-8 Refrain: Same as above.
5-8 (repeated)

FIGURE III

- 1-4 M dance CCW independently, without holding hds, as
in meas 1-4, Fig. I. At the same time W dance twd ctr
of circle with three polkas and on the 4th meas clap hds
twice with hds of W on each side.
1-4 Everyone turns about and returns to place with three polka
(repeated) steps; clapping and stamping are done facing ptr.
5-8 Refrain: Same as above.
5-8 (repeated)

VEDARAS (continued)

FIGURE IV

- 1-4 Join R hds and do a Grand R and L, passing three people. On the 4th meas reach the 4th person and clap his L hd twice, stamping at the same time.
- 1-4 (repeated) With this 4th person, who now becomes your first, start a Grand L and R (starting with the L hd -- the hand that clapped), and again pass 3 people (L,R,L), reach for the 4th person and clap R hds twice, stamping at the same time. Thus, you will be 7 people away from the original ptr.
- 5-8 Refrain: Repeat refrain with this nes 7th person who is
- 5-8 (repeated) now your ptr, and start dance from beginning.

Presented by Vyts Beliajus

√
ZIOGELIS
 (The Grasshoppers)
 (Lithuania)

The Lithuanians, loving the flowers, bees, and birds, could hardly overlook the lowly grasshopper. They imitated in a dance its peculiar hop and colored it with additional steps. The following is the result.

Record: Folkraft Lithuanian LP

Grasshopper Step: This step is the basic step and precedes each new figure. Do one polka step moving fwd, starting with R ft (one meas); do two more steps (cts 1, &), L,R, drop on L ft with an accent and at the same time bend body fwd and extend R ft back (ct 2), slight pause (ct &). Start again with R ft to do one polka step bkwd (1 meas); do two more steps, L,R (cts 1, &), drop again on L ft, but lean body bkwd and at the same time extend R ft fwd (ct 2), pause (ct &). All of the above is repeated once more.

Formation: One M with a W on each side of him, his hds around W waist, W inside hands joined behind his back, free hds holding skirts. Two trios, facing each other about 8 ft apart, form a set. As many sets of trios as desire may dance.

Meas

Pattern

REFRAIN

1-4 The first 4 meas and repeat will be the refrain consisting
 1-4 of one set of the Grasshopper Step fwd and one back,
 (repeated) and again one fwd and one back.

FIGURE I.

5-8 R hd W (for both M) clap hands on ct 1, dance twd each
 other, hook R elbows, turning around once, and back up
 to each other's place, exchanging places with this person.
 All this is done during the 4 meas, either with polka steps
 or skips; at the same time, M and remaining W balance,
 swaying twd each other, back and forth.

5-8 L hd W exchange places, same as above, with a clap of
 (repeated) hds, hooking elbows and backing up to a new place.

FIGURE II

1-4 Refrain. Repeat as above.
 1-4
 (repeated)

✓

ZIOGELIS (continued)

- 5-8 R hd W return to their places with sliding steps and R shoulder leading, passing each other back to back. At the same time M and L hd W hook R elbows and skip (or polka) in place.
- 5-8 L hd W go back to place in same manner as the R hd W; (repeated) meanwhile, M hook L elbows and dance with the returned R hd W.

FIGURE III.

- 1-4 Refrain. Repeat as above.
- 1-4 (repeated)
- 5-8 M slide to their R, out of the path of the facing W, and to the outside ctr of the set, both face each other; four slides to reach the place and when there do four ft-extension steps -- hop on L and at the same time extend R heel fwd, reverse. Four in all. W meanwhile, with inside hds joined, exchange places, one cpl going under arch formed by the opp cpl.
- 5-8 W turn inward, joining new inside hds, and polka back to (repeated) their places, with the other cpl going under first. At the same time, boys continue doing the extension step for four more times and with four slides return to own places and original pos.

FIGURE IV.

- 1-4 Refrain. Repeat as above.
- 1-4 (repeated)
- 5-8 M holds hds of both W, both W change places at the same time, and with the R hd W going under the arch formed by the M and L hd W; when the change is completed, each trio turns so that their backs are twd each other and ctr of set.
- 5-8 Repeat above once more, turning back to face the other trio (repeated) and with L W going under the arch.

FIGURE V.

- 1-4 Refrain. Repeat as above.
- 1-4 (repeated)
- 5-8 Form little circles of trios, hds joined. All polka for four meas to R.
- 5-8 Reverse and polka to L. End for Refrain pos. (repeated)

✓
ZIOGELIS (continued)

FIGURE VI.

1-4 Refrain. Repeat as above.

1-4
(repeated)

5-8 Both trios join hds and form a large circle of six. Polka
to R four steps.

5-8 Polka to L. End in two lines facing each other and with
(repeated) a bow.

Presented by Vyts Beliajus

AGUONELE
(The Poppy)
(Lithuania)

Record: Folkraft Lithuanian LP

Formation: All join hds in a circle, no pirs. One player in the ctr represents the dove.

MeasPatternFIGURE 1. PLANTING"Question"

- 1-4 All walk to the R. The one in the ctr stands still.
5-6 All release hds and face ctr, inquiring: "Did you hear, did you see?"
7-8 With 4 walking steps, all turn about L in place, making a complete circle, singing: "How they plant the poppy?"
5-8 Repeat action of meas 5-8.
(repeated)

"Answer"

- 1-4 All join hds in a circle and walk to L. The "dove" stands still.
5 All face ctr and release hds. They follow the motions of the "dove," who stoops and with the index finger of his R hd makes an imaginary hole in the ground as though planting a seed.
6 Repeat action of meas 5 with L hd.
7-8 All, including the "dove," turn about in place to the L making a complete circle in 4 steps.
5-8 Repeat action of meas 5-8, Fig. 1, "Answer."
(repeated)

FIGURE 2. GROWING"Question"

- 1-8 Repeat action of Fig. 1, "Question."
5-8
(repeated)

"Answer "

- 1-4 Repeat action of meas 1-4, Fig. 1, "Answer."
5 Hds at sides, bend knees halfway. In three successive slight rises, straighten knees.
6 Take three more slight rises, finishing by standing on toes.
7-8 Repeat action of meas 7-8, Fig. 1, "Answer."
5-8 Repeat action of meas 5-8 just described.

FIGURE 3. BLOOMING"Question"

1-8 Repeat action of Fig. 1, "Question."

5-8
(repeated)

"Answer"

1-4 Repeat action of meas 1-4, Fig. 1, "Answer."

5 Hds closed in fists next to each other at R shoulder.
Raise them up to R, opening fists and extending fingers
fully.

6 Repeat action of meas 5 just described, but to L.

7-8 Repeat action of meas 7-8, Fig. 1, "Answer."

5-8 Repeat action of meas 5-8 just described.
(repeated)

FIGURE 4. GLEANING"Question"

1-8 Repeat action of Fig. 1, "Question."

5-8
(repeated)

"Answer"

1-4 Repeat action of meas 1-4, Fig. 1, "Answer."

5 L hd across in front of body. Bending fwd, R hd sweeps
across floor from R to L as though picking poppies.

6 Repeat action of meas 5 just described.

7-8 Repeat action of meas 7-8, Fig. 1, "Answer."

5-8 Repeat action of meas 5-8 just described.
(repeated)

FIGURE 5. SHAKING"Question"

1-8 Repeat action of Fig. 1, "Question."

5-8
(repeated)

"Answer"

1-4 Repeat action of meas 1-4, Fig. 1, "Answer."

5 With hds on neighbor's shoulders, shake him three times.

6 Repeat action of meas 5 just described.

7-8 Repeat action of meas 7-8, Fig. 1, "Answer."

5-8 Neighbor as just described in meas 5-8 shakes the one who
shook him.

AGUONELE (continued)

FIGURE 6. EATING"Question"

1-8 Repeat action of Fig. 1, "Question."

5-8

(repeated)

"Answer"

1-4 Repeat action of meas 1-4, Fig. 1, "Answer."

5 With head tipped back, place R hd over mouth as if dropping the poppy seeds into it.

6 Repeat action of meas 5 just described, with L hd over mouth.

7-8 Repeat action of meas 7-8, Fig. 1, "Answer."

5-8 Repeat action of meas 5-8 just described.

(repeated)

Presented by Vyts Beliajus

FIGURE 1. PLANTING

Question: Blue dove, give attention,
Answer, please, my question.Did you hear, did you see (repeat)
How they plant the poppy?Answer: I will give attention,
Answering your question,First this way, then that way, (repeat)
Do they plant the poppy.

FIGURE 2. GROWING

Question: How grows up the poppy?

Answer: Ever grows the poppy.

FIGURE 3. BLOOMING

Question: How expands the poppy?

Answer: This way blooms the poppy.

FIGURE 4. GLEANING

Question: How one gleans the poppy?

Answer: One should glean the poppy.

FIGURE 5. SHAKING

Question: How one shakes the poppy?

Answer: One should shake the poppy.

FIGURE 6. EATING

Question: How one eats the poppy?

Answer: One should eat the poppy.

√
NASLYS - THE WIDOWER
 (Lithuania)

Source: "Dance of Lietuva," and "Let's Be Merry," by
 V. F. Beliajus.

Record: Folkraft Lithuanian LP

Formation: Cpls stand behind one another, all facing fwd,
 W on the R, inside hds joined. At the head of
 the column stands a single M, the "widower."

A.

Poor bereaved, don't be sad, don't be sad. (twice)
 May your lone heart soon be glad, soon be glad. (twice)

B.

Search until you find the one you want to marry; (twice)
 When you find her, pop the question; you must never tarry. (twice)

PART A: Widower leads column anywhere on the floor, walking
 slowly. All release hds at the end of this part.

PART B: Widow starts swinging (with walking steps) the first W
 behind him. The swinging is done for just a few turns.
 The widower swings the second W, while M#1 swings
 his own ptr. The widower swings the third W, M#1 swings
 the second, and M#2 swings the first W. This continues,
 the widower swinging each W in turn as he progresses to
 the foot of the line and each M in turn following him. The
 pianist repeats part B as long as is desired. When the
 music stops, one will be without a ptr and he becomes
 the widower.

A.

Do not sigh for her caress, her caress; (twice)
 She will end your lonesomeness, lonesomeness. (twice)

B.

She will be your sweetheart, loving, kind, and tender. (twice)
 You will be her gallant knight, and ready to defend her. (twice)

Presented by Vyts Beliajus

WOMEN'S MIKITA(Moteru Mikita)

(Lithuania)

The men's Mikita, danced by four M with two rods of about 8 ft long, is quite vigorous. The women's Mikita is quite simple in contrast. The figures of this dance were brought to this country by Mrs. Giedra Gudauskas, a refugee from Lithuania. The dance had its first public presentation on October 29, 1946, at International House at the University of Chicago.

Source: "Dance of Lietuva," and "Let's Be Merry," by V. F. Beliajus.

Record: Folkraft Lithuanian LP

Formation: Groups of four cpls facing inward as in Virginia Reel; dancers in each line join hds.

Lines move twd each other with 3 polka steps; stamp 3 times (L,R,L) on 4th meas. Polka bkwd to places stamping 3 times on 4th meas (8 meas in all).

M1 (the head of one line) and W4 (the ft of other line) polka twd each other 3 times, stamping on 4th meas, turn around and polka back to places, always stamping on 4th meas (8 meas in all). Each line forms a circle (hds joined) and polkas CW for 8 meas ending in original pos, finishing with stamps on 8th meas.

M2 and W3 polka twd each other, as above, and return to places. Form two small circles again and back to lines. Continue in similar manner with M3 and W2, and M4 with W1, with circles.

Both lines join hds in one large circle, polka to R for 8 meas, stamping on 8th meas, then polka to L and break up into two lines again (8 meas). Both lines advance and back, as in the beginning of dance, and finish with bow.

Presented by Vyts Beliajus

THE MASON'S APRON
(U.S.A.)

A charming progression for two sets of trios to the tune of "Star of Edinburgh."

Record: Folkraft 1512

Formation: Circle of trios (one M and two W), alterhate groups facing.

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>
A1	1-8	Circle L once around in circle of six.
A2	1-2	M balances (sets) R and L with his R hd ptr.
	3-4	M turns his R hd ptr with a R elbow turn.
	5-6	M balances R and L with his L hd ptr.
	7-8	M turns his L hd ptr with a L elbow turn.
B1	1-4	M does a R hd star for three meas with his R hd ptr and his opp R hd W.
	5-8	M does a L hd star with L hd W (finishing in original lines of three).
B2	1-4	Lines of three go fwd and back.
	5-8	Lines of three go fwd, pass R shoulder with opposite, and progress to meet new group.

Presented by Vyts Beliajus

ANGUS REEL MIXER
(U.S.A.)

This dance is done to the Elightsome Reel record. Vyts Beliajus learned it from Jack Hunter at Morehead, Kentucky Folk Dance Camp.

Record: Folkraft 1512.

Formation: Cpl behind cpl, inside hds joined. Free hds held down.

Action: Eight walks in LOD (CCW).
Face ptr and walk away from each other with 4 steps.
Stamp 3 times.
Clap 3 times.
R shoulder do-sa-do, 8 steps.
Swing a new ptr to R.

Presented by Vyts Beliajus.

EIGHTSOME REEL
(U.S.A.)

Record: Folkraft 1512.

Formation: Squares of four cpls.

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>
A1	1-4	All join hds and slide L for 8 slides.
	5-8	Slide R for 8 slides.
A2	1-4	W still holding ptr's hd, star R.
B1	5-8	All balance four times (R,L,R,L) facing ptr.
B2	1-4	Turn ptr and a Grand R and L half way around.
	5-8	Promenade ptr back to home pos.

Presented by Vyts Beliajus

NORIU MIEGO
 (I Désire Sleep)
 (Lithuania)

This is one of the oldest Lithuanian ballroom and folk dances, danced by Lithuanians the world over. The singer "desires sleep" but the sweet singing voice of a maiden in the flower garden keeps him awake.

Formation: In groups of four dancers in circle; hands on hips.

MeasPatternPART I.

- | | |
|-----|--|
| 1 | Hop on R ft, placing L heel fwd on floor. |
| 2 | Hop on L ft, placing R heel fwd on floor. |
| 3-4 | Four rapid changes, hopping on R, L, R, L. |

PART II.

- | | |
|------|---|
| 5 | Clap hds twice. |
| 6 | Stamp three times. |
| 7-8 | Form R hd mill (R hds extended twd ctr) and skip to L four times. |
| 9-12 | Repeat action of meas 5-8, Part II to R (L hds extended twd ctr). |

VERSION II

If danced in circle, all steps are the same, except during meas 7-8 join hds, skip to L and during 11-12 skip to R.

Presented by Vyts Beliajus

GREIŽ or GREIČIUS
(Lithuania)

Less known among Lithuanians is Greiž which entered Lithuania along the Latvian border. The Lithuanianized name, Greičius, means The Speedy One -- the effect one gets from the spinning.

Formation: Large double circle facing CCW. M inside, W on outside. Inside hds joined (M R with R L).

Start with outside ft (WR, ML). Only M step will be described; W do counterpart.

Step L,R,L, turn to face CW reversing hds and placing R heel fwd (2 meas). Step R,L,R, turn to face CCW placing L heel fwd (2 meas). Release hds and make a little circle in place with 4 steps, turning away from each other (2 meas). Join hds in a closed dance pos and twirl in place with 4 steps (2 meas). Repeat from beginning.

If used as a mixer, during the single circle turns the M moves fwd twd his L (CCW) and twirls the W on his L. Progress fwd at each single turn.

Presented by Vyts Beliajus

SUKTINIS
(The Twirler)
(Lithuania)

Though not as old as Noriu Miego, Suktinis is the best-liked Lithuanian ballroom dance. No dance is complete without it.

Position: Double circle of cpls, M inside, W to R; M's R arm around W's waist, her R arm holds her skirt; with his L hd he holds her L hd in front of his chest. M's L elbow held shoulder high.

Suktinis Step: This step is very similar to a polka step. Take a little skip on the L ft, kicking R slightly fwd (ct 1); step on R ft (ct 2); step on L ft (ct 3); pause (ct 4). Repeat beginning with R.

MeasPattern

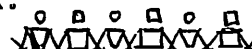
- | | |
|-------|--|
| 1-7 | Seven "Suktinis" steps fwd. |
| 8 | Stamp 3 times. |
| 9-11 | Six skipping steps turning in place, W moving fwd around M (CCW). |
| 12 | Change places: with L hds still joined, W passes sdwd under M's L arm, finishing with his L arm across her chest and with her R arm around his waist; M's R hd on hip. |
| 13-15 | Six skips in place with M turning fwd around W (CCW). |
| 16 | Repeat action of meas 12, M passing under W's L arm, finishing in original pos. |

Presented by Vyts Beliajus

KALVELIS
(Little Blacksmith)
(Lithuanian mixer)

Record: Folkraft 1418x45B.

Formation: Single circle of cpls facing ctr, W on ptr's R.







Starting Pos: All hands joined. R ft free.

Music 2/4

Meas.

Pattern

FIGURE I. Circle (Music AA)

- 1-7  Circle R with seven polka steps.
 8  Three quick stamps in place (cts 1, &, 2).
 9-15  Circle L with seven polka stamps.
 16  Three quick stamps in place (cts 1, &, 2). Finish facing ptr and release hds.



CHORUS (Music BB)

- 17-18 Clap own hds four times: L hd onto R (ct 1), R hd onto L (ct 2), and repeat (cts 3, 4).
 19-20 Ptrs R elbow swing with four skips.
 21-22 Repeat pattern of meas 17-18.
 23-24 Ptrs L elbow swing with four skips.
 25-32 Repeat action of meas 17-24. All finish facing ctr.

FIGURE II. Center and back





- 1-3  W: Three polka steps fwd twd ctr.
 4  Three quick stamps in place (cts 1, &, 2).
 5-7  Turning to face ptr, three polka steps fwd to place.
 8  Three quick stamps, turning to face ctr again (cts 1, &, 2).
 9-16 M: Repeat action of meas 1-8 but more vigorously, stamping on ct 1 of each meas.
 17-32 Repeat Chorus pattern. Finish facing ptr.

FIGURE III. Grand R and L.

- 1-16 Grand R and L around the circle with polka step, meeting a new ptr on last meas.
 17-32 Repeat Chorus pattern above with new ptr.

Repeat entire dance with new ptr.

Presented by Vyts Beliajus

√
SUSTAS
(Lithuania)

√
Sustas, pronounced Shūstas, was presented by Vyts Beliajus at the College of the Pacific Folk Dance Camp in 1958. It is one of the dances included in his book "Dance of Lietuva."

Music: Record: Folkraft 1049, Šūstas 2/4
Piano: "Dance of Lietuva," Clayton F. Summy Co., 1951

Formation: Eight cpls in a square, two cpls on each side; or a square of four cpls. Cpls with backs to music are cpls 1; those to their R are #2; across from cpls 1 are cpls 3; those to L of cpls 1 are cpls 4. Same pos numbers apply in the four-cpl square. Inside hds joined with own ptr only, elbows bent, hds at about shoulder level.

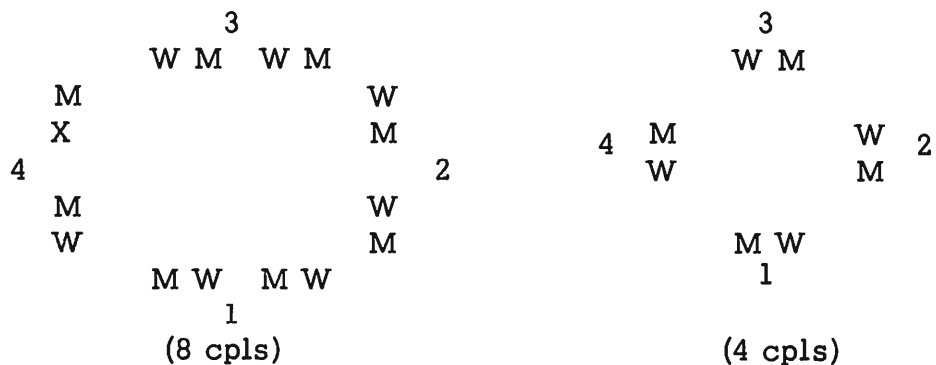
Steps: Walk.
Lithuanian polka step: Step on L (ct 1), step on R (ct &), step on L (ct 2), hop on L (ct &); step on R (ct 3), step on L (ct &), step on R (ct 4), hop on R (ct &). Two polka steps per meas.
Lithuanians place the hop on the last beat of each meas instead of the first. Ft are close to ground; the three steps are very short ones, almost like runs. With each step the body has a tendency to hop, making an up-and-down movement.

Meas

Pattern

Introduction (no action).

I. SQUARE (Salutation)

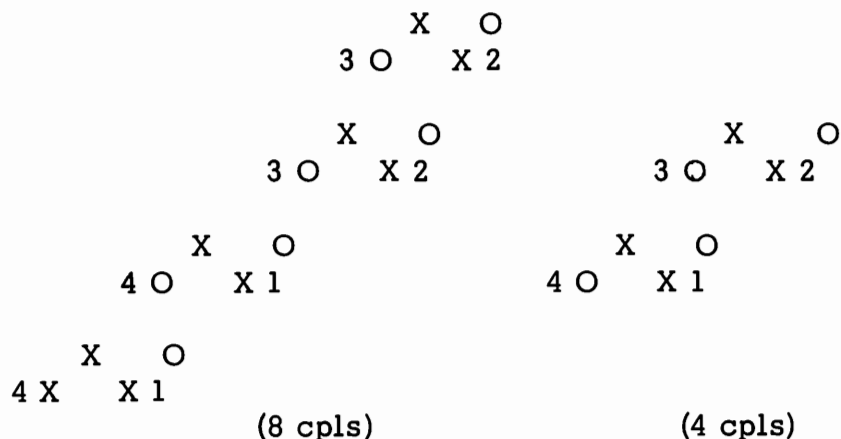


A 1 Action for head cpls: Beginning on outside ft (ML, WR), walk 3 steps fwd twd opp line of cpls (cts 1, 2, 3). Pause and face ptr, wt still on outside ft (ct 4).

✓
SUSTAS (continued)

- 2 Without releasing hd hold, return to original pos with 4 walking steps beginning on MR, WL ft (cts 1,2,3,4).
- 1-2 Action for side cpls: Place R hd on ptr R shoulder and make 1 turn CW in place with 8 walking steps beginning MR, WL (1 step per ct).
- 3-4 Side cpls dance "action for head cpls," meas 1-2, while head cpls dance "action for side cpls," meas 1-2.
- B 5-6 Action for head cpls: Inside hds joined with ptr, head cpls exchange places with opp cpls with 4 Lithuanian polka steps, beginning ML, WR, cpls 3 forming arches under which cpls 1 dance: Finish facing ptr (M face CCW, W face CW).
- 5-6 Action for side cpls: M R arm around ptr waist, L hd on her upper arm: W L hd on ptr R shoulder, R hd on his L shoulder (Lithuanian dance pos). Beginning ML, WR, turn CW in place with 4 Lithuanian polka steps.
- 7-8 Side cpls dance "action of head cpls" of Fig. I, meas 5-6 (change places), cpls 4 forming the arches, while head cpls dance "action for side cpls" of Fig. I, meas 5-6 (turn in place).
- B 5-6 Head cpls now return to original lines, repeating action of (repeated) meas 5-6 of Fig. I with cpls 1 forming the arches; side cpls repeat their action of meas 5-6, Fig. I (turn in place).
- 7-8 Side cpls return to their original lines by dancing action of (repeated) meas 7-8, Fig. I, with cpls 2 forming the arches; head cpls dance "action of side cpls" of meas 5-6, Fig. I (turn in place).

II. DIAGONAL



✓
SUSTAS (continued)

- A 1-2 Cpls 1 face cpls 4; cpls 2 face cpls 3. All dance "action of head cpls" of Fig. I, meas 1-2.
3-4 In Lithuanian dance pos all dance "action of side cpls" of Fig. I, meas 1-2 (turn in place).
- B 5-6 All dance "action of head cpls of Fig. I, meas 5-6 with cpls 3 and 4 forming the arches under which cpls 1 and 2 dance (change places).
7-8 All dance "action of side cpls" of Fig. I, meas 5-6 (turn in place).
- B 5-8 (repeated) Repeat action of Fig. II, meas 5-8, with cpls 1 and 2 forming arches under which cpls 3 and 4 dance. Finish the cpl turn in original pos in square.

III. CIRCLE.

All hds joined to form a circle, move CW with the following step:

- A 1-4 All walk L,R,L, drop onto R at the same time extending L fwd (cts 1,2,3,4). Repeat three more times.
- B 5-8 All face CCW, L still extended, and repeat action of Fig. III, meas 1-4, moving CCW.
- B 5-8 (repeated) In Lithuanian dance pos polka into 2 lines, contra style, head cpls separating thus:

```

      X   O
3   O   X 3

```

```

      X   O
4   O   X 2

```

```

      X   O
4   O   X 2

```

```

      X   O
1   O   X 1

```

(8 cpls)

```

      X   O
4   O   X 3

```

```

      X   O
1   O   X 2

```

(4 cpls)

IV. CONTRA LINES

- AB 1-8 Repeat entire action of Fig. II. The line containing cpls 4 form the arches first, under which the lines containing cpls 2 dance.
- B 5-8 (repeated) Finish the dance with a bow.

Presented by Vyts Beliajus

ETHNIC DANCES OF GREECE

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving CCW. Some dances are for M only, some for W only. There are a few dances which are done in cpls such as Ballos or Karsilamas, and there are some dances which are for a solo dancer such as Zeibekikos.

Each area of Greece, often each village, has its own dances. Often two areas will do the same dance, but with different variations or styling. We can even see the same footwork or dance step done to many different types of music so that it appears to be a completely different dance.

Some dances are common to all Greeks. Examples of these panhellenic dances are: Syrtos, Kalamationes, Tsamikos, and Hasapikos. These dances, like many of our western social or ballroom dances, are done to an infinite number of tunes. They are not done to only one melody, but to any song with the correct rhythm for the dance.

Greek music is different from the music of western Europe. Whereas the average American is used to rhythms in 2's, 3's, or 4's, the Greek sings and dances to rhythms such as: 2/4, 5/4, 6/4, 7/8, 9/8, 8/8, and 12/8. Furthermore, Greek music uses more than just the normal major and minor scales of western music. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. Most Greek musicians are self-taught and don't know how to read music. Just as the dances vary from area to area in Greece, the music and instrumentation in each area tends to be different.

Basically, there are two main areas: the Mainland and the Islands. Each of these is further subdivided; the styling of dance and music within each of these subdivisions is similar. One other main group of dances and music is the city or tavern where dances like Argó Hasapiko and Zeibekiko are done.

Islands

1. Aegean
2. Ionian
3. Dodecanese
4. Kriti
5. Kypros

Mainland

1. Macedonia
2. Epiros
3. Thrace
4. Thessaly
5. Peloponissos
6. Pontas (Black Sea area)

Some notes on styling

In general all dancers stand straight and proud. Whereas M often have high leaps and large motions in the dance, W usually dance more sedately. They do not swing their legs very far; their ft do not usually lift very far from the ground. Some of the reasons for this are: the W are lady-like and therefore

ETHNIC DANCES OF GREECE (continued)

dance in a lady-like manner. Another point is their costume. The W's clothes are usually multi-layered and quite heavy. Their skirts are also quite long. When dressed in such clothes, it is not easy to kick your feet very far. Also, because of the length of the costumes, large movements of the legs cannot be seen anyway.

What does one do when leading?

If you are dancing at the R end of the line or semi-circle (leading), your R arm never just hangs free. The R arm is either held straight out to the side at shoulder or head height, or it is placed on the right hip. Usually W tire more quickly than M, so it is more common for a W to have her free hand on her hip. Either pos, however, is correct for both M and W. If you are at the L of the line (the last dancer), you do the same thing with your free hand.

There are some dances where only the leader can improvise turns, leaps, or slaps the ft. Such dances are: Syrtós-Kalamatianó, Tsámiko. Other dances, such as Hasápiko, Stá Tría allow all dancers to do simple variations such as turning or step variations. Find out whether you are supposed to follow the leader before you attempt to do his variations. And when leading remember that the variations you do in Syrtó or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. A leader's variations are an expression of his feelings in the dance. They are, therefore, an expression of personality and not intended to dazzle anyone watching (even if they are dazzling in effect). A simple turn or two is often more beautiful than 220 slaps of the ft and standing on one's nose to impress the people watching.

Some of the common handholds

shoulder



hands up



hands down



chain



"Tsakónikos"

Notes by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

ΌΛΑ ΤΑ ΠΟΥΛΑΚΙΑ
DANCE FROM THASSOS
 (Greece - Thassos)

Source: This is a dance from the island of Thassos. It is done to the song "Όλα τα πουλάκια," (All the birds), and is danced by women.

Music: 2/4 time
 Dora Stratou LP #2

Formation: W in an open circle with hands joined at shoulder height, elbows down.

Characteristics: The steps are small. There are no large movements. The steps are slightly springy.

<u>Meas</u>	<u>Cts</u>	2/4 time
I	1	Step to R on R.
	2	Step across in front of R on L.
II	1	Step to R on R
	2	Touch ball of L ft across in front of R (facing R).
III	1	(Turning to face L.) Step to L on L.
	2	Touch ball of R ft across in front of L.

Presented by John Pappas

SOUSTA
(Greece - Ródos)

Source: The sousta is a dance from the islands. The word means "spring," a noun meaning the spring in a wagon or automobile. This particular sousta is from the group of islands called the Dodekanisa (12 islands) -- more particularly it is from the island of Ródos (Rhodes).

Bibliography: Illiniki Hori, V. Papahristos, (Athens, 1960).
Greek Folk Dances, M. Vouras and R. Holden, (New Jersey, 1965).









Music: Dora Strautoú LP #2, RCA Victor
Roditiki Sousta 45; His Master's Voice 3349
2/4 time

Formation: Men and women in a broken circle with a front chain hold, L arms over; or holding hands as in the dance Tsakonikos.

Characteristics: This is a form of the dance Hasapikos. It is lively in spirit, and the steps are small.

<u>Meas</u>	<u>cts</u>	<u>2/4 time</u>
I	1	Step to R on R.
	2	Step next to R on L.
II	1	Step to R on R.
	2	Touch L next to R.
III	1	Step fwd slightly on L.
	2	Touch R next to L.

VARIATION

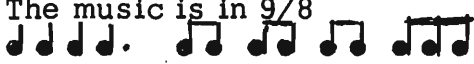
I		Step to R on R.	
		Hop on R in place.	
		Step on L behind R.	
II		Step to R (slightly fwd) on R.	
		Hop on R in place.	
III		Step fwd on L)	
		Step fwd on R)	two-step
		Step fwd on L)	

Presented by John Pappas

OMÁL (TRAPEZOUNTEÍKON)
(Greece - Pontos)

Source: The Greece who live near the Black Sea, in the area called the Póntos, were returned to Greece approximately 50 years ago in a populational exchange of nationals with Turkey. They lived in the Póntos for over 2,000 years. As Dora Stratou says, "They have retained their customs, dances, religion, and language. To this day, they still use many ancient Greek words, often speaking entire sentences in ancient Greece." The Omál is done by women.














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

Music: The music is in 9/8  short, short, short, long
Record: Folkraft LP-6.

Formation: Women in a broken circle with hds joined at shoulder height, elbows bent and down. The hds should be comfortably back near the shoulders.

Characteristics: Small steps with no large movements.

Meas cts Basic step 9/8

I		Step fwd on the R ft twd the ctr of the circle.
		Step lightly fwd on the L.
		Stamp the R ft lightly next to L.
II		Step back on the R.
		Swing L across in front of R.
		Step to L on L.
		Step quickly to the R on R.
III		Swing L across in front of R.
		Step to L on L.
		Swing R across in front of L.
		Step to R on R.
		Step quickly to L on L.
		Swing R across in front of L.

OMAL TRAPEZOUNTEIKON (continued)

VARIATION:

- I Same as meas I above.
- II ♩ Step back on R.
 ♩ Step fwd on L.
 ♩. Step back on R.
- III ♩ Step to L on L.
 ♩ Touch R toe in front of L.
 ♩ Touch R toe diag fwd to R.
 ♩. Touch R toe in front of L.

Presented by John Pappas

ZAGORÍSIOS
(Greece - Epiros)

- Source:** This is a dance from the Zagóri area of Épiros in northwestern Greece. The name means a "dance from Zagóri." The Zagorísios is a "slow, heavy, and stately manly dance of Epiros." (V. Papahristos). It is mainly danced to a tune called Konstantás. There are other melodies for the dance also. Although it seems to be a dance for men, it seems that, like the Tsámiko, women do the dance also.
- Bibliography:** Elliniki Hori, V. Papahristos (Athens, 1960).
Greek Folk Dances, M. Vouras & R. Holden, (New Jersey, 1965).
- Music:** 5/4 time Music Box "45," 451 or 325
"Konstantás" T'Aidonia LP #1
"Zagorísias" Folkraft LP-6
- Formation:** Line with hds joined, elbows bent -- hds should be at shoulder height.
- Characteristics:** Like most dances of Épiros, the movements are generally slow and stately. The feeling is proud and the dance should reflect this in the style of the dancers. There is a tension in the movements -- this is not to say they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately there is usually a slight delay to each movement.

<u>Meas</u>	<u>cts</u>	5/4 time	♩♩♩♩
			Wt on <u>R</u> ft.
I	1		Raise L in front of R.
	2		Move L ft slightly to L (swinging from knee).
	3		Step across in front of R on L.
	4		Touch R next to L facing LOD, (or) Slightly raise R ft (ankle height of L leg).
	5		Pause.
II	1		Step to R on R.
	2		Step across in front of R on L.
	3		Step to R on R.
	4		Step across in front of R on L.
	5		Pause (beginning to turn to face ctr).

ZAGORISIOS (continued)

- III 1 Swing R ft around to the front of L.
 2 Move R ft slightly to R.
 3 Step back on R.
 4 Raise L ft to height of R knee in front of R knee.
 5 Pause.
- IV 1 Step to L on L.
 2 Step across in front of L on R.
 3 Step to L on L.
 4 Step on R next to L (slight stamp).
 5 Pause, raising L slightly.

VARIATIONS:

In meas III, swing L ft behind R leg on ct 4.

In meas IV, step behind instead of in front on ct 2.

On 4th ct of each meas, M can do a squat.

In meas I (ct 1), raise L leg so that knee is high (leg bent), and step on L ft in place (ct 3).

In meas III (ct 1), raise R leg so that knee is high (leg bent), and step on R ft in place (ct 3).

Presented by John Pappas

HIOTIKOS
(Greece)

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

Music: The music is in 2/4 time and often the syrtós is dance do the melody. Any recording of the tune can be used:
"Ena Karavi Apo Ti Hio"
Demotika, Discphon LPM 5
Island Songs, Capitol _____

Formation: A broken circle with arms on shoulders.

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

<u>Meas</u>	<u>cts</u>	<u>BASIC STEP</u>	2/4 time
I	1	Step to R on R.	
	2	Step across in front of R on L.	
II	1, 2, &	Step sdwd to R on R, slightly swinging L ft in front of R and bouncing twice on the R heel.	
III	1, 2, &	Step sdwd to L on L, slightly swinging R ft in front of L and bouncing twice on L heel.	

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

SECOND STEP

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

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

HIÓTIKOS (continued)

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

Repeat dance from beginning.

VARIATION (TURNING)

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


Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

POGONÍSIOS
(Greece - Pogóni)

Source: This dance is from the area of Pogóni in Épiros (northwestern Greece). Pogóni is an area (like a county) and the name of the dance simply means that it is from Pogóni. It is for men and women.



Bibliography: Elliniki Hori, V. Papahristos, (Athens, 1960).
Greek Folk Dances, Vouras & Holden, (New Jersey, 1965).
Folk Dances of the Greeks, T. Petrides, (New York, 1961).

Music: 2/4 or 4/4 time  The dance can be done to any Stá Dýo or Pogonísios tune.
Odeon 60 (LP) "45" Music Box 277



Formation: A broken circle with hds joined at shoulder height, elbows bent and down.

Characteristics: Depending on the feeling of the music, the dance has a free and joyous feeling with some spring in the steps.

Meas cts 2/4







I		<p>Wt on R, step across in front of R on L. Step sdwd R on R. Step across in front of R on L.</p>
II		<p>Step sdwd to R on R. Step behind R on L. Step sdwd to R on R.</p>

The following variation of the dance should be done as a separate dance:

I		<p>Wt on R, step across in front of R on L. Touch ball of R diagonally fwd to the R.</p>
II		<p>Step behind on R. Step back on L. Step in place on R.</p>

Presented by John Pappas

THRÁKIKÓS HORÓS -- ANT' ÁMAN PALIKÁRI
(Greece)

- Source:** This dance is from Thrace, in northeastern Greece. It is a very old dance and the song tells of a twelve-year old boy who is stolen by the Turkish Janissaries. "Whatever they suffered, whatever they had to bear from the turks, the Greeks always retained their love for their home country and for their return to it." (V. Papahristos.) It is danced by both M and W. "Thrakiko" means Thracian, and "Ant' Áman Palikári" is the beginning of the song. It is also called "Tapò nos." It is described in:
Elliniki Hori, V. Papahristos, (Athens, 1960)
Greek Folk Dances, M.Vouras & R. Holden, (New Jersey, 1965).
- Music:** The music is in 2/4 time.
- Record:** "Ant' Áman Palikári" Athena 101-A
- Formation:** M and W in a broken circle with elbows joined freely. In other words, no definite handhold -- just hook arms with each other.
- Characteristics:** This should be done more solemnly than most Greek dances -- the song is about the enslaving and kidnapping of Greeks, and the Turkish method of teaching them to hate their own kind. But, the song is a reaffirmation of Greece and the Greeks, because the youth says, "I didn't learn war, but I learned forlorn love." In other words, the Janissaries did not succeed in teaching him to war against his own kind. The youth is sad, however, and he yearns for the "Patrída."
- Meas cts 2/4 (slow, quick, quick/ slow, slow) 
- I  1 Standing with wt on R ft and L resting on ball of ft, slightly fwd of R, step on L leaning the body fwd.
 2 Rock sdwd to the R on R.
 & Step L in front of R, rocking fwd.
- II  1 Rock diag bkwd and to R on R, leaning body bkwd slightly.
 2 Touch ball of L ft fwd (as in beginning pos).

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

SYRTOS - KALAMATIANOS

(Greece)

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

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

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

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

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

"Horos Kalamatianos" (the classic leaping kalamatianos) Discphon LP

"Hermariotikos" (a very slow leaping kalamatianos)

"Rakambana" (a leaping kalamatianos) Alector LP

"Samiotissa" (a syrtos-type kalamatianos without leaping)

"Ameriki" (a leaping syrtos) Discphon LP

"Nina Nai" (a fast syrtos)

"Amaxa" (a leaping kalamatianos)



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

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

BASIC STEP: 2/4 or 7/8 time

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

2/4: 

7/8:  or 

SYRTÓS - KALAMATIANÓS (continued)

Meas

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

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas

GAÍDA
(Greece)

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

Music: 2/4 time
Record: Music from All Around Greece, Fidelity LP 0304
Columbia 3414 (45)

Formation: A broken circle with arms on shoulders.

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

BASIC STEP

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

Variation (Turns)




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

Variation (fast music)

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

Presented by John Pappas

CA LA BALTA
(Kah-lah-BAHL-tah)
(Romania)

Translation: As in Balta (a village in Oltenia)
 Region: Oltenia
 Performers: Men only
 Formation: Line dance
 Position: X position behind
 Music: 2/4
 Record: Folkraft LP 33, Side A, Band 3
 Rhythms: Part I 2 meas |  Part II 2 meas |  Pattern 3x meas 7-8 | 

Part I

- 1 Facing front and moving diagonally to the R, take 2 walking steps: R, L.
 2 Take one two-step moving bkwd diagonally to the R starting with R ft (RLR).
 3-4 Repeat action of meas 1-2, reversing direction and ftwork.
 5-8 Repeat action of meas 1-4, 3 times (4 in all).

- A short command is shouted during Part I: on meas 1,3,5,7
- Meas 9 Úite-o, úite-o (There is, there is)
 (WEE-toh, WEE-toh)
 Meas 11 Nú-e, nú-e (There is not, there is not)
 (NOO-yeh, NOO-yeh)
 Meas 13 Si-nc-odată (Once more that step)
 (SHINK-oh-dah-tah)
 Meas 15 Trei acú! (Now three times!)
 (Tray ah-KOO)

Part II

- 1 Step on R ft in place, stamp L slightly in front of R, step on L beside R, stamp R slightly in front of L (RLLR).
 2 Small crossing step in place: step on R in place, step on L across in front of R, step on R behind L, step on L beside R (RLRL).
 3-4 Repeat action of meas 2, twice.
 5-6 Big crossing step in place: step on R across in front of L, step on L behind R, step on R beside L, step on L across in front of R, step on R behind L, step on L beside R, step on R across in front of L, step on L behind R, (RLR, LRL, RL).
 7-8 Repeat action of meas 1-2, Part I.
 9-14 Repeat action of meas 1-6, Part II, reversing direction and ftwork.
 15-16 Repeat action of meas 3-4, Part I.

PĂPUSICA
(pah-POO-shee-kah)
(Romania)

Translation: Little doll
 Region: Dobrudja
 Performers: Mostly women
 Formation: Solo, small groups
 Position: Arms bent at elbows; hands in front with open palms, slightly apart (ready to clap)
 Music: 7/8
 Record: Folkraft LP 33, Side A, Band 6.

NOTE: The main characteristic of this dance is the continuous clapping on same rhythm pattern as the ftwork (slow, slow, quick, slow).

MeasPatternFIGURE I

- 1 Moving slightly fwd, take 8 small jumps on the balls of both ft, rhythmically clapping with hands in front of chest. Take 3 jumps with claps, then 1 jump with palms apart in front as if pushing something, then 3 claps, etc.
- 2 Repeat action of meas 1.

FIGURE II

- 1 Repeat action of meas 1, Fig I, only moving slightly diagonally fwd to the R.
- 2 Repeat action of meas 1, Fig II, only moving slightly diagonally fwd to the L.

FIGURE III

- 1 Repeat action of meas 1, Fig I, only moving CCW in one's own circle.
- 2 Repeat action of meas 1, Fig III, only moving CW.

Presented by Eugenia Popescu-Judetza

ROATA BĂTUTĂ
(RWAH-tah Bah-TOO-tah)
(Romania)

Translation: Stamping ring or circle
 Region: Moldavia
 Performers: Men and women, mostly men
 Formation: Circle dance
 Position: X position behind
 Music: 2/4
 Record: Folkraft LP 33, Side B, band 8 .

MeasPatternPART I - Basic Step

- 1-2 Facing ctr and moving CCW, step on L ft across in front of R; rock back on R behind L (L,R). This step is done very slowly.
 3 Moving R, step on L ft in front of R, step to the side on R ft behind L (L,R). This measure is done at twice the speed of meas 1-2.
 4 Repeat action of meas 3.
 Repeat action of meas 3-4 until the end of the musical phrase.

PART II - Reversing Direction

- 1 Facing ctr, the circle must move a lot CW: Step on R in place, lift-step on R (R,R).
 2 Step on L slightly behind R. Lift-step on L (L,L).
 3-4 Repeat action of meas 3-4, Part I (Basic Step), reversing direction and ftwork.
 Repeat action of meas 3-4 until the end of the musical phrase.

PART III - Batuta on 3 and 7

- 1 Facing ctr and moving very much CCW: lift-step on L, raising R slightly in the air; stamp R ft, then L ft (L,R,L).
 2 Repeat action of meas 1, Part III.
 3-4 Seven countertimed stamping steps moving CCW, starting with L: lift-step on L, raising R slightly in the air, stamp on R, step on L beside R, stamp on R, etc. (L,R,L,R etc.). Accent is stressed on stamp steps performed by R ft.
 5-16 Repeat action of meas 1-4, Part III, 3 times (4 in all).

PART IV - Continual Batuta

- 1 Moving CCW, lift-step on L, stamp on R, step on L, stamp on R (L,R,L,R).
 2-3 Step on L, stamp R for 8 countertimed steps (L,R,L,R,L,R,L,R).
 4-15 Repeat meas 2-3, Part IV, 6 times more. (7 in all).
 16 2 stamping jumps with ft together slightly twd ctr of circle, which stop the circle from moving (LR, LR).

ROATA BĂTUTĂ (cont)PART V - Click Steps

- 1 Moving CCW, step on L ft across in front of R; jump to click R heel to L heel, very near the ground (do this just before landing); land with both ft together (L, LR).
- 2 Repeat action of meas 1, Part V.
Repeat action of meas 1-2 until the end of the musical phrase.

PART VI - Batuta in Place

Change position to form lines.

Formation: Line dance (done in place)

Position: Free position, with hands put in armpits of jackets or vests.

Performers: Mostly men

MeasPattern

- 1 Stamp on R in front, putting wt on it; step on L ft behind R, step on R beside L (R,L,R).
- 2 Step on L in place, stamp on R in front (no wt); step on R, putting wt on it, beside L, step on L beside R (L,R,R,L).
- 3 Step on R ft in place; stamp on L in front of R, putting wt on L) (R,L).
- 4 Three alternating steps in place starting with R (R,L,R).
- 5 Stamp L ft in front of R (no wt); step on L, then step on R in place; stamp on L ft in place (L; L,R,L).

Presented by Eugenia Popescu-Judet

CORAGHEASCA DE LA COLONESTI
(Kor-a-GAS-kah ðeh lah Ko-lo-NESH-tih)
(Romania)

Translation: from corabie-ship, from Colonesti, a village in Moldavia.
Region: Moldavia
Performers: Men only
Formation: Line dance
Position: X position behind
Music: 2/4
Record: Folkraft LP 33, Side B, Band 2

MeasPatternPART I (8 meas)

- 1 Moving to the R, side-step on R, side-step on L beside R without taking wt on L (R,L).
2 Same pattern as meas 1 reversing direction and ftwork.
3-4 Repeat pattern of meas 1-2.
5-8 Repeat pattern of meas 1-4, reversing direction and ftwork.

PART II (24 meas)

- 1-8 Step on R ft in place, slightly kicking L in the air in front; tap L ft once, then stamp once with L in front, and once again in place next to R (R,L,L,L).

Lift step on L, step on R, step on L across in front of R, step on R. While kicking L ft fwd parallel to R, brush L ft on the floor with a stamp, ending the step with it raised slightly in the air, fwd of and parallel to R. Stamp once on L in front, then once in place next to R (L,R,L,R; L,L,L).

Lift step on L, swing R around and step on it in front of L; step on L slightly to L, step on R slightly behind L while lifting L slightly in the air in front. (L,R; L,R).

Tap L heel slightly fwd and parallel to R ft, step on L beside R, step on R in a slight diagonal in front of L (but do not put wt on R ft) (L,L,R).

- 9-12 Lift step on L, raising R slightly in the air. Take two large walking steps diagonally bkwd to the R on R and L (L,R,L). Step on R in place, stamp on L brushing floor slightly in front, without taking wt on it, stamp twice on L beside R (R,L,L,L).

CORĂGHEASCA DE LA COLONEȘTI (cont)

- 13-16 Lift step on L, raising R slightly in the air while swinging it around across in front of L; step on R, step on L to L, step on R beside L; tap L heel slightly in front, step on L, step on R slightly diagonally fwd to R (L,R,L,R; L,L,R).
Lift step on L, raising R slightly in the air. Take two steps diagonally bkwd to R (R;L), step fwd on R. While kicking L ft fwd parallel to R, tap L ft on the floor, ending the step with it raised slightly in the air, fwd of and parallel to R. Stamp on L slightly fwd, then stamp again on it, putting wt on L ft next to R (L,R,L,R;L,L,L).
- 17-20 Lift step on L, swinging R around and step on it across in front of L; step on L to L, step on R slightly bkwd raising L slightly in the air (L,R,L,R).
Tap L heel slightly fwd; then step on L beside R, step on R in slight diagonal to R, without putting wt on it (L,L,R).
- Lift step on L, raising R slightly in the air, step bkwd in a diagonal to R on R and L (L,R,L).
- 21-24 Step fwd on R, brush L heel on floor with a stamp before raising ft slightly in the air in front, stamp on L slightly fwd, stamp on L in place beside R, putting wt on it (R,L,L,L).
Lift step on L, swinging R around across in front of L and step on it; step on L to the L, step on R across in front of L, step on L (L,R,L,R).
- Lift step on L, swinging R around across in front of L, then step on it; step on L to L, step on R beside L, tap L heel slightly fwd, step on L beside R, step on R slightly diagonally to R (L,R; L,R,L,L,R).

Presented by Eugenia Popescu-Judetz

CA IA UȘA CORTULUI
(Kah-lah-oosha KOR-too-looy)
(Romania)

Translation: Like at a tent's door.
 Region: Muntenia
 Performers: Men and women, no ptrs.
 Formation: Circle dance.
 Position: Y position
 Music: 2/4
 Record: Folkraft LP 31, Side B, Band 5.

MeasPattern

- | | |
|-----|--|
| 1 | Face ctr, side step R to R, step L behind R, step R slightly to R, stamp L slightly in front of R (R,L,R;L). |
| 2 | Repeat action of meas 1, reversing direction and ftwork. |
| 3-4 | Moving to R, step R to R, step L behind R, step R to R, while kicking L ft fwd, parallel to R, brush the whole L ft on the floor with a tap, ending with L ft raised slightly in the air, fwd of and parallel to R. Then stamp on L in front of R, and stamp L again beside R (R,L,R,L;L,L). |
| 5 | Moving to R, leap onto R ft while lowering arms to sides, leaning body slightly fwd and lifting L leg in the air behind; leap onto L ft behind R, while raising arms to original Y position (R,L). |

Presented by Eugenia Popescu-Judetz

OROMNIA
(Aw-rum-NEE-yah)
(Romania)

Translation: A colloquial name for a kind of Hora
 Region: Muntenia
 Performers: Men and women, no ptrs.
 Formation: Circle dance.
 Position: W position
 Music: 2/4
 Record: Folkraft LP 33, Side B, Band 10.

MeasPattern

- | | |
|-----|---|
| 1-2 | Facing and moving slightly CCW, take two two-steps starting with R ft (R,L,R; L,R,L). |
| 3 | Lower hands to sides, leap-step on R, swinging it across L in front, while quickly raising L in the air behind; step back on L to the R, step on R to R (R,L,R). |
| 4 | Raise arms to shoulder level; in place, step on L across R in front, step on R in place behind L (L,R). |
| 5-6 | Facing ctr, quick lift-step on L; take two quick stamps on R beside L (take wt on second stamp); stamp twice on L, taking wt on second stamp. Step on R behind L to L; step L beside R; do a brushing stamp with R to move it slightly in front of L (L,R,R; L,L; R,L,R). |
| 7-8 | Moving to the R, step R to R, step L behind R; step on R to side, do a brushing stamp with L ending with L slightly in the air in front of R; jump on both ft with wt mostly on heels; jump on both ft with wt mostly on soles of ft, moving slightly bkwd (R,L,R,L; RL, RL). |

Presented by Eugenia Popescu-Judetz

IVANICE
(EE-vah-neet-seh)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 2, Band 3

Formation: Broken circle, hands joined and held at shoulder height, elbows bent.
Leader at R end twirls handkerchief.

Rhythm: 7/16 1, 2, 3 (SQQ: 123, 12, 12)

MeasPattern

- | | |
|---|---|
| 8 | Introduction |
| 1 | Facing and moving in LOD, step R (ct <u>1</u>), step L (ct 2), step R (3). |
| 2 | Step L (ct 1), step R (ct 2), step L (ct 3). |
| 3 | Continuing in LOD, lifting on L, touch floor first with R heel and then roll onto full ft (ct <u>1</u>), lifting on R, touch floor first with L heel (ct 2), roll onto full L ft (ct 3). |
| 4 | Facing ctr, step R (ct <u>1</u>), lift twice on R, L knee bent and raised in front of R leg (cts 2, 3). |
| 5 | Repeat action of meas 4 with opp ftwork. |
| 6 | Repeat action of meas 4. |
| 7 | Facing in LOD, moving in RLOD, step L (ct <u>1</u>), step R (cts 2, 3). |
| 8 | Continuing moving bkwd in RLOD, step L (ct <u>1</u>), hold, R knee bent and raised in front of L leg (cts 2, 3).
Repeat dance from beginning. |

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance of
Ruth Miller

KRIVO PALANAČKO
(KREE-vo pah-LAH-nahch-ka)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 1, Band 1

Formation: Broken circle, hands joined and held down.

Rhythm: 1, 2, 3, 4, 5, 6, 7, 8 (QS, QS, SSQS: fits either--
13/16 meter 1-23;1-23;12,12,1-23 or
17/16 meter 12,123;12,123;12,12,1-23. Take your choice!)

MeasPatternPART I

- 1 Facing and moving in LOD, hop on L (ct 1), step R, swinging arms bkwd (ct 2), hop on R (ct 3), step L, swinging arms fwd (ct 4), step R, swinging arms bkwd (ct 5), step L, swinging arms fwd (ct 6), step R, swinging arms bkwd (ct 7), step L, swinging arms fwd (ct 8).
(As variation, do skipping steps on cts 5 and 6.)
- 2-4 Repeat action of meas 1 three more times.

PART II Hands up, shoulder height, elbows bent.

- 1 Facing ctr, small step sdwd R on ball of R (ct 1), step L behind R (ct 2), small step sdwd R on ball of R (ct 3), step L across R (ct 4), step sdwd R on R (ct 5), step L behind R (ct 6), hop on L (ct 7), step R fwd in front of L (ct 8).
- 2 Repeat action of meas 1, Part II, reversing ftwork and direction.
- 3-4 Repeat action of meas 1-2, Part II.
Repeat dance from beginning.

Note: It is customary to wait for the first four measures, and begin the dance with Part II.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71
Notes by Marcel Vinokur with assistance
of Ruth Miller

KASAPSKO HORO
(KAH-sahp-sko)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 1, Band 3

Formation: Broken circle, belt hold, L over R.

Rhythm: 2/4 meter

MeasPattern

8 Introduction.

PART I

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2).
 2 Step R (ct 1), step L (ct &), step R (ct 2).
 3 Hop on R (ct 1), step L (ct &), hold ct 2), step on ball of R (ct &).
 4 Step L (ct 1), step on ball of R (ct &), step L (ct 2).
 5-24 Repeat action of meas 1-4 five more times.

PART II

- 1 Facing and moving in LOD, step R (ct 1), step L (ct 2).
 2 Step R (ct 1), step L (ct &). Facing ctr, leap sdwd R on R, L knee bent and raised slightly in front of R (ct 2).
 3 Leap sdwd L on L (ct 1), step R across L (ct 2), step back on L (ct &).
 4 Step sdwd R on R (ct 1), step L across R (ct &), step back on R (ct 2).
 5-6 Repeat action of meas 1-2, Part II, reversing ftwork and direction.
 7 Leap sdwd R on R, L raised slightly in front of R (ct 1). Leap slightly sdwd L on L (ct 2). Step R across L (ct &).
 8 Step diag bkwd L on L (ct 1), step bkwd in place on R (ct &), step L across R (ct 2).
 9-16 Repeat action of meas 1-8, Part II.

PART III

- 1-2 Repeat action of meas 1-2, Part II, but start by lifting on L and stepping on R heel first, then roll onto full R ft.
 3 Hop on R, bringing L around in back (ct 1), step L behind R, R raised slightly in front of L (ct &), hold (ct 2), hop on L (ct &).
 4 Step R next to L (ct 1), step L in place (ct &), step R across L (ct 2).
 5-8 Repeat action of meas 1-4, Part III, reversing ftwork and direction.
 9-16 Repeat action of meas 1-8, part III.

PART IV

- 1-16 Repeat action of Part II.

KASPSKO HORO (Continued)PART V

1-16 Repeat action of meas 1-4, Part I four times.

PART VI

1-16 Repeat action of Part III, raising R in front of L, R knee bent on last ct.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance
of Ruth Miller

MEMEDE
(MEH-meh-deh)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 1, Band 4

Formation: Broken circle, hands joined and held at shoulder height, elbows bent.

Rhythm: 7/16 meter - 1, 2, 3, 4 (SSQS: 12, 12, 1-23)

MeasPattern

4 Introduction. (drum beats)

PART I

- 1 Facing and moving in LOD, step on R heel (ct 1), roll onto full R ft (ct &), step on L heel (ct 2), roll onto full L ft (ct &), step R (ct 3), step L (ct 4).
- 2 Facing ctr, lift on L ft and touch R heel sdwd R (ct 1), shift wt onto full R ft, L knee bent and raised diag back to L (ct 2), step fwd on L in front of R (ct 3), step back on R (ct 4).
- 3 Lift on R (ct 1), step slightly sdwd L on L (ct 2), step fwd on R in front of L (ct 3), step back on L (ct 4).
(Variation for ct 2: another lift on R (ct 2), step slightly sdwd L on L (ct &).)
- 4 Lift on L, R knee bent and raised in front of L leg (ct 1), step R next to L (ct 2), lift on R, L knee bent and raised in front of R leg (ct 3), step L across R (ct 4).
- 5-36 Repeat action of meas 1-4 eight more times.

PART II

- 1-2 Repeat action of meas 1-2, Part I, lowering hands at beginning of meas 1, and raising them to shoulder height at beginning of meas 2.
- 3 Hop on R, L knee bent and raised in front of R leg (ct 1), step sdwd L on L (ct &), step R behind L (ct 2), hop on R, L knee bent and raised in front of R leg (ct 3), step L next to R (ct 4).
- 4 Repeat action of meas 3, Part II, reversing ftwork and direction.
- 5 Repeat action of meas 3, Part II, but step L across R on ct 4.
- 6-25 Repeat action of meas 1-5, Part II, four more times.
- 26 Repeat action of meas 1, Part II, finishing with R knee bent and raised in front of L leg on ct 4).

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance
of Ruth Miller

GILANSKO(GEE-lahn-sko) (GEE as in geese)

(Gilani, Yugoslavia where 90% of the population is Albanian)

Record: Worldtone WT-LP-64-701, Side 2, Band 7

Formation: Broken circle, L hand on own L hip, R arm resting in crook of neighbor's L elbow.

Rhythm: 2/4 meter

<u>Meas</u>	<u>Pattern</u>
8	Introduction (drum beats)
1	Moving in LOD, step on ball of R ft (ct 1), come down on full R ft, bending R knee slightly (ct 2).
2	Step on ball of L ft (ct 1), come down on full L ft, bending L knee slightly (ct 2).
3	Lift on L (ct 1). Facing ctr, step sdwd R on R, bending R knee (ct &), hold (ct 2), straighten R knee (ct &).
4	Lift twice on R, L ft raised slightly off the ground (cts 1,2).
5-6	Still facing ctr, repeat action of meas 3-4, reversing ftwork and direction.
7-8	Still facing ctr, repeat action of meas 3-4.
9-10	Take four running steps fwd into ctr (L,R,L,R).
11-16	Still facing ctr and moving bkwd, repeat action of meas 3-8, reversing ftwork, stepping fwd in meas 11 and stepping bkwd in meas 13 and 15. Repeat dance from beginning.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71Notes by Marcel Vinokur with assistance
of Ruth Miller

ŽENSKO ČAMČE
(ZHEN-sko CHAHM-cheh)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 1, Band 2

Formation: W in broken circle, facing ctr with hands joined and held at shoulder height, elbows bent.

Rhythm: 7/16 meter - 1, 2, 3 (SQQ: 123,12,12)

MeasPatternPART I

- | | |
|-------|---|
| 1 | Hold |
| 2 | Step fwd on L (ct <u>1</u>), step back on R, L knee bent and raised in front of R leg (ct 2), bring L ft around to back of R (ct 3). |
| 3 | Lift twice on R, L raised slightly in back of R, L knee bent (cts <u>1</u> ,2), step L in place (ct 3). |
| 4 | Step fwd on R in front of L (ct <u>1</u>), step back on L, R knee bent and raised in front of L leg (cts 2,3). |
| 5-6 | Repeat action of meas 3-4, reversing ftwork and keeping R leg raised in front in meas 5. |
| 7-8 | Repeat action of meas 3-4. |
| 9 | Lift on L (ct <u>1</u>), moving in LOD, lift on L and touch floor with R heel (ct 2), roll onto full ft (ct 3). |
| 10 | Continuing in LOD, step L (ct <u>1</u>), lift on L and touch floor with R heel (ct 2), roll onto full ft (ct 3). |
| 11 | Repeat action of meas 10. |
| 12-21 | Face ctr and repeat action of meas 2-11. |
| 22-28 | Face ctr and repeat action of meas 2-8, adding a lift on L on last ct of meas 18. |

PART II

- | | |
|------|--|
| 1 | Facing and moving in LOD, step R (ct <u>1</u>), step L (ct 2), step R (ct 3). |
| 2 | Step L (ct <u>1</u>), step R (ct 2), step L (ct 3). |
| 3 | Lift on L, R knee bent and raised slightly (ct <u>1</u>), facing ctr, step diag fwd R on R (cts 2,3). |
| 4-6 | Repeat action of meas 2-4, Part I. |
| 7 | Lift on L (ct <u>1</u>), step slightly sdwd R on R, L knee bent and raised across R leg (cts 2,3). |
| 8 | Step L next to R (ct <u>1</u>), lift on L, R knee bent and raised across L leg (cts 2,3). |
| 9-16 | Repeat action of meas 1-8, Part II. |

PART III

- | | |
|-----|---|
| 1-2 | Repeat action of meas 1-2, Part II. |
| 3 | Continuing in LOD, step R (ct <u>1</u>), step L (ct 2), hold (ct 3). |
| 4 | Facing ctr, step sdwd R on R (ct <u>1</u>), step L behind R (ct 2), step sdwd R on R (ct 3). |

ŽENSKO ČAMČE (Continued)

- 5 Bend R knee, L leg held in front of R leg, L ft just off ground, L knee bent (ct 1), straighten R knee and bring L leg around to back (cts 2,3).
- 6 Repeat action of meas 5, Part III, with L held in back.
- 7 Step back on L (ct 1), step R next to L (cts 2,3).
- 8 Step L across R (ct 1), lift on L, R knee bent and raised across L leg (cts 2,3).
- 9-32 Repeat action of meas 1-8, Part III, three more times.
- 33-35 Repeat action of meas 1-3, Part III.
- 36 Facing ctr, step sdwd R on R (ct 1), lift on R, L knee bent and raised across R leg (cts 2,3).

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance of
Ruth Miller

DELI BEČAR
(DEH-lee BEH-char)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 2, Band 6

Formation: Broken circle, belt hold, L over R.

Rhythm: 2/4 meter

<u>Meas</u>	<u>Pattern</u>
10	Introduction
	<u>PART I</u>
1	Facing and moving LOD, step R (ct 1), step L (ct 2).
2-3	Repeat action of meas 1 two more times.
4	Step R (ct 1), small step on L (ct &), step R in place, raising L fwd (ct 2).
5	Still facing LOD, hop on R, bringing L around in back of R (ct 1), step bkwd on L (ct &), step bkwd on R (ct 2).
6-7	Repeat action of meas 5 two more times.
8	Step bkwd on L (ct 1), hop L, raising R fwd (ct 2).
9	Moving slightly in LOD, step R (ct 1), step L (ct &), step R (ct 2).
10	Hop on R (ct 1), step fwd on L (ct 2).
11-40	Repeat action of meas 1-10 three more times.
	<u>PART II</u>
1-2	Repeat action of meas 1-2, Part I.
3	Step R diag fwd R (ct 1), step L next to R (ct &), small leap onto R, L raised in back (ct 2).
4	Leap sdwd L on L, R raised in back (ct 1), leap sdwd R on R, raising L across R (ct 2).
5	Still facing LOD, hop R, bringing L around in back of R (ct 1), step bkwd on L (ct 2).
6	Repeat action of meas 5, Part II, with opp ftwork.
7	Repeat action of meas 5, Part II.
8	Facing ctr, step R across L, bending body fwd (ct 1), step back on L, straightening body and facing LOD (ct 2).
9	Hop L, raising R across L (ct 1), step R in place (ct 2).
10	Step L slightly in LOD (ct 1), step R next to L (ct &), step L in LOD (ct 2).
11-20	Repeat action of meas 1-10, Part II.
	<u>PART III</u>
1	Facing and moving in LOD, step R (ct 1), step L (ct 2).
2	Step R (ct 1), raise L fwd, L knee bent (ct 2).
3	Step L (ct 1), step R (ct 2).
4	Step L (ct 1), step R (ct &), step L (ct 2).
5-16	Repeat action of meas 1-4, Part III, three more times.

DELI BEČAR (Continued)PART IV

- 1 Facing ctr, lift on L (ct 1), step sdwd R on R heel (ct &), step L behind R (ct 2).
- 2 Step on R to R, swinging L diag bkwd to L, knee bent (ct 1), hop on R, swinging L across in front of R, knee bent (ct 2).
- 3 Jump sdwd on L on both ft apart (ct 1), leap sdwd R on R (ct 2).
- 4 Step L across R (ct 1), step R to R (ct &), step L across R (ct 2).
- 5-8 Repeat action of meas 1-4, Part IV.

PART V

- 1 Facing ctr, hop on L, extending R fwd (ct 1), step R to R (ct &), step L next to R (ct 2).
- 2-3 Repeat action of meas 1, Part V two more times.
- 4 Step R,L,R in place (cts 1,&, 2). (Variation: do 3 scissors kicks)
- 5-8 Repeat action of meas 1-4, Part V, reversing ftwork and direction.

PART VI

- 1-8 Repeat action of Part IV.

PART VII

- 1-8 Repeat action of Part V.

PART VIII

- 1-8 Repeat action of Part IV, ending with R raised across L, knee bent.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance
of Ruth Miller

RUGOVO
(ROO-go-vo)

(Yugoslavia--a section where 90% of the people are Albanian)

Record: Worldtone WT-LP-64-701, Side 1, Band 6

Formation: Separate lines. M with hands on neighbors' shoulders.
W with hands joined at shoulder height, elbows bent.

Rhythm: 2/4 meter

Style: W make small motions, M make very large motions. Dance is done in sitting position.

MeasPattern

8 Introduction

PART I

- 1 Facing ctr, jump on both ft apart, toes pointing out, knees bent (ct 1), step L across R (ct 2).
- 2 Jump on both ft apart again, L toe and head facing to L (ct 1), raise L leg out to L in bkwd bicycle motion (ct 2).
- 3 Jump on both ft apart, R toe and head facing to R (ct 1), raise R leg (knee bent) in back of L leg (ct 2).

PART II

- 1-4 Repeat action of Part I, except that meas 2 is done twice before meas 3.

PART III

- 1-4 Repeat action of Part I, except that meas 3 is done twice.

PART IV (M only; W continue with Part III)

- 1 Moving in LOD, step R (ct 1), step L (ct 2).
- 2 Lunge fwd on R in LOD with L kneeling bkwd as far as possible, body bent over, head facing in LOD (ct 1), hold (ct 2).
- 3 Straighten body (ct 1), hold (ct 2).
- 4 Rise on L ft (ct 1), raise R leg (knee bent) in back of L leg (ct 2).

Note: Leader indicates changes of figures by raising R hand.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71
Notes by Marcel Vinokur with assistance
of Ruth Miller

ZAEČKO
(ZAH-etch-ko)
(Macedonia)

Record: Worldtone WT-LP-64-701, Side 2, Band 1
Formation: Broken circle, hands joined and held down.
Rhythm: 2/4 meter

<u>Meas</u>	<u>Pattern</u>
8	Introduction
	<u>PART I</u>
1	Facing and moving in LOD, step R (ct 1), step L (ct 2).
2	Step R (ct 1), step L (ct &), touch floor with R heel, toes pointing diag fwd R (ct 2), roll onto full R ft (ct &).
3	Continuing in LOD, leap fwd onto L, R raised diag back to R, R knee bent (ct 1). Touch floor with R heel, toes pointing diag fwd R (ct &), roll onto full R ft (ct 2), leap fwd onto L, R raised diag back to R, R knee bent (ct &).
4	Step fwd R (ct 1), touch heel of L next to R (ct 2).
5-8	Continuing in LOD, repeat action of meas 1-4 with opp ftwork.
	<u>PART II</u>
1	Repeat action of meas 1, Part I.
2	Step R (ct 1), step L (ct &), facing ctr, raise hands to shoulder height, elbows bent, leap onto R, L knee bent and raised in front of R leg (ct 2).
3	Leap sdwd L onto L (ct 1), close R to L (ct 2), leap sdwd L onto L (ct &).
4	Hold (ct 1), close R to L (ct &), small leap sdwd L onto L, R knee bent and raised in front of L leg (ct 2), turn to face LOD and bring hands down (ct &).
5-8	Repeat action of meas 1-4, Part II.
	<u>PART III</u> Hands up at shoulder height, elbows bent.
1	Facing and moving in LOD, lift on L (ct 1), step R (ct &), step L (ct 2).
2	Continuing LOD, step R (ct 1), step L (ct &), step R (ct 2).
3-4	Facing ctr and moving bkwd, repeat action of meas 1-2, Part III, with opp ftwork, but step fwd on L on meas 4, ct 2.
5-6	Facing ctr and moving fwd, repeat action of meas 1-2, Part III.
7-8	Repeat action of meas 3-4, Part III.
9-16	Repeat action of meas 1-8, Part III.

Sequence: Introduction, Part I, II, I, III, then alternate Parts II and I to end of music.

As presented by Atanas Kolarovski
at Stockton Folk Dance Camp, 8/7/71

Notes by Marcel Vinokur with assistance
of Ruth Miller

PATA PATA

Source: This version of Pata Pata is being done in various areas of California.

Music: Pata Pata - Reprise Records 45-0732 (K 5291)

Formation: Scattered around floor all facing the music or partners may face each other if desired.

Meas. (4/4)

Pattern

- 1 R heel diagonally to R (Ct. 1), Stp on R ft in place (Ct. 2),
L heel diagonally to E (Ct. 3), Stp on L Ft in place (Ct. 4).
- 2 With your weight on the L Ft. - R heel diagonally to R (Ct. 1),
R toe touches floor beside L Ft. (Ct. 2), Repeat for Cts. 3 & 4/
Note: Both the toe and R knee turn L in a twisting motion on
Cts. 2 & 4.
- 3 With weight still on L Ft. - Raise R knee up high & across body
(Ct. 1), touch R Ft. beside L (Ct. 2), Raise R knee up high &
across body (Ct. 3), step on R Ft in place (Ct. 4).
- 4 Touch L Ft. diagonally to L (Ct. 1), Stp on L Ft. back and start to
turn 1/4 to R (Ct. 2), touch R heel diagonally to R (Ct. 3),
bring R Ft. back to place but no weight (Ct. 4). The major part
of the 1/4 turn to the R is done on the Ct. 3.

The dance is repeated many times with a 1/4 turn to the R each time. The arm motions are very much a part of the dance. Each dancer should do what comes naturally.

Cue Calls: Heel step
Heel step
Heel toe
Heel toe
Up - down
Up - down
Heel step
Heel touch

Presented by Bruce Mitchell
Summer of 1971