

# FOLK DANCE CAMP

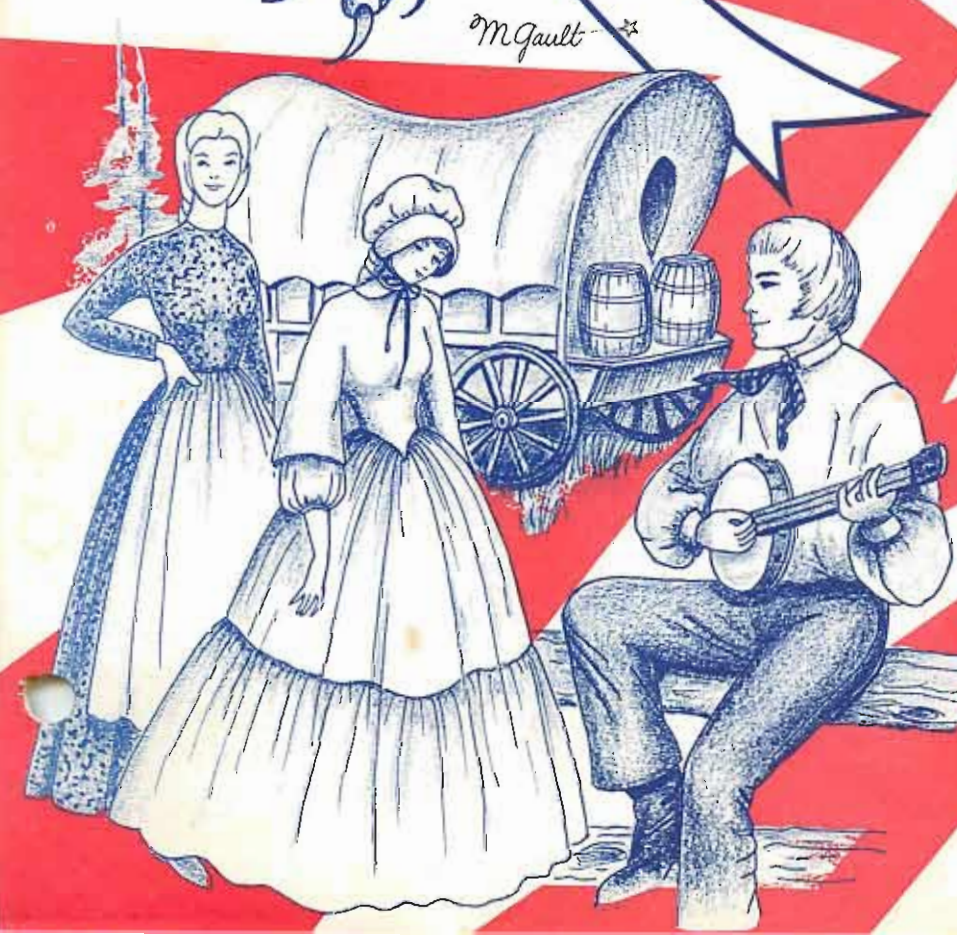
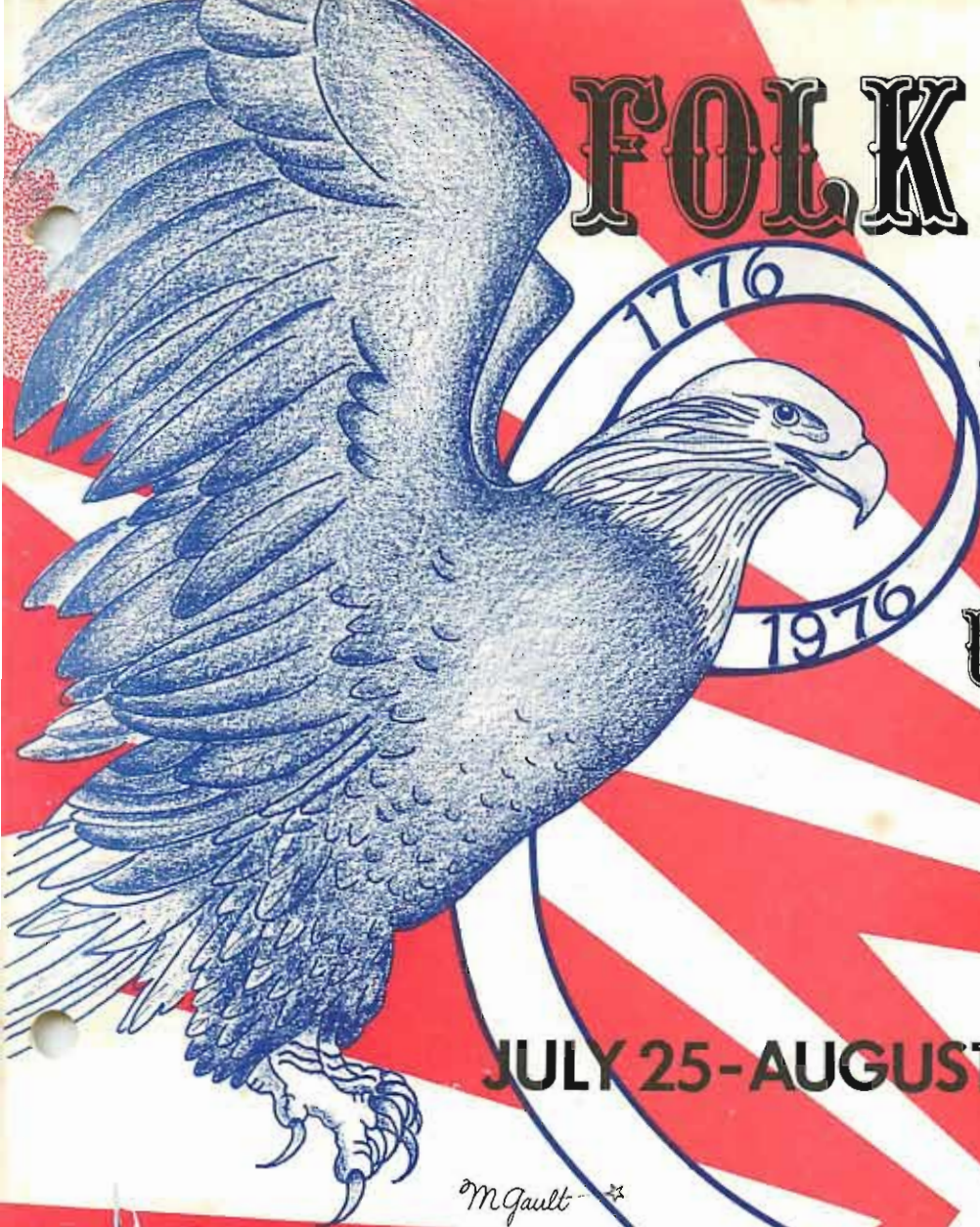
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UNIVERSITY  
OF THE  
PACIFIC

STOCKTON, CALIFORNIA

JULY 25-AUGUST 7

*M. Gault* \*



syllabus of  
dance descriptions

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## PREFACE

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Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing.

We are indebted to members of the Dance Research Committee of the Folk Dance Federation (North) -- Dorothy Tamburini, Bruce Wycoff, Co-Chairmen, for assistance in preparing any errata.

June McKay, Ph.D., Linguistics, University of California, Berkeley, has served as our consultant for the phonetic pronunciations in the syllabus.

## ABBREVIATIONS USED IN THE SYLLABUS

beg.	beginning, begin	LOD	line of direction
bkwd	backward	M	man, men
CCW	counterclockwise	meas	measure
COH	center of hall	opp	opposite
cpl or cpls	couple(s)	orig	original
ct or cts	count(s)	pos	position
ctr	center	ptr or ptrs	partner(s)
CW	clockwise	R	right
diag	diagonal	RLOD	reverse line of direction
Fig.	Figure	sdwd	sideward
ft	foot, feet	shldr	shoulder
ftwk	footwork	twd	toward
fwd	forward	W	woman, women
L	left	wt	weight

## FOLK DANCE COMMITTEE

Jack McKay, Chairman

Walter Grothe, Vera Holleuffer, Bruce Mitchell, John Pappas  
Ruth Ruling, A. C. Smith, Bev Wilder, and Jan Wright

FOLK DANCE CAMP - 1976

FOUNDER AND DIRECTOR OF FOLK DANCE CAMP 1948-1967 -- LAWTON HARRIS

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# ERRATA FOR 1976 FOLK DANCE CAMP SYLLABUS

Page	Clarification
1	<u>ETHNIC DANCES OF GREECE</u> Last paragraph, end of line 2: Delete <u>and 4's</u> .
5	<u>FYSOUNI</u> Bibliography, line 2: Change <u>II</u> , to <u>M. Vouras</u> Music, line 3: Last quarter note should have a dot after it ( <u>♩.</u> ) Line 5: Should read: quick - quick - quick - slow. Line 6: Should read: LP 8 or <u>any Fysouni</u> . Ct 4 of each meas: Two actions are described on each ct <u>4</u> . ( <u>♩ ♩</u> ). The first action occurs on the quarter note and the second one is on the eighth note.
7	<u>KARSILAMÁS</u> Formation: As given, written for a cpl (M&W). Two W may dance together but they never do any of the M variations. Characteristics, line 6: The fourth quarter note should be dotted ( <u>♩.</u> ).
8	Variation (Forward and Back): No cross on ct 2; just 3 steps ahead and 2 hops.
11	<u>MITERÍTSA</u> Meas II-IV: Add at end: Turn to face RLOD on last step.
16	<u>PERATIANÓS</u> Beratis and Peratianos refer to the old capitol (Berati) of Epiros which is now a part of southern Albania. Heimariotikos refers to the old Greek city, Heimarú, now in southern Albania.
18	<u>TRIPÓTIS</u> Fig III, line 4: Change <u>R</u> to <u>L</u> and <u>L</u> to <u>R</u> .
20	<u>ZAGORÍSIOS</u> Variations: The last 3 entries are for <u>M only</u> .
27	<u>GASIOR</u> Pronunciation: Change to read: GAWN-shor Part I, meas 1, line 4: Delete <u>up to</u> . Insert <u>slightly above</u> . meas 3-4: Move in RLOD backing up.
28	Part II, meas 3-16: On meas 16, W prepares to jump on <u>ct 1</u> ; is lifted and turned on <u>cts &amp;, 2</u> ; is set down on ct <u>&amp;</u> .
30	<u>GÓRALSKI</u> Page 30 and 31 are not in correct sequence. Text from page 29 is continued on page 31 and it should be renumbered "30".
37,38	<u>MASURKA GOLESZOWSKA</u> Change title on both pages to <u>Mazurka Goleszowzka</u> .

- 37 Pronunciation: Change to goh-leh-SHAWF-skah.  
 38 Fig II, meas 3-4: The turn is done in place, not progressing in LOD.  
 Meas 11-12: Free hand is at side - not at waist.  
 Fig III, meas 5-6: Palm of L hand faces in.  
 Meas 7-8: Straight L arm goes diag back.

### 39 OBEREK NA LEWO

- Introduction, line 9: Change zwijacs to zwijacz.  
 42 Fig VI, heading line 2: Change dziewozat to dziewczat.  
 Meas 1-7, line 5: Should read....making 1/2 to one CW turn....  
 Meas 13-16: Assume upright pos for the 4 oberek steps.  
 43 Fig VIII, Variation: Delete lines 8 and 9.  
 Line 10: Change meas 8 to 7  
 On meas 8 take same pose as written above in meas 8.

### 45 SUWIEC

- Introduction, line 3: Pronunciation of Rzeszow:  
 ZHEH-shoot (oo as in foot).

### 47 WALCZYK LUBELSKI

- Introduction, line 11: Change Walcyzk to Walczyk  
 Steps and Styling, 2nd paragraph: Change pronunciation to  
bee-oo-GOH-righ.  
 48 Fig I, meas 16: In the shoulder-waist pos, M hands are at the  
 sides of the W waist.  
 49 Fig III, meas 24, line 4: Delete: palm up. M palm is turned  
 away from ctr. W lightly rests her R hand on it, palm down.  
 51 The Song, 1st verse, line 1: Change to read: miesiuncku.  
 Line 3: Change to read: wyjrzała.  
 Line 4: Change to read: ocena.  
 Pronunciation, 2nd verse, line 1: Change mahs to mohs.

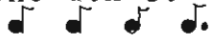
### 53 DIVOTINSKO HORO

- Introduction: 8 meas  
 Step 1, meas 1-3: L ft always crosses in front.  
 Step 3, meas 7-8: Change meas in margin to 7-10. In text  
 change meas 7-8 to 5-8.  
 54 After Do each step twice. Insert Do 4 "shopka" steps in place  
(replacing 8 meas of introduction) then repeat dance from  
Step I. Continue to do Step 5 to end of music.

### 55 HOOSHIG MOOSHIG

- Music: Change 10/16 to 6/8.  
 Rhythm: Delete all. The 6/8 meter is counted as 1(1,2,3); 2(4,5,6).  
 Body turns to L and back to ctr, following ftwk. Arms stay  
in position.  
 Each Part is danced as long as the leader desires.  
 Introduction: Begin dance with vocal which occurs after a  
long musical phrase.  
 Part I, meas 4 and meas 8, ct 2: Ft does not take wt.

## 56 LILKA

9/16 notation: The first 3 cts are eighth notes; the 4th ct is a dotted eighth note. Fill in the circles: . Occasionally in First Week class, Ron and Steve danced this in Thracian style and syncopated the steps. However, Ron said it should not be danced that way. The cts should be danced as indicated above.

Meas 5: At end add: moving diag bkwd in LOD.

## 57 PAPURI

Additional record: FEZ 703 "Karsi Bar". This was used in class. Formation: There should be only one line no matter how many are dancing.

Introduction: 16 meas (one musical phrase) was used.

Variation I for M: Meas 1 thru 8: Delete hands; insert fists.

58 W: In margin change meas 3 to 5 and 4 to 6. Delete all of original 5 and 6.

Meas 2: Delete all after ...continue down.

Meas 3: Same as M. (Extend arms low and clap twice (cts 1,2)).

Meas 4: Raise hands to face level, palms out. Middle fingers curved more than others.

Meas 5: As written.

Meas 6: As written

Meas 7, ct 1: Change 3 to 5.

ct 2: Change 4 to 6.

Meas 8: Change 3 to 5.

Leader changes to Variation I by calling tser tseh-geh-tsek (release hands); to Variation II by calling tser poh-neh-tsek (take hands).

## 59 SEPASTIA BAR

Formation, line 3: The call is Tser tseh-geh-tsek (phonetically).

Line 4: The call is Tser poh-neh-tsek (phonetically).

Introduction: A long phrase followed by 7 meas of full orchestra during which dancers sway to R and L.

Part A, meas 2: Delete all up to Ft should be flat....

Insert: Step on R to R, step L behind R, step on R to R (cts 1,&,2). Touch L ft next to and a little fwd of R ft.

Meas 7: Delete line 2: Insert Touch R ft again in same spot.

Part B: Add (1) after B. Same line add: Facing R and moving in LOD

Meas 1: Two step in LOD; delete to the R, both times it appears. The two-steps are short, the closing ft coming just to heel of supporting ft.

Meas 2: After(Part A) insert, but continue in LOD. Turn to face ctr for cts 3,4 as in Part A.

Meas 3-4 and 5-8: Add (1) after(Part B).

Part B (2) needs to be added at bottom of page:

Same as Part B (1) except that two-steps in LOD are done with long, smooth travelling steps. Two-steps in RLOD are short as in Part B (1).

60 Part C Ftwk is the same as in Part B (2), for meas 1-2. For meas 3-4 ftwk is the same as meas 3-4, Part B (1).

W hand pos: middle finger curved more than others.

Sequence of dance: A, B(1), A, B(2), A, C, A, C, A with another R sway at end.



4.

61 TROPANKA

Line 2, 3rd word: Correct spelling to Tolbukhin.

If W do the dance they should dance in their own line and with softer styling.

Pronunciation: Change to TROH-pahn-kah.

Sequence of dance: Each Fig is repeated until leader calls a change. Ron prefers to have the calls given in English rather than Bulgarian, i.e., "stamp", "2 stamps", "3 stamps", "squats".

Fig I, meas 2, ct 1: jerk of arms is called "tuck".

Ct 2: Stamp R, no wt (flat).....

Fig II: Delete all directions for arm movements. Use those given below. They should be smooth and continuous. Only exception is meas 3, ct2&.

Meas 1,ct 1: fwd and begin to go down  
&: all the way down  
2: begin to come up  
&: all the way up

Meas 2,ct 1: tuck  
&: slightly up and fwd  
2: begin to go down  
&: all the way down

Meas 3,ct 1: circle up in back  
&: under armpit and  
2: straight out in front  
&: hold

Meas 4,ct 1: begin to go down  
&: all the way down  
2: fwd and up  
&: all the way up

Meas 5,ct 1: tuck

Meas 5 in the dance pattern has only 1 ct. Pattern begins again on next ct. Do not hold the stamp and tuck.

62 Fig V, meas 2, cts 1,&: The leaps are slightly diag to R and L.

Meas 3, ct 1: Roll fwd from bent toes; do not drop onto knees.

Ct 2: Insert R ft between on and it.

Meas 8, ct 1: Should read: Hands joined, L arm behind back,  
R arm across waist in front, step R.....

63 TRAKIYSKA RŪCHENITSA

Record: Reference should be to WRS 1775B, the producing company.

Bitov 001 indicates the orchestra.

Formation: Short, segregated lines. Forearms close together (Elbow to elbow).

Introduction: 12 meas phrase.

Thracian style is heavy; knees bent, feet apart

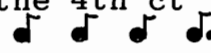
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Meas 12, line 2: Lift R ft in front while doing.....

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W: In margin change meas 3 to 5 and 4 to 6. Delete all of original 5 and 6.

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Meas 3: Same as M. (Extend arms low and clap twice (cts 1,2).

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Part A, meas 2: Delete all up to Ft should be flat....

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Meas 7: Delete line 2: Insert Touch R ft again in same spot.

Part B: Add (1) after B. Same line add: Facing R and moving in LOD

Meas 1: Two step in LOD; delete to the R, both times it appears. The two-steps are short, the closing ft coming just to heel of supporting ft.

Meas 2: After(Part A) insert, but continue in LOD. Turn to face ctr for cts 3,4 as in Part A.

Meas 3-4 and 5-8: Add (1) after(Part B).

Part B (2) needs to be added at bottom of page:

Same as Part B (1) except that two-steps in LOD are done with long, smooth travelling steps. Two-steps in RLOD are short as in Part B (1).

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Part C Ftwk is the same as in Part B (2), for meas 1-2. For meas 3-4 ftwk is the same as meas 3-4, Part B (1).

W hand pos: middle finger curved more than others.

Sequence of dance: A, B(1), A, B(2), A, C, A, C, A with another R sway at end.



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Meas 3,ct 1: circle up in back

&: under armpit and

2: straight out in front

&: hold

Meas 4,ct 1: begin to go down

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63 TRAKIYSKA RUCHENITSA

Record: Reference should be to WRS 1775B, the producing company.

Bitov 001 indicates the orchestra.

Formation: Short, segregated lines. Forearms close together (Elbow to elbow).

Introduction: 12 meas phrase.

Thracian style is heavy; knees bent, feet apart

Meas 1: Bend knees as step is taken on R.

Meas 10: May be danced as written or as follows: With wt on both ft, bounce twice (cts 1,2); step on R across in front of L (ct 3).

Meas 12, line 2: Lift R ft in front while doing.....

- 64 ZAD KRAK  
Delete all of Pattern and replace with the following:  
Meas 1: Facing ctr, step on R to R (cts 1,2,3); step on L behind R (cts 4,5,6)  
Meas 2: Step on R to R (cts 1-6).  
Meas 3: Step on L fwd twd ctr (cts 1-6)  
When tempo increases meas 3 becomes: Step on L fwd (cts 1,2); close R to L (ct 3); step on L fwd (cts 4,5,6).  
This is a Shope dance and when stepping, lift free ft in back to maintain the Shope style.
- 77 AL YADIL  
Title translation: Near the Fountain.  
Use 1st 8 cts of music for an introduction. Begin dance with ct 9 of Part I.  
Part I, cts 1-8: Delete all. Insert 8 steps in place, beg R ft.  
Part I, cts 9-12, line 3: stamp L and brush it fwd  
Part III, cts 1-2: After hop on L insert (ct 2); change (ct 2) to (ct &).  
Cts 3-16: Bring hands down sharply on ct 16.  
Part IV: Delete diag R; insert ctr.  
Part V: Bend and straighten R knee on each ct to produce "bounce".  
Part VI: Delete hands on shldr.  
Cts 1-4: Bend fwd from hips.  
Line 2: Delete (L knee comes up on the close).  
Line 3: Step R beside L on ct 3&.  
Cts 5-8: Resume erect posture.
- 78 Part VII: Delete hands on shldr.  
Cts 1-4: Should read Jump on balls of ft four times.....  
Cts 5-8, line 1: At end insert: flat on floor.  
After To repeat dance delete all. Insert begin with Part I, ct 1.
- 79 ESHAL ELOHAY  
Music: Add: 4/4 meter.  
Formation: Delete hold joined hands low. Hands are raised above shldr level and are not joined.  
Steps, line 3: After step L insert on ball of ft.  
Part I-A, cts 9-12: After R on R insert bringing L ft close to R ankle (cts 9,10)  
Cts 21-24: Delete R a little fwd; insert close R to L.  
Part I-B: Delete drop hands.  
Cts 1-8: At beginning of sentence add Turning 1/4 CW to face LOD, repeat action.....  
Cts 17-20: Delete fwd. Should read step on L in place. The L ft stays in place on cts 17,18. (Line 3)  
Part II-A, cts 1-4: Add beg R. The steps twd ctr are long.  
Cts 9-16, line 1: Delete back.
- 80 Part II-B: Add Raise hands high as at beg of dance.  
Cts 1-8: Delete diagonal R and diagonal L. Replace with fwd.
- 81 BETOF UTZLIL  
Part I, cts 13-16: Should read Release hands, and turning 1/4 L to face CW, leap onto R ft. L ft remains lifted thru ct 16.  
Cts 21-24: Insert a little between hop and fwd on L. Join hands on ct 23, or as soon as convenient, R hand fwd.  
Cts 25-28: Delete Join hands.



6.

- 81 Part II, cts 1-4: Cts 1,2 (R,L) are done in place.  
Cts 25-28: Release hands on ct 28.  
Cts 29-32: Delete all. Insert: Make a small, individual half circle to the R to face CW, stepping L,R,L,hop on L.  
Cts 33-64: Delete 16; insert 32. Delete and out of circle; insert and moving CCW. On final step on L turn to face ctr and raise R knee.
- 82 HAMAVDIL  
Formation: Delete second sentence. Insert Hands joined in W pos.  
Part I, meas 8: Delete hold (ct 2). Part I takes 15 cts to complete which equals 7 1/2 meas.  
Part II, meas 2: Delete hold (&).  
Meas 4, line 1: Delete hold (&).  
line 2: fall lightly onto R in place (ct &).
- 83 MARHABA  
Part I, cts 1-8, line 1: After hop L add (ct 2); change (ct 2) to (ct &).  
Line 3: Body twists to L on ct 6 and twists to face LOD on ct 7.  
Part II, cts 13-16: Delete chug slightly back on L; insert hop on L (ct 14). then step R fwd (ct &)  
Part III, cts 1-4: Hand claps are done at chest level and fwd, with fingers of each hand spread apart.  
Cts 5-8, line 2: Stamp R next to L (no wt).  
Cts 9-12: Stamp L next to R (ct 9).  
Line 2: Fall on R ft as R knee bends. Should hear it. (ct 11).  
Cts 13-16, line 3: Delete hold; insert repeat action of ct 14, Part III.
- 85 S'EE YONA  
Music: Change band 1 to band 2.  
Add: 3 meas introduction. The bell sounds occur during meas 3.  
Part I, meas 5: Change cts 1-3 to cts 1-4. Delete rest of meas 5.  
Meas 6: Change first word to Step.  
Meas 8, ct 2: Delete in place; insert bkwd.  
Ct 3: Close R to L with bounce.  
Part II, meas 1, line 2: Change ahead to behind.
- 86 Meas 6-7: Complete the CW turn started on ct 3 of meas 6, by the end of meas 7.  
Meas 8: Delete action; insert ftwk of... Begin to raise arms slowly from sides on ct 1 of meas 8. Have them in pos by ct 4.
- 87 TINTEN BANAT  
Title translation: "Two Daughters"  
Formation: L hands are joined with a thumb grasp. In class the dance was taught in a circle with M back to ctr, ptr facing him. However, Moshiko said that it should be done at random when danced for pleasure.  
Part I, Pattern A: Delete lines 1 and 2  
Meas 1: Delete action described for ct 2. Insert hold (ct 2). leap on L in place (ct &).  
Meas 3: After Yemenite add hop. Delete hold.  
Meas 4: Ptrs change places with a CCW arc on cts 1,2.

- 87 Part II, Pattern B, meas 1: Delete (M LOD, W RLOD). On R Yemenite, step slightly fwd on R (ct 3); release hands, hop on R making a CCW turn to face opp direction (ct 4).  
Meas 4: Delete (M RLOD, W LOD). Repeat action of meas 1, Part II, with opp ftwk
- 88 Part IV, Pattern C: Delete all. Insert the following:  
Meas 1-4: Join L hands, Facing and moving CCW, dance 8 walking steps fwd (2 cts per step). Beg R. Release hands, turn twd ptr to face CCW.  
Meas 5-8: Join R hands and move CW with 8 walking steps.  
Style Note: When very familiar with dance and music it is possible to dance all Yemenite Hop steps in a syncopated fashion by delaying the action of ct 2. All steps are small and bouncy. There is very little side-to-side action.
- 97 THE 'BEES OF MAGGIEKNOCKATER  
Music: Records containing 4 x 32 bar jigs: Talisman STAL 5007 (Stewart's favorite); Waverly SZLP 2122; Parlophone PCS 7060.
- 98 Fig II, meas 9-12, line 6: Delete 1st (cpl). Insert 1st M and 3rd W.  
Line 7: Delete 3rd cpls. Insert 1st W and 3rd M.  
Fig III, meas 25-28, line 3: Delete At the end, insert On meas 28.
- 99 Bonnie Anne  
Dance was not taught so no comments appear.
- 103 HOOPER'S JIG  
Additional record: RCA Victor PC/PCS 1136 Side 2, band 2.
- 106 JUST AS I WAS IN THE MORNING  
Fig II, meas 1: Cpl take promenade hold (R hands joined on top and L joined underneath).  
Meas 2: Delete R hands joined.  
Meas 4: M 1 leads W 2 across to his L side.  
Meas 7-8, line 2: Change R hands to inside hands.  
Fig III, meas 1-4: Should read With inside hands joined.  
Fig IV, at end: Delete whole sentence that begins: Keep repeating as above.....  
A new top cpl starts dancing each time there is a cpl below them with whom they may dance. Music ends not with cpls back to orig place but with 4th cpl in 3rd place (1, 2, 4, 3).
- 107 AZUL CIELO  
Step 2: Danced in butterfly pos. Hands are joined with ptr (M L & W R, M R & W L) and stretched comfortably out to sides about shldr level. On the step-hops knees are turned out.  
Step 3: Danced in butterfly pos moving in LOD first.  
Meas 1, line 1: Toe is crossed over supporting ft.  
Meas 2: Walk in LOD.  
Meas 3-4, line 4: Delete outside of circle. Insert RLOD.



8.

108 Step 5, meas 5-6, line 2: Delete from: but do not take.... to end of sentence. Insert: Slide L again, turning to face in RLOD. Stamp R 2 times. In meas 5 arms are stretched in butterfly pos with leading hands low. In meas 6 change tilt of arms on the stamps in preparation for moving in RLOD.  
Meas 7-8: Stamp L 2 times

109 EL CIRCO

Fig I, meas 1: Often dancers will take enough wt on L heel during the first & ct so that ct 2 becomes step on R.

Meas 3: Change touching L toe to tapping L toe (2 changes).

Meas 4: Change CW to CCW.

110 Fiv IV: Inside hands are joined at about waist level.

110A Fig V, meas 1-10: Joined hands are held at about waist level. Each time W turns CCW her R arm is behind her back at waist level.

Note: Chorus figures may be done with inside hands joined, or as described for the Chorus following Fig IV. The figures that precede and follow each chorus should influence your choice.

111 LA DANZA DE LOS MACHETES

Music: Delete MKL 1448. Insert LPM 1318.

112 Fig I, meas 1-8 (first sequence): Use the ftwk as written but do in place, all with L shldr to "Front" so as to present a profile to the audience. M R hand holds machete parallel to floor about eye level.

Fig 2: W circles R M CW and L M CCW.

113 Fig 3, meas 1-4, 5-8: W uses same ftwk as M but moves to rear.

Fig 4, meas 1-8: In class W used push steps to turn alternately R,L.

Fig 5, meas 1-8: On push steps W move to front and M to rear.

Meas 9-12: W back up on pas de basque steps.

Fig 7: All push twd front. On meas 9-16, W backs up a little on the pas de basques.

Fig 8: W used push steps, not pas de basques.

Note: Record has 16 meas of music extra. Either pick up the needle or use the music for the exit.

115 EL RASCAPETATE

Pronunciation: Change to rahs-kah-pay-TAH-tay

Formation: Change to read...L shldr to L shldr, W facing "front".

Introduction: One chord.

~~Step~~ I: On the 4 stamps turn in twd ptr to face opp direction. The last time M does not turn.

Step 2, meas 1: Cts for ftwk: R(ct 1), brush L (ct 2), L (ct 3), R (cts 4,5,6).

Meas 3-4: Cts for ftwk: R(ct 1), brush L (ct 2), L (ct 3), Stamp R (cts 4,5,6 of meas 4).

Step 4: ~~Spread~~ rebozo out holding at corners just above fringe. Move close to ptr so hands are almost touching and rebozo is stretched between the hands just below eye level.

116 Step 5: Use same ftwk as Step 2. M start L and W R.

Step 8: W L hand & M R hand holds the upper edge of the rebozo. Both start with R ft. As W unwraps the second time, the M helps her put the rebozo back onto her shldr.

- 116 Step 9: Same ftwk as Step 3.  
Step 11: On meas 8 use the last 3 cts to stamp L,R,L moving fwd. Stamp R on final chord.
- 117 HYLKEENHYPPELY  
Not taught so no comments appear.
- 118 HYLLYTYSKA  
Not taught so no comments appear.
- 119 KAHDEKSAN HENGEN ENKELISKA  
Change name to ATTA MAN ENGEL (OHT-tah mahn ENG-el). Since this dance comes from the Swedish speaking part of Finland, Susanna says we should use the Swedish name.  
Music: Delete 3/4 meter. Record: Suomen Nuorison Liitto A-5.  
Formation: In the square Cpl 1 has back to music; Cpl 2 is facing them. Cpl 3 is to Cpl 2 the L of Cpl 1; Cpl 4 is to the R of Cpl 1.  
(see diagram) Cpl 3 Cpl 4  
Holds: Spin Hold, line 4: Change R to L.  
Line 5: Should read....spinning in place.. Cpl 1  
Line 7: Change L ft to R ft and L shldrs MUSIC to R shldrs  
Note: The name given to the Spin Hold is determined by the hands that are held.  
Steps: Gallop step: As danced in class the gallops were sliding steps in even tempo.  
Introduction: 2 meas.  
Fig I, meas 1-16 b, line 3: Change CCW to CW.  
Line 4: When dropping hands remove R hands from shldrs first and keep L hands joined long enough to aid in passing by the L side.  
Line 5: Change CW to CCW.  
120 Fig I, meas 49-64: Delete last sentence.  
Meas 77-80: Change CCW to CW.  
Meas 81-92: Begin with L ft.  
Meas 93-96, line 2: Change CW to CCW.  
Fig II, line 3: Should read...should be under all arms... (trailing arm is over).  
Meas 13-48: Substitute the following:  

Meas	Pattern
13-18	Release hands and do 3 jumps in place, clapping hands on each jump (meas 13, cts 1-2; meas 14, ct 1). Reform the large circle with R arm under. Beg R, circle R (CCW) with 9 walking steps. Stamp on steps 8 and 9.
19-24	Continue to move R with 12 buzz steps.
25-36	Repeat action of meas 13-24 (Fig II) with opp direction and ftwk.
37-48	Repeat action of meas 13-18. On ct 2 of meas 48 jump onto both ft, keeping hands joined in the circle.

10.

121 KOIVISTON POLSKA

Music: Record: Suomen Nuorisliitto Side A-Band 7

Formation: Hands held at shldr level. When hands are free, W put fists on hips; M have arms folded. Cpls are numbered CW with cpl 1 facing the head of the hall.

Steps: "Hop steps" in our terminology are step-hops and in 3/4 meter, 3 step-hops occur in each meas.

Foot-changing: thrust the L ft fwd, slightly off floor, at same time hop on R. Repeat action, alternating ft. Each change takes 1 ct.

Heel-step: with jump, land on R with L heel (on floor) and shldr fwd twd ctr (ct 1); hold (cts 2-3). Repeat of step would have wt on L and R shldr and heel twd ctr.

Introduction: 2 meas

Fig I, meas 9-12: In margin move 9-12 to line below. The squares are formed on the last 2 step-hops in the circle to R.

M 2,4,6 have backs to ctr. M 1,3,5 are facing into ctr.

W are facing each other and are standing on the line of the circle.

Meas 15-16: End with W 2, 4, 6 back to ctr.

Fig II, meas 9-12: W move in to form circle with the Foot-changing steps. M has arms folded at chest level.

Meas 13-14: Do 2 Heel-steps facing ptr with no body turn.

Shake R index finger first. L heel fwd first.

Fig III, meas 1-8: Cpl 1 leads the line on the diameter of the circle so that when ptrs face each other M is facing the head of hall. Cpl 1 starts to form the line as soon as possible on the 2nd set of step-hops, or else cpl 6 can't make it to place.

Meas 9-10: W turn with 1 jump.

122 Meas 13-16: W turn R with jump onto R ft, extending L fwd.

Fig IV, meas 1-24: To reverse roles, ptrs change places as the line is being formed. W passes in front of M, keeping her back to him.

123 LIRPPU - LARPPU

Music: Record - Suomen Nuorisliitto Side A - band 1.

Formation: hands are at sides.

Steps: Polska (3/4 meter). Dance 1 two-step fwd beginning L (cts 1,&,2); leap fwd onto R (ct 3). Step repeats exactly.

Introduction: 2 meas.

Meas 1-16 are in 2/4 meter. Meas 17-32 are in 3/4 meter.

Meas 9-16: To take crosshand pos hook R elbows and then join hands behind backs.

Meas 17-22: Begin polska steps on the L ft.

Meas 23-24, line 2: Delete 3/4 turn to the L. Insert 1/4 turn to the R. Clap is on ct 1 of meas 24. On cts 2-3 assume crosshand pos with L shldrs adjacent.

Meas 25-32, line 3: Change R to L.

124 MELKUTUS

Music: Record - Suomen Nuorisliitto Side A - band 2.

Formation: Hands joined behind backs, L with L, R with R.

Steps: Polka: Push off from floor (ct 4 of preceding meas).

Land on both ft, L a little ahead of R (ct 1); small step on R (ct 2); step on L (ct 3). Step alternates.

Melkutus step: Hop on R ft while L ft swings out in front



- 124 slightly (ct 1); then brush the L back to ground and step on it while lifting the R bkwd slightly (ct 2). Repeat of step would start with hop on L and swinging R ft fwd. When a leg is swung fwd, the body tilts bkwd. When a leg is swung bkwd the body tilts fwd. W start sequence by hopping on the L ft, M by hopping on the R ft. On last ct of Melkutus step, land with ft together.

Introduction: 2 meas

Meas 1-8: Delete on the outside ft. Substitute with hop on inside and swinging outside ft fwd.

Meas 9-16: Put hands on top of ptrs shldr. M starts with ftwk as written above. W use opp ftwk.

125

# RIHMARULLA

Title means "spool of thread".

Music: Record: Suomen Nuorison Liitto Side A-Band 3.

Formation: Two lines of cpls facing each other, W to R of ptr. outside fists on hips. Cpls are numbered in a CW direction:

	Cpls	1	2	3
Head		O-X	O-X	O-X
of				
Hall		X-O	X-O	X-O
		6	5	4

Record has music for an 8 cpl set but description is for a set of 6 cpls which is an easier learning situation

Steps: Polka - See Melkutus errata for description.

Introduction: 2 meas.

Fig I, meas 13-16: On return to ptr, join both hands (R with L) and turn CW not quite once around. This will allow a smooth formation of the basket.

Explanation of Fig II, meas 9-32. Change text to match where necessary:

Fig II, meas 9-10: With 2 polkas flatten circle to end in a double line up and down the hall. Cpls 2 and 5 move fwd and end cpls pull out.

Meas 11-12: With 2 polka steps reform circle.

Meas 13-14: With 2 polka steps flatten the circle to end in a double line across the hall. End cpls (1 and 6, 3 and 4) move fwd; ctr cpls (2 and 5) pull out.

Meas 15-16: With 2 polka steps reform circle.

Meas 17-24: Take R hand thumb grasp with 7th person and turn CW so as to go back. Free hand is on hip. Count ptr as number one.

Meas 25-32: On first ct of meas 25, jump onto both ft to make an accent noise.

126

Fig III, meas 1-4: Both begin with L ft.

Meas 9-16, line 2: Change W to M. W pass back to back on return to place.

Fig V, meas 1-4: W L arm is over M R arm.

127

# DEVOJACKI POVOZ

Formation: L arm over.

Introduction: 8 meas.

Step I, meas 4, ct 3: Delete all. Insert Hop on R.

Meas 5: Delete all. Insert Step fwd on L twd ctr (ct 1); step back on R (ct 3).

- 12.
- 128 Step III: Moves directly sdwd.  
At the end in the text Repeat seven times belongs under meas 4.
- 129 <sup>v</sup>  
DIVČIBARSKO KOLO  
Fig II, meas 4: Delete lift L; insert Step on R.  
Fig III, meas 3: Should read...lifting L next to R ankle (ct 1).  
Line 2:...lifting R next to L ankle (ct 3).
- 130 Fig IV: Add Facing LOD.  
Meas 1 and 2 are danced in place.  
Meas 3 and 4 are danced in LOD.
- 131 KAJO KALINO  
Formation: Hands joined in "W" pos.  
Introduction:  
Step I: Below meas 4 in margin insert 5-16. Repeat action.....  
Step II: Lower hands to "V" pos.
- 133 <sup>v</sup>  
METKALISTETO  
Formation: Hands joined in "W" pos.  
Style of dance is very smooth. Do not flex knees to produce bounce; do not pump arms up and down.  
Introduction: 4 meas.  
Step I: Below meas 4 in margin insert 5-8. Repeat action  
of meas 1-4, Fig I.  
Step II, meas 1, line 1: Delete fwd; insert to R.  
Meas 2: Delete all. Insert Step to L on L ft, raise R (cts 1,2,3); hold (cts 1,2-1,2).  
Step III, meas 1: Delete line 2. At end of line 1 add: in LOD.  
Cts 2,3: L ft begins moving in LOD for next step
- 134 Delete first line. Insert Step on L in LOD  
Meas 5: 1st ct 2: Change beside to behind.  
2nd ct 1: Step on R in LOD, lift L.  
Meas 6: 1st ct 2: Change beside to behind.  
2nd ct 1: Step on L in LOD, lift R.  
Meas 7, line 1: Delete fwd; insert to R.  
Below meas 8 in margin insert 9-16 Repeat action of.....
- 135 PIPERANA  
Formation: Short lines of 5-6 dancers. L arm over.  
Step I, meas 4, ct 3: Delete Step; insert Hop. Add raising L up in back.  
Meas 5 and 6 move a little to the L  
Meas 7, ct 2: Parenthetical sentence belongs with ct 1.  
Add R ft a little fwd of L.  
Cts 3,4: R ft moves in an arc behind L ft (as in a reel step).  
Below meas 12 in margin add 13-24 Repeat action of.....
- 136 Step II, meas 1-4: Move twd ctr of circle. The step-hop on L in meas 4 may be replaced with a small leap onto both ft (ct 1); hop on L (ct 3).  
Meas 5: Move bkwd out of circle.  
Below meas 7&8 in margin insert 9-16 Repeat action of .....
- 137 <sup>v</sup>  
POD ONA or BRE DEVOJČE  
The dance as taught began on meas 3 and then continued with meas 1 and 2 for both versions of the dance.  
Bre Devojčce  
Introduction: 6 meas.  
Original meas 1, ct 1: Delete place R ft on L calf. Insert

- 137        raise R ft behind L calf.  
 Original meas 3, ct 3: Delete step back on it.  
Pod Ona  
 Original meas 3, cts 1,2,3: Delete 2nd comma in each line.  
Add: The steps move in LOD.
- 139        <sup>✓</sup>  
SASINO KOLO  
 There is no introductory music so leader may use 2 or 4 meas for an introduction and cut the number of repeats of Fig I accordingly.  
 Fig II, meas 4: Delete hold. Insert hop on L, turning to face RLOD.  
 Fig III, meas 1: Delete heel. Insert full ft.  
 Meas 4: Add: hold (ct 4). Turn to face RLOD during stamps.  
 Meas 5-8: Delete opp ftwk. Insert same.
- 140        SIROTICA  
 Formation: W slightly ahead of ptr and on his L side. Same ftwk for both throughout dance.  
 Styling: Dance is smooth, but has a light, bouncy quality.  
 Ct column: Change all meas to read: 1, &, 2, &. Meter is 2/4.  
 Introduction: 4 meas.  
 Step II: Steps are done in a small arc - not directly sdwd and ptrs maintain eye contact.  
 Variation II: Both Step I and Step II begin with L ft.  
 Step II: On meas 3 and 4, W turns CCW under joined R hands (release L hands) to face LOD as M turns 1/4 to his R to face LOD.
- 141        <sup>✓</sup>  
STRUMICKA PETORKA  
 Formation: It is more comfortable if done in segregated lines, but is not mandatory to do so.  
 Introduction: 16 meas.  
 Part I, meas 5: Delete turning body to face ctr of circle.  
 Meas 6: Delete all. Should read: Continuing to move in RLOD, step R, lift L slightly (ct 1); hold (ct 2); turning to face ctr step on L (ct 1); hold (cts 2,3).  
 Part II: Delete all. Should read:  
 Meas 1-7: Repeat action of Part I, meas 1-7.  
 Meas 8: Step on R beside L, lifting L off floor slightly, and bring hands down to sides (ct 1); hold (ct 2). Step on L in place, raise hands to shldr level (cts 1,2,3).  
 Interlude: 2 times during music an interlude of 4 meas occurs.  
 Lower hands, move in LOD with 8 walking steps in quick-slow rhythm (cts 1,2) (cts 1,2,3). Begin R. Accent step on L by bending knee.
- 142        ZORICE DEVOJKO  
 Formation: Open, or closed, circle.  
 Introduction: 2 meas  
 Style: Steps are soft and bouncy. Hands move up and down.  
 Step I, meas 1-2: Move fwd in LOD  
 Meas 3-4: Move fwd in RLOD.
- 143        <sup>^</sup>  
BRÎUL PE OPTE  
 Music: Correct spelling of title on record to above.



Page      PRONUNCIATION ADDITIONS

77	AHL yah-DEEL
79	esh-AHL eh-lo-HIGH
81	beh-TAWF oots-LEEL
82	hah-mahv-DEEL
83	MAR-hah-bah
85	sih-EE yo-NAH
87	teen-TIN bah-NAHT
109	el SEER-koh
127	deh-vo-YAHCH-kee PO-vohz
129	deev-chee-BARS-ko KO-lo
131	KAH-yo kah-LEE-no
133	met-kah-LEESH-teh-toh
135	pee-pear-AH-na
137	POHD o-nah      BREH deh-VOY-cheh
139	SAH-shee-no KO-lo
140	see-ROH-teet-sah
141	STROO-meech-kah PEH-tor-kah
142	ZO-reet-seh    deh-VOY-ko

We want to take this opportunity to thank the teachers for their invaluable help and patience in the preparation of these Errata. We strive to have this syllabus reflect the dances as they were taught here, and we are indebted to members of the Research Committee of the Folk Dance Federation, and those scholarship recipients who have helped in the clarifications. If you use these notes along with your own it will help to maintain the dances as presented.

Ruth Ruling, Editor  
 Ginny Wilder, Assistant

## ETHNIC DANCES OF GREECE

Dancing has always been important to the Greeks. Dance and music were an integral part of ancient Hellenic drama. The Greek word, "XOPOS" (HOROS), referred to both dance and song. In English the words choir, chorus, and chorale all come from this same Greek word.

Traditionally, each area of Greece has been very proud of its own customs and institutions. It has been said that in ancient times, a Greek would usually say he was first a member of his city-state and second a Greek. This is true today. Rather than saying, "I'm a Greek," the Greek will probably say, "I'm a Kritan," or an Epirote, or an Arkadian, or a Macedonian, or whatever. Because of this strong local pride, and also because of the comparative isolation caused by the harsh, mountainous terrain, the customs and folkways of each area are usually somewhat different from each other.

The dances of the Greek people are many and varied. The great majority of these dances are done in a broken circle moving counterclockwise. Some dances are for men only, some are for women only. There are a few dances which are done in couples, such as Ballos, or Karsilamas; 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 find the same footwork or dance step done to many different types of music so that it appears to be a completely different dance; an example of this is the step which is known as Hasapikos, Sta Triá, Sousta, 'Kariotikos, Gaida, Hiótikos, To Trió, Tsirigótikos, Pilalitós, Mérmingas, Tráta, Spervéri, Zervós Karpáthou, Lefkaditikos, Karagouna, and the dance from Thásos.

Some dances are common to all Greeks. Examples of the pan-Hellenic dances are: Syrtós-Kalamatianós, Tsámikos, and Hasapikos. These dances, as well as many others, 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. Some Greek dances are done to only one melody.

Greek folk music is different from the music of the west. Whereas the average American is used to rhythms in 2's, 3's, and 4's and 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. It has been determined that these so-called "mixed meters" came from the rhythm schemes of ancient Greek poetry and music. (A common pattern was one in which the first of three beats was one and one half times as long as each of the short beats: i.e., 3-2-2, or 7/8.) Furthermore, Greek music uses more than the major and minor scales of western music. The modal system of many scales has been in use in Greece since Classical and Byzantine times. The Greek musician uses intervals such as the quarter tone, and techniques in playing which a trained musician of western music could not duplicate. There are many

## ETHNIC DANCES OF GREECE (continued)

different types of musical instruments used in Greece. Some of these instruments are: floyéra, karamoundza, gaida, Klarino (wind instruments); lýra violi, tambourá, lavoúto, bouzoúki, baglama, santouri (stringed instruments); týmpano, daouli, défi, daire, toumbeléki (percussion instruments). Most Greek musicians are self-taught and don't know how to read music. Often the art of music is passed down in the family from father to son. Just as the dances vary from area to area, the music and instrumentation in each area tend to be different.

On a very simple level, we can divide Greece into two main folkloric areas; the mainland and the islands. Each of these areas is further subdivided: the styling of dance and music within each of these subdivisions is similar. A third main area is sometimes mentioned; this is the coastal, or seaport area which includes the tavern dances such as Argó Hasápiko and the Zeibekiko.

### Islands

Aegean  
Dodecanese  
Ionian  
Kriti  
Kypros

### Mainland

Épiros  
Macedonia  
Peloponisos and Roumeli  
Thessaly  
Thrace  
Pontos (Black Sea area)

## Some notes on styling

In general all dancers stand straight and proud. Whereas men often have high leaps and large motions in the dance, women usually dance more sedately. They do not swing their legs very far; their feet do not usually lift very far from the ground. Some of the reasons for the "feminine" styling are: culturally, the women are expected to be lady-like and dance in a lady-like manner; another point is their costume; the women's costumes are usually multi-layered and quite heavy, and their skirts are quite long. When dressed in such clothes, it is not easy to kick your feet far or to make any large movements of the legs; because of the length of the costumes, these movements wouldn't be seen anyway.

## What does one do when leading?

If you are dancing to the right end of the line or semi-circle (leading), your right arm never just hangs free. The right arm is either held straight out to the side at shoulder height, or it is placed on the right hip or behind the back. If you are at the left end of the line (the last dancer), you do the same thing with your free hand.



## ETHNIC DANCES OF GREECE (continued)

There are some dances where only the leader can improvise turns, leaps, or slaps of the feet. Such dances are: Syrtós-Kalamatianos, or Tsámikos. Other dances, such as Hasápikos and Sta Triá 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 Syrtós or Tsámiko need not be extremely fancy. The leader is not trying to impress anyone. This is a mistake the novice Greek dancer often makes. 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). They should not be planned and mechanical. A simple turn or two is often more beautiful than 220 slaps of the feet and standing on one's nose to impress the people watching.

### Some of the common handholds:



hands up



hands down



shoulder



front chain

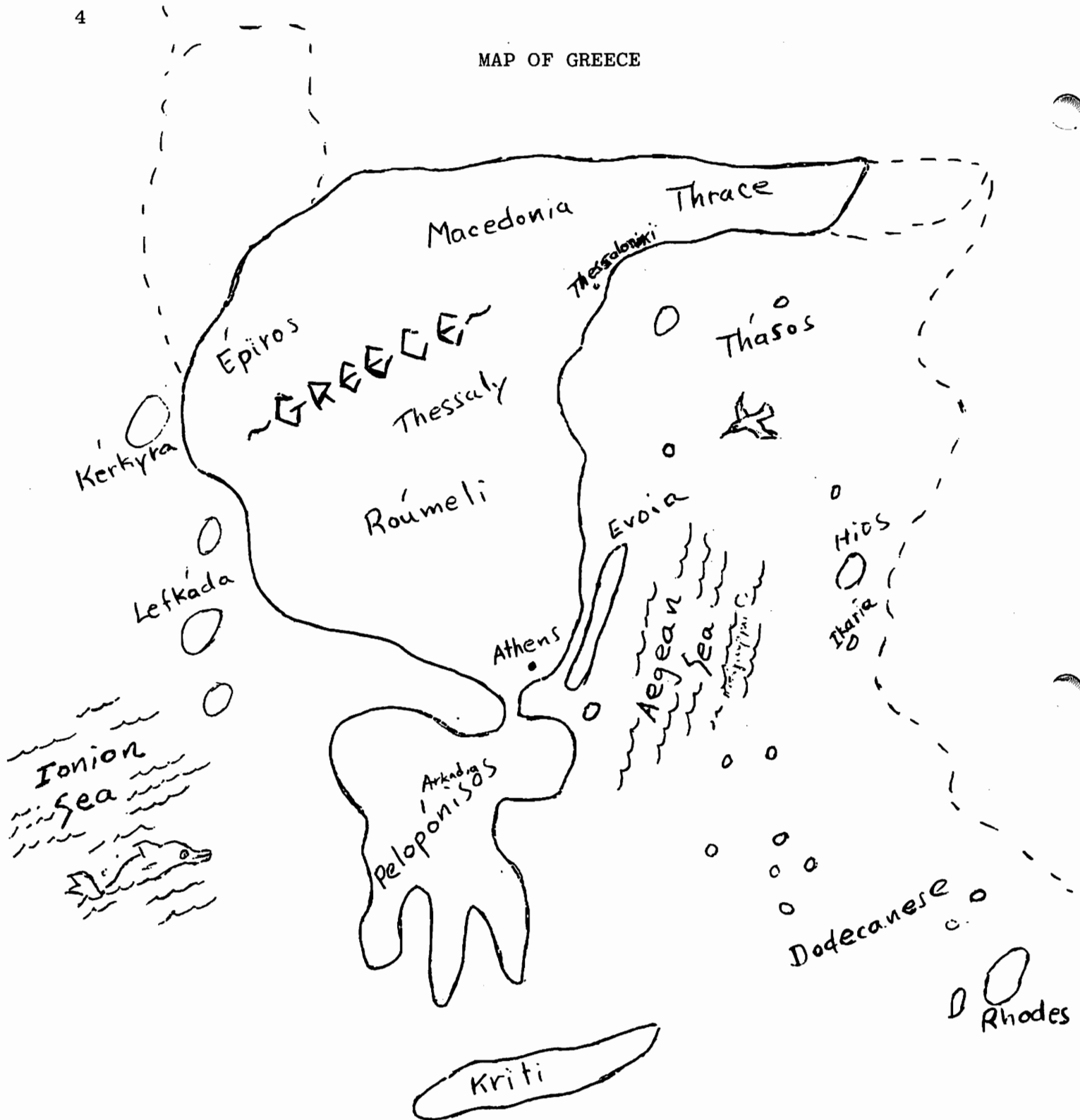


"Tsakonikos"

Presented by John Pappas

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## MAP OF GREECE



~ a rough sketch showing  
the areas of  
Greece ~





FYSOUNI (continued)Scissors Kicks

- III    1       Step on R in place kicking L fwd.  
      2       Step on L in place kicking R fwd.  
      3       Step on R in place kicking L fwd.  
      4       Step on L in place kicking R fwd.  
             Hop on L ft.  
IV       Repeat action of steps of meas III.

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KARSILAMÁS (ANTIKRYSTÓS)  
(Greece)

Source: This is a dance which is done in the villages of Macedonia, and it is also done in the city taverns. It is a cpl dance and the name means "face to face." (Karsilamás is the Turkish word, Antikrystos is the Greek word.) "Face to face" refers to the starting pos of the dance.

Pronunciation: kar-see-lah-MAHS

Bibliography: Greek Folk Dances, M. Vouras and R. Holden  
(New Jersey, 1965)  
Folk Dances of the Greeks, T. and E. Petrides  
(New York, 1961)

Music: 9/8 time. Any good Karsilamás melody can be used. Some of the popular tunes are:  
Folkraft LP3, side A, band 5;  
Festival F3001, side 1, band 4.

Formation: M and W facing each other. The arms can be stretched out at shldr height; the W can have her hands on her hips. The M can have one arm out and one hand behind his back. Both the M and W can have one hand on hip and one hand waving a handkerchief. The W may hold a handkerchief in both hands (holding opp corners) and move the handkerchief in front of her face teasingly.

Characteristics: This is a flirtatious, fun dance. The steps are small and smooth. You should not be too far from your ptr. It is also improvisional. There is no set pattern. The rhythm is 9/8 and is broken down into four counts:

9/8  (1, 2, 3, 4+)

9/8 

9/8 quick, quick, quick, slow

9/8 short, short, short, long

I will describe the dance steps in terms of the four counts.

<u>Meas</u>	<u>cts</u>	<u>9/8 rhythm</u>
		<u>Basic Step Right</u>
I	1	Step sdwd to the R on the R ft.
	2	Step across in front of R ft on L ft.
	3	Step sdwd to the R on R ft.
	4+	Hop twice on the R ft, swinging L ft in front of R.

# KARSILAMAS (ANTIKRYSTOS) (continued)

- Basic Step Left
- |    |    |   |
|----|----|---|
| II | 1  | Step sdwd to the L on L ft.                             |
|    | 2  | Step across in front of the L ft on R ft.               |
|    | 3  | Step sdwd to the L on L ft.                             |
|    | 4+ | Hop twice on the L ft, swinging the R ft in front of L. |

These steps should be small, and the two ptrs should never be far apart. The Basic Step can also be done fwd or bkwd. It is not necessary to dance only one meas fwd and one meas bkwd; you may dance as many meas fwd or bkwd as pleases you.

The Karsilamas is an improvisational dance and so there should be no choreography except for exhibition purposes, perhaps. Each cpl dances the steps and variations as their mood tells them. I will, therefore, describe some of the most common types of variations and leave it to the dancers to do them as the Greeks do them: Creatively and Improvisationally.

## Variation (Turn).

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

## Variation (Forward and Back).

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

## Variation (Cross Over and Back).

Do two Basic steps fwd, passing R shldr with your ptr. You end with your backs facing. Do two Basic steps bkwd, again passing R shldr to end in a face-to-face pos once more.

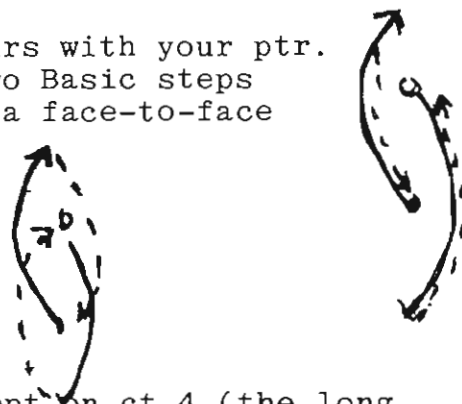
If you wish, you may make this a "do-sa-do" and return by passing L shldr as you do the two Basic steps bkwd.

## Variation (M on Squat).

M do the Basic step as described, except on ct 4 (the long ct) do a deep knee bend with back straight and knees together. You may clap as you do the squat.

## Variation (M slap foot).

M do Basic step described above, but instead of swinging the L leg low in front of R ft, lift the L leg straight with the L ft high in front of you and slap the inside of L ft with the R hand. When you do this step to the L, kick R ft high and slap it with the L hand.



KARSILAMÁS (ANTIKRYSTÓS) (continued)

Variation (M follow W).

This is a flirtatious step. The W do the Basic step bkwd several times following a serpentine pattern. The men do the Basic step fwd, following (or chasing) their ptrs.

I have described seven variations of the Basic step for Karsilamás. I have not numbered them on purpose. Numbering implies a numerical progression. There is no progression meant here. There is no pattern. no choreographv. and except for exhibition purposes. there should be no set pattern. Since this dance is improvisational. there are many more variations that may be done. As you can see. all variations evolve from the Basic step. There is no floor pattern: that is, cpls should not be in a circle or in contra formation. Cpls should be scattered around the floor -- all cpls should be dancing freely -- it is not necessary that all cpls be doing the same variations at the same time. Ideally, everyone should be dancing their own steps without reference to other cpls on the floor.

The important thing is to dance with your ptr in close communication so that you can together improvise within the framework of the dance. And this is a flirtatious love dance ---

Notes and description by John Pappas. Abbreviations added to fit U.O.P. syllabus format.

Presented by John Pappas



MITERÍ TSA  
(Póntos - Greece)



Source: The name of this dance, Miterítsa, (Mee-teh-REET-sah) comes from the words of the song to which it is done. It is a diminutive form of the word mother. According to Papahristos, the dance is both a dance and a game. It is for both adults and children. The Greeks of Póntos are from the Black Sea area. They were evicted by the Turks after over two thousands years of living in this area.

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

Music: Folk Dancer MH 4052B. 4/4 meter.

Formation: For greatest enjoyment, the Miterítsa should be done in small groups. Dancers should be in an open circle with hands joined and down. Approximately eight to ten men should be together at the R end of the circle; approximately eight to ten women should be joined to this line of men; the last man is holding the R hand of the first woman with his L hand. It is not necessary for each man and woman to have a ptr. There may be more men than women, or vice versa. This dance is a mixer.





Characteristics: This is a dance game. The feeling is lively and happy. The dancers should have lots of fun. There is much clapping of hands.

<u>Meas</u>	<u>cts</u>	<u>FIRST VARIATION (vocal melody)</u>
		(During this variation there should be slight flexes of the knees.)
I		Facing LOD, step fwd on the R ft (there may be a slight stamp).
		Step next to the R on the L ft.
II-IV		Repeat action of cts 1, 2.
		Repeat action of meas I to a total of 16 steps in LOD.
V-VIII		Repeat 16 steps of meas I-IV in RLOD.

Note: Throughout this variation there should be slightly more emphasis on the steps of the R ft, while there may be more flex of the L knee when stepping on the L.

MITERITSA (continued)SECOND VARIATION (instrumental melody).

All of the dancers drop hands and clap while the lead man dancer does the following step with his ptrs.)

- |         |   |  |
|---------|---|--|
| I       |     | A small hop on the L.)      This is a skip step.<br>Step on the R ft.      )<br>A small hop on the R ft.<br>Step on the L ft.<br>Repeat action of cts 1 and 2. |
| II-VIII |   | Repeat action of meas I to a total of 32<br>hop-steps (skips).   |

The lead M does the skipping step over to the W and choosing a ptr, hooks R elbows with her and they turn together in a CW direction doing the skipping step for one meas. They then hook L elbows and do the skipping step turning together in the other direction for one meas. The M leaves the W and repeats the action with another W. The first W returns to place. The lead M may do this with several ptrs if he has time. There are eight meas of instrumental music before the vocal begins again and the leader returns to place and the first variation is repeated. After eight meas of the first variation, the second variation is repeated, but this time the W who first danced with the leader leaves the line and chooses a M to dance with her. This M will be the person to begin the second variation when it is later repeated for the third time.

The words to Miterítsa.

Miterítsa mou glikia, thelo mia 'gapitikia.	Sweet mother, I want
Miterítsa mou glikia, thelo mia 'gapitikia.	a loved one, with eyes
Mavramatia ke megala, zimomena me to gala.	dark and large and
Mavramatia ke megala, zimomena me to gala.	beautiful skin. (The
	idiom says, "Dark eyes
	kneaded with milk.")

Ithela na'rtho to vradi, m'epiase psili vrohi.	I wanted to come to
Ithela na'rtho to vradi, m'epiasa psili vrohi.	you last night, a
To Theo parakalousa, yia na se vro monahi.	light rain caught me.
To Theo parakalousa, yia na se vro monahi.	I asked God to let
	you be alone when I
	found you.

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NISIÓTIKOS SYRTÓS (SYLIVRIANÓS)  
(Greece)

Nisiotikos Syrtos (Nee-see-OH-ti-kohs Seer-TOHS) means the island syrtós. More particularly, this syrtós is from the islands of the Aegean Sea. It is sometimes called Syrtós Sylivrianos (See-lee-vree-ah-NOHS) because of the very popular melody, "Sylivrianós," which is often used for the dance. This melody is named for the Greek town of Sylivria which is not too far from Kanstantinoupoli and now part of Turkish Asia Minor. Sometimes this dance is also known as Politikós Syrtós, or syrtós of the City (Konstantinoupolis). You can see this dance wherever there are Greeks from Asia Minor or the Aegean Islands. It is often used as an introduction to the Bállos.













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

Music: 2/4 meter.  
Any Nisiótiko Syrtós may be used; any Sylivrianó or Politikó Syrtós recording may be used. Some available recordings are:  
Picnic in Greece LP OL-24-13  
His Master's Voice "45," #3349  
"Concerto for Bouzouki," LP Vol. II (Alector)  
"Aegean Echoes," LP (Nina)

Formation: The dance is done in an open circle with hands joined at shldr height; elbows are down. The hands should not be pushed forward into the circle, but should be comfortably back near the shoulders.





Characteristics: This syrtós is really an improvisational dance. Some people, in trying to follow this dance, might come to the conclusion that the leader does not know the basic step to the syrtó. Actually, it is the leader's right to do the step in any way he chooses. The basic Syrtós is usually a four measure step. The Nisiótikos or Sylivrianós, however, may use three, four, five, or more measures. The leader, especially, does variations in ftwork and turns; the rest of the dancers follow the leader with respect to beginning and end of the syrtó sequence. Many dancers in the bouzouki taverns of Athens and other cities do the same type of dance to the more modern "syрто-tsifte-telli" tunes.

NISIOTIKOS SYRTOS (SYLIVRIANOS) (continued)

<u>Meas</u>	<u>cts</u>	
I		Facing R, step fwd on the R ft (LOD).
		Take a small step fwd on the L ft.
		Take a small step fwd on the R ft.
II		Step fwd on the L ft.
		Take a small step fwd on the R ft.
		Take a small step fwd on the L ft.
III		Step fwd on the R ft.
		Take a small step fwd on the L ft.
		Take a small step fwd on the R ft.
IV		Step bkwd (RLOD) on the L ft.
		Step in place next to L on R ft.
		Step in place on L ft.

NOTE: The first, or slow step on each meas may have a slight, gliding dip of the leg holding wt as you step fwd.

Often the above sequence is only three measures long, or sometimes five or more measures long. In other words, the dancers may repeat measures I-III if they desire, before doing meas IV (the bkwd or RLOD) movement.

		<u>Variation (Step Touch).</u>
I-II		Same as above.
III		Take a small step fwd on the R ft.
		Touch the L ft next to the R and then lift the L ft, bending the L knee slightly.
IV		Step in place on the L ft.
		Touch the R ft next to the L and then lift the R ft, bending the R knee slightly.

NOTE: Measures III-IV of the above variation may be done more than once if the leader desires; thus you might have a six-measure sequence or perhaps longer.

The variations I have described may also be done facing and moving to the ctr, or facing and moving to the L (the dance shouldn't move too much to the L, however). The dance may sometimes be done with an odd number of measures which would make the ftwork opposite from what I have described. Like many Greek dances, this improvisation may make for momentary confusion, but that is part of the fun of the dancing.

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SYRTÓS - KALAMATIANÓS  
(Greece)

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

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

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

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

Pronunciation: seer-TOHS, kah-lah-mah-tee-ah-NOHS

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.

"Horós Kalamatianós" (the classic leaping kalamatianós), Discphon LP

"Hermaniótikos" (a very slow leaping kalamatianós)

"Rakambána" (a leaping kalamatianós) Alektor LP

"Samiótissa" (a syrtó-type kalamatianós without leaping)

"Ameriki" (a leaping syrtós) Discphon LP

"Nína Nái" (a fast syrtós)

"Ámaxa" (a leaping kalamatianós)

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

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.

# SYRTÓS - KALAMATIANÓS (continued)

BASIC STEP: 2/4 or 7/8 time

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

2/4:  7/8:  or 

Meas

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

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## PERATIANÓS (HEIMARIÓTIKOS) (Greece)

A very slow version of the dance Kalamatianós is known as Peratianós (peh-rah-tee-ah-NOHS), Heimariótikos (hee-mah-ree-OH-tee-kohs), or Berátis (beh-RAH-teess). This dance is slower and more stately than the typical Kalamatianós. It is often danced by men only (like the Tsámiko). One other characteristic of the dance is that it sometimes speeds up and even changes from 7/8 to 2/4 meter. Variations of the dance are found in northern, central, and southern Greece.

Music: Songs and Dances of Greece, Audio International  
LP 206.  
Picnic in Greece, Olympic 24-13.  
Tragodia Tou Longou, Melophone Mel 31.

For information on formation, basic pattern, etc., use the information given in the above description of Syrtós-Kalamatianós.

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TRIPÓTIS (TRIPÁTI)  
(Makedonia - Greece)

Source: This dance is from Makedonia in northern Greece. The name comes from two words: "treis" meaning three, and "pátima" (peripatetic) meaning step. According to T. Sofios there is a version of the dance in Greek Thrace with different styling.







Pronunciation: tree-POH-tees

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







Music: Folk Dancer MH 4053 B. 2/4 meter.

Formation: Men and women are in a broken circle with hands held at shldr height, elbows bent and down.








Characteristics: The feeling of the dance is bright and cheerful. Steps should be on the full ft. The stamps should be light.

<u>Meas</u>	<u>cts</u>	<u>Part I (first melody).</u>
I		Starting with the R ft, run to the R taking five small steps (facing LOD).
II		Lightly stamp the L ft twice in place next to R ft.
		Pause.
III		Facing LOD and starting with the L ft, run bkwd five small steps in RLOD (on fifth step
IV		turn to face ctr).
		Lightly stamp the R ft twice in place next to L ft.
		Pause.

Repeat this sequence one more time.

		<u>Part II (second melody).</u>
I		Step sdwd to the R on R ft.
		Lightly stamp L ft next to R.
		Step sdwd to the L on L ft.
		Lightly stamp R ft next to L.
II		Step sdwd to the R on R ft.
		Lightly stamp L ft twice next to R ft.
		Pause.

TRIPÓTIS (TRIPÁTI) (continued)

- |     |   |                                     |
|-----|---|-------------------------------------|
| III |  | Step sdwd to L on L.                |
|     |  | Lightly stamp R ft next to L.       |
|     |  | Step sdwd to R on R.                |
|     |  | Lightly stamp R ft next to L.       |
| IV  |  | Step sdwd to L on L.                |
|     |  | Lightly stamp R ft twice next to L. |
|     |  | Pause.                              |

Repeat this sequence one more time and go back to first variation.  
Each is done twice.

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ZAGORÍSIOS  
(Greece - Epiros)

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.

Pronunciation: zah-goh-REE-see-ohs

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

Music: 5/4 time. Music Box "45," 451, 325, 326  
"Konstantás," T'Aidonia LP #1  
"Zagorísias," Folkraft LP-6

Formation: Line with hands joined, elbows bent -- hands should be at shldr 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 R ft.
I	1	Raise $\bar{L}$ 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 1 (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

OMÁL (TRAPEZOUNTEÍKON)  
(Greece - Pontos)

Source: The Greece who live near the Black Sea, in the area called the Pontos, were returned to Greece approximately 50 years ago in a populational exchange of nationals with Turkey. They lived in the Pontos 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."

Pronunciation: oh-MAHL

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: Dancers in a broken circle with the hands joined at shldr height, elbows bent and down. The hands should be comfortably back near the shoulders.

Characteristics: Small steps with no large movements.

Meas	cts	Basic step	9/8
I	o	Step fwd on the R ft twd the ctr of the circle.	
	o	Step lightly fwd on the L.	
II	o	Stamp the R ft lightly next to L.	
	o	Step back on the R.	
	o	Swing L across in front of R.	
	o	Step to L on L.	
	o	Step quickly to the R on R.	
	o	Swing L across in front of R.	
III	o	Step to L on L.	
	o	Swing R across in front of L.	
	o	Step to R on R.	
	o	Step quickly to L on L.	
	o	Swing R across in front of L.	
<u>VARIATION:</u>			
I	o	Same as meas I above.	
II	o	Step back on R.	
	o	Step fwd on L.	
	o	Step back on R.	
III	o	Step to L on L.	
	o	Touch R toe in front of L.	
	o	Touch R toe diag fwd to R.	
	o	Touch R toe in front of L.	

Presented by John Pappas

ZONARÁDIKOS  
(Thrace-Greece)

This is a dance from Thrace (Thráki) in northeastern Greece. The word "Zoni" or "Zonári" means a belt or sash in Greek. The name of the dance, "Zonarádikos," refers to the belt hold used in the dance. Other titles are "Hasapikos Thrakis," or "Pilalitos." There are many step variations possible for this dance, as well as many possible tunes which are used.

Pronunciation: zoh-nah-RAH-dee-kohs

Music: Soul Dances of the Greeks, LP  
Songs and Dances of Greece, Audio Int. 206, LP  
or any Zonarádikos  
2/4 or 6/8 meter.

Formation: A broken circle with belt hold or front chain hold: hold hand of person on other side of neighbor (your arm is across in front of your neighbor).

Characteristics: The feet are not lifted too far from the floor; knees are slightly bent. The feeling is joyful and vigorous. The music may be slow or fast.

<u>Meas</u>	<u>cts</u>	2/4 or 6/8
I	1	Step to R on R ft.
	2	Step across in front of R on L ft, OR, step almost next to R on L ft.
II	1	Step to R on R ft.
	2	Swing L ft in front of R, lifting R heel from floor, OR, lift L ft under you; L ft is not too close to R leg, lifting R heel from floor.
III	1	Step to L on L ft.
	2	Swing R ft behind L, lifting L heel from floor (facing LOD), OR, lift R ft under you; R ft is not too close to L leg (facing ctr).
<u>Variation (if music is fast).</u>		
I	1,2	Same as basic step except it is more a running step.
II	1	Stamp on both ft; ft are apart and knees are bent.
	2	Hop on R ft, lift L ft under you or slightly swing L ft in front of R.
III	1,2	Same as basic except hop on L ft on ct 2.

Presented by John Pappas

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## FUNDAMENTALS OF MOTION AND RHYTHM

### I. Dancer's Stance

- A. Ribs up -- shoulders down -- arms relaxed -- head erect -- knees "giving" -- hips tucked -- feet alert
- B. Exercises to achieve this stance.

### II. Movement classified according to Base

- A. Axial -- in place, no progression
- B. Locomotor -- progression

#### 1. Fundamentals of locomotion

- a) Walk -- through foot -- toe toe -- heel heel -- dancer's walk -- Macedonian
- b) Run
- c) Leap            Use of ankles
- d) Hop            Bent knee landing
- e) Jump
- f) Slide -- direction -- changing 7-1/2 -- 3-1/2 -- 1-1/2, to result in two-step
- g) Gallop -- 7-1/2 -- 3-1/2 -- 1-1/2, to result in polka

#### 2. Rhythm of Fundamentals

#### 3. Combinations of fundamentals: e.g.,

- a) Schottische
- b) Mazurka
- c) Pas de Basque

#### 4. Embellishment of Combinations

##### a) Schottische:

- 1) "Israeli"
- 2) Strathspey "set"

##### b) Mazurka:

- 1) Rhonde de jambe

##### c) Pas de Basque:

- 1) Israeli uncrossed
- 2) Moving forward (Irish Reel promenade)
- 3) Irish pas de basque
- 4) Jota heel pas de basque
- 5) Scottish reel

## FUNDAMENTALS OF MOTION AND RHYTHM (continued)

### III. Movement classified according to Quality

- A. Swinging: short impulse -- long follow-through
- B. Sustained: continuous impulse
- C. Percussive: nearly all impulse
- D. Vibratory: simultaneous impulse and follow-through
- E. With suspension:

- 1. Yemenite two-step
- 2. Jota

### IV. Movement classified according to Objective Factors (Every movement inherently implies): --

- A. Quality
- B. Tempo

- 1. Twice as fast (slow)
- 2. At Va'ani

- C. Duration
- D. Dimension or range

- 1. Axial
- 2. Locomotor

- a) Big and little hop-step-step
- b) Big skip vs. Russian reel

- E. Level

- 1. Israeli Cross step
- 2. Bend-stretch-bounce-bounce

- F. Direction

- 1. Exercises
- 2. Corrido grapevine vs. Tzadik Katamar
- 3. Element of focus
  - a) Too often on floor
  - b) Eye contact with partner and other dancers
  - c) Abrupt change in Ken Yovdu

## FUNDAMENTALS OF MOTION AND RHYTHM (continued)

### G. Rhythm

1. Dalcroze 3 walks in 4 beats  
(1234, 123-, 12-4, 1-34, -234)
2. Jota  
(1-3)

### V. Movement classified according to Anatomical Possibilities

- A. Flexion and Extension
- B. Rotation (Shoulder lead)
- C. Circumduction (hip lift)
- D. Abduction and Adduction (leg and arm -- hip and rib)

### VI. "Getting the body into the act"

- A. Natural follow-through: don't let feet "solo"!
  1. Mexican crossing steps
  2. Balance sway
  3. "Oravaisten Menutetti": unnatural contrapunto
- B. Make it easy!
  1. Feet out on grapevine and crossings
  2. Make first step of turns count
  3. Good cross-over on pivot turns
  4. Theory of turns

Presented by Pirkko Roecker

GASIOR  
(Poland)

Gasior is a couple dance from Górny Śląsk (Upper Silesia) in southwestern Poland. The name means the gander. The tune has two parts: 4 meas of the slow melody A in 4/4 time, and 4 meas of the faster melody B in 2/4 time; melody B is played four times with a retard on meas 16.

Pronunciation: GON-shor

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side B, band 7.

Formation: Cpls around the circle in open social dance pos, both M and W facing LOD, outside arms hang down.

Meas

Pattern

INTRODUCTION.  
1-4 No action.

- PART I. (Melody A)
- 1 Starting with outside ft (M L, W R), with four slow steps move in LOD, gradually raising slightly curved outside arm (palm facing in) fwd and up to own head level.
  - 2 Without changing the pos of the arms, step fwd with outside ft, inside ft remains in back, toes touching floor, knees straight (ct 1); hold (ct 2); shift wt bkwd onto inside ft, toes of outside ft now touching floor in front (ct 3); hold (ct 4).
  - 3 Repeat action of meas 1 in opp direction: note: arms will return to orig pos.
  - 4 Repeat action of meas 2 in opp direction, except on ct 1 turn head and body slightly away from ptr, and on ct 3 turn head and body twd ptr and place outside ft near other ft, without wt.



- PART II. (Melody B played four times)
- 1 Face LOD and starting with outside ft move fwd with two light step-hops, swinging outside arm, elbow bent, freely fwd and bkwd.
  - 2 Release ptr and with two more step-hops make a full turn away from ptr (M CCW, W CW) still moving fwd and swinging outside arm.

GASIOR (continued)

3-16 Resuming open social dance pos repeat action of meas 1-2 (Part II) seven more times (eight times in all), except during meas 16, which is retarded, ptrs join outside hands and bend their knees in preparation (ct 1); W: keeping the R arm stiff, spring off both feet and keeping knees bent and together pull legs up so that your thighs are parallel to the floor; M: leaning slightly away, lift ptr holding her in waist, then placing her L thigh on your R hip make a full CW turn with four steps and put her down (ct 2).

Repeat the dance twice (three times in all).

Dance introduced in the Spring of 1974, at Carleton College Folk Dance Club in Northfield, Minnesota, by Jaś Dziewanowski, and presented at 1976 Stockton Camp, University of the Pacific, California, by Ada Dziewanowska. They learned the dance in Cieszyn, Poland, from Janina Marcinkowa, the noted Silesian folklorist. Do not reproduce these directions without the Dziewanowskis' permission: 41 Katherine Road. Watertown, Massachusetts 02172. Tel: (617) 923-9061.

Presented by Ada and Jaś Dziewanowski



GÓRALSKI  
(Poland)

Pronunciation: goo-RAHL-skee

Translation: "Góralski" means (dance) of the mountaineers ("góralski" is an adjective from the noun "góral" - a mountaineer). It could signify a dance of any mountaineer people in Poland, for instance, from Żywiec, Spisz, Beskid, or Bieszczady regions. In Poland, however, "góralski" usually means the dance of the mountaineers from Podhale, as this region has the richest folk art and the most intricate dances, and therefore is the best known.

Introduction: The dance, music, and folklore of the Podhale region in the Tatra Mountains in southern Poland is drastically different from the rest of Poland. Podhale is extremely mountainous, the people there have a very different life style from the other regions of Poland, where the land is mostly flat. For instance, the main occupation in Podhale is husbandry, while in the countryside of the rest of Poland it is agriculture. Also, the mountaineers of Podhale (called Górale, plural of Góral) have been exposed to a different set of cultural influences, the Slovaks and the Magyars are one example of this, but by far the most important influence to reach Podhale from the outside of Poland was during the XV and XVI centuries when a nomadic people, the Wallachian shepherds, wandered through the Carpathian Mountains. Their culture and folklore were very strong and left a profound imprint on the cultures throughout the Carpathian Mountains. The folklore of Podhale has more similarities to other areas in the Carpathian Mountains outside of Poland than it does to Poland proper.

Góralski is the couple dance of the Górale. There is also a men's dance, the Zbójnicki, which originated from the brigands who roamed the Tatra Mountains in the XVII and XVIII centuries. These are the only two folk dances that have been preserved until today in Podhale. Nowadays many dance types have, of course, become popular throughout Poland, like polkas, waltzes, and rock and roll. This is also true in this region, but Podhale is unique in that the folklore there is still alive on an everyday basis.

Many Górale continue to hand-build wood houses in the old style. They continue their form of high altitude shepherding, which the Wallachian nomads brought to this region. The men still work the fields and walk the streets in their traditional costume, and at a wedding or christening celebration, or a party, musicians will play Góralski music and people will dance. This dancing is a natural process, something people learned as children through observation and started doing when they became of age, without thinking: "Now I am going to do figure No. 1, then I am going to dance variation No. 3." For folk dancers in this country this is not the case. When a real folk dance is transplanted to the folk dance world here, it loses its spontaneity. We cannot improvise naturally as the Górale do. We have to learn a set pattern which is authentic only because it could theoretically be the same as a sequence done by a Góral.

GÓRALSKI (continued)

Coordination between dancer and musician is accomplished only because they have probably known each other since childhood. An accepted step, a certain movement by the dancer, or a shout will indicate a change of music. The usual sequence of a dance of one couple would run more or less as follows: As soon as the musicians stop to play the preceding dance, the first man to run up to the band, by rights, has the next dance. He will indicate a tempo with his feet and start to sing a song which the musicians will play; this will always be an Ozwodny tune. Then a friend of the man about to dance will take the man's partner onto the floor and will turn with her. When he lets go of the woman and stops dancing, her partner, (eagerly waiting next to the band) will run onto the floor and begin to dance. He will always begin with the Ozwodny step. She will do the Woman's Step and her small variations until almost the end of the dance. Her direction of movement and variations will depend almost entirely on what the man is doing. In dancing, the man is showing off in front of the woman but seems to pay very little attention to her. At some point the music will change and likewise the male dancer's step, probably to a Drobny or Krzesany. The music and steps may change any number of times until the dance ends with the couple turning together. Of course, in a folk dance situation, the record plays a set amount of each melody and we must dance accordingly. This arrangement of the basic traditional pattern of Góralski, prepared by Jaś Dziewanowski, includes Ozwodny, Drobny Po Dwa, and the Zwyrt. The matching music was selected from a tape of numerous Góralski tunes played by three Górale from Zakopane.

STEPS:

Ozwodny (oh-ZVOHD-nih) -- M's step done in place or moving fwd (takes 1-1/2 meas): Do a very small leap onto ball of R ft (ct 1); touch ball of L ft to floor ahead and slightly to L of R ft, without wt, as you do a very small hop on R ft (ct 2); step onto ball of L ft in front of R ft, lifting R ft slightly (ct &); step onto ball of R ft (ct 1 of next meas). Repeat of Step is done with opp ftwk (to cts 2,1,&,2).

Drobny Po Dwa (Drobny in Two - DROHB-nih poh DVAH) -- M's step done moving bkwd or in place: Do a small jump landing on the balls of both feet with a slight accent, feet about 6" apart, R ft 6" ahead of L ft, R ft slightly turned in (see diagram on L) (ct 1); step on ball of R ft in front of L ft, raising L ft slightly (ct &); step on L ft in place and bring R ft in back of L ft (ct 2); hold (ct &). Repeat of Step is done with opp ftwk.



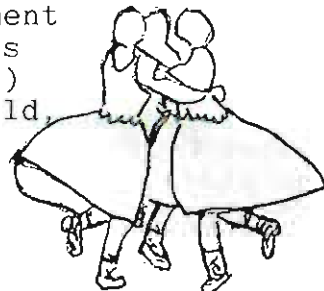
## GÓRALSKI (continued)

The Góral ski is not an easy dance to learn. The basic technical execution of the steps is one problem. The style is another, even greater, problem. It is hard to imitate and impossible to perfect (unless you happen to have been born and raised in Podhale). The breakdown of the movements intellectually appears simple enough, but somehow our bodies refuse to accept these unusual steps. This is part of the mystique of the Góral ski.

The Góral ski varies in content and style from one village to another and from one dancer to another. The steps in this arrangement are from the area around the main city in Podhale, Zakapone. Góral ski steps can be categorized as follows: the Ozwodny step (the basic Góral ski step); Drobny steps; Krzesany steps (similar to Drobny but characterized by a hitting of the feet together in the air at the end of each step sequence); special steps; the Zwyrty step (used for turning); the basic woman's step. All but the last two steps are done only by men, the Zwyrty step is done by both men and women. There are also steps created by men and kept as their personal secret steps. They are used only occasionally and very briefly so that no one will be able to imitate them. Of course, there are as many of these as there are mountaineers.

The music for Góral ski is all in 2/4 time. A Góral ski band is composed of two or more fiddles and a three-string cello that the Górale call a bass. There are also numerous pipes played, including a bagpipe called Koza -- a goat, although these are all very rare. Góral ski harmonies, melodies, phrasing and style of playing is rather unusual and the result is music that sounds very strange to our western ears. Only certain steps can be done to certain types of music. Basically, the Ozwodny step is done only to Ozwodny music, Drobny and Krzesany steps are done interchangeably to Drobny and Krzesany music. Special Steps have their own music. The Zwyrty is done to Zielona music (Zielona means green and is derived from the first word of the song most popular in dancing the Zwyrty) and Basic Women's Step is done to any music except Zielona. These are just general rules, guidelines for us, folk dancers, as to what would usually be done.

Although Góral ski is a couple dance, partners touch during only one of the dance's many steps, the turning step, the Zwyrty. The man plays the leading role in the Góral ski as all of the most intricate steps are performed only by him. The woman has only two or three steps, and which one she does is traditionally guided by what her partner is doing. Generally, only one couple will dance at a time. (This is not true in this arrangement prepared for American folk dancers, for obvious reasons.) Sometimes a group of women (Góral ki) will dance together in a circle in a basket hold, doing the Zwyrty step.



GÓRALSKI (continued)

Basic W's Step (from now on will be referred to as Basic Step) -- done in place or moving in any direction: Do three very small steps, lifting free ft slightly off floor (cts 1,&,2); hold (ct &).

Zwyrť (zvihrt) - done turning with ptr: Step fwd on ball of R ft (ct 1); do a very small hop on R ft, L ft about 6" to side and almost touching floor (ct &); step fwd lightly on ball of L ft (ct 2); hold (ct &). Repeat of Step is done with same ftwk. Zwyrť is also done in opp direction with opp ftwk.



Stamp (Przycup - PSHIH-tsoop): a weighted stamp, done on flat feet with a slight increase in the bend of the knees.

Zwyrť Position: Ptrs face each other, about 10" apart, make 1/4 CCW turn, place R hand on ptr's L waist and L hand on ptr's R elbow. This pos is also used L shldr to L shldr with opp handwork.

STYLING:

Góralski styling is subtle. The most important concept for both men and women is that you should not have any movement from the hips upward, especially up and down motion. All movements of the legs should be absorbed by the knees which are always bent. All steps are done on the balls of the feet. The feet should be slightly turned in, or at least completely parallel, never turned out at all. All movements of the feet should remain near the floor. Hops should be done without leaving the floor. As you execute the quick, almost staccato movements of your legs, you should feel the upper body calm and still.

Posture is also very important. For the men, the back ~~should~~ be completely straight as you lean forward from the waist approximately 10°. This posture remains unchanged except when turning with a partner where you will come to a fully erect pos. Women simply dance with a straight back.

Men will usually keep their arms free during Ozwodny. During Ozwodny starting with the R ft, the L forearm, L elbow bent, will swing in front of torso; during Ozwodny starting with the L ft, armwork is opp. Otherwise, men either hold fists or the back of their hands, fingers back, on their hips, elbows to side. It is very characteristic to let one arm drop down to your side for a while, as you dance. Women hold hands on hips, fingers fwd, thumbs back, elbows to the side.



GÓRALSKI (continued)

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side B, band 1.

Formation: Cpls around the room, ptrs facing each other, three to five feet apart. M face LOD.

MeasPattern

There is no action during the Koza (bagpipe) music.

INTRODUCTION.

1-4 No action.

I. OZWODNY (one 10-meas phrase, two 15-meas phrases, and an ending six-meas phrase).

1-45 M: beginning on R ft, dance 30 Ozwodny Steps moving around the room in LOD. W: beginning on R ft, dance 45 Basic Steps keeping in front of ptr, facing him and maintaining the spacing from him.

46 M: dance three Stamps in place (R,L,R, cts 1,&,2); hold (ct &): W: dance one more Basic Step in place.  
VARIATION I. (for meas 31-45)



M: instead of the last ten Ozwodny Steps, stay in place, maintain posture, keep knees and elbows bent, and arms below shldr level.

31-32 Standing on L ft, slap R ft to R side with R hand (ct 1 of meas 31); in front with L hand (ct 2 of meas 31); repeat to side (ct 1 of meas 32); then back with L hand (ct 2 of meas 32); hop on L ft on each ct.

33-34 Stepping on R ft, slap L ft in front with R hand (ct 1 of meas 33); hopping on R ft on each ct, slap L ft to side with L hand (ct 2 of meas 33); to back with R hand (ct 1 of meas 34); repeat to side with L hand (ct 2 of meas 34).

35-42 Repeat action of meas 31-34 twice, except step on L ft (ct 1 of meas 35).

43-45 Repeat action of meas 31-33, except step on L ft (ct 1 of meas 43).

31-45 W: do 15 Basic Steps as you would in the regular pattern, but make 1/2 to 3/4 CW turns in place with each one.



GORALSKI (continued)II. DROBNY PO DWA: (one 24-meas phrase and one 24-1/2 meas phrase)

- 1 M: no action. W: repeat M's action of meas 46, Fig. I).  
 2 M: no action. W: beginning L ft, dance one Basic Step in place.  
 3-24 M: beginning R ft fwd, dance 22 Drobnny Po Dwa Steps, moving bkwd in RLOD. W: beginning R ft, dance 22 Basic Steps keeping in front of ptr, facing him and maintaining spacing for him.  
 25-46 Repeat action of meas 3-24 (Fig. II).  
 47 M: dance one more Drobnny Po Dwa Step. W: dance one more Basic Step.  
 48 M: dance two Stamps (L,R) in place (cts 1,2). W: dance one more Basic Step to move up to ptr.  
 48-1/2 M: dance one more Stamp (L) in place (ct 1). W: hold (ct 1).

VARIATION II. (for meas 25-47, Fig. II)

M: maintaining movement of regular pattern, clap hands vertically on ct 1 of each meas, elbows bent, starting with R hand above shldr level and L hand below waist level on meas 25, and reversing a arm pos with each clap.  
W: dance 22 Basic Steps as you would in the regular pattern, but make 1/2 - 3/4 CW turns with each one.

III. ZWYRT: (one 22-meas phrase)

- 1 Acquire Zwyrt Pos and beginning R ft, dance one Zwyrt Step and begin to turn CW.  
 2-6 Dance five more Zwyrt Steps, making 1/2 - 3/4 CW turns with each meas.  
 7 M: releasing ptr's waist, make 1/2 CW turn with three Stamps (R,L,R) and turn her CW 1-1/2 revolution under the joined arms (cts 1,&,2); hold (ct &). W: releasing ptr's waist and elbow, make 1-1/2 CW turn under the joined arms with three small steps (R,L,R - cts 1,&,2). (NOTE: M is still holding ptr's R elbow with his L hand); hold (ct &).  
 8-14 Repeat action of meas 1-7 (Fig. III) with opp ftwork, direction, and pos.  
 15-20 Repeat action of meas 1-6, (Fig. III).  
 21 M: releasing ptr's waist, make 1/4 CW turn with two Stamps (R,L - cts 1,2), while turning ptr 1-1/4 CW turn under the joined arms. W: releasing ptr's waist and elbow, dance three small steps (R,L,R) to make 1-1/4 CW turn under the joined arms (cts 1,&,2); hold (ct &).  
 22 Dance one Stamp (M R, W L - ct 1); hold (cts &, 2,&).

GÓRALSKI (continued)

- VARIATION III: (for M, meas 21-22, Fig. III).
- 21 Releasing ptr's waist and making 1/4 CW turn, jump up and pull legs up underneath you, knees fully bent, while you turn ptr as in regular pattern.
- 22 Land on both ft with an accent (ct 1); hold (cts &,2,&).

Presented by Jaś Dziewanowski

Dance introduced at 1976 Stockton Folk Dance Camp, University of the Pacific, California, by Jaś Dziewanowski, who learned the steps and style in Poland from Bolesław Karpiel, a carpenter, dancer, and musician from Zakopane. Do not reproduce this text without Jaś' permission: 41 Katherine Road, Watertown, Massachusetts 02172, telephone (617) 923-9061.

MAP OF POLAND



MASURKA GOLESZOWSKA  
(Poland)

A couple dance in 3/4 time, from Golezów in Śląsk (Silesia) in southwestern Poland, not to be confused with the Polish national dance, mazur, often called in English the "mazurka."

Pronunciation: mah-ZOOR-kah goh-leh-SHOHF-skah

Record: DR-7167 and RPC-713, "Tańce Śląskie," side A, band 1.

Starting Pos: Cpls in a circle in ballroom pos, facing LOD.

Steps and Styling: Step A (mazurka step) fwd: Bending very slightly fwd from the waist, step fwd with a slight accent with outside ft (M L, W R) (ct 1); straightening body, step fwd with inside ft (ct 2); hop on inside ft lifting bent outside knee fwd, ft relaxed (ct 3).



Step A (mazurka step) bkwd: Step bkwd with inside ft (M R, W L) (ct 1); step with outside ft near the other ft (ct 2); hop on outside ft, moving slightly bkwd, lifting straight inside leg bkwd and leaning slightly fwd (ct 3).

Step B: Three light steps to a meas, starting -- unless indicated otherwise -- with outside ft (M L, W R).

Meas

Pattern

1-4 INTRODUCTION  
No action.

- FIGURE I.
- 1 Move in LOD with one Step A-fwd.
  - 2 With one Step B, make a CCW 1/4 turn and move twd ctr.
  - 3 Move away from ctr with one Step A-bkwd.
  - 4 With one Step B, make a CW 1/4 turn in place, thus resuming the starting pos.
  - 5-16 Repeat action of meas 1-4 three more times (four times in all).



MASURKA GOLESZOWSKA (continued)FIGURE II.

- 1-2 Move in LOD with two Steps A-fwd.  
 3-4 Release ptr, put hands on own waist, fingers fwd, thumbs back and with two Steps B, make one (or two, if you can manage) full turn twd ptr (M CW, W CCW).  
 5-8 Resuming ballroom pos, repeat action of meas 1-4 (Fig. II).  
 9-10 Repeat action of meas 1-2 (Fig. II).  
 11-12 Release hold of inside arms and with outside hands (M L, W R) joined above head, walk CCW around ptr with two Steps B, always facing LOD, M starting in back of ptr, W starting in front of ptr.  
 13-16 Resuming ballroom pos, repeat action of meas 9-12 (Fig. II).

FIGURE III.

- 1 Resuming ballroom pos move in LOD with one Step A-fwd.  
 2 Move slightly in LOD with one Step B.  
 3 Move in RLOD with one Step A-bkwd.  
 4 Release ptr and make a full turn twd ptr, M-CW with one Step B, W-CCW with just two steps in order to have her L ft free.  
 5-6 Hook R arm with ptr, raise straight L arm diag up, torso erect, and with two Steps A-fwd (W also starting with L ft) make a full CW turn.  
 7-8 Bend fwd from the waist (straight L arm goes to side) and continue turning, making another full CW turn, M with two Steps B, W with just five steps, in order to have her R ft free.  
 9-16 Repeat action of meas 1-8 (Fig. III).

Repeat dance from the beginning.

Dance introduced in the Fall of 1975, at a workshop with Barnard Folk Dance Club in New York City and with the Taylors in Cambridge, Massachusetts, by Ada and Jaś Dziewanowski, who learned it in Cieszyn, Poland, from Janina Marcinkowa, a noted Silesian folklorist. Do not reproduce these directions without the Dziewanowskis' permission: 41 Katherine Road, Watertown, Massachusetts 02172, tel. (616) 923-9061.

Presented by Ada and Jaś Dziewanowski



OBEREK NA LEWO  
(Poland)

Oberek, a Polish national couple dance in 3/8 time, has its origin in Mazowsze in central Poland. It is lively, spectacular, and almost acrobatic. From Mazowsze it spread all over the country and in some regions (for instance, in Opoczno, Lublin, or Poznań) it has some special characteristics. It is danced not only by peasants, but also by town people at parties, together with ballroom dances, although in a less exuberant style. In olden times it was called the obertas, wyrwas, drygant, zwijacs, drobny, or okragły. The name oberek is derived from the verb obracać się (to turn, to spin), and truly so, as it is composed mainly of spinning and twirling around the room. It usually starts with couples running around the room, as if they wanted to outline the space in which they will be dancing, or, if it was danced outdoors in the fields, to flatten down the grass. Although done in a group, each couple may dance it in their own way. The leader might only call a change of direction, for instance, "na lewo!" (to the left), hence the name of this dance oberek. The woman's role seems less important, as the man has harder feats to accomplish, but he cannot do them without her help. The men try to outdo each other, and often the whole group stops to admire a "show-off." It is a wild and noisy dance with stamps, swishes, and shouts, the most popular of which are "oj dziś, dziś" (oy jeesh, jeesh) or "uha" (oo-hah). It has many steps and figures, out of which only several of the most characteristic ones from central Poland have been chosen for this arrangement done by Jaś Dziewanowski.

Pronunciation: oh-BEH-rehk nah LEH-voh

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 8.

Formation: Cpls in a single circle, facing LOD, in Round Pos. Begin all figures M with R, W with L ft.

Steps and Styling: Running Step: Three long steps, done smoothly on very bent knees, with no up-and-down motion; the first step (ct 1) is longer and done with an accent, the next two steps (cts 2,3) are slightly smaller. Repeat of Step is done with reverse ftwk.

Basic Oberek Step which can be done running fwd or bkwd or turning. The movement in any given direction occurs mainly on ct 1: Do a small leap onto R ft, bending knees slightly (ct 1); step on ball of L ft near the heel of R ft, momentarily put wt on both feet, bending knees some more, push off the ground with

OBEREK NA LEWO (continued)

both feet (ct 2); land on R ft, flicking L knee bent and L ft back and off ground (ct 3). Repeat of Step is done with opp ftwk. When turning CW, step fwd with R ft, bkwd with L ft. The Step can be modified to make it smoother by bending the knees less, making the leap smaller, and flicking the ft lower.

Oberek Kneels (done only by M): First Kneel (done from standing pos): From L ft do a small leap onto R ft, bending knees fully and keeping them almost together, R knee slightly lower than L knee, top of L ft flat on floor near R ft, wt shared by both feet, torso erect (cts 1,2); rise slightly by straightening knees a little bit (ct 3). Consecutive Kneels: Exchange pos of the two legs, stepping slightly fwd onto the other ft (cts 1,2); rise slightly by straightening knees a little bit (ct 3).

Fist on own hip: Place closed (not clenched) hand on own hip, slightly fwd, with wrist straight and elbow also slightly fwd.

Round Position: In open ballroom pos, facing slightly twd ptr, bend knees and keeping torso straight, bend slightly fwd from waist; join outside hands, arms rounded, palms facing in, M's hand on outside of W's.

Supporting Position: In open ballroom, pos, facing slightly twd ptr, M's L fist on his L hip or L arm extended to side straight; W: support ptr by holding his R hand in your R hand on back of your hip, and hold him under his R upper arm with your L forearm or hand, lean slightly away from ptr.

MeasPattern

INTRODUCTION  
1-4 No action.

I. RUNNING FIGURE (Bieg dookoła sali - BYEHG doh-oh-KOH-wah SAH-lee).

- 1-7 Do seven Running Steps in LOD.  
8 With two stamps (M-L,R, W-R,L) do 1/2 CCW turn.  
9-15 Repeat action of meas 1-7 with opp ftwk and direction ("na lewo!")  
16 Repeat action of meas 8 with opp ftwk.



OBEREK NA LEWO (continued)II. TURNS AND KNEELS (Obroty z przykłękami - oh-BROH-tih z pshih-klen-KAH-mih).

- 1 Acquire ballroom pos, M with back to ctr, and with one Oberek Step do a 1/4 CW turn.
- 2-12 Dance 11 Oberek Steps, moving in LOD and making 1/2 CW turn with each Step. Acquire Supporting Pos with last Step.
- 13-16 Do one or two CW turn, M with four Oberek Kneels moving around ptr, W with 12 small steps in place.

INTERLUDE 1.

- 1-4 Dance four Oberek Steps in place, getting into ballroom pos, M facing LOD.

III. SMALL HOŁUBCE (Hołubczyki - hoh-woop-CHIH-kee).

- 1 Cpl do 1/2 CW turn, moving in LOD. M: step fwd with an accent, knee slightly bent (ct 1); brush L heel diag to side, ft flexed (ct 2); do a small hop on R ft, clicking heels in the air, feet flexed, knees straight (ct 3). W: do one Oberek Step.
- 2 Cpl do another 1/2 CW turn, moving in LOD, repeating ptr's action of meas 1 (Fig. III). W's styling will be smaller.
- 3-16 Repeat action of meas 1-2 (Fig. III) seven times (eight times in all).

IV. MEN'S JUMPS (Skoki chłopców - SKOH-kee HWOHP-tsoof).

- 1 Make 1/2 CW turn with one Oberek Step while acquiring Supporting Pos, M's L arm extended to side straight.
- 2 Make a 1/2 or less CW turn with one Oberek Step.
- 3 M: step on R ft in front of ptr, knee bent, as you begin to strongly swing L leg straight, ft pointed, fwd and slightly to R (ct 1); continuing swing of L leg as high as you can and using its momentum, jump from R leg and bring R ft to back of L knee, R knee bent. L leg should be as vertical as possible (ct 2); hold pos in air (ct 3).  
W: With three very small steps, knees slightly bent, continue the CW turn, supporting ptr and helping him in his elevation.
- 4 M: land from jump on L ft in Oberek Kneel pos (ct 1); hold (ct 2); begin to rise by straightening knees (ct 3).  
W: stand in place, wt on both feet, knees slightly bent, and support ptr (cts 1,2); help ptr to rise (ct 3).
- 5-16 Repeat action of meas 1-4 (Fig. IV) three times (four times in all).

INTERLUDE 2.

- 1-4 Repeat action of Interlude 1.

OBEREK NA LEWO (continued)

V. RUNNING FWD AND BKWD (Figura niesiona - fee-GOO-rah nyeh-SHOH-nah).

- 1-7 Run in LOD M fwd, W bkwd, with seven small Running Steps.  
 8 Do two stamps in place (M-L,R, W-R,L).  
 9-15 Repeat action of meas 1-7 (Fig. V) with opp ftwk and direction.  
 16 Repeat action of meas 8 with opp ftwk.

VI. MEN KNEEL, WOMEN TURN (Przyklęki chłopców i obroty dziewcząt - pshih-KLEN-kee HWOHP-tsoof ee oh-BROH-tih JEHF-chont).

- 1-7 M: do seven Oberek Kneels, move with the leap of the First Kneel into circle and face out and twd ptr; on ct 1 of each meas clap hands, brushing them vertically.  
W: with fists on own hips, do seven Oberek Steps in place, making 1/2 of one CW turn with each step.  
 8 Do one accented jump, landing with both feet together, facing ptr, M: place fists on own hips (ct 1), hold (cts 2,3).  
 9-12 Acquiring Round Pos, with four Oberek Steps move fwd to a clear space on the floor.  
 13-16 With four Oberek Steps do two CW turn in place. W: place L forearm or hand under ptr's R upper arm.

VII. MEN'S SWISHES (Zawijany - zah-vee-YAH-nih)  
 Cpl continues turning CW in place throughout this Figure, making approximately 1/2 revolution per meas.

- 1 M: drop onto ball of R ft, R knee fully bent, torso erect, as you extend L leg straight, ft pointed, knee facing ceiling, fwd and diag (45°) to L. L ft should not touch floor (ct 1); sweep L leg fwd as you pivot on R ft(ct 2); continuing pivot, rise a little by slightly straightening R knee (ct 3).  
W: with three small steps, knees slightly bent, continue turn in place and support ptr, keeping your R arm firmly in place.  
 2 M: step fwd and around ptr onto L ft into Oberek Kneel pos (ct 1); hold (ct 2); begin to rise by straightening knees (ct 3).  
W: repeat action of meas 1 (Fig. VII), helping ptr to rise on ct 3.  
 3-4 Beginning M-R, W-L ft, do two Oberek Steps.  
 5-16 Repeat action of meas 1-4 (Fig. VII) three times (four times in all).



VIII. SPINNING ON A TALER (an old German silver coin) (Na talarku - nah tah-LAHR-koo).

- 1-7 In shoulder-waist pos turn CW in place, as quickly as you can, with 21 small even steps.

OBEREK NA LEWO (continued)

- 8 Changing into open ballroom pos, end with two stamps (M L R, W R,L), both ptrs facing ctr, extending outside arm diag up and yelling "uha!" (oo-hah) (cts 1,2); hold (ct 3).

Variation: If you want a more spectacular ending, turn "na talarku" for only four meas. Then, do a preparation by bending knees, W feet together (meas 5);

M: lift ptr over head.

W: spring off both feet, bend knees so that shins are parallel to floor, and support yourself on M's shoulders with straight arms (meas 6);

M: continue turning CW.

W: hold (meas 7).

M: place ptr down (meas 8).

Dance introduced at 1976 Stockton Folk Dance Camp, University of the Pacific, California, by Jaś and Ada Dziewanowski. Do not reproduce these directions without their permission:  
41 Katherine Road, Watertown, Massachusetts 02172.  
Tel: (617) 923-9061.

Presented by Jaś and Ada Dziewanowski



SUWIEC  
(Poland)

Suwiec is a couple dance in 2/4 time from Jasło in the Rzeszów region in southeastern Poland. It represents the typical spirit and character of the Rzeszów dances, which often require unusual positions and movements of the body. The story has it that it was inspired by the sweeping motion of the farmer's scythe (Part I). The name is derived from the verb "suwać" -- to shuffle, to slide (Part II).

Pronunciation: SOO-vyets

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 4.

Formation: Any number of cpls around a circle, ptrs about 3 feet apart facing each other, M faces LOD.

Meas

Pattern

INTRODUCTION

- 1-2 M put R hand on ptr's waist, and W put L hand on ptr's R shoulder. M's L hand takes hold of back of ptr's R hand and places it on his L hip holding it there; both standing with own feet parallel and about 12" apart, bend knees deeply and bend fwd from waist so that backs are straight and almost parallel to the floor. Put your head down on ptr's R shoulder so that R ear is resting on it.

PART I.(slower tempo of music)

Cpls will move in LOD in a zigzag pattern.

- 1 M's step: Keeping knees bent all the time, step slightly fwd on R ft making a 1/8 CW turn to face diag out of circle (ct 1 ); step on L ft parallel and about 12" apart from other ft and shifting wt onto both feet (ct 2), bounce slightly (ct &). While doing these steps lead ptr to move to your R.  
W's step: With knees bent make a long step with L ft diag bkwd, twd outside of circle (ct 1 ); straightening knees bring R ft near other ft, shifting wt onto both feet (ct 2 ). Keep directly facing ptr the whole time.
- 2 Both repeat action of meas 1 with opp ftwk and direction, however, on ct 1 M has to make 1/4 turn (rather than 1/8) to face diag into circle, and W's diag bkwd step has to be longer.
- 3 Repeat action of meas 2 with opp ftwork and direction.
- 4 Repeat action of meas 2.
- 5-8 Repeat action of meas 3-4 two more times (eight times in all), except on ct 2 of meas 8 straighten body and knees and turn so that M faces ctr.

SUWIEC (continued)PART II. (faster tempo of music)

- 1-4 In social dance pos sharply bend and have wt on M R, W L leg, and with seven small hops (two per meas) move sdwd in LOD, dragging other leg behind straight. On ct 2 of meas 4 straighten knee and do a wtless stamp with M L, W R ft, near other ft.
- 5-8 Repeat action of meas 1-4 (Part II) with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8 (Part II), except on ct 2 of meas 16 turn so that M faces LOD, W still facing M.

Repeat the dance twice (three times in all). As there is no introduction music, the starting pos has to be acquired with the first step of Part I.

Dance introduced in the Spring of 1975, at the New England Folk Festival in Natick, Massachusetts, by Ada and Jaś Dziewanowski, who learned it from Leokadia Magdziarz, a noted Rzeszów region folklorist. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada and Jaś Dziewanowski

WALCZYK LUBELSKI  
(Poland)

Walczyk lubelski (i.e., Lublin Waltz) is a couple dance which is done to different melodies and with different arrangements of figures all over the Lublin region in eastern Poland. This version comes from the area of Osmolice. Walczyk is derived from a mazur rhythm (one of Polish national dances). When, in the XIX century, the fashion for dancing the waltz came from western Europe to the Polish villages, the peasants started to dance the mazur in a slower tempo. Walczyk lubelski has two hand holds atypical of Polish folk dancing (see meas 13, Fig. II, and meas 24, Fig. III), which probably have their origin in some old forms of the chodzony (walking dance). Walczyk is the most lyrical, romantic, and melancholic of the Lublin dances. The melody, the lyrics, and the way it is danced all convey the tenderness of young people in love and a little of the bride's sadness over leaving the carefree life of her maidenhood. The dance was usually done at the end of the wedding celebrations when the guests were already exhausted after having danced to their heart's content. It was accompanied by singing or humming (see text at end of the description). The tune is composed of 16 meas with a repeat of the last 8 meas (24 meas altogether).

Pronunciation: VAHL-chik loo-BEHL-skee

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances from Poland), side A, band 1.

Formation: Circle of cpls, W on M's R, all facing LOD, hands joined shoulder high.

Steps and Styling: The main characteristic of the dance is smoothness and simplicity. Ptrs maintain eye contact as much as possible. M places his free hand(s) on own hip(s), fingers fwd, thumb(s) back, while W holds her skirt out to sides.

Bilgoraj (beew-GOH-righ) Step (i.e., step from Bilgoraj): Step fwd with R ft, bending knees deeply (ct 1); straighten knees slowly, gradually extending L leg fwd and about 3" above floor (ct 2); hold (ct 3). Repeat of Step is done with reverse ftwk.

Waltz Step (done in turning or moving in any direction). Step is done on flat feet: With R ft step with slightly bent knee (ct 1); smaller step on L ft (ct 2); small step with R ft near other ft (ct 3). Repeat of Step is done with reverse ftwk.

WALCZYK LUBELSKI (continued)MeasPatternINTRODUCTION.

1-4 No action.

I. CIRCLE FIGURE.

1-7 Beginning R ft, move in LOD with seven Biłgoraj Steps.

8 With one Biłgoraj Step make 1/2 CCW turn, pivoting on L ft to face RLOD. Note: The R leg stays extended, as in the description of the Step.

9-15 Move in RLOD with seven Biłgoraj Steps.

16 M: With one Biłgoraj Step make 1/2 CW turn to face ptr.  
W: Do two steps (L,R) in place; ptrs acquire shoulder-waist pos, arm relaxed.

17-23 Beginning M R ft fwd, W L ft bkwd, dance seven Waltz Steps, moving in LOD and making 1/2 CW turn with each step.

24 Releasing ptr, both turn to face ctr, M CW with two steps, W CCW with one Waltz Step; end with W in front of M. M: Put hands on ptr's waist. W: Hold skirt to sides.II. "SZUFLADKI" (shoo-FLAHT-kee) FIGURE.1-2 Beginning L ft, move sdwd to L with one step-together-step-together, without wt on last step (cts 1,2,1,2).  
W: turn head to R to look at ptr (meas 2).3-4 Repeat action of meas 1-2 (Fig. II) with opp ftwk and direction, except on meas 4, M: release ptr (ct 1), and put wt on L ft (ct 2). W: with two steps (R,L, cts 1,2) make 1/2 CCW turn to face ptr, about 2 feet apart; both extend arms fwd, M palms up, W palms down, placing her finger tips on ptr's finger tips.

# WALCZYK LUBELSKI (continued)

- 5 Beginning R ft, with one Waltz Step move twd ptr, sliding arms fwd as far as ptr's shoulders (hence called "szufladki" -- the drawers).
- 6 Repeat action of meas 5 (Fig. II) with opp ftwk and direction.
- 7-8 Repeat action of meas 5-6 (Fig. II), except M: dance only two steps instead of one Waltz Step (L,R (cts 1,2 of meas 8) and ptrs join both hands (R with L).
- 9 Move sdwd (M to L with L ft, W to R with R ft) with one step-together (no wt)-hold, gently swinging arms, at waist level, in direction of movement.
- 10 Repeat action of meas 9 (Fig. II) with opp ftwk and direction.
- 11-12 Repeat action of meas 9-10 (Fig. II), except M: shift wt onto L ft (ct 2 of meas 12).
- 13-15 Release ptr, M: place hands on own hips, W: place R hand on ptr's R shoulder, arm extended, and with L hand hold skirt to side. Beginning R ft, with three Waltz Steps, ptrs move CW around each other, around a 2 feet diameter circle, making one full revolution.
- 16 Release ptr and with one Waltz Step move away from ptr into "szufladki" pos (see end of meas 4, Fig. II).
- 17-20 Repeat action of meas 5-8 (Fig. II), except on meas 20, M: dance one Waltz Step (instead of two steps), and ptrs do not join hands.
- 21-23 Repeat action of meas 13-15 (Fig. II).
- 24 Release ptr and with one Waltz Step W: join hands shoulder high to form a circle, M: place L hand on ptr's L wrist and R hand on own hip; all face LOD.



## III. COGWHEEL FIGURE.

- 1-16 Repeat action of meas 1-16 (Fig. I) in this formation. Note: with the change of direction (meas 8) M: place your hand on ptr's L wrist and your L hand on own hip.
- 17-23 Repeat action of meas 17-23 (Fig. I).
- 24 M: Dance one Waltz Step in place.  
W: With two steps (R,L) make 1/2 CW turn to stand on R of ptr, both facing RLOD, join R hands, arms extended fwd, M's arm, palm up, below W's, M place L hand on own hip, W place L hand on ptr's R shoulder, elbow bent, and put L side of her head on her L hand ("sleepy" pos).



WALCZYK LUBELSKI (continued)IV. "SLEEPY" FIGURE.

- 1-8 Beginning R ft, move in RLOD with eight Biłgoraj Steps.
- 9 M: (as if to awake ptr) with three steps (R,L,R) walk fwd in a semi-circle in front and around W to her R side and make 1/2 CW turn to face RLOD.  
W: standing in place, raise head, remove L hand from ptr's shoulder, and take hold of skirt.
- 10 Do two stamps (L,R) in place, ending with wt on both feet (cts 1,2); hold (ct 3).
- 11 W: Repeat M's action of meas 9 (Fig. IV).  
M: Stand in place.
- 12 Repeat action of meas 10 (Fig. IV).
- 13-16 Resuming the "sleepy" pos (see end of meas 24, Fig. III), beginning R ft, move in RLOD with four Biłgoraj Steps.
- 17 W: Repeat action of meas 11 (Fig. IV) with same ftwk but opp direction.  
M: Stand in place.
- 18 Repeat action of meas 10 (Fig. IV).
- 19 M: Repeat action of meas 9 (Fig. IV) with opp ftwk and direction.  
W: Stand in place.
- 20 Do two stamps in place, M-R,L, W-L,R (cts 1,2); hold (ct 3).
- 21 Acquire shoulder-waist pos, arms relaxed, M facing ctr, W facing ptr and beginning M R, W L, with one Waltz make 3/4 CW turn, moving in LOD.
- 22-24 With three Waltz Steps dance three 1/2 CW turns, moving in LOD.



WALCZYK LUBELSKI (continued)THE SONGPolish (in the old "gwara")Pronunciation

Świć mi siunoku w okno moje,  
wyńdź, Marysiu, syrce moje.  
:Una wysła i wyjrsała,  
siwe ooenka zapłakała.:

Shveech myeh-shoon-tskoo v  
ohk-noh moh-yeh  
vihnj mah-rih-shoo sihr-tseh moh-yeh  
:oo-nah vih-swah ee vih-zhah-wah  
shee-veh oh-tsen-kah zah-pwah-kah-wah:

Cego places, cego dumos,  
cyli do mnie syrca ni mos?  
:Nie wydumos nic inacyj,  
ino co ci som Bóg przeznacy.:

Tseh-goh pwah-tsehs tseh-goh doo-mahs  
tsih-lee doh mnyeh sihr-tsah nee mohs  
:nyeh vih-doo-mohs neets ee-nah-tsih  
ee-noh tsoh tsih sohm boog  
psheh-znah-chih:

Translation:

Moon, shine into my window,  
come out, Marysia, my sweetheart.  
She came out, peered about  
and with her gray eyes she cried.

Why do you weep, why do you ponder,  
don't you have any heart for me?  
Your pondering won't change  
what God will fate for you.



Dance introduced at the 1976 Stockton Folk Dance Camp,  
University of the Pacific, California, by Ada and Jaś  
Dziewanowski, who learned it in Poland from Ryszard Kwiatkowski,  
noted Polish folk dance authority. Do not reproduce these  
directions without the Dziewanowskis' permission: 41 Katherine  
Road, Watertown, Massachusetts 02172. Tel: (617) 923-9061.

Presented by Ada and Jaś Dziewanowski

DIVOTINSKO HORO  
(Bulgaria)

A dance from the Shope region of Bulgaria originally for men only. Learned from Dick Crum and Dennis Boxell.

Pronunciation: dee-voh-TEEN-skoh hoh-ROH

Music: Vitosha LP 001. 2/4 meter.

Formation: Short lines with belt hold.

Steps: Shopka: A type of "three" done in place as follows: with ft close together, step onto R ft slightly in front of L ft, keeping most of the wt on the L ft (ct 1); change wt to L ft, keeping R ft in front of L ft (ct &); step fully on R ft next to L ft (ct 2). Repeat done with opp ftwk.

Meas

Pattern

STEP 1.

- 1-3 Facing slightly and moving R, six running steps (R,L,R,L,R,L,).
- 4-6 Facing ctr, three "step-hops" in place (R,L,R).
- 7-12 Repeat action of meas 1-6 reversing ftwk and direction.

STEP 2.

- 1-4 Facing ctr, four "shopka" in place.
- 5 Hop on L ft (ct 1); stamp R heel slightly fwd (ct 2).
- 6 Leap on R ft in place (ct 1); stamp L heel slightly fwd (ct 2).
- 7 Two scissors steps (L,R).
- 8 Leap on L ft in place at same time flick R ft across in front of L ft (ct 1); pause (ct 2).

STEP 3. "Reels."

- 1-4 Facing ctr, four "shopka" in place.
- 5 Moving fwd, tap R heel fwd next to L bunion (ct 1). Step on R ft in place next to L ft (ct 2).
- 6 Tap L heel fwd next to R bunion (ct 1); step on L ft in place next to R ft (ct 2).
- 7-8 Repeat action of meas 7-8, Step 2.

STEP 4. "Reels."

- 1-4 Four "shopka" in place.
- 5-6 Repeat action of meas 5-6, Step 3.
- 7 Hop on L ft (ct 1); reel step on R ft behind L ft (ct 2).
- 8 Hop on R ft (ct 1); reel step on L ft behind R ft (ct 2).
- 9-12 Repeat action of meas 5-8, Step 2.

DIVOTINSKO HORO (continued)STEP 5.

- 1-4 Four "shopka" in place.
- 5-6 Two "heel-taps" fwd as in meas 5-6, Step 3.
- 7-8 Moving sdwd L, four hops on L ft, R leg raised in air (cts 1,2,3,4).
- 9 Facing slightly L, slap R ft on ground (ct 1); step on R ft in place (ct 2).
- 10-12 Repeat action of meas 7-9, Step 5, using opp ftwk and moving in opp direction.

Do each step twice. Repeat dance, continuing to do last step to end of music.

Presented by Ron Wixman

HOOSHIG MOOSHIG  
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey. Learned from Armenian Folk Dance Society of New York, Richard Kassabian, director.

Pronunciation: HOO-sheeg MOO-sheeg

Music: Ooska Gookas, Folkraft 1530 x 45. 10/16 meter.

Formation: A line of alternating W and M. Leader is at L end of line. Hold little fingers at shldr height and stand with erect posture.

Rhythm: 10/16 meter may be counted as 1-2-3, 1-2, 1-2, 1-2-3 (♩.♩♩♩). The following description is counted as one (♩.♩), two (♩♩).

Meas

Pattern

PART I. Hooshig.

- 1 Step on L to L side, turning body a little to the L (ct 1); close R to L, turning to face ctr (ct 2).
- 2-4 Repeat action of meas 1 three times.
- 5 Step on R to R side (ct 1); close L to R (no wt) (ct 2).
- 6 Step on L to L side (ct 1); close R to L (no wt) (ct 2).
- 7 Moving in LOD, step R (ct 1); L (ct 2).
- 8 Facing ctr, step on R (ct 1); close L to R (ct 2).

PART II. Mooshig.

- 1 Turn toes to L, bending knees a little (ct 1); swing heels to L to face ctr, straightening knees (ct 2).
- 2-4 Repeat action of meas 1 (Part II) three times.
- 5-8 Repeat action of meas 5-8 (Part I).

Presented by Ron Wixman



LILKA  
Serbia (Yugoslavia)

Lilka (LEEL-kah) is a dance of the Shopes, an ethnic subgroup inhabiting the mountains of eastern Serbia and western Bulgaria. The variant described here is from Serbia, and is related to other dances from both sides of the border such as Lile, Lile, Ile-Ile, etc. All these dances are members of the so-called "Dajčovo" family, characterized by a quick-quick, quick-slow rhythm pattern, conventionally notated in 9/16:

Dancers' beats (counts)	1	2	3	4
Rhythm	Q	Q	Q	S
9/16 notation	o	o	o	o

Steps:           "Dajčovo Step": One step pattern is used throughout the dance; it is the so-called "Dajčovo Step" which, when beginning with the wt on the L ft, is as follows:

ct 1   hop on L ft  
ct 2   light (running) step on R ft  
ct 3   light (running) step on L ft  
ct 4   light (running) step on R ft

A series of these "hop-step-step-steps" requires alternating ftwork: if one "Dajčovo step" begins with a hop on L ft, the one immediately following begins with a hop on R ft, etc.

Music:           There is no available recording of the original melody; however, any moderate-speed Dajčovo horo may be used, such as XOPO X-326-A (45), "Staro Dajčovo horo."

Formation:       Open circle of dancers, integrated (M and W), with belt hold: grasp neighbor's belt, crossing R arm behind L arm. End dancers have hand on hip or flourish kerchief.

MeasPattern

- 1       Facing slightly R of ctr, one Dajčovo step beginning with hop on L ft, moving fwd (circle moves CCW).
- 2       Continuing in this direction, one Dajčovo step beginning with hop on R ft.
- 3       Facing ctr, one Dajčovo step beginning with hop on L ft and moving slightly bkwd (away from ctr).
- 4       Still facing ctr, one Dajčovo step beginning with hop on R ft and moving slightly fwd.
- 5       One Dajčovo step beginning with hop on L ft and turning to face slightly L of ctr.
- 6-10   Reverse ftwork and lateral direction of meas 1-5.

Presented by Ron Wixman  
Notes by Dick Crum

PAPURI  
(Armenia)

An Armenian line dance from the Lake Van region of Eastern Turkey, learned from Armenian Folk Dance Society of New York, Richard Kassabian, Director

Pronunciation: PAH-poo-ree

Music: Actual music is unavailable, however, "Chalakan," Folkraft LP-4 can be used. It should be slowed down somewhat. 2/4 meter.

Formation: A line of alternating W and M (Women, man, woman, man,...) Hold little fingers at shldr height and with erect posture.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>BASIC STEP.</u>
1	1	Facing R, step fwd on R.
	2	Step fwd on L.
2	1	Step to R on R, turning to face ctr.
	&	Step on ball of L ft next to R.
	2	Step on R in place.
3	1	Step twd ctr on L ft without taking wt off R ft completely.
	2	Rock back on R (i.e., put wt completely back on R.)
4	1	Step on L next to R.
	&	Step on ball of R ft next to L.
	2	Step on L ft in place.
5	1	Place R ft fwd (no wt on R ft), (hold ct 2).
6	1	Step on R again, crossing it slightly in front of L (no wt on R ft), (hold ct 2).
7	1	Step on R again, crossing it further in front of L (no wt on R ft).
	2	Repeat action of ct 1, meas 7.
8	1	Repeat action of ct 1, meas 7, (hold ct 2).

During meas 5-8, the R ft describes an arc in front of the L so that at the end of meas 8 the R ft should be almost at a right angle to and in front of the L ft.

VARIATION I - TURN.

The ftwk is the same as in the basic step, but M and W do different hand and arm motions. (Except where noted, only hand and arm directions are given.)

M:

- |     |   |
|-----|---|
| 1   | Same as basic step except turn once to the R (CW) with hands on hips. |
| 2   | Keep hands on hips.   |
| 3   | Bend fwd slightly and clap twice (cts 1,2) with arms extended.        |
| 4   | Hands are returned to hips.   |
| 5-8 | Keep hands on hips.   |

PAPURI (continued)W:

- 1 Turn to R (CW) once, crossing hands in front of face.
- 2 Hands continue down, around and up until they are in front of the face, palms away from the face.
- 3 Extend R hand fwd (still palm away), at the same time bring the L hand to the face, turning palm twd the face.
- 4 Arms are reversed (i.e., R palm turns twd and is brought to the face while the L palm is turned out as the L arm is outstretched).
- 5 Reverse arms (as in meas 3).
- 6 Reverse arms (as in meas 4).
- 7 1 Reverse arms (as in meas 3).
- 8 2 Reverse arms (as in meas 4).
- Reverse arms (as in meas 3). R arm should be extended.

To start over, turn R palm twd the face. All arm movement must flow continuously without jerky movements. The open hand should always have the middle finger bent more than the other fingers.

VARIATION II.

Hands should be rejoined with fingers interlocked. The arms should be held straight down at the side so that the line is closed (shldr to shldr). With large groups of dancers it will be convenient to form several shorter lines at this time.

- 1 1 Facing ctr, fall onto R ft (making noise) and kicking L ft fwd.
- 2 Step L ft across in front of R.
- 2-8 Repeat action of meas 2-8 of the basic sequence.

NOTE: A convenient sequence is to begin with the basic step, changing to variation I and again to variation II. After the appropriate change in the music, Variation II can then be done to the end of the music.

Presented by Ron Wixman

SEPASTIA BAR  
(Armenia)

Armenian line dance from the Lake Van region. Learned by Ron Wixman and Steve Glaser from Richard Kassabian, director of the Armenian Folk Dance Society of New York.

Pronunciation: seh-PAHS-tee-ah Bahr

Music: Folkraft 1529. 4/4 meter.

Formation: Open circle, little fingers joined at shoulder height, M and W alternating. The leader can change figures by saying "Tsertsegetsek," to drop hands, and "Tserponetsek," to join hands.

Style: Steps are flat footed, arms do not bounce.

Meas

Pattern

PART A.

- 1 Lean to R with slight dip (cts 1,2); lean to L with slight dip (cts 3,4).
- 2 Two-step to the R starting R and turning to face ctr (cts 1,&,2); point L ft next to R ft. Ft should be flat on floor (cts 3,4).
- 3-4 Repeat action of meas 1-2 to the L, beginning with lean to the L.
- 5 Repeat action of meas 2.
- 6 Repeat action of meas 2 to the L, beginning L.
- 7 Point R ft next to L ft, flat on floor (cts 1,2); Move R ft slightly fwd on each ct (cts 3,4).
- 8 Repeat action of meas 1.

PART B.

- 1 Two-step to the R beginning R. Bend head over and look down (cts 1,&,2); two-step to the R again, LRL, head still lowered (cts 3,&,4).
- 2 Repeat action of meas 2 (Part A), lift head on the point.
- 3-4 Repeat action of meas 1-2 (Part B) to the L, with opp ftwork.
- 5-8 Repeat meas 1-4 (Part B).

SEPASTIA BAR (continued)

- PART C. (Footwork is the same as in Part B.)
- 1 W: Turning CW, moving to the R, cross hands in front of face, palms in, L hand closest to face (cts 1,2); move crossed hands down (cts 3,4).
  - 2 Bring hands up and uncross them (cts 1,2); clap hands in front of face, looking back over the L shldr at M (ct 3); hold (ct 4).
  - 3-4 Repeat action of meas 1-2 (Part C), reversing ftwork and direction. W turns CCW and looks over R shldr.
  - 5-8 Repeat action of meas 1-4 (Part C).
  - 1-2 M: M places fists on hips and moves to the R clapping on meas 2, ct 3.
  - 3-4 Repeat action of meas 1-2 (Part C) to the L.
  - 5-8 Repeat action of meas 1-4 (Part C).

Presented by Ron Wixman




TROPANKA  
(Bulgaria)

Men's line dance from Dobrudzha, Bulgaria. Learned from Zdavko Ivanov (Tolbukhim Dance Ensemble) in 1967.

Pronunciation: troh-PAHN-kah

Music: Balkan Arts BA 329682 (May substitute any slow 2/4 Dobrudzhan music such as Danets, Opas, Zborenka). 2/4 meter.

Formation: Short lines; W pos; knees bent in 1/2 sitting pos; pos with back erect.

<u>Meas</u>	<u>ct</u>	<u>Pattern</u>
<u>FIGURE I.</u>		
		Facing, and moving in LOD.
1	1	Step R, arms begin to swing fwd.
	&	Scuff L, arms reach bottom.
	2	Step L, arms return to W pos.
	&	Scuff R, arms return to W pos.
2	1	Step R, slight jerk down of arms.
	&	Step L close to R (slightly back), repeat arms as in ct 1, meas 2.
	2	Stamp R (flat) next to L, arms jerk down strongly.
<u>FIGURE II.</u>		
1		Repeat action of meas 1, Figure I.
2	1	Step R, arms move down slowly.
	&	Step L behind R, arms move down slowly.
	2	Step R, arms begin to come up.
	&	Scuff L heel, turning to face RLOD. Arms make a circle under armpit.
3	1	Step L.
	&	Scuff R heel fwd.
	2	Step R fwd, facing fwd straightening legs; arms pushed fwd as: (small circle down, around and fwd). 
4	1	Step L, arms brought down and stay.
	&	Step R behind L.
	2	Step L.
5	1	Stamp R heel next to L. Arms snap into W pos.
		<u>NOTE:</u> During ct 2 of meas 4 R shldr is fwd, comes around and pulled down on stamp on ct 1, meas 5.
<u>FIGURE III.</u>		
5 meas		Repeat action of Figure II, add extra stamp at end of Figure II on ct 2 of meas 5. No extra shldr snaps.
<u>FIGURE IV.</u>		
5-1/2		Repeat action of Figure II, add two stamps at end of Figure IV on ct 2 of meas 5, and ct 1 of meas 6; no extra shldr snaps.

TROPANKA (continued)FIGURE V.

Variation with squat. Starting pos, arms stretched fwd (rigid).

- |       |     |  |
|-------|-----|--|
| 1     | 1   | Step fwd R, arms straight fwd.   |
|       | 2   | Step fwd L, arms straight fwd.   |
| 2     | 1   | Small leap fwd R.  |
|       | &   | Small leap fwd L.  |
|       | 2   | Small jump fwd landing on balls of ft, legs together, knees considerably bent. Arms return to W pos.   |
| 3     | 1   | Drop to floor on both knees.   |
|       | 2   | Lift R leg and step on it while still on L knee.   |
| 4     | 1   | No ftwk: push arms straight up.  |
|       | 2   | Jump up onto L.  |
|       | &   | Stamp R heel next to L.  |
| 5     | 1   | Step R to R.   |
|       | &   | Stamp L beside R.  |
|       |     | <u>NOTE:</u> During meas 4, cts 2,& and meas 5, cts 1,&, arms begin to swing fwd, continue down and around to come up under armpits as in Figure II. |
|       | 2,& | Repeat action of cts 1,&, meas 3, (Figure II).   |
| 6-7   |     | Repeat action of ct 2 of meas 3, through ct 1 of meas 5, (Figure II).  |
| 8     | 1   | Hands joined L behind back, step R, abruptly turning 1/2 CW to face out without dropping hands.  |
|       | 2   | Step fwd on L.   |
| 9     | 1   | Small leap fwd on R.   |
|       | &   | Small leap fwd on L.   |
|       | 2   | Squat and pivot 1/2 (CCW) to face in. Hands go up to W pos.  |
| 10-13 |     | Repeat action of meas 4-7 (beginning on ct 2 of meas 4, (Figure V).  |
|       |     | <u>NOTE:</u> Meas 13 has only one ct.  |

Presented by Ronald Wixman

TRAKIYSKA RUCHENITSA  
(Bulgaria)

Source: A dance from Thrace, Bulgaria, learned from Marcus Holt.

Pronunciation: trah-KEES-kah ruh-cheh-NEET-sah

Record: Bitov 001. 7/8 meter: 1-2, 1-2, 1-2-3, counted here as 1,2,3.

Formation: Lines, hands joined in W pos.

Steps: Čukče: A movement in which the heel of the supporting ft is raised prior to the beat and returns to the floor on the beat.

<u>Meas</u>	<u>Pattern</u>
1	Step on R in LOD with wt on both ft (L still on floor) (ct 1); hold (ct 2). Lift L ft while doing čukče on R ft (ct <u>3</u> ).
2	Step on L ft in LOD, wt on both ft (ct 1); hold (ct 2); Lift R ft while doing čukče on L ft (ct <u>3</u> ).
3	Step on R, facing ctr, and bring hands down (ct 1); hold (ct 2); step on L ft behind R, still facing ctr, and bring hands up (ct <u>3</u> ).
4-6	Repeat action of meas 1-3.
7	Step on R ft twd ctr, wt on both ft (ct 1); hold (ct 2); Lift L ft while doing čukče on R ft (ct <u>3</u> ).
8	Repeat action of meas 7 with opp ftwork.
9	Step bkwd on R ft, wt on both ft (ct 1); hold (ct 2); lift L ft in front while doing čukče on R ft (ct <u>3</u> ).
10	Hop on R ft in place (ct 1); step to L on L ft (ct 2); step on R ft across in front of L (ct <u>3</u> ).
11	Repeat action of meas 10.
12	Step to L with L ft, wt on both ft (ct 1); hold (ct 2); Lift R ft while doing čukče on L ft (ct <u>3</u> ).

Presented by Ron Wixman

ZAD KRAK  
(Bulgaria)

A dance from the Radomir area in the Shope region of Western Bulgaria. Learned from Dennis Boxell.

Pronunciation: zahd krahk

Music: Vitosha LP 001. 6/8 meter.

Formation: Semi-circle, hands joined at sides.

Meas

Pattern

- |   |  |
|---|--|
| 1 | Facing ctr, step sdwd R on R ft (ct 1); cross and step on L ft behind R ft (ct 2). |
| 2 | Three little steps slightly fwd (cts 1, &, 2).                                     |
| 3 | Step fwd on L ft (ct 1); hop on L ft, crossing R ft behind L calf (ct 2).          |

Presented by Ron Wixman

# SQUARE DANCES

by Jerry Helt, Cincinnati, Ohio

## LOVE FOR PENNIES

Formation: Four cpls in a square

Music: "Love for Pennies," Blue Star Record BS 2014

## Introduction, Break, and Ending

### Circle L

I've been up and down and around and round and back again  
 Been so many places I can't remember where or when  
 L allemande the corner, your ptr Turn Thru  
 L allemande and Weave the ring you do  
 I've traded love for pennies, sold my soul for less  
 Meet your own, Box the gnat, Pull by  
 L allemande and Promenade my friend  
 Found myself right back where I started again.

### Figure:

Heads Promenade, go half way round the floor  
 Into the middle, Square Thru, count to four  
 Curlique with the outside two, Cast R 3/4 round  
 Girls Trade, Recycle when you come down  
 Pass Thru, Trade By, corner lady swing  
 Swing that girl and Promenade the ring  
 I've turned inside out around about and back and then  
 Found myself right back where I started again

Presented by Jerry Helt



SQUARE DANCES (continued)DO-SA-DO DRILL

Face your ptr, Do-Sa-Do, it's back to back around you go  
 Face your L hand lady, Do-Sa-Do, it's back to back you know  
 First and third ladies go fwd up and come on back  
 Fwd again and Do-Sa-Do inside the track  
 First and third gents go fwd up and come on back  
 Fwd again and Do-Sa-Do inside the track  
 First and third cpls go fwd up and come on back  
 Fwd again and Do-Sa-Do the opp person inside the track.

SIMPLE SEPARATE

Number one stand back to back  
 Boompsidaisy, separate go around the track  
 It's all the way round you go  
 When you meet at home you Do-Sa-Do

SPLIT THE RING

Number one bow to your ptr, give her a swing  
 Go fwd down the middle and split the ring  
 The lady goes R, the M goes L  
 All the way around the outside set  
 When you're home you Do-Sa-Do  
 Now face the set and here we go.

EASY STARS

All join hands circle L, watch 'em smile  
 Reverse back in single file  
 Go the other way back, put the R hand in  
 It's a R hand Star, go like sin  
 Go the other way back, put the L hand in  
 It's a L hand Star, we're gone again  
 Take your ptr, Promenade  
 Go back home with your maid.

Presented by Jerry Helt

BLUE STARS AND STRIPES  
by Jerry Helt

Formation: Four cpls in a square  
Music: "Blue Stars and Stripes," Blue Star Record BS-1917

Calls and Explanations:

Four ladies Chain  
Heads R & L Thru  
Four ladies Chain  
Sides R & L Thru  
Ladies fwd 2, 3, shoosh and back  
(Ladies walk fwd four cts and shoosh their skirts, and  
back up four cts to place.)  
M fwd, R hand Star all the way around  
Turn ptr by the L, pick up the corner  
Promenade half way round to home.

HONEY QUADRILLE  
by Jerry Helt

Formation: Four cpls in a square  
Music: "Honey," Blue Star Record BS-2003, LP 1032

Calls and Explanations:

Heads inside half Promenade  
Head ladies Do-Sa-Do  
Sides inside half Promenade  
Side ladies Do-Sa-Do  
All join hands, circle L  
Corner swing  
Promenade  
Everyday will be so sunny, Oh Honey -- with you.

HEEL AND TOE QUADRILLE  
by Jerry Helt

Formation: Four cpls in a square  
Music: "The Donnybrook Boy," Blue Star Record BS-LP 1029B

Calls and Explanations:

Heel and toe in you go, Heel and toe out you go  
Heel and toe in you go, Heel and toe out you go  
Ptr Do-Sa-Do  
M star by the L once around  
Ptr Do-Sa-Do you know  
Corner swing, go twice around  
Promenade once around.

All presented by Jerry Helt

FOLK DANCE CAMP - 1976

GRAND SQUARE  
(Traditional)

Formation: Four cpls in a square.

Music: "March," E-Z Record #717

Calls and Explanations:

Sides face your ptr, Grand Square

1,2,3 turn 1,2,3 turn

1,2,3 turn 1,2,3 reverse

1,2,3 turn 1,2,3 turn

1,2,3 turn 1,2,3 home you go

Four boys fwd up to the middle and back

Boys L hand Star, once around

Pass your ptr right on by

Promenade the next.

THREE QUARTER QUADRILLE  
by Jerry Helt

Formation: Four cpls in a square.

Music: "Three Quarter Quadrille," Blue Star Album  
LP 1032, side 2, band 5.

Calls and Explanations: (Face ptr, crossed hands joined.)

Balance in, Balance out, Slide in

Balance out, Balance in, Slide out

Balance toget her, and away, Box the gnat

Balance together, and away, Pass right by

Corner R hand two hand Star

Same girl a L hand two hand Star

Keep this girl, waltz Promenade to home.

Presented by Jerry Helt

BANJO CONTRA  
by Jerry Helt

Formation: Contra lines 1,3,5, etc., cpls active and crossed over (Improper Duple)

Music: Blue Star BS 1739, BS 1994, LP 1029

- | <u>Counts</u> | <u>Calls and Explanations</u>   |
|---------------|---|
| 1-8           | <u>BANJO WITH THE ONE BELOW, MEN FWD GO</u><br>Facing the one below, join both hands and assume Butterfly Banjo pos (R hips adjacent). M go fwd, ladies bkwd, pivot in place (backtrack) to assume Sidecar pos (L hips adjacent).                 |
| 9-16          | <u>SIDECAR BACK TO PLACE YOU KNOW, FACE THE GIRL</u><br>In Butterfly Sidecar pos (L hips adjacent), M go fwd, ladies bkwd, return to place and face each other (Butterfly pos facing).  |
| 17-24         | <u>HEEL AND TOE HERE WE GO, HEEL AND TOE BACK YOU GO</u><br>Starting with M L, W R ft, move twd M's L, ladies' R with a "Heel and Toe, and step, close, step," then with the other ft move twd M's R, ladies' L. Repeat the same action.          |
| 25-32         | <u>HEEL AND TOE HERE WE GO, HEEL AND TOE BACK YOU GO</u><br>Repeat action of meas 17-24.  |
| 33-40         | <u>DO SA DO SAME GIRL YOU KNOW</u><br>Do Sa Do the same lady.   |
| 41-48         | <u>SAME GIRL SWING</u><br>Swing the same girl and finish with the girl on that M's R, facing the ctr of the set. Progression has been made; actives have moved down one place in line, inactives up one place, and all dancers are in orig lines. |
| 49-56         | <u>WITH THE CPL ACROSS CIRCLE FOUR TO THE L</u><br>With the facing cpl in the opp line, join hands and circle four to the L.  |
| 57-64         | <u>L HAND STAR WITH THE SAME FOUR</u><br>The same four dancers L hand Star exactly once around to end in their orig long lines, but facing a new person below.  |

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

LADIES AND GENTLEMEN CONTRA  
by Jerry Helt

Formation: Contra lines 1,3,5 etc., cpls active and crossed over (Improper Duple)

Music: "Earl Grey," Blue Star Record LP 1029

Counts                      Calls and Explanations

- 1-8      LADY ROUND THE LADY, AND GENT AROUND THE GENT  
Actives face the cpl below (down the set), as inactives face them (up the set). Active lady dances between the inactive cpl, turns L around the inactive lady, and returns to place, while the active M dances between the inactive cpl, turns R around the inactive M, and returns to place.
- 9-16     GENT AROUND THE LADY AND THE LADY ROUND THE GENT  
Active gent dances between the inactive cpl, turns L around the lady and returns to place, while the active lady dances between the inactive cpl, turns R around the inactive M, and returns to place.
- 17-24   DO-SA-DO THE ONE BELOW  
Actives and ones below Do-Sa-Do.
- 25-32   SWING THE SAME ONE BELOW AND LINE UP FOUR  
Swing same girl, ending with lady on the M's R, facing down the set in lines of four.
- 33-40   DOWN YOU GO AND WHEEL AS A CPL  
Lines of four dance four steps down the set, and each M Wheels the girl half way around in four steps, to face up the set.
- 41-48   COME BACK TO PLACE AND BEND THE LINE  
Lines dance up the set four steps, Bend the Line in four steps, backing into the long lines. Progression has been made; actives have moved down one place in line, inactives up one place.
- 49-56   R HAND FOUR HAND STAR ACROSS  
R hand four hand Star with the cpl across.
- 57-64   BACK BY THE L, A FOUR HAND L HAND STAR  
Same four dancers L hand Star exactly once around to end in their orig long lines but facing a new person below. Actives now face down, inactives face up to repeat dance.

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

PRIM AND PROPER CONTRA  
by Jerry Helt

Formation: Duple Minor Contra lines 1,3,5, etc., cpls active but not crossed over

Music: "The Donnybrook Boy," Blue Star Record LP 1029

<u>Counts</u>	<u>Calls and Explanations</u>
---------------	-------------------------------

- |       |  |
|-------|--|
| 1-8   | <u>ACTIVES DO-SA-DO YOUR OWN</u><br>Actives Do-Sa-Do your own in the ctr.  |
| 9-16  | <u>ACTIVES SWING YOUR OWN</u><br>Actives swing your own in the ctr, ending with lady on ptr's R facing down the set.   |
| 17-24 | <u>ACTIVES DOWN THE CTR AND WHEEL AS A CPL</u><br>Actives dance down ctr four steps and Wheel as a cpl (M Wheels lady) in four more steps, to end facing up, lady on ptr's R.  |
| 25-32 | <u>BACK TO PLACE AND CAST OFF</u><br>Actives dance up to place in four steps, and Cast Off the persons below (same sex) in four more steps. Progression has been made; actives have moved down one place in line.  |
| 33-40 | <u>R HAND FOUR HAND STAR ACROSS</u><br>Actives and the ones they Cast Off with form a R hand Star (same sex) exactly once around.  |
| 41-48 | <u>SAME FOUR L HAND STAR</u><br>The same four dancers (same sex) Star L exactly once around.   |
| 49-56 | <u>SAME FOUR R AND L THRU</u><br>Same four (same sex) cross the set with a R & L Thru. This action is best described as "Pass Thru and Wheel as a cpl," using no hand holds throughout. During the Wheel around, the L dancer backs around as the R dancer moves fwd and around. |
| 57-64 | <u>R AND LEFT THRU BACK</u><br>Same four (same sex) R & L Thru back to place, repeating action of cts 49-56.   |

Caller indicates "Ends Wait" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

FOLK DANCE CAMP - 1976



REEL CONTRA MIXER  
by Jerry Helt

Formation: Cpls facing cpls, lady on ptr's R, in long lines down the hall; an even number of cpls is required.

Music: "Trailride," Blue Star Record BS-1587-B

- | <u>Counts</u> | <u>Calls and Explanations</u>  |
|---------------|--|
| 1-8           | <u>EVERYBODY FWD UP TO THE MIDDLE AND COME ON BACK</u><br>All join hands in line, go fwd three short steps, bow to opp on 4th ct, four steps back to place.                          |
| 9-16          | <u>WITH THE L HAND LADY SWING</u><br>M swing the L hand lady twice around to end with the lady on that M's R, all facing the cpl across.   |
| 17-24         | <u>WITH CPL ACROSS, CIRCLE FOUR TO THE L</u><br>With the facing cpl in the opp line, join hands and circle four to the L.  |
| 25-32         | <u>CIRCLE R THE OTHER WAY, BACK OUT</u><br>Circle four to the R, back to place, and back up slightly.  |
| 33-40         | <u>LADIES DO-SA-DO ACROSS YOU KNOW</u><br>Each lady dances straight fwd into the ctr to Do-Sa-Do with the opp lady, whose R shoulder she can naturally pass; ladies return to place. |
| 41-48         | <u>GENTS DO-SA-DO ACROSS YOU KNOW</u><br>Each M dances straight fwd into the ctr to Do-Sa-Do with the opp M whose R shoulder he can naturally pass; M return to place.               |
| 49-56         | <u>LADIES CHAIN ACROSS</u><br>The ladies Chain across to opp M.  |
| 57-64         | <u>LADIES CHAIN BACK AGAIN</u><br>The ladies Chain back to place.  |

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

THIRD HAND CONTRA  
by Jerry Helt

Formation: Contra lines, 1,3,5, etc., cpls active and crossed over (Improper Duple)

Music: "I Will if I Can." Blue Star LP 1029

<u>Counts</u>	<u>Calls and Explanations</u>
---------------	-------------------------------

- |       |   |
|-------|---|
| 1-8   | <u>WITH THE CPL BELOW SLOW SQUARE THRU</u><br>Actives with the cpl below, slow Square Thru using four counts per hand (step, 2, step-close-step). Dancers do a Half Square Thru, 8-ct total, M 1/4 R face, ladies L face on the last step-close-step. Active cpls are now facing up to the head of set, inactive cpls facing down to foot of set. |
| 9-16  | <u>ON THE THIRD HAND, TWO HAND R HAND STAR</u><br>With the facing person R hand finger tips up, (or pigeon wing handhold), make a two hand R hand Star, turn it once around.  |
| 17-24 | <u>BACK BY THE L, A TWO HAND STAR</u><br>Same dancers make a two hand L hand Star and turn it.  |
| 25-32 | <u>TAKE THIS LADY AND HALF PROMENADE ACROSS</u><br>All cross the set with a Half Promenade, keeping lady on M's R and sweeping wide to use four cts to cross, and four cts for a Courtesy Turn.   |
| 33-40 | <u>R AND L THRU</u><br>Cross the set with a R & L Thru.   |
| 41-48 | <u>R AND L THRU BACK</u><br>R and L Thru back to place.   |
| 49-56 | <u>R HAND FOUR HAND STAR</u><br>R hand four hand Star with the cpl across.  |
| 57-64 | <u>BACK BY THE L, A FOUR HAND L HAND STAR</u><br>Same four dancers L hand Star exactly once around to end in their orig long lines, but facing a new person below. Actives face down, inactives face up, to repeat dance.   |

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

THE THREE QUARTER CONTRA  
by Jerry Helt

Music:           Record: National #N 4562-A.

Formation: Contra line, 1,3,5, etc., active and crossed over.

Actives join both hands with the one below and cross the joined hands. Directions are for M, W does opp.

Meas

Pattern

- 1       Step-swing out away from ctr of set. (M steps on L. swings R across in front of L; W does opp.)
- 2       Step-swing in twd the ctr of set. (M steps on R. swings L across in front: W does opp.)
- 3-4     M steps L on L ft and draws R ft to it. and repeats. W does opp. (Roll the joined hands as these steps are taken.)
- 5-8     Repeat action of meas 1-4 in reverse: Step-swing in, out, and draw two steps twd ctr of set, ending in orig pos.
- 9       Balance together, M stepping fwd on L, W R, while pulling joined hands up under chin.
- 10      Balance away from each other.
- 11-12   Dropping L hands, turn W under M and W's R arms to end facing each other (Box the gnat).
- 13      Joining both hands again, balance together.
- 14      Balance away, this time dropping R hands.
- 15-16   In six steps, turn the W under the L arm (Box the flea movement).
- 17-20   While still maintaining a L hand hold, Star L 12 steps.
- 21-24   Make a R hand Star, go the other way back in 12 steps.
- 25-28   Roll Promenade (M maintains R hand hold while turning W into Prom pos), and passing the opp M with L shoulder completes a Half Promenade.
- 29-32   The two facing cpls complete a Cross Trail Thru, taking 12 steps and face a new cpl below to repeat dance from beginning.

Caller indicates "Ends Cross Over" every second and alternate sequence throughout the dance.

Presented by Jerry Helt

CIRCLE WALTZ MIXER

by Jerry and Kathy Helt, Cincinnati, Ohio

Formation: One single circle around hall, all hands joined.

Music: "Three Quarter Quadrille," Blue Star Album LP 1032, side 2, band 5.

Footwork: Directions for M; W does opp.

MeasPattern

- 1-4 BALANCE FWD; AND BACK; CORNERS ROLL ACROSS  
All step fwd on M L, W R, drop hands with ptr and as the M steps back to pos, the W on his L does a R face turn in front of him. (Corners roll a half sashay to R of the M.) All join hands again in the circle.
- 5-8 Repeat action of meas 1-4.
- 9-12 BALANCE IN: AND OUT: SIDE IN; 2  
W now on the M R will be a new ptr. Face new ptr (M facing LOD and W facing RLOD) with both hands joined, balance in COH, balance out away from COH, and take two slide steps twd COH.
- 13-16 BALANCE OUT; AND IN; SLIDE OUT; 2  
With both hands joined, balance away from COH (M R, W L ft), balance in twd COH, then take two slide steps away from COH. All join hands in one circle, ready to repeat dance from beginning.

NOTE: As the ladies roll across in meas 1-8, have the M say "Hello," "Thanks," "Goodnight," "Sweet Dreams," "Cheese," etc. to the ladies.

Presented by Jerry Helt

AL YADIL  
(Israel)

Dance based on authentic Arabic dance elements. Choreographed by Moshiko Halevy in 1968 and introduced in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 2, band 1.  
2/4 meter.

Formation: Lines, hands held low.

- | <u>cts</u> | <u>Pattern</u>   |
|------------|--|
|            | <u>PART I.</u> Face ctr. L ft is flat on floor in front of R.  |
| 1-8        | Tap L toe eight times.   |
| 9-12       | Stamp L twice, next to R (cts 9,&); stamp L, and immediately brush (lift) it fwd (ct 10); swing L back in air, knee bent (L next to R knee) (ct 11); stamp L, slightly fwd, no wt (ct 12). |
|            | <u>PART II.</u> Face diag R, move CCW.   |
| 1-2        | Step L in front of R (ct 1); step R slightly to R, bending R knee slightly (ct 2).   |
| 3-6        | Repeat action of cts 1-2, (Part II) twice more.  |
| 7-8        | Touch L across R (ct 7); touch L out to L side (ct 8).   |
| 9-32       | Repeat action of cts 1-8 (Part II) three more times.   |
|            | <u>PART III.</u> Face diag R, hands high.  |
| 1-2        | Step L fwd (around circle) (ct 1); hop on L, and step R fwd (ct 2).  |
| 3-16       | Repeat action of cts 1-2 (Part III) seven more times.  |
|            | <u>PART IV.</u> Hands down, face diag R.   |
| 1-2        | Step L heel fwd, bending both knees (ct 1); step R fwd, at same time twisting L ft to L, using heel as a pivot (ct 2). Keep knees bent, body maintains fairly constant level.              |
| 3-16       | Repeat action of cts 1-2 (Part IV) seven more times.   |
|            | <u>PART V.</u> Face diag R.  |
| 1-2        | Touch L fwd (ball of ft)(ct 1); touch L bkwd (ball of ft)(ct 2).   |
| 3-16       | Repeat action of cts 1-2 (Part V) seven more times.  |
|            | <u>PART VI.</u> Face ctr, hands on shldr.  |
| 1-4        | Step L heel fwd; then close R next to (and slightly behind) L with accent (L knee comes up on the close) (cts 1,&); repeat twice more (cts 2-3); stamp L next to R, with wt (ct 4).        |
| 5-8        | Three steps bkwd, beginning R (cts 5-7); stamp L in place, no wt (ct 8).   |
| 9-32       | Repeat action of cts 1-8 (Part VI) three more times.   |

AL YADIL (continued)PART VII. Face ctr, hands on shldrs.

- 1-4 Jump four times in place (cts 1-4).  
5-8 Fall on L ft in place, knee bent (ct 5); slap R ft, slightly fwd, knee slightly bent with wt (ct &). Repeat action of cts 5,& (Part VII) twice more (cts 6,&,7,&). Repeat action of ct 5 (Part VII), (ct 8).  
9-32 Repeat action of cts 1-8 (Part VII) three more times.

To repeat dance, step on R (ct 1); and start tapping on ct 2.

Presented by Moshiko Halevy

ESHAL ELOHAY (I'll ask my God)  
(Israel)

Dance based on Yemenite dance elements. Choreographed by Moshiko Halevy in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 1, band 4.

Formation: Circle, face ctr, hold joined hands low.

Steps: Yemenite R and L: See Israeli Glossary.  
Yemenite Two-Step: Fwd or bkwd: Step R, full ft, bending knee (ct 1); step L, very slightly in front (or behind) L ft (ct 2); Step R with small bounce (ct 3); Hold (or slight bounce)(ct 4).

Cts

Pattern

16 INTRODUCTION.

PART I-A.

- 1-8 Yemenite R (cts 1-4). Yemenite L (cts 5-8).
- 9-12 Small leap to R on R (cts 9,10); small leap to L on L (ct 11); R in front of L (ct 12).
- 13-16 L back (cts 13,14); R leap in place (cts 15,16).
- 17-20 Hop fwd on R (cts 17,18); Hop fwd on R (cts 19-20).
- 21-24 Yemenite L bkwd (L back, R a little fwd, L fwd, hold) (cts 21,24).

PART I-B. Face CCW, drop hands, hold both hands up and fwd.

- 1-8 Repeat action of cts 1-8, Part I-A.
- 9-16 Four steps in own circle CW (snapping fingers of both hands); end facing ctr of circle (cts 9-16).
- 17-20 Step R twd ctr of circle, hips leading, snapping fingers, with both hands near hips. Turn 1/2 around to L face out (cts 17,18); step L fwd. This brings you back to place, facing out (cts 19,20).
- 21-24 Repeat action of cts 17-20 (Part I-B), starting out of the circle; end facing ctr (cts 21-24).

PART II-A. Snap fingers of both hands on each beat.

- 1-4 Two steps twd ctr of circle, hands crossed at hip level (cts 1-4).
- 5-8 Jump on both ft, knees bent (cts 5,6); jump on both ft, turning 1/2 around CCW to face out (cts 7,8).
- 9-16 Two Yemenite two-steps fwd, moving back out of circle. Start R. On last step, turn around L to face ctr (cts 9-16).
- 17-32 Repeat action of cts 1-16 (Part II-A).



ESHAL ELOHAY (continued)PART II-B.

- 1-8 Leap on R diagonal R (cts 1,2); leap on L diagonal L (ct 3); R fwd (ct 4); Yemenite L (cts 5-8).  
 9-16 Two Yemenite two-steps bkwd, starting R (cts 9-16).  
 17-32 Repeat action of cts 1-16 (Part II-B).

Presented by Moshiko Halevy

ISRAELI GLOSSARY OF STEPS

Yemenite L: Step on L to L side, bending knees (ct 1); step on R toe behind L (ct 2); step on L in front of R, bending knees (ct 3); hold (ct 4).

Yemenite R: Reverse action of Yemenite L, starting with R to R side.

Yemenite Hop: Dance Yemenite step as written but on ct 4 hop on wt-bearing ft.

BETOF UTZLIL (With Drum and Ring of Bells)  
(Israel)

Dance based on modern Israeli steps. Choreographed by Moshiko Halevy in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 1, band 1.  
4/4 meter.

Formation: Circle, hands joined and held low. Start facing CCW.

Steps: Yemenite L with hop, Yemenite R with hop:  
See Israeli glossary of steps.

Cts

Pattern

16 INTRODUCTION.

PART I.

- 1-4 Two running steps fwd, R,L (cts 1,2). Jump on both ft, twisting lower body and feet to L, then jump onto L ft, twisting back -- this jump is called a debka jump (cts 3,4).
- 5-8 Repeat action of cts 1-4, but end facing ctr of circle.
- 9-12 R fwd, hands go up (ct 9); L bkwd, hands come down (ct 10); R to R side (ct 11); L back to place (ct 12).
- 13-16 Turn 1/4 L to face CW, jumping back onto R ft, L ft fwd and lifted (bent) (ct 13). Clap hands twice (at head level) (cts 14,15). Hold (ct 16).
- 17-20 Two step hops bkwd (moving CCW) starting L.
- 21-24 Step hop fwd on L, turning 1/2 around to L (CCW) (cts 21,22). R bkwd (ct 23); L ft (ct 24).
- 25-28 Join hands, two step hops fwd, starting R (cts 25-28).
- 29-32 Run four steps fwd, starting R (do not bend fwd on these runs!) (cts 29-32).
- 33-64 Repeat action of cts 1-32.

PART II. (Move CW, face CCW.)

- 1-4 R fwd (ct 1); L bkwd (ct 2); stamp R fwd (in the same spot as ct 1) (ct 3); L bkwd (ct 4).
- 5-8 R bkwd, bending body slightly fwd (ct 5); step L bkwd (ct 6); step R (across) in front of L, very close to keep a bkwd movement (ct 7); L bkwd facing CCW (ct 8). These four steps are a modified grapevine step, done moving bkwd.
- 9-24 Repeat action of cts 1-8 (Part II) twice more.
- 25-28 Yemenite R with hop (still facing CCW) (cts 25-28).
- 29-32 Yemenite L with hop. On hop, do 1/2 turn R to face CW (cts 29-32).
- 33-64 Repeat action of cts 1-16 (Part II) facing CW and out of circle.

Presented by Moshiko Halevy

HAMAVDIL  
(Israel)

Dance based on Yemenite elements in a modern interpretation.  
Choreographed by Moshiko Halevy in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 1, band 5.  
2/4 meter.

Formation: Line dance, all facing ctr. Arms bent close to  
body, hands held.

Style: All bouncy steps.

Meas

Pattern

1-4 INTRODUCTION.

- PART I. Facing ctr moving in LOD to R.
- 1 Step on R to R side (ct 1); step on L crossing in front  
of R (ct 2).
  - 2 Step on R crossing in front of L (ct 1); open L to L  
(ct 2).
  - 3 Small step on R to R (balance)(ct 1); step on L to L side  
(ct 2); step on R in place (ct &).
  - 4 Cross L in front of R (ct 1); step on R to R side (ct 2).
  - 5 Step on L crossing in front of R (ct 1); step on R  
crossing in front of L (ct 2).
  - 6 Open L to L (ct 1); small step on R to R (balance)(ct 2)
  - 7 Place wt on L with slight bending of knees (ct 1); place  
wt on R with slight bending of knees (ct 2); step on L  
in place (ct &).
  - 8 Step on R crossing in front of L (ct 1); hold (ct 2).

- PART II. Facing diag L moving in RLOD to L.
- 1 Step fwd on L (RLOD) (ct 1); step fwd on R (ct 2).
  - 2 Point L toe fwd (ct 1); hold (&), bring L toe back next to  
R (no wt) (ct 2); fall lightly onto L in place (ct &).
  - 3 Step fwd on R (ct 1), step fwd on L (ct 2).
  - 4 Point R toe fwd (ct 1); hold (ct &); bring R toe back next  
to L no wt (ct 2); fall lightly onto L in place (ct &).
  - 5-8 Repeat action of meas 1-4,(Part II).

- PART III. Facing ctr moving in RLOD to L.
- 1-8 Repeat action of meas 1-8 (Part I), using opp ftwork  
(step L to L side, etc.)

- PART IV. Facing diag R moving in LOD to R.
- 1-8 Repeat action of meas 1-8,(Part II), using opp ftwork  
(step fwd on R, etc.).

Presented by Moshiko Halevy

FOLK DANCE CAMP - 1976

MARHABA (Welcome)  
(Israel)

Dance contains Israeli steps based on a Middle Eastern dance style. Choreographed by Moshiko Halevy in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 2, band 3.

Formation: Circle, hands held low, facing CCW.

Style: Arabic, step on flat foot at all times (except when otherwise specified).

Cts

Pattern

8 INTRODUCTION.

PART I.

- 1-8 Step L(ct 1); hop L and step R fwd (ct 2); L fwd (ct 3); R fwd (ct 4); L fwd (ct 5); on both toes, twist heels and hips to R (ct 6); twist to L (stay on toes) (ct 7); fall on R ft, R knee bent, L knee bent pointing fwd (ct 8).  
9-32 Repeat action of cts 1-8 three more times.

PART II.

- 1-4 Two-step fwd L (cts 1,&,2); two-step fwd R (cts 3,&,4).  
5-8 Step L next to R knees bent (ct 5); chug back on both (knees almost straight, body bending fwd slightly) (ct 6); Fall on R in place, R knee bent, L ft up (next to R knee), knee bent and pointing slightly R with hips twisted (cts 7,8).  
9-12 Touch L heel diag L fwd (R knee stays bent, hips untwist) (ct 9); bring L back (knee bent and pointing slightly R) (ct 10); Repeat action of cts 9,10 (cts 11,12).  
13-16 L fwd (ct 13); chug slightly back on L, then R fwd (ct 14); close L to R with a stamp, no wt (cts 15,16).  
17-32 Repeat action of cts 1-16 (Part II).

PART III.

- 1-4 Three bouncy steps fwd, starting L, clapping on each ct (cts 1-3); turn to face ctr and step diag bkwd on R (bouncy) clap hands (ct 4).  
5-8 Close L to R, no wt, facing ctr, clap hands (ct 5); L fwd, take hands (low)(ct 6); Stamp R (no wt) (ct 7); back on R (ct 8).  
9-12 Stamp L (ct 9); hold (ct 10); bring L ft sharply up, knee bent, bend R knee (ct 11); hold (ct 12).  
13-16 Stamp flat L ft fwd (no wt)(ct 13); bring L ft sharply up, knee bent, bend R knee (ct 14); stamp flat L ft fwd (no wt)(ct 15); hold (ct 16).  
17-32 Repeat action of cts 1-16 (Part III).

Presented by Moshiko Halevy

S'EE YONA (Fly dove)  
(Israel)

Dance based on a Yemenite style. Choreographed by Moshiko Halevy in 1974.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 2, band 1.  
4/4 meter.

Formation: Circle, hands joined at shoulder height,  
slightly fwd.

Style: Slightly elastic knees, small movements,  
ft close to floor.

Meas

Pattern

PART I.

- 1 Step R to R (ct 1); step L in place (ct 2); step R crossing in front of L (ct 3); step L to L (ct 4).
- 2 Step R crossing in front of L (ct 1); tap L toe behind R ft (ct 2); swing L ft around in a small low circle to the front (cts 3,4).
- 3 Step L crossing in front of R (ct 1); step R to R (ct 2); step L crossing in front of R (ct 3); hold (ct 4).
- 4 Rock back on R, keeping L on floor (ct 1); hold (ct 2); rock fwd on L (ct 3); hold (ct 4).
- 5 Repeat action of cts 1-3, meas 4; scuff fwd with R, and make a small vertical circle with hands (ct 4).
- 6 Rock fwd on R (ct 1); hold (ct 2); rock back on L (ct 3); hold (ct 4).
- 7 Repeat action of meas 6.
- 8 Rock fwd on R (ct 1); step on L in place (ct 2); close R to L (ct 3); bounce on both ft (ct 4).
- 9-16 Repeat action of meas 1-8.

PART II.

- 1 Bounce again and raise R ft sharply in back (ct 1); leap lightly fwd on R just ahead of L (ct 2); step on L ahead of R (ct 3); bounce (ct 4).
- 2 Repeat action of meas 1(Part II).
- 3 Step R to R (body moves down slightly), open arms and snap fingers (ct 1); step L in place (body moves up) (ct 2); step R crossing in front of L (body goes down) bring arms together, hands crossed and snap fingers at shldr height (ct 3); step L in place (body goes up) (ct 4).

S'EE YONA (continued)

- 4 Repeat action of cts 1-3, meas 3 (Part II); step L in place, hands begin to move in vertical circle, moving down with hands facing you and fingers in snapping pos (ct 4).
- 5 Hands complete the vertical circle, palms end up opened, facing away from you (ct 1); reverse the hand circle, ending with hands facing you, fingers in snapping pos (cts 2,3); continue hand movement (ct 4).
- 6 Snap fingers (ct 1); hold (ct 2); moving in a circle and bringing hands slowly down, step on R (body moves down) (ct 3); step on L (body moves up) (ct 4).
- 7 Repeat action of cts 3,4, meas 6 (Part II) twice more (cts 1-4).
- 8 Repeat action of meas 7 (Part II). Raise arms, join hands.

Presented by Moshiko Halevy

TINTEN BANAT  
(Israel)

Dance based on authentic Yemenite dance elements. Choreographed by Moshiko Halevy.

Pronunciation:

Music: Dance with Moshiko, MIH-3, side 2, band 5.  
4/4 meter.

Formation: Cpls with M facing RLOD, W facing LOD, diag opp ptr; L hands joined. Free hand always held at shldr height and fingers continuously snapping.

Steps: Same ftwork for both M and W.  
Yemenite L, Yemenite R, Yemenite hop: (See Israeli Glossary.)

Style: All steps bouncy.

Meas

Pattern

1-4 INTRODUCTION.

PART I, PATTERN A.

L hands joined, moving around each other (M RLOD, W LOD).

- 1 Step fwd on R (ct 1); quickly close L to R (ct 2); step fwd on R (ct 3); step slightly fwd and to L on L (ct 4).
- 2 R Yemenite hop (cts 1-4).
- 3 L Yemenite (cts 1-3); hold (ct 4).
- 4 Leap fwd on R (ct 1); leap fwd on L (ct 2); close R to L (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4.

PART II, PATTERN B.

- 1 R Yemenite hop -- making a solo L turn in place to face opp direction (M LOD, W RLOD) on hop, letting go of L hands and joining R hands (cts 1-4).
- 2 L Yemenite (cts 1-3); hold (ct 4).
- 3 R Yemenite (cts 1-3); hold (ct 4).
- 4 L Yemenite hop -- making a solo R turn in place to face opp direction (M RLOD; W LOD) on hop, letting go of joined R hands and joining L hands (cts 1-4).
- 5-8 Repeat action of meas 1-4 (Part II).

PART III, PATTERN A.

- 1-8 Repeat action of meas 1-8(Part I).



## TINTEN BANAT (continued)

PART IV, PATTERN C.

- L hands joined, moving around each other (M RLOD, W LOD).
- 1 Step fwd on R (ct 1); hold (ct 2); step fwd on L (ct 3); hold (ct 4).
  - 2 Step fwd on R (ct 1); hold (ct 2); step fwd on L (ct 3); hold (ct 4).
  - 3 Turning to face opp direction (M LOD, W RLOD) and letting go of L hands and joining R hands step fwd on R (ct 1); hold (ct 2); step fwd on L (ct 3); hold (ct 4).
  - 4 Step fwd on R (ct 1); hold (ct 2); step fwd on L (ct 3); pivot on L to face orig direction (M RLOD, W LOD) and letting go of R hands and joining L hands (ct 4).

To finish dance repeat Parts I through IV two more times.  
The pattern is as follows: ABAC; ABAC; ABAC.

Presented by Moshiko Halevy

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION  
Presented by Jeff O'Connor

Welcome to Big Circle Square Dancing! I have found Big Circle Square Dancing in many parts of the country. It is not necessary at this time to trace its background -- just to say that it has been danced for many years and is truly our own American dance. The important thing to remember is that it has come to us by way of folk who have enjoyed dancing and being together. The dance is simple enough for everyone to enjoy it, yet even in its simplicity, is beautiful to watch.

The past few years have been great years for the Big Circle Dance. The Bannermans are keeping the dance alive on the East coast, and on the West coast I and others do the same. We all keep the toes tapping, the hands clapping, and the feet flying around the Big Circle. Because of our love of the dance, we share the following hints to the caller and to the dancer.

TO THE CALLER

Enjoy the dance yourself.  
Demonstrate the figures, early in the evening.  
Call from the floor, if possible.  
Call loud and clear. Keep it simple.  
Call in rhythm with the music.  
Keep one jump ahead of the dancers.

TO THE DANCER

Listen to the caller and the music.  
Use a smooth walking shuffle. (Please, not hopping, skipping, or jumping steps.)  
Remember, it takes team work.  
Enjoy the calling, the music, and especially the fellowship of your fellow dancers.

The Big Circle Dance consists of two basic formations -- BIG CIRCLE FIGURES and SMALL CIRCLE FIGURES. A dance is usually put together in the following manner:

1. OPENING -- Big Circle Figures
2. BODY -- Small Circle Figures
3. CLOSING -- Big Circle Figures

For the Big Circle Figures, or opening and closing figures, eight or more couples form a single circle, hands joined, man with his ptr on his right. The lady on the man's left is his corner lady. From this formation, any of the calls listed as Big Circle figures may be danced.

Small Circle Figures or the body of the dance, are figures done by two couples dancing together. These couples have been designated as odd and even couples before the dance begins, by counting off, beginning with the lead gent, counterclockwise around the ring.

As you design your Big Circle Dance, keep in mind the following sample pattern:

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)OPENING or BIG CIRCLE FIGURES

Circle Left	Promenade
Circle Right	Queen's Highway
Single File, Lady in the Lead	King's Highway
Grand Right and Left	Circle Left
Swing	Circle Right

BODY or SMALL CIRCLE FIGURES

Odd Couple Out to the Even Couple  
 Birdie in the Cage  
 Odd Couple on to the Next  
 Birdie in the Cage

CLOSING -- BIG CIRCLE FIGURES

Promenade	Swing
Circle Left	Promenade
Circle Right	London Bridge
Make a Basket	Swing

Music: Any good hoedown music. Big Circle Mountain Dance Music, Folkraft LP 36.  
 AR108 "Mountain Dew," and "Lonesome Road Blues"  
 AR 207 "Little Liza Jane" and "Boil Them Cabbage Down"  
 WRS 175 Traditional American Folk Music

For learning purposes I suggest AR53, Appalachian Clog Dancing and Big Circle Square Dancing by Glenn Bannerman

BIG CIRCLE FIGURES

- a. Circle Left -- Dancers join hands, M with his ptr on his R and dance to the L.
- b. Circle Right -- Dancers join hands, M with his ptr on his R and dance to the R.
- c. Single File, Lady in the Lead -- Single circle with gent's ptr in front, CCW around the circle.
- d. Grand Right and Left -- Single circle of cpls, ptrs facing, M CCW, W CW. Ptrs join R hands, pull by passing R shldr, then join L hands with the next person, pull by, passing L shldr. Continue R and L around the circle until you meet your orig ptr.
- e. Swing -- Ptrs face. Assume ballroom pos. Each take one step to the L. Walk fwd around each other. This is known as a walk-around swing
- f. Promenade, Over the Shoulder -- Cpls, facing CCW, W on M's R. M extends R arm across the back of ptr's shldr to take her R hand in his R hand above her R shldr. L hands are joined in front of M's L shldr. In this pos, dance around the circle, CCW. This is known as a courting promenade.

# BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

g. London Bridge -- From a promenade, the lead cpl reverses direction, M holding W's R hand with his L hand, to form an arch over the heads of the other dancers. Each cpl in turn follows the cpl in front. When lead cpl reaches the end of the line, they turn and duck under arches, followed by the other cpls, until they are back to the head of the line and then promenade.

h. Queen's and King's Highway -- From a promenade, the lead W turns R, leaving her ptr, and dances in opp direction around circle followed by the other W in succession. When she meets her ptr, she promenades with him. King's Highway -- The lead M steps out behind his ptr, turning R, to follow the W immediately in front of him in opp direction around the circle. Each successive M follows him out, around and back to his ptr for a promenade. (M steps in behind his ptr from the promenade.)

i. Roll the Ladies In -- From an over-the-shldr promenade pos, keeping hands joined, W do a L face turn ending up on the inside of the ring (to her ptr's L). Roll the Ladies Out -- W do a R face turn back to place, M assisting in the same manner.

j. Shoo Fly Swing --

Lead cpl out to the middle of the ring.

Turn your ptr R -- then L at the ring.

Back to the middle with a R hand swing.

Back with a L at the outside ring.

The lead cpl moves inside the circle and swings ptr with a R hand around. The lead W leaves her ptr and turns her corner with a L hand around, returns to ptr with a R hand around and continues L to next M and R to ptr. When first cpl begins the figure with the fourth cpl, the #2 M takes his ptr and begins the R and L reel. Each cpl continues the figure until they are back at home. (NOTE: While in the middle of the circle, M turns no other W but his ptr.)

k. Basket -- Promenade.

Ladies to the ctr and circle L,

Gents keep going, circle R,

The other way back.

Gents step to the L of ptr

Raise hands and make that basket

Ladies bow, gents know how,

Circle L and away you go.

Reverse the basket and away you go,

Break and swing your ptr.

W drop hands with M, move twd ctr of circle, join hands and circle to the L. M join hands and circle R. Reverse circles, M going L and W R. M step to ptr's L, raise joined hands over W heads and in front of W waists. Circle continues to move L. M raise hands over W heads and back to place while W raise joined hands over M heads and behind their backs. Circle continues to move L. Break and swing your ptr.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)SMALL CIRCLE FIGURESa. Odd Couple Out to the Even Couple --

Odd couple out to the even couple

Circle L, now the other way back.

Single circle of cpls, numbered off or having been designated odd or even before dance begins. Odd cpls move out to cpl on the R, join hands and circle to the L. Reverse circle, move back to pos.

b. Right Hands Across --

Right hands across and howdy do

Back with the L and how are you?

M join R hands, W join R hands and walk fwd. Reverse direction, joining L hands.

c. Duck for the Oyster --

Duck for the oyster, dive for the clam,

Duck right through and roll it around,

Circle L, once around

Swing your opp lady

Swing your own.

Hands joined with even cpl, odd cpl ducks under arch formed by the even cpl and back to place. Even cpl dives under arch formed by the odd cpl and back to place. Odd cpl ducks under arch again, odd M drops R hand (this is the only hand hold that is broken), odd M goes L, odd W goes R pulling even cpl through under their own arms. Circle L once around, swing the opp W, then swing ptr.

d. Take a Little Peek --

Circle to the L, circle to the R,

'Round that cpl and take a little peek,

Back to the ctr and swing your sweet,

'Round that cpl and peek once more,

Back to the ctr and swing all four.

Circle L, circle R. Odd cpl separate, peek at each other around the even cpl. Return to place and swing ptr. Separate and peek once more, back to place and both cpls swing ptrs.

e. Birdie in the Cage --

Circle to the L, and back to the R,

Birdie in the cage, six hands around.

Birdie hop out, crow hop in,

Six hands up and you're gone again.

Cros hops out and hops on a limb,

Circle to the L,

You're gone again.

Circle L, circle R. Odd W moves into the middle of the circle, six hands joined around her, circling L. Odd W moves back into her pos in the circle while odd M (crow) moves to ctr of circle. M moves out to pos and all circle L.

BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)f. Four Leaf Clover --

Circle L and back to the R,  
 Odd, duck right under for a four leaf clover  
 and turn on over

Odd arch and even go under

Circle L

Swing your opp lady

Now swing your own.

Circle L, circle R. Even cpl makes an arch. Odd cpl ducks under arch and turns away from each other passing their joined hands over their own heads, forming the clover leaf. Odd cpl arch and even cpl ducks under and all circle L. Swing the opp lady, then swing your ptr.

g. Chase that Rabbitt --

Circle to the L, now back to the R,  
 Chase that rabbit, chase that squirrel,  
 Chase that pretty girl around the world,  
 Chase that 'possum, chase that 'coon,  
 Chase that big boy 'roun the room.

Circle to the L,

Swing your opp, then swing your own.

Circle L, circle R. Odd W leads out, in between the even cpl, around and behind the even W, back between the even cpl, around behind even M, odd M following all the way. Then the odd M leads out, following the same pattern with the odd W chasing behind. Circle L, swing the opp, swing your ptr.

h. Basket --

Circle to the L and back to the R,

Eight hands across,

Ladies bow, gents know how,

Break and swing your opp

Now swing your own.

Circle L, circle R. M reach across joining hands. W join hands under gents. M raise hands over the W heads and W raise hands over the M heads, forming a basket with hands joined at waist level. Circle continues to move L throughout figure. Break and swing your opp, swing your ptr.

i. Ladies Chain --

Circle L and back to place,

Two ladies chain,

Chain them over and chain right back,

Swing your opp,

Swing your own.

W move to the ctr, joining R hands and passing by. W joins L hands with the opp M, who places his R hand in the small of her back and moving fwd turns her around to place. W chain back, turning to place in the same manner with ptr. Swing the opp. W, swing your ptr.

# BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

## j. Little Girl Step Through --

Circle to the L and back to the R,  
 Little girl step through  
 Little boy too,  
 Swing the lady on the right.  
 Circle to the L and back to the R,  
 Little girl step through  
 Little boy, too.  
 Swing your ptr.

Circle L and back to the R. Drop hands. M and opp W. join R hands, W step through the circle passing L shoulders, continue walking as M step through circle passing L shoulders. All join hands and circle CW. M swings the W on his R, put her on his R, and circle L, then circle R. Repeat entire figure, ending up swinging with orig ptr.

## k. Georgia Rang Tang -- This figure is called by different names in various parts of the country. This as done in class:

Circle L, circle R.  
 At home pos, turn opp with R hand all the way around  
 Turn ptr with L hand  
 Repeat turn with opp and turn with ptr  
 Swing opp -- Swing your ptr.

## CLOGGING

(Western North Carolina)

Clogging consists of a basic walk enhanced with embellishments according to the desire and skill of the dancer. The feet are kept under the body, knees slightly bent, toes and knees turned out a little. Steps are done flat-footed, with one foot always on the floor (no leaps, jumps, etc.).

## Basic Step (Singles): For the R ft.

A "shuffle" is a short, quick movement of the foot, brushing the ball of the ft fwd and back prior to stepping on it, and is done prior to the beat of the music, that is on ct &,ah. The shuffle is always part of the basic step.

(&,ah) Shuffle with R ft.

(ct 1) Drop onto R ft, bending knee slightly.

(ct &) Straighten R knee sharply, letting ft slide bkwd (chug) slightly. (NOTE: The chug should not be emphasized as such, but occur naturally as an accompaniment to the straightening of the knee.) At the same time, the L ft does a shuffle on cts &,ah.

(ct 2) Drop onto L ft, bending knee slightly.

(ct &) Straighten L knee sharply. If dancer wishes to continue with the basic step, the shuffle is done with the R ft while the L knee straightens.

The basic step is done on alternate ft moving fwd. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor.



## BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

### Doubles:

A quick step may be added to the basic step to produce the double.

- (ct &,ah,1) Basic step on R.
- (ct &) Step on L toe behind the R ft.
- (ct 1) Step onto R again (no shuffle) with slight knee bend.
- (ct &) Straighten R knee sharply.

The step may then be repeated with the opp ft, or the dancer may continue with basic steps.

Basic steps and doubles may be intermixed throughout the dance, with additional variations or embellishments at the desire of the dancer. Some of the variations possible are noted below.

### Chug with both feet:

This step may be used as a resting step or as preparation for the chug on one ft (described later). Some Southern Appalachian dancers also use it as a traveling step.

- (ct 1) Chug fwd on both ft, ft apart, toes turned out.
- (ct &) Chug bkwd on both ft, closing ft together a little.

This step may be repeated until the dancer is ready to do another step.

### Chug on one foot:

After a basic step the dancer may continue to chug fwd and bkwd on that ft keeping the other ft free.

- (ct &,ah,1) Basic step.
- (ct &) Straighten knee sharply.
- (ct 2) Chug fwd on same ft, bending the knee slightly again.
- (ct &) Straighten knee sharply.

This step may be executed as often on that foot as desired; to change the dancer begins with a basic step onto the other ft. The free ft may do anything the dancer desires (within reason).

Characteristic positions are as follows:

- a) touching the toe in front or side
- b) lifted to ankle height
- c) lifted in back
- d) shuffle as in basic step

The dancer is free to do as he feels -- there is no fixed way of moving the free ft.

### Backing Step:

The backing step is a characteristic variation on the chug on one ft.

- (ct 1) Step on one ft behind the other, bending knees.
- (ct &) Straighten the supporting leg sharply.
- (ct 2) Chug fwd on same ft.
- (ct &) Straighten the knee sharply.

# BIG CIRCLE MOUNTAIN SQUARE DANCE INSTRUCTION (continued)

The step may now be repeated starting on the other ft. This step would normally be used when dancing in place although the dancer may also travel forward or bkwd while doing the step. The free foot is still free to be placed anywhere.

## Lift Step:

The lift step is also a characteristic variation of the chug on one ft.

- (ct &,ah,1) Basic step.
- (ct &) Straighten knee sharply.
- (ct 2) Chug fwd on same ft, lifting the knee of the free ft sharply in bent pos, ft held under the body ("lift" pos).
- (ct &) Straighten knee of supporting ft sharply.

This step (cts 1-2) may be executed on alternate feet but is more commonly done while doing the basic step. For example:

- (ct 1,&) Basic step on R ft.
- (ct 2,&) Basic step on L ft.
- (ct 3,&) Basic step on R ft.
- (ct 4,&) Chug and straighten on R, lifting L knee as in cts 2,& above.

The dancer may then execute the same sequence but starting on the other ft. The "lift" pos itself may be repeated for more than one count before beginning another step. For example:

- (ct 1,&) Lift and straighten as in lift step, cts 2,& above.
- (ct 2,&) Lift and straighten as in lift step, cts 2,& above.

## Brush Step:

This step is another characteristic variation on the chug on one ft described above.

- (cts 1,2) Lift step as described above, cts 1,2.
- (ct 3) Brush free ft bkwd, ending in back.
- (ct &) Straighten knee as in basic step, ct &.
- (ct 4) Brush free ft fwd, ending in "lift" pos.
- (ct &) Straighten knee sharply as in basic step.

Again the free ft is free to move in any direction, not necessarily fwd and back.

Presented by Jeff O'Connor  
Adapted from Glenn Bannerman's  
notes Stockton Folk Dance  
Camp, 1973

THE BEES OF MAGGIEKNOCKATER  
(Scotland)

Maggielknockater is a hamlet two miles from Craigellachie. In a field there beside the road is a large sign: "Maggielknockater Apiary," hence the name of the dance. This Jig for four cpls, devised by John Drewry, was presented by C. Stewart Smith at the 1975 Hidden Valley Folk Dance Teachers' Institute.

Music: Any four times 32-meas jig, such as:

Formation: Four cpls, ptrs facing each other in longways formation. M have L shldr twd head of hall.

Steps: Skip Change of Step: (one meas) 6/8 meter  
Hop on L, lifting R leg fwd toes pointed down, knee straight and turned out (ct 6 of preceding meas); step fwd on ball of R ft (ct 1); step on ball of L ft with instep of L ft close to R heel and toes turned out (ct 3); step fwd on ball of R ft (ct 4); hop on R, lifting L leg fwd toes pointed down, knee straight and turned out (ct 6).  
Move Up: (two meas). Described for M, W does counterpart. Step diag fwd L on L (ct 1); step R across in front of L (ct 4); step diag bkwd L on L (ct 1); close R to L (ct 4).  
Move Down: Use opp ftwk and move to R.

Styling: The body is held erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and first two fingers. All dancing is done on balls of the ft. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

Meas

Pattern

Chord: M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight. Return to orig pos.

I. CAST AND STAR.

- 1-4 1st cpl give R hands in passing, cross over to opp side, cast down to 2nd place. 2nd cpl Move Up on meas 3-4.
- 5-8 1st and 3rd cpls take R hands across and dance once around; at the end, 3rd W turns twd 1st M retaining hold of his R hand, then joins L hands with him in promenade hold\*, facing out twd W's side. 1st W dances similarly with 3rd M so they end facing out twd M's side of set.

\*Promenade Hold: Dancers side by side facing same way, R hands joined with R, L with L, and R arms over L arms.

THE BEES OF MAGGIEKNOCKATER (continued)II. REELS OF THREE ON THE SIDES.

- 9-12 1st M and 3rd W, dancing together, dance half a reel of three on W's side with 4th and 2nd W; pass 4th W by the R to begin. 1st W and 3rd M, dancing together, do a similar half reel of three on the M's side with 2nd and 4th M; pass 2nd M by R to begin.  
On meas 12, when they meet in the ctr of the set, 1st and 3rd cpls drop hands and join hands with ptr in promenade hold so that 1st cpl are facing out twd M's side, and 3rd cpl twd W's side.
- 13-16 Continuing the reels of three on the sides, 1st cpl dance half a reel of three on M's side with 2nd and 4th M, passing 2nd M (in 4th place) by the L. 3rd cpl dance half a reel of three on W's side with 4th and 2nd W, passing 4th W (in 1st place) by the L. On meas 16, 1st M and 3rd W join hands in promenade hold facing M's side, while 1st W and 3rd M join hands in promenade hold facing W's side.
- 17-20 Continuing the reels of three on the sides, 1st M and 3rd W dance on M's side passing 2nd M by the R; 1st W and 3rd M dance on W's side passing 4th W by the R. On meas 20, 1st and 3rd cpls join hands with ptrs in Promenade hold.
- 21-24 Continuing the reels of three on the sides, 1st cpl dance on W's side passing 4th W by the L; 3rd cpl dance on M's side passing 2nd M by the L. At end of meas 24, cpls 1 and 3 meet in the ctr, cpl 1 facing down, cpl 3 facing up.

III. TURNS AND PROGRESSION.

- 25-28 1st M turn 3rd W by the L hand 1-1/2 times to leave her in 2nd place; similarly 1st W turn 3rd M by the R hand. At the end, 1st cpl dance down crossing over (W cross in front of ptr) to face 4th cpl on own sides.
- 29-32 1st M turn 4th M 1-1/2 times by R hand, leaving him in 3rd place. Similarly, 1st W turn 4th W by L hand.

Repeat entire dance three more times with a new top cpl each time.

Presented by C. Stewart Smith

BONNIE ANNE  
(Scotland)

The story, steps and music were given to Mrs. MacNab by an elderly lady who came from Argyllshire to settle in Prince Edward Island, Canada.

The story goes that a band of gypsies stole a little girl from her home in England. She was brought to Scotland and reared with gypsy children. She always seemed to be different and kept much to herself, so the Highland folk called her "An Rioghal Leanabh" -- The Royal Child. As she grew to womanhood and was considered the best dancer in the village, one of the dances was named for her: Lagach Anna -- Bonnie Anne.

Music:           Records: Parlophone PMD 1029-10" (33-1/3), side 1,  
band 1.    Beltona BL 2626.       6/8 meter.

Formation: Four cpls in longways formation. First lady is always "Bonnie Anne."

Steps:           Cut Step\* Balance: two cut steps, R displacing L bkwd, then L displacing R fwd.  
Set (two meas): Pas de basque R & L. Whenever someone sets to you, you always set also.  
Skip Change of Step: Hop L lifting R fwd with toe pointing down, knee turned out (ct 6 of preceding meas). Step fwd R (ct 1); step close behind R, L instep close to R heel (ct 3); step fwd R (ct 4); hop R, bringing L leg fwd passing through with a straight knee (ct 6). This is the start of next Skip Change of Step.  
Pas de Basque: Leap onto R, knee and toe turned out (ct 1). Step ball of L beside R with L heel to R instep and L toe turned out (ct 3). Step R extending L diag fwd L, toe pointing down an inch or two off floor, knee straight and turned out (ct 4). Next step begins with leap onto L.  
High-Cut: Start with wt on L, begin leap with high elevation during which both legs are spread out to the sides as far as possible, knees straight and toes pointed down (ct 6 of preceding meas). Land on R with L sharply hitting the back of R calf, toe pointing down and L knee turned out (ct 1). Repeat, landing L (cts 3,4).

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

Always start R unless otherwise noted.

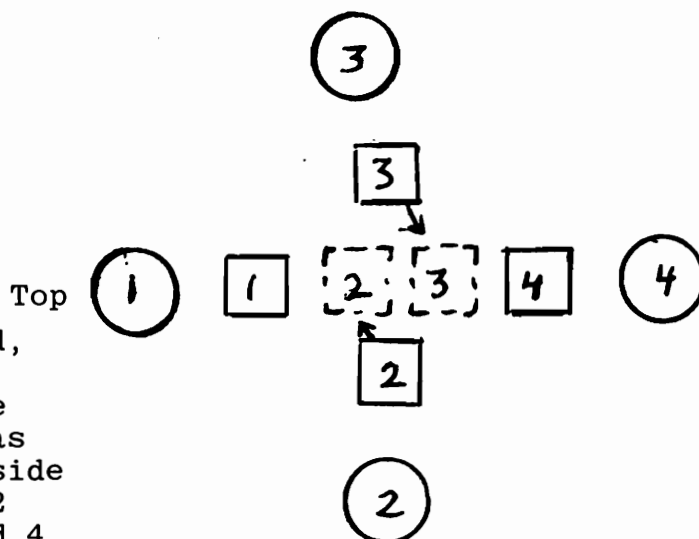
BONNIE ANNE (continued)V. FORMING SQUARE.

- 1-4 Cpl 1 only dance four pas de basque moving slightly fwd, turn 1/2 CW at top of set to finish side by side facing down.
- 5-8 Cpl 2 dance four pas de basque starting L out to L to M side of set, turning 3/4 CCW to end side by side facing in.
- 9-12 Cpl 3 dance four pas de basque out to R to W side of set turning 3/4 CW to end side by side facing in.
- 13-16 Cpl 4 dance four pas de basque turning CW in place to end side by side facing up.

Diagram 3

VI. MEN SOLO.

- 1-4 All M dance four pas de basque, two twd ctr and two turning CW to face ptr.
- 5-8 All set twice to ptr, M dancing high-cuts or pas de basque. M hands raised to the side & slightly above head level. The fingers are lightly grouped, the thumb being in contact with the first joint of the middle finger. On last meas M move into single line inside square for reel of four, M2 face M1, M3 face M4, M1 and 4 turn 1/2 CW to face in. (See diagram 3.)

VII. REEL OF FOUR.

M dance reel of four with arms held overhead in "Stag" pos as in the solo with eight skip change of steps as follows:

- M starting facing out
- 9 Pass R shldr
- 10 Turn 1/2 CW
- 11 Pass R shldr
- 12 Pass L shldr in middle
- 13 Pass R shldr
- 14 Turn 1/2 CW
- 15-16 Turn and dance out to

- M starting facing in
- Pass R shldr
- Pass L shldr in the middle
- Pass R shldr
- Turn 1/2 CW
- Pass R shldr
- Pass L shldr in the middle
- Turn and dance out to face

face ptr, backs to ctr. ptr, backs to ctr.

During this step the W dance quietly in place so as not to take interest from the M solo. They either dance eight pas de basque or balance and pas de basque alternately.



BONNIE ANNE (continued)MeasPatternChord INTRODUCTION.I. PETRONELLA.

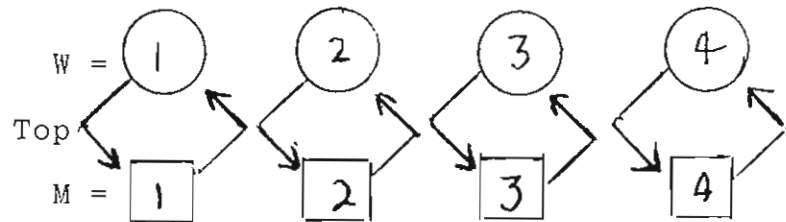
1-2 All dance two pas de basque R, L turning 3/4 CW and progressing 1/4 CCW around ptr to end facing ptr all in single line up and down the hall.

3-4 Set to ptr.

Diagram 1

5-8 Repeat action of meas 1-4 progressing into ptr's place. (See diagram 1.)

9-16 Repeat action of meas 1-8 progressing CCW back to place.

II. SET AND TURN.

1-2 Cpl 1 set to ptr, W moving in to face M.

3-4 Cpl 1 join both hands and turn once CW to end M in place, W facing M2. Meantime, W2, 3, and 4 dance two skip change of steps up twd top of set to move up one place.

5-8 Cpls 1 and 2 set to and turn, W1 with M2 and W2 with M1 to end M in place and W facing next M in line. Meantime, W3 and W4 move up one place as before.

9-12 Repeat action of meas 5-8 (Fig. II) each setting to and turning next person.

13-16 Repeat action of meas 5-8 (Fig. II) each setting to and turning next person ending with W in reversed order. (See diagram 2.)

III. LEAD AROUND (WEAVE).

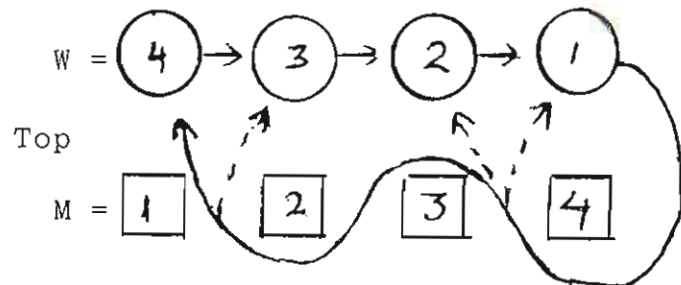
1-6 W1 leading other W dance six skip change of steps CW around M4, in front of M3, and behind M2. W2 follows W1, W3 and 4 following down the set around M4 to end all in one straight line with W1 and 2 between M1 and 2 and W3 and 4 between M3 and 4.

7-8 Each two W join inside hands and dance two skip change of steps across set turning away from one another into own orig place. (See diagram 2.)

Diagram 2

IV. SET AND TURN.

9-16 All set twice to ptrs and turn ptr by R once around with four skip change of steps. On last meas W turn CW under M R arm to end in allemande pos (varsouvienne pos) facing up the set.

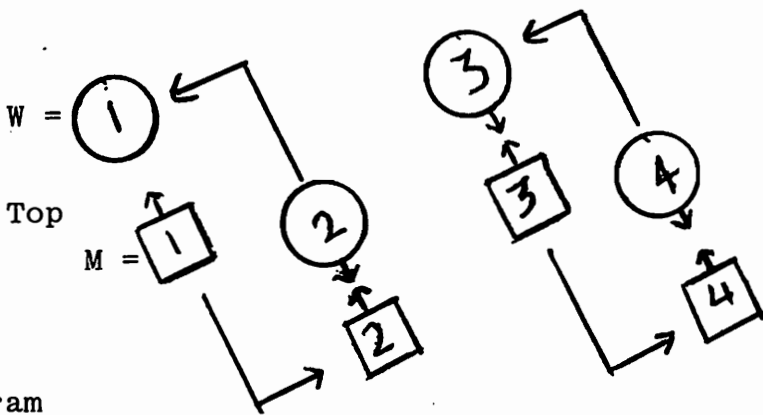




BONNIE ANNE (continued)

1-8 VIII. SET AND TURN PTRS.  
All set twice to ptr and  
with both hands joined  
turn ptr once CW with  
four pas de basque to end  
in modified line forma-  
tion slightly zig-zag.  
(See diagram 4.)

Diagram 4



IX. POUSSETTE.

There is no progression  
in this poussette. Cpls  
1 and 2 dance around each  
other along a diamond  
pattern while cpls 3 and  
4 do the same. (See diagram  
4.) Keep facing ptr through-  
out and keep both hands joined.  
Dance eight pas de basques as  
follows: (Direction of steps  
are described for M, W do opp.)  
M start L, W R.)

- 9 Travel M1 and 3 bkwd, M 2 and 4 fwd.
- 10 1/4 turn CW.
- 11 Travel M1 and 3 fwd, M2 and 4 bkwd.
- 12 1/4 turn CW.
- 13-15 Repeat action of meas 9-11 (Fig. IX).
- 16 Turn and adjust pos to end in orig line formation.

Chord M bow, W curtsy.

Presented by C. Stewart Smith  
Notes by Larry and Ruth Miller

HOOPER'S JIG  
(Scotland)

Hooper's Jig, a reel in jig time, was first presented at the 1963 University of the Pacific Folk Dance Camp by C. Stewart Smith.

Music: Any jig with 32 meas phrasing, such as Sparton SP216 LP "Baldovan Jig," Fontana TFE 17309 "Ellwyn's Fairy Glen." 6/8 meter

Formation: Four cpls, ptrs facing each other in longways formation. M have L shldr twd head of hall.

Steps: Skip Change of Step: (1 meas) 6/8 meter.  
Hop on L, lifting R leg fwd toes pointed down, knee straight and turned out (ct 6 of preceding meas); step fwd on ball of R ft (ct 1); step on ball of L ft with instep of L ft close to R heel and toes turned out (ct 3); step fwd on ball of R ft (ct 4), hop on R, lifting L leg fwd toes pointed down, knee straight and turned out (ct 6).

Move Up: (2 meas) Described for M, W does counterpart. Step diag fwd L on L (ct 1); step R across in front of L (ct 4); step diag bkwd L on L (ct 1); close R to L (ct 4).

Move Down: Use opp ftwk and move to R.

Styling: The body is held erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and first two fingers. All dancing is done on balls of the ft. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

Meas

Pattern

Chord M bow from waist, hands held at sides. W curtsy by taking small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight. Return to orig pos.

I. CAST DOWN AND RIGHT HANDS ACROSS.  
1-4 All clap (meas 1, ct 1), as cpl #1 pass R shldrs with ptr and Cast Down, dancing down behind cpl #2 on the opp side -- M turning 1/2 CW, W 1/2 CCW. Cpl #2 Move Up to 1st place on meas 3-4.

HOOPER'S JIG (continued)

5-8 Cpls #1 and #3 give R hands across (W #1 and #3 join hands on top, M underneath) and make one complete turn CW.

II. CAST UP AND LEFT HANDS ACROSS.

9-12 All clap (meas 9, ct 1) as cpl #1 pass R shldr with ptr and Cast Up, dancing up behind cpl #2 -- M turning 1/2 CW, W 1/2 CCW. Cpl #2 Move Down into orig place on meas 11-12.  
13-16 Cpl #1 and #2 give L hands across (W #1 with M #2 on top) and make one complete turn CCW.

III. CHANGE PLACES.

17-18 M #1 and W #3 dance through the ctr, changing places, giving R hands in passing.  
19-20 W #1 and M #3 change places, giving R hands in passing. At the same time M #1 and W #3 turn individually 1/2 CW.  
21-22 M #1 and W #3 dance through the ctr back to original places, giving L hands in passing. At the same time W #1 and M #3 turn individually 1/2 CW.  
23-24 W #1 and M #3 dance back, giving L hands in passing. W #1 dances directly into 2nd place, as M #3 dances back to orig place. At the same time M #1 Casts Down behind M #2, moving into 2nd place while cpl #2 Move Up into 1st place.

IV. RIGHTS AND LEFTS.

Cpls #1 and #2 dance Rights and Lefts as follows:  
25-26 Ptrs change places across the dance, giving R hands in passing.  
27-28 W with W, M with M change places, moving up and down the dance, giving L hands in passing.  
29-30 Ptrs change places across the dance giving R hands in passing.  
31-32 W with W, M with M, change back to orig place, moving up and down the dance, giving L hands in passing.

Repeat dance with cpl #1 still active in 2nd place but finishing at the bottom of the dance by moving down behind the line (meas 32) as cpl #4 Moves Up (meas 31-32).

Repeat dance with cpl #2 active in 1st place and then in 2nd place, finishing at the bottom.

Repeat dance with cpl #3 active twice and cpl #4 active twice until all cpls are back in orig places.

Presented by C. Stewart Smith  
Notes by Larry and Ruth Miller

JUST AS I WAS IN THE MORNING  
or  
THE DEUKS DANG OU'RE MY DADDIE  
(Scotland)

This reel in jig time was first presented at the 1962 University of the Pacific Folk Dance Camp by C. Stewart Smith.

Record: "Just as I Was in the Morning," Paxton EPD 006  
"Just as I Was in the Morning," Parlophone 45R4613

Formation: Four cpls, ptrs facing each other in longways formation. M have L shldr twd head of hall.

Steps: Skip Change of Step: (1 meas) 6/8 meter.  
Hop on L, lifting R leg fwd toes pointed down, knee straight and turned out (ct 6 of preceding meas); step fwd on ball of R ft (ct 1); step on ball of L ft with instep of L ft close to R heel and toes turned out (ct 3); step fwd on ball of R ft (ct 4); hop on R, lifting L leg fwd toes pointed down, knee straight and turned out (ct 6).

Styling: The body is held erect but not stiff, chest high, arms held loosely at sides with thumbs fwd. W may hold skirts with thumb and first two fingers. All dancing is done on balls of the ft. Ptrs dance with each other, communicating by means of tension in arms and by looking at one another. Throughout dance M leads W in a polite and courteous manner, acknowledging her as a favorite ptr.

Meas

Pattern

Chord M bow from waist, hands held at sides. W curtsy by taking a small step R to R, placing L instep close to R heel and bending knees slightly, keeping back straight. Return to orig pos.

I. CAST OFF.

1-8 Cpl #1 cast down, W turn R, M turn L, down outside of the dance around cpl #2 into ctr, giving ptr R hand in passing on meas 3, up the outside of the dance, crossing at top, giving ptr L hand on meas 7 in passing, and back to place. Eight Skip Change of Step.

9-16 Cpl #2 cast up, W turn L, M turn R, dancing up the outside of the dance, crossing at the top giving ptr R hand on meas 11 in passing, dance down the outside around cpl #1 into ctr giving ptr L hand on meas 15 in passing and return to place. Eight Skip Change of Step.

JUST AS I WAS IN THE MORNING (continued)II. CPL #1 IN 2ND PLACE ON OPP SIDE.

- 1 W #1 lead to the R to meet ptr who dances in to meet her,  
one Skip Change of Step.
- 2 M #1 leads ptr, R hands joined, behind M #2, one Skip  
Change of Step.
- 3-4 M #2 moves to M #1 pos while M #1 leaves W #1 in M #2 pos;  
two Skip Change of Step.
- 5-6 M #1 dances two Skip Change of Step across to W #1 place.
- 7-8 M #1 turns W #2 with two Skip Change of Step, R hands  
joined, to finish in W #2 pos with W #2 on his R, R hands  
joined.

III. M #1 Dances with W #2.

- 1-4 With R hands still joined, M #1 leads W #2 between M #2  
and W #1, each dances around ptr and across to W side;  
four Skip Change of Step.
- 5-8 M #1 and W #2 turn, R hands joined with four Skip Change  
of Step, ending with M #1 in W #2 pos.

IV. CPL #1 IN 2ND PLACE ON OWN SIDE.

- 1-4 Cpl #1 dance into the middle, W #1 passes in front of ptr,  
dances to top of dance around and behind W #2 to W#2 orig place  
with four Skip Change of Step while M #1 passes in back  
of ptr, dances to top of dance, around and behind M #2  
to M #2 orig place with four Skip Change of Step.
- 5-8 Cpl #1 turn, R hands joined, to place with four Skip  
Change of Step. (Cpl #2 is now at top of dance.)
- 1-40 Repeat dance with cpl #1 dancing with cpl #3.
- 1-40 Repeat dance with all cpls active, cpl #2 with cpl #3,  
cpl #1 with cpl #4.

Keep repeating as above until all cpls are back in orig  
pos.

Chord M bow, W curtsy as at beginning.

Presented by C. Stewart Smith

AZUL CIELO  
(Mexico)

Mexican Schottische from Northern Mexico.

Source: Sra. Alura Flores de Angeles of the University of Mexico.

Pronunciation: ah-SOOL see-AY-loh

Music: RCA Victor 75-9624. 4/4 meter.

Formation: Cpls in ballroom pos, M back to ctr, W facing ctr. Directions are for M; W uses opp ft.

meas

Pattern

2 meas

INTRODUCTION.

Step 1. Grapevine step in slow, slow, quick, quick, rhythm.

- A 1-4 Step to side with L ft (slow); step behind with R ft (slow); step to side with L ft (quick); cross R ft in front of L (quick); step to side L (slow); step behind with the R ft (slow); step side with L (slow); cross R ft in front of L (quick); step to L with L ft (quick); close -- (bring both ft together, slow).  
5-8 Repeat action of meas 1-4 in opp direction.  
9-16 Repeat action of meas 1-8.

Step 2. Step-Hops (in ballroom pos).

- B 1-4 M starts with L ft and does six "step-hops" in CW direction (in place), end with three stamps, L,R,L.  
5-8 Repeat action of meas 1-4 (Step 2) reversing ftwork (starting with M R), and turning CCW.  
9-16 Repeat action of meas 1-8 (Step 2).

Step 3. In semi-open ballroom pos, both facing twd ctr.

- B 1 Point outside heel fwd, point outside toe back (M L, W R).  
2 Walk three steps twd ctr.  
3-4 Repeat action of meas 1-2 (Step 3) in same direction, starting with inside ft. Finish with 1/2 pivot to face opp direction (twd outside of circle).  
5-8 Repeat action of meas 1-4 (Step 3), returning to starting pos.  
9-16 Repeat action of meas 1-8 (Step 3).

AZUL CIELO (continued)

- A 1-16      Step 4.  
              Repeat action of Step 1.
- C 1      Step 5. Rocking Step, holding hands.  
          Step with L behind R, hop on L, step on R behind  
          L. Hop on R.  
          2      Step on L behind R, rock fwd onto R, rock bkwd onto L  
          3-4      Repeat action of meas 1,2 (Step 5), starting with  
                  R ft.  
          5-6      Moving in LOD, slide L, close R to it. Slide L  
                  ft in LOD, close R ft to it, but do not take wt,  
                  pivot to opp side and stamp R ft three times.  
          7-8      Repeat action of meas 5-6, to M R. Stamp L  
                  three times.  
          9-32      Repeat action of meas 1-8 (Step 5) three times  
                  (four in all).
- A 1-16      Step 6.  
              Repeat action of Step 1.

Presented by Alura Flores de Angeles



EL CIRCO  
Mexico

Notes: The Circus is a polka from Northern Mexico, choreographed by Sra. Alura F. de Angeles.

Record: ECO No. 347, La Cacahuata; B-5, El Circo. 2/4 meter Peerless EPP 651

Formation: Cpls in a circle, facing LOD, W on M R. Inside hands joined, M has thumb of free hand in front of belt, W holds skirt with free hand. Steps are described for M; W use opp ftwk except as noted.

<u>Meas</u>	<u>Action</u>
1/2	Introduction
	<u>FIGURE I. REPIQUETIADO</u>
1	Leap onto R ft (ct 1); touch L heel, toes turned in, near R ft (ct &); hop on R in place (ct 2); touch L heel, toes turned out, near R ft (ct &).
2	Repeat action of meas 1, with opp ftwk. On these two meas ptrs turn a little twd (meas 1) and away (meas 2) from each other.
3	Leap onto R ft, touching L toe behind R (ct 1); hop on R, touching L toe behind R (ct 2).
4	Repeat action of meas 3, with opp ftwk. M dances meas 3 and 4 in place, while W turns CW under joined hands.
5-12	Repeat action of meas 1-4, twice; three times in all.
13-16	Ptrs separate from each other, M turning CCW, W CW, with eight walking steps (two per meas), each step preceded by a scuff of the heel on the "&" cts. Each makes one complete circle. M thumbs are in front of belt; W hold skirt at sides and places hands on hips.
	<u>CHORUS:</u> Inside hands rejoined.
1-14	Repeat action of meas 1-2, Fig. I, seven times, progressing LOD.
15	Jump onto both ft in stride pos, turning to face ptr and joining both hands straight across, M L & W R, M R & W L.
	<u>FIGURE II. DOUBLE WRAP AROUND.</u>
1	In this pos W makes a half turn to own R ending with her L forearm behind her back at waist level; R forearm across her body at waist level. W has her back to her ptr and hands are still joined. <u>W Step:</u> Leap onto L ft (ct 1); touch R toe behind L ft (ct &); step in place with L ft (ct 2); touch R toe behind L ft (ct &). <u>M Step:</u> Repeat action of meas 3, Figure I.
2	Repeat action of meas 1, Figure II, with opp ftwk to return to orig pos.
3-10	Repeat action of meas 1-2, Fig. II, four more times, five in all.

EL CIRCO (continued)

- 11 Release hands and jump in stride pos, turning to face LOD (ct 1); W hold skirt on each hip; M tuck thumbs in front of belt. Hold (cts &, 2); scuff R heel to R (ct &).
- 12 Step R (ct 1); hold (cts &, 2); scuff L heel to L (ct &).
- 13 Step L (ct 1); hold (ct 2).
- 14-15 Salto de conejo: jump fwd, wt on both ft, three times (cts 1,2,1)

CHORUS: Inside hands rejoined

- 1/2 meas No action.
- 1-15 Repeat action of Chorus, turning to face ptr and take knuckle grasp on the stride on meas 15.

FIGURE III. PASO DE MARIPOSA (butterfly step)

- 1-2 With hands joined in a knuckle grasp, repeat action of meas 3-4, Figure I, extending ft and body as far away from ptr as is comfortable.
- 3-4 Extending joined hands out to sides turn CW as a cpl 180°, using same ftwk as in meas 1-2, Figure III.
- 5-12 Repeat action of meas 1-4, Figure III, two more times, three in all, to end in ptr place.
- 13 Releasing hands, stamp R ft fwd, toes turned to L, no wt (ct 1); step R next to L (ct &); step L, R, turning 1/2 CW (cts 2, &).
- 14 Repeat action of meas 13, Fig. III, with opp ftwk & direction.
- 15-16 Repeat action of meas 13-14, Figure III.
- 17 Stamp R ft fwd, no wt (ct 1); hold (ct 2).

CHORUS: Change back to orig pos

- 1-4 Repeat ftwk of Chorus, returning to orig pos, passing R shldr and turning R (CW) to finish side by side, facing in LOD.
- 5-15 Rejoin hands and progress in LOD with Chorus steps. Finish facing LOD in stride pos.

FIGURE IV. PASEO DE TRISCADO (Windshield wiper step)

Both ptrs use same ftwk.

- 1 Jump again in same stride pos, knees well bent and turned out (ct 1); hopping on L, lift R ft, knee bent, in front of L shin (ct 2).
- 2 Repeat action of meas 1, Figure IV, with opp ftwk.
- 3 Turning body to own R, leap onto L simultaneously tapping R toe on floor behind L leg (ct 1); hop on L, repeating R toe tap (ct 2).
- 4 Repeat action of meas 3, Figure IV, with opp ftwk and direction (turn body to L).
- 5-12 Repeat action of meas 1-4, Figure IV, twice, three times in all.
- 13 Paso de zapateado rapido: with R heel next to L instep: Stamp eight times rapidly alternating ft and beginning with an accented stamp on L ft.
- 14-15 Repeat action of meas 13, Figure IV. M does not take wt on final stamp R.

EL CIRCO (continued)

CHORUS: Hands not joined, W hold skirt on each hip;  
M tuck thumbs in front of belt.

- 1-15 Repeat action of Chorus, moving in LOD. On meas 15 jump into stride pos, turning to face ptr and join R hands, palm to palm.

FIGURE V: SINGLE WRAP AROUND.

Cpl describes a CW circling pattern as M assists ptr to turn CCW on meas 1 so that her back is to M, and pushes her with his L hand at her L shldr blade to assist her in a CW turn to face him on meas 2. Continue this pattern through meas 10.

- 1 M Step: step fwd onto R ft (ct 1); close L to R ft (ct 2); step in place on R ft (ct 3); hold (ct 4).  
2 Repeat action of meas 1, Figure V, with opp ftwk.  
3-10 Repeat action of meas 1-2, Figure V.  
W Step:  
1-10 Repeat ftwk as in meas 3-4, Figure I (leap, hop with simultaneous toe taps), turning CCW and CW alternately on each meas.  
11 Both M and W repeat action of meas 1, Figure V, end facing LOD and release hands. M does not take wt on final step on R.  
12 Jarabe step in place, same ftwork for M and W. Strike R heel (ct & of previous meas); step on L (ct 1); step on ball of R ft (ct &); step on L (ct 2); strike R heel (ct &).  
13-14 Repeat action of meas 12 (Figure V).  
During Jarabe Step W holds skirt at each side and puts her hands on hips; M tucks thumbs into belt at front of waist.

CHORUS AND FINALE: Inside hands joined.

- 1/2 meas No action.  
1-12 Repeat action of Chorus, meas 1-12.  
13-16 Release hands, W hold skirt on hips, M tuck thumbs in front belt; walk fwd seven steps (two per meas) each preceded with a scuff of the heel. Stamp free ft fwd (M L; W R) on meas 16 (ct 2), and hold pose, wt on back ft.

Presented by Alura de Angeles

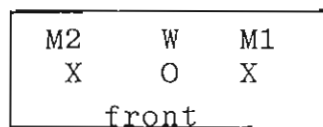
LA DANZA DE LOS MACHETES  
(Mexico)

The Dance of the Machetes, also called El Baile de los Machetes, The Machete Dance, Los Machetes, and Potorrico, is a potto rico that depicts the contest of two men over a fair senorita. In Jalisco, the dance is usually done by two cpls. This version was choreographed by Sra. Alura F. de Angeles for stage presentation. The machete is a large knife of many uses, both domestic and martial.

Pronunciation: DAHN-sah day lohs mah-CHAY-tase

Music: This sequence fits the records RCA Victor MKL 1448 (played by the Mariachi Vargas de Tecalitlan), and Musart Ex 46483. 2/4 meter.

Formation: 2 M and 1 W thus:



The M hold a machete in each hand. The L hand machete is held blade down like a dagger at the hip; the R hand machete is held blade up like a sword and resting on the R shldr.

Steps: Push Step to R: Step on ball of L ft (ct &); step to R on R (ct 1); two steps per meas. Direction of travel is perpendicular to the direction the body faces.

Push Step to L: Use opp ftwork and direction of push step to R.

Macheteo 1: Takes four meas.

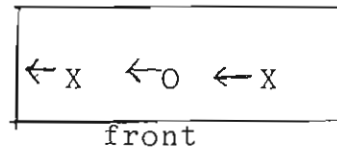
Feet: Hop on both ft (ct 1); hop on R ft while raising L knee waist high (ct 2); hop on both ft (ct 3); hop on L ft while raising R knee waist high (ct 4). Repeat cts 1-4 (cts 5-8).

Machetes: Clash machetes in front of chest (ct 1); under L leg (ct 2); in front of chest (ct 3); under R leg (ct 4); in front of chest (ct 5); behind back (ct 6); in front of chest (ct 7); under R leg (ct 8).

Macheteo 2: Same as Macheteo 1, except that M clash R hand machetes together on ct 8. M may shout "hey!" on ct 8. Note: the macheteos 1 and 2 may also be done thus: clash in front of chest, under R leg, chest, L leg, chest, back, chest, L leg or with other M, as the case may be.

Macheteo 3: Described under Figure 6.

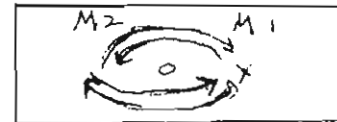


LA DANZA DE LOS MACHETES (continued)measPattern2 INTRODUCTION. No action.1-4 Figure 1. Entrance and first clash.  
All do seven push steps to R and jump on both ft.

5-8 All make one or two turns in place to own R with seven push steps to R and jump onto both ft. M on W L makes 1-1/2 turns to face opp direction.

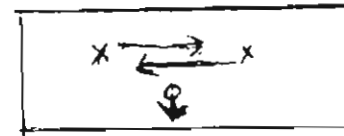
Alternate sequence for meas 1-8:

1-4 With eight push steps to own R, M change places, M 1 passing behind W and M 2 in front of W. W crosses R ft over L ft and rocks back and forth.



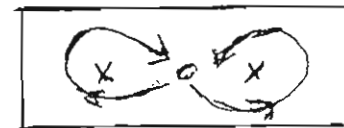
5-8 With eight push steps to own R, M return to own place, M 1 passing behind W and M 2 in front of W. W continues rocking step.

9-12 With four pas de basque, W moves fwd. M hold R hand machetes horizontally over and in front of head as if to protect forehead. Sharp edge of blade is down; palm of R hand faces out. Changing places with



seven push steps to L and a jump onto both ft, M clash machetes on ct 1 of meas 11 by bringing machetes down in a wide outside arc to connect at thigh level. Note: palms of R hands remain facing out so that back edges of the machetes meet.

13-16 W backs up with four pas de basque, making turns to R as she does so. M turns to R once or twice in place with seven push steps to R and a jump onto both ft to end facing W.

1-8 Figure 2. Figure Eight and Macheteo 1:  
Using two-steps, W describes half of a figure eight around M on R. Both M do macheteo 1 twice, turning in place to face W constantly.

9-16 Repeat action of meas 1-8, (Figure 2), W circling M on L.

LA DANZA DE LOS MACHETES (continued)Figure 3. Second Clash.

- 1-4 Using seven push steps to L and a jump onto both ft, W moves bkwd. Using seven push steps to R and a jump onto both ft, M move fwd.
- 5-8 W turns to own L twice with seven push steps to L and a jump onto both ft. M turn to R as in meas 5-8 (Figure 1).
- 9-12 W pas de basque in place. M cross and clash as in Figure 1.
- 13-16 W turn twice to R using pas de basque. M turn as in Figure 1.

Figure 4. Macheteo 2.

- 1-8 Using pas de basque, W turns in place twice to R and twice to L. M do macheteo 2 twice.
- 9-16 Repeat action of meas 1-8, (Figure 4).

Figure 5. Third clash.

- 1-8 All do M part of meas 1-8 (Figure 3).
- 9-16 All repeat own parts of meas 9-16 (Figure 3).

Figure 6. Fighting.

- 1-8 Using seven push steps to R and a jump onto both ft, M circle W clashing machetes over W head two times per meas. W crosses R ft over L ft and rocks back and forth, turning to R.
- 9-16 Repeat action of 1-8 (Figure 6), using opp ftwork and directions. Note: this Figure should not be tried with sharp machetes until mastered.

Figure 7. Fourth clash.

- 1-16 Repeat action of Figure 5.

Figure 8. Macheteo 2 and Finale.

- 1-16 Repeat action of Figure 4. On last count of phrase, all drop to one knee, W under crossed machetes with arms outstretched as if to stop the duel. All hold final pose.

Presented by Alura Flores de Angeles

EL RASCAPETATE  
(Mexico)

Couple dance from Chiapas, Mexico.

Pronunciation: el rahs-kay-pay-TAH-tay

Music: "Bailes Regionales," RCA Victor MKL 1448.  
6/8 and 3/4 meter.

Formation: Ptrs side by side, R shldr to R shldr, facing  
side walls. W has a rebozo around her shldrs.

Meas

Pattern

6/8 meter

A 1-16

Step 1: Jarabe steps in place. (two per meas).  
Step on R (ct 1); close L (ct 2); step on R  
(ct 3). Repeat starting L (cts 4,5,6). Do  
six "Jarabe" steps, with four stamps, turn to  
face opp direction. This is done four times  
in all; the last time M travels fwd, to end up  
side-by-side with ptr, both facing "front."

B 1

Step 2.

Step on R, brush L ft diag across R, step on  
L, step on R.

2

Repeat to L, starting with L ft.

3-4

Then turn to the R with following: step on R,  
brush L heel fwd, step on L toe. Do three of  
these, stamp R.

5-8

Repeat above starting with L.

9-16

Repeat all.

A 1-4

Step 3. Face ptr and change places.

Do six "Jarabe" steps to go across. Finish  
with four stamps turning 1/2 CW to face ptr.  
Pass R shldr to R shldr.

5-8

Return to place same way.

9-16

Repeat all. Last time you pass ptr, W hands  
M one end of rebozo.

B 1-4

Step 4. Each holding one end of rebozo, hands  
close together, about chest high.

Go around ptr, first CCW, then CW. Thus:  
step on L, brush R heel fwd, step on ball of R.  
Do seven around to the R, end with stamp on L.

5-8

Repeat in opp direction, starting with R.

9-16

Repeat all. End this step with the rebozo spread  
out.



EL RASCAPETATE (continued)

- Step 5. Step and swing rebozo to side. W  
use opp ftwork.
- A 1-4 M: Step L to L; step R behind L; step L.  
 Repeat to other direction. Repeat to M L, and  
 turn under the rebozo, as in "wring the dish  
 rag."  
 5-8 Repeat all of above starting to M R.  
 9-16 Repeat all.
- 3/4 meter
- C 1-16 Step 6. Paseo.  
 Go twd each other, W turns her back to M. He  
 places his end of the rebozo over her L shldr,  
 and she gives him the end that is in her R hand.  
 She walks in any direction, with the M following.
- 6/8 meter
- A 1-16 Step 7.  
 Repeat Step 5.
- B 1-4 Step 8. The "Wrap-up."  
 Spread the rebozo so that one edge is up and  
 other one is down. With the "Jarabe" step the  
 W starts turning to her L and into the rebozo.  
 By the end of six Jarabe steps the W should be  
 all wrapped, and beside her ptr. Stamp four  
 times.  
 5-8 Repeat, turning away from ptr.  
 9-16 Repeat all. M does Jarabe also, but without  
 turning.
- A 1-4 Step 9.  
 Both face front and do six "Jarabe" steps  
 moving fwd very slightly. Do four stamps  
 to turn to face opp direction.  
 5-8 Repeat step, then turn to face front on the  
 four stamps.  
 9-16 Repeat all.
- 1-8 Step 10.  
 Moving sdwd to R, step on R, brush L heel in  
 front of R, step on ball of L ft. Do seven of  
 these to R, and stamp on R. Repeat to L.
- 1-8 Step 11.  
 Repeat half of Step 2. End with four stamps,  
 R, L, R, L.

Presented by Alura Flores de Angeles

HYLKEENHYPPELY  
(Finland)

Seal dance from southwest Finland.

Pronunciation:

Music: 3/4 meter.

Formation: Cpls, W on M's R, inside hands joined and outside hands on hips, stand one behind the other in a circle facing CCW (or in two lines).

Steps: Polka mazurka, walking, sliding, and jump.

meas

Pattern

Figure I.

- 1-3 Cpls, beginning with outside ft, dance three polka mazurka steps (step, hop, step: M - L,R,R, W - R,L,L in 3/4 time).
- 4 Step on outside ft and then bring ft together with a jump, bending knees and pausing to face each other.
- 5-8 Repeat action of meas 1-4, but on jump turn away from ptr.
- 9 One polka mazurka step with outside ft.
- 10 Step and jump to face each other.
- 11 One polka mazurka step.
- 12 One step and jump turning away from ptr.
- 13-15 Three polka mazurka steps.
- 16 Step and jump to face each other.
- 17-32 Repeat action of meas 1-16. During the last four meas move away from ptr, finishing about four steps apart.

Figure II. Throughout this Figure all hold their arms on shldr level with hands hanging slackly down from wrist in front of chest as representing fins of a seal. Sliding steps are done as galop without jumping and always beginning with R ft.

- 1 Three sliding steps to meet own ptr.
  - 2 Joining both hands (still on shldr level), cpls turn CW three sliding steps.
  - 3 Return to place with three sliding steps bkwd.
  - 4 Jump (ft together, sway up and down on balls of ft), as long as the musician plays last note of meas.
  - 5-8 Repeat action of meas 1-4 (Figure II).
  - 9-10 All take four sliding steps to meet ptr, then jump with ft together, M turning to L, W R, finishing back to back.
  - 11. Pause.
  - 12 Jump again with ft together, M turning R, W L, to face each other.
  - 13-14 Joining both hands, cpls turn CW with six sliding steps.
  - 15 Return to place.
  - 16 Jump (sway up and down) with ft together as long as the musician plays the last note of meas 16.
  - 17-32 Repeat action of meas 1-16 (Figure II).
- Note: The jump must be done on the last note of meas 10 and 12.

Presented by Susanna Daley

HYLLYTYSKÄ  
(Finland)

Finnish polka with a special polka step; cpl dance from east Finland.

Pronunciation: HYL-ly-tsy-ta (y = French "eu")

Music: 2/4 meter.

Formation: Any number of cpls in a circle.

Steps: hop, polka, stop-waltz

meas

Pattern

Figure I.

- 1-8 W L hand in M R, free hands in a fist on hips, do 16 hop steps fwd in the circle. On step 16, the W crosses to a pos in front of her ptr, facing him in waltz pos.
- 9-16 Eight stop-waltz steps in LOD, not turning.
- 17-24 Eight stop-waltz steps in LOD, turning CW as a cpl four times, in waltz pos.

Figure II.

- 1-8 As a cpl, hands joined, 16 hop steps in LOD, the W going bkwd and the M fwd.
- 9-16 Inside hands joined, outside hands on hips, as a cpl, eight polka steps in LOD, the joined hands swinging bkwd and fwd.
- 17-24 Waltz pos, eight polka steps in LOD turning CW as a cpl.

Figure III.

- 1-8 R hands joined, M L hand on his hip, W L hand holding her skirt, 16 hop steps in LOD with the W turning CW under the M's raised R arm.
- 9-16 Repeat action of meas 1-8 (Figure III). but the M turns under the W's raised R arm.
- 17-24 Repeat action of meas 17-24 (Figure II).

The record has enough music for one time through the dance.

Presented by Susanna Daley

KAHDEKSAN HENGEN ENKELISKA  
(Finland)

KAHDEKSAN HENGEN ENKELISKA (continued)

- 49-64 Side cpls repeat action of meas 1-16.a while W 2 and M 1 do action of meas 1-16.b. All end in the beginning formation.
- 65-76 All do Grand Right and Left starting with their own ptr and on the R ft, walking 24 steps until they meet their own ptr the second time.
- 77-80 All take L Spin hold and do eight buzz steps CCW, each person ends the spin facing the direction from which they came in the chain.
- 81-92 All do Grand Left and Right back home with 24 walking steps, where they meet their ptr the second time.
- 93-96 All take R Spin hold and do eight buzz steps spinning CW. All end with hands free and ready to form a large circle.

Figure II.

- All form a large circle going L: M join hands with M and W with W, all arms nearest the circle's direction of travel should be over all arms that are pointing away from the circle's direction of travel. A "basket" should be formed from this.
- 1-6 Starting on the R ft, the circle moves L with 12 walking steps, stamp on steps 11 and 12.
- 7-12 The circle continues to move L with 12 buzz steps.
- 13 All drop hands and do three jumps in place, clapping hands once after each jump.
- 14-25 All form a large circle going to R as above, but circling with 10 walking steps and repeating the buzz steps and jumping exactly as above.
- 26-37 Repeat action of meas 14-25 (Figure II), but circling L.
- 38-48 Repeat action of meas 14-24 (Figure II) without the jumping.

Presented by Susanna Daley

KOIVISTON POLSKA  
(Finland)

A Finnish polska dance from South-Carelia.

Pronunciation: KOI-vis-ton POL-ska

Music: 3/4 meter.

Formation: Six cpls in closed circle with all facing ctr,  
M have ptr on R.

Steps: (low)hop steps, foot-changing, heel-step

meas

Pattern

Figure I.

- 1-8 All circle L rapidly with 12 hop steps and repeat to the R.
- 9-12 Form three squares, cpl 1 with 2, 3 with 4, and 5 with 6. Do four heel-steps starting on the R ft.
- 13-14 Do six foot-changing steps.
- 15-16 Each square forms a closed circle and circles L with six hop steps.
- 17-24 Repeat action of meas 9-16, but circle R on the six hop steps and end in the beginning formation.

Figure II.

- 1-8 Repeat action of meas 1-8 (Figure I).
- 9-12 All W form an inner circle facing out, hands on hips, and do 12 foot-changing steps in place. At the same time, M circle L one time around with 12 hop steps and stop facing own ptr.
- 13-14 Cpls do two foot-changing steps starting on the R ft and waving their index finger twd their ptr, starting with the L index finger, free hand on hip.
- 15-16 All clap hands once and hand in hand with own ptr, go 1-1/2 times CW with six hop steps, stopping with the M in the inner and the W in the outer circle.
- 17-24 Repeat action of meas 9-16 (Figure II), but: W circle R, M foot-change in place with their arms crossed over their chests, and ending in the beginning formation instead of two circles.

Figure III.

- 1-8 The ring circles L one time, with 12 hop steps, then with 12 hop steps moves R one time as cpls, ending in two facing straight lines, W's hands on hips, M's arms crossed over their chests.
- 9-10 W turn 1/2 turn to the L with one hop. The M move up behind them, with six hop steps, and place their hands on their ptr's shldr's.



KOIVISTON POLSKA (continued)

- 11-12 Each M peeks over his ptr's L shldr and over her R shldr. On meas 11 and 12 the W looks away from her ptr.
- 13-16 M do six hop steps bkwd to their line. W turn back around to the R with one hop and both lines do six foot-changing steps in place.
- 17-24 Repeat action of meas 9-16 (Figure III), but on the peeking the W look at their ptrs, and instead of the lines separating again, the cpls circle L with six hop steps, then to R with six hop steps, hand in hand with ptr and ending in the beginning formation.

Figure IV.

- 1-24 Repeat action of Figure III, but the W and M reverse roles -- the W do the peeking.

Presented by Susanna Daley



LIRPPU - LARPPU  
(Finland)

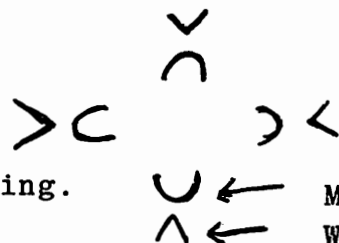
A couple dance from Kimito, near Turku, in southwest Finland.

Pronunciation: LIRP-poo LARP-poo

Music: 2/4 and 3/4 meter.

Formation: Cpls in a circle, ptrs facing, M back to ctr.

Steps: Hop (in place), polska, walking.  
Hop step: Step (ct 1) and hop, crossing the free ft in front of the other, bending the free knee (ct 2).

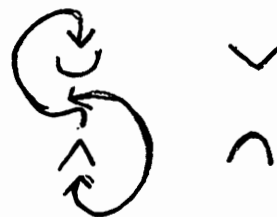


meas

Pattern

1-4 Four hop steps beginning on the L ft.

5-8 Walk three steps fwd and twd ptr's L side. Walk one step bkwd and four steps fwd past ptr's R side and around to face ptr. On step 3, M bow slightly and W curtsy very slightly.



9-16 Repeat action of meas 1-8, but end in crosshand pos with ptr, hands joined behind backs.



17-22 Six polska steps turning CW as a cpl in place 2-1/2 times around.



23-24 Let go hands, turn in ptr's place 3/4 turn to the L, ending facing ptr. Clap hands on meas 24.

25-32 Repeat action of meas 17-24, but turn CCW as a cpl in the polska and to the R in own place on meas 31-32.



The record has enough music to do the dance two times.

Presented by Susanna Daley

MELKUTUS  
(Finland)

Finnish polka with a small decoration step.

Pronunciation: MEL-koo-toos

Music: 2/4 meter.

Formation: A circle of cpls facing R (LOD).

Steps: Polka, Melkutus step.  
Melkutus step: Hop onto R ft while L ft swings out in front slightly, then brush the L back to ground and lift the R bkwd slightly. Hop onto the L ft while the R swings out in front slightly, then brush the R back to ground and lift the L bkwd slightly. W start the sequence by hopping onto the R ft, M by hopping onto the L.

meas

Pattern

- 1-8 Cpls go fwd in the circle with eight Melkutus steps, beginning on the outside ft.
- 9-16 Cpls dance eight polka steps continuing in the circle while turning CW; ptrs hold each other by the shldr.

Presented by Susanna Daley

RIHMARULLA  
(Finland)

A dance for six or eight cpls, quadrille with six parts. The dance is from the 19th century.

Pronunciation: RIH-ma-rool-la

Music: 2/4 meter.

Formation: Two lines facing each other, W on M's R, inside hands joined, outside hands on hips.

Steps: Walking, polka, galop

meas

Pattern

Figure I.

- a. Forward and Back.
- 1-4 M begin with L ft, W R, and take four walking steps fwd and four bkwd, acknowledging ptr when leaving, and opp when meeting.
- 5-8 Repeat action of meas 1-4.
- b. W Chain over and back.
- 9-10 W give R hand to opp W and do one polka step twd her place, then L hand to the opp M and do one polka step twd his L side.
- 11-12 M turn her around CCW, with W L hand in M's L, M's R hand on W's hip, W R on own hip.
- 13-16 Repeat action of meas 9-12, W giving R to opp W and returning to own ptr who turns her CCW to place.

Figure II.

- a. Circle.
- 1-4 All six W form circle in ctr joining hands and moving CW, while M form a circle outside and move CCW, with eight walking steps.
- 5-8 Reverse circle, W moving CCW, M CW with eight walking steps, ending with M slightly to L of ptr. M raise joined arms and bring them down over ptrs' heads, forming basket.
- 9-10 b. M 2 and 5 move directly bkwd with two polka steps.
- 11-12 Others move fwd with two polka steps, so that they meet like two lines.
- 13-14 M 3 and 6 move bkwd, with two polka steps.
- 15-16 Others move fwd, all dancers move back to circle, with two polka steps.
- 17-24 c. Grand Right and Left, with eight polka steps.
- 25-32 Meet ptr, turn around, and go back the same way and resume orig longways formation.

RIHMARULLA (continued)Figure III.

- 1-4 a. Each cpl, in dance pos, goes fwd and back with eight walking steps.
- 5-8 The W, aided by ptr who lifts her from his R side to fwd L pos, turns around CCW in the air, moves to opp M. W takes off with the L ft and lands on the R, then does one polka step twd the opp M. W turns CCW with opp M, both hands joined, with two polka steps.
- 9-16 b. Change places with opp cpl, both hands joines, arms outstretched to sides, W passing back to back, with eight galop steps, and back again with eight galop steps.
- 17-32 Repeat action of meas 1-16 (Figure III), regaining orig ptr and galop steps with her.

Figure IV.

- a. M's Circle.
- 1-4 All six M form circle in ctr joining hands and moving CW, while W form circle outside and move CCW with eight walking steps.
- 5-8 With eight walking steps, reverse circle of meas 1-4 (Figure IV.a). At end, M duck back under W arms to form a basket.
- 9-16 b. Repeat action of meas 9-16 (Figure II.b).
- 17-32 Repeat action of meas 17-32 (Figure II.c., Grand Right and Left).

Figure V.

- a. Each cpl takes skater's pos, grasping thumbs with ptr, and with eight walking steps, goes fwd and back.
- 5-8 Fwd again, change W with opp M turning CCW, go back and resume orig longways formation with eight walking steps.
- b. "Karkelo."
- 9-12 All beginning with R ft, hands free, advance diag fwd R to meet opp person with three walking steps (R,L,R), one step bkwd (L). Step fwd R, pass opp person face to face with half a turn CW, and go bkwd to opp place (L,R,L).
- 13-16 Repeat action of meas 9-12 (Figure V.b), returning to orig pos.

Figure VI.

- 1-24 All cpls squat down in place, inside hands joined, facing across set. Cpl 3 remains standing, forms an arch with inside hands and moves up the line twd top with polka steps, passing joined hands over others' heads. Cpl 3 turns to each other on first polka step, away on second, etc. On fourth polka step, after cpl 3 has passed, cpl 2 stands and follows them, as do each subsequent cpl on each fourth polka step. As each cpl reaches home again, they squat (cpl 3 first), and when cpl 4 reaches home, all rise, and join both hands outstretched at shldr level.

Finale. All cpls move around circle CCW with 16 galop steps.

Presented by Susanna Daley

√  
DEVOJACKI POVOZ  
 (Serbia)

This dance was arranged by Bora Gajicki based on traditional Serbian step patterns.

Pronunciation:

Record: BK 576. 4/4 meter.

Formation: Lines, belt handhold.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
<u>STEP I.</u>		
1	1	Facing ctr of circle, lift R, hop on L.
	2	Step with R to the R, lift L.
	3	Step on L beside R, lift R.
	4	Hold pos.
2 & 3		Repeat action of meas 1.
4	1	Step on R, lift L.
	2	Hold pos.
	3	Step with L in front of R, lift R.
	4	Hold pos.
5	1	Step on R, behind L, lift L.
	2	Hold pos.
	3	Hop on R.
	4	Hold pos.
6	1	Hop on R.
	2	Step with L to the L, lift R.
	3	Step with R beside L, lift L.
	4	Hold pos.
7	1	Hop on R, lift L.
	2	Step with L to the L, lift R.
	3	Step with R beside L, lift L.
	4	Hold pos.
8	1	Step on L, lift R.
	2	Hold pos.
	3	Hop on L.
	4	Hold pos.
<u>STEP II.</u>		
1	1	Hop on L.
	2	Step with R to the R, lift L.
	3	Step with L beside R, lift R.
	4	Hold pos.

DEVOJAČKI POVOZ (continued)

- 2            Repeat action of meas 1 (Step II).
- 3            1    Small jump on both ft.  
              2    Hold pos.  
              3    Small jump, land on R.  
              4    Hold pos.
- 4            1    Step with L, in front of R, lift R.  
              2    Hold pos.  
              3    Step with R, behind L, lift L.  
              4    Hold pos.
- 5            1    Hop on R.  
              2    Step with L to the L, lift R.  
              3    Step with R beside L, lift L.  
              4    Hold pos.
- 6            Repeat action of meas 5 (Step II).
- 7            1    Stamp with L, lift R.  
              2    Hold pos.  
              3    Stamp with R beside L, no wt.  
              4    Lift R.
- 8            1    Stamp with R beside L, no wt.  
              2    Hold pos.  
              3    Hold pos.  
              4    Lift R.
- STEP III.
- 1            1    Step with R to the R, lift L.  
              2    Hold pos.  
              3    Step with L beside R, lift R.  
              4    Hold pos.
- 2            Repeat action of meas 1 (Step III).
- 3            1    Step with R to the R, lift L (keeping ft apart).  
              2    Hold pos.  
              3    Bounce on R.  
              4    Hold pos.
- 4            1    Step on L, lift R (keeping ft apart).  
              2    Hold pos.  
              3    Bounce on L.  
              4    Hold pos.

Repeat seven times. This step can be danced as Hop step, step hop step, step hop step hop, hop step hop

Dance pattern is: Step I, II, I, II, II, II, and repeat, III, Step I, II, I, II, II, II and repeat.

Presented by Bora Gajicki

DIVČIBARSKO KOLO  
(Serbia)

This dance was first learned by Bora Gajicki in approximately 1965, in the Divčibar region, Serbia, Jugoslaviya. Presented by Bora at Statewide Institute May 1976.

Pronunciation:

Music: BK 576 or Jugoton LP YV S-60941. 4/4 meter.

Formation: A broken circle, hands are joined and held down, the the body is facing ctr.

meas

Pattern

FIGURE I.

- 1 Step with R to R, leaving wt on L (ct 1); shift wt to R, lifting L off floor (ct 2); place L next to R, lifting R off the floor (ct 3); hold (ct 4).
- 2-3 Repeat action of meas 1 twice.
- 4 Place R on floor; lifting L slightly off floor (ct 1); place L on floor, lifting R (ct 2); place R on floor, lifting L slightly off floor (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4 with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8.

FIGURE II.

- 1-2 Repeat action of meas 1-2 (Figure I).
- 3 Step on R (ct 1); place L in front of R, lift R slightly behind L leg (ct 2); place R on floor behind L, bring L up beside R ankle (ct 3); hold (ct 4).
- 4 Touch floor lightly with L (ct 1); lift L (ct 2); place L on floor, lifting R (ct 3); hold (ct 4).
- 5-16 Repeat action of meas 1-4 (Figure II) three times.

FIGURE III.

- 1 Step to R with R (ct 1), cross L in front of R, placing wt on L, lift R slightly behind L leg (ct 2); step on R behind L leg, lifting L (ct 3); hold (ct 4).
- 2 Repeat action of meas 1 (Figure III) with opp ftwk and direction.
- 3 Step R ft beside L, lifting L (ct 1); hold (ct 2); step L beside R, lifting R (ct 3); hold (ct 4).
- 4 In place step on R (ct 1); step on L (ct 2); step on R, lifting L beside R ankle (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4 (Figure III) with opp ftwk and direction.
- 9-16 Repeat action of meas 1-8 (Figure III).



DIVČIBARSKO KOLO (continued)

FIGURE IV.

- 1 Hop on L, lifting R off floor slightly (ct 1); step with R ft in front of L, lifting L behind R (ct 2); step on L, lifting R slightly in front of L leg (ct 3); hold (ct 4).
- 2 Hop on L, lifting R off floor slightly (ct 1); step with R behind L, lifting L in front of R leg (ct 2); step on L, lifting R behind L leg (ct 3); hold (ct 4).
- 3 Step to R with R (ct 1); step to R with L, crossing behind R leg (ct 2); step to R with R (ct 3); hold (ct 4).
- 4 Step to R with L, crossing R in front (ct 1); step to R with R (ct 2); step to R with L, crossing R in front (ct 3); hold (ct 4).
- 5-16 Repeat action of meas 1-4 (Figure IV) three times.

Presented by Bora Gajicki

KAJO KALINO  
(Macedoniã)

Revised version of L. and D. Jankovic's description of this Macedonian dance. Bora used to dance it as part of a choreography as an amateur dancer in the 1950's.

Pronunciation:

Music: BK 576 9/8 meter (2+2+2+3)

Formation: Lines.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>STEP I</u> (shldr height handhold).
1	1	Step with R to the R.
	2	Lift L.
	1	Step with L to the R, crossing R in front.
	2	Lift R.
	1	Step with R to the R.
	2	Lift L.
	1	Step with L to the R crossing R in front.
	2	Lift R.
	3	Hold pos.
2		Repeat action of meas 1.
3	1	Step with R to the R.
	2	Lift L.
	1	Step with L to the R crossing R in front.
	2	Lift R.
	1	Step with R to the R.
	2	Lift L.
	1	Lift L in front of R (or just touch the floor).
	2	Hold pos.
	3	Hold pos.
4		Repeat action of meas 3 with opp ftwk and direction.
		Repeat action of meas 1-4 three times.
		<u>STEP II</u> (regular handhold).
1	1	Hop on L.
	2	Step with R to the R.
	1	Step with L beside R, lift R.
	2	Hold pos.
	1	Hop on L.
	2	Step with R to the R.
	1	Step with L beside R, lift R.
	2	Hold pos.
	3	Hold pos.

KAJO KALINO (continued)

- 2      1    Step on R, lift L.  
       2    Hold pos.  
       1    Step with L in front of R, lift R.  
       2    Hold pos.  
       1    Step on R to its previous pos, lift L.  
       2    Hold pos.  
       1    Hop on R.  
       2    Hold pos.  
       3    Hold pos.
- 3      1    Step on L, lift R.  
       2    Hold pos.  
       1    Step with R in front of L, lift L.  
       2    Hold pos.  
       1    Step with L to its previous pos, lift R.  
       2    Hold pos.  
       1    Hop on L.  
       2    Hold pos.  
       3    Hold pos.
- 4            Repeat action of meas 2 (Step II).
- 5-8          Repeat action of meas 1-4 with opp ftwk and direction.
- Repeat the dance from the beginning as many times as  
music allows.

Presented by Bora Gajicki

METKALISTETO  
(Macedonia)

Bora Gajicki danced this as part of a Macedonia choreography as an amateur dancer in the 1950's.

Pronunciation:

Music: BK 576. 7/8 meter (3+2+2)

Formation: Line or broken circle.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
<u>STEP I.</u>		
1	1	Facing ctr of circle, step with R to the R, lift L.
	2&3	Hold pos.
	1	Touch floor with L toes in front of R ft.
	2	Hold pos.
	1	Hold pos.
	2	Hold pos.
2		Repeat action of meas 1 with opp ftwk and direction.
3	1	With body turning half to the R, step with R in LOD, lift L.
	2	Bring L behind R, step on it, lift R.
	3	Hold pos.
	1	Step with R in LOD, lift L.
	2	Hold pos.
	1&2	Hold pos.
4	1	Step with L in LOD, lift R.
	2	Bring R behind L, step on it, lift L.
	3	Hold pos.
	1	Step with L in LOD, lift R.
	2	Hold pos.
	1&2	Hold pos.
<u>STEP II.</u>		
1	1	Facing ctr of circle, step with R fwd, lift L.
	2	Step with L to the R, crossing behind R, lift R.
	3	Hold pos.
	1	Bring R beside L, place wt on it, lift L.
	2	Hold pos.
	1&2	Hold pos.
2		Repeat action of meas 1, (Step II), with opp ftwk and direction.
3&4		Repeat action of meas 1 and 2 (Step II).
<u>STEP III.</u>		
1	1	With body turning half to the R, lift on L, step on R. lift L, moving in LOD.
	2	Bring L beside R, step on L, lift R.
	3	Hold pos.

METKALISTETO (continued)

- 1 Step on R, lift L.
- 2 Hold pos.
- 1&2 Hold pos.
  
- 2 Repeat action of meas 1 (Step III).
  
- 3
  - 1 Step with R fwd (bending R knee), lift L.
  - 2 Hold pos.
  - 3 Hold pos.
  - 1&2 Hold pos.
  - 1&2 Hold pos.
  
- 4
  - 1 Step with L fwd (bending L knee), lift R.
  - 2 Hold pos.
  - 3 Hold pos.
  - 1&2 Hold pos.
  - 1&2 Hold pos.
  
- 5
  - 1 Step with R fwd, lift L.
  - 2 Bring L beside R, place wt on L.
  - 3 Hold pos.
  - 1 Step on R, lift L.
  - 2 Hold pos.
  - 1&2 Hold pos.
  
- 6
  - 1 Step with L fwd, lift R.
  - 2 Bring R beside L, place wt on R, lift L.
  - 3 Hold pos.
  - 1 Step on L, lift R.
  - 2 Hold pos.
  - 1&2 Hold pos.
  
- 7
  - 1 Facing ctr of circle, step with R fwd, lift L.
  - 2 Bring L behind R, step on it, lift R.
  - 3 Hold pos.
  - 1 Bring R beside L, place wt on R, lift L.
  - 2 Hold pos.
  - 1&2 Hold pos.
  
- 8
  - 1 Step on L, lift R.
  - 2 Hold pos.
  - 3 Hold pos.
  - 1 Bounce on L.
  - 2 Hold pos.
  - 1&2 Hold pos.

Repeat action of meas 1-8 (Step III).

Presented by Bora Gajicki

PIPERANA  
(Serbia)

Line dance from Pirot, Serbia. Danced by Bora Gajicki in the 1960's as part of the Pirot Suite of Ensemble "Kolo."

Pronunciation:

Music: BK 576. 4/8 meter.

Formation: Lines, belt handhold. Position -- body bent slightly at waist.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>STEP I.</u>
1	1	Step R to R, lift L.
	2	Hold pos.
	3	Step L to R, crossing in front of R ft.
	4	Hold pos.
2&3		Repeat action of meas 1.
4	1	Jump on both ft (dropping-like), body is straight.
	2	Hold pos.
	3	Step on R (small jump).
	4	Hold pos.
5	1	Lift L, hop on R.
	2	Step on L.
	3	Step on R, lift L.
	4	Hold pos.
6		Repeat action of meas 5.
7	1	Small jump on both ft (most of wt on L).
	2	Hold pos (R is just barely touching the floor).
	3	Lift R, hop on L; begin making a small circle with R.
	4	Complete the small circle with R beside L.
8		Repeat action of meas 7 with opp ftwk and direction.
9		Repeat action of meas 7.
10&11		Repeat action of meas 5 and 6 with opp ftwk and direction.
12	1	Step on R, lift L.
	2	Step on L, lift R.
	3	Step on R, lift L.
	4	Hold.
		Repeat action of meas 1-12 with opp ftwk in RLOD.

PIPERANA (continued)

- STEP II.
- |     |   |  |
|-----|---|--|
| 1   | 1 | With body turned slightly to the L, step with R, crossing in front of L, lift L. |
|     | 2 | Hold pos.  |
|     | 3 | Hop on R, turning to the R.  |
|     | 4 | Complete turn.   |
| 2   |   | Repeat action of meas 1 (Step II), with opp ftwk and direction.                  |
| 3&4 |   | Repeat action of meas 1 and 2 (Step II).   |
| 5   | 1 | Step on R, crossing slightly behind L, lift L.                                   |
|     | 2 | Hold pos.  |
|     | 3 | Hop on R, turning body slightly to the L.  |
|     | 4 | Complete turn.   |
| 6   |   | Repeat action of meas 5 (Step II) with opp ftwk and direction.                   |
| 7&8 |   | Repeat action of meas 5 and 6 (Step II).   |
|     |   | Repeat action of meas 1-8 (Step II).   |

Presented by Bora Gajicki



POD ONA or BRE DEVOJČE  
(Serbia)

Part of the Prizren Suite of the Ensemble "Kolo"; choreographed by Olga Skovran (former director of "Kolo").

Pronunciation:

Music: BK 576. 4/4 meter.

Formation: Handhold, shldr height. It was a segregated dance, but would be permissible to dance in a mixed line for recreational purposes.

Style: The M dance with strong movements while the W have smoother movements and the dance steps are closer to the floor.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>BRE DEVOJČE</u>
1	1	Facing ctr of circle, step with L into circle, place R ft on L calf.
	2	Hold pos.
	3	Lift L heel and step back on it.
	4	Hold pos.
2	1	Step back with R to the R of the previous pos, lift L.
	2	Hold pos.
	3	Crossing with L behind R, step on L, lift R.
	4	Hold pos.
3	1	Step with R to the R, bring L behind R calf.
	2	Hold pos.
	3	Lift R heel and step back on it.
	4	Hold pos.
		<u>POD ONA</u>
1	1	Step with L, crossing in front of R, lift R.
	2	Step on R, behind L, lift L.
	3	Step on L in front of R, lift R.
	4	Hold pos.
2		Repeat action of meas 2 of Bre Devojče
3	1	Step on R, lift L, beside R.
	2	Step on L, beside R, lift R.
	3	Step on R beside L, lift L.
	4	Hold pos.

Start dancing Pod Ona at the change of melody. Rhythm is continuous so there is no need to stop after Bre Devojče.

✓  
POD ONA or BRE DEVOJCE (continued)

Arm movements throughout the dance are as follows:

- 1      1      Arms are in regular shldr height pos, elbows moving  
              up and down in rhythm on every first beat (ct).
- 2      1      Arms to the R, bending only at elbows.  
         2      Hold pos.  
         3      Arms to the L (all the way), only from elbows.  
         4      Hold.
- 3      1      Bring arms back to regular shldr height pos and  
              continue movements as described in meas 1.

Music and step patterns are not symmetrical.

Presented by Bora Gajicki

V  
SASINO KOLO  
 (Serbia)

Bora Gajicki learned this Serbian dance from the local people while living in Beograd in the early 1960's.

Pronunciation:

Music: BK 576, and Jugoton LP YV S-60941. 4/4 meter.

Formation: Broken circle, hands joined and held down.

Meas

Pattern

FIGURE I.

- This figure is done facing the ctr of the circle, in place.
- 1 Hop on L (ct 1); step R beside L (ct 2); step L beside R (ct 3); step R beside L (ct 4); hop on R (ct 4).
  - 2 Repeat action of meas 1 with opp ftwk.
  - 3-8 Repeat action of meas 1-2 three times.

FIGURE II.

- 1 Turning body to R and moving LOD, step fwd with R (ct 1); step fwd with L (ct 2); step fwd with R (ct 3); hop on R (ct 4).
- 2 Still moving LOD, step fwd with L (ct 1); step fwd with R (ct 2); step fwd with L (ct 3); hop on L (ct 4).
- 3 Repeat action of meas 1 (Figure II).
- 4 Stamp lightly with L, placing wt on L, simultaneously turning body to face ctr of circle (ct 1); stamp lightly with R, placing wt on R (ct 2); stamp lightly with L, placing wt on L (ct 3); hold (ct 4).
- 5-8 Repeat action of meas 1-4 (Figure II), except turn to the L (RLOD) on first ct and proceed through meas 8, face ctr of circle on meas 8.

FIGURE III.

- 1 Turning LOD, hop on L, simultaneously touch floor with R heel in front of L (ct 1); place R on floor, lifting L behind R (ct 2); hop on R, simultaneously touching floor with L heel in front of R (ct 3); place L on floor, lifting R behind L (ct 4).
- 2-3 Repeat action of meas 1 (Figure III).
- 4 Stamp R,L,R.
- 5-8 Repeat action of meas 1-4 (Figure III), with opp ftwk, except turn L to face RLOD on the first ct and proceed through meas 8, facing ctr of circle on meas 8.

Presented by Bora Gajicki

SIROTICA  
(Serbia)

Couple dance from Vojvodina, Serbia. Bora Gajicki danced it in the 1950's as part of a suite of dances from Vojvodina.

Pronunciation: seer-oh-TEET-sah

Music: BK 576. 2/4 meter.

Formation: Cpls in Varsouvienne pos, facing LOD.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
<u>VARIATION I.</u>		
<u>Step I.</u>		
1	1	Step with R fwd.
	2	Lift L off the floor.
	3	Step L fwd.
	4	Lift R off the floor.
2	1	Step R fwd.
	2	Lift L.
	3	Bring L to R calf height.
	4	Hold pos, bounce lightly.
3&4		Repeat action of meas 1 and 2, using opp ftwk and moving bkwd.
<u>Step II. (still facing LOD).</u>		
1	1	Step R to the R (sdwd).
	2	Step L to R.
	3	Step R to R.
	4	Lift L, hold.
2	1	Step L to L.
	2	Step R to L.
	3	Step L to L.
	4	Lift L, hold.
3	1	Step on R in place.
	2	Lift L.
	3	Step L in place.
	4	Lift R.
4	1	Step on R in place.
	2	Lift L.
	3	Bring L to R calf.
	4	Hold, bounce lightly.
During meas 3 and 4 (Step II), turn CCW to face ctr of circle.		

VARIATION II.

Step I. Same as Step I, Variation I, but moving to the ctr of circle and back from it.

Step II. Opp ftwk of Step II, Variation I, but without moving sdwd. On meas 1, W turn to L turning their heads to meet ptrs' eyes; meas 2, same but turning to the R (CW). On meas 3 and 4 turn CW and face LOD, ready to begin Variation I.

Presented by Bora Gajicki

✓  
STRUMICKA PETORKA  
(Macedonia)

Pronunciation:

Music: BK 576 or Jugoton LP YV S-60941 5/8 meter (2/8+3/8)

Formation: Segregated lines. Hands are held at shldr height, body is turned slightly to R.

Meas

Pattern

PART I.

- 1 Lift R ft in front of L leg, L heel goes up and down (ct 1); hold (ct 2). Step on R ft, lift L leg (ct 1); hold (cts 2,3).
- 2 Lift L ft in front of R leg, R heel goes up and down (ct 1); hold (ct 2). Step on L ft, lift R leg (ct 1); hold (cts 2,3).
- 3 Step on R (ct 1); bring L leg in front of R with leg almost straight (ct 2). Step on L, lifting R ft off floor (ct 1); place R leg behind L ankle (ct 2); hold (ct 3).
- 4 L heel goes up and down (ct 1); hold (ct 2). Step back with R ft placing wt on it, lifting L leg with knee bent in front of R leg (ct 1); hold (cts 2,3).
- 5 R heel goes up and down, lift L leg with bent knee in front of R leg (ct 1); hold (ct 2). Step back with L ft, turning body to face ctr of circle, lift R ft off floor (ct 1); hold (cts 2,3).
- 6 Place R ft beside L ft, lift L ft off floor slightly (ct 1); hold (ct 2). (On cts 1 and 2, hands are brought down to side.) Step on L ft, place R ft beside L ankle (ct 1); hold (cts 2,3). (On cts 1-3, hands are brought up to shldr height pos.)
- 7 L heel goes up and down, R leg with bent knee is lifted in front of L leg (ct 1); hold (ct 2). Hold (cts 1,2,3).
- 8 Release hands of persons next to you, leaving hands at shldr height; make a half turn to R by stepping on R ft, lifting L ft slightly (ct 1); hold (ct 2). Complete turn by stepping on L ft, lifting R ft off floor in front of L leg (ct 1); hold (cts 2,3).

PART II.

- 1-5 Repeat action of meas 1-5 (Part I).
- 6 L heel goes up and down, simultaneously bring R leg, bent at knee, in front of L leg (ct 1); hold (ct 2). Hold (cts 1,2,3).
- 7 Repeat action of meas 6 (Part I).
- 8 L heel goes up and down (ct 1); hold (ct 2). Straighten R knee touching floor beside L ft with R heel, simultaneously straighten arms overhead; hold (cts 2,3).

Presented by Bora Gajicki

ZORICE DEVOJKO  
(Serbia)

Traditional dance from Vojvodina, Serbia. Bora Gajicki first learned it in 1945 or 1946 as part of the Physical Education program in school. He danced it later as an amateur dancer.

Pronunciation:

Music: BK 576. 4/4 meter.

Formation: Handhold - shldr height; body turned partially to the R.

<u>meas</u>	<u>ct</u>	<u>Pattern</u>
		<u>STEP I.</u>
1	1	Step R to the R.
	2	Hold.
	3	Step L to R.
	4	Hold.
2	1	Step R to R.
	2	Step L to R.
	3	Step R to R, turning body to face ctr of circle.
	4	Hold.
3&4		Repeat action of meas 1 and 2 with opp ftwk and direction.
		<u>STEP II.</u>
1	1	Facing ctr of circle, step with R twd ctr of circle.
	2	Hold.
	3	Step L fwd twd ctr of circle.
	4	Hold.
2	1	Step with R bkwd out of circle.
	2	Step L bkwd.
	3	Step R bkwd.
	4	Hold.
3&4		Repeat action of meas 1 and 2 (Step II), but using opp ftwk.

Presented by Bora Gajicki

BRIUL PE OPTÉ  
(Rumania)

Learned from Martin Koenig. Notes and arrangement by Stephen Glaser.

Pronunciation:

Music: Balkan Arts, Briul de Pot. 2/4 meter.

Formation: Short lines with belt hold.

Steps: Step 1. (qS S qS qqS qqS) slow = 1/4 note,  
quick = 1/8 note

meas

- 1 and 2 q Hop on L lifting R knee high.  
S Step fwd on R ft.  
S Brush L heel fwd.  
q Stamp on L ft next to R (wt stays on R).  
S Step on L ft next to R.
- 3 q Hop on L ft, lifting R leg high diag R fwd.  
q Step on R next to L.  
S Step on L in place.
- 4 Repeat action of meas 3 exactly.

- Step 2. (qS S qS qqS qqS)
- 1 and 2 q Hop on L in place.  
S Step on R bkwd turning body slightly R.  
S Step back on L turning body slightly L.  
q Step back on R.  
S Step fwd on L.
- 3 and 4 Repeat action of meas 3 and 4 (Step 1) exactly.

- Step 3a. (qqqqqqS, qqS qqS)
- 1 q Hop on L lifting R leg high diag R fwd.  
q Step on R next to L.  
q Step on L in place  
q Step on R in place
- 2 q Step on L in place  
q Step on R in place.  
S Step on L in place.
- 3 and 4 Repeat action of meas 3 and 4 (Step 1) exactly.



Step 3b. (qqqqqqS, qqS qqS)

- 1
  - q Hop on L, lift R leg high diag R fwd.
  - q Step on R (swing R far over L) across L.
  - q Step on L in place.
  - q Step on R next to L.
- 2
  - q Swing L over R and step across onto L.
  - q Step on R in place.
  - S Step on L next to R.
- 3 and 4 Repeat action of meas 3 and 4 (Step 1) exactly.

Step 4. (qqqqqqS, qqqqqqS)

- 1
  - q Hop on L.
  - q Step on R in front of L.
  - q Step on L in place.
  - q Step on R in this new pos.
- 2
  - q Step on L in place.
  - q Step on R where it lies.
  - S Step on L in place.
- 3
  - q Hop on L in place.
  - q Step on R behind L.
  - q Step on L in place.
  - q Step on R in new pos.
- 4
  - q Step on L in place.
  - q Step on R where it lies.
  - S Step on L in place.

Arrangement: Start immediately (or do Step 1 three times, using first four meas as introduction).

Step 1	four times
Step 2	four times
Step 3a	two times
Step 3b	two times
Step 4	four times

Repeat from beginning.

At end of dance (Step 2, four times), for the very last measure of Step 2, replace qqS with:

- q) Jump landing on both toes, toes touching, heels in
- q) air apart.
- S Jump landing legs straight on both heels (together)
- toes in air apart.

Presented by Ron Wixman

Music:      Record:    Caledonian Ball   BSLP   104S  
                         or any 4 x 32 bar jig.     6/8 meter

Steps: Skip change of step: Hop L lifting R fwd with toe pointing down, knee turned out (ct 6 of preceding meas). Step fwd R (ct 1); step close behind R, L instep close to R heel (ct 3); step fwd R (ct 4); bringing L leg fwd passing through with a straight knee, hop on R (ct 6).

meas

## Pattern

Chord INTRODUCTION. M bow, W curtsy.

## FIGURE I. SET AND CAST

- 1-2 Cpls 1 and 4 set to ptr with two pas de basque steps.  
3-4 Cpl 1 cast down on the outside into 2nd place as cpl 4 cast up on the outside into 3rd place. Cpls 2 and 3 move down or up.  
5-8 Cpl 1 dance half figure of 8 around cpl 2, while cpl 4 dances one half figure of 8 around cpl 3. End facing ptrs on opp side of dance, cpl 1 in 2nd place and cpl 4 in 3rd place.

## FIGURE II. ARCHES AND TURNS

- 9-10 W1 and W4 join inside hands, M1. and M4 join inside hands to make an arch. M and W change places with W going under arch.
- 11-12 W1 and W2, with L hands joined, turn  $3/4$  CCW, as W4 and W3 with R hands joined turn  $3/4$  CW. Meanwhile, M1 and M2 with R hands joined turn  $3/4$  CW, and M4 and M3 with L hands joined turn  $3/4$  CCW. End with cpl 1 at the top in the ctr facing down, W on M L, and cpl 4 at the bottom facing up, W on M R, cpls 2 and 3 in place.
- 13-16 Repeat action of meas 9-12 (Figure II), with cpl 4 making arch. Turn corners  $3/4$  with nearest hands, ending with M and W on own sides, cpl 1 in 3rd place, cpl 4 in 2nd place.
- 17-24 Repeat meas 9-16 (Figure II) with M arching. Turn respective corners  $3/4$ . Cpl 1 arch and change places with cpl 4, then turn respective corners  $3/4$ . End with cpl 4 in 3rd place and cpl 1 in 2nd place on opp side of dance. Cpls 2 and 3 end in place at top and bottom of the set.

POSTIE'S JIG (continued)FIGURE III. HALF R AND L AND TURN

- Cpls 1 and 4 dance half R and L as follows:  
25-26 Ptrs change places across the dance, giving R in passing.  
27-28 W with W, M with M change places, moving up and down the dance, giving L in passing.  
29-32 Cpls 1 and 4 turn ptr once around with R hands joined.

Repeat entire dance three times (four in all) with new active cpls each time.

Chord M bow, W curtsy.

Presented by Diane Childers