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University
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Folk Dance Camp

Syllabus of
Dance
Descriptions

July 26 ~
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Marian Gault



ERRATA AND ADDENDA FOR 1981 FOLK DANCE CAMP SYLLABUS

<u>Page</u>	<u>Clarification</u>
1	<p><u>HSIAO HUA MAO</u> Pronunciation: shee AH oh Record: Side B/2 Introduction: 4 meas. Bow and curtsy (See Errata for San Yueh Tao Hua)</p> <p>PART I, meas 1: Insert after <u>inside ft (MR,WL)</u>, <u>soft lift (ML,WR)</u> and take..... Delete <u>diag.</u> Move fwd in LOD. <u>Snap</u>: watch hands; turn wrists with outward rotation and reach out as fingers snap. Meas 3: After <u>W L</u>, insert <u>and lean</u> Line 2 : After <u>side</u>, insert <u>low</u>. Add after <u>steps</u>, (<u>cts,1,&,2, hold &</u>). Meas 5-8: Change <u>outside</u> to <u>inside</u>. On Meas 8 W take 4th step on L.</p> <p>PART II, meas 9-12: The hand movements described are for the W. The M keeps hands on hips. Line 4: Delete <u>fwd</u>; insert <u>across in front of R</u>, Meas 13-16, line 3: Change <u>step</u> to <u>stamp</u>. <u>Fingers snap on each beat, as in meas 1.</u></p> <p>PART III Meas 17: W do opp ftwk. Line 2: After <u>from</u>, insert <u>ptr</u>. Meas 19-20: Delete all: Insert: Meas 19 M: Extend both arms fwd at shldr level, elbows straight, <u>clap hands (ct 1)</u>; roll hands inward twd chest to finish extended, palms down (ct 2). Meas 20: Push through R palm, extending R hand with R fwd (ct 1); repeat with L (ct &); repeat R,L,R (cts 2,&,uh). Meas 19 W: <u>clap hands in front of chest (ct 1)</u>; roll hands twd chest to end in circle of thumb and fingers at chest level, elbows bent and out (ct 2). Meas 20: Shift head to R (ct 1); to L (ct &); to R,L,R (cts 2,&,uh). Gaze is directly fwd. Shldrs do not move with head shift. After final repeat of dance, bow to ptr.</p>
2	<p><u>HUAN-LE KO</u> Pronunciation: hoo-AHN LUH GUH Record: Side A/6 Musical introduction of 6 meas - no action. INTRODUCTION: <u>8 stamp-closes to R</u>; hands move <u>down (ct 1)</u>; <u>up.(ct 2)</u>. Slight head movement side to side.</p> <p>PART I, meas 1: <u>Raise L knee on ct 1 and hands come up chest high.</u> Meas 2: <u>Hands come down on ct 1.</u></p> <p>PART II, meas 9-12: Change <u>step-points</u> to <u>step-touch with free ft next to supporting ft.</u> Meas 13-16: Sharp hip movement to L on kick.</p> <p>PART III, meas 18: Stamp L <u>heel</u> next to R....</p> <p>INTRODUCTION: 8 stamp-closes 1st repeat 8 " ")Interlude 2nd repeat 16 " ")Interlude ENDING 8 " "</p>

3 LEE-CHI FENG-KUANG

Title: Change to LI-CHI FENG-KUANG

Pronunciation: LEE GEE FONG GWAHNG

Record: Side A/7

Musical introduction before dance begins: In place step R, touch L slightly fwd; repeat L,R,L. Easy bend of knees on all step touch steps.

INTRODUCTION: Add W: Arms held upward in open-circle pos, fingers open and stretched, body turns easily from side to side whether standing in place or moving bkwd. M: Hands, knuckles resting on front of pelvic bone.

PART I, meas 1-9, line 2: Delete Turn, insert Body turns very slightly to R,

W (flower-blossom movement): Arms low in front, hands crossed, easy flick of hands (ct 1); crossed hands move to waist pos with easy flick (ct 2); hands move up to extended-above-head pos with flick (ct 1); arms open outward into open-circle pos, with hand flick (ct 2). Lower arms (ct 1) to repeat arms and step pattern.

M (shooting arrow) begin with L arm straight down close to L knee, R hand reaches to L wrist (ct 1); L and R arms lift to chest level, keep L arm straight and extended straight out to L side; R arm with R elbow out to R, arm bent at elbow, palm of R hand parallel to floor. R and L hands move in shaking movement (ct 2,1); and with a sharp shaking movement (ct 2) as if releasing an arrow.

PART II, line 2: Step-points: Step R, touch ball of L ft easily fwd. Styling for arm-hand movement: W hands open with fingers easily extended; W stops arm movement at waist level with L palm push as though pressing against a wall. M hand with fingers closed in a soft fist.

When one steps R, face away from ptr; when stepping L, face twd ptr.

PART III, meas 19-20, line 1: Delete four jumps; insert jump and 3 bounces (easy flexing of knees, at the same time bounce on heels) and turn 1/4 CCW.

Meas 21-22: Jump (ct 1) and turn 1/2 CW.

Meas 23-25: Jump (ct 1) and turn 1/4 CCW to face ptr

PART IV, meas 26-27, line 2: Delete all. Insert W look back at ptr, W turn palms up above each shldr and M leans and claps W hands, looking over her shldr at her.

PART VIII, meas 26: Delete all. Insert Join L hands, R arms lifted upward to R side, step R twd ptr changing places, swing R hand down (ct 1); step fwd L, raise R hand (ct 2).

Meas 37-38: Delete Step L bkwd. Insert Lunge back on R, touch L in front, shaking R hands of upward extended arms.

4. MENG-KU SU CHU

Dance was not taught.

5. SAN YUEH TAO HUA

Title: Change to SHAN YUEH TAO HUA

Pronunciation: SHAN yoo-AY TAH-oh HWAH

Introductory text, 4th sentence: Change "Chu-Ko" to "Chu-Ku".

Record: Side A/5 (label misspelled).

Styling: W are very shy.

SHAN YUEH TAO HUA (continued)

Introduction: 4 meas. On meas 3 ptrs bow and curtsy.

M bow: Place R fist, back of hand up, touching L palm, L fingers curved. Bend twd ptr from waist.

W curtsy: Place R hand on L, palm to palm, close to body and in front of R hip. Step on R to R side, place ball of L ft behind R and bend both knees. If W is carrying a handkerchief, she curls fingers around each other.

Meas 1: Hand Roll: Hands are in loose fists. Hold hands in front of chest, back of hands up, R hand closer to body. Bring R hand over L in a half circle to end with L hand closer to body (ct 1); retracing arc, bring R back to beg pos (ct 2); start again as in ct 1 but make a full circle back to place (cts 3,4). L hand rolls in opposition. Delete CW

Meas 2: Clap hands about chest level. As R hands are clapped, L hands are extended to L side with palm out. On ct 2 tap R ft diag fwd R.

Meas 3: Reverse action of hand roll (meas 1); L hand is closer to body and R hand begins by moving up and over. Delete CCW.

Meas 4: M bend knees on clap (ct 1); straighten knees as hands are extended diag fwd (cts 2,4).

Meas 9: Change step-point to step-touch. W watch hands as they circle.

Meas 10-12: Walk: Step R fwd, L to side and a little bkwd, R bkwd, L beside R or a little fwd. Think of cutting a pie. On all walks, arms are held away from body with elbows bent and move in opposition to ft.

Meas 13-14: Make CW circle with 6 steps (Q,Q,S;Q,Q,S).

Danced 5 times in all. On 2nd and 3rd times omit meas 13 and 14. Bow and curtsy at end of dance.

SHIH-CHI HUA

Title: Change to SHIH HAI SHENG PING. This is name of the dance. Old name is name of song.

Pronunciation: SHIH HIGH SHUNG PING.

Record: Side B/1.

Meas 1-2: Change to: Beg with R, take 8 steps passing R shldrs and going back-to-back with ptr. Arms start on L side at waist level and circle around in front to R side, flexing gently up and down at wrists and elbows.

Meas 6: Change to: R heel circles up and out to touch fwd and slightly to R (ct 1); step on R next to L (ct 2); repeat with opp ftwk and direction (cts 3,4).

SHIH-WAI TAO-YUAN

Nationality: China

Pronunciation: SHIH WIGH TAH-oh yoo-EN

Record: Side A/3

Introduction: 4 meas

Chorus: R arm crosses in front of L. Head may move from L to R. PART I, meas 1-6. Hands swing up ONLY to chest high.

Meas 7: Insert bending over (ct 1).

Meas 8, ct 1: Change lift to kick.

Meas 8-10: Look ctr and move R; hands swing up (ct 1); down (ct 2).

Part III, meas 9-10, cts 2,1: kick diag back L, pushing R ft and entire body fwd.

Styling Note: If W dance, movement is softer and smaller.

TAO HUA KUO DO

Dance was not taught.

17 CHODZONY I OBEREK OD ŁOWICZA

INTERLUDE, Melody C, line 2: Delete elbows together. Insert forearms together and held vertically.

18 FIG V, meas 1, M: At end add Note: L arm and body move as one unit.

End of dance: Add End with small bow to ptr.

19 Pronunciation, lines 2 and 4: Change geh to jeh.

16 Record: R.P.C. ZM46729

21 KOSEDER

Koseder Step, line 3: Insert fwd after diag.

Line 4: Insert bkwd after cut; insert in front of between across and R.

Szefka's version not shown in class.

23 KOWOL

End of paragraph 1: Change Opczński to Opczyński.

Paragraph 2, line 3: Change muzykawanie to muzykowanie

24 Variation to Fig I not taught.

CHORUS, meas 5, line 1: Change diag in waist to diag fwd from waist.

25 FIG II, meas 1-2: Add at end Note: Let arms bounce.

Song text, line 3: Change kiźniom to kuźniom.

Line 4: Change odpość to odpuść.

28 KRAKOWIAKI

Galop: Add at end Step sdwd (ct 1); close (ct 2).

Zeskok, line 1: Change (ZEHS-kohk) to (ZEH-skohk).

Line 2: Change Seskok to Zeskok.

Krzesany, line 3: Change in to around.

Line 4-6: Delete from and place L fist.....previous meas.

Should read In preparation (ct & of previous meas), bend both knees and raise L ft in back, bring L arm out low to side, palm facing bkwd.

Line 8: Change extend L arm to sweep L arm down to R and extend it diag upward.

Line 9-10: Change brush L ft bkwd with toes to brush L toe bkwd.

Line 12: Change in to around.

Line 13: Delete and place R fist on own hip.

Hołubiec, line 2-3: Delete Extending R arm diag upward. Should read In preparation, bring R arm out low to side, palm facing bkwd (ct & of previous meas). Sweeping R arm across in front of body and extending it diag upward.

Line 8: Insert slightly after bow.

29 Record: Number should be RPC XM 46755. Add: 2/4 meter.

Fig I, meas 9-16, line 2: Change in to around. Delete W: place L fist on own hip.

30 Variation to Fig III not taught.

Fig VI, line 2: Change DROHR-nah to DROHB-nah.

33 MARUSZKA

Record: After title of record add: Vol I.

Fig I, meas 8: Add at end (cts 1,2); hold (ct 3).

Fig II, meas 1: Change to read Step fwd with L ft (R ft remains touching floor in its place) to side-by-side position (L hip to L hip), joined hands outstretched to sides (ct 1); hold (cts 2-3).

Meas 3-4: Delete everything in parenthesis. Add to opp hip after opp ftwk.

34 MARUSZKA (continued)

Fig II, meas 5: Delete all between ("Airplane step") and ;.
Should read M step sdwd L, leaving R ft in place (L knee bent, R leg straight, body bends R, outstretched arms tilt with body) (cts 1-2); close R to L, straighten up (ct 3).

Meas 8: Add cts as in Fig I, meas 8.

Add in margin opp Music repeats: 9-16.

Fig III, line 1: Should read: On the upbeat M takes W's L hand in his R hand. Both bend sdwd twd RLOD.

Meas 1: Change to read: Step sdwd in RLOD and straighten body (ct 1); close (ct 2); hold (ct 3). Joined hands move fwd twd RLOD dipping down slightly (ct 1); then move bkwd twd LOD parallel to floor (cts 2-3).

Meas 4: Insert at beginning Bending knees and body from waist....

Add at end M leads W into the turn (ct 1); then releases the hand hold and continues the turn, gradually straightening up (cts 2-3). On the upbeat finish ready to repeat meas 1.

Meas 8: Add cts as in Fig I, meas 8. Stand tall while doing the stamps.

Fig IV, meas 5-6: End of line 1 should read:....elbows bent and lifted. Line 3 in the parenthesis should read: (W's L hand and forearm rests on top of M R). Line 5-6: Delete all in parenthesis. Should read: (M's hand on top of W's, palms down). Line 8: Change step-closes to step-touch. Step on ct 1, close on ct 2, hold on ct 3.

Meas 8: Add cts as in Fig I, meas 8.

Add in margin opp Music repeats: 9-16.

37 POFAJDOK

Introductory text, line 1: Change Marmia to Warmia. Line 5: change tripes to tribes. Line 27: change Pofajcok to Pofjadok.
Steps and Styling, Trompanie, line 6: Insert back before edge.

38 Line 1: Add....and leg extended in LOD

At end of paragraph add: Movements are exaggerated.

Paragraph at bottom of page, line 1: Change Pfajdok to Pofajdok.

39 Song text, line 1: Should read poh-fi-doh-kah.

line 2: Should read fsah-jee-wah

41 POLKA HURRA

Introductory text, line 1: Change Rezeszow to Rzeszow.
Pronunciation of Zeskok Change(ZEH-shohk) to (ZEH-skohk).
Zeskok, lines 1-2: Change landing balls of both feet to landing on both feet.

42 Fig II, meas 4, line 2: Change earier to easier.

43 STARA BABA

Dance was not taught in class.

45 WIWAT KAROLINKA

Record: Should be R.P.C. XM 46755

Formation: Change in waist to around waist.

Introduction, meas 1-2: Flex both knees, bend torso slightly sdwd in LOD (meas 2, ct 2) Add after No action.

Fig I, meas 1: Delete all. Should read Beg ML, WR, step sdwd LOD, straighten torso (ct 1); close MR, WL, repeat preparation as in Intro. meas 2,(ct 2).

- 55 BATUTA DE LA ADINCATA
Only Figs I, II, III, and VI were taught.
Fig III, meas 4, ct 2: Delete hold. Insert stamp L beside R,
no wt.
- 57 CALUȘARII
Formation, line 3: Delete and a fist on L hip. Insert L hand
free at side.
INTRODUCTION: 2 cts.
FIG I, meas 9-32: Meas 9-15 moves in RLOD; 16-24 in LOD; 25-32 in RLOD.
- 58 Fig IV; Add in margin: Meas 3-4 Repeat meas 1-2, turning to
face ctr. Add in margin: Meas 5-16 Repeat meas 1-4,
three times.
Fig V, meas 2, ct &: Change to L to in place.
- 59 Fig VII, meas 7, ct 2: Change to Jump to stride pos.
- 62 ARDELENESCU
Nationality: Hungary
Pronunciation: ar-deh-leh-NES-koo
WOMEN'S STEP, line 5: Add at end Couple may also describe a
CCW circular movement.
Last line: After throughout the dance add alternating L and R.
Add after WOMEN'S STEP: Variation - same steps, but on S Q
move diag fwd L; on S turn to face diag R; on Q S back up
on second meas move in an arc to R side.
- 63 CLOSING STEP (JUMP): Cts 2,3 can be done as described for cts 5,6.
One may clap on ct 2 and/or ct 5.
MEN'S SOLO; At bottom of page change including to followed by.
After doing the small circle variation the "Closing Step (Jump)"
should be done with cts 2,3 executed as cts 5,6 (both ft out
and slapping both outside heels).
- 64 Solo II, meas 4, cts 5-8: In text change meas to cts.
In ct column change 5-8 to 5-7: Repeat cts 1-3. Add ct 8: Pause.
Suggested Sequence: 8 meas - Introduction
8 meas - 7 Basic + Closing Step
4 meas - 4 Basic
4 meas - 3 Variation I and Closing Step
4 meas - 4 Basic
4 meas - 3 Variation II and Closing Step
4 meas - 3 Basic and Closing Step
8 meas - Solo I
Repeat dance but replace Solo I with Solo II
Finish with Basic for remainder of music
- 65 MÎNINTELUL
Dance was not taught.
- 68 STARO ORO
Record: Side 1, Band 3.
Introduction: 8 meas.
Meas 4-5, line 2: Delete and direction.
- 69 TOPANSKO ORO
Line 1: Also known as Topaansko Oro.
Record: Side 1, Band 2.
Introduction: Leader begins with the start of a musical phrase.

Basic Pattern, meas 4-5: Add at end: Not necessary to turn to face ctr.

When leader changes to Variation the hands come to "V" pos during last 2 cts of meas 5. In class we changed when music changed to a minor key, but leader may change at will. However, we never went back to Basic Pattern.

- 70 VARIATION, meas 3-5: Style note: turn body in opposition to stepping ft on ct 1 (meas 3, slightly to L) (meas 4, slightly to R) (meas 5, slightly to L).
Additional possibilities for meas 3-5: Add another hop just before ct 2 in each meas. Make a solo turn to L on meas 3 or meas 5; turn to R on meas 4. In all cases turn is initiated on ct 1 of the meas. Turn only when inspired to do so!

72- These dances were not taught.

76

77-100 HUNGARIAN DANCES

Will be found at the end of the Errata.

101 BAL DES MONTAGNES

Pronunciation: BAHL day mohn-TANG

Record: Number is DB-2-B

Fig I, meas 5-12, line 2: Add at end: stretching arms sharply out to sides.

- 102 Fig II, meas 3-12: Add at end Bring hands quickly to "V" pos.

103 AVANT-DEUX DE TRAVERS

Pronunciation: AV-ahn DUH duh trah-VEHR

105 DZANGURICA

Pronunciation: change to JAHN-goor-eet-suh or JEEN-goor-eet-suh
Record: Side A/2.

Meter: 9/8 is divided thusly: 2/8+2/8+2/8+3/8. During meas 1,3,5,7 the 3/8 (ct 4) has two dancers' beats, and is counted as 4 (1/8); &,uh (2/8).

Style: Delete ("cukce").

Introduction: 2 meas of drum music.

Meas 1, line 1: After arms insert fwd and down to sides...

Line 5: During cts 4,&,uh move fwd in LOD.

Meas 5: During cts 1,2 bounce lightly on L ft.

Lines 2-3: Change in place to forward. Line 3 after step add forward. Line 4: Delete in place.

106 SEJ SEJ BOP

Record: Delete all. Insert Dances of Bulgaria DB 8101-1, Side 1, Band 1

Introduction: 16 meas.

Meas 2-4: Add three times.

Meas 6: Cukce means to raise and lower heel of supporting ft, coming down on the beat.

Line 2: Insert fwd after step.

Meas 14-16: Change to 14-15. In text change 13 to 12.

Add in margin: Meas 16: Stamp on R to R, taking wt (ct 1); pause (ct 2); cukce on R raising L across in front, knee bent, in preparation for repeat of dance (ct 3).

107 GAVOTTE D'HONNEUR

Pronunciation: Change to: gah-VOHT doh-NER

Record: Change 3 to 2-A.

Introduction: Long flute passage, 2 guitar chords then begin immediately. Vocal comes in also.

Styling: Keep R ft pointed twd ctr of circle.

The dance moves continuously to the L (RLOD).

Fig II, meas 20: Delete bkwd. Should read Small leap onto R ft behind L.

108 HANTER DRO

Pronunciation: Change to AHN-ter DROH.

109 LES SALUTS

Line 1:...dance is 4th part of.....known as "Le Saratoga".

Pronunciation: lay sah-LOO

Record: ML 7902

Meas in margin need to be changed as follows: 1-4 ro 1-2; 5-8 to 3-4; 9-12 to 5-6; 13-16 to 7-8; 17-18 to 9; 19-20 to 10; 21-22 to 11; 23-24 to 12. In 4/4 meter one step per ct is taken, thus in meas 1-2, 8 steps are taken

New meas 5-6: Do not stop to form the basket-keep dance flowing smoothly.

New meas 9: Steps should be small.

New meas 10: Steps should be large, and the change in hand-hold done inconspicuously.

New meas 12: Yves prefers the M to take 4 light stamping steps.

110 SET DE FORTIERVILLE (Partie)

Delete (Partie) as it refers to the fact that this is only a part of a longer dance-type.

Pronunciation: SET duh FOR-tyay-veel

Record: Change to read; Laridaine LP ML 7902 Side B/2 "Galoppe".

Formation: Change to 4-8 cpls in a single circle. W to R of ptr. "W" pos.

No introduction.

Meas 1-2: Change to read: Beg R ft, walk fwd 3 steps and touch L beside R. Reverse ftwk and move back to place (meas 2).

Meas 3: Delete all. Insert: Move twd ctr with 4 steps, M turn W CW under joined hands on cts 2,&. W end with back to ctr.

Meas 4; M back out with 4 walking steps, turning to face RLOD at end. W remain in place.

Meas 9, line 2: Change two to four.

Meas 17-24: Add in French Canadian style (inside of R ft adj, shldrs parallel).

To paraphrase Yves' comments about the dance: "This is an outline of the dance, but in Quebec it may look like utter chaos because while all are doing the same dance, they may not all be in the same spot in the dance since number of measures for each melody may vary and dancers may follow melody rather than strict attention to the customary even phrasing!"

111 SITNA ZBORINKA

Change spelling to ZBORENKA

Pronunciation: Change SEEHT to SEET.....

Record: Delete all. Insert Dances of Bulgaria DB 8101, Side 1/2.

Formation: Short straight lines- no more than 8 dancers; face ctr.

Introduction: 16 meas.

Fig I, meas 1, line 3: Delete back. Should read step on R ft to R.

Meas 7-8: Should read Four large steps....

Fig II, meas 7-8: Meas 7 and meas 8 become meas 7; leap onto L (ct 1); leap onto R (ct 2).

Meas 9 and meas 10 become meas 8 and should read: Repeat meas 7 (cts 1,2) sharp stamp with L next to R, no wt (ct &).

Meas 9-10: Repeat new meas 7-8.

Add in margin Meas 11-12: Four large steps bkwd, L,R,L,R.

Fig IV, meas 1-4: Change to 1-2 in margin and in text, (line 1).

In margin add Meas 3-4: Move fwd with 4 walking steps.

Meas 5, line 2:.....extending R straight and up (ct &).

112 Meas 6: Add at end lifting L knee (ct &).

Meas 7: Insert prancing after Four.

Meas 13-16: Change to 13-14..

113 VLAŠKO

Source: Vlach dance from Northwest Bulgaria.

Record: Side A/1.

Formation: Delete first sentence. Insert Short lines (8-10 dancers). Belt hold can also be used (L hand over, R under).

Fig I, meas 3, line 1:.....R ft bending R knee (ct 1). Line 2: of R, with knee bent, and straighten R knee (ct 2).

Fig II, meas 3-4: After (L,R,L) insert turn to face ctr and close.....

Fig III, meas 1-2: Move fwd twd ctr with these steps.

Meas 5: Change step to leap in both instances.

Meas 8, line 2: Change no to with.

115 DANCES OF PONTOS, GREECE

In the text on pp. 115 and 116 change Pontic to Pontian whenever it appears. (The word "pontic" in Greek means mouse).

117 KOTS

Pronunciation: Change to KAUGHTS

Record: Side A/2.

Meter: Change to 7/8, counted here as ct 1 (2/8+2/8); ct 2 (3/8).

Formation: Open circle, or lines, leader at R end, hands joined in "V" pos.

The dance is actually an 8 meas pattern and each action in the 2 meas of the description gets one ct, thus meas 1 as described (8 actions) is actually 4 meas. The same holds true for meas 2.

Styling: The heel-touching ft (knee bent), is raised slightly to the side and a little above ankle level of the hopping ft.

Arms: At beginning of dance they swing fwd (ct 1); bkwd (ct 2); fwd (ct 1); high up (ct 2). They remain raised high until the dance begins again and they swing down on ct 1, up to the high pos on ct 2 of meas 1 and remain there for the balance of the pattern.

118 KOTSARI

Insert page 118 Rev which is in the Errata packet, to replace page 118 in the syllabus.

119 MOUSTAMBEIKOM

Title: change spelling to MOUSTAMBEIKON.

Pronunciation: change to moo-stahm-BAY-ee-kohn

Record: Domna Samiou. Side B/3

Meter: 11/8 (4/8 + 3/8 + 4/8) is counted here as 1,2,3.

Formation: Best done in segregated lines. Hands joined in "W" pos. Face ctr, wt on L.

Styling: M cover much space during meas 1-2 and lifts and hops are high. W take small steps and keep ft close to floor.

Delete all of description and use the following:

Meas

Pattern

- Introduction - leader begins when he feels the group is all together. Nikos stepped on R, raised L leg with knee straight, then stepped on L and raised R until the class was with him and he felt the music!
- 1 Small lift on L (upbeat of previous meas) and step on R to R (ct 1); hop on R, bringing L, knee bent, in an arc across in front of R (ct 2); step on L in LOD (ct 3).
 - 2 Repeat meas 1.
 - 3 Step on R to R (ct 1), small leap twd ctr on L, bringing R ft behind L leg (ct 2); step bkwd on R (ct 3).
 - 4 Step on L to L, bringing R ft behind L knee, R knee turned out (ct 1); hop on L, rotating R knee fwd (ct 2); hop on L, rotating R knee to R (ct 3).

121 SERENITSA

Pronunciation: Change to sheh-reh-NEET-sah

Record: Side 2, Band 1 "Seranitsa"

Rhythm: Change to read: ct 1 = 4/16 (2/16+2/16); ct 2 = 3/16.

Formation: Add Open circle.

Introduction: Step in place alternately R, L, raising free ft, knee fairly straight, until leader is inclined to begin.

Styling: Very loose and bouncy throughout. Bounces occur on each of the 2/16 of ct 1 while pointing free ft, thus creating double bounces.

Meas 5: Delete all after (ct 1); change (ct 1) to cts 1,2).

Meas 6: Add at end with opp ftwk.

In margin add Meas 7-8: Repeat meas 5-6.

122 TIK

Pronunciation: Change to TEEK.

Record: Peters-PI-LPS 940 Record III Side 3, Band 2

Meter: Change 2/4 to 5/16 (or 5/8) 3/16 + 2/16, counted here as 1, 2. 3/16 is divided into 1,&,uh in order to analyze the syncopation that occurs whenever 2 actions are taken on ct 1.

Formation: Insert: Open circle, leader at R end, free hand extended and in motion OR placed behind back. L end dancer places hand behind back.

Styling: Hands move constantly in a small up and down circular pattern. Stay close to neighbor, forearms almost touching. Dance on balls of feet with a constant bounce.

Introduction: Step in place alternately R, L, raising free ft, knee fairly straight, until leader is inclined to begin.

Meas 1: Ct the L,R,L as 1,&,2 thus syncopating the first beat.

Meas 2: Delete to side R; insert fwd.

Line 2: After styling insert (ct 1); after ft add bkwd and a little to R (ct 2).

Meas 4: Change second on to with.

Meas 5: Change bkwd to beside L. Change second on to with.

- 123 TRYGONA
 Title: Change spelling to TRIGONA
 Pronunciation: Change to tree-GOH-nah
 Record: Side B/2
 Formation: Delete overhead; insert , elbows straight, raised
and fwd of head first half of.....
 Styling: Add. Bouncy quality throughout; R ft always a little
 fwd of L; full ft always close to floor, wt on ball of ft.
 Arms swing with strength and control.
 Introduction: Step in place alternately R,L, raising free ft,
 knee fairly straight, until leader is inclined to begin.
 Meas 1: After stepping, insert across .
 Line 3: Change back to bkwd.
 Meas 2: Final step on L is behind R ft - line moves slightly LOD.
 When Nikos danced with exuberance meas 1 became Both, L,Both, L.
- 124 ZONARADIKOS
 Pronunciation: Change to zoh-nah-RAH-thee-koh
 Additional record: Pan-Vox X33 SPV 16234 Side A/1
 Formation: Change R to L and L to R. Add Lines, leader at R end.
 Meas 4, ct 1: Most often Nikos just stepped on his R ft.
 Either a step or a jump is acceptable.
 Dance moves to R, but leader can swing his end of the line in
 and out. The dance covers space vigorously.
- 129 GLOSSARY OF SWEDISH STEPS
OPEN POLSKA: Note: Add at end: The R ft (on ct 3) is brought
alongside the L ft, rather than past the L ft.
- 131 BINGSJÖ POLSKA
 Pronunciation: Change BING-sjø to BING-shoo (ö as in bōok)
- 133 FYRMANNADANS
 Introduction: 4 meas.
- 141 KULLDANSEN
 Pronunciation: Accent on first syllable KOOL-dahns-en (ö as in lōok).
- 144 A FEW WORDS ABOUT THE "GAMMAL SCHOTTIS"
 Paragraph 1, line 6: Change Haverö to Haverö.
 Line 7: Change Gastrikland to Gästrikland.
- 147 MEDELPAD SENPOLKA
 Title: Change to MEDELPAD SENPOLSKA.
 Introduction, line 1: Change senpolka to senpolska.
 Line 2: Change senpolka to senpolska. Change slow-polka to
slow-polska.
- 148 Heading: Change MEDELPAD SENPOLKA to SENPOLSKA
- 151 POLSKA MED BAKMES
 Record: Additional recording; Hurv KRLP 2 Side A/11 and
 Side A/12
- 153 VÄSTERDALSK BAKMES
 Record: Additional recording; Hurv KRLP 2 Side B/8 and Side A/8.

155 BRIUL PE OPT

Nationality: Change to Romania

Introductory text, last word should be Romania

Record: ...in an eight meas melody

INTRODUCTION: After a verse is shouted the dancers reply

"To Ta Iaşa" (toh tah shah) twice.

FIG II, meas 1, cts 3,&: Should read: hold (ct 3); leap R on R (ct &). The rhythm in meas 1 is Q S S Q S.

156 FIG III, meas 1, line 2: Insert cts 2,& (same ftwk as cts 3,&.)

Meas 2: Add at end flicking R to R side in preparation to repeat pattern.

FIG V: All fwd moving steps are accented.

FIG VI: Hop on L in place.....

FIG VIIa, meas 1, ct 1: Change L to R and R to L.

157 FIG VIIb, meas 16: Can shout "hey,hey,hey,hey".

FINALE, meas 8, last line: Delete of meas 4 above. Add shout "hey" on last ct.

80 LŐRINCRÉVI LASSÚ CSÁRDÁS

Song Text: Delete all of line 1. Remaining lines are all sung twice.

81 LŐRINCRÉVI SZAPORA

Pronunciation: LOOR-in-tsreh-vee SAW-poh-raw

83 PÁROS ÉS CSILLAG

Fig 2 (CIFRA): Delete all of last line including meas 2 in margin.

Add instead: Step repeats beginning with R ft.

Fig 3 (RUNNING CIFRA): Delete all of last line including meas 3-4 in margin. Add instead: Step repeats beginning with L ft.

84 Melody A2, meas 25-26: Hold R hands with person opp (W with W; M with M).

Melody B1, meas 1-5: Add: W release hands and place on hips, fingers fwd.

Meas 8-9: Add At end M rejoin hands.

Meas 14-15: Two meas of dance have been omitted following meas 15. Insert as follows:

Meas 16-17 Repeat meas 14-15 with opp ftwk and turning CCW.

Meas 16-19 (old numbering): Renumber meas in margin thusly:

16-17 change to 18-19

18-19 change to 20-21

Melody B2, margin and line 1: Change meas 1-19 to 1-21.

85 RÁBAKŐZI CSÁRDÁS

Pronunciation: RAH-baw-ker-zee CHAHR-dahsh

Formation: Cpls are at random about dancing area.

Steps, Sarkozo (M): Touch R heel beside L ft.

Fig I, meas 1-4: Cpls may move about floor. M may twist W waist.

Fig III, meas 9-16, line 4: Should read:....free hands at waist, fingers fwd.

88 KÖRTÁNC

Formation: Hands are in "V" pos.

Fig I, meas 3-4: Delete and direction.

Fig II, meas 3-4: Add at end: but without stamping.

Song Text, line 1, first word: Should read: Várba'.

line 2, first word: Should read: Varosba'.

- 91 SZANYI KÖRVERBUNK
 Steps, Bemeres: On all knee bends, keep ft and knees together.
 Introduction, meas 3: Change to read: Run bkwd 2 steps R,L
cts 1,2); click R to L (ct 3); bend knees (ct 4).
- 92 Fig IV, meas 3, ct 4: Add bringing L arm down.
- 93 Note, line 8: Change ct 1 to ct 3.
 Last line: Change ct 2 to ct 3.
- 95 SZENNAI KARIKÁZÓ
 Formation: Change to read: M and W in a closed circle or
circles,...
 Steps: Steps taken to L side are always larger than those taken
 to the R side so that the circle moves more CW than CCW.
- 96 Ugros Step, meas 2: Add at end but kick the L ft fwd.
 Sequence, Melody B3: Do Fig V nine times.
 Sequence, Melody B4: Melody C which follows must start on R ft
 so Pattern is adjusted thusly:
 Meas 1-18 Dance Fig 6 nine times beginning with meas 2 (L ft fwd
 on ct 2). Dance the first 2 meas in place and then move
 as directed. R ft is free to begin the Rida Step.
- 97 ZÖLD FÜ
 Pronunciation: ZERLD fyoo
 Fig 2, line: Change ft to heel. Change ct 2 to ct &. Add
Repeat (cts 2,&).
 Starting pos: Hands are in "V" pos.
 Melody A1, meas 5-12: No action necessary.
 Melody A2, meas 13-16: Half circle to ptr place. Use last
 3 steps to face CCW.
 Meas 17-20: Full circle. End W on inside, M outside.
 Meas 23-24: 1 full circle.
 Meas 25-26, line 1: Change four steps to three steps.
 Line 2: Delete closing ft on. Insert Hold.
 Line 4: Change four steps with four claps to three steps
with three claps.
- 98 Melody B1, meas 1-4: On last limping step do not complete
 step (ct & of ct 2). Add: At end, release hands.
 Meas 5-6: After small insert individual.
 Meas 7-8: At end rejoin hands.
 Meas 9-12: Change CCW to CW.
 Meas 13-16: Rejoin hands at end.
 Melody C1, meas 1-4: At end release hands.
 Meas 5-6: W moves one place to her L. M dances more or less
 in place. W has hands on hips, fingers fwd. M may do same
 or have fists on hips.
 Meas 11-12: At end rejoin hands.
 Melody C2, last line: Add: On first cifra W make $\frac{1}{2}$ turn CW
to join in the circle.

99 Diagram 9: Please correct W turn.

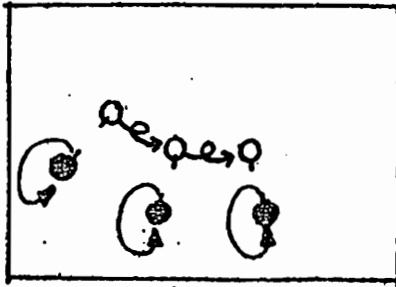


Diagram 9. (showing partial circle)

Song Words:

Line 6: should be édes.

Line 7: should be meggyújtják.

We wish to thank the teachers for their invaluable help and patience in the preparation of these Errata. We are indebted to the following people who have helped with the clarifications: David Chan, Grace Frye, Stan Isaacs, Alana Hunter, Vera Jones, Miriam Lidster, Larry and Ruth Miller, Jack Peirce, Dorothy Tamburini, Zora-Mae Torburn, Joyce Ugglá, Marcel Vinokur, and Bruce Wyckoff.

If you use these notes, along with your own, they will help to maintain the dances as presented.

Ruth Ruling, Editor

Ginny Wilder, Assistant

FACULTY BIOGRAPHIES

FRANTIŠEK BONUS'

František Bonus', professor of dance pedagogy in Prague, Czechoslovakia, has had a lifetime career in dance and music. He is Europe's best known exponent of Czech and Slovak dancing, and has given workshops in his own country and in France, Belgium, Denmark, Switzerland, Italy and Finland. He was appointed in 1948 to be choreographer, folklore advisor and technical consultant to the Československý státní soubor písní a tancu, the major Czechoslovak national dance ensemble, and he still holds that position. He is also the founder and long-time director of one of the country's finest amateur groups, the Josef Vycpálek Folk Dance Ensemble. His research in dance has led to the publication of ten books. He is presently completing a study of the historical origins of the polska and polka, in collaboration with scholars from Poland and East Germany.

His trip to the United States in the summer of 1979 was a first teaching trip to this country. His presence at Stockton Folk Dance Camp in 1979 was a highlight of that summer. His enthusiastic and dedicated teaching, combined with his musical talents on the accordion and piano, and in singing, made his classes unforgettable!

CHING-SHAN CHANG

Chang was introduced to Folk Dancing in 1960 when, as president of his Hi-Y Club he attended workshops taught by Rickey Holden in Taiwan. He continued folk dancing in college, where his basketball coach, from Springfield College in Massachusetts, also taught dance. When the coach left he chose Chang to take over the teaching of folk dancing. Chang graduated with a major in Atomic Physics. His government, at that point, asked him to teach folk dancing and recreational leadership rather than come to the United States for a Ph.D. in physics. Proud to be able to serve his country, he acquiesced.

Since 1964 he has been directing folk dance leadership camps for teachers. The first camps were under the YMCA; since 1969 this work has been under the sponsorship of the China Youth Corps. In 1966 Chang began researching traditional Chinese dance movements and music, and in 1970 began teaching what he calls the "new style Chinese folk dance." Before that time Chinese folk dancing was stage dancing, done primarily by women. Today, because of Chang's efforts, over 500,000 Taiwanese are doing Chinese folk dancing.

Chang is the author of many books on Chinese folk dancing, songs, games and recreation leadership. All the books published in Taiwan on these subjects have been written by him.

Chang's wife, Fang-chih Chang-Chen, was born in Japan of a Japanese mother and a Taiwanese father. She and Chang met at a folk dance party in 1964. She is a graduate of a nursing school, and now teaches health education at a middle school. She also teaches the new style Chinese folk dance. The Changs have two sons.

ADA DZIEWANOWSKA

Ada Dziewanowska was born and raised in Poland. She studied Polish national dances and is thoroughly familiar with the songs, legends and games of Poland. She and her husband, Kamil, professor of East European History, came to live in the United States in 1947. She taught Polish language classes at Harvard, and for 17 years taught dance classes at the Cambridge Center for Adult Education. For nine years she was director and choreographer of the Boston Krakowiak Polish Dancers, a group which gave concerts both in America and Poland.

In 1979 the Dziewanowskis moved to Milwaukee, Wisconsin, and there Ada became dance instructor of the Syrena Polish Folk Dance Ensemble. She is also on WYMS radio "Polish Culture Hour," to which she contributes children's stories and folklore features.

With her son, Jas, Ada has given workshops in Polish Dance in the U. S., Canada, Belgium, Germany, Switzerland, Israel and Mexico. They have produced several Polish Folk Dance records, and have a large collection of Polish costumes and films. Ada's latest trips to Poland were in 1977, 1978 and 1979, when she obtained certification from the Lublin Course for Polish Dance Instructors.

NED AND MARIAN GAULT

Ned and Marian have been on Camp staff since 1963. Their class in Teacher Training is of the utmost value to all aspiring teachers. They also teach a class of "tried and true" folk dances based on their books, "100 and 1 Easy Folk Dances," and "100 and 1 MORE Easy Folk Dances." Ned has great knowledge of sound, video and public address equipment, and he helps keep Camp equipment in running order. Marian has designed the delightful covers for our Syllabus since 1966.

The Gaults teach one class for the Santa Clara Valley Folk Dancers, two classes for West Valley College, and they are directors for Ensemble International, a performing group sponsored by the city of Sunnyvale, California. They spent the summers of 1977 and 1980 in Austria and Bavaria studying Austrian Folk Dance, attending Seminars and Festivals, and taking wonderful pictures.

Marian teaches in Junior High School, and Ned, formerly an electronics engineer, now teaches High School chemistry.

JERRY HELT

The enthusiasm with which Stockton Folk Dance Campers do Square Dancing is due to the leadership and superb calling of Jerry Helt, who returns here for the 26th year. Jerry, one of the first callers to go into Square Dance Calling as a fulltime vocation, has conducted classes, workshops, callers' clinics, and has called for the enjoyment of large groups of square dancers coast to coast, in Canada and in Europe. He has written many singing calls, contras and rounds, and has recorded on several labels.

Last year Jerry was inducted into the Square Dance Hall of Fame, an honor richly deserved by this gifted caller who has always emphasized the pure enjoyment of dancing.

Jerry lives in Cincinnati with his wife, Kathy, and three daughters.

LAMBERT KNOX

Lambert Knox of San Francisco, returning for his seventh year at Stockton, is a nationally known teacher of Round Dancing. His father, Ken Knox, is a well known Square Dance Caller, and Lambert had an early start in square dancing. He became seriously interested in Round Dancing in 1969, and since then has taught classes in the San Francisco area. He is a member of ROUNDALAB (National Association of R/D Teachers), and has taught at Square Dance Conventions, State and National, as well as at the Round Dance National Conventions.

STEVE KOTANSKY

Steve Kotansky grew up in California, in the area near Palo Alto. After high school he moved to Southern California, and danced for some time with AMAN. Some nine years ago he went to Germany, and based there studied dance in many parts of Europe. He taught classes, gave dance concerts, and taught in workshops and camps in several European countries. In the winter of 1979-80 he made his first trip back to the United States and taught in several workshops and camps. Last year, 1980, he made his first appearance on Staff at Stockton Folk Dance Camp, and made a great contribution in his teaching and dance performances. He now lives in New York, making that his headquarters while expanding his teaching in the United States.

KÁLMÁN AND JUDITH MAGYAR

Kálmán Magyar was born in Kiskunhalas, Hungary. He received his formal training in dance at the Hungarian National Ballet Institute in Budapest, and participated in folk events in the villages of the Kiskunsag Region. In 1962 he came to the United States and soon joined the Hungária Folk Dance Ensemble in New York. The Hungária is one of the oldest and best known of Hungarian performing folk dance groups in North America. He became Artistic Director of the Ensemble in 1964.

Judith was born in Budapest, Hungary, into an artistic family that guided her interest in the literature, art and music of her country. She came to the United States in 1963, continued her studies and received a degree in Interior Decoration. She, too, joined the Hungária Ensemble, where she and Kálmán worked together on dance performances. They were married in 1969 and together continued their serious involvement in Hungarian Folk Culture.

Kálmán established PONTÓZÓ, Hungarian Folk Dance Festival, which now has about 30 groups participating in it. The Festival has grown into a continent-wide movement, with regional events across North America, and a Summit Festival, held biennially. Kálmán first became interested in recreational folk dancing in 1974, and since then has taught in many places in the United States. Together, the Magyars have produced records which they use in the teaching of recreational dance. Judith, in addition to working with adults, works with the education of children, in the ethnic community. In 1976 she founded the UJ VAR Children's Dance Group in Passaic, New Jersey. She is also an accomplished zither player. The Magyars were invited by the Smithsonian

Institute in 1976 to perform at the Festival of American Folk Life. In 1978 the Magyars organized the American Hungarian Folklore Centrum, a division of the American-Hungarian Educator's Association. Kálmán is Acting Director and Judith is Secretary/Editor.

Kálmán has a Master's Degree in Business Administration, and has a managerial position in a pharmaceutical company.

YVES MOREAU

Yves Moreau, from Montreal, Canada, is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He has lectured and conducted workshops throughout Canada, the United States, Western Europe, Mexico and Japan. A tour of New Zealand, Australia and the Far East is planned for late 1981. He has choreographed several stage suites for the Duquesne Tamburitzans and AMAN, and for eight years, directed the Montreal group, "Les Gen de Mon Pays," which toured North America, France, Greece and Bulgaria. Since 1975 he has been on the staff of the Canadian Folk Arts Council as contributor-editor of "TROUBADOR" magazine, and as special projects coordinator.

In 1980 he was awarded the "Kiril and Metodi" order by the Bulgarian State, the highest decoration in the cultural field, for his work in popularizing Bulgarian folklore in North America.

Yves is currently completing the production of an anthology of recorded Bulgarian village music and songs to be released in the United States in 1981.

Yves' wife, France, and son Francis, are both avid folk dancers.

NIKOS SAVVIDIS

Nikos Savvidis was born in Chrysoupolis, Macedonia, where his parents settled after leaving Pontos. When he was seven he became a member of the Pontian performing club and participated in performances at festivals in nearby towns. In 1962 Nikos moved to Athens where he joined Pontian organizations and played in Pontian Folklore Theatricals expounding the rich folklore of the Pontian people who has been displaced from their homes in Pontos. He expanded his knowledge to include dances from all parts of Greece. Dora Stratou invited him to

join the National Folklore Ensemble of Greece, and with them he toured Greece, Europe and Asia.

Nikos is now in the United States, and is on the staff at the Intersection Folk Dance Center in Los Angeles. He is very active as a dance director, performer and teacher in Institutes and workshops.

GORDON TRACIE

Gordon Tracie, leader of Scandinavian Dance and Folklore in the United States, was born in Seattle, Washington, with a Swedish heritage from his mother. He spent a year at the University of Stockholm, and there began to research dance, tradition and music, particularly Swedish Fiddle Music. When he returned to the University of Washington he began teaching Scandinavian dances to groups of students. In 1949 he founded the Scandia Folkdance Society, a group dedicated to the preservation of the traditional music and dance of the Scandinavian countries. In 1955 he founded the Folklore Center, a folk music shop, and since 1961 has been president of the Folklore Center, Inc., dealing with folklore imports and folk music record import and production. He is the producer of the VIKING folk dance record series.

To name a few of Gordon's many accomplishments, he was the founder of Nordisca Folkdancers, a performing dance group, organizer of Folklore Tours to Scandinavia, organizer of Skandia Kapell, oldtime dance orchestra, and of Skandia Fiddlers Guild. He served as a Folklore Consultant, Smithsonian Folklife Festival, in 1974, '75 and '76.

The Swedish government honored him with the Order of Vasa, and the Gold Medal of Merit.

PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They cannot be reproduced in any form without permission. Specific permission of the instructors involved should be secured. Camp is normally satisfied if a suitable by-line such as "Learned at Folk Dance Camp, University of the Pacific" is included.

Ruth Ruling has served as Editor of this syllabus, assisted by Virginia Wilder. Sue Lemmon has prepared the copy for final printing. Marian Gault designed the art work for the cover.

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

We are indebted to members of the Dance Research Committee of the Folk Dance Federation of California (North) -- Dorothy Tamburini, Chairman, for assistance in preparing addenda and errata.

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, cpls	couple(s)	orig	original
ct, cts	count(s)	pos	position
ctr	center	ptr, 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

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

FOLK DANCE CAMP - 1981

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HSIAO HUA MAO
(China)

"Hsiao" is "little," "Hua" is flower," "Mao" is "hat." This is a famous folk song from Sin-Chiang. The steps were introduced by Professor Kao-Yuan, who learned them from Sin-Chiang people during 1940. The dance was arranged by Ching-Shan Chang.

Record: C.C.S. 1981 Camp. 2/4 meter.

Formation: Cpls in double circle, ptrs facing LOD, W on M's R.

MeasPatternPART I

- 1 Beginning with inside ft, take two-step diag fwd, both hands in front of waist, snap twd ptr on each ct.
 2 Repeat action of meas 1 with opp ftwk, snap away from ptr.
 3 Step M R, W L twd ptr, look at each other with hands on M L and W R side (ct 1), opp ftwk and hand movements as ct 1 (ct 2).
 4 Ptrs change places with three running steps, M pass behind W's back. At finish, both face LOD.
 5-8 Repeat action of meas 1-4, starting on outside ft. Finish with ptrs facing, M back to ctr.

PART II

- 9-12 Cross R in front of L, hands crossed in front of legs, bending fwd (ct 1); step L in place, hands raise to waist level (ct &); turn slightly to R, step R lifting L in front, hands raise to head level (ct 2); step L fwd, hands over head (ct &). Repeat three times, meanwhile ptrs keep facing each other and move around in a CCW circle.
 13-16 Keep R hand over head, L hand in front of chest, L elbow bent, L shldr twd each other. Beginning with R, take eight step-closes as ptrs move around in a CCW circle.

PART III

- 17 Step R twd ptr, clap both hands with ptr (ct 1); turn L, beginning with L, take three steps away from (ct &,2,&).
 18 Clap own both hands (ct 1); turn R beginning with R, take three steps twd ptr (cts &,2,&). W do the opp.
 19-20 Beginning with M L and W R, M do the head-swaying and W do the shldr-moving.

Repeat dance from beginning.

Presented by Ching-Shan Chang

HUAN-LE KO
(China)

This is an old folk song from Eastern Taiwan. Dance was composed by Ching-Shan Chang with aboriginal dancing steps. "Huan-Le" is "Happy," "Ko" is "Song."

Record: C.C.S. 1981 Camp. 2/4 meter

Formation: Mixed line or circle, dancers in front basket hold (L over R).

MeasPatternINTRODUCTION, INTERLUDE, AND ENDING

Do step-closes to R, hands have slight up-down movement.

PART I

- 1-2 Move to R, facing diag R, step-hop to R (cts 1,2); step L in front of R, bending fwd (meas 2, ct 1); stamp R next to L without wt (ct 2).
 3-4 Repeat action of meas 1-2.
 5-8 Repeat action of meas 1-4, but with bigger movements.

PART II

- 9-12 Beginning with R, take four step-points, make a full circle to R. Both hands clap above R,L,R,L shldr at cts 2, 4, 6, 8 (ct 2 of each meas).
 13-16 Kick R to L side in front of L knee, bending R knee (ct 1); step R to R (ct 2). Repeat three times.

PART III

- 17 Facing ctr, step R fwd (ct 1); step L fwd, lift R in front (ct 2).
 18 Step R fwd (ct 1); stamp L next to R, bending fwd (ct 2).
 19-21 Beginning with L, take three step-taps bkwd.
 22-26 Repeat action of meas 17-21.

Repeat dance from beginning.

Presented by Ching-Shan Chang

LEE-CHI FENG-KUANG
(China)

Lee-Chi is a name of a place. Feng-Kuang is "Scenery." This is a love song from Eastern Taiwan. Dance was composed by Ching-Shan Chang with aboriginal dancing steps.

Record: C.C.S. 1981 Camp. 2/4 meter.

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

MeasPatternINTRODUCTION

- 1-4 Beginning with R, take four step-points bkwd.
5-8 Take four step-points in place

PART I

- 1-9 Step R in front of L (ct 1); step L in back of R (ct 2). Turn to R, step R fwd, lift L in front (meas 2, ct 1); step fwd (ct 2). Repeat three and a half times, moving around ptr in CCW circle. W do the flower-blossom movement, M do movements like shooting an arrow.

PART II

- 10-18 Keeping L shldr twd each other and beginning with R, take nine step-points in place. When step-pointing to R, R hand in back, L hand swings to front of chest, palm facing R; when step-pointing to L, do the opp hand movements.

PART III

- 19-20 With R shldr twd each other, four jumps in place, both hands at sides, elbows bent, swing fwd and bkwd, palm down.
21-22 L shldr twd each other, repeat movements in meas 19-20.
23-25 Facing ptr, do six jumps as above.

PART IV

- 26-27 Both facing wall, beginning with R, take three steps to R, then clap both hands with ptr above W's shldrs.
28-29 Reverse action of meas 26-27 to L.
30-33 Repeat action of meas 26-29.
34 Taking two steps in place, W turn R to face M and ctr.

INTERLUDE

Parts V, VI, and VII. Same as Parts I, II, III.

PART VIII

- 26 Join L hands, step R in front of L, swing R hand down (ct 1); step L, raise R hand (ct 2), while ptrs change places in a half CCW circle.
27-29 Ptrs keep L hands joined and raising R hands, step R, lift L in front (ct 1); step L (ct 2). Repeat twice.
30-33 Repeat action of meas 26-29, return to place.
34 Repeat action of meas 29.
35-36 Repeat action of meas 26-27, but in place.
37-38 Step L bkwd, hold three cts.

Presented by Ching-Shan Chang

FOLK DANCE CAMP - 1981

MENG-KU WU CHU
(China)

This is a famous folk song in Northern China. Dancing steps were introduced by Professor Kao, and arranged by Ching-Shan Chang.

Record: C.C.S. 1981 Camp. 4/4 meter.

Formation: Ptrs in double circle, facing LOD.

Meas

Pattern

PART I

- 1-2 Beginning with outside ft, take four slow steps fwd.
- 3 Beginning with outside ft, take three steps M to L, W to R, lift M R and W L (ct 4), while M R and W L arms swing through in front of body and raise up.
- 4 Reverse action of meas 3 twd ptr.
- 5 M take two steps fwd (L,R), W take two steps bkwd (R,L) (cts 1,3).
- 6 M fwd, W bkwd, taking three steps (cts 1,2,3).
- 7-8 Reverse action of meas 5-6.

PART II

- 1 Beginning with outside ft, take two slow steps fwd, ptrs face-to-face, back-to-back.
- 2 Repeat action of meas 1.
- 3 While still back-to-back, lean body to LOD, bend M R and W L knees twice (cts 1,2); reverse action (cts 3,4).
- 4 Lean to LOD, bend M R and W L knees four times.
- 5-8 Turn L, beginning with M L and W R, ptrs take four "step, step, step, lift" make a CW circle.

Repeat dance from beginning.

Presented by Ching-Shan Chang

SAN YUEH TAO HUA
(China)

This is an old song from Southern Taiwan. "San Yueh" means "March," "Tao Hua" means "Peach blossom." The words describe a young man flirting with a young woman. The dancing steps belong to "Chu-Ko" style. Dance composed by Ching-Shan Chang.

Record: C.C.S. 1981 Camp. 4/4 meter.

Formation: Ptrs facing in double circle, M back to ctr, free hands swing naturally or rolling in dance.

Meas

Pattern

- 1 Step R fwd (ct 1); L bkwd (ct 2); R, L fwd (cts 3,4), roll both hands CW in front of waist.
- 2 Tap R beside L, clap own hands (1); tap R fwd and clap R hand with ptr (ct 2); repeat (cts 3,4).
- 3 Step R bkwd (ct 1); L fwd (ct 2), R, L bkwd (cts 3,4), roll hands CCW.
- 4 M bend and straighten knees twice, and clap own hands at cts 1,3; open hands to sides at cts 2,4.
W place both hands on hips, bend knees twice, and turn body to L side twice.
- 5-8 Repeat action of meas 1-4.
- 9 Beginning with R, take two step-points to R and L, M hands swing to R and L, W hands roll from R to L.
- 10- Step R,L fwd (cts 1,2), R,L, bkwd (cts 3,4). Repeat twice,
12 while ptrs are facing, and moving around in a CW circle.
- 13- Beginning with R, take two three-steps, making a R turn.
14

Repeat from beginning.

Presented by Ching-Shan Chang

SHIH-CHI HUA
(China)

This is an old folk song from Southern China. Dancing step was introduced by Professor Lee Ten Ming.

Record: C.C.S. 1981 Camp. 4/4 meter.

Formation: Ptrs facing in double circle, M back to ctr.

Meas

Pattern

- 1-2 Beginning with R, take eight steps moving around in a CW circle.
- 3-4 Reverse action of meas 1-2.
- 5 Jump bkwd (ct 1,2); clap own hands three times (cts 3,&,4).
- 6 R, L heel touch in front.
- 7 Jump fwd (ct 1,2), clap both hands with ptr three times (cts 3,&,4).
- 8 Take four running steps to R, facing a new ptr.

Repeat dance from beginning.

Presented by Ching-Shan Chang

SHIH-WAI TAO-YUAN

This is a famous song in Taiwan. Ching-Shan Chang learned the step from the people who lived in a small island called Lan-Yu.

Record: C.C.S. 1981 Camp. 2/4 meter.

Formation: M's dance; if W join, M and W are in different lines.
Dancers in front basket hold (L over R).

MeasPatternINTRODUCTION

Moving to R, beginning with R, taking a step-touch to R, hands raising about chest height (cts 1,2). Step-touch twd ctr, hands down, slight bend fwd (meas 2, cts 1,2). Repeat until music change.

CHORUS

1-4 Drop hands, take four step-closes to R, swing hands inward and outward strongly in front of waist.

PART I

1-6 Front basket hold, take six step-hops to R, hands swing up and down, free ft lift in front and back.

7 Step R in front of L (ct 1); step L in place (ct 2).

8 Facing slightly R, step R fwd and lift L in front (ct 1); step L in place (ct 2).

9-10 Repeat action of meas 8 twice, hands swing up and down.

11-22 Repeat action of meas 7-10 three times, moving to R.

CHORUSPART II

1-8 Repeat action of meas 1-8, Part I.

9-10 Step-stamps to R and L.

11-22 Repeat action of meas 7-10 three times, moving to R.

CHORUSPART III

1-8 Repeat action of meas 1-8, Part I.

M:

9-10 Step R to R (ct 1); kick L twice to L, bending R knee (ct 2, 1); step L in front R (ct 2).

11-22 Repeat action of meas 7-10 three times, moving to R.

W:

9-22 Repeat action of meas 9-22, Part I.

CHORUS

SHIH-WAI TAO-YUAN (continued)PART IV

1-8 Repeat action of meas 1-8, Part I.

M:

9-10 Squat on both ft (ct 1); stand up, place R heel fwd (ct 2).
Repeat action.

11-22 Repeat action of meas 7-10 three times.

W:

9-10 Step R in place, lift L in front, turn L heel to R (ct 1);
step L next to R (ct 2); repeat.

11-22 Repeat action of meas 7-10 three times.

ENDING

Same as Introduction.

Presented by Ching-Shan Chang

TAO HUA KUO DO
(China)

This is a famous folk song in Taiwan countryside. Dance is one kind of "Chu-Ko" often found in festivals. The dance was researched by Wang Ar Ming. "Tao Hua" means "Peach blossom," a name of a beautiful girl. "Kuo" is "Pass Thru," "Do" is "ferry." Words describe a boatman who flirts with the girl who would take the boat.

Record: C.C.S. 1981 Camp. 4/4 meter.

Formation: Ptrs facing in double circle, M back to ctr.

Meas

Pattern

- 1 Beginning with R, take four steps, M fwd, W bkwd.
- 2 Beginning with R, M takes four steps bkwd, W takes three steps fwd then lift L in back.
- 3 M takes four steps do R diag. W takes four steps, make 3/4 circle to L. At finish, both face LOD, M behind W.
- 4 Step L to L (ct 1,2); step R in back of L, W bend both knees (ct 3,4).
- 5 M step L to L (ct 1); step R in front of L (ct 2); step L in front of R (ct 3); step R to R (ct 4).
W turn R to face M, step R to R (ct 1); step L in front of R (ct 2); step R in back of L (ct 3); step L to L (ct 4).
At finish, M have back to ctr, W face ctr.
- 6 M step L in back of R (ct 1,2), swing R to R, and step in back of L (ct 3,4).
W step R in front of L (ct 1,2); step L in front of R (ct 3,4).
- 7-8 Repeat action of meas 5-6.
- 9-11 Beginning with M L, W R, take three "step, step, step, pivot and lift" to LOD, RLOD, LOD. Dancer can make a turn (to R or L) at any time, or step across in back on ct 4 of each meas.
- 12 M take three steps to R, then step L in back of R.
W step L to L (ct 1); close R to L (ct 2); step L to L (ct 3); step R in back of L, but no wt on R (ct 4).

Repeat dance from beginning.

Presented by Ching-Shan Chang

DANCES OF POLAND

Introductory Notes

By Ada Dziewanowska

As in most countries, Polish folk culture finds its origin mainly in rural regions where the majority of Poland's peasant population has lived. These hard-working people earned their living as farmers, shepherds, and fishermen. Over the 1,000 years of Polish history these people have developed and established an array of traditional folk celebrations and customs. Among the most beautiful and best known of these customs is that of Polish folk dancing.

Polish folk dancing was traditionally done: (1) As a part of a seasonal ritual, for instance, for the early Spring - Marzanna, for the transition between Spring and Summer - St. John's Eve (Sobótka), for the end of Summer - the Harvest Festival (Dożynki), and for the Winter - Christmas caroling (Herody); (2) At family celebrations: weddings, christenings, and burials; (3) For general social gatherings. Some customs had their origin in pagan times. After the acceptance of Christianity in Poland, in 966, several of them have been slowly adopted by the church.

In recent times Poland has lost much of its rural population as a result of industrialization and modernization, as is the case in most developing countries. This "falling away" from the peasant life has diminished the traditional practice of folk culture, including dancing, to a large extent. There are only a few isolated areas of nearly undisturbed Polish folk culture still remaining in Poland. One example is the Podhale region, located in the southern mountainous part of Poland, where ancient wedding celebrations have been preserved, and the traditional songs and dances are still being performed by the people in their native traditional garbs. Another example is the forest and swamp region of Kurpie, north-east of Warsaw. Otherwise, the many once customary folk songs and dances of Poland are being re-enacted or re-created only for the sake of tourist attractions, or to teach the younger generation of Poland about their past.

There has been, however, a tremendous effort undertaken in Poland, since the end of World War II, to revive and preserve the old but vanishing folk culture of the land. The effort has relied heavily on the older population where native artists are encouraged to show their skills, whether it be dancing, singing, costume making, pottery, wood carving, painting, etc., and to teach it to the young. To guarantee the perpetuation of these beautiful and precious Polish customs, research teams have been formed to perform this ambitious task. Annual festivals are arranged to encourage talented artists, young and old, to display their crafts or abilities and compete for prizes. Numerous schools, universities, and factories have organized clubs or even folk song and dance ensembles, in which individuals are specifically trained for this purpose. For the singers and dancers there are also competing festivals on a national and international level.

The preservation and continuation of Polish folklore is avidly undertaken by some 10 million Poles living abroad. The United States is well represented by many Polish cultural organizations. Many of them have joined the ranks of the ACPC (American Council of Polish Cultural Clubs) where they form a forum for Polish culture.

MAP OF POLAND



Regional Polish Folk Dances

Polish folk dancing can be separated into two different categories: the regional dances and the national dances.

The different regions of Poland had begun to take shape in pre-historic times. When the first settlers came to the land which is now Poland, they had to clear it by cutting through the thick forests and by draining the swamps to make the soil suitable for farming and raising animals. They had only crude tools to work with, so many hands were needed. Several families joined the effort and from these families evolved the first tribes of Poland. They inhabited the lands which they cleared. Often rivers, mountains, thick forests, or swamps defined the boundaries between the different tribes, therefore intra-tribe communication was somewhat limited. As a result, individual cultural traits evolved in all ways of life, from language, to architecture, to working habits, and even in folk dancing styles. As the centuries progressed, these natural boundaries which shielded these regions from outside influences, helped to maintain these folk cultures in relatively pure form. As was stated before, the Podhale region as well as the Kurpie region best exemplify this trait. On the other hand, regions in which the transfer of communication was greater, clearly display the results of interchange of certain cultural features between neighboring regions. Consequently, it was difficult for these regions to maintain purity in their folklore. That is why we see evidence of the same dance patterns in differing regions, as for instance is the case with Cygan in the Lublin region and Krzyżok in the Rzeszów region. Songs and melodies have also had a tendency of wandering from place to place.

In addition to these inter-regional influences, Polish folk dancing was also subject to interchange with foreign countries. Poland is situated exactly in the center of Europe. She has often been called the cultural "bridge" or a "crossroads" between Eastern and Western Europe, as well as between Scandinavia and the Danubian countries. To quote a few examples of foreign penetration: the Dutch had left their mark on the dances of the Kurpie region, as a result of the importing of Dutch workers into the Kurpie region who were skilled in draining swamps. Hungarian influence is seen in the Rzeszów region from Hungarians working in oil wells in the south of Poland. Many more influences came from the intermingling of Polish and foreign merchants, and also from Polish people serving in foreign military forces, especially those of the partitioning powers: Russian, Prussia, and Austria.

The strongest evidence of foreign influence is seen in the mountainous area of Poland, situated in the southern part of the country. The nomadic Wallachian shepherds who in the 15th and 16th centuries wandered from the Balkans through the Carpathian Mountains, left the imprint of their lively, strong, pastoral culture on all the people whose lands they crossed. As a result, the folk culture and dances of the Polish mountaineers are different from those of the rest of Poland, resembling those of the Slovaks, Rumanians, Hungarians, and even the Serbs.

In its very beginning, Polish dancing was done in the old Slavic style of a circle (kolo). However, couple dancing, coming from Western Europe was later adopted, as Poland always looked toward the West for influence. The 3/4 and polka rhythms became the most favorite.

The National Dances of Poland

To the second category, the national dances, belong the chodzony (the walking dance) or the polonez (its French name), the mazur (from Mazowsze region), the krakowiak (from the Kraków region), the kujawiak (from the Kujawy region), and the oberek (from central Poland), whose name comes from the word obracać się (to turn, to spin). Although these dances originated in specific districts of Poland, they are regarded as national dances because of their popularity all over the country, and because they truly reflect the Polish nature. They have many steps and figures, as each region which adopted them added its own characteristic variations and styles (Poles being a nation of individualists). As a result, it is impossible to include all these steps and figures in one single arrangement.

Most of the Polish national dances spread to Western and Eastern Europe and America, especially during the 18th and 19th centuries. One of the reasons for this phenomenon was the popularity of Frederic Chopin whose music is largely based on Polish folk themes. The music of the national dances, especially of polonez and mazur, has impressed many foreign composers and through their work has penetrated into opera and ballet.

Yes, numerous and varied are the Polish dances. To know them all takes a lifetime. To love them, not quite so long!

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CHODZONY I OBEREK OD ŁOWICZA
(Poland)

Pronunciation: hoh-DZOH-nih ee oh-BEH-reck oht woh-VEE-chah

These are two couple dances from the region of Łowicz: the Chodzony, or walking dance, and the Oberek. Łowicz is the name of a picturesque town in central Poland, about 50 miles from Warsaw. Łowicz gave the name to the surrounding region which is part of Mazowsze (Mazovia). In early Polish history this whole territory was covered with forest and was the property of the Mazovian prince. The prince and his court held big hunting parties ("łowy"), and the common folks caught fish in the forest's brooks and lakes ("łowić ryby" = to fish). That is how the name of the region probably came about.

In the beginning of the XII century prince Konrad I of Łowicz killed the local priest in a quarrel. As penance he offered the territory to the Church. In this way the Łowicz region came under the control of the Archbishop of Gniezno. Later in the course of the turbulent Polish history, the Łowicz province became the property of several masters, some native, some foreign. The end of World War I brought independence to Poland, including Łowicz. Because of their relatively early emancipation from fiefdom the Łowicz peasants were wealthier than the ones in other districts of Poland. This is one reason that the Łowicz folk dress, richly embroidered and made out of colorful striped woven material, is one of the most beautiful and best known folk costumes in Poland. It can still be seen in the town of Łowicz on festive occasions.

The name of the dance Chodzony derives from "chodzić" = to walk. Chodzony is the precursor of the Polish grand march - the Polonez. The Chodzony was danced first to music in 4/4 time, and only later it changed into 3/4 time. It was originally part of the wedding ceremony and was done with singing. The marching line was led by a "wodzirej" (voh-JEE-ray, the leader) and his partner. Sometimes the "kapela" (kah-PEH-lah, the folk orchestra), or just a fiddler, would walk in front of the leading couple. It is characteristic for the Kujawy and the Łowicz regions that dance partners do not join hands but hold the opposite corners of a handkerchief. The music to the Łowicz Chodzony is in 3/4 time. There are several versions of its song. Three selected stanzas follow the dance description.

Many students of Polish dance are familiar with the bouncy Oberek step with a kick of one foot in the back. This step, which originated in the Kielce and Opoczno regions, is used in the national Oberek style which incorporates the prettiest Oberek's steps and figures from all over Poland. But peasants in individual regions of Poland most commonly dance an Oberek with small flat steps and simple figures. This "flat" Oberek, like Oberek od Łowicza, is danced turning to the right or to the left while moving in either direction around the room. The music for Oberek od Łowicza is played in 3/8 time and is composed of three melodies. In this arrangement the Oberek follows immediately after the Chodzony.

CHODZONY I OBEREK OD ŁOWICZA (continued)

Chodzony Step: Step R ft, bending knees slightly (ct 1); step L ft (ct 2); step R ft (ct 3). Repeat of Step is done with opp ftwk. The Chodzony is danced with flat feet and slightly bent knees. M places his free hand (in a fist) on the fwd part of his hip. W holds her skirt out to side. Ptrs maintain eye contact throughout the whole dance.

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2"
(Folk Dances from Poland), side A, band 10. 3/8 meter.

Formation: Cpls around the circle, facing LOD; with inside hands ptrs hold opp corners of a white handkerchief at shldr level and slightly in front, arms relaxed. Both begin all Figures with R ft.

MeasPatternINTRODUCTION

1-2 No action.

I. MAN CROSSES IN FRONT OF PARTNER

1-3 Dance three Chodzony Steps moving in LOD.

4 Facing LOD, change places with ptr, M moving in front of W, M with three stamps, W with three steps.

II. MAN CROSSES IN BACK OF PARTNER

5-7 Repeat action of meas 1-3.

8 Repeat action of meas 4, except M move in back of W.

III. WOMAN TURNS

9-11 Repeat action of meas 1-3.

12 M: with L ft do a weighted stamp in place (ct 1); hold (cts 2,3).

W: with three steps (L,R,L) do one full CCW turn under the joined arms.

IV. PARTNERS TURN AND CHANGE DIRECTION

13-14 Dance two Chodzony Steps moving in LOD.

15 With three steps (R,L,R) ptrs do one full turn (M CW, W CCW) in place under the joined arms.

16 M: with three steps do a 1/2 CCW turn in place leading ptr around you.

W: with three steps walk a 1/2 CCW circle around ptr.
Both end facing RLOD.

Repeat the entire dance moving in RLOD, end facing LOD.

Repeat the entire dance again, moving in LOD; music is played in a faster tempo.

Oberek od Łowicza

Flat Oberek Step (described for M turning CW): Step R ft to R, bending knees slightly, and begin to turn CW (ct 1); step on ball of L ft to side of R ft without completely transferring body wt, and partially straighten knees, while continuing CW turn (ct 2);

CHODZONY I OBEREK OD ŁOWICZA (continued)

step on R ft slightly bending knees and completing a 1/2 CW turn. Repeat of Step is done with opp ftwk, turning in the same direction. W does the same Step but starts with L ft. Reverse of Step (CCW) is done with the same ftwk turning in opp direction. Begin all Figures with M's R, W's L ft.

MeasPattern

1-4 INTRODUCTION (Oberek is done without the handkerchief)
Melody A.

While moving to music, get into ballroom pos with M's L palm on top of the back of W's R hand; W's palm on M's L hip; turn so that M faces out of the circle.

I. SEVEN HALF TURNS AND A STAMP

1-7 With seven Oberek Steps cpl make 3-1/2 CW turns moving in RLOD (CW around the circle); end with M facing ctr.

8 With a small preliminary bend of knees, do a weighted stamp in place (M L, W R), extending joined arms to the side (ct 1); hold (cts 2,3).

9-16 Returning joined hands to M's L hip, repeat action of meas 1-8 turning CCW and moving in LOD; end with M facing out.

II. THREE HALF TURNS AND A STAMP. Melody B.

1-3 Returning joined hands to M's L hip, dance three Oberek Steps making 1-1/2 CW turns, moving in RLOD; end with M facing ctr.

4 Repeat action of meas 8 (Figure I).

5-8 Repeat action of meas 1-4 turning CCW and moving in LOD; end with M facing out.

9-16 Repeat action of meas 1-8.

III. SEVEN HALF TURNS AND A STAMP. Melody A

1-16 Returning joined hands to M's L hip, repeat action of meas 1-16 (Figure I).

INTERLUDE. Melody C

1-2 Cpl lift joined hands at head level, M still holding back of W's hand, ptrs' elbows together. This pos is called "ze szklaneczką," (zeh shklah-NECH-kom = with a small glass, probably filled with vodka). Cpl will now turn in place smoothly as if not to spill the contents of the glass.

IV. TURN IN PLACE

1-7 With seven Oberek Steps done very smoothly, cpl turn CW in place, completing approximately a 1/2 turn with each Step.

8 Do a weighted stamp in place (M L, W R).

9-16 Repeat action of meas 1-8 turning CCW.

INTERLUDE Melody A

1-4 Repeat action of meas 1-4 (Introduction), except M face LOD, W RLOD.

CHODZONY I OBEREK OD ZOWICZA (continued)

- V. OUT-AND-IN AND TURN
- 1 M: extending joined arms to side and leading ptr firmly to R, step R ft in place (ct 1); moving L ft slightly fwd do a weighted stamp on it (ct 2); hold (ct 3).
 W: do a horizontal leap to L with L ft, making a 1/8 CW turn (ct 1); place ball of R ft in back of L ft (ct 2); hold (ct 3).
- 2 Repeat action of meas 1 with opp ftwk and direction.
- 3-4 Returning joined hands to M's L hip, make one CW turn with two Oberek Steps, moving in LOD.
- 5-16 Repeat action of meas 1-4 three more times (four in all).

THE SONGPolish (in the old "gwara")

Oj, siano, siano, siano zielune
 Przewracaj dziewczce na drugom strune,
 Na jednom strune, na drugom strune
 Przewracaj dziewczce siano zielune.

Siano grabiła, snopki wiązała,
 Po tej robocie trzy dnie leżała.
 Oj, lezy, lezy, bolom ją kości
 Nie od roboty, ino od złości.

Oj siano, siano, pod sianem woda,
 Wczoraj desc padoł, dzisiaj pogoda.
 Oj, lezy, lezy, bolom ją zęby,
 A jesce woła: daj, Jasiu, gęby.

Translation

Oh, hay, hay, hay, green hay,
 Turn it over to the other side, girl,
 To onese, then to the other side
 Turn the green hay to the other side, girl.

She was raking the hay and tying it up in sheaves.
 After that labor for three days she lay in bed.
 Oh, she lays, she lays and her bones ache
 Not from the labor but from anger.

Oh, hay, hay, and under the hay there is water,
 Yesterday it rained, today there is good weather.
 Oh, she lays, she lays and her teeth ache
 But she is still calling: Johnny, give me a kiss.

CHODZONY I OBEREK OD ŁOWICZA (continued)Pronunciation

Oy shah-noh shah-no shah-no zyeh-loo-neh
 psheh-vrah-tsaay geh-ftseh nah droo-gom stroo-neh
 nah yeh-dnom stroo-neh nah droo-gom stroo-neh
 psheh-vrah-tsaay geh-ftseh shah-noh zyeh-loo-neh

Shah-noh grah-bee-wah snoh-pkee vyon-zah-wah
 poh tey roh-boh-cheh tchih dnyeh leh-zah-wah
 oy leh-zih leh-zih boh-lom yom kosh-chee
 nyeh ot roh-boh-tih ee-noh ot zwoh-shchee

Oy shah-noh shah-noh pot shah-nehm voh-dah
 fchoh-raay dehstz pah-dow jee-shaay poh-goh-dah
 oy leh-zih leh-zih boh-lom yom zem-bih
 ah yes-tzeh voh-wah daay yah-shoo gem-bih

Dances introduced in November 1978 at a workshop for the Folk Arts Center of New England, in Cambridge, Massachusetts, and at the August 1979 San Diego State University Folk Dance Conference, in California, by Ada and Jaś Dziewanowski, who learned them in Łódź from a Polish dance authority, Irena Kik. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

KOSEDER
(Poland)

Pronunciation: koh-SEH-dehr

Koseder is a couple dance in 2/4 time from Kaszuby (kah-SHOO-bih) in the eastern part of Pomorze (poh-MOH-zeh) (Pomerania), the Baltic Sea region, Poland's window on the maritime world. In their music, dances, and costumes the Kaszuby people have assimilated into the native Slavic elements influences from other nations on the Baltic -- the Germans and the Scandinavians. Like the Swedes the men wear yellow trousers. The women ornament their velvet bonnets with embroidery done with a golden thread, and wear necklaces made of amber, which is plentiful on the Baltic shores. The Kaszuby people make their living from farming, cattle breeding, and fishing.

The name of the dance Koseder is derived either from an old word "kosej" or "kusej," which means a banquet, or from the word "kosić" (to mow), as this dance might have been done in the fields during harvesting, or from the word "na ukos" (diagonally), as there is a diagonal movement of the leg in the main step. The Kaszuby people consider the Koseder as their most representative dance. Another version of it, known as "kosejder," is done in the region of Warmia and Mazury. Ada and Jaś have learned the Kaszuby version in 1970, in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. There exist, however, other ways of doing it. See Paweł Szeffa, Tańce Kaszubskie, Zeszyt I (Gdańsk- 1957 and 1978). The music of Koseder is composed of two parts: melody A (Koseder step) and melody B (polka step).

Steps and Styling

Koseder Step (takes two meas): Beginning L ft, dance one flat polka step fwd (cts 1,&,2 of 1st meas); hop on L ft, extending R leg diag to L (ct 1 of 2nd meas); leap in place onto R ft, slightly back, bend L knee and cut with L ft across R ankle, body hinges strongly fwd (ct 2 of 2nd meas). Repeat of Step is done with the same ftwk. Szeffa's version: Dance the Koseder Step the same way, except cross bent R leg in front of L (ct 1 of 2nd meas) and extend L leg fwd (ct 2 of 2nd meas).

Polka With a "Knyks" (pronounced nihx, a word of German origin, meaning a curtsy): Beginning on R ft, dance a flat polka step fwd; on ct 2 step R ft with a quick vertical drop ("knyks"), free L ft flicks up in back. Repeat of Step is done with opp ftwk.

Turning Polka is danced in closed social dance pos, with flat steps: Beginning M L, W R, make a 1/2 CW turn with each polka step; on ct 1 of each odd meas bend torso sdwd (M L, W R) in LOD, dipping joined hands down, and on ct 1 of each even meas bend torso sdwd (M R, W L) in LOD, bringing joined hands overhead.

KOSEDER (continued)

Przytup (PSHIH-toop) - done on last meas of a phrase: Dance two stamps (cts 1, 2).

Note: The above steps may be used in several different variations of figures. The following description is one of them.

Record: ZM-40591 "Tańce Ludowe z Polski - Volume 1" (Folk Dances From Poland), side B, band 6. 2/4 meter.

Formation: Circle of cpls, facing LOD, W in front of M; hands on own hips (fingers and elbows fwd).

MeasPatternINTRODUCTION

1-4 No action.

I. KOSEDER SINGLE FILE (Melody A - 8 meas repeated)

1-14 Dance seven sets of the Koseder Step, moving in LOD.

15 Dance one flat polka step fwd.

16 Dance the Przytup (R,L).

II. POLKA WITH A "KNYKS" (Melody B - 8 meas repeated)

1-8 All join hands in a ring, and moving in LOD, dance eight Polkas With a "Knyks," changing direction with the last one.

9-15 Dance seven Polkas With a "Knyks," moving in RLOD.

16 Dance the Przytup (L,R), changing direction to face LOD and joining hands with ptr in skater's pos.

III. KOSEDER WITH PTR (Melody A - 8 meas repeated)

1-14 Dance seven sets of the Koseder Step, moving in LOD.

15-16 Repeat action of meas 15-16, (Figure I), except M: no wt on 2nd stamp (L).

IV. TURNING POLKA (Melody B - 8 meas repeated)

1-14 Acquiring closed social dance pos, dance 14 Turning Polka Steps.

15 Repeat action of meas 15 (Figure I).

16 Dance the Przytup: M, R,L (no wt), W, L,R, moving in front of ptr.



Repeat the entire dance one more time.

Dance introduced in 1971 and presented by Ada Dziewanowska at the 1974 and 1981 Stockton Folk Dance Camp and at the 1981 San Diego Folk Dance Camp in California. Please do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

KOWOL
(Poland)

Pronunciation: KOH-vohl

Kowol is a couple dance in 3/4 time from the region of Opoczno (oh-POH-chnoh), situated south of Łódź (wooch), over the Pilica (pee-LEE-tsah) river. Opoczno is part of the Mazowsze (mah-ZOF-sheh) region in central Poland. The Opoczno inhabitants make their living mainly from cultivating crops and raising livestock. The region has also some ceramical industry. The spacious meadows over the Pilica river provide excellent grazing ground for sheep. Their wool supplies plenty of material for weaving. Heavy woven woolen cloth with multicolored narrow stripes is used for making the traditional Opoczno peasant attire. The color combinations are very bold. For instance, a green vest is matched with purple pants, or an orange one with wine-colored pants. The predominant color of a woman's apron will contrast, even almost clash, with that of her dress. There are endless varieties of the color combinations as each weaver follows his or her instinct and imagination. The final touch to the man's and woman's costume is a white shirt or blouse with full sleeves, richly ornamented with cross-stitch embroidery. The artistic craftsmanship of the Opoczno people is also seen in the decorations of the interior of their homes: the furniture is ornamented with carving, the walls with paper cut-outs, and the ceiling with chandeliers ("pająk" - spider), made out



of straw and colored tissue paper. The clay floors, as well as the outside walks, are decorated with yellow sand in geometrical and floral patterns. (Illustrations by M. H. Czurkova, from the book Folklor Regionu Opoczniskiego (Warsaw, 1974) by J. P. Dekowski and Z. Hauke.)

The Opoczno people love to sing and dance. They are also fond of making music, the so-called "muzykawanie." The most characteristic instruments are: the fiddle, the "harmonia" (Polish accordion), bass, trumpet, and drum. The predominant rhythms, as in other parts of central Poland, are in 3/4 and in 3/8 time. There exist in the Opoczno region several amateur village and factory ensembles, who practice the old music, songs, and dances.



KOWOL (continued)

At a special festival in Kazimierz-on-the-Vistula, held every summer in order to promote and encourage the preservation of the work of folk artists (often passed on from parents to children and grandchildren), Ada met this old Opoczno folk band from the village of Rzeczyca (zheh-CHIH-tsah). She taped their music and they showed her the dance Kowol. The name means a blacksmith. The spelling is in "gwara" (peasant talk), in literary Polish it should be "kowal." Contrary to other trade-dances this one does not imitate the work of a blacksmith. The music of Kowol has an interesting changeable tempo. A funny little song goes with it:

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), side B, band 3. 3/4 meter.

Formation: Cpls around a circle, M facing out, ptrs facing each other in closed social dance pos, joined arms extended to side.

MeasPatternINTRODUCTION

1-4

No action.

I. SDWD ROCKING (Melody A - 6 meas repeated)

- 1 Beg outside ft (M L, W R) step sdwd in LOD, bending torso sharply in the same direction (ct 1); close inside ft to the other, straightening torso (ct 2); hold (ct 3). Note: do not lower or raise the joined arms; bending in waist will bring them down and up.
- 2 Repeat action of meas 1, except do not put wt on the last step.
- 3 Using two small, low running steps, cross inside ft in front of the other (ct 1); step sdwd in LOD with outside ft (ct 2); close inside ft to the other ft (ct 3).
- 4-12 Repeat action of meas 1-3 three more times (four times in all).

Variation to Figure I.

- 1-2 Repeat action of meas 1-2, except put wt on the last step.
- 3 With three small running steps do a 1/2 CW turn in place (cts 1,2,3) -- M ends facing in, W out.
- 4-6 Repeat action of Meas 1-3 (Variation) with opp ftwk, but same direction.
- 7-12 Repeat action of meas 1-6 (Variation).

CHORUS: SPIN AND BOW (Melody B - 6 meas repeated).

Faster tempo.

- 1-4 With torso erect, beg M L, W R, spin in place with 12 small, flat steps, making as many revolutions as you wish; end cpl facing out.

Slow tempo.

- 5 With ft slightly apart, knees straight, bend diag in waist in a big bow, bringing joined arms down.

KOWOL (continued)

- 6 Straighten torso and bringing joined arms overhead, bend diag bkwd.
 7-12 Repeat action of meas 1-6 (Chorus), except do the big bow twd ctr.

II. TRAVEL FWD AND BKWD (Melody A - 6 meas repeated)

- 1-2 Facing M LOD, W RLOD, acquire round shldr-shldr blade hold and beginning M R, W L, with six small, low running steps move in LOD.
 3 Do three stamps in place (M, R,L,R, W, L,R,L).
 4-5 With one step (M L, W R), do a 1/2 CW turn (ct 1 of meas 4), and with the remaining five small running steps continue moving in LOD (M bkwd, W fwd) (cts 2,3 of meas 4 and cts 1-3 of meas 5).
 6 Repeat action of meas 3 (Figure II) with opp ftwk.
 7-12 Repeat action of meas 1-6 (Figure II).

REPEAT CHORUS

Repeat the entire dance once more.

<u>Polish text</u>	<u>Pronunciation</u>
:Zagrajta my kowolika, kowola,	Zah-gry-tah mih koh-voh-lee-kah koh-voh-lah
Bede ja se tańcowała dokoła.:	beh-deh yah seh tahnee-tsoh-vah-wah doh-koh-wah
:Za kuźniom, przed kiźniom, Panie Boże, odpość nom, Kowolika, kowola.:	zah kooz-nyohm psheht kooz-nyohm pah-nyeh boh-zeh oht-pooshch nohm koh-voh-lee-kah koh-voh-lah.

Translation

Play me the blacksmith tune and I'll dance around,
 behind the forge and in front of the forge; oh, Lord, forgive us.

Dance introduced in the summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without her permission.

Presented by Ada Dziewanowska

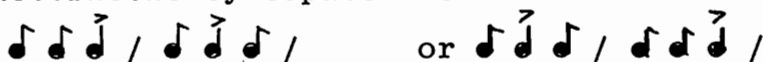
KRAKOWIAKI
(Poland)

Pronunciation: krah-koh-VYAH-kee (This is the plural of the word "krakowiak," as this arrangement prepared by Ada Dziewanowska is made to a medley of popular traditional krakowiak tunes.)

Krakowiak, which originated in the Kraków region, is one of the five Polish national dances, the other four being: Polonez, Mazur, Kujawiak, and Oberek. Of all the Polish dances it is the most expressive of the Polish character. It is a couple dance done in a group, led by the man of the first couple. After the Polonez it is Poland's oldest dance. Records show that it was done during the Jagiellonian period, in the beginning of the 16th century, although it was probably danced as early as the middle of the 14th century. It has its roots in the peasantry of the Kraków region, in southern Poland, but was later taken over by nobility, who shaped and embellished it. Occasionally the Krakowiak was used as a warriors' dance, done by men alone.

The Krakovians are more sunny, vivacious and carefree than the inhabitants of other parts of Poland. It is said that the Krakovians like their week to be made of three work days and four days of rest. Because of the gaiety and liveliness of their dance, the Krakowiak spread all over Poland. Every Polish child knows the basic steps and the familiar tunes. It became also popular abroad, and is danced throughout Eastern Europe, and also in Israel. The famous 19th century Viennese ballerina, Fanny Elssler, included it in her repertoire and performed it both in Europe and America.

Polish sentiment for the horse may have inspired the music and steps of the Krakowiak. The characteristic feature of the dance is its fast gliding gallop, with which the dancers move in various directions, intermingled with energetic, sprightly, accented steps, done almost in place. The woman's style of dancing does not differ much from the man's, contrary to other Polish national dances, where the man is given more opportunity to show off. The music of the Krakowiak is joyful and bouncy, written in 2/4 time, based on a characteristic syncopated form:



One can hear in it the gallop of a horse. There are many tunes of the Krakowiak, both ancient and modern, some anonymous and some written by famous composers. The tunes often derive from folk songs, which speak about love and war, or praise the richness of the costume, the strength of the boys, the charm of the girls, and the beauty of Polish landscape. These couplets (przyśpiewki - pshih-SHPYEF-kee) are very often part of the dance. The colorful Kraków costume is very much a part of the dance too. The jingling of the ringlets on the men's belts and the flying of girls' ribbons and men's peacock feathers attached to their hats enhance the effect. Any teaching of Polish folk dancing usually starts with the Krakowiak. It is always a part of the repertoire of all Polish professional and amateur folk ensembles both in Poland and abroad.

KRAKOWIAKI (continued)Styling and Steps

Krakowiak should be danced with vigor and in an erect posture. Head and torso almost always remain uplifted, arm, when extended, is straight, with palm up. When placed on hips, hands should be in a fist on the forward part of the hip, elbows forward and shldrs down.

Galop (GAH-lop) of cwał (tsfau) - two per meas - slightly bouncy sdwd step-close.

Zeskok (ZEHS-kohk) - takes 1/2 meas - in preparation step in the direction you are moving (ct 1); do a Seskok, i.e., an accented jump landing on both ft, knees slightly bent, ft together (ct 2). Used to end a phrase.

Krzesany z półobrotem (ksheh-SAH-nih spooow-oh-BROH-tehm) - Scuffing Step with a 1/2 turn - takes two meas: With R side adjacent to ptr, hold ptr in waist with R arm and place L fist on own hip. With wt on R ft, bend both knees and raise L ft in back in preparation (ct & of previous meas); sharply scuff L heel fwd, straightening both knees, and extend L arm diag upward with upper body leaning slightly to the L (ct 1 of 1st meas); brush L ft bkwd with toes, knees relaxed (ct 2 of 1st meas); with three steps (L,R,L) make a 1/2 CW turn in place, ending with L side adjacent to ptr, hold ptr in waist with L arm and place R fist on own hip (cts 1,&,2 of 2nd meas); bend knees, etc. in preparation (ct & of 2nd meas). Repeat of Step is done with opp ftwk, arm pos, and direction of lean.



Krok chodu (krohk HOH-doo) - Walking Step: Beginning L ft, dance three steps per meas (cts 1,&,2); 1st step is done on full ft, 2nd on the ball of the ft, 3rd with a slight accent; hold (ct &). Repeat of Step is done with opp ftwk.

Hokubiec (hoh-WOO-byets) Step - takes two meas: Start with fists on own hips. Extending R arm diag upward, do two hops on L ft, moving to the R and click heels together at the height of each hop, legs straight and ft extended during clicks (cts 1,2 of 1st meas); return R fist back to hip, do three stamps (R,L,R) in place on slightly bent knees, and bow (cts 1,&,2 of 2nd meas). Repeat of Step is done with opp ftwk, arm, and direction.



KRAKOWIAKI (continued)

Porebiańska (poh-ren-BYANEE-skah - the name means "from Porebiany) - takes two meas. Step described moving to R:



Start with fists on own hips. Bring L arm out to L side, as you step R ft to R (ct 1 of 1st meas); while sweeping L arm from L to R at waist level and bending fwd from waist, torso straight, step L ft across to R, bending knees sharply, R ft coming slightly off floor in back of L ft (ct 2 of 1st meas); maintaining pos, step R ft in back of L ft (ct 1 of 2nd meas); while bringing torso erect, straight L arm overhead, and L thigh parallel with floor, toes pointing down, do a large hop on R ft (ct 2 of 2nd meas). Return L fist back to hip and repeat the Step with opp ftwk, arm, and direction.



Krok biegu (krohk BYEH-goo) - Running Step: Two light running steps (cts 1,2 of each meas) with thighs vertical and lower legs kicking up slightly in back.

Record: XM-46755 "Easy Dances from Poland," side A, band 1.

Formation: Cpls in a circle, ptrs in open shldr-waist pos facing each other, outside fists on own hips, M back to ctr.

MeasINTRODUCTION

1-2 No action.

I. COUPLE GALLOP (Melody A)

1-8 Beginning M L, W R, dance in LOD 14 Gallop Steps and a Zeskok.

9-16 Repeat action of meas 1-8. End with R side adjacent to ptr and with your R arm hold ptr in waist. W: place L fist on own hip.

II. KRZESANY AND TURN (Repeat of Melody A)

1-8 Dance four sets of the Scuffing Step.

9-15 Keeping same arm hold, extend L arm diag upward and leaning away from ptr, turn CW in place with seven sets of the Walking Step.

16 Release ptr, place fists on own hips and do two stamps (R,L), facing ptr, M's back to ctr.

III. HOŁUBIEC W KWADRACIE (hoh-WOO-byets vkfah-DRAW-cheh) CLICKS IN A SQUARE (Melody B)

1-2 Hołubiec Step to R, face to face, 1/4 CW turn on the three stamps.

3-4 Hołubiec Step to L, back to back, 1/4 CW turn on the three stamps.

KRAKOWIAKI (continued)

- 5-8 Repeat action of meas 1-4, completing square.
 9-16 Repeat action of meas 1-8, ending in two circles - M facing out, W facing in, not quite facing ptr but slightly to the R.

Variation to Figure III (easier):

Preparation: face ptr, M's back to ctr, and extending arms to sides, join hands with ptr at chest level, M's palms underneath W's hands. Beginning hopping, M on L ft (W on R) and moving M to R (W to L), dance eight sets of the Hołubiec Step omitting the arm movements.

IV. CIRCLE GALLOP AND PORĘBIĄSKA (done to the old 14-meas song, "Płynie Wisła, płynie" - see words below.)

W: extend your arms to sides. M: cross your arms and join your R hand with ptr's L hand and your L hand with R hand of W on your R. (Easier Variation: Place fists on own hips.)

- 1-6 Beginning M R, W L, dance 12 Gallop Steps in RLOD.
 7-14 Beginning M R to R, W L to L, dance four Porębiańskas.
 15-28 Repeat action of meas 1-14.

Variation to Figure IV (easier):

During meas 7-14 and 21-28 do not release ptrs and dance the Porębiańskas omitting the movements of the arms.

V. RUN AROUND THE CIRCLE (done to the 1st part of the old "Lajkonik Song" - see words below.)

- 1-8 Place fists on own hips, do a 1/4 CCW turn and beginning M R, W L, run with eight sets of the Running Step, M in LOD, W in RLOD.
 9-16 Make a 1/2 M CCW, W CW turn and repeat action of meas 1-8 in opp direction. Moving to a clear space on the floor, end facing ptr and take cross-hand hold. M: take no wt on the final step (L ft).

VI. GALLOP SPIN (done to the 2nd part of the "Lajkonik Song." This Figure is called "Drobna kaszka" (DROHR-nah KAHSH-kah) - small kasha.)

- 1-16 Beginning L ft, with 31 small smooth Gallop Steps and a Zeskok spin CW in place in the following manner (Note: keep ft close to ptr's and lean back at shldr with arms out straight):
 8 gallops - both standing straight
 8 " - W squatting.
 8 " - M squatting
 6 " - both standing straight and doing Zeskok on the last ct, extending straight L arm diag up.



KRAKOWIAKI (continued)

PŁYNIE WISŁA, PŁYNIE

1. Pły- nie Wi- śła pły- nie, po pol- skiej kra- i- nie, po pol-
 [pwih-nyeh vee-swah pwih-nyeh poh pohl-skyey krah-ee-nyeh poh pohl-]
 skiej kra- i- nie, a do- pó- ki pły- nie Pol- ska nie za-
 [skyey krah-ee-nyeh ah doh-poo-kee pwih-nyeh pohl-skah nyeh zah-]
 gi- nie, a do- pó- ki pły- nie Pol- ska nie za- gi- nie.
 [guee-nyeh ah doh-poo-kee pwih-nyeh pohl-skah nyeh zah-guee-nyeh]

2. Zo- ba- czy- ła Kra- ków, wnet go po- ko- cha- ła, wnet go po- ko- cha- ła
 [zoh-bah-chih-wah krah-koof vneht goh poh-koh-hah-wah vneht goh poh-koh-hah-wah]
 i w do- wód mi- łoś- ci wstę- gą o- pa- sa- ła i w do- wód mi- łoś- ci
 [ee vdoh-voot mee-wosh-chee vsten-gom oh-pah-sah-wah ee vdoh-voot mee-wosh-chee]
 wstę- gą o- pa- sa- ła.
 [vsten-gom oh-pah-sah-wah]

Translation

1. Vistula is flowing through the Polish land, and as long as she is flowing, Poland will not perish.
2. She saw Kraków and soon she fell in love with him and as a proof of her love she encircled him like with a ribbon.

LAJKONIK'S SONG

Ten Laj- ko- nik, ten Laj- ko- nik po Kra- ko- wie so- bie go- ni.
 [tehn lie-koh-need tehn lie-koh-need poh krah-koh-vyeh soh-byeh goh-nee]
 Laj- ko- ni- ku, laj, laj, leć przez ca- ły kraj, kraj, Laj- ko- ni- ku,
 [lie-koh-nee-koo lie lie lech pshez tsah-wih cry cry lie-koh-nee-koo]
 laj, laj, leć przez ca- ły kraj.
 [lie lie lech pshez tsah-wih cry]

Translation

This Lajkonik runs through Kraków. Lajkonik, run through the countryside.

Dance introduced in the Winter 1977/78 during Ada Dziewanowska's trip to Israel. Do not reproduce these directions without Ada's permission.

MARUSZKA
(Poland)

Pronunciation: mah-ROOSH-kah (Little Mary)

Couple dance in 3/4 time from Kaszuby, in Pomorze (Pomerania), the Baltic Sea region of Poland. The dance shows Scandinavian and German influences.

Record: ZM-40591 "Tańce ludowe z Polski" (Folk Dances From Poland), side B, band 8. 3/4 meter.

Formation: M and W face each other, W's back to ctr of circle, their hands on own hips (fingers and elbows fwd).

MeasPattern1-4 INTRODUCTIONFIGURE I (Melody A)

On first beat M takes W's L hand in his R hand.

1 M steps to L with L ft, brings R ft to it, hold; W does the same with opp ftwk. Their joined hands swing in line of movement.

2 Repeat action of meas 1 with opp ftwk and direction.

3 M does same action as in Meas 1, while W makes a full turn R (CW) with three steps (R,L,R); M helps by pushing her into the turn, then they momentarily release hands.

4 Repeat action of meas 2, the M "catching" W's hand and swinging joined hands to his R.

5-7 Repeat action of meas 1-3.

8 Two stamps in place (M, R,L and W, L,R), replacing hands on own hips.



FIGURE II (Melody B) - We called it the "Minuet."
On first beat ptrs join both hands (each joining R hand with ptr's L hand).

1 Ptrs balance twd each other, both stepping fwd with L ft (R ft remains touching floor in its place); then end up side-by-side (L hip to L hip), joined hands outstretched to sides.

2 Both step back onto R ft and close L ft beside R ft, taking weight momentarily on both ft.

3-4 Repeat action of meas 1-2, with opp ftwk (i.e., balance together with R ft, R hip to R hip, etc.)

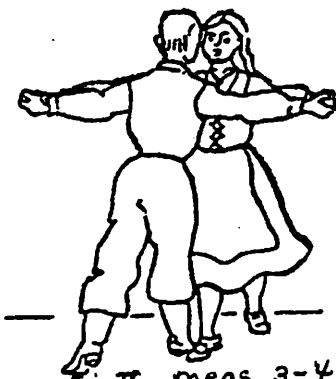
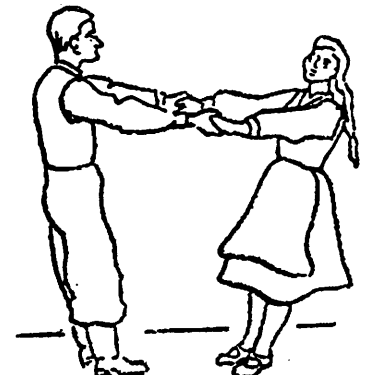


Fig II meas 3-4

MARUSZKA (continued)

- 5 ("Airplane step"): M step-close L (knee bent, other leg straight, body bends R); W does the same but with opp ftwk and direction. Cpl moves in RLOD.
- 6 Repeat action of meas 5.
- 7 Release hands, each dancer makes a full turn in place (M, L,R,L (CCW), W, R,L,R (CW)).
- 8 Two stamps in place (M: R,L W; L,R), facing, hands on own hips.
Music repeats: Figure II is repeated with opp ftwk and direction.

FIGURE III (Melody A)

- On first beat M takes W's L hand in his R hand.
- 1 Step-close in RLOD bending at waist in the same direction, while joined hands swing gently at waist level: hands move fwd dipping down slightly, then move bkwd parallel to floor.
- 2-3 Repeat action of meas 1 two more times.
- 4 Each makes a full turn in three steps (M: L,R,L (CCW), W: R,L,R (CW)).
- 5-7 Repeat action of meas 1-3 with opp ftwk and direction.
- 8 Two stamps in place (M: R,L, W: L,R), facing, hands on hips.

FIGURE IV (Melody B)

- 1-4 "The Minuet," exactly as in Figure II.
- 5-6 "Tango" pos: M's R (W's L)elbows bent, joined hands are held in front at chest level (her L hand is over his R); his L, her R hands are joined and extended straight fwd in RLOD (his L hand is held palm-up, her R hand resting in it); dancers are facing RLOD. Both do two step-closes, the first beginning with outside ft, the second beginning with inside ft.
- 7 Three slightly elongated steps in RLOD (M: L,R,L, W: R,L,R).
- 8 Two stamps in place, facing each other again (R,L for M, L,R for W).
Music repeats; Figure IV is repeated with opp ftwk and direction.



Repeat dance once more.

MARUSZKA (continued)THE SONGPolish (Kaszuby dialect)

Juch, Maruszka, pójc do tónca,
 niechże spiewom nie mdze kónca,
 szoc, Maruszka, trampnij nóżką,
 bądź-że dla mie dobra wróżką.

Z tobą, Maruszko, chcebem pracowac,
 z tobą, Maruszko, chcę so radowac,
 z tobą, pracowac, z tobą radowac,
 z tobą, cały swiat chcę przewandrowac

Translation

Quick, Maruszka, come dance,
 let the singing never end,
 come, Maruszka, stamp your foot,
 be my good fairy.

With you, Maruszka, I'd like to work,
 with you, Maruszka, I want to be happy,
 to work with you, to be happy with you,
 with you I want to wander throughout the whole world.

Pronunciation

Yooh mah-roosh-kah pooyts doh toon-tsah
 nyeh-zehh spyeh-vohm nyeh mdzeh koon-tsah
 shots mah-roosh-kah trumpt-neeey noosh-kohm
 bonds-zehh dlah myeh doh-brohm vroosh-kohm

Stoh-bohm mah-roosh-koh htsew-behm prah-tsoh-vahts
 stoh-bohm mah-roosh-koh htseh soh rah-doh-vats
 stoh-bohm prah-tsoh-vahts stoh-bohm rah-doh-vats
 stoh-bohm tsah-wih svyaht htseh psheh-vahn-droh-vahts

Danced introduced at the 1971 Maine Folk Dance Camp by Ada and Jaś Dziewanowski, who learned it in Tuchola, Poland, from Kazimierz Przybylski, an expert Kaszuby dancer. Notes prepared with assistance of Dick Crum. Please do not reproduce them without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

POFAJDOK
(Poland)

Pronunciation: poh-FI-dohk

Pofajdok is a polka from the region of Marmia in north-eastern Poland. This part of Poland, often called by the Polish ethnographers by the joint name of Warmia and Mazury (VAHR-myah, mah-ZOO-rih) has a very complex history. From the early Middle Ages these lands were inhabited by the Baltic tribes of Prussians, composed among other people of Warmians. In the XIII century, the Teutonic Knights, under the pretext of bringing Christianity, invaded Prussia. After a long struggle the Knights conquered and almost extinguished the Prussians, but the land continued to be called Prussia. In turn, in a final battle of 1410, the Teutonic Knights were defeated by the Polish-Lithuanian armies, and Pomerania together with Warmia were incorporated into the Polish Kingdom. The inhabitants of Mazovia in central Poland, called the Mazury, came to settle in these parts. After them the region south of Warmia became known as Mazury. In the course of further history, as a result of Poland's partitions at the end of the XVIII century, these lands came under the dominance of the Prussian Germans.

Finally, in 1945, as the result of World War II, the region of Warmia and Mazury, with its capitol in Olsztyn, became part of the present-day Poland. Because of this complex history, the folklore of Warmia and Mazury is also a complex one, full of various ethnic components. In the general picture of Polish folklore this region represents a bridge between Kaszuby and Kurpie. Elements of Warmia costume exist only in museums, otherwise only reproductions are used in folk dance ensembles.

In Warmia the most popular music is in 2/4 or 2/8 time. There are several ways of dancing the Pofajdok. The description below is based on instructions of Cecylia Rożnowska from Olsztyn, a Warmia folklore authority, and on the books Tańce i Zabawy Warmii i Mazur (Warsaw, 1960), by Maria Drabecka and Folklor Warmii i Mazur (Warsaw, 1978) by Drabecka, Krzyżaniak and Lisakowski.

Steps and Styling:

The Turning Polka with ptr is done with three small, slightly accented steps on bent knees. The first step of each polka is accented the most. This is accomplished by slightly lifting, in preparation, the shldr and the ft which will start the polka, and then bringing them down on ct 1.

Trompanie (trom-PAH-nyeh) is a Warmian word for special kind of stamps. There are three of them, done with the same ft, in closed social dance pos, and they take 2 meas: bending the knee of the inside leg, stamp with the edge of the heel



POFAJDOK (continued)

of the outside ft, knee straight, bending torso sdwd twd the outside leg and bringing the joined hands down (ct 1 of 1st meas); straighten slightly the inside knee and the torso, bring the joined arms to starting pos, and bending the outside knee stamp with whole ft closer to the other (ct 2 of 1st meas); straighten the inside knee, and bending torso the other way and bringing joined hands overhead, stamp again with whole ft close to the other (ct 1 of 2nd meas); hold (ct 2 of 2nd meas). Note: with each stamp sing "raz, dwa, trzy" (rahs, dvah, tchih).

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances from Poland), side B, band 11.
2/4 meter.

Formation: Cpls around a circle in closed social dance pos, M facing out, W in.

MeasPattern

INTRODUCTION (Melody B - 6 meas)
1-6 No action.

FIGURE I. (Melody A - 4 meas repeated)
1-2 Dance two Turning Polka Steps, making one full CW turn and moving in LOD.
3-4 Dance Trompanie.
5-8 Repeat action of meas 1-4.

FIGURE II. (Melody B - 6 meas repeated)
1-4 Dance four Turning Polka Steps, making two full CW turns and moving in LOD.
5-6 Dance Trompanie.
7-12 Repeat action of meas 1-6.

Repeat the whole dance three more times (four times in all).

The music of Pofajdok is composed of a 4-meas first part and a 6-meas second part. Both are repeated. There are several versions of the accompanying song. Here is one stanza:

POFAJDOK (continued)

Miała baba pofajdoka, raz, dwa, trzy,
 Wsadziła go na prosioka, raz, dwa, trzy.
 :Prosiok lata jak szalony, bo ma ogon zakrecony, raz, dwa, trzy.:

Pronunciation

Myah-wah bah-bah poh-fi-doh-kay rahs dvah tchih
 fsah-jee-way goh nah proh-show-kah rahs dvah tchih
 proh-shohk lah-tah yahk shah-loh-nih boh mah oh-gohn zah-kren-
 tsoh-nih rahs dvah tchih

Translation

An old woman had a "pofajdok" a Warmia word meaning a good-for-
 nothing lad), one; two, three,
 She sat him on a piglet, one, two, three.
 The piglet is running like mad, because its tail is curled,
 one, two, three.

Dance introduced in the summer of 1981 at the Stockton and the
 San Diego folk dance camps, in California, by Ada Dziewanowska.
 Please do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

POLKA HURRA
(Poland)

Pronunciation: POHL-kah HOOR-rah

Polka Hurra is a couple dance in 2/4 time from the region of Rzeszów in south-eastern Poland. Rzeszów region, named after the main town, has been inhabited by Polish people since early Middle Ages. However, being situated near the border, the region has absorbed some influences from its neighbors and from other ethnic groups (Ukrainians, Hungarians, and Jews). Polka Hurra, from the village of Machów, is one of the dances of the Lasowiak people. They were the inhabitants of central Poland who came to the northern part of the Rzeszów region (around Tarnobrzeg) mainly in order to clear the Sandomierz virgin forests. Their name is derived from the word las (forest). All the Rzeszów dances have certain common characteristics: they are lively and dynamic; they are punctuated with squeaking and shouting calls and vigorous arm movements; dancing is often intermingled with teasing songs. Music in 2/4 time is more popular than in 3/4 time. A typical Rzeszów orchestra consists of two violins, a clarinet, a cymbały (a dulcimer), and a 3-string bass. The music for Polka Hurra on this record is played by such a folk band, the "Stachy" from Krosno. (Stachy is plural of Stach or Stanisław, as several members of this band happen to have this first name.) Ada taped their music in Poland, in the Summer of 1979.

The description of the dance is based on the instructions of Leokadia Magdziarz, noted authority of Rzeszów folklore, and on the book, Tańce z okolic Rzeszowa (Warsaw, 1967) by Lidia Nartowska.

Steps and Styling

The polka in this dance is done with flat steps, on bent knees: the Traveling Polka with long steps, and the Turning Polka with small steps.

Zeskok (ZEH-shohk): accented jump, landing balls of both feet, knees bent, feet together (ct 1); straighten knees slightly (ct 2).

Przysiad (PSHIH-shaht): squat, landing on the balls of your feet, knees and feet together (ct 1); come up to standing pos (ct 2). Note: W's Przysiad is less low.

Record: JA-222 "Tańce Ludowe z Polski - Volume 3" (Folk Dances From Poland), side B, band 8. 2/4 meter.

Formation: Cpls around a circle, in open social dance pos, both ptrs facing LOD, outside arms extended to side, fingers straight, palms down.



POLKA HURRA (continued)MeasPatternINTRODUCTION

1-2

No action

I. TRAVEL AROUND THE CIRCLE (Melody A - 4 meas repeated)

1-3

Beginning inside ft, dance three Traveling Polka Steps, moving in LOD; on ct 1 of 1st and 3rd meas bend the outside arm sharply, bringing the extended palm to your chest, palm down, and look at ptr; on ct 1 of 2nd meas return outside arm to starting pos, and look away from ptr.

4

Dance the Zeskok, extending (on ct 1) the outside arm diag upward, palm facing the ceiling, and look in this direction.

5-8

Repeat action of meas 1-4.

II. TURN AROUND PARTNER (Melody B - 8 meas repeated)

1-3

Acquiring round upper arms hold (i.e., hold ptr's upper arm muscles) and R hips adjacent pos, beginning L ft, turn CW around ptr with three Turning Polka Steps, making one full circle; during this figure, with a pumping motion of the elbows move the joined arms up and down six times (up on cts 1,2, down on cts "&").

4

Switching with a 1/2 CW turn to L hips adjacent pos, dance the Przysiad (or the Zeskok, for an earlier version).

5-8

Repeat action of meas 1-4 with opp ftwk and direction.

9-16

Repeat action of meas 1-8, except instead of the last Przysiad dance the Zeskok, ending in the starting pos.



Repeat the entire dance three more times (four times in all).

Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without Ada's permission.

Presented by Ada Dziewanowska

STARA BABA
(Poland)

Pronunciation: STAH-rah BAH-bah (Old Woman)

Stara Baba is a couple dance in 2/4 time from the region of Kurpie zielone (KOOR-pyeh zyeh-LOH-neh) in northeast Poland. It came to Kurpie from the neighboring region of Warmia and Mazura (VAHR-myah and mah-ZOO-rih), where another version of this dance also exists.

Originally, the dance was done at parties and weddings by four couples dancing from four corners of the room, moving in and out of the center and changing partners. Here the dance has been adapted to two lines to fit the American folk dancing situation.

Styling and Steps:

Stara Baba Step (in this description will be referred to as the Basic Step) done in closed social dance pos, ptrs facing each other.

Part a. Slightly bend knees and lean in the direction of travel (ct & of previous meas).

- 1-2 Move in the direction of the joined hands with three small step-togethers (cts 1,&,2,& of 1st meas and cts 1,& of 2nd meas) and one step-hold (cts 2,& of 2nd meas).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.

Part b.

- 5 Dance three steps (M, L,R,L, W, R,L,R) in place on bent and springy knees (cts 1,&,2); hold (ct &).
M: call "ozwij się" (oh-sveey sheh) (means: say something).
- 6 Repeat action of meas 5 with opp ftwk.
W: call "u-ha-ha" (oo-hah-hah).
- 7-8 With four smooth, flat steps (M: L,R,L,R, W: R,L,R,L) dance one full cpl CW turn in place.
- 9-12 Repeat action of meas 5-8. (Note: the CW turn done during meas 11-12 will often be adjusted.)

Variations to meas 5-6

1. With the three steps make a 1/4 CW cpl turn (meas 5), and a 1/4 CCW turn (meas 6).
2. With a preliminary flex of the knees stamp with outside (M L, R W) ft (meas 5); repeat action with inside ft (meas 6).

Record: ZM-46729 "Tańce ludowe z Polski - Volume 2" (Folk Dances From Poland), side A, band 7. 2/4 meter.

Formation: Pairs of cpls across from each other in two lines approximately 15 ft apart, cpls in closed social dance pos, M's back to ctr, W faces ptr.

STARA BABA (continued)MeasPatternINTRODUCTION

1-2 No action.

I. UP AND DOWN THE SET1-4 Dance part (a) of the Basic Step, cpls moving up and down the set (Note: the two lines will move in opp direction).

5-12 Dance part (b) of the Basic Step, except with the second pivot make only a 3/4 CW turn.

II. IN AND OUT

1-12 Dance the Basic Step, moving with part (a) twd and away from the other cpl in your pair.

III. CHANGE PARTNERS

1-4 Dance part (a) of the Basic Step, moving twd and away from the other cpl in your pair, except during cts 2,& of the 2nd meas "swap" ptrs, i.e., W make a 1/2 CW turn, passing back to back, while M "send off" your orig ptr and join in social dance pos with your new ptr. The remaining side-together steps are then done with your new ptr, M returning to his orig place (meas 3-4).

5-12 Dance part (b) of the Basic Step with your new ptr. With the second pivot end with M's back to ctr.

Repeat the dance with the new ptr. At the beginning of Figure III, original ptrs will return to each other.

The title, which means "an old woman," derives from the words of a song which goes with the dance.

Stara baba, dziad młody
pedza byczki do wody,
:od wody do siana,
pokaż, baba, kolana.:

Translation

An old woman and a young guy
are driving young bulls to water
from water to the hay,
old woman, show your knees

Pronunciation

Stah-rah bah-bab jiaht mwod-dih
pen-dzom bich-kee doh voh-dih
ohd voh-dih doh shah-nah
poh-cahsh bah-bah koh-lah-nah

Dance introduced in the Fall of 1977, at the Fourth Annual North-South Folkdance Teachers' Seminar in Ben Lomond, California, by Ada and Jaś Dziewanowski, who learned it in Ostrożeka and Myszyniec, Poland. Do not reproduce these directions without the Dziewanowskis' permission.

Presented by Ada Dziewanowska

WIWAT KAROLINKA
(Poland)

Pronunciation: VEE-vaht kah-roh-LEEN-kah

Wiwat Karolinka (Long Live Little Caroline) is a couple dance in 2/4 time from the region of Wielkopolska. In the olden times, the valleys of the rivers Odra and Wisła were inhabited by Slavic tribes. The tribe which settled on the Warta river (a tributary of the Odra) was called Polanie. The Polanie united most of the tribes between the Oder and the Vistula. From them Poland took her name. Later, the part in which the Polanie lived became known as the Wielkopolska (Greater Poland). For centuries Wielkopolska was a bordering region of Germany, hence considerable German influence in her folklore. Wielkopolska is composed of several folklore regions, each having a characteristic costume of their own. This dance comes from Biskupizna (bee-skoo-PEEZ-nah), which means bishop's estates. Since the beginning of the XIII century, this province was the property of the Poznań bishop, who had his summer residence in Krobia. A characteristic and unusual part of the traditional attire of a man from Biskupizna is a whip, ornamented with a kerchief. Even when dancing with a partner he holds it in his right hand. Loud cracking of the whips is a very impressive part of some of the men's dances. The use of the whip in dancing and even in some family rituals is explained by the love of the horse by the people from that region. There are several dances from Wielkopolska called "wiwat" (from the polonized Latin word "vivat"). Ada learned this one in Poznań, in the Winter of 1976/77, from Jacek Marek, noted authority of Wielkopolska folklore.

Record: XM-46755 "Easy Dances from Poland," side B, band 1.
2/4 meter.

Formation: Cpls around a circle, M facing out, ptrs facing each other, in closed social dance pos, with the traditional roles reversed: M - place your R arm on ptr's upper back (shldr blades region), W - with your L arm hold ptr in waist; outside hands joined the regular way and extended to side.

Meas

Pattern

INTRODUCTION

1-2 No action.

- 1 I. MOVE SDWD IN LOD AND RLOD. (Melody A - 5 meas repeated)
With a preliminary small flex of both knees and a slight sdwd bend of torso in LOD, beg outside ft (M L, W R), dance sdwd in LOD one step-together (cts 1,2).
- 2-4 Repeat action of meas 1 three more times (four times in all).
- 5 With one stamp and one step (M - L,R, W - R,L) make a 1/2 CW turn in place, (M will now face in, W out) (cts 1,2).

WIWAT KAROLINKA (continued)

- 6-8 Repeat action of meas 1-4 with same ftwk but moving in RLOD.
 10 Repeat action of meas 5 (cpl returns to starting pos).

- 1-12 II. POLKA AROUND THE ROOM. (Melody B - 6 meas repeated)
 Beginning outside ft, with small, flat steps dance 12 turning polkas, moving in LOD, and making a 1/2 CW turn with each polka step; after several turns M may add a stamp (L ft) on ct 2 of each odd meas (5, 7, 9, etc.).

Repeat the entire dance three more times (four times in all).

Dance introduced in the Summer of 1981 at the Stockton and the San Diego Folk Dance Camps in California by Ada Dziewanowska. Please do not reproduce these directions without her permission.

Presented by Ada Dziewanowska

CALLERLAB PROGRAMS

BASIC PROGRAM (B) 1-48

MAINSTREAM PROGRAM 1-68

T*	1. Circle Family a. Right b. Left	1938 31. Thar Family a. Allemande thar b. <i>Wrong way thar</i>	1963 49. Cloverleaf
T	2. Forward & Back	? 32. Shoot the Star (Reg., Full Around)	1964 50. Turn Thru Family a. Turn Thru b. Left turn thru
T	3. Dosado	? 33. Slip the Clutch	1957 51. Eight Chain Thru (1-8 hands)
T	4. Swing	T 34. Box the Gnat	1971 52. Sweep a Quarter
T	5. Promenade Family a. Couples (full, 1/2, 3/4) b. Single file c. <i>Wrong Way</i>	? 35. Ocean Wave Family a. Right hand wave b. <i>Left hand wave</i>	1966 53. Pass to the Center
T	6. Allemande Family a. Left b. Right c. Left arm turn d. Right arm turn	1949	1964 54. Spin the Top
T	7. Right & Left Grand Family a. Right and left grand b. Weave the ring c. <i>Wrong way grand</i>	1965 36. Pass the Ocean	? 55. Centers Family a. In b. Out
T	8. Star Family a. Right b. Left	1962 37. Swing Thru Family a. Swing thru b. Alamo swing thru c. <i>Left swing thru</i>	1959 56. Cast Off 3/4
T	9. Star Promenade	1963 38. Run Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>	1967 57. Walk & Dodge
T	10. Pass Thru	1965 39. Trade Family a. Boys b. Girls c. Ends d. Centers e. Couples f. Partner	1965 58. Slide Thru
T	11. Split Family a. Outside couple b. Ring (one couple)	1960 40. Wheel & Deal Family a. From lines of four b. From two faced lines	1963 59. Fold Family a. Boys b. Girls c. Ends d. Centers e. <i>Cross</i>
1945	12. Half Sashay Family a. Half Sashay b. Rollaway c. Ladies in, men sashay	1956 41. Double Pass Thru	1957 60. Dixie Style to an Ocean Wave
T	13. Turn Back Family a. U turn back b. <i>Backtrack</i>	1972 42. Zoom Family a. Zoom b. Substitute	1967 61. Spin Chain Thru
1954	14. Separate Family a. Separate b. Divide	1970 43. Flutterwheel Family a. Flutterwheel b. <i>Reverse Flutterwheel</i>	1962 62. Peel Off
1952	15. Courtesy Turn	1961 44. Veer Family a. Left b. Right	1969 63. Tag Family a. Tag the line (full, 1/2) b. Partner tag
T	16. Ladies Chain Family a. Two Ladies (reg. & 3/4) b. Four ladies (reg. & 3/4)	1969 45. Trade By	1961 64. Curlique
? 17. Do Paso	17. Do Paso	1976 46. Touch Family a. Touch b. Touch 1/4	1969 65. Scoot Back
T 18. Lead Right	18. Lead Right	1963 47. Circulate Family a. Boys b. Girls c. All eight d. Ends e. Centers f. Couples g. <i>Box</i> h. <i>Single File (Column)</i> i. <i>Split</i>	1966 66. Fan the Top
T 19. Right and Left Thru	19. Right and Left Thru	1974 48. Ferris Wheel	? 67. Hinge Family
1960 20. Star Thru	20. Star Thru		1970
T 21. Circle to a Line	21. Circle to a Line		a. Couple
1957 22. Bend the Line	22. Bend the Line		b. Single
T 23. All Around the Left Hand Lady	23. All Around the Left Hand Lady		c. Partners
? 24. See Saw	24. See Saw		1974 68. Recycle (waves only)
T 25. Grand Square	25. Grand Square		
1957 26. Square Thru Family (1-5 hands) a. Square Thru b. <i>Left square thru</i>	26. Square Thru Family (1-5 hands) a. Square Thru b. <i>Left square thru</i>		
1953 27. California Twirl	27. California Twirl		
T 28. Dive Thru	28. Dive Thru		
1940 29. Cross Trail Thru	29. Cross Trail Thru		
1958 30. Wheel Around	30. Wheel Around		

QUARTERLY SELECTION (QS)

The following calls are suggested for workshop during MS Club Dances. Quarter in which selected follows the call in parentheses.

Dixie Derby (4/79)
Linear Cycle (2/80)
Ping Pong Circulate (1/78)
Release Recycle (2/81)

Key: T* - Traditional, author unknown, more than thirty years old.
1953 - Year call created, author known.
? - Year unknown, not traditional

These lists are furnished through the courtesy of CALLERLAB and your local CALLERLAB members.

CALLERLAB recommends 29 sessions of 2-2½ hours each or approximately 60 hours of instruction to teach the BASIC PROGRAM (Calls 1-48), 41 sessions to teach the MAINSTREAM PROGRAM (Calls 1-68). Do not teach from just a single position/formation and remember to teach styling as well. Calls in italics may be deferred until later.

CLOVERLEAF: From a completed double pass thru position, the lead dancers step forward slightly, separate, and move independently one quarter of the way around the outside of the square until they make contact with another dancer coming toward them. With this person they turn to face the square and step forward toward the center. Those dancers second in line simply follow the person in front of them by first moving forward, then dividing and moving one quarter around the square until they meet the person coming toward them. They turn, and as a couple, face directly behind the others to end in starting double pass thru position. **(Single Couple):** The couple separates and each dancer moves in an arc to the next designated position or to follow the next call.

STYLING: *It is important to move forward first before turning away. This will help to avoid a "jam-up" and allow everyone to move with comfort. It should be a flowing pattern, not a stop and go series of jerky movements. The trailing dancers should also step forward before looping back and around to follow the lead person. COUNT: A minimum of 4 steps is required.*

CLOVERLEAF EXAMPLE

HEADS PASS THRU & CLOVERLEAF
EVERYBODY DOUBLE PASS THRU & CLOVERLEAF
CENTERS PASS THRU, LEFT ALLEMANDE
PROMENADE YOUR PARTNER HOME

TURN THRU: Start with two facing dancers. Each takes the right forearm of the other and moving clockwise they turn 180°. Having exchanged places they move directly forward passing right shoulders, releasing arm-holds and ending back to back with that person they formerly faced.

STYLING: *Remember the principle of an arm turn. It should be a comfortable movement with the hand on the inside of the arm of the person with whom you are going around, hand flat against the forearm of that person, past the wrist but not past the elbow joint. The elbow is bent at about a 45° angle. The center of the turn will be at the joined arms, so that each*

TURN THRU EXAMPLE

HEADS FORWARD, TURN THRU
SEPARATE AROUND ONE
INTO THE MIDDLE LEFT TURN THRU
WITH THE OUTSIDE TWO TURN THRU
EVERYBODY "U" TURN, LEFT ALLEMANDE

EIGHT CHAIN THRU: Four couples are lined up across the square, two are on the outside facing in while the two on the inside are back to back, each one facing an outside couple. Couples in the center do a right and left thru movement by giving a right to the one they face on the outside, moving by and giving a left to their partner for a courtesy turn to face the set. The ones starting on the outside having given a right to the first, walk straight ahead, left to the next and walk by, give a right to the couple on the outside for a right and left thru movement. This action is continued for approximately 21 steps or until all couples, working simultaneously, have taken eight hands and finish at their starting point.

STYLING: *It is well to remember that the "pull by" is not a "jerk" and is simply a help each person extends to the other as he moves past. Your caller may show you some easy ways to do an equivalent to the courtesy turn portion of this movement. It is important that a courtesy turn or an equivalent type of movement be used here to avoid taking on the appearance of a grand right and left. COUNT: From a standing position it will require 21 steps. It can be done by utilizing fewer steps but for comfortable styling the movement should not be rushed.*

EIGHT CHAIN THRU EXAMPLE

HEADS SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU EIGHT HANDS
- - - -
- - - -
CORNER SWING, PUT HER ON YOUR RIGHT
CIRCLE EIGHT IN A RING
HEADS WHEREVER YOU ARE
FORWARD SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU SEVEN HANDS
- - - -
LEFT ALLEMANDE, PROMENADE HOME

HEADS RIGHT & LEFT THRU
SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU SIX HANDS
DO SA DO ALL THE WAY AROUND
EIGHT CHAIN THRU FIVE HANDS
EVERYBODY CALIFORNIA TWIRL
EIGHT CHAIN THRU FOUR HANDS
DO SA DO ALL THE WAY AROUND
EIGHT CHAIN THRU THREE HANDS
EVERYBODY CALIFORNIA TWIRL
EIGHT CHAIN THRU TWO HANDS
DO SA DO ALL THE WAY AROUND
EIGHT CHAIN THRU ONE HAND
EVERYBODY CALIFORNIA TWIRL
LEFT ALLEMANDE

SWEEP A QUARTER: Facing couples with inside hands joined with partner will continue a 90° circling movement either right or left depending upon previous body flow direction.

STYLING: *Remember that this is a circling movement so a slight bend of the arms is all that is necessary. If one person bends the arm more than the other, it will result in a strain on the arm and wrist and will restrict the movement of the other person.* **COUNT:** *Since the movement is only a one-quarter circle and is never done from a static position, most dancers accomplish it in 4 steps.*

SWEEP A QUARTER EXAMPLE

HEADS FORWARD, VEER LEFT
BEND THE LINE, SWEEP A QUARTER (LEFT)
TO THE RIGHT VEER, BEND THE LINE
SWEEP A QUARTER (RIGHT)
LEFT ALLEMANDE

PASS TO THE CENTER: From an eight chain thru formation all dancers will pass thru. Those reaching the outside of the square will do a partner trade while those reaching the center are ready to react to the next call. From two parallel ocean wave formations those facing out, away from the center of the square, release handholds, move forward and do a partner trade. Those facing into the center of the square move forward to follow whatever call comes next.

STYLING: *Those who are "outsides" must remember to trade. Those who move into the center must listen for the follow-up command and not make the mistake of doing a pass thru with the dancers they are facing. Once this happens you'll find it is impossible to recover and go on to complete the next movements.* **COUNT:** *For comfort allow at least 4 beats for the blended pass thru and partner trade.*

PASS TO THE CENTER EXAMPLE

HEADS SQUARE THRU FOUR HANDS
PASS TO THE CENTER
CENTERS PASS THRU
PASS TO THE CENTER
CENTERS PASS THRU, LEFT ALLEMANDE
PROMENADE HOME

SPIN THE TOP: From an ocean wave formation of four people (facing in alternating directions) the formation will break in the center and ends will turn the adjacent dancer halfway around. The new center two will then take a handhold and turn in a forward direction three quarters around. While the centers are turning, the outside two (end) dancers will move forward one quarter of the way around and join the inside two in another ocean wave formation of four, at right angles to the original formation. At the completion of the movement dancers will be adjacent to the same person with whom they started. Ends become centers; centers become ends.

STYLING: *As in any ocean wave - swing figures, remember that the turns are equal movements for both persons involved in the action. This is a flowing movement and should be entered into without a stop from the preceding movement and should just as effortlessly blend smoothly into the follow-up movement.* **COUNT:** *Depending on the preceding action, it will take from 6 to 8 steps.*

SPIN THE TOP EXAMPLE

HEADS FORWARD RIGHT & LEFT THRU
HEADS SPIN THE TOP
SPIN THE TOP AGAIN
SPIN THE TOP, BOYS RUN RIGHT
WHEEL & DEAL, PASS THRU
LEFT ALLEMANDE

CENTERS IN: When two couples are facing in the same direction and one is directly behind the other, the leading couple will step apart and the couple coming from behind will move in between ending in a line of four. When two couples are facing each other, those on the outside or perimeter of the square will step apart. Those on the inside of the square will move in between ending in a form of two-faced line.

STYLING: Remember when you are the lead couple that you must step apart and away from each other to allow room for the other couple to move in between you. **NOTE:** When you hear the call Centers In, if there is no couple in front of you, it is your responsibility to step apart so that the other couple may move in between you. "Centers" refers to those couples who are nearest to the center of the set. Centers In calls for the centers to squeeze in between the lead couple.

CENTERS FAMILY EXAMPLE

HEADS PASS THRU & "U" TURN
SIDES FORWARD STAR THRU
ALL DOUBLE PASS THRU
CENTERS IN, ALL CALIFORNIA TWIRL
LINES FORWARD, STAR THRU
CENTERS IN, ENDS FORWARD STAR THRU
THE OTHERS CALIFORNIA TWIRL
LEFT ALLEMANDE, PROMENADE HOME

CENTERS OUT: When two couples are facing out in the same direction and one is directly behind the other, the lead couple will remain in place as the couple coming from behind (centers) will separate slightly and move forward to form the ends of a line of four with the other couple. When two couples are facing each other, those on the outside or perimeter of the square will remain in place. Those on the inside of the square will separate slightly and move forward to form the ends of a line of four, centers facing in and ends facing out.

STYLING: Most of the action falls to the centers who must do the dividing and moving forward. Inactives must be alert to the follow-up call.

CENTERS OUT EXAMPLE

FOUR LADIES CHAIN ONE QUARTER
HEADS FORWARD, STAR THRU & ROLL A HALF SASHAY
ALL DOUBLE PASS THRU, CENTERS OUT
BEND THE LINE, STAR THRU
CENTERS OUT, ENDS RUN
CIRCLE EIGHT TO THE LEFT HOME

CAST OFF: From a line of four dancers, those in the center release handholds and working as a couple with those on the ends of the lines, with the ends holding the pivot and the centers moving forward, the couple turns the designated distance. The distance to be covered in the Cast Off is determined by the call (three quarters or 270°; one half or 180°; one quarter or 90°).

STYLING: The person on the end serving as a pivot must remember that his turning speed will be considerably slower and he will take smaller steps than the person working beside him. This is one of a long family of "non-sex" figures where it's just as common for two men or two ladies or a man and lady in reverse setup to work together. The person on the end will have the arm from shoulder to elbow in a vertical position, but extended a few inches out and away from the side, the forearm and hand directed straight ahead. The person on the inside who will do the moving will simply take his (or her) adjoining hand. This handhold, while offering security in making any follow-up

CAST OFF EXAMPLE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, CASTOFF 1/4
ALL CALIFORNIA TWIRL
LINES PASS THRU, CASTOFF 1/2
LINES PASS THRU, CASTOFF 3/4
ALL CIRCLE EIGHT LEFT TO HOME

WALK AND DODGE: From identical, parallel waves or from two identical, parallel couples, with partners facing in opposite directions, dancers facing in walk across the square (circulate) to take the place of the person who was directly in front of them. Those facing out side-step (dodge) to fill the spot vacated by the "walker" who was formerly beside them.

STYLING: Dancers facing out (dodgers) must move as soon as the dancer beside them begins to move across the set so that their spot is vacated in time for the person walking across the set to move into position. Those facing out must also remember to remain facing out and not turn back. **COUNT:** It will take the person moving across the set about 4 steps to move into position.

WALK & DODGE EXAMPLE

HEADS PASS THRU, BOYS RUN RIGHT
BOYS WALK, GIRLS DODGE
BOYS RUN RIGHT
BOYS WALK, GIRLS DODGE
GIRLS "U" TURN
GIRLS WALK, BOYS DODGE
GIRLS RUN RIGHT
GIRLS WALK, BOYS DODGE
HEADS "U" TURN
LEFT ALLEMANDE

SLIDE THRU: Two facing dancers will move past each other, passing right shoulders. Each will then immediately turn one quarter. A man always turns right. A lady always turns left.

STYLING: *This always starts with two facing dancers and ends with those same two dancers standing side by side. Ladies will always turn left, men will always turn right, having passed right shoulders with their opposite. Two men or two ladies doing the Slide Thru will end adjacent to each other but facing in opposite directions.* **NOTE:** *It is important to understand that a Slide Thru is not a star thru without hands.* **COUNT:** *Like a star thru, this will take 4 steps.*

SLIDE THRU EXAMPLE

HEADS FORWARD, SLIDE THRU
SAME HEADS, SLIDE THRU
HEADS ROLL AWAY A HALF SASHAY
HEADS SLIDE THRU
LEFT ALLEMANDE

FOLD: In any line, those indicated by the call will move forward and turn to face the adjacent dancer. (**Girls Fold** — **Boys Fold**): Whenever a man and lady are working together as partners, either from a normal position or from a half sashayed position, they can Fold a boy or Fold a girl by joining inside hands and maneuvering the designated partner around to face them. (**Ends Fold**): In any line, those dancers on each end of the line move forward. The person coming from the right end does a half left face turn 180° while the one on the left end does a half right face turn 180°. When done from a line of four, dancers doing the fold will end side by side facing the couple who had previously been in the center of the line with them. (**Centers Fold**): From lines of four; the centers step forward and fold in front of the ends. Folds can also be done from an ocean wave formation. The dancer doing the Fold movement would end directly behind the person originally adjacent to him.

STYLING: *It is important to immediately recognize whether or not you are an end person or a center. There should be little difficulty in establishing whether you are a man or a lady.* **COUNT:** *While this can be done in fewer steps, it's best to allow 4 for comfort.*

FOLD FAMILY EXAMPLE

HEADS PASS THRU, HEAD BOYS FOLD
STAR THRU, BEND THE LINE
HEADS PASS THRU, HEAD GIRLS FOLD
STAR THRU, BEND THE LINE
SWEEP A QUARTER, PASS THRU
CIRCLE FOUR WITH THE OUTSIDE TWO
HEAD GENTS BREAK, LINE UP FOUR
LINES PASS THRU, ENDS FOLD, STAR THRU
CENTERS FOLD, STAR THRU
LINES PASS THRU, GIRLS FOLD
SWING YOUR PARTNER, PROMENADE HOME

DIXIE STYLE: Two couples facing in single file. Lead dancers give a right to each other and pull by. All give a left to the next and follow the next call. (**Dixie Style to an Ocean Wave**): Begins with two facing couples in single file. Those in the lead give a right and pull by. Giving a left to the next, they all pull by still retaining left handholds. The two reaching the center take right hands and all adjust to face in alternating directions in a left-handed ocean wave formation.

STYLING: *Remember to use the proper handholds and flow into the next movement.* **COUNT:** *For maximum comfort allow 4 steps.*

DIXIE STYLE TO AN OCEAN WAVE EXAMPLE

HEADS RIGHT & LEFT THRU
GIRLS LEAD, DIXIE STYLE TO AN OCEAN WAVE
BOYS RUN, BEND THE LINE
BOYS LEAD, DIXIE STYLE TO AN OCEAN WAVE
GIRLS RUN, BEND THE LINE
LEFT ALLEMANDE

SPIN CHAIN THRU: From two identical parallel ocean wave formations, those in the centers will release handholds with each other and all four couples will turn with their joined hands, moving halfway around. Next, the two in the center of each ocean wave will turn three quarters around to make an ocean wave across the set. Without stopping, the two in the center of this new wave will turn halfway around (trade) to form the wave across the set once more. Still without a stop, the ocean wave across the center will break in the middle and the two pairs will turn three quarters to finish in two similar parallel ocean waves.

STYLING: *Ends remember to "stay put" unless you are given a specific command (U turn back, circulate, etc.).* **COUNT:** *16 steps will get you through in fine shape.*

SPIN CHAIN THRU EXAMPLE

HEADS SQUARE THRU FOUR HANDS
DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE
SPIN CHAIN THRU - - - -
SPIN CHAIN THRU - - - -
SPIN CHAIN THRU - - - -
SPIN CHAIN THRU - - - -
CHANGE HANDS, LEFT ALLEMANDE

PEEL OFF: In a formation where one couple is directly behind another, both facing in the same direction, the lead couple moves forward slightly and the dancers turn away from each other making a 180° turn to face in the opposite direction and form the ends of a new line. At the same time, the trailing couple will step forward slightly, moving between the other two. The dancers turn away from each other to make a tight 180° turn, reversing their facing direction and ending as the center couple in the newly-formed line.

STYLING: *Don't forget to take a short step forward before you start your "peeling" motion. If you learn the basic rule and remember to always turn away from your partner you should have no problem in executing the movement from a number of different positions. Peel Off can start from other setups that do not necessarily end in lines of four and remember that this is a "no-sex" movement.*
COUNT: *It takes 2 to 4 steps, depending upon your preceding action.*

PEEL OFF EXAMPLE

HEADS FORWARD, STAR THRU
 ALL DOUBLE PASS THRU, PEEL OFF
 ALL FORWARD, STAR THRU, PEEL OFF
 ALL FORWARD, STAR THRU
 LEADERS PEEL OFF
 OTHERS CALIFORNIA TWIRL
 EVERYBODY SWING YOUR PARTNER

TAG THE LINE: From any even numbered line of four, six or eight dancers in any facing direction or combination of facing directions, dancers turn to face the center point in the line. Taking a short side-step to their left they move forward, passing right shoulders as they move beside the other dancers. The movement ends with dancers in single file position facing forward unless they're given a follow-up command which will tell them the direction to turn individually. **(Right):** After having passed by the other dancers each dancer will turn one quarter right to end in a two-faced line. **(Left):** Each dancer will turn independently one quarter left into a two-faced line. **(In):** All dancers will face in toward the center of the set. **(Out):** All dancers will face out away from the center of the set.

STYLING: *Because an ocean wave formation is not a line, Tag the Line or its derivations cannot be done from an ocean wave. Don't make a march or drill out of this movement, but move through the pattern rhythmically with the music.* **COUNT:** *Better allow 4 steps.*

PARTNER TAG: Starting with one couple standing side by side, the dancers turn to face each other and move forward, passing right shoulders to end back to back. At this point they will turn to face in, out, right, left, or as directed by the caller.

STYLING: *When partners turn to face each other they should take a short maneuvering step to their own left to allow clearance when moving forward.*

TAG FAMILY EXAMPLE

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, TAG THE LINE, FACE IN
 LINES PASS THRU, TAG THE LINE, FACE IN
 LINES PASS THRU, 1/2 TAG
 FINISH THE TAG, FACE IN
 LINES PASS THRU, 1/2 TAG
 FINISH THE TAG, FACE IN
 LINES PASS THRU, BEND THE LINE
 LINES PASS THRU, PARTNER TAG
 LEFT ALLEMANDE

CURLIQUE: A facing man and lady touch raised right hands. The lady turns three quarters left face under the touching hands as the man walks forward and turns one quarter right face. Dancers end right shoulder to right shoulder, facing in opposite directions and at right angles to their original starting position.

STYLING: *This is another of the turn under movements that requires no grip. A light*

CURLIQUE EXAMPLE

HEADS FORWARD, CURLIQUE, GIRLS "U" TURN
HEADS CURLIQUE, GIRLS "U" TURN
HEADS PASS THRU SEPARATE AROUND ONE
INTO THE MIDDLE, CURLIQUE
LEFT ALLEMANDE

SCOOT BACK: From identical, parallel ocean waves or from two identical, parallel couples with partners facing in opposite directions, dancers facing in step forward to meet in the center and do a turn thru. Dancers facing out fold into the spot vacated by the person who was formerly beside them. Those in the center finish the turn thru and step forward into the spot vacated by the dancer doing the fold. When done from a right hand wave or with dancers right shoulder to right shoulder with their partner, the turn thru in the center is done with the right forearm and the fold is also to the right. When reversed, i.e. a left hand wave or partners left shoulder to left shoulder, a left turn thru is required, with the facing out dancers folding to the left.

STYLING: *The movement also involves a turn thru in the center and a caution concerning arm turns should be applied. The "folding" dancers must remember to do a true fold and not simply a U turn back in place or the dancers doing the turn thru will not be able to move into the proper position and ocean wave*

SCOOT BACK EXAMPLE

HEADS SQUARE THRU FOUR HANDS
DO SA DO THE OUTSIDE TWO TO AN OCEAN WAVE
SCOOT BACK - - - -
SCOOT BACK - - - -
CAST RIGHT 3/4
SCOOT BACK - - - -
SCOOT BACK - - - -
EVERYBODY "U" TURN
LEFT ALLEMANDE

FAN THE TOP: From an ocean wave (right or left hand) or a two-faced line, centers turn three quarters while the end dancers release handholds and move up one quarter to reform an ocean wave or two-faced line perpendicular to the original formation.

STYLING: *As in any swing figures, the turns in the center are equal movements for both persons involved. Although the ends are moving only one third of the distance required for the centers, they will reach their destination at the same time since the ends must travel further on the rim. If dancers move to the music, both ends and centers will complete the movement at the same time so there is no need to rush.*
COUNT: *It will take 6 steps.*

FAN THE TOP EXAMPLE

HEADS FORWARD DO SA DO TO AN OCEAN WAVE
FAN THE TOP, RIGHT HAND SWING HALF
FAN THE TOP, GIRLS TRADE
BOYS RUN RIGHT, WHEEL & DEAL
LEFT ALLEMANDE

HINGE (Couples Hinge) From a line of four, the couple on the right end of each line wheels one quarter to the left as the couple on the left wheels one quarter to the right — as in bend the line. At the same time each couple moves slightly to the left to end in a two-faced line at right angles to the original starting position. From a two-faced line the line will turn intact 90° with those in the center of the line holding the pivot. When the turn is completed the line will be at right angles to its starting position. **(Partner Hinge):** With two dancers facing in the same direction, as partners, each turns independently one quarter. The person on the left turns right, the person on the right turns left to end side by side, facing in opposite directions and at right angles to their original facing direction. **(Single Hinge):** A pair of dancers side by side but facing in opposite directions remain adjacent and turn forward 90°, ending at right angles to their original starting position.

STYLING: When done from two facing lines of four or from identical, parallel two-faced lines, the action will end in a long line of alternately facing couples, shoulder to shoulder and at right angles to their original facing line. You can think of Hinge as one half of a trade (either individually or as couples). From the different formations to which this basic can be applied, it is one that needs to be learned in depth. Because it is a "no-sex" figure, dancers should learn it from any position. It provides real challenge for one who is studying All Position Dancing.

HINGE FAMILY EXAMPLE
 HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, BEND THE LINE
 LINES PASS THRU, COUPLES HINGE
 COUPLES HINGE, BOYS RUN RIGHT
 RIGHT HAND SINGLE HINGE
 BOYS RUN RIGHT, LINES PASS THRU
 PARTNER HINGE, BOYS RUN RIGHT
 ALL PROMENADE HOME

RECYCLE: Starting from an ocean wave, the ends of the wave cross fold as the centers of the wave fold in behind the ends and follow them on around to face in as a pair.

STYLING: Dancers will all step forward to clear each other before starting the cross fold and fold action. As soon as the ends of the wave have started the cross fold, the centers will fold behind them and "follow" the leader. As the ends complete the cross fold, the centers will turn back to end beside them and facing the same direction as a couple (or pair). Those who do the cross fold will end facing opposite to their original facing direction, while the centers (those who do the fold and follow) will be in the same facing direction as they started, having made a 360 degree turn.

RECYCLE (WAVES ONLY) EXAMPLE
 HEADS RIGHT & LEFT THRU, HEAD LADIES CHAIN
 HEADS DO SA DO TO AN OCEAN WAVE
 RECYCLE, DO SA DO TO AN OCEAN WAVE
 RECYCLE, SWEEP 1/4, PASS THRU
 LEFT ALLEMANDE

Presented by Jerry Helt

BATUTA DE LA ADINCATA (continued)FIGURE VI

- 1 Moving in LOD, lean fwd slightly and step R fwd (ct 1); stamp L beside R (ct &); step L fwd (ct 2); stamp R beside L (ct &).
- 2 Step fwd on R (ct 1); stamp L next to R twice (cts &,2).
- 4-5 Repeat meas 1-2 with opp ftwk.
- 5-16 Repeat meas 1-4 three more times, (four in all).

FIGURE VII

- 1-14 Repeat meas 1-14 of Figure III.
- 15 Moving sdwd L, step L (ct 1); close R (ct &); step L (ct 2); close R (ct &).
- 16 Stamp R diag R fwd (ct 1); hold (ct 2).

Notes by Karen Wilson

Presented by Steve Kotansky

CALUŞARI I
(Romania)

This dance was learned by Martin Koenig as he saw the dance steps here arranged, being performed in different villages in the province of Oltenia, Romania.

Pronunciation: Kah-loo-SHAR-ree

Record: Balkan-Arts LP, Cintec Si Jocuri Populare Rominesti,
BA 6H 2/4 meter.

Formation: M dancing individually in a semi-circle (sometimes circle, sometimes line) facing LOD, holding stick in R hand and a fist on L hip.

Style: During stride steps, stick is either in R hand and out to side, over shldr, behind neck, etc. When doing the stride steps there is a slight rocking of the upper body.

Note: "The Calus is one of the oldest rituals in traditional Romanian culture." So starts an article on The Calus written by folklorist Ance Giurchescu in Traditions magazine, 1974. Ms. Giurchescu has done extensive research on the dances of "the Calus" in her work with the Institute of Ethnography and Folklore in Bucharest.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
<u>INTRODUCTION</u>		
<u>FIGURE I</u>		
1-6		Do 12 deliberate striding steps fwd in LOD, beginning R, with a marked accent on first step.
7	1	Hop L in place.
	&	Stamp R heel fwd, no wt.
	2	Leap onto R.
	&	Stamp L heel fwd, no wt.
8	1	Jump onto both ft with ft apart.
	&	Jump up clicking ft together in the air and make 1/2 turn L to face RLOD.
	2	Land on L.
	&	Click R to L, no wt.
9-32		Repeat meas 1-8 three more times (four in all).
<u>FIGURE II</u>		
1-4		Repeat meas 1-4, Figure I (eight strides).
5		Repeat meas 7, Figure I (stamps)
6-8		Repeat meas 8, Figure I (jumps), three times. The first two facing LOD, no turn; the third 1/2 turn L.
9-32		Repeat meas 1-8 three more times (four in all).

CALUŞARII (continued)FIGURE III

- 1 & Preparation for ct 1: Begin to lift R sharply to R.
 1 1 Lift on L in place, raising R up high and slightly out.
 R knee bent and turned slightly in.
 & Stamp R heel fwd, no wt.
 2 Step slightly fwd on R.
 2 Repeat meas 1 with opp ftwk.
 3-4 Repeat meas 1-2.
 5 1 Turning to face slightly L of ctr, hop on L, extending
 R leg out to R.
 & Click R to L, displacing L slightly to L.
 2 Step L to L.
 & Click R to L, displacing L slightly to L.
 6 1 Step L to L.
 & Stamp R fwd, no wt.
 2 Accented step fwd on R, begin to turn twd LOD.
 7-8 Turning to face LOD, repeat meas 5-6 with opp ftwk
 and direction, moving out of the ctr.
 9-16 Repeat meas 1-8.

FIGURE IV (Place bottom of stick on floor and hold top.)

- 1 1 Facing diag L of ctr, lift on L.
 & Step R to R with accent.
 2 Hold.
 & Close L to R with click.
 2 1 Step R to R with accent.
 & Turning 1/4 CW (R) to face diag R of ctr, step L to L.
 2 Close R to L with click.

FIGURE V. SIRBA

- 1 1 Facing ctr, leap slightly R to R, extending L to L to
 begin CW circling motion.
 & Close L to R with click.
 2, & Repeat cts 1, & with opp ftwk.
 2 1 Step R to R.
 & Step L to L.
 2 Close R to L with click.
 3-16 Repeat meas 1-2 seven more times (eight in all).

FIGURE VI. SIRBA SUS

- 1 Repeat meas 1, Figure V.
 2 1 Jump onto both ft, ft apart.
 & Jump up and click ft together in air.
 2 Land on L and extend R to R to begin CCW circling motion.
 & Hop on L, clicking R to L.
 3-4 Repeat meas 1-2, Figure V.
 5-16 Repeat meas 1-4 three more times (four in all).

MUSIC SPEEDS UP

CALUSARII (continued)

- FIGURE VII. (Stick in air)
- | | | |
|-------|---|---|
| 1 | 1 | Moving fwd, hop on L, lift R knee across L leg. |
| | & | Step R in front of L with accent. |
| | 2 | Hold. |
| | & | Hop on R. |
| 2 | 1 | Step L fwd. |
| | & | Step R fwd. |
| | 2 | Step L fwd. |
| 3-4 | | Repeat meas 1-2. |
| 5 | 1 | Hop on L. |
| | & | Slap R fwd with straight leg. |
| | 2 | Hold. |
| 6 | 1 | Step R to R. |
| | & | Step L behind R. |
| | 2 | Step R to R. |
| | & | Stamp L heel next to R. |
| 7 | 1 | Step L to L. |
| | & | Step R behind L. |
| | 2 | Step L to L. |
| | & | Jump up clicking ft together in the air. |
| 8 | 1 | Land on L, extending R to R to begin CCW circling motion. |
| | 2 | Click R to L. |
| 9-12 | | Repeat meas 1-4 moving bkwd. |
| 13-36 | | Repeat meas 1-12 twice more. |
| 37-47 | | Repeat meas 1-11. |
| 48 | 1 | Leap L in place. |
| | 2 | Stamp R fwd, no wt and put bottom of stick on floor. |

Original notes by Martin Koenig, Ruth Miller, and Marcel Vinokur.
 Revised by Dorothy Daw, Idyllwild 1981.

Presented by Steve Kotansky

BATUTA (HORA LA BATAIE)
(Romania)

Source: Presented by Martin Koenig as danced in the village of Fagaraș De Nou, Dobrudja, Romania.

Pronunciation:

Record: Balkan Arts 707. 2/4 meter. (Slow down.)

Formation: Lines with hands joined at sides.

Styling: Flat-footed and lively.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>FIGURE I</u>		
1	1	Facing CCW, step fwd onto R ft.
	&	Stamp fwd onto L.
	2	Step fwd onto L.
	&	Stamp fwd onto R.
2	1	Step fwd onto R.
	&	Step fwd onto L.
	2	Step fwd onto R.
	&	Stamp fwd onto L.
3		Repeat meas 2, but with opp ftwk. This meas should be danced such that you make a semi-circle traveling CCW and end up facing CW. Like travelling up the clock, CCW, from 6 o'clock to 12 o'clock.
4		Facing CW, repeat meas 2.
5	1	Turning to face ctr, step sdwd to L onto L.
	&	Step sdwd to L onto R, moving it behind L.
	2	Step sdwd to L onto L.
	&	Pause.
6	1	"Cukce" in place on L.
	&	Step heavily in place onto R.
	2	Step heavily in place onto L.
<u>FIGURE II</u>		
1-3		Repeat meas 1-3, Figure I.
4		Turning to face ctr, repeat meas 6, Figure I.
5	1	"Čukče" in place on L.
	&	Step onto R directly behind L.
	2	"Čukče" in place on R.
	&	Step onto L directly behind R.
6		Repeat meas 6, Figure I.

Note: "Čukče" is a hop in which the ft on which you are hopping never leaves the ground.

Dance notes by Larry Weiner.

Presented by Steve Kotansky

MEHKEREKI DANCE-CYCLE

Méhkerék is a village in southeastern Hungary near Békéscaba inhabited by a Romanian-speaking minority. Their most popular dance-cycle is built up around four dances in the following order: (1) Mîințelul, (2) Ardelenescu, (3) Chîmpinescu, (4) Bătuta, and a repeat of (5) Mîințelul.

These dances start off as a couple dance, often in a contra-type line, but leave many moments open for the men to break off and do slapping, leaping, and even squatting figures. Often it may seem as if one has little connection to his or her partner, but periodically during the dance contact is renewed.

From the above mentioned dances, I have chosen only several of the many variations for the dances Mîințelul and Ardelenescu. Women keep to a basic step while the men perform variations.

Records: Hungaraton SLPX 18031-32, 18033.

Presented by Steve Kotansky

ARDELENESCU

Translation: "The Transylvanian," -- probably referring to the popular dancer's beat: S Q S Q S (slow, quick, slow, quick, slow.)

Pronunciation:

Record: Hungaraton SLPX 18031-32, 18033

Formation: Couples with both or one hand joined, anywhere on dance floor or in contra-type lines.

Rhythm: 4/4 meter.

This is often thought of as: 8 = 3 + 3 + 2

The organization of this rhythm may vary widely to fit the dancer's steps depending on the musicians, dancers, and overall dance mood and context.

Meas Cts

Pattern

WOMEN'S STEP

The W step maintains the basic dancer's beat:

S Q S Q S. Counted: 1 2 3 4 5 6 7 8.

Unlike Mînîntelul, where the cpl moves on a circle around each other, in this dance cpls move together linearly in the same direction with opp ftwk: e.g., as the M go to their R, the W go to their L.

1	S	Step L to L (facing slightly L).
	Q	Step R next to or in front of L.
	S	Step L to L (beginning to turn twd the M).
	Q	Step R, slightly on L back diag, preparing to go to the R.
	S	Step back on L to L (turning diag R).

This step continues for the W throughout the dance.

MEN'S BASIC STEP

Note: Because of the syncopations involved in the M steps, the following notation will employ a count system based on 8 one-eighth notes in 4/4 time.

Counted: 1 2 3 4 5 6 7 8.

1	<u>123</u>	Facing slightly R, step R to R.
	<u>456</u>	Step L across and in front of R.
	<u>78</u>	Step R to R.
2		Reverse ftwk.

Note that variations are many: e.g., one can dance bkwd to the L or turn on cts 7 & 8 of meas 1 to reverse direction. One can also turn in the direction of movement, often turning under one of the W hands.

MEN'S VARIATIONFIGURE I

1	1	Facing slightly R, step R to R.
	2	Stamp L next to R (no wt).
	3	Step L next to R.

ARDELENESCU (continued)

456 Repeat cts 123.
 7 Turning to face L, step R to R.)
 8 Stamp L next to R.) Reverse direction.

2 Reverse ftwk and direction of meas 1.

FIGURE II

1 123 Click/close R to L, immediately lifting L out and crossing around in front (lift on ct 3).

456 Step on L across R lifting R in back and around to R side.

7 Click/close R to L.

8 Lift L to L side.

2 Reverse ftwk and direction.

Please note: Personal variations could for example lift R ft on ct 8 and begin again with R click/close, but then crossing with R to L cts 456 or visa-versa. The main point is the wt change on ct 1.

CLOSING STEP (JUMP)

This step can be used on any fourth meas and takes the place of a L-moving step.

1 1 Plié on both legs in preparation to leap.

2 Leap on L lifting R to R side.

3 Slap R hand against R outside heel.

4 Close R to L (plié).

5 Leap with both ft, knees bent and ft lifted out to sides.

6 Slap either one or both outside heels.

7 Land ft together in plié.

8 Pause.

MEN'S SOLO

At this point M break away from W, and the W continue the basic step. All M claps are done at waist level.

Solo 1

1 1,2 Step L in place.

3 Čukče (bounce) L (lifting and dropping the heel), lifting R knee, slightly across L leg up in front.

4,5 Step R in place.

6 Lift on R, lifting L knee up in front, slightly across R leg.

7 Step L.

8 Step R.

(Clapping only)

1 1 Pause.

2 Clap hands together in front.

3 Slap R on R upper thigh.

4 Clap together in front.

5 Slap L on L upper thigh.

6 Clap together.

7 Clap together.

8 Clap together.

This step could be done inscribing a small circle to the L (CCW), three times, including a "Closing Step (Jump)" at end.

ARDELENESCU (continued)Solo II

- | | | |
|---|-----|--|
| 1 | 1 | Jump onto both ft slightly apart, knees slightly bent. |
| | 2 | Click heels together in the air, clapping hands. |
| | 3 | Land on L ft, lifting R to R side, slapping R upper thigh with R hand. |
| | 4 | Click/close R to L, clapping hands. |
| | 5-8 | Repeat cts 1-4. |
| 2 | 1-4 | Repeat cts 1-4 of meas 1. |
| | 5 | Lift L to L side, slapping L hand on L upper thigh. |
| | 6 | Click/close L to R, clapping hands. |
| | 7 | Lift R to R side, slapping R hand on R upper thigh. |
| | 8 | Click/close R to L, clapping hands. |
| 3 | | Repeat meas 1. |
| 4 | | (Reel step) |
| | 1 | Hop on L in place, bring R up and behind L. |
| | 2 | Step R across and behind L, clapping hands behind back. |
| | 3 | Hop on R in place, bring L up and behind R. |
| | 4 | Step on L across and behind R, clapping hands in front. |
| | 5-8 | Repeat meas 1-4. |

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

MÎNÎNTELUL

Translation: Refers to something small, fast, tight, such as in "small change," equivalent to the Slavic, "sitno," "često," and the Hungarian "aprózó."

Pronunciation:

Record: Hungaraton SLPX 18031-32, 18033. 4/4 meter.

Formation: Cpls in a "social" or "ballroom" pos, either free about the dance area or in close contra-type lines.

Meas Cts

Pattern

INTRODUCTION Same for M and W.
(Warming up, getting up the courage...)

- 1 Step R to R.
- 2 Close L to R.
- 3 Step R to R.
- 4 Pause or lift L ft slightly.
Reverse ftwk and direction of meas 1.
The feeling is loose.
The Introduction is done two or three times.

WOMEN'S BASIC STEP

(Done throughout the dance except during the cpl turn.)

- 1 Step L to L with accent.
- 2 Jump onto both ft, slightly apart with slight knee bend.
- 3 Close L to R (slight displacement).
- & Step R to R.
- 4 Close L to R.
Reverse ftwk and direction of meas 1.

MEN'S VARIATIONS

- 1 Hop on L, raising R slightly fwd. (Variation: Slight twist to L.)
- 2 Stamp R slightly fwd (no wt).
- 3 Step R to R.
- & Close L to R.
- 4 Step R to R.
Reverse ftwk and direction of meas 1.

FIGURE II

- 1
 - 1 Click/close R against L.
 - 2 Click/close L against R.
 - 3 Step R to R.
 - & Step/close L to R.
 - 4 Step R to R.
- 2 Reverse ftwk and direction of meas 1.

MÎNÎNTELUL (continued)FIGURE III

- 1 1 Step R in place, or slightly to R.
 & Click/close or stamp L next to R.
 2 Step L in place or slightly to L.
 & Click/close or stamp R next to L.
 3 Step R to R, with down accent.
 & Close L to R.
 4 Step R to R with down accent.
 & Pause, click/close, or stamp L next to R.
 2 Reverse ftwk and direction of meas 1.

FIGURE IV

- 1 1-4 Seven small accented push steps to R, clap hands when
 stepping on R, slap L hand on L thigh on push. Pause.
 (Accent last R step.)
 2 Reverse ftwk and direction of meas 1.

COUPLE TURN

- Cpl turns CW with a buzz step:
 1 Step plié fwd with R ft. (This movement is accentuated.)
 2 M stamp L ft to L, with step on L to L (buzz step).
 Direction may be reversed with or without reversing ftwk.
 (Whatever feels right!)

Usually the dancers travel two meas in one direction
 and then reverse direction.

Presented by Steve Kotansky

PROMOROACA
(Romania)

Pronunciation: proh-moh-ROH-kah

Record: DR-792, side 2. 2/4 meter.

Formation: Line, hands joined and held down (V pos).

Style: Bouncy throughout; Second figure heavy, like a bear in the woods

Meas

Pattern

1-8 INTRODUCTION. You may dance Figure I and repeat it (16 meas in all).

FIGURE I.

1-8 Leading with the heel, eight two-steps in LOD, beginning on R ft. Body upright, shldr's swaying slightly in direction of leading heel.

FIGURE II.

- 1 Facing ctr, step to R on R ft (ct 1); step on L beside R (ct 2).
 - 2 Repeat meas 1.
 - 3 Continuing sdwd R, step R on R (ct 1); step L beside R (ct &); step R on R (ct 2).
 - 4 Brush L ft fwd (ct 1); bring it back beside R (ct 2).
 - 5-7 Repeat meas 1-3 with opp direction and ftwk.
 - 8 Stamp on R ft twice (no wt). Bend the body slightly with each stamp.
- 9-16 Repeat meas 1-8.
Repeat dance from Figure I. Music ends with Figure I.
Instead of the last two-step, end with a stamp on the L ft.

Notes by Karen Wilson

Presented by Steve Kotansky

STARO ORO
(Macedonia)

This dance, which translates into "Old Dance," comes from the Povardarie Vardar River basin area of Macedonia, Yugoslavia. I learned this dance from Petre Atanasovski in 1978. It is similar to other dances in this rich area such as Pembe and Staro Ženska Krsteno.

Pronunciation: STAH-roh OR-oh

Record: Jugoton LSY-61392

Meter: 8/4 ♩ ♪ ♪ ♩ ♪

Dancers' cts 1 2 3 4 5

Formation: Short lines, "T" or shldr hold, facing slightly R of ctr, R ft free.

Meas

Pattern

- 1 Facing diag R of ctr, "čukče" (or lift) on L, raising R knee up and in front of L (M high or parallel to ground, W low.) (ct 1); step fwd into R (ct 2); "čukče" (or lift) on R bringing L knee up and in front of R (ct 3); step on L in back of R (ct 4); step on R in place (ct 5).
- 2 Continuing in LOD, reverse ftwk of meas 1.
- 3 Turning to face ctr "čukče" (or lift) on L (ct 1); step sdwd on to R (ct 2); touch L toe out in front of R (ct 3); touch L toe diag L (ct 4); turning to face diag L of ctr, lift L knee up and in front of R (ct 5). The turn or swivel actually takes place between cts 4-5.
- 4-5 Now facing diag L of ctr and continuing in this direction, repeat meas 1-2 with opp ftwk and direction.
- 6 Turning to face ctr, reverse ftwk of meas 3 remaining to face ctr.
- 7 Repeat meas 3.
- 8 Repeat meas 6 turning to face diag R of ctr between cts 4-5.

Variation:

As music speeds up or energy level rises, the action during meas 3 and 6-8 may become an in-place version (facing ctr) of the basic traveling step (meas 1 or 2) depending on direction or free foot.

Presented by Steve Kotansky

TOPANSKO ORO
(Macedonia)

Also known as Topaan Oro, this dance derives its name from Topansko pole or Topaana, a sector of Skopje, Yugoslavia, which was until quite recently mostly populated by gypsies. This dance belongs to the broader family of "Krsteno" (crossing) dances, popular throughout Povardarie, the Vardar river basin, along with such dances as: Žensko Krsteno, Postupano, Čučuk, and Devojče devojče, to mention a few. Topansko oro, as are many of the dances in this family, is danced over a five-measure phrase. Although the dance is often played and danced by gypsies, I personally would categorize it as Macedonian rather than "Gypsy."

I first learned Topansko Oro from Petre Atanasovski in 1978 and later saw it danced by musicians in his orchestra. I also conferred with Atanas Kolarovski who was familiar with an almost identical form.

Pronunciation: TOH-pahn-skoh OR-oh

Record: Jugoton LSY-61392

Formation: Short lines in a modified "W" pos.

Meter: 12/16 

Dancers cts will be described in a 4/4 meter as this dance can be highly syncopated.

<u>Meas</u>	<u>Cts</u>	<u>Basic Pattern</u>
1	1	Facing diag R of ctr, čukče (or hop) on L lifting R knee and ft (M high, W low) up and in front of L.
	2	Step on R in LOD.
	3	Still facing diag R of ctr and continuing in LOD, čukče (or hop) on R lifting L up and in front of R.
	4	Step on L in LOD.
2	1	Turning to face ctr, čukče (or hop) on L as in ct 1 of meas 1.
	2	Leap onto R in place, simultaneously raising L ft and knee sharply up and in front of R (M high, W low) and pause in this pos.
	3-4	At the end of ct 3, begin to swing L ft out and around (CCW) to a pos just below R knee.
3	1	Facing ctr, čukče (or hop) on R, L is still up and behind R knee.
	2	Step on L to L.
	3	Cross and step on R in front of L.
	4	Step on L in place.
4-5		Repeat action of meas 2-3.

Repeat dance from the beginning and according to "Energy level," tempo, etc., add hops instead of čukčes and begin to syncopate the steps a little.

"Čukče," -- the raising and lowering of the heel on one musical beat.

TOPANSKO ORO (continued)VARIATION

Note: As the music speeds up or the "Energy level" rises, the dance becomes more dynamic with the dancers adding turns and even squats at will. Also, a new more intricate and complicated variation on the basic is introduced. This variation is often highly syncopated; therefore I am notating a skeletal form.

<u>Meas</u>	<u>Cts</u>	
1	1	Facing diag R of ctr, čukče (or hop) on L lifting R up and in front of L. <u>Note:</u> This initial čukče or hop is only done the first time as a transition from the former "Basic" into the variation. All following repeats of the variation begin with a <u>leap onto the L, crossing in front of the R (ct 1).</u>
	2	Step on R to R.
(Ker-PLUNK)	& uh	On "uh" before ct 3, step on ball of L next to R toe.
(bloop-bloops)	3	Step on R slightly fwd and next to L.
	4	Step on L to R.
(Ker-PLUNK)	& uh	On "uh" before ct 1 of meas 2, step on ball of R next to L toe.
(bloop-bloops)		
2	1	Step on L slightly to R.
	2	Step on R to R.
	3	Cross and step on L in front of R.
	4	Still facing slightly diag R of ctr, step on R in place. <u>Key:</u> Hop-step-"Ker-PLUNK"-step-"Ker-PLUNK"-step-cross-step.
		<u>Note:</u> Hop becomes leap onto L in repeats of the variation.
3	1	Hop on R, bringing L ft up and around in back of R, thereby turning to face slightly L of ctr.
	2	Step on L slightly behind R.
	3	Step on R in place
(Ker-PLUNKS)	& uh	On "uh" before ct 4, step on ball of L next to R.
	4	Still facing slightly L of ctr, step slightly fwd on R.
4	1	Turning to face slightly R of ctr, leap onto L in place, bringing R ft up and around in back of L.
	2-4	Reverse ftwk of cts 2-4, meas 3.
5	1-4	Reverse ftwk of cts 1-4, meas 4.
		<u>Key</u> for meas 3-5: Hop-step-step-"Ker-PLUNK," leap-step-step-"Ker-PLUNK," leap-step-step-"Ker-PLUNK."

Repeat from the beginning of the variation, not forgetting, of course, to begin by leaping onto the L (ct 1, meas 1).

A Macedonian once it this way: "There is a beginning and an end to each dance phrase. How you get there is your own problem." Enjoy!

Presented by Steve Kotansky

VLACH DANCES FROM THE VILLAGE OF OSNIĆ (EAST SERBIA)

Osnić is a village in East Serbia near the town of Boljevac which is inhabited by a Yugoslav minority known as "Vlasi." The word "Vlasi" (or "Vlah" in the singular) has obscure, complex origins dating back to the early Greek form "Vlachoi." It refers not only to a Romanian-related linguistic group, but through the centuries has been used in the Balkans to denote, sometimes even in a derogatory sense, that which is foreign ("not one of us"), "primitive," pastoral, nomadic, etc. My informants in Osnić, a mountain village, refer to themselves as "Ungurijani," a meaning related to "the Hungarians," and call the neighboring "Vlasi" lowlanders, "Carani," meaning "peasants," or those who work the earth.

When the Slavs arrived in the Balkan Peninsula during the sixth and seventh centuries, the "Vlasi" were already established as primarily pastoral people scattered through the area as far south as Thessaly, and were speaking a language related to Latin.

DANCE CHARACTERISTICS

Typical characteristics of Vlach dances in this general area are: stamping, shaking-bouncing, and twisting. The dance names often refer to movements characteristic of the dance, for example: "Batuta" or "Ropota" - stamping, "Tramuriša" - shaking, and also to names of animals, for example: "Šok'c" - the rat, "Jepura" - the hare, "Vakarijaca" - herd of cattle.

STYLISTIC NOTES FOR THE DANCES OF OSNIĆ

The women are often being sharply twisted by the men in the direction of each step, i.e., stepping on R ft, R hip twists back on a horizontal plane. This movement is instigated by the men who yank on the women's belts with each step. Dancing is done on the whole foot.

BATRNA
(Serbia)

Translation: The Old Dance

Pronunciation:

Record: FEP 110B. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

Style: W are twisted on each step (see Stylistic Notes).

Note: This dance is related to the "Vlahina" type. In Batrna, however, the fourth measure is omitted, leaving a seven-measure structure which is danced across an eight-measure musical phrase.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	<u>Women's Twisting</u>
<u>INTRODUCTION</u>			
1	1	Facing front, step L fwd.	-
	2	Pause.	-
2	1	Step R back.	-
	2	Pause.	-
3	1	Step L to L.	-
	2	Close R to L.	-
4	1	Step L to L.	-
	2	Pause.	-
<u>DANCE</u>			
1	1	Facing front, step R to R.	R twist
	2	Close L to R.	L twist
2	1	Repeat meas 1 ct 1.	R twist
	2	Repeat meas 1 ct 2.	L twist
3	1	Step R to R.	R twist
	2	Pause	- no twist
4	1	Step fwd on L. (Variation: heavy, accented step for M.)	L twist
	2	Pause.	- no twist
5	1	Step R back. (Variation: heavy, accented step for M.)	R twist
	2	Pause.	- no twist
6	1	Step L to L.	L twist
	2	Close R to L.	R twist
7	1	Step L to L.	L twist
	2	Pause	- no twist

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

PRORUPTA
(Serbia)

Translation: Interrupted.

Pronunciation:

Record: FEP 111, Side A. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
		<u>INTRODUCTION</u>
1	1	Facing ctr, step L fwd.
	2	Pause.
2	1	Step R back.
	2	Pause.
3	1	Step L to L.
	2	Close R to L.
4	1	Step L to L.
	2	Pause.
5-6		Reverse ftwk and direction of meas 3-4.
		<u>DANCE</u>
1	1	Step on L ft fwd.
	2	Step R next to L.
2	1&2	With ft slightly apart, bounce three times on both ft.
3		Repeat meas 2 but accent L ft slightly fwd on last bounce.
4	1	Step on L back.
	2	Step on R back next to L.
5		Repeat meas 2.
6	1	Step on R to R. (W twist R.)
	2	Close L to R. (W twist L.)
		<u>VARIATION</u>
	1	Step R to R.
	&	Step L next to R.
	2	Stamp/close L next to R.
7		Repeat meas 2.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Stephen Kotansky

SOJANCA
(Serbia)

Pronunciation:

Record: FEP 110 Side B. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

Meas Cts

Pattern

INTRODUCTION
(As Batrna, four meas).

DANCE

Women's twisting

1	1	Step R to R.	Twist R
	2	Close L to R.	Twist L
2		Repeat meas 1.	
3	1	Step R to R.	Twist R
	2	Pause	
4	1	Step on L fwd.	
	&	Stamp/scuff R slightly behind L.	
	2	Stamp/close R next to L.	
5	1&2	With ft slightly apart and parallel, bounce three times on both ft, accenting L ft slightly fwd on last bounce.	
6	1	Step on L back.	
	2	Step on R back.	
7-8		Repeat meas 5 twice without accent.	

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

TOBOŠANKA
(Serbia)

Translation: "Like a drum being beaten."

Pronunciation:

Record: FEP 110A. 2/4 meter.

Formation: Short lines alternating M, W, M, W, lead by a M.
Belt hold, L over R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>	
1	1	Slight leap on R in place.	
	&	Stamp L next to R.	
	2	Slight leap onto L in place.	
	&	Stamp R next to L.	
2-6		Repeat meas 1.	
7	1	Step R to R turning slightly and lift or kick L in front of R.	
	2	Pause or slight lift.	(W twist R)
8		Reverse ftwk and direction of meas 7.	(W twist L)

TOBOŠANKA

From the village Bačevica, just a stone's throw away.

1	1	Step R to R.	(W twist R)
	2	Close L to R.	(W twist L)
2		Repeat meas 1.	
3	1	Step R to R turning slightly; lift or kick L in front of R.	(W twist R)
	2	Pause or slight lift with R ft.	
4		Reverse ftwk and direction of meas 3.	
5-6		Repeat meas 3-4.	
7	1	Stamp R slightly fwd.	
	2	Pause.	
8	1,2	Stamp twice slightly fwd.	

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky

TRIPAZAŠĆE
(Serbia)

Pronunciation:

Record: FEP 110 Side B. 2/4 meter.

Formation: Short lines facing ctr, alternating M, W, M, W,
lead by a M. Belt hold, L over R.

<u>Meas</u>	<u>Cts</u>	<u>Pattern</u>
1	1	Step R to R.
	&	Step L next to R.
	2	Step R to R.
	&	Hop on R, lifting L up in front. (Variation: Kick L.)
2		Reverse ftwk and direction of meas 1.
3-6		Repeat meas 1-2 twice.(three times in all).
7	1	Step fwd with R.
	2	Step fwd with L.
8	1&2	Stamp R three times in place.
9-10		Repeat meas 7-8 .
11-12		Repeat meas 9-10 moving bkwd.

Note: W twist on meas 1-6. See Batrna.

Notes by Janet Reineck and Stephen Kotansky.

Presented by Steve Kotansky.

LÖRINCRÉVI CSÁRDÁS
(Hungary)

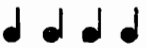
This is a couple dance from Lörencrevi, Transylvania.




Pronunciation: LOOR-in-tsreh-vee CHAHR-dahsh



Music: Folkraft LP-41, "Hungarian Folk Dances of Transylvania," side A, band 3. 4/4 meter.

Formation: Cpls in shldr-waist pos, M facing LOD.

Steps and Motifs:

Step 1. Két Lépéses Csárdás (Two-step or double csárdás) 
A: Step on L ft to L (ct 1); close R next to L, taking wt (ct 2); step on L to L (ct 3); close R to L, wt shared momentarily on both ft (ct 4).
B: Same action as Step 1A, but with opp ftwk and direction.

Step 2. Forgó (Turn) A:  B:  C: 
A: (Forgó step L) Turning CW in place with ptr and facing L, step on L fwd (ct 1); continuing turn, step on R (ct 2). This step takes only 1/2 meas.
B: (Forgó step R) Same as Step 2A, but with opp ftwk and direction of turn.
C: (W turnout step) W turns out CW (R turn) under M L arm with three steps beginning R ft (cts 1,2,3); close ft together (ct 4). Make one turn, or two.

Step 3. Kopogós (Heel stamp)  
Facing slightly L, step on R ft diag bkwd to R (ct 1); stamp L heel next to R ft, without taking wt (ct &); step on L slightly bkwd (ct 2); stamp R heel next to L ft without taking wt (ct &). This step takes only 1/2 meas.

THE SEQUENCE OF THE DANCE

Meas

Pattern

NO INTRODUCTION

I. CSÁRDÁS

- 1 M: Dance one double csárdás step L (Step 1A), moving diag fwd L.
W: Dance one double csárdás step R (Step 1B), moving diag bkwd R.
2 Repeat meas 1 with opp ftwk; M move diag fwd R, W diag bkwd L.
3-4 Repeat action of meas 1-2.

II. FORGÓ

Ptrs change to the following turning pos: Ptrs facing but turned slightly L, R hands on ptr's waist, L hand on ptr's R elbow.

LÖRINCRÉVI CSÁRDÁS (continued)

- 1-5 Do the forgó (turn) step L (Step 2A) ten times, turning CW in place with ptr. On last 2 cts (cts 3,4 of meas 5), W turns slightly to R, opening up the pos a bit, M L hand taking W R hand (M R hand and W L hand are again in shldr-waist pos). On the very last ct (ct 4, meas 5), close ft together in preparation for next step (movement is for both M and W).

III. KOPOGÓS AND FORGÓ

- 1 M: Still facing slightly L and starting to turn CCW as a cpl, dance the kopogós (heel stamp) motif (Step 3) twice. During the last 2 cts, turn slightly R in preparation for next step.
W: Facing slightly R and starting to turn CCW as a cpl, do the forgó (turn) motif to the R (Step 2B) twice.
 At the end, ptrs assume the following turning pos: Ptrs facing but turned slightly R, L hands on ptr's waist, R hands at ptr's L elbow.
- 2-4 Turning CCW as a cpl, do the forgó (turn) motif to the R (Step 2B) six times.
- 5 M: Do the forgó motif to the R once more, while turning W under L arm, then click. R ft to L ft (ct 3), hold (ct 4).
W: Dance the turnout step (Step 2C) once. On last ct, close ft together.

Repeat dance from beginning.

Presented by Kálmán and Judith Magyar

LÖRINCRÉVI LASSÚ CSÁRDÁS
(Hungary)


This is a couple dance from Maros River region, Transylvania.



Pronunciation: LOOR-in-tsreh-vee LAW-shoo CHAR-dahsh

Music: Folkraft LP-41, "Hungarian Folk Dances of Transylvania," side A, band 2. 4/4 meter.

Formation: Cpls in shldr-waist pos, M facing LOD.

Steps and Motifs:

Step 1. Két Lépéses Csárdás (Two-step or double csárdás) 
Step on L ft to L (ct 1); close R ft next to L, taking wt (ct 2); step on L ft to L (ct 3); close R to L, wt shared momentarily on both ft (ct 4). This step is also done moving sdwd to R with opp ftwk.

Step 2. Forgó (Turn) A:  B: 
A: (Forgó step L) Turning CW in place with ptr and facing L, step on L fwd (ct 1); continuing turn, step on R ft (ct 2). This step takes only 1/2 meas.
B: (W turnout step) W turns out CW (R turn) under M L arm with three steps beginning R (cts 1,2,3); close ft together (ct 4). Make one turn or two turns.

THE SEQUENCE OF THE DANCE

Meas

Pattern

NO INTRODUCTION

I. CSÁRDÁS

- 1 M: Dance the double csárdás step (Step 1) diag fwd L.
W: Moving diag bkwd with ptr, do the same movements as M, but with opp ftwk (double csárdás to own R).
- 2 Repeat action of meas 1, M and W reversing own ftwk and diag direction (M dances a double csárdás R, W a double csárdás L).
- 3-8 Repeat action of meas 1-2 three more times.

II. FORGÓ. Change hold to: R hand around ptr's waist, L hand on ptr's R elbow.

- 1-4 Dance the forgó (turn) motif (Step 2A) eight times. On last ct (ct 4, meas 4), close ft together, face ptr. Reverse hand hold.
- 5-7 Repeat action of meas 1-3 with opp ftwk and direction of turn.
- 8 M: Repeat action of meas 4 with opp ftwk and direction, except click R ft to L ft (ct 3); hold (ct 4).
W: Do the turnout step (Step 2B) once.

Repeat entire dance four more times (five times in all).

LŐRINCÉVI LASSÚ CSÁRDÁS (continued)

Song text:

S Maros mellett elatudtam,
Maros mellett elaludtam,
Jaj, de szomorut álmodtam.

Megálmodtam azt az egyet,
Hogy a babám mást is szeret.

Szeress, szeress, csak nézd meg kit.
Mert a szerelem megvakít.

Engemet is megvakított.
Örökre megszorított.

Presented by Kálmán and Judith Magyar

LÖRINCÉVI SZAPORA
(Hungary)

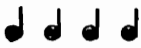
This is a couple dance from Lörincréve, Transylvania.

Pronunciation: LOOR-in-tsreh-vee SAW-pah-raw


Record: Folkraft LP-41, "Hungarian Folk Dances of Transylvania," side A, band 4. 4/4 meter.

Formation: Cpls in shldr-waist pos, or shldr-shldr pos, M facing LOD.

Steps and Motifs:

Step 1. Libbenő ("Leaping") 

W: Step on R ft (ct 1); hop on R ft with L ft near R calf (ct 2); repeat action of the preceding cts with opp ftwk (cts 3,4).

Step 2. Cifra 


M: Step on L ft slightly to L (ct 1); touch R toe behind L (ct &); bounce on L (ct 2); repeat action of cts 1,&,2 with opp ftwk and direction (cts 3,&,4).

Step 3. Forgó (Turn) A:  B:  C: 


A. (Forgó to R) Facing slightly R, step on R fwd (ct 1); continuing turn, make a small step with L (ct 2). This step takes only 1/2 meas.

B. (Forgó to L). Same movement as in Step 3A, but with opp ftwk and turning direction.

W: C. (W turnout step) With three steps beginning R ft, turn out CW one turn under M L arm (cts 1,2,3); close ft and face slightly to L (ct 4).

Step 4. Zárd (Closing step) 

M: Hop on L ft, raising R ft in front with knee bent (ct 1); do four small stamping steps in place, beginning on R ft (cts &,2,&,3); click R ft to L ft, taking wt (ct 4).

Step 5. Kopogós (Heel stamp) 

M: Meas 1: Turning CW with ptr, hop on R ft, raising L ft (ct 1); stamp fwd on L (ct &); stamp fwd on R (ct 2); repeat action of cts 1,&,2 (cts 3,&,4).

2: Continuing the turn, hop on R ft, raising L ft (ct 1); take six small stamps fwd beginning on L ft (cts &,2,&,3,&,4).

3: Repeat action of meas 1.

4: Step on L in place (ct 1); stamp R heel next to L (ct &); step on R (ct 2); stamp L heel next to R ft (ct &); jump onto both heels (ct 3); stamp both ft in place, bending knees (ct 4).

LŐRINCÉVI SZAPORA (continued)THE SEQUENCE OF THE DANCEMeasPatternNO INTRODUCTIONI. PÁROS

- 1-12 W: Dance the libbenő motif (Step 1) 12 times.
M: Dance the cifra motif (Step 2) 12 times.
Note: Move fwd in LOD with these steps.

II. FORGÓ TO R AND L

- Take turning pos: Ptrs facing but turned slightly R, L hand around ptr's waist, R hand on ptr's L elbow.
 1-3 Turning CCW with ptr, do the forgó step to R (Step 3A) six times.
 4 W: Turn under M L arm with the turnout step (Step 3C).
M: Dance the forgó motif once more (cts 1,2); click R ft to L ft (ct 3); hold (ct 4).
 At the end, ptrs assume the pos for turning CW: Ptrs facing but turned slightly L, R hand around ptr's waist, L hand on ptr's R elbow.
 5-8 Turning CW in place with ptr, do the forgó step to L (Step 3B) eight times.

III. FORGÓ KOPOGÓVAL

- 1-4 M: Continuing CW turn with ptr, dance the kopogós motif (Step 5) once.
W: Continuing CW turn with ptr, do the forgó step to L (Step 3B) eight more times.
 On the last two cts (cts 3,4 of meas 4), W turns slightly to her R, thus opening up the pos a bit, and M L hand takes W R hand (M R hand and W L hand change to shldr-waist pos). Resume shldr-waist pos to repeat the dance.

Repeat dance three more times (four times in all).

Presented by Kálmán and Judith Magyar

PÁROS ÉS CSILLAG
(Hungary)

Couple and foursome dance from Transdanubia (Dunántúl). It is actually a game played at weddings. The first part is done in cpls, then each looks for another cpl to make a star, and the fast part is danced in the star formation, W and M switching sides around themselves and doing the basic step in place. Arranged by Sándor Timár, taught at the Second Folk Dance Symposium.

Pronunciation: PAH-rohsh ehsh CHEE-lawg

Record: HRLP-002, side A, band 6. 2/4 meter.

Formation: M and W along large circle, facing slightly CCW (W outside, M inside), holding hands. Note: description of Figure 1 is for M; W do opp.

MeasFIGURES1. TWO STEP-CLOSE

- 1 Beginning with L ft, step diag fwd (ct 1); step R next to L ft (ct 2).
 - 2 Repeat action of meas 1.
 - 3 Beginning with R ft, step diag bkwd (ct 1); step L next to R ft (ct 2).
 - 4 Repeat action of meas 3.
- Note: M do as above, W start step with R ft fwd diag. Do figure with slight knee bends. For holding pos, see Sequence.

2. CIFRA

- 1 Leap to L on L (ct 1); step on R next to L (ct &); step on L in place (ct 2).
- 2 Repeat action of meas 1 with opp ftwk and direction.

3. RUNNING CIFRA

- 1 Leap onto R ft in place (ct 1); leap onto L ft in place (ct 2). Do leaps arriving with bent knees.
- 2 Repeat action of Figure 2, meas 2 (cifra to R).
- 3-4 Repeat action of meas 1-2 with opp ftwk and direction.

SEQUENCEMELODY A1

- 1-24 Do Figure 1 six times.
- 25-26 Do Figure 1, meas 1-2 (with two steps fwd).

MELODY A2 (kiszáradt a kortéfa...sing.)

Note: Shldr to waist pos. Cpls scatter around, move to ctr of circle.

- 1-2 Do Figure 1, meas 3-4. (Figure here will be done sdwd.)
- 3-14 Do Figure 1 three times (to sides, not fwd and back).
- 15-16 Do Figure 1, meas 1-2 (two step-close to L).
- 17 Do Figure 1, meas 3 (one step-close to R).

PÁROS ÉS CSILLAG (continued)

- 18 Note: cpls separate, do figure individually, looking for another cpl with whom to do the star. Pos yourself so that W will face each other, and M face each other in star. Do Figure 1, meas 3 (one step-close to R).
- 19-22 Do Figure 1 once.
- 23-24 Do Figure 1, meas 1-2. By this time you have arrived in star formation as described above.
- 25-26 Stamp in place R,L,R (W: L,R,L), hold hand with person facing you (one cpl over, the other under).

MELODY B1

- 1-5 Do Figure 2 five times (cifra, start to L).
- 6-7 W: Do Figure 3 (futo cifra) in place, start to R.
M: Change places with Figure 3 with cifra part (Figure 3, meas 2) turn around CW to face opp M.
- 8-9 W: Change places as M did, but start with L ft.
M: Do Figure 3 in place as W did before, but start L ft.
- 10-13 Do Figure 2, cifra steps four times, starting to R.
- 14-15 Do Figure 3 (futo cifra) turning around self CW, and clap:



- 16-17 Repeat action of meas 6-7 (M switch back, W in place).
- 18-19 Repeat action of meas 8-9 (W switch back, M in place).

MELODY B2

- 1-19 Repeat action of meas 1-19 of Melody B1, starting with opp ftwk and direction (cifra to R).

Repeat above sequence twice (three times in all). In second sequence, W will dance with new ptr and in the third with the one with whom she originally started.

PÁROS ÉS CSILLAG

Kiszáradt a körtéfa,
Hol hálunk az éjszaka?
Nálad rózsám a padon, a padon,
Csuhaj a padon,
Én a te gyöngé válladon!

Presented by Kálmán and Judith Magyar

RÁBAKÖZI CSÁRDÁS
(Hungary)

This is a couple dance from the Rábaköz region.

Pronunciation:

Record: "Folk Dances and Folk Music of Hungary," Folkraft LP-40, side A, band 3, "Rábaközi Friss Csárdás." 2/4 meter

Formation: Cpls facing each other in shldr-waist pos.

Steps: Double Csárdás: (2 meas) Step on L to L (ct 1); step on R next to L (ct 2). Step on L to L (ct 1); close R to L (ct 2). Bend knee slightly with each step (on each ct) and straighten knee between cts, thus making this csárdás step rather bouncy. This step is also done beginning with R ft.

Double Csárdás, M Variation (with cpl turn): (4 meas) Beginning with wt on R, L ft slightly raised behind, step on L crossing behind R ft, bending knee and pulling ptr into a CCW turn as a cpl (ct 1); step on R sdwd to R, completing 1/2 turn (ct 2). Step on L sdwd to L, bending knee slightly (ct 1); close R to L, straightening knees (ct 2). With bouncy steps as described above for the basic Double Csárdás, take a small step on R to R (ct 1); step on L next to R (ct 2). Take a small step on R to R (ct 1); do a slight lift on R, while raising L ft behind, knee bent, preparing to repeat this step from the beginning (ct 2). This step is done turning 1/2 CCW each time, so that if it is repeated, a full CCW turn as a cpl would be made.

Szökkenős (Step-hops): (W only) (2 meas): Step on R with a slight accent, very slightly sdwd to R, bending knee (ct 1); hop on R in place, bringing L ft to R ankle (ct 2). Repeat with opp ftwk and direction (cts 1,2).

Sarkazó (Step-hops with heel-touches): (M only). (2 meas): Step on L slightly sdwd to L, with accent, bending knee (ct 1); hop on L, straightening both knees and touching R heel to floor in front (ct 2). Repeat with opp ftwk and direction, touching L heel fwd (cts 1,2).

Meas

Pattern

NO INTRODUCTION

A1 I. TWO LÉPÉSES CSÁRDÁS ("Two-step csárdás" or double csárdás)
1-4 M dance one Double Csárdás step to L and one Double Csárdás step to R, while W do likewise but with opp ftwk (W start to their R).

RÁBAKŐZI CSÁRDÁS (continued)

- 5-16 Repeat action of meas 1-4 three times (four in all).
On ct 2, meas 16, M do a slight lift on R, while raising L ft behind, knee bent, in preparation for Figure II.
- A2 II. TWO LÉPÉSES CSÁRDÁS FORDULÓVAL (Double Csárdás with half turns)
- 1-4 M dance one Double Csárdás, M Variation step, turning with ptr 1/2 CCW as a cpl.
W repeat action of meas 1-4, Figure I. Take larger steps on the Double Csárdás to R and smaller steps on the Double Csárdás to L.
- 5-16 Repeat action of meas 1-4 three times, completing two full CCW turns. On ct 2, meas 16, M omit the raising of the L ft behind. Note: M tilts upper body slightly to the L as he leads W into each 1/2 turn. Cpls turn approximately on the spot without much traveling.
- A3-6 Repeat action of Figures I and II two more times (three
64 meas in all). This corresponds to music A 3-6.
- A7 III. KIFORGÁS (Individual turns)
- 1-8 M dance the Sarkazó step four times, while W dance the Szökkenős step four times.
- 9-16 Release hold. Repeat action of meas 1-8, turning individually CW more or less in place. W ordinarily make two turns, M one turn, but the number of turns is optional. W usually place free hands at waist, while M usually hold hands up or clap. Resume shldr-waist pos at end.
- A8 IV. NŐ-FORGATÁS (M turns W)
- 1-8 Repeat action of meas 1-8, Figure III. On meas 8, M L hand takes W R hand from his shldr and prepares to turn her.
- 9-10 M dance one Sarkazó step in place while turning W once CW under his L arm. Make sure to bring joined hands all the way down at the end. W place free hand on waist (forming a "handle") and turn once CW with one Szökkenős step.
- 11-12 Repeat action of meas 9-10 but reverse the direction of the W turn.
- 13-16 While doing two Sarkazó steps, M grasps W L arm slightly above the elbow with his R hand, and using that as a "handle" he leads her into a CW spin, releasing both hands as she starts her turn and then making one CW turn himself. W, with two Szökkenős steps, make two CW turns individually. W usually place free hands at waist, while M usually hold hands up or clap. End facing ptr, ready to resume shldr-waist pos.
- A9-14 Repeat action of Figures III and IV three more times
96 meas (four in all). This corresponds to Music A9-14.

RÁBAKÖZI CSÁRDÁS (continued)

The above is a description of a basic form of the dance. Many other variations exist, too numerous to detail here. Some of these involve nothing more than varying the number and/or direction of the turns or adding claps, slaps, or finger snaps as desired, but others are more complex. In addition, Figures I and II may be interchanged with Figures III and IV, and vice-versa, at any time during the dance (the music consists of only one tune repeated 14 times). This fact, together with the many variations, makes Rábaközi Csárdás really a free-style dance.

Presented by Kálmán and Judith Magyar

KÖRTÁNC
(Hungary)

This is a circle dance to a song (Várba harangoznak) from Nyitra county (Felvidék or Uplands, now politically part of Czechoslovakia, ethnographically Hungarian inhabited). Arranged by Kálmán Magyar.

Pronunciation: KOOR-tahnts

Record: HRLP-002, side A, band 5. 4/4 meter.

Formation: Circle, holding hands, facing CCW.

meas

FIGURES

1. WALKING

- 1 Step fwd on R ft (ct 1); hold in this pos (ct 2);
step fwd on L ft (ct 3); hold in this pos (ct 4).
2 Step fwd on R ft (ct 1); step on L ft behind R (ct 2);
Step fwd on R ft (ct 3); hold in this pos (ct 4).
3-4 Repeat action of meas 1-2 with opp ftwk and direction.

2. STAMPING Note: Face ctr of circle, do step moving in, with slightly bent knees.

- 1 Stamp fwd on R ft (slightly to R fwd diag) (ct 1); hold in this pos (ct 2); repeat action of cts 1-2 to L on L (cts 3-4).
2 Stamp fwd on R ft (slightly to R fwd diag) (ct 1);
Stamp fwd on L ft (slightly to L fwd diag) (ct 2);
Repeat action of ct 1 (ct 3); hold in this pos (ct 4).
3-4 Repeat action of meas 1-2, moving bkwd from ctr of circle.

SEQUENCE

4-1/2 INTRODUCTION

MELODY 1

- 1-8 Do Figure 1, meas 1-4, twice, moving fwd, CCW in circle.
9-12 Do Figure 2, meas 1-4.

MELODY 2-8

- 13-96 Repeat action of Melody 1 seven more times.

VÁRBA HARANGOZNAK

Várba harangoznak,
Varosba dobolnak.
A ghimesi legények táborba indulnak,
Nagy a híre....

Ki lesz a kapitány?
Majd lesz Jancsó Ignác!
Hát a kapitányné?
Majd lesz Réczika Tercsi,
Nagy a hire...

Ennek a Tercsinek
Szép selyem szoknyája
Ennek az Ignácnak fáj a szíve rája,
Nagy a híre...

Ennek az Ignácnak,
Szép rojtos Gatyája,
Ennek a Tercsinek fáj a szíve rája,
Nagy a híre...

Presented by Kálmán and Judith Magyar

SOMOGYI KANÁSZTÁNC
(Hungary)


Translation: Shepherd's Dance from Somogy.

Pronunciation: SHOH-moh-dyee KAW-nahs-tahnts


Music: Folkraft LP-40, side A, band 5. 2/4 meter.

Formation: Individually in a circle, M with fists on waist, W with hands on waist. May also be done in circles with low hand hold, or in cpls holding R or L hands, or in shldr hold.

Steps and Motifs:


Step 1. Bokázó (Click) 

Click R ft to L ft (this movement is accompanied by a slight CCW pivot on the ball of the L ft so that the L heel moves slightly to R to meet the R heel (ct 1); repeat the preceding movement with opp ftwk (ct 2).


Step 2. Dobogós Cifra (Stamping cifra) 

Meas 1: Facing slightly to R, stamp R ft to R, taking wt (ct 1); stamp L ft next to R, taking wt (ct &); stamp R in place, taking wt (ct 2).

2: Repeat action of meas 1 with opp ftwk and direction.

Step 3. Kopogós (Heel stamp) 

Facing slightly R and moving R, stamp onto R ft, bending knee (ct 1); stamp L heel in front of R ft, taking wt on L (ct &). This stamp takes only 1/2 meas.

Step 4. Cifra 

Facing slightly R, stamp fwd on R (ct 1); stamp on L moving in same direction (ct &); stamp on R (ct 2).

Step 5. Elöre Dobogós (Stamp forward) 

Meas 1: Stamp fwd on R ft, taking wt, bending knees, and turning slightly to R (ct 1); repeat action of the preceding ct with opp ftwk and direction (ct 2).

2: Repeat action of meas 1, Step 2.

3-4: Repeat action of meas 1-2 with opp ftwk.

Step 6. Légbokázó (Click in air) 

Meas 1: Jump on both ft in place (ct 1); click heels together in air (ct &); repeat action of cts 1, & (cts 2, &).

2: Land on R ft (ct 1); step on L crossing behind R ft (ct &); stepping into stride pos, stamp R ft to R (ct 2).

3-4: Repeat action of meas 1-2 with opp ftwk and direction.

THE SEQUENCE OF THE DANCE

Meas

Pattern

NO INTRODUCTION

SOMOGYI KANÁSZTÁNC (continued)

- I. BOKÁZÓ
 1-8 Dance the bokázó motif (Step 1) eight times.
- II. DOBOGÓS
 1-8 Dance the dobogós cifra (stamping cifra) motif (Step 2) four times.
- III. KOPOGÓS
 1-7 Dance the kopogós (heel stamp) motif (Step 3) 14 times.
 8 Do the cifra step (Step 4) once.
 9-16 Repeat action of meas 1-8 with opp ftwk and direction (move to L).
- IV. ELŐRE DOBOGÓS
 1-8 Dance the előre dobogós (stamp fwd) motif (Step 5) twice.
- V. LÉGBOKÁZÓ
 1-8 Dance the légbokázó (clicks in air) motif (Step 6) twice.

Presented by Kálmán and Judith Magyar

SZANYI KÖRVERBUNK
(Hungary)

The Szanyi Körverbunk is a men's circle verbunk (recruiting) dance from the village of Szany, in the western part of Rábaköz and of Hungary as well.

The changes of figures are called by the "hej-legendy," who shouts "hej!" before a new step is to be done. The sequence is predetermined, but not the number of times a given step is done. (For the purpose of learning the dance, however, each step is described below as having a fixed number of repetitions.)

The set structure does not mean that the dance is the same in all the villages of the region. It is practiced in small groups, village by village, or even in "lads' groups" within a village. Each group strives for individuality in the figures and sequence of their dance. The learning of the verbunk played a very important role in the dance life of Rábaköz. Practice during the months preceding the yearly patronal festival of a certain village was taken very seriously. Then the performance of the verbunk took place at the fair during the festival, for the enjoyment and judgment of the crowd. Any dancer making a mistake had to pay a penalty afterwards.

Pronunciation: SAWN-yee KOOR-vair-boonk

Record: "Folk Dances and Folk Music of Hungary," Folkraft LP-40, side A, band 1. 4/4 meter.

Formation: M individually in a circle (or line), facing ctr. Stand a little closer than normal (dancers will start dance by backing away into proper places).

Steps: Bemérés (Measuring-in): (2 meas). Start with ft together, knees bent. Straighten knees and extend arms straight fwd, palms more or less facing, R hand slightly higher (ct 1); bend knees and elbows, bringing hands closer to body but still around chest level (ct 2); straighten knees and clap hands in front (ct 3); bend knees again (ct 4). Straighten knees and clap hands in front (ct 1); bend knees and clap hands in front (ct 2); straighten knees and clap in front (ct 3); bend knees (ct 4).
Every figure of the dance will be introduced by this "Measuring-in" step.

Meas

Pattern

1-3 INTRODUCTION

After some words of greeting, a 3-meas musical introduction is heard. Stand in place for the first two meas. On meas 3: Run bkwd three steps R,L,R to form a larger circle (cts 1,2,3); click L to R (ct 4); with ft together, bend knees (ct &).

SZANYI KÖRVERBUNK (continued)I. BOKÁZÓ-FORDULÁSSAL (Click with turn)

- 1-2 Do one Measuring-in step.
 3 L fist on waist, R hand above head level. In place, turn 1/4 CW with two steps L,R (cts 1,2); close L to R with a small heel click (ct 3); hold (ct 4). End facing 1/4 to the R.
 4 Repeat action of meas 3 with opp ftwk and direction (but hands remain in same pos as before). End facing ctr.
 5-8 Repeat action of meas 3-4 twice (three times in all).
 9-16 Repeat action of meas 1-8 with opp ftwk, handwork and direction.

II. BERUGÓS (Kick in)

- 1-2 Do one Measuring-in step. On ct 4, meas 2, step heavily onto L ft in place, raising R lower leg diag bkwd R.
 3 Hop on L in place, kicking R leg fwd across in front of L, straightening knee (ct 1); leap onto R sdwd to R, kicking L lower leg to L, L knee bent and turned in (ct 2); click L to R (ct 3); bend knees (ct 4).
 4-9 Repeat action of meas 1-3 twice.
 10-18 Repeat action of meas 1-9 with opp ftwk and direction.

III. CSAPOS (Slap)

- 1-2 Do one Measuring-in step.
 3 Hop on L in place, while slapping inner side of R boot top with R hand, in front (ct 1); leap onto R sdwd to R, kicking L lower leg to L, knee bent and turned in (ct 2); click L to R (ct 3); bend knees (ct 4).
 4-9 Repeat action of meas 1-3 twice.
 10-18 Repeat action of meas 1-9 with opp ftwk, handwork and direction.

IV. HOSSZÚ FUTÓ (Long running)

- 1-2 Do one Measuring-in step.
 3 Straighten knees while extending R arm straight up and snapping fingers (ct 1); bend knees and bring arm down (ct 2); straighten knees while extending L arm straight up and snapping fingers (ct 3); bend knees again (ct 4).
 4 Do a small hop on R, raising L leg in front, knee bent, and slapping inner side of L boot top with L hand (ct 1); step on L in place, with accent (ct 2); do a small hop on L, raising R leg in front, knee bent, and slapping inner side of R boot top with R hand (ct 3); turning to face diag R, run fwd on R in LOD (ct 4).
 5 Continuing in LOD, run fwd on L (ct 1); step on R in LOD, turning to face ctr and swinging L leg out to side (ct 2); click L to R (ct 3); with ft together and parallel, bend knees (ct 4).
 6-20 Repeat meas 1-5 three times (four in all).

Repeat dance from beginning, without the introduction.

SZANYI KÖRVERBUNK (continued)

Note: The dance figures do not follow the musical phrase. If the above sequence is followed, the claps and shouts of "hej" will not correspond to those heard on the record. For this version of the dance, the call "hej" will come on the first ct of the Measuring-in step of a new figure or new direction except during the figure with the 1/4 turns (figure I). Here, a call is needed to signal the end of the 1/4 turns, so the call is made on ct 1 of the last 1/4 turn; then, since this signals the start of a new figure or direction as well, it is not necessary to make the call again on the following Measuring-in step. Also, during the introduction, the call is made on ct 4, meas 2, to start the dance.

Presented by Kálmán and Judith Magyar

SZENNAI KARIKÁZÓ
(Hungary)

Circle dance from Szenna, a village in Somogy county, southwest of Kaposvár, in the heart of Transdanubia. The dance is done authentically by both men and women in a close shldr-to-shldr pos. (See drawing.) Arranged by Judith Magyar.

Pronunciation: SEN-nah-yee KAW-ree-kah-zoh

Record: HRLP-002, side A, band 4. 2/4 meter.

Formation: M and W in circle, alternately, if possible, arms are around opp side shldr of adjacent people. (See drawing.) Face ctr.

MeasFIGURES1. STEP-CLOSE TO LEFT (Slow)

- 1 Step on L to L, bending knee (ct 1); straighten knee in this pos (ct &); step R next to L ft, bend both knees (ct 2); straighten both knees in this pos (ct &).

2. TWO TO THE LEFT, ONE TO THE RIGHT - BASIC (Faster beat)

- 1 Step on L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); step R next to L ft, bending both knees slightly (ct 2); straighten both knees in this pos (ct &).
- 2 Repeat action of meas 1.
3. Repeat action of meas 1 with opp ftwk and direction.

3. VARIATION 1 OF BASIC (STEPPING IN)

- 1 Step on L to L (ct 1); step on R in front of L ft, bending both knees slightly (ct 2).
- 2 Repeat action of Figure 2, meas 1 (to L).
- 3 Repeat action of Figure 2, meas 1 with opp ftwk and direction (to R).

4. VARIATION 2 OF BASIC

- 1 Repeat action of Figure 3, meas 1.
- 2 Step on L to L, bending knee slightly (ct 1); straighten knee in this pos (ct &); raise R ft to L ankle, while bending and straightening L knee (cts 2,&).
- 3 Repeat action of meas 2 with opp ftwk and direction (to R).

5. CIFRA

- 1 Leap to L onto L (ct 1); step R next to L ft (ct &); step in place on L (ct 2).
- 2 Repeat action of meas 1 to R, but without leaping, but with small step.

6. UGRÓS STEP (L ft is free, ready to jump to L)

- 1 Jump in place twice (cts 1,&); kick R ft fwd, slightly off ground, straighten knee (ct 2); swing R ft to R side (ct &).
Note: cts 2,& should be a circular motion for the ft.
Between meas 1-2 you are jumping to R (small).

SZENNAI KARIKÁZÓ (continued)

- 2 Repeat action of meas 1.
Between meas 2 and the next meas, you are jumping to L (big).

7. RIDA

- 1 Step on R in front of L, knees bent (ct 1); step on L to L, straighten knees (ct 2).
2-4 Repeat action of meas 1 three more times.
5 Step on R in front of L, knees bent (ct 1); step on L to L, straighten knees (ct &); repeat cts 1,& (cts 2,&).
6-8 Repeat meas 5 three more times.

SEQUENCEINTRODUCTION

- 1-16 Do Figure 1 sixteen times.

MELODY A1

- 1-2 Pause.
3-14 Do Figure 2 four times.

MELODY B1

- 1-18 Do Figure 3 six times.

MELODY B2

- 1-18 Do Figure 4 six times.

MELODY B3

- 1-18 Do Figure 5 eight times.

MELODY B4

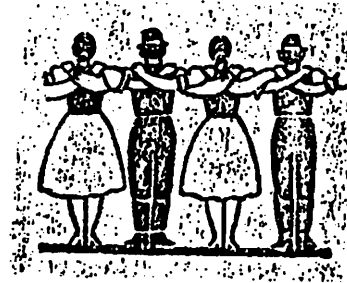
- 1-18 Do Figure 6 eight times.

MELODY C (Duda improvisation)

- 1-24 Do Figure 7 three times.

Note: Actually finish Figure on ct 1 of meas 24, with wt on R ft, to be ready to start above sequence again.

Repeat above sequence again from Figure 2 through Figure 5.



Hármát tojott a fekete kánya,
Engem szeret a kend barna lánya,
||:Lipityembe, lapatyomba,
Bokréta a kalapomba :||

Akármilyen szegény legény vagyok,
A kend lánya szeretője vagyok,
||:Lipityembe, lapatyomba,
Gyere rózsám, a kocsimba :||

Presented by Kálmán and Judith Magyar

ZÖLD FÜ
(Hungary)

This is a Hungarian children's village dance, in circle and in couples. Arrangement is by Sándor Timár. It was taught at the Second Hungarian Folk Dance Symposium by Erzsébet Timár.

Pronunciation:

Record: HRLP-002, side A, band 3. 2/4 meter.

meas

FIGURES

- 1 1. WALKING
R ft steps fwd (ct 1); L ft steps fwd (ct 2).
- 1 2. LIMPING STEP
M: Stamp onto R ft to R, bend knee (ct 1); step next to R with L ft, straighten knee (ct 2).
W: Same figure, starting with L ft to L side.
- 1 3. CIFRA
Leap to L side onto L ft (ct 1); step onto R ft next to L ft in place (ct &); step onto L ft in place (ct 2).
Repeat step with opp ftwk and direction.

Starting Position: One large circle, facing CW, dancers holding hands. An even number of people are required; get into circle two-by-two, W on R side of men. (See drawing 1.)

SEQUENCE

- MELODY A1
1-4 Introduction.
5-12 Start walking in circle CW, starting with R ft.
- MELODY A2 (Zöld fü...singing)
1-12 Do Figure 1, walking (R-L ft).
13-16 Breaking up into cpls continue walking steps CW, holding hands (eight steps in all). (See drawing 2.)
17-20 Continue walking steps (eight in all), CCW (changed direction). (See drawing 3.)
21-22 Cpls, releasing hand-hold, walk out from each other, in CW direction, with four steps. Face each other again at end, hold hands again. (See drawing 4.)
23-24 Four steps in CW direction, holding hands.
25-26 Cpls walk out from each other again with four steps, in CCW direction, (see drawing 5,) closing ft on ct 2 of meas 26, facing each other, M outside facing ctr of circle, W facing out, on the inside. Accompany these four steps with four claps. Hold both hands at end. (See drawing 6.)

ZÖLD FÜ (continued)MELODY B1 (Ezt szeretem...singing)

- 1-4 Do Figure 2 (Limping step) moving in CCW direction along circle (M to R, W to L).
- 5-6 Cpls walk around in small circle with four steps, facing each other at end again. (M move CCW, starting with L ft, W move CW, starting R.) (See drawing 7.)
- 7-8 Cpls facing each other, stamp ft in place (M: L,R,L, W: R,L,R).
- 9-12 Repeat action of Figure 2 (Limping step) in CCW direction along circle (M start L, W R). This is same action as meas 1-4, with opp ftwk and direction.
- 13-16 Repeat action of meas 5-8 with opp ftwk and direction.

MELODY C1

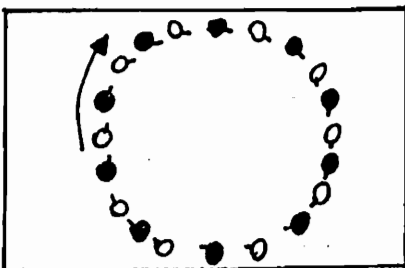
- 1-4 Do Figure 3 (cifra) four times, starting to L with L ft. (See drawing 8.)
- 5-6 Continue cifras turning around. M: around himself, W: moving CCW with turn, arriving to next ptr. (See drawing 9.)
- 7-8 Two cifra steps in place, in front of new ptr (L and R).
- 9-10 Ptrs turn around themselves with two cifra steps (L and R), in CCW direction.
- 11-12 Two cifra steps in place again (L and R).

MELODY C2

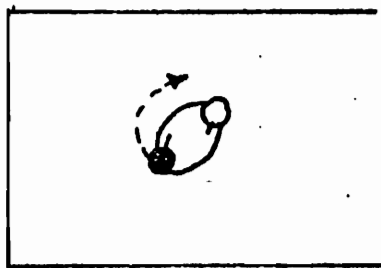
- 1-12 Repeat action of Melody C1. W will finish two persons down from orig ptr (on R side of M).

Repeat these sequences two more times (for a total of three).

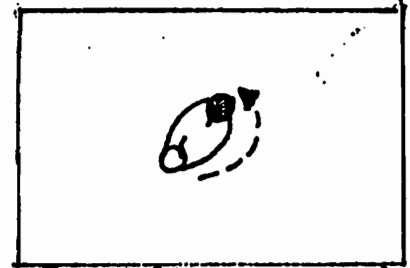
MELODY C is repeated at the end for a third time. Do action of meas 1-12 in one large circle, everybody start facing in.



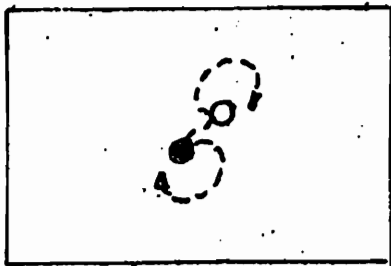
Dwg 1.



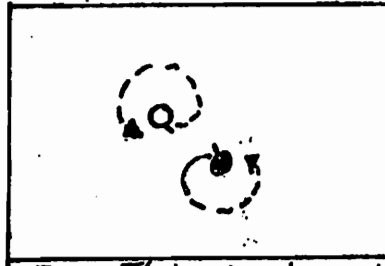
Dwg 2 (showing 1 couple)



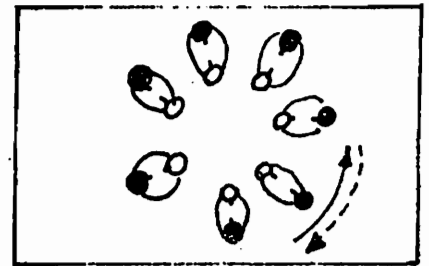
Dwg 3. (showing 1 couple)



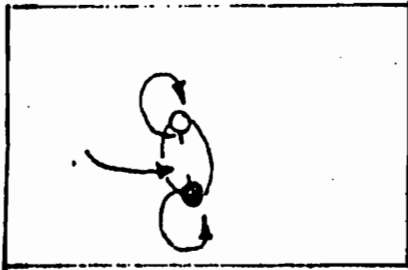
Dwg 4. (showing 1 couple)



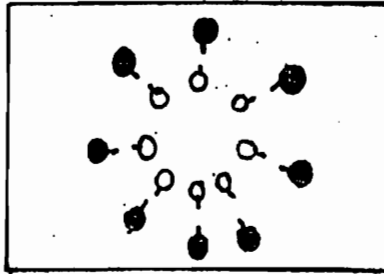
Dwg. 5 (showing 1 couple)



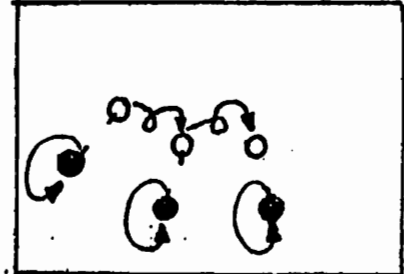
Dwg 6.

ZÖLD FÜ (continued)

Dwg 7.



Dwg 8.



Dwg 9. (showing partial circle)

ZÖLD FÜ...

Zöld fü, zöld fü a lábam alatt,
 Aki a legszebb lesz, tölem csókot kap, kap, kap,
 Aki a legszebb lesz, tölem csókot kap.
 Kemény kútba tekintek, kemény szálat szakajtok,
 Aki nemes asszony, kit akarsz bevenni, azt vedd be.
 Ezt szeretem, ezt kedvelem, ez az én edes kedvesem,
 Ég a gyertya, ha megújítják, dobszerda.

Tikot fogtam megölöre,
 Nem ül többé az ülöre,
 Inkább ül a cinedénybe-be-re-be,
 Asztalomnak közepébe.

Presented by Kálmán and Judith Magyar

BAL DES MONTAGNES
(France - Brittany)

This is a very old-style dance from Brittany. "Bal" means "Ball" or dance, and usually refers to a couple dance. There are no mountains in Brittany, only hills, but they are proud enough of the rolling hills to name a dance for these "mountains." The dance comes from Basse-Bretagne (Lower Brittany around town of Vannes) and was observed by a group of Montreal folk dancers in 1975 during a research trip to Bretagne.

Pronunciation:

Record: Dances of Brittany, DB-2 (45 rpm) 2/4 meter.

Formation: Cpls in open circle, W to R of ptr. Hands joined by "pinkies" and held down at sides (V pos). Leader on L end. Wt on R ft. Face L of ctr. Ftwk same for both.

Meas

Pattern

INTRODUCTION Solo bagpipe. Dance begins after long-held note.

CHORUS - Slow Music

- 1-12 Facing and moving RLOD: Beginning L, 12 steps, one step per meas. Arms swing fwd (in) on L steps, back on R steps.
- 13-16 M release corner hand, move in CW arc twd ctr (three steps L,R,L) to face ptr: W continue in RLOD and face ptr on last ct. Both touch R ft beside L, no wt (meas 16, ct 1). Join free hand with ptr with pinkie hold on meas 16.

FIGURE I - Fast Music

Raise joined hands about chest level with elbows bent and raised outward so that elbows and hands are on a single plane. Hands start about 8 - 12" apart. They cross each other on ct 1 of each meas, and separate on ct 2 of each meas with M R, W L on top each time. Keep arms and hands fairly stiff during pattern -- movement comes from shldr.

- 1-2 Move twd ctr R,L,R, hop (cts 1,2,1,2).
- 3-4 Move away from ctr L,R,L, hop (cts 1,2,1,2).
- 5-12 Repeat meas 1-4 two more times, three in all. On meas 12, ct 2 all stamp R ft (no hop).
- Long-held note in music: M return to orig pos in circle quickly.

CHORUS - Slow Music

- 1-16 Repeat Chorus except M stay in circle on meas 13-16. All bring joined hands to "W" pos on last ct.

FIGURE II - Fast Music

- 1 Point R ft fwd on floor, hands extended fwd at chest level (ct 1: pause (ct 2)).

BAL DE MONTAGNES (continued)

- 2 Bring R ft beside L, no wt, and bring hands to "W" pos (ct 1); pause (ct 2).
- 3-12 Repeat meas 1-2 five times (six in all). End with sharp stamp with R ft, taking wt.

CHORUS - Slow Music

- 1-16 Repeat Chorus except W move into ctr to end facing ptr and join hands with pinkie hold.

FIGURE III - Fast Music

- 1-12 Repeat Figure I with W moving bkwd first. M R and W L hand cross on top on ct 1 as before.

Repeat dance from beginning. Dance is done twice through. Bow ptr at end.

Presented by Yves Moreau

AVANT-DEUX DE TRAVERS
(France - Brittany)

This is a popular form of a dance done throughout Brittany. This one is done in mixed lines and comes from L'Orient region on the Coast. Source: Simone Mésonéro.

Pronunciation:

Record: Laridaine. ML-1 (45 rpm). 2/4 meter.

Formation: Short mixed lines, 4 - 6 people. Tight hold; arms held upwards (under shldr height), elbows bent, very close. Looks somewhat like Turkish-type hold, but fingers are not interlocked.

Meas

Pattern

Basic travel step

- 1 "Two-step": Step fwd onto R (ct 1); close L to R (ct &); step fwd on R (ct 2); small hop on R (ct &).
- 2 Repeat action as above but reversing direction and ftwk (moving bkwd and at the same time turning entire line CW, freely in room).
- 3-8 Repeat action of meas 1-2 three times.

"Chorus Step"

- 1 Take small step fwd onto R (ct 1); small hop on R (ct &); small step bkwd onto L (ct 2); small hop on L (ct &).
- 2 Take small step to R on R (ct 1); small hop on R (ct &); small step to L on L (ct 2); small hop on L (ct &).
- 3-8 Repeat action of meas 1-2 three times. Do not move around room on this step.

Dance repeats from beginning.

Presented by Yves Moreau

DZANGURICA
(Bulgaria - Pirin)

Source: Zbornik Bâlgarski Narodni Hora, CHS Sofia, 1972.
Dance also known as "Džingurica."

Pronunciation: JEEN-guhr-eet-sah

Record: Laridaine ML-3

Meter: 9/8 1-2-3-4* quick-quick-quick-SLOW in a slow tempo,
like the Macedonian "Devetorka-Sareni Corapi," or the
Greek Karsilamas.

Formation: Open circle, mixed, hands start at shldr level ("W" pos),
face ctr, wt on L ft.

Style: Macedonian: proud movements. Steps on balls of ft,
("čukče"-type).

Meas

Pattern

- 1 Turn to face L simultaneously bringing arms down at sides and stepping onto R ft fwd (ct 1); hop on R ft, swinging L leg twd ctr close to ground (ct 2); continue swinging L so that body faces R of ctr and step onto L (ct 3); facing LOD, small leap onto R ft (ct 4); step onto L (cts &,uh).
- 2 Four walking steps, R,L,R,L to rhythm (Q,Q,Q,S) in LOD. Turn to face ctr on fourth step.
- 3 Facing ctr, touch R heel diag R simultaneously bringing hands to "W" pos (ct 1); step onto R in place (ct 2); touch L heel slightly fwd (ct 3); "čukče" on R ft (lift R ft off floor slightly, simultaneously picking up free ft) (ct 4); step onto L in place (cts &,uh).
- 4 Four small steps in place, R,L,R,L (Q,Q,Q,S).
- 5 Facing ctr, bring R ft behind L calf, swinging R knee to R (ct 1); twist R leg and knee to ctr (ct 2); step onto R in place (ct 3); small lift on R ("čukče") (ct 4); step onto L in place (cts &,uh).
- 6 Four walking steps twd ctr, R,L,R,L (Q,Q,Q,S).
- 7-8 Repeat action of meas 5-6, but moving out of ctr.

Presented by Yves Moreau

* Ct 4 may be divided into three parts notated thusly:
4, &, uh. This occurs in Dzangurica in meas 1, 3, 5, and 7.

SEJ SEJ BOP
(Bulgaria)

Source: Liliana Zafirova and Stefan Vâglarov, Sofia. A type of line-račenica found through Dobrudja under various names: Kucata, Brâsni Cârful, etc.

Pronunciation: SAYH-SAYH-BOHP

Record: XOPO-X-333. 45 rpm

Meter: 7/16 counted here as 1-2, 1-2, 1-2-3 or 1-2-3, or Q Q S.

Formation: Mixed lines with belt hold (L over R) or front basket hold. Wt on R ft. Face ctr.

Style: Marked knee-bend. Upper body straight and proud.

Meas

Pattern

- 1 Step onto L across R (ct 1); hold (ct 2); step onto R next to L with marked knee flexion (ct 3).
- 2-4 Repeat action of meas 1.
- 5 Step onto L turning sharply to face L (ct 1); small sharp stamp with R, no wt, slight bend fwd of upper body (ct 2); step onto R slightly R with wt, body now straight (ct 3).
- 6 Sharp "čukče" on R ft simultaneously facing slightly R and bringing L leg up and fwd (ct 1); step onto L ft (ct 2); sharp stamp with R behind L (ct 3).
- 7 Step slightly back onto R ft (ct 1); pause (ct 2); sharp "čukče" on R ft simultaneously bringing L ft off ground (ct 3).
- 8-10 Repeat action of meas 5-7.
- 11 Facing ctr, step sdwd to L with L (ct 1); sharp brush-step (scuff) with R heel across L (ct 2); step onto R across L (ct 3). During this step dancers shout "Sej, sej, Bop"!
- 12 Step onto L to L (ct 1); pause (ct 2); touch R ft next to L (ct 3).
- 13 Repeat action of meas 12 with reverse direction and ftwk.
- 14-16 Repeat action of meas 11-13.

Repeat dance from beginning.

Presented by Yves Moreau

GAVOTTE D'HONNEUR
(France - Brittany)

This dance comes from the coastal areas of Brittany in France. It was observed in 1973 by a group of folk dancers from Montreal on a study tour of folklore in that region.

Pronunciation: Ga-VOHT ~~don~~-HEER

Record: Any Breton "gavotte" tune or

"Dances of Brittany," DB-2A (45 rpm), 2/4 meter.

Formation: M and W in open circle, hands joined at shldr height "W" pos. Everybody close to neighbors. Leader at L of line. Everyone face L of ctr. End people also have free hand at shldr level. *Long flute passage, 2 guitar chords then begin immediately. When vocal begins*
Dance moves continuously moves to left (RLOO)

Meas

Pattern

I. BASIC FIGURE

- 1 Step on L ft to L (ct 1); step on R ft to L (ct 2).
- 2 Step on L to L (ct 1); step on R to L (ct &); step on L to L (ct 2).
- 3 Step on R to L (ct 1); step on L to L (ct 2).
- 4 Step on R to L (ct 1); small hop on R ft in place, simultaneously raising L ft crossed in front of R (ct 2).
- 5-16 Repeat action of meas 1-4 three more times.

II. HEEL-CLICKS

- 17 Facing ctr, and bringing arms down at sides, two small hops on R ft traveling slightly to L and simultaneously "clicking" inner L ft on R (cts 1,2). Knees are slightly bent here and ft are close to ground. It is not a "Polish-style" heel click.
- 18 Facing L, small running step onto L to L (ct 1); small running step onto R, crossing in front of L (ct 2).
- 19 Facing ctr, sharp jump onto both ft, bending knees (ct 1); change wt sharply onto L ft, simultaneously kicking R ft sharply diag fwd R (ct 2).
- 20 Small leap ~~down~~ onto R ft (ct 1); bring L ft around sharply and "click" it against R as in meas 17 (ct 2).

Dance repeats from beginning and alternates as above.

Keeps Rt Foot pointed towards center of circle

Presented by Yves Moreau

HANTER DRO
(France - Brittany)

Dance from Basse-Bretagne (Lower Brittany) near town of Vannes and Lorient. Observed by group of Montreal folk dancers in Brittany, 1975. It is sort of a Breton version of the "Hora" or Pravo Horo in reverse direction!

Pronunciation: Awn-terr Droh

Record: Dances of Brittany No. 2 (45 rpm). 2/4 meter.

Formation: Open circle, mixed, strong arm hold (Turkish style)
L ft free. Face slightly L of ctr.

MeasPattern

- | | |
|---|--|
| 1 | Small step on L to L (ct 1); small step on R across L (ct 2). |
| 2 | Small step on L to L (ct 1); pause (ct 2). Sometimes instead of a pause, the R ft "points" or touches floor briskly. |
| 3 | Small step on R slightly bkwd (ct 1); pause (ct 2). |

Dance repeats from beginning.

Description by Yves Moreau.

Song:

Quand j'étais jeune à dix-huit ans
J'étais beau et gallant au gai!
Les amoureuses venaient me voir
le soir dedans ma chambre au gai!
La plus jeune des amoureuses
m'apporta une orange au gai!
L'orange a tombé sur mon pied
elle a cassé ma jambe au gai!
On fit venir un médecin
de Paris ou de Nantes au gai!
Le médecin qui me soignait
voulu couper ma jambe au gai!
Non, ma jambe ne sera pas coupée
car je vis de mes rentes au gai!
la...la...la...la!

Presented by Yves Moreau

LES SALUTS
(French - Canada)

This dance is one part of a long quadrille known as "Le Saratoga" done (still today) on Orleans Island in the St. Lawrence River near Quebec City.

Pronunciation:

Record: Laridaine LP-7902 side A, band 5. 4/4 meter.

Formation: Inner circle of W holding hands and outer circle of M holding hands (down at sides). Each person has ptr: i.e.: equal number of M and W. 4 - 8 cpls is comfortable number. Ptrs are close to each other, W on M's R.

MeasPatternNO INTRODUCTION

- 1-4 W do eight walking steps to R, while M do eight walking steps to L (by the 8th step, cpls are pretty much back to starting place).
- 5-8 Repeat action of meas 1-4 in reverse direction and ftwk (by 8th step, M have come back to starting place on W's L).
- 9-12 When M get to W's L they bring joined arms over W's heads to form "front basket figure." With this new pos, everybody circles to L, eight steps.
- 13-16 Still in basket pos, everybody circles to R, eight steps.
- 17-18 All face ctr (still with basket), walk fwd with four steps (new tune).
- 19-20 Take regular hand hold down at sides and walk bkwd four steps.
- 21-22 All walk fwd slowly and take a low bow (wait for music! length may vary).
- 23-24 M take four steps bkwd when music starts again (faster tempo) then join hands while W also join hands in middle circle (starting pos).

Dance repeats from beginning with above sequence.

Presented by Yves Moreau

SET DE FORTIERVILLE (Partie)
(French-Canada)

This is one part of a popular dance-type in Southern and Eastern Quebec and has many names. This version is from Beauce and was introduced by Richard Turcotte of Quebec City.

Pronunciation:

Record: Laridaine 7902, side B, band 1. 2/4 meter.

Formation: Four cpls in square formation. W on M's R.

Meas

Pattern

- | | |
|-------|---|
| 1-2 | All join hands and walk fwd four steps and reverse. |
| 3 | Repeat action of meas 1. |
| 4 | Put W in ctr with backs to ctr facing out. M take two steps bkwd and face CW to start walking. |
| 5-8 | W in ctr, while M walk around CW 16 steps to come back to place facing ptr. |
| 9 | M and W hold hands as follows: M's R over holding W's R, (L in L). M take two steps bkwd facing R of ctr. |
| 10-12 | M pull W as in meas 9 and travel CW. |
| 13-16 | M turn W so that you end up in "Varsouvienne" promenade pos and promenade CCW. |
| 17-24 | W walk fwd, M turn CW and face W coming from behind, swing that W. |
| 25-32 | Promenade that W. |

Dance repeats from beginning.

Note: Number of measures can vary depending on particular recording.

Presented by Yves Moreau

SITNA ZBORINKA
(Bulgaria - Dobrudža)

Source: Yves Moreau, village of Senokos, Tolboukhin District, 1966.

Pronunciation: SEEHT-nah ZBOH-ring-kah

Record: XOPO-X-333, 45 rpm 2/4 meter

Formation: Short lines; belt hold, L over R. Wt on R ft.
Face ctr.

Style: Marked knee-bend. Upper body straight and proud,
(somewhat like Thracian but heavier). Occasional
shldr "shimmy" motion.

MeasPatternFIGURE I. (Basic)

- 1 Turn to face L and step onto L, simultaneously tilt upper body fwd (ct 1); sharp stamp with R ft next to L (ct &); facing ctr again, step back onto R ft (ct 2).
- 2 Repeat action of meas 1.
- 3 Turn to face L and step onto L, simultaneously tilt upper body fwd (ct 1); sharp stamp with R ft next to L (ct &); repeat action of cts 1,& in reverse direction and with opp ftwk (cts 2,&).
- 4 Step to L onto L ft (ct 1); stamp R next to L, no wt (ct &); heavy step fwd onto R (ct 2); sharp "chug" (hop) fwd on R (ct &).
- 5-6 Repeat action of meas 4 two more times.
- 7-8 Four steps bkwd, L,R,L,R.

FIGURE II. (Leap-stamp)

- 1-6 Repeat action of meas 1-6, Figure I.
- 7 Leap onto L to L bringing R knee up sharply and close to L (ct 1); hold (ct 2).
- 8 Repeat action of meas 7 with reverse direction and ftwk.
- 9 Repeat action of meas 7.
- 10 Facing ctr, leap onto R (L knee is still up) (ct 1); sharp stamp with L next to R (ct 2).

FIGURE III. (Rest step)

- 1-2 Repeat action of Figure I, meas 1-2.
- 3-6 Moving directly fwd, eight heavy steps starting with L.
- 7-10 Moving directly bkwd, eight heavy steps starting with L.

FIGURE IV. (Brush-step)

- 1-4 Repeat action of Figure I, meas 1-4.
- 5 Small step on L to L, bring R ft up in back (ct 1); "scuff" R heel across L ft, extending L straight and up (ct &); "chukche" or hop on L facing ctr and sending R leg straight and fwd (ct 2); "brush" R ft bkwd (ct &).

SITNA ZBORINKA (continued)

- 6 "Chukche" on L ft (ct 1); scuff R ft fwd and extend R leg (ct &); "chukche" on L ft (ct 2); step onto R ft in place (ct &).
- 7 Four steps in place, L,R,L,R (cts 1,&2,&).
- 8 Two heavy stamps, no wt with L ft pointing slightly L and at the same time slight shaking of shldr. s.
- 9-12 Repeat action of meas 5-8.
- 13-16 Four steps bkwd L,R,L,R.

"Rest Step can be used at will. Number of times for each Figure depends on leaders.

Presented by Yves Moreau

VLASKO
(Bulgaria)

Source: Boris Valkov, 1970. As taught to François Legault in 1976. Vlach dance from N.O. Bulgaria.

Pronunciation: VLAHSH-koh

Record: Laridaine ML-3. 2/4 meter.

Formation: Closed or open circle, mixed. Hands down at sides.
Wt on L. Face R of ctr.

MeasPattern2 INTRODUCTIONFIGURE I. (Slow music)

- 1-2 Four walking steps to R beginning with R ft.
3 Facing ctr, step onto R ft (ct 1); raise L leg in front of R (ct 2).
4 Reverse action of meas 3.
5 Repeat action of meas 3.
6-8 Reverse action of meas 1-3.
9-16 Repeat action of meas 1-8.

FIGURE II. (Slow music)

- 1 Take two steps diag fwd R, beginning with R.
2 In same direction, step onto R with marked flexion (ct 1); straighten R leg bringing L ft behind R knee (ct 2).
3-4 Take three steps bkwd in same diag (L,R,L) close R next to L.
5-8 Repeat action of meas 1-4, reversing direction and ftwk.
9-16 Repeat action of meas 1-8.

FIGURE III. (Fast music)

- 1 Facing ctr, small step onto R to R (ct 1); small step onto L fwd and slightly in front of R (ct &); step onto R in place (ct 2); small step onto L next to R (ct &).
2 Repeat action of meas 1.
3 Small step onto R to R slightly tilting body to R (ct 1; pause (ct &); small step onto L to L (ct 2); cross R ft in front of L (ct &).
4 Small step onto L ft in place (ct 1); small step on R to R (ct &); cross L in front of R (ct 2); step on R in place (ct &).
5 Step onto L next to R (ct 1); stamp R ft next to L, no wt (ct &); step onto R ft in place (ct 2); stamp L next to R, no wt (ct &).
6 Repeat action of meas 5.
7 Small hop on R ft (ct 1); step bkwd on L ft (ct &); small hop on L ft (ct 2) step bkwd on R (ct &).
8 Small hop on R ft (ct 1); step bkwd on L (ct &); stamp with R ft next to L, no wt (ct 2).
9-16 Repeat action of meas 1-8 with opp ftwk.

VLASKO (continued)FIGURE IV.(Fast music)

- 1-2 Step on R to R (ct 1); step on L behind R (ct &); repeat three more times.
- 3-4 Do four "click-steps" in place starting with R ft (R,L,R,L) (wt on L, raise R knee sharply on final ct "&").
- 5 Step on R to R (ct 1); step on L in front of R (ct &); step on R bkwd (ct 2); step on L to L (ct &).
- 6 Step on R across L (ct 1); step on L bkwd (ct &); step on R to R (ct 2); step on L across R (ct &).
- 7 Step on R bkwd (ct 1); step on L to L (ct &); step on R cross L (ct 2); step on L in place (ct &).
- 8 Do two "heel-clicks" beginning with R (R,L).
- 9-16 Repeat pattern of meas 1-8 with opp direction and ftwk.

Repeat dance from beginning.

Notes by Yves Moreau and François Legault.

Presented by Yves Moreau

DANCES OF PONTOS, GREECE

The most renowned of all the Pontic Dances is TIK, of which there are several. Tik means something that is very straight, like a straight beam (thokari). There are at least five or six tiks that are most common:

1. TIK - single
2. DOUBLE TIK
3. TIK STO GONATON (w/knee)
4. TIK MONO (single) TIK TROMAHTO (trembling)
5. TIK GERONDON
6. TIK IKOTHESPINIAKO

Another form of the Pontic dance that is also common is OMAL.

1. OMAL TRAPEZOUNDOS
2. OMAL KEROSOUNDOS
3. OMOL SAMSOUNDOS
4. EMBROPIS
5. LAHANA

Omal is one of the most popular folk dances among the Pontic people. It is danced in every province. The characteristics of the dances are known by naming the province after each Omal, such as Trapezounda, Kerasounda, Samsounda, etc.

Other forms of OMAL are:

1. OMAL - DIPAT
2. OMAL - LEMONA
3. OMAL - GAROSARONDON
4. OMAL - SAMSOUNDEIKON

These are the most common of all the OMALS.

Another very popular dance is the KOTSARI which is danced in Trapezounda. Kotsari is danced on the heels, and thus derives its name. (KOTS means heel.) This dance is danced by men and women.

Another very common dance is the SERENITSA, also known as "21." It is danced in Trapezounda originally, but its popularity has spread among all the other provinces of the Pontic people. It derives its name from a young princess many years ago, who as a young bride was left a widow. (SHERRA in Pontic Greek or HEIRRA in Greek means widow. NITSA is the diminutive, thus SERENITSA or "little widow.")

The dance TRYGONA is danced all over. It derives its name from a woman called Tryogona. The story goes that she was married to a lazy husband, and she would have to do the daily chores and bring the firewood home. The lyrics depict the lazy husband, and his wife.

The dance LETCHINA is danced in Trapezounda and in KROMI.

DANCES OF PONTOS, GREECE

SARRIGOUS (means blonde girl) also danced in Trapezounda.

MILITSA (little apple) also named after a woman's name.

TA TITTARA or Double Kots is a dance that is danced on the heels, and from Trapezounda.

KOTS is always danced on the heels. Many Pontics had migrated to Russia at one time, and at that particular time the DOUBLE KOTS was renamed LA TITTARA.

SERRA is perhaps the most colorful and showy dance. It is also known as PYRRHIOS from the ancient Greek word PYRR (fire) or sometimes known as a fire dance or war dance. It is a dance that is danced in preparation for a battle. First in preparation they would dance a Syrtos dance, accompanied with singing, whose lyrics would depict a battle.

In times of celebration the dance in later years would be performed at a wedding. Here the lyrics would change from the war theme to mating theme. The SERRA is only danced at special occasions, and most likely at a festival when the inspiration would rise and the fever would rise for the dancers to join hands in the SERRA.

After the SERRA is performed it is usually followed by the dance MAHERIA (Knives). It is a game-playing dance, where one would cause to draw blood on the other. Before drawing blood they would toss the knives in the air, and catch it with their teeth, and continue to dance with it in their mouth.

GHEMOURA is a dance from SANTA.

MITERITSA is danced by men and women as a kind of couple dance. The story reflects about a young man's forlorn love for a young maiden.

TO THYMISMA is a dance of Remembrance, and always danced at weddings. It is danced by the Groom, the Bride, and the Best Man and two young children all holding lit candles. This danced in KROMI, TRAPEZIUNDA, KARS.

MOMOERIA, which in essence means Carnival, is danced during the Lent. It is danced at New Year's Eve as the mimicking of the old year passing and bringing in the new.

KOTCHANGEL is a farewell dance, in a way of commemorating the greeting of departure.

PIPILOMATENA - PATTOULAS, was named after a girl who had beautiful eyes, that resembled lustrous beads.

Presented by Nikos Savvidis

KOTS
(Greece)

The word "kots" means "heel" and thus is an appropriate name for a dance featuring use of the heel. This dance is done primarily in the province of Trapezounda and was originally performed by men only.

Pronunciation: Kohtsch

Record: Pontic Dances - Dances of the Pontic Greeks
#PD - 1234, 33-1/3 extended play. 4/4 meter.

Formation: Hand hold.

Meas

Pattern

- 1 Traveling LOD step R, hop, step L, hop, step R, hop.
In place touch L heel to floor, hop.
Arms swing in rhythm with steps; fwd, bkwd, fwd, up.
- 2 In place touch L heel to floor again, hop, step L, hop,
touch R heel to floor, hop, repeat R heel touch to floor,
hop and bring arms down at the same time.

Repeat entire sequence.

Presented by Nikos Savvidis

KOTSARI
(Greece)

Kotsari, one of the most popular and energetic dances of the people of Pontos, derives its name from the name "Kots" which means heel. It is the characteristic of the dance that it is danced largely on the heels. It is danced mainly on the province of Trapezounda.

Pronunciation: Koh-tschah-reeh

Record: Pontic Dances - Dances of the Pontic Greeks.
#PD-1234. 33-1/3 extended play. 2/4 meter.

Formation: Shldr hold

Meas

Pattern

A. BASIC STEP

- 1 On heels with L,R,L (cts 1,&,2), and hop in place on L ft leaving R ft free (ct &).
- 2 Traveling to LOD with R ft (ct 1); cross on L ft behind (ct &); step on R ft to R (ct 2); hop on R ft leaving L ft free (ct &).

B. IN PLACE

- 1 L,R,L (cts 1,&,2) in place; hop onto L ft leaving R ft free in place (ct &).
- 2 R,L,R (cts 1,&,2) in place leaving L ft free; hop on R ft in place (ct &).

C. STAMPING

- 1 L,R,L (cts 1,&,2) in place; hop on L ft leaving R ft free (ct &). As you complete hop turn to face diag to ctr extending R leg out.
- 2 Stamp diag with both ft (apart) two times (ct 1,&) and on ct 2 turn facing ctr and crossing R ft free under the L knee.

Immediately step on R ft and start over again

D. SCISSOR STEP

- 1 Step (heels) L,R,L (cts 1,&,2); hop in place on L ft and extend R leg fwd all the way out to ctr (ct &).
- 2 Jump onto R ft in place and extend L leg bkwd out, body leaning over.
- 3 Scissor step over jumping onto R ft kicking L leg high and extending L leg out in front in air.
- 4 Stamp L ft out in front ctr three times with wt on R ft (R knee bent) (cts 1,&,uh); step with L ft in place and hop on L ft (cts 2,&).
- 5 Jumping side to side facing ctr, jump to R with R ft (ct 1); jump with L ft to L (ct &); jump with R ft to R (ct 2); hop on L ft leaving L ft free (ct &).

Start sequence all over again.

Presented by Nikos Savvidis

KOTSARI
(Greece)

Kotsari, one of the most popular and energetic dances of the people of Pontos, derives its name from the name "Kots" which means heel. It is a characteristic of the dance that it is danced largely on the heels. It is danced mainly in the province of Trapezounda.

Pronunciation: KOHT-sah-ree

Record: Pontic Dances - Dances of the Pontic Greeks.
#PD-1234 33-1/3 EP Side A/1. 2/4 meter.

Meter: Counted here as 4/4 for the sake of simplicity (1,2,3,4) instead of 1,&,2,&.

Formation: Short lines; shldr hold ("T" pos).

Meas Pattern

INTRODUCTION - Begin when leader desires.

BASIC STEP

- 1 Step on L in place (ct 1); hop on L, touching R heel next to L (ct 2); step on R beside L (ct &); step on L in place (ct 3); hop on L (ct 4).
- 2 Step on R in place (ct 1); step on L in place (ct 2); step on R in place (ct 3); hop on R (ct 4).

VARIATION I. Jump, pause.

- 1 Repeat Basic Step meas 1, cts 1-3; hop on L turning to face slightly L of ctr and extending R to R side in air (ct 4).
- 2 Leap onto R, displacing L bkwd (ct 1); leap onto L, displacing R fwd (ct 2); jump onto both ft, facing ctr (ct 3); hold (ct 4, meas 3 cts 1,2).
- 3 Step on L (ct 3); hop on L (ct 4).
- 4 Repeat Basic Step, meas 2.

VARIATION II. Three jumps

- 1 Repeat Variation I, cts 1-4.
- 2 Facing L of ctr jump onto both ft in stride pos (ct 1); jump again (ct 2); turning to face ctr, jump onto R, bringing L leg around in front (ct 3); hop on R (ct 4).
- 3 Touch L heel to just below R knee (ct 1); extend L ft (ct 2); step on L next to R (ct 3); hop on L (ct 4).
- 4 Repeat Basic Step, meas 2.

VARIATION III. Scissors and slaps.

- 1 Repeat Variation II, cts 1-4.
- 2 Leap onto R, displacing L bkwd (ct 1); leap onto L, displacing R fwd (ct 2); swing R in an arc to face ctr and leap onto it, L leg following (scissors) (ct 3); slap L in front of R (ct 4).
- 3 Slap L two more times (cts 1,2); step-hop on L (cts 3,4).
- 4 Repeat Basic Step, meas 2.

Leader determines the number of times each pattern is danced.

The description was rewritten when it was apparent that the material in the syllabus was not what was being taught.

Presented by Nikos Savvidis

FOLK DANCE CAMP - 1981

MOUSTAMBEIKOM
(Macedonia)

This is a men's dance from Macedonia.

Pronunciation: Mooh-stahm-beh-eeg-kohm

Record: Donna Samiou - Stis Pikrodafnis Ton Antho
#2J 062-70253 LP. 11/8 meter.

Formation: Hand hold at shldr level

Meas

Pattern

- 1 Traveling. LOD, step R with R ft, lift L ft and hop at same time.
Step L, R and L to ctr with R ft crossed behind L ankle.
Step bkwd with R ft and again with L ft, hop with R ft wrapped behind L knee.
Hop three more times in same pos.

Repeat immediately.

Presented by Nikos Savvidis

SERENITSA
(Greece)

The Greeks of Pontos were isolated for thousands of years in an area in the Black Sea. Their dances most dramatically recall aspects of the austere seafaring life, still survive the captivating ritualistic character. These people who maintained their identity despite the many invaders in history, can still be discovering aspects of the ancient Greek dance, as may be seen depicted in ancient Greek vases, particularly the "kordax." "Sherra" (or heira, in Greek) means widow, and "nitsa" is the diminutive, thus "little widow."

Pronunciation: Sheh-reh-nee-tsah

Record: Pontic Dances - Dances of the Pontic Greeks
#PD - 1234; 33-1/3 extended play.

Rhythm: 7/16 meter, counted thusly: ct 1 = 3/16; ct 2 = 4/16 (2/16 + 2/16).

Formation: Begins with hands held down facing the ctr.

Meas

Pattern

- 1 Flexing knee, step R ft to R (ct 1); bring L ft almost to R heel (ct 2).
- 2 Maintaining the flexed knee, step again to R with R ft (ct 1); step in place with L ft (ct 2).
- 3 Change direction and cross R ft front of L to RLOD (ct 1); bring L ft to R ft in place (ct 2).
- 4 Step R ft to L crossing front of L ft to RLOD (ct 1); step L ft in place (ct 2).
- 5 Raise arms high as preparation to step bkwd. Step with R ft to bkwd R pointing L ft front and tremolo (ct 1); step with L ft bkwd to L pointing R ft front (ct 2).
- 6 Repeat meas 5.

Bring arms down and start all over again.

Presented by Nikos Savvidis

TIK
(Greece)

Tik is one of the most basic and common dances among the people of Pontos. Tik, means straight, erect, like the straight limbs or "thokari." There are several types or forms of Tik, but it is the dance that almost always starts all proceedings.

Pronunciation: Teek

Record:

2/4 meter.

Formation: Hand hold, raised at shldr height.

Styling: Arms are accented as to sustain rhythm.

Meas

Pattern

- 1 Starting with L ft step directly fwd to ctr L,R,L, three little quick steps.
- 2 Step to side R with R ft, bring L ft to R ft arching L ft and bending knee for styling, and step on L ft.
- 3 Maintaining a 1,&,2 ct, step with R ft bkwd and lift L ft slightly pausing, accenting knee action.
- 4 Step on L ft bkwd pausing on R ft pointing.
- 5 Step on R ft bkwd and pause on L ft arching once again, as if to hold the 2nd ct (knee action).

Begin again with L ft to ctr.

Presented by Nikos Savvidis

TRYGONA
(Greece)

Trygona is danced all over. It derives its name from a woman called Tryogona. The story goes that she was married to a lazy husband, and she would have to do the daily chores and bring the firewood home. The lyrics depict the lazy husband and his wife.

Pronunciation: Tree-goh-nah

Record: Pontic Dances - Dances of the Pontic Greeks
#PD-1234; 33-1/3 extended play. 4/4 meter.

Formation: Hand hold - arms overhead first half of pattern, swinging rhythmically at sides second half of pattern.

Meas

Pattern

- | | |
|---|---|
| 1 | Traveling RLOD, start with R ft stepping L four steps - R,L,R,L. Arms, which were overhead, swing down and back on fourth step. |
| 2 | In place step R,L,R,L keeping R ft slightly fwd. Arms swing in rhythm with steps - fwd, bkwd, fwd, up. |

Repeat entire sequence.

Presented by Nikos Savvidis

ZONARADIKOS
(Greece)

This dance is from Karoti, a village in Thrace. The name means "holding belts."

Pronunciation: Zoh-nah-rah-theeh-koh

Record: KEFI Records, #Ker-101-B. 45 rpm.

Rhythm: 6/8 - counted 1 (1,2,3); 2 (4,5,6)

Formation: Belt or hand hold, arms crossed R over L.

Meas

Pattern

TRAVELLING LOD

- 1 Jump to both ft (slightly apart (ct 1); hop on R ft (ct 2).
- 2 Step with L ft behind R ft (ct 1); hop on L ft (ct 2).
- 3 Step (almost a run) to ctr R,L (cts 1,2).
- 4 Jump to both ft (ct 1); hop on R ft (ct 2).
- 5 Moving bkwd step L, R (cts 1,2).
- 6 Moving bkwd step L (ct 1); hop on L ft (ct 2).
- 7 Step R (ct 1); bounce (leaning R)(ct 2).
- 8 Step L (ct 1); bounce (leaning L)(ct 2).

Repeat sequence.

Presented by Nikos Savvidis

SWEDISH DANCE PREFACE

A noted country fiddler from Sweden's "folklore province" of Dalarna once told me, "To us, music is not an art form, but a necessity of life." The same might well be said about traditional dancing in yesterday's rural Swedish society; it too was not an art form, but an essential part of a lifestyle. Its function was strictly socio-recreational, having lost for the most part any ritualistic implications which may have had some significance ages ago.

I refer of course to the actual dance legacy of the people, not the formal book-learned "folk dances" which have long been the stock-in-trade of the organized folk dance societies. While the latter are also in a sense recreational, the approach to them has been, from the beginning (mid 19th century), performance-oriented. In striking contrast to that repertoire are the unpretentious (except where the men may be showing off to his partner!) "fun" dances which were transmitted from generation to generation "by osmosis" so to speak, developing simultaneously with the music which inspired them, without regard to their suitability for public performance. In short, their participatory nature was (and is) an end in itself.

The aim of these teaching sessions, therefore, is to convey in as direct a manner as possible, the art and spirit of traditional dancing as it has been practiced by the Swedish folk for many generations. Presentation of the material is based upon a unified approach to Swedish dancing, not just a collection of dances from Sweden. Each acquired skill, from a simple turning step in a schottische to a relatively sophisticated rotation step in a syn-copated polska, serves to enhance further acquired skills, until the dancer's response to various rhythms is "second nature."

The dances herewith presented are those of the type actually danced by the Swedish folk, primarily during the 19th century, but some of 18th century origin, and some with their roots going as far back as the Renaissance. The hambo and schottische, along with the waltz and polka, have survived unto this day throughout Sweden as "gammaldans" (old time dance), while others, called "bygdedans" (regional ethnic dance) have been gleaned from the memories of living tradition-bearers, by devoted researchers. In a few cases dances now extinct have been conscientiously reconstructed through the use of whatever documentary material could be found.

For the American folk dancer yet uninitiated into Scandinavian dancing, a few salient features of the Nordic dance idiom should be pointed out. As mentioned in the previous paragraphs, traditional Scandinavian dances are recreational rather than consciously ceremonial in nature. Also, in contrast to the ethnic dances of many other cultures they are nearly all "co-educational," requiring partners of the opposite sex. While this is obvious in couple dances, it is also the norm for dances in rings and other formations.

SWEDISH DANCE PREFACE (continued)

Perhaps the single most characteristic feature of the old dances of the Swedish people is the predominance of couple rotation. Because this turning is relatively fast, it brings into play certain physical factors not obvious in slower dances, such as momentum, counterbalance, torque, leverage, etc. The net result is that the focus is not on two persons merely dancing given steps in close proximity, but on a single couple dancing together cooperatively. Because one of those persons must "start the wheel turning" and "steer," the matter of leading takes on great significance. This is the man's job. Thus, essential to the success of a Nordic turning-dance is a strong male lead.

As is the case in most folk cultures, the traditional dances of the Nordic lands are predicated upon a relatively limited number of step patterns, each corresponding to certain basic rhythms. These steps occur, however, in a multitude of different figures, styles, and music settings, and are subject to numerous dialectal interpretations. So while the number of separately identifiable dances covered in a week's camp or weekend workshop may seem unduly ambitious, it is really no more than a practical application of a limited number of fundamental steps to a comparatively small repertoire of basic figures -- with, of course, an adequate understanding of their intimate relationship to the music being played.

Due to time and space limitations, only a few of the several legitimate "folk-style" rhythms which comprise Sweden's native dance heritage are covered here. But they should serve to allow the dancer to understand in theory and enjoy in practice, the fun of couple rotation, which is the essence of the typical Swedish traditional dance.

While old-time dances are done quite alike throughout Sweden and have therefore become somewhat standardized, the regional ethnic dances, being products of local rather than "national" tradition, are found in a multitude of variants. To simplify their presentation to a non-Swedish public, a generic approach, rather than an idiosyncratic one, has been employed both as to choice of a particular dance form, and use of the dance's name. In every case an effort has been made to capture the spirit of the regional idiom with a minimum of needless confusion.

It is the hope of the instructor that at the conclusion of the teaching, students will be able to exclaim, "I've learned to dance Swedish Style!" rather than trying to remember how many different Swedish dances they've gone through!

Presented by Gordon E. Tracie

S w e d e n

showing the historical provinces

Dalarna, Medelpad, and Jämtland, the provinces from whence this year's Swedish dances come, are delineated in heavy border

DISTRICT OF ORIGIN FOR DANCES TAUGHT
BY GORDON E. TRACIE, STOCKTON, 1981

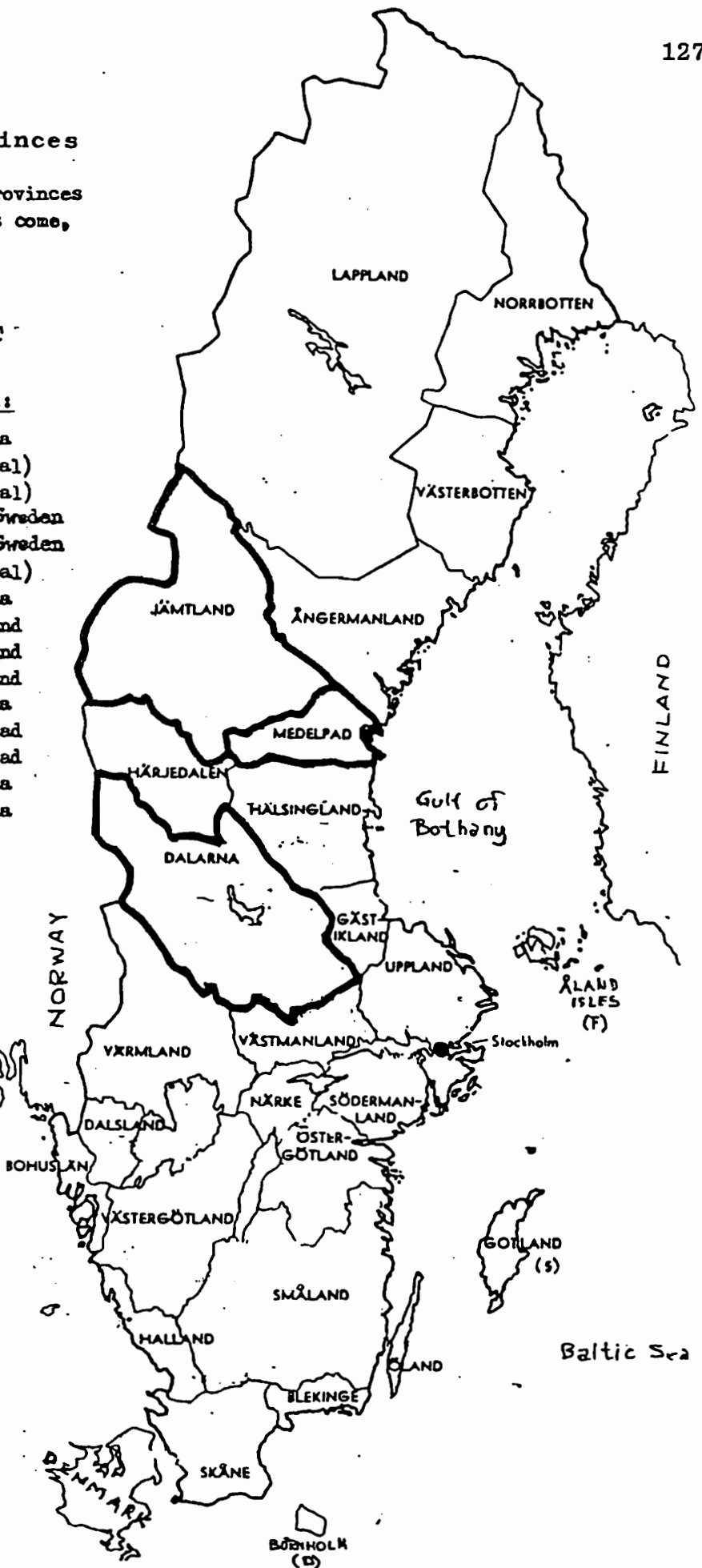
<u>Specific dance:</u>	<u>Origin:</u>
Bingsjö polska	Dalarna
Fyrmanadans	(General)
Gammal polska	(General)
Gammal schottis	North Sweden
Ganglåt-snoa	North Sweden
Hambo, Byte-hambo	(General)
Hambopolska	Dalarna
Jämtländsk polka med bakmes	Jämtland
Jämtländsk polska med bakmes	Jämtland
Jämtländsk schottis med bakmes	Jämtland
Kulldansen	Dalarna
Medelpad senpolska	Medelpad
Medelpad snurrbock	Medelpad
Polska med bakmes	Dalarna
Västerdalsk bakmes	Dalarna

SOME VERY BRIEF FACTS ABOUT SWEDEN

Area: 449,964 km² (= 173,731 sq.m.)
 Government: Constitutional monarchy, parliamentary democracy.
 Population (1980): ca 8,250,000
 Major cities
 Stockholm (the capital): 1,400,000
 Göteborg (Gothenburg): 700,000
 Malmö (Malmo) 450,000

Language

As currently classified by linguists, Swedish is the northeast tongue of the North-Germanic (Scandinavian) group of the Germanic (Teutonic) branch of the West-European sub-family of the Indo-European language family. It is one of the few, if not the only, European language which has retained significant use of the musical tone.



GLOSSARY OF SWEDISH STEPS

OPEN POLSKA (försteg): Ft placement as in a walking step, heel making floor contact first; two wt changes in each meas of 3 cts.

L-ft open polska:

- Ct 1: step fwd into LOD on L ft;
- 2: wt temporarily on both ft, R sole remaining in place;
- 3: step fwd into LOD on R ft, L sole remaining in place.

R-ft open polska:

Same as above, but with other ft.

Note: When this step is danced by a group of persons in a ring or broken circle -- in which case it is always a L-ft open polska -- the dancers will face somewhat obliquely to the L, with the ring or circle moving CW.

FULL TURN POLSKA (rundpolska): One complete revolution CW per meas of 3 cts.

M step:

- Ct 1: step L into LOD, beginning CW pivot on L sole, while bringing R ft around in tight arc (-"left");
- 2: maintaining wt on L ft, place R ft alongside L ft so that R sole is adjacent to L heel (-"both");
- 3: step R into LOD, pivoting CW on R heel and L sole (-"right"), immediately lifting L ft to begin whole step anew.

W step:

Varies considerably from place to place, ranging from "both, R,L" on cts 1,2,3; to "R,L,R-L" on cts 1,2,&,3); to "R-L-R,L" on cts 1,&,2,3 depending on local tradition. The essential thing is that W follow M lead as easily as possible.

The polska turn should be danced effortlessly, without jerky movements. In its "generic" form (Gammal polska) as well as a great number of regional ethnic variants (Example: Bingsjö polska), it is very smooth, the steps blending together in a "legato" manner.

SWEDISH DANCE HOLDS

OPEN POSITION: As a matter of course, in all of the individual cpl dances presented here, the W is on the M R when cpl is facing LOD.

FIRM HANDHOLD: In individual cpl dance: M R arm over W L arm, joined hands palm-to-palm, held snugly. Free arms loose at sides. In closed ring or broken circle: Each dancer's R arm over L arm of dancer directly behind; L hand's fingers held tightly in closed R hand of dancer ahead. Elbows bent at R angle.

Note: This dance hold is a very old one, found in Faroese and Norwegian ballad or song dances (a form of chain dance), and known in Norway as the "tunga taket" (the firm grip).

BASIC POLSKA HOLD: A closed pos. M R arm around W waist, M L hand on W upper arm just below her shldr. W L arm on M upper arm, and W R arm on the inside of M L arm, with her R hand just below M shldr. Ptrs are slightly to the L of each other; M R ft between W ft.

SIDECAR POLSKA HOLD: Essentially same grasp as basic Polska Hold, except that ptrs' R ft are adjacent on the outside, and ptrs stand more to the L of each other, with R hips touching.

REVERSE SIDECAR POLSKA HOLD: Exact reverse of Sidecar Polska Hold, L ft adjacent on outside, and L hips touching.

HAMBO HOLD: Same as basic Polska Hold except that M L and W R hands are holding ptr's arm just above the elbow (not just below the shldr). Ptrs are not quite as close to each other so the pos presents a more "rounded" look.

BINGSJÖ POLSKA
(Sweden)

This dance comes from the district of Bingsjö, province of Dalarna, Sweden, and was learned there in 1970 by Gordon E. Tracie.

Pronunciation: BING-sjö POHL-skah

The Scandinavian vowel ö or ø is the equivalent of German omlaut ö and French eu. Since it has no counterpart in English, the short oo as in "look" is the easiest substitute.

Record: Sonet SLP 2060 (import), side B, bands 1 and 2.
3/4 meter.

Formation: Cpls in semi-closed pos (described below), facing LOD, but not necessarily in a circle.

Note: There are no figures in the regular sense, but merely two dance positions and three sets of steps which can be used at will, with no fixed number of meas for each. There are three cts in each meas of music.

OPEN POLSKA FWD ("försteg")

In semi-closed pos: M R arm around W waist; W L hand on M R shldr (either over or under his R upper arm); other hands joined out in front with M four L fingers over and L thumb under W R fingers; elbows kept fairly low; beginning on outside ft, move fwd in LOD with open polska steps (two are sufficient). (See Glossary.)

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl assumes basic polska hold (but with M L hand far up on W R upper arm), and rotates CW with full turn polska steps. M may take a light stamp on L ft on ct 1 of first meas of turn if he wishes.

<u>Meas</u>	<u>Ct</u>	
1	1	M: "Reach" L leg around CW to take 1st step on L ft;
	2	turn CW on R heel (both ft now on floor);
	3	complete full pivot by turning on L sole and R heel (which points into LOD). <u>Note:</u> Do not lift R ft from floor yet!
	1	W: Pause, wt on both ft;
	2	step on R ft between M ft;
	3	step on L (relatively long step).

Note: Steps must be well controlled, so that turn is extremely smooth without any bounce or emphasis on one ct over the other.

BINGSJÖ POLSKA (continued)CLOSED WALK-AROUND TURN ("springpolska")

Retaining basic polska hold, cpl turn one revolution CW with each set of six walking steps, in the following manner:

<u>Meas</u>	<u>Ct</u>	
1	1	M: Step on L fwd and to R;
	2	step on R a short step to R, R heel by L toe, between ptr's ft;
	3	step on L with L toe pointing to R.
2	1	Step on R behind L heel;
	2	step on L a bit to L of R ft;
	3	step on R fwd into LOD, between ptr's ft.

W: Same as for M, but start with ct 1 of meas 2.

Presented by Gordon E. Tracie

FYRMANNADANS
(Sweden)

Fyrmannadans (also spelled Fyramannadans), a dance for four persons, may well be called "the fastest dance in the North," for in sheer speed of the turn it has no counterpart. The Swedish folk dance manual says of this lively polska, "It can without exaggeration be said that this simple, brisk, and beautiful dance is one of our very oldest and most widespread dances, and a direct continuation of the slengpolska."

The slengpolska (Swedish: slängpolska; literally "flinging polska") seems to have begun as a couple dance, perhaps as much as three or four centuries ago, which later grew to encompass two or more couples. Swedish folkdancers often refer to the slengpolska step as Östgöta-step after the province of Östergötland (East Gothia) from which it is thought to have originated. Though nowadays it is danced only as a leftward-moving step in Sweden, the slengpolska survives in the Swedish districts of Finland moving in both directions.

Simple yet phenomenally effective when well performed, Fyrmannadans is without a doubt one of the most spectacular dances in Scandinavia today, bearing graphic testimony to the vitality and "drive" of genuine Swedish folk dancing.

Pronunciation: FEER-mahn-a-dahns. Translation: Four-person dance.

Record: Viking V 201 b. 3/4 meter.

Formation: Two cpls in a ring. For several sets, see below.

Steps and Styling: Parallel throughout: L slengpolska (E. Gothian type) (described below). The steps are vigorous yet light and "airy."

Meas

Pattern

A. RING

1-8 Hands joined firmly at shldr level with enough tension to maintain "V" in elbows, dancers facing squarely into ctr so as to move sidewise, eight slengpolska steps to the L, turning ring CW.

B. MILL

1 Transition: Ring hold is released and each person turns to his own L with one slengpolska step, making a full CCW turn around individually. On first beat of this measure, each person claps own hands once (at which time he/she will be facing outward).

FYRMANNADANS (continued)

2-8 Facing ctr of set again, 8-hand mill is formed by placing both hands on R arm of person to own L, R hand grasping the wrist and L hand grasping just above the elbow of said person, and mill is moved about CW with seven more slengpolska steps.

C. BASKET

9 Transition: Mill hold is released and each person turns to his own L with one slengpolska step, making a full CCW turn around individually. On first beat of this measure, each person claps own hands once (at which time he/she will be facing outward).

10-16 In rapid succession, W grasp each other's hands with finger-grip (described below), M grasp each other's hands in the same manner, below the W's hands; then W lift their hands over M's heads and place them behind M's backs, and M lift their hands over W's heads and place them behind W's backs. Hands are held squarely in ctr of neighbor's back. During this time set moves CW with seven more slengpolska steps.

9-16 Basket thus formed is kept in motion for eight more measures of slengpolska, during which time set can pick up speed.

Without transition, hands are dropped from basket hold, ring is formed again (without ceasing CW movement), and dance is resumed at A.

SLENGPOLSKA STEP, as danced in Fyrmannadans and Kulldansen.

As is characteristic of Swedish polska steps, traditional "slängpolska" steps are repetitive rather than alternating; that is, each step pattern begins on the same foot. Furthermore, in this step it is the same foot for both M and W (i.e., parallel ftwk).

Using today's dance terms, the slengpolska (E. Gothian type) can conveniently be described as a side polka step to the L (ct "a-one and two") followed by a L-ward leap onto the R ft, crossing over in front of the L (ct "three"), toes pointed directly twd the ctr of the circle at all times. As the R ft crosses over, the L ft is simultaneously lifted behind the R ankle.

Throughout, the action is sdwd (no "rhumba shift"!), dancers facing squarely into ctr of ring. Due to the great speed potential of the slengpolska step, exceptional lightness of feet is essential. Dancers should be up on their toes at all times, spending as little time as possible on the floor.

Step-pattern chart for Slengpolska (E. Gothian type) step:

Count:	:	a	:	1	:	&	:	2	:	-	:	3	:
Dance:	:	hop R	:	- step L	:	cl R	:	- st L	:	(pause) leap R	:		:
	:		:		:		:		:		:		:

FYRMANNADANS (continued)**FINGER-GRIP**, as used in basket figure:

With fingers held tightly together, the hands are cupped and interlocked with the opp person's hands in the manner of opposing hooks. For convenience, the taller person may have palm down, the shorter one palm up. (Note to the W: long artistic fingernails will leave a bad "impression" on the opp person.)

FOR SEVERAL SETS IN PERFORMANCE:

Swedish folk dance groups often use this procedure: Form two parallel lines of cpls facing each other about four steps apart, and number the sets in 2's. Music is played three times through. The first time only Cpls 1 dance, the 2nd time only Cpls 2 dance, and the 3rd time all cpls dance. Besides being less of a strain for the dancers than dancing three times straight through, this arrangement has a dramatic effect upon the onlookers.

ALTERNATE MILL HOLD:

The hand hold on the Mill varies with local tradition. An alternate method is as follows:

2-8 Facing ctr of set, 8-hand mill is formed by placing R hand on R wrist of person to the R, and the L hand just above R elbow of person to the L, and mill is moved about CW with seven more slengpolska steps.

Presented by Gordon E. Tracie

AN ADVANCE WORD ON THE "JÄMTLÄNSK BAKMES" STEP FROM KALL, JÄMTLAND.

The "bakmes" step from Kall in Jämtland is a cognate of the "bakmes" step from western Dalarna (Västerdalsk bakmes) as well as the "vrangsnu" turn of Rörspols, but incorporates a heel-turn on the final count, with an accompanying catch-step preceding it in order to facilitate proper transfer of weight. Like the western Dalarna form, the L ft is always the leading ft, and should be pointed in LOD at the beginning of each pattern.

Of the three rhythmic forms given here, the polska is undoubtedly the oldest, stemming from the ancient triple-meter polska music. However, since this rhythm demands a sort of syncopation in the step's execution, it seems the most difficult. But if the simpler "Västerdalsk bakmes" is mastered first, the principle becomes abundantly clear, and the Jämtland version should not be a problem.

As other rhythms crept into the folk scene in Sweden, the "bakmes" step was adapted to them as well. First the "stigvals" (stride-waltz, not introduced at this time), then the schottis, and finally the polka. In these latter two dances the rhythm is of course changed from triple- to duple-meter, and as a result, the subtleties of the polska form are no longer present. The step movements are in a steady 1-2-3-4 cadence.

The turning principle in a typical "bakmes" step involves each ptr in an alternating status of "activeness" and "passiveness" from one meas to the next. Specifically, the active person dances around his/her ptr so as to initiate a half-revolution, while the passive person allows herself/himself to be turned. Then the roles are reversed, thereby accomplishing one full revolution as each ptr completes the total pattern.

Presented by Gordon E. Tracie

JÄMTLÄNSK POLSKA MED BAKMES
(Sweden)

Jämtlandsk polska med bakmes comes from the district of Kall, province of Jämtland, Sweden. It was learned in Sweden in 1970 by Gordon Tracie and taught by him at Skandia Folkdance Society in Seattle, Washington.

Pronunciation: YEMT-lenssk POHL-skah meh BAWK-mehs

Record: Viking SMF 201, side B, bands 1 and 3. 3/4 meter.

Formation: Cpls in random circle, progressing in LOD.

Steps: Jämtlandsk Bakmes Step in Triple Meter - 3/4 Polska Rhythm: (2 meas = 1 revolution)

Upbeat quickly glide R ft up to L ft;
 ct 1 step diag CCW on L ft;
 2 pivot CCW on L sole while R ft swings arnd CCW in an arc;
 3 step R ft in front of L ft to form a "T";
 4 step L ft behind R ft so that L toe and R heel are somewhat adjacent to form a R angle, and with wt on both ft, dip slightly by gently bending both knees;
 5 retaining wt on both ft, begin to raise from dip by lifting both seles so as to turn CCW simultaneously on both heels;
 6 continue to turn on both heels so as to complete one revolution in the six cts.

Note: The following parts are not figures in the regular sense, but an introduction plus turn and rest-step, with no fixed number of measures for each.

INTRODUCTION: OPEN POLSKA FORWARD ("försteg")

In open shldr-waist pos, free hands loose at sides, beginning on outside ft, cpl moves fwd in LOD with open polska steps.

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl assumes closed basic polska hold, and rotates CW with full turn polska steps, as follows:

M: ct 1 step diag CW on L ft to begin pivot on L sole;
 2 step R sole about a foot-length behind L ft, somewhat adjacent to form a R angle, while retaining wt on L ft (= "both");
 3 pivot simultaneously on R heel and L sole so as to complete one full revolution CW.
 W: ct 1 step fwd on R ft;
 2 step on L ft to begin CW pivot;
 3 arc R ft around CW close to L ft, "skimming" but not actually touching floor.

Transition to reverse-turn:

M: wait in place one meas with wt on both ft, while bringing W over to L side into reverse sidecar hold.

JÄMTLÄNSK POLSKA MED BAKMES (continued)

W: wait in place one meas, stepping on R ft, followed by L ft placed one half foot-length somewhat behind R ft while assuming reverse sidecar hold.

REVERSE TURN ("bakmes")

In reverse sidecar hold, cpl turns CCW as described for triple-meter Jämtländsk bakmes step, above, as many series of six cts as desired.

REST STEP ("viltur")

Taking regular sidecar hold, cpl progresses fwd in LOD, M dancing fwd and W bkwd, with basic polska steps (as in open polska).

Cpl may revert to either closed polska turn or reverse turn, at will.

Following introduction, the closed polska turn, reverse turn, and rest steps may be danced at the cpl's discretion, any one, two, or all three of the figures, as music and mood dictate.

Presented by Gordon E. Tracie

JÄMTLÄNSK POLKA MED BAKMES
(Sweden)

Jämtländsk polka med bakmes comes from the district of Kall, province of Jämtland, Sweden. It was learned in Sweden in 1970 by Gordon E. Tracie and taught by him at the Skandia Folkdance Society in Seattle, Washington.

Pronunciation: YEMT-lenssk POHL-kah meh BAWK-mehs

Record: Viking SMF 201, side B, band 4;
Viking V-800, side B (45 rpm). 2/4 meter.

Formation: Cpls in a random circle, progressing in LOD.

Steps: Jämtländsk Bakmes Step in Duple Meter - 2/4 Polka
Rhythm: (2 meas = 1 revolution)

Upbeat quickly glide R ft up to L ft;
ct 1 step diag CCW on L ft;
2 while pivoting on L sole, step R ft in front of L ft to form a "T";
3 step L behind R ft so that L toe and R heel are somewhat adjacent to form a R angle; at the same time, with wt on both ft, dip slightly by gently bending both knees;
4 raise both soles so as to turn CCW simultaneously on both heels, completing one revolution in the four cts.

Note: The following parts are not figures in the regular sense, but three different responses to the music, with no fixed number of measures for each.

CLOSED POLKA TURN ("rundpolka")

In closed basic polska hold, beginning on M L and W R ft, cpl turns CW and/or CCW with "druff" polka steps, as long as desired.

"Druff" polka: basically a two-step (no hop), danced with considerable "svikt" (= springiness) in the knees.

Transition to reverse-turn:

M: stamp L ft on ct 1, then step R,L on cts &,2, while bringing W over to L side into reverse sidecar hold.

W: step R ft on ct 1, and place L ft one-half foot length somewhat behind R ft on ct 2, while assuming reverse sidecar hold.

REVERSE TURN ("bakmes")

In reverse sidecar hold, cpl turns CCW as described for duple-meter Jämtländsk bakmes step, above, as many series of four cts as desired.

REST STEP ("viltur")

Same as in polska, except with even rhythm steps instead of polska.

Cpl may revert to closed polka turn, reverse turn, or rest steps at their discretion.

Presented by Gordon E. Tracie

JÄMTLÄNSK SCHOTTIS MED BAKMES
(Sweden)

Jämtländsk schottis med bakmes comes from the district of Kall, province of Jämtland, Sweden. It was learned in Sweden in 1970 by Gordon E. Tracie and taught by him at the Skandia Folkdance Society in Seattle, Washington.

Pronunciation: YEMT-lensdk SHOHTT-ess meh BAWK-mehs

Record: Viking SMF side A/2, Side B/2.4/4 meter.

Formation: Cpls in a random circle, progressing in LOD.

Steps: Jämtländsk Bakmes Step in Duple Meter - 4/4 Schottische Rhythm:

1. Straight Time (2 meas = 1 revolution)

In four cts, exactly the same as for 2/4 polka rhythm, completing a full turn in two 4-ct schottische measures.

2. Double Time (1 meas = 1 revolution)

In four cts as in 2/4 polka rhythm, but twice as fast so as to complete a full turn for each 4-ct schottische measure.

Note: The following parts are not figures in the regular sense, but three different responses to the music, with no fixed number of measures for each.

OLD STYLE SCHOTTIS FWD AND TURN

Cpl dances an old style schottische essentially the same as that of Gammal schottis, previously described, except that the turning steps are mainly on the soles of the ft.

Transition to reverse turn: Same as that described for polka version.

REVERSE TURN ("bakmes")

In reverse sidecar hold, cpl turns CCW as described for duple-meter Jämtländsk bakmes step, above. Cpl may alternate from straight time, which will be slow, to double time, which will be quite fast, without special transition step.

REST STEP ("viltur")

Same as that described for polka version.

Cpl may revert to old style schottis, reverse turn, or rest steps, at their discretion.

Presented by Gordon E. Tracie

KULLDANSEN
(Sweden)

Kulldansen, a couple dance that is a mixer, comes presumably from the province of Dalarna in Sweden. Literal translation: The "Kulla" (Dala girl) Dance. Kulldansen was learned in Sweden by Gordon Tracie in 1951.

Pronunciation: koõl-dahns-en (oõ as in look)

Record: Viking V 202a. 3/4 meter.

Formation: Any number of cpls in a single circle, W to R of ptr, all facing ctr. Hands joined and held at shldr-level.

MeasPatternA. LARGE RING

Ring hold, alternating M and W (M orig ptr on his R), all facing inward with hands at comfortable shldr height:
1-4, 1-4 Eight slengpolska steps (as described in Fyrmannadans) to the L (ring moving CW).

B. COUPLE TURN AND PARTNER CHANGE

5-10 Without stopping, cpls take closed shldr-waist hold and dance around CW in place with six slengpolska steps, ending so that W is on M L side.

All hands are rejoined in large ring, and dance resumed at A, turning with new ptr at B each time.

BACKGROUND INFORMATION.

The last line of an old folk ditty from Dalarna goes, "Hej, så dansar vi me' kulla!" (Hey, so we dance with the Dala girl). There are two cognate melodies for the song, one in an old minor mode, the other in major scale. The latter has been used for the dance described here since the Swedish folk dance movement took shape in the early 1920s. Although the rhythmic structure of the two variants -- 8 meas plus 6 measures -- is the same, the step patterns of this dance and that of "Gammal kulldans" (introduced at Stockton in 1980) are entirely different. Unlike the minor tune variation which employs simple running steps, "Kulldansen" is a form of slengpolska (Swedish: "slångpolska," literally, slinging-polska), akin to the common buzz-step, which rotates in place rather than revolving around the floor as in a waltz, for example.

Presented by Gordon E. Tracie

GAMMAL POLSKA
(Sweden)

Gammal Polska is a couple dance, at one time general throughout Sweden, now mainly preserved in the central and northern districts of the country. Gordon E. Tracie researched the dance in Sweden from 1950 through following years.

Pronunciation: GAHM-mahl POHL-skah

Records: Viking V-821a
RCA INTS 1242 (import), side A, bands 2 and 4.
3/4 meter.

Formation: Cpls in open shldr-waist pos, facing LOD, but not necessarily in a circle.

Note: There are no figures in the regular sense, but merely two dance positions: rest-step and turn, which are alternated at will, with no fixed number of meas for either. There are three cts in each meas of music.

OPEN POLSKA FORWARD ("försteg")

In open shldr-waist pos, beginning on outside ft, move fwd in LOD with open polska steps. (See Glossary.)

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl assumes closed basic polska hold, and rotates CW with full-turn polska steps: M: L, both- R;
W: both, R, L.

Cpl may revert to rest-step ("försteg") at any time by merely breaking out into open shldr-waist pos again.

HISTORICAL INFORMATION: "Gammal polska," literally meaning Old Polska, is in essence a "generic" form of a dance which prevailed throughout much of Sweden for a half-dozen generations. It is the "common denominator" of a myriad of sub-forms which are found in local districts throughout the land. A dancing couple need only sense the basic rhythm as found in Gammal polska, and master the technique of rotating to it, to be able to grasp the spirit of the Swedish Polska idiom, and from there go on to learn any number of fascinating variants, each with its own individual dialect.

This dance was brought to the U. S. from Sweden in 1961, following research spanning a period of over 10 years on old Swedish dance forms. It was danced in Seattle at Skandia Folkdance Society, and first introduced to the general American folk dance public at Stockton Folk Dance Camp in 1962, nearly a decade before domestic research by Swedes themselves began unearthing a myriad of similar forms. Through the devoted efforts of retired school teacher, Johan Larsson of Dalarna, and a number of other Swedish researchers, the old Polska, in numerous local variants, is now firmly re-established in Sweden as a viable traditional dance.

Presented by Gordon E. Tracie

GAMMAL SCHOTTIS
(Sweden)

The title translates to "Oldstyle Schottische" and the dance was at one time general throughout Sweden, but is now mainly associated with certain local regions. The variants described below come primarily from northern districts. Gordon E. Tracie researched and learned the dance in Sweden in 1963.

Pronunciation: GAHM-mahl SHOHTT-tees

Records: Viking V-821b
Viking SMF-201, side A, band 2, and 4/4 or 2/4
side B, band 2 meter

Formation: Cpls in a double circle, W to R of ptr, facing LOD.

Note: The following figures are traditionally not looked upon as set routines in a sequence dance, but may be used either selectively or freely alternated at will. Although the basic pattern structure is the same as that described for the common Schottis, the character and style of dancing are entirely different. The Gammal schottis should be danced with flowing, "legato" movements, ft much closer to the floor, and in a comfortable, relaxed manner. Differences in dance holds are described below.

Meas

Pattern

BASIC FORM

- 1-2 In firm handhold, beginning on outside ft, two "soft" schottische steps fwd in LOD.
3-4 In closed hold (see below), two sets of smooth pivot-spins (M: L,R; W: R,L) to make two revolutions CW while progressing fwd in LOD.

VARIATION WITH W TWIRL

- 1-2 Light handhold, beginning on outside ft, M dance two small "soft" schottische steps fwd in LOD, while W dance two "soft" schottische steps twirling CCW two revolutions under M raised R arm.
3-4 In closed hold, turn as in Basic form above.

VARIATION WITH SCHOTTISCHE SEPARATION

- 1-2 Beginning on outside ft, both arms loose at sides, ptrs separate by dancing the first "soft" schottische step diag fwd in LOD (M inward to L, W outward to R), and the second schottische step diag fwd twd ptr.
3-4 In closed hold, turn as in Basic form above.

VARIATION WITH "OVERTAKE"

- 1-4 While one cpl is dancing the Basic form above, the cpl behind them can dance the variation with schottische separation so as to overtake the first cpl during the two schottische steps; for the closed turn they will therefore be in front of that other cpl! This obviously implies that for the "traveling" cpl, their schottische steps must be taken with somewhat longer strides.

A FEW WORDS ABOUT THE "GAMMAL SCHOTTIS"

As an old-time dance found generally throughout Sweden for well over a century, the Schottis has understandably acquired many localized forms, which, when collected in these latter days, acquire the status of a "bygdedans" (regional ethnic dance). To date there are published variants from Idre, Bingsjö, Lima, Transtrand, and Sarna, in the province of Dalarna; Haverö in Medelpad; Viksta in Uppland; Arsunda in Gästrikland; and from Karlskoga-trakten. They all have many things in common, but local interpretations -- "dialect," if you will -- give each of them a distinctive character.

Styles vary not only between districts, but within a given district as well. Therefore it is not unusual to find dancers using a variety of dance holds on both the open and closed portions of such a dance as the Schottis. For the older form, Gammal schottis, the closed basic polska hold (described in the Glossary) is generally favored. An interesting variation is often used in the basic form, however: On the pivot-spin turn, the W L hand remains joined with the M R hand, being held in the ctr of the W back, rather than disengaged and brought up to the M upper arm as in the normal polska hold. Thus the ptrs' inside hands are kept in contact throughout the entire pattern -- a rather nice feeling!

In contrast to the common "P.E. Class" schottische with its "1, 2, 3, hop" flamboyance, the old Swedish schottische is a rather elegant dance, reserved, dignified. But not without a sense of real power on the rotation. The essential difference between the ordinary "garden variety" Schottis, and the Gammal schottis, in all its variants, is something called "svikt" (springyness), that tilting quality found in the latter, older form. Knees are flexed throughout so there are no sharp movements. On the "soft" schottische step, the hop or skip on the 4th ct is replaced by a gentle lifting of the free ft. And in keeping with the overall style, the turn is danced without a semblance of a hop! The key word is "legato."

The importance of proper music for this and other ethnic-style dances cannot be overstressed. If the dance is to be performed "legato," the music must be played "legato," so the choice of recordings becomes critical. Old-style Swedish fiddling, which has perpetuated an ancient legato playing technique, is especially recommended.

Presented by Gordon E. Tracie

GÅNGLÅT SNOA
(Sweden)

This traditional old-time pivoting dance to walking music is found primarily in north-central and northern districts of Sweden. It was learned there by Gordon E. Tracie and he has continued research on the dance on subsequent trips to Sweden.

Pronunciation: GONG-loht SNOO-ah

Record: Toni TLPL 505 (import), side A, bands 1 and 8, and side B, band 8. 4/4 meter.

Formation: Cpls in a circle, W to R of ptr, in open shldr-waist pos. Dance moves in LOD in a smooth, legato style.

Note: The following parts are not figures in the regular sense, but merely two dance patterns -- Rest-Step and Turn -- which are alternated at will, with no fixed number of meas.

REST-STEP (Open steps fwd)

In open shldr-waist pos, beginning on outside ft, cpl moves fwd in LOD with firm walking steps, one step to each ct of music.

TURN (Closed pivot turn)

Whenever desired -- without stamp transition as in Snoa to polka music -- M turns CW on his L ft, then steps between W ft with his R ft, into LOD to assume basic polska hold. W steps R,L. Cpl then continues to rotate CW with smooth walking-type pivot-spins, M: L, R; W: R,L, making a full revolution on each two cts.

Cpl may revert to Rest-Step at any time by merely breaking out into open shldr-waist pos again.

Note: Throughout the entire dance, the same alternation of ft is maintained without interruption.

Presented by Gordon E. Tracie

MEDELPAD SENPOLKA
(Sweden)

Medelpad senpolka is from the province of Medelpad in northern Sweden. Literal translation of "senpolka" is "slow-polka." It was learned in Sweden in 1970 by Gordon E. Tracie and taught by him at Skandia Folkdance Society in Seattle, Washington.

Pronunciation: MEHD-ehl-pahd SEHN-pohl-skah

Record: Viking SMF 201, side A, band 5. 3/4 meter.

Formation: Cpls in a random circle in hambo hold. Without releasing M L and W R hands, turn body so that walking in rest step may be done in LOD.

The following parts are not figures in the ordinary sense, but merely two dance positions with rest-step and turn which are alternated at will, with no fixed number of measures for either.

Cts

Pattern

SEMI-CLOSED POLSKA FWD ("forsteg")

Outside ft pointing fwd, toes of inside ft pointing twd ptr, one or more meas as follows:

- 1 Step fwd in LOD on outside ft;
- 2 hold;
- 3 step fwd on inside ft, bringing it in front of and adjacent to outside ft, to form a R angle.

CLOSED POLSKA TURN ("rundpolska")

Whenever desired, cpl (in closed hambo hold) turns with Heel-turn L-ft full turn polska, making one rotation per meas, as follows: *

M:

- 1 Step out with L ft, turning on L sole to begin 1/2 revolution on it;
- 2 step R ft about a foot's length behind L ft, R toe somewhat adjacent to L heel to form a R angle, wt shifting from R ft's sole to heel;
- & lift soles of both ft and turn 1/2 revolution CW on both heels;
- 3 set both soles on floor, completing one full revolution.

W:

- 1, & 2 Beginning with R ft fwd, three small steps (R,L,R), keeping R in front of L, while turning 1/2 revolution CW;
- 3 fairly long step on L ft, turning on sole another 1/2 revolution to complete turn, while R ft arcs around CW to step again in front of L on ct 1.

Cpl may revert to semi-closed step at any time, consistent with the music.

*Note: During the turn, the ft should be kept close to the floor at all times; movement is gradual and "legato."

MEDELPAD SENPOLKA (continued)NOTE REGARDING SWEDISH "SENPOLSKA" DANCES.

The word "sen" in Swedish means "late" or "tardy." Since the turning speed of a typical "senpolska" is considerably slower than that of an ordinary "polska," it can be assumed that this designation is used to denote a "delayed" tempo, so to speak. In any case, the character of the "senpolska" is extremely "legato," almost (but not quite) ponderous, which is in striking contrast to the more bouyant, often elegant, nature of most "polska" dances in Sweden.

Presented by Gordon E. Tracie

MEDELPAD SNURRBOCK
(Sweden)

Medelpad snurrbock is a couple dance from the province of Medelpad, northern Sweden. It was learned in Sweden by Gordon E. Tracie and was taught by him at the Skandia Folkdance Society in Seattle, Washington.

Pronunciation: MEHD-ehl-pahd SNURR-bohkk (pure "s," trilled "r").

Record: Viking SMF 201, side A, band 6.
Viking SMF 200, side B, band 4. 3/4 meter.

Formation: Cpls in a circle, hambo hold, M back to ctr.

MeasPattern

- A. CLOSED POLSKA TURN ("rundpolska")
1-8 In hambo hold, eight heel-turn L-ft full turn polska steps as described for Meledpad senpolska, except somewhat faster. Progress in LOD.
- B. TURN IN PLACE
9-12 Changing to reverse sidecar hold, M beginning on L ft, W R, four three-steps (a light step between a run and a walk, with slight emphasis on 1st ct) turning CCW in place, reversing direction on last step.
13-16 In regular sidecar hold, continue with four more three-steps, turning CW in place, ending so M faces fwd LOD, W faces ptr (RLOD).
- C. BOWING AND PTR CHANGE
17 Facing ptr with own hands on hips (fingers fwd, thumb back), M bows and W curtseys.
18 Turn 1/4 to face ctr, and repeat bow and curtsey.
19 Ptrs face each other again and bow and curtsey once more.
20 Ptrs release hands on hips. W remains in place, and M moves fwd LOD (on inside of ring) with three steps (R,L,R) up to next W.

Dance resumes from beginning with new ptr.

BACKGROUND INFORMATION.

"Snurrbock" is a term deriving from two Swedish verbs: "snurra" meaning to whirl or rotate, and "bocka" meaning to bow. A traditional dance by that name is found in several districts of Sweden. The most general form is the one "standardized" by the Swedish folk dance movement: "Snurrbocken." It is that form (or a somewhat corrupted version of it) which is quite widely known by American folk dancers. Its characteristic rhythm is bouncy, and the turn is quite fast. But in the Swedish hinterland other versions of

MEDELPAD SNURRBOCK (continued)

this dance have lived their own existence, and have been carefully researched and "restored to life" the past decade or so.

This one from up north in the tiny province of Medelpad is an example of such a survival. It is known to have been danced spontaneously as late as 1895, but the tune was not annotated until 1930, and a complete description not committed to writing until 1956, thanks to a fiddler's interview with an elderly couple who had danced it in their youth. Its present revival is thanks to Göran Karlholm of Jämtland, from whom it was learned.

Presented by Gordon E. Tracie

POLSKA MED BAKMES
(Sweden)

Polska med bakmes, literally Polska with Reverse-Turn, comes from the western district of the province of Dalarna, specifically Transtrand, and has been researched in Sweden from 1951 on by Gordon E. Tracie.

Pronunciation: POHL-skah meh BAWK-mehs

Record: Viking V-821a
3/4 meter.

Formation: Cpls in a circle, progressing in LOD.

Note: This dance is but a combination of a Gammal polska in Västerdalsk (Western Dalarna) style, and the Västerdalsk bakmes. The open promenade serves as a rest-step between the two different forms of turning. Since the dance is essentially freeform, the order in which the parts are danced is not fixed; however, the following sequence is a logical one, well suited for learning the overall idiom of traditional Western Dalarna dancing. It will be noted that the W open promenade step begins with the outside (R) ft throughout, rather than with her L on the promenade preceding the "bakmes" turn, as in Västerdalsk bakmes proper. This is a great convenience for the W, and requires only a simple transition step fore and aft, which is described below.

OPEN POLSKA FWD ("försteg")

Any number of meas, as described in Glossary.

CLOSED POLSKA TURN ("rundpolska")

Any number of meas, as described in Glossary. W does Both, R,L.

OPEN POLSKA FWD

Any number of meas, as in promenade above, but preferably concluding just before the last meas of a musical phrase.

TRANSITION TO REVERSE-HALF-TURN POLSKA

M step: as described for Västerdalsk bakmes.

W step: step R,L,R (cts 1,2,3) while releasing shldr-waist hold and crossing over in front of M to take reverse-sidecar polska hold.

REVERSE-HALF-TURN POLSKA ("bakmes")

Any number of meas, as described for Västerdalsk bakmes.

TRANSITION TO OPEN POLSKA FWD

Preferably on last meas of a musical phrase.

M step: as described for Västerdalsk bakmes.

W step: step L,R,L (cts 1,2,3) while crossing back to M R side for open shldr-waist hold with outside ft free.

Presented by Gordon E. Tracie

VÄSTERDALSK BAKMES
(Sweden)

Västerdalsk bakmes, a restored regional ethnic dance, comes from the western district of the province of Dalarna, specifically Särna and Transtrand. Gordon E. Tracie learned it in Sweden in 1951 and taught it at Skandia Folkdance Society, Seattle.

Pronunciation: vest-ehr-dahlsk BAWK-mehs

Records: Viking V-821a
Viking SMF-200, side A, band 4. 3/4 meter.

Formation: Cpls in open shldr-waist hold facing LOD, ready to move fwd.

The following parts are not figures in the regular sense, but merely non-turning and turning segments which can be alternated at will, with no fixed number of meas for either.

OPEN POLSKA FWD ("försteg")

In open shldr-waist hold, beginning on L ft, take three (or more if desired) L-ft open polska steps fwd in LOD.

TRANSITION TO REVERSE-HALF-TURN POLSKA

Whenever desired, cpl assumes reverse-sidecar polska hold, as follows:
ct

- 1 M steps L into LOD with emphasis (usually a stamp), while W steps on L to begin cross-over in front of M;
- 2 no wt change: M holds L on floor, while W continues turn on L;
- 3 M steps R into LOD, while W steps on R to complete cross-over to reverse-sidecar polska hold.

REVERSE-HALF-TURN POLSKA ("bakmes")

Cpl turn with L-ft (reverse) half-turn polska steps, completing one full revolution CCW per two meas, thus:

ct

- 1 M leads diag fwd L on L ft to initiate CCW, while W steps on her L ft around behind her R ft;
- 2 hold (no wt change), allowing R leg to reach around CCW, in front;
- 3 M sets R ft in front of L ft, forming a "T" (L toe at R ft instep), while W brings her R ft up alongside her L and takes wt on it.
- 4 M steps L ft around behind so as to form an "L" (L toe adjacent to R heel, at R angle), while W steps diag fwd L into LOD on L ft;
- 5 hold (no wt change), allowing body to continue to turn CCW;
- 6 M brings R ft up to his L and steps on it; W steps on R ft beside her L ft.

As will be seen from the above, the 6-ct turn is such that the M starts the pattern on ct 1 directly after the transition, while the W simultaneously starts the same pattern on ct 4. Thus the M steps fwd as the W steps bkwd, and vice versa.

Whenever desired, cpl can break out into open shldr-waist hold again, and repeat open polska steps fwd, followed by transition and turn, etc., to end of music.

VÄSTERDALSK BAKMES (continued)ALTERNATE "FÖRSTEG"

Cpl moves fwd in LOD with L-ft open polska steps, as above, but in reverse-sidecar polska hold, with M facing fwd, W bkwd, or vice-versa, as desired.

HISTORICAL INFORMATION

"Bakmes" is a Swedish dialect word implying "baklänges" (backwards), hence its reference to the reverse- or backwards-turn in certain dances. Most of these dances are found in western and northern Sweden, but one also survives in the Swedish districts of Finland (Finländsk bakmes-polka). The same reverse-rotation form is found in Norway in one of the figures of Rørospols where it is called "vrangsmu" (literally, "wrong-turn"). The form described here is from the western districts of the province of Dalarna which border Norway's Østerdalen (the East Valley), home of Rørospols, so it is not surprising that there are similarities. Compared with the Norwegian Pols, however, it would appear that over the years the Swedish counterpart polska has fragmented, so that some parts of the full "suite" as still danced in Røros today (and can be traced back to the 16th century in Sweden) are found in some places, others in other places. As an example: when the Hambo began to replace the "rundpolska" (as in Gammal polska) in the Transtrand area, the half-turn "bakmes" outlived the full-turn L-ft polska.

As danced in the "old days," the polska and bakmes were far from mundane. To quote from J. D. Lamb, who did research in Western Dalarna recently: "The dance lends itself to show-off figures. It is usual for the man to slap the outside of the right boot from time to time during the bakmes turn, on ct 2. He can also drop to the R knee on ct 1, the L knee on ct 4, or even do both in succession. Another characteristic stunt is called "kasting" of high kicking. Here the man kicks his feet over his head on ct 2 and clicks his heels, or kicks the ceiling if it is low enough. A good dance used to be considered one in which there were as many footprints on the ceiling as on the floor! "Kasting" is easier in closed position with the man's R arm reaching under the woman's arm to grasp her shoulder. The man uses her for support as he jumps. In modern Sweden it is not unusual for young women to do all the slaps and "kasts" alternately with the men."

Presented by Gordon E. Tracie

BRIUL PE OPT
(Bulgaria)

Brîul or Brîule (plural form) is found throughout Romania in various forms, but mainly in the south. This particular Brîul de opt is a collection of steps from Muntenia that was learned between 1972 and 1980 from various village and amateur groups and from a very close friend, professor Leonte Socaciu of Bucharest, Romaina.

Translation: Brîul (belt dance) in eight

Pronunciation: BREE-ooow peh Ohpt

Record: Any good Brîul in an eight melody, i.e., Balkan Arts 707b. 4/4 meter.

Formation: Short lines in belt hold (L over R), facing ctr.
R ft free.

MeasPatternINTRODUCTION or GETTING UP THE COURAGE

- 1 Step R to R (ct 1); close L to R (ct 2); repeat step-close (cts 3-4).
- 2-8 Repeat meas 1 to R. During this period of getting into the music witty "strigaturi" or verses are usually shouted, either in unison or antiphonally: i.e.,
- Şi la brîu, la brîu, la brîu
Şi la secera de grîu
Cire so lâsa de brîu
Sa dea ciofa cu rachiu

FIGURE I. WARM UP OR SIDE STEP

- 1 Step R to R (ct 1); close L to R (ct 2); step L to L (ct 3) close R to L (ct 4).
- 2 Repeat meas 1 of Introduction (step-close to R).
- 3-8 Repeat meas 1-2 three more times (four in all).

FIGURE II.

- 1 Turning to face diag L of ctr, lift on L and extend R straight and low in front of L (ct 1); step R (accent) diag L of ctr lifting L up and behind R (ct &); hold (ct 2); step L back in place turning to face ctr (ct &); leap R on R (cts 3,&); step L across R (ct 4).
- 2 Facing slightly R of ctr and moving LOD, hop on L and lift R knee up and in front of L (ct 1); step R to R (ct &); step L across R (ct 2); repeat cts 1,&,2 (hop-step-step) (cts 3,&,4).
- Note: This hop-step-step will now be referred to as the "Closing Motif" and will reappear in various forms.
- 3-8 Repeat meas 1-2 three more times (four in all).

BRIUL PE OPT (continued)FIGURE III.

- 1 Turning slightly L of ctr, lift on L and flick R to side (ct 1); close R to L (ct &); step L diag bkwd L (ct 3); close R to L (ct &); step L bkwd (ct 4); hold (ct &).
- 2 Repeat meas 2, Figure II (Closing Motif), moving diag fwd to orig pos.
- 3-8 Repeat meas 1-2 three more times (four in all).

FIGURE IV.

- 1 Facing ctr, jump onto both ft about 19-3/4" or approx 49 cm or shldr width in preparation for a click (ct 1); click both heels together in the air (ct &); land on L (ct 2); step R behind L (ct &); step L to L (ct 3); step R in front of L (ct &); step L in place (ct 4).
- 2 Hop on L in place lifting R knee up (ct 1); stamp R to R with wt (ct &); close L to R (ct 2); stamp R heel to R (ct &); close L to R (ct 3); stamp R heel to R (ct &); close L to R (ct 4).
- 3-8 Repeat meas 1-2 three more times (four in all).

FIGURE V.

- 1 Facing ctr, hop on L and lift R knee up in front of L (ct 1); step R across L (accented) (ct &); step L bkwd (ct 2); step R fwd (ct &); hold (ct 3); hop on R and bring L knee up in front of R (ct &); step L in place (ct 4).
Cue: Hop, step, step, step hop, step.
- 2-4 Repeat meas 1.
- 5-8 Moving bkwd in "reel" fashion, repeat meas 1-4.

FIGURE VI.

- 1 Hop on L, lifting R knee up (ct 1); stamp R slightly in front of L (12 noon) (ct &); step L in place (ct 2); stamp R slightly R of where you last stamped (1 p.m.) (ct &); step L in place (ct 3); stamp R still further R and to side (2 a.m.) (like an arch) (ct &); step L in place (accent) (ct 4).
- 2 Hop in place, lifting R knee up (ct 1); stamp R in front of L (ct &); step L in place (ct 2); hop on L in place lifting R knee up (ct 3); stamp R slightly R of L (ct &); step L in place (ct 4).
- 3-8 Repeat meas 1-2 three more times (four in all).

FIGURE VIIa.

- 1 Flick or kick L across R (ct 1); step R across L (ct &); step L back in place (ct 2); step R to R (ct &); step L across R (ct 3); step R back in place (ct &); step L to L (ct 4).
- 2 Repeat meas 2, Figure II (Closing Motif) in place adding the flick of R on ct 1, &.
- 3-4 Repeat meas 1-2.

BRIUL PE OPT (continued)FIGURE VIIb. DOUBLE CROSSING

- 5 Repeat meas 1, Figure VIIa adding: Step R across L on ct &
 6 Step L back in place (ct 1); step R to R (ct &); step L
 across R (ct 2); step R back in place (ct &); step L to L
 (ct 3); step R across L (ct &); step L back in place (ct 4);
 step R to R (ct &).
 7 Step L across R (ct 1); step R back in place (ct &); step L
 to L (ct 2); step R across L (ct &); step L back in place
 (ct 3); step R to R (ct &); close L to R (accented (ct 4)).
 8 Repeat meas 2, Figure IIA (Closing Motif with flick).
- 9-15 Repeat Figures VIIa and VIIb up to meas 8 of VIIb.
- 16 Add this ending on second repeat. In a "can-can" like
 fashion with the R knee bent, kick the R leg four times
 (cts 1,2,3,4), starting to the L of the L leg and moving
 slightly R with each additional kick.

↑↑↑↑
1234

FINALE

- 1-7 Repeat Figure V moving fwd four meas and back three meas,
 adding at the end:
 8 Leap onto both heels with heels together and toes turned out
 (ct 1); fall onto both ft, knees slightly bent (ct 2);
 repeat cts 1-2 of meas 4 above (cts 3,4).

Presented by Steve Kotansky

SHIH WU
(China)

"Shih Wu" means "Lion Dance." The steps come from the "Wu Chiu" (Dancing Lion) on the Chinese New Year or other important festival days. Teachers can arrange the order of steps and the formations to suit the number of dancers or for various purposes.

Pronunciation: SHIH WOO

Record: C.C.S. 1981 Camp. 2/4 meter. Side B/4.

Formation: Individual dancers facing fwd, feet apart and knees slightly bent. Both hands are above shldr, elbows bent, palms facing front, fingers open.
Basic Step: Small flat-footed shuffle, four to a meas.

MeasPattern

Wait three long notes and four short notes, then begin dance.

INTRODUCTION

- 1-4 Take 12 Basic Steps fwd and jump fwd. Hands shake rapidly (meas 1-8).
5-8 Take 12 Basic Steps bkwd and jump bkwd.
9-20 Knees are straight. Arms circle inward, down, out, up, together (making a circle), close fists with palms down, and move directly down to waist. Strong movement.

PART I (Same as "formation")

- 1-4 Beginning with R take four steps fwd. When stepping R, R palm pushes fwd, L hand moves bkwd. Opp handwork for L step. On meas 1-8, shout "Hey!" as each step is taken.
5-8 Beginning with R, take four steps bkwd. When stepping R, R hand moves bkwd, L pushes fwd. Opp handwork for L step.
9-12 Repeat meas 1-4.
13-16 Take four hops, leaning to R, knees bent, L leg raised to L. Move to R. Repeat four hops with opp ftwk and direction. Hand return to beginning pos.
17-18 With eight Basic Steps, turn R (CW). During turn, 2 people move close together to end one behind the other, both facing fwd. The one in front is "A", the other "B".
19 Both jump, then B put both hands on A's shldr. Both face fwd.

PART II

- 1-2 Step fwd R, L
3-4 Take four Basic Steps fwd, then jump.
5-8 Repeat meas 1-4 moving bkwd.
9-24 Repeat meas 1-16 of Part I.
25-27 A and B make one full turn with 12 Basic Steps (B behind A). B drops hands, A makes half turn CW to end facing B.
28 Both jump away from each other.

SHIH WU (continued)PART III

- 1-12 Repeat meas 1-12 of Part I.
13-14 Step on R to R and lean to R; step on L to L and lean to L.
15-16 Take three steps to the R and lean to R.
17-20 Repeat meas 13-16 with opp ftwk and direction.
21-24 Repeat meas 13-16 of Part I.
25-28 Repeat meas 25-28 of Part II. Finish facing fwd as at the beginning of the Introduction.

Repeat dance from beginning. Dance ends with Introduction.

Presented by Ching-Shan Chang

MINKA
(Bulgaria)

Women's dance from Smoljan District, Rhodopes, South Bulgaria. This dance-type uses basic steps performed by Moslem women ("pomaks") in the area. Minka is a girl's name. Described in bornik Narodni Hora, Sofia 1972.

Pronunciation: MEENG-kah

Record: Laridaine ML-3. Side B/2.

Meter: 7/8 counted here as 1-2-3 (1-2-3, 1-2, 1-2) SLOW-quick-quick

Formation: Circle of W, each facing LOD, hands free.

Style: Quiet and solemn.

Basic Step: Small step onto R, stepping gently at first onto ball of ft then taking wt on full ft, marked knee flexion (ct 1); small step fwd on L (ct 2); small step fwd on R (ct 3).

Arm Motions used alternately to R and L side throughout the dance except during CCW circles (meas 9-10; meas 15-16).

Meas 1 With elbows bent and down, palms twd face about eye level, fingers together and pointing up, roll fingers down, lowering hands slightly and rotating them twd each other, extend arms to R side, elbows still bent, with R hand further away than L hand, palms facing out and hands slightly curved (ct 1); (Note: This is a very smooth, flowing action, taking all of the long ct 1.) pull arms twd body with a slight flexion in elbows twice (cts 2,3).

Meas 2 Repeat meas 1 to L side.

Meas 9-10 Extend R arm low to R side and back a little, elbow straight, fingers together and extended, palm facing back; L hand in front of waist, palm facing down. Move arms gently in time to the music.

Meas

Pattern

2 INTRODUCTION

1-4 Four Basic Steps in LOD.

5-6 Turn to face ctr and move fwd with two Basic Steps.

7-8 Two Basic Steps bkwd.

9-10 With two Basic Steps circle CCW once (arms as above).

11-12 Face ctr and move fwd with two Basic Steps.

13-14 Two Basic Steps bkwd.

15-20 Repeat meas 9-14.

Repeat dance from beginning.

Words to Minka

I.

II.

Minka e mila, mila na majka
ta si ja rano, rano ne budi

Minka e rano, rano stanala
rano e dvore, dvore izmela

Mari druzki, moj hubavi
men ma majka, mlada zaglavi
mlada zaglavi, mlada ozeni

Pak mi e milo, milo i zalno
za majta malka, malka gradinka
za moen ranen, ranen bosilcek

Presented by Yves Moreau

SLIVENSKA RĂCENICA
(Bulgaria)

Basic "răcēnica" steps as observed by Yves Moreau in Sliven area, Thrace, Bulgaria in 1969.

Pronunciation: SLEE-ven-skuh RUH-chuh-neet-sah.

Record: Xopo X-332 (45 rpm). Other music can be used, but must be in a slow-moderate tempo.

Formation: Open circle. Hands joined down at sides. Face R of ctr. Wt on L.

Meter: 7/16 counted here as 1-2, 1-2, 1-2-3 (1-2-3) or quick-quick-SLOW.

Style: Knees bent, proud.

<u>Meas</u>	<u>Pattern</u>
4	<u>INTRODUCTION</u> (on listed record)

Note: Leader determines number of repeats of each pattern.

I. TRAVELLING

- 1 Moving LOD, step fwd on R heel (ct 1); roll onto full ft (ct 2); step fwd on L, bending knee (ct 3).
- 2-4 Repeat meas 1 three more times (four in all).
- 5 Small hop on L to face ctr (ct 1); bring R leg (knee fairly straight) around and step in front of L (ct 2); step on L in place (ct 3).
- 6 Hop on L (ct 1); bring R leg around and step in back of L (ct 2); step on L in place (ct 3).
- 7 Repeat meas 5.
- 8 Close R to L and bounce three times (cts 1,2,3).

II. FLEXION STEP, FORWARD AND BACK

- 1 With hands coming up above shldr level, take a small lift on L (ct uh of previous meas) and step fwd onto R ft with marked knee bend (ct 1); pause (ct 2); small hop on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Small leap onto R (ct 1); brisk sharp touch with ball of L ft (ct 2); small hop on R (ct 3).
- 4 Repeat meas 3 with opp ftwk.
- Note: Meas 3,4 can move fwd a little, or be danced in place.
- 5-8 Repeat Meas 1-4 but move bkwd.
- Note: Arms come down on final meas of Fig. II after leader has signalled a change to Fig. I.

Presented by Yves Moreau

TRITE PÂTI (Slivenski)
(Bulgaria)

These are some typical variations from the area around Sliven in Thrace. Learned from Ivan Sismanov in Plovdiv by Francois Legault, 1976.

Pronunciation: TREE-tay PUH-tee (SLEE-ven-skee)

Record: Xopo X-332, or other moderate speed Trite Pâti. 2/4 meter.

Formation: Segregated lines of M and W; hands joined down at sides.
Face ctr. Wt on L ft.

MeasPattern

- I. "BAVNO" (Slow)
- 1 Take two steps fwd R, L, arms are straight and start moving upwards (cts 1,2).
- 2 Repeat meas 1, arms still moving up and on ct 2 they are parallel to floor.
- 3 Step on R to R, arms push slightly upward on ct 1; close L to R, arms swing down and slightly bkwd (ct 2).
- 4 Reverse ftwk of meas 3. Arms swing fwd on ct 1 and bkwd on ct 2.
- 5-6 Beg R, move bkwd 4 steps. Arm movement as in meas 1-2.
- 7-8 Repeat meas 3-4.
- II. "PLETI" (Chorus step) "crossing"
- 1 Hop on L ft, simultaneously raising arms up and fwd (ct 1); step on R, arms start going down (ct &); cross L in front of R, arms move bkwd (ct 2); step onto R ft in place, arms start moving fwd and up (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times.
- III. "FRLI" (Kicking)
- 1 Leap fwd onto R ft, simultaneously stretching L leg bkwd with L ft touching floor (ct 1); hop on R ft, raising L from behind and bringing L leg slightly to L side (ct 2).
- 2 Hop again on R ft bringing L leg up in front of R (ct 1); leap onto L in front of R, raising R ft up behind (ct 2).
- 3 Hop on L ft bringing R leg up fwd, knee bent (ct 1); leap onto R bringing L leg up behind (ct 2).
- 4 Leap onto both with ft apart (ct 1); close ft together (ct 2).
- 5-8 Repeat meas 1-4.
Arms: Swing throughout Fig III - fwd on ct 1, back on ct 2.
- IV. "TUPAJ" (Touch fwd)
- 1 Hop on L ft, facing ctr, arch body bkwd (ct 1); step fwd on R (ct &); close L to R (ct 2); step fwd on R, body still arched back (ct &).
- 2 Close L to R (ct 1); step fwd on R (ct &); cross L in front of R, bending body fwd (ct 2); step on R in place, body straight (ct &).
- 3 Two slightly "reeling" hop-steps bkwd, beg with R (cts 1,&,2,&).
- 4 One "reeling" hop step bkwd (ct 1,&); two small steps in place, R-L (ct 2,&).
Arms: swing fwd on ct 1, bkwd on ct 2 throughout.

TRITE PATI (Slivenski) (continued)

V. "NABI" (Stamping fwd)

- 1 Hop on L (ct 1); stamp with R slightly fwd, no wt (ct &); step fwd on R (ct 2); stamp fwd with L, no wt (ct &).
- 2 Step fwd on L (ct 1); stamp fwd with R, no wt (ct &); step fwd on R (ct 2); stamp fwd with L, no wt (ct &).
- 3 Hop on R, turning to face slightly L (ct 1); small step on L, still facing L (ct &); close R sharply to L, displacing L to L (ct 2); step on L (ct &).
- 4 Close R sharply to L, displacing L to L (ct 1); step on L (ct &); repeat for cts 2,&).
- Arms: same movements as in Fig. IV.

VI. "TUPAJ DOLU" (Touch fwd and squat)

- 1-3 Repeat Fig. IV, meas 1-3 ("TUPAJ").
- 4 Leap onto L kicking R ft across L (ct 1); leap onto R kicking L ft across R (ct 2).
- 5 Leap onto L kicking R ft across L (ct 1); squat down sharply onto both ft (ct 2).
- 6-7 Repeat meas 4-5.
- 8 Leap up in air (ct 1); land on both ft (ct 2).
- 9-16 Repeat meas 1-8.
- Arms: 1-3 same as Fig. IV, meas 1-3.
 4 fwd (ct 1); bkwd (ct 2).
 5 fwd and up (ct 1); "W" pos (ct 2).
 6 up a little, fwd and down (ct 1); bkwd (ct 2).
 7 fwd and up (ct 1); "W" pos (ct 2).
 8 straight up (ct 1); "W" pos (ct 2).

NOTE: BAVNO two times and PLETI once should be done between each Fig.

Suggested Sequence:

- 8 meas - Introduction, no action
 16 meas - Figure I, two times
 8 meas - Figure II
 16 meas - Figure III, two times
 24 meas - Figure I and Figure II
 16 meas - Figure IV, four times
 24 meas - Figure I and Figure II
 16 meas - Figure V, four times
 24 meas - Figure I and Figure II
 16 meas - Figure VI

Presented by Yves Moreau

TEACHING PROGRESSION FOR SWEDISH DANCESFirst Session

A. BASIC LEGATO PIVOT-SPIN, DUPLÉ METER:

Gånglåt-snoa

Gammal schottis

B. LEGATO PIVOT-SPIN, TRIPLE METER (= Basic L-ft full turn polska):

Gammal polska

Bingsjö polska

Second Session

C. BASIC REVERSE HALF TURN POLSKA:

Västerdalsk bakmes

Polska med bakmes

D. HEEL-TURN L-FT FULL TURN POLSKA:

Medelpad senpolska

Medelpad snurrbock

Third Session

E. HEEL-TURN REVERSE HALF TURN POLSKA (= Jämtländsk bakmes from Kall)

Jämtländsk polska med bakmes

Jämtländsk polka med bakmes

Jämtländsk schottis med bakmes

Fourth Session

F. SLÅNGPOLSKA, EAST GOTHIAN (ÖSTGÖTA) TYPE:

Kulldansen

Fyrmannadans

Presented by Gordon E. Tracie

FOLK DANCE CAMP - 1981

MEZÖSÉGI TÁNCOK - DANCES FROM MEZÖSÉG

Between the rivers Someşul Mic (Hungarian Kis Szamos) and Mureşul (Hungarian Maros), northeast and east of the Transylvanian city of Cluj-Napoca (Hungarian Kolozsvár), lies the ethnographic region known to Hungarian-speaking peoples as the Mezöség (Mező = field or farmland). Although situated within Romania's political boundaries, there is a large Hungarian-speaking population living both in strictly Hungarian-speaking villages as well as in villages of mixed populations (Hungarian, Romanian, and Gypsy).

When speaking about the Mezöségi Táncok, I am referring to a set of dances or "dance cycle" which has become popular in the "Táncház" (dance house) movement in Hungary and among Hungarian-speaking youth in Erdély (Transylvania). This particular cycle is based on the songs and dance forms originally performed in Mezöség villages such as Magyarpalatka, Mezökeszű, Vajdakamarás and others. The dance cycle, as it is done in the "Táncház," was originally introduced by Sándor Timár. Research and publications about Mezöség dance have also been written by Zoltán Kallós and György Martin, to mention a few.

The Dance Cycle

The dance cycle, as it is popular in the "Táncház" and presented here, is made up of four dances: "Akasztós," "Ritka csárdás," "Szökös," and "Sűrű csárdás." The "Ritka csárdás," "Szökös," and "Sűrű csárdás" are structurally the same but different in style, tempo, and melody.

Martin and Kallós mention the "Ritka magyar," a men's solo "verbunk" or "legényes" type dance, which precedes the "Akasztós" but seems to be dying out, as is the case with other men's dances in the Mezöség region. Another popular form is the so-called "Szaszka" or Saxon dance performed in groups of three, usually one man and two women, but not unknown with three women. This form utilizes the same steps and forms as the above-mentioned "Csárdás," "Ritka," "Szökös," and "Sűrű."

These dances belong to the general Transylvanian "whirling" or turning dance family, the closest relatives being the Romanian "Învîrtita," "Haţegana," "Hartag," "Mărunţelu," "Bătuta," "Ardeleana," and "De-a Lungul."

"Akasztós," the first step of the cycle, has been translated as "limping" or "dragging," but is also known as "Lassu" (slow), "Cigánytánc" (Gypsy dance), or often by the name of the song being played or person, family, or guest in whose honor the dance is being played.

"Akasztós" is characterized by its very slow asymmetrical rhythm. In both the music and the dance there is a definite lengthening of the second beat, giving a limping or dragging feeling to the dance. Not unlike the "Pajduško" or "Rustemul," the dance has a quick-slow musical beat, often in 5/8 or 6/8. The dance begins with couples singing opposite the band. Gradually they begin to dance,

MEZŐSÉGI TÁNCOK - DANCES FROM MEZŐSÉG (continued)

continuing to sing, with slow walking turning steps, occasionally accelerating the turn with a "dragging-limping" step. The content of the songs for the "Akasztós" deal generally with the frustrations of love.

As the music speeds up and the beat becomes more regular, a transition into the following "csárdás" forms occur. This transition is a simple walking "rida" couple turn in either direction, starting with the outside foot, evolving eventually into the "Ritka csárdás" (slow "csárdás"). As mentioned previously, the "Ritka," "Szökös," and "Sűrű csárdás" are structurally the same. They differ in tempo ("Ritka" = slow: "Sűrű" = fast) and style ("Szökös" = jumping) and melodies or songs. These dances, although strict in form within the given regional vocabulary, allow for many variations, both individual and couple, including whirling, stamping, boot-slapping, and jumping.

It is important to note, however, that this improvisation has a basic set of rules for construction based on signals from the man to his partner. During these dances the singing continues, and as the music speeds up, witty dance calls or rhymes ("csujogatás" or "ujjogtatás") are interjected spontaneously.

Occasions for Dance

The tradition of "Táncház" (dance house) or "Tánc" (dance) in Mezőség was very common and popular in many villages until quite recently. This use of the word "Táncház" should not be confused with the "Táncház" movement in Hungary, although the Hungarian "Táncház" movement was, to some extent, modeled on the Széki "Táncház."

In Mezőség, young unmarried men would rent a house and convert it into a small dance hall. The walls would be lined with benches and the musicians would be provided with a small, raised stage. The musicians, usually gypsies, played as often as three times a week for their "get-togethers." The young unmarried women would take turns preparing meals for the musicians, and the young men chipped in enough money or favors to pay them.

The "Táncház" became the central meeting place and constituted much of the social life for the young unmarried adults. To attend "Táncház" meant a degree of acceptance and maturity within the community. Therefore, the "Táncház" was the most important stage for social and economic interaction as well as for choosing a mate.

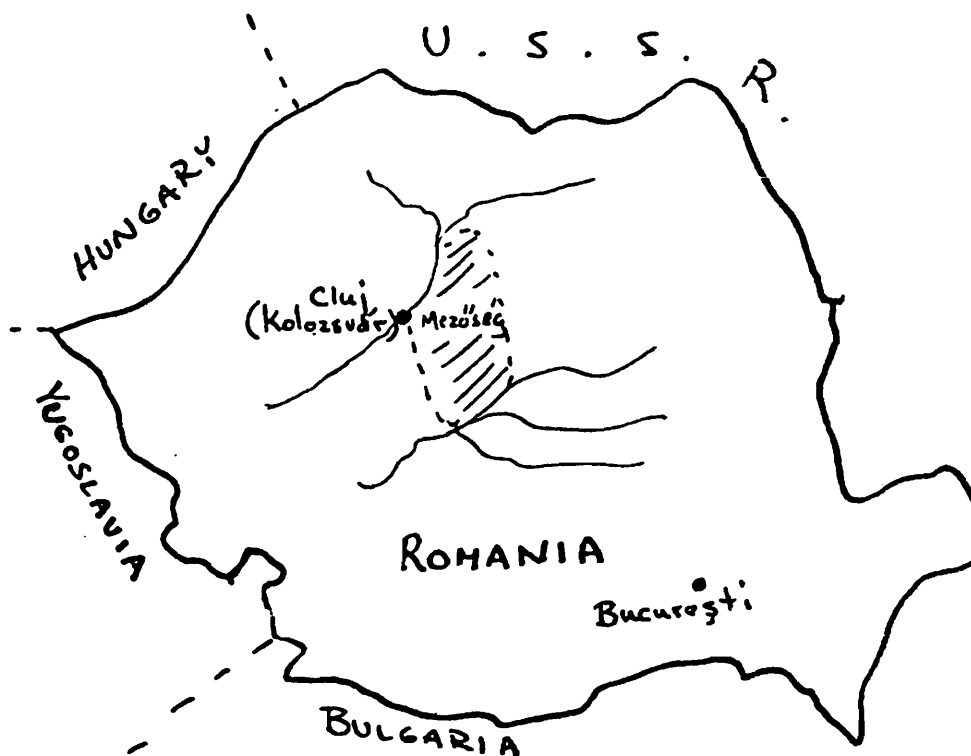
There were as many as three dance houses in some Mezőség villages. This basic social structure existed throughout the Mezőség and also among other Hungarian-speaking populations in Romania.

Although "Táncház" was restricted to unmarried young adults, on other occasions such as weddings, religious holidays, sewing bees, work parties, etc., dancing for the whole community, young and old, took place. Dances also were held outdoors, in barns, or even in large tents erected solely for this purpose.

MEZÖSÉGI TÁNCOK - DANCES FROM MEZÖSÉG (continued)

The musicians for the dancing were mostly gypsies living in the village. A typical orchestra consisted of three musicians: a "prímás" playing hegedü (violin), a "kontra" (viola), and a "bögő" (double base).

During the dance, each couple tries to get to the space in front of the musicians for a short solo to "show their stuff." They then move off to let the next couple have their turn.



MEZŐSÉGI TÁNCOK
(Romania)


Record: Hungaroton SLPX 18031-32, 18042, Folkraft-Europe LP-52

Formation: Cpls scattered freely about the dance floor (generally a very small area). Since there are many possible positions, each will be described as it occurs in a particular pattern.

AKASZTÓS

Music: The music differs in meter and tempo according to the performance, but does keep a basic "quick-slow" musical beat. For convenience, I have written these dance notes in 6/4 meter. The basic musical beat is:

d o

but the dance beat is in groupings  according to step and variation.

Meas Ct

Pattern

BASIC WALK (Not taught in class)

In side-by-side pos, cpls move freely about the floor. It does not matter which ptr is on which side, nor which ft either starts with. M arm is at small of W back, her nearest hand on his nearest shldr. Outside hands are free. Though this description is written beginning with R ft, it could equally well be written for L ft.

- | | | |
|---|-----|---------------------|
| 1 | 1-2 | Step fwd with R ft. |
| | 3 | Close L to R. |
| | 4-6 | Pause. |
- This step can begin with either ft and serves to get the cpls on to the floor and select a place to dance, as well as get into the beat of the music.

BASIC TURNING STEP

Cpls in closed pos: R hips are adjacent, M R hand at small of W back, his L hand on her R upper arm (just above elbow), W R hand on M L shldr, her L hand on M R upper arm.

- | | | |
|---|-----|---|
| 1 | 1-2 | Step L fwd into CW turn. |
| | 3 | Step R fwd continuing CW turn. |
| | 4 | Bring L ft around fwd in a CW arc skimming floor, end the shallow arc at a point sdwd out to L. |
| | 5-6 | Pause. |
- This step is also done CCW with opp ftwk.

MEZÖSÉGI TANCOK (continued)Variation 1 on Turning Step - BUZZ (Not taught in class)

Before doing this variation, moving out of CW turn, dancer shifts wt onto L ft on the last ct 4 of the turn so that R ft is free to begin this buzz.

- 1 1 Cross and step R ft in front of L, flexing R knee slightly.
 2 Step on ball of L ft to L side, straightening knees slightly.
 3 Repeat ct 1.
 4-6 Repeat meas 4-6 of Basic Turning Step.

Variation 2 on Turning Step - LEAD-AROUND

- 1 1-2 Taking W R hand in his L hand, M leads W around him CW and back to place as M turns CCW, both doing two Basic Turning Steps.

TRANSITION STEP (CHANGE OF DIRECTION)

- 1 1-2 With ft apart, shift wt onto L bringing both heels down, turning body R.
 3-6 With ft apart, shift wt onto R bringing both heels down, turning body L.
 2 1 Step L to L side turning body to R.
 2 Step R bkwd past L heel.
 3-6 Step L bkwd past R heel as M reverses hand pos. This step is, of course, done with opp ftwk when appropriate.

Variation on Transition Step

- 1 Repeat meas 1 of regular Transition Step, but M takes W R hand in his L hand (off his shldr) as they shift wt onto R ft on ct 3.
 2 1-3 Both M and W do "cifra" step, i.e., three steps L,R,L, M doing his "cifra" very slightly sdwd L as he spins W R (CW) once under his L hand; W travels slightly CCW as she does her "cifra" to execute the spin.
 4-6 Pause.
 3 Reverse ftwk and direction of meas 2; hand hold remains the same.
 4 Repeat meas 2 of regular Transition Step above.

A musical transition takes place signaling the beginning of the "csárdás" phase of the dance. During this transition dancers continue turning with walking steps as the music shifts into 2/4 time. After "X" number of these walking steps, the cpl opens out into side-by-side pos (from a CCW turn M sends W over to his L side).

MEZŐSEGI TANCOK (continued)"CSARDAS" PHASE

Meter: 2/4

Structure: As the dance is presented here, there are four categories of "building blocks," each of which has many variations that can be combined in a large number of ways.

I. BASIC SIDE-TO-SIDE. For ease of description, it will be assumed that W is on M L side to begin. She can, of course, also begin on his R side, in which case the descriptions below would be reversed.

Arm positions vary, according to personal style, momentary feeling, size, and the M's "signaling" the sequence of movements. Sample positions: W arm always at M back, using it to "brace" herself against him during her side-to-side movements. He can have his hands on her shldr, or his L hand at the back of her neck, his R hand held out to side, etc.

This step is generally done from one to four times between other figures. It may even be omitted entirely in moving from one figure to another.

Woman's Basic Step

<u>Meas</u>	<u>Ct</u>	
1	1	Turning 1/4 R, step L fwd in front of R.
	2	Continuing turn across in front of M, step R in front of L.
2	1	Continuing turn, step L fwd.
	&	Close R to L to complete full turn at M R.
	2	Step back onto L with full wt.

Man's Basic Step (as woman moves side-to-side)

1	1	Step L diag back/L (to keep clear of W as she passes).
	2	Step R slightly in front of L.
2	1	Close L (with wt) beside R.
	&	Step R in place.
	2	Step L in place.

Variations for Man

These two variations are generally done as the M moves to the L, beginning with L ft.

Variation 1.

1	1	Facing slightly and moving L, step L.
	&	Scuff R fwd beside L.
	2	Continuing in this direction, step R fwd.
	&	Scuff L fwd beside R.
2	1	Step L to L.
	&	Close R to L.
	2	Step L slightly fwd.

MEZÖSEGI TANCOK (continued)Variation 2

- | | | |
|---|-----|---|
| 1 | 1-2 | Facing slightly and moving L, step L, R. |
| 2 | 1 | Swing L leg fwd high in preparation for scissors. |
| | 2 | Land on L ft, passing R leg up high and slapping R inside boot top with L hand. |

The following two variations are generally done as the M moves to the R, beginning with R ft.

Variation 3

- | | | |
|---|---|---------------------------------------|
| 1 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| 2 | 1 | Click R to L. |
| | 2 | Step R fwd with accent. |

Variation 4

- | | | |
|---|---|---|
| 1 | 1 | Facing slightly and moving R, step R. |
| | 2 | Continuing in this direction, step L. |
| | & | Raise R ankle to side and slap it with R hand. |
| 2 | 1 | Step R fwd. |
| | 2 | Raise L leg in front and slap R hand against inside L boot top. |

II. BASIC THROWS

A. Basic Throw. (Can be done with opp ftwk and direction).

Woman's Step

- | | | |
|---|-----|---|
| 1 | 1-2 | Leaving R side of M, W steps fwd R,L. |
| 2 | 1&2 | W does one Basic Turn Step fwd on R heel (ct 1), beginning to bring L ft fwd to a pos beside R ft; pivot on R shifting full wt onto full R ft and bringing R toe down as L ft reaches its pos beside R ft on its way fwd (no wt on L) (ct &); step L fwd (ct 2), finishing the L ft movement fwd. |

Man's Step

- | | | |
|---|---------------|---|
| 1 | 1&2 | M makes a 1/4 turn R with a "cifra" step R,L,R as he "flicks" the W past his L shldr into her movement; his "cifra" is done leading with heel. |
| 2 | 1-2
or 1&2 | M may do either a step with L ft and close R, or a L,R,L "cifra," completing a 225-degree turn CW.
The Basic Throw may be done a number of times in a row. |

B. Three-measure variation: As written W begins on M R side. May also be reversed.

Woman's Step

- | | |
|-----|---|
| 1-2 | Same as meas 1-2 of Basic Throw Woman's Step (IIA). |
| 3 | Same as meas 2 of Basic Side-to-Side, Woman's Step (I). |

Man's Step

- | | |
|-----|---|
| 1 | Same as meas 1 of Basic Throw, Man's Step (IIA). |
| 2-3 | Do two more "cifras" (L,R,L, R,L,R) completing one full turn CW, catch W on M L side. |

MEZŐSEGI TANCOK (continued)III. WOMAN'S TURNSA. Preparations.1. Open out.

1-2 Beginning with W on M R side, M send W over to L side with a Basic Side-to-Side step, and grasp her L hand with his R hand.

3-4 Both using Basic Side-to-Side step, M send W over to R side, at same time thrusting joined hands fwd.

2. Basic Throw.

Do the Basic Throw from M R side (see Fig. IIA above) ending with joined M R, W L hands thrust fwd, M and W slightly back-to-back.

B. Turn Combinations.1. Basic Turns.

Hand pos: M R and W L hands are joined, W arm raised in an "L" pos.

Woman's Step: Do two Basic Turns CCW as in IIA, meas 2, beginning R ft turning CCW.

Man's Step: Take four steps R,L,R,L backing up slightly helping W to turn with his R hand.

2. Double Cifra.

1-2 Dance two "cifra" steps, R,L,R (turning face-to-face with ptr), and L,R,L (turning back-to-back). W move fwd during the "cifra" steps. Hands are thrust, rather than "swung," during these movements.

3-4 Same as Basic Turn (IIIB, 1).

3. M Under Arch.

Hand pos: M raise joined M R, W L hands, and may grasp W elbow or upper arm from underneath with his L hand.

Woman's Step: Same as Double Cifra Turn combination (IIIB, 2).

Man's Step: Ftwk is the same as Double Cifra Turn combination (IIIB, 2), but move fwd under arch and turn CW to meet W.

C. Ending.

1-2 Same ftwk as Basic Side-to-Side (I). M pull W in to his L side with joined M R, W L hands.

MEZOSEGI TANCOK (continued)

IV. MAN'S SLAPPING FIGURES. The figures given below are done either while the M is in contact with the W or separated from her. On figures done in contact, the M places the W on his L side and keeps his L hand on her R shldr, upper back, or L shldr. The W rocks fwd and back (2 cts per rock) and moves in whatever direction the M's variation dictates.

For slapping figures done separately, M may begin with the Basic Throw (IIA), then continue with slapping figure, or simply release W and begin slapping figure. The W move in a CCW path around the M using either "cifra" steps (as in the Double Cifra Turn combination (IIIB, 2, meas 1-2), or the Basic Turn IIA, Woman's Step, meas 2), or a combination of "cifras" and Basic Turns. At faster tempos, the W may also do a "rest" step in place near the M side: Step on heel of L (or R) ft (ct &); step on full R (or L) ft (ct 1); repeated as many times as she wishes.

When the M has completed his figure, "pick up" the W on M L side.

Figure 1

- | | | |
|-----|---|--|
| 1-2 | 1 | Jump onto both ft in "frog" pos: ft apart, toes out, trunk bent fwd. |
| | 2 | Slap both hands against inner boot tops (or, if L hand is occupied holding ptr, slap only R hand on R boot top). |
| | 3 | Straighten body and raise R hand. |
| | 4 | Slap R hand against outside of R heel. |
| | 5 | Step fwd with R. |
| | 6 | Raise L knee fwd. |
| | 7 | Slap R hand on upper L boot top. |
| | 8 | Pause. |

Figure 2

- | | | |
|-----|-----|--|
| 1-2 | 1 | Step L ft in place, simultaneously raising R knee fwd. |
| | 2 | Slap R hand on inner R boot top. |
| | 3 | Step R in place. |
| | 4-6 | Repeat cts 1-3. |
| | 7 | Step L in place, simultaneously raising R knee fwd. |
| | 8 | Slap R hand on inner R boot top. |

Figure 3

- | | | |
|-----|---|--|
| 1-2 | 1 | Step on R in place, raising L ft fwd. |
| | 2 | Slap R hand on inner <u>or</u> outer L boot top. |
| | 3 | Step L, raising R ft fwd. |
| | 4 | Slap R hand on inner <u>or</u> outer R boot top. |
| | 5 | Step R. |
| | 6 | Pause. |
| | 7 | Slap R hand on L boot top. |
| | 8 | Pause. |

MEZOSEGI TANCOK (continued)Figure 4

- Done with both hands free.
- | | | |
|-----|---|---|
| 1-2 | 1 | Slap L hand on L thigh. |
| | 2 | Slap R hand on R outer ankle. |
| | 3 | Step on R ft, raising L ft. |
| | 4 | Clap hands in front, raising L leg diag back/L. |
| | 5 | Leap onto both ft to L, knees bent, having brought L ft in from raised pos. |
| | 6 | Clap hands in front while raising R leg, knee bent. |
| | 7 | Slap R hand on R inner boot top. |
| | 8 | Close ft together, knees bent. |

Figure 5

- Done with both hands free.
- | | | |
|-----|---|---|
| 1-2 | 1 | Jump on L to R, at same time clicking R ft against L ankle into closed pos. |
| | 2 | Chug fwd on both ft. |
| | 3 | Slap R hand on front of R thigh. |
| | 4 | Slap R hand on outer R boot top. |
| | 5 | Step fwd on R. |
| | 6 | Raise L ft diag back/L. |
| | 7 | Slap R hand against L inner calf. |
| | 8 | Pause. |

Presented by Steve Kotansky

MEZŐSÉGI TÁNCOK (continued)

In Transylvania and Hungary this dance has no set sequence - in other words it is done free style utilizing the various steps described here as well as others. It is my hope that this form will also continue in dance circles outside of Hungary as well.

The sequence most often used in class follows:

AKASZTÓS

Do the Basic Walk to move out onto the dance floor. Move into turn pos to begin the Basic Turning Step (CW or CCW). To reverse the direction of the Turn, do a Transition Step (or any of its variations). When the tempo of the music picks up, signaling the change from the Akasztós to the Csárdás, do the turn with a smooth walking step. When ready to begin the Csárdás, open out into side-by-side pos with the W on the M L.

CSÁRDÁS References in parentheses are to the preceding outline.

Part I

- A Begin with W on M L. Four Basic Side-to-Side (I).
M's Slapping Figures (IV 1, 2, 3), W rocks.
- B Three Basic Side-to-Side(I); end with upper arm catch.
Basic Throw (IIA).
Two Double Cifra Turn combinations (IIIB 2).
Ending (IIIC).

Part II

- A Three Basic Side-to-Side (I).
Open Out Preparation (IIIA 1).
Two Basic Turns (IIIB 1).
Ending (IIIC).
Repeat from Open Out.
- B. One Basic Side-to-Side (I); end with upper arm catch.
Basic Throw (IIA).
M's Slapping Figures (IV 4, three times, omit ct 8 at
end of third time, IV 5); W do eight Basic Turns,
end near M L side.

Part III

- A Four Basic Side-to-Side (I); end with upper arm catch.
Three 3-measure Throw variations (IIB).
- B Basic Throw (IIA).
Double Cifra Turn combination (IIIB 2).
M Under Arch (IIIB 3).
Two Basic Turns (IIIB 1).
M pull W in to L side pos, turn CCW with Walking Steps
(beginning R) to the end of the musical phrase. End
the phrase with a "cifra" step, opening out with W on
M L.