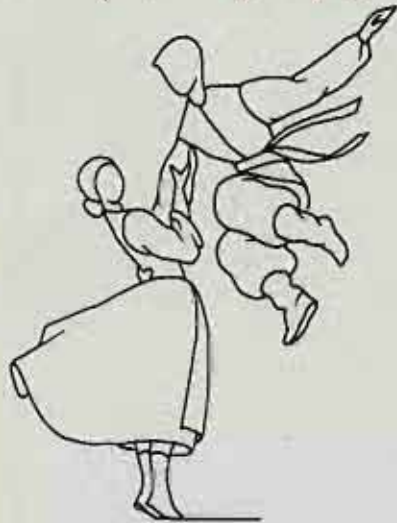




39th annual

Stockton Folk Dance Camp



University of the Pacific
Stockton, California



July 27-Aug. 2
&
August 3-9



1986

Syllabus of dance descriptions



calligraphy by Marien Gault

ALPHABETICAL INDEX

Aden	144	La Clog-Valse	31
Akhalzkha Vart	91	Lašský Mazur	19
Alaj Imam Curicu	131	Latchi	100
American Square Dances	59	Liyerushalaym	153
Ba'a Menucha	145	Lo Nutkah Hashalshélet	154
Baldo Contra	67	Lottistå	41
Baranjski Drmeš	132	Machmad Levavi	155
Bartallo	102	Marek's Kujawiak-Oberek	117
Beranče	23	Mariemont Quadrille	67
Bimdinat Hagamadim	146	Meillionen Cylch	3
Bo Elay	147	Meillionen O Ferionydd	4
Bystřický	11	Mom Bar - Bartallo	101
Cieta Polka	111	Na'ama	156
Cigančica	133	Na Dvi Strane	81
Clawdd Offa	163	Nerissa Waltz	57
Čupurlika	24	Norway, Map of	40
Czardasz Śląski	113	Nyth Y Gog	5
Devollice	75	Okrač Se Wkoł	123
Dobbel Reinlender	35	Oppdalsril	43
Dobrudžanska Ruka	25	Opšaj Diru - Pokupski Svat- ovski Drmeš	136
Ei, To Moje Srdiečko	64	Pant Corlan Yr Wyn	6
Fundamentals of Motion	129/165	Papuri	103
Furiant	13	Pizmon Chozer	157
Govduntsi Bar	93	Plataniotiko Nero	83
Graovsko Horo	79	Pokupski Svatovski Drmeš - Opšaj Diru	136
Halaby	95	Presjekača	137
Halling, An Introduction	37	Przodek Szamotulski	125
Haperach be Ganni	149	Pyrgousikos	84
Haygagan March	97	Régi Héjsza	85
Hooshig Mooshig	96	Ril fra Vegårdshei	50
Hopa, Cupa, Lepa	134	Robin Ddiog	7
Hora He'achzut	151	Round Dance Glossary	69
Horehronské Kolo	15	Roveňačka	14
Horos Makedonia	78	Seljački Drmeš	139
Hoy Nergiz	99	Shoror	105
Igre iz Valpova	135	Shoshan Reyhani	158
Israeli Steps	143	Shualim Ktanim	159
Jacok	115	Síma Héjsza	87
Jig Arglwydd Caernarfon	1	Siroon Gakav	107
Jig Esgob Bangor	2	S'onu Stranu Savice - Seljački Drmeš	139
Kesem Hamizrach	152	Sørlandsspringar	45
Kolo-Čardáš "Mistřinská"	17	Stegvals	51
Krzyżak	121	Stigaren	53
Kujawiak-Oberek	117	Syrtós Syngathistos	89
Kyustendilska Ruchenitsa	29	Sztajerek	114

ALPHABETICAL INDEX (Continued)

Tanac Po Lički	140
Tandrčak	141
Tik	33
Trnky	21
Tza'ad Teimani	161
Vassdragspolka	55
Veliko Kolo iz Deske	90
Vítr	22
Walczyk Lubelski	127
Wrth Fynd Efo Deio I Dywn	9
Yam U'shkiah	160
Yarkhoshda	109

INDEX BY COUNTRY

<u>ALBANIA</u>		<u>HUNGARY</u>	
Devolliçe	75	Na Dvi Strane	81
		Veliko Kolo iz Deske	90
<u>ARMENIA</u>		<u>ISRAEL</u>	
Akhalzkha Vart	91	Aden	144
Govduntsi Bar	93	Ba'a Menucha	145
Halaby	95	Bimdinat Hagamadim	146
Haygagan March	97	Bo Elay	147
Hooshig Mooshig	96	Haperach be Ganni	149
Hoy Nergiz	99	Hora He'achzut	151
Latchi	100	Israeli Steps	143
Mom Bar - Bartallo	101	Kesem Hamizrach	152
Papuri	103	Liyerushalaym	153
Shoror	105	Lo Nutkah Hashalshelet	154
Siroon Gakav	107	Machmad Levavi	155
Yarkhoshda	109	Na'ama	156
		Pizmon Chozer	157
		Shoshan Reyhani	158
		Shualim Ktanim	159
		Tza'ad Teimani	161
		Yam U'shkiah	160
<u>BULGARIA</u>		<u>MACEDONIA</u>	
Dobrudžanska Ruka	25	Beranče	23
Graovsko Horo	79	Čupurlika	24
Kyustendilska Ruchenitsa	29		
<u>CROATIA</u>		<u>NORWAY</u>	
Alaj Imam Curicu	131	Dobbel Reinlender	35
Baranjski Drmeš	132	Halling, An Introduction	37
Cigančica	133	Lottistå	41
Hopa, Cupa, Lepa	134	Norway, Map of	40
Igre iz Valpova	135	Oppdalsril	43
Opšaj Diri - Pokupski		Ril fra Vegårdshei	50
Svatovski Drmeš	136	Sørlandsspringar	45
Presjekača	137	Stegvals	51
S'onu Stranu Savice -		Stigaren	53
Seljački Drmeš	139	Vassdragspolka	55
Tanac Po Lički	140		
<u>CZECHOSLOVAKIA</u>		<u>POLAND</u>	
Bystřický	11	Cieta Polka	111
Furiant	13	Czardasz Śląski	113
Kolo-Čardáš "Mistrěinská"	17	Jacok	115
Lašský Mazur	19	Krzyżak	121
Roveňkačka	14	Marek's Kujawiak-Oberek	117
Trnky	21	Okrąc Se Wkoł	123
Vítr	22	Przodek Szamotulski	125
		Sztajerek	114
		Walczyk Lubelski	127
<u>FRENCH-CANADA</u>		<u>ROMANIA</u>	
La Clog-Valse	31	Régi Héjsza	85
		Síma Héjsza	87
<u>GREECE</u>			
Horos Makedonia	78		
Plataniotiko Nero	83		
Pyrgousikos	84		
Syrtós Syngathistos	89		
Tik	33		

INDEX BY COUNTRY (Continued)

SLOVAKIA

Ei, To Moje Srdiečko	164
Horehronské Kolo	15

U.S.A.

American Square Dances	59
Baldo Contra	67
Fundamentals of Motion	129/165
Mariemont Quadrille	67
Nerissa Walz	57
Round Dance Glossary	69

VOJVODINA

Tandrčak	141
----------	-----

WALES

Clawdd Offa	163
Jig Arglwydd Caernarfon	1
Jig Esgob Bangor	2
Meillionen Cylch	3
Meillionen O Ferionydd	4
Nyth Y Gog	5
Pant Corlan Yr Wyn	6
Robin Ddiog	7
Wrth Fynd Efo Deio I Dywn	9

INDEX BY TEACHERS

BELIAJUS

Clawdd Offa	163
Jig Arglwydd Caernarfon	1
Jig Esgob Bangor	2
Meillionen Cylch	3
Meillionen O Ferionydd	4
Nyth Y Gog	5
Pant Corlan Yr Wyn	6
Robin Ddiog	7
Wrth Fynd Efo Deio I Dywn	9

BONUS

Bystřický	11
Ei, To Moje Srdiečko	164
Furiant	13
Horehronské Kolo	15
Kolo-Čardáš "Mistřinská"	17
Lašský Mazur	19
Roveňáčka	14
Trnky	21
Vítr	22

BROCHU

Beranče	23
Čupurlika	24
Dobrudžanska Ruka	25
Kyustendilska Ruchenitsa	29
La Clog-Valse	31
Tik	33

CORDRAY

Dobbel Reinlender	35
Halling, An Introduction	37
Lottistå	41
Norway, Map of	40
Oppdalsril	43
Ril fra Vegårdshei	50
Sørlandsspringar	45
Stegvals	51
Stigaren	53
Vassdragspolka	55

GAULT

Nerissa Waltz	57
---------------	----

HELT

American Square Dances	59
Baldo Contra	67
Mariemont Quadrille	67

KNOX

Round Dance Glossary	69
----------------------	----

KOTANSKY

Devollice	75
Graovsko Horo	79
Horos Makedonia	78
Na Dvi Strane	81
Plataniotiko Nero	83
Pyrgousikos	84
Régi Héjsza	85
Síma Héjsza	87
Syrtós Syngathistos	89
Veliko Kolo iz Deske	90

LIND-SINANIAN

Akhalzkha Vart	91
Govduntsi Bar	93
Halaby	95
Haygagan March	97
Hooshig Mooshig	96
Hoy Nergiz	99
Latchi	100
Mom Bar - Bartallo	101
Papuri	103
Shoror	105
Siroon Gakav	107
Yarkhoshda	109

LUND

Fundamentals of Motion	165
------------------------	-----

MAREK

Cieta Polka	111
Czardasz Śląski	113
Jacok	115
Krzyżak	121
Marek's Kujawiak-Oberek	117
Okręc Se Wkoł	123
Przódek Szamotulski	125
Sztajerek	114
Walczyk Lubelski	127

ROECKER

Fundamentals of Motion	129
------------------------	-----

INDEX BY TEACHERS (Continued)

SOKCIC

Alaj Imam Curicu	131
Baranjski Drmeš	132
Cigančica	133
Hopa, Cupa, Lepa	134
Igre iz Valpova	135
Opšaj Diri - Pokupski Svatovski Drmeš	136
Presjekača	137
S'onu Stranu Savice - Seljački Drmeš	139
Tanac Po Lički	140
Tandrčak	141

TIRAM

Aden	144
Ba'a Menucha	145
Bimdinat Hagamadim	146
Bo Elay	147
Haperach be Ganni	149
Hora He'achzut	151
Israeli Steps	143
Kesem Hamizrach	152
Liyerushalaym	153
Lo Nutkah Hashalsholet	154
Machmad Levavi	155
Na'ama	156
Pizmon Chozer	157
Shoshan Reyhani	158
Shualim Ktanim	159
Tza'ad Teimani	161
Yam U'shkiah	160

ERRATA AND ADDENDA FOR 1986 FOLK DANCE CAMP SYLLABUS

PageClarification

WELSH DANCES: There are two different sounds for "th" in the Welsh language. As used in this syllabus "th" sounds as in thee, either, bathe; "th" as in thief, ether, bath.

Insert the following pronunciations on the appropriate page:

JIG ARGLWYDD CAERNARFON - JIG ar-gloo-ith kire-NAR-vawn

JIG ESGOB BANGOR - JIG ES-kawb BAHN-gohr

MAILLIONEN CYLCH - my-lee-OH-nehn KILKH (as in German "ach")

MEILLIONEN O FERIONYDD - my-lee-OH-nehn oh veh-ree-OH-nith

NYTH Y GOG - NITH uh GOG

PANT CORLAN YR WYN - PAHNT KOR-lahn uhr WIN

ROBIN DDIOG - RAH-bin THEE-og

WRTH FYND EFO DEIO I DYWN - oorth VIND eh-voh DIE-oh ee DOO-in

CLAWDD OFFA - CLOUTH aw-FAH

1 JIG ARGLWYDD CAERARFON

Introduction: Chord.

Formation: Add at end: except during the Lead Thru and Cast
Up when Polka steps are used (A2 and B2).

Each musical phrase consists of 8 meas.

A2: At end add: and facing down.

B1 Gypsy: Have R shldrs adjacent, then L shldrs adjacent.
Finish with M on M side.

2 JIG ESGOB BANGOR

Music A1 has 4 meas; A2 has 4 meas; B1 has 8 meas; B2 has 8 meas.

B2: Use 4 steps fwd and 4 steps back and 8 steps to pass on
to next cpl.

3 MEILLIONEN CYLCH

Change meter to 2/4. Throughout dance take 2 steps per meas.
Music A1 is 8 meas; A2 has 8 meas; B has 12 meas - 8 for
clapping and 4 for siding.

B music, line 4: Change L to R. It would not be incorrect
to clap ptrs L hand, but in class the R hand was used.

Line 5: Delete shldrs in both cases. Should read: Side
R and L (ptrs pass each.....)

Last sentence: Pass thru (pass R shldr with opp dancer)

4 MEILLIONEN O FERIONYDD

Formation: Add facing head of hall.

Introduction: 1 meas.

A3, meas 1-2, line 2: Should read: Cross arms and clap own chest;

A3, meas 3-4: Delete but beg with L hands.

Part B, meas 3, line 7: Delete and reversed direction to re-
gain original positions

5 NYTH Y GOG

Steps; Swing: Delete all. Insert: Join L hands between ptrs,
elbows bent and out to side; W R hand on M L shldr, M R arm
on W waist. Use buzz steps to turn.

Music A1 and A2 have 8 meas; B1 has 4 meas+4 meas; B2 has 8 meas.

6. PANT CORLAN YR WYN

Formation, line 5: Delete above ctr dancer's head. Join hands in back of ctr dancer.

Introduction: 4 meas.

11, meas 9-12: In class we released hands after step-swings and formed a circle, but it would be better to circle in crossed-hand pos.

Meas 13-16: In class we used step-hops to move bkwd, but slow walks are OK. Same applies to meas 17-20.

Meas 17-20: Add at end: moving fwd in LOD.

7. ROBIN DDIOG

Formation: 6-10 in a circle is preferable.

Introduction: 1 meas.

Meas 4: Rhythm is S,Q,S,Q,S,S.

9. WRTH FYND EFO DEIO I DYWN

Change meter to 4/4.

Introduction: 8 meas. Acknowledge ptr.

In class we began dance in ctr of each side of the square, not on the corners as diagrammed, but either formation is acceptable.

11-22 Addenda and Errata for these pages appear at the end.

23. BERANCE

Pronunciation: BEH-rah[˘]n-chay

Music: On Camille's tape Side A/3.

Meas 1, 2nd Q: Step fwd in LOD on R.

There are many variations possible in this dance, particularly meas 2.

24. ČUPURLIKA

Pronunciation: choo-PER-lee-kah

Music: On Camille's tape Side A/2.

Meas 2, line 3: R may also step in front of L, instead of beside.

25. DOBRUDŽANSKA RUKA

Line 1: Add a diacritical mark over the "z" in Dobrudžan.

Pronunciation: Change to doh-broo-JAHN-skah RUH-kah

Music: On Camille's tape Side A/4.

Stylistic Notes: Add: Leader of each line determines sequence.

Lines will not necessarily all be dancing the same pattern at the same time. Whenever head tilts are mentioned, the actual movement should stem from the waist - head and torso move together.

Introduction: Begin at the beginning of a musical phrase.

Fig I, meas 1-8: Use meas 7-8 to move bkwd, opening the tight formation to allow room for elbow widths in Fig II.

26. Meas 3, cts 1,&: Change CW to CCW

Fig III, meas 2, cts 2,&: Stop arms abruptly with stamp.

In parenthetical note, line 2 should read:...on ct 2 of meas 2.

27. Fig V, top line add: while stepping onto R for ct 1 of meas 1.
 Meas 4, ct 1 add: bending fwd at waist while stamping.
 Fig VI, meas 2, cts 1, & 2: keep wt of body over ft bearing wt.
 Meas 3, ct 2, line 2: L ft remains on floor, knee is not extended. Note that the arms extend fwd as a result of stepping back and leaning torso back. Do not thrust arms fwd - leave them where they were!
29. KYUSTENDILSKA RUCHENITSA
 Pronunciation: kyoos-ten-DIL-skah ruh-cheh-NEET-sah
 Music: Camille's tape Side A/1.
 Formation: Add "or in belt hold, L over R.
 Meas 3: Moves in LOD.
 Meas 5-6: Change Jump to Hop.
30. Meas 9, 2nd Q: Add at end: lifting R toe.
 S: Add in front of L.
 Meas 10, second Q and S: Make corrections as in meas 9.
 The hops in meas 9 and 10 are more bounce than hop.
31. LA CLOG-VALSE
 Music: Camille's tape Side B/2.
 Each Fig consists of the Chorus, a Verse, and the Break. The Chorus and Break are always the same.
 "Toe" means ball of ft, except Fig III, meas 3, ct 3.
 Fig I, Chorus, meas 1: Leap onto L (ct 1); shuffle (cts &, 2); step on ball of R (ct &); step on L (ct 3); touch R toe near L (ct &).
 Verse, meas 3, ct 2: Add: knee straight.
 Fig II, Verse, meas 3: Same cts as in meas 1 of Chorus.
 Meas 4. Step on R where it is (behind L) for ct 1. This verse has a reeling look to it.
 In class we did the following sequence I, II, III, V, IV but as this is an arranged dance (or a solo piece) the Figs can be done in any sequence.
33. TIK
 This dance was not taught.
- 35-56 Pronunciation for Norwegian dances - insert on the appropriate pages.
- 35 DOBBEL REINLENDER - DOH-bell RINE-len-der
 37 HALLING - HAH-ling
 41 LOTTISTÅ - LAW-tees-toh
 43 OPPDALSRIL - OHP-dahls-REEL
 50 RIL FRA VEGARDSHEI - REEL-frah VAY-gords-high
 45 SØRLANDSSPRINGAR - SIR-lahnds SPRING-AR
 51 STEGVALS - STEG-vahls
 53 STIGAREN - STEE-garn
 55 VASSDRAGSPOLKA - VAHSS-drahgz POHL-kah
39. HALLING
 Repeat of dance, meas 1: R ft is swung behind body before slapping R heel (ct 1).
41. LOTTISTÅ
 This dance was not taught.

43. OPPDALSRIIL

Introduction: 4 meas.

Fig II, meas 9-12, line 5: Change final R to L.

Fig III, meas 17: The M faces the W on his R from his facing-out pos. by turning to his R after releasing all hands.

It is the W who was originally on his L.

45. SØRLANDSSPRINGAR

Formation: M R and W L hands joined....

46. Figures, line 2:....join M R and W L hands.

47. Waist-upper arm turning: When dancing L hip to L hip, L arm is around ptr waist and R hand holds ptr R upper arm.

55. VASSDRAGSPOLKA

Formation: Norwegian polka pos: Same as regular ballroom pos except W extends R hand, palm down, and M grasps the outside of her hand with his L. M then anchors the joined hands on his L waist.

Interlude: M should have R ft free to begin the Interlude.

57. NERISSA WALTZ

Fig III, meas 1-2: Change to read: Release hands. With 2 waltzes circle away from ptr (M CCW, W CW). End ptrs facing, in original place. Join both hands held out to sides (Butterfly Pos).

Fig IV, meas 1-8: Change to read: Repeat Fig III, changing ptrs by M moving to W behind as he circles away (meas 1,2).

75. DEVOLLIČE

Meas 4, ct 1, line 3: Delete without emphasis. Add: Bend L knee (ct 2).

76 Variations on Basic Pattern, A, Ct 1....fwd (LOD). Ct &: Close L (R) to R (L).

Part II, meas 1, ct 1: Add: Facing ctr.....

79. Pronunciation: Change to: GRAH-ohf-skoh khoh ROH

81. NA DVI STRANE

Heading, line 6: Source: Miši Šarošac, village videos.

Part I, meas 3-24: Repeat Part I ten times (11 in all).

Variation I, meas 3-4: Repeat meas 1-2 with opp ftwk and direction.

Sequence used in class:

1. Basics 2 times (L,R,L,R)

2. Variation I 3 times (L,R,L,R,L,R)

or

Variation I once and Variation II 2 times

3. Basic 1½ times (L,R,L)

4. Variation I 1½ times (R,L,R)

5. Variation II 2 times (L,R,L,R)

6. Variation III 3 times (L,R,L,R,L,R)

84. PYRGOUSIKOS

Basic Step, line after meas 3-4: Add in margin meas 5-8.
in text- Repeat meas 1-4.

Variation: In margin change meas 1-2 to 1-4. Change meas 3-4
to 5-8.

Variation, lines 2 and 3: Change 2 two-steps to 4 two-steps.
Dance alternates between Basic Step and Variation.

85. RÉGI HÉJSZA

Pronunciation: Change to RAY-gee HAY-sah

Formation: Add: A combination hold: R hand on L shldr of
R neighbor and L hand holding belt of L neighbor.

Stamp Variation I-VI: Make this correction in all of them on
the last line: In margin change 17-22 to 17-23. Change
text to read: Repeat meas 1-7.

87. SÍMA HÉJSZA

Basic, meas 3: Change to read: Repeat meas 2 with opp ftwk.

88. Variation III, meas 2, line 1: Change tap to stamp.

Variation IV, meas 1, line 2: Change tap to stamp.

90. VELIKO KOLO IZ DESKE

Women's Step, meas 5-8: Change to read: Repeat meas 4
four times.

91. AKHALZKHA VART

Music: B/3.

Style: Add: A slight fwd motion of ft beyond where step is
actually taken, precedes the first step of each two-step.

Formation: Change to read: An even number of W in a closed
circle, in Armenian hold...Delete final sentence.

Introduction: Begin with drum beat.

In class, Fig II and Fig III were taught in reverse order.

92. Fig III, meas 1, line 3: Delete sentence beginning Raise R arm...Insert: W hands hold an imaginary ball at chest level, fingers curved slightly inward. Rotate palms so that when stepping to R (cts 1,&2) R palm faces in, L palm faces out. Rotate 180° in a CW motion (cts 3,&4). Hands stay on same plane.

(If M dance, their arms may sway in gentle windshield wiper fashion to R and L with leading ft, or be held in "W" pos.)

Fig II, meas 1: Add at end, leading with back of hand.

93. GOVDUNTSI BAR

Music: Side B/8.

Style: Leg lifts are straight fwd low, or bent back at knee,
not fwd.

Formation: Capitalize Armenian.

Meas 1-2: In margin, delete -2. The text describes just one
meas of music and that is the basic step.

Line 6: Change back up to move.

Line 7: Change backing up to changing direction.

Line 13: back on R as hands open in front (ct 3). Delete
as open hands in front for ct 4.

Introduction: Dance begins at leader's discretion.

96. HOOSHIG MOOSHIG
 Music: Side A/3.
 Formation: Capitalize Armenian.
 Introduction: Begin with drum beats.
 Hooshig, meas 1: Turn body slightly to R as L ft steps to L.
 Meas 2-4: Do not take wt on R (ct 8).
 Mooshig, meas 1, line 2: Change heels to toes and toes to heels.
 Line 3: Change toes to heels and heels to toes.
100. LATCHI
 Pronunciation: Change to LAH-chee
 Music: A/4.
 Formation: Delete fingers interlocked. Insert hands joined.
 No introduction.
 Meas 1: Ad ")" after ct 1
 Meas 4, line 2: Change RLOD to LOD.
101. MOM BAR - BARTALLO
 Traditionally, Bartallo is done before Mom Bar as the latter is the last dance of the evening.
 Music B/6.
 Formation: Capitalize "Armenian.... Add at end: Wt on L ft with toes pointed diag L.
 Style: Add: Body moves as a unit - do not isolate.
 Fig-I, meas 1: Delete first sentence.
 Fig II, meas 1, line 1: Delete (ct 1). Should read: Take small step on R to R in demi-plie, still facing ctr, simultaneously arms sway strongly to R (ct 1); hold (ct 2); step L beside R.....
103. PAPURI
 Music: B/4.
 Introduction: 16 cts.
 Clap: Delete hold hands; insert take Armenian hold. After leader begins clapping pattern, always rejoin little fingers.
104. Turn: After leader begins turning pattern, never rejoin hands.
 Next to last line: Change simple to simply.
105. SHOROR
 Music: B/2
 Formation: Capitalize Armenian.
 Introduction: Begin at the beginning of any meas.
 As music ends, pose with L ft in front pressed into floor.
107. SIROON GAKAV
 Music: A/1
 Formation: Capitalize Armenian.... Stand close together.
 Meas 1, line 2: Change L to R.
109. YARKHOSHDA
 Music: B/1.
 Introduction: In class we waited 12 cts.
 Stamps in meas 3 and meas 15 with L ft are wtless.

109. (continued)

- Meas 3, line 4: Delete facing each other; insert fwd.
 Meas 12, ct 24: Wt is evenly distributed on both ft.
 Meas 13-14: Shift wt onto L ft and pivot CW on it (ct 25);
 on ct 28 turn on R ft to face LOD.
 Meas 15, ct 30: Stamp is without wt.

111-127 Pronunciations for Polish dances - insert on appropriate pages.

- 111 CIETA POLKA - CHEN-tah POHL-kah
 113 CZARDASZ ŚLĄSKI - CHAR-dahsh SHLOHN-skee
 114 JACOK - YAHT-sawk
 115 KRZYŻAK - kuh-SHIH-zhahk
 117 MAREK'S KUYAWIAK-OBEREK
 121 OKRĄC SE WKOŁ- OH-krohnts sef KOH-oo
 123 PRZODEK SZAMOTULSKI - PSHAW-dek shah-moh-TOOL-skee
 125 SZTAJEREK - stah-YEH-rek
 127 WALCZYK LUBELSKI - VAL-chik loo-BEL-skee

113 CZARDASZ ŚLĄSKI

Part II, meas 2. The first hop is really a leap onto the hopping ft. M has hands behind back, W on hips.

Meas 17-20: On meas 20, eliminate the final bounce (ct 4).

Instead, step on R twd ptr to take turn pos.

Part III, meas 4: Add at beginning: Take 2 more steps (L,R).
 The stamp described is on ct 3.

Meas 8: Add at beginning: Take 2 more steps (R,L). The stamp described is on ct 3.

116 JACOK

Motif VI, meas 12: Stamp L,R (no wt).

117 KUJAWIAK - OBEREK

Title: Change to Marek's Kujawiak-Oberek. It was suggested that this title be used to distinguish the dance from others with a similar title. The choreography of the dance is by Jacek Marek and he approved the use of this title.

Record: Side B/9.

Kujawiak, meas 23, Man Slaps Thigh: Make one CCW turn during this meas.

118 Kujawiak, meas 24, Bow: Add: M step R,L (no wt); W step L,R (no wt).

Oberek, meas 1-2, Heel Strike: Do meas 1 as written.

Meas 2: Beg L, dance 1 Oberek step slightly bkwd and to L, Extended arms come down.

Meas 19-20, Change Places: Beg R, dance 2 Oberek Steps - 1 to cross over and 1 to turn CW to face ptr.

Meas 21-24, Man Leaps 3 Times: M leaps onto L (meas 21), R (meas 22), L (meas 23).

121 KRZYŻAK

Record: A/5

Introduction: M bow by nodding head, W by nodding head and bending knees.

Part II, The Bridges: Change hop-steps to skips.

- 123 OKRAC SE WKOZ
Record: B/4
Introduction, meas 3-4: Small step-close in LOD.....
Part IV, meas 9: Stamp on L ft and swing R across slightly at....
- 125 PRZODEK SZAMOTULSKI
This dance was not taught.
- 127 WALCZYK LUBELSKI
Record: B/1
Introduction, meas 4: Add: M L hand on hip.
Part I, meas 1, line 2: Change to read:.....swing L ft across
in front of R.....
Part II, meas 1-7: These are seven step-swings.
Meas 9: Look over W L shldr.
Meas 10: Look over W R shldr.
Meas 11: Look over W R shldr.
- 128 Meas 15-16: Beg R ft, make 1/2 CW circle with 3 steps
(meas 15)...Backing up a little in RLOD with 3 steps,
end in beg pos.
At end of dance (3 times in all) stay in butterfly pos and
bow to ptr.
- 131-141 Pronunciations for Croatian dances - insert on appropriate
pages.
- 131 ALAJ IMAM CURIČU - AH-lie EE-mahm TSOOR-eet-soo
132 BARANJSKI DRMEŠ - BAH-rahñ-skee DER-mesh
133 CIGANČICA - TSEE-gahn-cheet-sah
134 HOPA, CUPA, LEPA - HO-pah TSOO-pah LAY-pah
135 IGRE IZ VALPOVA - EE-gray-eez VAHL-po-yah
136 OPSAJ DIRI and POKUPSKI SVATOVSKI DRMES - AWP-shy DEER-ee
PAW-koop-skee SVAH-tawf-skee DER-mesh
137 PRESJEKAČA - press-YAY-kah-chah
139 S'ONU STRANU ŠAVICE - SO-noo STRAH-noo SAH-veet-say
139 SELJACKI DRMEŠ - sel-yahch-kee DER-mesh
140 TANAC PO LICKI - TAH-nahts po LEECH-kee
141 TANDRČAK - tahn-DER-chuck
- 131 ALAJ IMAM CURICU
Meas 13-16: Change diag fwd to sdwd.
- 132 BARANJSKI DRMEŠ
Formation: In front-basket hold, join middle fingers.
Introduction: 7 cts +.
Fig I, meas 2, ct 1: Step on L should be large to the L.
Fig II, meas 1, (ct &,ah): Turn R hip slightly twd ctr,
step with accent.
Sequence: Do Fig I until end of vocal, then start Fig II.
Fig I is done to vocal, Fig II to instrumental.

135 IGRE IZ VALPOVA

Formation: M may hold W belt.

Introduction: 16 meas.

Add in margin for each Fig: 9-16 Repeat meas 1-8.

Fig IV, meas 5-6: Change Fig I to Fig II.

136 OPŠAJ DIRI and POKUPSKI SVATOVSKI DRMEŠ

Formation: Add: If a W is between 2 M her arms go on outside; othersie usually L arm is over neighbor's R. Keep shldr open to ctr.

Introduction 8 meas.

Opšaj Dirí: Rewrite pattern as follows:

Meas

1 Step on R across L (ct 1); step to L on L (ct &); repeat for cts 2,&. Keep walk smooth; head level.

2-8 Repeat meas 1 seven times.

9-16 Repeat meas 1-8 but bend R knee when stepping on R and step on ball of L ft.

17-24 Repeat meas 9-16 but as the music accelerates the steps become almost running steps

25 Face ctr, step on R in place, letting L ft go somewhat fwd (ct 1); bounce twice on both ft (cts 2,&).

26-32 Repeat meas 25 seven times.

Repeat meas 1-32.

Repeat meas 1-24 (No drmes on this repeat).

Pokupski Svatovski Drmeš

Add: Introduction - 4 meas.

Meas 17: Change in place to fwd.

Meas 18: On the hop, pull back a little (ct &).

Meas 19-20: On last 2 steps, bring free ft close to supporting ft. Do not twist hips.

137 PRESJEKACA

I. Add after I. Bounce 1

II. Delete all.

III. Change to II. Bounce 2

In margin insert 5-8, in text insert Repeat meas 1-4.

I. Variation 1: Change to IV - Basic

II. Variation 1: Change to V - Forward and Back.

III. Variation 1: Change to VI - One Jump Fwd.

Variation 2 at bottom of page: Delete all.

138 III. Variation 2: Change to VII - Two Jumps Fwd.

Add new Bounce pattern as follows: (danced immediately after Bounce 2).

III. Bounce 3

Meas

1 With wt on both ft, bend knees (ct 1); bend deeper (ct 2).

2 Bounce 3 times (cts 1,&,2).

3 Bend knees deeper (ct 1); bounce 2 times (cts 2,&).

4 Bounce 3 times (cts 1,2,&).

5-8 Repeat meas 1-4.

137 New Fig V, meas 3-4: Repeat meas 1-2 of Fig IV - Basic.

New Fig VI, meas 1, line 2. The jump is sharp and strong.

Meas 3-4: Repeat meas 1-2 of Fig IV - Basic.

138 New Fig VII, meas 1, line 2: Delete lightly. The jumps are sharp and strong as in Fig VI.

Meas 4: Repeat meas 1-2 of Fig IV - Basic.

The sequence of the dance is: Bounce patterns 1,2,3 (they are not repeated). Then do Fig IV, V, VI, IV, V, VII, IV, V, VI, IV, V, VII etc., until music ends.

- 139 S'ONU STRANU SAVICE - SELJACKI DRMES[✓]
 Add diacritical mark to the "C" in Seljacki.
 No Introduction.
 I. meas 1-8: Change to read: Moving in RLOD, but facing ctr, step on R across L and a little twd ctr with a tilting movement (ct 1); step on L in RLOD (ct 2). Repeat 7 more times. Arms swing in and out with ftwk.
 Bridge, meas 1-8, line 2: Change three to seven.
Seljacki Drmes, meas 12: Delete with a stamp. At end of that line add: in a wide arc, leg fairly straight.
 Last line: Change 6 to 16.
 Sequence of dance: I, II, I, III, I, II, I, III. I. Bridge, Seljacki Drmes.
- 140 TANAC PO LICKI[✓]
 Record: Side A/4.
 Introduction: 8 meas.
 I. meas 1: Change to read...step fwd on R, leaving L in place (ct 1); step on L almost in its place (ct &);
 Meas 2: Delete: close R to L (ct &); insert: take wt on R in place momentarily (ct &). Rejoin hands while they are up and lower them to repeat meas 1.
 II. Meas 1: Delete place L ft...to end of sentence. Insert With L ft in front of R, rise sharply onto balls of both ft, knees extended (ct 2).
 Meas 4, ct 2: Add lifting L ft behind.
 Meas 5-8: Add: On ct 8 immediately release wt from L ft.
 III. Joined hands swing in and out naturally with body movement.
- 141 TANDRCAK[✓]
 Introduction: Begin dance with vocal/
 Steps are all very small. Dance is done almost in place and ft stay under body.
 Meas 1: Step diag fwd L on L.
 Meas 2: Step diag bkwd L on L.
 Meas 3-4: Move diag fwd R on R and diag bkwd R on R.
 Meas 11-16: On meas 16 omit final step on L in order to beg dance by stepping diag fwd L on L.
- 144-161 Pronunciations for Israeli dances - insert on the appropriate pages.
 Note: KH or kh equals the sound "ach" in German.
- 144 ADEN - AH-den
 145 BA'A MENUCHA - BAH-ah may-noo-HAH
 149 HAPERACH BE GANNI - hah-PEHR-akh beh gah-NEE
 151 HORA HE'ACHZUT - ho-rah heh-akh-ZOOT
 152 KESEM HAMIZRACH - KEH-sem hah-meez-RAKH
 153 LIYERUSHALAYM - lee-roo-shah-LIE-yim
 155 MACHMAD LEVAVI - makh-MAHD-lee-vah-VEE
 156 NA'AMA - nah-ah-MAH
 157 PIZMON CHOZER - peez-MOHN khoh-ZEHR
 158 SHOSHAN REYCHANI - shoh-SHAHN ray-khah-NEE
 159 SHUALIM KTANIM - shoo-ah-LEEM keh-tah-NEEM

- 144 ADEN
This dance was not taught.
- 145 BA'A MENUCHA
Record: B/6.
Formation: Add: Face ctr.
Introduction: 16 cts.
Part A, cts 9-12: ...3/4 turn CW in LOD to end facing RLOD...
Part B, cts 1-4: Begin grapevine with R crossing in front of L.
Cts 9-12: Delete all. Insert: Two step-bends diag fwd L and diag fwd R while snapping fingers at shldr level on cts 10 and 12.
Cts 13-14: Step fwd with L, bending knee,
Cts 15-16: Put hands on neighbors' nearest shldrs.
Cts 21-24, line 2: Delete bend R knee; Insert bounce.
Part C, cts 1-4: Lower hands and join them down. L crosses in front on ct 2 of grapevine.
Cts 5-8: Put hands on neighbors shldrs on ct 8.
Dance repeats 3 times. On final chord close R ft to L and hold.
- 146 BIMDINAT HAGAMADIM
This dance was not taught.
- 147 BO ELAY
This dance was not taught.
- 149 HAPERACH BE GANNI
Record: M101 Side B/1.
Formation: Ptrs facing each other with both hands joined, elbows bent. Stand a little apart from each other.
Introduction: Vocal and 4 drum beats.
Part B, cts 17-20: Snap fingers on cts 17 and 19.
Part C: Parenthetical note: Add: R elbow bent and hand held fwd.
Cts 17-32: Maintain same hand pos. Snap fingers if desired on cts 1,3,5,7.
Part D, cts 1-8. Use thumb grip for joining hands in this Part.
Cts 9-10: After...over L insert turning 1/2 CCW to face ptr.
Part E, cts 1-4: Snap fingers on ct 3 twd neighbor.
Cts 5-8: Snap fingers twd ptr about shldr level.
Cts 9-16: Snap fingers on cts 9,11,13,15 in same direction as knees are turned.
- 150 Cts 17-20: Join hands palm to palm.
Dance repeats once and ends on Part E, cts 17-20 of a second repeat. Music retards. End with M turning W CW under his R arm once or twice.
- 151 HORA HE'ACHZUT
Record: Side A/2 2/4 meter
Introduction: 8 cts.
Part A
Cts 12-16, line 2: The hop on L is on the & ct of 16.
Cts 21-24, line 2: Should read: Then jump onto both ft, hop on L, raising R knee. Rejoin hands in "V" pos.
Add following pattern:
Cts 25-26 Step hop on R ft, raising L knee mid-level and arms swing fwd low.
Cts 27-28 Step in place L,R,L (cts 1,&,2)
Cts 29-32 Repeat cts 25-28.

151 Continued

Cts 33-34 Jump-hop on R, lifting L ft up in back a little.

Cts 35-36 Repeat cts 33-34.

Cts 37-46 Repeat Part A, cts 7-16.

Part B, cts 11-12, line 2: Change dropping to releasing.

Cts 13-16: Should read: Two running steps fwd in LOD,

L,R then jump onto both ft, hop on R, raising L in front

152 KESEM HAMIZRACH

Record: Tape Side A/4.

Formation: Delete all after LOD. Insert: Ftwk same for M and W.

Introduction: 32 cts.

Part A, cts 3-8: Change 3 to 5.

Cts 29-32: Release hands for turn. M can lead W into turn by holding R hand a little longer.

Part B, cts 1-4: Step R to R (ct 1,2); cross and snap (cts 3,4).

Cts 9-16: W turns almost on spot, M circles CW to outside.

Cts 17-32: End in a single circle.

Part C, cts 1-8: Rejoin hands at end of ct 8.

Cts 19-20: Touch R heel a little fwd, and touch toe in same spot.

Part D, cts 1-2: Bend knee as you step bkwd (ct 1); clap on ct 2. Same correction for cts 3-4.

Cts 9-12: Rejoin hands at the beginning. Add at end with hop.

153 LIYERSHUSHALAYM

Record: Side A/6.

Formation: Delete high; insert in "W" pos.

Introduction: 14 cts. Dance begins on vocal.

154 LO NUTKAH HASHALSHELET

This dance was not taught.

155 MACHMAD LEVAVI

Record: B/4 2/4 meter

Formation: Add: Dancers stand close together, hands joined at sides, elbows straight. Stand very erect.

Introduction: A long vocal invocation, followed by 12 drum beats. Dance begins with 2nd vocal.

Part A, meas 1-2: Add: twd ctr.

Ct 9: Change Close to Tap.

Ct 10: Add Arms go fwd low with hands as though pushing against ground.

Ct 11: Add to face out. Hands relax but stay low.

Ct 12-13: Add to face ctr. Rejoin hands in "V" pos.

Ct 18: Change Close to Tap.

Part B, meas 4: Insert bending knees after over L.

Cts 9-12: On ct 9, bend knees, R almost touching floor, and snap fingers to R. On cts 10,11,12 alternate direction of finger snaps.

Cts 13-14: Rise with wt on L and step fwd twd ctr R,L, placing L hand in small of back, R hand extended fwd.

Note: Delete all. Insert: Dance is done 4 times as above.

The 5th time, dance Part A only once and omit the tap on ct 9. In Part B add 4 more finger snaps before rising.

The 6th time repeat Part A as in 5th time. Dance ends with ct 1,& of Part B being repeated until the music fades.

156 NA'AMA

Record: A/9. Also Tel-Aviv Express #1 A/2

Formation: Add: L hands extended fwd about chest level.

Part A, meas 8: Add into orig pos facing ctr.

Meas 16: In closed pos, stand a little to R of ptr. M must free L ft for following pattern

Part B, meas 5: Both turn to face LOD as they step sdwd, inside hands joined, outside hands extended sdwd.

Meas 6: Change to read: Waltz-step with inside ft twd ptr to closed pos, M back to ctr.

Part C, meas 3: Add End with ft together.

Meas 4: Beg with knees twd L.

Dance ends with meas 8 of Part A on 3rd repeat.

157 PIZMON CHOZER

Record: A/1

Formation: Short lines - up to 12 dancers.

Introduction: 32 cts. Dance begins with vocal.

Part A, cts 7-8: R ft stays in front of L.

Cts 25-32: Add and down on cts 27 and 31.

Part B: Heading: Add forearms parallel to floor).

Cts 5-8: Repeat cts 1-4.

Cts 13-16: Three steps twd ctr, beg R.

Cts 17-32: Repeat 1-16 with opp ftwk. The turn on ct 32 is to the L.

Part C, cts 3-4: Change hop to chug bkwd.

Cts 7-8: Stamp R fwd.

Cts 15-16: Keep R ft in front after hopping on L

Cts 27-28: Do not take wt on L.

Dance repeats once.

158 SHOSHAN REYCHANI

Record: B/3

Formation, line 2: After in front of body insert palms facing, and cupped.

Introduction: 7 cts.

Part A, insert 1 under meas opp cts 1-3.

Part B, meas 1: Join inside hands for Yemenite L. M turns 1/4 CW as W wraps into his R arm. W keeps R arm above L; ptrs join L hands in front of body.

Meas 3, Note: Release W R, M L hands as W turns.....beside ptr, facing head of hall.

Dance repeats twice.

160 YAM U'SHKIAH

This dance was not taught.

161 TZA'AD TEIMANI

This dance was not taught.

11-22 and 164 Pronunciation for Czech dances - insert on appropriate pages:

11 BYSTRICKÝ - BIS-strit-skee ah TRINK-kah

13 FURIANT - FOOR-ee-ahnt

14 ROVENACKA - ROH-ven-yahch-kah

15 HOREHRONSKÉ KOLO - HOH-ray-huh-ROHN-skay KOH-loh

- 19 LAŠSKÝ MAZUR - LAHSH-skee MAH-zoor
 164 EI, TO MOJE SRDIECKO - AH, toh MOY-yeh SIR-dee-yech-koh

11 BYSTRICKÝ

Formation: Joined hands (ML, WR) are straight out to side, Lower joined hands and tilt torso twd LOD on last & ct of Introduction.

Fig I, meas 1-4: Joined hands are raised as body straightens on first step of each meas. Step out with heel first, raising joined hands up and straightening body (ct 1); close (ct 2) lowering arms and tilting body to LOD.

Meas 9-12;13-16: After claps M raise free arm (straight) up, out to side.

Meas 17-20: M arms are out to side about shldr-level, palms fwd. W hold hands down at sides.

Fig II, meas 17-20: W meas 17: Turning a little CW, step on R (ct 1); touch L beside R (ct 2). Repeat with opp ftwk, turning a little CCW on ct 1 (meas 18). Beg R make a small CW circle with 4 steps (meas 19-20).

Fig III, meas 1-8: One step-hop to a meas.

Meas 9-16: Pas de Basque is leap-step-step with a crossing step.

- 12 Fig IV, meas 9-16 (rptd): "Slapak" - the pivot steps are 4 to a meas (cts 1,&,2,&).

13 FURIANT

Record: Change to FB-114006 Side A/3

Formation: Ptrs facing with M facing LOD. W has back to LOD with hands at sides, or on hips.

Note: Frantisek was asked about the possibility of Music A being of mixed meter (2/4, 3/4). He assured us that it is only 3/4 meter

II. Version 1, meas 1-2: Change hop steps to step-hops. M arms are held out to sides, fwd and up.

Meas 3, M: Change waltz hop-step to step-hop in waltz time (step on R (ct 1); swing L leg diag in front of R, raising (ct 2) and lowering (ct 3) R heel).

Meas 3, W: Use 1 waltz to turn once CW and 1 waltz to move bkwd in LOD.

B 9-16: On first 2 waltzes, back a little away and then twd ptr to take ballroom pos. Waltz 6 meas with ptr.

IV. Open Position, A meas 3: M jump onto both ft (ct 1); hop (ct 2); land on R (ct 3). W makes CCW turn under joined hands by: step L (ct 1); leap (ct 2); land on R (ct 3).

B 9-16 (rptd): Repeat Fig II meas 9-16 (rptd). This is the Finger-Figure.

14 ROVENÁČKA

Record: Change to FB-114006 Side A/2

Fig II, B 1-8: Use open pos with free hands on hips. On meas 8 stamp R,L (no wt on L for M) taking ptr in ballroom pos

Fig II, Margin: Delete first 9-16. Fig II has 24 meas of music, not 32.

Conclusion: M turns W under joined hands.

15 HOREHRONSKE KOLO

Change title to Horehronské Kolo

Change womens' to women's.

Formation: Add: M may dance but they must not join the circle until Fig III. Since dancers need to be paired, the M should arrange with the W ahead of time that he will join her.

Fig I, meas 1-16: Beg R do 4 sets of walks: Six walking steps (meas 1-3). Step R (meas 4, ct 1); step L (ct 2); step R (ct &). Next set starts with L ft.

Meas 17-24: Add Join hands in "V" pos.

Fig II, meas 17-24: Movement is twd ctr. Joined hands are raised high but fwd of the ears. Joined hands rise gradually, starting with the first rond de jamb.

Fig III, Sequence: I. Step-close-step pattern beg L (8 meas)
 II. " " " " beg R (8 meas)
 III. Closed Rida moving CW (8 meas)
 IV. Same as I (8 meas)
 V. Same as III (8 meas)
 VI. Same as I (8 meas)

16 Fig IV, meas 1-8: Put hands palm to palm and then interlock fingers.

Steps:....low hop on R ft, lifting L ft with bent.....

Coda: Beg R ft. Repeat starts with L. Arms stay down

17 KOLO - CARDAS "MISTRINSKA"

This dance was not taught.

19 LAŠSKÝ MAZUR

Formation: Add Joined R hands raised high.

Fig I, meas 3: End with R hands joined behind M neck, joined L hands extended to L side.

Meas 6: W retraces path taken in meas 3.

Meas 7: Establish eye contact over W L shldr.

Meas 8: " " " " W R "

Meas 9: W walks same path as in meas 3.

Meas 10-12: Repeat meas 7-9 to the L. On meas 10 look over M L shldr; on meas 11 over M R shldr. On meas 12 W turns CW under joined hands to end in orig. place.

Fig V, meas 1: Mazur-step: side (ct 1); close (ct 2); click (ct 3).

Meas 2: Holubec: Jump into stride pos (ct 1); jump up, clicking heels (ct 2); land on both ft (ct 3).

Fig VI, meas 25-32: Repeat meas 9-16 (Finger-figure) or

21,22 TRNKY and VĪTR were not taught.

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: Omega Andreola, Elsa Bacher, Vina Cera, Pat Durant-Papp, Grace Frye, Drew Herzig, Linda Martin, Larry Miller, Jack Peirce, Suzanne Rocca-Butler, Dorothy Tamburini, Joyce Ugglá 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

PREFACE

Many of the dance descriptions in the syllabus have been, or are being copyrighted. They may not be reproduced in any form without permission. Specific permission of the instructors involved should be secured. Camp is 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 who also 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 the 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
fws	forward	W	woman, women
L	left	wt	weight

FOLK DANCE CAMP COMMITTEE

Jack McKay, Chairman
Gordon Deeg, Walter Grothe, Denise Heenan, Vera Holleuffer,
Bruce Mitchell, Jeff O'Connor, John Pappas, Ruth Ruling, A.C. Smith,
Bev Wilder, Jan Wright

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

FACULTY BIOGRAPHIES

VYTS BELIAJUS - Guest of Camp - Dances of Wales

Born in Lithuania, reared in the United States, Vyts is known throughout the country as "Mr. Folk Dance." He tours extensively, bringing folk dance to remote areas as well as presenting workshops in metropolitan areas. He served on this Camp's faculty in 1949, the second Camp, and almost continuously through the 50s and 60s. He publishes "Viltis", a source magazine for folk material from many lands.

FRANTISEK BONUS - Dances of Czechoslovakia

Frantisek 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. In 1948 he was appointed choreographer, Folklore advisor and technical consultant to the Ceskoslovensky statni soubor piani a tancu, the major Czechoslovak national dance ensemble. He is the founder and longtime director of one of the country's finest amateur groups, the Josef Vycpalek 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 the polka, in collaboration with scholars from Poland and East Germany.

He was on the Faculty of Stockton Folk Dance Camp in 1979, his first trip to the United States. His enthusiastic and dedicated teaching, combined with his musical talents on the accordion and piano, and in singing, made his classes unforgettable!

CAMILLE BROCHU - Dances of Bulgaria and French-Canada

Born in Montreal, Camille has been dancing all her life. Trained in ballet, modern and jazz she danced professionally with Les Feux-Follets, Canada's National Folklore Ensemble from 1964 to 1967, touring extensively and making many TV appearances. She also performed with Les Danseurs du St-Laurent, an offshoot of the National Ensemble, and was co-founder of a French-Canadian group, La Grand' Visite.

Camille brought the popular Dobruzanska Reka to Canada after studying with a Bulgarian performing group in 1968. Her work as a flight attendant with Air Canada provided many opportunities to be involved with folklore groups.

In 1979 Camille moved to Toronto where she formed a Québécois group, Les Danseurs de la Nouvelle-France. She is very active in the folk milieu, assisting in the programming of the Mariposa Folk Festival; organizing, sponsoring and participating in folk music and dance events involving various ethnic groups in the Toronto community. She recently received a grant from the Secretariate of State to conduct research in Ontario step-dancing. She has just finished her undergraduate work in anthropology and ethnomusicology at York University and intends to pursue a graduate program in dance anthropology.

ii. FACULTY BIOGRAPHIES (Continued)

ALIX CORDRAY - Dances of Norway

Alix grew up in Palo Alto, where she studied ballet, and in her teens became an enthusiastic Folk Dancer. She graduated from the University of California, Berkeley, with a degree in Electrical Engineering and went on to a Master's Degree in Computer Science. At the same time she studied Modern Dance in the Physical Education Department. With Neil Sandler she was co-director of the Westwind Performing Dance Group. She took a position in Oslo, Norway as a Software Engineer with a computer firm. She started dancing with Norwegian dance groups and soon was teaching Norwegian dances to Norwegians. Alix took a trip to Scotland, studied with Miss Milliken, and became a Certified Teacher of Scottish Dance. Recently she earned a Master's Degree in Dance from Mills College, California.

MARIAN AND NED GAULT - Basic Repertoire Dances

The Gaults have an extensive background in teaching folk dance, and in leading exhibition groups. Ned, formerly an electronic engineer, now teaches High School chemistry. Last year Marian gave up her teaching career to go into free lance Art work. She has designed the delightful covers for our Syllabus since 1966. Together they teach Folk Dancing for West Valley College and are founders and directors of Ensemble International, a performing group which has presented programs in many places in the Western United States. This June the Ensemble made its second performing tour in Europe. Marian and Ned have published three books: "100 and 1 Easy Folk Dances", "100 and 1 MORE Easy Folk Dances", and "Half a 100 and 1 More". In the last nine years Marian and Ned have made five study trips to Austria.

JERRY HELT - American Squares

Jerry Helt has made square dancing a great and joyful experience for the whole Camp at UOP, as well as a challenging activity for Mainstream dancers in his classes. Jerry started calling squares as a teenager, and was one of the first professionals in the field when he began calling, teaching and recording after graduating from college with a degree in engineering. He has conducted workshops, and called in the United States, in Canada and in Europe. He has written and recorded patten calls, singing calls, contras and rounds on several labels. In recognition of his skill in the field, and his dedication to increasing the joy of dancing, he was given the Square Dance Hall of Fame Award.

LAMBERT KNOX - Round Dances

Lambert Knox of San Francisco is a nationally known teacher of Round Dancing. He is a charter member of Roundalab, the International Association of Round Dance Teachers. He has taught at Square Dance Conventions, State and National, as well as at the Round Dance National Conventions. Lambert is very active teaching classes in the San Francisco area and has been on the Stockton Folk Dance Faculty since 1975.

FACULTY BIOGRAPHIES (Continued)STEVE KOTANSKY - Dances of the Balkans

Steve Kotansky grew up in the Mid-Peninsula area of California. After high school, he moved to Southern California and danced with AMAN. He moved to Germany, where for several years he did dance research, taught, and danced with performing groups in Europe. About six years ago he returned to the United States, and since then has taught in most major Folk Dance Camps in North America. He came to Stockton Folk Dance Camp as a student in 1969, and returned as a faculty member in 1980, teaching dances from Hungary and Bulgaria. In 1981 he taught dances from Serbia, Macedonia and Romania, and in 1984 he brought dances from Resia, Italy. Steve and his wife, Susan, live and teach in New York. They are on the staff of the Ethnic Arts Folk Center and the American-Hungarian Folklore Centrum.

GARY and SUSAN LIND-SINANIAN - Dances of Armenia

Gary and Susan Lind-Sinianian are involved in researching the traditional dances of Western Armenia brought to the United States by the early immigrants, recording these dances to preserve this endangered form of Armenian folklore. Gary Lind-Sinianian is a dance notation teacher, and an anthropology student at the University of Massachusetts. Susan has an extensive background in dance. They are founders and directors of a dance group which performs dances of Western Armenia. They have taught dance workshops in New England and the Middle Atlantic States, and have co-authored a book, Dance Armenia. With the help of the Middle East Folk Arts Cooperative, they are currently developing an Armenian dance curriculum for elementary school teachers.

JACEK and BOZENA MAREK - Dances of Poland

Jacek Marek was born in Krakow, Poland, the ancient capitol of Polish culture. He earned his Master's Degree at Poznan, where he joined the song and dance group "Wielkopolska", and there met his wife, Bozena. For ten years they pursued further dance studies in Gdansk and Warsaw, and elsewhere, leading to a Diploma in Dance Studies, and to the position of assistant choreographer of "Wielkopolska." In 1973 Jacek founded his own ensemble at the Poznan Polytechnic Institute. At the same time he was appointed Director of Folklore Arts for the province of Poznan which enabled him to travel through Poland and study the customs and dances of the villages. Since 1973 Jacek has taught Polish Dance in Hungary, Holland, West and East Germany. Many Americans have studied Polish Dance with him in the courses given each summer by the Polonia Society. A special grant enabled him to study Labanotation with Dr. Roderyk Lange in Jersey, Great Britain. His first visit to the United States was in 1978, and since then he has been artistic director of the Krakowiak Polish Dancers of Boston, and has taught workshops in many of the Eastern States, in Chicago, Seattle and San Francisco. In 1980 he was choreographer of one of the divisions in the 5th International Festival of Polonia Ensembles in Rzesow, Poland. In 1985 he was the head choreographer of the Polish Folk Dance Ensembles' Festival in San Francisco.

FACULTY BIOGRAPHIES (Continued)PIRKKO ROECKER - Fundamentals of Motion

Pirkko studied modern dance at the Sargent School of Boston University, the University of Iowa, and Bennington School of the Dance, where she worked with Martha Graham. As head of the Dance Department at the University of Oregon she devoted much time to teacher training. Eugene Oregon Folk Dancers' Club was started by Pirkko. In Grinnell, Iowa, Pirkko, a faculty wife, started a Folk Dance group for University students, and in time joined the faculty as a Folk Dance Specialist. Now that she has retired to Escondido, California Pirkko has been teaching Folk Dance for the City Recreation Department, and is now directing an exhibition group. Her credo is "Let's not just do steps, let's dance them."

NENA ŠOKČIĆ - Dances of Croatia

Nena was born in Zagreb, Croatia (Yugoslavia). She was a member of "Joze Vlahovic" folk group prior to her affiliation in 1949 with "Lado", the Croatian National Folk Ensemble. In the 25 years she was with "Lado" she became the lead dancer and singer, and eventually, the assistant director of the ensemble as well as director of its training group.

Nena has been recognized by ethnologists for her knowledge of Croatian dances, songs, costumes and customs. She was folklore co-ordinator for Radio-Televizija Zagreb for ethnic programming, has appeared on television, radio and in films. She sang with "Ladarice" chorus of women, a group which specializes in the accurate preservation of Croatian songs. In 1974 Nena moved to California with her family and is now a United States citizen.

BENTZI TIRAM - Dances of Israel

Bentzi Tiram, from Israel, of Yemenite heritage, is an internationally known folk dance teacher and choreographer. He holds many positions in the dance field in Israel. He is director of folk dance at Technion University; chairman of seminars in the education program for folk dance teachers at Irgun Hamadrachim; teacher at Ulpanim in the Certification program for Israeli folk dance teachers; teacher of weekly classes at Rothchild Center, and leader of special programs at Kibbutsim and community events.

He came to the United States in 1978 to teach at Blue Star, and has returned to teach in other camps in 1979, 1982 and 1984. He has led seminars in London, Holland, France and Canada.

ALPHABETICAL INDEX (Provisional)

Aden	144	La Clog-Valse	31
Akhalzkha Vart	91	Lašsky Mazur	19
Alaj Imam Curicu	131	Latchi	100
American Square Dances	59	Liyerushalaym	153
		Lo Nutkah Hashalshelet	154
Ba'a Menucha	145	Lottistá	41
Baldo Contra	67		
Baranjski Drmeš	132	Machmad Levavi	155
Bartallo	102	Mariemont Quadrille	67
Berance	23	Meillionen Cylch	3
Bimdinat Hagamadim	146	Meillionen O Ferionydd	4
Bo Eļay	147	Mom Bar - Bartallo	101
Bystrický	11		
		Na' ama	156
Cieta Polka	111	Na Dvi Strane	81
Çigancica	133	Nerissa Waltz	57
Cupurlika	24	Norway, Map of	40
Czardasz Śląski	113	Nyth Y Gog	5
Devollice	75	Okrac Se Wkoř	123
Dobbel Reinlender	35	Oppdalsril	43
Dobrudzanska Ruka	25	Opsaj Diri - Pokupski Svat- ovski Drmeš	136
Fundamentals of Motion	129	Pant Corlan Yr Wyn	6
Furiant	13	Papuri	103
		Pizmon Chozer	157
Govduntsi Bar	93	Plataniotiko Nero	83
Graovsko Horo	79	Pokupski Svatovski Drmes- Opsaj Diri	136
		Presjekača	137
Halaby	95	Przodek Szamotulski	125
Halling, An Introduction	37	Pyrgousikos	84
Haperach Be Ganni	149		
Haygagan March	97	Régi Héjsza	85
Hooshig Mooshig	96	Ril fra Vegardshei	50
Hopa, Cupa, Lepa	134	Robin Ddiog	7
Hora He'achzut	151	Round Dance Glossary	69
Horehronské Kolo	15	Rovenacka	14
Horos Makedonia	78		
Hoy Nergiz	99	Seljacki Drmeš	139
		Shoror	105
Igre iz Valpova	135	Shoshan Reyhani	158
Israeli Steps	143	Shualim Ktanim	159
		Sima Héjsza	87
Jacok	115	Siroon Gakav	107
Jig Arglwydd Caernarfon	1	S'onu Stranu Sayice- Seljacki Drmeš	139
Jig Esgob Bangor	2	Sørlandsspringar	45
		Stegvals	51
Kesem Hamizrach	152	Stigaren	53
Kolo-Čardaš "Mistřinska"	17	Syrtos Syngathistos	89
Krzyżak	121	Sztajerek	114
Kujawiak-Oberek	117		
Kyustendilska Ruchenitsa	29		

ALPHABETICAL INDEX (Provisional) (Continued)

Tanac, Po Lički	140
Tandrčak	141
Tik	33
Trnky	21
Tza'ad Teimani	161
Vassdragspolka	55
Veliko Kolo iz Deske	90
Vitr	22
Walczyk Lubelski	127
Wrth Fynd Efo Deio I Dywn	9
Yam U'shkiah	160
Yarkhoshda	109

JIG ARGLWYDD CAERNARFON
(Wales)

Translation: Lord of Carnavon's Jig

Pronunciation:

Record: GBH-1 Side A/3 2/4 meter

Formation: Longways set for 4 couples; proper. Use walking steps.

Music

Pattern

- A1 All face the Harp (head of hall), inside hands joined with ptr. Fwd a double and back (4 steps fwd and 4 steps bkwd) two times.
- B1 Gypsy: Ptrs join little fingers of R hands, arms held straight down at sides, and walk around 8 steps. Gypsy with L hands joined.
- A2 First Couple Lead Thru: First cpl face down, join R hands, lead down between 2nd cpl, cross over, lady passing in front of ptr; pass outside the set behind 3rd cpl, and back into the set below them; join L hands with ptr and cross over, passing between the 4th cpl to foot of the set.
- B2 Cast the Line Up: Ladies follow the active lady, men follow the active man, up outside of set and fall into places, last cpl turning outward. Cpls now arranged: Harp - 1, 4, 3, 2. Two hand turn ptr once and a half around to opposite side of the dance.
- All face away from the Harp, and repeat the dance with cpl 2 leading. Each cpl will lead in turn. At end of fourth time thru, all will be in beginning places.

Notes by Mae Fraley

Presented by Vyts Beliajus

JIG ESGOB BANGOR
(Wales)

Translation: Bishop of Bangor's Jig

Pronunciation:

Record: GBH-1 Side A/2 6/8 meter

Formation: Sicilian Circle: cpl facing cpl in a circle around the room. All beg with R ft; use walking step throughout (2 to a meas).

Music

Pattern

- | | |
|----|---|
| A1 | Hands Four: Circle 4 steps CW; turn single 4 steps. |
| A2 | Circle CCW 4 steps to place; turn single 4 steps. |
| B1 | Ladies Chain. (As in American Square Dancing.) |
| B2 | Ptrs take crossed hand pos, advance and retire.
Pass on to the next cpl, M passing L shldrs. |

Notes by Mae Fraley

Presented by Vyts Beliajus

MEILLIONEN CYLCH
(Wales)

Translation of the title is "The Clover." This progressive couple dance is done to the tune "Meillionen Meirionydd.

Pronunciation:

Record: GBH-1 Side B/1

4/4 meter

Formation: Sicilian Circle: cpl facing cpl; inside hands joined with ptr. Use walking steps unless otherwise specified.

Meas

Pattern

A1 Cpls advance and retire. Repeat.

A2 Release hands, slip sdwd away from ptr 4 cts, slip twd ptr 4 cts; face ptr, 4 steps bkwd away from ptr, 4 steps fwd twd ptr.

B Clapping: With ptr: Clap own hands once, R hands with ptr, own, L hands with ptr, own, cross arms and clap own chest, clap both hands with ptr, hold one ct. Repeat clapping with opp ptr, beginning own, L, etc. Side R shldrs and L shldrs (ptrs pass each other by L shldrs 4 steps, return to place passing R shldrs without losing eye contact).

Pass thru and on to the next cpl, which is the beginning of the A-1 music and beginning of the dance again.

Notes by Mae Fraley

Presented by Vyts Beliajus

MEILLIONEN O FERIONYDD
(Wales)

First published in 1726, and collected by John Welsh, who died in 1736. When live music is played and part B could be repeated as long as needed, then any number of couples may dance. To this recording dance is limited to 5 couples.

Translation: Clover of Merioneth

Pronunciation:

Record: Folkraft 1573 B 4/4 meter

Formation: Five cpls, cpl behind cpl, inside hands joined, outside hands hang at sides.

Meas

Pattern

- PART A
- A1 1 4 running steps fwd, starting with outside ft.
2 4 running steps bkwd.
3-4 Repeat meas 1-2.
- A2 1-2 Face ptr, join both hands. 4 slides to M L and return.
3-4 Release hands. 4 steps away (bkwd) from each other, 4 back to ptr.
- A3 1-2 Clap own hands, R to ptr; own hand, L to ptr; own hands, both hands on own chest; both hands to ptr, hold.
3-4 Repeat meas 1-2 but beg with L hands.
- PART B
- 1 Siding step: Pass ptr, L shldr, with 4 running steps and turn to face.
2 Come back with 4 more steps, passing R shldr (same track).
3 Pass ptr L shldr once again. Now M faces a new W, while the W faces a new M, down the set. During the next 3 meas repeat above figure but in a vertical formation. WHEN ABOVE CYCLE is completed and cpl #1 begins siding in new location, at the same time, cpl #2 will begin siding figure at head of set. This movement continues until all the dancers have completed siding with each cpl in set and reversed direction to regain original positions.

When a cpl reaches foot of set, do the siding step horizontally to return to own original lines and continue working up the set to original home places.

Repeat dance from the beginning, parts A1 to A3. After clapping figure, end dance with a bow to ptr.

NOTE: Some records do not have parts A1 to A3. In this case, end dance at end of progressions.

Presented by Vyts Beliajus

NYTH Y GOG
(Wales)

Translation: Cuckoo's Nest

Pronunciation:

Record: GBH-1 Side A/1 2/4 meter

Formation: Any number of cpls in circle, hands joined, facing ctr.
W to R of ptr. Reel steps throughout.

Steps: Reel: A jiggly polka step with ft close to the floor.
Arming: As in English dancing, link elbows with ptr
and turn 8 steps, falling back into place.
Swing: Place R arm across ptr waist, join L hands be-
neath the R arms and swing with pivot or buzz steps.

Music

Pattern

- | | |
|----|--|
| A1 | Advance to ctr and retire. Repeat. |
| A2 | Circle to the L. |
| B1 | Arm twice around with ptr, with L arms linked (4 meas).
Swing your corner with Welsh Swing (new ptr). |
| B2 | Promenade with new ptr, crossed hand position. |

Notes by Mae Fraley .

Presented by Vyts Beliajus

PANT CORLAN YR WYN
(Wales)

Originally introduced by Lucile Czarnowski at University of Pacific Folk Dance Camp, 1951.

Translation: The Lamb's Wool

Pronunciation:

Record: Folkraft 1472x45A 4/4 meter

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

Steps: Llanover Step: "Run, run, run, hop" - steps have an even ct as in schottische rhythm. Steps are all taken on ball of the ft with each about 8 inches in front of the other ft. Ft are lifted only a few inches from the floor, even on the hop.

Meas

Pattern

- | | |
|-------|---|
| | I. <u>FORWARD AND BACK</u> |
| 1-4 | Starting R ft take 4 Llanover steps fwd. |
| 5-8 | Take 3 Llanover steps bkwd; take 3 stamps on 8th meas while ctr person moves bkwd under the joined hands of the two outside dancers, finishing in circle with hands crossed. |
| | II. <u>STEP HOPS IN PLACE; CIRCLE; PROGRESS</u> |
| 9-12 | Starting R ft, 4 step-hops in place, low swing of free leg across supporting leg. Circle to R - 8 running steps, finishing in straight line facing CCW, inside hands joined. |
| 13-16 | All move fwd with 2 Llanover steps - move bkwd 4 slow walking steps. |
| 17-20 | Ctr dancer moves fwd to next group with 2 Llanover steps and 4 walking steps. Outside dancers make a little circle outward with 2 Llanover steps. Take 4 walking steps with new ctr dancer. |

Presented by Vyts Beliajus

ROBIN DDIOG
(Wales)

Translation: Lazy Robin

Pronunciation:

Record Folkraft 1573 Side A/2 4/4 meter

Formation: Join hands in a circle and hold hands down ("V" pos).

Meas

Pattern

- | | |
|-----|---|
| 1-2 | Facing CCW run 7 steps. On 8th step turn to face ctr and release hands. |
| 3 | With 4 running steps turn in place (set) CW and, facing ctr, rejoin hands. |
| 4 | Stamp R ft, hold. Stamp L,R,hold. Stamp L,R,hold. Stamp L, hold. |
| 5-6 | Step on R ft and swing L ft across R. Step on L ft and swing R across L ft. Repeat. |
| 7 | Repeat Stamping sequence (meas 4). |

Repeat entire dance four more times.

Presented by Vyts Beliajus

WRTH FYND EFO DEIO I DYWN
(Wales)

Description as published in July 1952 Let's Dance:

Little has been generally known about Welsh traditional dances as no conscious effort had been made in Wales until about thirty-five to forty years ago to search out these old forms and preserve them. Steps, remnants of patterns and a few dances have to date been revived and accepted as definitely Welsh. The dance is made up of authentic Welsh dance steps and hand positions with the patterns being reconstructed by Welsh leaders. This dance was introduced here by Miss Lucile Czarnowski.

Translation: Going with David to Town

Pronunciation:

Record: HMV B 9893; Folkraft 1573 Side A/1 2/4 meter

Formation: 4 cpls in a square set. Each cpl stands in a corner of the square facing CCW, hands joined in promenade pos (elbows in).

Steps : Running Step - a gliding, smooth, quick run done on the ball of the foot, not rangy nor jumpy. One step to each beat of music.

Llanover Step - "run, run, run, hop". Steps have an even ct as in Schottische rhythm. Steps are all taken on the ball of the ft with each about eight inches in front of the other ft. Ft are lifted only a few inches from the floor, even on the hop.

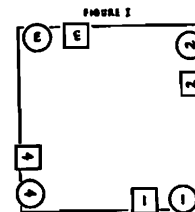
Style: Welsh folk dances were performed in kitchens where space was limited, so movements are small, gliding, quick and distinct, elbows in and free hands down at the side.

Meas

Pattern

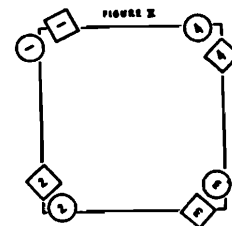
I. RUNNING AND TURNING

- 1-4 Starting R ft, run 8 steps CCW to next corner of the square; turn in place to the R with 8 running steps, finish facing the next corner of square.
- 5-8 Repeat the runs to the next corner and turn L in place, finish facing ptr diag to corner (M L side, W R side twd ctr of square). Hands are at sides.



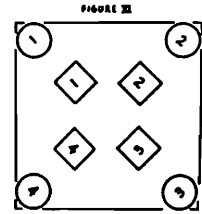
II. STEP-HOPS AND CROSS OVER

- 9-12 Both step-hop R,L,R,L, extending ft not more than 8" from floor. On 4 running steps cross over to ptr place, passing R shldrs. Facing ptr, clap and stamp in place R,L,R (one clap and stamp to each beat), hold last ct.
- 13-16 Starting L ft, repeat meas 9-12, returning to own place, passing R shldrs and end facing ctr for stamps and claps.

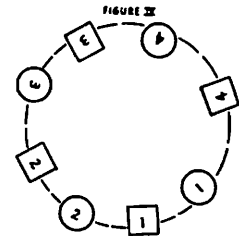


WRTH FYND EFO DEIO I DYWN (Continued)III. GO TO OPPOSITE CORNERS

- 17-20 M take one Llanover step to ctr, starting R ft; step L (ct 1); close R to L with stamp and clap (ct 2). M join hands in circle and run 8 steps to L, finishing in opp corner of square (the one from which they originally started).
W in the meantime take step R, close L with stamp and clap (cts 1,2) and repeat L, R, L.
- 21-24 W repeat action of M in meas 17-20, rejoining their ptrs while M stamp and clap.

IV. CIRCLE AND WEAVE

- 25-28 All join hands in circle and run 8 steps to L and 8 to R.
- 29-32 Face own ptr and all follow path of grand R and L without joining hands. That is, weaving for 16 running steps and meeting own ptr in opp corner of the square.



Repeat entire dance, which brings ptrs back to original starting corner in the square.

Presented by Vyts Beliajus

BYSTRICKÝ
(Moravia, Czechoslovakia)

A couple dance from Eastern Moravia.

Pronunciation:

Record: FB-114007 Side A/3

2/4 meter

Formation: Semi-open pos.

Meas

2 meas

Pattern

Introduction.

FIG I.

- 1-4 Four step-closes, M beg L, W R. Move CCW.
 5-7 Six chassé fwd.
 8 Step-close, M LR, W RL.
 1-8 Repeat meas 1-8.
 (rptd)
 9-12 Clap own hands, hook R elbows and, beg L, take 8 steps around back to place. On the 8th one, close R to L, no wt.
 13-16 Clap own hands, hook L elbows and, beg R, take 8 steps around back to place. On the 8th one, close L to R.
 17-18 Hopping on L, touch R heel on floor, knee out; R toe on floor, knee in; 3 flat stamps (R,L,R).
 19 Hopping on R, touch L heel on floor, knee out; L toe on floor, knee in.
 20 Jump on both ft (ft parallel).
 9-20 Repeat meas 9-20
 (rptd)

FIG II.

- 1-8 Repeat Fig I meas 1-8 and 1-8 rptd.
 1-8(rptd)
 9-16 Repeat Fig I, meas 9-16
 17 Three flat stamps (both RLR).
 18 Step on L (ct 1); hop on L, lifting R leg and clap under knee (ct 2).
 19 Step on R (ct 1), hop on R, lifting L leg and clap under knee (ct 2).
 20 Jump onto both ft (ft parallel).
 9-20 (rptd) Repeat meas 9-20

FIG III Conclusion "Trnka"

- Closed pos: shldr-shldr-blade.
 1-8 "Trnka" round dance turning steps: two step-hops in a meas, lifted ft close to the ankle. M beg L, W R. Turn once in one meas.
 1-8 (rptd) Repeat meas 1-8.
 9-16 Joined hands (MR, WL) are raised, W turn CW under M arm moving fwd with 8 pas de basque polkas. M dance "Trnka" steps fwd without turning.
 9-16(rptd) Repeat meas 9-16.

BYSTRICKY (Continued)FIG IV

- 1-8 Repeat Fig III meas 1-8 and 1-8 rptd.
 1-8 (rptd)
 9-16 M turns W out and she turn CW fwd; M claps own hands and followd the W: 8 step-hops, the lifted ft under or behind the knee as follows:
 Meas 9, lifted ft under the knee.
 Meas 10, lifted ft behind the knee
 Meas 11-16 - repeat meas 9-10 three times.
 9-16(rptd) Repeat meas 1-8. or round-dance "SLAPAK" (pivot turning steps).

Presented by Frantisek Bonus

FURIANT
(Bohemia, Czechoslovakia)

A couple dance from Northeast Bohemia, Czechoslovakia.

Pronunciation:

Record: FB-114005 Side A/3 3/4 meter

Formation: Couples at random, M facing W, hands on hips.

Form: I ABB Instrumental
II ABB Song
III ABB Instrumental
IV ABB Song
V ABB Song

MeasPattern

ABB I. Introduction - no dancing.

II. Version 1

A 1-2 M: 3 hop steps fwd (L,R,L).
W: 2 waltz steps bkwd (R,L,R; L,R,L)
3 M: 1 waltz hop-step fwd (R).
4 2 stamps on the spot.
(3-4) W: 2 round waltz-steps R.
5-8 Repeat meas 1-4.

B 9-16 Closed pos: waltz around 8 steps.

B 9-16 Finger-Figure: R hands joined, W turns alone (round
(rptd) waltz), M follows - 8 waltz steps fwd.

III. Repeat Fig. II.IV. Open position.

A 1-2 3 hop-steps fwd: M- L,R,L; W - R,L,R). Hands swing fwd
back, fwd.
3 M hop on both ft, landing on R ft. At the same time
W turns once around under his R hand to the R (CW): hands
swing back and immediately W turns R under the raised hands.
4 2 stamps on the spot (M - L,R; W - R,L).
5-8 Repeat meas 1-4.
B 9 M Waltz step L; W R.
10 M Waltz step R; W L.
11-16 Closed pos: Round waltz
B 9-16 Repeat Fig II, meas 9-16.
(rptd)

V. Repeat Fig IV.

Presented by František Bonus

ROVENÁČKA
(Bohemia, Czechoslovakia)

A couple dance from NE Bohemia.

Pronunciation:

Record: FB-114005 Side A/2

2/4 meter

Formation: Cpls in semi-closed position.

Meas

Pattern

4 meas

Introduction.

- A a) 1-4 FIG I.
4 large steps fwd (step-close, step-close, step-close, step-close); M LR, W RL.
b) 5-6 4 chasse' bkwd.
7 Jump on both ft.
1-7 Repeat meas 1-7.
(rptd)

FIG II

- B a) 1-8 In skaters' or promenade pos: Heel and toe polka fwd, both beg L ft.
b) 9-16 Mader-Polka round dance in Closed pos:
9 Polka (M LRL, W RLR)
10 Step-hop with turning (M R, W L)
11-16 Repeat meas 9-10 three times.
9-16 Repeat meas 9-16.
(rptd)

Chord

Interlude

- A 1-7 FIG III
Repeat Fig I.
1-7
(rptd)

FIG IV.

- B 1-16 Repeat Fig II, meas 1-16.
9-12 Repeat Fig II meas 9-12 rptd.
(rptd)

Conclusion:

- 2 meas M turns W out: M 3 stamps in place, W turns out.

Presented by František Bonuš

HOREHRONSKE KOLO
(Slovakia)

A womens' dance from Central Slovakia.

Pronunciation:

Record: FB 114005 Side B/2 "Hélpá". 2/4 meter

Formation: An even number of women - 12 to 16.

<u>Meas</u>	<u>Pattern</u>
4 meas	<u>Introduction.</u>
	<u>FIG I.</u>
A 1-8	12 to 16 W gather into a chain; plain walk.
9-16	Beg with R, 7 steps followed by 2 quick steps, softly swaying. Repeat. Floor patterns of snake, spiral, through arches, etc., may be performed.
B 17-32	Continue the same pattern to form a circle.
	<u>FIG II.</u>
A' 1-8	Moving CW, softly swaying, step deeply R diag in; L back, 4 times, followed by 8 light running steps, accent on each R.
9-16	Repeat meas 1-8.
B' 17-24	Lift R (describe circle=rond de jamb en air) on landing, cross over L and dip; four of these followed by 4 short steps (arms rise) and come down during set of short stamps (cts 1,&,2,3).
25-32	Same steps bkwd (beg R), arms stay down, leg circles back.
	<u>FIG III</u>
A 1-8	Moving CW: Step L, close R, step L, pause (turn slightly)
	" R, " L, " R " "
	" L, " R, " L " "
	" R, step L, (sway)
9-16	Repeat, beg R ft.
B 17-24	Moving CW, step on L (ct & of previous meas); step on R across in front of L, continue, moving CW, with 15 steps, accenting step on R. In meas 24 take only 1 step on R.
A 1-8	Repeat A 1-8 to L (only one sequence).
B 17-24	Cross R over L and repeat B' 17-24 and continue right into "A".
A 9-16	Repeat A 9-16.

HOREHRONSKE KOLO (Continued)FIG IV

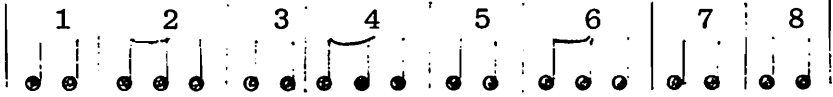
All arms extended upward.

- A' 1-8 Hands joined with clasped fingers, dancers (a) turn partly twd one another, keeping hands joined; then on next step sequence (b) turn partly facing neighbor; next (a) partner; next (c) center.
Rhythm pattern: stamping, last 4 in demi plié
Steps: Step heavily and low hop on inside ft, lifting outside ft with bent knee slightly fwd (a), followed by 3 stamps on heel; repeat to neighbor (b); to partner (a); 4 stamps ctr with light knee lift on last (c).
 9-16 Repeat meas 1-8.

Arms down

- B' 17-22 Repeat Fig III B, meas 17-22
 23-24 Closing step, and lift arms.
 A' As in 1-8
 B' As in 17-24
 A' As in 1-8

FIG V.

- Rhythm pattern: 
- A'' 1-16 Beg R, arms down; close to floor heel stamps; repeat beg L.
 B'' 17-24 Repeat Fig IV B' meas 17-24 (CW).
 A'' 1-8 Repeat A'' meas 1-8.
 B'' 17-24 Repeat Fig IV B' meas 17-24 (CW).

CODA - to CENTER

- A'' 1-8 Step-hop, step-hop, 3 stamps, pause.
 Repeat.

Presented by František Bonuš

KOLO - [✓]CARDAS [✓]"MISTRINSKA"[✓]
 (Moravia, Czechoslovakia)

A circle dance from Moravia. May or may not be done as a couple dance (couples are designated only in the last part).

Pronunciation:

Record: Festival Records EP FB-114006 Side B/1 2/4 meter

Formation: Single circle facing ctr; hands joined in "V" pos.

<u>Meas</u>	<u>Pattern</u>
1 meas	Introduction.
	<u>I. CARDAS STEPS</u>
A 1-4	Beg L, dance 2 Double Cardas steps.
5-6	Dance 2 Single Cardas steps, L,R.
7-8	Clap 3 times (cts 1,2,1).
9-16	Repeat meas 1-8.
	<u>II. TURNING STEPS</u>
B 1-6	Moving CW, dance 6 Buzz steps, beg R over L.
7-8	Stamp R over L (ct 1); step L to L side (ct 2); close L to R (meas 8, (ct 1); hold (ct 2).
	<u>III. CARDAS STEPS</u>
A 1-8	Repeat Fig I, meas 1-8.
	<u>IV. TURNING STEPS AND CARDAS</u>
BA 1-16	Repeat Fig II and III.
	<u>V. CARDAS VARIATION</u>
A 1-4	Repeat Fig I, meas 1-4, but cross the ft behind on ct 2 (side, behind, side, close).
5-6	Step on L to L side (ct 1); step on R beside and fwd of L, bending knees (L heel is near R toes) (ct 2); close R to L straightening knees (meas 6, ct 1); hold (ct 2).
7-8	Clap 3 times (1,&,2).
9-16	Repeat meas 1-8.
32 meas	<u>VI. REPEAT FIGS II, III, IV.</u>
	<u>VII. PAS DE BASQUES</u>
A 1-4	Joined hands held high. Beg L, 2 pas de basques (meas 1-2). With a low leap onto L, thrust R heel in front of L ft, toe and knee turned out, toe touching the floor (ct 1); repeat with opp ftwk (ct 2); with a jump, close ft together (meas 4, ct 1); hold (ct 2).
5-8	Repeat meas 1-4. Lower hands at end.

KOLO - CARDAS "MISTRINSKÁ" (Continued)VIII. TURNING STEP VARIATION

- B 1-8 Repeat Fig II but dance only 4 Buzz steps. On meas
5-6 dance 2 step-hops beg R. Do meas 7-8 as written.
9-16 Repeat meas 1-8.

- 1-24 IX. REPEAT FIG VII, VIII (Pas de basques, Turning)

X. CODA

- 1-24 Facing ptr, join hands high (palm to palm) and repeat
Fig VII and VIII. If dancers are not paired up, re-
peat the Figs facing ctr. On meas 23-24 take 3 small
steps twd ctr.

Presented by František Bonus

LASSKY MAZUR
(Moravia, Czechoslovakia)

A couple dance from Silesia and "Lassko" (region in northern Moravia).

Pronunciation:

Record: FB-114007 Side B/2 3/4 and 2/4 meter

Formation: Cpls at random in Varsouvienne pos, facing LOD.

<u>Meas</u>	<u>Pattern</u>
2 meas	<u>Introduction.</u> No action.
<u>FIG I</u> 3/4 meter	
A 1-2	Six walking ("Mazur") steps fwd (LRL, RLR (dip on ct 1, all steps accented).
3	W turns to L side of M: 3 walking steps without dip (M on the spot, turns L).
4-6	Repeat meas 1-3 but W is on L side of M: RLR, LRL, on 6 W returns to R side of M.
7	Step-close, step touch to the L: LRL (cts 1,&,2); touch R (ct 3) (with a dip on L).
8	Repeat meas 7 to the R.
9	W turns under the raised hands to end behind M: M-3 walking steps in place, W-3 walking steps turning L (both LRL).
10-12	Repeat meas 7-9 to the R. On meas 12 W turns under the raised hands (on the R side of M) back to basic pos.
<u>FIG II.</u> 2/4 meter	
B 1	Low pas de basque beg L.
2	Same to R.
3-4	With 4 walking steps W turns CCW under the raised hands behind the M. M takes 4 steps on the spot.
5-8	Repeat meas 1-4 but the W is behind (on L side of M). On meas 7-8 W returns to the basic pos (W turns under the raised hands on the R side of M).
9-16	Repeat meas 1-8.
<u>FIG III</u> 3/4 meter	
A 1-12	Repeat Fig I.
<u>FIG IV</u> 2/4 meter "CUPEK"	
B 1	Both beg L, step-close-step to the L (cts 1,&,2).
2	Two stamps in place R,L (no wt).
3	Touch L heel twice.
4	Three stamps L,R,L (cts 1,&,2).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-16	Repeat meas 1-8. On meas 15-16 W turns L under the raised hands (M R, W R) to face ptr, R hands joined.

TRNKY
(Bohemia, Czechoslovakia)

A couple dance from NE Bohemia.

Pronunciation:

Record: FB-114007 Side A/2 2/4 meter

Formation: Couples at random, with M back to ctr, in closed pos.
Ftwk is described for M, W use opp ftwk.

<u>Meas</u>	<u>Pattern</u>
4 meas	<u>Introduction.</u>
A 1-16	<u>FIG I.</u> Round Dance: "Mader Polka". M: Step-close-step and step-hop (LRL and hop on R).
B 1-2	<u>FIG II.</u> Ptrs facing each other. M takes by his R hand the R hand of the W and claps 3 times on it.
3-4	The same is repeated by W clapping on M hand.
5-8	Repeat meas 1-4.
C 1-7	<u>FIG III.</u> M move fwd, W bkwd with 7 step-hops while doing the following clapping pattern:
	1. Clap own hands Clap R hand with R hand of ptr.
	2. " " " " L " " " L " " "
	3. " " " " both hands with ptr.
	4. " " " twice " " " " " once
	5-6-7 - Repeat 1-2-3
8	Jump on both ft and clap own hands.
9-16	Repeat meas 1-8 but M move bkwd, W fwd with clapping pattern.
D 1-2	<u>FIG IV - Conclusion</u>
3	<u>Arming:</u> R arms hooked, take 4 sliding hop-steps once around.
4	Turn on the spot once around (both R).
5-6	3 stamps in place.
7	Arming L.
8	Turn on the spot (L).
9-16	3 stamps in place. Repeat meas 1-8.

Repeat whole dance.

Presented by František Bonus[✓]

VÍTR
(Bohemia, Czechoslovakia)

Vitr (Vee-tehr), meaning "the wind", is a dance from southwest Bohemia, Plzensko region.

Record: FB 114006 Side A/4 3/4 meter

Formation: Cpls in double circle, W to R of M, both facing LOD.
Inside hands joined and held low, outside hands on hips,
fingers fwd.

Steps: Travelling Waltz: 3 walking steps per meas, accenting
ct 1 of each meas with a slight bend of knee.

<u>Meas</u>	<u>Pattern</u>
1-16	INTRODUCTION.
	I. <u>PROMENADE</u> (Steps described for M, W use opp ftwk)
A 1	Beg L, step diag fwd in LOD turning slightly away from ptr as hands swing fwd (ct 1); step R beside L (no wt) (ct 2); raise and lower heels (ct 3).
2	Continuing in LOD, repeat meas 1 with opp ftwk (hands swing bkwd).
3	Repeat meas 1.
4	Facing ptr, stamp R,L (no wt) with knees slightly bent (cts 1,2); hold (ct 3).
5-8	Repeat meas 1-4.
	II. <u>WOMEN TURN</u>
B 1-8	Move fwd in LOD: W turn slowly CW under joined hands once per meas, 3 steps per meas, beg R. M dance 1 step per meas, beg L.
AB 1-16	<u>REPEAT FIG I AND FIG II.</u>
	III. <u>COUPLE TURN</u>
C 1-3	In shldr-shldr blade pos (W hands on M shldrs, W hold W at shldr blades, R hips adjacent). Beg R, turn CW with 3 Travelling Waltz steps.
4	Stamp L,R,L while continuing CW turn.
5-7	Repeat meas 1-3.
8	Face ptr, stamp L,R (cts 1,2); hold (ct 3).
9-16	Repeat meas 1-8 with opp ftwk, turning CCW (L hips adjacent).

Repeat dance from beginning.

Presented by František Bonus

DOBRUDŽANSKA RUKA
(Bulgaria)

This dance draws from the style and repertoire of the Dobrudzan tradition in Bulgaria. It is a composite of steps learned from Ansambl Sredec in Sofia during the summer of 1968. This type of arranged or choreographed dance which draws its materials from field research documents has become increasingly popular with amateur performing groups. Combining dance motifs and sequences which are stylistically compatible but which might not traditionally co-exist in one location, they seem to encapsulate and to capture the essence of a given regional style.

Pronunciation: doh-bruh-ZHAHN-skah RUH-kah

Suggested Recordings: XOPO X-318-A (slowed to a moderate tempo);
Balkanton BHM 5746 Side B/1 2/4 meter

Formation: W in short lines of 6 to 8 dancers. Hands are joined at shldr level in a tight formation ("W" pos).

Stylistic Notes: Dobrudžan dances give equal emphasis to main beats (1,2) and to off beats (&). Thus in the basic step the same importance as that given to stepping is given to rising and scuffing. Good use of counter-tension from the floor is useful in the latter case. While in "W" pos, arms and hands move in unison with the rest of the body. There is contrast throughout the dance between strength and sharpness, and softness and relaxedness--between tension and calmness. Occasionally dancers break into a high pitched shout "ju-ju..." which is repeated 7 times over 4 meas of music, the seventh shout being elongated. These may serve as cues to signal an up-coming change in figures.

Basic Step: Preparation: Rise on ball of L ft with both knees almost straightening.

- ct 1 Step on R ft (slight knee bend), whole torso and head tilting slightly sdwd R;
- ct & Scuff L heel beside R instep while rising on ball of R ft (both knees almost straightening).

This is usually repeated with opp ftwk to complete one meas.

Meas

Pattern

- I. MOVING IN LOD
1-8 Moving in LOD do 16 basic steps as described above.

- II. SOLO
Facing ctr, release hands and place fists on hips, fingers back without breaking wrists. Using basic steps to travel, follow a "V"-shaped floor pattern beginning at the bottom point.

DOBRUDŽANSKA RUKA (Continued)

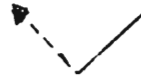
- 1 1 & Leading with R shldr, do 1 basic step moving diag fwd R.
2 & Continuing in this direction do 1/2 turn CW and do 1 basic step leading with L shldr.



- 2 1 & Still facing diag fwd R do 1 basic step moving back along same pathway;
2 & Continuing in this direction, do 1/2 turn CCW and do 1 basic step leading with L shldr.



- 3 1 & Turning 1/4 turn CW do 1 basic step moving diag fwd L and leading with R shldr.
2 & Continuing in this direction, do 1/2 turn CW and do 1 basic step leading with L shldr.



- 4 1 & Still facing diag fwd L, do 1 basic step moving back along same pathway;
2 & Continuing in this direction, do 1/2 turn CCW and do 1 basic step leading with L shldr.



(Do 1/4 turn CW to begin Fig. Throughout this Fig the whole torso and head tilt from side to side in opposition; i.e., when stepping on R, torso and head tilt slightly sdwd L, and vice versa).

III. MOVING SIDEWARD

Joining hands at sides with locked elbows, form lines and face ctr in a tight formation.

- 1 1 Small running step sdwd R on R, thrusting arms back low;
& Small running step L across in front of R, thrusting arms fwd low;
2 & Repeat cts 1,&.
2 1 Small running step sdwd R on R, thrusting arms back low;
& Stamp L next to R, no wt, thrusting arms fwd low.
2 & Repeat cts 1 & with opp ftwk and arms

(Slight head tilts to the R accompany movements on cts 1,2 of meas 1; on ct 1 of meas 2, the head tilts to the L).

IV. MOVING FORWARD

Facing ctr and moving fwd twd ctr.

- 1 1 & Do 1 basic step fwd bringing the arms fwd slowly and tilting the head slightly to the R (soft and relaxed);
2 & Repeat with opp ftwk, arms and head;
2 Repeat meas 1.
3 1 Bringing arms straight up, hop on L ft in place;
& Stamp R ft, no wt, next to L;
2 Leap onto R ft in place;
& Stamp L ft, no wt, next to R;

DOBRUDŽANSKA RUKA (Continued)

- 4 1 Leap onto L ft in place;
 & Stamp R ft, no wt, next to L;
 2 Bringing hands down sharply to shldr level, stamp R ft
 a second time;
 & Pause.

V. BASIC AND STAMPS

Facing R of ctr in LOD and raising arms straight up.

- 1 1&,2& Do 2 basic steps in LOD; turning CCW 1/2 to face L of
 ctr.
 2 1&,2& Do 2 basic steps in LOD moving bkwd, bringing hands down
 to shldr level on & of ct 2.
 3 1 & Turning CW to face R of ctr, do 1 basic step in LOD:
 arms extend in fwd middle then swing down and back.
 2 & Turning to face ctr, do 1 basic step swinging the arms
 fwd low.
 4 1 Stamp R ft next to L, no wt, thrusting straight arms bkwd.
 & Arms swing fwd;
 2 & Repeat cts 1 &.

VI. FINALE

Still facing ctr

- 1 1&,2& Do 2 basic steps as in Fig IV, meas 1.
 2 1 Step back on R ft swinging straight arms fwd;
 & Step back on L ft next to R swinging straight arms back;
 2 Step fwd on R ft swinging straight arms fwd;
 & Bringing hands at shldr level, scuff L heel next to R
 (rising on ball of R ft).
 3 1 Turning to face L of ctr, fall onto L ft (slight knee
 bend), torso leaning fwd;
 & Stamp R ft next to L, no wt;
 2 Step diag back R onto R ft (slight knee bend), torso
 retreating bkwd but still facing diag L, and L ft re-
 taining contact with the floor, arms extending fwd L
 middle as a result;
 & Pause.
 4 1 L ft takes wt again and torso leans fwd, hands returning
 to shldr level;
 & Stamp R ft next to L, no wt.
 2 Stamp R ft next to L again, arms move slightly up and
 down from shldr level;
 & Pause

NOTE: Each Fig may be repeated as many times as the leader may wish.

Presented by Camille Brochu

KYUSTENDILSKA RUCHENITSA
(Bulgaria)

This dance originated in the Shope region of Bulgaria, in the town of Kyustendil which lies to the south of Sofia. I learned it from Steve Glaser of New York back in 1967, but subsequently saw it being performed on numerous occasions while in Bulgaria. Given its wide-spread appeal and popularity among the people of Bulgaria, it has become somewhat of a generic dance--a pop favourite, you might say. Its form, however, suggests that it belongs to an older seminal group of dances also found in east Serbia (dances such as Cačak, Sestorka, and Za Poyas).

Pronunciation:

Suggested Recordings: Balkanton, BHM-5746, Side A/1
Balkanton, BHA-358, Side B/6

Rhythm: 7/16  quick-quick-slow

Formation: One large open circle with leader on the R, or long line of dancers. Hands joined and held down.

MeasPattern

		Moving bkwd, body turned facing L and wt on L ft.
1	Q	<u>Hop</u> on L.
	Q	<u>Step</u> bkwd on R ft.
	S	<u>Step</u> bkwd on L ft.
2		Repeat meas 1.
		<u>TURNING TO THE RIGHT</u>
3	Q	<u>Step</u> to R on R ft.
	Q	<u>Step</u> to R with L ft.
	S	<u>Step</u> to R with R ft
		Repeat but with a rocking step:
4	Q	<u>Step</u> to R with L ft.
	Q	<u>Step</u> back (in place on the R ft.
	S	<u>Step</u> fwd (in place) on the L ft.
		<u>NOW FACING CENTER DO A SKIP JUMP</u>
5	Q (&)	<u>Skip</u> onto R ft (hop on L, step on R).
	Q	<u>Pause</u> .
	S	<u>Jump</u> on R ft while extending L in front of R.
6	Q	<u>Hop</u> on R ft.
	Q	<u>Step</u> to L with L ft
	S	<u>Step</u> in front of L with R ft while bending both knees
7	Q	<u>Hop</u> on R (push up by straightening R knee).
	Q	<u>Step</u> to L with L ft.
	S	<u>Step</u> behind L with R ft.
		<u>NOW STEP BOUNCES</u>
8	Q	<u>Step</u> on L to L, OR <u>SKIP</u> onto L.
	Q	<u>Pause</u> .
	S	<u>Hop</u> on L, raising R leg fwd, knee straight.

KYUSTENDILSKA RUCHENITSA (Continued)

- 9 Q Hop on L, touching R toe next to L ft.
Q Hop again on L in this pos.
S Step fwd on R ft.
- 10 Q Hop on R, touching L ft to the L, keeping L knee straight.
Q Hop again on R in this pos.
S Step fwd on L bringing R ft next to L while turning the
body to the L to beg the dance again.

© 1967 by Steve Glaser

Presented by Camille Brochu

LA CLOG-VALSE
(French-Canada)

I learned this dance in 1964 from famous Quebecois fiddler Jean Carignan. It is most likely a derivative of the English Waltz-clog, and can be done either as a solo dance or as a duo.

Suggested Recording: Philo, FI-2003 Side B/2 3/4 meter

Stylistic Notes: In Quebecois step-dancing, the feet are kept almost parallel and as close to the ground as possible. Movements are clean, sharp and contained within near space. Flexibility in the ankle joint is essential as is the use of countertension from the floor (i.e., as in hops). The torso is maintained upright and the arms hang loosely along the body. Most of the time the weight is kept forward on the ball of the foot.

MeasPatternFIGURE ICHORUS

- | | | |
|---|---|--|
| 1 | 1 | Small leap onto L ft; |
| | 2 | Shuffle with R ft; R toe takes wt momentarily; |
| | 3 | Fall back onto L ft; touch R toe next to L. |
| 2 | | Repeat meas 1 with opp ftwk. |

VERSE

- | | | |
|-------|---|---|
| 3 | 1 | Step on L ft; |
| | 2 | Brush R ft in low level across in front of L; |
| | 3 | Hop on L ft. |
| 4 | | Repeat meas 3 with opp ftwk |
| 5-12 | | Repeat meas 1-4 twice; |
| 13-14 | | Repeat meas 3-4. |

BREAK

- | | | |
|----|-----|--|
| 15 | 1 | Jump slightly fwd on both heels; click toes together |
| | 2 | Step back on R toe; step back on L toe; |
| | 3 | Click both heels together; lower R heel. |
| 16 | 1 | Lower L heel; |
| | 2-3 | Pause. |

FIGURE II

- | | | |
|-----|--|----------------------------|
| 1-2 | | Repeat Chorus as in Fig I. |
|-----|--|----------------------------|

VERSE

- | | | |
|-------|---|--|
| 3 | 1 | Step on L ft; |
| | 2 | Shuffle with R ft; hop on L ft; |
| | 3 | Step on R ft behind L ft; step on L ft in front of R ft. |
| 4 | | Repeat meas 3 with opp ftwk. |
| 5-12 | | Repeat meas 1-4 twice: |
| 13-14 | | Repeat meas 3-4. |
| 15-16 | | Repeat Break as in Fig I. |

LA CLOG-VALSE (Continued)FIGURE III

- Repeat same pattern as in Fig I and II except for Verse:
- 3 1 Jump on both ft slightly apart with knees bent;
 2 Hop, catching L heel with R toe; fall onto ball of L ft;
 lower L heel (slight knee bend);
 3 Point R toe behind and to L of L ft.
- 4 Repeat meas 3 with opp ftwk.

FIGURE IV

- Repeat same pattern as in Fig I and II except for Verse:
- 3 1 Step on L ft sdwd L; catch L toe with R heel;
 2 Hop onto L ft in place; step on R ft across to L of L ft;
 3 Catch R heel with L toe; hop on R ft in place.
- 4 Repeat meas 3 continuing in same direction.
- 5-6 Repeat Chorus as in Fig I.
- 7-8 Repeat meas 3-4 with opp ftwk (last ct of preceding
 Chorus ends with a catch step on L ft instead of a
 toe touch).
- 9-10 Chorus step beg on R ft, again ending with a catch step
 instead of a toe touch.
- 11-12 Repeat meas 3-4.
- 13 1 Cross and step on L ft over R ft; catch L heel with R toe;
 2 Hop on L ft in place; step sdwd R on R ft;
 3 Catch R toe with L heel; hop on R ft
- 14 1 Cross and step on L ft over R ft; catch L heel with R toe;
 2 Hop on L ft in place;
 3 Step back on R toe; step back on L toe.
- 15-16 Break as in Fig I but substitute jump on 1st ct with step
 fwd on R heel, step fwd on L heel next to R.

FIGURE V

- Repeat same pattern as in Fig I and II except for Verse:
- 3 1 Step on L ft.
 2 Stamp R ft next to L;
 3 Hop on L ft; shuffle on R ft.
- 4 Repeat meas 3 with opp ftwk .

Presented by Camille Brochu

TIK
(Greece)

Dances from the Black Sea area can be found in many parts of Northern Greece and in Turkey. It was therefore not a total surprise to see this dance being performed in 1982 by a community of Greek Macedonians living in Toronto.

Pronunciation: TEEK

Record:

Rhythm: Usually done in a slow 5 rhythm, the dance often goes into a 7 as the tempo quickens.

Formation: One large open circle with leader on the R, or long lines of dancers. Hands are joined at shldr level.

Meas

Pattern

- | | | |
|---|----------|---|
| 1 | Q-Q-S | Turning to face diag R, small two-step (L,R,L) moving fwd. |
| 2 | Q-Q
S | Turning to face ctr, do a preliminary hop on the L ft before stepping bkwd on R ft;
Small step bkwd on L ft. |
| 3 | Q-Q-S | Turning slightly to face diag L, do a small pas de basque (R,L,R). |
| 4 | Q-Q-S | Turning slightly to face diag R, do a small pas de basque (L,R,L). |
| 5 | Q-Q-S | Repeat meas 3. |

Presented by Camille Brochu

DOBBEL REINLENDER
(Norway)

This "double reinlender" is a schottische variant from the regions of Nordmore and Trøndelag. It has also been called the "kitchen dance." It could theoretically be done to any reinlender music, but ought to be done to one where the A melody is 8 meas, and the B melody is 16 meas. (If you have live music you can get them to play it this way). In Norway, the dance is usually associated with the particular melody cited below.

Pronunciation:

Source: Egil Bakka, Danse Danse Lett Ut På Foten, Noregs Boklag, Oslo 1970.

Music: EMI 038-1374731 (LP); 238-1374734 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III Side B/1 2/4 meter

Formation: Cpls facing LOD, W on M R, holding nearer hands at shldr level.

Character-istics: The dance should have a light quality and even "bounce" throughout. Use flexion in both knees and ankles to achieve this. In meas 1-8, the transitions of facing are very smooth without any "sharp edges."

<u>Meas</u>	<u>Pattern</u>
2 meas	<u>Introduction.</u>
1	Step fwd on outside ft, M L and W R (ct 1); step fwd on inside ft (ct &); step fwd on outside ft (ct 2); lift (ct &). We call this a "reinlender change-of-step."
2	Step fwd on inside ft, M R and W L (ct 1); lift (ct &); turning to face ptr, step slightly to the side (ct 2); lift (ct &). Bring up M R and W L hands to join at shldr level. Release other hands.
3	Dance a reinlender change-of-step, beg M R and W L in RLOD. Use the first two steps (cts 1,&) to turn to face RLOD.
4	Repeat meas 2 with opp ftwk and direction.
5-8	Repeat meas 1-4, using the first two steps (cts 1,&) to face LOD.
9-10	Turning to face LOD, dance 2 reinlender change-of-steps beg outside ft (M L, W R). Near end of meas 10, M dances in front of W to almost face her in preparation for the turn.
11-16	Take Norwegian ballroom pos: W extends R hand palm down M grasps outside of W R hand with his L. Moving LOD, turn 6 times around with 12 reinlender step-hops, beg M L, W R. Reinlender step-hop: step (ct 1); lift or hop (ct 2). A lift is preferable to a hop when hopping

DOBBEL REINLENDER (Continued)

is not necessary to get around. M L ft may be raised slightly behind when lifting on R, but when lifting on L, R ft comes beside L.

17-24

Repeat meas 9-16.

When the dance starts over, start facing ptr and use the 1st ct to face LOD.

Presented by Alix Cordray

HALLING (An Introduction)
(Norway)

The halling is a solo dance for men, found in many parts of Norway. It has also existed in some parts of Sweden. The halling tradition is strongest in the Hallingdal and Valdres regions. It is basically an improvised dance, although it may have considerable structure in some areas. The idea is to show off, and to do the tricks one knows. There are many stories about this dance as a prelude to a fight.

There is reason to believe the dance was once a couple dance. Today the woman's part is reduced to standing on a chair, holding a hat hung on the end of a broom handle over her head. In the dance's most famous move, the man turns and kicks the hat off.

The halling can be a very acrobatic dance. It is usual to have many squatting steps in a halling. There may also be Russian-style kick-outs. Other moves include holding one foot and hopping so that the other foot goes through the hole, kicking oneself in the shoulder blade, bouncing on hands and feet together interspersed with claps, kips, etc. Usually each dancer works out a sequence that fits his abilities. This sequence may vary slightly with each performance, and it usually changes through the years with changing abilities.

The following arrangement of steps does not include any of these acrobatic moves. It is made up of walking steps and rest steps from the dance. It is intended to give a flavor of what the dance is like and to provide a basis upon which to build for those who might be interested in developing their own halling dance. I also hope it will enable you to appreciate the dance more when you have the opportunity to observe it.

Pronunciation:

Source: Ingar Ranheim, one of the very best dancers from Valdres. Arranged by Alix Cordray.

Music: Heilo HO7012 (LP) or HK7011 (cassette). Side B/1 "Boralaten". The music needs to be speeded up to be comfortable. Any other halling may be used, but the arrangement of steps may have to be adjusted slightly.
2/4 meter

Formation: People alone, facing LOD. Hold hands with fingers slightly curled.

Characteristics: The dance has a heavy "down" feeling on each beat. The rhythm is strongly accented. Arms work loosely, and are not "held on the back" as in formal dance.

Meas

Pattern

Introduction

Wait 4 taps. Immediately after the 4th, the dance begins.

I. WALK FORWARD

1-8 Starting with L ft, walk fwd 16 steps. Arms move as for normal walking except the beat is accented with an up-and-down motion of elbows (and perhaps shldr). The walk is heavy and rolling.

HALLING (An Introduction) (Continued)

- II. LEAPING STEPS
- 9 Facing out of circle, leap onto L behind R, extending R leg fwd (ct 1); raise hands by bending elbows so that upper arm is beside body and hands are beside each other in front of chest; leap onto R in LOD, crossing over in front of L and raising L ft behind (ct 2). Hands go down to sides and then arms swing slightly away from body.
- 10-12 Repeat meas 9 three more times. The step should move fluidly in LOD.
- 13 Stamp on L to L, pulsing with arms (ct 1); leap onto R R behind L, extending L fwd (ct 2). Lift arms to side.
- 14 Leap onto L slightly to L, raising R ft behind (ct 1); arms bend at elbows so that hands come in front of chest, leap onto R behind L, extending L fwd (ct 2). Open arms to side. The step moves fluidly in LOD.
- 15-16 Repeat meas 14 twice more.
- III. BACKING UP
- 17 Turning $\frac{3}{4}$ to L to end facing RLOD at the end of the meas, leap onto L (ct 1); hop on L, slapping R heel with R hand at side (ct 2). For slap, ft is raised away from body but knees are held fairly near each other.
- 18 Backing up (so movement is in LOD), step on R ft behind L (ct 1); raise L knee slightly, R hand raises slightly in front of body, L hand slightly behind, hop on R (ct 2), at the same time kicking L fwd with a soft but quick movement. Arms lower to sides.
- 19 Repeat meas 18 with opp ftwk and arms.
- 20-23 Repeat meas 18-19 twice more.
- IV. TRANSITION AND WALK
- 24 Repeat meas 18 but with different arms. Open slightly to side (ct 1); clap slightly above waist level (ct 2).
- 25 Turn $\frac{1}{4}$ to L and leap onto L twd L side, slapping R heel with R hand quite high behind body (ct 1); while in the air, both legs are bent; L opening to L and R somewhat behind body. This is a very open pos, with arms also open. Turn $\frac{1}{4}$ more to L, and stamp on R ft with wt fwd in LOD.
- 26-27 Walk 4 steps fwd, as in intro, starting on L ft.
- V. TURN
- 28 Hands are "overhead" as follows: upper arms out to side, lower arms vertical, palms facing fwd. Leap fwd onto L (ct 1), lowering wt slightly. Turn once around to R, with R ft making a small circle to side, behind L, and then fwd. This movement of R ft helps you around; you also have to cheat and start turning before the leap. Step R fwd (ct 2)
- 29-31 Repeat meas 18 three more times.

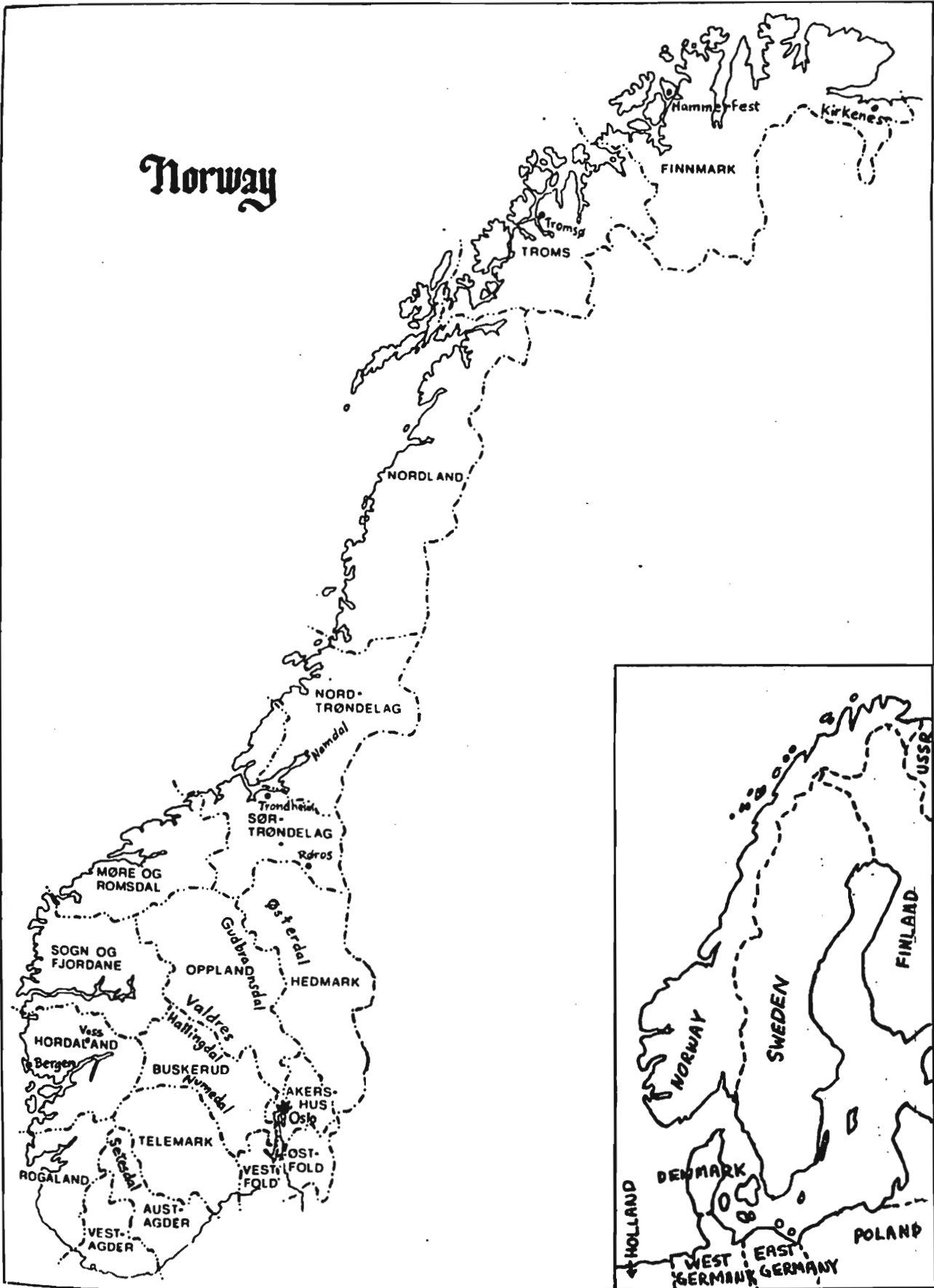
Repeat of dance

The dance is now repeated, but we must beg with a transition:

HALLING (An Introduction) (Continued)

- 1 Leaping onto L continuing turn of previous figure to face RLOD, slap R heel at L side with L hand (ct 1); hop on L, slapping R ft with L hand approximately in front of face (swing R leg through) (ct 2). Ideally the two slaps should occur with a single sweep of the L arm from low and behind body to high and in front of it.
- 2 Jump onto both ft (or squat) (ct 1); bring hands near body at waist level or raise them as in Fig V. Leap onto R (ct 2), extending L leg twd and turning to face LOD.
- 3-8 Continue with Fig I, meas 3-8, walk fwd. You may stamp on ct 1 of meas 3.

Presented by Alix Cordray



LOTTISTA
(Norway)

This dance is known throughout Scandinavia in various versions. In Sweden it is called Laditå. It is likely that it came to Scandinavia from Germany where it is known as "Lott ist tot" (Lott is dead). The name does not have any apparent meaning in Norwegian. This version of the dance is from Østfold in southeastern Norway. In many other versions the first part is danced facing LOD instead of center.

Pronunciation:

Source: Klara Semb, Norske Folkedansar II. Oslo 1956.

Music: EMI 038-1374731 (LP) or 238-1374734 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III, Side A/2.
No. 62 in Klara Semb, Norske Folkedansar III, Oslo 1952. 2/4 meter (polka)

Formation: Cpls in a circle, W on M R, both facing nearly ctr, in Norwegian ballroom pos. This is the same as regular ballroom pos except W extends R hand, palm down, and M grasps the outside of her hand with his L.

Characteristics: The polka step in Norway has no hop. It may be danced with a lift as if there were a hop, but it is rare to actually leave the floor. In eastern Norway, it goes down-up-down with the changes of wt. So a L polka step fwd is: fwd on L lowering wt (ct 1); step beside L on ball of R ft (ct &); fwd on L lowering wt (ct 2).

Meas
2 meas

Pattern

Introduction.

I. TOWARD AND AWAY FROM CENTER

- 1 Moving twd ctr, M step fwd on L, W on R (ct 1); bend fwd, lowering joined hands. Hold (ct 2).
2 M step fwd on R, W on L (ct 1); straighten up, raising joined hands. Hold (ct 2).
3-4 Repeat meas 1-2.
5-8 Straighten up. Dance 4 polka steps bkwd away from ctr, starting L for M and R for W.
9-16 Repeat meas 1-8.

II. POLKA

- 17 Dance 1 polka step, L for M and R for W. M stamps on ct 1. M dances more or less in place and brings W around to face him. Without dropping hands he brings his L hand to his hip (Norwegian polka pos).
18-32 Dance 15 polka steps, rotating CW and moving LOD. (As a variation, some people like to change direction and rotate CCW on the last 8 meas.)

LOTTISTÁ (Continued)

Text often sung to polka part:

Stakkars Per, stakkars Per, vil du byte kniva (sometimes kjerring)
Vil no du, så vil no eg, og kom så du med dina.

Sjå dei to, sjå dei to, sjå dei to forlibte,
gjev dei var, gjev dei var, gjev dei alt var gifte.

Translation:

Poor Per, poor Per, do you want to trade knives (wives)?
If you do, then I do too, so let's see yours.

See those two, see those two, see those two in love,
Hope they are, hope they are, hope they are already married.

Presented by Alix Cordray

OPPDALSRIL
(Oppdal, Norway)

The ril (=reel) dances are considered to be quite old in Norway. Although usually found along the coast, especially the southern coast, this dance is from Oppdal in Gudbrandsdal. It is one of a family of dances for 3 people in which Norwegians love to inject a dramatic element. The two women vie for the man's attention and are not particularly pleased about each other.

Pronunciation:

Source: Klara Semb, Norske Folkedansar II, Noregs Boklag, Oslo 1975.

Music: EMI 038-1374731 (LP) or 238-1374734 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III, Side B/7 (2 meas introduction).
TD-5, Norsk Grammofonkompani A/S, Oslo. (45 record).
2/4 meter

Formation: Small circles of 1 M and 2 W (may also be danced with 2 M and 1 W). Hands joined at shldr level. Position of trio in room is unimportant.

Character: The dance should have a light quality throughout.

Meas

Pattern

- I. CIRCLE LEFT AND BACK
- 1 Facing slightly L and moving around to L, step fwd on L (ct 1); hop (ct &); step fwd on R (ct 2); hop (ct &). These step-hops are light and rhythmically even.
- 2-3 Repeat meas 1 twice more for 6 step-hops.
- 4 Face ctr and stamp on L with wt (ct 1); on R with wt (ct &); on L with wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction. On meas 8 M lets go and turns 1/2 to his own R and rejoins hands. He is facing out.
- II. TURN THE RING
- 9-12 Using 8 step-hops starting with L, turn the ring to end in same pos as you started. Hold hands throughout. M lifts L hand and turns somewhat to R to back under the arch he has just made. He pulls W on his R through after him. She then raises her own R arm and turns to her R, backing under the arch she has just made. She pulls the last W through both arches. M turns around to starting pos when he feels pull from the last W.
- 13-16 Repeat meas 9-12.
- III. FIGURERING
- 17 Drop hands. M face W on his R. the 3 people stand all in a line. M cross hands in front of chest. Sitting

OPPDALSRIIL (Continued)

quite low, leap onto L, extending R with R ft parallel to ground (ct 1); change ft, leaping onto R (ct 2). W he is facing steps behind R with L (ct 1); hop fwd (ct &); step on R behind L (ct 2); hop (ct &). She has hands on hips, thumbs fwd and fingers bkwd. The remaining W does not dance but may turn her back to the M and frown. (M and W do the steps described even when dancing with 2 M and 1 W.)

18-20 Repeat meas 17 three more times.
21-24 M turns 1/2 around to face other W. Repeat meas 17-20 with the roles of the 2 W reversed.

IV. CHAIN

25-26 Free hands are on hips with thumbs fwd, fingers bkwd throughout. M links R elbows with W he is now facing. Use 4 step-hops, beg with L, to dance once around. The other W waits without dancing.
27-28 M leaves W where she was and crosses through ctr to face the other W. Join L elbows and dance once around with 4 step-hops, beg with L. The first W waits.
29-32 Repeat meas 25-28, M crossing through the middle on meas 25.

To start the dance over, join hands in a circle. The W should not have changed places.

The 2nd (and 4th, if using the TD record) time through the dance, an elbow grip is used in Fig IV. Holding the upper arm relatively vertical, hold around the other person's arm just above the elbow.

Presented by Alix Cordray

SØRLANDSSPRINGAR

(Norway)

Springars belong to the oldest dances known in Norway, having arrived from Europe in the 1600s. Each area has its own springar, and it is usually not possible to dance the springar from one area to the music from another. Each dance is a rich, improvisational form resembling the more modern swing in many ways.

Sorlandsspringar, found along the southern coast, does not appear to be related to older springar traditions from the same area. Rather, it appears to be a relative of Vestlandsspringar that became established in Sorlandet early in this century. Rhythmically, it is quite easy to grasp and that is the main reason I have chosen to present this particular springar.

I have presented in the notes the style I originally learned. Lately, however, I have seen the dance done much faster. It also often has the more bouncy style associated with Vestlandsspringar. Whether the dance is changing, or whether I learned an unusual variant, I do not know.

Pronunciation:

Source: Edvard Lauen from Birkeland in Øst-Agder. Learned at a course in Oslo in 1978.

Music: EMI 038-1374731 (LP) or 238-137434 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III, Side B/8. 3/4 meter
The Vestlandsspringars on Heilo HO7012 may also be used (Side A/8 "Lystig og k at", and Side B/6 "Bj onnheimen"). 3/4 meter

Formation: Cpls facing ptr, M back to ctr. It is not necessary to be in a circle. M L and W R hands joined at about waist level.

Steps: Basic Step: Take 3 steps (cts 1,2,3) beg on R or L ft. The wt dips slightly on ct 1; otherwise, the step is quite smooth. The raising of the wt before ct 2 may be quite sharp, resulting in a "hiccup". Usually, the toe contacts the ground first, and the wt of the body is held quite far back. On ct 1, the whole ft eventually takes the wt, but on cts 2,3 it may be just the ball of the ft. The relative length of the steps is long-short-medium. The quality is very smooth, and is definitely walking rather than running. It may be done in any direction. It alternates ft in consecutive meas.

Turning Step: Step (ct 1); step (ct 2); hop (ct 3). The hop is very flat, somewhat like a chug, and so little energy is used that the supporting ft often does not leave the ground. The free ft is extended fwd (even when dancing bkwd) at ankle level; it assumes this position quite

SÖRLANDSSPRINGAR (Continued)

quickly during the hop. The step has the same qualities and level changes as the basic. It is used for turning; always hop on the inside ft. If you find yourself on the wrong ft to begin the turning step, do an extra basic step before starting it.

Basic Dance Pattern: One time through the dance consists of three parts: Figure, Turn W under arm, and Lausdans (solo dance). The length of each part is optional, but changes normally occur at the beg of a musical phrase (meas 1 or 5 of an 8 meas phrase). The Figure may vary each time through the dance; several Figures are described below. Figures may also be repeated; different individuals have different Figure repertoires so feel free to limit yourself to those Figures you like and/or can remember. Free hands usually hang at sides. All transitions should be very smooth; there are no sudden movements.

Figure: Danced more or less in place. It is normally not important to face a particular direction in any part of the Figures. Parts of the Figures have optional lengths, but transitions should occur at the beg of a musical phrase.

Turn Woman under arm: Hold R hands with ptr over W head. She turns to her own R with the basic step, 1 1/2 turns per meas, progressing CCW around the room. (Note: She may also use this step: step R (ct 1); step L (ct 2); touch R beside L (ct 3). Using this step, she does only 1 turn per meas.) M dances fwd with the basic, behind his ptr and a little to her L.

When the M wishes to beg the Lausdans, he leads the joined R hands down to a low position as the W turns to face him. At the same time, he dances by her on the inside and turns to face her. Release hands and move several ft apart. End facing ptr, M facing RLOD and W facing LOD.

Lausdans: The cpl continues to progress around the room CCW, M dancing bkwd, W fwd. The W simply does the basic step. The M may show off, embellishing the basic step with hops, slaps of the ft, squats and turns. He may clap, snap his fingers and use his arms freely. These embellishments are improvised and optional. When the M wishes to beg the dance again, he slows down and uses his arm and body position to lead the W into the desired Figure.

Figures: Close-open and Varsouvienne: This figure is always first. Close-open: Facing ptr with M back to ctr, join M L and W R hands at about waist level. Do basic steps, M beg L and W R, first face to face (meas 1), then fwd CCW around the room (meas 2). The joined hands move back and fwd quite unobtrusively, usually at or below waist level. Repeat as desired.

SORLANDSSPRINGAR (Continued)

Transition into Varsouvienne turn - approximately 2 meas of basic step. M leads W across in front of him, changes hands to hold her L in his L, and leads her around behind him. She dances all the way around to his R side and they join R hands. End with L hands joined above M L shldr, W L arm extended behind M back; hold R hands approximately to R of W R shldr, M R arm extended in front of W.

Varsouvienne turn - turning step.
M dances bkwd, W fwd. M starts with L and W with R ft. Cpl rotates CCW.

Transition to other side - 1 meas of basic step.
M lifts L hands, W turns to her L across in front of him. They end in exactly the same pos they started in except M and W roles are reversed. Keep rotating CCW during the transition.

Reverse Varsouvienne turn - turning step.
M dances fwd, W bkwd. M starts with R and W with L ft. Cpl rotates CCW.

Transition to other side - 1 meas of basic step.
Do exactly the same as the previous transition, except that the roles of the M and W are reversed.

Varsouvienne turn - turning step.
Repeat the Varsouvienne turn, M dancing bkwd and W fwd for a very few measures.

Transition: Release L hands, lift R hands, and start W turning under arm.

Waist-upper arm turning Transition into:
M faces W and puts hands in the pos they will be in when they join: extend R arm to side at waist level, put L hand in front of L shldr. Then join in waist-upper arm pos. Stand R hip to R hip, R arm around ptr waist. L hand holding ptr R upper arm.
First turn - turning step
Both dance fwd, beg L ft. Cpl rotates CW.
Transition to other side - 1 meas of basic step.
Release the hold, move W to other side (L hip to L hip) and take the same hold on the other side.
Second turn - turning step
Both dance fwd, beg R ft. Cpl rotates CCW.
Transition:
M reaches over and takes W R hand in his R, and starts W turning under arm.

Elbow turn - Transition into:
M puts out his R elbow, which W takes with her R elbow. He then pulls her around so that both face the outside of the circle, M on the inside, R elbows joined.

SORLANDSSPRINGAR (Continued)Turn - basic step

Release R elbows, and M takes W L elbow with his L elbow. Each make 1/2 turn, W to L, M to R, so they are facing the ctr of the circle. M is still on inside. Release L elbows, and W takes M R elbow with her R elbow. Each make 1/2 turn continuing in the same direction as before. Repeat as desired. M stays on inside of circle relative to W. It usually takes about 2 meas to complete a full turn. This figure progresses CCW around the room.

Transition:

When they come around to face the ctr, M puts his R hand up high. W, seeing that she cannot take his elbow, takes his R hand in her R and starts turning under arm.

Skaters and Pancake - Transition into:

M takes W L hand, while she dances up on his R and he turns to face the same direction as she is facing. Join R hands under L in a skaters' pos.

First turning - turning step

M dances bkwd, W fwd. M beg with L, W with R ft. Cpl rotates CCW.

Transition to other side - 1 meas of basic step

Ptrs turn twd each other 1/2 turn (M to R, W to L) to reverse the pos. Keep rotating CCW during the transition.

Second turning - turning step.

M dances fwd, W bkwd. M beg with R, W with L ft. Cpl rotates CCW. End this turn by turning face to face, M back to ctr, and bringing the joined hands to about shldr level.

Pancake turn - basic step

Both turn under the joined hands, M to R, W to L. Keep all 4 hands near each other, moving them out to M R and W L to beg. It normally takes about 2 meas for a full turn. This progresses CCW around the room.

Transition:

Drop L hands and start W turning under arm.

Back skaters

This is used by some dancers only at the end of the dance. In that case, dance the first turn and, instead of doing the transition to the other side, end the dance. Release joined R hands, and M turns a little faster around to his L. Stop facing ptr, M back to ctr ordinarily, L hands still joined, and bow/curtsy.

Transition into:

M slows down and, as W dances up to him, he turns to face the same direction as she is, putting his R arm around her waist. She takes his R hand in her R. Join L hands behind M back.

SØRLANDSSPRINGAR (Continued)First turning - turning step

M dances bkwd, W fwd. M beg on L, W on R ft. Cpl rotates CCW.

Transition - 1 meas of basic to get to the other side

Keeping hands joined, do 1/2 turn away from ptr (M to L, W to R). It may be necessary to lean fwd a little. Keep rotating CCW.

Second turn - turning step

M dances fwd, W bkwd. M beg on R, W on L ft. Cpl rotates CCW.

Transition out of - basic step

There are several ways to get out of this turn:

- a) Drop L hands when M facing CCW. He dances in place while leading W around behind him, and leads W up in front of him, raising the joined R hands. She starts turning under arm.
- b) Drop L hands when M almost facing CCW. He makes a full turn to his own R, dropping behind W, and starts her turning under arm.
- c) Drop R hands when M facing CCW. M turns W out to her own L, leads her around behind him, changes to R hands as she comes up beside him and starts her turning under arm.

Presented by Alix Cordray

RIL FRA VEGÅRDSHEI
(Norway)

This is a reel dance from Øst Agder, along the southern coast of Norway. The dance is unusual in that changes of facing happen at the end of the musical phrase rather than at the beginning.

Pronunciation:

Source: Egil Bakka, Danse Danse Lett Up Pa Foten, Noregs Boklag, Oslo 1970.

Music: EMI 038-1374731 (LP) or 238-1374734 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III, Side B/2 2/4 meter

Formation: Cpls in a circle, W on M R, all join nearer hands at shldr level.

Steps: Reel step-hop: Step (ct 1); hop (ct &). There are 2 step-hops per meas, alternating ft. The feeling is light and the rhythm even.

Meas
2 meas

Pattern

Introduction.

I. CIRCLE LEFT AND RIGHT

1-8 Starting with L ft and facing slightly L, dance 16 reel step-hops fwd moving CW.
9-16 Repeat meas 1-8 with opp ftwk and direction.

II. FIGURERING

1-8 Face ptr and join R hands with a thumb grip. Dance 16 reel step-hops starting with L ft, moving LOD. M dances fwd and W bkwd. Free hand on hip as if with fist but relax fingers. At end turn 1/2 around, M to L and W to R, to face corner.
9-16 Join R hands with a thumb grip, dance 16 reel step-hops starting with L ft, moving LOD. M dances bkwd, W fwd. Free hand on hip.

III. CHAIN

1-8 Chain in the direction you are now facing (M CW; W CCW) using reel step-hops, starting L ft. Counting the hand you are holding as 1, chain to the 6th hand (a L hand). This is about 1 meas per hand. Use normal "shaking-hand" hold. When you meet the 6th person, turn 1/2 around with them holding L hands joined so that M face LOD and W RLOD. Change to R thumb grip.

Repeat Fig II and III until the end of the music. (Fig I is only danced once at the beginning and never repeated.)

Presented by Alix Cordray

STEGVALS
(Norway)

Stegvals is known many places in Norway, although it appears to have been little used. It probably came from Sweden, and is not very old in Norway. In Sweden it is danced in both directions, but in Norway it is usually danced only with CW rotation.

Pronunciation: STAYG-vahls

Source: Egil Bakka, Danse Danse Lett Ut Pa Foten, Noreg Boklag Oslo 1970.

Music: Heilo HO 7012 (LP) or HK 7012 (cassette), Side B/3
"Bakkesdalsvalsen."
EMI 038-1374371 (LP) or 238-1374734 (cassette) Aage Grundstad's Norwegian Folk and Figure Dances III, Side A/4 3/4 meter
This dance can be done to any waltz.

Formation: Stand beside ptr, R hip to R hip, M on inside facing LOD, W facing RLOD. R am around ptrs waist, L hand holds ptrs upper R arm (waist-upper arm pos).

Steps: Stegvals step: Step fwd on R (ct 1); step fwd on L (ct 3).
Wt lowers (ct 1); raises (ct 2); lowers (ct 3).

Character-istics: The dance has exactly the same up-down movements of the regular Norwegian waltz: down on cts 1 and 3, up on ct 2. The rotation should flow smoothly around.

Meas

Pattern

- I. REST FIGURE
- 1 Dance 1 Stegvals step in LOD, M dancing fwd, W bkwd.
Repeat until M decides to change.
- II. ROTATION
- Use 2 meas (2 Stegvals steps) to turn once CW as follows:
- 1 M step diag fwd to R on R (step "around" W), W steps R diag bkwd to L (ct 1); both step fwd on L, completing rotation half way around (ct 3).
- 2 M does what W did in meas 1; W does what M did in meas 1.
- Repeat until M decides to change.

The dance

The dance alternates between the Rest figure and the Rotation. It normally begins with the Rest figure. The Rest figure is usually of much shorter duration than the Rotation. To make the transition into the Rotation, the M steps on R twd the R diag. The W feels this and follows. To stop the Rotation, M dances straight fwd with his R, holding ptr firmly so she knows to dance straight bkwd.

STEGVALS (Continued)Dancing with change of rotation direction

Today this is often seen in Norway although it is probably not traditional. On last meas of rotation, dance a regular waltz step without changing places, but each turning 1/2 to R to end in waist-upper arm pos, L hip to L hip. W is on inside facing RLOD, M on outside facing LOD. Repeat the entire dance starting each stegvals step with the L ft and rotating CCW. A similar transition at the end of the turn brings us back to the R footed stegvals.

Presented by Alix Cordray

STIGAREN
(Norway)

To the best of my knowledge Stigaren is found only in Numedal in Norway. The dance is the same as stegvals, except that it is danced to reinlender music. Unlike stegvals, it is often danced in both directions.

Pronunciation:

Source: Svein Aasen, Oslo and numerous others at parties, etc.

Music: Heilo HO 7012 (LP) or HK 7012 (cassette) Side A/7
"Seperatorlåttén." 2/4 meter
This dance can be done to any reinlender.

Formation: Stand beside ptr, R hip to R hip, M on inside facing LOD, W facing RLOD. R arm around ptrs waist; L hand holds ptrs upper R arm (waist-upper arm pos).

Step: Stigaren step: Step fwd on R (ct 1); step fwd on L (ct 2).

Character- Wt is lower on ct 1 than on ct 2. Ct 2 is often done
istics: with a slight leap. Rotation should be smooth.

Meas

Pattern

I. REST FIGURE

1 Dance 1 stigaren step in LOD, M dancing fwd, W bkwd.
Repeat until M decides to change.

II. ROTATION

Use 2 meas and 2 stigaren steps to turn once CW as follows:

1 M step on R diag fwd to R (step "around" W), W step on R diag bkwd to L (ct 1); both step fwd on L, completing rotation half way around (ct 2).
2 M does what W did in meas 1; W does what M did in meas 1.
Repeat until M decides to change.

The Dance

The dance alternates between the Rest figure and the Rotation. It normally begins with the Rest figure. To make the transition into the Rotation, the M steps with the R twd the R diag. The W feels this and follows. To stop the Rotation, M dances straight fwd with his R, holding ptr firmly so she knows to dance straight bkwd.

Dancing with change of rotation direction.

It is possible, but not required, to alternate between CW and CCW rotations.

On last meas of CW rotation, dancers do not rotate as a cpl, but each turns 1/2 to R to end in waist-upper arm pos, L hip to L hip. W is on inside facing RLOD, M on outside facing LOD. Repeat the entire dance starting each stigaren step with the L ft and rotating CCW. A similar transition at the end of the turn brings us back to the

STIGAREN (Continued)

R footed stigaren.

There is no fixed method of changing ft when changing direction. Most people take one step on ct 1 and hold for ct 2, although a quick change-of-step is also possible (step fwd on ct 1, step beside on ct &, step fwd on ct 2). It doesn't matter how you do it - just do it.

Dancing with the L ft leading (CCW) is much more difficult than with the R ft leading. If you are having problems or dancing in a small space it might be wise to leave out the L footed variation.

Presented by Alix Cordray

VASSDRAGSPOLKA
(Norway)

I learned this dance in Oslo from an older man from Sjøk in Gubrandsdal. He came to the Sunday night gammeldans and we eventually struck up a conversation. He complained that none of the women could follow him, and when I danced with him I understood why. His variations were not at all usual for the Oslo area. I gleefully danced the rest of the evening with him and ran home to write down what I had learned. His polka is particularly interesting for the "masurka" turn danced to 2/4 music.

Pronunciation:

Music: Heilo HO 7012 (LP) or HK 7012 (cassette), Side A/4
"Hamborgar." 2/4 meter
May be danced to any polka, galopp, or hamborgar.

Formation: Cpls in ballroom pos. Shldr-waist; shldr-upper arm, and Norwegian polka pos are also acceptable.

Steps: Polka step: Step fwd on L lowering wt (ct 1); step on ball of R beside or slightly in front of L (ct &); step on L lowering wt (ct 2). On & ct of 2 there may be a slight lift, but there is no hop. Repeats with alternating ft. Has down-up-down feeling.

Characteristics: When dancing this polka step, it is not important where cts 1 and 2 are. You may dance, 2,&,1 or 1,&,2 although it is usual to begin with 1,&,2. In a number of areas of eastern Norway and western Sweden bar lines are often disregarded in this way. There is reason to believe that some of the old music did not have distinct measures, but only counts. The recommended music for this dance also has an odd number of beats in one of the phrases.

Meas

Pattern

I. M FORWARD; W BACKWARD
Many M dances fwd in LOD, W bkwd with polka steps. M may start with either ft, and W must follow with opp ft. Most usual is for M to start with L. M dances straight fwd, but he swings W slightly in and out of circle so that she dances R polka step somewhat to R and L polka step somewhat to L.

INTERLUDE

1 When the M wishes he may exaggerate swinging the W out of the circle, so that he has his back to ctr and W is facing ctr. This is the signal for the variation. The M then takes 2 steps bkwd twd ctr (L,R cts 1,2), while W takes 2 steps fwd beg on R ft. At beg of next meas M brings W around in front of him to resume dancing M fwd W bkwd in LOD. This interlude should be done perhaps once in 8-16 meas, and usually not more than 2-3 times before changing to next part.

VASSDRAGSPOLKA (Continued)II. TURN

Many Whenever the M has his L free, including immediately after the Interlude, he may begin the turn. The cpl completes 1 CW turn in 3 cts, or 2 turns in 3 meas. They used the masurka turn from this area, but to polka music. M steps around W with L (ct 1); close R to L and lower both heels (ct 2); step fwd on R between ptrs ft (ct 3). W steps fwd twd M on R (ct 1); step on L toe bkwd (ct &); step fwd twd M on R (ct 2); step around M with L (ct 3). Repeat as long as desired.

Transition out of turn

It is possible to simply start the dance over after turning, but here is the transition that the man from Sjak used:

1 Opening out so that both face slightly LOD, M stamp fwd on L (ct 1). W step fwd on R. Lean fwd. Straighten up and M stamp bkwd on R (ct 2). W step back on L. This usually occurs at the beg of a musical phrase, but does not have to. It could also beg on ct 2 of a meas instead of ct 1.

Presented by Alix Cordray

NERISSA WALTZ
(U.S.A)

Choreographed by Marian and Ned Gault.

Music: Alcazar FR203 "New England Chestnuts" Vol #1. Side B/5

Formation: Cpls in a circle, facing LOD; inside hands joined.

Footwork described for M; W use opp ftwk throughout.

Meas

Pattern

4 meas

INTRODUCTION.

- I.
1-4 $\frac{1}{4}$ waltzes fwd in LOD (beg ML, WR), keeping joined hands at shldr level and moving back-to-back; face-to-face; back-to-back; change on 4th waltz to Ballroom Pos, M face out.
5-8 Turning waltz (4) moving in LOD. Open to Semi-open Pos at end.

- II.
1-2 Move fwd in LOD with step on L (ct 1); swing R fwd (cts 2,3); step on R (ct 1); swing L fwd (cts 2,3).
3-6 4 waltzes fwd in LOD, W making 2 turns under joined hands; M follows. End in Ballroom Pos, M face out.
7-8 Turning waltz (2) moving in LOD.

- III.
1-2 Release hands. With 2 waltzes W turn out (CW), moving a bit fwd in LOD, as M roll out and back to W behind. Join both hands held out to sides (Butterfly Pos).
3-4 Moving in LOD, step side L (cts 1,2); close R to L (ct 3). Side L (cts 1,2); draw R to L, no wt (ct 3).
5-6 Step on R (ct 1); swing L across (cts 2,3). Step on L (ct 1); swing R across (cts 2,3).
7-8 Release ML, WR hands. Move in RLOD with step on R (cts 1,2); L (ct 3). Step on R (ct 1); draw L to R (cts 2,3), W makes one turn CCW under joined hands on meas 7-8.

- IV.
1-8 Repeat Fig III, changing partners one more time.

Repeat dance from beginning. Dance goes through 6 1/2 times total.

Presented by Marian and Ned Gault

WHERE DO YOU FIT INTO SQUARE DANCING AT FOLK DANCE CAMP?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's class in experienced squares in the morning. As a result, we are providing a list of the 35 Basic Square Dance Movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

If you haven't done a lot of square dancing and don't know all of these movements, you can still do Squares with Jerry in the evening class.

If you are a newcomer to Square Dancing, then try the squares at "ONCE OVER LIGHTLY." They are very easy to do and are enjoyed by everyone - from beginners to experienced dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two Ladies (Reg. and 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four Ladies (Reg. and 3/4) |
| b. Single file | 17. LEAD RIGHT |
| c. Wrong way | 18. RIGHT & LEFT THRU |
| 6. ALLEMANDE FAMILY | 19. CIRCLE TO A LINE |
| a. Left | 20. BEND THE LINE |
| b. Right | 21. DOUBLE PASS THRU |
| c. Left arm turn | 22. GRAND SQUARE |
| d. Right arm turn | 23. CALIFORNIA TWIRL |
| 7. RIGHT & LEFT GRAND FAMILY | 24. DIVE THRU |
| a. Right & Left Grand | 25. STAR THRU |
| b. Weave the ring | 26. SQUARE THRU FAMILY |
| c. Wrong way grand | (1-5 hands) |
| 8. STAR FAMILY | a. Square Thru |
| a. Right | 27. ALL AROUND THE LEFT HAND LADY |
| b. Left | 28. SEE SAW (TAW) |
| 9. STAR PROMENADE | 29. BOX THE GNAT |
| 10. PASS THRU | 30. DO PASO |
| 11. SPLIT FAMILY | 31. CROSSTAIL THRU |
| a. Outside couple | 32. ALLEMANDE THAR |
| b. Ring (one couple) | 33. SHOOT THE STAR |
| 12. HALF SASHAY FAMILY | 34. SLIP THE CLUTCH |
| a. Half Sashay | 35. COUPLES WHEEL AROUND |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

AMERICAN SQUARE DANCES (Continued)RECORD LIST

<u>NAME OF MUSIC</u>	<u>LABEL & RECORD NUMBER</u>	<u>DISTRIBUTOR</u>
Hoedown: "Do"	Red Boot RB313 B	Red Boot Records Rt. 8, College Hills Greenville, TN 37743
"Fireball"	" " RB314 A	Square Tunes Record Co. 236 Walker Springs Rd Knoxville, TN 37923
"Boiling Cabbage"	Square Tunes ST301 B	Jopat Records, 1616 Gardiner Ln, #202 Louisville, KY 40205
"James"	" " ST302 B	
"Dixie Breakdown"	" " ST300 B	
"City Slicker"	Jo Pat JP502 B	
Singing: "Medley"	Chaparral C3506 A	Chaparral Records, 1425 Oakhill Dr. Plano, TX 75075
"Old Time Medley"	TNT 161B	TNT Record Co. R.F.D. 2 St. Albans, VT 05478
"Good Old Summertime"	Blue Star 2239 B	Merrbach Record Service P.O. Box 7309 Houston, TX 77248-7309
"I Found a New Baby"	" " 2263 B	"
"Summer Sounds"	" " 2265	"
"Schatzie"	" " 2260	"
"Piano Roll Blues"	Red Boot RB 297	(See above Red Boot)
Contra & Quadrille: "Glise A Sherbrooke"	Folk Dancer MH4510073	Folk Dancer Record Serv. P.O. Box 201 Flushing, N.Y. 11385
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	Lloyd Shaw Foundation 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	Merrbach Record Serv. TNT Record Co.
"Star & Promenade Contra"	TNT 201	National Records
"Waltz Contra"	National Records 4562	Jack Murtha Enterprises Box 3055 Yuba City, CA 95991
"Gordo's Quadrille"	Square Dance Time 002	
Rounds: "I'm Busted"	Blue Star 2219	Merrbach Record Serv. MCA Records, Inc 70 Universal Plaza Universal City, CA 91608
"Stay Young"	MCA Records MCA52310 (Vocal-Don Williams)	
"The Bird Dance"	Avia Disk AD831	

AMERICAN SQUARE DANCES

Heads Right & Left Thru
 Four Ladies Chain across
 Sides Rollaway a Half Sashay
 Heads forward stand pat
 Sides divide, face in
 Centers Pass Thru
 Left Allemande

Side Ladies Chain across
 Heads forward stand pat
 Sides divide face in
 All Double Pass Thru
 Face the one beside you
 Lines forward up & back
 Right & Left Thru
 Ladies Chain across
 (1P 2P lines)

Heads Right & Left Thru
 Heads Rollaway a Half Sashay
 Sides forward stand pat
 Heads divide & face in
 All Double Pass Thru
 Face the one beside you
 Centers pass thru
 Split the outside two
 Lines Pass Thru "U" turn
 Ladies Chain across
 (1P 2P lines)

Heads forward stand pat
 Sides divide, face in
 All Double Pass Thru
 Face the one beside you
 Lines Pass Thru, Gents "U" Turn
 Left Allemande

Heads Square Thru four hands
 Do Sa: Do the outside two
 Star Thru, Flutter Wheel
 Sweep 1/4, Sweep 1/4 more
 Sweep 1/4 less, Left Allemande

Heads promenade outside 3/4
 Everybody Double Pass Thru
 Face the one beside you
 Centers Pass Thru "U" Turn
 Gents forward right hand
 Two hand star
 Back by the left a two hand star
 Everybody promenade your partner

Head Ladies Chain across
 Heads Promenade outside 3/4
 Everybody Double Pass Thru
 Face the one beside you
 Back away, all circle eight
 Four gents forward, Right Hand Star
 Pass your partner find your corner
 Left Allemande

Heads Promenade outside 3/4
 Everybody Double Pass Thru
 Face the one beside you, back away
 Lines forward up & back
 Center four Pass Thru "U" Turn
 Everybody Right & Left Thru
 Same Ladies Chain across
 (1P 2P lines)

Side Ladies Chain across
 Heads Rollaway a Half Sashay
 Sides Promenade outside 3/4
 Everybody Double Pass Thru
 Face the one beside you
 Left Allemande or circle 8

Head Ladies Chain across
 Heads Promenade outside 3/4
 Sides Right & Left Thru
 All Double Pass Thru
 Face the one beside you
 Circle 8 to the left
 Four gents forward Pass Thru
 Gents turn left single file
 Ladies forward Pass Thru
 Left Allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run right, Wheel & Deal
 Sweep 1/4, ladies lead
 Dixie style to a Left Allemande

Heads lead right circle to a line
 Right & Left Thru
 Ladies lead dixie style to an
 Ocean Wave
 Boys cross run, Recycle
 Swing Thru, Turn Thru Left Allemande

AMERICAN SQUARE DANCES (Continued)TAG FIGURES by Jerry Helt

Four Ladies Chain 3/4 round
 Heads Square Thru four hands
 Swing Thru the outside two
 Boys run right, Tag the Line
 Girls "U" Turn, Left Allemande

Heads Square Thru four hands
 Split the sides around one,
 make a line
 Lines Pass Thru, Tag the Line
 Lead people "U" Turn, Left
 Allemande

Heads Square Thru four hands
 Swing Thru the outside two
 Boys run right, Tag the Line,
 face out
 Wheel & Deal, Double Pass Thru
 Centers in, Castoff 3/4 round
 Lines forward, Slide Thru,
 Left Allemande

Heads lead right circle to a line
 Lines Pass Thru, Tag the Line out
 Wheel & Deal, Double Pass Thru
 Center in, Castoff 3/4 round
 Lines forward Star Thru
 Double Pass Thru, first couple
 go left
 Next couple go right
 (Lines of four with partner)

Heads lead right circle to a line
 Lines Pass Thru, Tag the Line
 Peel off, Tag the Line in
 Crosstrail Thru, Left Allemande

Heads lead right circle to a line
 Lines Pass Thru, Tag the Line
 Cloverleaf around the floor
 Centers Turn Thru
 Centers in, Castoff 3/4
 Ends run around one
 (Zero lines of four)

Heads Forward Turn Thru
 Separate around one
 Turn Thru, centers in, Castoff 3/4
 Ends run, Castoff 3/4
 Square Thru 3/4
 Left Allemande

Heads Square Thru four hands
 Split the sides around one, line
 up four
 Lines Pass Thru, Tag the Line right
 Wheel & Deal, Do Si Do all the
 way round
 Swing Thru when you come down
 Boys run right, lines forward
 Square Thru 3/4, Left Allemande

Heads Square Thru four hands
 Split the sides around one, line
 up four
 Lines Pass Thru, Tag the Line in
 Lines forward, Square Thru 3/4
 Boys "U" Turn, Left Allemande

Heads lead right circle to a line
 Lines Pass Thru, Tag the Line
 Peel off (Zero) Tag the Line
 Peel off, Crosstrail Thru
 Left Allemande

Heads Square Thru four hands round
 Swing Thru the outside two
 Boys run right, Tag the Line left
 Wheel & Deal, Star Thru
 Lines Pass Thru, Bend the Line
 Slide Thru, Left Allemande

Heads Square Thru four hands round
 Swing Thru the outside two
 Boys run right, Tag the Line left
 Wheel & Deal, Left Allemande

AMERICAN SQUARE DANCES (Continued)FERRIS WHEEL - CENTERS SWEEP 1/4 by Jerry Helt

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run right, Ferris Wheel, Centers Sweep 1/4
 (Eqv. to Head Ladies Chain)
 Heads Star Thru, Pass Thru
 (Eqv. to Heads Lead Right)
 Circle Four, head gents break line up four
 Lines Pass Thru, Wheel and Deal
 Centers Pass Thru, Swing Thru with the outside two
 Boys Run right, Ferris Wheel, Centers Sweep 1/4
 Same four Crosstrail Thru, Left Allemande

- - - - -

1/2 TAG FIGURES By Jerry Helt

Heads lead right, circle to a line
 Lines Pass Thru, 1/2 Tag, Cast Right 3/4
 Centers trade, Boys Run right
 Lines forward, Star Thru, Pass Thru
 Left Allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys Run right, Tag the Line, face in
 Lines Pass Thru, 1/2 Tag to a Curlique or Touch 1/4
 (Box 1-4 Ocean Wave)

Heads lead right, circle to a line
 Lines forward Curlique, Coordinate
 1/2 Tag to a Curlique, Boys Run right
 Wheel & Deal, Dive Thru, Square Thru 3/4
 Left Allemande

Heads Pass Thru, separate around one, line up four
 Lines Pass Thru, 1/2 Tag, Cast right 3/4, Boys Run right
 Lines forward, Slide Thru, Left Allemande

Heads Pass Thru, separate around one, Cast off 3/4
 Lines Pass Thru, Half Tag, everybody "U" Turn
 Left Allemande

AMERICAN SQUARE DANCES (Continued)

- Heads to the right, circle to a line
 *Lines Pass Thru, ladies trade
 Spin Chain Thru, Spin Chain Thru
 Ladies trade, lines Pass Thru
 Ladies trade, Spin Chain Thru
 Spin Chain Thru, ladies trade
 (Normal lines of four with partner)
- Heads to the right, circle to a line
 *Lines Pass Thru, ladies trade
 Spin Chain Thru, Swing Thru
 Ladies trade, lines Pass Thru
 Ladies trade, Spin Chain Thru
 Swing Thru, ladies trade
 (Normal lines of four with partner)
- **Lines Pass Thru, boys trade
 Trade the Wave
- Heads to the right, circle to a line
 Lines Pass Thru, Wheel & Deal
 Double Pass Thru, centers in
 Castoff 3/4
 Star Thru, Double Pass Thru
 First couple left, next couple right
 Cross Trail Thru, Left Allemande
- Heads forward Do Si Do to an Ocean Wave
 Boys Run right, Boys Trade, Castoff 3/4 round
 Star Thru, Do Si Do to an Ocean Wave
 Boys Run Thru, Castoff 3/4 round
 Star Thru (Zero)
- Heads forward Do Si Do to an Ocean Wave
 Boys Run right, boys trade, Castoff 3/4 round
 Do Si Do to an Ocean Wave
 Boys Run right, boys trade, Castoff 3/4 round
 Cross Trail Thru, Left Allemande
- Heads Square Thru four hands round
 Swing Thru with the outside two
 Boys Run right, wheel across, bend the line
 Lines Pass Thru, Wheel & Deal
 Substitute, centers Pass Thru
 Left Allemande
- Heads forward, Do Si Do to an Ocean Wave
 Girls "U" Turn, Wheel & Deal, Sweep a 1/4
 Pass Thru (Eqv. to Heads Square Thru four hands)
- Heads forward, Do Si Do to an Ocean Wave
 Girls trade, boys trade, girls "U" Turn
 Wheel & Deal, Sweep a 1/4
 (Eqv. to Heads Star Thru)
- Heads forward Swing Thru, boys run right
 Wheel & Deal, Sweep a 1/4, Pass Thru
 (Eqv. to heads lead to the right)
- Heads forward, Spin the Top, boys run right
 Wheel & Deal, Sweep a 1/4
 (Eqv. to Head Ladies Chain)
- Heads forward Swing Thru, girls trade
 Boys run right, Wheel & Deal, Sweep a 1/4
 Square Thru 3/4, Left Allemande, etc.
- Heads forward, Swing Thru, Swing Thru again
 Girls run right, Wheel & Deal Sweep a 1/4
 Turn Thru, Left Allemande, etc.
- Four ladies chain across
 Heads Square Thru four hands
 Spin Chain Thru
 Boys run right, Wheel & Deal, Sweep a 1/4
 Crosstrail Thru, Left Allemande
- Heads Square Thru four hands
 Do Si Do the outside, Scoot back
 Boys run right, Wheel & Deal, Sweep a 1/4
 Slide Thru, Left Allemande, etc.
- Heads lead right, circle to a line of four
 Flutter Wheel & Sweep a 1/4
 Square Thru four hands
 Lines Wheel & Deal, Double Pass Thru
 First couple left, next couple right
 Crosstrail Thru, Left Allemande

AMERICAN SQUARE DANCES (Continued)

Heads Flutter Wheel & Sweep a 1/4, Pass Thru
(Eqv. to heads Square Thru four hands)

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

Heads Right & Left Thru, Flutter Wheel & Sweep a 1/4
(Eqv. to heads Star Thru)

Head Ladies Chain, heads Flutter Wheel & Sweep a 1/4, California Twirl
(Eqv. to heads lead to the right)

Heads Flutter Wheel & Sweep a 1/4
Swing Thru, Turn Thru
(Eqv. to heads lead to the right)

Heads Flutter Wheel, Sweep a 1/4
Heads Flutter Wheel & Sweep a 1/4
(Eqv. to heads Right & Left Thru)

All four couples Flutter Wheel
Heads forward, Star Thru, Pass Thru
Circle four, heads break, lines of four
Lines Pass Thru, Wheel & Deal
Centers Flutter Wheel & Sweep a 1/4
Allemande Left, etc.

Heads Flutter Wheel & Sweep a 1/4
Sides divide & Star Thru
Heads Flutter Wheel & Sweep a 1/4
Sides divide & Slide Thru, Left Allemande, etc.

Heads lead right, circle to a line of four
Flutter Wheel across the floor
Flutter Wheel & Sweep a 1/4
Circle four, side gents break, lines of four
(Normal lines of four with partner)

Heads lead right, circle to a line of four
Flutter Wheel & Sweep a 1/4
Square Thru four hands, bend the line
(Normal lines of four with partner)

AMERICAN SQUARE DANCES (Continued)SWEEP RIGHT 1/4 FIGURES by Jerry Helt

Heads forward Swing Thru
 Boys run right, California Twirl
 Wheel & Deal & Sweep Right 1/4
 Pass Thru
 (Eqv. to heads lead right)

Heads forward Spin the Top
 Boys run right, California Twirl
 Wheel & Deal & Sweep Right 1/4
 (Eqv. to head ladies chain)

Heads Square Thru four hands
 Spin Chain Thru with the outside two
 Boys run right, California Twirl
 Wheel & Deal & Sweep Right 1/4
 Star Thru, Do Si Do
 Spin Chain Thru that's all you do
 Boys run right, California Twirl
 Wheel & Deal & Sweep Right 1/4
 Star Thru, Dive Thru, Pass Thru
 Left Allemande

Heads Square Thru four hands
 Swing Thru with the outside two
 Boys run right, California Twirl
 All eight Circulate
 Wheel & Deal & Sweep Right 1/4
 Star Thru, Dive Thru, Square Thru 3/4
 Left Allemande

Heads forward, Swing Thru
 Boys run right, Tag the Line left
 Wheel & Deal & Sweep Right 1/4
 (Eqv. to heads circle left 3/4)

AMERICAN SQUARE DANCES (Continued)MARIEMONT QUADRILLE
by Jerry Helt

Music: Any good reel

Formation: Square

Cts

8 Heads pass thru, "U" turn
 8 Two hand swing the opposite, once
 8 Sides pass thru, "U" turn
 8 Two hand swing the opposite, once
 8 All join hands, circle left
 8 Left allemande your corner
 8 Come back & promenade
 16 All the way back to place

- - - - -

BALDO CONTRA
By Jerry Helt

Music: Any good reel or jig

Formation: Longways; cpls 2,4,6,8,etc. cross over

Cts

8 Circle four left with the couple across
 8 Circle four right back to place
 8 Ladies do sa do
 8 Ladies right hand turn once
 8 Gents do sa do
 8 Gents right hand turn once
 8 Right & left thru
 8 All pass thru, turn alone

- - - - -

ROUND DANCE GLOSSARY

I. DANCE SYMBOLS and ABBREVIATIONS IN DESCRIPTIONS (as published in "ROUND DANCER" magazine).

CP	Closed Position
SCP	Semi-Closed Position
OP	Open Position
PT	Point
Ptr	Partner
Tch	Touch
Fwd	Forward - usually a progression in LOD - or to face fwd
Bk	Back - to step back - or to indicate - (example) M's bk to COH
LF	Left Face - (to turn LF)
RF	Right Face - (to turn RF)
Bwd	Backward - to move backward
Vine	Grapevine - (example) SIDE, BK, SIDE FRONT
XIB	Cross in back of XRIB -- cross R in back (Cue sheet will specify ftwk)
XIF	Cross in front - or cross R in front (Cue sheet will specify ftwk)
L	Left - could be L hand or L ft
R	Right - could be R hand or R ft
Ft	Foot (example) Point R ft
Ct	Count (example) Hold one ct
Swd	Sideward
Hgt	Height
Wgt	Weight
Manuv	Maneuver - to assume position smoothly for next pattern of dance
Bfly	Butterfly - facing ptr with arms extended to side and palms touching
Bjo	Banjo position - ptrs stand together so that R hips are adjacent
Scar	Sidecar position - ptrs stand together so that L hips are adjacent
Intro	Introduction - introductory meas of music leading into dance pattern
Meas	Measures - 2/4 time (2 cts); 4/4 time (4 cts); 3/4 time (3 cts)
W	Woman
M	Man
Tog	Together - to step together
LOD	Line of dance (or direction) - usually to face CCW around hall
RLOD	Reverse line of dance (or direction) - usually to face or step CW around hall
CW	Clockwise - or a movement in RLOD around hall - or a turning movement
CCW	Counterclockwise - the opposite to CW
Thru	Through - to step thru
Ack	Acknowledge - to face ptr and bow and SMILE while stepping apart
/	Symbol splitting a meas or ct (example STEP/CLOSE,STEP, STEP/CLOSE,STEP)
,-;	Dash, meaning a hold ct
;	Semi-colon - indicates end of measure
,	Comma - divides measures into cts
M's	Man's (example) M's L hand
W's	Woman's (example) W's R hand

ROUND DANCE GLOSSARY (Continued)

Twd Toward (example) to step twd LOD or together
 Pos Position (example) take Closed Pos
 Diag Diagonal(ly) - to face or move diagonally
 COH Center of Hall
 Pas de Basque (example - step side L, in bk of L on R, step in place L, hold 1 ct)
 Bal Balance - a movement more or less in place
 S Slow - to indicate movement or kind of step (as in Latin rhythm)
 Q Quick - to indicate movement or kind of step (as in Latin rhythm)
 Prog Progress - to move either fwd or bk
 Hitch A change of direction step (example) FWD, CLOSE, BK-;
 Check Also a change of direction step - either fwd or bk (example) FWD, BK, BK,-; to stop mvmt
 1---4 Numbers at L hand of description indicate amount of meas in pattern.

II BASIC STEPS and MOVEMENTS Following information courtesy of Roundalab (The International Association of Round Dance Teachers, Inc.)

TWO STEP RHYTHM STEPS

- A. Basic Two Step. In designated position step, close, step, hold; (stp,cl,stp,-;).
- B. Forward Two Step. In designated position forward, close, forward, hold; ((fwd,cl,fwd,-;).
- C. Side Two Step. In designated position side, close, side, hold; (sd,cl,sd,-;).
- D. Back Two Step. In designated position back, close, back, hold; (bk,cl,bk,-;).
- E. Two Turning Two Steps. A right-face turning figure consisting of six steps and generally using two measures of music.
 In Closed Position using a blending action, step side left, close right to left, side and diagonally across line of progression left and pivoting 1/2 right face on left, hold; step side right, close left to right, side right pivoting 1/2 right face on right, hold; (sd,cl,trn,-; sd,cl,trn,-;).
 (Woman) Step side right, close left to right, side right pivoting 1/2 right face on right, hold; step side left, close right to left, side and diagonally across left and pivoting 1/2 right face on left, hold;
 Ending position and facing direction may change with choreography - i.e., SCP, SCAR, etc.
- F. Face-to-Face and Back-to-Back. A two-meas figure, side left, close right to left, side left turning away from partner (Man left face and Woman right face) to a back-to-back position, hold; side right, close left to right, side right turning toward partner (Man right face, Woman left face) to designated position, hold;

ROUND DANCE GLOSSARY (Continued)

- G. Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps forward on left, hold; side on right, close left to right, back on right, hold; (sd,cl, fwd,-; sd,cl,bk,-;). Woman does counterpart.
- H. Reverse Box. A two-meas figure partners facing. Man steps side on left, closes right to left, steps back on left, hold; side on right, close left to right, forward on right, hold; (sd,cl,bk,-; sd,cl,fwd,-;). Woman does counterpart.
- I. Hitch. A step in direction of movement, followed by a close step, followed by a step in opposite direction, followed by a hold; (fwd,cl,bk,-; or bk,cl,fwd,-;).
- J. Hitch Four. The basic step can be modified by adding the word "four" to indicate an additional close on the fourth beat: (fwd,cl,bk,cl; or bk,cl,fwd,cl;).
- K. Limp. A four-count movement similar to a vine, but cross behind on each alternating step: (sd,behind,sd,behind;).
- L. Limp (Front). Same as Limp except crosses will be in front: (sd,front,sd,front;).
- M. Slow Right Face Couple Pivot. With a blending motion, from Closed Position Man steps back left turning on ball of foot approximately 1/2 right face (Woman steps forward right between Man's feet), hold one count, Man steps forward right between Woman's feet (Woman step back left) continuing right face turn to end in position and facing direction as indicated, hold one count. (Pivot,-2,-;).
- N. Balance (Two Step). A three-step action in any direction or position with each step on the beat and a hold on the fourth count. Examples:
 Balance Left or Right - side, behind, in place, hold;
 Balance Forward - forward, close, in place, hold;
 Balance Back - back, close, in place, hold;
- O. Away Step Step. Step diagonally away, in place step, step, hold.
- P. Together Step Step. Step diagonally together, in place step, step, hold.
- Q. Scissors. A figure in which partners cross free foot past the other on the third count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position: (sd,cl,cross,-;).
- R. Thru Scissors. Same as Scissors except BOTH partners cross in front.
- S. Progressive Scissors. Same as Scissors but partners progress in direction indicated.
- T. Forward Lock Forward. A step forward followed by crossing the other foot in back of the supporting foot and taking weight on the crossing foot, then stepping forward again, followed by a hold.

ROUND DANCE GLOSSARY (Continued)

- U. Back Lock Back. A step backward followed by crossing the other foot in front of the supporting foot and taking weight on the crossing foot, then stepping backward again, followed by a hold.
- V. Scoot. A series of forward, close steps (can be done in any number of counts). Scoot four (in any position): fwd,cl,fwd,cl;

WALTZ RHYTHM STEPS

- A. Standard Waltz. Three foot movements to a three-beat musical measure done by two steps and closing on the third step.
- B. Away and Together. Movement away from partner then back toward partner with progression in a given direction.
- C. Balance (Waltz). Same action as in two-step rhythm but in waltz time.
- D. Forward Waltz. See Standard Waltz.
- E. Right Turning Waltz. Starting in Closed Position step on free foot (back on left or forward on right) turning 1/4 right face, continue to turn right face on next foot continuing progression started on first step, close free foot to supporting foot having completed a 1/2 turn.
- F. Twinkle. A figure in which partners cross free foot past the other on the first count. Instructions will indicate which partners cross in front and which cross in back as they change to Sidecar, Banjo or other position: (cross,sd,cl;).
- G. Thru Twinkle. Same as Twinkle except both partners cross in front.
- H. Progressive Twinkle. Same as Twinkle but partners progress in direction indicated.
- I. Thru Side Close. See separate definitions for each word.
- J. Turn Face Close. See separate definitions for each word.
- K. Box (Waltz). Forward on Man's left foot, step side on right foot, close left foot to right foot; back on right foot; step side on left foot, close right foot to left foot.

MULTI-RHYTHM STEPS

- A. Breakaway. A three-step figure starting with partners facing. The first step is to the side, turn to open or left open rocking backward on second step, recovering to facing position on third step.
- B. Circle Away and Together. In prescribed rhythm, partners release contact and move away from each other and together in a circular pattern.
- C. Maneuver. Any type of turn necessary to end in Closed Position Man facing Reverse Line of Progression with Man's left and Woman's right foot free.
- D. Pickup. The action in which the Man leads the Woman in front of him, commencing on the inside foot, to end in closed position. (The usual movement is from Semi-Closed Position leading the Woman to Closed Position as the Man moves forward.)

ROUND DANCE GLOSSARY (Continued)

- E. Rocking Steps. A series of steps with a rocking action transferring the weight from one foot to the other by stepping either forward, backward or sideward, the number of steps indicated.
- F. Run. A series of fast steps taken without closing the feet.
- G. Solo Roll. A right face or left face individual turn progressing in designated direction to end in designated position. The number of steps used is determined by rhythm and choreography.
- H. Twirl. A progressive right face turn by the Woman under her right hand and Man's left hand.
- I. Reverse Twirl. Same as Twirl except change right face to left face turn.
- J. Vine Three. Side right or left, followed with a cross in back, with another side in same direction.
- K. Vine Four. Side right or left, followed with a cross in back, with another side in same direction, with a cross in front: (sd,bhnd,sd,front;).
- L. Vine Eight. Do a Vine Four two times in succession: (sd,bhnd,sd,front; sd,bhnd,sd,front;).
- M. Twisty Vine. Same as the Vine except Woman crosses opposite from Man.
- N. Vine (Open). Same action as regular Vine except both Man and Woman turn to left Open or Open Position as they take the crossing steps. Can be used for both two-step and waltz.
- O. Twirl Vine. Woman twirls as Man moves along with her in a Vine figure.
- P. Reverse Twirl Vine. Woman twirls left face as Man moves along with her in a Vine figure.
- Q. Wheel. A series of steps in a side-by-side position, partners turn as a couple with the inside feet as a common pivot point.
- R. Wrap. From an open position retain the inside hand hold at waist level as Woman makes a complete left face turn to face the same direction as the Man, resulting in wrapping the Woman's left arm in front of her waist and Man's right arm behind her waist. Join the free outside hands in front at chest height.
- S. Unwrap. Reversing the conditions of a Wrap to a designated position.

MOVEMENTS OTHER THAN STEPS

- A. Brush. The ball of the free foot is moved lightly on the floor in the direction indicated without taking weight.
- B. Chug. A short backward movement with weight on both feet, bend knees and straighten quickly causing feet to slide.

ROUND DANCE GLOSSARY (Continued)

- C. Close. A step bringing feet together and parallel changing weight.
- D. Face. A step turning to face partner.
- E. Heel. Touch heel to floor slightly diagonally forward and sideward.
- F. Hop. With supporting foot or feet rise slightly from the floor returning to the floor on the same foot or feet.
- G. Kick. Lifting the knee, then quickly straighten the leg, toe pointed down.
- H. Lift. A slight rise on the ball of the supporting foot, the free foot moving forward, leg straight and toe pointing forward.
- I. Point. The toe of the free foot touches the floor in the direction indicated.
- J. Recover. Returning weight to original supporting foot.
- K. Rock and Recover. Transferring weight from supporting foot to free foot in direction indicated, then returning weight to original supporting foot. No progression is involved in either action: (roc,-rec,-; or roc,rec,roc,rec;).
- L. Thru. Both partners bring foot between each other taking weight.
- M. Toe. Touch toe to floor at the instep of supporting foot.
- N. Together. Movement toward partner.
- O. Touch. Toe of free foot touches floor at the instep of supporting foot.
- P. Turn. Change of direction as indicated.

III. EXPLANATORY TERMS

- A. Bridge. A short figure between parts of a dance or between repeats of a dance.
- B. Interlude. Same as Bridge except normally used to designate a longer passage of music.

Presented by Lambert Knox

DEVOLLIÇE
(Albania)

Notes by Bob Leibman: The name of the dance refers to the Devolli region in southeastern Albania. The dance consists of a slow part in approximately 2/4 rhythm followed by a faster dance in 6/8 which may also be done at the end of other dances. Women may do this dance, but it is primarily a man's dance and was done as such on most occasions when I have seen it. (It was performed on stage at the 1971 Ohrid festival and in 1972 at weddings in the village of Krani.)

Pronunciation: deh-vohl-LEE-cheh

Record: LP: SELO, Vol. 1 Albanian Songs & Dances Side A/3.

Garlic Press Cassette 001 2/4 and 6/8 meter
Rhythm: Approximately 2/4 with a lengthening of ct 2, especially on all even-numbered meas.

Formation: An open circle, leader on R end. Hands are joined and held fwd anywhere from waist to shldr level.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
<u>PART I - 2/4 meter</u>		
<u>Basic Pattern</u>		
The dance begins by facing to R of ctr and moving about the circle to the R (LOD).		
1	1	Step fwd on R (LOD).
2	1	Step fwd on L (LOD).
3	1	Step fwd on R (LOD).
4	1	Turn to face ctr and step fwd on L (directly into ctr). The free R ft is lifted and brought behind the L knee without emphasis.
5	1	Step back on R (out of circle).
6	1	Step onto ball of L ft behind and to R of the R ft. The L ft and the body are turned naturally somewhat to L of ctr.
	2	Wt is shifted back to R in place and body turns twd ctr again.
7	1	Step sdwd on L to L.
8	1	Step on R beside L, or behind it.
9	1	Step sdwd on L to L. (as in meas 7).
10	1	Step on R beside L.
11	1	Still facing ctr, step on L across in front of R. This is accompanied by a flexing of both knees so that the step is performed in a slight crouch (but don't bend fwd) and then
	2	straighten knees somewhat.
12	1	Bring free R leg across in front of L. It may be raised in the air and bent at the knee, or it may simply touch the ground to L and fwd of L ft.

Styling Note: The slight dip in meas 11 may sometimes also be done in meas 7 and 9. Steps 1, 4 and 11 are often performed with a slight preparatory lift (cukçe) before stepping on the beat.

DEVOLLIÇE (Continued)Variations on Basic Pattern

- A. Anyone in the line may choose to replace one or more of meas 1, 2 and 3 by:
1. Step R (L) fwd (L)D).
 - & Close L (R) to L (R).
 - 2 Step R (L) fwd (LOD).
- B The leader and perhaps the next two or three people in line may do a slow CW turn during meas 1-2. It can be performed with either the two single steps described , or the step-close-step of Variation A.
- C. Squats: Performed only by the leader and those next to him. They may be performed while moving to and facing R on meas 1,2 and 3; while moving L and facing ctr on meas 7 and 9, or while moving R and facing ctr on meas 11. Except in meas 11, they are generally performed with ft somewhat farther apart than knees and thighs.

<u>Meas</u>	<u>Ct</u>	<u>PART II</u> - 6/8 meter Dancers' beats: 1,2,3.
1	1	Step R to R (LOD).
	2	Step L into ctr of circle. Hands may be brought fwd slightly for emphasis.
	3	Slight flex of L knee. Free R is brought behind L calf.
2	1	Step back on R (out of circle).
	2-3	Two lifts or low hops on R while turning bkwd CCW. (End up facing L of ctr). The free L ft is brought through a low arc - knee fairly straight and ft somewhat out to the side away from R - to a pos with knee bent and L ft near R.
3	1	Step back on L (LOD).
	2	Step back on ball of R ft (LOD) (or simply touch without taking wt.)
	3	Shift wt back onto L in place.

At this point begins an optional 4 meas squat sequence which may be omitted or performed any number of times in succession before finishing the dance phrase with meas 4 and 5. The most common sequence included two of these 4-meas squat sequences for a dance phrase of 13 meas.

Squat 1:

- 1 Large step fwd (RLOD) on R and beg to turn CW.
- 2-3 Turn CW while doing 2 lifts or hops on R (End up facing R of ctr). Free L is brought around while holding it somewhat straight and out to the side. It ends up fwd of R.

Note: This may be performed with an actual wt shift onto L to L on ct 2 and then an immediate return of wt to R on ct 3.

Squat 2:

- 1 Leap or step onto L across in front of R (LOD)-body turned R of ctr.
- 2 Leap into squat on both ft facing ctr.
- 3 Rise on L with free R leg held out fwd and to the R in preparation for the next step.

DEVOLLIÇE (Continued)Squat 3:

- 1-3 Stepping R,L,R (cts 1,2,3) make a complete CW turn in the area just to the R of that occupied while squatting. (First step is to R).

Squat 4:

- 1 Leap or step onto L by or slightly back of R (face ctr).
 2 Leap into squat on both ft (face ctr or slightly L of ctr).
 3 Rise on L with free R leg extended fwd (face L of ctr).

The dance phrase ends with meas 4 and 5 after any number of repeats of Squats 1-4.

- 4 1-3 This is like Squat 1.
 5 1 Step fwd on L (LOD).
 2 Touch R near L (to side of or slightly fwd of) without taking wt.
 3 Hold

Dance notes by Bob Leibman
 Kolo Festival 1974

Presented by Stephen Kotansky

HOROS MAKEDONIA
(Greece)

This dance comes from the town of Alexandria, formerly Gida, in Macedonia. Its structure is similar to that of Setnja and Odeno Oro.

Pronunciation: hoh-ROHS mah-keh-doh-NEE-ah

Record: Garlic Press Cassette 001 A/3 4/4 meter

Formation: Open circle, leader at R, "V" pos.

MeasPattern

- | | |
|---|---|
| 1 | Facing slightly R of ctr, step fwd on R ft (ct 1); bounce slightly on R (ct &); step fwd on L ft (ct 2); bounce slightly on L (ct &); step fwd on R ft (ct 3); step fwd on L ft (ct &); turning to face ctr, step on R ft to R (ct 4); lift L ft slightly fwd (ct &). |
| 2 | Step L ft in place (ct 1); lift R ft slightly fwd (ct &); step R ft in place (ct 2); lift L ft slightly fwd (ct &); turning to face slightly L of ctr, step L ft fwd to L (ct 3); cross and step on R ft in front of L (bend knee slightly) (ct &); step on L ft back in place (ct 4); lift R ft slightly and turn to face R of ctr (ct &). |

Variation: Replace cts 1-2 of meas 1 with 2 two-steps:
1 Step R ft fwd (ct 1); close L ft to R (ct ah); step R ft fwd (ct &); step L ft fwd (ct 2); close R ft to L (ct ah); step L ft fwd (ct &).

Presented by Stephen Kotansky

GRAOVSKO HORO
(Bulgaria)

Graovsko from the [√]Sop region, takes its name from the town of Graovo near Pernik in Western Bulgaria. Its structure is similar to that of Kyustendilska Růčenica. This version is based on steps learned from Ilija Rizov, Stefan Văglarov, and a group from Pernik.

Pronunciation: GRAH-ohf-skah khoh-ROH

Record: XOPO XLP 5

2/4 meter

Formation: Short lines, belt hold, leader at R end.

Meas

Pattern

FIG I.

- 1 Facing L of ctr and backing up, bounce on both ft together (ct 1); bounce on both, taking wt on R ft (ct &); step back on L (knee bent), leave R ft on floor (ct 2).
- 2 Repeat meas 1.
- 3 Turning to face R of ctr, with slight squatting pos, step fwd R,L,R (cts 1,&,2).
- 4 Step fwd L,R,L (cts 1,&,2).
- 5 Turning to face ctr, slight hitch-hop on L ft, land on both ft slightly apart (ct 1); čukče (raise and lower R heel) and lift L ft up twd inside of R knee slightly (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

FIG II

- 1-2 Repeat Fig I, meas 1-2.
- 3 Turning to face R of ctr, leap fwd onto R ft (ct 1); step fwd on L ft (ct &); step slightly fwd on R ft (ct 2).
- 4 Step L ft back to L (ct 1); step on R beside L (ct &); step L ft across in front of R (ct 2). "Yemenov" step.
- 5 Turning to face ctr, leap onto R ft to R and lift L ft (knee bent) to L side (knees are next to each other) (ct 1); hop on R ft and extend L ft, knee straight, across and in front of R ft (ct 2).
- 6 Moving to L, hop on R ft and kick L ft fwd (ct 1); step on L ft to L (ct &); step on R ft across and in front of L, knee bent (ct 2).
- 7 Hop on R ft and kick L ft fwd (ct 1); step on L ft to L (ct &); step on R ft across and behind L ft, knee bent (ct 2).
- 8 Step on L ft to L and turn to face L of ctr (ct 1); swing R ft, knee straight, fwd and in front (ct 2).

FIG III

- 1-7 Repeat Fig II, meas 1-7.
- 8 Step on L ft to L (ct 1); close R ft to L (ct 2).
- 9 Bending L knee, extend outside of R ft diag fwd R, knee straight (ct 1); close R ft to L (ct 2).
- 10 Repeat meas 9 with opp ftwk.

GRAOVSKO HORO (continued)FIG IV

- 1-10 Repeat Fig III, meas 1-10.
 11 Hop on L ft and turn R knee CW out (ct 1); step on R ft behind L (ct &); step on L ft in place (ct 2).
 12 Repeat meas 11.
 13-14 Repeat Fig III, meas 9-10.

FIG V

- 1-4 Repeat Fig II, meas 1-4.
 5 Leap onto both ft to R (ct 1); hop on R ft and bring L knee high up and across R leg (upper body bends fwd) (ct 2).
 6 Leap onto L ft to L, twist upper body to L bringing R knee up and in front of L leg (ct 1); reverse ftwk (ct 2).
 7 Repeat meas 6.
 8 Jump onto both ft together (ct 1); hop on L ft and raise R knee up in front sharply (ct 2).
 9 Moving fwd, lower ball of R ft fwd and bounce on both ft (ct 1); bounce on L ft and raise R knee up (ct &); step fwd on R ft (ct 2).
 10 Touch ball of L ft fwd and slightly L and bounce on both ft (ct 1); bounce on R ft and raise L knee up (ct &); step on L ft across and in front of R ft (ct 2).

Pattern: (starts with music)

Fig I-V: 3 times each.

Fig I-IV: 2 times each.

Presented by Stephen Kotansky

NA DVI STRANE
(Hungary)

This dance is danced by the Croatian-speaking "Bosnjaci" living around the city of Pecs (Baranya County) in Southern Hungary. The Bosnjaci are Croatians who fled from northern Bosnia to southern Hungary as the Ottoman Empire expanded further north. The Ottoman Turks eventually reached Hungary and reigned there for 150 years. This particular arrangement of the dance is a combination of two forms of the dance - most likely an older and a newer one.
Source: Misi, Sarosac, village bideos.

Pronunciation: nah dvee STRAH-nay

Record: Garlic Press Cassette 001 A5 4/4 meter

Formation: Open circle, shldr hold (men only). Or M join hands in "V" pos and W (standing behind and between M) place hands on M nearest shldr. Leader at L end.

Style: The style is sharp and decisive. It is danced on the whole ft.

Meas

Pattern

PART I - 2 meas

- 1 Facing ctr, step L ft to L side and slightly fwd (ct 1); step R ft across and behind L (knee slightly bent) (ct 2); step L ft to L (ct 3); step R ft beside L (ct &); step L ft in place (bend knee slightly) (ct 4).
- 2 Hop on L ft and flick-kick R ft fwd and then sharply to L (ct 1); step R ft in front of L (knee bent) (ct &); step L ft in place (ct 2); step R ft beside L (ct 3); step L ft in place (ct &); step R ft in place (ct 4).
- 3-24 Repeat Part I eleven times (12 in all).

PART II - 4 meas

Basic

- 1 Step L ft to L, knee bent (ct 1); close and bounce on R ft beside but slightly fwd of L ft (ct 2); bounce on both (ct &); repeat cts 1,2,& (cts 3,4,&).
- 2 Repeat cts 1,2,& of meas 1 with opp ftwk (to R); repeat cts 3,4,& of meas 1 (cts 3,4,&).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.

Variation I

- 1 Jump onto both ft slightly apart (ct 1); bounce on and twist L heel sharply to R and draw R ft sharply back across and behind L ft (ct 2); step on R ft across and behind L ft (&); repeat Basic, cts 3,4,& of meas 1 (cts 3,4,&);
- 2 Repeat Basic, meas 2.
- 3-4 Repeat meas 1-2.

NA DVI STRANE (Continued)Variation II

- 1 Repeat cts 1,2,& of Variation I (cts 1,2,&); step L ft to L side, wt remaining on both ft (ft are slightly pigeon-toed) (ct 3); twist heels sharply inward (R heel is slightly in front of L) (ct 4); twist heels back out (ct &).
- 2 Step R ft slightly back, wt remains on both (ct 1); twist heels sharply inward (L heel slightly in front of R (ct 2); twist heels out (ct &); step L ft slightly back, wt remains on both (ct 3); twist heels sharply inward (R heel slightly in front) (ct 4); twist heels out (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk.

Variation III

- 1 Repeat Variation II, meas 1.
- 2 Repeat Variation II, cts 1,2,& of meas 2 (cts 1,2,&); jump onto both ft (accented) slightly apart 2 times (knees slightly bent) (cts 3,4).
- 3-4 Repeat meas 1-2 with opp ftwk.
(Accent first jump onto both ft)

Presented by Stephen Kotansky

PLATANIOTIKO NERO

(Samos, Greece)

This dance belongs to the Island Syrtos or Ballos family of Greek dance. It comes from the Aegean Island of Samos and is similar to the Hanio-tikos or Kritiko syrtos but begins with the right foot. Also known as Syrtos from Samos.

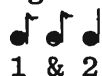
Pronunciation: plah-tah-NYEEOH-tee-koh neh-ROH

Source: Elefteris Drandakis, Margarethe Mahkorn

Record: Garlic Press Cassette 001 A/4 2/4 meter

Formation: Hands joined in "W" pos and held fwd at chest level. Dancers stand close to each other.

Style: There is a definite sinking and rising motion. The sinking and slight surging movement come on dancers' beat 1. Dancers beat:

MeasPatternBasic Step

- 1 Facing ctr, touch ball of R ft across and in front of L (ct 1); step R ft diag R bkwd (ct 2).
- 2 Backing up diag R, step L ft back (ct 1); step R ft back (ct &); step L ft back (ct 2).
- 3 Moving sdwd R, step R ft to R side (ct 1); step L ft beside R (ct &); step R ft to R side (ct 2).
- 4 Moving fwd to ctr, step L ft fwd (ct 1); step R ft beside L (ct &); step L ft fwd (ct 2).

Variation:

During meas 2 of Basic step, leader at R end can exchange places with the second dancer by stepping L,R,L (cts 1,&,2) across and in front of second dancer. During next repetition of dance they exchange back. New leader does above leader's step.

Presented by Stephen Kotansky

PYRGOUSIKOS
(Chios, Greece)

This is a wedding dance for three from Pyrgi on the Aegean Island of Chios. It is danced by the bride and groom plus one other person, generally a relative or close friend of the bride.

Pronunciation: peer-GOO-see-kohs

Source: Elefteris Drandakis, Margarethe Mahkorn.

Record: Garlic Press Cassette 001 A/1 2/4 meter

Formation: Group of 3, generally 1M and 2W, but may also be 2M and 1W, scattered freely about the dance space. M stands to R of W with a handkerchief in his L hand (hand held about shldr level, elbow bent). R W holds handkerchief with R hand. W inside hands are joined, elbow bent, and shldr to shldr.

Meas

Pattern

Basic Step

- | | |
|-----|---|
| 1 | Facing ctr and moving fwd, step R ft fwd (ct 1); step L ft beside R (ct &); step R ft fwd (ct 2). |
| 2 | Step L ft fwd (ct 1); step R ft beside L (ct &); step L ft fwd (ct 2). |
| 3-4 | Moving bkwd and to R, repeat meas 1-2 (opp direction). |

Note: During Basic step, dancers progress CCW around dance space.

Variation

- | | |
|-----|--|
| 1-2 | Using Basic step in place, M turns W (together) CCW under handkerchief either 1 time slowly with 2 two-steps, or 2 times quickly with 2 two-steps. |
| 3-4 | M turns under handkerchief either CCW or CW, once or twice. |

Presented by Stephen Kotansky

RÉGI HEJSZA
(Gyimes, Transylvania, Romania)

The "Régi", or old "Hejsza" belongs to the Balkan or chain dance layer of dances in the repertoire of the Hungarian-speaking Gyimes Csango people living in the eastern-most Carpathian Mountains in Transylvania, Romania. It is danced by other ethnic groups in the region as well. It was originally a men's dance. Other names for it include Lazeasca, Arkan, Arcanul, Arkan pozniejszky and Huculka starowycka. It is generally made up of two parts: A basic Hejsza (see "Sima Hejsza") followed by, or interspersed with stamping variations.

Pronunciation: RAY-gee HAJ-sah

Source: Zoltan Zsurafszky. Zoltan Kallos, Gyorgy Martin:
A Gyimesi Csangok Tancelete es Tancai (The Gyimes
Csángos' dance life and dances.) Táncstudomány:
Tanulmányok 1969-70 Budapest.

Music: Garlic Press Cassette 001 2/4 meter

Formation: Short lines, shldr or belt hold, leader at R end.

MeasPatternBASIC

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft fwd (ct 2).
- 2 Turning to face ctr, step R ft to R side (ct 1); bounce on R and lift L ft up and in front (knee bent) and extend it fwd (ct 2).
- 3 Step L ft to L side (ct 1); bounce on L and lift R ft up and in front (knee bent) then extend it fwd (ct 2)
- 4-9 Repeat meas 1-3 two times (3 in all).

Stamp Variation I

- 1 Step R ft slightly to R (ct 1); stamp L ft slightly in front of R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Fall onto R ft in place, (bend knee) (ct 1); step L ft beside R (ct 2); step R ft in place (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5 Step R,L in place (cts 1,2).
- 6 Bounce on L ft and tap R toe next to L heel (ct 1).
Čukče (raise and lower L heel) (ct 2).
- 7 Brush and scuff R heel fwd (leg extended) (ct 1);
bounce on L ft (ct 2).
- 8 Facing slightly R of ctr, step fwd R,L (cts 1,2).
- 9-16 Repeat meas 1-8.
- 17-22 Repeat meas 1-6.

REGI HEJSZA (Continued)Stamp Variation II

- 1-5 Repeat Variation I, meas 1-5.
 6 Lower onto R knee, leg extended back (ct 1); raise up on L ft (ct 2).
 7-8 Repeat Variation I, meas 7-8.
 9-16 Repeat meas 1-8.
 17-22 Repeat meas 1-6.

Stamp Variation III

- 1-2 Repeat Variation I, meas 1-2
 3-4 Repeat meas 1-2.
 5 With L knee slightly bent, touch ball of R ft (accented) behind L ft (ct 1); stamp R ft in front of L (ct 2).
 6-8 Repeat Variation I, meas 6-8.
 9-16 Repeat meas 1-8.
 17-22 Repeat meas 1-6.

Stamp Variation IV

- 1-5 Repeat Variation III, meas 1-5.
 6-8 Repeat Variation II, meas 6-8.
 9-16 Repeat meas 1-8.
 17-22 Repeat meas 1-6.

Stamp Variation V

- 1-2 Repeat Variation I, meas 1-2.
 3 Stamp R ft to R side (ct 1); stamp R ft slightly in front of L (ct 2).
 4-5 Repeat Variation II, meas 6-7.
 6-8 Repeat Variation II, meas 6-8.
 9-16 Repeat meas 1-8.
 17-22 Repeat meas 1-6.

Stamp Variation VI

- 1-6 Repeat Variation V, meas 1-6.
 7 Stamp R ft in front 3 times (cts 1,&,2).
 8 Repeat Variation I, meas 8.
 9-16 Repeat meas 1-8.
 17-22 Repeat meas 1-6.

NOTE: The dance is done by alternating 3 Basic Steps with any stamping variation, also done 3 times.
 Example: 3 Basics, 3x Variation I, 3 Basics, 3x Variation II, 3 Basics, etc.

Presented by Stephen Kotansky

SIMA HEJSZA
(Gyimes, Transylvania, Romania)

The "Sima" or "Smooth" Héjsza belongs to the Balkan or chain dance layer in the dance repertoire of the Hungarian-speaking Gyimesi Csango people living in the eastern-most Carpathian Mountains in Transylvania, Romania. It is a three measure dance similar in structure to a simple sirba, pravo horo, Arkan, or Hasapiko. The dance is also known simply as Hejsza, szirba, or Hejsza-szirba.

Pronunciation: SHEE-ma HAY-sah

Source: Zoltan Zsurafszky. Gyorgy Martin, Zoltan Kallos:
A Gyimesi Csangok Tancelete es Tancai (The Gyimes
Csangos dance life and dances) Tanctudományi
Tanulmányok 1969-70 Budapest.

Record: Hungaria Records 005 2/4 meter

Formation: Open circle, shldr hold (men only) or "V" (mixed),
leader at R end of line.

MeasPatternBASIC

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step
L ft beside but slightly fwd of R (ct 2).
- 2 Turning to face ctr, step R ft to R side (ct 1); bounce
slightly on R ft and swing L ft (leg straight) slightly
up and in front (ct 2).
- 3 Repeat meas 1 with opp ftwk.

TRAVELING BASIC

- 1 Facing slightly R of ctr, step fwd R,L (cts 1,2).
- 2 Step R ft fwd (ct 1); lift slightly on R and bring
L ft fwd (ct 2).
- 3 Repeat meas 2 with opp ftwk.

VARIATION I

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step
L ft beside R (ct &); turning to face ctr, step R ft
to R side (ct 2); chug fwd on R ft and bring L ft fwd,
up and back (bkwd bicycle-like) (ct &).
- 2 Step on L ft slightly back (ct 1); cukce (raise and
lower on L heel) (ct 2).
- 3 Tap ball of R ft beside L heel (slight accent) (ct 1);
brush and scuff R heel fwd (ct 2).

VARIATION II

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step
L ft beside R (ct &); turning to face ctr, step R ft
to R side (ct 2).
- 2 Lift on R ft in place (ct 1); tap L ft beside R (ct &);
step on L ft in place (ct 2); tap sole of R ft slightly
to R (ct &).
- 3 Close R ft to L ft (ct 1); hold (ct 2).

SÍMA HEJSZA (Continued)VARIATION III

- 1 Repeat Variation II, meas 1.
- 2 Slight leap onto L ft in place (ct 1); tap R ft beside L (ct &); repeat with opp ftwk (cts 2,&).
- 3 Step L ft slightly fwd and in front of R ft, lift R ft up and slightly in back (knee bent) (ct 1); hop on L ft and close R ft sharply to L ft (ct 2).

VARIATION IV

- 1 Facing slightly R of ctr, lift on L ft and raise R ft up and slightly in front of L ft (ct 1); tap R ft slightly fwd (ct &); fall onto L ft beside R (ct 2); tap R ft slightly fwd (ct &).
- 2 Fall onto L ft beside R ft (ct 1); tap R ft slightly fwd (ct &); fall onto R ft fwd (accented) (ct 2); turn to face L of ctr.
- 3 Lift on R ft and raise L ft up and slightly in front (ct 1); tap L ft in place (ct &); fall onto L ft in place (accented) (ct 2).

Presented by Stephen Kotansky

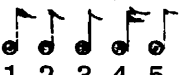
SYRTÓS SYNGATHISTOS
(Thrakia, Greece)

This Syrtós-type dance comes from northeastern Greece and is in 9/16 meter. Interestingly, the 4 measure pattern of the ever-popular Kalamatianos/Syrtos is completed in 3 measures in this dance.

Pronunciation: seer-TOHS sin-gah-thee-STOHS

Source: Elefteris Drandakis, Margarethe Mahkorn

Music: Garlic Press Cassette 001 A/2

Rhythm: 9/16 written here as  (dancers' beats)

Formation: Short lines or open circle; "W" pos; leader at R end.

Meas

Pattern

- 1 Facing ctr, step R ft diag back to R (ct 1); turning to face slightly R of ctr, step L ft across and in front of R (ct 2); hop on L ft and bring R ft fwd and in front (ct 3); hop on L ft again moving slightly fwd (ct 4); step R ft fwd, wt remaining on both ft (ct 5).
- 2 Turning to face ctr, step L ft behind and to R of R ft (ct 1); turning to face R of ctr, step R ft fwd (ct 2); step L ft fwd (ct 3); hop on L ft (ct 4); land on both ft, R ft slightly to R (ct 5).
- 3 Step L ft across and in front of R (ct 1); step R ft back diag L (ct 2); turning to face L of ctr, hop on R ft and lift L ft up and in front (ct 3); hop on R again (ct 4); step L ft back diag R (ct 5).

NOTE: To beg dance, wait first 2 beats of music and beg with ct 3 of meas 1 (hop, hop, land).

Presented by Stephen Kotansky

VELIKO KOLO IZ DESKE
(Csongrad County, Hungary)

Veliko or Big Kolo as danced by the Serbs of the village of Desk in southern Hungary is similar to the Banat version presented by Richard Crum only it is danced over an 8 measure period of music rather than the 6 measures of the version popular in the United States.

Pronunciation: VEL-ee-koh KOH-lo is DES-kah

Source: Members of the Baranja South-Slav Dance Ensemble

Record: Hungaroton SLPX 18057 2/4 meter

Formation: Half-circle, leader at L end, shldr hold; or M in "V" pos, with W standing behind and between M and placing hands on M nearest shldrs.

MeasPatternMEN'S STEP

- 1 Facing slightly L of ctr, take 2 running steps fwd L,R (cts 1,2).
 2 Turning to face ctr, step L ft to L (ct 1); hop on L ft and swing R leg slightly in front of L (R leg extended) (ct 2).
 3 Step R ft to R (ct 1); hop on R ft in place and swing L leg slightly in front of R (L leg extended) (ct 2).
 4 With knees slightly bent, slight but sharp jump onto both ft (R ft in front of L ft) (ct 1); begin to lift on L ft and bring R ft up and behind (ct 2).
 5-7 Complete 4 syncopated reel-steps (ker-plunk, ker-plunk, ker-plunk, ker-plunk).
 8 Step R ft in place (ct 1); step L ft beside R (ct &); step R ft in place (ct 2).

WOMEN'S STEP

- 1-3 Do same ftwk as Men's Step, meas 1-3.
 4 With ft slightly apart, bounce 3 times (cts 1,2,&). Accent ct 1.
 5-8 Repeat meas 1-4.

Presented by Stephen Kotansky

AKHALZKHA VART
(Armenia)

AKHALZKHA VART is a traditional song-dance from the district of Garin (Erzerum), in Western Armenia. The district had several couple dances (e.g., Akhalzkha Vart, Gamourch Bar, Miteritsa, Kher Pan), which was very unusual by traditional Armenian standards. The Garnetsis attributed these dances to probable foreign influence. Although originally performed by mixed couples, in America the dance developed into a women's dance, which emphasizes female grace and gestures. The latter form is described here.

Pronunciation: AKH-ahlz-khah VART Translation: Rose from Akhalzkha

Source: Hasmig Aroian, Hourig Sahagian, Margaret Tellelian
Kyrkostas, Sossy Kadian.

Music: Gyondbashi (Tape) 2/4 meter

Style: Erect relaxed carriage. Steps and gestures are smooth and unhurried.

Formation: Open circle or line of women in "armenian hold" (little fingers interlocked and hands held at waist level). Dancers may use scarf in R hand as prop. Before beginning, the dancers should "couple off" to determine their partners. Leader is at R end of line.

MeasPatternCHORUS

- | | |
|-----|---|
| 1 | Eyes are downcast throughout the dance. Moving fwd twd ctr of circle, step R-together-R (cts 1,&,2) as arms sway slightly to the R with eyes following hands. |
| 2 | Move fwd with L-together-L (ct 3,&,4) as arms sway to the L, eyes following hands. |
| 3 | Backing up, step R-together-R (cts 5,&,6) as arms sway to the R, eyes following hands. |
| 4 | Backing up, step L-together-L (cts 7,&,8) as arms sway to the L, eyes following hands. |
| 5-8 | Repeat meas 1-4 (cts 9-16). |

FIG I - "Travel"

- | | |
|------|---|
| 1-2 | Traveling to the R, step R-together-R (cts 1,&,2) as arms sway to the R. Step L-together-L (cts 3,&,4) as arms sway to the L |
| 3-6 | Continue to travel to R, repeating meas 1-2 twice more (cts 5-12). |
| 7 | Reverse direction to travel to the L. Step R across L (ct 13); step L beside R (ct &); step R across L (ct 14). Arms sway to R. |
| 8 | Moving to L, step L-together-L as arms sway to L (cts 15,&,16). |
| 9-12 | Repeat meas 7-8 twice (cts 17-24). |

AKHALZKHA VART (Continued)CHORUS

1-8 Repeat Chorus (cts 1-16).

FIG II - "Turn"

1 Release joined hands and face ptr. Grasp R elbow of ptr with R hand. Maintaining handhold, turn CW in a circle with R-together-R (cts 1,&,2) as free hand gestures inward twd waist.

2 Continuing turn, step L-together-L, as free hand gestures outward (cts 3,&,4).

3-6 Repeat meas 1-2 twice more (cts 5-12).
Release elbows and grasp L elbow of ptr with L hand. Turn in CCW circle and gesture with free hand:

7 Step R-together-R (cts 13,&,14) and gesture outward with R hand.

8 Step L-together-L (cts 15,&,16) and gesture inward with R hand.

9-12 Repeat meas 7-8 twice more (cts 17-24).

CHORUS

1-8 Repeat Chorus (cts 1-16).

FIG I - "Travel"

1-12 Repeat Fig I as before (cts 1-24).

CHORUS

1-8 Repeat Chorus (cts 1-16)

FIG III "Face partner"

1 Release joined hands and face ptr
Each dancer move gradually to own R: Step R-together-R (cts 1,&,2) as arms gesture. Raise R arm slightly over head level, leading with wrist, while the L arm lowers to waist level, leading with wrist.

2 Continuing to move to the R, step L-together-L (cts 3,&,4) as arms gesture with L arm raising and R arm lowering.

3-6 Repeat meas 1-2 twice more (cts 5-12), moving to R.

7-12 Repeat same steps and gestures as in meas 1-6, but move to the L to resume pos across from ptr (cts 13-24).

CHORUS

1-8 Repeat Chorus (cts 1-16).

Fig I - "Travel"

1-12 Repeat Fig I as before (cts 1-24).

CHORUS

1-8 Repeat Chorus (cts 1-16).

© 1986 by Gary Lind-Sinanian.

Presented by Gary Lind-Sinanian

GOVDUNTSI BAR
(Armenia)

GOVDUNTSI BAR is an Armenian line dance that originated in the villages northwest of the city of Sepastia, in Western Armenia. Most of the original immigrants to New England came from these villages (e.g. Govdun, Kochisar, Zara, Horsenar, Kotni) and when they used the term "Sepastia Bar", they were referring to the dance described below. In the late 1940s a different dance from the district gained wide popularity, and is currently recognized as "Sepastia Bar" or "Sepo." GOVDUNTSI BAR is still practiced by elderly Sepastatsis, and can be seen in the smaller, more isolated Armenian communities of New England.

Pronunciation: GOHV-doon-tsee Bahr

Source: Boghos (Willey) Peligian, Barkev Kaligian, Carnig and Murad Pelegian.

Music: Gyondbashi (Tape) 4/4 meter

Style: Erect relaxed carriage. Steps get more energetic as the dancers get excited, but remain restrained.

Formation: Open circle in "armenian hold" (little fingers interlocked with hands held at shoulder height). This dance has "follow the leader" characteristics, and the dancers should follow the cue of the "barbashi" at the right end of the line. Changes are not called, so cues are visual.

Meas

Pattern

1-2 The basic step throughout the dance is: Step fwd L (ct 1); step back on ball of R ft (ct &); step fwd L (ct 2); step back on R (ct 3); hop slightly on R as L is raised off floor (ct 4).

Using the basic step, travel to the R.

Using the basic step, back up to the L. The leader does not announce that he is backing up, so the cue usually is when the person ahead of you suddenly backs into you.

Using the basic step, travel to the R while clapping as follows: Step fwd L as clap hands in front at chest level (ct 1); step back on ball of R ft (ct &); step fwd L as clap hands in front at chest level (ct 2); step back on R (ct 3); hop on R as open hands in front (ct 4).

Use basic step and clapping to move to L.

Note: When clapping and gesturing, the gestures differ on cts 3-4 for W and M. The dance was originally a M dance, so the W gesture is restrained.

W: Extend hands in front at chest level and shldr width with palms facing outward. They may do a slight rotation with wrists if desired.

GOVDUNTSI BAR (Continued)

M: may simply extend palms fwd as W do, or may exaggerate with hands as if preparing to "pass a football" (extend L arm fwd with arm straight and palm outward; draw back R hand beside R ear with palm fwd. Gesture is smooth and strong).

Note: There are definite "unwritten rules" to this dance which are understood by the participants:

- 1) The leader never calls out that he is changing direction. This introduces an element of suspense as the dancers try to anticipate the next change.
- 2) One never changes the direction either way if the dancers are clapping. One must first rejoin hands before reversing direction.
- 3) When one is excited, one can lift the L ft higher on ct 4 for emphasis, but only by drawing it up beside the R calf. The L is never raised high in front.
- 4) Clapping hands with the person beside you during a clapping sequence is considered gauche.
- 5) Leader may wave a handkerchief as cue while changing direction, but it lessens the fun.

© 1986 by Gary Lind-Sinanian.

Presented by Gary Lind-Sinanian

HALABY
(Armenia)

HALABY, also called DABKA, is a popular dance among the Armenian communities of Musa Dagh and Kessab. Several variants of the dance exist. Both communities were located in Northern Syria, and have strong Arabic influence in their folklore. The villages of Musa Dagh (a mountain on the Mediterranean coast) successfully resisted extermination during the Armenian Genocide, and migrated to Lebanon. (This struggle is the subject of Franz Werfal's novel Forty Days of Musa Dagh). Their descendants now live in the towns of Ainjar, Lebanon, and Musa Ler, Soviet Armenia. The village of Kessab was about 40 miles inland of Musa Dagh, near Aleppo, Syria. The Armenian community of Kessab still flourishes today.

Pronunciation: HAH-lah-bee

Source: Musa Daghtsis and Kessabtsis in Boston, Kitchner, Detroit, and Philadelphia.

Music: Gyondbashi (Tape) 2/4 meter

Style: Erect proud carriage

Formation: Open circle or line with hands joined and held overhead. Sometimes M press their palms with the M beside them and interlock fingers for a stronger hold.

Meas

Pattern

1-2 Line progresses slowly to the R. Rock fwd onto L (ct 1); hop slightly on L (ct 2); rock bkwd onto R (ct 3); hop slightly on R (ct 4).
3-6 Repeat meas 1-2 twice (cts 3-12).
7-8 Stamp L to the front (ct 13); pause (ct 14). Stamp L to L diag fwd (ct 15); pause (ct 16).

VARIANT

1-4 Same as above (cts 1-8).
5-8 Point L fwd (ct 9); point L to L diag (ct 11); point L fwd (ct 13); point L to L diag (ct 15).

© 1986 by Gary Lind-Sinanian.

Presented by Gary Lind-Sinanian

HOOSHIG MOOSHIG
(Armenia)

HOOSHIG MOOSHIG is a traditional song-dance from the province of Garin (Erzerum), in Western Armenia. The melody and text were widespread and variants of them could be found throughout the Armenian Plateau. In the area around the city of Erzerum, the dance was called SHAVALLEE, and performed without lyrics. In the area around the city of Yerzinga, the dance was called HOOSHIG MOOSHIG, after the special lyrics that accompanied it locally. The dance is easy, and particularly appeals to women who can display their graceful carriage.

Pronunciation: HOO-sheeg MOO-sheeg

Source: Hourig Sahagian, Margaret Kyrkostas, Hasmig Aroian, Arsen Anoushian, Mark Kyrkostas, Eddie Keosian.

Music: Facone 1001 (Traditional Armenian dances) 2/4 meter

Style: Carriage erect and relaxed.

Formation: Open circle in "armenian hold" (little fingers interlocked with hands held at shldr level). End people may hold kerchiefs in free hands.

MeasPatternHOOSHIG

- 1 Step L to L, as arms sway L (ct 1); close R beside L..as arms return to orig pos (ct 2).
- 2-4 Repeat meas 1 three times (cts 3-8). Arms stay to L on ct 8.
- 5 Step R to R, as arms sway R (ct 9); touch L beside R (ct 10). Arms stay to R.
- 6 Step L to L, as arms sway to L (ct 11); touch R beside L (ct 12). Arms stay to L.
- 7-8 Moving to the R, walk R (ct 13); L over R (ct 14); R (ct 15); close L beside R, no wt (ct 16). Arms sway to R, L, R, pause, on cts 13-16.

MOOSHIG

- 1 Starting with ft together, do a "jungle step": Pivot on heels so that toes point to L, as torso turns to L (ct 1); pivot on toes so that heels point to L, as torso turns to R (ct 2).
- 2-4 Repeat meas 1 three times (cts 3-8). This step moves to the L throughout.
- 5-8 Repeat HOOSHIG meas 5-8 (cts 9-16).

NOTE: The emphasis is on the slight bounce of the body, rather than trying to move a significant distance to the sides. Small but with style.

© 1980 by Gary Lind-Sinianian

Presented by Gary Lind-Sinianian

HAYGAGAN MARCH
(Armenia)

Armenian stage dance introduced into the U.S. by Ashod Azruni and Haigaz Mgrditchian in the 1940s. Although HAYGAGAN MARCH was designed as an entrance dance to move a group onstage or off dramatically, the dance contains many folk elements. The basic step pattern is similar to the "Iraqi", a popular folk dance of the Assyrians (Nestorians). The dance is particularly appealing to small children who enjoy the "conga line" formation and easy steps.

Pronunciation: HIGH-guh-gahn Translation: Armenian March

Source: Haigaz Mgrditchian

Music: Gyondbashi (Tape) 2/4 meter

Style: Relaxed happy carriage and gestures.

Formation: Line of dancers standing single file with L hand on shldr of person in front. Leader puts L hand on hip.

MeasPatternWALKING

- 1 Step fwd solidly small distance with R, turning upper torso slightly to R and extending R hand to R side with palm up (ct 1); step fwd L as upper torso turns back to orig pos and R arm is brought across torso with palm down (ct 2).
- 2-8 Repeat meas 1 seven times (cts 3-16).

SINGLE HEEL

- 1 Extend R heel to R diag, extending R palm to R (ct 1); step R in place bringing R hand in front of body, palm down (ct 2).
- 2 Extend L heel to L diag, extending R hand to L, palm up (ct 3); step L in place bringing R hand in front of body, palm down (ct 4).
- 3-8 Repeat meas 1-2 three times (cts 5-16).

WALKING

- 1-8 Repeat Walking sequence as above (cts 1-16).

DOUBLE HEEL

- 1-2 Extend R heel to R diag, extending R hand to R, palm up (ct 1); lift R next to L calf turning R palm down (ct 2). Extend R heel to R diag, turning R palm up (ct 3); step R in place drawing R hand in front of body, palm down (ct 4).
- 3-4 Extend L heel to L diag, extending R hand to L, palm up (ct 5); lift L next to R calf, turning R palm down (ct 6). Extend L heel to L diag turning R palm up (ct 7); step L in place drawing R hand in front of body, palm down (ct 8).
- 5-8 Repeat meas 1-4 (cts 9-16).
- Repeat dance from beginning.

HAYGAGAN MARCH (Continued)

NOTE: Very small children may find difficulty in coordinating the feet and arm gestures simultaneously. If problems arise, have only the leader use the gestures, and have the rest hold on with both hands (R hand on R shldr, L hand on L).

Another element one can add in is having the students look down at their feet as they extend their heels. If so, make sure they do not look down during the walking step, to provide a contrasting element.

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

HOY NERGIZ
(Armenia)

HOY NERGIZ is a song-dance. The song, popularized by the Armenian Song and Dance Ensemble in the late 40s, describes the plight of a girl ("Dear Narcissus"). The girl asks her mother to find her a husband, but not just anybody. After several suggestions, she opts for a musician. The dance was first learned and introduced to IFD groups by Vyts Beliajus, who learned it from Soviet Armenian immigrants in New York. (When taught by Vyts at Camp in 1970 it was called Toi Nergis, Ed). Although an adult dance, it is effective with small children, who love the stamping part.

Pronunciation: HOY NEHR-geez

Source: Vyts Beliajus

Records: Folkraft 1528; Folkways FP6806; Yerker Hayastanen 65.
2/4 meter

Style: Erect carriage.

Formation: Open circle of dancers. If men only, use shldr hold. If women only, use little fingers interlocked with hands held at shldr level, or when line is mixed. Small children may use either hold, or simple join hands down at sides of body.

Meas

Pattern

- | | |
|---|--|
| 1 | Step R to R (ct 1); step L over R (ct 2). |
| 2 | Step R to R (ct 3); point L fwd touching floor (ct 4). |
| 3 | Step L beside R (ct 5); point R fwd touching floor (ct 6). |
| 4 | Stamp R three times beside L (cts 7,&,8). |

Note: If pinkies are joined, arms may sway to the R (ct 1); to the L (ct 2), to the R (cts 3-4), to the L (cts 5-6). Hands may "bob" slightly during the 3 stamps (ct 7,&,8).

© 1986 by Gary Lind-Sinianian

Presented by Gary Lind-Sinianian

LATCHI
(Armenia)

LATCHI is a large class of Armenian dances, often unrelated to each other in structure. This particular Latchi is from the district of Sassoon, in Western Armenia. The dance's basic pattern can be found in many of the dances popular among the Armenian and Kurds in the mountain districts surrounding Lake Van (e.g., Lorge, Mayorge, Sheikhani, Marinoka). Although originally a man's dance, it can be done in mixed lines.

Pronunciation: LAH-tchee

Source: Ethnographic film from Armenian SSR.

Music: Gyondbashi (Tape) 2/4 meter

Style: Strong, solid movements.

Formation: Line or open circle, dancers standing close with arms down and fingers interlocked. Line moves CCW, and the leader on right end of line may wave handkerchief with free hand.

MeasPattern

- | | |
|-----|---|
| 1 | Facing fwd, step bkwd R (ct 1; lift L beside R knee, leaning back with upper torso (ct 2). |
| 2 | Moving fwd as body straightens, step fwd on L (ct 3); step R beside L (ct &); step fwd L (ct 4). |
| 3 | Touch R heel fwd on floor (ct 5); step bkwd on R (ct 6). |
| 4 | Lean upper torso back lifting L beside R knee (ct 7); step L turning to face RLOD, while putting L hand, still joined, on small of back (ct 8). |
| 5-6 | Moving fwd in joined line, step R (ct 9); step L beside R (ct &); step fwd R (ct 10); step fwd L (ct 11); step R beside L (ct &); step fwd L (ct 12).
<u>Note:</u> Cts 9,&,10; 11,&,12 are R-together-R, L-together-L. |
| 1 | Pivot on L turning body to face ctr again, and begin dance sequence again by stepping bkwd with R (ct 1) |

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

MOM BAR - BARTALLO
(Armenia)

Two village dances from Mardooni village, on the southern coast of Lake Sevan in Eastern Armenia. MOM BAR ("candle dance") is used as a "last waltz" at wedding festivities, to inform the guests tactfully that it is time for them to go home. Traditionally, candles are held while dancing, and blown out when the music ends. BARTALLO is a simple line dance related to the TAMZARA, and was probably introduced from Western Armenia.

Pronunciation: MOHM bahr BAHR-tahl-loh

Source: Haigas Mgrditchian, a native of Mardooni village. He is a noted exponent of Armenian dance, and directed the Armenian Folk Dance Society of Greater Boston from 1945 to 1964.

Music: Gyondbashi (Tape) 4/4 and 9/8 meter

Style: Erect relaxed carriage, and small, contained steps and gestures.

Formation: Open circle of dancers in "armenian hold" (little fingers interlocked with hands held at shldr level). Leader at R end of line; dancers holding candles in R hand.

Meas

Pattern

4 meas INTRODUCTION. Wait 16 cts.

4/4 meter FIG I - Sway arms

1 L points to L diag. Point ball of R to L diag as arms sway slightly to the L and head inclines slightly to L (ct 1); flex L leg slightly (ct 2); point ball of R to R diag as arms sway slightly to R and head inclines to R, straightening L leg (ct 3); flex L leg slightly (ct 4).

2-4 Repeat meas 1 three times (cts 5-16).

FIG II Move to right

1 Take small step on R to R, still facing ctr (ct 1); flex R knee in demi-plié simultaneously arms sway strongly to R.(ct 2); step L beside R, as arms sway to L (ct 3). Step R in place as arms sway to R (ct 4).

2 Take small step fwd with L with ball of R remaining in place, and extend arms fwd slightly twd ctr (ct 5); hold (ct 6); shift wt back onto R as arms sway to R (ct 7); step L beside R as arms sway to L (ct 8).

3-4 Repeat meas 1-2 (cts 9-16).

Continue alternating Fig I and Fig II until music changes

FIG III Faster tempo

When the melody changes and the tempo increases, repeat Fig II with the new music. Movements become sharper and quicker. Continue Fig III until music ends.

MOM BAR - BARTALLO (Continued)BARTALLO

9/8 meter

- 1 Let go of joined hands and assume shoulder-hold.
Moving to R, step R (ct 1); step L (ct 2); step
R (ct 3); stamp L twice beside R (ct 4,&).
- 2 Backing up, step L (ct 1); step R (ct 2); step
L (ct 3); stamp R twice beside L (cts 4,&).
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1, but move twd ctr of circle instead of
to side (cts 1-4,&).
- 6 Repeat meas 2, but back out of ctr of circle (cts 1-4,&).
- 7-8 Repeat meas 5-6.

Continue BARTALLO step until music ends.

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

PAPURI
(Armenia)

PAPURI is the name of a large class of related dances done throughout much of Western Armenia. Considerable variety in the steps and melodies existed, reflecting the different regions of Armenia. The dance was particularly popular in areas with a large Kurdish population, which may indicate possible Kurdish origins.

This version of PAPURI is based on the traditional version performed in the city of Van, and is still danced by elderly Vanetsi immigrants in the Boston area. The dance is now performed by both sexes, but it was originally a man's dance, and some of the movements are still restricted to men only.

Pronunciation: PAH-poo-ree

Sources: Antranig and Alice Shahinian, Popken and Virginia Melkonian, Mgrditch Haroutunian, Markar Markarian, Haigaz Mgrditchien.

Music: Gyondbashi (Tape) 2/4 meter

Style: The dance begins slowly and smoothly, but as the tempo increases the dance becomes livelier, ending in a complex pattern of clapping, turning, and stamping. Movements are strong and dignified.

Formation: Line or open circle in shoulder hold (arms extended and grasping shoulder of next dancer). The gyondbashi (leader at right end of line) may wave kerchief in free hand.

MeasPatternBASIC STEP

- | | |
|---|--|
| 1 | Step R to R (ct 1); step L over R (ct 2). |
| 2 | Step R to R (ct 3); lift L beside R knee, facing ctr of circle (ct 4). |
| 3 | Step fwd twd ctr with L (ct 5); stamp R beside L, no wt (ct 6). |
| 4 | Step back on R (ct 7); lift L beside R knee (ct 8). |
| 5 | Extend/touch ball of L to floor in front (ct 9);
pause (ct 10). |
| 6 | Step L in place (ct 11); step R beside L (ct &); step L in place (ct 12).
<u>Note:</u> On cts 11,&,12, turn <u>slightly</u> to face the L diag fwd. |
| 7 | Touch ball of R to L diag fwd (ct 13); pause (ct 14). |
| 8 | Touch ball of R to the L of previous touch (ct 15);
pause (ct 16).
<u>Note:</u> M often stamp on cts 13, 15 rather than touch. |

CLAP

Let go of shldr hold and hold hands at chest level. Steps are the same as in BASIC, but on cts 5,6 crouch

PAPURI (Continued)

fwd as you step fwd L and stamp R beside it. Clap hands twice at waist level (cts 5,6). Hands are held at chest level during rest of sequence.

Note: Arms may sway to R (ct 1); sway to L (ct 2); sway to R (ct 3). Arm sway is restrained.

TURN

Steps are similar to CLAP variant for cts 1-12. Turn CCW during the two points at end.

W: Raise arms overhead. Touch ball of R to L diag fwd (ct 13); hop/pivot CCW 120° on L (ct 14); touch ball of R to outside of circle, facing to outside (ct 15); hop/pivot CCW 120° on L (ct 16). While touching R on cts 13, 15 either clap hands overhead, or gesture with hands "Armenian style" (wrist rotation) with arms overhead.

Use the first step of the next sequence to complete turn to orig pos if necessary.

M: Raise arms overhead. Turn CCW while clapping overhead with same step the W use. Do not gesture with wrists.

Alternative for M only. Use a kerdzee step (hop-step-step) for the turn while clapping overhead:

Hop on L while raising R slightly (ct 13); step on R in place turning slightly CCW (ct &); step on L in place, turning slightly CCW (ct 14); repeat for cts 15, &, 16. Clap on cts 13, 15.

Use the first step of the next sequence to complete turn to orig pos if necessary.

Actually, the variants CLAP and TURN are being artificially isolated by us as separate steps. In the original dance, the participants simple add embellishments as they get excited.

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

SHOROR
(Armenia)

SHOROR is a line dance from the districts of Moush/Daron and Sassoon, in Western Armenia. There are a wide variety of dissimilar dances called SHOROR, which come from different districts. This dance was popular among the Mooshetsi immigrants in Fresno and Boston, who called it "Moosh." Several variants of this dance are practiced by international folk dancers (e.g., Moosh, Maymoomeh, Berde, Sassoonashentsee). The version noted here is popular in the district of Talin, in Soviet Armenia, which has a large community of immigrants from Sassoon.

Pronunciation: sho-ROR

Source: Ethnographic film from Soviet Armenia. Also Armen Javian and Berzig Parsekian of Boston.

Music: Gyondbashi (Tape) 2/4 meter

Style: Restrained movements.

Formation: Close line of dancers in "armenian hold" (little fingers interlocked with hands held at shldr level).

MeasPattern

- | | |
|---|--|
| 1 | Moving to L, step R across L (ct 1); step L beside R (ct &); step R across L (ct 2). Joined arms sway to R. |
| 2 | Step L to L (ct 3); step R beside L (ct &); step L to L (ct 4). Joined arms sway to L. |
| 3 | Step fwd R as body shifts fwd, but ball of L remains touching the floor (ct 5); wt shifts back onto L (ct 6). Joined arms sway closer to chest on ct 5 and back to orig pos on ct 6. |
| 4 | Step R sdwd to R as arms swing down to sides, still joined (ct 7); close L beside R as arms swing up to orig pos (ct 8). |
| 5 | Repeat meas 4 (cts 9,10). On ct 10, one can raise the L beside the R knee instead of closing beside R, if desired. |
| 6 | Step fwd L as wt shifts to leading ft (ct 11); shift wt back onto R (ct 12). |
| 7 | Repeat meas 6 (cts 13,14). |
| 8 | Step L beside R (ct 15); step R in place (ct &); step L beside R (ct 16). Joined arms swing down to sides and up to orig pos (cts 15,&,16). |

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

SIROON GAKAV
(Armenia)

Traditionally, most Armenian dances did not have musicians accompanying them. The dancers instead sang baryerker (dance-songs) to provide their own accompaniment. The dance steps were usually very simple, so that the dancers could concentrate on the song's text. SIROON GAKAV is typical of this genre. The words are a love song from Sassoon, and the dance is a variant of "Bingeol", a dance of Moosh/Daron. In most districts the same steps would be used with a variety of different melodies, according to the occasion.

Pronunciation: SEE-roon GAH-kahv

Source: Mary Zakarian

Music: Gyondbashi (Tape) 2/4 meter

Style: Relaxed, restrained movements.

Formation: Open circle in "armenian hold" (little fingers interlocked and hands held at shldr level).

Meas

Pattern

INTRODUCTION. Walk 12 steps slowly, starting with the R, as dancers sing chorus. (cts 1-12). Close ft together on ct 12.

- 1 As first stanza begins, start dance. Swivel R on R heel so that R points to L diag (ct 1); arms sway slightly to R. Swivel R on R heel so that R points fwd (ct 2). Arms sway back to orig pos.
- 2 Repeat meas 1 (cts 3,4).
- 3 Walk to R: step R to R (ct 5); step L over R (ct 6). Sway arms to R on ct 5 and to L on ct 6.
- 4 Step R to R (ct 7), arms sway R; touch L beside R (ct 8) as arms return to orig pos.
- 5 Step L fwd (ct 9) touch ball of R beside L as hands bob slightly (ct 10).
- 6 Step R bkwd (ct 11); touch ball of L beside R as hands bob slightly (ct 12).
- 7-8 Repeat meas 5-6 (cts 13-16).
- 9 Step sdwd L to L as arms sway to L (ct 17); close R beside L as arms return to orig pos (ct 18).
- 10 Repeat meas 9 (cts 19,20).

© 1986 by Gary Lind-Sinanian

Lyrics for the dance appear on reverse of this page.

SIROON GAKAV (Continued)Lyrics

Chorus: Hov, Hov, Hov, Ungav
 Seeroon Gakav, Nakhshoon Gakav, Tserkes Burtzav, Tzovn Ungav.

Yarus Yegav Saretsur,
 Hov.....
 Bache Turhee Khaveetsur,
 Seeroon.....

Sasoontsee Yem Sasoontsee,
 Hov.....
 Che Gara Hedus Murtsee,
 Seeroon.....

Sasnoo Gelne Barag Tzov,
 Hov.....
 Hakneek Soler Toghnenk Poogh,
 Seeroon.....

Dokheen Zad Baree Khayde,
 Hov.....
 Zargeen Dahov oo Zoorne,
 Seeroon.....

Presented by Gary Lind-Sinanian

YARKHOSHDA
(Armenia)

YARKHOSHDA is a man's dance popular among the Armenians and Kurds in the districts of Sassoon and Moosh/Daron. In the original form each dancer had an opponent who he tried to force to submit by striking him into submission. (A high pain threshold was an advantage). Today the emphasis is on recreation rather than competition. Although the dance was practiced in the U.S. by original immigrants from Moosh, it has died out among their descendants. It is still performed in the district of Talin, in Soviet Armenia, by the descendants of Sassoon's refugees, and is featured prominently in their wedding festivities.

Pronunciation: YAHR-khosh-dah

Source: Ethnographic film from Soviet Armenia.

Music: Gyondbashi (Tape) 2/4 meter

Style: Erect carriage with strong assured movements. One now cooperates with partner instead of competing, and the mood is playful.

Formation: Even number of M in a circle. First form two lines, to determine which M in opposite line is your opponent. Then open the lines out into a circle. Dancers move "solo fashion" in a CCW circle.

Meas

Pattern

- | | |
|-------|---|
| 1 | Holding arms out at chest level with palms facing outward, walk in CCW circle. Step fwd L,R (cts 1,2). |
| 2 | Step fwd L, R (cts 3,4). |
| 3 | Lift L beside R knee (ct 5); stamp L beside R (ct 6).
<u>Note:</u> While walking, one may sway arms slightly to L (ct 1) R (ct 2); L (ct 3); R (ct 4). Raise hands slightly and spread them with palms facing each other (ct 5); clap hands together strongly at eye level (ct 6). |
| 4-6 | Repeat meas 1-3 (cts 7-12). |
| 7-8 | Turning to face opponent, move twd him with walking steps: L,R,L,R (cts 13,14,15,16). Arms may sway as before. |
| 9 | Raising L, lean back and raise arms overhead with palms facing fwd (ct 17); step fwd onto L, keeping most of wt on the R, while slapping the palms of opponent sharply (ct 18). |
| 10-11 | Step or sway in place for four steps: L,R,L,R (cts 19-22). |
| 12 | Lean back and then slap palms again (cts 23,24). |
| 13-14 | Step on L, turning to face away from opponent (ct 25); walk back into circle, stepping R,L,R (cts 26,27,28). |
| 15 | Lift L beside R knee (ct 29); stamp L and clap (ct 30). |

Start dance sequence again from the beginning.

YARKHOSHDA (Continued)

NOTE: There is considerable leeway for individual expression in this dance. Some possible variants are:

using a kerdzee step while traveling. (e.g., step L (ct 1), strike R heel fwd (ct 2); step R (ct &); step L (ct 3); step R (ct 4).

trying to intimidate your opponent with a fearsome expression as you approach to clap palms with him.

putting one hand behind your back as you walk.

walking in a small CW circle on cts 19-22, or kneel down on one knee.

© 1986 by Gary Lind-Sinanian

Presented by Gary Lind-Sinanian

CIETA POLKA
(Poland)

Pronunciation:

CIETA POLKA is a couple dance from the region of Nowy Sącz in southern Poland.

Record: Dances of Poland presented by Jacek and Bozena Marek
2/4 meter

Formation: Cpls around the circle in social dance pos. Joined hands (M-L, W-R) raised above head level. M back to ctr.

<u>Meas</u>	<u>Pattern</u>
2 meas	<u>Introduction.</u> No action.

PART I

With heads turned in LOD, M wt on R ft, W L, torso erect, knee bent.

- A 1 Stamp, no wt (M L, W R) straightening knee of supporting leg (ct 1). Toes of stamping ft pointing in LOD.
Bend the supporting leg (ct 2).
- 2-4 Repeat meas 1 three more times (4 wtless stamps in all).
- 5-8 Beg M L, W R do 8 small accented sliding step-togethers in LOD.
- 9-16 Repeat meas 1-8 with opp ftwk and direction, except lean slightly in RLOD. Joined hands over the heads.

PART II

- B 1-7 Assume shldr-waist pos and beg M R, W L turn CW in place 14 light running steps, thighs vertical and lower legs kicking up in back. Do as many revolutions as possible.
- 8 Do one more running step (ct 1); jump, landing with both ft close together, knees bent (ct 2).
- 9-16 Repeat meas 1-8 with opp ftwk and direction (CCW).

PART III

- A 1-16 Repeat Part I except dance twd ctr of circle (meas 1-8) and twd outside (meas 9-16).

PART IV

- B 1-8 All join hands in one circle (W to R of ptr). Beg R ft do 15 running steps (2 per meas) in LOD. Finish with a jump on both ft, close together.
- 9-16 Beg L ft do 15 running steps in RLOD. Finish with jump in facing pos (M makes 1/2 CW turn).

PART V

- A 1 M: Facing LOD with slightly rounded arms extended to sides and slightly fwd, wt on L ft, do a wtless stamp with R ft near L ft (ct 1); step diag fwd R on R ft (ct 2).
- W: With hands on hips, elbows fwd and keeping eye contact with ptr, do a 1/2 CW turn in LOD with a small, flat polka step, beg with L ft stepping bkwd.

CIETA POLKA (Continued)

- 2 M: Repeat meas 1 with opp ftwk, stepping fwd and diag L.
 W: Continue polka step with R ft - another 1/2 CW turn
 in LOD.
- 3-16 Repeat meas 1-2 seven more times (16 stamp-steps for M
 and 16 polka steps for W in all).
 M clap hands on ct 1 of meas 1,5,9, and 13.
- PART VI
- B 1-8 15 running steps in LOD as in Part IV. End with jump
 in facing pos (W makes 1/2 CCW turn).
- 9-16 Assume shldr-waist pos, turn CW in place as in meas 1-8
 of Part II. End in open pos with outside arms up, facing
 ctr.

Presented by Jacek and Bozena Marek

CZARDASZ ŚLĄSKI
(Poland)

Pronunciation:

A couple dance from the Silesian Beskid Highland region in southern Poland. It consists of two parts in 4/4 meter.

Record: Dances of Poland

Formation: Cpls around the circle, ptrs facing approximately 2 ft apart. M back to ctr. Hands on hips, toes apart.

<u>Meas</u>	<u>Pattern</u>
4 meas	<u>Introduction.</u> No action.
	<u>PART I - Slow tempo</u>
1	Bend knees slightly and put toes together as you move to R (ct 1) (to do this raise R heel and L toe at the same time); raise R toe and L heel and bring heels together, toes apart, straightening knees and continue to move to R (ct 2); repeat for cts 3,4.
2-4	Repeat meas 1 in the same direction. Ptrs are moving away from each other.
5-8	Repeat meas 1-4 in opp direction so in the 8th meas ptrs are facing.
9-10	Repeat meas 1-2 (moving away from ptr).
11-12	Repeat meas 5-6 (moving twd ptr, and end facing ptr).
	<u>PART II - Fast tempo</u>
1	Bend knees, lean slightly fwd, put hands down and beg with R ft do a full R (CW) turn, traveling slightly to own R with 4 steps.
2	Hold hands behind and hop three times in place plus an extra bounce on R ft. Cross L ft in front with bent knee.
3-4	Repeat meas 1-2 with opp ftwk and direction.
5	Ptrs change places: Beg with R ft, pass ptr by R with 4 steps, making 1/2 CW circle. End facing opp direction (M in, W out). Hands free.
6	Repeat meas 2 (3 hops on R ft plus extra bounce). Hold hands behind.
7-8	Repeat meas 5-6 with opp ftwk and direction. (Beg L, pass ptr by L, circle 1/2 CCW).
9-16	Repeat meas 1-8.
17-20	Repeat meas 1-4.
	<u>PART III - Same melody, faster</u>
	In this Part, cpl turns in place the way which in Hungarian folklore is called "Rida."
1-3	Assume shldr-upper arm pos (R hips adj). Turn CW (4 steps per meas, 12 in all), beg with outside ft, heel leading. Torso erect.
4	Do 1 stamp with L ft and at the same time change pos by turning 1/4 CW (symetric hold). Ptr now on L side.
5-7	Repeat meas 1-3, but turn CCW and beg with R. M ends with back to ctr.
8	Do 1 stamp with R ft, release hold and separate from ptr.
	Repeat dance from beginning.

Presented by Jacek and Bozena Marek

SZTAJEREK
(Poland)

SZTAJEREK is a couple dance in 3/4 meter from the region of Nowy Sącz (Novih Sonch) in Southern Poland. The name is a local variety of the "Waltz" hence, the dance is based on the waltz step.

Pronunciation:

Record: Dances of Poland 3/4 meter

Formation: Cpls around the circle in ballroom pos; ptrs facing,
M facing LOD; W - RLOD.

Meas	Pattern
4 meas	INTRODUCTION. No action

PART I

- A 1 M: ct 1: Step slightly fwd with R ft on bent knee.
 ct 2: Straighten R knee, put L ft in front of R
 (L knee straight)
 ct 3: Pause.
W: ct 1: Step with L ft diag bkwd twd outside of circle.
 ct 2: Put R ft close behind L; raise on both ft.
 ct 3: Rest on L ft.
 During this meas cpl makes approximately 1/8 turn twd
 outside of circle.
 2 Repeat meas 1 with opp ftwk so cpl turns twd ctr.
 3-4 Two waltz steps turning CW in LOD (full turn in 2 meas).
 5-16 Repeat meas 1-4 three more times (4 in all).

PART II

- B 1 M: ct 1: Jump on R ft slightly fwd. Release L hand.
 ct 2: Stamp with L ft close to R. Put L hand on
 hip.
 ct 3: Pause.
W: ct 1: Jump on L ft into open pos, twd outside of
 circle. Extend R arm to the side.
 ct 2: Touch R ft close behind L. Look at R hand.
 ct 3: Pause.
 W is facing the ctr now, L hand still on ptr shldr.
 2 Repeat meas 1 in opp direction. M helps ptr jump twd
 the ctr so after the jump, W has back to ctr of circle.
 3-4 Two waltz steps turning CW in LOD (full turn in 2 meas).
 5-16 Repeat meas 1-4 three more times (4 in all)
NOTE: In this part of the dance emphasize the difference
 in the character between the first - jumpy part (meas 1-2),
 and the second - peaceful (meas 3-4).

Repeat dance from the beginning two more times.

Presented by Jacek and Bozena Marek

JACOK
(Poland)

JACOK is a couple dance in 2/4 meter from Rzeszów (ZHE-shoov) region in southern Poland.

Pronunciation:

Record: Dances of Poland 2/4 meter

Formation: Cpls around the circle facing ctr; W to R of ptr. M embraces W from behind, W L hand on ptr R shldr. Outside hands free, and held down.


Steps and Styling: Basic step: All steps are done in a rather heavy way, so the knees most of the time are bent; yet, as the steps are bouncy, make down-up movements without straightening the knees. In each meas take three steps only, but four bounces.

Rhythm of the steps: one - and - two - pause.

Rhythm of the bouncing: one - and - two - and.

<u>Meas</u>	<u>Pattern</u>
2 meas	<u>Introduction.</u> No action
	<u>MOTIF I - Melody A</u>
1	Beg with outside ft (M L, W R), do 1 Basic step twd the ctr moving diag fwd in CCW direction.
2	Beg with inside ft, go diag bkwd with 1 Basic step in the same CCW direction.
3-4	Cpl makes one full CW turn in place with 2 Basic steps. M goes fwd, W bkwd.
5-12	Repeat meas 1-4 two more times (three in all).
13-14	Repeat mas 1-2.
15	Separate from ptr with a 3/4 turn (M CCW; W CW) to end on the circle, M facing LOD, W RLOD.
16	Make two accented stamps in place (M R,L; W L,R). At the same time M folds arms in front of his chest, elbows at shldr level; W puts fists on hips, elbows fwd.
	<u>MOTIF II - Melody B</u>
1-6	M: Beg R ft, do 6 Basic steps in LOD. W: Beg L ft, stepping bkwd, do Basic step in LOD with 1/2 CW turn. Complete the turn with second Basic step. Do three full turns in all.
7	Change places with ptr making 1/2 CW circle. M now facing RLOD.
8	Two accented stamps in place, second wtless (M L,R; W R,L).
9-15	Repeat meas 1-7 moving RLOD, and changing places on meas 15.
16	Two accented stamps in place (M L,R; W R,L,no wt). End facing ctr and join hands in front, R hand over (basket).
	<u>MOTIF III - Melody A</u>
1-3	Beg with L ft crossing in front of R and make 3 Basic steps moving to the R (CCW).
4	Two accented steps: R,L.
5-8	Repeat meas 1-4 with opp ftwk and direction.

JACOK (Continued)

- MOTIF IV - Melody A (cont)
 9-12 Sides A and C of the circle advance with 2 Basic steps twd each other (meas 9-10) and return to circle (meas 11-12).
 13-16 Same action done by sides B and D.
- 
- MOTIF V - Melody B
 Double circle, ptrs facing; M in inside circle.
 1-3 With 3 Basic steps M move RLOD; W LOD.
 4 Two accented steps turning 1/2 CCW.
 5-8 With 4 Basic steps return to ptr. M and W look at each other while passing. M from time to time put their arm up and shake the open hand as if to say: "Hallo."
- MOTIF VI - Melody B (cont)
 9-11 Place R hand on ptr R shldr, M L arm up with characteristic shaky hand; W L hand on own hip. Do 3 Basic steps making full CW turn in place (M facing LOD, W RLOD).
 12 M: Basic step in place, release hold.
 W: Do 1/2 CW turn with Basic step in place to face LOD.
 M now embraces W from behind, W puts L hand on ptr R shldr.
 13-15 Both make 3/4 CCW turn in place, to end facing ctr.
 16 M helps ptr jump from his R side to his L. W steps with her L ft in front of ptr (ct 1); then jumps to M L side landing on both ft (cts &,2). Both end with outside arms up, facing ctr.

Presented by Jacek and Bozena Marek

KUJAWIAK - OBEREK
(Poland)

These two are Polish national dances of the 19th century, danced by couples.

KUJAWIAK is a slow dance in 3/4 meter, and is based on a step similar to a waltz. The character of Kujawiak is very peaceful.

OBEREK is a lively dance in 3/8 meter. Its name is derived from the verb "obracać się," meaning "to spin."

Pronunciation:

Record: Dances of Poland 3/4 meter; 3/8 meter

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

Meas

Pattern

Introduction. Balance and Circle

- 1-2 Assume shldr-waist pos and balance in LOD, then RLOD.
3-4 With 3 steps (M: L,R,L; W: R,L,R) circle away from ptr (M CCW; W CW). Return to shldr-waist pos, bend and straighten knees.

KUJAWIAK

- 1-4 "Spiąca" (shpy-on-tsah) "Spiaca" = "sleepy":
Both facing LOD, M L hand and W R joined in front, W lays head on M R shldr. Beg with outside ft dance 4 Kujawiak steps fwd (3 steps per meas).
- 5-8 Kujawiak Turns CW:
Face ptr, M back to ctr, shldr-waist pos. Do 4 Kujawiak turns in LOD (half CW turn in each meas, 2 full turns in all).
- 9-12 Kujawiak Turns CCW:
Do 4 Kujawiak steps turning CCW. End in open pos facing LOD, W to R of ptr. Outside arms extended to sides, rounded.
- 13-16 "Pick Up The Wheat"
While bending knees (ct 1) of first Kujawiak step, bring arm down and fwd to meet ptrs hand approximately 6" above the floor. With the second Kujawiak step (meas 14) straighten knees, raise arm to side as in beg. Repeat meas 13-14.
- 17-18 Back to Back
Face ptr, arms straight out to sides, M R hand joined with W L hand. Turn away from ptr with 3 steps (back to back) in meas 17. In meas 18 return to facing pos.
- 19-20 Man Turns Woman
Raise joined hands. M travel fwd with 2 Kujawiak steps while W makes 2 full CW turns in front of ptr. W R hand on hip.
- 21-22 Back to Back
Repeat meas 17-18.
- 23 Man Slaps Thigh
M: Release ptr, step on L ft twd ctr (ct 1); rise on toes while bending R knee high in front and slap it twice with R hand (cts 2,3).
W: Beg outside ft, walk 3 steps in one CW circle.

KUJAWIAK - OBEREK (Continued)

- 24 Bow
Assume shldr-waist pos and bow (bend and straighten knees).
- 25-28 Kujawiak Turns CW
Repeat meas 5-8.
- 29-32 Balance and Circle
Repeat Introduction (balance and circle).

OBEREK

OBEREK steps are done either in place, crossing one ft in front of the other, or with a turn. In this description "one Oberek step" means three bouncy steps. Sometimes, in 4th and 8th meas instead of three steps, dancers do two accented steps. When turning as a couple, make 1/2 turn in every meas.

- Introduction. Oberek Turns CW:
- 1-3 In shldr-waist pos, M beg L, W R, do 3 Oberek steps turning CW 1 1/2 times, in place.
- 4 Do 1 more Oberek step ending in open pos facing ctr, W to R of ptr, outside arms extended to sides.
- OBEREK
- 1-2 Heel Strike:
Both step with R ft slightly diag R while lifting extended arms twd direction of movement (ct 1); KRZESANA (ksheh-sah-nah) step: Strike L heel in front of R ft (ct 2); hop on R ft (ct 3). Repeat ft slightly to L (meas 2).
- 3 Repeat meas 1.
- 4 W repeat meas 2. M step L R, turning to face ptr (back to ctr) and assume shldr-waist pos.
- 5-8 Oberek Turns CW:
Do 4 Oberek steps turning CW and traveling in LOD (2 full turns).
- 9-10 Back to Back:
Face ptr; M R and W L hands joined; M L arm straight out to side, W R fist on hip. In meas 9 turn away from ptr, meas 10 turn twd ptr (see Kujawiak, meas 17-18).
- 11-12 Man Turns Woman:
W makes 2 turns under M arm, moving in LOD (as in Kujawiak meas 19-20).
- 13-16 Repeat meas 9-12.
- 17-18 Oberek Right and Left:
Face ptr, M back to ctr, both fists on hips. Do 1 Oberek step to R with L ft crossing R, upper body turns slightly to R at same time (meas 17). Repeat to L (meas 18).
- 19-20 Change Places:
Change places with ptr. M raises arms and W pass low under M R arm. End facing ptr.
- 21-24 Man Leaps 3 Times; Woman Turns:
M leap onto R ft, landing quite low and clapping hands at same time (meas 21). Repeat on L (meas 22). Repeat on R (meas 23). Jump on both ft close together, arms extended to sides (meas 24). (Instead of low leaps, M may do 3 alternate kneels).
W: Turn CW in place with arms extended diag up (or repeat meas 17-18 and then turn in place).

KUJAWIAK - OBEREK (Continued)

- 25-32 HOŁUBIEC (howoo-byets) steps:
 Assume social dance pos, W back to ctr.
 W: Do 8 basic Oberek steps, beg L ft.
 M: ct 1 - step on R ft to beg CW turn
 ct 2 - hop on R and click L heel to R, continue CW turn
 ct 3 - land on R ft.
 Make 1/2 CW turn to end with back to ctr.
 M alternate this step with basic Oberek step beg L ft.
 While turning with ptr. M ends facing ctr (1/2 CW turn).
 4 Holubiec steps total; 3 1/2 turns, 1/2 turn per meas.
 In meas 32 instead of half turn, do 2 accented steps
 in place. M back to ctr.

- 1-4 Transition to Kujawiak:
Balance and Circle:
 Repeat Introduction to Kujawiak, starting fast and gradually
 slowing down to Kujawiak tempo.

REPEAT KUJAWIAK AND OBEREK once more,

Alternate figures done by men only in meas 25-32 of Oberek, according
 to abilities of the dancers. Women do basic step only.

- 25 FIG I.
High Hołubiec step:
 As this is done in high pos, M legs are almost horizontal
 on ct 2. W support M with L hand under M R arm.
 26 Basic Oberek step.
 27-32 Repeat meas 25-26 three more times.

- FIG II.
Seven Kneels:
 25-31 In open pos, M does 7 kneels around ptr, beg with L knee.
 W backs around CW, supporting M by R arm. M L fist on hip.
 32 M jumps on both ft, closed together, L arm diag up to side.
 Both facing ctr.

- FIG III
Hop, Land on Knee:
 Both face LOD in open pos, W to R of ptr, free arms extended
 to side.
 25 Oberek step in LOD with 1/2 CW turn, hands meeting in front,
 beg R ft.
 26 Another Oberek step in LOD with 1/2 CW turn, beg L ft, arms
 back to side.
 27 M steps on R, hops as high as possible while turning, L
 hand high in front, both knees bent while in the air.
 28 Land on R knee, completing the turn.
 29-32 Repeat meas 25-28.

Presented by Jacek and Bozena Marek

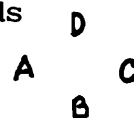
KRZYŻAK
(Poland)

KRZYŻAK is a dance from Nowy Sacz (Novih Sonch) region in southern Poland done by four couples. The music, in 2/4 meter, consists of three parts, each 16 measures long.

Pronunciation:

Record: Dances of Poland 2/4 meter

Formation: 4 cpls in a diamond pattern approximately 8' from the ctr. W to R of ptr. Inside hands joined, outside hands down and W holds skirt. Cpl A faces cpl C; cpl B faces cpl D.

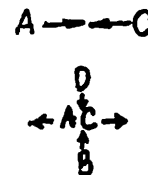


Meas Pattern

4 meas Introduction. Bow to ptr, then to other cpls.

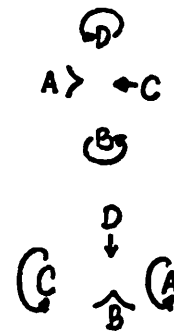
PART I The Visit (danced slowly)

- 1-4 Cpls A and C beg with outside ft and take 8 walking steps twd ctr and bow to opp cpl. M stamp on last step and remove hat (if he has one). Cpls B and D - no action.
- 5-8 Cpls B and D walk 8 steps twd ctr while A and C walk bkwd 8 steps, turning twd ptr on last step to bow.
- 9-12 Cpls A and C repeat meas 1-4 while cpls B and D move bkwd.
- 13-16 Cpls B and D repeat meas 5-8 while cpls A and C move bkwd.



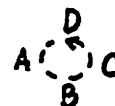
PART II The Bridges (danced faster)

- All done with hop-steps, two per meas, beg outside ft.
- 1-4 Cpls B and D do 4 hop-steps bkwd, and then with 4 more hop-steps turn CCW in place once. Cpls A and C change places with Cpl A raising joined hands to make the "bridge" and move fwd to cpl C's place; while cpl C lean fwd and go under the "bridge" to orig pos of cpl A.
- 5-8 Cpls B and D change places, B arching, D diving. Cpls A and C turn in place CCW 1 1/2 times.
- 9-12 Cpls A and C change places, C arching, A diving. Cpls B and D turn in place CCW 1 1/2 times.
- 13-16 Cpls B and D change places, D arching, B diving. Cpls A and C turn in place CCW 1 1/2 times.
- After 16 meas all cpls should be in their original pos.



PART III Szurok (shurok) (the fastest part of the dance)

- 4 cpls in a circle in open social dance pos. M L hand and W R are joined in LOD. All face LOD, W to R of ptr. Beg with outside ft (M L, W R) do 8 scuff-steps moving in LOD to travel halfway around the circle. Keep knees bent in order to keep steps flat. End facing ptr, M back to ctr.



KRZYŻAK (Continued)

5-8 Polka steps done very flat, moving in LOD, making 1 CW turn in 2 meas. Polka is danced in closed, facing pos. Joined hands on M hip. At end of meas 8 cpls should be in beg pos.

9-16 Repeat meas 1-8.

Repeat the dance from the beg. At the end of Part III ALL cpls make a big circle and repeat Part III again. (Motif described in meas 1-8 is done 4 times in all).

Presented by Jacek and Bozena Marek

OKRĄC SE WKOŁ
(Poland)

A couple dance from Kaszuby, northern region of Poland with fishermen tradition. The dance has two parts in 3/4 meter - the first is slow, the second, faster.

Pronunciation:

Record: Dances of Poland 3/4 meter

Formation: Cpls around the circle, ptrs facing approximately 2' apart. M back to ctr.

MeasPatternIntroduction

1-2 No action.
3-4 Small step in LOD (M L, W R) end with the bow.

Part I (Slow)

A 1 Beg with M L, W R, both make full turn in LOD. M turn L (CCW); W R (CW).
2 Bow. M: bow with the head only and extend both arms to sides.
W: bend knees and hold skirt (cts 1,2); return to previous pos, straighten knees (ct 3).
3 Repeat meas 1 in the same LOD.
4 Repeat meas 2.
5-8 Repeat meas 1-4 in RLOD.
9-12 Repeat meas 1-4 but both ptrs turn to their R (M-RLOD, W-LOD).
13-16 Repeat meas 9-12 with opp ftwk and direction (ptrs return twd each other).

Part II (Fast)

B 1 Ptrs join hands R in R, L in L, R hands over, both facing LOD, W to R of ptr. Two running steps fwd in LOD, both beg R ft (cts 1,2); extend R ft which is parallel to floor, knee straight, raise the knee and make 1/2 bkwd bicycle movement (ct 3).
2 Repeat meas 1.
3 Three running steps fwd.
4 Two accented steps, L,R.
5-8 Repeat meas 1-4 but the 3 running steps are done in place with 1/2 CCW turn. End with 2 accented steps (meas 8).
9-16 Repeat meas 1-8 in RLOD. The running steps in meas 15 are done in place with 1/2 CCW turn. In meas 16, release hands and with 2 accented steps separate about 2' apart, end facing ptr, M back to ctr.

Part III (Slow)

A 1-16 Repeat Part I.

OKRĄC SE WKOŁ (Continued)

- Part IV Hand Claps and Stamps
- B 1 With L hand on hip, clap ptr R hand (ct 1); pause (cts 2,3).
 2 Repeat with opp hand.
 3 Bend knees, lean slightly fwd and do full CCW turn in place. Hands free and down.
 4 Two accented steps R,L. Both hands on hips.
 5-8 Repeat meas 1-4 with opp action: Beg clapping L hands, then R and make CW turn in place. Join both hands with ptr (R with L).
 9 Stamp on L ft and cross R slightly at the front of L.
 10 Repeat meas 9 with opp ftwk.
 11 Beg with L ft do 3 running steps, changing pos with ptr, in CW direction (M now facing ctr). Arms rounded.
 12 Two accented steps in place.
 13-16 Repeat meas 9-12 with opp ftwk and direction.

- Part V
 A 1-16 Repeat Part I.

- Part VI
 B 1-16 Repeat Part II.

Presented by Jacek and Bozena Marek

PRZODEK SZAMOTULSKI
(Poland)

PRZODEK is the most characteristic dance from the region of Wielkopolska (vyel-ko-polska) in Western Poland. Danced by couples, in 3/4 meter, PRZODEK is a two-part dance - the first is called "czołenko" (choo-wen-koh), is a steady part. "Czołenko" means "the shuttle" referring to the loom. The second part of the dance, "szpulka" (shpool-kah) means "the spool" is danced in several variations. The first part contains 10 measures (2 x 5 meas); the second contains 12 measures (2 x 6 meas).

Pronunciation:

Record: Dances of Poland 3/4 meter

Formation: Cpls anywhere in the dance area, all facing the front; W to R of ptr. M fists on hips. W L hand on forearm of ptr. In R hand W holds a white handkerchief about 6" in front of her bust; elbow bent and down.

Meas

Pattern

Introduction

- 1 M: No action.
W: Beg with L ft and take 3 steps to end in front of ptr (CCW direction). Ptrs facing, W back to the front.
- 2 Ptrs join hands, R with R, L with L, R hands over.
2 accented steps in place, M: L,R; W: R,L (cts 1,2);
pause (ct 3).
- I. THE SHUTTLE
- A 1 M: Stamp L ft (ct 1); cross R in front of L, R knee bent, toes down (cts 2,3).
W: Beg R ft, take 3 steps to the R. On the third step make 1/2 CCW turn without releasing hands.
- 2 M: Repeat meas 1 with opp ftwk.
W: Beg L ft, take 3 steps to the L.
- 3 Repeat meas 1.
- 4 Release hands. Both ptrs turn in place with 3 steps: M beg R and turn CW once around; W beg L and turn CCW once.
- 5 2 accented steps in place (M-L,R; W-R,L. Join hands again.
- 6-10 Repeat meas 1-5.

II. THE SPOOL (Variant I)

- In meas 1-6 W goes around ptr in CCW direction; in meas 7-10 both swing, looking at each other; in meas 11-12 W returns in front of ptr.
- B 1-2 Only R hands are joined; L fists on hips.
Beg R ft, W takes 6 steps around ptr in CCW direction, ending in front of him.
- 3-4 Repeat meas 1-2.
- 5 With 3 steps W goes behind ptr, ending back to back.
- 6 Pause.

PRZODEK SZAMOTULSKI (Continued)

- 7 Without releasing hands, both swing to their R and look at each other.
 8 Swing to the L.
 9-10 Repeat meas 7-8.
 11 W goes back in front of ptr in CW direction (the way she came from).
 12 W ends facing ptr. Join both hands. Take 2 accented steps in place M-L,R; W-L,R no wt.

III. THE SHUTTLE

- A 1-10 Repeat Fig I.

IV. THE SPOOL (Variant II)

- B 1 Joining R hands only, L fists on hips, W takes 3 steps (R,L,R) CCW to end behind ptr.
 2 Both swing to L and look at each other.
 3 Swing to the R.
 4 Swing to the L.
 5-6 W goes back in front of ptr in CW direction, then change hold.
 7 Joining L hands, R fists on hips, W takes 3 steps (L,R,L) CW to end behind ptr.
 8 Both swing to R and look at each other.
 9-10 Swing to L; then to R.
 11-12 W goes back in front of ptr in CCW direction (the way she came from). Join both hands and take 2 accented steps in place (M-L,R; W-R,L).

V. THE SHUTTLE

- A 1-10 Repeat Fig I.

VI. THE SPOOL (Variant III)

- B 1-6 W hold M R forefinger, and under his raised R arm makes CW turns in place with 3 steps in each meas, 3 full turns in all.
 7-12 M claps hands and at the same time ptrs hook L arms. Beg R ft, move in CCW direction in place. With every 3 steps make 1/2 circle. M R arm extended diag upward. W waves handkerchief rhythmically - with first step hand moves outside, second - inside, etc.
 After making 3 full circles in all, ptrs end facing each other.

, Presented by Jacek and Bozena Marek

WALCZYK LUBELSKI
(Poland)

WALCZYK LUBELSKI is a couple dance in 3/4 meter from the Lublin region of eastern Poland. "Walczyk" is a soft meaning of the word: walc = waltz.

Pronunciation:

Record: Dances of Poland 3/4 meter

Formation: Cpls around the circle, ptrs facing. M back to ctr.

MeasPatternINTRODUCTION.

- 1-2 No action
 3 M: 1/4 CCW turn in place with 3 steps, beg R ft.
 W: 1/4 CW turn in place with 3 steps, beg L ft.
 Now both are facing LOD, W to R of ptr.
 4 Both move slightly bkwd (M-L,R,L; W-R,L). M R arm slightly rounded, fwd. W puts R hand on ptr R hand; L hand on ptr R shldr.

PART I

- 1 Step diag fwd with R ft outside from the circle in LOD. (ct 1); cross L ft in front of R, knees bent, toes down (cts 2,3).
 2 Repeat meas 1 with opp ftwk and direction.
 3 Repeat meas 1.
 4 M: Three short steps slightly bkwd.
 W: Beg L ft, take 3 steps in front of ptr to end on M L side. Change to L hands connected.
 5-7 Repeat meas 1-3.
 8 M: Three steps in place (L,R,L) making 1/4 CCW turn.
 W: Three steps (L,R,L) go in front of ptr (in LOD), making 3/4 CW turn to end all facing ctr. Join hands in "W" pos.

PART II

- 1 Step to R on R ft, cross L in front (bent knee) in direction of movement.
 2 Step on L in LOD, bend R knee.
 3 Repeat meas 1.
 4 Step on L ft, and while bending R knee, make 1/4 CCW turn on L ft.
 5-7 Repeat meas 1-3 with opp ftwk. (Beg R ft in RLOD).
 8 M: Three steps in place (L,R,L) still facing ctr.
 W: With 3 steps go in front of ptr, end a little bit on his R side. Both facing ctr.
 9 M puts hands on W hips; W holds her skirt. Beg R, do step-together to the R. Look at each other.
 10 Another step-together to R, M takes longer steps to end at R side of W.
 11 Step-together to the L
 12 M: Three steps (L,R,L) twd outside of circle.
 W: Two steps (R,L) turning 1/2 CW to move in front of ptr.
 End with ptrs facing each other, W back to ctr.

WALCZYK LUBELSKI (Continued)

- 13 Join hands and beg with R ft, do 3 short steps twd ptr.
 Extend arms to the sides.
- 14 Take 3 steps away from ptr, arms rounded.
- 15-16 Beg R ft, make full CW circle. End in pos as at the
 beg of Part I: W to R of ptr, both facing LOD

Repeat the dance two more times.

Presented by Jacek and Bozena Marek

FUNDAMENTALS OF MOTION

Dance is the oldest art-form. Man uses his body as his instrument and movement as his medium of expression. Let's explore the instrument and the medium.

I. The instrument is you!

- A. Presence
 1. Carriage
 2. Facial expression.
- B. Move with conviction.
 1. Direction - avoid our love affair with the diagonal
 - a. Box step in "Horehronsky"
 - b. "Sulam Ya'akov"
 2. "Clean" feet - no mush
 - a. Jumps in "Sirba din Slatina"
 - b. Heel-toe in "Ciuleandra"
 3. Dance with the group
 - a. Eye contact - "V'David," Grand R & L
 4. Style and authenticity important, but so is not becoming a clone. A part of you must appear. Body language.
 5. Little hang-ups
 - a. Our love affair with the two-step -- "Karamfil" and "Ivanice"
 - b. Headless folk dancers - "Laz Bar" and "Eretz Zavot Achalav"
 - c. Glossing-over upbeats - "Karamfil" and "Strumicka"

II. Movement is the medium.

- A. Fundamentals of locomotion - walk, run, skip, hop, jump, slide, leap, gallop
 1. Slide: 8 L foot forward, 8 R foot forward
 4 " " " 4 " " "
 2 L, 2 R, 2 L, 2 R = two-step
 2. Gallop as above becomes polka
 3. Walk
 - a. Fundamental steps: 3 step turn, grapevine, yemenite, rida
 - b. Dance composed entirely of walking - "Tzadik Katamar"
 4. Walk variations
 - a. Normal heel-toe - use ankles
 - b. Dancer's walk - toe-heel - "Vrapcheto"
 - c. Both exaggerated - "Anavai"
 - d. Lift step - "Arap," "Ivanice"
 5. Combination of fundamentals
 - a. Leap-step-step
 - 1) Forward: "Irish Promenade"
 - 2) Forward & back: cifra - "Somogyi"
 - 3) Side to side
 - a) Israeli: "Hava Nagilla"
 - b) Armenian: "Laz Bar"
 - c) Basic Pas de Basque
 - d) Scottish reel setting - step over instep
 - 4) Side, forward, place: Balkan
 - b. Step, step, step, hop, e.g.
 - 1) Schottische
 - 2) Scottish Strathspey
 - 3) Scottish Setting
 - 4) Israel: "Harmonica" X, back, side
 - 5) Serbian: "Sestorka" side, X, back
 - 6) Romanian Kolo

FUNDAMENTALS OF MOTION (Continued)

- B. Analysis of movement according to objective factors
 - 1. Direction: "Ken Yovdu," "Haroa Haktana"
 - 2. Tempo: Walk twice as fast/slow - asymmetrical csardas-"Somogyi"
 - 3. Duration: Side-back in "Ersko Kolo" and "Alunelul"
 - 4. Dimension: Sway - "Somogyi," "Tzadik," "Šestorka"
 - 5. Level: Knee bends - bend, stretch, bounce, bounce - down
beat rida, prysiadkas
 - 6. Quality
 - a. Swinging: short impulse, long follow-through - "Tervelska"
 - b. Sustained: continuous impulse
 - c. Percussive: all impulse - jump in "Sirba din Slatina"
- C. When movement becomes dance, rhythm assumes importance
 - 1. Rhythmic riddles and exercises
 - a. Dalcroze exercises
 - 1) Walk 123-, 12-4, 1-34, -234
 - 2) Making note values visible 4/4 time
 - Walk quarter notes 1, 2, 3, 4
 - Swing R arm eighth notes 1&2&3&4&
 - Swing L arm half notes 1-3-
 - Lower and raise head whole notes 1---
 - 2. Accumulative (decumulative) rhythm - 8-7-6-5-4-3-2-1
 - 3. Breaking standard rhythms
 - a. Crossing step "Alunelul Batut" vs. P.d.B.
 - b. Grapevine - "Hora Spoitorilor"
 - c. Hop step steps in "Invirtita"

III. Not-so-incidental incidentals

- A. Show-off words
 - 1. Anacrusis: a movement performed before the beat to make the movement more important, e.g. "Tzadik Katamar," "Vodarki" and "Shiri-Li"
 - 2. Contrapusto: top part of body goes one way, the bottom the other, e.g. face-to-face and back-to-back vs. back-to-back and face-to-face - "Berde"
- B. Smooth partner turns: unless you jump, pivot or hop, turns have one foot moving forward and the other backward. Direction of turn is determined by forward foot. L foot forward = left turn. Forward and backward steps taken in line of direction.
- C. This whole outline could have been condensed by saying, "You are not merely doing steps but really dancing if:
 - 1. your ribs are up
 - 2. your feet are 'clean'
 - 3. you move with conviction.
 - 4. you differentiate movement qualities
 - 5. you dance with your fellow-dancers
 - 6. you show a flow of motion
 - 7. you enjoy it."

Presented by Pirkko Roecker

ALAJ IMAM CURICU
(Slavonija, Croatia)

Pronunciation:

Record: KOLO K405B 2/4 meter

Formation: Circle of dancers; R hand on waist, L hand through R arm of dancer to L.

<u>Meas</u>	<u>Pattern</u>
1-8	Step to L on L, twisting entire body CW (ct 1); step almost together on R, straightening body (ct 2). Repeat seven more times.
9-12	Move diag fwd L into circle with step on L (ct 1); close R almost to L and bounce twice (cts 2,&). Repeat three more times.
13-16	Repeat meas 9-12 but move diag fwd to R and beg R ft.
17-20	Facing ctr, step on L to L (ct 1); bring R almost to L and bounce twice (cts 2,&). Repeat with opp ftwk and direction for meas 18. Repeat all (meas 19-20).
21-24	Step diag bkwd on L (ct 1); bring R almost to L and bounce twice (cts 2,&). Repeat three more times.

Presented by Nena Šokčić

BARANJSKI DRMEŠ
(Baranja, Croatia)

Pronunciation:

Record: Jugoton LPY-S-61073 Side B/5 2/4 meter

Formation: Circle of dancers, hands joined and held down ("V" pos); or front-basket hold, L arm under neighbor's R, holding belt.

Meas

Pattern

I.

- 1 Step on R to R (ct 1); lift on R, leaving L in place (ct &); step on L to L (ct 2); close R to L, taking wt (ct &).
- 2 Step on L to L (ct 1); lift on L (ct &); step on R to R (ct 2); lift on R and immediately step on L beside R (cts &,ah).

Note: Entire circle moves slowly to L.

II.

- 1 Step fwd on R (ct 1); lift on R (ct &); step fwd on L (ct 2); lift on L and immediately step fwd on R (cts &,ah).
- 2 Repeat meas 1, moving bkwd with opp ftwk.
- 3-4 Repeat meas 1-2.

Presented by Nena Šokčić

CIGANČICA
(Croatia)

Pronunciation:

Record: Hrvatski Narodni Plesovi LSY 61203 Side A/7. 4/4 meter
F4815A (45)

Formation: Circle of dancers, hands joined down ("V" pos).

Meas

Pattern

- | | |
|------|---|
| 1 | Moving to L, step on L (ct 1); step on R (ct 2); step on L (ct 3); hop on L, swinging R across (ct 4). |
| 2 | Repeat meas 1 with opp ftwk and direction. |
| 3-4 | Repeat meas 1-2. |
| 5 | Facing ctr, step on L to L (ct 1); hop on L, swinging R across (ct 2); step on R to R (ct 3); hop on R, swinging L across (ct 4). |
| 6 | Repeat meas 5. |
| 7 | Moving L, take 4 running steps, beg L (cts 1,2,3,4). |
| 8 | Take 3 more running steps and hop on L, swinging R across on ct 4. |
| 9-10 | Repeat meas 7-8 with opp ftwk and direction. |

Presented by Nena Šokčić

HOPA, CUPA, LEPA
(Croatia)

Pronunciation:

Record: Festival Record KF-4808 A "Zaplet Kolo"; KF 112 EP B
2/4 meter

Formation: Circle of dancers; hands joined and held down ("V" pos).

Meas

Pattern

- 1 Moving RLOD, step on L (ct 1); hop on L (ct 2).
- 2 Continuing to move RLOD, step on R (ct 1); hop on R (ct 2).
- 3 Continuing to move RLOD, step on L (ct 1); hop on L
turning twd ctr and swinging R across (ct 2).
- 4 Step on R to R (ct 1); step on L beside R (ct 2).
- 5 Step on R to R (ct 1); hop on R swinging L across (ct 2).
- 6 Step on L to L (ct 1); step on R beside L (ct 2).
- 7 Step on L to L (ct 1); hop on L swinging R across (ct 2).
- 8 Step on R to R (ct 1); step on L beside R (ct 2).
- 9 Step on R to R (ct 1); hop on R swinging L across (ct 2).

Presented by Nena Šokčić

IGRE IZ VALPOVA
(Slavonija, Croatia)

Pronunciation:

Record: Festival KF-48 08-B "Keleruj" 2/4 meter

Formation: Circles of dancers; M hands joined behind W back, W hands on M shldrs. Can be done in trios.

Meas

Pattern

- I.
- 1 Step in place on R (ct 1); step on L to L and bounce twice (cts 2,&).
- 2 Repeat meas 1.
- 3 Fall on R in place (ct 1); hit L next to R (ct &); hop on R (ct 2); step on L (ct &).
- 4 Fall on R in place (ct 1); bounce twice on both ft (cts 2,&).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- II.
- 1-3 Repeat meas 3 of Fig I three times.
- 4 Step in place on R (ct 1); bounce twice on balls of both ft, L ft in front (cts 2,&).
- 5-8 Repeat meas 1-4 with opp ftwk.
- III.
- 1-2 Repeat meas 3 of Fig I two times.
- 3 Step on R in place (ct 1); step on L in place (ct 2).
- 4 Twist both heels out (ct 1); twist both heels in (ct 2).
- 5-8 Repeat meas 1-4.
- IV.
- 1-4 Repeat meas 1-4 of Fig II.
- 5-6 Repeat meas 5-6 of Fig I.
- 7 Step on L (ct 1); hit R beside L (ct &); hop on L (ct 2); hit R beside L (ct &).
- 8 Hop on L (ct 1); hit R beside L (ct &); step slightly back on R (ct 2); step in place on L (ct &).

Presented by Nena Šokčić

OPŠAJ DIRI and POKUPSKI SVATOVSKI DRMEŠ
(Pokuplje, Croatia)

Pronunciation:

Record: AMAN 106 Side A/1 and A/2 2/4 meter

Formation: Large circle, back basket hold (hands joined behind adjacent dancers).

NOTE: The number of times the steps are done is not always consistent; the dancer must listen to the music.

OPŠAJ DIRI

<u>Meas</u>	<u>Pattern</u>
1	Step on R across L (ct 1); step to L on L (ct &); repeat for cts 2,&.
2-16	Repeat meas 1 fifteen times.
17-32	Repeat meas 1, but bend R knee on ct 1 and straighten knees on ct &.
33-34	Step on R in place, letting L ft go somewhat fwd (ct 1); bounce twice on both ft (cts 2,&). Repeat with opp ftwk for meas 34.
35-40	Repeat meas 33-34 three times.

POKUPSKI DRMEŠ

<u>Meas</u>	<u>Pattern</u>
1-2	Step on R in place, letting L ft go somewhat fwd (ct 1); bounce twice on both ft (cts 2,&). Repeat with opp ftwk for meas 2.
3-16	Repeat meas 1-2 seven times.
17	Step on R in place (ct 1); hop on R (ct 2).
18	Step fwd on L with knee bent (ct 1); hop on L (ct 2).
19-20	Take 4 steps bkwd, R,L,R,L (cts 1,2; 1,2).
21-32	Repeat meas 17-20 three times.

Presented by Nena Šokčić

PRESJEKACA
(Podravina, Croatia)

Pronunciation:

Record: Aman 105 Side A/2

2/4 meter

Formation: Circle of dancers; hands joined and held down ("V" pos).
OR circle of M, hands joined and down. W are in an outer
circle, behind and between the M, with hands on M shldr.

Meas

Pattern

I.

- 1 With wt on both ft, bend knees (ct 1); bend twice
more (cts 2,&).
2-8 Repeat meas 1 seven times.

II.

- 1 Step fwd with light running steps, L,R (cts 1,2).
2 Continuing the feeling of light running steps, step
together with L ft (ct 1); step back on R (ct 2).
3-4 Repeat meas 1-2 of Fig I.
5-8 Repeat meas 1-4.

III.

- 1 With wt on both ft, slight bend of both knees (ct 1);
sharper and slightly deeper bend of knees (ct 2).
2 Bend knees (ct 1); bend again (ct 2).
3-4 Repeat meas 1-2 of Fig I.

I. - Variation 1

- 1 Step on L in place (ct 1); hit (scuff) R next to L (ct &);
hop on L (ct 2); step on R in place (ct &).
2-8 Repeat meas 1 seven times.

II. - Variation 1

- 1 Step fwd with light running steps, L,R (cts 1,2).
2 Continuing the feeling of light running steps, step
together with L (ct 1); step back on R (ct 2).
3-4 Repeat meas 1-2 of Fig I.
5-8 Repeat meas 1-4

III. - Variation 1

- 1 Step on L in place (ct 1); making approximately 1/8 turn to
L, jump fwd slightly onto both ft which are slightly apart
and parallel (ct 2).
2 Step back to place on L (ct 1); step in place on R (ct 2).
3-4 Repeat meas 1-2 of Fig I - Variation 1.
5-8 Repeat meas 1-4.

Variation 2

Fig I - Variation 1 - repeat.
Fig II Variation 1 - repeat.

v

PRESJEKACA (Continued)

III. - Variation 2

- 1 Step on L in place (ct 1); making approximately 1/8 turn to L, jump fwd lightly onto both ft which are slightly apart and parallel (ct 2).
- 2 Step back to place on L (ct 1); step back slightly on R (ct &); step in place on L (ct 2).
- 3 Making approximately 1/8 turn to L, jump fwd onto both ft which are slightly apart and parallel (ct 1); step back to place on L (ct 2); step in place on R (ct &).
- 4 Repeat meas 1, Fig I - Variation 1.
- 5-8 Repeat meas 1-4.

v v'
Presented by Nena Šokčić

S'ONU STRANU SAVICE - SELJACKI DRMES[✓]
(Posavina, Croatia)

Pronunciation:

Record: KOLO 45-49A

2/4 meter

Formation: Circle of dancers with hands joined and held down ("V" pos); or basket hold.

Meas

Pattern

I.
1-8 Step on R across L (ct 1); step to L on L (ct 2). Repeat 7 more times.

II.
1-6 Step on R in place (ct 1); hop on R (ct 2); step slightly to L on L (ct &). Repeat 5 more times.
7-8 Step on R in place (ct 1); step on L in place (ct 2).
Step on R in place (ct 1); hold (ct 2).
9-16 Repeat meas 1-8 with opp ftwk.

I.
1-8 Repeat Fig I.

III.
1 Moving diag L into circle, step fwd on R (ct 1); hop on R (ct &); step fwd on L (ct 2); hop on L (ct &).
2 Stamp lightly in place R,L,R (cts 1,&,2).
3-4 Repeat meas 1-2 with opp ftwk and direction, moving bkwd into original place.
5-8 Repeat meas 1-4 but move diag R into circle.

I.
1-8 Repeat Fig I.

BRIDGE

1-8 Step on R in place (ct 1); bounce twice on both ft (cts 2,&). Repeat with opp ftwk (meas 2). Repeat all three more times.

SELJACKI DRMES[✓]

1-8 Repeat Bridge.
9-11 Step on R across L, bending R knee (ct 1); step to L on L toe, knee straight (ct 2). Repeat two more times.
12 Step on R across L with a stamp (ct 1); bring L ft around and across in front of R, preparatory to reversing direction (ct 2).
13-16 Repeat meas 9-12 with opp ftwk.
Repeat meas 1-6 to end of music.

Presented by Nena Šokčić[✓]

TANAC PO LICKI
(Lika, Croatia)

Pronunciation: TAH-nahts poh LEECH-kee

Record: AMAN 104 Side 1/4 "Mišnjača" 2/4 meter

Formation: Circle of dancers; hands joined and held down ("V" pos).

MeasPattern

- I.
- 1 Facing and moving RLOD, step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2).
- 2 Face ctr, step on L to L (ct 1); close R to L (ct &); step on L to L (ct 2). On ct 1, hands are raised and fingers snap on ct 2. Rejoin hands.
- 3-8 Repeat meas 1-2 three more times.
- II.
- 1 Facing RLOD, step fwd on R (ct 1); place L ft in front of R and rise onto balls of both ft (ct 2).
- 2 Repeat meas 1, but on ct 2 turn 1/2 CW.
- 3 Step bkwd on R (ct 1); close L to R (ct &); step bkwd on R (ct 2).
- 4 Jump onto both ft slightly fwd in LOD (ct 1); scuff R slightly fwd (ct &); fall onto R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- III.
- 1 Facing ctr, step on L, swinging R in front (ct 1); hop on L (ct &); step on R, swinging L in back (ct 2); hop on R (ct &).
- 2 Jump fwd on both ft (ct 1); chug bkwd on both ft (ct &); repeat for cts 2,&.
- 3-8 Repeat meas 1-2 three more times.

Presented by Nena Šokčić

TANDRČAK
(Vojvodina)

Pronunciation:

Record: Jugoton LSY 66066 Side A/6 "Tandora" 2/4 meter

Formation: Circle, hands joined and held down ("V" pos); or alternating M and W, M holding W belts, W hands on M shldrs.

Meas

Pattern

- | | |
|-------|---|
| 1 | Step diag fwd on L (ct 1); bounce twice on both ft (cts 2,&). |
| 2 | Step diag bkwd on L (ct 1); bounce twice on both ft (cts 2,&). |
| 3-4 | Repeat meas 1-2 with opp ftwk and direction. |
| 5-8 | Repeat meas 1-4. |
| | <u>Note:</u> This step describes a pie-wedge shape. |
| 9 | Jump lightly onto both ft, slightly apart (ct 1); jump into air and bring ft together (ct &); repeat for cts 2,&. |
| 10 | Land on R ft (ct 1); step on L in place (ct &); step on R in place (ct 2); step on L in place (ct &). |
| 11-16 | Repeat meas 9-10 three more times. |

Presented by Nena Šokčić

ISRAELI STEPS

1. Debka Step: Touch L heel to floor (ct 1); small leap onto L transferring wt to whole ft (land with bent knee) (ct 2). There should be an easy bend of knees and continual bounce throughout the step. Free ft is released behind.
2. Debka Jump: Either a jump, or a spring from both ft to one ft, twisting hips at the same time. Several Debka Jumps in a row alternate the direction of the twist.
3. Mayim Step: A 4 step Grapevine - beginning with R ft crossing over L, L to L side, R behind L, L to L side. May also beg L.
4. Tcherkessia: Step fwd on R (ct 1); step on L in place (ct 2); step bkwd on R (ct 3); step on L in place (ct 4). May beg with L ft.
5. Yemenite L: Step on L ft to L, bending knees (ct 1); step on R toe next to L heel, straightening knees (ct 2); step on L across in front of R, bending knees (ct 3); hold, straightening knees easily (ct 4). Do not turn hips.
6. Yemenite R: Same as Yemenite L but with opp ftwk and direction.
7. Yemenite Step with Hop: Same ftwk as Yemenite Step, but on ct 4 do a hop instead of a hold.
8. Backward Yemenite: Step bkwd on R, bending knee (ct 1); step on ball of L beside R (ct 2); step fwd on R (ct 3); hold (ct 4).
9. Fast Yemenite Step: Same ftwk as Yemenite Step but takes only 2 cts of a 4/4 meter, i.e., cts 1,&,2,hold (ct &). Usually repeated with opp ftwk for cts 3,&,4.

ADEN
(Israel)

Pronunciation:

Choreographer: Bentzi Tiram

Record: Hed-Arzi 14881 or Special Tape 3/4 meter

Formation: Couples in a circle, side by side, facing LOD.
L hands joined. M R hand on W L shldr.

Note: Both use same ftwk. Each meas of 3/4 meter is described in 2 counts. In the middle of the second time through the dance, the meter becomes 4/4.

CountsPatternPART A

1-2 Stamp R fwd and hold.
3-4 Stamp L, no wt, beside R, rising on ball of R ft.
5-8 Yemenite bkwd with L.
9-12 Slow two-step fwd with R.
13-16 Yemenite bkwd with L.
17-32 Repeat cts 1-16.

PART B (L hands joined)

1-4 Step-bend with R while turning 1/4 CW, close with L beside R while snapping fingers.
5-8 Repeat cts 1-4, reversing ftwk and direction.
9-12 Slow two-step with R diag L (M: LOD, W: RLOD).
13-16 Slow two-step with L while changing places CCW.
17-32 Repeat cts 1-16 (end in orig place).

PART C (Facing each other, L hands joined)

1-2 While closing R beside L, 2 bounces in place.
3-4 Debka step R fwd.
5-6 Step fwd with L; close R beside L.
7-8 Hop on L and stamp R twd ptr while body bends over.
9-10 Step R fwd while straightening body and bounce on R,
11-12 Cross L over R, bounce on L.
13-14 Step R bkwd, bounce on R.
15-16 Close L beside R and bounce.
17-18 Step R fwd while turning 1/4 CCW.
19-20 Step L in place while turning 1/4 CCW.
21-24 Repeat cts 17-20.
25-28 Yemenite R.
29 Stamp L, no wt.
30 Hop on R while turning 1/4 - M: CCW, W: CW.
31-32 Step L to L, close R beside L, no wt.

Presented by Bentzi Tiram

BA'A MENUCHA
(Israel)

Pronunciation: Translation: Workers Repose

Choreographer: Bentzi Tiram

Record: T-Ram 1002 4/4 meter

Formation: Circle in simple hold ("V" pos).

Counts

Pattern

PART A

1-2 Step R diag fwd, cross L over R.
3-4 Step R bkwd and bounce.
5-8 Bkwd Yemenite step with L.
9-12 R,L,R while turning 3/4 turn CW and bounce.
13-16 Three steps fwd in RLOD - L,R,L - and hold.
17-32 Repeat cts 1-16.

PART B

1-4 Grapevine steps starting with R to L.
5-6 Cross over L with R while bending slightly, step L in place while straightening.
7-8 Step R bkwd while turning 1/4 CW, and hold.
9-12 Two step-bends fwd L,R while snapping fingers on the "&" ct from side to side.
13-14 Step fwd with L while swinging the hands up, step R in place.
15-16 Step bkwd with L (bend knee) while putting hands on shldr, and hold.
17-18 Step R sdwd R while facing L, and bounce.
19-20 Sway L while facing R, and bounce.
21-24 Step R to the R while facing L, cross L behind R, step R sdwd R while facing L, and bend R knee.
25-32 Repeat cts 17-24, reversing ftwk and directions.

PART C

1-4 Grapevine step with R to R.
5-8 Three steps, R,L,R, while turning CW, and hold.
9-10 Step L sdwd to L while facing R, and bounce.
11-12 Sway R while facing to L, and bounce.
13-16 Back Yemenite step, with L.
17-32 Repeat cts 1-16.

Presented by Bentzi Tiram

BIMDINAT HAGAMADIM
(Israel)

Pronunciation:

Translation: In the Land of the Dwarfs

Choreographer: Bentzi Tiram

Record: Israeli Folk Dances 4/4 meter

Formation: Couples in a circle.

Counts

Pattern

PART A

1-4	Three steps fwd in LOD, R,L,R, kick with L.
5-8	Three steps bkwd (moving RLOD) L,R,L, kick with R.
9-12	Three steps while turning alone CW, clap hands.
13-16	Repeat cts 9-12, reversing ftwk and direction. End facing LOD with hands crossed.
17-20	Heel toe with R twice.
21-24	Gallop 4 times with R to R.
25-32	Repeat cts 17-24, reversing ftwk and direction.

PART B (Facing partner)

1-2	Clap your own hands, clap R hand with ptr.
3-4	Clap your own hands, clap L hand with ptr.
5-6	Clap your own hands, clap both hands with ptr.
7-8	Clap both hands on your flanks
9-16	Hook R elbows and skip 8 steps while turning CW a full turn.
17-32	Repeat cts 1-16.

Presented by Bentzi Tiram

BO ELAY
(Israel)

Pronunciation: Translation: Come to me.

Choreographer: Bentzi Tiram

Record: 4/4 meter

Formation: Cpls in closed pos: M face LOD, W RLOD.
Steps described for M, W use opp ftwk.

<u>Cts</u>	<u>Pattern</u>
	<u>PART A</u>
1-4	3 steps fwd in LOD, L,R,L and hold (W bkwd in LOD).
5-6	Step bkwd with R while bending R knee and hold (W fwd).
7-10	Yemenite step with L and hold.
11-14	Yemenite step with R and hold.
15-16	2 sways L,R moving diag away from ctr in LOD, L hips near to each other.
17-20	3 steps fwd L,R,L diag in LOD (W fwd) and hold.
21-24	Repeat cts 17-20 with opp ftwk.
25-26	2 sways L,R.
27-28	Cross L in front of R and turn CW full turn while pivoting on L; end facing each other.
29-32	Back Yemenite with R and hold.
33-64	Repeat cts 1-32.
	<u>PART B</u>
1-2	Step bkwd with L (RLOD) while bending L knee and hold. W fwd with R.
3-4	2 steps R,L fwd while W turns CCW 1/2 to end in a wrap-around pos.
5-6	Step R fwd in LOD and hold.
7-10	Slow two-step fwd with L and hold.
11-12	Step R bkwd (RLOD) and slide L toe bkwd (W slide R toe).
13-16	3 steps L,R,L while turning 3/4 CCW (W CW) to face each other and hold.
17-20	Back Yemenite with R (W with L).
21-28	Two-step fwd with L and hold; two-step with R while approaching ptr and turning together CW in a "Banjo" hold.
29-30	<u>M</u> : 2 steps in place L,R while holding W R hand with L and facing LOD. <u>W</u> : 2 steps turning CW one full turn under joined hands.
31-32	<u>M</u> close L beside R and hold; <u>W</u> close R beside L and hold.
33-64	Repeat cts 1-32.

Presented by Bentzi Tiram

HAPERACH BE GANNI
(Israel)

Pronunciation:

Translation: The Flower in my Garden

Choreographer: Bentzi Tiram

Record: Israeli Folk Dances 4/4 meter

Formation: Couple facing each other holding both hands. M back to ctr. Both use same foot.

Counts

Pattern

PART A

1-2 Step fwd with R, step back on L in place.
 3-4 Touch R beside L, no wt.
 5-8 Yemenite R.
 9-16 Repeat cts 1-8, reversing ftwk.
 17-20 Step R to R while holding L hands, bounce on R ft, cross L behind R and bounce on L ft.
 21-24 Yemenite R.
 25-32 Repeat cts 17-24, reversing ftwk, directions and hands.

PART B

1-16 Repeat Part A, cts 1-16.
 17-20 Two step-bends R,L while snapping fingers high and turning CW.
 21-24 Yemenite R.
 25-32 Repeat cts 17-24, reversing ftwk and direction.

PART C (Each one holding L hand behind back)

1-4 Step R to R, cross L behind R.
 5-8 Step R to R, cross L over R.
 9-10 Two sways - R,L.
 11-12 Cross R over L, step on ball of L to L.
 13-14 Repeat cts 11-12.
 15-16 Cross R over L and hold.
 17-32 Repeat cts 1-16, reversing ftwk and direction.

PART D

1-8 Two slow two-steps R, L while holding L hands to opp place (change places).
 9-10 Cross R over L while holding R hands, step L to L.
 11-12 Cross R over L and hold.
 13-16 Yemenite L, taking L hands at end.
 17-32 Repeat cts 1-16 (end in orig place).

PART E

1-4 Step-bend with R to R while turning 1/4 CW, close with L beside R while snapping fingers and hold.
 5-8 Repeat cts 1-4, reversing ftwk and directions.
 9-16 Bend knees slowly while twisting the knees to R, to L, to R, to L, and snap fingers with every movement.

HAPERACH BE GANNI (Continued)

- 17-20 Stamp R, L fwd while raising L hands above head to
join with ptr; R hand holding ptr waist.
21-24 Two-step with R while exchanging places CW.
25-32 Repeat cts 17-24, reversing ftwk.

Presented by Bentzi Tiram

HORA HE'ACHZUT
(Israel)

Pronunciation: Translation: Hora Settling (on land)

Choreographer: Bentzi Tiram

Record: T-Ram 1002

Formation: Circle in a simple hold ("V" pos).

Counts

Pattern

PART A

1-4 Two step-hops fwd R,L facing LOD.
 5-6 Two running steps R,L.
 7-8 Step-hop R fwd.
 9-10 Step L fwd while bending knee, step R in place.
 11 Step L bkwd.
 12-16 Repeat cts 7-11.
 Hop on L while turning 1/4 CCW.
 17-18 Step R to R, close L beside R.
 19-20 Repeat cts 17-18.
 21-24 Two running steps R,L while turning 1 full turn CW,
 then jump on both, land on L.

PART B (Face center)

1-2 Sway R to R, arms are raised.
 3-4 Sway L to L, arms are raised.
 5-6 Step R to R, step L in place.
 7-8 Cross R over L, step sdwd with L.
 9-10 Repeat cts 7-8.
 11-12 Cross R over L (1 ct) and turn on R 1/4 CW while
 dropping hands.
 13-16 Two running steps L,R then jump on both, land on R.
 17-20 Repeat cts 13-16 bkwd.
 21-22 Step L bkwd, hop on L while turning 1/4 CCW.
 23-44 Repeat cts 1-22 (on ct 44 don't turn).

Presented by Bentzi Tiram

KESEM HAMIZRACH
(Israel)

Pronunciation: Translation: Orient Magic

Choreographer:

Record: CBS 25611 or Special Tape 4/4 meter

Formation: Couples in Varsovienne pos, facing LOD. Steps described for M. W does opposite.

Counts

Pattern

PART A

1-4 Stamp R fwd and hold, step-hop L fwd.
3-8 Three steps fwd R,L,R,hold.
9-16 Two Yemenite steps L, R.
17-28 Repeat cts 1-12, reversing ftwk.
29-32 Yemenite with L while turning: M - 1/4 turn CCW;
W - 3/4 turn CW. End in double circle, both facing
ctr (W behind M).

PART B

1-4 Step R to R, arms to the sides, cross L over R and
snap fingers in a crossed wrist pos.
5-8 Repeat cts 1-4.
9-16 Two two-steps R,L while turning CW to change places
(full turn - end with M behind W).
17-32 Repeat cts 1-16, end facing ctr side by side (W on
M R).

PART C

1-8 Repeat Part B, cts 1-8.
9-12 Yemenite R with hop on R.
13-14 Step with L sdwd to L, cross R over L.
15-16 Step with L sdwd to L, touch R beside L, no wt.
17-18 Two sways - R,L.
19-20 Touch R heel and toe.
21-22 Two steps R,L twd ctr.
23-24 Close R beside L and hold.
25-32 Repeat cts 17-24.

PART D

1-2 Step-bend with R bkwd, clap hands to R.
3-4 Step-bend with L bkwd, clap hands to L.
5-8 Repeat cts 1-4.
9-12 Yemenite R.
13-16 Two-step with L while turning CCW 3/4. End side by
side in Varsovienne pos.
17-32 Four Yemenite steps R,L,R,L while moving twd LOD.

Notes by Bentzi Tiram

Presented by Bentzi Tiram

LIYERUSHALAYM
(Israel)

Pronunciation:

Translation: To Jerusalem

Choreographer: Bentzi Tiram

Record: T-Ram 1001

4/4 meter

Formation: Circle with hands held high, face LOD.

Meas CountsPatternPART A

1-2 Four two-steps: R,L,R,L in line of dance (CCW).
 3-4 Two Schottische steps R,L.
 5-8 Repeat meas 1-4, reversing direction

PART B

1 Grapevine R to L (R crosses over L).
 2 1 Cross R over L.
 2 Step L to L.
 3 Cross R over L.
 4 Lift L with knee bent.
 3-4 Repeat meas 1-2, reversing ftwk and direction.
 5 1 Step R twd ctr (lead with R shldr in).
 2 Step L behind R.
 3-4 Repeat cts 1-2 of meas 5.
 6 1-2 Repeat cts 1-2 of meas 5.
 3-4 Step R twd ctr and hold.
 7 1-2 Step L diag back and clap hands.
 3-4 Step R diag back and clap hands.
 8 1-4 Repeat meas 7.
 9-16 Repeat meas 1-8, reversing ftwk and direction.

Presented by Bentzi Tiram

LO NUTKAH HASHALSHELET
(Israel)

Pronunciation: Translation: The chain was never broken

Choreographer: Bentzi Tiram

Record: T-Ram 1001 4/4 meter

Formation: Circle with simple hold ("V" pos).

CountsPatternPART A

1-8 Two Mayim steps (with R over L).
 9-10 Two steps fwd R,L.
 11-12 Step R fwd and hop on R while turning 1/2 CW.
 13-16 Repeat cts 9-12 with opp ftwk and direction.
 17-30 Repeat cts 1-14.
 31-32 Step-hop fwd (LOD).

PART B (Face LOD)

1-4 Two two-steps R,L in place.
 5-6 Two steps fwd R,L.
 7-8 Step-hop R in place.
 9-16 Repeat cts 1-8 reversing ftwk.
 17-20 Repeat cts 1-4 while facing ctr.
 21-24 Repeat cts 5-8 twd ctr.
 25-28 Two two-steps L,R in place.
 29-30 Two steps bkwd L,R.
 31-32 Step-hop L in place and place hands on neighbor's shldr.

PART C

1-2 Stamp R to R, step L behind R.
 3-8 Repeat cts 1-2 three more times.
 9-10 Sdwd two-step, R crosses over L.
 11-12 Leap with L to L and stamp R beside L.
 13-16 Repeat cts 9-12
 17-18 Step R fwd as arms raise, close L beside R while turning 1/4 CW.
 19-24 Repeat cts 17-18 three more times.
 15-48 Repeat cts 1-24 and face LOD.

PART D

1-32 Repeat Part B.

Presented by Bentzi Tiram

MACHMAD LEVAVI
(Israel)

Pronunciation: Translation: My Desire

Choreographer: Bentzi Tiram

Record: T-Ram 1002

Formation: Line in a simple hold ("V" pos).

Counts

Pattern

PART A

1-2 Two steps fwd R,L.
 3-4 Two-step in place with R.
 5-8 Repeat cts 1-4, reversing ftwk and direction.
 9 Close R beside L, no wt.
 10 Step R fwd while turning 1/4 CCW.
 11 Step L in place while turning 1/4 CCW.
 12-13 Repeat cts 10-11.
 14-17 Two fast Yemenite steps, R,L.
 18 Close R beside L, no wt.
 19-36 Repeat cts 1-18.

PART B

1 Cross R over L, bending knees (ct 1); step sdwd on ball of L ft, knees straighten (ct &).
 2-3 Repeat cts 1,& twice more.
 4 Cross R over L and hold.
 5 Touch L to L while finger-snapping with both hands to the L.
 6 Touch L in front of R while finger-snapping with both hands to the R.
 7-8 Fast Yemenite step with L.
 9-12 Bent knees, finger-snapping to the R,L,R,L.
 13-14 Two steps fwd R,L. L hand behind hip.
 15-16 Two-step in place with R while turning 1/4 CW.
 17-18 Two steps fwd L,R. L hand behind hip.
 19-20 Two-step in place with L while turning 1/4 CW.
 21-28 Repeat cts 13-20.

Note: Last time through (only instrumental) carry out Part A only once and without closing (cts 9 + 18). In Part B, in section with kneeling, add 4 finger-snappings (8 steps altogether).

Presented by Bentzi Tiram

NA'AMA
(Israel)

Pronunciation:

Choreographer: Bentzi Tiram

Record: Special Tape 3/4 meter

Formation: Couples in a circle, side by side, facing ctr. L hands joined. M R hand on W R waist, R hands joined.

MeasPattern

- PART A (Both use same foot)
- 1 L cross over R, step R in place, close L beside R.
2 Repeat meas 1 with opp ftwk.
3 Waltz-step with L twd ctr while L hands go up.
4 Waltz-step with R bkwd while L hands go down.
5-6 Two waltz-steps L, R while turning 3/4 CCW, hands still joined.
7 Waltz-step with L, M: in place face LOD; W: turn CW 1/2. Don't release hands.
8 Waltz-step with R, M: in place turn 1/4 CCW, W: turn CCW 1/2 turn.
9-15 Repeat meas 1-7.
16 Step R fwd, close L beside R, hold (cpl in a closed pos, M facing LOD).
- PART B (Steps described for M, W does opposite)
- 1 M: Waltz-step with L while crossing with L over R.
W: Waltz-step with R while crossing with R behind L.
2 Repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2.
5 M: Step L sdwd to L, L knee bent, hands in a simple hold, hold.
W: Does opp, while turning CW 1/2.
6 Waltz-step with R while turning CW 1/4, to closed pos.
7-8 One full turn in 2 Waltz-steps. End with M back to ctr.
- PART C (Steps described for M, W does opposite)
- 1 Lean bkwd, bending L knee (W: R fwd)
2 Waltz-step fwd with R (ptrs come closer).
3 Waltz-step with L, change places CW.
4 While bending, circle knees together.
5-6 Two small Waltz-steps L, R change places CW.
7-8 One full turn in 2 Waltz-steps.
9-16 Repeat meas 1-8.

Note: On meas 16 W does 2 steps L,R,hold, while both change pos to end in beg formation.

Presented by Bentzi Tiram

PIZMON CHOZER
(Israel)

Pronunciation: Translation: Chorus

Choreographer: Bentzi Tiram

Record: Galton L 6092, or Special Tape 2/4 meter

Formation: Face LOD, simple hold ("V" pos).

Counts

Pattern

PART A

1-2 Two-step fwd with R.
 3-4 Two-step fwd with L.
 5-6 Sway R, sway L.
 7-8 Crossing two-step with R, twd ctr.
 9-16 Repeat cts 1-8 with opp ftwk (on 15-16 move away from ctr).
 17-20 Three steps and a hop fwd, beg R. On hop (ct 20) turn 1/2 R (outward from circle) to face RLOD.
 21-24 Repeat cts 17-20, beg L. On hop turn L (still outward from circle). End facing LOD.
 25-32 Two tscherkessia steps, fwd and back, beg R. Arms go up on 25 and 29.
 33-64 Repeat cts 1-32.

PART B (hands at middle level--sort of "Kurdish hold", but not so close.

1 Cross R over L, with stamp, bending over.
 2 Back on L.
 3 R in place.
 4 Hop.
 5-8 Repeat with L to R side.
 9-12 Face ctr, tscherkessia step beg R, arms up on 9, down on 11.
 13-16 Three steps and a hop, turning to R 1/2 to face out.
 17-32 Repeat 1-16. End facing ctr.

PART C (face center)

1-2 Stamp R fwd (with wt).
 3-4 Cross L over R, hop on it.
 5 Back R.
 6 L to L.
 7-8 Stamp R, with wt.
 9-12 Repeat cts 3-6.
 13-14 Stamp R in place.
 15-16 Debka jump, twisting to L, end hopping on L. Face LOD. (can put L hand in small of back).
 17-24 4 Debka steps fwd LOD, start R heel.
 25-26 R fwd.
 27-28 L together.
 29-32 Three steps and a hop, beg L, turning full turn to L shldr. End facing LOD.

Presented by Bentzi Tiram

SHOSHAN REYCHANI
(Israel)

Pronunciation: Translation: Fragrant Rose (Male Rose)

Choreographer: Bentzi Tiram

Record: T-Ram 1001 4/4 meter

Formation: Couples: Partners facing each other; W holds hands together in front of body, M covers W hands with his, fingers up.
M L shldr twd music, or head of hall.
Ftwk described for M, W does opposite.

<u>Meas</u>	<u>Counts</u>	<u>Pattern</u>
		<u>PART A</u>
	1-3	Three steps to L: L,R,L, with knees flexed.
	4	Lift R in front of L.
2	1-3	Three step turn to R (CW), R,L,R (keep hands up during the turn).
	4	Lift L.
3	1-4	Repeat meas 1.
4	1-4	Repeat meas 1, reversing ftwk and directions.
5-8		Repeat meas 1-4.
		<u>PART B</u>
1	1-3	Yemenite L (ptrs side by side facing music).
	4	Brush R heel.
		<u>Note:</u> W sways to R on ct 1, turns into a wrap-around pos on cts 2-3 and brushes L heel on ct 4.
2	1-3	Three steps R,L,R turning CW 1/2.
	4	Brush L while rising on ball of R.
3	1-4	Repeat meas 2, reversing ftwk.
		<u>Note:</u> W turns away on meas 3 to end beside ptr.
4	1-4	Yemenite R.
5-8		Repeat meas 1-4.

Presented by Bentzi Tiram

SHUALIM KTANIM
(Israel)

Pronunciation: Translation: Little Foxes (Jackals)

Choreographer: Bentzi Tiram

Record: Special Tape 4/4 meter

Formation: Couples in a circle.

Counts

Pattern

PART A

1-2 Step R fwd, L in place.
3-4 Step R bkwd, L in place.
5-16 Repeat cts 1-4 three more times.
17-20 Four steps R,L,R,L twd ctr.
21-24 Four steps R,L,R,L bkwd away from ctr.
25-32 Repeat cts 17-24 while clapping hands.

PART B

1-4 Tscherkessia in place while making 1/4 turn to L to face CW, R hand shading above eyes.
5-8 Repeat cts 1-4, reversing ftwk and direction.
9-16 Repeat cts 1-8
17-24 Skip 8 times beg R while turning alone one full turn CW, hands above head.

Presented by Bentzi Tiram

YAM U'SHKIAH
(Israel)

Pronunciation: Translation: Sea and Sunset

Choreographer: E. Damliel

Record: T-Ram 1002 4/4 meter

Formation: Couples in a circle, facing LOD, in a social dance pos.
Steps described for M, W does opposite.

CountsPatternPART A

1-2 Step L fwd and hold.
3-4 Step R fwd and hold.
5-6 Step L fwd while rising on L ft, stretching L hand
diag up.
7-8 Step R in place, while lifting L.
9-16 Repeat cts 1-8.
Cpls turn 1/2: M CW; W CCW, while raising R hand
high (W L hand).
17-18 Step L fwd (RLOD) and hold.
19-20 Step R fwd and hold.
21-22 Brush L from front to behind while turning 1/4 CCW.
R used as pivot.
23-24 Step L bkwd and hold, both hands in simple hold ("V").
25-30 One turn in 3 buzz steps, M with R, W with L.
31-32 Close R beside L and hold.
33-64 Repeat cts 1-32.

PART B (in a simple hold)

1-2 Step L in LOD and hold.
3-4 Step R in LOD and hold.
5-6 Two sways - L,R.
7-8 Slight jump with L in place, step R fwd.
9-12 Repeat cts 1-4. On ct 12 turn 1/2 CW (facing ptr).
13-14 Two sways - L,R.
15-16 Slight jump with L in place and cross R over L.
17-24 Repeat cts 1-8 (facing LOD).

Presented by Bentzi Tiram

TZA'AD TEIMANI
(Israel)

Pronunciation: Translation: Yemenite Step

Choreographer: Bentzi Tiram

Record: Special Tape 4/4 meter

Formation: Circle, simple hold ("V" pos).

<u>Count</u>	<u>Pattern</u>
	<u>PART A</u> (facing LOD)
1-2	Two-step fwd with R.
3-4	Two-step fwd with L.
5-8	Yemenite step with R while turning a full turn to L (pivoting on R).
9-12	Yemenite step and hop with L.
13-14	Step R to R (with light jump in direction of progress), cross with L in front of R.
15-16	Two steps with R by the L without shifting wt.
17-32	Repeat cts 1-16.
	<u>PART B</u> (facing center)
1-4	Yemenite step and hop with R.
5-8	Two sways, L,R; crossing two-step with L sdwd to R.
9-12	Two running steps R,L twd ctr, jump on both, hop on L.
13-16	Repeat cts 9-12 bkwd to circle line.
17-24	Repeat cts 1-8.
25-28	Two running steps R,L while turning a full turn CW, jump on both, hop on L.
	<u>INTERLUDE A</u>
1-2	Step R while crossing fwd and bounce on R.
3-4	Step L bkwd and bounce on L.
5-6	Step R sdwd to R and bounce on R.
7-8	Step-hop with L while crossing over R.
	<u>PART C</u>
1-4	Repeat Part A, cts 13-16.
5-8	Repeat Part A, cts 13-16
9-10	Step-hop with R sdwd to R.
11-12	Cross with L over R, step R in place.
13-16	Repeat cts 9-12 reversing ftwk and direction.
17-32	Repeat cts 1-16.
	<u>PART D</u> (leave hands, slight turn of R hip to ctr of circle)
1-2	Stamp with R to R and clap hands, raise R knee on ct 2, and bend L knee.
3-4	Repeat cts 1-2.
5-6	Two running steps twd ctr.
7-8	Step-hop fwd twd ctr with R while turning 1/2 CW.
9-12	Repeat cts 5-8 reversing ftwk and direction. End facing ctr.

TZA'AD TEIMANI (Continued)

13-16 Two fast Yemenite steps - R,L.
17-32 Repeat cts 1-16.

INTERLUDE B

1-8 Four two-steps R,L,R,L while turning CW once around.
9-10 Two sways - R,L.
11-12 Stamp strongly with R next to L and hold.

Presented by Bentzi Tiram

CLAWDD OFFA
(Wales)

Translation: Off's Dyke, or Oswestry Square

Pronunciation:

Record: GBH-1 Side A/4 6/8 meter

Formation: Four cpls in a square.

Steps: Polka unless otherwise stated.

Music Pattern

Chord Introduction

- A1 Hands joined in circle, all to ctr and back.
Face ptr, dos-a-dos ptr with stepping (polka).
- A2 All that again.
- B1 Weaving: First cpl change places with ptr, W in front of M, then go behind first person on side of set, move into the set in front of next person, go outside of set, and ptrs meet behind 3rd cpl. Join inside hands and pass between the 3rd cpl to return to orig place, change places with W going under raised inside hands to end in M R side, both facing ctr of set.
- B2 Hands joined, circle L and R with slip steps. Stamp on the 8th beat.
- A3 Figure Eight: First cpl lead across the set and dance a Figure of Eight around 3rd cpl, and return to place. (W in the lead, pass between the cpl, W round the W, M around the M, then W round the M, M around the W.)
- B3 All swing ptrs. Use this hold: L hands joined between ptrs, elbows bent and out to side, W R hand on M L shldr, M R arm on W waist. Use buzz steps during swing.
- Repeat dance three more times, each couple leading in turn.

Presented by Vyts Beliajus

EI, TO MOJE SRDIEČKO
(E. Slovakia)

A Karička (circle dance) from East Slovakia. The title is the first phrase of the song and translates as "Oh, My Heart" and the lyrics go on to say - "is divided, which one shall I choose?"

Pronunciation:

Formation: Cpls (2 W or a M and a W) in a single circle with hands joined in "V" pos. When facing ctr, #2 is to R of #1. M is always #1. Small circles - 10 to 12 cpls.

Record: FB-114006 Side B/2 2/4 meter

Meas Pattern

24 meas Introduction. No action.

I. VOCAL

1-2 Facing ctr, double čardáš L.
 3 Single čardáš R.
 4-6 Repeat meas 1-3, taking wt on L ft (meas 6, ct 2).
 7-8 Stamp R,L,R (cts 1,&,2). Stamp L with wt (meas 8, ct 1).
 9-12 Four Closed Rida steps moving CW.
 13 Bell Step: Facing RLOD, step on R in front of L (ct 1); hop on R and click heels together in air (ct 2).
 14 Repeat meas 13 with opp ftwk.
 15-16 Key: Step fwd R,L with bent knees (cts 1,2). Close R ft to L straightening knees sharply and turning to face ctr (meas 16, ct 1).
 17-24 Repeat meas 9-16.
 25-48 Repeat meas 1-24.

II. INSTRUMENTAL

1-8 Facing ctr, repeat Fig I, meas 1-8.
 9-10 Two Closed Rida steps moving CW.
 11-12 Grapevine: R in front, L to side, R in back, L to side.
 13-16 Repeat Fig I, meas 13-16 (Bell and Key).
 17-24 Repeat meas 9-16.

III. VOCAL and INSTRUMENTAL

1-8 Repeat Fig I, meas 1-8.
 9-10 Two Closed Rida steps moving CW.
 11-12 With two Closed Rida steps, each #1 dancer moves one place to the R with a full CW turn, passing in front of dancer #2. Dancer #2 continues to move CW with 2 Closed Rida steps.
 13-14 All continue CW with 2 Closed Rida steps.
 15-16 Repeat Fig I, meas 15-16 (Key).
 17-24 Repeat meas 9-16.
 25-48 Repeat meas 1-24.

Note: The #1 dancer is the only one who moves to the R (4x in all).

Presented by František Bonus

FUNDAMENTALS OF MOTION

Dance is the oldest of art forms and uses the body to create the art. Proper use of the basic principles of movement help the dance to feel natural and comfortable, and make the dance come alive.

I. Movements and Basic Steps

- A. 5 Basic Locomotor Movements: walk, run, leap, hop, jump.
- B. Non-Locomotor Movements: touch, kick, point, arms, etc.
- C. Basic dance steps are merely combinations of the five Basic Locomotor Movements and the Non-Locomotor Movements: two-step, schottische, drmes, polka, etc.
- D. Arm movements should "generally" be natural and serve to assist the movement.

II. Making Movement into Dance

- A. Ankles, knees and other bendable things.
 - 1. Knees
 - a. Serve as shock absorbers and springs.
 - b. Permit feet to reach out.
 - c. Assist in changing directions (sink).
 - d. Always (almost) have some bend.
 - 2. Ankles and Toes
 - a. Generally use full range of motion.
 - b. Use of toes can make small steps big.
- B. Arms and Hands
 - 1. Used for balance/counter-balance.
 - 2. Assist in turns, leaps and jumps.
 - 3. Used for expression.
- C. Body Carriage
 - 1. Always lift the rib cage - greater oxygen flow reduces oxygen deprivation.
 - 2. Shows expression.
- D. Head
 - 1. Expression.
 - 2. Eye contact with partner - indication of focus.
- E. Partners
 - 1. Generally, focus is on each other.
 - 2. Leading
 - a. The man should lead by moving the woman to where she needs to be. Give good, strong leads.
 - b. The woman should allow the man to lead, and follow his lead. Proper arm tension allows the man to turn or guide the woman.
 - c. Proper leading and following enhances the beauty and effectiveness of the dance.
- F. Clean Steps
 - 1. Attempt to make each step as clean and precise as possible.
 - 2. Finishing each step before executing the next one usually allows for continuity of dance and gets the correct foot free.
- G. Relax and Enjoy Yourself!

Presented by Greg Lund