

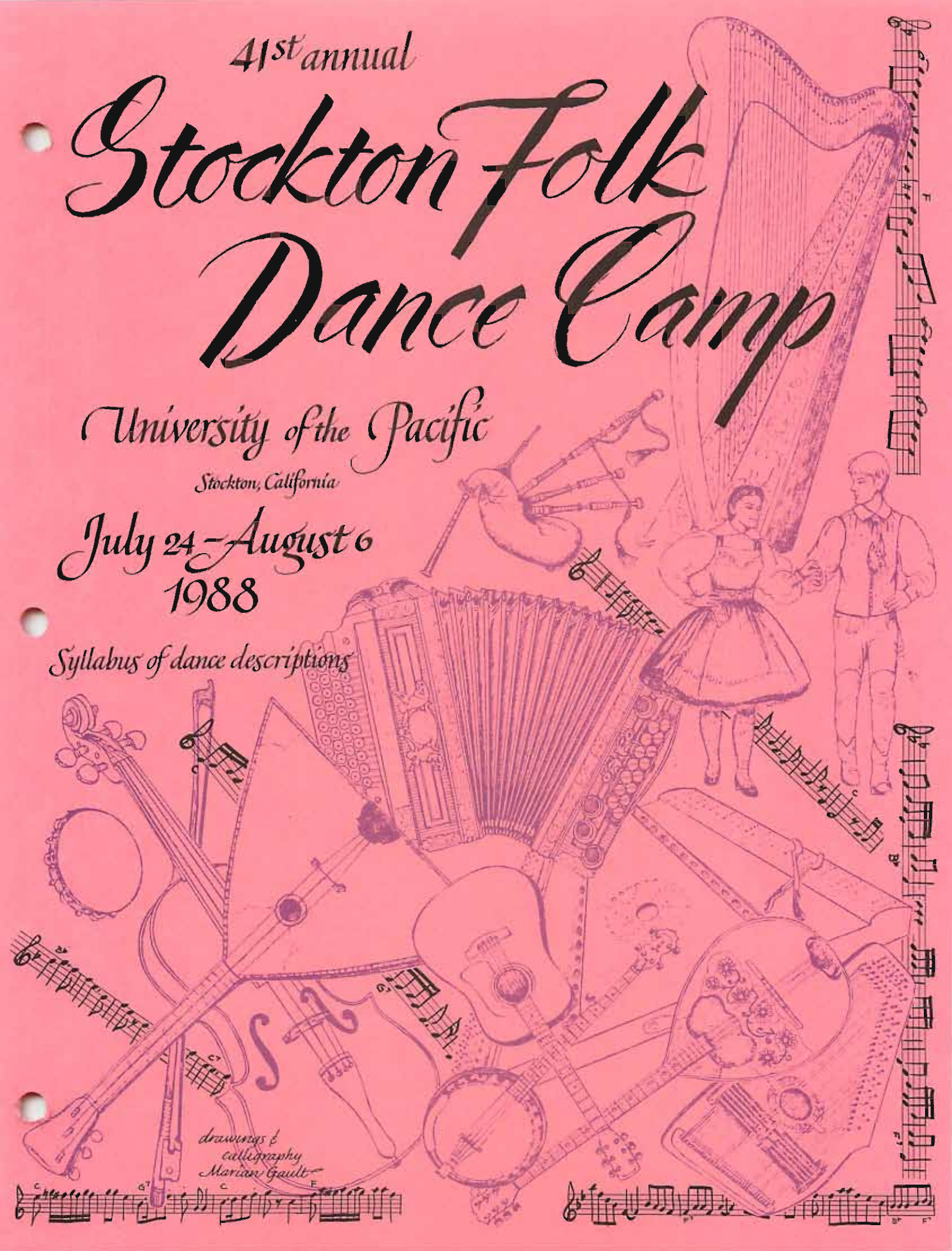
41st annual

Stockton Folk Dance Camp

University of the Pacific
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Syllabus of dance descriptions



drawings &
calligraphy
Marian Gault

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.

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ABBREVIATIONS USED IN THE SYLLABUS

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

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ERRATA AND ADDENDA FOR 1988 FOLK DANCE CAMP SYLLABUS

- | <u>Page</u> | <u>Clarification</u> |
|-------------|--|
| 15 | <u>BAUERNMADL</u> - This dance was not taught. |
| 17 | <u>LEMBACHER LANDLER</u>
Formation: Add: Free hands may be held behind back or placed on hips with fingers fwd.
Fig II, meas 2-8: M claps on cts 1, <u>2</u> ,3. No clap on cts <u>2</u> ,3 of last meas. |
| 19 | <u>PÄSCHER AUS MIEGER</u>
Basic Step, Closed Turn Pos: Add at end <u>M may hold upper R arm of W with his L hand.</u>
Austrian "Balance-polka": The step described is the same one as the one described for Wechselpolka under the heading <u>Austrian Polka</u> . Ned says that the title <u>Austrian Polka</u> should be used for both dances.
Fig I, meas 5-8, line 2: M takes only <u>6</u> steps and instead.....
Line 3: Should read:.....turns L to face ctr <u>stepping</u> on L ft. <u>Hold meas 8, ct 2.</u> |
| 20 | Heading: Should read <u>PÄSCHER AUS MIEGER</u> |
| 21 | <u>TIROLER FIGURENTANZ</u>
Turns: On turns made as a cpl (Fig I, II, VI) the M always goes fwd.
II. <u>YOKE</u> , meas 1-2: W turn 1 1/4 CW and M 1/4 CCW to face LOD.
meas 8-10: W turn 1 1/2 CCW and M 1/2 CW. |
| 22 | IV. M TURN/W TURN, meas 5: Should read holding joined <u>L hands</u> low.
V. W TURN CLAP: Instead of landler step M may dance: Step fwd L (ct 1); touch R beside L (cts 2-3). Step alternates.
VI. CPL TURN CW, CCW, meas 1-2, line 2: Add at end: <u>at M L hip.</u>
Line 4: Change Part <u>XI</u> to Part <u>X</u> . |
| 25 | <u>UNTERSTEIRER LANDLER</u>
Formation: Add: W may also place hands on hips, fingers fwd.
Fig I, meas 4-7, line 2: Change <u>3</u> to <u>4</u> .
meas 8, line 2: Change R to <u>L</u> .
meas 10-16, last line: Change <u>MR</u> to <u>ML</u> . When turning as a cpl, face ptr slightly so that arms are not under too much tension. |
| 26 | Fig V, Singing: W may dance same step as M but with opp ftwk. |
| 25 | Fig I, meas 2-3, line 4: Change WR to WL. |
| 28 | <u>WECHSELPOLKA</u>
Formation: When in shldr-shldr blade pos, M L hand can hold W upper R arm.
Basic Steps: The <u>Austrian Polka</u> described here is the same <u>Austrian "Balance Polka"</u> described in Pascher aus Mieger. |

Romanian Section: The only Romanian dance involving little finger hold is Hora de Mina. All other references to "hora hold" are understood to mean "W" pos with hands about face level.

37 BORDEIUL AMESTECAT

Pronunciation: bohr-DAY-ool ah-meh-steh-KAHT

Music: Side B/2

Formation: Hora hold.

Introduction: 8 meas.

Fig A, meas 8: Accent the "&" ct and bend R knee.

38 Meas 12: The step on ct 1 is a long, reaching step.

Meas 14-15: Change ct 2 to: step R to L heel with an accent.Meas 16: Change Facing ctr to Facing LOD. The last (3rd) time through the dance, face ctr at the end.39 CODRENESC - This dance was not taught.41 DELA DIN OPRISOR

Can also be spelled OPRISOR (oh-pree SHOHR)

References to facing front indicate to face ctr.Part A, meas 1, line 2: Step L sdwd twd ctr (ct 2).Meas 7: Change step L fwd to fall on L fwd.Part B, meas 1: Change leap to fall.Part C, meas 1, line 2: Step L sdwd twd ctr (ct 2).42 Part C, meas 13, line 2: After knee to R add R ft at L calf.Meas 16: Delete and direction.

Sequence of dance: A,B,C,C/ A,B,C,C.

Strigaturi (yells) in Part A: Yowz,Yowz on cts 1,2 of meas 1,3,5;

See Sah Doos on cts 1,&,2 of meas 6; hey on ct 1 of meas 7.

Nico feels it is important that the yells be done!

43 FLORICICA DE LA CASIMCEA

Pronunciation: flohr-ih-CHEE-kah day lah kah-SEEM-shah

Music: Side A/1

Fig A, meas 2:.....step L beside R with emphasis, raising R knee.

Meas 2, line 2: This arm action belongs in meas 1.

Fig B: Arms begin straight and slightly fwd and swing back on ct 1 and fwd on ct 2 of meas 1-4.

Meas 5: Hands come up to "W" pos.

45 HORA DE LA MEDGIDIA - This dance was not taught.47 HORA DE MÎNĂ

Music: Side B/3.

Formation: Hands are at about chest level.

Fig A: Add in margin 9-16. Text: Repeat meas 1-8.Fig C: Add in margin 9-16. Text: Repeat meas 1-8 with opp ftwk and direction.

Sequence of dance: A, B, Bridge, C, B// A, B, Bridge, C, B.

48 HORA MIREȘIIThis is a girl's dance - a bride is leaving her parents home to marry and become part of another family. The bride's relatives and friends dance around her singing verses of remembrance.

Pronunciation: HAW-rah mihr-ESS-ee

Music: Side A/10

Closed circle of W in escort pos. If M dance they dance in a separate line or circle behind W, also in escort pos.

Variation A, meas 6: Face diag R of ctr on ct 2.

Meas 9: Face ctr on ct 1.

Variation B, meas 7-10: Bend knees on ct 1.

49 JOC DE LEAGĂNE

Title and first line: Add a [˘] over the second "a" in leagăne.

Pronunciation: Change to ZHOHK deh LAH-guh-neh

Formation: If M dance, they dance behind W line.

Fig II: Delete lifting hands above head level.

Fig III, meas 3-4: Last sentence should read: Raise hands to hora hold.

Meas 5: Delete lower hands to shldr level.

Fig IV, meas 5: Arm swings result from the way steps are taken - sort of out and in - and are not swung independently.

51 LEA MUSAT ARMINA

Pronunciation: lah muh-SAHT ahr-MUH-nah

Music: Side A/3.

Introduction: Change to 8 meas. Begin with vocal.

Variation B, meas 8: The final cts 1,2;1,2 are a hold.

52 MÂNSTIREANCA

Correct title to MÂNSTIREANCA

Pronunciation: mun-nuh-steer-AHN-kah

Music: Side A/7

Formation: 6-8 cpls in back basket hold. M hands either on M shldrs, or joined in back of M on either side. Can also be done in a closed circle of dancers.

Fig A, meas 1, cts 1,2: Bring free ft to ankle of supporting ft. Delete and travelling CCW.

Meas 2: Change behind R to ball of ft beside R heel.

Meas 4: Same change as above. No stamp after ct 2.

In margin add 9-16. Text. Repeat meas 1-8.

Introduction: 3 notes.

NOTE: Last line: Change oh to uh. Delete (8 is enough).

53 MĂTURA - This dance was not taught.

Pronunciation: Change to MUH-too-rah.

54 VLASCENCUTA - This dance was not taught.57 BANATSKO KOLO NA DVE STRANE - This dance was not taught.59 KOLO FROM LAKOCSA

Music: Side A/5.

Basic Kolo Step in Place, line 1: With wt on balls of both ft....

61 Motif V and Variation were not taught.

The Clapping and Slapping Motifs were done in a Friday workshop.

In the sequence set in class (1st class Friday of first week)

the following Motifs were not used: Basic Kolo Step in Place, Variations on Kolo Step II and III; Short Stamp Sequence plus Scuff and Close; Motif V; Variation.

For ease of reference the sections of Motif IV are designated as follows:

Short Stamping Sequence	"B"
Long Stamping Sequence	"C"
Running Stamp	"A"
Reverse Long Stamping Sequence	"D"

Sequence of Dance:

Introduction	8x	Motiv IV A	8x
Basic	8x	" " B	4x
Var. on Kolo Step I	8x	" " C	2x
Basic	8x	" " D	1x plus D meas 1-3 and
Motif I	8x	meas 4 as follows: Step R (ct 1);	
Basic	4x	tap L (ct 2); jump on both ft (ct 3);	
Motif II	4x	hold (ct 4). OR meas 4: step on	
Motif II reversed	4x	R (cts 1-2); jump on both ft (cts 3-4).	
Basic	4x		

(next column)

End with step on L to L in plie (ct 1); hold (cts 2-4). Use 4 cts to rise slowly. When the fast music begins the Basic step is done continuously. Dancers who are capable of doing stamping motifs to the fast music may do so.

63 KOLUBARSKI VEZ

Music: Slow the Festival record (which was the one used in class).

Garlic Press: Side A/9

No introduction.

SECI, meas 2, ct 4: Transfer wt to L ft.

64 When using Festival record dance the following after finishing the Sequence as outlined "Kolenike"

<u>Meas</u>	<u>Pattern</u>
1	Facing ctr, jump on both ft, R a little fwd of L (ct 1); bounce (ct 2); jump on both ft, L a little fwd of R (ct 3); bounce (ct 4).
2	Jump on both ft 3 times, alternating lead ft R,L,R (cts 1,2,3); bounce (ct 4).
3-4	Repeat meas 1-2 with opp ftwk.
5	Facing and moving LOD, step fwd on R (ct 1); hop on R (ct 2); step fwd on L (ct 3); hop on L (ct 4).
6	Run fwd R,L,R (cts 1,2,3); hop on R, turning to face RLOD (ct 4).
7-8	Repeat meas 5-6 with opp ftwk and direction.
9-12	Repeat meas 5-8.
13-24	Repeat meas 1-12.

65 KOPACKATA

Music: Side A/1.

Introduction: During gaida solo leader leads line in LOD with walking steps. When full orchestra begins to play, face ctr and sway R and L alternately for 4 meas (8 sways), moving slightly bkwd.

Fig II, meas 10: Add at end: After the first time, meas 1 and 2 are done backing diag R.

66 Fig IV, meas 10, last repeat: Step on L (ct 1); slap R ft fwd on floor, knee straight (ct 2).

Sequence: Each Fig is danced 5 times.

67 LESKOVAČKA ČETVORKA - This dance was not taught.68 MAŠKOTO - This dance was not taught

72 PEMBE

Music: A/5

Formation: If done in segregated lines, W use "W" pos, M use "T" pos. Leader at R indicates changes in pattern by waving handkerchief or calling out.

Introduction: Drum beat + 3 cts.

Variation, meas 2: To syncopate the ftwk, lift on wt-bearing ft (ct ah); jump onto both ft (ct 1). Cue word for this action is "ker-plunk." When jumping to L, R ft lands first. When jumping to R, L ft lands first.

Add Turning Variation: Prepare to turn in meas 2 of basic pattern with a small step diag twd ctr on L (ct 3); turning CCW slightly, step on R (ct 4). On meas 1, ct 1, hop on R pivoting CCW one full turn; step back on L (ct 2).

Always following the Turning Variation with at least one basic pattern.

73 ŽENSKO PUŠTENŮ - This dance was not taught.81 CIBARSKA KOPANICA

Introduction: Begin on first strong note after the rubato melody.

Part 1, meas 1, ct 4: Add raise L knee.

Meas 2; line 1: Change fwd to bkwd and bkwd to fwd.

Line 4: Add a ")" after 4.

82 Part 4, meas 2, cts 3 and 4: Move diag fwd L and R.83 KAPANSKO HORO

The first 16 meas of the Dance Introduction were omitted. They are:
meas 1-2 Facing and moving in LOD, step-hop on R (cts 1,2);
step-hop on L (cts 1,2).

meas 3-4 Run in LOD R,L,R,L.

meas 5-8 Repeat meas 1-4. Face RLOD.

meas 9-16 Repeat meas 1-8 moving in RLOD. Face ctr at end.

Then dance the Introduction as written, renumbering the meas in the margin as follows: Change 1 to 17; 2 to 18; 3 to 19; 4 to 20; 5-44 to 21-44: Text: Repeat meas 17-20 ten more times.

Part 1, meas 4, ct 1: The leg extension occurs just before striking the R heel on ct 2. It is not a simultaneous action with the step on L.

Meas 6 and 7: Move bkwd during these meas.

84 Part 3, meas 5: Change sdwd to fwd.

Last line should read: Repeat Part 1,2,3.

85 KUKUNEŠKO HORO - This dance was not taught.87 PLEVENSKO PAJDUŠKO - This dance was not taught.89 RÂČENICA NA HORO

Part 1, meas 1, line 1: Should read: Facing ctr and moving.....

90 Part 2, meas 7-8: Delete reference to arm swings. They were not taught.

91 RAZVIVAJ DOBRO

Pronunciation: rahs-VEE-vigh DOH-broh

Part 2: Meas 1 and 2 move slightly diag R and L.

And at end in margin: 9-16 Text: Repeat meas 1-8.

- 92 Part 3, meas 3: Step fwd on R (ct 1); beg to turn. Keep L knee up during the hops (cts 2,3).
 Meas 4: Dance in place, not bkwd. Have R knee up during hops.
 Meas 5-6: Dance on balls of ft, smoothly - no bounce.

93 SELSKO ŠOPSKO HORO

This dance was not taught, but the Music references need to be corrected as follows: Cassette "Bulgarian Folk Dances"

JL 1987.01 Side B/12

Cassette "Pan-Bulgarian Folk Dances"

JL 1987.02 Side A/2

95 SIRA

Music: The cassette should be slowed.

Part 1, meas 3 and 5: Move out to original rim of circle.

Meas 10, line 2: After on R, add beside L, raising L knee (ct &).

97 TRAKIJSKA RÂĀENICA

Change first two sentences to read: This Racenica.....in Bulgaria and is representative.....

- 99-122 All music for the Turkish dances is available on both a tape and a record. The sequence of the selections is the same on both.

99 ACARA KIZ HORONU

Pronunciation: ah-jah-rah KUHZ hoh-roh-NOO

Formation: Individual dancers in either an open or closed circle facing LOD. The most talented dancer is the leader and even if the circle is closed, the group knows who the leader is and he indicates pattern changes.

Add Style: Steps are done on balls of ft and are very small.

All movements done between hips and torso (not torso or head) and should be very controlled and restrained - no bounce.

Introduction: 2 meas of drum beats. Begin dance with melody.

Fig 1, Hands: Add: Middle finger of L hand should be either higher or lower than the other fingers.

Line 5: Delete all through....rounds of music. The Basic step is: Step fwd on R ft, turning L heel inward (twizzle-like) (ct 1); raise L ft slightly off floor (cts 2-3); small step fwd on L (ct 4); hold (ct 5). This is used throughout the dance unless other ftwk is indicated.

Do Fig 1 for 36 meas.

Fig 2A ftwk and cts are as follows: Touch R toe slightly to L in front of L (cts 1-2); raise R (ct 3); step on R beside L (ct 4); hold (ct 5). 2 meas to complete. The arms on described correctly. While arms finish 1/2 circle path to R side, palms rotate 90° 1/2 way through the change.

Do Fig 2B for 10 meas.

Fig 2D repeats Fig 1 for 10 meas, use the last 4 steps to form a line by turning 1/4 L to face ctr and lowering arms to join hands with neighbors.

Delete everything else on page 99.

- 100 Fig 5A is done moving twd ctr for 2 meas. The description of the steps is correct. Change the cts as follows: Jump onto both ft (cts 1-2); hop on R (ct 3); leap onto L (ct 4); hold (ct 5)

Fig 5B is done moving away from ctr with the same cts as in 5A.
 Repeat Basic for 6 meas in place.
 Repeat 5A, 5B, and 6 meas of Basic.
 TO FINISH: Do 4 meas of Basic. Pose at end as though looking
 into a mirror in R hand. L hand is down at side at a 45° angle.

101 ALI PAŞA

Pronunciation: ah-LEE pah-SHAH

Fig 1A, meas 1, line 1: ...step on R, crossing over L, twd ctr

Line 3: Change twd ctr to fwd.

Fig 1B: Delete that heading. In margin, change 1 to 2.

Add in margin: 3-6 Text: Repeat meas 1-2 twice.

7 Text: Repeat meas 1

Delete "Fig 1C" In margin, change 1 to 8.

Line 8: Change Fig 1A from Fig 1C to meas 1 from meas 8.

Line 9: Change 1A to meas 1.

Line 11: Change ct 2 to meas 2.

Add Note to Fig 1: Meas 1-7 steps are done on balls of ft.

Ct 1 of meas 1-7 is divided as follows: Cross ft over
 (cts 1-2); small bounce on same ft (ct 3).

Add in margin 9-32 Text: Repeat meas 1-8.

102 Delete first sentence.

Change Fig 2A to Fig 2.

Line 4: Change Step to Leap.

Line 5: Change Step on L to Leap on L.

Delete "Fig 2B": In margin change 1 to 2. Text: Change

Fig 2A to meas 1.

Add in margin 3-6 Text: Repeat meas 1-2 twice.

7 Text: Repeat meas 1.

8 Text: Repeat Fig 1, meas 8. There is no
 transition clap.

9-32 Text: Repeat meas 1-8 three times.

Delete all of Fig 2C notation. Delete Dance Fig 2 three times.

Final two lines: Change the third repetition of Fig 2C to
meas 32, Fig 2. At end of last sentence add and place hands
on waist and shout "hey."

103 BERDE

Pronunciation: behr-DEH

Music: Dance is written in 4/4 but music is actually in 2/4.

Therefore, in the description, all meas are doubled in number
 and each ct 3 becomes ct 1; each ct 4 becomes ct 2; each ct 5
 becomes ct 1; each ct 6 becomes ct 2.

Formation: Add Handkerchief should be tucked in L side of
waistband.

Introduction: Drum and zurna warm up. Begin dance 1 meas (in 4/4)
 or 2 meas (in 2/4) BEFORE melody begins. Optional: Dancers
 may bend from hips with torso parallel to floor and then
 straighten. Each time you bend, the men should "Yah" "Yah"
 "Y-a-a-h" "Yah". The women ulalate on the last straightening up.

Fig 1, meas 1: Beg facing ctr. After head add turning sharply
to R.

Fig 2: Add at end: from hips, so that torso is parallel to floor.

Fig 4: Add at end the first 2 lines of Fig 5 making Fig 4 done
 8 times.

104 Fig 5: Begin with line 3, making a total of 6 times to be done.

At end of line 2 add: taking handkerchief out of belt.

TO FINISH: Line 5, change bring to leave; change down to side
to up.

105 DÖNEY

Pronunciation: DOH-nay

Formation: Arms in "V" pos.

Introduction: 8 meas.

Fig 1, line 1: Add at end: Swing arms back in preparation for fwd swing.

Line 2-5: Change back to fwd and fwd to back where they appear.

In margin add 3-8. Text: Repeat meas 1-2 three times but on final ct, raise R knee up, in preparation for next step.

Fig 2, line 2: Change (ct ah): to (ct 2).

Line 8: Meas 2 begins with the sentence "Another small jump...."

Line 9: Change (ct 2) to (ct 1).

Line 10: Change (ct ah) to (ct 2).

Meas 3 begins at line 11 - Jump onto both....

Line 12: Change (ct ah) to (ct 2).

Meas 4 begins in the middle of line 12 with Jump onto both

Line 13: Change (ct 2) to (ct 1); Change 45° to 90°.

Line 14: Change (ct ah) to (ct 2).

Line 15: Change 45° to 90°.

Fig 2B: In margin change 1-2 to 1-4.

106 Fig 3: In margin change 1-2 to 1-8.

New Fig 4: In margin 1-8. Text: Repeat Fig 2 and 2B.

New Fig 5: In margin 1-8. Text: Repeat Fig 1, turning to face LOD on meas 8. R arm is held straight and L arm is bent in back of waist. Retain little finger hold.

New Fig 6. Meas 1 - Travelling in LOD, jump on both ft together (ct 1); hop on L ft (ct 2).

Meas 2 Repeat meas 1 with opp ftwk.

Meas 3 Repeat meas 1.

Meas 4 Repeat meas 2, turning L to face RLOD on R hop.

Meas 5-8 Repeat meas 1-4 in RLOD, turning to face ctr on ct 1 of meas 8. Straighten arms and swing them back in preparation for fwd swing. Retain little finger hold.

New Fig 7: Repeat Fig 1.

New Fig 8: Repeat Fig 6.

New Fig 9: Repeat Fig 1.

New Fig 10: Old Fig 4 (squats). In margin change 1 to 1-2.

Line 3: Change (ct 1) to (cts 1-2). After Clap your hands insert to R at face level.

Line 4: Change (ct 2) to (cts 1-2). After Clap your hands insert to L at face level.

In margin change 2 to 3-4.

Line 6: Change (ct 1) to (cts 1-2).

Line 7: Change (ct 2) to (cts 1-2).

Change Fig 4B to Fig 10B. In margin change 1-2 to 1-4. In text change Fig 4 to Fig 10.

New Fig 11: Repeat Fig 1.

New Fig 12: Repeat Figs 10A and 10B.

TO FINISH, line 2: Change L to R and R to L.

107 KIRIKCAN

Pronunciation: kuh-RUHK-jahn

Formation: It is more comfortable to dance beside someone about your own height.

Introduction: 2 meas.

Part 1, Fig 1, is done 16 times.

Fig 2, line 2: Add at end to face LOD.

Line 4: The arms are held at chest level, with the trailing arm bent at elbow, palms facing down.

- Part 2, Fig 1, line 4: Add at end stepping on toes first, then lower heels - not flat-footed. There are 38 step-claps in this Fig.
- 108 Change Fig (1 to 2), line 3: Change fwd to ctr.
 Line 4: Change (ct 1) to (ct 9). Delete R remains.
 Line 5: Change (ct 2) to (ct 10).
 Omit Change Fig (1 to 2). Use the text as the last 2 cts of the 4th round in Fig 1.
 Omit Change Fig (2-3) Use the text as the last 2 cts of the 4th round in Fig 2.
 Fig 3, line 1: Change Step to Fall.
 Line 2: Change beside to behind. Hold head straight and do the rocking fwd and back from the waist. This pattern is done 4 meas.
 Fig 4 is done for 5 meas.
 Omit Change Fig (4 to 5) Use the text as the last 2 cts of the 5th round of Fig 5.
 Insert after 5th round of Fig 5: Repeat Fig 2 once.
 Fig 5, line 1: The heel touches are done beside the supporting ft, not fwd of it.
- 109 TO FINISH, line 2: Change hop to leap.
 Leader calls "hayda" on cts 1-2.
 W zilget (ululate) on cts 3-8.
 Line 3: Change hell to yell.
- 110 TEKE ZORTLATMASI
Pronunciation: TEH-keh ZORT-laht-mah-suh
 There is no Introduction. Leader begins dance when desired.
 Fig 1: Push hips slightly to L on ct 1. Lift R on ct 3.
 Line 4-5: Delete and to the R. Arms are to the R on ct 4.
 After Fig 1 musical notation, insert: There are 10 repeats in all of the 4 meas melody for Fig 1.
 Fig 2: Push hips slightly to the L on ct 1.
 After Fig 2 musical notation, insert: Fig 2 begins when tempo picks up. The faster speed has 17 repeats in all of the 4-meas melody.
 Spoon clacking description: The easier way to hold spoons - Hold one spoon handle between thumb and first finger with cup of spoon facing palm and following "life line" of palm. Second spoon handle is held between middle and ring finger with outside of spoon facing outside of other spoon. Last three fingers of hand fit into cup of second spoon and clap it against first.
- 111 MARMARA
Pronunciation: MAHR-mah-ruh
Music: Should be slowed a little.
Introduction: 4 meas.
Formation: Add M hold arms under W's.
 Fig 1, meas 2, line 3: Change touch to stamp.
 Line 4: Add: Straighten body up in preparation for next step.
 In margin add 3-10. Text: Repeat meas 1-2 four times.
 Fig 2 in margin change 2 meas to 1-8.
 Fig 3, meas 1: Lift L knee to a 90°.
 Meas 2, line 2: Delete then begin to kick L fwd. Insert kick L out straight.
 In margin add 3-8. Text: Repeat meas 1-2 three times.

- Fig 5, meas 2: Delete first two lines. Insert Bounce again (ct 1). Ct 2 is kick L out straight.
Add in margin 3-8. Text: Repeat meas 1-2 three times.
- 112 To Finish: Leap R onto R ft (ct 1); step L across in front of R (ct 2); jump onto both ft (ct 3); kick L straight out (ct 4).
- 113 MEYROKE
Pronunciation: may-roh-KAY
Music: Change B/3 to A/3.
Formation: Finger hold is always L over, R under.
Introduction: 5 meas.
- 115 SEVGO - Taught in the Elementary School Workshop
Pronunciation: shev-GOH
Fig 1A: At end of first sentence add: or down in a little finger hold for children.
There are 36 meas in Fig 1A and 1B combined.
Fig 2A: At end of first sentence add: Put hands on hips.
Fig 2B, ct 1: Hands are clapped to R side. Ct 2-hands are clapped to L side.
Fig 2A and 2B can travel fwd and bkwd.
There are 32 meas in Fig 2A and 2B combined.
- 117 TIMBILLI - This dance was not taught.
- 119 URFALIYAM EZELDEN - Taught in the Elementary School Workshop
Pronunciation: oor-fah-luh-YAM eh-zehl-DEHN
Part 1, line 2: Add Each hand holds a handkerchief, either wrapped or tied around middle finger.
Fig 1, line 3: Change in front of to beside.
Line 6: Same change as above.
Do Fig 1 for 20 meas or until singing starts.
Fig 2, line 4: Delete (cts 3,4).
Do Fig 2 for 30 meas during singing.
- 120 SEQUENCE, line 1: Change only 1 to 5 meas each. Change 2 complete rounds to 10 meas.
Line 2: Delete all in parenthesis.
- 122 YENGEKAN - Taught in the Elementary School Workshop
Pronunciation: yehn-GEH-jahn
Formation: Add at end. Forearms are touching.
Fig 2: Same ftwk as Fig 1.
After musical notation insert: Whatever formation you begin with, midway through dance, form a circle. One or two dancers go into the ctr and improvise for a few meas. When they finish, they pull in others to take their place. The 2-meas melody is repeated 10 times in all.
- 123 BŁOGOSZAWIONY
Part I, meas 3-4, 7-8: M does not clap on ct 1 of meas 1 when repeated.
- 129 KRAKOWIAK
Styling: When on hips, hands may be with fingers fwd or in a fist with thumb back.
- 131 Steps and Fig, No 1: Change Gallup to Gallop
Steps and Fig, No 7, line 2: Change step-hop to hop-step-step.
Fig II, meas 13-14, line 2: Change step-together to stamp.

- 132 Fig IV, meas 11-12: Change to read: Meas 11: Repeat meas 9 with opp ftwk. Meas 12: Stamp L,R and end in facing pos, M back to ctr.
 Fig VI, meas 7-8: R hips are adjacent.
 Meas 9-16: End with M R and W L hands joined and held out to side.
 Fig VIII, meas 9-16, line 2: Change step-hops to hop-step-steps.
- 135 MARUSZKA
 Part I, meas 4: M do accented steps R,L,hold (ct 3).
 Part II, meas 7: Lean slightly fwd on the 3 running steps.
- 138 MAZUR
 Steps and Figures 4a, last line: Change to read: Accented closing step M R W L (ct 3).
 Formation: When hands are on hips, the fingers may be fwd or in a fist with thumb back.
- 141 PONIEWIERANY
 Instead of fists W may have hands on hips fingers fwd.
- 142 Part II, meas 1-2: In shldr-waist pos hold ptr with free hand just above the wrist (M L, W R)). Joined hands are held fwd away from the body.
- 143 PRZODEK SZAMOTULSKI
 Heading, line 3: Change capitol to capital.
 Part I, meas 1, line 3: Change to read: swing R across in front of L, R knee bent....
 Part II, meas 1-6: W circles ptr 2 1/2 times.
- 144 Part II, meas 7-8: Swing: Small step sdwd in indicated direction and shift wt over that ft.
 Part VI, meas 1-6: Add: M makes 1 CCW circle around W, stepping sdwd on L (ct 1); step on R beside L (ct 2) hold (ct 3). Repeat 5 times.
 Meas 7-12: Dance only 15 steps (5 meas). On meas 12 face ptr and stamp twice (M-R,L W-L,R).
- 145 SZTAJEREK
 Pronunciation: Change to shtah-YEH-rek.
- 147 FUNDAMENTALS OF MOTION
 Part II, A: Fundamentals of locomotion - add slide to the list.
- 152 ALLEMANDE:
 Bar 6, line 2: Change till to still.
- 153 SCOTTISH GLOSSARY
 Pousette: Add at end: M begin with L ft.
 Add Step Up (2 meas to complete) M step L diag fwd L (ct 1); step R across in front of L (ct 2); step L diag bkwd L (ct 1); step R beside L (ct 2). W use opp ftwk.
Step Down: Same movement as Step Up, but reversing ftwk and direction.
 Step Up and Step Down are sometimes referred to as Move Up/Down.

12

155 BLACK MOUNTAIN REEL

Music: Side A/4.

Skip Change of Step is used throughout the dance.

Bars 5-8: Change 2 to 3.

Bars 29-30: Change R to L.

156 BRAES OF BREADALBANE

Pronunciation: brays of breh-DAHL-bun

Music: Side A/3.

157 CAMPBELL'S FROLIC

Skip Change of Step used unless otherwise noted.

Bar 3-6: Join R hands with diag opp dancer and dance once around.

25-32: Use slipping steps.

158 CORN RIGS

Music: Side A/1

Skip Change of Step used throughout.

Bars 25-32: Pousette: Cpl 1 moves bkwd from ctr; cpl 2 moves fwd.

Cpl 2 becomes active when cpl 1 begins dancing with cpl 4.

159 FAIR DONALD

Music: Side B/2.

Bars 5-8, line 2: ...place to end back to back with ptr in center of set facing first corners.

160 INVERCAULD'S REEL

Pronunciation: IHN-ver-kawlds

161 LIGHT AND AIRY

Skip Change of Step used throughout.

162 LOCH LEVEN CASTLE

Pronunciation: lahk LEE-vehn.

Music: Side B/3.

Skip Change of Step used throughout.

Bars 5-8: ...and lead up the middle, separating to second....

Bars 9-16: Add at end: Both cpls end facing up the set.

Bars 17-22: Promenade: Move diag R on 1st bar, then fwd; across the set, down the M side, turn in twd ctr of set, and up the middle to first place.

Cpl 2 begins dancing with cpl 3 when cpl 1 begins with cpl 4.

1 DUNAMENTI UGRÓS - This dance was not taught

3 MAGYAR VERBUNK

Fig I, meas 7: This meas was danced moving fwd.

4 Fig II, meas 7: Change to read: Repeat meas 5.

Meas 8: Repeat meas 5, cts 1,&2,&3. Hold ct 4.

5 Fig IV-A: This pattern was not done.

7 SZATMÁRI FRISS CSÁRDÁS

Introduction - None

Fig II, meas 6: Delete with opp ftwk and direction.

9 Fig III, meas 10-14: Optional pattern:

Meas 10-13 (Rida): Repeat ftwk of meas 1-4.

Meas 14: Repeat meas 5, cts 1,2 (cts 1,2); stamp L facing ctr (ct 3); hold (ct 4).

- 11 SZATMARI LASSÚ CSÁRDÁS
 I. Introduction, meas 4, line 3: Change (ct r) to (ct 4).
 Meas 13-18: Delete all except line 1. Add:
 13 M: Step fwd R,L,R (cts 1,2,3); swing R ft fwd slightly (ct 4). Free arm moves freely but usually up at shldr level.
W: Opp ftwk. Hand on hip.
 14 Back up with opp ftwk (cts 1,2,3); raise L next to R calf (ct 4).
 15-18 Repeat meas 13-14 two more times.
- 12 II. Rida and Turns, meas 1, line 1: Delete: with R hips adjacent. Add: in ballroom pos with joined hands held slightly above head with arms nearly straight and bodies turned slightly left,.....
 Meas 1-2, line 2: Delete all.
- 13 III. Throw Across and Slapping, meas 7, line 2: Delete step on L. Change raising to raise.
- 14 Meas 13, line 6: Delete all to end of meas. W does single heel clicks close R to L with wt (ct 1); L to R (ct 2). Repeat cts 3,4).
 Meas 16, line 1: Add: Face ptr with both hands joined and fingers interlaced. Joined hands can be waist high or above head level.
 Line 6: Delete all starting with "During"..to end of meas.
 During meas 16 W uses opp ftwk from M.

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, Bob Gardner, Larry Miller, Jack Peirce, Suzanne Rocca-Butler, Dorothy Tamburini, Joyce Ugglá, Bruce Wyckoff, and Bob Young.

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

Ruth Ruling, Editor - Ginny Wilder, Assistant

FACULTY BIOGRAPHIES

BONNIE BROWN - Folk Singing

Bonnie Brown has been Director of KITKA, Eastern European Women's Chorus since 1981. KITKA has been part of the California Arts Council program of touring artists. The group toured in Macedonia under the direction of Ms. Brown in the summer of 1986.

She was Choral Director of Westwind International Folk Ensemble 1980/81 and 1986/87; was instructor at weekly singing classes at the Slavonic Center in San Francisco since 1985; has performed with various successful ensembles in the Bay Area, including Nisava, Danica and Westwind.

Bonnie endeavors to represent accurately in both her teaching and performance all aspects of the styles of music she presents. She has also developed her own musical arrangements and original pieces, some in keeping with the style of other arrangements from the country of origin, and some stepping outside tradition into her own personal style.

ZOLTÁN FARKAS - Hungarian Dances
ILDIKÓ TOTH

Zoltán Farkas was born in Nagykawizsa, Hungary. He studied folk dance at the Hungarian State Ballet Institute, where he was given the most vigorous training in all facets of the Hungarian Folk Dance. At the same time he was involved in collecting folk dances from several areas of Hungary and Transylvania. He participated in the village life and festivities, thereby learning the Regional dances from their village sources. His generation was fortunate to be in the Folk Dance and Folk Music Revival which was very strong in Budapest in the middle 1970s.

After graduation from the State Ballet Institute, Zoltán became a member of the Hungarian State Folk Ensemble where, in addition to performing, he started his career as a choreographer. As a teacher, choreographer and performer, he established himself as one of the best in Hungary, and has received numerous awards for his achievements.

Ildikó Toth was born in Szeillesfehervan, west of Budapest. She began her training in one of the local Folk Dance Ensembles, and was invited to Budapest to join the State Ensemble. For over ten years she has been dance partner and dance collaborator with Zoltán. She was also a founding member of the Kodaly Chamber Ensemble.

FACULTY BIOGRAPHIES (cont'd)

MARIAN and NED GAULT - Austrian Dances

The Gaults have an extensive background in teaching all levels of international folk dance. This year marks their 30th year of teaching together in classes, institutes and teacher training programs, and their 25th year as faculty of the UOP Folk Dance Camp. They have also taught in Switzerland, Holland, Austria, Germany, Italy and Japan.

Ned, formerly an electronics engineer, now teaches high school chemistry and computer programming. Marian recently left the teaching field and is now a free-lance artist and calligrapher.

Over the past ten years they have visited dance groups in Austria, and have attended seminars given by the Austrian Folk Dance Association. They have collected dance, music and costume material from all over Austria.

They have organized the visits to the USA of five Austrian dance groups. Their performing group, the Ensemble International, has made two performing/study tours to Austria.

Ned has become very interested in the folk music of the Alpine region, has brought back instruments from Austria, and has developed a small orchestra which plays music from Austria and Central Europe. They have completed their second tape of dance music, which will be used for the Gaults' teaching this year.

JERRY HELT - American Squares

Jerry Helt, from Cincinnati, Ohio, is one of the top callers in the Square Dance world. He has made square dancing a great and joyful experience for the folk dancers at Stockton Folk Dance Camp. Jerry started calling squares as a teenager. He became one of the first professionals in the field when he began calling, teaching and recording square dances after graduating from college with a degree in engineering. He has conducted workshops in the United States, Canada and 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.

NICOLAAS HILFERINK - Romanian Dances

Nicolaas Hilferink received his dance training in Amsterdam at Terpsichore and at Scapino Dance Academy. Later he studied at Julliard School, New York, and at Harkness House of Fine Arts, N.Y. For 15 years he was principal dancer at International Folkloristisch Danstheater, Amsterdam. He danced in Dutch television and opera productions, in the National Ballet of Canada, the Theatre Ballet of Canada, and at the National Arts Centre of Ottawa. He has choreographed

FACULTY BIOGRAPHIES (cont'd)NICOLAAS HILFERINK (cont'd)

productions for the Ottawa Dance Theatre, for the International Dance Ensemble of Ottawa, and for several other Canadian groups. His teaching experience in Ottawa has been in International Folk dancing, in Character Dance, Jazz, and Ballet. From 1978 to 1987 he taught many workshops in Canada, in the Eastern United States, in Ohio, New Mexico, and at the Kolo Festival in Berkeley in 1986. He was the recipient of the Canada Council grant for choreography in 1981.

STEVE and SUSAN KOTANSKY - Yugoslav Dances

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 eight 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

JAAP LEEGWATER - Bulgarian Dances

A native of Holland, Jaap began his dance education in 1969 at the State Choreographer Schools in Sofia and Plovdiv, Bulgaria - one of the first non-Bulgarians invited to study there. He regularly took part in rehearsals with several dance ensembles, both amateur and professional. Realizing that the source of folk dance is not on the stage, he concentrated his research efforts in the villages of different ethnographic regions of Bulgaria. He has taken many study trips to Bulgaria and has presented the results of his research in many European countries as well as in the United States. He founded and directed Praznik, a performing group in the Netherlands, and has worked for the Dutch Folk Dance Society (NEVO) and the professional International Dancetheater (IFD). In recognition of his efforts in promoting Bulgaria's folklore, he was awarded a medal by the Bulgarian government in 1981.

Jaap also plays the flute and has toured with folk dance bands in Holland and other Western European countries, playing at camps and international folk dance festivals. He has produced four dance instruction albums, two recorded in Holland, played by his band, and two in Bulgaria.

Jaap now makes his home in Carmichael, California, with his wife, Marilyn.

FACULTY BIOGRAPHIES (cont'd)AHMET and TRACY LÜLECI - Turkish Dances

Ahmet, a native of Turkey, is a folkdance teacher, performer, musician, singer, and researcher of Turkish folk culture. From 1973 to 1985, he taught in ensembles in Ankara, Istanbul and Eskisehir, and was director of dance for Hoy-tur, one of Ankara's leading folkdance associations. As a performer Ahmet has danced with numerous ensembles. His ensembles appeared in more than 60 programs broadcast nationally. Since arriving in the United States in 1985 he has taught at workshops in the Eastern United States and in Canada.

Bağlama, dümbek, davul, and kaşık are the folk instruments Ahmet plays, and he also has a wide repertoire in folk songs.

His research efforts in the historical, social and cultural background of dances of Turkey resulted in a 400 page study for which he was awarded First Place in the 1985 competition in research on folkdances of Turkey.

In 1983 Ahmet met Tracy, a talented American musician performing at the Copenhagen international folk festival. After their marriage two years later, Tracy participated in two of Ankara's best folk dance associations, and performed with Ahmet. She has learned to play kemençe, kabak, kemane, kaval, and kaşık. Her music serves as a fine accompaniment to Ahmet's performances, and she often performs alongside him.

JACEK and BOZENA MAREK - Polish Dances

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, 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 Rzezow, Poland. In 1985 he was the head choreographer of the Polish Folk Dance Ensembles, Festival in San Francisco.

FACULTY BIOGRAPHIES (cont'd)BARBARA McOWEN - Live Music

Originally from Berkeley, California, Barbara was active as a local folk dance teacher and musician in the 60s and 70s. She attended Stockton Folk Dance Camp for the first time on a U.C. Folk Dance Club scholarship in 1968. It was then that she was inspired by the late C. Stewart Smith and went on to gain her R.S.C.D.S. Scottish country dance teaching certificate, form a dance band, and record three record albums. In 1979 she moved to the Boston area and continues her main interest in Scottish fiddling with her current band, Tullochgorum. Barbara also teaches Scottish music workshops, is active in several New England dance music organizations, and is presently a member of a Yugoslav Folk orchestra. She keeps up her dancing interests by attending local and out-of-town Scottish and folk dance parties and workshops, and she tries to visit the West Coast as often as possible.

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. She became head of the Dance Department at the University of Oregon and devoted much time to teacher training and to folk dancing. Eugene, Oregon Folk Dancers Club was started by Pirkko. As a faculty wife at Grinnell, Iowa, Pirkko organized 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 is again teaching Folk Dance as a volunteer with the City Recreation Department. Her credo is "Let's not just do steps, let's dance them."

MARIANNE TAYLOR - Scottish Dances

Marianne graduated from Boston University with a degree in Dance. She began teaching in 1955, and in addition to regular classes, has taught in numerous Camps and Institutes in the United States and Canada. Her ethnic specialities are the dances of England, Scotland, Portugal, and the turning dances of many countries. She received her full teaching certificate from the RSCDS in 1957. In past years at Stockton Folk Dance Camp she has taught English, Portuguese and Scottish dances. She is co-founder of the Folk Arts Center of New England which has received a number of grants enabling it to teach folk dance with live music in the Boston schools. She also helped to start "Folk Dancing 'Round Boston", a record sales service

DUNAMENTI UGRÓS
(Hungary)

This sequence of figures has been arranged for learning and teaching. They may also be done improvisationally.

Pronunciation: DOO-naw-men-tee OO-grohsh

Translation: Jumping dance from Danube region.

Music: Hungaria HRLC-007 Tape 4/4 meter

Formation: Circle of M and W, hands joined down ("V" pos). Dance moves CW.

MeasPatternI. BASIC STEP

- 1 Introduction. No action.
2 Step L to L (ct 1); step R beside L (ct 2); close L to R (ct 3); hold (ct 4).
3-6 Repeat meas 2 four more times (five in all).

II. BASIC STEP WITH BOUNCE

- 1 Small leap onto L to L (ct 1); small leap onto R beside L (ct 2); close L to R and bounce on heels 3 times (cts 3,&,4).
2-6 Repeat meas 1 five more times (six in all).

III. LEAP WITH BOUNCES

- 1 Moving CW in circle, leap onto L, swinging R lower leg out to R back diag (ct 1); leap onto R beside L, swinging L lower leg out to L back diag (ct 2); face ctr, close L to R and bounce on heels 3 times (cts 3,&,4).
2-6 Repeat meas 1 five more times (six in all).

IV. LEAPS AND TOUCHES

- 1 Leap onto R in place, extending L fwd and touching L ft to floor in front of R (ct 1); leap onto L in place (under body) and touch R fwd (ct 2); hop on L, swinging R lower leg to R back diag (ct 3); leap onto R, swinging L lower leg to L back diag (ct 4).
2 Repeat meas 1 but beg with a hop on R instead of a leap (ct 1);
3, cts 1,2 Close L to R sharply (ct 1); small leap onto R, preparing to repeat the pattern (ct 2).

This 10-ct pattern takes 2½ meas. The repeat begins in the middle of meas 3.

- 3, cts 3,4+ Repeat the 10-ct pattern (meas 1-3½) but beg with a hop on the R instead of a leap.
4-5
6-10 Repeat meas 1-5. (Entire 10-ct pattern is done 4 times).
11 Repeat meas 2.
12 Repeat meas 2, cts 1-2 (cts 1-2); close R to L sharply (ct 3); take wt on L ft (ct 4).

DUNAMENTI UGRÓS (cont'd)V. CIFRAS

- 1 Leap onto R to R (ct 1); small leap onto L beside R (ct &); small leap onto R in place (ct 2); (Cifra Right). Repeat cts 1,&,2 with opp ftwk and direction (Cifra Left) (cts 3,&,4). M, while dancing Cifra, make a large CW circle, ending facing ptr at her place. W, while dancing Cifra, make a small CW circle, ending facing ptr.
Dancers may clap hands in same rhythm as the Cifra steps.
- 2-5 Repeat meas 1 four more times (10 Cifra steps in all).
Join 2 hands across at end.

VI. TRIPLE BOUNCE CIFRA VARIATION

- 1 Leap onto R to R, closing L to R immediately and bouncing on both heels (ct 1); bounce again on both heels (ct &); bounce on R, picking up L ft sharply (ct 2). (Triple Bounce Cifra Right). Repeat cts 1,&,2 with opp ftwk and direction (Triple Bounce Cifra Left) (cts 3,&,4).
- 2-6 Repeat meas 1 five more times (six in all).
- 7 Repeat meas 1, cts 1-2 (13 Triple Bounce Cifras in all).
Step L to L (ct 3); close R to L, taking wt on R (ct 4).

Repeat dance from beginning twice (3 total). During second time through the dance, dancers may break into pairs (M and W, or W and W) using double handhold, or R hands joined, or M R and W L hands joined and held up. Can be danced by 2 cpls or 4 dancers in a R hand star formation, in small circles, or as individuals.

Presented by Zoltán Farkas and
Ildikó Toth

Dance description by Kathleen Kerr

MAGYAR VERBUNK
(Hungary)

One of the most famous of Hungarian dances is the Verbunk, a man's recruiting dance. Magyar Verbunk, the variation found in the Szatmar region of north-eastern Hungary, is probably the best known variant. These typical figures have been arranged for recreational dancing.

Pronunciation: MAW-dyawr VEHR-boonk

Translation: Hungarian man's recruiting dance.

Music: Hungaria HRC 008 Side B/2 4/4 meter

Formation: Circle of M facing ctr. Fists on hips, ft in parallel 1st pos.

MeasPattern

- I.
- Straighten and bend knees
- 1 Introduction. No action.
- 2 Straighten knees (ct 1); bend knees slightly (ct 2); repeat cts 1,2 (cts 3,4).
- 3-4 Repeat meas 2 two more times.
- Straighten and bend knees to side:
- 5 Straighten knees (ct 1); bend knees, turning knees slightly to R (ct 2); straighten knees (ct 3); bend knees, turning knees slightly to L (ct 4).
- 6 Repeat meas 5.
- Sway side to side:
- 7 Step R ft slightly to R, keeping L in place. With knees close together, transfer wt to R ft, shifting knees to R (ct 1); keeping R in place, transfer wt to L, shifting knees to L (ct 2); keeping L in place, transfer wt to R, shifting knees to R (ct 3); transfer wt to L, shifting knees to L and raising R lower leg to R side (ct 4).
- Heel click-Bokázó:
- 8 Small hop on L, swinging R lower leg fwd (ct 1); jump onto both ft in a stride pos (ct 2); jump onto both ft, snapping ft together with heel-click (ct 3); take wt on L, raising R lower leg slightly to R side (ct 4).
- II
- Double traveling heel clicks-Páros Bokázó:
- Hands move freely at sides.
- 1 Small hop on L, moving to R, at the same time closing R to L with heel-click, and landing on both ft (ct 1); take wt on L, raising R lower leg slightly to R side (ct &); repeat ct 1 (ct 2); take wt on R, raising L lower leg slightly to L side (ct &); repeat cts 1,&,2,& with opp ftw and direction (cts 3,&,4,&).
- 2 Repeat meas 1.

MAGYAR VERBUNK (cont'd)Single traveling heel clicks-Egyes Bokázó:

3 Small hop on L, moving to R, at the same time closing R to L with heel-click, and landing on both ft (ct 1); take wt on R, raising L lower leg slightly to L side (ct &); repeat cts 1,& with opp ftwk and direction (cts 2,&); repeat cts 1,&,2,& (cts 3,&,4,&).

4 Repeat meas 3.

Single traveling heel clicks with thigh slaps:

5 Repeat meas 3, cts 1,&,2,&. On ct 1,&, slap L thigh with L hand as L lower leg is raised to side. On ct 2 &, slap R thigh with R hand as R lower leg is raised to side. Repeat cts 1,&,2,& (cts 3,&,4,&).

6 Repeat meas 5.

7 Repeat meas 5 cts 1,& (cts 1,&); leap onto L in place, raising R lower leg to R side (ct 2); slap outside of R boot heel with R hand (ct &); leap onto R in place, raising L lower leg to L side (ct 3); slap outside of L boot heel with L hand (ct &); leap onto L in place, raising R leg fwd (ct 4); slap inside of R boot top with R hand (ct &).

8 Repeat meas 7, cts 4,& with opp ftwk and direction (cts 1,&); repeat meas 7 cts 4,& (cts 2,&); close R sharply to L with heel-click (ct 3); clap, shift wt onto L (ct 4).

III.

Reel steps - Hatravágó

1 Hop on L, moving slightly fwd, raising and bending R leg so R ft is near inside of L knee (ct 1); step on R close behind L (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).

2 Repeat meas 1. On ct 4,&, swing R lower leg out to R side, heel turned out, knees close together.

Threes to side - Cifra:

3 Small low leap to R on R (ct 1); step L behind R (ct &); step R to R, bending R knee slightly (ct 2); swing L lower leg out to L side, heel turned out, knees close together (ct &); repeat cts 1,&,2,& with opp ftwk and direction (cts 3,&,4,&).

4 Repeat meas 3.

Jumps onto heels - Sarokra Billenés:

5 Small low leap to R on R (ct 1); step L behind R (ct &); jump onto both ft, wt on balls of ft, in stride pos, toes pointed in, knees bent and close together (ct 2); jump onto both ft, wt on heels, in stride pos, toes pointed out, knees straight (ct 3); jump onto both ft, wt on balls of ft, in stride pos, toes pointed in, knees bent and close together (ct 4).

Note: Cts 2-4 are done in place, with only rotation of ft and legs changing.

6 Repeat meas 5, cts 3,4 (cts 1,2); repeat meas 5, ct 1 (ct 3); low leap in place onto R, swinging L lower leg out to L side (ct 4).

MAGYAR VERBUNK (cont'd)Bell Cifras in place - Kisharang:

- 7 Low leap onto R in place (ct 1); small step to L on L (ct &); step R beside L, bending knee (ct 2); swing L lower leg out to L side (ct &); repeat cts 1,&2,& with opp ftwk and direction (cts 3,&4,&).
- 8 Repeat meas 7, cts 1,&2 (cts 1,&2); touch ball of L ft to floor to L side (ct &); close L to R with heel-click (ct 3); take wt on L, raising R lower leg to R side (ct 4).

IV.Threes: side to side with claps and slaps - Cifra és Csapasolok:

- 1 Low leap to R on R (ct 1); step L behind R (ct &); step R to R (ct 2); raise L leg slightly fwd (ct &); repeat cts 1,&2,& with opp ftwk and direction (cts 3,&4,&).
- 2 Repeat ftwk of meas 1. Clap hands in front of chest on cts 1,2,3,&4 (5 claps).
- 3 Repeat ftwk of meas 1. Clap hands in front of chest on cts 1,&2 (3 claps). On ct & slap inside of L boot top with L hand; repeat claps, slapping R boot top with R hand (cts 3,&4,&).
- 4 Repeat meas 3, cts 1,&2,& (cts 1,&2,&); repeat meas 2 cts 3,&4,& (cts 3,&4,&). No boot slap on ct 4 &.
- Boot slaps - Csapas:
- 5 Hop on L, raising R lower leg to R back diag, and slap outside of R boot heel with R hand (ct 1); step onto R in place and clap hands in front of chest (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).
- 6 Repeat meas 5.
- 7 Hop on L, raising R lower leg to L back diag, and slap inside of R boot heel with L hand (ct 1); leap onto R, raising L lower leg to R back diag, and slap inside of L boot heel with R hand (ct 2); repeat ct 2, with opp ftwk (ct 3); repeat ct 2 without slapping boot heel (ct 4).
- 8 Hop on R, raising L leg fwd, and slap L inside boot top with L hand (ct 1); hop on R, swinging L lower leg to L side, and slap outside of L boot heel with L hand (ct 2); close L to R with heel click, taking wt on both ft (ct 3); hold (ct 4).

Repeat dance from the beginning. Figs I, II, III are identical repeats. Fig IV has a second ending:

IV-A

- 1-5 Repeat Fig IV, meas 1-5.
- Closing steps - Záró Lépések:
- 6 Hop on L, raising R leg fwd; clap hands under R knee (ct 1); step onto R in place (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).

MAGYAR VERBUNK (cont'd)

- 7 Hop on L, raising R knee slightly fwd, and clap hands behind back (ct 1); step onto R in place and clap hands in front of chest (ct 2); kick L leg fwd while leaping from R, and slap inside of L boot top with L hand (ct 3); kick R leg fwd while landing on L, and slap inside of R boot top with R hand (ct &); step on R in place, clapping hands in front of chest (ct 4).
- 8 Raise L leg fwd and slap inside of L boot top with L hand (ct 1); leap onto L in place, clapping hands in front of chest and raising R leg to R side (ct 2); close R to L with heel click, place L fist on hip, and extend R arm to R side, high (ct 3); hold (ct 4).

Presented by Zoltán Farkas

Dance description by
Kathleen Kerr

SZATMÁRI FRISS CSÁRDÁS
(Hungary)

These figures are representative of the fast csardas of the Szatmár region of northeastern Hungary, and have been arranged for recreational dancing. The fast csardas of Szatmári is also referred to as "Ugrós (jumping) csárdás." In Szatmár, the Friss Csárdás is danced improvisationally, and immediately follows the Lassú Csárdás.

Pronunciation: SAWT-mah-ree FREESH CHAR-dahsh

Translation: Fast couple dance from the Szatmár region.

Music: Hungaria Records HRC 008 Side B/4 4/4 meter
Melodies are 14 meas long, in phrases of 4, 5, and 5 meas.
A B B'

Formation: Cpls in a circle around the dance floor. Ptrs facing, M L, W R hands and M R, W L hands joined at waist level.

MeasPattern

- I. STRAIGHTEN AND BEND KNEES, HEEL CLICKS - BOKÁZÓ
- 1 Straighten knees (ct 1); bend knees slightly (ct 2); repeat cts 1,2 (cts 3,4).
 - 2 Repeat meas 1, cts 1-3 ; (cts 1-3); bend knees and open heels, keeping toes together (ct 4).
 - 3 Straighten knees, bringing heels together with heel-click (ct 1); bend knees and open heels, keeping toes together (ct 2); repeat cts 1-2 (cts 3-4).
 - 4 Repeat meas 3, cts 1-3 (cts 1-3); small leap in place onto L, knee bent, swinging R lower leg out to R side (ct 4).
 - 5 Heel-click - Bokázó
Raise joined hands to side fwd high, shldr level. Hopping on L, swing R leg fwd, touching toe to floor in front of L (ct 1); jump onto both ft in stride pos, heels out, knees bent (ct 2); jump in place, bringing ft together with heel-click (ct 3); small leap onto R in place, knee bent, swinging L lower leg out to L side (ct 4).
 - 6 Repeat meas 5 with opp ftwk and direction.
 - 7-8 Repeat meas 5-6.
 - 9 M: Repeat meas 5, cts 1-3; small leap in place onto L, swinging R lower leg out to R side (ct 4).
W: Repeat meas 5.
 - 10 Side steps, lower joined hands to waist level:
M: Low leap R to R (ct 1); low leap L to R, behind R (ct 2); close R to L with heel-click, wt on both ft (ct 3); take wt on R in place, raising L lower leg slightly to L side (ct 4).
W: Opp ftwk and direction - move to L.
Repeat meas 10 with opp ftwk and direction.
 - 11 M: Repeat meas 10, cts 1-2 (cts 1-2); small stamping
 - 12 Cifra in place R,L,R (cts 3,&,4).
W: Opp ftwk and direction.
 - 13 Repeat meas 12, opp ftwk and direction.
 - 14 Repeat meas 10, cts 1-3; M and W take wt on L, raising R lower leg slightly to R side (ct 4).

SZATMÁRI FRISS CSÁRDÁS (cont'd)II. HEEL CLICKS and THREES - BOKÁZÓ ÉS CIFRA

- Touch ft to calf
- 1 Raise joined hands to side fwd high, shldr level.
Hop on L, raising R leg and touching R instep to inside of L calf (ct 1); leap onto R in place, raising L lower leg to L side (ct 2); repeat cts 1,2 with opp ftwk and direction (cts 3,4)/
- 2 Repeat meas 1.
- 3 Little Bell Cifras - Kisharang
Leap onto R in place (ct 1); step L to L (ct &); close R to L, extending L lower leg out to L side (ct 2); repeat cts 1,&,2 with opp ftwk and direction (cts 3,&,4).
- 4 M: Repeat meas 3.
W: Repeat meas 3, cts 1-3. Step R in place, extending L lower leg out to L side (ct 4).
- 5 Heel-clicks - Bokázó
M: Leap onto R to R, closing L to R with heel-click, and land on both ft (assemble) (ct 1); take wt on R, extending L lower leg to L side (ct 2); repeat cts 1,2 with opp ftwk and direction (cts 3,4).
W: Opp ftwk and direction.
- 6 Repeat meas 5, with opp ftwk and direction.
- 7-8 Repeat meas 5-6.
- 9 Repeat meas 5.
- 10 Threes - Cifra
M: Leap onto R to R (ct 1); small leap onto L next to R (ct &); small leap onto R in place (ct 2); repeat cts 1,&,2 with opp ftwk and direction (cts 3,&,4).
W: Opp ftwk and direction.
- 11-13 Repeat meas 10 three more times.
- 14 Repeat meas 10, cts 1,2 (cts 1,2); M: Leap L to L (ct 3); step R next to L, taking wt on R (ct 4).
W: Leap onto R to R (ct 3); close L next to R, keeping wt on R (ct 4).

III. BIG CIRCLE - RIDA és FUTÓ

- 1 Rida
Moving CW, Rida step: reaching step L to L (ct 1); step R to L, knee bent, in front of L (ct 2); repeat cts 1,2 (cts 3,4).
- 2-4 Repeat meas 1 three more times, for a total of 8 Ridas. During the first meas or two, as cpl starts to turn CW, M releases M L, W R hand hold, puts R arm behind W back. W puts L hand on M R shldr. M puts W on M R, and as both face ctr of circle, M moves CW to L around circle to join next cpl. One big circle of cpls is formed, turning RLOD (CW).
- 5 Stamping - Dobugo
Stamping steps L,R,L,R, knees slightly bent, continuing to move RLOD (CW) around big circle (cts 1,2,3,4)
- 6 Repeat meas 5.
- 7 Running backward
Leap onto L in RLOD (CW) picking up R ft slightly back (ct 1); continue to move bkwd in RLOD with running steps R,L,R picking up free ft in back (cts 2,3,4).

SZATMÁRI FRISS CSÁRDÁS (cont'd)

- 8 Running steps bkwd L,R,L,R in RLOD (CW) picking up free ft in back (cts 1,2,3,4).
- 9 Repeat meas 8, cts 1-3 (cts 1-3); step R bkwd in RLOD (CW), turning to face slightly L of ctr (ct 4).
- 10-12 Rida
Continuing to move RLOD (CW), repeat ftwk of meas 1-3
- 13 Stamping - Dobugo
Continuing to move RLOD, repeat meas 5.
M release L handhold on L neighbor in circle, W release R handhold on R neighbor in circle during this meas.
- 14 Repeat meas 5, cts 1,2 (cts 1,2) turning to face ptr; stamping step L next to R, taking starting pos, M L, W R hands, M R, W L hands joined waist level (ct 3); hold (ct 4).

Dance repeats from the beginning.

Presented by Zoltán Farkas and Ildikó Toth

Dance description by Kathleen Kerr

SZATMÁRI LASSÚ CSÁRDÁS
(Hungary)

These figures, typical of the slow csárdás of the Szatmári region of northeastern Hungary, have been arranged for recreational dancing. The slow csárdás of Szatmári is also referred to as "csendes (quiet) csárdás." In Szatmári, the Lassú Csárdás is danced improvisationally, and is followed immediately by the Friss Csárdás.

Pronunciation: SAWT-mah-ree LAH-shoo CHAR-dahsh

Translation: Slow couple dance from the Szatmári region.

Music: Hungaria Records HRC 008 4/4 meter
Melodies are 18 meas long in 6 meas phrases: A B B'

Formation: Cpls in a loose circle around dance floor. M and W face each other, arms at sides, no contact.

MeasPatternI. INTRODUCTION AND CSÁRDÁS

- 1-3 Introduction: M bow to W, cpl assume shldr-shldr-blade hold: W hands on M shldr; M hands high on W back at shldr blade level; W arms resting in contact with M arms.
- 4 Closed Double Csárdás:
M: Step to R on R (ct 1); step L next to R (ct 2); step R to R (ct 3); close L to R, no wt (ct r).
W: Opp ftwk, opp direction.
M takes smaller steps and leads W to take larger steps. He also uses his hands on W shldr blades to twist her slightly as she steps: CW (ct 1); CCW (ct 2); CW (ct 3).
- 5 Repeat meas 4 with opp ftwk and direction.
- 6-11 Repeat meas 4-5 three more times.
- 12 Repeat meas 4 (9 double csárdás in all). As W moves to her L, M forces her to take larger steps, brings her twd his R side and releases his L hand from her back. W removes her R hand from M shldr. M L arm moves freely at side, shldr level, W R hand on R hip. Cpl end side by side, W on M R.
- 13 Open double csárdás:
M: Step fwd on L (ct 1); step next to L on R (ct 2); step fwd on L (ct 3); bring R near L, keeping wt on L (ct 4).
W: Opp ftwk.
- 14 M: Step R,L,R in place, turning 1/2 CW, pulling W around with him (cts 1,2,3); bring L near R, keeping wt on R (ct 4).
W: Large step back on L (ct 1); step R next to L (ct 2); large step back on L (ct 3); close R to L, keeping wt on L (ct 4). W has backed in a semi-circle 1/2 CW around M, with M serving as pivot point.
- 15-16 Repeat meas 13-14.
- 17 Repeat meas 13.
- 18 M: Step R,L in place, turning 1/2 CW to face W, and pulling W bkwd (cts 1,2); step R next to L, starting to pull W to M R side (ct 3); hold, pulling W to M R side, forcing her to take step to her L (ct 4).
W: Step back on L (ct 1); step R next to L (ct 2); step L to L back diag, starting to move across in front of

SZATMÁRI LASSÚ CSÁRDÁS (cont'd)

M (ct 3); step R across in front of L, moving to M R side (ct 4). Cpl assume CW turn pos: R hips adjacent, M R hand on W L rib cage, M L hand on W R arm, between shldr and elbow, holding from back. W L hand on M R shldr, W R hand on M L shldr.

II. RIDA AND TURNS

Rida

- 1 M and W same ftwk. Rida step: With R hips adjacent, turning as a cpl CW, reaching step fwd on L (ct 1); step across on R, with slight knee bend (ct 2); (M takes smaller steps than W, with M R ft serving as pivot point for cpl); repeat cts 1,2 (cts 3,4).
- 2-3 Repeat meas 1 twice more for a total of 6 Rida steps. During meas 3, M takes W R hand in his L.
- 4-6 W turns:
M: Continuing ftwk of meas 1-3, take 6 small Rida steps, almost in place, raising L arm and leading W under it by pushing her with M R hand.
W: Continuing ftwk of meas 1-3, take 6 Rida steps, turning once CW under joined W R, M L hands, and returning to CW turn pos. However, M keeps W R hand in his L hand, held out to L side high.
- 7-9 Rida: Repeat meas 1-3, 6 Rida steps.
- 10-12 W circles M:
M: Continuing ftwk of meas 7-9, take 6 small Rida steps almost in place, lowering R arm to side, allowing W to pass to his R, then behind him. M retains W R hand in his L hand, brings his L hand to his R shldr, then releases W hand. W R hand trails back of his shldrs, to his R shldr.
W: Continuing ftwk of meas 7-9, take 6 Rida steps, circling M once CW and returning to CW turn pos.
- 13-15 Rida: Repeat meas 1-3, 6 Rida steps. M continues to hold W R hand in his L hand, held out to L side high.
- 16 W circles M:
M: Step L fwd, release W and lower R arm, raise joined M L, W R hands, starting to lead W CW around M (ct 1); long step on R, diag fwd R, onto bent knee, passing joined M L, W R hands over head as W passes behind M back (ct 2); keeping wt on R, straighten R knee and pivot approximately 1/3 CCW, to face W as she moves behind M back to M L side (ct 3); hold, continuing to lead W around M CW (ct 4).
W: Continuing ftwk of meas 13-15, take 2 Rida steps, passing behind M back to M L side, circling M CW.
- 17 M: Hold, wt on R, continuing to lead W around M CW, in front of M and twd M R side (cts 1-4).
W: Continuing ftwk of meas 13-16, take 2 Rida steps, continuing to circle M CW, moving in front of M to M R side.
- 18 M: Take 1 Rida step, as in meas 1, cts 1-2, bringing W to R side in CW turn pos (cts 1-2); keeping W at M R side, M uses R hand to rotate W 1/2 CW, while lowering joined M L, W R hands, and closing L to R, keeping wt

SZATMÁRI LASSU CSÁRDÁS (cont'd)

on R (ct 3); releasing M L, W R hand, keeping M R arm around W rib cage, stamping step on L diag fwd (ct 4).
 W: Continuing ftwk of meas 13-17, take 1 Rida step, assuming CW turn pos (cts 1-2); as M turns W 1/2 CW at M R side, step L near R (ct 3); as M releases W R hand, close L to R, keeping wt on L (ct 4).
 Cpl ends side by side, W on M R, M R hand on W back, W L hand on M R shldr.

III. THROW-ACROSS AND SLAPPING - Átvetös és Csapas

Basic throw-across - Átvetös:

- 1 M: Leading W with M R arm from M R side across in front of M, step diag back R on R (ct 1); step L to L, across R, catching W at M L side with M L arm at W waist (ct 2); stamping step diag fwd R on R, turning W CCW at M L side until cpl is side by side (ct 3); hold (ct 4).
 W: As M leads W twd M L side, step R fwd, in front of M (ct 1); long step L diag fwd L, across M to M L side (ct 2); bring R ft near L, pivoting on L to end at M L side, facing same direction as M (ct 3); small step R to R, stopping momentum of travel and turn (ct 4).
 W has traveled from M R to M L side, making 1 CCW turn.
- 2 Repeat meas 1, with opp ftwk and direction. W turns CW.
 3 Repeat meas 1.
- 4 Throw-across and threes - Átvetös és Cifra:
 Repeat meas 2, cts 1-2, throwing W from M L to M R (cts 1-2);
 M: Dance a stamping Cifra step while turning W CW:
 Stamping step L to L (ct 3); stamping step R in place (ct &);
 stamping step L diag fwd L (ct 4).
 W: Dance a Cifra step while turning CW at M R side:
 step L in place (ct 3); step R next to L (ct &);
 small step L to L (ct 4).
- 5 Repeat meas 4 with opp ftwk and direction.
 6 Repeat meas 4.
- 7 Throw-across and Slapping - Átvetös és Csapas:
 Repeat meas 1, cts 1-2, throwing W from M R to M L (cts 1-2);
 M: While turning W CCW, step on L, raising R lower leg to R side, and slap R outside boot heel with R hand (ct 3);
 leap onto R, raising L lower leg diag back R, and slap L inside boot heel with R hand (ct 4).
 W: At M L side, pivot (CCW) on L, touching R next to L (ct 3); step R on R (ct 4).
- 8 M: Repeat meas 4, throw-across with Cifra.
 W: Repeat meas 7, opp ftwk and direction.
- 9 Repeat meas 7.
- 10-11 Throw-across and Cifra, ending side-by-side:
 Repeat meas 4-5.
 12 M: Keeping W on M L side, shift M L hand to W R shldr, Cifra in place: step L in place (ct 1); step R next to L (ct 1); step L in place (ct 2); stamp R in place, keeping wt on L (ct 3); hold (ct 4).

SZATMÁRI LASSU CSÁRDÁS (cont'd)

- W: Step L to L (ct 1); step R next to e (ct 2); double heel-click to L: Raise L lower leg slightly to L (ct &); small leap onto R, moving slightly to L, closing L to R with small heel-click, keeping wt on R (ct 3); raise L lower leg slightly to L (ct &); small leap onto R, moving slightly to L, closing L to R with small heel-click, taking wt on L (ct 4); raise R lower leg slightly to R side in preparation for symmetric repeat (ct &).
Cpl ends side-by-side, W on M L.
- 13 M - slapping - Csapas. W - double heel-click, Páros Bokázó
M: Hop on L, extending R leg fwd, and slap inside of R boot top with R hand (ct 1); step on R in place (ct 2); hop on R, extending L leg fwd, and slap inside of L boot top with R hand (ct 3); step on L in place (ct 4).
W: Repeat meas 12, cts 3,&4,& with opp ftwk and direction, moving to R (cts 1,&2,&); repeat meas 12, cts 3,&4,& moving to L (cts 3,&4,&).
- 14 Repeat meas 13.
- 15 M: Hop on L, extending R leg fwd, and slap inside of R boot top with R hand (ct 1); hop again on L, bending R knee and bringing R ft next to L knee (ct 2); stamping Cifra in place: small stamping leap R in place (ct 3); stamping step L in place (ct &); stamping step R in place (ct 4).
W: Repeat meas 13.
- 16 Heel-touch and threes facing - Cifra:
M: Hopping on R, swing L leg fwd, touching L heel to floor in front of R (ct 1); small leap onto L in place next to R (ct 2); stamping Cifra in place: stamping R in place (ct 3); stamping step L next to R (ct &); stamping step R in place (ct 4). During this meas, M turns 1/4 CCW to face W, sliding M L hand from W R shldr to W R hand, and joining M R, W L hands at waist level.
W: Opp ftwk from M. During this meas, turn 1/4 CW to face M, joining W R, M L hands. W L, M R hands at waist level.
- 17 Repeat ftwk, meas 16, remain in facing pos.
- 18 M: Stamping Cifra in place: L,R,L (cts 1,&2); stamping step on R diag fwd R (ct 3); hold (ct 4).
W: Opp ftwk.

Dance repeats from beginning.

Presented by Zoltán Farkas and Ildikó Toth
Dance description by Kathleen Kerr

BAUERNMADL
(Austria)

This easy mixer dance is in the repertoire of all folk dance groups all over Austria, Bavaria, and the South Tirol. Danced by Marian and Ned Gault in Austria in summers of 1977-1986.

Pronunciation: BOW-ern-mah-dul

Music: "Freundliche Volkstänze" Tape EIO-101 Side B/5
2/4 meter

Formation: Cpls in a circle, in promenade pos, facing LOD.

MeasPattern

4 meas INTRODUCTION.

I. SEVEN STEPS

1-3 Beg outside ft, walk fwd 6 steps in LOD.
4 Stamp fwd on outside ft (ct 1); then turn sharply
inward to face RLOD, retaining wt on stamping ft (ct 2).
5-8 Beg with new outside ft, repeat meas 1-4, moving in
RLOD, and turning at end to face LOD.

II. THREE STEPS

9-12 Same as Part I, except take only two walking steps
before the "stamp turn around".

III. PROGRESSION

13-14 Release L hands and, with 4 steps, turn W twice CW
under the joined hands. Move fwd slightly in circle
on these steps.
15-16 Release R hands. W move fwd to M ahead with 4 walking
steps. At the same time, M clap hands twice (cts 1,2).
Then stamp R (meas 16, ct 1); hold (ct 2).

Repeat dance from the beginning with new partner.

Notes by Ned Gault

Presented by Marian and Ned Gault

SELKER BAIRISCH
(Austria)

A "klatsch-bairisch", named for the clapping figure which begins the dance. A variation of the bairisch-polka, or boarischer, from Selk in the Muhlviertel of Upper Austria. Danced by Marian and Ned Gault in Austria in summers of 1977-1986.

Pronunciation: SELL-ker BIGH-rish

Music: "Freundliche Volkstänze" Tape EIO-101 Side A/2
2/4 meter

Formation: Cpls in a circle, M inside, facing ptr.

MeasPattern

1-4 INTRODUCTION - no action.

I. THE DANCE

- 1 With both hands slap both thighs (ct 1); clap own hands together in front (ct 2).
- 2 Clap both hands with ptr 3 times (cts 1,&,2). Retain both hands joined on third clap, at shldr level, elbows bent and held down.
- 3-4 Step ML, WR sdwd in LOD (ct 1); touch MR, WL beside standing ft (ct 2). Repeat in RLOD, beg with MR, WL. Joined hands sway twd LOD, then in RLOD at shldr level on side steps.
- 5 Release MR, WL hands. W turn CW once in place with 2 steps under the joined hands as M take 2 steps moving to L, CW around ptr. At end of W's turn, join into Closed (Ballroom) Pos, M facing in RLOD.
- 6-8 Use 6 steps to make 3 CW pivot turns, moving in LOD, ending with M facing out, W facing in, for the repeat of the dance.

Notes by Ned Gault

Presented by Marian and Ned Gault

LEMBACHER LANDLER
(Austria)

This old dance is in the general dance repertoire of many dance groups all over Austria. Danced by Marian and Ned Gault in Austria in summers 1977-1986.

Pronunciation: LEHM-bahk-er LAND-ler

Music "Volksmusik/Volkstänze" Tape EIO-102 Side B/3 3/4 meter

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

Basic Steps: Waltz. Step-stamp-stamp: M step fwd L (ct 1); stamp lightly with R heel beside L ft, no wt (ct 2); stamp R ft slightly fwd, taking wt (ct 3).
Walking waltz: M step fwd L (ct 1); bring R ft fwd in preparation to step on it (ct 2); step fwd R (ct 3). Each step beg on M L.
Step-touch: M step fwd L (ct 1); touch R beside L (ct 2); hold (ct 3). Next one beg fwd on M R.
Walking turn: W makes one full turn CW by stepping R,L (spread evenly over 3 cts of music). May also be done turning CCW by stepping L,R.
Fürizwänger step: M step back R (ct 1); making 1/4 turn CW, close L to R (ct 3). Next one starts R fwd, making 1/4 turn CW. 4 such steps are needed to make one full CW rotation. W step is same, but beg fwd R, back on next, etc.

MeasPattern

4 meas INTRODUCTION No action.

- I. FORWARD - M STAMP
 1-8 Move in LOD, M using 8 Step-stamp-stamps, W using 8 small fwd waltz steps, beg R. On meas 8 turn slightly in to face ptr, bringing joined hands a bit to side in preparation for next part.
- II. FORWARD - M CLAP
 M: use 8 Step-touch steps (above), beg L ft, during this part.
 1 M turn W once CW under joined hands (while moving fwd in LOD). W use one Walking turn step (above) to make the turn (ct 1,2,3). M release joined hands after W turns.
 2-8 Continue moving in LOD, W uses 6 fwd waltz steps (beg R ft), then one step-touch, and stays beside ptr, her hands joined, low, behind her back. M continue basic step, clapping on ct 1 and 3 of each meas (starting with ct 3 of meas 2. No clap on ct 3 of last meas). Turn in to face ptr at end.

LEMBACHER LANDLER (cont'd)

- III. TURN IN PLACE
- 1-6 Join both hands with ptr, at shldr level, R elbows bent (so L sides are adj). M use 6 Walking waltzes, W use 6 normal fwd waltzes (beg ML, WR) to turn twice around CCW in place, to put M back on inside facing RLOD.
- 7-8 Release ML, WR hands. W takes 2 waltzes in place as M uses 2 Walking waltzes to turn 3/4 CW under the joined hands. End inside hands joined, facing ptr, hands a bit to side.
- IV. W TURNS UNDER CW/CCW
- 1-4 Moving slightly fwd in LOD, M takes 4 Step-touch steps, turning W CW under joined hands (3 meas). Lower joined hands to waist level to stop the turn (meas 4). W use 3 Walking turn steps, beg R ft, then one step-touch, to make three turns CW and stop on the fourth facing LOD. W should stay beside ptr, not ahead during this part.
- 5-8 Same as meas 1-4 except W beg L ft and turns CCW. End facing ptr. Join both hands.
- V. TURN IN PLACE
- 1-8 Repeat Part III, as above.
- VI. FÜRIZWÄNGER TURN
- 1-8 Use 8 Fürizwänger steps (above) both beg R ft, to make 2 complete turns CW in place. W must step strongly fwd on first step to get into the turn pos. The turn pos is like shldr-waist, but offset so R sides are adj. M R hand is at W shldr-blades, M L hand at W R upper arm. Arms are held up with L elbow bent. M must do step-touch on last basic to change ft, releasing turn pos and taking inside hands to start dance from beginning.
- I-VI REPEAT PARTS I to VI as before, except do not take inside hands at the end.
- WALTZ
- 1-2 Join ML, WR hands and use 2 waltzes to turn W once under joined hands, back to closed turn pos (like shldr waist, but M hands are at W shldr blades, arms up and rounded).
- 3-18 Use 16 waltzes to move in LOD, turning CW as usual.

Notes by Ned Gault

Presented by Marian and Ned Gault

PÄSCHER AUS MIEGER
(Austria)

This is a group dance from the area around Klagenfurt in Karnten (Carinthia) in Southern Austria near the Yugoslav border. "Päscher" is a dialect form of patschen (slapping) and is used to describe the multi-rhythmic clapping patterns, normally done by the men. Danced by Marian and Ned Gault in the summers 1977-1986.

Pronunciation: PASH-er ous MEE-ger

Music: "Volksmusik/Volkstänze" Tape EIO-102 Side A/3 4/4; 2/4 meter

Formation: Cpls in circle, M inside facing ptr. hands on waist, fingers fwd.

Basic Step: Austrian "Balance-polka", a soft, bouncy balance step (leap-step-step). Beg ML, WR, turn CW using 2 basics to make each turn.

Closed Turn Pos: Like shldr-waist pos except M hands are at W shldr blades, arms rounded.

Meas

4/4

4 meas

Pattern

INTRODUCTION No action

I. TWO-STEP, TURN IN PLACE

1-2 Beg ML, WR, do one sdwd two-step moving in LOD (meas 1); then another, moving in RLOD (meas 2). Steps are small and light. At end take Closed Turn Pos (above).

3-4 Use 8 small steps (like pivots) to make 2 turns CW on the spot.

5-8 Release hands and repeat meas 1-4, except in the turn, M takes only 7 steps and instead of completing the second turn, releases ptr and turns L to face ctr with wt on L ft. (W takes all 8 steps as before, ending facing ctr.)

II. M CLAP - W TURN

1-8 M: 16 Side-close steps (2 per meas), beg R ft and moving CCW around the M circle. On the "side" steps, clap hands in front at chest level.

9-16 Repeat meas 1-8, except SOME M now clap on the "close" step (off-beat) while the rest continue clapping on the "side" step (on beat).

(1-2) W: Use the combination side-close; side-close; turn 2,3, close. Turn is once CW. Hands are on waist. W must adjust steps so as to stay behind ptr as circles move CCW.

(3-16) Continue the side-turn combination, 8 times in all. On last one, take no wt on last closing step (use turn 2,3, touch). (NOTE: in Austria, many W do not use the side-close, but do turn 2,3,close; turn 2,3,close; etc., 16 times total.)

PASCHER AUS MIEGER (cont'd)2/4 III. POLKA TURN

- 1 M use 1 Austrian Balance Polka (above) step to turn R to face ptr and join in Closed Turn Pos (above). W do 1 balance step to L, while joining ptr in turn pos.
- 2-15 Use 14 Austrian Balance Polka steps to turn CW, moving in LOD.
- 16 Stop the turn (M step L,R) with M on inside.

4/4 IV. TWO-STEP, TURN IN PLACE

- 1-8 Same as Part I, except use Ballroom Pos, extending ML, WR arms twd LOD on first two-step, then bending elbows to put joined hands in between ptrs for the second two-step. Retain Ballroom Pos, extending arms normally, for the 8-step turn. End, as above, M facing ctr.

V. M STAMP, W TURN

- M:
1-8 Same as Part II, except hands are at waist, fingers fwd. Stamp R on the "side" steps. Keep steps small; it's the sound that's important, not the movement.
- 9-16 Same as meas 1-8, except M stamp (louder) on the "close" step in addition to the stamp on the "side" step.
- W: Exactly the same as in Part II.

2/4 VI. POLKA TURN

- 1-16 Repeat Part III.

4/4 VII. TWO-STEP, TURN IN PLACE

- 1-8 Repeat Part I, as above with hands on waist.

VIII. M STAMP AND CLAP, W TURN

- 1-8 Same as Part II, except M stamp R and clap (at the same time) on the "side" steps.
- 9-16 Same as meas 1-8, except M stamp on the "side" step, then clap on the "close" step.
- W step is same as in Part II.

2/4 IX. POLKA TURN

- 1-32 Repeat Part III, except do 32 polkas instead of 16. At end, release ML, WR arms and stop, arm around ptr, facing LOD

Notes by Ned Gault

Presented by Marian and Ned Gault

TIROLER FIGURENTANZ
(Austria)

The Figurentanz (a "figure" dance) is usually a dance which was put together from local or regional figures for a special celebration or ceremonial occasion. Many of these dances have been taken into the general repertoire. We have seen this version done by several groups in both the North and South Tirol.

Pronunciation: teer-OH-ler fih-GOOR-en-TAHNTS

Music: "Volksmusik/Volkstänze" Tape EIO-102 Side B/5 3/4 meter

Formation: Cpls in Promenade Pos, facing LOD around circle.

Basic Step: Landler step: a flat, walking step, 3 steps per meas.

NOTE: Landler step is used throughout the dance. Both dancers should keep up the step, even when not moving. The joined hands may "twist", but will not be released until the beginning of Part V.

<u>Meas</u>	<u>Pattern</u>
1-15	INTRODUCTION. This slow music is called a "geigenjodler", literally, "violin-singing". The dance starts with the faster music.
	I. <u>TURN CW/CCW IN PLACE</u>
1-8	Turn as a cpl CW in place using 8 landler steps. On meas 8 turn twd ptr, without releasing hands, to "reverse" Promenade Pos with W on ML.
9-16	Use 8 landler steps to turn CCW in place (M fwd, W bkwd), ending with W on outside of circle. Face ptr.
	II. <u>YOKE</u>
1-2	Raise joined hands. W turns CW (one turn). Both face LOD and bring ML hand behind M neck, WR hand behind her neck. Outside elbows are held down, not out. Use two landler steps, beg ML, WR. Beg turning CW as a cpl.
3-7	Use 5 landler steps to turn CW in place, maintaining the side-by-side pos. (M fwd-W bkwd). End with W on outside of circle.
8-10	M stamp R, raising hands and leading W into CCW turn to unwind the yoke (one turn), then one more turn to end facing RLOD (W on outside, M inside), making a new yoke with MR hand, WL hand behind their necks.
11-16	Use 6 landler steps to turn CCW in place (M fwd), ending facing LOD with W on INSIDE.
	III. <u>W TRAIL</u>
1-2	Two landler steps. Raise hands and M turn L (CCW one turn), lowering hands as he turns, to put all the joined hands at MR hip. M are facing LOD. W are behind ptr, still facing LOD.
3-16	Move fwd in LOD 14 landler steps. On these steps the movement is done on the first step, the other two are VERY short.

TIROLER FIGURENTANZ (cont'd)IV. M TURN/W TURN, STEP-OVER

- 1-2 Use 2 landler steps. M bend over and turn CCW (one turn) under the joined hands.
- 3-4 2 landler steps. W makes one CW turn under the joined hands. End facing ptr, hands still joined. R hand on top.
- 5 W kneel on R knee, holding joined ML, WR hands low. M step L in place.
- 6 M step over the lowered hands with R ft (note: in meas 5 and meas 6, M take only one step per meas).
- 7 M step over with L ft, using landler step to turn to L.
- 8 Bring joined R hands to MR hip and bend over, continuing L turn to face ptr, going under the WR arm.
- 9-12 Use 4 landler steps to make one more turn to L, this time going under both joined hands. M are facing nearly in LOD.
- 13-15 M straighten, turning W twice CW under joined hands.
- 16 Release the joined L hands. W make one more turn CW under joined R hands.

V. W TURN, CLAP

- 1-8 Use 8 landler steps (beg ML, WR) to move fwd in LOD, W ahead of M, turning CW under joined R hands (one turn each 2 landlers)
- 9-16 Continue movement in LOD, but release hands (W hands on waist. W moves fwd in LOD, M following. M clap on ct 1 of each meas, first on inside of ptr, then outside. W look back over L shldr, then R, etc. (but W beg meas 9 with R ft).

VI. CPL TURN CW, CCW

- 1-2 W turn out to R, one full turn, then to MR side. Join R hands in front of W. Join L hands in back of M. M dance in place. NOTE: These hands will remain joined until Part XI.
- 3-8 Turn CW in place (M fwd, W bkwd), ending W on outside.
- 9-16 Keeping hands joined, both turn 1/2 to L to "reverse" pos, W on ML side. Continue CCW turn as a cpl, ending facing LOD with W on inside.

VII. KNOT

- 1-4 M dance in place, facing LOD. Lead W a bit fwd, then to make a 1/2 CW turn in place (W is still at ML side.) W duck under ML arm, then joined L hands go to W waist. W are still on inside of circle, facing RLOD.
- 5-8 Both moving fwd, use 4 landlers to turn CCW in place.
- 9-16 Both turn to R to put W in same pos, but at MR side. Turn CW, ending M facing LOD, W (on outside) facing RLOD.

VIII. W OUT, M THREE TURNS TO WINDOW

- 1-2 W bends over and backs under the joined hands, then straightens.
- 3-12 M bends over and turns slowly to L, three full turns. At end of first turn, hands are untangled. Joined R hands go to MR hip, turning under WR arm. Third turn both hands are at MR hip. W dance in place.

TIROLER FIGURENTANZ (cont'd)

13-16 M raise hands and dance in place as W turn 3 turns CW to form the "little windows." Note: in forming window, R elbows should be at ptr R shldr. L hands are lowered to rest on the "windowsill."

IX. SMALL WINDOWS, BIG WINDOWS

1-7 Use landler steps to turn CW in place, ending with W on outside (twice around is usual).
 8-10 M stamp on first step. M raise joined hands and turn 1/2 to R, leading W into 3 turns CCW to make the "reverse little window" with L elbows at ptr L shldr.
 11-15 Turn CCW in place, ending W on outside.
 16-18 M stamp on first step. Raise joined hands. W turn 3 turns CW to unwind "little window" and rewind a "big window" by lowering the R hands to W waist at end of second turn.
 19-23 Turn CW in place, ending W on outside (one turn is usual).
 24-26 M stamp on first step. Raise hands. W turn 3 turns CCW to unwind, then rewind the "reverse big window."
 27-32 Turn CCW in place, ending W on outside, facing LOD.

X. W TURN, CLAP

1-16 Release L hands so W can move in LOD. REPEAT Part V.

XI. WALTZ

1-2 M move fwd as W turn out and back (one turn CW) to assume Ballroom Pos.
 3-10 8 Waltz Steps, turning CW and moving in LOD.
 11-12 Turn W CW under joined ML, WR hands to outside of circle. M kneel on R knee.

Notes by Ned Gault

Presented by Marian and Ned Gault

VEITSCHER MASUR
(Austria)

This dance was notated in the early 1900s in the Murz Valley, in Steiermark (the central part of Austria). It is sometimes jokingly called the "Veitscher Ochsentritt" ("ox-stepping" dance from Veitsch) for reasons which may become obvious when watching it danced. Danced by Marian and Ned Gault in Austria in summers of 1977-1986.

Pronunciation: VIGHT-chur MAHS-uhr

Music: "Volksmusik/Volkstänze" Tape EIO-102 Side A/3 3/4 meter

Formation: Cpls in Semi-open Pos facing LOD around the room. No circle is necessary. Hands are stretched fwd.

Basic Steps: Mazurka - a simple step-step-hop, done with a little rocking motion, leaning fwd slightly on the first step, then straightening on the second one. Free ft is raised slightly in front on hop if moving fwd, in back if moving bkwd.

Step-hop-hop - A fwd or bkwd step, followed by two small hops, all on the same ft. Free ft stays in position, in back if the step was fwd, in front if the step was bkwd.

MeasPattern

1-4 INTRODUCTION No action.

The dance is short, only 4 meas, and is repeated many times. It is a "free" dance; no circle is necessary (or possible). One of the "short-easy-dances-which-are-not-really-so-easy" dances.

- 1 Move fwd in LOD using one mazurka step, beg ML, WR.
- 2 Do one "step-hop-hop" step, using the 2 hops to make a 1/2 L (CCW) turn to point hands in RLOD. Free ft stays in back on the hops.
- 3 Move bkwd in LOD using 1 mazurka step: reach bkwd and step with inside ft (ct 1); small step bkwd on outside ft (ct 2); hop on outside ft, reaching bkwd with free ft (ct 3).
- 4 Do 1 "step-hop-hop" step, stepping bkwd, then using the 2 hops to turn 1/2 CW to point hands in LOD. Free ft remains in front on hops!

All steps are small. Don't attempt to "cover ground!"

Cue: FWD-FWD-HOP/TURN-HOP-HOP/BACK-BACK-HOP/TURN-HOP-HOP

Notes by Ned Gault

Presented by Marian and Ned Gault

UNTERSTEIRER LANDLER
(Steiermark, Austria)

An old, typical "Steirische" dance, now common in folk dance groups all over Austria. Danced by Marian and Ned Gault in Austria in the summers of 1977-1986.

Pronunciation: UHNT-er-shtigh-rer LAND-ler

Music: "Volksmusik/Volkstänze" (tape) EIO-102 Side A/1 and R/1
Freundliche Volkstanze (tape) EIO-101 Side B/2 3/4 meter

Formation: Cpls facing LOD, inside hands joined. W keep the R hand behind back when free.

Basic Step: A small, light, even running step, 3 steps per measure.

MeasPattern

3 meas INTRODUCTION No action.

I. W TURN, CPL TURN

1 One basic step, M in place, W make one turn CW under joined hands. Bring hands down slightly at end to stop W turn.

2-3 Two basic steps, M turning to R to face out as W make 2 CCW turns under joined hands, ending facing ctr. At end of turns M lower R hand to shldr level, elbow bent, and reaches under WR arm to join his L hand with WR hand behind her back; both have L arm straight. End M facing out, W in.

4-7 Cpl makes 2 turns CCW in place (both moving fwd) with 3 basic steps. NOTE: Both hands will now remain joined until the end of Part II.

8 One basic step. W dances in place as M, with a light jump onto both ft, ducks under W outstretched R arm, makes a 1/4 turn to R (keeping L hand low) backing up slightly as W bends her L elbow and straightens the R arm.

9 M bends over and ducks under W R arm (head first), coming up on R side of W. ML, WR hands are behind M back; both have L elbow bent, R arm straight; both are facing ctr.

10-16 Turn CCW as a cpl, 3 1/2 turns using basic step, ending M facing out, W in. On last step, bring ML, WR hands to MR side.

II. KNOT

1 One basic step in place, bringing joined ML, WR hands up so W can make 1/2 turn CCW to face ptr; then joined hands swing in RLOD, elbows straight.

2 One basic step. Swing hands down through, then up, W making one turn CW. Do not release joined hands. At the same time, M beg to move CCW around ptr.

UNTERSTEIRER LANDLER (cont'd)

- 3-4 Two basic steps. As M continue around ptr, returning to inside, W put the joined hands at her L hip and bend over, allowing M arms to slide over her back. W dance in place, facing ctr. At end, W straighten, ending with hands in a knot under WL arm, M arms on top of W, holding her L elbow against his chest; M facing out, W in.
- 5-8 Four basic steps, turning twice CCW in place as a cpl. End M facing out again.
- 9-11 Three basic steps. M dance in place as W bend over and make one CCW turn to unwind knot (meas 9); straighten and make another CCW turn to unwind hands (meas 10); then release ML, WR hands and make 1 more turn CCW under joined hands to face ptr. Swing joined hands in RLOD, elbows straight, at end to stop W turn.
- 1-8 III. W TURN, CPL TURN
REPEAT Part I, as above.
- 1-11 IV. KNOT
REPEAT Part II, as above.
- 1-8 V. SINGING
Release hands (W hands on waist). Move in LOD, W with small walking steps (3 steps per meas); M stepping fwd L (ct 1); touch R beside L (cts 2-3); step R (ct 1); touch L beside R (cts 2-3); etc.
SINGING. . .
"Is ma nix um a Sechserl, is ma nix um a Göld,
is ma nix um a Dirndl, san gnua auf da Wölt."
- 1-8 VI. CLAPPING
Continue in LOD, same steps as in Part V, M clapping hands in front in an up/down movement (like cymbals) on each beat.
- VII. SINGING
REPEAT Part V, as above, Singing -
"Mei Diandl hoabt Annal, hat schneeweiße Zahnal,
hat schneeweiße Knia, oba gsegn han is nia."
- 1-8 VIII. CLAPPING
REPEAT Part VI, as above
- 1-8 IX. CLAPPING
Repeat the clapping as above, but move in LOD with 8 basic steps.
- 1-8 X. W TURN, CPL TURN
REPEAT Part I, as above.
- 1-11 XI. KNOT
REPEAT Part II, as above.

- XII. WALTZ
- 1-16 Take Closed Waltz Pos (like Ballroom Pos, except ML hand is on W R upper arm; her R hand on his L shldr; arms are rounded) and do 16 regular waltzes, beg ML, WR, turning CW and moving in LOD.
- 17 Two chords. Join ML, WR hands and turn W once CW under joined hands. M kneel on R knee (M on inside, W outside facing ptr), retaining the joined hands.

Notes by Ned Gault

Presented by Marian and Ned Gault

WECHSELPOLKA
(Austria)

This is a free-form dance, done all over the Alpine area. Wechsel means change. In some versions, this refers to a partner-change. In others, such as this one, it refers to a step change, as the dance changes back and forth between a polka and a waltz. Danced by Marian and Ned Gault in Austria in summers of 1977-1986.

Pronunciation: VEX-el-POHL-kah

Music: "Volksmusik/Volkstänze"(tape) EIO-102 Side B/2 2/4;3/4 meter

Formation: Cpls usually in a circle, but not necessary. Dance pos is like shldr-waist, but M hands are at W shldr blades, arms up and rounded. Ptrs are close together.

Basic Steps: Austrian Polka is a simple balance step (leap-step-step; leap-step-step) in the rhythm 1,&,2; 1,&,2, etc. Done turning CW, it beg with ML, WR, but resembles a waltz step (turn, side, close; turn, side, close in q,q,S;q,q,S rhythm). The steps are SMALL and kept under the body, to accent the turn, rather than covering a lot of ground. This easy basic step is done as a "polka" by dancers all over the Alpine area (Austria, Bavaria, Switzerland, South Tirol).
Waltz.

The dance simply alternates 16 meas of waltz with 16 meas of polka, 16 waltz, etc. The orchestra will occasionally play two "16s" of the same type, to keep the dancers thinking and listening. The step does not stop at the end of meas 16, but flows smoothly into the next part. Since the waltz step (turn,side,close) and the polka (turn,side,close) are the same except for rhythm (1,2,3 versus 1,&,2), the transitions are very natural.

<u>Meas</u>	<u>Pattern</u>
1-4	<u>INTRODUCTION</u> No action.
3/4	I. <u>WALTZ</u>
1-16	16 waltz steps, turning CW and moving in LOD as usual.
2/4	II. <u>POLKA</u>
1-16	16 Austrian Polka steps, turning CW and moving LOD
3/4	III. <u>WALTZ</u>
2/4	IV. <u>POLKA</u>
3/4	V. <u>WALTZ</u>
2/4	VI. <u>POLKA</u>
2/4	VII. <u>POLKA</u>

NOTE: It is not necessary to turn continuously. Fwd movement or sometimes a reverse turn can be used, just as in regular ballroom dancing. Done smoothly, with small steps, this is a dance which can be comfortably done for as long as the orchestra chooses to play

Notes by Ned Gault

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.

- | | |
|------------------------------|-----------------------------------|
| 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. & 3/4) |
| a. Couples (full, 1/2, 3/4) | b. Four ladies (reg. & 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. CROSSTRAIL 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 DANCESHI NEIGHBOR

Record: Blue Star #2360 Merrbach Record Service

OPENER: BREAK ENDING:

Circle left -
 Hi Neighbor, Hi Neighbor
 What do you know and what do you say?
 Walk all around your corner, see saw your pet
 Gents right hand star, once inside the set
 Find the corner, Left Allemande
 Swing your maid and promenade
 Singing, Hi Neighbor, Hi Neighbor
 Time to smile and say hi

FIGURE:

Heads promenade half way around the set
 Heads Right & Left Thru you bet
 Heads Flutter Wheel, Sweep 1/4
 *Pass Thru, Star Thru
 Everybody Pass Thru, Wheel & Deal
 Double Pass Thru, first couple go left, next couple left
 All promenade, singing, Hi Neighbor, Hi Neighbor
 Time to smile and say hi

ALTERNATE PLUS FIGURE:

*Pass Thru, Touch 1/4
 Follow your neighbor and spread
 Boys Run Right, all promenade he said
 Hi Neighbor, Hi Neighbor
 Time to smile and say hi.

— — — — —
TRAVEL ON

OPENER: BREAK ENDING:

All four ladies promenade once inside the set
 Meet your partner, Box the Gnat and promenade your pet
 Gents roll back, Left Allemande and weave the ring
 I've laid around and played around this ol' town too long
 Do Sa Do your own and your promenade her home
 I've laid around and played around this ol' town too long
 And I feel like I've got to travel on.

FIGURE:

Heads Square Thru four hands around you go
 Right hand Star with the outside two, once around you know
 Heads to the middle, left hand Star once inside you do
 To the same outside two, Swing Thru
 Boys Trade, Turn Thru, Left Allemande - Come back and promenade
 I've laid around and played around this ol' town too long
 And I feel like I've got to travel on.

AMERICAN SQUARE DANCES (cont'd)BANJO CONTRA
By Jerry Helt

Music: Blue Star 1739-A "Old Joe Clark"

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

Cts

8 Banjo with the one below (Banjo butterfly position, M fwd)
8 Side car back don't be slow, face the girl (Backtrack to
sidecar butterfly, M fwd)
8 Heel & toe here we go, Heel & toe back you go
8 Heel & toe here we go, Heel & toe back you go
8 Do Sa Do your own
8 Swing your own
8 Circle four to the left with the couple across
8 Left hand star with the same four

CELITO LINDO MIXER

Music: E-Z #724 Jerry Helt - Caller

Formation: Circle of cpls with lady on man's right. All hands joined.

Cts

8 Everybody forward up and come on back
8 With your partner do sa do
8 All join hands circle left
8 Corner swing (put her on man's right, face the middle of the
circle, repeat the dance seven more times)

AMERICAN SQUARE DANCES

Heads lead right circle to a line
Flutter Wheel across and then
Pass Thru, Tag the Line
Lead people "U" Turn, Swing Thru,
Turn Thru
Left Allemande

Heads lead right circle to a line
Lines Pass Thru, Tag the Line,
face in
Lead people "U" Turn, Turn Thru
Left Allemande

Four Ladies Chain 3/4
Heads lead right circle to a line
Lines Pass Thru, Tag the Line
Lead people "U" Turn,
Left Allemande

Heads Square Thru four hands
Swing Thru with the outside two
Boys Run Right, Tag the Line
Girls "U" Turn, Curlique, Girls Trade
(Zero box 1-4 Wave)

Heads Star Thru, Pass Thru
Right & Left Thru, Star Thru
(lines of 4 with right hand lady)
Lines forward, Curlique
All eight Circulate twice
Boys Run Right, Cloverflo (or Trade By)
Left Allemande

Four Ladies Chain 3/4
Heads lead right circle to a line
Lines Pass Thru, Tag the Line face in
(Half Sashayed zero lines)

Heads lead right, circle to a line
of four
Flutter Wheel and Sweep a 1/4
Square Thru four hands
Lines Wheel & Deal, Double Pass Thru
First couple left next couple right
Crosstrail Thru, Left Allemande

CROSSFIRE (Variations)

Head ladies chain across
Heads Pass Thru, separate around one
line up four
Lines Pass Thru, Crossfire
Centers Swing Thru, Turn Thru
Left Allemande

Four ladies chain 1/4
Heads lead right, circle to a line
Lines Pass Thru, Tag the Line, face in
Lines Pass Thru, Crossfire
Centers Recycle, Pass Thru, Swing Thru
Boys Run Right (1P-2P Line),
Left Allemande

Heads Square Thru four hands
Heads split the sides, around one,
line up four
Lines Pass Thru, Crossfire, Ping
Pong Circulate
Centers Swing Thru, Swing Thru again
Turn Thru, Left Allemande

Heads Flutter Wheel across
Sides lead right, circle to a line
Lines Pass Thru, Crossfire
Center Boys Run Right, Crossfire
Centers Walk & Dodge, Swing your
partner or
Box the Gnat, Right & Left Grand
#

AMERICAN SQUARE DANCES (cont'd)

Head ladies chain across
 Heads lead right, circle to a line
 Lines forward up & back
 Ladies chain across, Right and
 Left Thru
 Lines Pass Thru, Gents "U" Turn
 Left Allemande

All four ladies chain across
 Heads Right & Left Thru
 Heads Pass Thru, separate around
 one, line up four
 Centers Right & Left Thru
 Ends Pass Thru, Left Allemande

Heads lead right, circle to a line
 Lines forward up & back
 Ladies Roll Away A Half Sashay
 Center ladies Roll Away A Half Sashay
 Lines Pass Thru & "U" Turn
 Centers Right & Left Thru
 Ends Pass Thru, around one, line
 up four (1P-2P Line)
 Left Allemande

Heads lead right, circle to a line
 Lines forward up & back
 Ladies Roll Away A Half Sashay
 Centers Right & Left Thru
 Centers Pass Thru, split the out-
 side two
 Lines Pass Thru "U" Turn
 Centers Roll Away A Half Sashay
 (1P-2P Line)

Heads Flutter Wheel
 Heads lead to the right,
 Left Allemande

Heads Square Thru four hands
 Turn Thru with the outside two
 Centers Left Turn thru
 Peel Off, go forward Star Thru
 Inside arch, dive thru
 Square Thru 3/4
 Left Allemande

Heads Square Thru four hands round
 Do Si Do the outside two
 Spin Chain Thru, Girls Circulate
 Spin Chain Thru
 Pass Thru, Left Allemande

Heads Square Thru four hands round
 Do Si Do the outside two
 Spin Chain Thru, Girls Circulate twice
 Turn Thru, Left Allemande

Heads Square Thru four hands round
 Do Si Do the outside two
 Spin Chain Thru
 All eight Circulate, Turn Thru
 Left Allemande

Four ladies chain, straight across
 Heads Square Thru four hands round
 Do Si Do the outside two
 Spin Chain Thru
 Boys to the right, run around one
 Wheel and Deal, Dive Thru, Pass Thru
 Do Si Do the outside two
 Spin Chain Thru
 Boys to the right, run around one
 Wheel and Deal, Dive Thru, Pass Thru
 Left Allemande

Four ladies chain straight across
 Heads Square Thru four hands round
 Spin Chain Thru
 Boys Run Right, bend the line
 (Normal lines of four with partner)

Heads Square Thru four hands round
 Centers in, ends fold, centers in,
 castoff 3/4 round
 Star Thru, Dive Thru, Square Thru 3/4
 round
 Left Allemande, etc.

AMERICAN SQUARE DANCES (cont'd)

Promenade don't slow down
 Sides single file promenade
 Heads wheel into the center
 Slide Thru, Pass Thru, Left Allemande

Promenade don't slow down
 Sides single file promenade
 Heads wheel into the center
 Swing Thru, Spin the Top, Pass Thru
 Left Allemande

Promenade don't slow down
 Sides single file promenade
 Heads wheel into the center
 Flutter Wheel, Curlique
 Left Allemande

Promenade don't slow down
 Sides single file promenade
 Heads wheel into the center
 Box the Gnat, box it back
 Right hand star once around
 Left Allemande

Promenade don't slow down
 Sides single file promenade
 Heads wheel into the center
 Curlique, Walk & Dodge, Boys Run Right
 Left Allemande

- - - - -

Heads forward, do si do to an Ocean
 Wave
 Boys Run, Boys Trade, Castoff 3/4
 round
 Pass Thru, circle four with the
 sides
 Heads break to a line of four
 Crosstrail thru, Left Allemande, etc

Heads forward, do si do to an Ocean
 Wave
 Trade the wave and left swing thru
 Trade the wave and swing thru
 (Normal Ocean Wave)

Head ladies to the right chain
 Send 'em back Dixie Style to an
 Ocean Wave
 Girls Circulate, Left Allemande

Heads Square Thru four hands round
 Do si do the outside to an Ocean Wave
 Boys Fold, Peel Off, Wheel & Deal
 Do Si Do all the way to an Ocean Wave
 Girls Fold, Peel Off and 1/4 more
 Dixie Style to a Left Allemande

- - - - -

Dixie Grand

Sides Right & Left Thru
 Number 1 couple back to back
 With the corner Star Thru
 Head positions Pass Thru, partner trade
 Heads Pass Thru, separate around one
 Line up four, all circle left
 Other way back single file
 Ladies "U" Turn, Dixie Grand - - - -
 Promenade your partner

Four ladies chain across
 Head men face your corner, Star Thru
 The ladies in #1 position walk forward
 Split the ladies facing you, around one
 All circle left, other way back single file
 Ladies "U" Turn, Dixie Grand - - - -
 Promenade

Heads Right & Left Thru, all four ladies
 chain
 Sides forward, Star Thru, Dixie Grand - - -
 Partner right pull by, Left Allemande

Heads Right & Left Thru
 Number 2 couple with your partner back
 to back
 With the corner Star Thru
 Side positions, Pass Thru and partner
 trade
 Same sides Pass Thru, separate around one
 Line up four, all join hands circle left
 Everybody make a right hand star
 Gents "U" Turn, Dixie Grand
 Meet your partner, Promenade

- - - - -

Presented by Jerry Helt

BORDEIUL AMESTECAT
(Oltenia, Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 4/4 meter

Formation: Line.

Meas

Pattern

Fig A.

- 1 Facing LOD and travelling CCW, arms bent at elbows, step R (ct 1); touch L beside R (ct 2); step L, R (cts 3,4).
- 2 Touch L beside R (ct 1); step L,R (cts 2,3); lift L leg (ct 4), facing ctr.
- 3 Facing ctr, step L beside R (ct 1); lift R (ct 2); step R beside L (ct 3); step L fwd on plie, turning L shldr to ctr (ct 4).
- 4 Step R (ct 1); step L behind R (ct &); step R (ct 2); repeat cts 1,&,2 with opp ftwk (cts 3,&,4). During meas 4 turn right to face out of circle and join hands again.
- 5 Facing out of circle, step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 6 Step R to R (ct 1); step L across R (ct 2); step R to R (ct 3); kick L front (ct 4).
- 7 Step L to L (ct 1); kick R front (ct 2); step R fwd (ct 3); step L beside R (ct &); step R fwd (ct 4).
- 8 Step L on heel (ct 1); step R (ct &); step L on heel (ct 2); step R (ct &); step L on heel (ct 3); step R with stamp (ct &); step L with stamp (ct 4). During meas 8, turn left to face into circle and join hands.

Fig B (faster)

- 1 On the spot, facing ctr of circle, step R across L (ct 1); step L on the spot (ct 2); step R beside L (ct 3); step L on the spot (ct 4).
- 2 Travelling fwd, step R across L and turn body to L (ct 1); hop on R (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).
- 3 Step R (ct 1); stamp L beside R, no wt (ct 2); facing L, step diag out on L (ct 3); step R beside L (ct 4).
- 4 Step L diag out (ct 1); hop on L facing ctr (ct 2); step R to R (ct 3); step L behind R (ct 4).
- 5 Step R to R (ct 1); hop on R (ct 2), travelling CW step L to L (ct 3); step R behind L (ct 4).
- 6 Repeat meas 5, cts 3,4 two times (cts 1,2,3,4).
- 7 Step L (ct 1); stamp R no wt (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).
- 8 Kneel on L (cts 1,2); stand and stamp L, no wt (cts 3,4).
- 9 Travelling fwd into circle, step L fwd (ct 1); step R beside L (ct 2); step L fwd (ct 3); hop on L (ct 4).
- 10 Repeat meas 9 with opp ftwk, travelling bkwd.
- 11 Step L across R, turning to R (ct 1); hop on L (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).

BORDEIUL AMESTECAT (cont'd)

- 12 Facing ctr and travelling CW, step L to L (ct 1); step R behind L (ct 2); step L to L (ct 3); hop on L (ct 4).
13 Step R across L (ct 1); step L beside R (ct 2); step R across L (ct 3); hop on R turning to face LOD (ct 4).
14 Travelling CCW, step L across R (ct 1); step R to R (ct 2); repeat cts 1,2 (cts 3,4).
15 Repeat meas 14.
16 Facing ctr, stamp L (ct 1); stamp R (ct 2); stamp L (cts 3-4).

Repeat dance from beginning.

Presented by Nicolaas Hilferink

CODRENEȘC
(Transylvania, Romania)

A men's dance.

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 4/4 meter

Formation: Line.

Meas

Pattern

Part A

- 1 Facing CCW and travelling fwd, step R (ct 1); lift L leg and slap L thigh with L hand (ct 2); step L (ct 3); slap R thigh (ct 4).
2 Step R (ct 1); clap hands (ct 2); step L and clap hands (ct 3); clap hands (ct 4).
3 Jump onto both ft, together (ct 1); clap hands (cts 2,3); jump onto both ft (ct 4).
4 Clap hands (cts 1,2); jump onto both ft (ct 3); clap hands (ct 4).
5-6 Repeat meas 1-2.
7-8 Facing ctr, standing on both ft together, knees slightly bent, leaning slightly to R, rotate hands around each other, snapping R and L fingers alternate cts.

Part B

- 1 Facing ctr of circle, arms shld level with bent elbows, step L to L, lifting R ft (ct 1); extend R leg across L and snap fingers (ct 2); step R to R (ct 3); step L behind R and snap fingers (ct 4).
2 Repeat meas 1 with opp ftwk.
3-6 Repeat meas 1-2, twice.
7 Closing #1: Step L to L, lifting R (cts 1,2); step R to R, lifting L (ct 3); jump onto both ft apart (ct 4).
8 Click ft together (ct 1); hold (cts 2,3,4).

Part C

- 1 Facing ctr, step L, extend R in front (cts 1,2); hop on L, bending R knee (ct 3); step R (ct 4).
2 Step L (ct 1); slap R shin with R hand (ct 2); step R (ct 3); slap L shin with R hand (ct 4).
3-6 Repeat meas 1-2, twice.
7 Closing #2: Step L (ct 1); slap R thigh with R hand (ct 2); slap R ankle outside (ct 3); stamp R beside L (ct 4).
8 Stamp L beside R (ct 1); hold (cts 2,3,4).

Part D

- 1 Facing and travelling CCW, step L (ct 1); slap R ankle outside (ct 2); step R (ct 3); slap L ankle outside (ct 4).
2 Step L (ct 1); slap R thigh with R hand (ct 2); slap R ankle outside (ct 3) step R (ct 4).
3-6 Repeat meas 1-2, twice.
7-8 Repeat Fig B, meas 7-8, Closing #1.

CODRENESEC (cont'd)Part E

- 1 Facing ctr, hop on L (ct 1); stamp R, no wt (ct 2);
repeat cts 1,2 (cts 3,4).
- 2 Hop on L (ct 1); stamp R, no wt (cts 2,3,4).
- 3 Step R fwd (cts 1,2); step L behind R (ct 3); step R
fwd (ct 4).
- 4 Hold (ct 1); step L behind R (ct 2); step R fwd (ct 3);
stamp ball of L ft behind R, no wt (ct 4).
- 5 Step back on L, extend R fwd (cts 1,2); hop on L, bend
R knee (ct 3); step back on R (ct 4).
- 6 Step L beside R (ct 1); slap R thigh with R hand (ct 2);
slap R shin with R hand (ct 3); slap R thigh with R hand
(ct 4).
- 7 Repeat meas 6 with opp ftwk but same hand.
- 8 Repeat meas 6 (cts 1,2,3); hold (ct 4).

Repeat whole dance from beginning. Variation A done
twice through.

Presented by Nicolaas Hilferink

DELA DIN OPRISOR
(Oltenia, Romania)

Title means "From the City of Oprisor"

Pronunciation: DEH-lah deen oh-pree-SOHR

Music: Electrecord ST-CS 0185 Side B/6 2/4 meter

Formation: Line dance, hands held down in "V" pos.

MeasPattern

16 meas INTRODUCTION.

PART A

- 1 Facing front, hands held down, step R fwd (ct 1); swing arms fwd turning to face LOD, step L fwd (ct 2).
 2 Swing arms back, step R to R (ct 1); close L to R (ct &); step R to R (ct 2).
 3 Facing front, step L fwd (ct 1); swing arms fwd turning to face RLOD, step R fwd (ct 2).
 4 Swing arms back, step L to L (ct 1); close R to L (ct &); step L to L (ct 2).
 5-6 Repeat meas 1-2.
 7 Still facing LOD, step L fwd, swing arms fwd (ct 1); step R to R (ct 2); close L to R (ct &).
 8 Step R to R (ct 1); close L to R (ct &); step R to R, arms have swung back (ct 2).
 9-16 Repeat meas 1-8 with opp ftwk.

PART B

- 1 Facing front, leap onto R (ct 1); hop on R kicking L ft fwd (ct 2).
 2 Step L bkwd (ct 1); step R on toes in front of L (ct &); step L bkwd (ct 2); step R on toes, diag to R (ct &).
 3 Step L bkwd (ct 1); step R on toes in front of L (ct &); step L bkwd (ct 2).
 4 Step on R heel fwd (ct 1); close L to R (ct &); step R fwd (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk.
 9-16 Repeat meas 1-8.

PART C

- 1 Facing front, step R diag fwd (ct 1); turning to face LOD, step L fwd (ct 2).
 2 Step on R heel to R (ct 1); close L to R (ct 2).
 3 Repeat meas 2.
 4 Turning to face front, stamp R (ct 1); stamp L (ct &); Stamp R (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk.
 9 Facing front, step R fwd (ct 1); step L fwd (ct 2).
 10 Fall fwd on R as L lifts bkwd (ct 1); facing ctr, hop on R and kick L fwd (ct 2).
 11 Step L (ct 1); step R across L (ct &); step L back in place (ct 2).

DELA DIN OPRISOR (cont'd)

- 12 Turning to face front, leap onto R (ct 1); slap L in front of R, no wt (ct 2).
- 13 Twist, turning to face LOD, leap onto L, turning R knee to R (ct 1); twist, turning to face RLOD, hop on L, R knee twd RLOD (ct 2).
- 14 Turning to face front, hop on L (ct 1); slap R in front of L, no wt (ct 2).
- 15 Step R bkwd (ct 1); close L to R (ct &); step R bkwd (ct 2).
- 16 Repeat meas 15 with opp ftwk and direction.

Set Dance Pattern: A B C x2 A B C x2
 x2 x2

Presented by Nicolaas Hilferink

FLORICICĂ DE LA CASIMCEA
(Dobrudja, Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by Nicolaas Hilferink
2/4 meter
Formation: Circle. Hora hold: "W" pos.

MeasPattern

INTRODUCTION. None.

Fig A

- 1 Facing and travelling LOD (CCW), step R, L (cts 1,2).
2 Step R (ct 1); step L beside R (ct &); step R (ct 2).
Arms swing down on ct 1 and up on ct 2.
3-4 Repeat meas 1-2 with opp ftwk.
5-8 Repeat meas 1-4.

Fig B

- 1 Facing ctr, step R to R (ct 1); step L across R (ct &);
step R on the spot (ct 2); hop on R (ct &). Arms
swing down on ct 1 and up on ct 2.
2 Repeat meas 1 with opp ftwk.
3-4 Repeat meas 1-2, finish with stamp with R (no wt)
instead of hop on L.
5 Facing and travelling CCW, step R (ct 1); scuff L (ct &);
step L (ct 2); scuff R (ct &).
6 Repeat meas 5.
7 Step R (ct 1); stamp L, no wt (ct &); repeat stamp
(ct 2); pause (ct &).
8 Turning to face ctr, repeat meas 7 with opp ftwk.

Fig C

- 1 Facing ctr and travelling fwd, step R (ct 1); step
L (ct &); step R (ct 2); hop on R (ct &).
2 Travelling bkwd, repeat meas 1, with opp ftwk.
3 Facing and travelling CCW, step R (ct 1); hop on R
(ct &); step L (ct 2); hop on L (ct &). Arms swing
down on ct 1 and up on ct 2.
4 Turning to face ctr, step R to R (ct 1); step L behind
R (ct &); step R to R (ct 2); stamp L beside R, no
wt (ct &).
5 Facing and travelling CW, step L (ct 1); hop on L (ct &);
step R (ct 2); hop on R (ct &). Arms swing down on ct 1
and up on ct 2.
6 Turning to face ctr, step L to L (ct 1); step R behind
L (ct &); step L to L (ct 2); stamp R beside L, no wt
(ct &).
7 Step R (ct 1); stamp L, no wt (ct &); step L (ct 2);
stamp R, no wt (ct &).
8 Step R (ct 1); stamp L twice, no wt (cts &,2).
9-16 Repeat meas 1-8 with opp ftwk.

Sequence: A/B/A/B/C A/B/A/B/C

Presented by Nicolaas Hilferink

Romania



HORA DE LA MEDGIDIA
(Romania)

This dance was learned in both the Netherlands and Romania from Theodor Vasilescu in 1984.

Pronunciation: HAW-rah deh lah mayd-JEE-dee-ah

Music: Romanian Folk Dances, Electrecord ST-CS 0185 Side A/5
2/4 meter

Formation: Circle, facing ctr, hands joined in "W" pos.

MeasPattern

No introduction.

Fig I

- 1 Face R of ctr and move in LOD. Touch L toe beside R, turn hips twd R in LOD (ct 1); step L fwd (ct 2).
2 Step fwd R,L (cts 1,2).
3-4 Repeat meas 1-2 with opp ftwk.
5-8 Repeat meas 1-4.

Fig II

- 1 Face L of ctr and move in RLOD. Two-step fwd L,R,L (cts 1,&,2).
2 Two-step R,L,R, beg curve twd ctr (cts 1,&,2).
3 Two-step L,R,L twd ctr (cts 1,&,2).
4 Step R in place (ct 1); kick L fwd (ct 2).
5 Step L in place (ct 1); kick R fwd (ct 2).
6-7 Step R,L,R,L slowly bkwd away from ctr (1 step to a ct).
8 Step R,L,R in place (cts 1,&,2).

Fig III

- 1 Facing and moving twd ctr. Step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L heel fwd (ct &).
2-3 Repeat meas 1 twice.
4 Step L fwd (ct 1); scuff R heel fwd (ct &) (7 step-scuffs in all); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
5 Jump onto both ft apart (ct 1); bounce on L as R kicks across L (ct 2).
6 Step R bkwd (ct 1); close L to R (ct &); step R bkwd (ct 2).
7 Repeat meas 6 with opp ftwk.
8 Repeat meas 6.

Fig IV

- 1 Face L of ctr and move RLOD. Two-step fwd L,R,L (cts 1,&,2).
2 Two-step fwd R,L,R (cts 1,&,2).
3 Moving and facing twd ctr, step L fwd (ct 1); scuff R heel fwd (ct &); step R fwd (ct 2); scuff L fwd (ct &).
4 Step L fwd (ct 1); scuff R fwd (ct &); small bounce on L (ct 2); stamp R beside L, no wt (ct &).
5 Moving away from ctr, step R bkwd (ct 1); bounce on R as L kicks fwd (ct 2).

HORA DE LA MEDGIDIA (cont'd)

6 Step L bkwd (ct 1); bounce on L as R kicks fwd (ct 2).
 7 Step R,L bkwd (cts 1,2).
 8 Two-step bkwd R,L,R (cts 1,&,2).

SEQUENCE: I II III IV - I II III IV
 2x 4x 2x 2x 2x 4x 2x 2x

Presented by Nicolaas Hilferink

HORA MIREȘII
(Bihor, Transylvania, Romania)

A woman's dance.

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 2/4 meter

Formation: Hands held either shldr level or down.

Meas

Pattern

No introduction.

Variation A

- 1 Facing and travelling LOD, step R,L (cts 1,2).
- 2 Step R (ct 1);; step L beside R (ct &); step R (ct 2).
- 3 Step L,R (cts 1,2).
- 4 Step L (ct 1); step R beside L (ct &); step L (ct 2).
- 5 Step R (ct 1); step L (ct &); step R (ct 2).
- 6 Step L (ct 1); touch R beside L (ct 2).
- 7 Step R bkwd (ct 1); turning to face ctr, step L to L (ct 2).
- 8 Step R across L (ct 1); touch L beside R (ct 2).
- 9 Step L beside R (ct 1); touch R beside L (ct 2).
- 10 Step bkwd on R (ct 1); touch L beside R (ct 2).

Variation B

- 1 Facing ctr, step L to L (ct 1); step R across L (ct 2).
- 2 Step L to L (ct 1); touch R beside L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Repeat meas 1-2.
- 7 Travelling L, step R behind L (ct 1); step L to L (ct 2).
- 8-9 Repeat meas 7 twice.
- 10 Step R behind L (ct 1); close L to R (ct 2).

Presented by Nicolaas Hilferink

JOC DE LEAGANE
(Maramures, Romania)

Joc de leagane, a ceremonial type dance, was learned by Nicolaas Hilferink in Baie Mare in 1982. It is said that when a child reached the age of 1 to 1½ years old, the village women would gather, put the child in a support in front of their chest and do this dance to show that their child was in good health and very strong.

Pronunciation: ZHOHK deh lay-AH-guh-neh

Music: Electrecord ST-CS 0185 Side A/9 2/4 meter

Formation: Circle of W, facing and moving in LOD. R hand is extended twd L shldr of R neighbor and holding L hand of that W.

MeasPattern

16 meas

Introduction.Fig I - Facing and moving in LOD

- 1 Touch R beside L (ct 1); step fwd on R (ct 2).
 - 2 Touch L beside R (ct 1); step fwd on L (ct 2).
 - 3 Step fwd R,L (cts 1,2).
 - 4 Step fwd on R (ct 1); close L to R (ct &); step fwd on R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.

Fig II - Facing ctr, lifting hands above head level

- 1 Step on R to R leaving L in place (ct 1); lean on R (ct 2).
 - 2 Shift wt onto L (ct 1); lean on L (ct 2).
 - 3 Shift wt onto R (ct 1); close L to R (ct 2).
 - 4 Step on R to R (ct 1); lean on R (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk but on meas 8, ct 2 close R to L (no wt).

Fig III - Facing ctr

- 1 Step bkwd R,L (cts 1,2).
 - 2 Take a small step bkwd on R leaving L in place (ct 1); shift wt fwd onto L (ct &); shift wt bkwd onto R (ct 2).
Note: Hands lower to "V" pos during meas 1-2.
- 3-4 Repeat meas 1-2 with opp ftwk and direction. Raise hands high.
- 5 Facing and moving in LOD, lower hands to shldr level and walk fwd R,L (cts 1,2); close R to L (ct &).
 - 6 Walk fwd L,R (cts 1,2).
 - 7 Walk fwd L,R (cts 1,2); close L to R (ct &).
 - 8 Walk fwd R,L (cts 1,2).
Note: Meas 5-8 could be cued as: walk, 2-step, walk, walk, 2-step, walk.

Fig IV - Facing and moving in LOD

- 1 Step fwd R,L,R (cts 1,&,2); stamp L beside R, no wt (ct &).
 - 2 Turning to face RLOD, step fwd L,R (cts 1,2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Lowering hands to "V" pos, walk R,L in LOD (cts 1,2).
Joined hands swing slightly away from ctr (ct 1) and slightly twd ctr (ct 2).

JOC DE LEAGĂNE (cont'd)

6-8 Repeat meas 5 three more times (8 steps in all).

Repeat dance two times (3 total).

Presented by Nicolaas Hilferink

LYRICS: Joc de leagăne

Mama cînd m-o leganat	2x
Numai de dor mi-o cîntat	2x
Mi-o cîntat de dor si-o plîns	2x
Dorul de mine s-o prins	2x
De cînd port dor la inima	2x
Nu mai am nici o hodina	
Nici la prinz si nici la cina	
Cite doruri rele-s grele	2x
Tate-s pa bratele mele	2x
Altul moare de batrîn	2x
Nu sti dorul de ce-i bun	2x
Dar eu stiu ca l-am purtat	2x
De cînd mama mi-o cîntat	2x
Ai la la la la etc.	


Cradle Dance

When my mother was rocking me	2x
She was singing of longing	2x
She was singing of longing and I cried	2x
I've been caught by longing	2x
Since my heart is longing	2x
I have no respite	
Neither at noon or at evening	
How many longings? All are deep and bad	2x
All are in my arms	2x
One dies being old	2x
Not knowing what's the good of longing	2x
But I know I've carried it	2x
Since my mother sang	2x

LEA MUSAT ARMINA
(Aroman, Macedo-Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 7/16 meter

Rhythm: 7/16 - 
1,2,3 1,2 1,2

Formation: Mixed line; hands held at shldr level, elbows bent ('hora' hold)

MeasPattern

16 meas Introduction.

Variation A

- 1 Facing and travelling LOD, step R (cts 1,2); hop on R (ct 3); step L across R (cts 1,2); step R (cts 1,2).
2 Step L across R (cts 1,2,3); step R (cts 1,2); step L across R (cts 1,2).
3 Step R (cts 1,2,3); close L (cts 1,2) (1,2), no wt.
4 Step L to L (cts 1,2,3); close R (cts 1,2) (1,2), no wt.
5-16 Repeat meas 1-4 three times.

Variation B

- 1 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); step R on spot (cts 1,2).
2 Arms swing up, step L fwd (cts 1,2,3); close R beside L (cts 1,2); step L on the spot (cts 1,2).
3-4 Facing and travelling LOD, repeat meas 1-2 from Variation A.
5 Facing ctr, arms swing down, step R bkwd (cts 1,2,3); close L beside R (cts 1,2); step R on the spot (cts 1,2).
6 Facing ctr and travelling L diag fwd, step L (cts 1,2,3); hop on L (cts 1,2); step R across L (cts 1,2).
7 Step L to L (cts 1,2,3); step R behind L (cts 1,2); step L to L (cts 1,2).
8 Close R to L (cts 1,2,3); (1,2);(1,2).
9-16 Repeat meas 1-8.

Presented by Nicolaas Hilferink

MANSTIREANCA
(Moldova, Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 2/4 meter

Formation: Circle in back basket hold.

Meas

Pattern

No introduction.

Fig A

- 1 Facing ctr of circle and travelling CCW, leap R to R (ct 1); leap L to L (ct 2).
 2 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2); stamp L, no wt (ct &).
 3 Repeat meas 2 with opp ftwk and direction.
 4 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
 5-8 Repeat meas 1-4 with opp ftwk and direction.

Fig B

- 1 Facing and travelling CW, step R across L (ct 1); step L beside R (ct 2). (Spin step).
 2-7 Repeat meas 1, six more times.
 8 Step R across L (ct 1); step L beside R (ct &); step R across L (ct 2).
 9 Still facing and travelling CW, hop on R (ct 1); step L (ct &); step R (ct 2).
 10 Repeat meas 9.
 11 Hop on R (ct 1); step L (ct &); step R (ct 2); step L (ct &).
 12 Step R,L,R (cts 1,&,2).
 13 Hop on R (ct 1); step L (ct &); step R (ct 2).
 14-15 Repeat meas 13 twice.
 16 Turning to face CCW, jump onto both ft (ct 1); hop onto R (ct 2).
 17-32 Repeat meas 1-16 with opp ftwk and direction.

NOTE: During Fig B count in Romanian beginning with the first cross step and with following 7 crossing steps:
 una, două, trei, patru, cinci, șase, șapte, opt o fost
 OO-nah, DOH-uh, TRAY, PAH-troo, CHEENCH, SHAH-seh,
 SHAHP-teh, AWPT oh FAWST (8 is enough)

Presented by Nicolaas Hilferink

MĂTURĂ
(Banat, Romania)

Pronunciation: MAH-too-rah

Music: Electrecord ST-CS 0185 Side B/3 2/4 meter

Formation: Short lines, 6-7 dancers, hands held down, shldr to shldr.

MeasPattern

No introduction.

Fig A

- 1 Facing ctr and travelling CCW, plié on L, lifting R (ct 1); step R to R (ct 2).
 2 Close L to R on plié, lifting R (ct 1); step R to R (ct &); close L to R on plie, lifting R (ct 2); step R to R (ct &).
 3-6 Repeat meas 1-2 twice, alternating ftwk.
 7 Step L behind R (ct 1); step R to R (ct 2).
 8 Close L to R (cts 1,2).
 9-16 Repeat meas 1-8.

Fig B

- 1 Facing ctr and travelling CW, step R on heel across L (ct 1); step L to L on heel (ct &); step R on toe behind L (ct 2); step L to L on toe (ct &).
 2 Facing and travelling RLOD, step R (ct 1); step L (ct &); step R (ct 2).
 3 Hop on R turning to face LOD, lifting L knee fwd (ct 1); step on L on plié fwd (ct 2).
 4 Step diag out on R (ct 1); close L to R (ct 2); step R to R (ct &).
 5-8 Repeat meas 1-4 with opp ftwk.

Fig C

- 1 Facing ctr on the spot, step on R twisting L knee over R (ct 1); step on L lifting R knee (ct 2); step on R twisting L knee over R (ct &).
 2 Hold (ct 1); step on L lifting R knee (ct &); step on R twisting L knee over R (ct 2).
 3-6 Repeat Fig B, meas 5-8 (with L travelling CCW).
 7 Step on R heel across L (ct 1); step on L to L on heel (ct &); step on R toe behind L (ct 2); step L to L (ct &).
 8 Close R to L (cts 1,2).

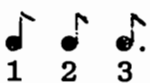
SEQUENCE: A B C A B C A B C A B C

Presented by Nicolaas Hilferink

VLASCENCUTA
(Slobozia, Muntenia, Romania)

Pronunciation:

Music: Cassette-Romanian Folk Dances by N. Hilferink 7/16 meter

Rhythm: 7/16 

Formation: Mixed line; hands held down.

MeasPattern

No introduction.

Fig A

- 1 Facing and travelling LOD, swing arms back, step R (ct 1); close L (ct 2); step R (ct 3).
- 2 Swing arms fwd, step L (ct 1); close R (ct 2); step L (ct 3).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr, bringing arms up to 'hora' hold, step R to R (cts 1,2); hop on R (ct 3).
- 6 Travelling to R, step L behind R (ct 1); step R to R (ct 2); step L behind R (ct 3).
- 7 Step R to R (ct 1); step L behind R (ct 2); step R beside L (ct 3).
- 8 Repeat meas 7 with opp ftwk.
- 9-16 Repeat meas 1-8.

Fig B

- 1 Facing ctr step R to R (cts 1,2); step L behind R (ct 3).
- 2 Step R to R (cts 1,2); stamp L beside R, no wt (ct 3).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5 Travelling fwd, step R (ct 1); close L (ct 2); step R (ct 3).
- 6 Step L (cts 1,2); hop on L (ct 3).
- 7 Stamp R, no wt (cts 1,2); hop on L (ct 3).
- 8 Travelling bkwd, step R (ct 1); close L (ct 2); step R (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk.

Fig C

- 1 Facing and travelling LOD, swing arms back, step R (ct 1); close L (ct 2); step R (ct 3).
- 2 Swing arms fwd, step L (ct 1); close R (ct 2); step L (ct 3).
- 3 Turning to face ctr, step R to R (cts 1,2,3).
- 4 Step L bkwd (cts 1,2); close R to L (ct 3).
- 5 Step L bkwd (cts 1,2); stamp R beside L, no wt (ct 3).
- 6 Step R to R (ct 1); step L across R (ct 2); step R on the spot (ct 3).
- 7 Step L to L (cts 1,2); turning to face RLOD and swinging R leg around L, hop on L (ct 3).
- 8 Facing and travelling RLOD, step R (ct 1); close L to R (ct 2); step R (ct 3).
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

VLASCENCUTA (cont'd)Fig D

- 1 Facing and travelling twd ctr, step R to R (ct 1);
step L across R (ct 2); step R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
- 5 Remaining on the spot and turning to face RLOD, hop on
L (ct 1); step R across L (ct 2); step L on the spot (ct 3).
- 6 Turning to face LOD hop on L (ct 1); step R behind L
(ct 2); step L on the spot (ct 3).
- 7 Turning to face ctr, hop on L (ct 1); step R beside L
(ct 2); step L on the spot (ct 3).
- 8 Stamp R, L, R (cts 1,2,3).
- 9 Facing ctr and travelling L diag bkwd, step L (cts 1,2);
hop on L (ct 3).
- 10 Repeat meas 9 with opp ftwk.
- 11 Remaining on the spot, step L to L (ct 1); step R
across L (ct 2); step L on the spot (ct 3).
- 12 Step R to R (ct 1); step L across R (ct 2); step R
on the spot (ct 3).
- 13-16 Repeat meas 5-8 with opp ftwk.

Presented by Nicolaas Hilferink

BANATSKO KOLO NA DVE STRANE
(Banat, Yugoslavia)

The movement motifs of this dance were learned from Dobrivoje Putnik, noted dancer, choreographer, and teacher with the Kolo Ensemble. The arrangement is my own.

Pronunciation: BAH-naht-skoh KOH-loh NAH DVEH STRAH-nay

Music: RTB LP 11-1396, Garlic Press Productions CAS 003 2/4 meter

Formation: Short lines with shldr hold ("T" pos).

MeasPatternIntroduction.

- 1 Facing straight fwd or ctr, step R ft to R (ct 1); step L ft beside R (ct &); step R ft to R (ct 2); close L ft to R, no wt (ct &).
2 Repeat meas 1 with opp ftwk and direction.
3-8 Repeat meas 1-2 three more times (4 in all).

Rest Step (Malo Kolo Step)

- 1 Hop on L ft in place (ct 1); step R ft to R (ct ee); close L ft beside R (ct &); step R ft to R (ct 2); hop on R ft in place and lift L ft slightly fwd and low (ct &). This step is a basic "hop-step-step-step-hop" Kolo step
2 Repeat meas 1 with opp ftwk and direction.
3-8 Repeat meas 1-2 three more times (4 in all).

Cutting Step

- 1 With wt on L ft, kick R ft, with a quick, controlled, flicking-like movement (knee is bent and turned in), across and in front of L shin (ct 1); with same sharp and controlled movement, turn R knee out and kick R ft across L shin and out to diag R (ct &); hop on L ft and bring R ft around and to back (ct 2); step on R ft behind and slightly to L of L ft (ct ee); step L ft fwd with knee slightly bent (ct &).
2 Bring R ft around to side and fwd and step R ft fwd (knee extended and R ft reaching fwd) (ct 1); step L ft fwd in a similar fashion (ct 2).
3-4 Moving straight bkwd, dance 2 "Malo Kolo steps (see Rest Step).
5-8 Repeat meas 1-4 of Cutting Step.

Forward and on the Heels

- 1 Long step on R ft fwd (ct 1); long step on L ft fwd (ct 2).
2 In place, step R ft beside L (ct 1); step L ft in place (ct ee); close R ft to L and bend knees slightly (ct &); lift up onto both heels (ct 2); hold (ct &).
3-4 Repeat meas 1-2.
5-6 Moving bkwd, repeat meas 1-2, but step across and behind supporting ft during cts 1,2 of meas 5.

BANATSKO KOLO NA DVE STRANE (cont'd)

- 7 In a running fashion, step R ft behind and to L of L (ct 1); step L ft behind and to R of R (ct &); step R ft behind and to L of L ft (ct 2); step L ft behind and to R of R ft (ct &).
- 8 Repeat meas 2.

Suggested Sequence:

Introduction; Rest Step; Cutting Step; Rest Step (only 4 meas); Forward/Heels; Rest Step (8 meas); Cutting Step; Forward/Heels.

Presented by Stephen Kotansky

KOLO FROM LAKOCSA
(Lakocsa, Hungary)

Lakocsa (Hungarian) or Lukovište (Croatian) lies on the northern banks of the Drava River, southeast of the town of Pecs and across the river from the Podravina region of Croatia. The Croats living there have kept the language, dance and song names, melodies, and general style and form of dance of their South Slavic origins but, have also incorporated elements more characteristic of Hungarian dance (i.e., heel-clicking, stamping, and boot-slapping) into their dance culture. The motifs written up here are appropriate for the "Stamping" Kolo - Udaranje (Croatian) or Kopogás (Hungarian) - and the "Boot-slapping" Kolo - Udaranje u Sare or Csizmaverős.

A unique opportunity exists at Stockton in that my original source, Zoltan Farkas, will also be present. Following in the footsteps of Dr. Jolan Borbely, wife of the late Dr. György Martin and a dance ethnographer in her own right, Zoltan continued to research the disappearing dance culture of this village and presented a pedagogic method for teaching these dances as his graduating thesis. He also choreographed a large ensemble number for the Hungarian State Ensemble and the Hungarian Army Ensemble of the material from Lakocsa.

I have chosen to describe several motifs without a set choreography in the hope that individuals learning these motifs will be able to construct their own dance. In the true nature of folk dance, this should reflect the leaders' own particular needs, talent, and disposition. A sequence will be set in class.

Pronunciation: KOH-loh from LAW-koh-chaw

Music: Garlic Press Productions "Somogy Szomszedok" GPP 002
2/4 meter

Formation: Open circle, leader at L end, with either a back-basket or shldr hold. If there are cpls, M join hands behind W backs and W place hands on M nearest shldr.

Basic Kolo Motifs

Introduction

- 1 Jump onto both ft, about 12" apart (ct 1); close ft together (ct 2). Or - Rock to L (ct 1); rock to R (ct 2).

Basic Kolo Step in Place

- 1 With wt on both ft, bounce (ct 1); bounce on both ft (ct &); sink onto both ft, knees bent (ct 2).

Basic Kolo Step Moving Left

- 1 Step to L with L ft, leaving R ft in place and bounce, knees straight (ct 1); bounce on both ft, knees straight and about 16" apart (ct &); bend L knee and begin to lift R ft slightly (ct 2); straighten L knee (ct &).
- 2 Step on R ft beside L ft and bounce, knees straight (ct 1); bounce on both ft together, knees straight (ct &); bend R knee and beg to lift L ft to L side (ct 2); straighten R knee (ct &).

KOLO FROM LAKOCSA (cont'd)

Note: This step is somewhat similar to the "Slavonsko" or Slavonian Kolo step in its open and close motif, only under closer investigation, one sees that the rhythm as well as the accent are different. Here we have a Q-Q-S and up-up-DOWN as opposed to the S-Q-Q and DOWN-up-up of the Slavonian version most often taught here.

Variation on Kolo Step I

- 1 Bounce on both ft, closed, together (ct 1); raise onto balls of both ft and move heels apart sharply (ct &); land on both ft together, knees bent and heels closed sharply together (ct 2).

Variation on Kolo Step II

- 1 Bounce on both ft together (ct 1); bounce on L ft in place and lift R ft up sharply (ct &); land on both ft, knees bent and ft together (ct 2).

Variation on Kolo Step III

- 1 Running in place, step R ft in place (ct 1); step L ft in place (ct &); jump onto both ft together in place, knees bent (ct 2).

Stamping and Heel-clicking MotifsMotif I

- 1 Bounce on both ft together (cts 1,&); bend knees and turn them sharply to the R, ft face R but upper body remains facing ctr (ct 2).
2 Fall onto R ft in place (ct 1); tap L heel beside R ft (ct &); fall onto R ft in place (ct 2); tap L heel beside R ft (ct &).

Motif II

- 1 Jump (Assemble) onto both ft slightly to L, clicking L ft to R ft (ct 1); raise R ft slightly (ct &); jump (Assemble) onto both ft slightly to R, clicking R ft to L ft (ct 2); hold (ct &).
2 Hop on R ft in place (ct 1); stamp L ft beside R, taking wt (ct &); step on R ft in place with accent (ct 2).
Note: This step can be done starting with meas 2 also.

Motif III

- 1 Fall onto L ft in place (ct 1); tap R ft beside L (ct &); step R ft in place (ct 2); tap L ft beside R (ct &).
2 Fall onto L ft in place and lift R ft up and slightly to R side (ct 1); jump onto both ft to R and close-click R ft to L (ct 2).

Motif IV (Short Stamping Sequence)

- 1 Repeat meas 1 of Motif III.
2 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place, or jump onto both ft in place (ct 2).

(Long Stamping Sequence)

- 1-3 Repeat meas 1 of Motif III three times
4 Repeat meas 2 of Motif IV.

(Running Stamp)

- 1 Step L ft in place (ct 1); tap R ft beside L (ct &); fall onto R ft in place (ct 2).

KOLO FROM LAKOCSA (cont'd)Reverse Long Stamping Sequence

- 1 Jump fwd onto both ft, knees bent (ct 1); step L ft in place (ct 2); tap R ft beside L (ct &).
- 2-3 Reverse ftwk of meas 2-3 of Long Stamping Sequence. (i.e., do stamps starting with step on R ft).
- 4 Step on R ft in place (ct 1); tap L ft beside R (ct &); fall onto L ft in place, knee bent (ct 2).

Short Stamp Sequence plus Scuff and Close

- 1-2 Repeat Motif IV (Short Stamping Sequence) ending by jumping onto both ft.
- 3 On ct & of meas 2 above, scuff R heel in place with accent (ct &); step R ft in place (ct 1); tap L ft beside R (ct &); jump onto both ft in place, knees bent (ct 2).

Motif V

- 1 Bounce on R ft in place and touch L ft out and in front of R (accent is down) (ct 1); hop on R ft in place and lift L ft up and beside R leg (ct 2); tap L ft beside R (ct &).
- 2 Step on L ft in place (accent is up) (ct 1); click L ft against R ft (ct &); fall onto R ft (accent is down) (ct 2). The feeling in this step is a "down - down - up - down" accent on cts 1,2,1,2.

Variation - Leaving out the touch and hop just dance the tap L ft (ct & before ct 1); step L ft in place (ct 1); click L ft against R (ct &); fall onto R ft (ct 2). This step is done continuously moving to L.

Clapping and Slapping MotifsMotif I

- 1 Using the Basic Kolo Step In Place, clap hands together on ct 1&, and ct 2&, or ct 1& and ct 2

Motif II

- 1 Fall on L ft in place and raise R ft up and fwd (ct 1); slap R hand against raised R boot top (ct &); fall onto R ft in place and raise L ft up and fwd (ct 2); slap L hand against L boot top (ct &). The knee of the leg being slapped is slightly bent and the ft is relaxed. Do not straighten leg and point ft.

Motif III

- 1 Fall onto L ft in place (ct 1); slap R hand against raised outer R heel at R side (ct &); fall onto R ft in place (ct 2); slap L hand against outer L heel at L side (ct &).

Note: Motifs I, II, III can be done in combination with each other to create lively and interesting patterns. For example: Motif II + Motif I clapping on the off-beat + Motif II + Motif I clapping on cts 1& and 2. or:

Motif II + Motif III + Motif II + Motif I off-beat claps
" " cts 1& and 2

Motif IV (3 ct Combination)

- 1 Repeat meas 1 of Motif II (cts 1,&,2,&); raise up on both ft and touch L ft fwd (ct 3); hold and clap hands together (ct &). This new ending (touch-clap) can also be used to create a 4 ct variation by adding an extra slap or clap.

KOLO FROM LAKOCSA (cont'd)Motif V (3 cts)

- 1 Fall onto L ft in place and lift R ft up and fwd (ct 1); R hand moving downward in a CW motion slaps R boot top (ct &); leaving R ft raised, hop on L ft in place (ct 2); slap R hand against R boot top (ct &); fall onto R ft in place (ct 3); slap L hand against L boot top (ct &).

Motif VI (3 cts)

- 1 Fall onto L ft in place (ct 1); slap R hand against R boot top (ct &); hop on L ft in place (ct 2); slap R hand against outer R heel at R side (ct &); step onto ball of R ft behind L ft and raise on balls of both ft, R ft in front (ct 3); hold and clap hands together (ct &).
- 2 Reverse action of meas 1 above.

Presented by Stephen Kotansky

KOLUBARSKI VEZ
(West Serbia, Yugoslavia)

Kolubarski Vez most likely belongs to a newer genre of Serbian dances. I first learned it from Desa Djordjević, noted Serbian dance teacher, and saw it as performed in the Kolo Ensemble's West Serbian Dance Suite. The word "vez" literally means embroidery and probably refers to the fancy footwork in the dance.

Pronunciation: koh-loo-BAHR-skee VEZ

Music: Festival Records KF-EP 109; RTB LP 11-1396;
Garlic Press Productions CAS 003 4/4 meter

Formation: Short lines with "V" hold. Leader at R end of line.

MeasPatternREST STEP

- 1 Facing ctr, step R to R (ct 1); close L ft to R (L in-step beside R big toe) (ct 2); step R to R (ct 3); close L ft (instep) to R ft, no wt (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
Note: During this step there is a slight swaying of the upper body in the direction of the step on cts 1,2,3 (i.e., R,L,R) and the movement to the R is slightly larger than to the L.

SITNO (small steps)

- 1 Leap onto the ball of R ft slightly to R (ct 1); close L ft (instep) to R and bend L knee slightly (ct &); repeat cts 1,& two more times (3 in all) (cts 2,&,3,&); leap onto full R ft, knee slightly bent, to R and lift L ft slightly up and next to R leg (ct 4); hold (ct &).
- 2 Repeat meas 1 with opp ftwk and direction, but move less to L.

SEĆI (cutting)

- 1 Repeat meas 1 of Sitno.
- 2 Moving to L, leap onto ball of L ft (ct 1); close R ft (instep) to L ft, knee slightly bent (ct &); leap onto full L ft to L (ct 2); with a sharp, slicing-like movement, quickly place ball of R ft behind L ft and sharply twist L heel to R, wt is on balls of both ft (ct 3); hold (ct 4).

SKOĆI (jumping)

- 1 Leap onto R ft in place (ct 1); tap L toes back (ct &); leap onto L ft in place (ct 2); tap R toes back (ct &); repeat cts 1,&,2,& (cts 3,&,4,&).
- 2 Running in place, step R, L (cts 1,&); close R ft to L (ct 2); raise onto heels of both ft (ct 3); hold (ct 4).

KOLUBARSKI VEZ (cont'd)HEEL-CLICKS

- 1 Jump onto both ft, heels slightly apart (ct 1); click heels together in air (ct &); repeat cts 1,& three more times (cts 2,&,3,&,4,&).
- 2 Repeat meas 2 of Skočī.

SEQUENCE: 4 Rest Steps; 4 Sitno; 4 Seći
 4 Rest Steps; 4 Sitno; 4 Seći; 4 Skočī
 4 Rest Steps; 4 Seći; 4 Skočī; 4 Heel-clicks
 4 Rest Steps.

Presented by Stephen Kotansky

KOPAČKATA
(Macedonia)

This version comes from the village of Dramče, a Šop village in the Delčevo region of Eastern Macedonia. It is a men's dance and interestingly, in Dramče, is accompanied only by one or more large Tapans (Large Drums). The word Kopačka refers to the digging movement in the 4th variation.

Pronunciation: koh-PAHCH-kah-tah

Music: Garlic Press Production CAS-003 2/4 meter

Formation: Open circle or line with a belt hold (Na lesa)

MeasPatternFigure I

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft fwd (ct 2).
- 2 Repeat meas 1.
- 3 Step R ft fwd with a sinking and low rising action (cts 1-2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, step R ft to R (ct 1); lift L ft slightly in front (ct 2).
- 6 Small step L ft to L (ct 1); step R ft to L ft but slightly in front (ct 2).
- 7 Repeat meas 6.
- 8 Step L ft to L with a sinking and rising action (cts 1-2).
- 9-10 Turning to face slightly R of ctr, repeat meas 3-4.

Figure II

- 1 Facing slightly R of ctr, and with ft slightly apart, čukče (lift and lower heel) on L ft, leaving R ft in contact with floor (ct 1); transfer wt onto R ft (ct &); close L ft to R ft (ct 2).
- 2 Repeat meas 1
- 3 Flat-footed, step R ft fwd (ct 1); step L ft beside R ft (ct &); step R ft fwd (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Turning to face ctr, step R ft to R (ct 1); čukče on R ft and lift L ft slightly up in front (ct 2).
- 6 Čukče on R ft and place L ft (whole ft) to L (ct 1); čukče on R ft and bring L ft sharply to R lower leg (ct 2).
- 7 Čukče on R ft and place L ft (whole ft) to L (ct 1); chug onto both ft (L ft fwd) (ct 2).
- 8 Flat-footed, step L,R,L in place (cts 1,&,2).
- 9 Moving fwd, step R,L R (cts 1,&,2).
- 10 Step fwd L,R,L (cts 1,&,2).

Figure III

Note: Figure III will come out of Fig II with changes in meas 9,10, and 1 (which will seem like meas 11).

- 1 Continuing from meas 10 of Fig III, see below, facing ctr, leap onto R ft to R (ct 1); cross and step L ft behind R (ct 2).
- 2-8 Repeat meas 2-8 of Fig II.

KOPACKATA (cont'd)

- 9 Moving fwd, lift slightly on L ft and hook R ft above L ankle (ct 1); step R ft fwd (ct 2).
 10 Lift slightly on R ft and hook L ft above R ankle (ct 1); step L ft fwd (ct 2). To continue see meas 1 above.

Figure IV

- 1 Again, continuing from meas 10 below, čukče on R ft while L ft kicks fwd, up and back (Reverse bicycle-like) (ct 1); step on L ft across and behind R ft (ct 2).
 2-8 Repeat meas 2-8 of Fig II.
 9 Lift slightly on L ft and hook R ft above L ankle (ct 1); step R ft fwd (ct 2).
 10 Lift on R ft and lift L ft up in back (ct 1); lower R heel and begin to scoop/kick L ft fwd (ct 2). See meas 1 for continuation.

Collected and presented by Stephen Kotansky

LESKOVAČKA ČETVORKA
(Southeastern Serbia, Yugoslavia)

This dance belongs to the "Potam Povam" or "Moravac - U Sest" type Serbian dance in the structure of its basic step. The movements, however, are much heavier and the tempo slower. I originally learned the 8 meas basic pattern but, have included a 6 meas pattern described in Bruno Ravnikar's Kinetografija (pg. 177).
Sources: Dancers at Leskovac Festival of Serbian Folk Arts 1972; Desa Djordjević; Ljubica and Danica Janković (Narodne Igre I); and Bruno Ravnikar (Kinetografija).

Pronunciation: LESS-koh-vahch-kah CHET-vohr-kah

Music: Garlic Press Productions CAS 003 2/4 meter
Formation: Half circle or line; belt or "V" hold. Leader at R end.
Meas Pattern

BASIC (8 meas)

- 1 Facing slightly R of ctr, step R ft to R (ct 1); bounce on R ft (čukče) and bring L ft fwd and through (ct 2).
- 2 Step L ft fwd (ct 1); bounce (čukče) on L ft and bring R ft through (ct 2).
- 3 Step fwd on R ft (ct 1); step L across and in front of R ft (ct 2).
- 4 Turning to face ctr, step R ft to R (ct 1); continuing to turn to slightly L of ctr, lift L leg slightly fwd (leg straight) (ct 2)
- 5-6 Repeat meas 3-4 with opp ftwk and direction.
- 7-8 Repeat meas 3-4.
- 9-16 Repeat meas 1-8 to L and with opp ftwk and direction.

VARIATION (6 meas)

- 1 Facing slightly R of ctr, step R ft fwd (ct 1); step L ft beside R ft, displacing it and lifting R ft slightly fwd, leg straight (ct 2).
- 2-3 Repeat meas 1 twice (3 times in all).
- 4 Turning to face ctr, step R ft (whole ft) to R (ct 1); turning slightly to face L of ctr, step L ft beside R (ct &); step R ft in place (ct 2).
- 5 Repeat meas 4 with opp ftwk and direction.
- 6 Repeat meas 4.
- 6-12 Repeat meas 1-6 symmetrically to L with opp ftwk and direction.

Presented by Stephen Kotansky

MAŠKOTO
(Macedonia)

From the Voden (Edessa) area in Aegean Macedonia.

Pronunciation: MAHSH-koh-toh

Music: RTB - LP 1394

7/4 meter

Formation: Open circle of M, facing LOD. Hands on hips, palms in, fingers fwd, thumbs back. The leader has his hands in the air, towel or kerchief in his R hand.

Meas Cts
3 meas

Pattern

Wait.

INTRODUCTION.

- | | | |
|-----|-----|---|
| 1 | 1 | Large hop on L. Free R leg is raised high fwd; body turns somewhat into circle. |
| | 2 | Step on R ft fwd, but don't shift wt (LOD). Ball of R ft is in contact with ground and may receive some wt; body may again face LOD. |
| | 3 | Shift wt onto R ft. L is quickly removed from the ground and raised slightly behind, while the knee moves fwd, up, and bends. |
| | 4 | Step (no wt) L ft by or fwd of R (LOD). |
| | 5 | Shift wt onto L ft. R is quickly removed from ground, as in ct 3. |
| | 6 | Step (no wt) on R ft fwd (LOD). |
| | 7 | Shift wt onto R ft. L is quickly lifted from the ground as in ct 3. |
| 2 | | Repeat meas 1, still moving LOD. Body now turns slightly out of circle on ct 1. |
| 3-6 | | Repeat meas 1-2 twice. |
| 7 | 1-3 | Repeat cts 1-3 of meas 1. |
| | 4 | Step (no wt) on L ft into circle. Hands are removed from hips and raised into a "straight out to the side" pos. |
| | 5 | Shift wt onto L ft. Arms are straight out to sides, L arm pointing diag L of ctr, R arm out of circle. R ft is quickly lifted from ground. |
| | 6 | Step (no wt) on R in place. Body and ft face more twd ctr. Arms, still out to sides, are rotated with body and moved to "hands on shldr" pos. |
| | 7 | Shift wt onto R ft. Face just R of ctr. |

Fig I (Slow)

- | | | |
|---|---|--|
| 1 | 1 | Lift on R. Free L is raised high fwd. |
| | 2 | Step (no wt) on L, a bit to L of R ft. Body faces ctr. |
| | 3 | Shift wt onto L. Free R ft is quickly lifted from ground. |
| | 4 | Step (no wt) R fwd and almost in front of L. Body faces somewhat L of ctr. |
| | 5 | Shift wt onto R. Free L is quickly lifted from ground. |
| | 6 | Step (no wt) on L in place. |
| | 7 | Shift wt onto L. Free R is quickly lifted from ground. |

MAŠKOTO (cont'd)

- 2 Repeat meas 1 with opp ftwk.
 3 Repeat meas 1.
 4 1-3 Repeat cts 1-3 of meas 2, but face R of ctr and move LOD. Wt may be shifted onto R on ct 2, rather than ct 3.
 4 Slight but distinct "chug" on R (LOD). R knee is somewhat flexed. Free L is raised high fwd.
 5 Hold.
 6 Step fwd on L (LOD). L is deeply flexed while receiving wt. Free R is bent at knee and raised behind)
 7 Straighten L leg somewhat. Body is thus lifted and free R ft is brought fwd for the next step.
 5 Repeat meas 2, but turn to face ctr on ct 2.

Fig II (Fast)

Transition: The signal is given by the leader with his towel, usually during meas 2 or 3, then the handhold is changed and meas 4 is then done as described below. Hands are now joined at shldr level.

- 1-3 As in the slow part. However, the wt may be shifted immediately on cts 2,4,6 with a čukče on cts 3,5,7. In addition there is a slight additional čukče on cts 5+,* before stepping back on ct 6.
 4 1 Hop on L. Turn to face R of ctr and move LOD.
 2 Large step fwd on R (LOD). L ft is not immediately lifted from ground. Both knees are deeply bent, so that you are "sitting."
 3+ Leap off of both ft onto L which has been brought fwd to the pos occupied by R ft. Total motion is fwd. Free R is bent at knee and hooked across in front of L knee, so that R heel is to the L and further back than L calf.
 4 Step fwd on R (LOD). Knees are still somewhat flexed.
 5 Optional cukce on R while bringing L fwd for next step.
 6 Step fwd on L (LOD).
 7 Hold - continued flow of motion.
 5 Like meas 2, but continue moving and facing LOD until ct 4 when you turn more twd ctr.

Turns

During the Fast Fig, turns may be added according to the leader's signal.

CW Turn: On meas 4-5, while moving LOD, one can do one or two CW turns. Prepare for this on meas 4, ct 4 by stepping fwd on R, but placing R ft so that it points out of the circle. Turn CW on meas 4, ct 6 and meas 5, ct 1. Free R leg is bent at knee, and held below body, next to L leg). One may continue to turn CW on meas 5, ct 2, and meas 5, ct 4 to make a second complete turn.

CCW Turn: This may occur in meas 3. Prepare for this on meas 2, cts 6-7 by stepping on R ft slightly more to L than usual, and beg turn on ct 7. Turn occurs on meas 3, cts 1-3. Free L leg is bent at knee and held below body.

MAŠKOTO (cont'd)

"Raised high fwd": The upper leg is approximately parallel to the ground. The knee is considerably bent. The lower leg is allowed to hang down, pointed somewhat fwd, and definitely crossing in front of the other leg.

*A notation such as "3+" means halfway between ct 3 and ct 4. Similarly "5++" means three-quarters of the way from ct 5 to ct 6.

Original notes by Robert Leibman
Edited somewhat to fit Syllabus format.

Presented by Stephen Kotansky

PEMBE
(South Serbia, Yugoslavia)

This version of Pembe was notated by the Jankovic sisters in 1925 as seen in Vranjska Banja and Vranje. I learned it from Desa Djordjevic, noted Serbian dance teacher. Its structure is similar to what is often referred to as a "Sta Dyo" pattern: a two measure, CCW moving Greek dance.

Pronunciation: PEM-beh

Music: Garlic Press Production - CAS 003 4/4 meter

Formation: Half-circle or line, leader at R, with "W" hold.

Meas

Pattern

- 1 Facing slightly R of ctr, lift on R ft and swing L leg fwd, knee slightly bent (ct 1); step on L ft back (ct 2); step R ft back and beside, or slightly behind L ft (ct 3); take a long step fwd on L ft (ct 4).
- 2 Hop on L ft in place and lift R up and in back (ct 1); step R ft fwd (ct 2); step L ft fwd (ct 3); step R ft fwd (ct 4).

Repeat dance from the beginning.

Variation

- 1 Facing slightly R of ctr, lift on R ft and swing L leg fwd but low to ground (ct 1); lift on R ft and bring L foot (toes pointed down) to R shin, L knee turned out (ct 2); hop slightly on R ft and turn L knee inward and across R leg (ct 3); hop slightly on R ft and turn L knee outward, ft remains in downward-pointed pos (ct 4).
- 2 In a skipping fashion (slightly syncopated), jump onto both ft fwd and slightly to L (ct 1); jump onto both ft fwd and slightly to R (ct 2); jump onto both ft fwd and slightly to L (ct 3); step fwd on R ft (ct 4).

Presented by Stephen Kotansky

ZENSKO PUSTENO
(Macedonia)

From the Pelagonia region. The dance may take its name from the fact that at the end of the dance, the women drop hands ("pustat racete") and dance individually. In general, Macedonian music is not played with a religious respect for the rhythm; this music in particular has a very flexible, hesitating beat. The dance is much like Kucano.

Pronunciation: ZHEN-skoh POOSH-teh-noh

Music: RTB - LP 1394 12/16 meter

Rhythm: 12/16



1 2 3 4 5

Formation: Open circle of women. Face ctr. Hands joined and held fwd at shldr level. Wait any number of meas after the music starts. Then:

Meas Cts

Pattern

INTRODUCTION.

- | | | |
|---|----------|---|
| | 1-3 | Wait |
| | <u>4</u> | Step diag fwd to R on L ft. Body bends slightly fwd from waist and twists to R. L ft is not quite in front of R. |
| | 5 | Step R in place. Straighten body. |
| | | <u>Fig. I</u> |
| 1 | <u>1</u> | Small čukče on R. Free L is raised from ground, knee bent, and slightly fwd of R. |
| | 2 | Čukče on R. Free L is held in air by R, or step (no wt) on L by R. |
| | 3 | Step or shift wt onto L by R. |
| | <u>4</u> | Step on R diag fwd to L. Body bends fwd and twists to L. R ft is not quite in front of L. |
| | 5 | Step onto L in place. (Straighten body). |
| 2 | | Repeat meas 1 with opp ftwk. |
| 3 | | Repeat meas 1. |
| 4 | <u>1</u> | Small čukče on L. Face R of ctr, R is bent at knee and raised in front. |
| | 2 | Small čukče on L. |
| | 3 | Step R fwd (LOD). |
| | <u>4</u> | Step L in place. |
| | <u>5</u> | Leap onto R, just slightly fwd (LOD). This is in preparation for, and flows smoothly into, the next step. |
| 5 | <u>1</u> | Step fwd on L with both knees considerably bent. R ft is still on the ground, and the body is "sitting." |
| | 2 | Smoothly straighten L knee. Body naturally rises. Free R ft is moved fwd. R knee is bent, and R leg is by L calf. |
| | 3 | Step fwd on R (LOD). |
| | 4 | Step fwd on L and somewhat twd ctr. |
| | 5 | Step back (out of circle) on R, turning to face ctr. |

ŽENSKO PUSTENO (cont'd)

An optional decoration: the lead girl may move across in front of the second girl, moving parallel to her and facing the same direction, with the R hands joined and extended to the side. (The rest of the line has dropped hands as already described.) The transition into or out of this position is done during meas 5.

Fig II

At the leader's signal, drop hands. Place hands somewhat fwd on hips, fingers pointing back and palms out. The leader continues to hold her R arm in the air, upper arm parallel to the ground with the elbow bent at a right angle so the forearm sticks up.

The transition to Fig II takes place between meas 4 and 5.

- | | | |
|---|------------|---|
| 1 | <u>1</u> | Face RLOD. Hop on R in place. L knee is fwd and bent. L ft is raised behind. |
| | 2 | Hop on R in place. |
| | 3 | Step L by R. L ft and body are turned CW to face a bit L of ctr, instead of RLOD. |
| | <u>4</u> | Step R by L. Turn CW so that R ft and body face considerably R of ctr. |
| | 5 | Step L by R. (Face LOD). |
| 2 | | Repeat meas 1 with opp ftwk, turning back from LOD to RLOD. |
| 3 | | Similar to meas 1, but moving LOD while still facing RLOD. |
| | <u>1</u> | Hop on R. Detail as in meas 1. |
| | <u>2</u> | Hop on R, moving bkwd (LOD). |
| | 3 | Step back on L, moving LOD, turning as in meas 1, ct 3. |
| | <u>4</u> | Step R to R, moving LOD, turning as in meas 1, ct 4. |
| | <u>5</u> | Step L fwd, moving LOD (Turn to face LOD). |
| 4 | | Repeat meas 4 of Fig I. |
| 5 | <u>1-2</u> | Repeat cts 1-2 of meas 5 of Fig I. |
| | <u>3</u> | Step fwd on R. R ft and body are turned CCW to face a bit R of ctr, instead of LOD. |
| | <u>4</u> | Step L by R. Turn CCW so that L ft and body face L of ctr. |
| | <u>5</u> | Step R by L. Face RLOD. |

Original notes by Robert Leibman
 Edited somewhat to fit
 Syllabus format

Presented by Stephen Kotansky

ETHNOGRAPHIC MAP OF BULGARIA



REGIONAL DIFFERENCES AND CHARACTERISTICS

What follows is not a complete list but more a quick reference guide to help you to determine 1) - from what area a certain dance or dance tune originates and 2) - what the most striking characteristics are.

SEVERNJAŠKO (NORTHERN BULGARIA)

Dance

- wt mainly on the fore ft
- small and energetic steps with high knee liftings
- the movements are light and upward
- jumpy and bouncy

Music


fast, vivid tempo
vlach or Romanian influences
 principal instruments:
 all kinds of flutes (*occarino, svirka, duduk, kaval*) and *violin* and *Duhov ensembles*

TRAKIJA (THRACE)


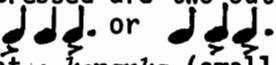
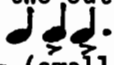
- wt mostly on the whole flat ft
- slight knee bend position
- all accents and stamps are directed tw the ground, downward
- "earthy" quality
- smooth and round movements
- gracious hand and arm gestures in individual performances
- "contemplative", dignity

starts often slow, "solemn" then gradually builds to moderate - fast
 composed-irregular-meters in Western Thrace
 rich melody lines
 principal instruments
gâdulka, gajda, kaval

REGIONAL DIFFERENCES AND CHARACTERISTICS IN DANCESTYLE AND MUSIC (Page 2 of 2)DanceMusicŠOPLUK (WESTERN BULGARIA)

- | | |
|--|--|
| <ul style="list-style-type: none"> - wt on the fore ft - body leans slightly fwd - small, light and energetic steps with sharp knee liftings - the upper part of the body moves fwd and back in coordination with the knee liftings - <i>Šopska Natrisane</i> (relaxed shoulder bouncing on the rhythm of the steps) - "jerkey" and angular movements - very expressive, outgoing and "witty" | <p>fast vivid tempo
 <i>Graovo</i>-syncopated beat in many slower and fast 2/4 dances : </p> <p>the music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm</p> <p>principal instruments:
 flutes (<i>svirka, duduk, kaval</i>), <i>gadžulka</i>
 <i>gajda</i> and <i>tapan</i></p> |
|--|--|

DOBRUDŽA (NORTHEASTERN BULGARIA)

- | | |
|---|--|
| <p>Men:</p> <ul style="list-style-type: none"> - heavy, wt on the whole ft - knee bend position - hips are slightly turned fwd - upper body erect and proud - every stamp is accompanied by slight knee bending or dipping - "down-to-earth" quality <p>Women:</p> <ul style="list-style-type: none"> - light, bouncy and feminine - rocking body and arm movements | <p>slow - moderate tempo, "stretched"
 both cts (main and secondary) are often stressed in the <i>Dobrudžjan</i> 2/4 beat </p> <p>slow 7/8 <i>Răženik</i> stressed are two out of the three main cts  or </p> <p>principal instrument : <i>kopanka</i> (small <i>gadžulka</i>) typical combination:
 <i>physharmonica, kopanka</i> and <i>gajda</i>
 (<i>Dobrudžanskata Trojka</i>)</p> |
|---|--|

PIRIN (BULGARIAN MACEDONIA)

- | | |
|---|--|
| <ul style="list-style-type: none"> - high and on the ball of the ft - liftings on the ball of the ft on cts & (upbeat) - vertical bouncy character - "balanced" movements - many rhythmic and syncopated nuances | <p>from slow - fast
 very melodic, songs
 rich in many different rhythms and irregular meters
 "stretched" and playfull interpretation of the beat</p> <p>principal instruments:
 <i>zurna, tambura, tapan, darabuka</i> and <i>trâmpa</i> (tambourine)</p> <p>Turkish influence, it is also the area of Moslim-Bulgarians (<i>Pomaci</i>)</p> |
|---|--|

RODOPA (RHODOPE MOUNTAIN RANGE)

- | | |
|--|---|
| <ul style="list-style-type: none"> - wt on the whole flat ft - <i>čukče</i> (low hops) - Women: gracious almost solemnly "deliberate" steps - Men: expressive and strong | <p>slow, usually to a song
 <i>Horovodna pesen</i> (Dancesong) or accompanied by a <i>Kaba Gajda</i> (low-pitched <i>gajda</i>)
 melancholic, gliding melodies and singing</p> <p>Here too <i>Pomak</i> and Turkish influence</p> |
|--|---|

BULGARIAN DANCE RHYTHMS

2
4  PRAVO

6
8  PRAVO TRAKIJSKO

5
8  PAJDUŠKO

7
8  RÂČENICA

7
8  ČETVORNO, MAKEDONSKO (PIRINSKO)

8
8  TEŠKOTO

8
8  DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKO

9
8  DAJČOVO, VARNENSKO, KUČEK

9
8  GRÂŇČARSKO

11
8  KOPANICA, GANKINO

11
8  NEDA VODA

13
8  PETRUNINO

13
8  KRIVO SADOVSKO

15
8  BUČIMIŠ

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BULGARIAN DANCE RHYTHMS (Page 2 of 2)

Combinations of one or two of the previous mentioned irregular meters are also to be found in Bulgarian Folk Music and Dance. They are referred to as *Smesen* ("mixed") beats or if it is a dance *Smeseno Horo*. Another term frequently used is *Krivo* ("crooked") or *Krivo Horo*.

Some examples of these so-called "composed irregular meters" are:

13/8 (8/8 + 5/8) 
BIČAK ISPAJČE

18/8 (7/8 + 11/8) 
JOVE, JOVINATA, JOVE MALAJ MOME

22/8 (9/8 + 13/8) 
SANDANSKO

25/8 (7/8 + 7/8 + 11/8)


SEDI DONKA

37/8 (9/8 + 9/8 + 5/8 + 5/8 + 9/8)




AJŠA, DVAŠTI TRIŠTI.

BLAGOEVGRADSKO HORO
(Bulgaria)

A line dance named after the capital of the Pirin region in Bulgaria, Blagoevgrad. This dance, also called Pirinsko, was learned from Mitko Donkov at the First Bulgarian Summer Dance Seminar in Veliko Tarnovo in 1981.

Pronunciation: blah-GOY-ev-GRAD-skoh hoh-ROH

Music: LP/Cassette "Folk Dances from Bulgaria" Vol. 4
JL 1988.02 Side B/6 7/8 meter

Rhythm: 7/8  or 

Style: Macedonian or Pirinski: High on the ball of the ft. The steps are light and performed in a vertical bouncy way by bending and stretching the ankles and knees. S Q Q counted 1,2,3

Formation: Half circle, hands are held in a Macedonian-type "W" pos.

MeasPattern

INTRODUCTION: None.

Part 1

- 1 Facing ctr, moving sdwd R, big step on R ft sdwd in 2nd pos, slightly bending both knees (ct 1); lift on R ft, taking L ft off floor (ct 2); step on L ft across behind R ft (ct 3).
- 2 Step on R ft sdwd R (ct 1); step on L ft across in front of R (ct 2); hold (ct 3).
- 3 Turning face diag L, hop on L ft, lifting R knee in front (ct 1); hold (cts 2-3).
- 4 Step on R ft in front of L, bending R knee and lifting L ft off floor behind (ct 1); step back on L ft in place (ct 2); lift R knee in front (ct 3).
- 5 Turning face ctr, lift on L ft (ct ah); slightly bend L knee, extending R leg fwd low (ct 1); turning face diag R, lift on L ft, moving R leg in LOD (ct 2); step on R ft (ct 3).
- 6 Extend L leg across in front of R leg close along the floor (ct 1); hold (ct 2); bend R knee (ct 3).
- 7 Bounce on R ft followed by a step on L ft across in front of R (ct 1); lift on L ft and move R leg in an arc from fwd L to sdwd R (cts 2-3).
- 8 Step on R ft slightly bending R knee (ct 1); place ball of L ft next to R toes with the heel slightly turned in, straightening R leg (ct 2); hold (ct 3).
- 9 Facing ctr, moving bkwd, lift on R ft, lifting L knee in front (ct ah); bend R knee, extending L leg fwd low (ct 1); bounce on R ft bending L leg in an arc sdwd-bkwd (ct 2); step on L ft behind R (ct 3).

BLAGOEVGRADSKO HORO (cont'd)

- 10 Bounce on L ft, bending R leg in an arc sdwd-bkwd (ct 1);
step on R ft behind L (ct 2); step on L ft in place (ct 3).
11 Hop on L ft, lifting R knee in front (ct 1); hold (cts 2-3).
12 Bend L knee (ct 1); straighten L leg (cts 2-3).
13-48 Repeat meas 1-12 three more times.

Part 2

- 1 Facing ctr, dancing in place, lift on L ft, lifting R
knee in front (ct ah); bend L knee, extending R leg
fwd low (ct 1); bounce on L ft, moving R leg sdwd low
(ct 2); step on R ft sdwd R (ct 3).
2 Step on L ft across in front of R, taking R ft off
floor (ct 1); step on R ft in place (ct 2); take L ft
off floor (ct 3).
3-4 Repeat meas 1-2 with opp ftwk and direction.
5-6 Repeat meas 1-2.
7 Facing ctr, moving bkwd, lift on R ft, lifting L knee
in front (ct ah); bend R knee, extending L leg fwd low
(ct 1); bounce on R ft, bending L leg in an arc sdwd-
bkwd (ct 2); step on L ft across behind R (ct 3).
8 Facing ctr, moving sdwd R, step on R ft (ct 1); step on
L ft across in front of R, bending L knee (ct 2); take
R ft off floor (ct 3).
9-16 Repeat meas 1-8.

Part 3

- 1 Repeat meas 1 of Part 2.
2 Lift the L leg with the heel turned out sdwd R, straight-
ening up on R leg (ct 1); hold (cts 2-3).
3 Bend R knee, swinging L leg across in front of R leg (ct 1);
bounce on R ft, lifting L knee (ct 2); step on L ft
across in front of R (ct 3).
4 Step on R ft sdwd R, bending R knee (ct 1);
step on L ft behind R heel (ct 2);
step on R ft across in front of L (ct 3). } Yemenite Step
5-8 Repeat meas 1-4 with opp ftwk and direction.
9-16 Repeat meas 1-8.

Repeat the whole dance one more time from the beginning.
At the end, slowly lift the R knee in front and straighten
up on the L leg (closing chord).

Notes by Jaap Leegwater

Presented by Jaap Leegwater

CIBARSKA KOPANICA
(Bulgaria)

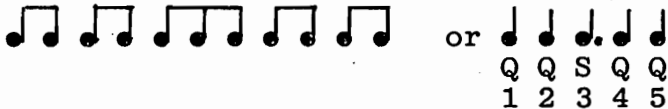
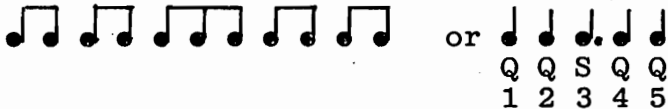
Kopanica is from the town of Cibar in Northwest Bulgaria, Severnjaško. The word Kopanica is derived from the verb Kopaja (to dig). In dance and music terminology Kopanica means folk dance in 11/8 meter (2-2-3-2-2) and is also the name of its basic step.

Characteristic for this variant of Kopanica is the 3 measure structure of its basic pattern and variations. They are performed to a musical accompaniment consisting of a 4 + 4 measure musical phrase. As a result there is no synchronization between the music and dance phrasing, which is a common feature in the relationship between dance and musical accompaniment in Bulgaria. Other 11/8 dances from North and Northwest Bulgaria with a 3 measure dance pattern are: Gankino and Lamba Lamba.

Jaap Leegwater learned Cibarska Kopanica from the Bulgarian choreographer and dance instructor Dimitâr Dojčinov, who introduced the dance at the "Nevo - Eastern Camp" in the Netherlands in 1978.

Pronunciation: tsee-BAR-skah KOH-pahn-nee-tsah

Music: LP/Cassette "Folk Dances from Bulgaria" - vol. 4
JL1988.02 by Jaap Leegwater Side B/8 11/8 meter

Meter: 11/8  or 

Steps: Čukče: Lift heel of supporting ft on the upbeat and lower it on the beat.

Style: Severnjaški: Light, bouncy and jumpy.

Formation: Half circle or lines. Hands at belt-hold pos.

Meas

Pattern

INTRODUCTION: The slow rubato melody (Bavna Melodija).

The first dancer usually indicates how many times each pattern is repeated.

Part 1 - "OSNOVNO" (Basic)

- 1 Facing ctr, step on R ft sdwd R (ct 1); step on L ft behind R (ct 2); step on R ft fwd (ct 3); Hop or čukče on R ft (ct 4); step back on L ft in place (ct 5).
- 2 Step on R ft fwd (ct 1); step on L ft bkwd (ct 2); step on R ft bkwd, turning L leg out to the side (ct 3); close L ft with a sharp click, with- } Hlobka L
out wt, against R ft (ct 4; fall onto L ft, turn-
ing R leg out to the side (ct 5)

CIBARSKA KOPANICA (cont'd)

- 3 Close R ft with a sharp click against L ft, wt equally on both ft (ct 1); fall onto L ft, lifting R knee in front (ct 2); small hop on L ft and strike R heel next to L toes (♩) (ct 3); leap onto R ft sdwd R (ct 4); step on L ft in front of R ft (ct 5). } Hlobka R

Part 2 "POCIVKA" (Rest)

- 1 Repeat meas 1 of Part 1
2 Repeat meas 2 (cts 1-4) of Part 1; hold (ct 5).
3 Hold (cts 1-2); repeat meas 3 (cts 3-5) of Part 1.

Part 3 "KOSICKA" (Flick)

- 1 Repeat meas 1 of Part 1.
2 Step on R ft in place (ct 1); step on L ft in place (ct 2); flick R leg in a fast and sharp movement across in front of the L leg (ct 3); turning body to face diag L, close R ft with a sharp click against L ft, wt equally on both ft (ct 4); fall onto L ft sdwd L, turning R leg out to the side (ct 5). } Hlobka R
3 Close R ft with a sharp click against L ft, wt equally on both ft (ct 1); fall onto L ft sdwd L, lifting R knee in front (ct 2); hop on L ft and strike R heel next to L toes (♩) (ct 3); step on R ft (ct 4); extend L leg fwd low (ct 5). } Hlobka R
4 Facing ctr, moving slightly diag R bkwd, hop on R ft, swinging L leg in small arc bkwd (ct 1); step on L ft behind R (ct 2); step on R ft, extending L leg fwd low (ct 3); hop on R ft, swinging L leg in small arc bkwd (ct 4); step on L ft behind R (ct 5).

Part 4 "NA PRED" (Forward)

- 1 Repeat meas 1 of Part 1.
2 Step on R ft in place (ct 1); step on L ft in place (ct 2); facing ctr, moving fwd twd ctr, hop on L ft, swinging R leg straight, fwd low and across in front of L leg (ct 3); leap onto R ft, swinging L leg straight, fwd and across in front of R leg. (cts 4-5).
3 Turning to face diag L, leap onto L ft in demi-plie (ct 1); strike R heel with straight R leg in front (ct 2); hop on L ft, turning R leg sdwd out (ct 3); close R ft with a sharp click against L ft, wt equally on both ft (ct 4); fall onto L ft sdwd L, turning R leg out to the side (ct 5). } Hlobka R
4 Repeat meas 4 of Part 3.

Notes by Jaap Leegwater

Presented by Jaap Leegwater

KAPANSKO HORO
(Bulgaria)

A dance from the Kapanci population in North-Eastern Bulgaria. The Kapanci are descendents from the early Bulgarian settlers also known as the Proto-Bulgars. They first came to the stream area of the Volga River in the 5th century under the leadership of Han Asparuch.

The word Kapanci comes from kapka, Bulgarian for drop or dot, which refers to the dot-like embroidery patterns in their folk costumes.

The Kapanci mainly live in the area between the towns of Razgrad, Sumen and Târgovište. They have their own distinct folklore such as dances, songs and rituals. The dance style is a combination of the jumpy and fast movements typical for North Bulgarian (Severnjaški) and the self-assured Dobrudzanski "earthiness."

Jaap Leegwater learned Kapansko Horo in Russe, Bulgaria from Ivan Donev, choreographer and specialist in the Kapanci dancestyle.

Pronunciation: kah-PAHN-skoh hoh-ROH

Music: LP/Cassette "Folk Dances from Bulgaria" vol. 4
JL 1988.02 Side B/5 2/4 meter

Formation: Medium-length lines. Belt hold pos for the hands.

MeasPattern

24 meas

INTRODUCTION.INTRODUCTION

- 1 Facing ctr, moving sdwd R, step on R ft (ct 1); hop on R ft, swinging L knee up (ct 2).
- 2 Step on L ft in front of R ft (ct 1); hop on L ft, lifting R ft off the floor (ct 2).
- 3 Step on R ft (ct 1); step on L ft behind R (ct 2).
- 4 Repeat meas 3.
- 5-44 Repeat meas 1-4 ten more times.

Part 1

- 1 Facing and moving twd ctr, step on R ft (ct 1); hop on R ft, lifting L knee in front (ct 2).
- 2 Step on L ft (ct 1); hop on L ft, lifting R knee in front (ct 2).
- 3 Low leap onto R ft in place (ct 1); step on ball of L ft across behind R ft (ct &); "fall" back onto R ft in place (ct 2).
- 4 Step on L ft, extending R leg diag R fwd low (ct 1); strike R heel diag R in front (ct 2).
- 5 Facing ctr, moving slightly bkwd, low leap onto R ft next to L ft, at the same time swinging L leg sdwd low (ct 1); low hop on R ft, swinging L leg across in front low (ct 2).
- 6 Low hop on R ft, swinging L leg sdwd low (ct 1); low hop on R ft, swinging L ft up across behind R leg (ct 2).

KAPANSKO HORO (cont'd)

- 7 Low jump on both ft slightly apart (ct 1); low jump on both ft together (ct 2).
 8 Dancing in place, low jump on both ft together (ct 1); leap onto L ft, swinging R heel behind (ct 2).
 9-16 Repeat meas 1-8.

Part 2

- 1-2 Repeat meas 3-4 of Part 1.
 3 Place R heel straight fwd (ct 1); hold (ct 2).
 4 Hop on L ft, turning R knee high out, at the same time bring R ft in an arc bkwd (ct 1); stamp with the ball of R ft, without wt, behind L heel (ct 2).
 5 Hop on L ft, swing R leg in sdwd arc fwd (ct 1); strike R heel diag R fwd (ct 2).
 6 Low hop on L ft, swinging R leg up fwd low (ct 1); small step on R ft in front of L ft (ct &); step on L ft in place (ct 2).
 7 Step on R ft in place, swinging L heel behind (ct 1); hop on R ft, kicking L leg in front (ct 2).
 8 Step on L ft in place, lifting R heel behind (ct 1); hop on L ft, kicking R leg in front (ct 2).
 9-16 Repeat meas 1-8.

Part 3

- 1 Facing ctr, ft slightly apart and knees bent, balance R (ct 1); balance L (ct 2).
 2 Balance R (ct 1); leap onto L ft sdwd L, lifting R knee slightly turned out in front (ct 2).
 3 Facing ctr, moving sdwd L, ft slightly turned out, step on R ft in front of L (ct 1); leap onto L ft, lifting R knee in front (ct 2).
 4 Repeat meas 3.
 5 Turning body to face diag L, step on R ft sdwd (ct 1); hop on R ft (ct 2).
 6 Step back on L ft (ct 1); hop on L ft (ct 2).
 7 Facing ctr, moving slightly bkwd, step on R ft (ct 1); step on L ft (ct 2).
 8 Dancing in place, step on R ft (ct 1); hop on R ft (ct 2).
 9-16 Repeat meas 1-8.

Repeat Part 1 - 3.

Notes by Jaap Leegwater

Presented by Jaap Leegwater

KUKUNEŠKO HORO
(Bulgaria)

The name of the dance is related to the Romanian Coconește meaning "in the style of a young noble man." This dance, or maybe we should speak of the family of Kukuneško-type of dances, is very popular and wide-spread in Šopluk, Western Bulgaria and Pirin, Bulgarian-Macedonia (Kokonešta, Kukuneškata and Kukuneško Horo), in Serbia (Kokonješte, Kukunješce) and in Romania (Coconește).

This variant of the dance comes from the village of Čukurovo, nowadays called Gabra, Southwest of Sofia, Šopluk region, Bulgaria.

The described steps are actually "units" of two bars which the dancers in the villages use as "building blocks" for new variations and combinations while they are dancing. This usually happens spontaneously in ways that reflect the dancer's mood, spirit and available space. The only unspoken rule is not to step out of the two bar unit structure. Often the first dancer (Horovodec or Vodač) calls the various combinations which then are followed by the rest of the line. The different patterns usually do not have numbers but each variation is indicated with little verbal reminders such as Ajde napred (let's go forward), Na mjesto (in place), vâv strani (sideward) etc.

This construction and procedure is a major characteristic of real village dances and how they are performed in the original village settings.

This version of Kukuneško Horo was learned and notated by Jaap Leegwater from Pepi Iliev and Rajčo Mišov in the village of Gabra, during a field research trip in Bulgaria in 1979. The older people in the village called the dance Kukunešnja.

Pronunciation: koo-koo-NESH-koh hoh-ROH

Music: LP/Cassette "Folk Dances from Bulgaria" vol 4.
JL 1988.02 Side A/9 2/4 meter

Steps: Čukče: Lift heel of supporting ft on the upbeat and lower it on the beat.

Style: The steps are small, energetic and performed in a bouncy way. The shldr's are relaxed and rock gently to the rhythm of the steps, like in a Serbian kolo.

Formation: Open or half circle, Hands are held in "V" pos.

Meas

Pattern

4 meas INTRODUCTION.

The first dancer usually indicates how many times each part is repeated.

KUKUNEŠKO HORO (cont'd)Part 1 "OSNOVNO" (Basic)

- 1 Facing and moving in LOD, low leap or step on R ft (ct 1);
low leap or step on L ft (ct 2).
- 2 Flat three-step: step on R ft (ct 1); step on L ft (ct &);
step on R ft (ct 2); hold (ct &).
- 3 Turning to face ctr, dancing in place, low hop or čukče
on R ft, swinging L ft in an arc sdwd-behind with the
heel slightly turned in (ct 1); step on L ft behind R
ft (ct &); step on R ft in place (ct 2); take the wt
off L ft (ct &).
- 4 Low hop or čukče on R ft, swinging L ft in an arc sdwd-
fwd with the heel slightly turned out (ct 1); step on
L ft in front of R (ct &); step on R ft in place (ct 2);
take the wt off L ft (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Part 2 "VAV STRANI" (Sideward)

- 1 Facing ctr, moving sdwd R, step on R ft (ct 1); step
on L ft in front of R ft (ct &); step on R ft (ct 2)
step on L ft behind R ft (ct &).
- 2 Repeat meas 1.
- 3-4 Repeat meas 3-4 of Part 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Part 3 "NA VATRE" (Go inside)

- 1-2 Facing ctr, moving diag R twd ctr, repeat ftwk of meas
1-2 of Part 1.
- 3 Facing ctr, moving straight bkwd away from ctr,
low hop or čukče on R ft, swinging L ft in an
arc bkwd (ct &); step on L ft behind R heel (ct 1); Reel
low hop or čukče on L ft, swinging R ft in an Step
arc bkwd (ct &); step on R ft behind L heel (ct 2)
- 4 Repeat meas 3 starting with ct &.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Part 4

- 1-2 Repeat meas 1-2 of Part 2.
- 3-4 Repeat meas 3-4 of Part 3 in place.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Part 5

- 1 Facing ctr, moving sdwd R, low hop on L ft, immediately
followed by a step on R ft (ct 1); low leap onto L ft,
swinging R heel behind (ct &); step on R ft sdwd R in
2nd pos (ct 2); leap onto L ft, swinging R heel behind (ct &).
- 2 Step on R ft (ct 1); step on L ft in front of R ft (ct &);
step on R ft (ct 2); hold (ct &).
- 3-4 Repeat meas 1-2 of Part 1.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

Notes by Jaap Leegwater

Presented by Jaap Leegwater

PLEVENSKO PAJDUŠKO
(Bulgaria)

This Pajduško is from the town of Pleven, Severnjasko or Northern Bulgaria. The exact meaning of the work Pajduško is not known. It is probably derived from the Greek or Turkish word Bajdos, meaning unequal or uneven. This refers to the uneven 5/8 rhythm and the "limping" character of its basic Pajduška-step.

Because of its four measure dance phrase it is also called a Pajduška Cetvorka. Other variations are done in Macedonia (Pajduška), Greece (Baidouska) and Romania (Paidușca and Rustemul).

Pronunciation: PLEH-ven-skoh PIGH-doosh-koh

Music: LP/Cassette "Folk Dances from Bulgaria" vol. 4
JL 1988.02 Side B/7 5/8 meter

Meter: 5/8  or 
Q S counted 1 2.

Style: Severnjaski: Light and jumpy. Small and relaxed steps.

Formation: Open circle or lines. Hands down at sides in "V" pos.

<u>Meas</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION.</u>

The first dancer usually indicates how many times each pattern is repeated.

Part 1

- | | | | |
|---|--|---|----------------------|
| 1 | Facing ctr, moving sdwd L, step on R ft in front of L ft (ct 1); step on L ft, slightly bending L knee (ct 2). | } | Pajduška R |
| 2 | Repeat meas 1. | | |
| 3 | Facing and moving in LOD, hands up in "W" pos, hop on L ft, lifting R knee in front (ct 1); step on R ft (ct 2). | | |
| 4 | Hop on R ft, lifting L knee in front (ct 1); step on L ft (ct 2). | | |
| 5 | Turning to face ctr, dancing in place, Pajduska R, swinging both arms down (ct 1); and back to "W" pos (ct 2). | | |
| 6 | Facing ctr, moving slightly bkwd, hop on L ft, swinging R ft in an arc sdwd-behind (ct 1); step on R ft behind L ft (ct 2). | } | Pletī
(Reel-step) |
| 7 | Repeat meas 6 with opp ftwk. | | |
| 8 | Step on R ft in place, extending L ft fwd along the floor (ct 1); step on L ft in place extending R ft fwd along the floor (ct 2). | } | Nošica
(Scissors) |

PLEVENSKO PAJDUŠKO (cont'd)

- | | | |
|---|---|----------------------|
| | <u>Part 2</u> | |
| 1 | Facing ctr and dancing in place, Pajduska R. | |
| 2 | Step on R ft sdwd in front (ct 1); step back
on L ft in place, slightly bending L knee
(ct 2). | } Trojna
Pajduška |
| 3 | Pajduska R. | |
| 4 | Facing and moving twd ctr, leap onto R ft
(ct 1); step on L ft (ct 2). | |
| 5 | Leap onto R ft, swinging L ft slightly sdwd
out (ct 1); close L ft with a sharp click
against R ft, without wt (ct 2). | } Hlobka |
| 6 | Sharply lift L knee in front, bending both arms
to "W" pos (ct 1); leap onto L ft, lifting R
knee in front and swinging arms down (ct 2). | |
| 7 | Facing ctr, moving bkwd, step on R ft (ct 1);
fall back on L ft, slightly bending L knee
(ct 2). | |
| 8 | Repeat meas 7. | |

Notes by Jaap Leegwater

Presented by Jaap Leegwater

RÂČENICA NA HORO
(Bulgaria)

Translation: "Line-Râčenica"

Pronunciation: ruh-chen-NEE-tsah nah hoh-ROH

1. The word Râčenica is derived from the noun râka (sg), râce (pl), Bulgarian for hand, forearm. Many Râčenicas are accompanied by beautiful hand and arm movements.
2. In dance and music terminology the term Râčenica is used to indicate a dance in 7/8 meter (2-2-3) and it is also the name of its basic three-step.

The Râčenica is the most widespread dance in Bulgaria and therefore sometimes called "the Bulgarian national dance." It is performed in all kinds of formations and throughout the whole year. Some other Racenicas however, are only done on special occasions, like the ones that are connected with wedding or seasonal festivities.

Different variations are done in the ethnographic regions of Trakija (Thrace) and Severnjasko (Northern Bulgaria). They are often performed to a song or an instrumental accompaniment.

A popular version of both ethnographic regions is presented in the following description. This Râčenica is done in an open circle or line and therefore gets the extension na Horo.

Music: LP/Cassette "Folk Dances from Bulgaria" - vol. 4
JL 1988.02 Side B/4 7/8 meter

Meter: 7/8  or 
Q Q S counted as 1 2 3.

Formation: Open or half circle. Hands held at "W" pos.

Trakija variant: This variant from Trakija was learned from Valja Dojčinova in Plovdiv, Bulgaria in 1980 and 1986.

<u>Meas</u>	<u>Pattern</u>
4 meas	INTRODUCTION.

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|---|
| | <u>Part 1</u> |
| 1 | Facing and moving sdwd R, bounce on L ft (ct 1); step on R ft, extending both arms fwd high (ct 2); step on L ft across behind R ft, swinging arms down (ct 3). |
| 2 | Step on R ft diag R fwd, swinging arms bkwd (ct 1); bring L leg in front with the knee bent and turned out, swinging arms fwd low (cts 2-3). |
| 3 | Step on L ft in front of R ft in 4th pos, bending both knees and swinging arms back to W pos (cts 1-2); bounce on L ft, taking R ft off the floor (ct 3). |

RÂČENICA NA HORO (cont'd)Part 2

- 1-2 Repeat meas 1-2 of Part 1.
 3 Small lift on R ft and place L toes momentarily, without wt, in front, swinging arms back to "W" pos (ct 1); shift wt onto L ft in front (ct 2); step back on R ft (ct 3).
 4 Repeat meas 3.
 5 Step on L ft fwd twd ctr (ct 1); lift on L ft (ct 2); čukče on L ft (ct 3).
 6 Step on R ft bkwd (ct 1); lift on R ft (ct 2); čukče on R ft (ct 3).
 7 Facing and moving twd ctr, lift on R ft (ct 1); step on L ft (ct 2); step on R ft next to L ft (ct 3). } swing arms slowly down
 8 Facing ctr, moving sdwd L, lift on R ft (ct 1); step on L ft (ct 2); touch R ft next to L ft (ct 3). } swing arms back to "W" pos

Severnjaski variant: This variant of Râčenica na Horo was learned from the Bulgarian choreographer and dance-researcher Ivan Donkov in Veliko-Târnovo, Bulgaria in January 1988. It is based on the variation done in the village of Gorno Lipnica, Pavlikeni district and is also known as Angelovata (Angel's dance). An interesting feature is that the dance pattern consists of 9 measures done to a musical accompaniment phrased in 8 measures.

MeasPattern

- 1 Facing ctr, arms in "W" pos, step on L ft fwd (cts 1-2); bounce on L ft (ct 3).
 2 Step on R ft bkwd (cts 1-2); bounce on R ft (ct 3).
 3 Step on L ft bkwd (cts 1-2); bounce on L ft (ct 3).
 4 Facing ctr, moving sdwd R, bounce on L ft, moving R ft to the side (ct 1); step on R ft (ct 2); step on L ft next to R, taking R ft off the floor (ct 3).
 5 Repeat meas 4.
 6 Facing ctr, moving in LOD, } Râčenica RLR
 step R,L,R (cts 1,2,3)
 7 Râčenica LRL.
 8 Turning to face ctr, leap onto R ft sdwd R, swinging arms down (cts 1-2); step on L behind across R ft (ct 3).
 9 Step on R ft fwd, swing arms fwd low (cts 1-2); bounce on R ft, taking L ft off the floor and swing arms further up to "W" pos (ct 3).

Notes by Jaap Leegwater

Presented by Jaap Leegwater

RAZVIVAJ DOBRO
(Bulgaria)

Razvivaj Dobro freely translates into "may life unfold well" and can be considered a wish for fertility, growth and prosperity. It is a dance song associated with local Lent customs from the Rhodope Mountain Region in Southern Bulgaria.



Razvivaj Dobro is a Horovodna Pesen (a song accompanying a dance) and belongs to the category of seasonal folk songs. The song is about young budding life, both literally in the form of flowers, trees and crops and figuratively in the form of a blooming romance. This is a popular theme of many Bulgarian spring songs and customs and is performed to announce the approaching spring and new life. Plans or announcements for marriages are often made during this time of year, especially on Lazarovden, St. Lazarus day, which is Palm Sunday.

Razvivaj Dobro is sung and danced exclusively by women and is part of a larger repertoire of spring rituals, symbolic customs, songs and dances. According to an old tradition, the horo is headed by a mother who is still nursing a baby and does not have any dead children. This again is symbolic for unfolding life, fertility and growth.

Learned and notated by Jaap Leegwater from Danja Djankova in Smoljan, Rhodope region, Bulgaria in the winter of 1979.

Pronunciation:

Music: LP/Cassette "Folk Dances from Bulgaria" Vol 4.
JL 1988.02 Side B/1 7/8 or 8/8 meter

Rhythm: 7/8  or 8/8 
S Q Q S Q S
1 2 3 1 2 3

The dance is notated here in 7/8.

Style: Feminine, subdued and graceful.

Formation: Half - or open circle. Hands at sides in "V" pos.

Meas Pattern
8 meas INTRODUCTION

Part 1

- | | | |
|------|--|-----------|
| 1 | Facing and moving in LOD, step on R ft bending R knee (ct 1); step back on L ft (ct 2); step with emphasis on R ft in demi-plie (ct 3) | } Balance |
| 2 | Step on L ft (ct 1); step on R ft (ct 2); fall onto L ft next to R, taking wt off R (ct 3). | |
| 3 | Big step on R ft (ct 1); big step on L ft (cts 2-3). | |
| 4-24 | Repeat meas 1-3 seven more times. | |

Part 2 - Steps

- | | | |
|-----|--|-----------|
| 1 | Facing and moving twd ctr, step on R ft slightly bending R knee (ct 1); small step back on L ft (ct 2); step on R ft (ct 3). | } Balance |
| 2 | Repeat meas 1 with opp ftwk. | |
| 3-4 | Repeat meas 1-2, making 1/2 CW turn in place on meas 4. | |
| 5-8 | Now facing and moving out, repeat meas 1-4. | |

RAZVIVAJ DOBRO (cont'd)Part 2 - Hands

As in the dance Minka, only a little bit higher.

Starting pos: Hold both hands in front of you at face level with palms facing in and fingers close -

- 1 Cup both hands by moving the fingers twd you (ct 1); turn both hands, palms first face each other, out (ct 2); extend both arms to the R side up like in a pushing movement, R hand first followed by the L hand that also stays somewhat behind (ct 3). Look in the direction of the hand movement.
- 2 Repeat meas 1 with opp direction.
- 3 Repeat meas 1.
- 4 As in meas 2, however, slightly faster so that there is a hold on cts 2-3.
- 5-16 Repeat meas 1-4, three more times.

Part 3

Hands down at sides in "V" pos.

- 1 Facing ctr, moving diag R fwd, lift on L ft (ct ah); step on R ft (ct 1); step on L ft across behind R (ct 2); step on R ft (ct 3).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Turn once around CW with the following steps: Big step on R ft (ct 1); low hop on R ft (ct 2); low hop on R ft (ct 3).
- 4 Facing ctr, moving bkwd, step on L ft (ct 1); two low hops on L ft (cts 2,3).
- 5 Step R,L,R (cts 1,2,3).
- 6 Step L,R,L (cts 1,2,3).
- 7 Step on R ft sdwd R, bending R knee (ct 1); step on L ft behind R (ct 2); step on R ft across in front of L (ct 3). } Yemenite-step
- 8 Step on L ft sdwd L (ct 1); step and close R ft, without wt, next to R (ct 2); hold (ct 3).
- 9-16 Repeat meas 1-8.

Repeat the whole dance once more from the beginning

RAZVIVAJ DOBRO

- | | |
|--|---|
| 1. RAZVIVAJ, DOBRO, POVIVAJ
OREH SI LISTI RAZVIVA | May life unfold well and blossom
Like leaves on the walnut tree |
| 2. POD OREHINE SEDJAHA
TERZII, DOBRO, ZLATARI | Under the walnut tree were sitting
skilled tailors and goldsmiths |
| 3. TERZII SEDLA SIEHA
ZLATARI JUSDI LEEHA | The tailors were sowing a saddle
The goldsmiths were laying a bridle |
| 4. ZA NEVJASTA SA GOTVEHA
DORI DOVEDE SVATOVE | Making everything ready for the bride
And the matchmakers to come. |

Notes by Jaap Leegwater

Presented by Jaap Leegwater

SELSKO ŠOPSKO HORO
(Bulgaria)

Translation: 1. Village line dance from the ethnographical region of Šopluk, West-Bulgaria.
2. Straight line dance from the Šop-region.

Pronunciation: SEL-skoh SHOHP-skoh hoh-ROH

This dance is one of the most popular line dances throughout the entire Šop-region in West-Bulgaria - it can be considered as the Pravo Horo of Šopluk. It is done by both men and women in a mixed line.

The following names are used for the same dance:

Šelsko Šopsko Horo (Village dance from Šopluk)
Šopsko, za Pojas or Za Pojas (Belt hold line dance)
Sitno Šopsko Horo (Small-stepped dance from Šopluk)
Pravo Šopsko Horo (Straight line dance from Šopluk)

The Šop version of the Pravo-step contains four quick steps followed by two slow ones:

●	●	●	●	○	○
R	L	R	L	R	L
Q	Q	Q	Q	S	S

This step covers four measures.

Like many dances from Šopluk this one too shares the typical feature of a 10 measure dance phrase. Other dances from this region with a 10 measure basic dance pattern are: Kjustendilská Râčeniça or Kopčeto and the original and older forms of Pajduško and Četvorno.

Music: LP/Cassette "Folk Dances from Bulgaria" vol. 4
JL 1988.02 Side A/3 2/4 meter

Basic Step:	Šopska R and L: Facing ctr, dance in place, R knee is up -	
meas 1	Strike the ball of R ft next to L toes (ct 1); lift R knee in front, bending L knee (ct &); low leap onto R ft in place at the same time lifting L knee in front (ct 2)	} Sopska R
meas 2	Repeat meas 1 with opp ftwk.	} Sopska L

This step can be replaced by an easier small and flat three-step: R,L,R (cts 1,&,2); and L,R,L (cts 1,&,2).

Style: Šopski: small and energetic steps (Sitno). The upper part of the body moves slightly fwd in coordination with the knee liftings. Keep the shldr's relaxed so they can gently bounce with the rhythm of the steps (Natrisaně)

Formation: Open circle. Hands at belt-hold pos, L arm over (Za Pojas or Na Pojas)

✓
SELSKO ŠOPSKO HORO (cont'd)

<u>Meas</u>	<u>Pattern</u>
32 meas	<u>INTRODUCTION.</u>
	<u>Part 1 "Ljuš" (Balance)</u>
1	Facing and moving in LOD, step on R ft (ct 1); step on L ft (ct 2).
2	Repeat meas 1.
3	Step on R ft, slightly bending both knees (ct 1); take wt off L ft (ct 2).
4	Step on L ft, slightly bending both knees (ct 1); take wt off R ft (ct 2).
5	Turning to face ctr, step on R ft sdwd R and leave the ball of the L ft on the floor (ct 1); hold (ct 2).
6	Facing ctr and moving sdwd L, step on L ft (ct 1); step on R ft in front of L ft (ct 2).
7	Step on L ft (ct 1); step on R ft behind L ft (ct 2).
8	Balance on L ft (ct 1); hold (ct 2).
9	Balance on R ft (ct 1); hold (ct 2).
10	Balance on L ft (ct 1); lift R ft off floor (ct 2). Note: The steps of meas 6-10 are performed very light with small lifts and syncopated bounces
	<u>Part 2 "Nabivane" (Stamp)</u>
1-2	Repeat meas 1-2 of Part 1.
3-4	Two flat three-steps R,L,R; L,R,L.
5	Turning to face ctr, leap onto R ft, lifting L knee sharply in front (ct 1); strike L heel, without wt, next to R toes (ct 2).
6	Moving sdwd L and look sdwd across L shldr, leap onto L ft (ct 1); leap onto R ft in front of L (ct 2).
7	Leap onto L ft (ct 1); leap onto R ft behind L (ct 2).
8	Facing ctr and dance in place, small leap onto both ft together (ct 1); hop on L ft, sharply lifting R knee in front (ct 2).
9-10	Two Šopka's R,L or two flat three steps R,L,R; L,R,L.
	<u>Part 3 "Nazad" (Backwards)</u>
1-7	Repeat meas 1-7 of Part 2, turning body to face LOD on meas 7.
8	Facing LOD and moving bkwd in RLOD, step on L ft, slightly bending body fwd (ct 1); hop on L ft (ct 2).
9	Step on R ft (ct 1); hop on R ft (ct 2).
10	Step on L ft in place (ct 1); hop on L ft in place (ct 2).

Dance Sequence: The different variations - Part 1,2 and 3, are alternated based on the direction of the Horovodec (leader of the line).

Notes by Jaap Leegwater

Presented by Jaap Leegwater

✓
SIRA
 (Bulgaria)

✓
Sira comes from Northwest Bulgaria and is popular among its Vlach population. Like most Vlach dances from this region, this one too shows a mixture of both Romanian and Serbian influences. This version of Sira was learned from Vélko Juvkov in Sofia, Bulgaria at the 4th Bulgarian Summer Dance Seminar 1986.

Pronunciation: shee-RAH

Music: LP/Cassette "Folk Dances from Bulgaria" vol 4.
 JL 1988.02 Side A/5 2/4 meter

Formation: Open, or half circle. Hands held in "V" pos.

Style: Small steps, shldrs relaxed

<u>Meas</u>	<u>Pattern</u>
16 meas	<u>INTRODUCTION.</u> The first dancer usually indicates how many times each pattern is repeated.

Part 1

- Facing ctr, moving sdwd R, hop on L ft, swinging arms relaxed fwd low (ct &);
- 1 Step on R ft sdwd R, swinging arms bkwd low (ct 1); step on L ft next to R (ct &); step on R ft sdwd R, swinging arms relaxed fwd low (ct 2); step on L ft next to R (ct &).
- 2 Step on R ft sdwd R, swinging arms bkwd low (ct 1); big step with emphasis on L ft twd ctr in front of R ft, swinging arms fwd low (ct 2).
- 3-6 Repeat meas 1-2 two more times.
- 7 With hands held in "V" pos, facing ctr, dancing in place, step on R ft across in front of L (ct 1); hold (ct &); hop on R ft (ct 2); step back on L ft in place (ct &).
- 8 Step on R ft across in front of L ft with a little dip (ct 1); step back on L ft in place (ct &); hop on L ft (ct 2); step on R ft next to L (ct &).
- 9 Step on L ft across in front of R (ct 1); step back on R ft in place (ct &); step on L ft next to R (ct 2); step on R ft next to L (ct &).
- 10 Four steps in place L,R,L (cts 1,&,2); step (fall) on R (ct &).
- 11-20 Repeat meas 1-10 with opp ftwk and direction.

Part 2

- 1-8 Repeat meas 1-8 of Part 1.
- 9 Step on L ft across in front of R (ct 1); step back on R ft in place (ct &); hop on R (ct 2); step on L ft next to R (ct &).
- 10 Repeat meas 9 with opp ftwk and direction.
- 11-12 Repeat meas 9-10.
- 13-24 Repeat meas 1-12 with opp ftwk and direction.

Notes by Jaap Leegwater

Presented by Jaap Leegwater

TRAKIJSKA RÂČENICA
(Bulgaria)

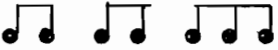

Râčenica ("dance with hand and arm movements") is from the ethnographical region of Trakija (Thrace) in Bulgaria. This Râčenica is representative of Central Bulgaria. It is done individually in the dance circle without holding hands, allowing the dancer optimal freedom for hand and arm gestures (as a Edinična or Solova Râčenica), or with joining hands in line (Horo-Râčenica or Na Horo).

The pattern described here is the most basic and popular one and also demonstrates the almost lyrical and "down-to-earth" quality of the Thracian or Trakijski dance style.

Learned by Jaap Leegwater from Dimitâr Dojčinov at the State Choreographers School in Plovdiv, Bulgaria in 1972 and 1975.

Pronunciation: trah-KEE-skah ruh-cheh-NEE-tsah

Music: LP/Cassette "Folk Dances from Bulgaria" Vol 4.
JL 1988.02 Side A/2 7/8 meter

Rhythm: 7/8  counted here as  Q Q S 1, 2, 3

Style: Trakijski - slight knee bent pos. Steps are mainly done on the whole ft.

Formation: Open of half circle. Hands joined in "W" pos.

Description of Basic Step

Meas

Pattern

"Râčenica - step in Thracian style"

Facing ctr, dancing in place. This step has the character of a "Pas-de-Basque" and is performed in a slight knee bent pos, "demi-plie."

- 1 Low leap onto R ft (ct 1); step on ball of L ft next to R toes, wt is now momentarily on L ft and the knees are almost straight (ct 2); low leap ("fall") onto R ft, bending R knee (ct 3).

Described here is a Râčenica RLR. A Râčenica LRL starts with the L ft. This step can be performed in all directions.

Description of The Dance

- 1 Facing and moving in LOD, small lift on L ft extending R leg fwd (ct ah); step on R ft, bending R knee (cts 1-2) hop on R ft (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Two Râčenica-steps RLR and LRL.
- 5 Turning face ctr, leap onto R ft sdwd R, swinging both arms down (cts 1-2); step on L ft behind across R, bending L knee and swing arms bkwd (ct 3).
- 6-7 Facing and moving twd ctr, repeat meas 1-2, swinging arms up to "W" pos on ct 1 of meas 6.
- 8 Facing ctr, moving bkwd, repeat meas 1.

TRAKIJSKA RACENICA (cont'd)

- 9 Facing ctr, moving sdwd L, small lift on R ft, moving L ft sdwd L close along the floor and gently rock the upper part of the body to sdwd L (ct 1); step on L ft, straightening body and taking R ft off floor (ct 2); step on R ft next to L, taking L of floor (ct 3).
- 10 Repeat meas 9.
- 11-14 Repeat meas 5-8 with opp ftwk and direction.
- 15-16 Facing ctr, dancing in place, two Râćenica-steps RLR and LRL, swinging arms up to "W"pos on ct 1 of meas 15.

Notes by Jaap Leegwater


Presented by Jaap Leegwater

ACARA KIZ HORONU
(Turkey)

An Acara women's horon from Artvin (Black Sea). Style: Horon

Pronunciation:

Music: Poçik 87, TA 001 Side B/2 5/8 meter

Meter: 5/8: 

Formation: Line and semi circle. Face LOD.

Meas

Pattern

Fig 1

Hands: R hand is just below waist level with palm turned up. L hand is held down, about 45° angle from body, elbow straight, wrist flexed so that palm faces the floor. Head looking twd L hand.

1 (long) On toes small step fwd on R while turning L heel inward (ct 1); (short) raise L leg up and swing knee fwd (ct 2); (short) small step fwd on L (ct 3).


L R R LR

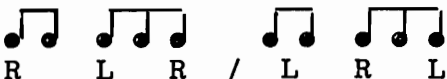
Do this Fig for 3 complete rounds of the music.

Fig 2A

2 meas Touch R toe directly in front of L (ct 1); lift R, beg to raise arms to switch to opp pos (ct 2); step on R beside L, arms are over head (ct 3). Repeat with opp ftwk and arms (cts 1,2,3) for meas 2.

2 meas Fig 2B: Repeat Fig 1 twice with arms to R side (R arm down, L at waist)

2 meas Fig 2C: Repeat Fig 2A except the arms return to orig pos with L down, R at waist

2 meas Fig 2D: Repeat Fig 2B. 
R L R / L R L

Do all of Fig 2 to 2 rounds of the music.

Fig 3: Repeat Fig 1 and form a straight line. Do this Fig for 2 complete rounds of the music.

Fig 4A: Using same ftwk as Fig 1, turn L to face ctr and lower both arms so that with straight elbows the hands are slightly in front of the body. Join hands. Use 4 steps to make the change.

Fig 4B: Do Fig 1 3 times going fwd, then 3 times coming back to place. Do this Fig for only 1 complete round of the music.

ACARA KIZ HORONU (cont'd)

Fig 5A
 2 meas Small jump onto both ft with R in front of L, L toe turned out slightly, body and head turn L while arm remain in place (ct 1); hop on R, lifting L up and twd ctr, also centering body and head (ct 2); leap onto L (ct 3). Repeat cts 1,2,3 for meas 2.

Fig 5B
 2 meas Jump onto both ft (L in front of R), twisting L heel inward (ct 1); hop on R, lift L (ct 2); leap back onto L (ct 3). Repeat cts 1,2,3 for meas 2.
 Do this Fig for only 1 complete round of the music.

TO FINISH

Repeat cts 1,2,3 of Fig 1.
 Raise R arm up and place R ft fwd, flat ft (ct 4).

Notes by Ahmet Lüleci

Presented by Ahmet Lüleci



ALİ PAŞA
(Turkey)

Ali Paşa translated means "General Ali." Dance comes from Kirklareli (Thrace), and is in the Hora-Karsilama style.

Pronunciation:

Music: Poçik 87, TA 001 Side B/1 7/8 meter

Meter: 7/8:  counted 1,2,3

Formation: Circle, little finger hold, circle spread wide.

Meas Pattern

INTRODUCTION: 8 meas plus 1 complete melody.

Fig 1A

- 1 Facing ctr and progressing to the R, step on R twd ctr, leaning fwd and turning head slightly to L; move arms slightly twd ctr (ct 1); step on L behind R (ct 2); step on R to R side (ct 3).

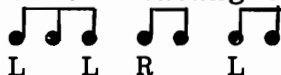
Fig 1B

- 1 Step on L twd ctr and in front of R, leaning fwd and turning head slightly to R; move arms slightly twd ctr (ct 1); step on R to R side (ct 2); step on L behind R (ct 3).



Fig 1C

- 1 (Breaking ct 1 into original 3 cts):
 ct 1 } Step on L twd ctr, and clapping hands by bringing
 ct 2 } R hand down and L hand from underneath.
 ct 3: Hop on L beg to make a CCW turn.
 Step on R continuing to turn, R arm raises and L arm lowers over the period of this ct and the next (ct 2); step on L to end facing ctr (ct 3).



The transition back to Fig 1A from Fig 1C is a hand clap on ct 1 of 1A. Hands are extended straight fwd as you step fwd. The ftwk does not change. Rejoin fingers on ct 2.

Do 7 meas of the grapevine and on the 8th, the end of the musical phrase, do 1 turning Fig.

1A+1B+1A+1B+1A+1B+1A+1C

Do complete Figure four times.

ALİ PAŞA (cont'd)

The transition to Fig 2 is immediately after the 4th repetition of Fig 1C. There is no clapping on ct 1 of meas 1 in Fig 2.

- 1 Fig 2A - Facing slightly to L of ctr. Hands on hips.
(Breaking ct 1 into original 3 cts):
cts 1,2: Hop on L while kicking R (low) to L.
ct 3: Step on R across L.
Step on L in place, kick R (low) (ct 2); step on R
next to L, bringing yourself to face ctr as a transition
to Fig 2B (ct 3).

- 1 Fig 2B
Facing slightly R of ctr, repeat Fig 2A with opp ftwk.

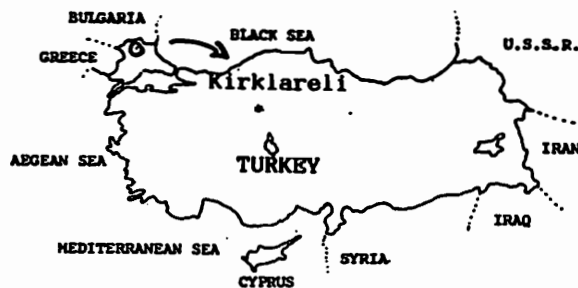
- 1 Fig 2C
Repeat Fig 1C.

Dance Fig 2 three times.

The ending of the dance is immediately after the third repetition of Fig 2C. End by closing R ft to L.

Notes by Linda Ferguson

Presented by Ahmet Lüleci



BERDE
(Turkey)

Berde means "breaking up." It is the last dance of a wedding reception to let everybody know that the party's over.

Origin: From Gaziantep-Barak (Southeast Anatolia). Style: Halay

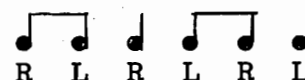
Pronunciation:

Music: Poçik 87, TA 001 Side A/6 4/4 meter

Formation: Starts in a line and then moves into a circle. Halay style with fingers locked and bent arms. Ends of the line have arms free.

MeasPatternFIG 1

- 1 Step on R heel to R; body and head turn R (ct 1); step on L toe a little behind R (ct &); leap onto R, turning fwd again, kick L back (ct 2); step on L heel to the L, body and head turn L (ct 3); step on R toe a little behind L (ct &); leap onto L turning fwd (or ctr) again, kicking R back (ct 4).
- 2-8 Repeat meas 1 seven times (8 total).

FIG 2

- 1-8 Repeat Fig 1, but the body leans over.

Note: Figs 3,4,5 each take 6 cts or 1½ meas to dance once. The repeat of the Fig begins on meas 2, ct 3.

FIG 3 Form a circle with this Fig. After the circle is formed, the Fig moves to the R.

- 9 meas Body bent over, step on R to R (ct 1); step on L across in front of R, body pos is the same (ct 2); step on R to R (as in ct 1) (ct 3); touch L toes to R (ct 4); step back on L, straighten body and lean back (ct 5); raise R just enough to point and touch toe in place (say "Hey" when touching toe to ground) (ct 6).

Repeat Fig 3 as written (6 cts) 5 times (6 total).

FIG 4 Body is straight

- 1½ meas Jump back onto both ft to the R, turning body to L, wt is on R and L is just on the toe (ct 1); leap onto L in orig place, turning to face ctr, kick R back, knee bent (ct 2); jump onto both ft in place (ct 3); hop on R in place, lifting L, making a circle from back to front (ct 4); jump on both ft in place (ct 5); hop onto L, kick R back (ct 6).



BERDE (cont'd)

FIG 5 Ft same as Fig 4 but first time turning to face LOD, L hand on hip.

10½ meas R arm straightens to side waving handkerchief (ct 1); bend R elbow so hand almost touches shldr (ct 2); bend elbow to make arm a 90° angle and just twirl handkerchief in the air (cts 3-6).

Repeat Fig 5 six times (7 total).

TO FINISH: Form a line with Fig 5, face LOD. Same as Fig 5 (cts 1,2); hop on both ft, turning to face fwd, still waving handkerchief (ct 3); same as Fig 5, ct 4 (ct 4); bring L down and step on it in place beside R, bring R hand down to side, L hand stays on hip and say "Hey" (ct 5).

Original notes by Ahmet Luleci
Edited to fit Syllabus format

Presented by Ahmet Luleci



DÖNEY
(Turkey)

Döney means "Turning." It depicts vain girls who admire themselves and try to get the boys' attention. It is from Artvin (Black Sea) and is in the Horon style.

Pronunciation:

Music: Poçik 87, TA 001 Side B/4 6/8 meter

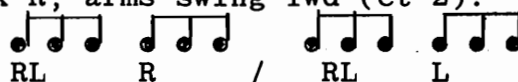
Meter: 6/8  counted 1,2

Formation: Line. Little finger hold.

Meas

Pattern

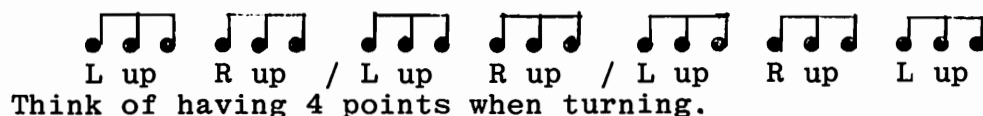
- Fig 1 Arms are down, swinging with straight elbows
- 1 Jump onto both ft, in place, arms swing back (ct 1); hop on R, kick L fwd; arms swing fwd (ct 2).
- 2 Jump onto both ft, arms swing back (ct 1); hop on L, kick R, arms swing fwd (ct 2).



- Fig 2
- 1 Jump onto both ft together (ct 1); lift L, turning to L (ct ah). L hand is on hip, fingers curled with palms facing back. R arm is at a 60-70° angle from body. Elbow is bent up so that lower arm is about a 90° angle from upper arm, palm is facing you. Shape hand as if you were holding a small, round mirror. Body is bent very slightly to R and head is turned to side as if looking into that mirror. Another small jump onto both ft (ct 2); lift R, continue turning so that head is facing the front (while body is twd L side) (ct ah)
- 2 Jump onto both ft together (ct 1); lift L, continue steady turning in same manner (ct ah); jump onto both ft together (ct 2); lift R, continuing the turn 45° more (ct ah).

The Fig turns slowly to the L, 45° at a time for every "jump lift". The Fig continues for another meas of music in the same manner to face the back and then the R side (head is turned to R while body faces front)

- Fig 2B
- 1-2 Repeat Fig 2, but changing hands and turning to the R (R hand on hip, L hand out, head looking L and body leaning slightly L). Ft are the same.

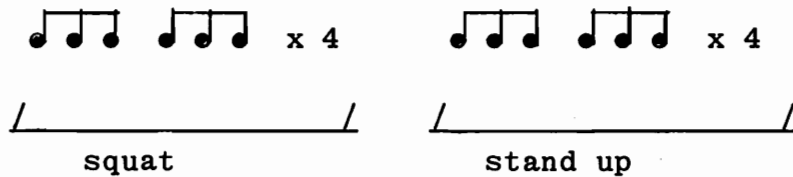


DONEY (cont'd)

1-2 Fig 3
Repeat Fig 1.

1 Fig 4 - Slow squat
Slowly going down in a squat, knees together go to the R (ct 1). Clap your hands. Continue to squat, knees together move to L (ct 2). Clap your hands.
2 Continue to squat slowly, knees together again to R (ct 1). Clap your hands. Then at the bottom of the squat, knees are to L (ct 2). Clap your hands.

1-2 Fig 4B
Same as Fig 4 but stand up from the squat pos, knees to the R first. Clap your hands.



TO FINISH Body is straight. Place R ft down in front. Raise L arm with bent elbow and lower R arm straight down to the side.

Original notes by Ahmet Lüleci
Edited to fit Syllabus format

Presented by Ahmet Lüleci



KIRIKCAN
(Turkey)

Kirikcan means "Broken soul." The dance comes from Gaziantep (south-east of Anatolia) and is in the Halay style. In the first part of the dance, the leader of the line boasts of his good looks, talents and flirts with all the girls. In the second part of the dance he calls everyone to come dance with him and he displays his talents.

Pronunciation:

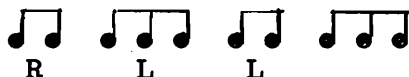
Music: Pocik 87 TA 001 Side B/5 10/8 and 10/4 meter

Rhythm: Part 1 is 10/8, counted 1,2,3,4; Part 2 is 10/4.

Formation: Part 1 is half and full circle; Part 2 is a line.
Hand hold: R arm behind L. Fingers locked together.
Elbows bent so that forearms are parallel to the ground but tucked back between bodies. Only hands really show from the front, not arms.

MeasPatternPart 1 - meter 10/8Fig 1.

- 1 Step back on R, bouncing slightly, body leans back (ct 1); in same leaning pos bounce again on R (not moving), at the same time lifting L heel to point toe, lightly touching ground (ct 2); not moving the pos, now step on the L and stand straight again (ct 3); R ft comes from behind making a small circle, ft continues to back (ct 4).

Fig 2

- 1 Instead of completing circle to the back as in Fig 1, ct 1, step fwd on R, bounce two times, turning to the R, arms free, body leans fwd from hips, knees bent, arms go to the R parallel to the ground, head follows hands (to the R) (cts 1,2); walking in LOD, around circle, same motion, but stepping on L, with arms and head to L (cts 3,4).

Part 2 - meter 10/4Fig 1


Step on R in LOD, straightening body. Bring arms up, bent elbows and clap, just to side at R shldr, looking straight ahead (ct 1); step on L, very short step. Arms go to the side of L shldr and clap (ct 2). 

Fig continues in same manner with this short walking step and clapping. Continue in LOD around circle but from circle form a straight line.
 Do this Fig for 4 complete rounds of the music.


KIRIKCAN (cont'd)Change Fig (1 to 2)

Instead of walking to the side, step on R turning to face fwd (orig direction) start to take "under arm" hold pos again like Part 1, Fig 1 (ct 1); R remains, lift L from knee; holding under arms (ct 2). Arms are the same throughout the rest of the dance.


 R L R L R lift

Fig 2

Touch L heel even with ball of R (ct 1); step fwd on L (ct 2); touch R heel about even with ball of L (ct 3); step fwd on R (ct 4); touch L heel fwd (ct 5); step back L,R,L (cts 6,7,8); pull R back, bring ft together, bounce down from the knees (ct 9); bounce again (ct 10). Do this Fig four times.


 L L R R L L R L L bounce

Change Fig (2 to 3)

Jump on both ft (ct 9); hop on R, lifting L (ct 10).

Fig 3

Step on L across in front of R, lift R back, body leans fwd (ct 1); step on R beside L, lift L, body leans back (ct 2).

Do this Fig for 4 complete rounds of the music.

Fig 4

Hop on R in place, touching L heel beside R at the same time (ct 1); leap onto L turning to the L (body turns facing L also) (ct 2); bring R beside L, touching heel to ground and yell "hey" (ct 3); touch R heel again, yelling "hey" (ct 4); jump on both ft to face the front again (ct 5); hop on R, lifting L from the knee (ct 6).


 RL L R R J R

Change Fig (4 to 5)


Repeat Fig 2, cts 1-8; then jump on both ft (ct 9); hop on R, lifting L (ct 10).

Do Fig 4, five times.

Fig 5

Hop on R, touch L heel fwd (ct 1); step fwd on L, lifting R (ct 2); hop on L, touch R heel fwd (ct 3); step fwd on R, lifting L (ct 4); hop on R, touch L heel fwd (ct 5); leap onto L, kick R straight fwd (ct 6); leap back on R, kick L straight fwd (ct 7); leap back on L, kick R straight fwd (ct 8); jump on both ft (ct 9); hop on R, lifting L from knee (ct 10).

KIRIKCAN (cont'd)



 RL L LR R RL L R L J R

Do this Fig for 4 times.

Fig 6

Same as Fig 5, but instead of going fwd and back, dance in place. Music gets faster

Do this Fig for 4 times.

TO FINISH

Repeat Fig 6 cts 1-7;

hop on L, lift R back (ct 8); bring R side to L and
 yell "hey" (ct 9).

Notes by Ahmet Luleci

Presented by Ahmet Luleci



Note: The record plays 1/2 step lower than this music:



Hiş hi şı hançer boy numa le le yi Kü pe li kız lar
 ya nı ma ben ha la yın ba şı yam le le yi
 ben ha la yın ba şı yam leleyi in ci li kü pe
 ka şı yam

Hiş hişi hançer boynuma
 leleyi
 Küpeli kızlar yanima
 Ben halayın başıyam
 leleyi
 Incili kupe kasiyam
 Çekin halay dizilsin
 leleyi
 Mahmur gözler süzüksün
 Ben halayın başıyam
 leleyi
 Incili küpe kaşiyam

TEKE ZORTLATMASI
(Turkey)

Origin: From Dinar, Afyon (Western Anatolia)

Style: Kasik

Pronunciation:

Music: Poçik 87, TA 001 Side B/8

9/8 meter

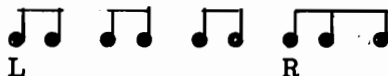
Rhythm: 9/8  counted 1,2,3,4 (ct 4 is longer)

Formation: Semi-circle and/or circle. Face LOD. Arms work together in parallel making large CW circles and clack spoons on cts 1,3,4.

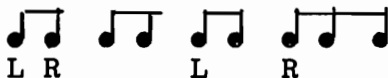
Meas

Pattern

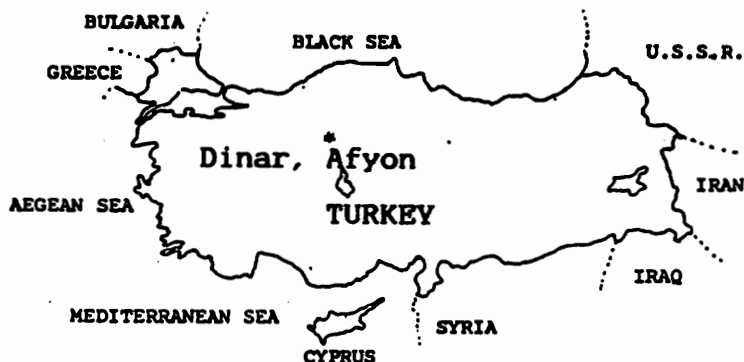
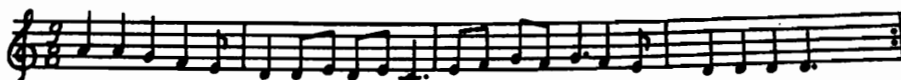
- 1 FIG 1 - Move slowly in LOD
Step fwd on L, lifting R (cts 1-3). At ct 1 arms are down in front of body, from there arms circle slowly L and up through cts 2-3. At ct 3 arms are overhead and to the R. Step on R starting to lift L heel (ct 4). Arms drop quickly to get to ct 1.



- 1 FIG 2 - Basically same as FIG 1 but faster and jumping.
Arms are the same
Leap onto L, dragging R in beside it (cts 1-2). Hop on L, raising R (ct 3). Leap onto R, raising L (ct 4).



TO FINISH: Finish figure. Then bring L beside R, arms come down and say "HEY."



Original notes by Ahmet Lüleci
Edited to fit syllabus format

Presented by Ahmet Lüleci

MARMARA
(Turkey)

Marmara is the name of the sea which connects the Black Sea with the Aegean Sea. A villager from Gaziantep goes to Istanbul where he first sets eyes on the Marmara Sea. He's so impressed that when he goes home he tells all about this wonderful sea and all its moods.

Origin: From Gaziantep (Southeast Anatolia) Style: Halay

Pronunciation:

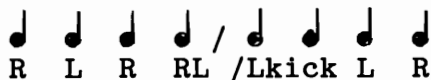
Music: Poçik 87, TA 001 Side B/7 4/4 meter

Formation: Line. Halay style hand hold with fingers interlocked and arms bent.

Meas

Pattern


- Fig 1 - Takes 2 meas
- 1 Step on R to R (ct 1); step on L crossing in front of R (ct 2); step on R to R (ct 3); crossing in front of R, touch L toe (ct 4).
- 2 Slide L slightly L (ct 1); kick L out straight twd R (ct 2); step back on L, bending body down and facing L (ct 3); touch R heel beside L, Body bent, head L (ct 4).



R L R RL /Lkick L R

- 2 meas Fig 2 - Exactly the same as Fig 1 but using running/hopping steps.

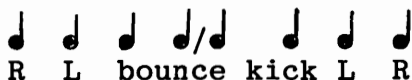
- Fig 3
- 1 Same as Fig 1, cts 1,2,3 (cts 1,2,3); lift L to a 90° angle (ct 4).
- 2 Touch L toe on the ground slightly fwd of R (but not crossing) then begin to kick L fwd (ct 1); continue kicking L (ct 2); same as Fig 1, meas 2, cts 3,4 (cts 3,4).



R L R lift/ Lkick L R

Fig 4 - Exactly the same as Fig 3 but using running/hopping steps.

- Fig 5
- 1 Same as Fig 1, meas 1, cts 1,2 (cts 1,2); both ft together and bounce in place (ct 3); bounce again in place, careful to raise the heel (ct 4).
- 2 Start by raising heels again to bounce and then at the same time, the R heel drops to begin to kick L (ct 1); kick L (ct 2); same as Fig 1, meas 2, cts 3,4 (cts 3,4).



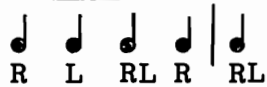
R L bounce kick L R

MARMARA (cont'd)

Fig 6 - Exactly the same as Fig 5 but using running/hopping steps.

To Finish

1+ Running step R on R (ct 1); L cross in front of R (ct 2); jump onto both ft and then begin to kick L (ct 3); kick L (ct 4). Jump onto both ft, together, facing ctr and say "HEY."

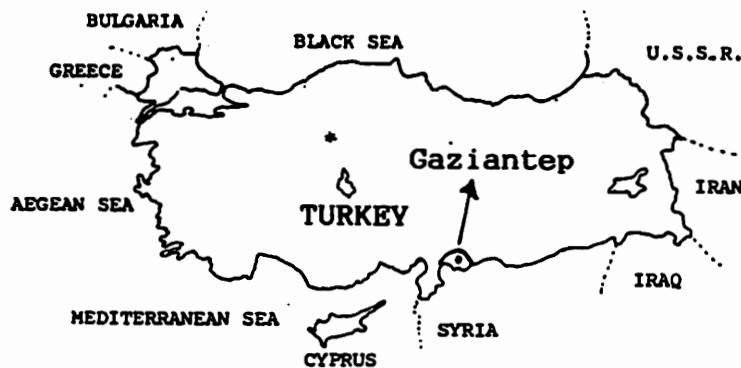


R L RL R RL

*Do "Fig 1" five times, "Fig 2-3-4-5-6" four times

Original notes by Ahmet Lüleci
Edited to fit syllabus format

Presented by Ahmet Lüleci



MEYROKE
(Turkey)

Origin: From Bitlis (Eastern Anatolia) Style: Halay

Pronunciation:

Music: Poçik 87, TA 001 Side B/3 4/4 meter

Formation: Line. Hands held by little fingers, arms bent up at elbows. Face diag R.

MeasPatternFIG 1A

1 Touch L toe fwd, straighten arms out in front of body (ct 1); touch L toe behind, pulling arms back to orig pos (ct 2). Repeat cts 1,2 (cts 3,4)


 L L L L

FIG 1B Move diag fwd and R.

1 Quick step on L, diag fwd to R (ct 1); quick step on R, keeping behind L (ct &); step on L, diag fwd to R (ct 2); quick step on R, diag fwd to L (ct 3); quick step on L, keeping it behind R (ct &); step on R, diag fwd to L (ct 4).

*Arms make small circles in front of body.

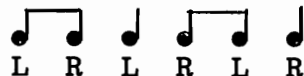

 L R L R L R

FIG 1C Facing diag again (to the R).

1 Repeat Fig 1A, cts 1,2,3 (cts 1,2,3); step on L, lift R, face LOD, R arm straight, L arm in back (ct 4).


 L L L L

FIG 1D Facing LOD still, Fig moves R.

1½ Jump on both ft (ct 1); hop on R, lifting L (ct &); Leap onto L by crossing in front of R (ct 2); Repeat 2 more times exactly (cts 3,4,1,2).

FIG 1E (finish of Fig 1D)

½ Step back on R to face diag R again (ct 3); bring L toe to R instep, bringing arms up to orig pos as in starting Fig 1.


 RL R L RL R L /RL R L R L

MEYROKE (cont'd)

- 1 FIG 2A Ftwk same as Fig 1A
Clap (ct 1); arms open wide, R up, L down (ct 2);
clap (ct 3); arms open as in ct 2 (ct 4).
- 1 FIG 2B Ftwk same as Fig 1B
Arms straight out in front of body. Clap on cts 1,3.
- 1 FIG 2C
Repeat Fig 2A, cts 1,2,3 (cts 1,2,3); frwk same as
Fig 1C but now place hands on hips (ct 4). Make a
large circle with R arm before doing so.
- 2 FIG 2D Same as Fig 1D but with hands on hips.
*To finish Fig 2D step back on R to face diag R (ct 3);
bring L toe to R instep and open arms to clapping pos,
R up, L down (ct 4).
- 1 FIG 3A Same as Fig 1A, join little fingers
- 1 FIG 3B Same as Fig 1B. When doing R,L,R (cts 3,&,4),
on the last R, turn hard to face LOD
- 1 FIG 3C Arms are the same as in 1D
Squat onto both ft (ct 1); jump up touching L toe in
front (ct 2); squat (on both ft) (ct 3); jump up onto
R lifting L.
- 2 FIG 3D Same as Fig 1D
*To finish Fig 3D jump onto both ft and face fwd (or
ctr) (ct 1); lift L in a circular motion, then arms
raise in same circular motion (ct &); set L beside R,
arms straight down, say "HEY" (ct 2).

*Listen for one complete round of the music and then begin dancing.
Do each Figure 4 times.

Original notes by Ahmet Lüleci
Edited to fit syllabus format

Presented by Ahmet Lüleci



SEVGO
(Turkey)

Origin: From Van (Eastern Turkey) Style: Halay

Translation: Sevgo is the name of a local village girl.

Pronunciation:

Music: Turkmen 87, TA 002, Side B/1 4/4 meter

Formation: Line

Meas

Pattern

FIG 1A Arms are out behind back and around waist of people beside you

- 1 Step on R heel diag to R, head looks twd R (ct 1); step on L in place, head looks twd R (ct &); step on R in place (beside L) head looks twd R (ct 2); step on L heel, diag to L, head looks twd L (ct 3); step on R in place, head looks twd L (ct &); step on L in place (beside R), head looks twd L (ct 4).

FIG 1B

- 1 Bend knees and touch R heel diag to R (ct 1); knees still bent, touch R heel twd ctr, out straight (ct 2); bounce on both ft in place (ct 3); bounce on both ft in place (ct &); bouncing still, lift the R back (ct 4).
Fig 1B is slow, slow, quick, quick, slow

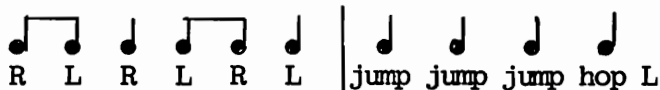


FIG 2A Same as Fig 1A but music is faster so you are hopping

- 1 R heel diag to the R (ct 1); step on L in place (ct &); leap onto R in place (ct 2); L heel diag to the L (ct 3); step on R in place (ct &); leap onto L in place (ct 4).

FIG 2B

- 1 Jump onto both ft to the R, and clap your hands (ct 1); Jump onto both ft to the L, and clap your hands (ct 2); Jump onto both ft in place, and clap your hands (ct 3); Hop on L, lift R back and put hands on your hips (ct 4).

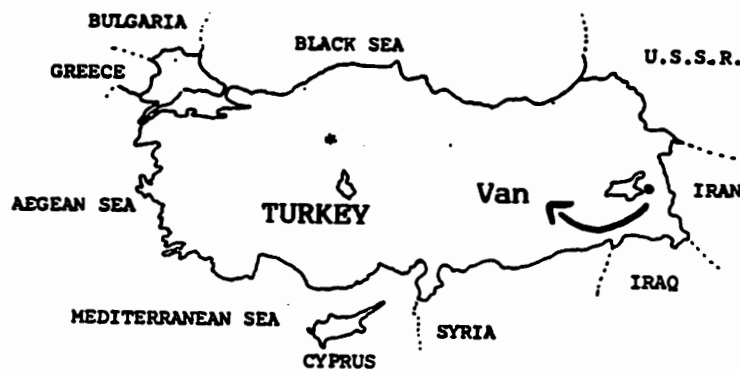


TO FINISH: Do Fig 2A and 2B until ct 3 of Fig 2B and instead of putting hands on hips, just drop them down to your side.

Original notes by Ahmet Lüleci
Edited to fit Syllabus format

Presented by Ahmet Lüleci

ŞEVGO (cont'd)



TIMBILLI
(Turkey)

Timbil is the name of a village (li means of). A newlywed bride feigns reluctance to her husband's needs. The distraught man tells his troubles in his song and dance. The people sympathize with the man but also tease him and join in his dance.

Pronunciation:

Origin: From Silifke (South Anatolia) Style: Kasik bölgesi
(Spoon area)
Music: Poçik 87, TA 001 Side A/2 2/4 meter

Formation: Circle or semi-circle. Facing ctr. Arms are at shldr level, bent elbows in L shape from body; forearms parallel to the ground, hands hold spoons.

Clack: 
R R L

Meas

Pattern

FIG 1

- 1 Touch R toe a hair in front of L (ct 1). Hop on L in place, kicking R fwd (kick scissor fashion) (ct &). Kick L fwd, bring R back (ct 2). Lift R, bringing L back (ct &).


RL L R L

CHANGE FIG - (FIG 1 to FIG 2)

- 1 Same as FIG 1, cts 1,& (cts 1,&). Bring R back and step on R heel next to L toe (ct 2). Lift L and push ball of it back into ground, at the same time dropping the R toe and bending knees, body is straight (ct &).

FIG 2

- 1 Rise up a little by straightening the knees. At the same time, step onto R heel (ct 1). Lift and dig in ball of L to the floor at the R heel. At the same time, bend the knees and drop R toe (ct &). Repeat cts 1,& (cts 2,&).

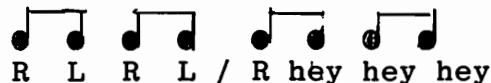

R L R L

FIG 3A

- 1 Repeat FIG 1, cts 1,&,2 (cts 1,&,2). Hop on L, lifting R back (ct &).

FIG 3B

- 1 Stamp R down beside L (ct 1). Clack spoons and yell "hey" 3 times (cts &,2,&).


R L R L / R hey hey hey

RETURN TO FIG 1

TIMBILLI (cont'd)

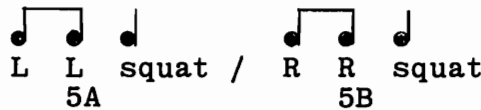
- 1 FIG 4 - Turns in place to L
Repeat FIG 1, ct 1 (ct 1).
Hop on L, lifting R (ct &).
Repeat cts 1,& (cts 2,&).



Part 2 - Repeat FIGS 1-3.
Then continue to FIG 5.

- 1 FIG 5A
Hop on L to R. R is lifted slightly. R arm is up, elbow bent with forearm in front of forehead. L arm is down, bent behind lower back (ct 1). Hop again on L to R (ct &). Squat on both ft. Arms start to change to opp pos. R comes down in front of body, L comes fwd. When hand is in front of chest hit spoons together (ct 2). Body starts to rise, arms have changed so L is front, R is back (ct &).

FIG 5B - Repeat FIG 5A but opp direction, ft and arms.



- 1 CHANGE FIG:
Jump up on both ft, arms as in FIG 1 (ct 1). Repeat FIG 1, cts &,2,& (cts &,2,&).

REPEAT FIG 1

TO FINISH:
As in FIG 1, cts 1,&,2 (cts 1,&,2). Hop on L, kicking R fwd. Arms raise up and a little fwd, elbows straight (ct &). Stamp R down in front and yell "hey" (ct 1 of next meas).



Original notes by Ahmet Lüleci
Edited to fit syllabus format

Presented by Ahmet Lüleci

URFALIYAM EZELDEN
(Turkey)

Title translates as "I'm from Urfa forever." This dance and song is about the despair of a woman from Urfa in love with a man who does not love her.

Origin: From Urfa (Southeast Anatolia) Style: Halay

Pronunciation:

Music: "Turkish Folk Dances" Cassette No. 1 Side A/1 4/4 meter

Formation: In first part of the dance - semi-circle, in second part - line.

Meas Pattern
Part I Arms are held with bent elbows, forearms parallel to ground. Little finger hold.

Fig 1 - Takes $1\frac{1}{2}$ meas to complete
 $1\frac{1}{2}$ Step on R to R, arms to R (ct 1); step on L crossing over R, arms go L (ct 2); step on R to R, arms go R (ct 3); bring L in front of R and touch toes, hold arms at R (ct 4). Step on L to L, arms go L (ct 1); bring R in front of L and touch the toe, hold arms at L (ct 2).

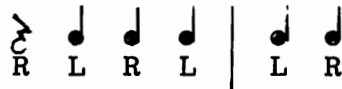
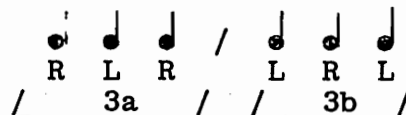


Fig 2 - Takes $1\frac{1}{2}$ meas to complete
In the second part of the song the W and M turn to face each other.
Repeat Fig 1 cts 1,2 (cts 3,4).
W turns to R, M turns to L (cts 1-2); W turns to L, M turns to R (cts 3-4).
(Whole steps are the same as in Fig 1)

Let go hands when singing ends.

Fig 3a
Turn to LOD, hands move freely, step fwd on R (L is on toe) and bounce on knees. Arms make a semi-circle from L shldr over the head to R shldr. Head follows hands (ct 1); step on L close to R but a little fwd. Arms remain on R side and head looks that way (ct &); step fwd on R and bounce on knees. Arms and head in same pos (ct 2); lift L from knee, R stays in place but go up on the toe. Arms make another semi-circle from R over head to L, head follows hands (ct &).

Fig 3b Same as Fig 3a but opp ft (cts 3,&,4).



URFALIYAM EZELDEN (cont'd)

FIG 4 - Ft are exactly the same as Fig 3, now turn from LOD to face ctr. Arms continue to make the same semi-circle movement.

FIG 5a

Body bends fwd at waist. Arms go down and to the R. Head follows arms. Step on R to R (ct 1); step on L to R bringing L beside R, arms R (ct 2); leap onto R while kicking L back (ct 3); hold (ct 4). (L will go L in next Fig).

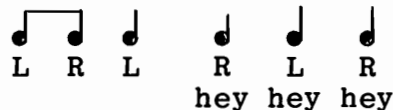
FIG 5b

Exactly like Fig 5a, but going opp direction with opp ft. Arms L.

FIG 6

Return to Fig 4 (facing fwd) the body is straight and the arms are held in Halay style. (In Halay style arms are straight down, shldrds touching, with hands hidden behind body.. Hands joined by locking fingers).

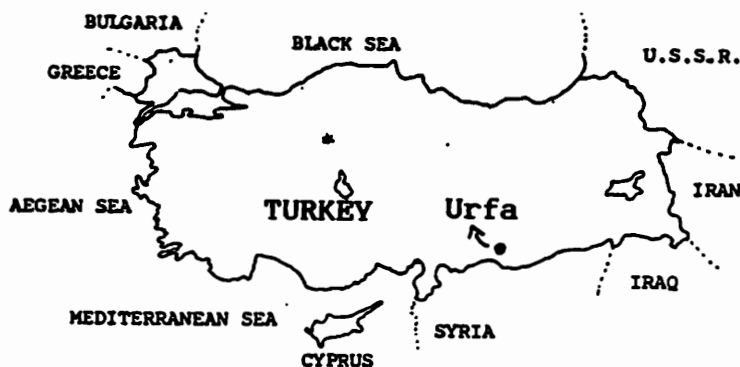
TO FINISH: After finishing Fig 6 (from the L) in place: step on R, lifting L back, yell "hey" (ct 1); step on L, lifting R back, yell "hey" (ct 2); step on R, yell "hey" (ct 3); hold (ct 4).



SEQUENCE: Do Fig 3, 4, 5 for only 1 and Fig 6 for 2 complete rounds of the music. (In the end of second one finish the dance).

Original notes by Ahmet Lüleci
Edited to fit Syllabus format

Presented by Ahmet Lüleci



URFA'LIYAM EZELDEN

Urfa liyam e zel den Urfa liyam e zel den
 goynum gecmez gu - zelden goynum gecmez gu zelden
 Vay ađam ola san Ömer pařam ola san Ömer
 yetim kala san Ömer benim ola san Ömer Vay

Urfaliyam ezelden, Urfaliyam ezelden
 Göynüm geçmez güzelden, göynüm gecmez güzelden
 Göynümün gözü çıksın, göynümün gözü çıksın
 Sevmeseydim ezelden, sevmeseydim ezelden

Ađam olasan Ömer
 Pařam olasan Ömer
 Yetim kalasan Ömer
 Benim olasan Ömer, Vay

I'm eternally from Urfa
 My heart can't pass by beauty
 I wish my heart would go blind
 I wish I would never love

Omer, I wish you could be my master
 Omer, I wish you could be my general
 Omer, I wish you could be an orphan
 So that you could be mine.

YENGEÇAN
(Turkey)

This dance is done at "henna night", a party held for the bride the night before the wedding with only women attending. Translation: My dear sister-in-law.

Origin: From Artvin (Black Sea) Style: Horon

Pronunciation:

Music: Poçik 87, TA 001 Side A/1 4/4 meter

Formation: Line, semi-circle or circle. Join hands by placing R over next person's L, wrapping fingers around but not interlocking. Arms are bent at elbows, making forearms parallel to the ground.

Meas

Pattern

FIG 1A - Three small, bouncy walking steps diag fwd and to the R.

1 Step on R to R, arms move R (ct 1). Step on L to R, crossing in front of R, arms move L (ct 2). Step on R to R, arms move R (ct 3). Touch L beside R, arms hold pos to R (ct 4).

FIG 1B - Three small, bouncy walking steps straight back
1 Step back on L, arms move L (ct 1). Step back on R, arms move R (ct 2). Step back on L, arms move L (ct 3). Touch R beside L, holding arm pos to the L (ct 4)

1-2 FIG 2 - Same as FIG 1, but clap your hands in time to the music.

♩ ♩ ♩ ♩ / ♩ ♩ ♩ ♩
R L R L / L R L R



Original notes by Ahmet Lüleci
Edited to fit syllabus format

Presented by Ahmet Lüleci

BŁOGOSŁAWIONY
(Poland)

BŁOGOSŁAWIONY is a two part dance from the Silesian (Slask) region in southern Poland. The name of the dance is derived from the verb "błogosławić" - to bless somebody. The dance is done by trios: a man and two women. The first part of the dance, slow, is a steady one. The second part, done to the same melody is lively and has several variations.

Pronunciation: BWOH-goh-swah-vyoh-nih

Record: Dances of Poland Side A/2 2/4 meter

Formation: Trios anywhere on the floor. M in ctr between 2 W. All facing front. Both hands on own hips, fingers fwd, thumbs back.

MeasPattern

3 meas Introduction No action.

- I. Part I "The Blessing" (2 x 9 meas)
- 1 M: Clap hands in front (ct 1); put L hand on the hip again, shift wt onto L ft, turn slightly twd R side ptr and raise R arm diag above her head, palm down, fingers extended (ct &); move R hand fingers slightly down (ct 2); move fingers up (effect of waving which is supposed to be "the blessing")(ct &). Look at R side ptr.
R side W: With 4 steps make 2 half CW turns, one turn in all; make 1/2 CW turn on R ft (ct 1); L ft together (ct &); 1/2 CW turn with R ft (ct 2); L ft together (ct &).
L side W: Two step-togethers to the L (away from ptr): L ft sdwd (ct 1); step-together with R ft (ct &); L ft sdwd (ct 2); step-together with R ft (ct &).
- 2 Repeat meas 1, except M down't clap hands - he continues to "bless" R side W.
- 3-4 M and R side W: same action as in meas 1-2. Within 4 meas R side W makes 4 CW turns in all.
L side W: 4 step-togethers twd M, beg R ft.
- 5-6 M: Clap hands as in meas 1, shift wt onto R ft, turn slightly twd L side W, put R hand on hip, raise L arm and start "blessing" L side W.
L side W: Make same turns as R side W in meas 1-4, but beg to the L (CCW).
R side W: Beg with R ft do step-togethers away from ptr.
- 7-8 M and L side W continue the same action as in meas 5-6 (in meas 5-8 L side W makes 4 CCW turns in all).
R side W does step-togethers twd M, beg with L ft.
- 9 M and both W, while all facing front, bow; M hands on hips.
- 10-18 Repeat meas 1-9.

BŁOGOSZAWIONY (Cont'd)

- II. PART II - same melody, faster (2 x 9 meas)
- 1 M: Clap hands and at same time step with L ft twd R side W (ct 1); hook R arm with R side W, extend L arm swd diag up, palm up, do another step with R ft in CW direction (ct 2).
R side W: Make approximately 3/8 CCW turn in place with L ft (you are almost back to the front now) (ct 1); hook R arm with M and do another step with R ft in CW direction (ct 2).
L side W: Make 3/8 CW turn in place with R ft (ct 1); with L ft start walking around dancing cpl in CCW direction (behind the cpl) (ct 2).
- 2-4 All make another 6 steps (2 steps per meas).
 Cpl makes 1 and 1/2 CW turn with 8 steps in all.
L side W: With another 6 steps continue to walk in CCW direction until you end up on the other side of the cpl. You made 1/2 CCW circle with 8 steps. End facing front.
- 5-9 M: Clap hands again, hook L arm with L side W (who is now on the R side facing front), and with 10 steps make 1 and 1/2 CCW cpl turn in place.
R side W: (who is now on the L side, back to the front) walk with 10 steps in CW direction (in front of cpl). After making 1/2 circle you are now back to the front.
- 10-18 Repeat meas 1-9.
- III. Repeat Part I - The Blessing - as the first time
- IV. Part II - "The Bridges" (2 x 9 meas)
- 1-4 Trio joins hands, M in ctr, all facing front. W hold skirts with outside hands.
M and L side W: Raise joined hands (make "the bridge").
R side W: With 8 steps make one full circle in CCW direction going under "the bridge" and pulling M behind. After 4th step R side W and M are back to the front, after 8th step, both face the front. L side W stays in place.
- 5-9 M with R side W: Make the "bridge". W stays in place.
L side W: With 10 steps makes one full circle in CW direction going under "the bridge" and pulling M behind.
- 10-18 Repeat meas 1-9.
- V. Repeat Part I - The Blessing - as the first time.
- VI. Part II - "The Circles" (2 x 9 meas)
- 1-4 All join hands in circle of three, facing in. (M steps bkwd on 1st step; R side W makes 3/8 CCW turn, L side W makes 3/8 CW turn). With 8 step-hops, beg L ft, trio moves to L making one full circle in CW direction.

BŁOGOSŁAWIONY (contd)

- 5-9 With 10 steps trio makes one full circle moving in
 opp (CCW) direction.
10-18 Repeat meas 1-9.

Presented by Jacek and Bozena Marek

FAFUR
(Poland)

Fafur is a couple dance from the Kurpie Zielone region. The name of the dance means a ribbon tied up as the bow embroidering girls' bonnets. Light in its character (as a ribbon spread by the wind), it contains two parts: Melody A - 8 measures, and Melody B - 2 x 8 measures.

Pronunciation: FAH-foor

Record: Dances of Poland Side B/2 2/4 meter

Formation: Cpls around the circle, ptrs facing, approximately 2' apart. W back to LOD.

Steps: Fafur is based on step-hops done either fwd, bkwd, or with a R or L turn.
Basic Step (2 to a meas): Step with R (L) ft (ct 1); hop on R (L) and simultaneously kick the other ft energetically back, knees together (ct &); repeat the same step-hop with opp ftwk (cts 2,&).

MeasPattern

1-2 Introduction.
Connect hands with ptr in front of you about waist level, R with L, L with R.

A
1-3 Part I
With Basic Step, M beg with R ft fwd, W L ft bkwd, in LOD. Make 6 step-hops in all.
4 Ptrs change places by making 1/2 CW circle in place with 3 accented steps (M: R,L,R; W: L,R,L). M has back to LOD now, W, facing LOD.
5-7 Another 6 step-hops in LOD: M beg L ft bkwd, W R ft fwd.
8 Change places as in meas 4, returning to beg pos.



B
1-3 Part II
Under raised arms with connected hands (M L,W R):
W: turn CW in place with Basic Step, beg with L ft, making 2 full turns in all, L hand on own hip.
M: beg R ft fwd, move around ptr in CCW direction.
With 6 Basic Steps make one full CCW circle. R arm straightened diag sdwd.
4 Do 3 accented steps in place (M: R,L,R; W: L,R,L), ptrs facing, W back to LOD.
5-7 Repeat meas 1-3 with opp ft, hold, and direction.
8 Do 3 accented steps in place with 1/4 turn twd ctr of circle M-CCW, W-CW. W to R of ptr. Without releasing hold with ptr, join other hand with person next to you.

FAFUR (contd)Part III

- 9-11 Beg with R ft, all move twd ctr of circle with 6 small
Basic Steps.
- 12 Three accented steps in place - R,L,R.
- 13-15 Beg with L ft bkwd, move twd outside of circle.
- 16 Three accented steps in place with 1/4 turn twd ptr:
M: L,R,L; W: L,R,L (weightless) in CCW. Ptrs facing,
W back to LOD.

Repeat dance from the beginning two more times.

Presented by Jacek and Bozena Marek

KRAKOWIAK
(Poland)

The Krakowiak dance originated in the Krakow region, where it was prevalent among the people during the reign of King Kazimierz Wielki (XIV century). It is the second oldest national dance of Poland (after the Polonaise). Nobility adopted this dance from country folk, and under their influence, it acquired its war dance characteristics. At one time, only men danced it.


In its choreographic version one couple leads the dance. This couple positions itself in front of the band and behind them the other dancers take their positions. The couple sings a short melody which is often conceived on the spot. The tunes accompanied the dance, "przyspiewki" (pshih-SHPYEF-kee) speak about love and war, praise the richness of the costume, charm of the girls or the beauty of the Krakow landscape.

The Krakowiak in its artistic version as a national dance, deviated from its original form through stylization of the melody and choreographic picture. Certain steps were enriched for showmanship. In the XIX century, Austrian dancer, Fanny Ellsler, for the first time presented Krakowiak on the stage. In 1840 her "La Cracovienne" (together with "La Mazurka") conquered the New York audience.

Pronunciation: krah-KOH-vee-ahk

Record: Dances of Poland Side B/8

2/4 meter

Music: 2/4 meter with characteristic, syncopated rhythm:  lively and cheerful in its character.

Styling: General style is proud and crisp. Head and torso almost always remain uplifted. Arm, when extended, is straight with palm up, fingers together. Hands placed on the fwd part of the hip, elbows fwd, shldrs in natural level. Man very attentive to his partner.

Steps and figures: This dance has a wealth of figures. It is said that there are over a hundred figures in Krakowiak. The steps and figures described below are the ones which are being used in this particular arrangement.

1. Gallup - Cwal (tsfau)

Slightly bouncy, two step-close per meas. Ptrs facing, M back to ctr, places his R hand around W waist. L arm diag up in LOD. W L hand on own hip. Beg M L, W R do step sdwd in LOD (ct 1); close other ft (ct &); do another step with M L, W R (ct 2); close other ft (ct &).

2. Hożubce (hoh-WOOB-tseh)

Cpl facing, M back to ctr, hands on own hips. Sweep straight M L, W R arm in front and diag overhead, do 2 hops on M R, W L sdwd in LOD. Click heels together at the height of each hop. Legs straight and ft extended during the clicks (cts 1,2 of the 1st meas). In second meas bring the hand back to hip and do 3 accented stamps (M: LRL, W: RLR) in place on slightly bent knees (cts 1,&,2). In meas 3-4 repeat the same action in RLOD with opp ft and arm work.

KRAKOWIAK (cont'd)

3. Starokrakowska (stah-roh-krah-KOHF-skah) - "Old Cracovienne" fig. This is a two part combination, from which the "starokrakowska" takes first 2 meas. Ptrs facing, M in LOD, hands on own hips, ptrs approximately 2-3 ft apart.

Meas 1 M: Beg a 1/8 CW turn do accented step fwd with R ft, leaving L ft in place, knees bent (ct 1); completing the 1/8 turn straighten knees as you sweep L leg straight, ft extended, in a semi-circular motion along floor until it faces LOD (ct 2).
W: Making a 1/8 CW turn, step R ft bkwd, leaving L ft in place, knees bent (ct 1); straighten knees as you extend L ft, toe touching floor (ct 2).



Meas 2 M: Beg a 1/4 CCW turn, do an accented step fwd with L ft, leaving R ft in place, knees bent (ct 1); completing the 1/4 turn to L, straighten knees, as you sweep R leg straight, ft extended, in a semi-circular motion along floor until it faces LOD (ct 2).
W: Repeat meas 1 with opp ftwk, doing a 1/4 CCW turn.

Meas 3 M: Facing LOD drop onto R ft with an accent, knees bent, L shin parallel to floor and behind R leg, L ft extended as you clap hands, brushing them vertically, and then extend arms to sides, slightly fwd (ct 1); hold (ct 2).
W: With 3 steps R,L,R do a full CW turn, moving at the same time in LOD (cts 1,&,2).

Meas 4 M: 3 running steps fwd in LOD, first slightly longer, and with accent L,R,L (cts 1,&,2).
W: 3 running steps bkwd L,R,L (cts 1,&,2).

4. Krzesana (ksheh-SAHN-ah)

Name of the figure comes from the verb: "krzesac" - to strike, and refers to the dancers heel which is supposed to "strike the sparks" from the floor.

Meas 1 With wt on the L ft, scuff the heel of the R ft fwd (ct 1); then scuff it bkwd (ct 2).

Meas 2 3 stamps with 1/2 CW turn in place - R,L,R (cts 1,&,2).

Meas 3-4 Repeat meas 1-2 with opp ftwk. In the 4th meas turn CCW.

5. Młynek (mwih-nehk)

See: "Gallop - Cwal". Figure is based on the step-close as described above. Ptrs facing, hands crossed in front, connected with ptr - R/R, L/L. Lean back and support each others' weight; bodies form a "V" pos with heads further apart than ft. Starting with L ft do 6 step-close turning CW in place (meas 1-3); do one more step-close in the same direction completing a full CW turn in all (optional: 2 turns) (ct 1 of the 4th meas); end with jump on both ft close-together (ct 2).

KRAKOWIAK (cont'd)6. Porebianska (poh-rem-BYAHN(ee)-skah)

Ptrs facing, approximately 2' apart, M back to ctr, hands on own hips.

Meas 1 Bring L arm to side as you step R ft to R (ct 1); while sweeping L arm to R at waist level and bending fwd from waist, torso straight, step L ft across to R, bending knees sharply, R ft coming slightly off the floor in back of L ft (ct 2).

Meas 2 Maintaining pos, step R ft in back of L ft (ct 1); while bringing torso erect, straight L arm diag up, and thigh parallel with floor, toes pointing down, do a small hop on R ft (ct 2).

Meas 3-4 Repeat meas 1-2 with opp ft and arm work and direction.

7. Obrot y krakowskie (oh-BROH-tih krah-KOHF-skih-eh)

This figure is based on the step-hop done with cpl turn in place. W to R of ptr, both facing ctr. M embraces W from behind, W L hand on ptr R shldr, M outside arm (L) to the side and diag up. W R hand on own hip. Figure beg with the upbeat (ct ah). Hop on inside ft (MR, WL), beg CCW cpl turn in place; step with outside ft (ML bkwd, WR fwd), continue CCW cpl turn (ct 1); in the same direction do step-close with inside ft, completing 1/2 CCW cpl turn in place (ct 2). Both facing out. Repeat the same step in meas 2 with another 1/2 CCW cpl turn in place.

Formation: Cpls in a circle, facing LOD. W to R of ptr. M embraces W from behind, W L hand on ptr R shldr. Outside hands on own hips.

MeasPattern

2 meas Introduction. No action.

A I. Promenade, Gallop

1-2 Beg with outside ft (ML, WR) do 4 steps fwd.

3-4 With another 4 steps do one CCW cpl turn in place (M moves bkwd, W fwd). M L arm in front and diag overhead with palm up. End facing ptr, M back to ctr.

5-8 Do 7 step-close in LOD, and jump on both ft close together (see Step #1).

II. Hożubce and the turns

9-12 Hożubce in LOD, then RLOD.

13-14 Beg with M L, W R do a full turn in LOD with 3 steps (cts 1,2,1); step-together with M R, W L (ct 2). Fwd arms - M L, W R in front and diag overhead.

15-16 Repeat meas 13-14 with opp ftwk, arm and direction.

B III. Starokrakowska

1-4 Follow directions described for meas 1-4 (step #3), except beg first step twd outside of the circle; with the second step do an extra 1/4 CCW turn, so after it W faces RLOD, M LOD.

5-8 Repeat meas 1-4. In the last meas, M 3 running steps are longer, so he ends next to ptr on inside of circle.

KRAKOWIAK (cont'd)

- IV. Krzesana
 9-10 Hook R arm with ptr. M faces LOD, W RLOD. As you scuff the heel of R ft, sweep L arm diag up, look at ptr. After 1/2 CW separate turn in meas 10, hook L arm with ptr.
 11-12 Repeat meas 9-10. End in facing pos, M back to ctr.
- V. Młynek
 13-16 See description of the figure (Step #5).
- C VI. Porebianska
 1-4 See description of the figure (Step #6)
 5-6 Repeat meas 1-2.
 7-8 Embrace ptr from the front (hand on ptr L hip), and beg with L ft do 4 walking steps around in CW direction, full circle. L arm straight, diag up. Look at each other.
 9-16 Repeat meas 1-8 with opp ftwk, arm and direction. In the last meas (16) do not complete CCW turn, but stop in facing pos. M facing RLOD, W LOD.
- C' VII. Gallop twd ctr and turns outside (Step #1)
 1 Hold M R, W L hand, arms straight about waist level. other hand on own hip. Beg M R, W L ft do 2 step-close twd ctr.
 2 One more step twd ctr with M R, W L (ct 1); "close" with accent - M L, W R (ct 2).
 3-4 Turn twd outside of circle: Beg M L, W R do full turn (M CCW, W CW) with 3 steps (cts 1,2,1); step-together with M R, W L (ct 2). Fwd arms (M L, W R) diag up. Opp hand on own hip.
 5-8 Repeat meas 1-4.
- VIII. Obroty krakowskie (Step #7)
 9-16 With the described step, do 8 step-hops turning CCW - 3 1/2 cpl turns in all. End facing ctr.
- Repeat dance from the beginning one more time.

Presented by Jacek and Bozena Marek

KRZYŻAK
(Poland)

KRZYŻAK is a dance from Nowy Sacz (NOH-vih SONCH) region done by four couples. The music in 2/4 meter, consists of three parts, each 16 measures long.

Pronunciation: KSHIH-zhahk

Record: Dances of Poland Side A/5 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. W holds skirt. Cpl A faces cpl C; cpl B faces cpl D.

MeasPattern

4 meas Introduction Bow to ptr, then to other cpls.

A Part I The Visit (danced slowly)

1-4 Cpls A and C beg with outside ft, walk 8 steps twd ctr and bow to opp cpl. M stamps on last step and removes 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.

B Part II The Bridges (danced faster)

1-4 All done with skips, two per meas, beg with outside ft. Cpls B and D do 4 skips bkwd, and then with 4 more skips turn CCW in place once.

Cpls A and C with 8 skips change places: Cpl A raising joined hands to make the "bridge" and move fwd to cpl C's place, while cpl C leans 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 1 1/2 times

After 16 meas all cpls should be in their orig pos.

C Part III Szurok (SHOO-rohk) (fastest part of the dance)

1-4 4 cpls in a circle in open social dance pos. M L hand on W R are joined in LOD. All face LOD. W to R of ptr. Beg with outside ft (M L, W R) do 8 steps on whole ft 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 (cont'd)

5-8 Four 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 L hip. At the end of meas 8, cpls should be in the beginning pos.

9-16 Repeat meas 1-8 one more time.

Repeat the dance from the beginning. 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

MARUSZKA
(Poland)

MARUSZKA is a popular name of a girl (derived from Maria). A couple dance in 3/4 meter from the Kaszuby region, contains two parts of 16 meas each.

Pronunciation: mah-ROOSH-kah

Record: Dances of Poland Side B/6 3/4 meter

Formation: Cpls around the circle, ptrs facing approximately 1' apart. M back to ctr with hands on hips. W hold skirt.

MeasPatternIntroduction

1-2 Bow to ptr and straighten one arm (M R, W L) to the side, connect hands about waist level.

A

Part I

- 1 Side step in LOD (M L, W R) as connected hands move into direction of movement thru down pos to waist level (continue during ct 2) (ct 1); while putting other ft together, raise slightly on toes (ct 2); rest on both ft. Connected hands move back to beg pos (ct 3).
- 2 Repeat meas 1 in LOD.
- 3 M: With another step-together in LOD, give ptr a little push with R hand to turn her CW.
W: After releasing hold make one full CW turn with 3 steps R,L,R, moving at the same time in LOD. Hold skirt.
- 4 Three accented steps in place (M-R,L,R; W-L,R,L).
- 5-6 Repeat meas 1-2.
- 7 With 3 steps both make full turn in place - M to L (CCW); W to R (CW).
- 8 Two accented steps in place (M-R, L weightless; W-L,R weightless (cts 1,2); hold (ct 3).
- 9 Step-together away from each other - M twd ctr, W away. With the first step both make 1/4 turn, so they are facing LOD. M hands on hips, W holds skirt.
- 10 Repeat meas 9 in the same direction.
- 11 Step-together twd each other.
- 12 Another step-together ending with 1/4 turn twd each other so ptrs are facing, M back to ctr.
- 13 Assume hold as during Introduction and make step-together in LOD. Connected hands move into direction of movement thru down pos.
- 14 Step-together in opp direction (RLOD). M beg with R ft, W L. Connected hands return to beg pos.
- 15 Both ptrs turn away from each other with 3 steps (M CCW, W CW).
- 16 Two accented steps in place, as in meas 8. Join both hands with ptr in front of you.

MARUSZKA (contd)

- B** Part II
- 1 Beg with M L, W R, take step twd each other to ptr L, extend arms to the sides (ct 1).
Put other ft together and raise on both ft (ct 2); rest on both ft (ct 3).
- 2 Beg with M L, W R, do step-together away from each other. Connected hands return in front.
- 3-4 Repeat meas 1-2 with opp ftwk and to the R of ptr.
- 5-6 Ptrs side by side, facing LOD. Outside hands (M L, W R) joined and held in front of body about waist level. Inside hands joined above outside hands with elbows straight and hands pointing in LOD. Beg with outside ft do 2 step-togethers in LOD.
- 7 Beg with outside ft, do 3 running steps in LOD.
- 8 Two accented steps in place with 1/4 turn twd ptr (M-R,L; W-L,R) (cts 1,2); hold (ct 3). Extend arms to the sides at the end.
- 9-16 Repeat meas 1-8 (Part II).

Repeat dance from the beginning one more time.

Presented by Jacek and Bozena Marek

MAZUR
(Poland)

Polish national dance known throughout the country since Warsaw became the capitol of Poland in 1596. Its origin comes from the villages of central Poland, from the Mazowsze region. From the peasants the dance had been taken over by the gentry (szlachta) reflecting their style of life. Towards the end of the 18th century Mazur was adopted for the repertoire of the manor houses, ballrooms, and for dancing on the stage. In the 19th century it was danced in Paris, Vienna, Florence...

Mazur expresses all the verve and spirit embodied in its musical rhythms. The changing accents within each measure give the dance its lively and fiery character. The basic step of Mazur, "pas marche", is danced by couples with a brisk and steady motion, while retaining perfect carriage and poise. The man moves slightly in front of his partner, as if to lead her into the dance. The character of Mazur danced by man is as if to be a nonchalant but simultaneously very elegant and exquisite. Dancers progress through any number of distinctive patterns. Karol Mastenhauser in his work "Mazur and its principles", published in Warsaw in 1894, describes 150 figures of that dance.

Pronunciation: MAH-zoor

Record: Folk Dances of Poland Side A/1 3/4 meter

Music of Mazur is written in 3/4 time. Very characteristic are dotted notes: /♩.♩♩♩/ in endings accents on ct 2, or 1,2: /♩♩♩/; /♩♩♩/♩. Steps start with an up-beat.

Steps and figures

1. BIEG MAZUROWY (byeg mah-soo-RAW-vee) - "Pas marche"
Step described below is done by M in meas 1. W beg with opp ft.
Bend slightly knee of R leg (ct ah)
Short fwd step with L ft (leap-jump) (ct 1).
Long fwd step with R ft (ct 2).
Long fwd step with L ft, end on slightly bent knee (ct 3).
Start next meas with opp ftwk.
2. POSUWISTY (poh-soo-VIS-tee) - "Pas chasses"
meas 1 for M: W beg with opp ft)
Low hop on R ft (ct ah)
Land on R ft (ct 1).
Slide fwd onto L ft, R leg behind straight, ft turned out (ct 2).
Low hop on L ft, R leg still straight behind (ct 3).
Start next meas with opp ftwk.
3. BZYSKAWICA (bwis-kah-VEE-tsah - "Lightning".
This figure is done within two meas and is usually preceded by BIEG MAZUROWY.
Meas
1-2 W to R of M, both facing LOD, join inside hands. Beg with outside ft (M L, W R) do 2 BIEG MAZUROWY steps in LOD.
3-4 BZYSKAWICA - without releasing hold, ptrs change places with BIEG MAZUROWY steps. With the first step M is facing outside of circle, raises his L arm as if trying to catch his

MAZUR (cont'd)

ptr; W "runs away" under his L arm twd ctr of circle, leaning fwd.

In meas 4, without releasing hold, both turn in place (M-3/4 CCW; W-1/4 CW); both facing RLOD now, W on inside of circle.

- 5-8 Repeat meas 1-4 in opp direction on the circle - RLOD.
End in facing pos, M back to ctr.

4. HOZUBCE (hoh-WOOb-tseh) - "Click-steps"

A. In side motion:

M hops on R ft, W L, and clicks heels together in the air. Legs straight, L ft (W R) extended during click (ct ah).

Land on R ft (W L) (ct 1).

Make side step to L with L ft (W to R with R ft). Ft is turned outside, almost twd direction of movement (ct 2).

Accented step-together: M-R,L; W-L,R (ct 3).

B. In whirl motion with ptr:

Side to side pos, R hips together. R hand on ptr L hip. L arm sdwd and diag overhead with palm up; torso uplifted with tendency to outside deviation. Look at ptr. Cpl makes 1/2 turn per meas.

Hop on R ft, beg CW turn and click heels together in air (ct ah).

Land on R ft (ct 1).

Fwd movement with outside (L) ft, continuing CW turn in place (ct 2).

Another fwd step with R ft, end 1/2 CW turn (ct 3).

Repeat the same action within next meas (see Pattern).



5. KLEK (clenk) - "Kneeling".

Klek is done by M only, while W circles her ptr with BIEG MAZUROWY.

Meas

1 M: Leap onto L ft (ct ah)

Kneel on R knee (R knee close to L heel, ft extended); at the same time put L hand on hip (ct 1); hold (cts 2-3).

W: Beg R ft, move with BIEG MAZUROWY around kneeling ptr in CCW direction.

2-3 M: No action. Look at ptr.

W: Continue movement around ptr with 2 more BIEG MAZUROWY steps; make one CCW circle (with 9 steps in all). Both look at each other.

4 M: Get up with 2 accented steps: R,L (weightless)

W: Bow to ptr.

Formation: Cpls in a circle, ptrs facing. M back to ctr, hands down, W holds skirt.

MeasPattern

Introduction - 4 meas

1-2

No action.

3

Step in LOD: M L, W R.

4

Step-together: M R, W L; bow to ptr.

MAZUR (cont'd)

- A Part I - Bieg Mazurowy and Posuwisty
 1-2 See Bieg Mazurowy - #1.
 Beg with outside ft (M L, W R) turn (with the first step) to face LOD. Inside hands joined in front. M L arm extended to side, W hold skirt. Do 2 Bieg Mazurowy steps.
- 3-4 See Posuwisty - #2.
 Beg with outside ft both do 2 Posuwisty steps with the same hold.
- 5-8 Repeat meas 1-4.
- A' Part II - Woman IN, OUT
 1-2 Bieg Mazurowy in LOD.
 3-4 While M continues "Mazur-style" step in place, W with 6 steps moves in front of ptr twd ctr of circle, ending after 5th step back to LOD, then, with the 6th step makes 1/2 CW turn in place (release hold). Both facing LOD, W to L of M.
- 5-6 Inside hands joined (M L, W R); beg with inside ft (M L, W R). Do 2 Bieg Mazurowy steps in LOD.
- 7-8 M: Bieg Mazurowy in place.
 W: moves in front of ptr twd outside of circle, end to R of ptr.
- B Part III - Błyskawica (Lightning)
 1-8 See Błyskawica - #3.
- B' Part IV - Change Places
 1-2 Ptrs facing, M back to ctr. Hands joined R-L, L-R. Arms rounded. With 2 Hożubce steps (see Hożubce Step #4) make 1/2 CW circle in place. Both start with L ft to their L. After second step, M is facing ctr, W - opp.
- 3 With Bieg Mazurowy step ptrs change places again. M raises his R arm, release hold with M-L, W-R. W moves twd outside of circle under connected hands and making 1/2 CCW turn; ends facing ctr, ptr.
- 4 Join both hands again and do 2 accented steps in place, R,L.
- 5-8 Repeat meas 1-4 with opp ftwk and direction. W moves twd outside of circle under connected hands: M L, W R and making 1/2 CW turn.
- A Part V - Hożubce in side motion (see #4A)
 1-4 Ptrs facing, M back to ctr. Join hands M R, W L, arms extended to the side, opp arms straight in LOD with palms up. Do 4 Hożubce steps in side motion, 1 per meas.
- 5-8 M kneeling, W around - See #5.

MAZUR (cont'd)

A' Part VI - Hożubce in whirl motion - See #4B
 1-8 Within meas 1-4 do 3 Hożubce Steps with 1 1/2 cpl turn in CW direction beg with L ft. In the last meas release hold and with 3 accented steps, L,R,L, make 1/2 CW separate turn in place. Ptr is to L now, M facing LOD, W opp. Assume symmetric hold (L hips together), and in meas 5-8 do 3 Hożubce steps in CCW direction, beg with R ft. In the last (8th) meas do 3 accented steps, R,L,R (W last step weightless), end up in facing pos, M back to ctr.

Transition (Music: Trio)
 1-2 With 2 Bieg Mazurowy Steps circle away from ptr. M beg L ft and circles CCW, W beg R ft and circles CW. Arms to the sides about waist level.

Repeat dance from the beginning one more time (without Introduction).

(Music: Melody C-C', D-D', E-E')

Presented by Jacek and Bozena Marek

PONIEWIERANY
(Poland)

A lively dance from the region of Wielkopolska. The name of the dance is derived from the verb "poniewierac" - to illtreat someone. This dance is also known as PUSZCZANY (push-CHAH-nih) from the verb "puszczac" - to set somebody going. The name PONIEWIERANY seems to describe the fate of a woman in this dance, but since Wielkopolska men are considered to be very gentle to women, this is rather a secondary term which describes the action in this dance.

Pronunciation: poh-nyeh-vyeh-RAH-nih

Record: Dances of Poland Side B/7 2/4 meter

Formation: Cpls around the circle, ptrs facing, approximately 1' apart. M back to ctr. Beg all figures with M-L, W-R ft.

Styling & Steps: The whole dance is based on the polka step and characteristic for this region "okroczak" (oh-KROH-chahk). When dancing without ptr, polka steps are done on bent knees and the whole foot. The styling, for men, is heavy and down to earth. The third step is accented for the man by stamping, and for the woman by an extra bending of the knees. M arms are free. W L fist is held on her hip, elbow slightly fwd. In her R hand she usually holds a handkerchief with which she fans herself, using wrist action, and holding it a few inches from her breast, elbow down.

A very popular version of this dance is performed with change of ptrs, which takes place during Part I of the dance. After dancing the "okroczak" (see description below) with ptr, M takes the next W from behind, W proceeds twd M in front; they dance together "okroczak", then change ptrs again, etc.

Meas

Pattern

1-2 Introduction. No action.

A B

Part I (2x8 meas)

This part consists of two motifs:

In meas 1-2: flat polka-steps

In meas 3-4: The "okroczak": kind of pivot done with 2 steps per meas, smoothly on the whole ft; 2 full turns with 4 steps.

- 1 With the first step both make 1/4 turn to face LOD; do polka step away from each other (M twd the ctr).
- 2 Both return twd each other with polka step. End facing ptr.

PONIEWIERANY (cont'd)

- 3-4 Assume round shldr-waist pos and do 4 "okroczak" steps in LOD with 2 CW turns.
- 5-6 Repeat meas 1-2. M moves (with polka step) twd next W behind; W twd next M in front.
- 7-8 With the next ptr repeat meas 3-4.
- 9-16 Repeat meas 1-8 two more times (4 times in all), changing ptrs two more times.

C Part II (meas 17-32)
During this part there is no change of ptrs.

- 1-2 In shldr-waist open pos (both facing LOD), beg with outside ft (M-L, W-R) do 2 fwd polka steps with the last ptr.
- 3-4 "Okroczak" in LOD (ptrs in round shldr-waist pos) as in meas 3-4 of Part I).
- 5-8 Repeat meas 1-4
- 9-16 Repeat meas 1-8.

Repeat dance from the beginning one more time, changing ptrs 4 more times during Part I (first change takes place after meas 1-2, then 5-6, 9-10, and 13-14).

Presented by Jacek and Bozena Marek

PRZODEK SZAMOTULSKI
(Poland)

PRZODEK is the most characteristic dance from the region of Wielkopolska. "Szamotulski" means "from Szamotuly", a town located about 20 miles west of Poznan, the capitol of the region. PRZODEK is a two-part dance - the first is called czolenko" (choo-WEN-koh), which means "the shuttle" referring to the loom. It contains 10 measures (2x5 meas). The second part of the dance, "szpulka" (SHPOOL-kah) means "the spool". It contains 12 measures (2x6 meas) and is danced in several variations.

Pronunciation: PSHOH-dek shah-moh-TOOL-skee)

Record: Dances of Poland Side B/6 3/4 meter

Formation: Cpls anywhere on the floor, ptrs facing. M facing front. Hands joined, R with R, L with L, R hands over.

MeasPattern

1-2

Introduction. No action.

A

Part I - The shuttle

1

M: Stamp with L ft (ct 1).

Cross R in front of L, R knee bent, toes down (cts 2,3)

W: Beg with R ft, take 3 steps to the R. On the 3rd step make 1/2 CCW turn without releasing hands.

2

M: Repeat meas 1 with opp stwk.

W: Beg with 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 ft and turns CW once around; W beg L ft and turns CCW once around.

5

Two accented steps in place (M: L,R; W: R,L). Rejoin hands.

6-10

Repeat meas 1-5.

B

Part II - The Spool - Variant 1

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.

1

Only R hands are joined; L fists on hips. Beg with R ft, W takes 3 steps around ptr in CCW direction at the same time making 1/2 CCW turn under joined hands. End back to ptr. M stands in place, turns his head to L, looking at ptr.



PRZODEK SZAMOTULSKI (Cont'd)

- 2 W continues CCW circle around ptr, beg L ft, ending after 3rd step in front of ptr.
M turns head to R, looking at ptr.
- 3-4 Repeat meas 1-2. (W makes another circle in CCW direction around ptr).
- 5 Repeat meas 1. (Ptrs back-to-back).
- 6 Pause.
- 7 Without releasing hands, both swing to their L and look at each other.
- 8 Swing in opp direction, look at each other.
- 9-10 Repeat meas 7-8.
- 11 W, beg L, take 3 steps CCW to end in front of ptr.
- 12 W ends in front of ptr in facing pos. Join both hands. Do 2 accented steps in place (W: R,L; M: L,R).
- A Part III - The Shuttle (Repeat Part I).
- B Part IV - The Spool - Variant 2
- 1 Repeat Variant 1, meas 1 (W ends back to ptr).
- 2-4 Both swing L,R,L (meas 7-9, Variant 1).
- 5 Beg R ft, W takes 3 steps to her R (the way she came from), ending in front of ptr.
- 6 Release R hands, join L hands, do 2 accented steps: L,R.
- 7-12 Repeat meas 1-6 of Variant 2 with opp ftwk and direction. At the end, join both hands.
- A Part V - The Shuttle (Repeat Part I)
- B Part VI - The Spool - (Variant 3)
- 1-6 W holds M R forefinger, and under his raised R arm makes CW turns in place with 3 steps per meas, 3 full turns in all.
- 7-12 M claps hands; ptrs hook L arms; M R arm extended diag upward; W R fist on hip. Look at each other. Beg R ft, cpl turns CCW in place. With every 3 steps make 1/2 circle. With 18 steps cpl makes 3 full CCW turns in all.
End in facing pos and bow to each other.

Presented by Jacek and Bozena Marek

SZTAJEREK
(Poland)

Sztajerek (stah-YEH-rek) is a couple dance in waltz rhythm from the region of Nowy Sacz (NOH-vih SONCH) in southern Poland. The name "Sztajerek" is a regional word for "waltz." It was presented by Jacek and Bozena Marek at the 1986 University of the Pacific Folk Dance Camp.

Music: Dances of Poland, Presented by Jacek and Bozena Marek
Side A/6 3/4 meter

Formation: Cpls in closed (ballroom) pos, M facing LOD.

Steps: Waltz: May be danced in any direction or while turning.
Step on R (ct 1); step on L (ct 2); step on R beside L (ct 3). Step alternates.

Styling: The waltz steps are danced smoothly and serenely.

MeasPattern

4 meas INTRODUCTION No action.

I. TO THE OUTSIDE; TO THE INSIDE; WALTZ

- A 1 M: Step slightly fwd in LOD on R ft, bending knee and toe turned out (ct 1); straightening R knee, place L ft in front of R (L knee straight and toe pointed in LOD) (ct 2); hold (ct 3).
W: Step on L ft diag bkwd twd outside of circle (ct 1); place R ft close behind L heel, raising both heels (ct 2); lowering heels, shift full wt onto L ft (ct 3). During this meas make approximately 1/8 turn CW twd outside of circle.
- 2 Repeat meas 1 with opp ftwk and direction, W making 1/4 turn twd the inside of the circle.
- 3-4 In closed pos and beg M R, W L, make one CW turn in LOD with 2 smooth waltz steps.
- 5-16 Repeat meas 1-4 three more times (4 in all). End with M facing LOD.

II. LEAP; STAMP AND WALTZ

- B 1 M: Releasing W R hand, leap slightly fwd in LOD onto R ft, bending knee and toe turned out (ct 1); straightening R knee, stamp L (full ft with toe pointed in LOD) close to R, putting L hand on hip (ct 2); hold (ct 3).
W: Leap onto L ft diag bkwd twd outside of circle, extending R arm low to R side (ct 1); touch ball of R ft near L heel, looking at R hand (ct 2); hold (ct 3). W is at M R side, L hand still on ptr R shldr, M R arm around W waist.
- 2 Repeat meas 1 with opp ftwk and direction. W leap to M L side (twd ctr); putting R hand on M L shldr and looking at L hand. M put L arm around W waist.
- Note: During meas 1-2, M gives a lead to ptr on the leaps with the arm that is around her waist.

SZTAJEREK (cont'd)

- 3-4 In closed pos and beg M R, W L, make one CW turn in LOD
with 2 smooth waltz steps.
- 5-16 Repeat meas 1-4 three more times (4 in all).

Note: During Fig II emphasize the difference between
meas 1-2 (jumpy) and meas 3-4 (smooth and peaceful).

Repeat dance from beginning two more times.

Presented by Jacek and Bozena Marek

Notes adapted to Camp format
from Folk Dance Federation of
California, North published
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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
3. Your daily duty exercise
 - a) Sit on floor, legs extended.
Reach as far beyond your toes as you can
Try reaching a little farther, again, and again
 - b) Still reaching come to an upright sitting position
 - c) Rotate arms backward, then only shoulders
 - d) Round back and lie down, arms extended overhead
 - e) Reach with L arm and R leg - reverse
 - f) Arms extended sideward, raise legs about 3 inches from the floor. In this position extend and flex ankles
 - g) Sit up slowly, leading with the chest. The head is the last to come erect

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 - "Ve'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"

II. Movement is the medium

A. Fundamentals to locomotion - walk, run, skip, hop, jump, 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"

FUNDAMENTALS OF MOTION (cont'd)

- c) Both exaggerated - "Anavai"
- d) Lift step - "Arap", "Ivanice"
- 5. Basic folk-dance steps. Not what - but how
 - a) Grapevine
 - 1. Regular: Lead with heel of crossing foot both front and back
 - 2. Twisting hips: Lead with toe crossing in front. Lead with heel crossing in back
 - 3. Leaping: The sideward step is a leap - "Cimpoi"
 - 4. Interrupted: "Sirba din Slatina"
 - 5. With hops - "Moja Diridika"
 - b) Lift-step
 - 1. "Karamfil" like a grace note
 - 2. "Divcibarsko" almost simultaneous
 - 3. "Vodarki" 1st step-count of its own- almost back pull
 - 4. "Vodarki" 2nd step-anacrusis to give importance to side-step
 - 5. "Strumička Petorka" true suspension
 - 6. "Dajčevo" backward bicycle
 - c) Pas de Basque
 - 1. Standard leap side right, cross left in front of right, step right in place
 - 2. Side to side: Leap side R, step L beside R, step R in place
 - 3. Uncrossed: Leap side R, step L fwd, step R in place
 - 4. Romanian: Hop L, R knee up, step R, cross L flat ft over R, step R in place. Try to avoid side to side
 - 5. Scottish reel side-step: Leap side R, step L toe close to R, L heel over R instep, step R in place straightening L knee, ft low
 - 6. Italian: Exaggerated knee bend lifts
- 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. Dimention: Sway - "Somogyi", "Tzadik", "Sestorka"
 - 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"
 - d) Vibratory: Turkish
 - e) With suspension: Lifts in "Strumička"
- C. When movement becomes dance, rhythm assumes importance
 - 1. Rhythmic riddles and exercises
 - a) Dalcroze exercises
 - 1) Walk 123-, 12-4, 1-34, -234

FUNDAMENTALS OF MOTION (cont'd)

- 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-incidentals incidentals

- A. 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.
- B. Showtime: The audience can get mighty bored watching endless circles turning counter-clockwise. Two examples of lending variety without violating the dances:
 1. "Erev Ba"
 2. "Alunelul" 1) Enter 2) Copycat 3) Opposite 4) R shoulders 5) Form circle dances as usual.
- 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

SCOTTISH COUNTRY DANCING

A Few Facts and "Figures" by Marianne Taylor

BASIC STEPS - All done with feet (and knees) turned out, and weight on the balls of the feet.

QUICKTIME (reels, jigs, hornpipes)

1. Skip-change-of-step (for traveling and one-hand turns)
Like an elongated polka step: Hop L, step fwd R, close L to R (L instep closes to R heel), step fwd again R. Repeat with opp ftwk.
Timing: Reel: hop (ct &); step (ct 1); close (ct 2); step (ct 3); pause (ct 4).
Jig: hop (ct 6); step (ct 1); close (ct 3); step (ct 4).
2. Pas-de-bas (or pas-de-basque) (for setting and two-hand turns)
Spring onto R in place, step L (L heel at R instep), step R again in place, pause, with free ft extended low, diag fwd. Repeat with opp ftwk.
Timing: As in skip-change, but omit hop.
3. Slipping step (for circles)
Step side L, close R heel to L heel; repeat in same direction, two to a bar of music. Usually done 4 bars to left, closing on last step, and then repeated to right.

STRATHSPEY TIME

1. Traveling strathspey (traveling and all turns)
With L knee bent, step fwd R (ct 1); close L instep to R heel (ct 2); step fwd again R (ct 3); hop slightly on R, bringing L slowly fwd past R leg (ct 4). Repeat with opp ftwk.
2. Setting step - common schottische (for setting)
Same as traveling step, except: move directly to R or L side, closing behind on ct 2, and lifting free ft low in back of standing (hopping) leg on ct 4.

ARMS/HANDS

Arms are relaxed at sides except when "handing," when they are taken at shldr height. One-hand turns are done with "hand-shake" grip, not thumb grip, and with firm arms!

STYLE NOTES

Carriage is straight, tall; extensions of the leg show straight knees, extended feet and toes. There is a lot of eye contact, and courtesy and helpfulness are essential. Good phrasing - being in the right place at the right time - is more important than personal style. Most of all, this is social dancing - and the people in your set are more important than the dance you're doing! Please be kind!

SCOTTISH COUNTRY DANCING (cont'd)NOW FOR THE FIGURES

ALLEMANDE: A figure of progression. Two (or more) couples begin in center of set, facing up, hands held in promenade position. Just before the phrase begins, joined right hands are raised over woman's head to above her right shoulder.

Bar 1: 1st couple dance forward diagonally to right; 2nd couple does the same.

Bar 2: 1st couple turns 1/4 left, moving just a little toward men's side of the dance; 2nd couple moves forward to stay behind them.

Bar 3: 1st couple dance across to men's side and turn to face down; 2nd couple follow.

Bar 4: 1st couple dance down the men's side to 2nd place, still facing down; 2nd couple turn to face down in 1st place.

Bar 5: Both couples turn 1/4 left to face the center of the set.

Bar 6: Both couples dance to center of the set, men turning their partners under both hands to the left to face them till close together.

Bars 7 and 8: Releasing hands, both couples retire two steps to own sides of the dance, having changed places.

CAST: This is a movement up or down the set on the outside: to cast down the dancer turns toward the music to begin; to cast up, the turn begins away from the music - in other words, always the long way. The dance directions will specify up or down, how far, and for how many bars.

CORNER FIGURES: Note that for the dancing couple, having moved into 2nd place, first corners are right diagonal opposites, 2nd corners are left diagonal opposites.

CORNER, PARTNER TURNS: Dancing couple turn first corners by R hands, partner in the center by the L hands 1 1/4, second corners by R hands and (usually) cross to own sides, giving L hands to partner. (8 bars, 2 bars to each hand).

SET AND TURN CORNERS, AND REELS FOR THREE: Dancing couple, back to back in the center, set to first corners and turn with two hands (4 bars); to end back to back again in center; they set to second corners and turn with two hands (4 bars) - this is only a 3/4 turn, so that they end between corners, facing first corner again. They then dance a reel for three with their corners, giving L shoulder to first corner to begin. At the end of 6 bars, corners are back in places (no long turns) and on Bars 7-8 the dancing couple cross to their own sides, giving R hand in passing.

HANDS ACROSS (wheels): Four dancers give R hands in center (to diagonal opposite person) as they dance 4 traveling steps CW, turning in on 4th step; they give L hands across to return CCW, releasing hands to dance into place. Variations in timing and numbers can occur; dance directions will specify.

SCOTTISH COUNTRY DANCING (cont'd)

LADIES' CHAIN: (Each man begins with a woman on his right). Two women pass by R hands (2 bars) while men move to right, beginning to describe a small CCW circle; each man turns the woman coming toward him by L hands 1/2 turn (2 bars); on bars 5-8 repeat to original places, men continuing their CCW circles.

POUSSETTE: (quicktime) A figure of progression. Two couples face partners in center of the set, both hands joined, elbows bent and firm. With 8 pas-de-bas steps they change places with the other couple, moving in this pattern: 1. Away from the center; 2. 1/4 turn CW; 3. Up or down the set; 4. 1/4 turn CW; 5. Into the center; 6. 1/2 turn CW; 7,8. Releasing hands, fall back to own sides of the dance.

PROMENADE: Two or more couples begin in center, facing up the dance, hands joined R in R, L in L with partner. All begin by dancing forward right diagonal, then first couple turns left to lead across and down the men's side of the dance (4 bars); on Bar 5 the first couple turns left again to center to lead up into original places, all separating from partners on Bar 8 to dance out to the sides. This ending may vary according to the dance, the directions will specify.

REELS FOR FOUR: On the sides, across or diagonally across the dance, 4 in line. Center dancers usually face the ends and begin by giving R shoulders, passing L shoulders in the middle. (Usually 8 bars, or 4 for half reel).

REELS FOR THREE: On the sides or across the dance, a figure of 8 for three people simultaneously, in 6 or 8 bars. The dancing couple usually begin by giving L shoulder to first corner, or R shoulder to second corner. Dance directions will specify!

RIGHTS AND LEFTS: In 8 bars, each dancer moves around a square formed by two couples, giving R hand to opposite, L to neighbor, R again to opposite and L to neighbor. Each passing usually takes two traveling steps, and the last passing requires a "long turn" (continue facing the last person passed until back in original place).

BLACK MOUNTAIN REEL
(Scotland)

A Scottish Country Dance by Derek Haynes in the Glendarroch Scottish Dance Sheets. A 32-bar dance for 5 couples.

Music: Hornpipes for Black Mountain Reel, Dancin' Music
 Descant R 8831 or C 8831. 2/4 meter

Formation: 5 cpl longways set.

<u>Bars</u>	<u>Pattern</u>
1-2	Cpls 1 and 3 cross over, giving R hand.
3-4	They cast off one place; cpls 2 and 4 step up one place.
5-8	Cpls 1 and 2 dance 1/2 figure-of-eight through the cpl above, to end facing first corners.
9-16	They turn corners, partners, corners and partners, to end facing first corners again.
17-24	Cpls 1 and 3 dance a reel of four with first corners, to end with active cpls in center, W facing up, M down.
25-28	R hands across once around with three hands above (1st W and 2nd cpl) and below (3rd M and 5th cpl) and four hands in the center (1st M, 3rd W and 4th cpl).
29-30	Cpls 1 and 3 turn partner in center by R hand.
31-32	They cast off one place on own sides, cpls 4 and 5 stepping up one place.
	*Note that 4th cpl, in 3rd place - must act as "corner" for <u>both</u> active cpls.
	Repeat with original 1st cpl in 3rd place, original 3rd cpl in 5th place (inactive), and a new active cpl in 1st place.

Presented by Marianne Taylor

BRAES OF BREADALBANE
(Scotland)

A Scottish Country Dance published in Book 20, RSCDS. A 32-bar strathspey for 3 couples.

Music: Braes of Breadalbane, Dancin' Music Descant R 8831 or
C 8831 4/4 meter

Formation: 4 cpl longways set.

BarsPattern

- 1-2 First cpl turn once by R hand to end facing out.
- 3-4 They cast off into second place on own sides; second cpl step up to first place.
- 5-6 They turn once by L hand.
- 7-8 W cast up behind second W while M casts down, to end with W between second cpl and M between third cpl, facing each other up and down the set, hands joined in lines of three.
- 9-12 All set twice (4 strathspey setting steps).
- 13-14 First cpl cast back to second place (pulling back twd R shldr).
- 15-16 They turn once by R hand to end on own sides, hands joined in lines of three on sides of dance.
- 17-20 All set twice again.
- 21-24 All three cpls turn once (slowly) with both hands.
- 25-32 Cpls 2 and 1 dance rights and lefts.

Repeat with two cpls below, dropping to bottom of the set after the second round.

Presented by Marianne Taylor

CAMPBELL'S FROLIC

(Scotland)

A Scottish Country Dance published in Book 15, RSCDS.
A 32-bar jig for 3 couples.

Music: Jigs, Side B/1 Dancin' Music Descant R 8831/ C 8831
6/8 meter

Formation: 4 cpl longways set

BarsPattern

- 1-2 First and second cpl set, nearer hands joined on sides.
- 3-6 They dance R hands across.
- 7-8 First cpl cast into second place, second cpl dancing up the middle, nearer hands joined, to first place.
- 9-16 First and third cpls repeat the same pattern, but dance L hands across.
- 17-18 First cpl, now in third place, set to each other.
- 19-22 Taking nearer hands, they dance up the middle to the top.
- 23-24 They cast off into second place, third cpl stepping down to third place again.
- 25-32 Second, first and third cpls dance six hands around and back.
- Repeat with two cpls below, dropping to bottom of the set after second round.

Presented by Marianne Taylor

CORN RIGS
(Scotland)

A Scottish Country Dance published in Book 4, RSCDS.
A 32-bar Reel for 2 couples.

Music: Corn Rigs, Dancin' Music Descant R 8831 or C 8831
4/4 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-4	First cpl cast down the outside of the set.
5-8	Turning toward each other, they retrace their steps to end in original places.
9-16	First cpl dance a full figure-of-eight around the second cpl, W crossing in front of M to dance around second M by R shldr to begin.
17-24	First cpl, R hands joined, dance down the middle and up to place; they end facing each other, both hands joined. Second cpl step in to take same position on bar 24.
25-32	First and second cpls dance the poussette to change places.
	Repeat with each cpl below.

Presented by Marianne Taylor

FAIR DONALD
(Scotland)

A Scottish Country Dance published in Book 29, RSCDS.
A 32-bar strathspey for 3 couples.

Music: "Strathspeys", Dancin' Music Descant R 8831 or C 8831
4/4 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-2	First cpl, nearer hands joined, dance through the second cpl.
3-4	Cast up around second cpl to place.
5-8	They dance down between second and third cpls, and cast up into second place to end facing first corners; second cpl step up on bars 7-8.
9-16	First cpl dance a reel of four with first corners, passing each other by L shldr at the end to face second corners.
17-24	They dance a reel of four with second corners, but end the reel facing up between second cpl, nearer hands joined, W on M R.
25-26	First cpl cast into second place, on own side.
27-28	Second, first and third cpls set on the sides, hands joined.
29-32	All three cpls turn partner with two hands.

Repeat with two cpls below, dropping to bottom of set after the second round.

Presented by Marianne Taylor

INVERCAULD'S REEL
(Scotland)

A Scottish Country Dance published in Book 11, RSCDS.
A 32-bar strathspey for 3 couples.

Music: Invercauld's Reel, Gie Us Tullochgorum, Cabbage 417
Side B/3 4/4 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-2	First cpl set.
3-4	They cast off one place; second cpl step up.
5-8	First cpl lead through third cpl, crossing by R hand to cast up into second place on wrong sides.
9-16	Cpls 2 and 1 dance rights and lefts; first cpl end facing first corners.
17-20	They set to and turn first corners with two hands.
21-24	They set to and turn second corners, ending between corners, facing first corners again.
25-30	They dance reels of three with corners, beginning by giving L shldr to first corner.
31-32	They cross over to own sides by R hand.

Repeat with two cpls below, dropping to bottom of the set after the second round.

Presented by Marianne Taylor

LIGHT AND AIRY
(Scotland)

A Scottish Country Dance published in Book 4, RSCDS.
A 32-bar jig for 3 couples.

Music: Light and Airy, Gie Us Tullochgorum, Cabbage 417
Side A/2 6/8 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-2	First cpl set (2 pas-de-bas).
3-4	They cast into third place (second and third cpls, taking nearer hands, step up one place).
5-8	First cpl set again and cast <u>up</u> to original places, second and third cpls stepping down.
9-16	First cpl, R hands joined, lead down the middle and up, to end at top facing up, crossed hands joined in front; second cpl step in on bar 16 in same position.
17-24	First and second cpls change places with an Allemande; first cpl retain left hands on bar 23 to dance into back-to-back position facing first corners.
25-32	First cpl turn corner, partner and corner, and cross by L hand to own side, second place.
	Repeat with two cpls below, dropping to bottom of the set after the second round.

Presented by Marianne Taylor

LOCH LEVEN CASTLE
(Scotland)

A Scottish Country Dance published in Book 21, RSCDS.
A 32-bar reel for 2 couples.

Music: Loch Leven Castle, Dancin' Music Descant R 8831 or C 8831
2/4 meter

Formation: 4 couple longways set.

<u>Bars</u>	<u>Pattern</u>
1-4	First cpl, R hands joined, dance down the middle; second cpl step up on bars 3-4.
5-8	First cpl turn to R <u>as a cpl</u> and lead up to second place on wrong sides of set.
9-16	First and second cpls dance the Ladies Chain, but on bars 15-16 the second M turns first W by L hand to end in middle of set in first place, hands joined in promenade position. Meanwhile first M turns second W into promenade position in second place.
17-22	These two cpls promenade - 6 bars - until the leading cpl starts up the middle.
23-24	Second M casts off to meet his partner in second place, while first M dances up to meet his partner in first place. Both cpls take two hands, ready for poussette.
25-32	First and second cpls change places with the poussette.

Repeat with each couple below.

Presented by Marianne Taylor

MEZŐFÖLDI UGRÓS
(Hungary)

The motifs for this Ugrós (Jumping Dance) come from the region of Mezőföld in the larger Dunántul (Danubian) ethnographic region. In contrast to last year's more general Dunántuli Ugrós motifs, this Ugrós focusses on the rich steps and rhythms of the Mezőföld region just south of the town of Székesfehérvár.

Pronunciation: MEH-zoo-fool-dee OO-grohsh


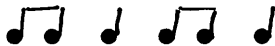



Music: Garlic Press Productions GPP 002 4/4 meter

Formation: Cpls in a closed or open (leader at L) circle in "W" or "V" pos. W to R of ptr.

Note: For convenience in describing this dance, each motif will be described in the amount of counts necessary to complete it. At the end, the sequence will be given.

Meas

Pattern

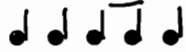
- 1 Rest Step I, Motif I 
Facing ctr, step on L ft to L (ct 1); close R ft to L (no wt)(ct 2); step on R ft to R (ct 3); close L ft to R ft (no wt)(ct 4).
- 1 Rest Step II, Motif II 
With wt equally distributed on both feet, shoulder: width apart, bounce two times (cts 1,&); transfer wt onto L ft (knee bent slightly and R ft raised slightly)(ct 2); reverse ftwk of cts 1,&,2 above (cts 3,&,4).
- 1 Scissor Step I, Motif III 
Raise onto balls of both feet by sliding R ft back (L ft fwd, knees extended)(ct 1); lower onto both feet (R ft fwd) with accent and knees bent slightly (ct 2); repeat action of cts 1,2 (cts 3,4).
- 1 Scissor Step II, Motif IV 
Raise onto ball of both feet by sliding R ft back (L ft fwd, knee extended)(ct 1); remaining in a releve pos, shuffle feet so that R ft is fwd (L ft back) (ct &); lower onto both feet (knees bent) with an accent and L ft fwd (ct 2); reverse action of cts 1,&,2 (cts 3,&,4).
- 1 Side Front (10 cts), Motif V 
Hop on R ft and lift L ft out to L side (knees together and bent slightly)(ct 1); hop on R ft (knees extended) and extend L ft straight fwd (toe extended upward) (ct 2); leap onto L ft and raise R ft to R side (knees together)(ct 3); hop on L ft and extend R ft fwd (knee straightened and toes extended upward) (ct 4).

MEZŐFÖLDI UGRÓS (cont'd)


- 2 Raise up onto balls of both feet by sliding R ft back (L ft fwd, knees extended)(ct 5); fall onto L ft in place (knee bent) and extend R ft fwd (knee extended)(ct 6); leap onto R ft across and in front of L ft (ct 7); turning to face R of ctr, close L ft to R ft (knees bent)(ct 8).
- 3 Raise onto balls of both feet and twist heels to R (facing L of ctr)(ct 9); lower heels turning to face R of ctr (ct 10).

Double side Front (14 cts), Motif VI

- 1 Repeat action of cts 1,2 of Side Front Motif V (cts 1,2); hop on R ft and bring L ft back to L side as in ct 1 (ct 3); repeat action of ct 2 (ct 4).
- 2 Leap onto R ft and reverse action of cts 1-4 above (cts 5-8).
- 3+ Repeat action of cts 5-10 of Side Front Motif V (cts 9-14)
This motif repeats the side, front kick on both the L and R side as in the previous motif.
Everything else remains the same.

Run, Run, Bounce, Bounce, Open, Motif VII 

- 1 Leap onto L ft and raise R ft to R side (ct 1); leap onto R ft and raise L ft to L side (ct 2); close L ft to R ft and bounce on balls of feet (ct 3); bounce again (ct &); jump onto both feet (knees bent and shoulder-width apart)(ct 4).

Run, Run, Bounce, Bounce, Close, Motif VIII 

- 1 Repeat action of cts 1-2 of Motif VII above (cts 1,2); jump onto balls of both feet (shoulder-width apart) and bounce (ct 3); bounce again (ct &); jump onto both feet closing them sharply together (knees bent)(ct 4).

Running to the Side (10 cts), Motif IX

Running to R side on balls of both feet, step on R ft to R side (ct 1); step on L ft to R crossing behind R ft (ct &); continuing to R, repeat action of cts 1,& eight more times (nine times in all) (cts 2-9&); fall onto both feet (L ft fwd) with accent (ct 10).
Repeat to L side, starting with L ft.

Motif X

A four-count variation of Motif IX. Repeat action of cts 7-10 of Motif IX. Reverse action to L.

Men's Slapping, Motif XI

- 1 Lift on L ft and slap raised R boot top with R hand (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and slap L raised boot top with L hand (ct 3); step on L ft in place and clap hands together (ct 4).

MEZŐFÖLDI UGRÓS (cont'd)

- 2 Repeat action of meas 1.
 3 Lift on L ft and slap R outer boot heel at R side with R hand (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and slap L outer boot heel at L side with L hand (ct 3); step on L ft in place and clap hands together (ct 4).
 4 Repeat action of meas 3.
 5-6 Repeat action of meas 1-2.
 7 Lift on L ft and clap hands together under raised R leg (ct 1); step on R ft in place and clap hands together (ct 2); lift on R ft and clap hands together under raised L leg (ct 3); step on L ft in place and clap hands together (ct 4).
 8 Repeat meas 7.

Grapevine, Motif XII

- 1 Hands in "W" pos, facing ctr, step on R crossing in front of L ft (ct 1); step on L ft to L (ct 2); Step on R ft to L crossing behind L ft (ct 3); step on L ft to L (ct 4).

Grapevine with Accent, Motiv XIII

- 1 Step on R crossing in front of L with accent (ct 1); hop on R ft in place (ct &); step on L ft to L (ct 2); step on R crossing behind L (ct 3); hop on R (ct &); step on L to L (ct 4).

Stamp in Place, Motif XIV

- 1 Stamp R ft in front of L ft (no wt)(ct 1); hop on L ft in place and bring R ft to R (ct &); step on R ft to R (ct 2); reverse action of cts 1,&,2 (cts 3,&,4). This step can also be done turning 180° CW on the hop after ct 1.

Presented by Zoltan Farkas and Ildiko Toth
 Dance description by Stephen Kotansky

MEZÖFÖLDI UGRÓS (cont'd)Sequence

Motif I	4 meas (4 times)
Motif II	6 meas (6 times)
Motif III	4 meas (8 times)
Motif IV	2 meas (4 times)
Motif V	2 times (20 cts)
Motif VI	2 times (28 cts)
Motif VII	5 times
Motif VIII	7 times
Motif IX	1 time to R (10 cts) forming smaller circles 1 time to L (10 cts) in the circle
Motif X	1 time to R (4 cts) 3 x (R,L,R,L,R,L) 1 time to L (4 cts) plus 1 more to R
Motif I	9 meas (18 cts) Separating into cpls and moving to a random spot on the floor.
Motif II	6 meas (12 cts)
Motif III	1 1/2 meas (3 times)
Motif IV	1 1/2 meas (3 times)
Motif IX (modified)	cts 3-10 (8 cts) to R cts 3-10 (8 cts) to L
Motif X	4 x 4 cts (R,L,R,L)
Motif X (modified)	cts 3-4 (16 cts) (R,L,R,L,R,L,R,L)

M move twd music for slapping sequence and W form a circle.

MEN

Motif I	4 meas (beg R and travel twd music)
Motif XI	8 meas Finish by stamping L ft and raising arms high and giving a shout.

WOMEN

Motif XII	4 meas (form a circle)
Motif XIII	4 meas
Motif XIV	4 meas

PEMBE II
(Macedonia, Yugoslavia)

This version of Pembe (PEM-beh) is popular in the Vardar River Basin (Povardarie) of Macedonia. It is a 10 measure dance belonging to the Krsteno or "Crossing" dance family.

Music: Festival Records FR-4014A 2/4 meter

Formation: Open circle, leader at R end calls the patterns. "W" pos or shldr hold (M only).

- | <u>Meas</u> | <u>Pattern</u> |
|-------------|--|
| | <u>Basic</u> |
| 1 | Facing slightly R of ctr, step on L ft across and in front of R (ct 1); step fwd on R ft (ct 2). |
| 2-3 | Repeat meas 1 twice. |
| 4 | Turning to face ctr, step fwd on L ft in front of R (ct 1); step back on R ft (ct 2). |
| 5 | Lift on R ft, raising L knee up in front (ct 1); step on L ft to L (ct 2). |
| 6 | Step on R ft in front of L (ct 1); step back on L ft (ct 2). |
| 7-8 | Repeat meas 5-6 with opp ftwk. |
| 9-10 | Repeat meas 5-6. |
| | To repeat Basic, beg with lift on L ft (ct 1); step on R (ct 2). |
| | <u>Variation</u> |
| 1-4 | Repeat meas 1-4 of Basic. |
| 5 | Lift on R ft, raising L knee up in front (ct 1); step on L ft to L (ct 2); |
| 6 | Touch whole R ft fwd, rotating R heel fwd and in (ct 1); hold (ct 2). |
| 7-8 | Repeat meas 5-6 with opp ftwk. |
| 9-10 | Repeat meas 5-6. |
| | <u>Men's Variation I</u> |
| 1 | Facing R of ctr and moving LOD, lift on L ft, R knee raised in front (ct 1); step fwd on R ft (ct 2). |
| 2 | Still moving fwd, repeat meas 1 with opp ftwk. |
| 3 | Turning to face ctr, repeat meas 1. |
| 4 | Lift on R ft raising L ft up in front (ct 1); bend R knee (ct 2). |
| 5 | Lift on R ft (ct 1); step on L ft to L (ct 2). |
| 6-7 | Repeat meas 4-5 with opp ftwk. |
| 8-9 | Repeat meas 4-5. |
| 10 | Repeat meas 6, turning to face R of ctr (Lift on L, bend knee) |
| | <u>Men's Variation II</u> |
| 1 | Facing ctr, hop on L ft and hook R ft fwd in front of L (ct 1); step on R ft to R (ct &); step on L across in front of R (ct 2). |
| 2 | Repeat meas 1. |
| 3 | Hop on L, hooking R ft fwd (ct 1); leap onto R, lifting L sharply in front (ct 2). |
| 4 | Hold (ct 1); bend R knee (ct 2). |
| 5-10 | Repeat Men's Variation I, meas 5-10 |


Presented by Stephen Kotansky

MEMEDE
(Kosovo, Yugoslavia)

This Memede is from the South Serbian Village of Koretiste near Gnilane in Kosovo. Bob Liebman and I observed it there in 1972. The dance style in South Serbia is heavy and closely resembles Macedonian dancing in both structure, style and music.

Pronunciation: MEH-meh-deh

Music: Kolo Party No 3 tape, Side A/2 7/8 meter
Worldtone WT-LP-64-701 also distributed as
AK-002, Side A/4

Rhythm: 7/8  Note: Ct 3 is of shorter duration than the other 3 cts.

Formation: Open circle, leader at R. "W" pos or shldr hold (M only).

MeasPattern

4 meas Introduction

- 1 Facing R of ctr, wt on L ft and R ft lifted out to R side, lift on L ft and swing R ft fwd (ct 1); step fwd on R ft (ct 2); step fwd on ball of L ft, slightly behind R ft (ct 3); step slightly fwd on R ft and begin to lift L ft to L side (ct 4).
- 2 Continue moving fwd, reverse ftwk of meas 1.
- 3-4 Repeat action of meas 1-2.
- 5 Turning to face ctr, lift on L ft and raise R knee up and fwd (ct 1); step on R ft to R (ct 2); lift on R ft and raise L knee, bringing L ft around and in front (ct 3); touch ball of L ft briefly in front of R ft (ct 4).
- 6 Lift on R ft and raise L ft up, knee bent (ct 1); step back on L (ct 2); step slightly back on ball of R ft (ct 3); step slightly fwd on L ft (ct 4).
- 7-8 Repeat action of meas 5-6, but turn to face R of ctr on last two cts of meas 8.

Repeat dance from the beginning.

Presented by Stephen Kotansky

MOJ HATIXHE
(Kosovo, Yugoslavia)

Moj Hatixhe is a woman's pantomimic dance-song which is danced throughout Kosovo by the Albanian population. It is danced in a free-style manner and describes the trials, tribulations and phases of a woman's life from matrimony to old age. Moj Hatixhe, as presented here, was collected and presented by Janet Reineck who lived and researched dance in Kosovo for two years. She is currently writing her master's thesis on the dances of Opoja, Kosovo. The instrumentation is song accompanied by the Daire, a tambourine-like instrument.

Pronunciation: MOY hah-TEE-jeh

Music: Jugoton CAY 603 or Garlic Press Productions GPP CAS 003
Side A/8 9/8 meter

Rhythm: 9/8 

Formation: Free about the dance floor (Generally one would dance to an audience).

MeasPattern

Introduction: Dance starts with the vocal.

- 1 Step on R ft fwd directly in front of L ft, turning body slightly to L, and extend R hand, palm down, fwd and L hand, palm down, back at about waist level (cts 1,2); step L ft fwd directly in front of R ft, turning body slightly to R, and reverse hand and arm movement of cts 1-2 (cts 3,4). Arms sink and rise with each step, wrists flexing down and up.
- 2 Repeat meas 1.
Note: This dance is arranged to include six different pantomimic variations. These variations are performed only with the upper body, i.e. arms and hands, and take place during meas 3-6. The footwork remains the same for meas 3-6 throughout the dance. Therefore, only the footwork is described at this point, after which each separate pantomime will be treated alone.
- 3 Step on R ft fwd in front of L ft (ct 1); rock on L ft back in place (ct 2); step on R ft back (ct 3); rock on L ft fwd in place (ct 4).
- 4 Repeat meas 3.
- 5-6 With 4 steps leading out to the R, walk a small circle CW (R ft cts 1-2; L ft cts 3-4; R ft cts 1-2; L ft cts 3-4).
Note: meas 7-9 continue on the next page.

Pantomime I. Putting henna on the hair.

- 3 Pull the fingers of the R hand, palm facing back, down along R side of head as if applying henna. The L hand, palm down, rests beneath R elbow. The arms form an approximate right angle (cts 1,2); repeat cts 1-2 on the L side with the opp hands (cts 3,4).
- 4-6 Repeat meas 3 three times.

MOJ HATIXHE (cont'd)Pantomime II. Don't forget me

- 3 With R hand held fwd at waist level and L hand on L hip, point index finger or index and middle fingers and wave R hand across to L (cts 1,2); wave R hand out to R (cts 3,4).
- 4 Repeat meas 3.
- 5 Wave R hand out to R (cts 1,2); wave R hand across to L (cts 3,4).
- 6 Repeat meas 5.

Pantomime III. Old Lady

- 3-6 With hands behind back, bend over fwd at waist. Upper body and head follow movement of the steps.

Pantomime IV. Children at my apron

- 3 As if releasing a child's hands from your apron or side, brush fingers of both hands at R side of R leg (cts 1,2); repeat at L side of L leg (cts 3,4).
- 4-6 Repeat meas 3 three times.

Pantomime V. Kneading bread

- 3 With hands in front of body at waist level, palms facing fwd and down, push heels of hands fwd (ct 1); turn hands toward body and draw back (ct 2); repeat cts 1-2 (cts 3,4).
- 4-6 Repeat meas 3. This action can be performed at half tempo if desired.

Pantomime VI. I wish I were a bride again.

- 3-6 Standing erect and stately, place R hand, palm down, onto L hand, palm up, in front of waist and hold there. Cast eyes down. Rock hands, starting by pushing heel of R hand down. Steps are very small.
- 7 Step on R ft back with arms extended out to sides (cts 1,2); step on L ft beside R (ct 3); step on R ft fwd and lift R hand in front at about head level, palm facing fwd, and L hand extending back low or at middle of back (ct 4).
- 8 With arms remaining in this pos and wt on the R leg, knee bent, turn CW to R by pushing off ball of L ft (out to L side)(ct 1); rotate on R ft (ct 2); push off ball of L ft (ct 3); rotate on R ft (ct 4).
- 9 Step back on L (cts 1,2); step on R next to L (ct 3); step on L slightly fwd (ct 4).
Variation: step back on L (cts 1,2); touch R next to L (cts 3,4).

Repeat the dance from the beginning, alternating the pantomime variations during meas 3-6 in the prescribed order. At the end of Pantomime VI (last time through) meas 9 ends by closing the R ft to the L and lowering the R hand to the R side (ct 4).

Presented by Stephen Kotansky

MOJ HATIXHE (cont'd)Text

Moj Hatixhe, moj n'shami t'kuqe
Ti ngjyn nona moj flokt e kuqe (2x)

Flokt e kuqe ti shitoft zana,
A po t'dhimen o baba e nona? (2x)

Baba nona-a dy vllaznija
Shkoj te burri o m'rrok pleqnija (2x)

Për kanaci o m'rrokin fmija
Lypin o buken o argashtija (2x)

Lypin o buken o argashtija
Mall i kom o tesha e mira (2x)

Translation

My Hatixhe with the red scarf,
Your mother will color your hair with henna.

Your hair will be red and charmed by the spirits,
Does it pain you to leave your father and mother.

Father, mother and two brothers,
I go to my husband and old age will come to me.

I go to my husband and old age will follow,
And the children will hang by my aprons.

The children will hang by my aprons,
And the workers will ask for food.

The workers will ask for food,
How I long to be a bride again.