

# Folk Dance Camp

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1992



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University of the Pacific  
Stockton, California

Syllabus of Dance  
Descriptions

# Preface

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Ruth Ruling has served as Editor of this syllabus, assisted by Joyce Lissant Ugglu who also prepared the copy for final printing.

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

## Abbreviations Used in the Syllabus

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

## Folk Dance Camp Committee

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Walter Grothe, Honorary.

**Founder and Director of Folk Dance Camp 1948-1967 -- Lawton Harris**

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# Errata and Addenda for 1992 Folk Dance Camp Syllabus

- | <u>Page</u> | <u>Clarification</u>   |
|-------------|--|
| 3           | <b>Survey of Norwegian Dance</b><br>The 20th Century<br>paragraph 2, line 1: Change <u>bee</u> to <u>been</u> .<br>paragraph 3, last line: Change <u>go</u> to <u>to</u> .   |
| 5           | <b>Åttetur fra Asker</b><br>Pronunciation: OHT-teh-toor frah AHS-kehr<br>Steps<br>Waltz Turn, line 3: Change svikte <u>gort</u> to svikte <u>bort</u> .<br>Waltz Turn, line 4: Change <u>on the R-footed meas</u> to <u>on the L-footed meas</u> .<br>Introduction: 2 meas<br>Figure II, meas in the margin: Change <u>17-31</u> to <u>17-32</u> .   |
| 6           | meas 47: Change to <u>W dance one waltz step starting bkwd on L. M dance fwd on R (ct 1); step on L slightly fwd (ct 3). (He changes ft by not stepping on ct 2.) ....</u><br>meas 48: After <u>Light greeting</u> add <u>M facing LOD</u> . On ct 1, change to Step back on <u>R</u> , leave <u>L</u> extended fwd.<br>Repeat dance from the beginning.   |
| 7           | <b>Barnereinlender</b><br>Pronunciation: BAHN-neh-RIGHN-lehn-dehr<br>Music: Cassette "Dans Norsk" Heilo PAK 1004 Side A/7  |
| 8           | <b>Familievals / Familiereinlender</b><br>Pronunciation: Fah-MEEL-yeh-vahls fah-MEEL-yeh-RIGHN-lehn-dehr<br>Music: Cassette "Dans Norsk" Heilo PAK 1004 Side A/2,3<br>Steps<br>"Slungsteg", ct 2-3: Change to <u>swing L fwd slightly across R while lifting on R (cts 2-3). L leg is straightened as it is swung.</u><br>Waltz Turn, line 3: Change svikte <u>gort</u> to svikte <u>bort</u> .<br>Waltz Turn, line 4: Change <u>on the R-footed meas</u> to <u>on the L-footed meas</u> . |
| 9           | <b>Eikerril</b><br>Pronunciation: EYE-kehr-reel<br>Introduction: 2 meas  |
| 11          | <b>Jeg gikk meg ut i lunden grønn</b><br>Pronunciation: YAHEE YEEK MAHEE OOT EE LOON-duhn GRUHN<br>Music: Cassette "Dans Norsk" Heilo PAK 1004 Side A/4<br>Steps, Kvilesteg: On the lifts the free foot is parallel to the floor and close to the supporting foot. Free foot may or may not touch the floor.<br>Introduction: 4 meas   |

12 **Komletrø**

Pronunciation: KOOM-leh-truh

Music: Cassette "Dans Norsk" Heilo PAK 1004 Side A/1

Introduction: None or wait 16 meas.

14 **Nord-norsk masurka**

Note: Change capitalization of title to Nord-norsk masurka.

Pronunciation: NOOR NOHSHK mah-SOOR-kah

Music: Cassette "Dans Norsk" Heilo PAK 1004 Side A/5

Steps, Masurka step, line 2: Step on L to L (ct 1) ....

15 **Tretur fra Hordaland**

Pronunciation: TREH-toor frah HOHR-dah-lah

Introduction: 2 meas

16 Figure II: M can also put hands on hips.

18 **Telespringar / Telegangar**

Pronunciation: TEH-leh-spring-ahr TEH-leh-gahng-ahr

Meter, Springar, line 2: Should read, 35%, 25% of measure ....

19 Samdandsdel, Transition: M turn W 1-2 times CW.

Another common vendingsdel pattern: Change bets to gets.

21 **Baroš oj Barica**

Nationality: Medimurje, Croatia

Cassette: "Croatian Folk Dances" Kolo 92-1 Side B/5

Figure I

meas 1, ct 7: Change touch L to stamp L flat without wt.

meas 3: After clap on ct 1 add and bring hands onto waist

Figure III

meas 3, Man: ct 1, after Stamp L, add taking wt; cts 2-5 after stand in place add wt on both ft.

Woman: After L arm raised elbow bent add and R hand on hip.

meas 4, ct 7: Change step on L beside R to stamp L beside R no wt.

23 **Bunjevačko Momačko Kolo**

Pronunciation: BOO-nyeh-vahtch-koh MOH-mahtch-koh KOH-loh

Cassette: "Croatian Folk Dances" Kolo 92-1 Side A/7

Styling: Entire dance is very even, done low on ball of ft or full ft.

Step III, meas 1: After lift on L and add come down on L heel and then.

Figure III: Add Women stay facing fwd throughout figure. M hands are clasped behind back. W hands on hips.

Figure V: After back to place add hop on last ct to keep R ft free.

Figure VI: Change meas 1-8 to 1-4; change meas 9-16 to 5-8.

Note: Change two turns to one turn.

Add meas 9-16: Repeat meas 1-8.

## Figure VII

meas 1-2: Change to All three step fwd on R crossing in front of L making a slight dip (ct 1); hop on R (ct &); step back on L (ct 2); hop on L (ct &). Step back on R (ct 1); step on L to L (ct &); step on R fwd and almost in front of L (ct 2); lift on R (ct &). Exact placement of steps is not critical in these measures.

25

**Kuperlika**

Pronunciation: choo-PAIR-lee-kah

Cassette: "Serbian and Macedonian Dances" Kolo 92-2 Side A/3

Introduction: 2 meas of drum beats. Start with melody.

meas 1: At beginning add Facing ctr.

meas 2, cts 1,&,ah: Following in place add lifting and dropping hips.

meas 3, ct 1: Following to side add lifting and dropping hips (cts 1,&,ah).

26

**Podgorac**

Pronunciation: POHD-goh-rahts

Cassette: "Croatian Folk Dances" Kolo 92-1 Side A/6

Step I

meas 5: Change ladies kick L, men kick L in front of R to swing straight L leg sharply low in front of R.

meas 8-112: After sequence add about. Delete Cts 3,4,5,7 do not return to place ... direction.

27

**Polomka-Metovničanka-Kostenka**

Nationality: East Serbia

Pronunciation: Change to POH-lohm-kah MEH-tohv-nee-chahn-kah KOH-stehn-kah

Cassette: "Serbian and Macedonian Dances" Kolo 92-2 Side A/1

Styling: Feet are always apart and flat. Whole body turns with the step.

Polomka—Basic Step

meas 1, ct 2: Change behind to back.

meas 3: Change back on R (ct &) to fwd on R (ct &); change slightly back on L to back to place on L.

meas 4: Change step back on L to step slightly back on L; change step back on R to step slightly back on R; after step fwd on L add with slight emphasis.

Kostenka—variation

meas 2, ct 2: Change stamp R to stamp L.

29

**Šroteš**

Music: Cassette: "Croatian Folk Dances" Kolo 92-1 Side B/6

MH-3021 gives music for meas 1-8 only (no repeat) of Step I and Step II.

Formation: Change Circle of couples to Couples scattered, all.

Step I

meas 4: Replace with Return to facing fwd with ftwk opp of meas 3. Continue to move in LOD throughout meas 3 and 4.

Add meas 5-12: Repeat meas 1-4 twice

meas 5-7: Change to 13-15.

meas 8: Change to 16

Polka: Footwork is opposite of written.

Step II: Footwork and direction are opposite of written.

Add 9-16 Repeat meas 1-8.

Suggested sequence: Step I, Polka, Step II, Polka—Repeat ....

30

### Stara Prizrenka

Nationality: Prizren, South Serbia

Cassette: "Serbian and Macedonian Dances" Kolo 92-2 Side A/4

Pronunciation: STAH-rah PREE-zrehn-kah

meas 1: Add Alternatively, the three steps may be taken on cts 1,&.2.

Lyrics:

Bre devojče, bre djavolče, čije beše ti?

Bre devojče, bre djavolče, čije beše ti?

Ja sam kćera čir Jovanova, zar me ne znaš ti?

Ja sam kćera čir Jovanova, zar me ne znaš ti?

Bre devojče, bre djavolče sećaš li se ti,

Bre devojče, bre djavolče sećaš li se ti,

Kad smo jeli lokma šećer samo ja i ti?

Kad smo jeli lokma šećer samo ja i ti?

Grismo se ljubismo se samo ti i ja.

Grismo se ljubismo se samo ti i ja.

Zaklesmo se, uklesmo se da niko ne zna.

31

### Turopoljski Drmeš

Pronunciation: TOO-roh-pohl-skee DUHR-mehsh

Cassette: "Croatian Folk Dances" Kolo 92-1 Side A/1

Introduction: 8 meas, no action

Change meas numbers:

Change meas 2-7 to 2-15.

After Repeat meas 1 add 14 times.

Add 8 to each subsequent meas number (change 8 to 16, 9 to 17, etc.)

32

### Žensko Makedonsko

Pronunciation: change to ZHEHN-skoh mah-keh-DOHN-skoh

Cassette: "Serbian and Macedonian Dances" Kolo 92-2 Side A/2

Introduction: drum beats. Dance begins with melody.

Step I

meas 1: The L ft moves continuously in a low CCW circle. There is a slight bounce on R on each ct. Torso bends slightly fwd throughout meas 1 and the first slow ct of meas 2.

meas 2, first 2 cts: Change to Extend R and step on R (S); extend L and step in place on L, straightening torso (S).

meas 3: Change to Wt on R, L leg extended fwd, heel moves in (S) ....

## Step II

meas 1: At end add extend R ft fwd and low.

meas 2: After handkerchief add , or continue with hands joined and up.

meas 3, last ct: Change to leap slightly fwd on R (S).

meas 4, after first ct: Change to leap back to place on R (S); 2 hops on R with L extended (S Q); leap back on L extending R fwd (S).

meas 5-8: Change to Repeat meas 2-4 four times.

Ending Step: After step together add lifting onto balls of ft; come down on full ft.

45 **Dospatsko**—This dance was not taught.  
Pronunciation: doh-SPAHTS-koh

47 **Gânzovjana**  
Pronunciation: guhm-zoh-VYAH-nah

50 **Prošetah Se**  
Pronunciation: proh-sheh-TAHGH seh  
Part 1, meas 4: Add Ct 2 Step on L ft crossing in front of R ft.

51 **Kako Kostadine**  
Pronunciation: KAH-koh koh-stah-DEE-nah  
meas 3, ct 1&: Add across behind L ft.

52 meas 15 “Pas de Basque”: Change all L to R and R to L.

53 **Ljavoto**  
Pronunciation: LYAH-voh-toh  
Music: Cassette no.—JL 1992.02 Side A/3  
meas 10, ct : Should read ...kicking L leg up in front..

55 **Melnik**  
Pronunciation: MEHL-nihk

Meter: Change 2nd example to 

1 2 3

S Q Q

meas 1: Change to read ...small bounce on L ft, slightly raising R knee and step on R ft (ct 1); step on L ft ....

57 **Neda Voda Nalivala**  
Pronunciation: NEH-dah voh-DAH nah-LEE-vah-lah  
Meter: Dancer’s count— S S S S Q S.

58 Part 3, cts: May be easier to use Dancer's cts: 1 Q  
& Q  
2-4 QQQQQQ  
5 Q  
& S  
Part 4, cts: Dancer's cts: 1-4 SSSQ  
& Q  
5 Q  
& S

Part 5 should read: 

<u>Meas</u>	<u>Ct</u>
1	(Nothing in the <u>Ct</u> column)
2	
3-4	

59 **Severnjaško Pajduško**

Pronunciation: seh-vehr-NYASH-koh pie-DOOSH-koh

Part 1: During meas 6-8 arms stay in W-pos.

60 Part 2, meas 13: change to read, Repeat meas 12.

61 **Sitno Vlaško** — This dance was not taught.

Pronunciation: SEET-noh VLAHSH-koh

65 **Staro Erkečko**

Pronunciation: STAH-roh ehr-KEHTCH-koh

Part 2, meas 2: Delete all. Insert: Repeat meas 2 of Part 1.

67 **Vlaško**

Pronunciation: VLAHSH-koh

68 Part 2

meas 3: Bend L knee.

meas 4, ct 2: Close R heel to L ft.

71 **Ženska Râčenica**

Pronunciation: ZHEHN-skah rah-cheh-NEE-tsah

73 **Žeravnensko**

Pronunciation: zeh-RAHV-nehn-skoh

88 **Late 19th Century Schottische Variations**

The Columbia, Part 2: Change to Repeat Part 1.

89 **The Viper Tango (El Viborita)**

Molineté, last line: Should read rotating 360° CCW.

- 90 I. Promenade Four Steps, 4th line should read, her 4th (L) step then sweeps her R fwd ....
- 99 Pousette: Add at the end, Begin with foot nearest the music (ML, WR).
- 100 **Barley Bree**  
From the RSCDS Book XIII ("Victory" Book).  
Cassette: Muckle Carfuffle Side A/5  
Skip-change-of-step throughout.
- 101 **Canadian Barn Dance**  
Also called "Progressive Barn Dance," this is an "old-tyme" dance done by Scots everywhere.  
Note: there are many regional variations. "When in Rome, ...."  
Cassette: Muckle Carfuffle Side B/6
- 102 **The Carl Cam' Ower the Croft**  
Roughly translates to "the farmer came over his farm."  
From RSCDS "Miss Milligan's Miscellany."  
Cassette: Muckle Carfuffle Side A/3  
Skip-change-of-step except where otherwise specified.  
meas 25-32: Use pas-de-bas steps.
- 103 **A Highland Welcome**  
Devised by John Bowie Dickson, "Cockeroy."  
Cassette: Muckle Carfuffle Side B/4 "Set of Jigs"
- 104 **John McAlpin**  
Cassette: Muckle Carfuffle Side B/2  
Devised by Hugh Foss, "The Galloway Album."
- 105 **The Marquis of Lorne**  
From RSCDS "Miss Milligan's Miscellany."  
Cassette: Muckle Carfuffle Side A/2  
Pronunciation: MAHR-kiss of LOHRN  
meas 1: Add at end, R hands joined. Second couple dance up for one meas and then lead down.  
meas 17-24: Changes take 1 meas except use 2 meas for 3rd and 6th changes.  
To move to the bottom after the 2nd time through the dance, cpl joins inside hands and moves down the middle as the 4th cpl moves up on the outside (as new 1's and 2's begin the dance).
- 106 **The Moudiewort**  
From RSCDS Book XI.  
Cassette: Muckle Carfuffle Side A/1  
Pronunciation: MOH-dee-wort

- 107 **Nessie's Reel**  
 "A dance as serpentine as its namesake," devised by Ralph Sizen, "A Yankee Sampler."  
 Cassette: Muckle Carfuffle Side B/3 "Set of Reels"  
 Skip-change-of-step throughout.
- 108 **The Wind that Shakes the Barley**  
 Devised by J. Duthie, "8 Scottish Country Dances."  
 Cassette: Muckle Carfuffle Side B/5  
 Skip-change-of-step throughout.
- 111 **Aghchka Jerazanke**  
 Pronunciation: ahgsh-KAH yeh-rah-ZAHNK  
 General styling for hands: Fingers are extended in the same direction as the arm with the middle finger slightly fwd.  
 Figure 1  
 meas 2, ct &: This "&" ct is actually the last "&" ct of meas 1.  
 meas 3: Should read, but omit CCW turn on last ct &.  
 Figure 2  
 meas 1, ct 3: Should read, Step fwd on R, facing ....  
 meas 1, ct 4: Should read, Step fwd on L, make ....
- 114 **Assoulis**  
 Pronunciation: ah-soo-LEESS  
 meas 2, ct 3: add at end, Arms return to "W" pos.
- 115 **Ashtaraki Par**  
 Pronunciation: ahsh-tah-rah-KEE PAHR  
 Figure 1  
 meas 1, ct 1: Change to read, Step fwd on R.  
 meas 1, ct 3: Step fwd on L.  
 meas 4, cts 3-4: Change meas 3 to meas 2.  
 meas 5, ct 3: Change to read, Step on R in place, turning ....
- 116 meas 6, ct 1: Change to read, Step fwd on L.  
 Figure 3: Change to read:
- | Meas | Ct  |   |
|------|-----|---|
| 1    | &   | Hop on L, arms sway back in "W" pos.  |
|      | 1-3 | Step on R to R, arms sway fwd, by ct 3 they are fwd.                        |
|      | 4-6 | Cross L over R, knees slightly bent, arms sway behind.                      |
| 2    | &   | Hop on L, arms sway fwd.  |
|      | 1-3 | Step on R to R, lift L, arms continue to sway fwd, by ct 3 they are fwd.    |
|      | 4-6 | Stretch L leg ("kick") across R, arms sway behind, by ct 6 they are behind. |
| 3    |     | Repeat meas 2 with opp ftwk.  |
- 117 **Hej Par**  
 Pronunciation: HAY PAHR  
 Figure 2, meas 2: On cts 1 and 3 shout "Hey."



- 119      **Lourke**  
Pronunciation: LOOR-keh
- 121      **Mom Bar**  
Pronunciation: Change to MOHM BAHR
- 122      **Tsachgadzor**  
Pronunciation: tsahch-gahd-ZOHR  
Figure 1  
    meas 4, ct 1: Change to read, Jump on both ft, arms start to swing fwd.  
    meas 4, ct 2: Change to read, Jump on L, R slightly lifted fwd, arms ending in "W" pos.  
    meas 7-8: The arms sway down on meas 8, ct 2.  
Figure 2  
    meas 7-8: The arms sway down on meas 8, ct 2.  
Variation on Fig 2: Clap hands at chin level during meas 2, ct 2; meas 4, cts 1 and 2.
- 123      **Tamzara**  
Pronunciation: tahm-zah-RAH  
Figure 1, meas 1, cts 3-4: Change hop to chug.  
Figure 2, meas 1, ct 7: Change hop on R to leap onto R ....
- 177      **Alunelul bătut de la Isbiceni**  
Stamping alunelul from Isbiceni  
Pronunciation: ah-loo-NEH-lool buh-TOOT deh lah ees-bee-TCHEN
- 178      **Bătuta de la Botoşani**  
Stamping dance from Botoşani  
Pronunciation: buh-TOO-tah deh lah boh-toh-SHAHN
- 179      **Condrenesc din Şomcuta**  
Dance from the region of Codru (a region of many forests and mountains) and the village of Şomcuta  
Pronunciation: cohn-dreh-NEHSK deen shohm-COO-tah
- 180      **Drăgaica**  
Agrarian ritual dance performed around the summer solstice. A girls' dance with the bride and bridesmaids at the beginning of the line wearing crowns of flowers on their heads, and a girl dressed as the bridegroom at the end of the line. The bride and the bridegroom carry wooden swords.  
Pronunciation: druh-GAH-ee-kah
- 181      **Giocu di auşi de la Cobadin**  
Dance of the elders from Cobadin.  
Pronunciation: JYOH-coo dee OW-shee deh lah koh-bah-DEEN
- 182      **Gîrliceanca de la Dăeni**  
The village of Dăeni is near the river (sometimes called gîrlă).  
Pronunciation: guhr-lee-CHAHN-kah deh lah duh-EHN

- 183     **Hora colințană**  
Colina means "small hill."  
Pronunciation: HOH-rah coh-leen-TSAH-nuh
- 185     **Hora de la Chircani**  
Chircani is a village in Basarabia.  
Pronunciation: HOH-rah deh lah keer-KAHN
- 186     **Hora de la Murgeni**  
Murgeni is a village in Moldavia.  
Pronunciation: HOH-rah deh lah moor-JEHN
- 187     **Hora lăutărească de la Mitreni**  
Lăută means lute, which is not played any longer. People who play folk music are called lăutăr. This hora is called lăutărească because of special melodies. These dances are well-known in the south of Muntania.  
Pronunciation: HOH-rah luh-oo-tuh-RYAH-skah deh lah mee-TREHN
- 189     **Învîrtită din Mărginimea Sibiului**  
Circle or couple dance from the area around Sibiu which is called Mărginimea Sibiului  
Pronunciation: ihn-vuhr-TEE-tuh deen muhr-jee-NEE-meh see-BEE-oo-loo-ee
- 190     **Jocul căiușilor**  
Dance of the little horses.  
Pronunciation: ZHOH-kool kuh-YOO-tsee-lohr
- 191     **Jocuri de nuntă din Cămrâna-Oaş**  
Note: add cedilla to last "s."  
Two wedding dances from Oaş. The first is traditional women's sayings during the braiding of the bride's hair. The second is a ritual dance of transition from unmarried to married woman done by bride and bridesmaids. Traditionally this dance is done only by women.  
Pronunciation: ZHOH-koor deh NOON-tah deen kuh-muhr-ZAH-nah oh-AHSH  
The rhythm given is a basic rhythm.  
The actual rhythm used in the dance is:     8/8 | ♩ ♩ ♩ ♩ |
- 192     **Scaloianul**  
A clay puppet that children play with as a funeral game. The funeral is played out with the father, mother, priest, etc. The doll is placed on a piece of wood in running water (river or fountain) to be sent to the sky. This children's agrarian ritual dance is done to send the scaloianul to the sky to bring rain and good fortune for the growing season.  
Pronunciation: skah-loh-YAH-nool
- 193     **Sîrba de la Cahul**  
Dance from the village of Cahul.  
Pronunciation: SUHR-bah deh lah cah-HOOL

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**Sîrba de la Voinești**

Note: cedilla is on the "s" rather than the "t."

Dance from village of Voinești.

Pronunciation: SUHR-bah deh lah voh-ee-NEHSHT

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**Toconelege**

Children's dance with brooms (toconelege) as a custom on Good Friday. "Two days from now the Lenten fast will be over and we can eat eggs."

Pronunciation: toh-koh-NEH-leh-leh

We wish to thank the teachers for their invaluable help and patience in the preparation of this Errata and Addenda. We are indebted to the following Federation Dance Research Committee members who have helped with the clarifications: Elsa Bacher, Vina Cera, Bob Gardner, Larry Miller, Suzanne Rocca-Butler, Bill and Carol Wenzel, and Bruce Wyckoff.

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

Ruth Ruling, Editor - Joyce Lissant Ugglá, Assistant

# Faculty Biographies

## **Alix Cordray – Dances of Norway**

Alix Cordray grew up in Palo Alto where she studied ballet and, in her teen years, became an enthusiastic folk dancer. She has both a Bachelor's and a Master's degree in Electrical Engineering and Computer Science from the University of California at Berkeley. At the university, she also studied modern dance (Graham technique) under David Wood, receiving a professional dance education. She was a member, and later a director, of Westwind International Folk Ensemble of San Francisco for many years. In 1975, she took a position as a software engineer in Norway and has lived there most of the time since, working as an engineer. In 1977, she received a full Teacher's Certificate from the Royal Scottish Country Dance Society. During 1979-81, she returned to Oakland, California, to earn a Master's Degree in Dance from Mill College.

In Norway, Alix is very active in Norwegian dance, both in learning new dances and in teaching in Oslo. She is also active in international folk dance (mostly Balkan in Scandinavia) as a teacher. She has attended folk dance teacher education courses provided by Noregs Ungdomslag, the main folk dance organization. In the 1989-90 school year, she studied Norwegian folk dance half time at the University of Trondheim in a brand new (and first in Norway) program at the university level.

## **Barry Glass – Dances of the Balkans**

Barry Glass joined AMAN in 1968 and quickly moved into directorial positions. He became Vocal Director, then Dance Director, and in 1977, became AMAN's Artistic Director. He has been one of AMAN's leading soloists, and is also founder and director of AMAN's smaller performing unit, a group that does hundreds of performances and workshops in schools each year.

Barry received a degree in Classics and French from the University of California, Irvine, and has done graduate studies in Classics and Folklore at Irvine and Los Angeles campuses of the University of California.

He has gained national recognition in the arts community. He is presently serving on the national Endowment for the Arts Dance Panel, and continues to serve as a primary West Coast Dance Site Visitor. He serves on the California Arts Council Dance Panel, and on several panels in Los Angeles, including the Advisory Council for the Festival of Masks, and as an adjudicator for the Bravo Awards program of the Los Angeles Music Center Education Division.

Barry serves on the Board of Directors of Dance USA, the national service organization for professional dance in the United States. He is also the co-chair of the National Task Force on Dance Education.

## **Jerry Helt – Squares**

Jerry has been calling since 1943 and is internationally known for his expertise in the calling field, respected by callers and dancers for his ability to bring fun and joy into the dance world. As a professional caller and instructor, he conducts callers' clinics and workshops, serves on the teaching faculty of numerous universities, institutes, and camps throughout the United States and many foreign countries. He is a member of the Callerlab (the International Association of Square Dance Callers). Jerry conducts a full program of classes and clubs in Cincinnati, Ohio, and surrounding areas. He attended engineering school at the University of Cincinnati. His home is in Cincinnati, where he lives with his wife, Kathy, and three daughters.

Some of Jerry's square dance accomplishments are:

Recording artist on Blue Star, MacGregor, Scope, Sets in Order, Hollywood, and Gateway Records. Performed and recorded with Cincinnati Pops Orchestra on Telarc Label.

Conducted exhibition groups and has taught dancing to mentally retarded, wheelchair groups, and to children.

Featured as caller and choreographer on stage and television shows.

Inducted into the American Square Dance Society Hall of fame in 1979.

Received the Milestone Award in 1992. The Milestone Award is the highest award given by Callerlab—a recognition and approval by peers of conduct and contribution. It was with humility and pride that Jerry accepted this award.

The Jerry Helt Fan Club and its national membership contributes to and supports the American Cancer Society to help wipe out cancer.

### **Jaap Leegwater – Dances of Bulgaria**

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 travelled to Bulgaria many times, and regularly took part in rehearsals with several dance ensembles, both amateur and professional. Realizing that the source of folk dance is not to be found on the stage, he concentrated his research in the villages of different ethnographic regions of Bulgaria. He has presented the results of his research in many European countries as well as in the United States. For 15 years, Jaap taught folk dance groups in the Netherlands. He founded and directed Praznik, a performing group in the Netherlands, and has worked for the Dutch Folk Dance Society, and the professional International Dance theater. In recognition of his efforts in promoting Bulgaria's folklore, he received a medal awarded 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 five dance instruction albums, two in Holland, and three in Bulgaria, and he has published several articles and booklets about Bulgarian Dance.

Jaap Leegwater recently teamed up with Yves Moreau to form FOLKLORA BALKANA, a new trademark offering quality products and programs in the field of Bulgarian dance and folklore.

### **Richard Powers – Vintage American and European Dances**

Richard Powers is a scholar, performer, and teacher of historic social dance. His principal focus is on American and European dances of the 19th century and Ragtime era.

He and his wife, Melanie, founded the Flying Cloud Academy of Vintage Dance in Cincinnati, Ohio. Richard also directs the 30-member Flying Cloud Vintage Dance Troupe, the CCM Early Dance Ensemble, and co-directs the Fleeting Moments Waltz and Quickstep Orchestra. He is currently program director for the Vintage Dance Week and the Stanford Tango Week.

He has taught renaissance through ragtime dance at the University of Cincinnati, Ohio University, Northern Kentucky University, Xavier University, and has just accepted a position at Stanford University.

Richard has choreographed period dance for theatre, film, and television, including suites for the AMAN Folk Ensemble, the Ethnic Dance Theatre, the Ensemble International, the Brigham Young University Folk Ensemble, and Narodno Folk Dance Ensemble.

The Powers have taught at numerous dance camps throughout the United States, Europe, and Japan, among them, Pinewoods, Maine Folk Dance Camp, Mendocino Folklore Camp, Idyllwild Folk Dance Camp, Buffalo Gap, Santa Barbara Folk Dance Symposium, and Centrum International Folk Dance Week.

A special Centennial Issue of Stanford Magazine is devoted to the most notable graduates since 1891. The section on "Leaders" includes a full page on Richard Powers, noted primarily for his work in pioneering a new field in historic dance.

### **Suzanne Rocca-Butler – Line Dance Techniques**

After studying modern dance and folk dance at San Jose State University, where she received her undergraduate degree in Fine Art, Suzanne has been teaching folk dance in the San Francisco Bay Area since 1974.

She has been coming to Stockton Folk Dance Camp every year since 1979. For two years, she assisted Pirkko Roecker teach the Fundamentals of Motion class. 1991 marks Suzanne's third year teaching FDC's Beginning Line Dance Techniques class. Since 1988, she has been a member of the Folk Dance Camp Committee and has served on the Folk Dance Research Committee of the Folk Dance Federation of California since 1985.

During the rest of the year, Suzanne teaches folk dance for the City of Palo Alto; shares the teaching of San Jose State University's recreational folk dance class with Denise Heenan and Amy Baldwin; shares the teaching of the City of Menlo Park's "Mostly Balkan" class with Neal Sandler; has her own class in Palo Alto; and teaches at special events. Her primary interest is Balkan dance, but she teaches international folk dance to all levels of dancers. She lives in Menlo Park, CA with her husband, Eric Butler.

### **Marianne Taylor – Dances of Scotland**

Marianne has taught Scottish Country Dance since 1955, and isn't tired of it yet! She received her full teaching certificate from the RSCDS in 1957 and has taught workshops and classes all over the United States and Canada—and last summer even in Australia. During this time, she's also taught "international" folk dance; she's the co-founder and now the Program Consultant and a teacher of the Folk Arts Center of New England. She's on the Artists in Education roster in New Hampshire, where she now lives and teaches, and has lately expanded her "musician" role, playing for Scottish, English, and New England dances. She also claims to have more fun than anybody!

### **Tineke van Geel – Dances of Armenia**

Tineke van Geel, from Amsterdam, Holland, received her certificate of Folk Dance Teacher from the Dutch Folk Dance Society in 1977, and in 1987, her certificate as professional Folklore Dance Teacher from the Ministry of Culture in the Netherlands.

She became interested in Armenian Dance as a result of the visits of two Armenian guest teachers to the Netherlands. This finally resulted in four trips to the Socialist Republic of Armenia in the U.S.S.R., between 1985 and 1989. Two of these visits were supported by scholarships from the Ministry of Culture and the Ministry of Education in the Netherlands. She studied with several amateur ensembles, and attended the Dance department of the Pedagogical Institute and the State Choreographic School in Yerevan for several months.

Tineke has published several articles and booklets in Dutch on Armenian dance and folklore, and has produced two cassettes and a record with dances from Armenia. She has taught numerous workshops in the Netherlands and was a guest teacher in Belgium, Germany, Finland, and the United States. She is a regular teacher in the professional Folkloristic Dancetheater.

## **Theodor Vasilescu – Dances of Romania**

Theodor Vasilescu is a choreographer, teacher, researcher, performer, lecturer, and author. His accomplishments in all these fields are numerous. Following is only a partial listing.

### **Professional Positions**

Head of the Cheographic Section at the National Center for the Preservation and Promotion of Folklore.

Chief Choreographer of "Rapsodia Română," the professional Romanian State Folklore Ensemble, and of "Cununa Carpatilor" amateur folklore ensemble.

Teacher of Romanian folk dance and character course at the Theater and Film Academy of Bucharest.

### **Choreographies**

From 1959 to date he has done for "Rapsodia Română" and for "Cununa Carpatilor" many major works, most of which are in current performing repertoire.

### **Publications**

Author of a dance notation system, *Romanotation*.

Author of "Folclor Coregrafic Românesc" (Romanian Folklore Dances), Volumes I and II, based on several years of research.

### **Teaching**

Principal teacher at professional courses inside Romania.

Teacher at Workshops and Master Lessons in the Netherlands, Germany, Belgium, Scandinavia, Sudan, Canada, Japan, and Switzerland.

Theodore Vasilescu graduated from Polytechnic College of Bucharest with a degree in Chemical Engineering, but left that profession in 1964 to follow DANCE as a full-time professional career.

## **Bev Wilder – Couple Dance Techniques**

Bev Wilder began folk dancing in the fall of 1947 in Walnut Creek and Alamo in the Adult Education classes. He began teaching with the Concord Adult Education when his teachers were transferred in the fall of 1948. From 1951 to the present, he has taught and participated in folk dance classes, institutes, and Stockton Folk Dance Camp.

He also directed Horwich Center Folk Dancers, Chicago, Illinois in 1968, 69, and 72. Other folk dance training includes Master Teachers Texas Camp with Atanas, 1967; Geneva, Wisconsin, 1967-69; Richmond, Virginia, 1968; and Chicago, Illinois, 1968, 69, and 72.

Bev taught at San Francisco State College 1973-4; Cabrillo College (Santa Cruz) 1974-83; Cabrillo Adult Education 1984 to date; Elderhostel (2 per year) 1976, 90, 91; Manressa Handicapped Center 1976, 88; Santa Cruz Seniors 1984 to date.

Bev has been very active in California Folk Dance Federation activities, serving as President 1955-56, on the Federation Dance Research Committee, and the North-South Committee for two years in the 50's. Recently, Bev has agreed to serve once again on the North-South Committee.

# The Musicians

## Barbara McOwen – Music Director

Barbara McOwen plays fiddle, and some bass and piano. She was active as a folk dance teacher and musician in Berkeley in the 60s and 70s, and attended Stockton Camp for the first time in 1968. Propelled by her inspiration by C. Stewart Smith, she went on in the next ten years 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 and her husband Robert moved to the Boston area and she continues her main interest in Scottish fiddling with her current bands, Tullochgorum and Pipes Awa. Barbara and Robert have taught at numerous Scottish dance, folk dance, and music workshops across the U. S. and Canada, and have toured in Scotland. Barbara keeps up with her other interests in classical music plus Swedish, swing, tamburica, and Bulgarian music and dance whenever possible. In her spare time, she tries to think of something to do in her spare time.

## Pete Campbell

Pete Campbell plays accordion, piano, bass, tapan, dumbec, Bulgarian tambura, and guitar, and is active in (count em) nine bands—one Scottish, two contra dance, three old time, and international, Klezmer, and English bands—which have made six commercial recordings and toured all over the East Coast and beyond. With his versatility and his incredible cache of hilarious songs, Pete is a popular fixture at numerous international and Scottish dance weekends and camps. He started all this through his avid folk dancing days at Swarthmore in the early 60s. He now holds a doctorate in Botany from the University of North Carolina and studies cyto-plankton whenever possible. Since research funds have almost totally dried up, he happily devotes more and more of his time and talent to playing music for dancing.

## Chuck Corman

Chuck Corman plays guitar, bass, prim, brach, kontra, and drums. He danced with the North Country Folk Ensemble from 1981-1985 and was fundamental in the formation of two tamburica-based folk orchestras in Northern California. He is currently a musician with the Aman Folk Ensemble and conducts music workshops in Los Angeles area schools.

## Janette Duncan

Janette Duncan plays fiddle and also mandolin, tambourine, Advanced Cajun Triangle, rebec, and vocals—but mostly fiddle. She learned country fiddling from her father, and she is a strong leader in Swedish, Cajun, Mexican, swing, contra, Scottish, English, and French, and can accompany most everything else. She has attended a number of workshops and camps, plays regularly for dances in her area as well as further afield, leads five ethnic bands, and is a fiddle teacher of repute. She resides in Santa Rosa with her husband Greg, son Ian, and daughter Carlina, and this year is a proud graduate of the music program at Sonoma State University. Outside of music, she loves gardening and is involved with Greg's circus design and restoration business.



## **Jaap Leegwater**

Jaap Leegwater plays flute, blues harmonica, guitar, and lead vocals. See the earlier teacher's biography for information on his dance teaching and performing. Jaap is also a fine musician and has produced and played on a number of Bulgarian dance recordings. He likes international music and dance parties, and is becoming seriously interested in the music and dance of the Netherlands, his native country. In his other life, he holds a degree in clinical psychology from Sacramento State University and currently has an internship here in the Sacramento area.

## **Jerry Muhaski**

Jerry Muhaski plays (are you ready for this?) clarinet, bass, fiddle, tamburica instruments, gudulka, kaval, tapan, kontra, and Macedonian tambura. He began as a dancer and bluegrass guitarist in Salt Lake City, but currently finds almost anything Eastern European (Hungarian, Bulgarian, Croatian, Greek, and Macedonian) to be his favorite thing. Jerry is a musician for the Seattle dance performing group Radost, and is also in an intriguing tamburica/Macedonian band called the Cociks, which as one might guess, consists of six women plus Jerry. When taking time off from musical pursuits, Jerry is a computer programmer for NOAA, the National Oceanic and Atmospheric Administration, and advises the U.S. Coast Guard on oil spills.

# Survey of Norwegian Dance

Norwegian dances, along with other Scandinavian dances, are primarily social in nature as opposed to religious or ritualistic. They were danced for fun at festive occasions, e.g. weddings, midsummer, Christmas, and just plain parties. The dances we refer to as Norwegian come from the central and southern parts of Norway. We generally put Lapp culture, found in northern Norway, in a separate category since it is very different from the Norwegian mainstream. (It is also unclear whether they use movement in a way we would call dancing.) Today, Norwegian dances are customarily divided into the categories below.

## **Bygdedans (country Dance)**

These are the oldest known and documented dances, coming to Norway in the period 1600-1800. The first dances arrived together with the fiddle. There are only five main categories of bygdedans: springar (springdans, springleik, gamalt), gangar (bonde, jølstring), pols (polsdans, rundom), rull (vossarull, rudl, rullar), and halling (laus, lausdans). Each type is much used and known over a wide area, although it varies considerably from district to district. The dances also vary from individual to individual man in the same district. This creates a complex geographical pattern with gradual transitions in tradition from one region to the next.

The dances are quite free in structure, so that many dancers vary them from one execution to the next. There is, nevertheless, a fixed framework within which improvisation occurs. Both steps and figures may be varied. Today, many Norwegian dancers feel that bygdedans from more than one region should not be attempted because the styles and improvisations tend to blend, losing the unique regional styling.

Springar and gangar are not in principle different, except for the meter. In areas having both dances, they closely parallel each other. Springar and gangar are found in the south and west. They often have three parts, in this order: vending (turning or curving, rich in motifs and variations), lausdans (solo, not attached to partner), and samdans (some sort of rotation with partner). Pols is found in the north and east. It is difficult to say much about its structure in general, except that it usually has elements of the same three parts as the springar, but not necessarily in the order given above. It generally has fewer vending motifs and very little lausdans; the samdans is very important. Just before 1900, almost every community had either springar or pols, but no community had both.

Halling is a solo man's dance known primarily as a competition and performing number. It has no fixed form. Two main types of motifs are used: sport and acrobatic motifs, and turns and steps found in other bygdedans forms.

Rull is quite simple in form and is probably the newest of the bygdedans types, dating from 1800 at the earliest. It is found only in a relatively small area and varies little from place to place.

Today, musical accompaniment is nearly always a solo instrument, usually ordinary fiddle or Hardanger fiddle depending on the region. There are a number of melodies for each regional dance. Fiddlers, like dancers, often pursue music only from their own regions, e.g. a fiddler from Telemark plays springar and gangar tunes from Telemark only, and no other springar or gangar should be danced to these tunes.

Bygdedans is still a living traditions in some parts of Norway. In some places, versions of the dances suitable for the teaching environment have emerged.

## **Gammeldans or Gamaldans (Old-Time Dance)**

Gammeldans had its roots in German and Austrian couple dances. The dances became popular in the courts at the end of the 1700s, and spread from there throughout Europe. They became very popular in Norway, and were the social dance of the 1800s. There are only a few main types: vals (waltz), reinlender, polka, polkamasurka, masurka, springpolka, parispolka, and wienerkryss. These dances go under different names in different communities, e.g. polka may be called hamborgar, galopp, skotsk, hoppvals, polkett, or tripper. Sometimes, different communities call completely different dances by the same name, creating a very confusing situation.

## Survey of Norwegian Dance—continued

Many of the dances are found in every region in Norway. In many places, they were the only dances in use after dances of the bygdedans type had been forgotten. The dances vary little from place to place and the essential characteristics are the same both within Norway and in large portions of the western world. Turning together with a partner is typical; gammeldans is basically a collection of different ways of turning together. The dances normally have a simple pattern that may be embellished or varied, but the scope of variations is usually quite limited.

Gammeldans may be done to any tune of the appropriate type. Today, musical accompaniment is most often a modern orchestra, including instruments such as fiddle, accordion, clarinet, guitar, and bass (perhaps electric).

At the beginning of this century, gammeldans was extensively done in tradition. The dances are still done today in many places but they are often mixed with, or have given way almost entirely to, more modern ballroom dances such as foxtrot and swing. In the 1970s, there was a tremendous revival of interest in gammeldans.

### Turdans (Figure Dance)

Turdans is a grab-bag category, and contains all the dances that don't fit anywhere else. Most of the dances have a fixed structure. The figures come in a fixed order, have a fixed length, and are bound to specific parts of the music. Many of the dances are done in group formations, requiring considerable organization. These dances were popular in towns and among the well-to-do in less mountainous areas and, for the most part, have not been a strong factor in Norwegian tradition. However, they are extensively used in organized folk dance in Norway, and are the type most easily included in the American folk dance repertoire.

Turdans is a very diverse group of dances having different historical backgrounds. Three of the main types are: contra, ril, and single couple dances. The contras originally came from the English, arriving in Norway at the end of the 1700s via the French court. The English form, progressive longways, is more popular in Norway than the French form (quadrille). The ril appears to have been a folk dance of the lower classes only. There are two basic types of ril: for three people and for several couples. The 3-person ril appears to be strongly related to the Scottish reel and is found in various places along most of the coast of Norway. The form for several couples seems to have no Scottish parallels and may be a Norwegian development. The single couple dances are usually done to a specific melody and often have sung verses. They usually have gammeldans motifs plus a few additional motifs. Many of the dances and melodies are found in countless variations throughout northern Europe.

Today, turdans is done primarily by organized folk dance groups where participants learn dances very much as folk dancers in the U.S. learn dances. Although the dances come from particular regions or towns in Norway, they are now widely taught and danced all over the country. At parties, the musical accompaniment is often an orchestra, although a solo fiddle may also be used if no orchestra is available. A solo fiddle is the usual accompaniment in the weekly meetings for learning and dancing.

### Songleik (Song Games)

The only accompaniment to songleik is singing, usually of rhymes. The dance is often a simple and stylized dramatization of the text. Songleik has very old roots; some of the texts can be traced back to the Middle Ages. However, it probably did not come to Norway until the end of the 1800s, arriving via Sweden and Denmark. Songleik has been much used in places where dance was/is forbidden for religious reasons; it was not considered to be dance as long as it starts in a circle and has no musical accompaniment. This form is not used together with other dance forms.

There are often many songleik games in places having a strong tradition; 20-30 is not unusual. Country and city traditions were quite different; one of the differences is that people of all ages did songleik in the country while in the city it was done primarily by young girls. Today, the city tradition is still strong, but the country tradition is quite weak. Songleik is also used in organized folk dance, primarily in connection with children's groups.

## Survey of Norwegian Dance—continued

### Songdans (Song Dance)

Songdans is performed to vocal accompaniment only. The songs are sung in unison, without harmony. The usual formation is a circle of couples; if it is crowded, there may be several concentric circles.

Songdans is not found in Norwegian folk traditions. It is mainly the work of Hulda Garborg in the period 1900-1910. She wanted to bring into use songs that had probably been danced to at one time. The Faroe Islands have a living tradition of singing long ballads while dancing a simple, six-count basic step (of the pravo or hora type). Hulda Garborg based her songdans on this tradition, and the two basic steps (attersteg, kvilesteg) are stylizations of the Faroe Islands step. Songdans became popular in organized folk dance in 1910-1920, and today it is often considered to be one of the trademarks of Norwegian dance. Even today, the new dances are choreographed using appropriate songs: ballads, well-known country songs, and sometimes more recently, written popular songs.

Most of the dances use one of the basic steps, plus a part that is different, called the brigde. The brigde often relates to the text. Generally, the dance repeats for each verse and songs having only one verse are done twice.

### The 20th Century

There are two important organizations in Norway today dealing with folk dance: Landslaget for Spelemenn (The National Fiddlers' Organization) and Noregs Ungdomslag (Norwegian Youth Organization). Landslaget for Spelemenn regularly sponsors festivals and competitions for both fiddlers and dancers. In dance, their main area of interest has been bygdedans.

Noregs Ungdomslag is a large organization with a variety of interests, and folk dance has been viewed as a means of encouraging members rather than as an end in itself. Today, the organization sponsors many parties and festivals, as well as the bulk of teacher training in Norwegian dance. The main areas of dance interest are turdans, songdans, and, more recently, gammeldans. Klara Semb, involved early in the history of the organization, wrote a series of four books called *Norske Folkedansar*. They contain numerous songdans, most of the turdans of Norway, and a few songleik games. They are widely used as instruction manuals today.

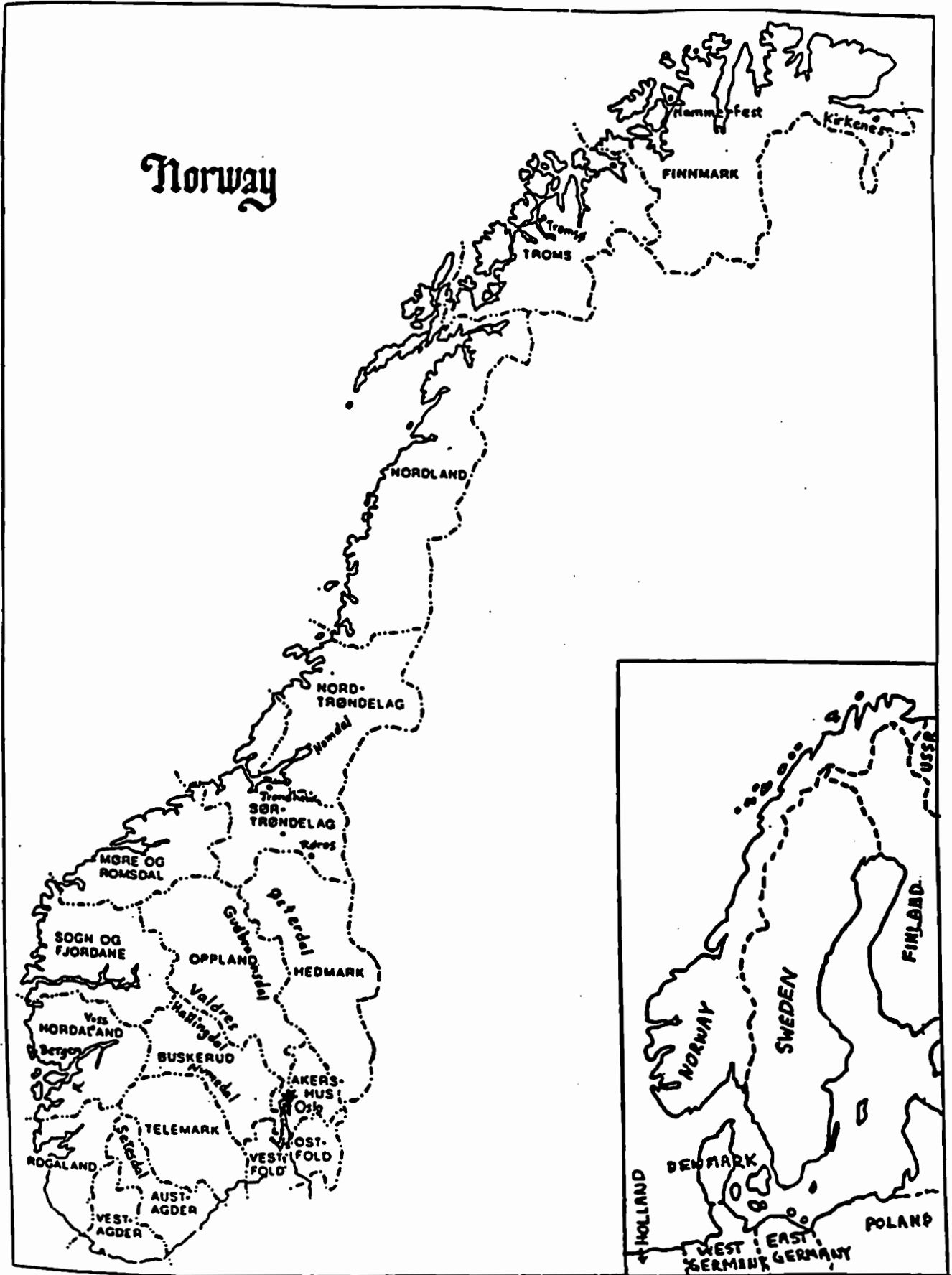
The 1970s revival of interest in gammeldans has produced numerous community organizations, often going under the name Gammeldansens Venner (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be gammeldans.

In the 1980s, there has been a surge of interest in swing. There are many local Norwegian forms of the dance. Swing is also taught widely in courses.

Egil Bakka is today one of the foremost authorities on Norwegian dance and has written extensively. *Danse Danse Lett Ut På Foten* contains turdans, songleik and songdans, and is used as an instruction manual. His book, *Norske Danstradisjonar*, analyzes Norwegian dances and gives extensive background information. Some of the material in this survey has been translated and extracted from his writings.

Presented by Alix Cordray

# Map of Norway



# Åttetur fra Asker

(Norway)

This dance is widely used among folk dance groups in Norway. It was collected by Klara Semb, the woman who wrote down most Norwegian dances in her four books. Asker is just west of Oslo. The dance is described in Klara Semb, *Norske Folkedanser II, Turdansar*, Oslo 1991, ISBN 82-521-3657-5.

Pronunciation:

Music: Norwegian Folk and Figure Dances I, EMI C054-37340, or TD-5, Norsk Grammofonkompani A/S, Oslo. The first is the better recording; the second is, I believe, out of print, but some American dancers have it. 3/4 meter

Formation: The original description calls for circles of 4 couples, but today it is usually done in a large circle of many couples. W is on M R, hands are held at shoulder height.

Steps: **Åttetur Step:** This is a special kind of step-lift. Step fwd on L, sinking deeply (ct 1); extend R leg fwd with the ft just off the ground parallel to the floor (cts 2,3) and lift on L (ct 3). Keep wt fwd. Repeats with opp ftwk.

**Waltz Turn:** To look Norwegian, the waltz steps (and the Åttetur step) should have a pattern of down-up-down; that is, weight is lowered in the 3rd ct as well as the 1st. Good dancers will often "svikte gort" (lift instead of taking steps) on the 2nd and 3rd counts, taking only one step (on the 1st ct) during the meas. This is most often used on the R-footed meas when turning CW. Another characteristic is that while rotating, the steps are thought of as fwd and bkwd (fwd on the R, back on the L for CW turn) rather than side to side.

Meas

Pattern

## INTRODUCTION.

### FIGURE I. CIRCLE LEFT AND BACK

1-8 Facing slightly RLOD, dance 8 Åttetur steps fwd around the circle (CW), starting on L ft. At end of meas 8, swing around on R ball to face slightly LOD.

9-16 Dance 8 Åttetur steps fwd around the circle (CCW), starting on L ft. At end of meas 8, W starts to swing around to face ptr.

### FIGURE II. CHAIN TO NO 5 AND BACK

17-31 Use Åttetur steps starting on L ft. give R hand to ptr, chain (grand right and left) around the circle, M moving CCW and W CW. Hold hands at shoulder height the entire time.

Take R hands with the next person. (Counting ptr as no. 1, this is no. 5. If dancing with 4 cpls, this is original ptr.) Turn once around to face back the way you came. W hold skirt with L, M has L hand on hip where leg joins torso. Raise R hands to see the other person under the arch.

Chain back to place. End facing ptr. Do not pass ptr, but end in ptr's original pos. Close ft together, arms at side, at very end.

## Ättetur fra Asker—continued

There is a little less than 2 meas per hand. The usual way to phrase this in Norway is to take hands on meas 17 (R to ptr), 18 (L). 20 (R); 22 (L), 24 (R, turn around), 27 (L), 29 (R), 31 (L). This phrasing is, however, neither conscious nor fully standardized.

**FIGURE III. WALTZ**

- 33-34 Bow to ptr, "støypa lys." M cross arms in front of chest, and bend down, then up. W has hands on skirt. Place L ball on floor slightly behind body, bend R knee until L touches floor, then rise again. Head should be bowed, and is the last thing to be lifted.
- 35-46 Take shoulder waist pos, and dance 12 meas turning waltz. On 1st meas, dance sideways to M R and W L. The turn starts on meas 36 with W stepping fwd on R, M back on L.
- 47 M dance one waltz step facing LOD, starting fwd on R. W dance bkwd on L (ct 1), step on R slightly bkwd (ct 3). (She changes ft by not stepping on ct 2.) Do not turn. Start moving bkwd away from ptr at end of meas. Allow M L hand and W R hand to slide along ptr's arm from shoulder (so they can join easily in next meas).
- 48 Light greeting. Face ptr, but stand along circle. Join M R hand and W L at shoulder height, step back on L, leave R extended fwd (ct 1); lift (ct 3). M L hand is on hip where leg meets torso, W R hand is on skirt. Bow heads slightly.

Presented by Alix Cordray

# Barnereinlender

(Norway)

This is one of a number of choreographed reinlenders that are used in children's classes to help them get used to the music.

Pronunciation:

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

Formation: People standing alone anywhere in the room. Often done in a circle. Feet together.

Meas Ct

Pattern

Introduction.

- |   |       |   |
|---|-------|---|
| 1 | 1     | Open R toe to side, pivoting on R heel.   |
|   | &     | Close R toe, returning to starting position.  |
|   | 2     | Repeat cts 1.&.   |
| 2 |       | Repeat meas 1, but open and close L foot.   |
| 3 | 1     | Twisting a little to L, lift R knee (R foot ends beside L knee).  |
|   | &     | Return to starting position.  |
|   | 2     | Repeat cts 1.&.   |
| 4 |       | Repeat meas 3, but lift L knee and twist to R.  |
| 5 |       | Hold nose with R hand (make a circle with thumb and forefinger, and put this circle around your nose). Crank with L hand. |
| 6 |       | Repeat meas 5 with opposite hands.  |
| 7 | 1     | Jump fwd on both feet.  |
|   | 2     | Jump bkwd on both feet.   |
| 8 | 1.&.2 | With 3 jumps on both feet, turn once around to R.   |

Presented by Alix Cordray



# Familievals / Familiereinlender

(Norway)

This is a simple mixer that can be done to any waltz or reinlender with regular phrasing. It is easier to do the dance to the slower waltz music, so it's usually best to try that first. The name means "Family Waltz/Reinlender." An alternative name is "Waltz/Reinlender Mixer." This dance is widely used in Norwegian folk dance groups, especially at parties and among new dancers.

**Pronunciation:**

**Music:** Any squarely phrased waltz or reinlender. It is easier if the reinlender is slow, but the chaos caused by a fast tune can be fun, too. It is also better if the reinlender is short.

**Formation:** Circle of couples, W on M's R. Join hands at shoulder height.

**Steps:** "**Slengsteg**" R: Step on R (ct 1); swing L fwd at slightly across (cts 2-3) while lifting on R.

**Waltz Turn:** To look Norwegian, the waltz steps (and the Slengsteg step) should have a pattern of down-up-down; that is, weight is lowered in the 3rd ct as well as the 1st. Good dancers will often "svikte gort" (lift instead of taking steps) on the 2nd and 3rd counts, taking only one step (on the 1st ct) during the meas. This is most often used on the R-footed meas when turning CW. Another characteristic is that while rotating, the steps are thought of as fwd and bkwd (fwd on the R, back on the L for CW turn) rather than side to side.

**Reinlender step-hop R:** Step on R (ct 1); lift or hop on R (ct &). In Norwegian styling, the knee action of the free leg generally follows the knee action of the supporting leg. This is especially pronounced when not turning.

## Meas

## Pattern

### Introduction.

Movement is described for waltz music.

- |     |  |
|-----|--|
| 1   | M does Slengsteg L, W Slengsteg R, to slightly face corner.  |
| 2   | M does Slengsteg R, W L, to slightly face ptr.   |
| 3-4 | Repeat meas 1-2.   |
| 5-8 | Drop hands with ptr. take ballroom pos with corner (in Norway, M holds on top of W's R hand—these joined hands are almost in the correct pos already and needs only a very minor adjustment when taking ballroom pos). Dance 4 waltz steps with corner, turning approx 1 1/2 CW. At end, M puts W on his R and they join hands in a large circle. The W that started on the M's L is now on his R. |

With reinlender music, the whole dance is done with reinlender step-hops. (It takes 8 step-hops, or 4 meas, to do the dance once.)

Presented by Alix Cordray

# Eikerril

(Norway)

This is a set dance commonly used in performances by Norwegian folk dance groups. Eiker is an area about two hours drive southwest of Oslo; the dance was collected in the town of Vestfossen. The tunes used for the dance in organized folk dance have been hamborgars (a kind of polka) rather than ril melodies. The origins of the dance are somewhat obscure. The dance is described in Klara Semb, *Norske Folkedanser II, Turdansar*, Oslo 1991, ISBN 82-521-3657-5. (In this new edition of the book, there are some significant differences with older versions, mostly regarding the style of the dance. I have chosen to present the way we have danced it earlier.)

Pronunciation:

Music: Norwegian Folk and Figure Dances I, EMI C054-37340, or TD-4, Norsk Grammofonkompani A/S, Oslo. 2/4 meter

Formation: 6 couples in a circle, W on M R. Do not hold hands; arms hang at sides. (Sometimes, the M start on the inside, facing ptr.) Eikerril can also be done with 7 or 8 cpls.

Steps: **Side-steps:** Step on L lowering wt (almost on both ft) (ct 1); leap slightly onto R beside L (ct &).

**Change-of-step:** This is a light polka step. Do not actually hop, but lift. Lift on R (ct ah); step fwd on L (ct 1); step on R beside L or slightly fwd (ct &); step on L (ct 2). This step has a (breath)-down-up-down feeling.

Meas

Pattern

## INTRODUCTION.

### FIGURE I. SIDE STEPS

- 1-7 M cross arms in front of chest, and do 14 L Side-steps around the circle, facing W. Begin with a stamp on ct 1 (part of the first Side-step), dancing in and turning to face ptr. Dance around circle CCW to end facing ptr. W stand and hold skirts.
- 8 All do 3 stamps, L,R,L (cts 1,&,2) to change places with ptr. Face ptr the whole time and turn 1/2 CW about a common ctr. End with wt on both ft.
- 9-16 Repeat meas 1-8 with the roles reversed; that is, W do Side-steps in the circle, M stand. W still hold skirts, M cross arms in front of chest. End with W on outside, M on inside, of circle.

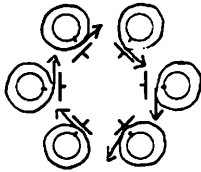
### FIGURE II. CHAIN

- 1-15 Start with R hand to ptr and chain (grand right and left) around the circle. Hold both hands at shoulder level the whole time. Use 15 Change-of-steps, starting by lifting on R and stepping on L. Chain until you meet your ptr the second time.
- This means there is a little more than 1 meas per hand. Norwegian groups usually do not try to phrase each hand exactly with the music, but try to space it so it comes out correctly at the end. After passing the last person, the M positions himself near ctr, W further away.
- 16 Both facing ctr, M in front of ptr, do three stamps L,R,L, ending with wt on both ft.

FIGURE III. M FIGURERING

1-31

W holds skirt and stands on the spot. M lets arms hang at sides, and dances around each W in turn. M dances CCW around his ptr first, then dances to next W CW around the circle. M repeats this pattern until he is back in front of his ptr. He uses a total of 31 Change-of-steps, starting lifting on R and stepping on L.



Figuring pattern

⊥ = M      ○ = W

M never turns all the way around; even though he may turn back and forth, he always turns back to face ctr. He uses 4 meas to dance around each W, and 1 meas to advance to the next. This uses 30 meas, so he uses an extra meas at the end to approach ptr. He starts by dancing sideways to L, sideways to R, the fwd on L, fwd on R. With the next W he starts with R: he turns 1/4 to R and dances sideways, then fwd for 3 Change-of-step. With the 3rd W, he starts L; with the 4th, R; and so on.

There is lots of play between M and W. W follow M with their eyes (and turns of the head and body). W may bounce in time to music. M swing their arms freely. M may lift arms sharply to shoulder height, snap fingers at W, or stamp to get their attention.

32

M ends facing ptr. Stamp 3 times, L,R,L ending with wt on both ft.

FIGURE IV. CHAIN

1-16

Repeat Figure II, but end with W in front of M.

FIGURE V. W FIGURERING

1-32

Repeat Figure III with the roles reversed, that is, W dance around M. M hold arms crossed in front of chest. W hold skirts.

FIGURE VI. PROMENADE

The dancers can sing along in this figure.

1-7

Partners acknowledge each other briefly. M offers W R arm and W takes it with L arm. Free hands hang at sides and swing freely. Beginning L, walk 14 steps CW in a circle, cpl following cpl.

8

Stop and do 3 stamps in place (L,R,L). Then, turn 1/2 twd ptr and change arms, acknowledging ptr.

9-15

Walk 14 steps starting R CCW in a circle. Some groups wave free hands at onlookers.

16

Face ptr, join M L and W R hand extended to side, and stamp R,L,R. End with wt on both ft.

Klara Semb has written down the dance for 6 cpls, but 7 or 8 are used in many groups. When there are 7 or 8 cpls, the figuring is 3 meas around each person, and advance to the next on the 4th. With 7 cpls, dance around ptr first and last. With 8 cpls, dance around each person once (ptr first). The chains must also be performed faster, and with 8 cpls it can be quite hectic. I prefer the 6 cpl version.

Presented by Alix Cordray

# Jeg gikk meg ut i lunden grønn

(Norway)

This is a song dance, a kind of dance done almost exclusively by organized folk dance groups. The dance form is based on the living Faroe Islands tradition, also thought to have existed in Norway at one time, but it has been changed considerably in the Norwegian revival. The Norwegian form was created mostly by Hulda Garborg just after 1900, with the primary motive of getting people to sing Norwegian songs. New song dances are still being created today.

In Norway the only accompaniment is singing. Because of this, song dances have also been used in some places where there is a religious objection to dancing. I have taken the liberty of dancing to a recording because of the difficulty of learning song words in Norwegian.

Pronunciation:

**Music:** "Jeg gikk meg ut i lunden grønn", Heilo 7007. The dance was composed for another song, "Hans og hånån", but fits equally well to this tune since both are reinlenders. It is described in Klara Semb, *Norske Folkedanser I, Songdansar*, Oslo 1985, ISBN 82-521-2621-9.

**Meter:** 2/4 (reinlender).

**Formation:** Couples in a circle holding hands, W on M R. Hold hands R over L, palm against palm, thumbs crossed. This is called a "heavy" hand hold. Bring your R arm against your R side, palm up. Each dancer is responsible for his own R arm; the L hand simply rests in the R hand of the dancer in front.

**Steps:** Kvilesteg: Step fwd on L (ct 1); step slightly fwd or beside L on R (ct &); step fwd on L (ct 2); lift (ct &); step fwd on R (ct 3); lift (ct &). Repeats with same ftwk.

Reinlender step: Step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2); lift or hop (ct &). Repeats with opp ftwk. M dances bkwd in this dance. Also danced to side, closing ft on the first "&" ct.

Meas

Pattern

Introduction.

- |      |   |
|------|---|
| 1-6  | All dance 4 kvilesteg fwd (CW).   |
| 7-8  | Release corner's hand. M raise joined hands with ptr slightly. They turn once CCW, M dancing bkwd, W fwd, using 2 reinlender steps.   |
| 9-11 | Resume starting pos, and dance 2 Kvilesteg fwd.   |
| 12   | Step fwd on L (ct 1); step slightly fwd or beside L on R (ct &); step fwd on L (ct 2); step beside L on R (ct &). On the last movement, release hands, turn to face ptr, and join R hands in a thumb grip at shoulder height. |
| 13   | Dance one reinlender step sideways to L, M twd ctr and W away from ctr.   |
| 14   | Dance one reinlender step sideways to R, M away from ctr, W twd ctr. At the same time, change hands to L thumb grip by joining L hands over R and then releasing R hands.   |

## Jeg gikk meg ut i lunden grønn—continued

15-16 Maintain joined L hands, and join R hands over L in a thumb grip. Dance 4 step-hops (or step-lifts) starting with L, approx once around CW. Then, get ready to start again, with M dancing straight fwd into place.

The recording has 4 verses, then meas 9-16 are repeated.

Jeg gikk meg ut i lunden grønn,  
der møtte meg ei piga skjønn.  
“Å vi’ du vera vennen min  
og følga med meg hjem?”

I went out into the green grove,  
there I met a beautiful girl.  
“Oh, do you want to be my sweetheart (little friend),  
and come home with me?”

## Refrain:

Sjung fadderi, sjung fadderalla,  
sjung fadderi, og fadderalla lei.  
Repeat last 2 lines of verse.

Sing tralala, sing tralala,  
Sing tralala, and tralala lo.

“Om åtte dagar sko du få svar  
når eg hev fråga mor or far.  
Og viss at det æ viljen din,  
så sko eg bliva din.”

“In eight days you will get an answer,  
when I have asked my mother and father.  
And if it is what you want,  
I will be yours.”

Når åtte dagar forgangne var,  
da pigan seg en anden tar.  
Et oppslagsbrev hun til meg skrev,  
ho sviki har sin ven.

When the eight days have passed,  
the girl has taken another.  
She wrote me a letter breaking the engagement,  
she has betrayed her friend.

“Adjø min far, adjø min mor,  
adjø min søster og lila bror.  
No reiser eg til fremmande land,  
kjem alli meir igjen.”

“Good-bye my father, good-bye my mother,  
good-bye my sister and little brother.  
I am leaving now for foreign lands,  
never to return.”

Presented by Alix Cordray

# Komletrø

(Norway)

This is a very simple mixer that can be done to any masurka with regular phrasing. "Komle" is a dialect word for a large potato dumpling, while "trø" means step. My source is Torleiv Molaug of Stavanger, a specialist in simple social dances for groups without much dance experience.

Pronunciation:

Music: Any squarely phrased masurka, preferably a fast one.

Formation: Couples facing LOD, Promenade position, M R arm on top. The man leads by pulling and pushing slightly with his R arm. Arms should be slightly bent at the elbow.

Steps: Light, springy running steps. There is one step on each beat.

Meas

Pattern

## Introduction.

- 1-4 Run 12 steps fwd. Usually, the M starts with L and the W with R, but which foot they start with is not important.
- 5-8 Run 12 steps bkwd.
- 9-10 Rotating CW, M fwd and W bkwd, run 6 steps. To turn quickly, face ptr slightly and "lock" arms at the elbows. With slightly bent arms, the M pulls a little with his L hand and presses his R arm (just above the elbow) against the W's bent L elbow.
- 11-12 Rotating CCW, M bkwd and W fwd, run 6 steps.
- 13-14 Release L hands. M turns W to her own R twice under the joined R hands. They both run 6 steps. M in place, W turning in place. M faces LOD, and the W is to his R and slightly in front of him.
- 15-16 W run 6 steps in place. M clap on ct 1 of meas 15, run fwd 3 steps turning once to L at the same time. Then run 3 steps fwd to next W. Join hands in promenade position. Usually, the couple joins R hands first, then L hands under.

Presented by Alix Cordray

# Nord-Norsk Masurka

(Norway)

This is a very simple dance that can serve as an introduction to masurka and to turning. This dance was collected and written down by Egil Bakka, Dag Vårdal, and Tormod Lunde. A description has been published in *Dansetradisjonar frå Nordland og Troms*, Rådet for folkmusikk og folkedans, Trondheim, 1985, ISBN 82-991268-0-0.

**Pronunciation:**

**Music:** Any Norwegian masurka, but preferably a fast one. (A different kind of masurka dance is done in Gudbrandsdal—known in the U.S. as Døla masurka. The mazurkas from that area are especially slow and should not be used.) 3/4 meter

**Formation:** Couples in shoulder-waist or ballroom position, M back to center of circle.

**Steps:** Masurka step: Step on L to L (ct 1); close R to L (ct 2); bounce on both (ct 3). Alternatively: Step on L to L (ct 1); step on R beside L, L ft moving a little to the side (ct 2); lift on R, bringing L ft in to R again (ct 3). Either step can be used.

**Styling:** 3 even bounces in each meas; that is, no ct is especially accented.

**Meas**

**Pattern**

**Introduction.**

1-2 Two masurka steps to M L, W R.

3-4 With 6 light running steps, turn once CW (or alternatively, once CCW). Stay more or less facing ptr, R ft between ptr's feet. M often begins by stepping slightly bkwd in order to lead his ptr around.

Usually, this four meas pattern is repeated over and over. Occasionally, a dancer will turn longer, most commonly for 6 meas.

Presented by Alix Cordray

# Tretur fra Hordaland

(Norway)

This is a figure dance for three people, and belongs to the "ril" (reel) family of dances. Ril dances are mostly found along the Norwegian coast, are thought to be quite old, and are probably related to music and dance found in Scotland. Tretur frå Hordaland is widely used in Norway in performances by folk dance groups. It is nearly always performed as a dramatic dance with one man and two women. The two women smile at the man and enjoy his attention. They dislike each other, acting angry and frowning at each other. The dance is described in Klara Semb, *Norske Folkedanser II, Turdansar*, Oslo 1991, ISBN 82-521-3657-5.

## Pronunciation:

**Music:** Norwegian Folk and Figure Dances I, EMI C054-37340 or TD-6; Norsk Grammofonkompani A/S, Oslo. The former is a better recording. The latter is, to my knowledge, out of print but some folk dancers in the U.S. have it. 2/4 meter

**Formation:** One man and two women in a circle holding hands at shoulder height. These small circles can be anywhere in the room, and have no relationship to either the room directions or the other circles. The dance can also be done with one woman and two men.

**Steps:** Step-hops: Step L (ct 1); hop on L (ct &). Step alternates. Rhythm should be even (not skips). The steps should be done with slightly bent knees, and tight, controlled movements. When dancing fwd, the steps are exactly in front of one another, along a line. Free ft is placed approx in front of supporting ankle.

Reeling: Step-hops done crossing behind. Cross L behind R (ct 1); hop fwd on L (ct &). Step alternates. The step is stationary.

Changing Feet: For M, bend knees as far as possible with heels still on the ground. Leap onto L, sending R leg out fwd and straight, R ft just off ground and parallel to floor (ct 1); Repeat with opp ftwk (ct 2). There is very little level change. W stand more upright and do the step lightly, leaping with level change.

## Meas

## Pattern

### INTRODUCTION.

### FIGURE I. CIRCLE AND BACK

- |      |  |
|------|--|
| 1-7  | Beginning with L ft, 14 step-hops around to L. Face slightly L throughout. |
| 8    | Facing ctr, 3 stamps L,R,L (cts 1.&.2).                                    |
| 9-16 | Repeat meas 1-8 with opp direction and ftwk.                               |



**FIGURE II. FIGURERING (SETTING)**

M crosses arms in front of chest. Each W holds skirt or has hands on hips, thumb fwd and fingers bkwd.

- 1-7 M turns to W on his R. They face, while the other W faces M back. All adjust pos so they are in a line. M chooses between the 2 setting steps: reeling and changing feet. W he is facing answers with the other step. The remaining W walks back and forth: 4 steps facing slightly L, 4 to R, 4 to L, 2 to R.
- 8 All do 3 stamps, L,R,L (cts (1.&.2)).
- 9-16 On the 1st ct, M turns 1/2 (either direction) to face the other W. Repeat meas 1-8 with opp ftwk, the 2 W having exchanged roles.

**FIGURE III. FIGURE EIGHT (OR REEL OF THREE)**

- 1-8 Beginning with L ft, walk 16 steps in a figure eight through the other dancers' places. The M and W facing at the end of Fig II begin by passing L shoulders ("drive on the right"), with the odd W dancing out to her L. Each person follows the person in front of him/her, allowing the 3rd person to pass in between. Arms hang freely at sides; W can hold skirt.
- 9-15 Repeat meas 1-7, ending close together. To end with the 2 W on same side as they started, M does not cross through middle at end.
- 16 3 stamps L,R,L, ending with wt on both ft. Resume starting pos.
- The dance is usually done 3 times. If desired, the people can change roles each time through the dance, so that each person dances the part of the M as described above.
- The dance ends with Fig I, meas 1-8. Usually, all swing hands in and out of circle on meas 1-7, and bring hands to ctr at shoulder height in meas 8.
- Dramatic elements often used with person you don't like: raise nose away from person snootily, shake fist, hands in front of face: thumb on nose—other thumb on little finger, wiggle fingers, try to wrench hand you are holding (or refuse to hold it at all). With person you like: get close and smile sweetly, wave during setting.

Presented by Alix Cordray

# Telespringar / Telegangar

(Norway)

The springar and gangar from Telemark are some of the most important representatives of Norwegian bygdedans tradition. Bygdedans originated in the 1600s, arriving in Norway together with the fiddle. Many of these dances have unbroken traditions, and the dances from Telemark are certainly some of the strongest.

Many springar dancers do only springar and gangar, so the dances are very richly embroidered. They vary from region to region, individual to individual, and execution to execution. For the best dancers, there is a strong interplay between the partners and the fiddler. There is a strong aversion in Norway to choreographing or fixing these dances for fear of narrowing the traditions. There is even very little discussion about what constitutes the important aspects of the dance, so that different dancers will give widely varying opinions.

Bygdedans are some of the most important dances in Norway today, and are certainly the most unique. Unfortunately, it is very difficult to squeeze them into the mold expected by American folk dancers, and so they have been taught very little in the U.S. Two of the simpler bygdedans with relatively fixed structures have, however, gained wide popularity both in Norway and the U.S.: rudl (or Vossarull) and pols (or Rørospols).

To learn a bygdedans is usually quite a large investment. In Norway, the telespringar courses are 2 hours a week over 10 weeks, and that is considered only an introduction. Dancers must learn to improvise within the dance framework, and this takes time. To learn one of these dances in 55 minutes is virtually impossible, but I present it to give you a taste of what the bygdedans excitement is all about. Fortunately, there are now many groups in the U. S. where you can practice, and weekend courses are often given. I have a rather modest goal in presenting this dance at Stockton: to pique your interest.

Springar and gangar are not different in principle except for the meter. Springar is written in 3/4, while gangar is in 2/4 (or 6/8) and uses a walking step. The dance traditionally has three parts: vendingsdel (one and two-hand motifs), lausdans (separate from ptr), and samdansdel (turning with ptr). Usually, once through the dance means dancing each part in order. The vendingsdel varies considerably each time through the dance, while the samdansdel is relatively fixed. In Telemark, the lausdans has an unusual placement and is not always used—we will not use it here.

The music is nearly always a solo fiddle (with foot tapping as bass accompaniment). Many melodies are built up in an unusual way. There are not phrases of 8 measures, but smaller units of 2-3 measures. The melody is a chain of themes and variations, like beads on a string, e.g. a a' a'' b a' b' a' c a' a'' b' b'' (a,b,c represent themes, the ' marks signify variations). This method of constructing melodies is thought to be quite old and Norway is one of the few places it is preserved.

Hearing the rhythm is most important. In the dance, following the rhythm with the svikt (downs and ups) pattern is the most essential characteristic of the dance; the figures are less important.

How long each motif is danced is up to the man. Of course, there are norms within which most dancers fall. M usually follows changes in the music when he changes; it is more common to change after a musical change (e.g. the beginning of a "phrase") than just before (the end of a "phrase"). However, it is very difficult to state rules that dancers don't occasionally break.

## Telespringar / Telegangar—continued

## Pronunciation:

**Music:** At Stockton, we are using springars and gangars from Heilo 7051. The best recordings are probably Knut Buen's Spel til Dans I, II, III, and IV cassettes, which have been made especially for dancing. Other recordings may or may not be suitable for dancing (many fiddlers do not play good dance music, or the foot tapping has been suppressed). On recordings, it may just say "springar" and you must know that the fiddler is from Telemark (Springar music from other districts is quite different and you cannot dance Telespringar to it.)

**Meter:** Gangar: 2/4 (or 6/8)

Springar: 3/4. The beats are not the same length. 1 is longest, 2 long, 3 short (approx 40%, 35%, 25% or measure, respectively). Beware: people from other regions of Norway listening to the same music will not count the "1" in the same place! If you are having trouble, you can often identify the two beats close to each other (3-1). Fiddlers from Telemark stamp on beats 1 and 2; this should be audible on music recorded for dancing. It is also much easier to dance to a live fiddler than to a recording.

**Formation:** Couples facing LOD around the room. Hold M R and W L at shoulder height to begin. The cpls are independent. There is disagreement about whether the cpls must move in LOD the whole time, not passing, or whether they can stop for the various figures.

**Steps:** Each person begins on whatever fit he wants.

**Gangar:** Walking steps, 2 per measure. Usually, the toe is placed on the floor first, and there is quite a pronounced svikt (down and up accents).

**Springar:** Step fwd L (ct 1) as in ordinary walking step; step fwd on R (ct 2), lowering wt; step on ball of L in front of R (ct 3). Repeat with opp ftwk. All 3 steps move fwd: the movement through space is at approx constant speed. Schematically:

	<u>ct 1</u>	<u>ct 2</u>	<u>ct 3</u>
rhythm	longer	long	short
step length	normal	normal (or long)	very short
part of foot	heel first	whole foot	ball
level (svikt)	flat	down	flat

In most areas, the upward movement in ct 3 does not go so high that the wt must be lowered again in ct 1.

This step can be done in any direction. M often vary the step, especially by lifting and thereby not stepping on one or more cts.

Movement Order

Dance fwd a few meas, W on M R, holding nearer hands at shoulder level.

Vendingsdel

M dance more or less on spot (actually, M moves in a small circle to make W movement easier). Lead W all the way around M CCW. She dances fwd.

Lead W around CCW once more, but change to L hand as her L hand passes M L shoulder. When W gets around to M R side, join R hands in front of W chest. This is a sort of reverse Varsouvienne position. Dance a few meas, M bkwd, W fwd.

Face ptr, so joined L hands are just above joined R hands. Keeping all 4 hands near each other, turn W once CCW. M turns once CW. W turns once CCW.

M lowers W R arm over his elbow, and they join M R and W L out to side. This is a strange sort of ballroom position, used for the samdansdel each time. W R upper arm extends nearly horizontally from shoulder, lower arm hangs nearly vertically. M holds her forearm near the elbow with his forearm. M R and W L are joined out to the side, arms slightly bent, M hand on top.

Samdansdel

The couple rotates CW, usually with the center nearer the M (W makes a bigger circle). W dances fwd. M may also dance fwd. In springar, M usually dances sideways to L with a special pattern: L to side, R in front, L to side, R in front, L to side, R behind L. This 2 meas pattern is repeated.

Transition: Release M L and W R, and turn W 1-2 times under joined hands.

The dance is then repeated from the beginning. Many vendingsdel patterns are possible, but again, the rhythm and svikt are what make it a Telespringar.

Another common vendingsdel pattern

Lead W around CCW, but when she gets to M L side, join L arms. Rest hand on ptr's arm just above the elbow, arms are slightly bent. Both dance fwd.

M turns bkwd under the joined arms (turns CCW). Keep L hand in front of body. W continues to dance fwd.

M holds L arm bent, hand in front of waist. W has L arm behind M, and holds L forearm with L hand. R hands joined in front of W chest. M dance bkwd, W fwd, for several meas.

Transition: Release L arms, M begins to dance fwd. He turns W CCW 1-2 times under joined R arms. Then, he lowers her R arm and takes the pos for the samdansdel.

Presented by Alix Cordray

# Baroš oj Barica

(Medimurje)

Pronunciation: BAH-rosh oy BAH-ree-tsah

Music: Special cassette; Aman LP 102, Side A/6

8/8 meter

Formation: Circle of couples, W on M's R, hands joined down in circle.

## Meas

## Pattern

### INTRODUCTION.

#### FIGURE I

- 1 Moving L, step on L (ct 1); step across on R (ct 2); step on L (ct 3); hit R next to L (ct 4); hold (ct 5); step diag back on R, bending R knee (ct 6); touch L beside R, straightening R knee (ct 7); hold (ct 8).
- 2 Repeat meas 1.
- 3 Same ftwk as meas 1, but dancers release hands and clap on ct 1, beginning a full CCW turn in place on the first 4 cts. Remainder of meas 3 is the same as meas 1. Rejoin hands at the end of the turn.
- 4 Repeat meas 1.
- 5-6 Repeat meas 3-4.

#### FIGURE II

- 1-2 Repeat Fig I, meas 1-2.
- 3 Same ftwk as meas 1, but dancers release hands and clap on ct 1, beginning a half turn CCW in place on the first 4 cts. Remainder of meas 3 is the same as meas 1. Dancers are now facing out of the circle. Rejoin hands at end of turn.
- 4 Repeat meas 1, facing out of the circle.
- 5-6 Repeat meas 3-4 to end facing into the circle.

#### FIGURE III (Couple Turn)

- 1-2 Repeat Fig I, meas 1-2.
- 3 Man: Stamp L in place, clapping once (ct 1); stand in place, hands on hips (cts 2-5); stamp R, taking wt (ct 6); stamp L taking wt (ct 7); hold (ct 8).  
 Woman: Clap once on ct 1 while taking three steps (L-R-L) to move in front to face ptr with L arm raised, elbow bent (cts 1,2,3); hit R next to L (ct 4); hold (ct 5); step on R bending R knee (ct 6); step on L next to R, straightening R knee (ct 7); hold (ct 8).
- 4 In closed pos (M's R on ptr's shldr blade, his L on her upper arm, W's L on ptr's R shldr blade, her R on his L shldr), take 4 steps to make one turn CW. Begin with R (cts 1-4); hold (ct 5); step on R bending R knee (ct 6); step on L beside R, straightening R knee (ct 7); hold (ct 8).

**Baroš oj Barica—continued**

- 5           **Man:** Same as meas 3.  
              **Woman:** Same ftwk and arm position as meas 3, but takes first 3 steps to make 1 solo turn CCW in place.
- 6           **Same as meas 4, but open into the circle again on cts 4-5 and finish the last part of the step in the circle. Take no wt on last step. This leaves the L free to begin the pattern again.**

Presented by Barry Glass

# Bunjevačko Momačko Kolo

(Vojvodina)

This kolo is from Subotica, a city in Bačka. Subotica is close to the Hungarian border and the dance shows much Hungarian influence.

Pronunciation:

Music: Special cassette; Aman LP102. Side B/4 2/4 meter

Formation: One man with hands around waists of two ladies, one on either side of him. Ladies rest inside hands on man's shoulders. Man holds ladies' outside hands behind their backs. Trios stand facing into a circle.

Steps:

## STEP I

1-2 Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2); lift L (ct &). Repeat with opp ftwk.

## STEP II

1-2 Step on R in place (ct 1); lift on R (ct &); Repeat on opposite ft (ct 2). Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2); lift on R (ct &). The step will be repeated on opp ft.

## STEP III

1 Lift on L and come down gradually onto R (cts &,1); do same step from R to L (cts &,2); lift on L again (ct &).

2 Step on R in place (ct 1); step on L in place (ct &); step on R in place (ct 2).  
Note: This is the same kind of step found in Veliko Kolo from this same area. Men may improvise on the steps.

## STEP IV

1 Same as meas 1 of Step III, merely a repetition of the Veliko step.

## Men's Solo Step I

1 Lifting on L, touch R to side, slightly turned in (ct 1); lifting again on L, bring R across L slightly to touch, slightly turned out (ct &); repeat (cts 2,&). May be done with opp ftwk.

## Men's Solo Step II

1 Step on L in place (ct 1); lift on L, bringing R heel across L instep (ct &); repeat with opp ftwk (cts 2,&).

2 Four scissors steps in place beg with L coming back. Toes touch floor at all times.

## Men's Solo Step III (ct &-ah-one, &-ah-two)

1 Hopping on R, click L to R (ct &); land on L (ct ah); step on R (ct 1). Repeat (cts &,ah,2).

## Bunjevačko Momačko Kolo

MeasPattern

8 meas

INTRODUCTION. No action.FIGURE I

1-8

Trios dance 4 complete Step I in place.

FIGURE II

1-8

Using 4 of Step I, trios pivot slowly CW to make one revolution.

FIGURE III (Exchange)

1-4

Ladies exchange in front of man, left lady passing in front, using 2 of Step II. Man dances 2 complete Step I.

5-8

Ladies return to place, lady now on left passing in front. Man continues Step I.

FIGURE IV (Solo)

1-8

Man moves twd ctr of circle using 16 of Men's Solo Step I. Ladies repeat Figure III in place.

FIGURE V (Solo)

1-8

Men dance 4 of Men's Solo Step II back to place. Ladies dance 4 of Step III in place.

FIGURE VI

1-8

Using Step I, man makes 1 complete circle CW around right lady who turns with him in place. Left lady turns once CCW.

9-16

Man moves to left lady and they make one CCW circle while right lady makes another turn CW in place.

Note: Each lady makes two turns while man does a figure 8 around them.

FIGURE VII

1-2

All three step fwd on R making a slight dip (ct 1); step back on L (ct 2). Step on R in place (ct 1); step on L in place (ct &amp;); step on R in place (ct 2); lift on R (ct &amp;).

3-4

Repeat with opp ftwk.

5-8

Repeat meas 1-4.

Repeat dance from the beginning and add:

ENDING FIGURE

1-8

Man dances 8 complete (i.e. 16) of his Solo Step III. Ladies dance 16 of Step IV.

Presented by Barry Glass



# Kuperlika

(Macedonia)

**Pronunciation:**

**Music:** Special cassette; FR4101A

**Meter:** 7/8 counted 1,&,ah,2,&,3,&

**Formation:** Open circle, hands joined around circle at mouth level. This is a women's dance with either a male or female leader. This leader does special improvisational figures. Sometimes the female leader goes to the foot of the line and the second in line becomes the leader.

**Meas**

**Pattern**

**Introduction.**

- 1 Step L in place (ct 1); lift R hip slightly (ct &); drop hip (ct ah); step on R (ct 2); lift left hip and drop it (cts &,3,&).
- 2 Step L in place as in meas 1 (cts 1,&,ah); step R to side (ct 2); step L across (ct 3).
- 3 Step R to side (ct 1); step L (ct 2); step R (ct 3).

This step continues throughout dance until the music speeds up and all hip movements become hops and the dance moves much more in the air.

Presented by Barry Glass

# Podgorac

(East Serbian Vlach)

**Source:** Dance seen at Smotra Folklor, Zagreb. Special thanks to Robert Leibman for the use of his films in the further research of this dance.

**Pronunciation:**

**Music:** Special cassette; Aman LP-105, Side A/5

**Meter:** Melody is in 6/8; accompaniment is in 2/4. The dance will be counted 1,&.2,& (2/4).

**Formation:** Belt-hold (L over R), men and women in mixed line.

## Meas

## Pattern

1-4 **INTRODUCTION.** No action.

### STEP I

1-2 Step R to R (ct 1); step together L (ct 2). Repeat cts 1-2.

3 Step R to R (ct 1); raise L to R ankle (ct 2).

4 Step on L fwd and to L (ct 1); raise R to L ankle (ct 2).

5 Step fwd and R with R (ct 1); ladies kick L, men kick L front of R (ct 2).

6 Step L (ct 1); bring R to L (ct 2).

7 Step L (ct 1); ladies and men kick opp ftwk as meas 5 (ct 2).

8-112 Repeat this sequence 15 more times. Though ftwk is similar for men and women, body movement is different. Ladies turn body toward ft stepped on ct 1 and back to place on ct 2. Cts 3,4,5,7 do not return to place—that is when you change direction. Men step on ct 1 and turn body away from ft.

### STEP II

1 Step R in place (ct 1); step L in place (ct &); step R in place (ct 2).

2 Repeat meas 1 opp ftwk.

3 Jump onto both ft fwd and diag R (ct 1); jump again in place on both ft (ct 2).

4 Jump onto both ft to L (ct 1); jump in place on both ft (ct 2).

5-6 Step R fwd and diag R (ct 1); hop on R (ct 2); hop on R (ct &); step back on L leaving R down (ct 1); step back on R (ct 2).

7 Repeat meas 2.

Repeat sequence to end of music.

Presented by Barry Glass

# Polomka-Metovničanka-Kostenka

(Serbia)

This kolo medley is from Donja Bela Reka in northeast Serbia.

Pronunciation: poh-LOHM-kah, meh-tohv-nee-CHAHN-kah, koh-STEN-kah

Music: Special cassette; Aman LP 104, Side A/5

2/4 meter

Formation: Belt hold, L hand over, mixed line.

## Meas

## Pattern

### I. POLOMKA

#### Introduction:

- 1 Step side R on R (ct 1); step together on L (ct &); step side R on R (ct 2); touch L to R (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three more times.

#### BASIC STEP (Music changes and speeds up)

- 1 Step fwd on R (ct 1); step in place on L (ct &); step slightly behind on R (ct 2); step in place on L (ct &).
  - 2 Repeat meas 1.
  - 3 Hop on L (ct 1); step slightly back on R (ct &); step slightly back on L (ct 2); step back on R (ct &).
  - 4 Step back on L (ct 1); step back on R (ct &); step fwd on L (ct 2); hold (ct &).
- Repeat Basic Step until music ends.

### II. METOVNIČANKA

- 1 Step on R to R (ct 1); step on L over R (ct &); step on R to R (ct 2); lift on R (ct &).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three more times.
- 9 Step on R to R (ct 1); step on L in front of R (ct &); step on R to R (ct 2); step on L behind R (ct &). These are all very flat-footed steps so that the body will have to turn a little for the step to feel comfortable.
- 10 Repeat cts 1,&,2 of meas 9; lift L slightly on last & ct.
- 11-12 Repeat meas 9-10 with opp ftwk and direction.
- 13-16 Repeat meas 9-12.
- 17-18 Repeat meas 9 twice.

## Polomka-Metovničanka-Kostenka —continued

- 19-20 Repeat meas 9-10.  
 21-22 Repeat meas 11 twice.  
 23-24 Repeat meas 11-12.  
 Repeat Fig II until music ends.

III. KOSTENKA

- 1 Step on R to R (ct 1); step on L across over R (ct &); step on R to R (ct 2); step on L across behind R (ct &).  
 2 Step on R to R (ct 1); step on L across over R (ct &); step on R in place (ct 2); hop on R (ct &). L leg swings around behind on this hop.  
 3 Step on L behind R (ct 1); hop on L swinging R around behind (ct &); step on R behind L (ct 2); hop on R, no leg swing (ct &).  
 4-6 Repeat meas 1-3 with opp ftwk and direction.  
Variation (Called when leader chooses):  
 1 Same as basic.  
 2 Step on R to R (ct 1); stamp L next to R (ct &); stamp R again same place (ct 2); hop on R swinging L behind (ct &).  
 3 Same as meas 3 of basic.  
 4-6 Repeat meas 1-3 of Variation with opp ftwk and direction.  
 Repeat Fig III until music ends.

Presented by Barry Glass

# Šroteš

(Prigorje, Croatia)

Pronunciation: SHROH-tesh

Music: Special cassette; Folk Dancer MH-3021B

2/4 meter

Formation: Circle of couples facing LOD. Woman is on man's right. Inside hands are joined and down.

## Meas

## Pattern

### INTRODUCTION.

#### STEP I

- 1 Beginning M L and W R, step fwd (ct 1); chug back slightly (ct &); repeat with opp ftwk (cts 2.&).
- 2 Repeat meas 1.
- 3 Beginning M L and W R, take 3 steps to turn and face each other, still holding inside hands (cts 1.&.2); chug (ct &).
- 4 Return to place with ftwk opp of meas 3.
- 5-7 Repeat meas 1-3.
- 8 Using 3 steps, partners take a "shoulder-shoulder" type ballroom position.

#### "POLKA"

- 1 Beginning M R and W L, step on flat ft to side, leaning somewhat in direction of movement (ct 1); still leaning in same direction, step L in place (ct &); step R in place (ct 2); hold (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-6 Repeat meas 1-2 twice. Note: During the first 6 meas, couple rotates one complete circle CW
- 7-8 Bounce 7 times on both ft. Hold on last & ct.
- 9-16 Repeat meas 1-8.

#### STEP II

- 1 Both M and W beginning R, step in place (ct 1); chug (ct &); repeat on L (cts 2.&).
- 2 Step sdwd on R (ct 1); close L to R (ct &); step sdwd on R (ct 2); chug (ct &).
- 3 Repeat meas 2 with opp ftwk and direction.
- 4 Repeat meas 2.
- 5 Repeat meas 1 with opp ftwk.
- 6 Repeat meas 3.
- 7 Repeat meas 2.
- 8 Repeat meas 8 of Step I.

Suggested sequence: Step I, Polka, Step II—Repeat whole dance from the beginning.

Presented by Barry Glass

# Stara Prizrenka

(South Serbia)

Pronunciation:

Music: Special cassette; FR-4104A

2/4 meter

Formation: Open circle, hands held no higher than mouth, forearms touching neighbor's forearm around circle. Arms pivot from elbows left (ct 1) and right (ct 2) throughout dance. Lead male dancer carries unfolded handkerchief while lead woman carries folded handkerchief. Dance continually moves to right. Count the first count of meas 1 as 1,&,ah.

Meas

Pattern

Introduction.

- 1 Step fwd on L (cts 1,&); step on ball of R beside L (ct ah); step fwd on L and hold (ct 2).
  - 2 Step back on R (ct 1); step on L behind R (ct 2).
  - 3 Step to side on R (ct 1); lift L (ct 2).
- Repeat to end of music.

Presented by Barry Glass

# Turopoljski Drmeš

(Turopolje, Croatia)

Pronunciation:

Music: Special cassette; Aman LP 102, Side A/2

Meter: 2/4 meter counted as 1,ee.&.ah,2,ee.&.ah. Meas 17-24 are in 3/4 meter.

Formation: Mixed circle, back-basket hold.

Meas

Pattern

## Introduction.

- 1 Facing ctr, step on R in place (ct 1); raise up on ball of R (ct ee); land on heel of R and whole of L (ct &); step on L slightly to L (ct ah); repeat (cts 2,ee,&.ah).
- 2-7 Repeat meas 1.
- 8 Repeat cts 1,ee.&.ah of meas 1; step on R (ct 2); hold (ct ee.&); step fwd on L (ct ah).
- 9 Step on R (ct 1); step on L (ct &); step on R (cts 2,ee,&); step on L (ct ah).
- 10-15 Repeat meas 9.
- 16 Repeat meas 9, but do not step on last ah ct.  
The next 8 meas are in 3/4 time.
- 17 Step on L (ct 1); lift on ball of L (cts ee.&); land on heel of L (ct ah); step on R (ct 2); step on L (ct &); step on R (ct 3); step on L (ct &).
- 18 Repeat meas 17 with opp ftwk.
- 19-23 Alternate first meas 17, then meas 18.
- 24 Repeat meas 18, but put no weight on R on last step (ct &).  
Dance repeats until end of music.

Presented by Barry Glass

# Žensko Makedonsko

(Macedonia)

Pronunciation: ZEHN-shoh mah-KEH-dohn-skoh

Music: Special cassette; FR-4101B

Meter: 9/16 counted as SSS QS.

Formation: Line of women. Joined hands held fwd and slightly up, elbows bent.

## Meas

## Pattern

### INTRODUCTION.

#### STEP I

- 1 With wt on R, the L points front (S); points side (S); bring ft together (S); bend R knee again, step on L (Q,S).
- 2 Step on R (S); step in place on L (S); wt on L, R goes out slightly in front and straight (S); whole leg rotates, heel moving towards L (Q); step together taking wt on R (S).
- 3 Wt on R. L heel moves in (S); step together (S); S QS are a repeat of meas 2's S QS.
- 4-6 Repeat meas 1-3.
- 7-18 Repeat meas 1-6 two times.

#### STEP II

- 1 Same as meas 1 of Step I.
  - 2 Drop hands, put L hand on hip, R hand extended up and fwd, waving handkerchief. Scissors onto R (S); and onto L (S); hop on L with R extended (S); hop on L (Q); step on R fwd (S).
  - 3 Hop on R, L extended (S); leap on L sightly fwd (S); 2 hops on L (SQ); leap in place on R (S).
  - 4 Leap fwd on L facing diag right at the same time R arm flicks handkerchief over head toward L shldr (S); 3 hops on R with L extended (SS Q); leap on L (S).
  - 5-8 Repeat meas 1-4.
- Each step changes with the music until end.

#### ENDING STEP

Scissors R and L; step together.

Presented by Barry Glass



# Žensko Makedonsko

(Macedonia)

Pronunciation: ZEHN-shoh mah-KEH-dohn-skoh

Music: Special cassette; FR-4101B

Meter: 9/16 counted as SSS QS.

Formation: Line of women. Joined hands held fwd and slightly up, elbows bent.

## Meas

## Pattern

### INTRODUCTION.

#### STEP I

- 1 With wt on R, the L points front (S); points side (S); bring ft together (S); bend R knee again, step on L (Q,S).
- 2 Step on R (S); step in place on L (S); wt on L, R goes out slightly in front and straight (S); whole leg rotates, heel moving towards L (Q); step together taking wt on R (S).
- 3 Wt on R, L heel moves in (S); step together (S); S QS are a repeat of meas 2's S QS.
- 4-6 Repeat meas 1-3.
- 7-18 Repeat meas 1-6 two times.

#### STEP II

- 1 Same as meas 1 of Step I.
  - 2 Drop hands, put L hand on hip, R hand extended up and fwd, waving handkerchief. Scissors onto R (S); and onto L (S); hop on L with R extended (S); hop on L (Q); step on R fwd (S).
  - 3 Hop on R, L extended (S); leap on L slightly fwd (S); 2 hops on L (SQ); leap in place on R (S).
  - 4 Leap fwd on L facing diag right at the same time R arm flicks handkerchief over head toward L shldr (S); 3 hops on R with L extended (SS Q); leap on L (S).
  - 5-8 Repeat meas 1-4.
- Each step changes with the music until end.

#### ENDING STEP

Scissors R and L; step together.

Presented by Barry Glass

## 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 Experienced Square Dancers Workshop 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     |                                   |

# Square Dance Calls

## Equivalents for Lead to the Right

Heads forward, swing thru  
 Boys run right, wheel & deal  
 Sweep 1/4, pass thru  
 Heads right & left thru  
 Heads circle four left 3/4, pass thru

Head ladies chain, heads roll away, heads star thru

## Making Standard 1P-2P Lines of Four

Four ladies chain 3/4, sides right & left thru  
 Heads face your partner, back away, join your corner  
 Lines pass thru, "U" turn

Side ladies chain across, heads roll away  
 Sides face your partner, everybody star thru  
 First couple go left next couple go right

Heads lead right, circle four left 3/4  
 All back away

Heads square thru, four hands  
 Step to an ocean wave with the outside two  
Head men start a swing thru  
 The ends circulate one place  
 Boys run right, reverse the flutter wheel, men lead left hand (1P-2P lines)

Heads square thru, four hands  
 Step to an ocean wave with the outside two  
Head men start a spin the top  
 Everybody right hand hinge 1/4  
 Boys run right, double pass thru  
 Track II, swing thru, boys run, wheel & deal  
 Star thru, lines pass thru, wheel & deal  
 Centers zoom, new centers pass thru, left allemande

Heads square thru four hands  
 Step to an ocean wave with the outside two  
Head men start a spin chain thru - - - -  
 All swing thru, ladies trade  
 Lines forward, star thru, pass thru  
 Left allemande

**Square Dance Calls—continued****Fan the Top**

Heads forward, step to a wave

Fan the top - - - -

Swing thru, boys run right

Bend the line (zero)

Heads roll away with a half sashay

Heads forward, step to an ocean wave

Fan the top - - - -

Swing thru, boys run right, bend the line (zero)

Heads square thru four hands

Do sa do to an ocean wave

Fan the top - - - -

Spin the top - - - -

Boys run right, tag the line

Ladies "U" turn, left allemande

**Everybody Sweep 1/4**

Heads promenade half way around

Sides right & left thru

Heads square thru four hands

Swing thru with the outside two

Boys run right, ferris wheel

Everybody sweep 1/4, centers pass thru

Left allemande, square your set

(Set has rotated 1/4 right)

Presented by Jerry Helt

# Alle-Doe Contra

by Jerry Helt

1-3-5-7 etc. cross over & active

- \*8 Actives alle-doe with the one below
- 8 Inactives alle-doe with the one above
- 8 Actives down the outside, inactives up the center
- 8 All turn alone come back to place
- 8 Actives down the center, inactives up the outside
- 8 All turn alone, come back to place
- 16 All turn alone, face the same two, square thru five hands

## Definition of alle-do

- \* Active men left allemande with the lady below (or left hand turn once to place)  
While the active lady does a do sa do with the gent below

# Grand March

1. March round the room once, the first couple lead up the center followed by all the others
2. Couples separate: ladies to right, men to left
3. Lines meet half way round, and pass each other, ladies on inside
4. Lines meet at top and pass as before
5. Meeting again, half way round, lead up the center in couples
6. Couples turn right and left alternately, 1st couple to right, 2nd to left, and so on
7. Couples meet half way round, and march up in fours
8. First four turn right, second four turn left and so on
9. Fours meet half way round and march up in eights
10. Eights separate, four going to the right and four to the left
11. Meeting half way round, lead up in fours as before
12. Fours separate, couple going right and couple left
13. Meeting, lead up in couples, original first couple turning left at the top, followed by all the others

Presented by Jerry Helt

## Grand Swing Thru

- Starting formation:** Tidal wave, ocean wave of 6 dancers
- Definition** Those who can turn by the right 1/2, then those who can turn by the left 1/2. If "right" is not specified, it is understood to be a right handed Grand Swing Thru. If Grand Left Swing Thru is required, it must be specifically called "Grand Left Swing Thru," in which case, those who can turn left 1/2 then those who can turn right 1/2.
- Note:** In the same way that Swing Thru can be done from facing couples, Grand Swing Thru can be done from facing lines.
- Ending formation:** Tidal wave, ocean wave of 6 dancers.
- Dance example:** From a static square: Heads promenade half, heads lead right, veer left, bend the line, step to a wave, GRAND SWING THRU, GRAND SWING THRU, single hinge, girls run, right and left grand, promenade.
- Singing call example:** Heads promenade half, slide thru, pass thru, all pass the ocean, GRAND SWING THRU, GRAND SWING THRU, single hinge, girls run, turn thru, allemande left, come back and swing, promenade.
- Timing:** 6 beats of music
- Teaching hints:** Teach as with swing thru.

### Grand Swing Thru

- Heads lead right, circle to a line  
 Lines forward, step to a tidal wave  
 Grand swing thru - - - -  
 Grand swing thru - - - -  
 Step thru, partner trade (zero 1P-2P lines)
- Four ladies chain across the set  
 Heads square thru four hands  
 With the outside two pass the ocean  
 Grand swing thru - - - -  
 Right hand hinge, boys run right  
 Star thru (1P-2P line)
- Heads square thru four hands  
 With the outside two swing thru & spin the top  
 Grand swing thru, right hand hinge  
 Boys run, star thru, pass thru partner trade (1P-2P line)
- Head ladies chain 3/4 side men turn 'em  
 Side men roll the ladies away a half sashay  
 Forward six, do sa do same sex to an ocean wave  
 Grand swing thru in the wave of six  
 In the wave boys run right  
 Groups of three wheel & deal  
 All join hands & circle left  
 Four gents forward, square thru four  
 Do sa do the ladies to an ocean wave  
 Boys run right (1P-2P line)

Presented by Jerry Helt



## 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.
2. What the most striking characteristics are.

### Dance

### Music

#### Severnajaško (Northern Bulgaria)

- Wt mainly on the fore ft
- Small and energetic steps with high knee liftings
- The movements are light and upward
- Jumpy and bouncy

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 twd the ground, downward
- "Earthy" quality
- Smooth and round movements
- Gracious hand and arm gestures in individual performances
- "Contemplative," dignity

Starts often slow, "solemnly" then gradually builds to moderate—fast

Composed-irregular-meters in Western Thrace

Rich melody lines

Principal instruments: *gâdulka*, *gajda*, *kaval*

## Regional Differences and Characteristics—continued

Dance**Šopluk (Western Bulgaria)**

- 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
- *Šopska Natrisane* (relaxed shoulder bouncing on the rhythm of the steps)
- Very expressive, outgoing and “witty”

**Dobrudža (Northeastern Bulgaria)**

## Men:

- 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

## Women:

- Light, bouncy and feminine
- Rocking body and arm movements

**Pirin (Bulgarian Macedonia)**

- High 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

**Radopa (Rhodope Mountain Range)**

- Wt on the whole flat ft
- *Čukče* (low hops)
- Women: gracious almost solemnly “deliberate” steps
- Men: expressive and strong

Music


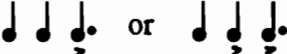

Fast vivid tempo

*Graovo*-syncopated beat in many slower and fast 2/4dances: 

Music consists of many 1/8 or 1/16 notes, which has the effect of the melody supporting and carrying the rhythm

Principal instruments: flutes (*svirka*, *duduk*, *kaval*)  
*gâdulka*, *gajda*, and *tapan*

Slow—moderate tempo, “stretched”

Both cts (main and secondary) are often stressed in the *Dobrudžjan* 2/4 beat Slow 7/8 *Râčënik* stressed are two out of the three main cts  or Principal instrument: *kopanka* (small *gâdulka*)Typical combination: *physharmonica*, *kopanka*, and *gajda* (*Dobrudžanskata Trojka*)

From slow—fast

Very melodic, songs rich in many different rhythms and irregular meters

“Stretched” and playful interpretation of the beat

Principal instruments: *zurna*, *tambura*, *tâpan*, *darabuka* and *trâmpe* (tambourine)Turkish influence, it is also the area of Moslim-Bulgarians (*Pomaci*)

Slow, usually to a song

*Horovodna pesen* (Dancesong) or accompanied by a *Kaba Gajda* (low-pitched *gajda*)


Melancholic, gliding melodies and singing


Here too, *Pomak* and Turkish influence


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# Bulgarian Dance Rhythms



**PRAVO**



**PRAVO TRAKIJSKO**



**PAJDUŠKO**



**RÂČENICA**



**ČETVORNO, MAKEDONSKO (PIRINSKO)**



**TEŠKOTO**



**DILMANO DILBERO, NEVROKOPSKO, LJASKOVSKO**



**DAJČOVO, VARNENSKO, KUČEK**



**GRÂŇČARSKO**


**KOPANICA, GANKINO**


**NEDA VODA**


**PETRUNINO**


**KRIVO SADOVSKO**


**BUČIMIŠ**

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## Bulgarian Dance Rhythms—continued

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

# Glossary of Bulgarian Terms, Symbols, and Abbreviations

## 1. Handholds

V-positions



Hands joined down at the sides.

W-position



Hands joined at shoulder height.

T-position



Hands placed on each other's shoulders.

X̄-position



Front-basket position.

X-position



Behind-basket position.

Belt-hold position

“Za Pojas”

“Na Golan”



Hands held at neighbor's dance belt.

“Teacup”-position



L hand at waist, R arm hooked at neighbor's elbow.

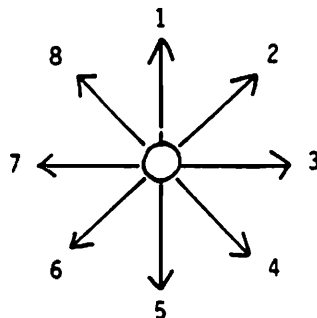
## 2. Symbols

The symbols used in the left column of the dance descriptions indicate the directions of the body and its movements. They are taken from a universal system for notating dance, called *Romanotation*. It was developed by the Romanian choreographers and dance ethnologists Theodor Vasilescu and Sever Tita.

### Direction Symbols

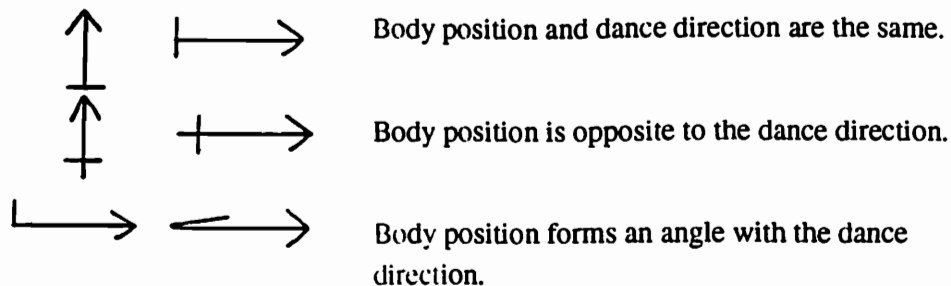
Arrows indicate the movement of the body in various directions, as well as the directions of the arms, legs, and the head.

The following diagram shows some of the possibilities:

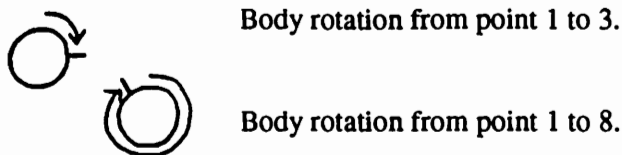


## Glossary of Bulgarian Terms, Symbols, and Abbreviations—continued

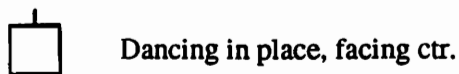
In order to combine the *dance direction* with the *facing position of the body*, a small cross-line is added to the movement-arrow.



To indicate a *rotation* around the vertical body axis in place, a circle represents the body, a little line the facing direction, and a small arrow the turn.



To indicate that steps and other movements are done in place, a small square is used. The little line indicates the facing position.

**Abbreviations**

bkwd	backward
CCW	counter clockwise
ctr	center
CW	clockwise
diag	diagonal
ft	foot, feet
ftwk	footwork
fwd	forward
L	left
LOD	line of direction (= CCW)
meas	measure(s)
opp	opposite
R	right
RLOD	reverse line of direction (= CW)
sdwd	sideward
sdws	sidewards
twd	toward
wt	weight

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# Dospatsko (13/8 variant)


(Bulgaria)

Dance named after and from the town of *Dospat*. Dospat is located in the Rhodope Mountain Region just near the border with the ethnographical region of Pirin, Bulgarian Macedonia. The dance contains styling characteristics especially from the Pirin region. Similar versions of this dance are known in Pirin as *Petruna*, also in 13/8 rhythm.

Jaap Leegwater learned this dance from Nina Kavardžikova who researched and recorded it from a folklore group at a local festival in the Rhodope region. The musical accompaniment consists of Svirka (flute) and Tâpan (big drum).

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.01 Side A/2

Meter: 13/8 

Formation: Open circle. Hands held in W-position.

Style: Rodopsko/Pirinsko

Light and jumpy

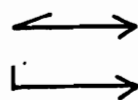

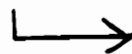
Bouncy

The men perform the same dance more pronounced while the women make smaller steps without losing the rhythmic temperament and performance.

Direction    Meas    Ct    Pattern

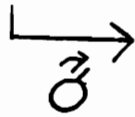
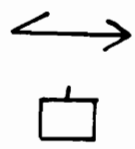
## INTRODUCTION.

### PART 1

	1	1-2	Step on R ft.
		3-4	Step on L ft.
		5	Step on R ft.
		6	Step on L ft behind R ft.
	2	1-2	Close R ft with a sharp click against L ft, wt on both ft.
		3-4	Lift R knee and kick R leg down ("Spusek" R), hopping on L ft.
		5-6	Close R ft next to L ft, bending both knees.
	3	1-2	"Spusek" R, hop on L ft.
		3-4	Jump on both ft together in place, bending both knees.
		5	"Spusek" L, at the same time making a low hop on R ft.
		6	Hold in plié.
	4	1-2	Hop on R ft, moving L leg in an arc from fwd—sdwd—bkwd with a straight leg, bending body slightly to the right and fwd (in extending with the moving leg).
		3-4	Step on L ft behind R ft in demi-plié (bending both knees), body leans slightly fwd.
		5	Step on R ft.
		6	Step on L ft behind R ft.

## Dospatsko—continued

**PART 2**

- |   |     |     |   |
|---|-----|-----|---|
|  | 1   | 1   | Step on R ft.   |
|   |     | 2   | Step on L ft behind R ft.   |
|   |     | 3-4 | Leap onto R ft, swinging L up in front.   |
|  | 2   | 6   | Step on L ft in front of R ft.  |
|   |     | 1-2 | Hop on L ft, making a "Spusek" (downward kick) with R ft, moving a little bit across in front of L leg. |
|   |     | 3   | Hop on L ft, moving R ft in an arc sdwd around.   |
|   |     | 4   | Step on R ft behind L ft.   |
|   |     | 5   | Hop on R ft, turning L heel sdwd out.   |
|   |     | 6   | Close L ft with a sharp click next to R ft.   |
|   | 3-4 |     | Repeat action of meas 3-4 of Part 1.  |

Note: Each part can be done six times, or alternated as indicated by the first dancer in the line.

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Presented by Jaap Leegwater

# Gânzovjana

(Bulgaria)

Gâmza is the name of a famous sort of grape and wine in Bulgaria. Both the name of the dance and the stamping movements in its various parts suggest a connection with the process of wine making and/or the celebration of the wine harvest. Gânzovjana is a line dance from the Vlach population in N.W. Bulgaria from the district around the town of Vidin. It was researched and learned by Jaap Leegwater in cooperation with Nina Kavardžikova, folklorist, from Bjana Stankova and Cenislav Dokov, dancers from Vidin, Bulgaria during a study trip in November 1991.


**Pronunciation:**

**Music:** Cassette "Folk Dances from Bulgaria" JL1992.01 Side A/4  
Recorded by Jaap Leegwater on November 22, 1991 in Vidin, Bulgaria and played by local musicians of the "Vidin Ensemble of Folk Songs and Dances," arranged and conducted by Genčo Gencev.

**Meter:** 2/4  or   
1 2                      1 & 2 &

**Formation:** Medium length straight lines. Hands held at belt-hold position.

**Style:** Vlach/Severnjaški  
Light and jumpy  
Small and energetic steps  
Shoulders are relaxed and gently bounce naturally on the rhythm of the steps.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
			<u>Introduction.</u> None. The dance starts immediately.
			<u>PART 1. "STAMPS"</u>
		&	R knee is up in front.
	1	1	Stamp R ft next to L toes, bending body at waist.
		2	Stamp R ft next to L toes.
	2	1	Small hop (lift) on L ft with the R knee up in front and straightening the body.
		2	Small hop (lift) on L ft.
	3	1	Step on R ft.
		2	Small hop (lift) on R ft with L knee up in front.
	4	1	Same as ct 2 of meas 3.
		2	Same as ct 2 of meas 3.
	5	1	Slide L ft bkwd along the floor, simultaneously turning R heel in with the ft still on the floor.
		2	Step on R ft in place, taking wt off L ft and straightening body.
	6	1	Small hop (lift) on R ft with L knee up in front.
		2	Repeat ct 1.


## Gâmzovjana—continued

- |   |       |   |   |
|---|-------|---|---|
|   | 7-8   |   | Repeat meas 5-6.  |
|   | 9     | 1 | Step on L heel.   |
|   |       | & | Step on R ft next to L heel.  |
|   |       | 2 | Step on L ft.   |
| ↑ | 10    | 1 | Step on R heel.   |
|   |       | & | Step on L ft next to R heel.  |
|   |       | 2 | Step (fall) onto R ft.  |
|   | 11    | 1 | Step on L ft.   |
|   |       | 2 | Step on R ft.   |
| ↓ | 12    | 1 | Step on L ft.   |
|   |       | 2 | Lift on L ft, kicking R leg in front.   |
|   | 13    | 1 | Step on R ft.   |
|   |       | 2 | Lift on R ft, kicking L leg in front.   |
|   | 14-15 |   | Repeat meas 12-13.  |
|   | 16    | 1 | Step on L ft.   |
|   |       | 2 | Lift on L ft, lifting R knee in front.  |
|   | 17-31 |   | Repeat meas 1-15.   |
| ↺ | 32    | 1 | Bring L leg around close along the floor, making a 1/4 turn, pivot CCW on R ft.             |
|   |       | 2 | Step on L ft sdwd L in the 2nd position.  |
|   |       |   | <b><u>PART 2. "BOUNCES"</u></b>   |
|   | 1     | 1 | Bounce on both heels with emphasis.   |
|   |       | 2 | Bounce on R ft, turning body to face ctr.   |
|   | 2     | 1 | Step on L ft sdwd L in the 2nd position, bouncing on both heels and turning body to face R. |
|   |       | 2 | Bounce on both heels.   |
| ↺ | 3-4   |   | Repeat meas 1-2, moving 1/2 turn CCW.   |
|   | 5-8   |   | Repeat action of meas 1-4.  |
|   | 9     | 1 | Bounce on both heels.   |
|   |       | 2 | Bounce on R heel, turning body to face ctr and moving L ft fwd.                             |
|   | 10-15 |   | Repeat meas 9-14 of Part 1.   |
|   | 16    | 1 | Step on R ft sdwd R.  |
|   |       | 2 | Making a 1/4 turn, pivot CCW on L ft turning body to face L.                                |
| ↺ | 17-31 |   | Repeat meas 1-14.   |
|   | 32    | 1 | Small leap onto R ft, flicking L ft across in front.  |
|   |       | 2 | Small leap onto L ft, flicking R ft across in front.  |




## Gâmzovjana—continued

PART 3. "TAPPING"

- 
- 1 1 Low leap onto R ft, slightly bending both knees (demi-plié) and turning body to face L.  
 & Step on the ball of L ft next to R heel, straightening both knees.  
 2,& Repeat cts 1,&.
- 2 1,& Repeat cts 1,& of meas 1.  
 2 Repeat ct 1 of meas 1.  
 & Hold.


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

5-6 Repeat meas 1-2.

- 
- 7 1 Hop on R ft, bringing L ft close along the floor around.  
 2 Leap onto L ft in front of R ft.
- 8 1 Small leap onto R ft, flicking L ft across in front.  
 2 Small leap onto L ft, flicking R ft across in front.

Styling note for Part 2 and Part 3: Although the body directions change, the direction the head is facing and looking direction remains in place, i.e. facing fwd ctr (front).

Repeat the entire dance from the beginning. The dance finishes with Part 1 on meas 16 as follows:

- 
- 16 1 Leap onto L ft, lifting R knee in front.  
 2 Stamp R ft next to L ft.

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# Prošetah Se

(Bulgaria)

Dance from the Pirin region or Bulgarian-Macedonia. Learned from Maria Eftimova, choreographer and dance instructor from Sofia, Bulgaria in June 1992.

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.02 Side A/1




Meter:  $\frac{2}{4}$   or    
1 2                    1 & 2 &

Formation: Open or half circle. Hands joined in W-position.

Style: Pirinski/Macedonian

Light and bouncy

Arms bounce gently down and up in W-position on each ct.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
			<u>Introduction.</u> None.
			<u>PART 1.</u>
	1	1	Step on R ft, lifting arms slightly with marked accent.
		2	Step on L ft next to R ft, bringing arms back to normal W-position.
	2	1	Step on R ft.
		2	Bounce on R ft.
3	1	Step on L ft behind R ft.	
	2	Bounce on L ft.	
4	1	Step on R ft.	
			<u>PART 2.</u>
	1-2		Repeat meas 1-2 of Part 1.
			"Pas-des-Basque"
	3	1	Step (fall) on L ft.
		&	Step on R ft next to L toes.
		2	Step (fall) on L ft in place.
4		Repeat meas 4 of Part 1.	
			Note: Part 1 and Part 2 are alternated to the musical phrases in the accompaniment.

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# Kako Kostadine

(Bulgaria)

Kako Kostadine is the name of the accompanying song to which the dance is originally performed. Kostadin is a man's name. The dance is from Western Bulgaria, known as the ethnographical region of Šopluk. Kako Kostadine was introduced at the 5th Bulgarian Summer Dance Seminar, August 1991 in Bansko, Bulgaria by Velko Jovkov, dance instructor, and Toško Todorov, accordionist.

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.02 Side A/8

Meter: 2/4   
1 & 2 &

Formation: Open or half circle. Hands joined in W-position.

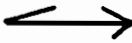

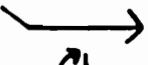
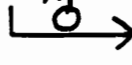

Style: Šopski:

Small and energetic steps


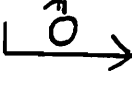
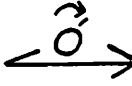

Upper part of the body moves slightly fwd in coordination with leg and knee liftings.

Keep shoulders relaxed so they can bounce naturally to the rhythm of the steps.

Both music and dance performance reflect the typical light and bouncy styling characteristic for the Graovo region, which is part of Šopluk.

Direction	Meas	Ct	Pattern
	16 meas		<u>Introduction</u> . No action.
	1	1	Step on R ft.
		2	Step on L ft.
	2	1	Step on R ft.
		&	Step on L ft across behind R ft.
		2	Step on R ft.
	3	1	Step on L ft.
		&	Step on R ft.
		2	Step on L ft.
	4	1	Step on R ft, extending L leg (slightly turned out) sdwd L.
		2	Hop on R ft, bending L leg across behind R leg.
	5	1	Step on L ft across behind R ft.
		2	Step on R ft.
	6	1	Step on L ft across behind R ft.
		&	Step on R ft.
		2	Step on L ft.
	7	1	Step on R ft.
		2	Step on L ft.

## Kako Kostadine—continued

- |   |    |   |   |
|---|----|---|---|
|   | 8  | 1 | Step on R ft.   |
|   |    | & | Step on L ft.   |
|   |    | 2 | Step on R ft.   |
|   | 9  | 1 | Step (leap) onto L ft across in front of R ft, bending body at waist. |
|   |    | 2 | Step back on R ft in place, straightening body.                       |
|  | 10 | 1 | Hop on R ft, swinging L leg sdwd L and bend across behind R leg.      |
|   |    | 2 | Step on L ft across behind R ft.                                      |
|  | 11 | 1 | Step on R ft.   |
|   |    | & | Step on L ft across behind R ft.                                      |
|   |    | 2 | Step on R ft.   |
|  | 12 | 1 | Step on L ft.   |
|   |    | & | Step on R ft.   |
|   |    | 2 | Step on L ft.   |
|  | 13 | 1 | Small leap onto R ft in front of L ft.                                |
|   |    | 2 | Small leap onto L ft.   |
|   | 14 | 1 | Small leap onto R ft.   |
|   |    | 2 | Small leap onto L ft across behind R ft.                              |
|   | 15 |   | "Pas-des-Basque"  |
|   |    | 1 | Small leap onto L ft sdwd L.  |
|   |    | & | Step on R ft next to ft, wt on both ft.                               |
|   |    | 2 | Small leap onto L ft in place.  |
|   | 16 |   | Repeat meas 15 with opp ftwk and direction.                           |

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Presented by Jaap Leegwater


# Ljavoto

(Bulgaria)

Ljavoto means "dance to the left." It is from and around the town of Gabrovo, Severnjaško or North Bulgaria. Learned from Maria Eftimova, choreographer and dance instructor from Sofia, Bulgaria in June 1992.

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.01 Side A/3

Meter: 2/4  or   
           1 2                   1 & 2 &

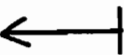

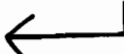



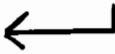
Formation: Open or half circle. Hands held at belt hold position.

Style: Severnjaško or North Bulgaria:

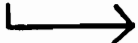
Jumpy and bouncy

Good and energetic knee liftings

Shoulders are relaxed and bounce naturally to the rhythm of the steps.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
			<u>Introduction.</u> None.
	1	1	Step on L ft.
		2	Hop on L ft, lifting R knee in front.
	2	1	Step on R ft.
		2	Hop on R ft, lifting L knee in front.
	3	1	Step on L ft.
		2	Hop on L ft, swing R ft in an arc around.
	4	1	Step on R ft behind across L ft.
		2	Hop on R ft.
	5	1	Step on L ft.
		2	Step on R ft behind L ft.
	6		Repeat meas 5.
	7	1	Step on L ft.
		2	Leap onto R ft.
	8	1	Hop on R ft, swinging L leg from sdwd L to fwd.
		2	Step on L ft in front across R ft.
	9	1	Step on R ft.
		2	Step on L ft.
	10	1	Step on R ft.
		2	Hop on R ft, kicking R leg in front.
	11	1	Step on L ft.
		2	Step on R ft behind L ft.

## Ljavoto—continued

- |   |       |  |
|---|-------|--|
| 12  | 1     | Step on L ft.                                  |
|   | 2     | Hop on L ft, kicking R leg in front.           |
|  | 13-14 | Repeat meas 11-12 with opp ftwk and direction. |

**Note:** As is characteristic for many authentic Bulgarian folk dances, in Ljavoto too, there is no synchronization between the phrases of the dance pattern and the musical accompaniment. In this case, the dance consists of 14 measures done to a musical accompaniment of (8 + 8) 16 measures.

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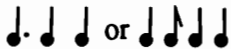
# Melnik

(Bulgaria)

Melnik is a dance from and named after the town of Melnik in Southern Pirin Region, also called Bulgarian Macedonia. It was learned and collected by Jaap Leegwater in the Pirin Region, Bulgaria in 1975.

Pronunciation:

Music: Album "Ajde na Horo"—Folkloro Balkana/Gega. CD: GD 134 #12, MC: GC 534 Side B/2.

Meter:  $7/8$   counted here as   
 1 2 3      1 & 2 3  
 S Q Q

Formation: Open or half circle. Hands held in W-position.

Style: Macedonian or Pirinski:  
 Subtle, light and bouncy  
 Liftings on the ball of the ft  
 Small steps  
 Feminine

## Meas

## Pattern

8 meas

### Introduction.

- 1 Facing ctr, moving sdwd R, small bounce on L ft, slightly raising R knee (ct 1); step on R ft (ct &); step on L ft behind R ft (ct 2); small bounce on L ft (ct 3).
- 2 Small bounce on L ft, slightly raising R knee (ct 1); step on R ft (ct &); step on L ft behind R ft (ct 2); step on R ft.
- 3 Facing ctr, dancing in place, rock back by stepping bkwd on L ft, turning R heel slightly in with the ball of the ft still on the floor (ct 1); balance on R ft fwd (ct 2); balance on L ft bkwd (ct 3).
- 4 Small lift on L ft followed by a step on R ft sdwd R (ct 1); lift L knee in front (cts 2,3).
- 5 Repeat meas 1 with opp ftwk and direction.
- 6 Repeat meas 4 with opp ftwk and direction.
- 7 "Jemenite Step": Step on R ft bkwd (ct 1); step on L ft next to R ft, taking wt off R ft (ct 2); big step back on R ft twd ctr (ct 3).
- 8 Step on L ft fwd twd ctr (ct 1); step on R ft across in front of L ft (ct 2); step back on L ft in place (ct 3).

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Lyrics:

Pirin-Macedonia

## Sveta Moma

- |   |              |   |
|---|--------------|---|
| 1. CVETA MOMA UBAVA<br>SOLZI RONI SAMA SE PITA<br>ZAŠTO DIMČE TI DA NE DOJDIŠ<br>MENE DA VIDIŠ  | } 2x         | A beautifull fair girl<br>Is shedding tears and asks herself,<br>"Why, Dimčo, aren't you coming<br>To see me?"  |
| 2. NEL MI KAŽA DIMČE BRE<br>SAMO MENE VERNO TO LJUBIŠ<br>DAR TI PRATJAM BRE LUDO MLADO<br>VRATI SI PRI MEN  | } 2x<br>} 2x | "Why, Dimčo, don't you tell me<br>It's only me you truly love?"<br>Let me say to you, you crazy guy,<br>"Come back to me."  |
| 3. METNI KAPČE NAD OKO<br>NAMIGNUVAJ MI TI POD OKO<br>DIGNI KAPČE I JAZ DA TE VIDAM<br>IZGOREVE ZA TEB  | } 2x<br>} 2x | Put your hat in an angle over your eye<br>And wink at me.<br>Then take off your hat so I can look at you.<br>I am burning for you.  |
| 4. TEB TE ČEKAM SEKOJ DEN<br>DA TE VIDAM BLIZO KRAJ MENE<br>KE ZA LJUBAM I JAZ DRUGO LIBE<br>AKO NE DOJDIŠ<br>DOJDI DIMČE DO VEČERA<br>LELE IZGOREŠ | } 2x         | Every day I wait for you,<br>To see you close to me.<br>I will fall in love with another<br>If you don't come back.<br>So, Dimčo come back tonight<br>I am burning for you. |

Presented by Jaap Leegwater.

Musical transcription by Barbara McOwen © 1990.

Music on "AJDE NA HORO" - Folklor Balkana/Gega CD # GD 134 / MC # GC 534



# Neda Voda Nalivala (long version)

(Bulgaria)

This dance is named after the song to which it is performed, Neda Voda Nalivala ("The girl Neda drew water"). The dance is sometimes also referred to as Nedino Horo ("Neda's dance") or Lele, Nedo ("Aunt Neda"). This variant of the dance is from the village of Belica in the district of the town of Razlog, Pirin or Bulgarian Macedonia. It is originally accompanied by a small musical group playing Tamburas and Daire, a large type of tambourin. Other variants of Neda Voda are done in the South of Pirin, in the district of the town of Goce Delčev and characteristically for this region accompanied by two Zurnas and a Tâpan.

Jaap Leegwater learned this version of Neda Voda Nalivala from Tanja Vukovska in Blagoëvgrad, Bulgaria during research trips in 1975 and 1979.

This dance belongs to the category "Čardak" dances, so named because they were originally performed on the "Cardaci" (veranda-like balconies that encircle the typical local house). Because of the space restrictions, the dance movements are small and have a light bouncy and vertical character. They are often done to a song and after "Sendenki" (working-bee gatherings). This dance is done by Pomaci women, Bulgarian women of the Moslim faith.

Pronunciation:

Music: LP "Folk Dances from Bulgaria", volume 2, Balkanton BHA 11134 by Jaap Leegwater, Side A/7. Performers "Belašika Grupa" with Tamburas and Daire.  
Album "Ajde na Horo"—Folkloro Balkana/Gega. CD: GD 134 #13, MC: GC 534 Side B/3.

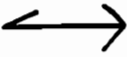

Meter: 11/18  or   
1 2 3 4 5 &

Formation: Half or open circle. Hands are joined in W-position.

Style: Pirinski or Macedonian:


Light and feminine

Emphasis is on the constant bouncy vertical movements by bending and straightening knee and ankle joints while stepping.

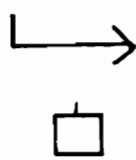
<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	2 meas		<u>Introduction</u> . No action.
			<u>PART 1</u>
	1	1	Step on R ft.
		2	Step on L ft in front of R.
		3	Step on R ft.
		4	Step on L ft behind R ft.
		5	Step on R ft.
		&	Slightly raise L hip, moving L leg in a little arc close to the floor in front and sdwd L.
	2		Repeat meas 1 with opp ftwk and direction.
	3-4		Repeat meas 1-2.

## Neda Voda Nalivala—continued


PART 2

- 
- 1      1      Lift on L ft, raising and moving R ft twd L shinbone (flick), bending body at waist.  
          2      Step on R ft, straighten body.  
          3      Step on L ft.  
          4      Step on R ft.  
          5      Step on L ft in front of R ft.  
          &      Step back on R ft in place.
- 2      Repeat meas 1 with opp ftwk, moving bkwd and making the last two steps in place (cts 5,&).
- 3-4      Repeat meas 1-2.


PART 3

- 
- 1      1      Small step on the ball of R ft.  
          &      Small step on the ball of L ft next to R ft.  
          2-4      Repeat cts 1,& three more times.  
          5      Small and low leap onto R ft, lifting L knee.  
          &      Strike L heel next to L toes.
- 2      Repeat meas 1 with opp ftwk and direction.
- 3-4      Repeat meas 1-2.

PART 4

- 
- 1      1-4      Four light hops on L ft with the R knee held up in front.  
          &      Step on R ft.  
          5      Step on L ft in front of R ft.  
          &      Step back on R ft in place.
- 2      Repeat meas 1 with opp ftwk and direction.
- 3-4      Repeat meas 1-2.

PART 5

- 
- 1      1      Repeat meas 1 of Part 4, making a 1/4 turn CW in place on each hop.  
          2      Repeat meas 1 with opp ftwk and direction.  
          3-4      Repeat action of meas 1-2.

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 Presented by Jaap Leegwater

# Severnjaško Pajduško

(Bulgaria)

Pajduško from Northern Bulgaria, known as the ethnographical region of Sever na Bulgaria or Severnjaško. Learned by Jaap Leegwater in the summer of 1983 from Ivan Donkov, choreographer and North Bulgarian dance specialist, Veliko Târnova, Bulgaria.

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.02 Side A/5



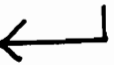






Meter: 5/8  1 2

Formation: Open or half circle. Hands joined in W-position.

Style: Severnjaški or North Bulgarian:  
Light and jumpy  
Good and energetic knee liftings

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>	<u>Arms</u>
			<u>Steps</u>	
			<u>Introduction</u> . None.	
			<u>PART 1</u>	
→	1	1	Hop on L ft, lifting R knee.	Fwd low
		2	Emphasized step on R ft sdwd R, wt on both ft.	Down
	2	1	Leap onto L ft next to R ft, lifting R ft off the floor.	Bkwd low
2		Step on R ft sdwd R, wt on both ft.	Down	
	3	Repeat meas 2.		
□	4	1	Step on L ft across in front of R ft.	Fwd low and down
		2	Step back on R ft in place.	Down
	5	1	Hop on R ft.	W-position
2		Step on L ft.		
	6	1	Step on R ft across in front of L ft.	
2		Step back on L ft in place, extending R ft fwd.		
	7	1	Shift wt to R ft in place, extending L ft fwd.	Fwd low
2		Shift wt to L ft in place extending R ft fwd.	Down	
	8	Repeat meas 7.		Bkwd low and down

## Severnjaško Pajduško—continued

		<u>Steps</u>	<u>Arms</u>
		<b><u>PART 2</u></b>	
	1	1 Hop on L ft 2 Step on R ft.	W-position
	2	1 Hop on R ft. 2 Step on L ft.	
	3	1 Hop on L ft. 2 Step on R ft.	
	4	1 Leap onto L ft, turning R heel out and straighten fwd. 2 Step on R ft in front of L ft.	
	5-6	Repeat meas 4 twice.	
	7	1 Step on L ft across in front of R ft. 2 Step back on R ft in place.	
	8	1 Hop on R ft. 2 Step on L ft.	
	9	1 Step on R ft across in front of L ft. 2 Step back on L ft in place.	
	10	1 Hop on L ft. 2 Step on R ft.	
	11	1 Hop on R ft. 2 Step on L ft, extending R ft fwd along the floor.	
	12	1 Shift wt to R ft in place, extending L ft fwd. 2 Shift wt to L ft in place, extending R ft fwd.	
	13	Repeat meas 11.	
	14	1 Slide both ft in 4th open position, R ft across L ft. 2 Small jump on both ft apart in 2nd position.	
	15	1 Small jump on both ft together. 2 Small jump on both ft apart.	
	16	1 Small jump on both ft together. 2 Small jump (chug) on both ft together slightly fwd, bending both knees.	

The first dancer indicates the alternation of the two different patterns.

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Presented by Jaap Leegwater



# Sitno Vlaško

(Bulgaria)

Sitno Vlaško translates as "small-stepped Vlach dance." It is a dance of the Vlach population in N.W. Bulgaria in the district around the town of Vidin. It was researched and learned by Jaap Leegwater in cooperation with Nina Kavardžikova, folklorist, from Cenislav Dokov, dancer from Vidin, Bulgaria during a study trip in November 1992.

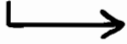


Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.01 Side A/6  
Recorded by Jaap Leegwater on November 22, 1991 in Vidin, Bulgaria. The musicians are of the "Vidin Ensemble for Folk Songs and Dances." The performances were arranged and conducted by Genčo Genčev.


Meter: 2/4  or   
1 2                    1 & 2 &

Formation: Open or half circle. Hands joined at the sides in V-position.

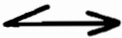
Style: Vlach/Severnjaški:  
Small and energetic steps  
Light and bouncy  
Shoulders are relaxed and gently bounce naturally on the rhythm of the steps.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	16 meas		<u>Introduction</u> . No action.
			<u>PART 1</u>
	1	1	Small step on R ft, tilting head and upper body slightly sdwd R.
		2	Small step on L ft next to R ft, tilting head and upper body slightly sdwd L.
	2	1	Small step on R ft, straightening body.
		2	Small step and close L ft, without wt, next to R ft, tilting head and upper body slightly sdwd R.
	3-4		Repeat meas 1-2 with opp ftwk and direction.
	5		Repeat meas 1.
	6	1	Small step on R ft, straightening body.
		2	Fall onto L ft, slightly lifting L knee in front.
		&	Strike R heel next to L toes.
	7	1	Step on R ft.
		&	Step on L ft in front of R ft.
		2	Step on R ft in place.
		&	Step on L ft next to R ft.






## Sitno Vlaško—continued

- 8     1     Step on R ft in front of L ft.  
        &     Step on L ft in place.  
        2     Step on R ft next to L ft.  
        &     Step on L ft in front of R ft.
- 9     1     Step on R ft in place.  
        &     Step on L ft next to R ft.  
        2     Fall onto R ft, holding L knee up in front.  
        &     Hold.
- 10    1,&    Hold.  
        2     Step on L ft in place.  
        &     Step on R ft in front of L ft.
- 11    1     Step on L ft in place.  
        &     Step on R ft next to L ft.  
        2     Step on L ft in front of R ft.  
        &     Step on R ft in place.
- 12    1     Step on L ft next to R ft.  
        &     Step on R ft in front of L ft.  
        2     Step on L ft in place.  
        &     Strike R heel next to L toes, slightly bending both knees.
- 13    1     Step on R ft.  
        2     Hop on R ft, lifting L knee in front.  
        &     Strike L heel next to R toes.
- 14    1     Step on L ft.  
        &     Strike R heel next to L toes.  
        2     Fall onto R ft, holding L ft next to R ankle.  
        &     Extend L leg fwd down.
- 15    1     Hop on R ft, bending and lifting L leg bkwd.  
        2     Step on L ft in front of R ft.
-  16    1     Step on R ft sdwd R.  
        2     Step on L ft behind R ft.
- 17-32           Repeat meas 1-16.

**PART 2**

-  1     1-2    Two light running steps: R, L.  
        &     Small lift on L ft followed by
- 2     1     A light jump on both ft.  
        2     Hop on R ft, lifting L knee in front.
- 3     1     Step on L ft.  
        &     Step on R ft.                   light three-step  
        2     Step on L ft.

## Sitno Vlaško—continued

- 
 4     1     Step on R ft.  
       &     Step on L ft.  
       2     Fall onto R ft, pointing L ft down twd ctr.
- 
 5     1     Step and balance on L ft twd ctr, keeping R ft on the floor.  
       &,2   Bounce on L ft.  
       &     Bounce on L ft, turning body to face R.
- 6     1     Step and balance on R ft sdwd R, keeping L ft on the floor and turning body slightly out.  
       &,2   Bounce on R ft.  
       &     Bounce on R ft, turning body to face ctr.
- 7-8                 Repeat meas 5-6, lifting L knee in front on the last ct &.
- 
 9     1     Hop on R ft, lifting L knee in front.  
       &     Step on L ft.  
       2     Step on R ft next to L ft.
- 10                 Repeat meas 9.  
       &     Small lift on R ft followed by
- 
 11     1     A light jump on both ft together.  
       2     Hop on L ft, flicking R ft in front of L leg.
- 12     1     Step on R ft.  
       &     Step on L ft.  
       2     Step on R ft, lifting R knee in front.
- 13-14               Repeat meas 15-16 of Part 1.
- 
 15     1     Light jump on both ft together.  
       2     Hop on R ft, lifting L knee in front.
- 16     1     Step on L ft.  
       &     Step on R ft.                     light three-step  
       2     Step on L ft.
- 17-32               Repeat meas 1-16.

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# Staro Erkečko

(Bulgaria)

Staro Erkečko translates as “old dance from and around the village of Erkeč” in the Burgas district, Eastern Trakija, Bulgaria. It was learned from Maria Eftimova, choreographer and dance instructor from Sofia, Bulgaria in June 1992. She observed and notated this version of Staro Erkečko from a village group performing at the Koprovshtica festival of authentic folklore and dances.

Pronunciation:

Music: Cassette “Folk Dances from Bulgaria” JL1992.02 Side A/4

Meter: 2/4  or   
1 2                    1 & 2 &

Formation: Half or open circle. Hands held in W-position.

Style: Trakijski:

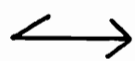
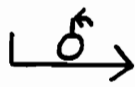
Slight knee bend position

Wt mainly on the whole ft

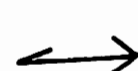
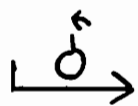

Characteristic for the “Erkečki” style are the small syncopated and marked jumps and stamps.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
			<u>Introduction</u> . None. The dance starts with the music.

## PART 1





	1	1	Step on R ft.
		2	Slightly bounce on R ft, bringing L ft slightly turned out fwd in LOD.
	2	1	Step on L ft.
		2	Slightly bounce on L ft, bringing R ft fwd.
	3	1	Step on R ft.
		2	Step on L ft across behind R ft.
	4	1	Step on R ft.
		2	Step and close L ft next to R ft, bending both knees.

## PART 2

	1		Repeat meas 1 of Part 1.
	2	1	Step on L ft.
		2	Slightly bounce on L ft, bring R ft fwd.
		&	Stamp R ft, without wt, next to L ft.
	3	1	Step on R ft.
		2	Step on L ft across behind R ft.
	4	1	Step on R ft.
		2	Step on L ft.



## Staro Erkečko —continued

- |   |   |   |   |
|---|---|---|---|
|  | 5 | 1 | Jump on both ft together.   |
|   |   | 2 | Fall onto R ft, extending L leg sdwd L with the heel slightly turned out. |
|  | 6 | 1 | Step on L heel turned out sdwd L, keeping R ft on the floor.              |
|   |   | 2 | Jump on both ft together.   |
|  | 7 | 1 | Step on R ft.   |
|   |   | 2 | Step on L ft.   |
|  | 8 | 1 | Step on R ft.   |
|   |   | 2 | Step on L ft.   |

Alternative performance of meas 8:

- 1 Fall onto R ft, slightly lifting L knee.
- 2 Fall onto L ft, slightly lifting R knee.

Note: Part 1 and 2 are alternated on the changes of the A and B melodies in the musical accompaniment.

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# Vlaško (long version)

(Bulgaria)

This version of Vlaško (meaning Vlach dance) belongs to the basic repertoire taught at the dance department of the School for Amateur Art teachers in Plovdiv, Bulgaria. It was learned by Jaap Leegwater as a student at this school in 1975 from Dimitâr Dojčinov and Georgi Šišmanov. Published by B. Vâlkov, *Spornik na Bâlgarski Folklori Hora*, Sofia, 1970 and S. Vâglarov, *Bâlgarski Narodni Hora*, Sofia 1967.

Pronunciation:

Music: Album "Ajde na Horo"—Folklor Balkana/Gega. CD: GD 134 #12, MC: GC 534 Side B/2.

Meter:  $2/4$   or 

Formation: Medium length lines. Hands held at belt hold position.




Style: Severnjaški or North Bulgarian:

Jumpy and bouncy

Good and energetic knee liftings

Crossing steps

Shoulders are relaxed and bounce naturally to the rhythm of the steps.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	8 meas		<u>Introduction</u> . No action.
			<u>PART 1</u>
	1	1	Step on R heel.
		&	Bend R knee, shifting wt onto whole ft.
	2		Step on L heel.
		&	Bend L knee, shifting wt onto whole ft.
	2		Repeat meas 1.
	3	1	Step on R ft slightly sdwd R, bending both knees.
		2	Lift L knee in front, straightening R leg.
	4		Repeat meas 3 with opp ftwk and direction.
	5		Repeat meas 3.
	6-8		Repeat meas 1-3 with opp ftwk and direction.
	9-16		Repeat meas 1-16.

PART 2

- 1 1 Step on R heel.  
 & Bend R knee, shifting wt onto whole ft.  
 2 Step on L heel.  
 & Bend L knee, shifting wt onto whole ft.  
 2 1 Step on R ft, bending both knees.  
 2 Straighten R leg, lifting L knee in front while lifting and dropping R heel.



- 3 1 Step on L ft.  
 & Bend R knee.  
 2 Step on R ft.  
 & Bend R knee.  
 4 1 Step on L ft, turning R heel out.  
 2 Close L heel with a sharp click against L ft, shifting wt to R ft.  
 5-8 Repeat meas 1-4 with opp ftwk and direction.



- 9 1 Step on R ft.  
 & Bend R knee.  
 2 Step on L ft.  
 & Bend L knee.



- 10 1 Step on R ft, turning L heel out.  
 2 Close L heel with a sharp click against R ft, wt remains on R ft.



- 11-12 Repeat meas 9-10 with opp ftwk and direction.

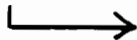
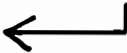
- 13-16 Repeat meas 9-12.

PART 3

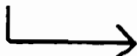

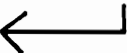
- 1 1 Step on R ft in front of L ft, taking L ft off the floor.  
 & Step back on L ft in place.  
 2 Step on R ft next to L ft, taking L ft off the floor.  
 & Step back on L ft in place.  
 2-3 Repeat meas 1 two more times.  
 4 1 Close R ft with a sharp click against L ft.  
 & Fall onto R ft, turning L heel out.  
 2 Close L ft with a sharp click against R ft.  
 & Fall onto R ft, lifting L ft off the floor.  
 5-8 Repeat meas 1-4 with opp ftwk.  
 9-16 Repeat meas 1-8.

Vlaško—continued

PART 4

- |   |      |   |  |
|---|------|---|--|
|  | 1    | 1 | Leap onto R ft.  |
|   |      | & | Step on L ft behind R ft.                                  |
|   |      | 2 | Leap onto R ft.  |
|   |      | & | Step on L ft behind R ft.                                  |
|   | 2    |   | Repeat meas 1.   |
|   | 3    | 1 | Close R ft with a sharp click against L ft, wt on both ft. |
|   |      | & | Fall onto R ft, turning L heel out.                        |
|   |      | 2 | Close L ft with a sharp click against R ft, wt on both ft. |
|   |      | & | Fall onto L ft, turning R heel out.                        |
|   | 4    | 1 | Close R ft with a sharp click against L ft, wt on both ft. |
|   |      | & | Fall onto R ft, turning L heel out.                        |
|   |      | 2 | Close L with a sharp click against R ft wt on both ft.     |
|   |      | & | Fall onto R ft, lifting L ft off the floor.                |
|  | 5-8  |   | Repeat meas 1-4 with opp ftwk and direction.               |
|   | 9-16 |   | Repeat meas 1-8.   |

PART 5

- |   |      |   |  |
|---|------|---|--|
|   | 1-4  |   | Repeat meas 1-4 of Part 4, sharply lifting R knee in front on the last ct &. |
|   |      | 5 |  |
|  | 5    | 1 | Leap onto R ft slightly sdwd R.  |
|   |      | & | Step on L ft in front of R ft.   |
|   |      | 2 | Step back on R ft in place,  |
|   |      | & | Step on L ft next to R ft.   |
|   | 6    | 1 | Step on R ft in front of L ft.   |
|   |      | & | Step back on L ft in place.  |
|   |      | 2 | Step o R ft next to L ft.  |
|   |      | & | Step on L ft in front of R ft.   |
|   | 7    | 1 | Step back on R ft in place.  |
|   |      | & | Step on L ft next to R ft.   |
|   |      | 2 | Step on R ft in front of L ft.   |
|   |      | & | Step back on L ft in place, turning R heel out.                              |
|   | 8    | 1 | Close R ft with a sharp click against L ft, wt on both ft.                   |
|   |      | & | Fall onto R ft, turning L heel out.  |
|   |      | 2 | Close L ft with a sharp click against R ft, wt on both ft.                   |
|   |      | & | Fall onto R ft, lifting L knee in front.                                     |
|  | 9-16 |   | Repeat meas 1-8 with opp ftwk and direction.                                 |

PART 6

- 1 1 Step on R ft fwd-sdwd R, leaving L ft on the floor.  
 & Fall onto L ft.  
 2 Step on R ft fwd, leaving L ft on the floor.  
 & Fall onto L ft.



- 2 Repeat meas 1.  
 3 1 Leap onto R ft, sharply lifting L knee slightly across in front of R leg.  
 & Hold.  
 2 Leap onto L ft slightly sdwd L.  
 & Step on R ft in front of L ft.

- 4 1 Step back on L ft in place.  
 & Step on R ft next to L ft.  
 2 Step on L ft in front of R ft.  
 & Step back on R ft in place.

- 5 1 Leap onto L ft, lifting R knee in front.  
 & Strike R heel next to L toes.  
 2 Leap onto R ft, lifting L knee in front.  
 & Strike L heel next to R toes.

- 6 Repeat meas 4.



- 7 1 Low hop on R ft, bringing L ft around.  
 & Step on L ft behind R ft.  
 2 Low hop on L ft, bringing R ft around.  
 & Step on R ft behind L ft.



- 8 1 Low hop on R ft, bringing L ft around.  
 & Step on L ft behind R ft.  
 2 Close R ft with a sharp click against L ft, wt on both ft.  
 & Fall onto R ft, lifting L ft off the floor.

9-16 Repeat meas 1-8 with opp ftwk.

Repeat entire dance once more time from the beginning.

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# Ženska Râčenica

(Bulgaria)

Ženska Râčenica translates as "Women's Râčenica." Many dances in Trakia especially are originally performed to songs. The accompanying recording used for this dance is the song Mama Slavjana Dumaše ("Mother said to Slavajana") in a performance of the Zornitsa Vocal Trio.




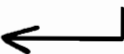
Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.01 Side B/18


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

Formation: Open circle. Hands joined in W-position.



Style: Trakijski  
 Light and feminine

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
	8 meas		<u>Introduction</u> . No action.
			<u>PART 1</u>
	1	1	Bounce on L ft.
		2	Step on R ft.
		3	Step on L ft across behind R ft.
	2	1	Step on R ft.
		2	bring L leg low in front of R leg.
		3	Bounce on R ft.
	3	1	Bounce on R ft.
		2	Step on L ft across in front of R ft.
		3	Step on R ft.
	4		Repeat meas 3.
	5	1	Step on L ft.
		2	Lift L heel.
		3	Drop L heel.
	6	1	Step back on R ft.
		2	Lift R heel.
		3	Drop R heel.
	7	1	Bounce on R ft.
		2	Step on L ft.
		3	Step on R ft next to L ft.

## Ženska Računica —continued

-  8    1    Bounce on R ft.  
    2    Step on L ft.  
    3    Close R ft, without wt, next to L ft.  
 9-24                                    Repeat meas 1-8 two more times.

**PART 2**

-  1    1-2    Small leap onto R ft, flicking L ft in front.  
    3    Small leap onto L ft, flicking R ft in front.  
 2    1    Step on R ft.  
    2    Step on L ft in front of R ft.  
    3    Step back on R ft in place.  
 3    1    Hop on R ft, bringing L ft around.  
    2    Step on L ft behind R ft.  
    3    Step on R ft next to L ft.  
 4    1    Fall onto L ft in front of R ft, slightly bending body at waist.  
    2    Step back on R ft.  
    3    Step on L ft next to R ft.  
 5                                    Repeat meas 4 with opp ftwk.  
    &    Bounce on R ft, extending L ft fwd followed by  
 6    1    Step on L ft.  
    2    Move R ft fwd.  
    3    Bounce on L ft.  
 7                                    Repeat meas 6 with opp ftwk.  
 8                                    Repeat meas 6.  
 9-16                                    Repeat meas 1-8 in place and bkwd.

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# Žeravnensko

(Bulgaria)

The dance is named after and from the village of Žeravna, Kotel district in Trakia, Bulgaria. This dance takes an unusual place in the Bulgarian folk dance repertoire. It is the dance of the rich men's daughters, who try to impress the young bachelors who just got home after a long period of seasonal labor outside the area. On the traditional Sunday afternoon dance gatherings in the village square, families try to outdo each other by showing off their daughters to the young men of marital age.

The girls wear beautiful long dresses made out of silk, preferably imported from China, colorful aprons with lace from Istanbul, plenty of jewelry and necklaces, and sandal-like shoes without a heel string and wooden soles. This outfit, of course, is supposed to get the attention of families with sons available for marriage. It also contributes to the characteristic feminine, subdued and somewhat solemn dance style and performance.

Jaap Leegwater learned this dance from Nina Kavardžikova, choreographer and folklorist with the Trakia State Ensemble in Plovdiv, Bulgaria.

Pronunciation:

Music: Cassette "Folk Dances from Bulgaria" JL1992.01 Side A/5  
The recording is a performance by the choir of the Bulgaria State Ensemble "Philip Kutev."

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

Formation: Open circle. Hands joined at the sides in V-position.

Style: Kotelski, Trakia:

Feminine, subdued and somewhat solemn

There is a constant and light and vertical lifting and bouncing on each ct.






Ft are in somewhat 3rd dance position.

The heavily ornamented costume and the jewelry worn with it, influence the modest, almost introvert, performing style.

<u>Direction</u>	<u>Meas</u>	<u>Ct</u>	<u>Steps</u>	<u>Body/Arms</u>
			<u>Introduction.</u> None. The dance starts immediately with the song.	
			<u>PART I. "Zagradi Koljo"</u>	
→	1	1	Bounce on L ft, placing R ft fwd.	Move R shoulder slightly bkwd
		2	Shift wt onto R ft, bouncing on both ft.	Move R shoulder slightly fwd
		3	Step and close L ft in 3rd position behind R ft, bending both knees.	Shoulders parallel
		&	Slightly straighten both knees, turning hips in a subtle movement from R out to L in.	
	2-3		Repeat meas 1 two more times.	



## Žeravnensko—continued

		<u>Steps</u>	<u>Body/Arms</u>
	4	1 Step on R ft.	
		2 Step on L ft. light Râčenica	
		3 Step on R ft.	
	5-8	Repeat meas 1-4 with opp ftwk and body movements.	
		<u>PART 2</u>	
	1	1 Bounce on L ft, placing R ft diag R fwd.	Arms in W-position
		2 Shift wt onto R ft, bouncing on both ft.	
		3 Step and close (touch) L ft behind R ft in 3rd position, bending both knees	
	2	Repeat meas 1 with opp ftwk and direction.	
	3	1 Bounce on L ft.	Swing arms fwd low, moving R shoulder slightly bkwd
		2 Step on R ft.	Swing arms down, moving R shoulder slightly fwd.
		3 Step on L ft.	Swing arms bkwd low, shoulders parallel
	4	Repeat meas 3.	
	5-8	Repeat meas 1-4.	
	9	1 Bounce on L ft, followed by a step on R ft diag R fwd. Arms in W-position	
		2 Light stamp with L ft behind R in 3rd position.	
		3 Brush L ft diag L.	
	10	Repeat meas 9 with opp ftwk and direction.	
	11-12	Repeat meas 9-10.	
	13-16	Repeat meas 3-4 two more times.	
		Repeat Part 1.	
		Repeat Part 2.	
		Repeat Part 1.	
		Repeat meas 1-4 of Part 2.	
		Repeat meas 9-10 of Part 2.	
		Repeat meas 3-4 of Part 2.	

## Žeravnensko—continued

	<u>Steps</u>	<u>Body/Arms</u>
	<u>PART 3 "Mama Lindja Ljuleše"</u>	
↑	1 1 Step on R heel.	Body and arms with the hands flexed reach fwd twd ctr (arms horizontal and straight)
	2 Shift wt on whole R ft, bending R knee.	
	3 Fall onto L ft, moving R ft fwd.	Straighten body and pull the arms slightly in by bending the elbows.
↓	2-3 Repeat meas 1 two more times.	
	4-7 Repeat steps and shoulder movements of meas 3 of Part 2 four times with the hands held in W-position.	
↓	8-21 Repeat meas 1-7 two times, making a half turn CW in place on the last measure.	
	22-24 Repeat meas 1-3 now moving away from ctr facing out.	
⊙ 1½	25-31 Repeat steps and shoulder movements of meas 3 of Part 2 seven times with the hand in W-position, making one and a half turn CW in place.	
	Note: "Retardando" i.e. the music slows down on the last two bars.	
	Repeat the entire dance from the beginning.	

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## Žeravnensko—continued

## Lyrics:

Zagradi Koljo gradinka	2x
Zagradi ja, zatarni ja dragunko Koljo	4x
Napravi i čimšir porti	2x
Zagradi ja, zatarni ja draginko Koljo	4x

Koljova bulja duma govori  
 Kojto si zemi haš mil draginko  
 Ša lesnuva, ša dobruva s draginko Koljo  
 Ša dobruva, ša čaruva s draginko Koljo.

Mama Lindja Ljuleeše, hem ljulei, hem mu pei.  
 Rasti Lindjo da porastiš, da ti mama izprikaži  
 Da ti mama izprikaži kak e mama momuvala,  
 Rasti Lindjo da porastiš, da ti mama izprikaži  
 Da ti mama izprikaži kak e mama momuvala.

# The Big Apple

(United States)

This Swing-era dance became a craze in 1936-38, and lived on for another decade in informal setting. It was named after the black dance club where it was discovered, a former church in Columbia, South Carolina, that had been turned into a night club called "The Big Apple." The dance is an unusual mixture of old country dance figures and the latest jazz and swing steps. A caller would usually prompt figures borrowed from Big Circle dances, the Paul Jones, and squares (Right-Hand Star, All Forward and Back, Swing Partners), while the dancers freestyled with the Shag, Charleston, Truckin' and Lindy.

Cassette: "Jazz It Blues" on R. Powers special cassette for Stockton 1992. 2/4 meter

Note: This is a 20-bar blues, which is uncommon. If other music is used, it will probably be 16 bars, requiring the deletion of one step from each Part.

Formation: Couples in a large circle, facing in.

Steps and Styling: **Right Foot In:** Done as solo. Any foot-tapping to ctr, for 8 cts, is acceptable. Suggested step: Tap R toe fwd twice w/o weight (ct 1,2); step bkwd R (ct 3); close L back to R (ct &); step fwd R (ct 4). Repeat with opp ft, beg L (ct 5,6,7,&,8). Styling is very loose and casual, nonchalant.

**Swing It Low,** a Charleston w/o the swivel: Tap R fwd crossed over L (ct 1); step R bkwd (ct 2); tap L bkwd behind ... (ct 3); step L fwd (ct 4).

**Swing It High:** Kick R straight fwd (ct 1); step R bkwd (ct 2); tap L bkwd (ct 3); step L fwd (ct 4).

**Let Roosevelt Knock at the White House Do':** Stamp R fwd 3 times, each time an inch further fwd, ending with weight on R (ct 1,&,2); step L bkwd (ct 3); step R bkwd (ct 4); rock fwd onto L (ct &). Repeat.

**Kill the Spider:** Stamp R loudly fwd (ct 1); swivel R foot back and forth on the ball of the foot, in time with music (ct &,2,&,3,&,4).

**Truckin',** a Cakewalk-like step: Rise and step fwd onto the R toe (ct 1); sink onto the R heel (ct &). Repeat with L. Raise finger to eye level with wagging action, both elbows slightly elevated, L hand on L hip, or L fingers touching R elbow.

**Road House Truckin':** same, with some degree of hip swiveling. Turn R in, pigeon-toed on the rise (ct 1); swivel R out, rotating CW on the ball of the R ft, sinking (ct &); turn L in (ct 2); swivel L out (ct &). Repeat.

**Shag:** Cpl in closed Ballroom pos, M kick R bkwd (ct 1); slightly bounce on L (ct &); switch ft to kick L bkwd (ct 2); bounce (ct &); switch to kick R bkwd (ct 3); switch to kick L bkwd (ct &). Repeat. (W opposite.)

**London Bridge Shag** (Common style in Big Apple): Dancers raise both arms fwd, holding ptr with palm contact, forming a bridge. Step is the Shag.

## The Big Apple—continued

**Crazy Legs Shag:** M step L kicking R to R side (ct 1); kick R crossed behind L (ct &); step R kicking L to L (ct 2); kick L crossed behind R (ct &); kick R bkwd (ct 3); kick L bkwd (ct &). Repeat.

**Spinning Lindy Shag,** 6-count Lindy in Shag style: Cpl in Semi-open pos (both facing fwd), M step fwd L (ct 1); bounce and raise R leg bkwd (ct &); rock back onto R (ct 2); bounce and raise L leg bkwd (ct &); step bkwd L (ct 3); rock fwd R (ct &), rotating as a cpl CW. (W opposite.) For "Crazy Legs" style, *throw* legs around instead of simply raising them bkwd.

**Polka Shag** (unique to big Apple): Cpl in Ballroom or London Bridge pos, M step L to L (ct 1); close R to L (ct &); step L to L (ct 2); kick R crossed behind L (ct &). Repeat to R (cts 3,&,4,&). Execute basic Shag (cts 1,2,3,&); and add 2 more quick back kicks (cts 4,&).

**Flea Hop:** Cpl in Ballroom pos. W does "Jumping Jack" separating ft to 2nd pos while M kicks R fwd between her ft (ct 1); W and M both close ft (ct &); M does Jumping Jack while W kicks R fwd (ct 2); both close ft (ct &); W ft apart while M kicks L fwd (ct 3); close (ct &); M ft apart while W kicks L (ct 4); close (ct &). Repeat (cts 5-8).

**Flea Hop Sequence, Part 1:** Do Scooter, chugging fwd to L diag and back (cts 1,&); chug fwd to R diag and back (cts 2,&); Jumping Jack (cts 3,&). Repeat (cts 4-6). Repeat Scooter chugs only (cts 7-8). Part 2: Flea Hop (cts 1-8).

**The Shout:** Standing in place, solo, rise and swing arms fwd (ct 1); flex knees, lowering arms (ct &); rise and swing arms back (ct 2); flex knees (ct &). Repeat.

Other Big Apple steps not described: The Duster, Organ Grinder, Suzie-Q, Wipe the Windshield, The Drag, Camel Walk, Peckin, Bumps, Apple Jack, The Rock, Balboa Double Shuffle, Little Sister, Sizzle Step, Stomp Off, Carioca, Gaze Afar, Peel the Apple, Joe Louis, Red Robin, Duchin Step, Leap Frog, Black Bottom, Bunny Hop, Frankenstein, At Ease, Slow Motion, Spank the Baby, Gertie Swing.

**Meas****Pattern**

8 meas

**INTRODUCTION.** Form a large circle of cpls. Each M place W at his R side, facing ctr. Optional: pair off into sets of 2 cpls around the circle, all facing ctr.

**I. SOLO STEPS TO THE CENTER**

- 1-4 **Right Foot In** as described above, done as individuals facing in to ctr.  
 5-8 **Swing It Low** repeated for a total of 8 cts.  
 9-12 **Swing It High** repeated for a total of 8 cts.  
 13-18 **Let Roosevelt Knock at the White House Do'** done 3 times (12 cts).  
 19-20 **Kill the Spider** as described.

**II. TRUCKIN'**

- 1-4 **Circle Left:** All turn L to face against LOD. Do Truckin' step individually in single-file, with M ahead of W, for 8 steps, beg R. (Note: If this dance had arisen from a ballroom tradition, the circle would have been to LOD, but the Big Apple has country dance roots, with the ancient circle-L tradition).

## The Big Apple—continued

- 5-8 **Ladies Turn Back**: Continuing Truckin', W cast in to ctr and turn back, traveling LOD in an inside circle; all M continue RLOD. 8 steps for all.
- 9-12 **About Face**: All turn L to reverse directions in their respective circles, Truckin' 8 steps.
- 13-16 **When the Merry Go 'Round Broke Down**: All offer L hands to opp ptr (from preliminary pairing off) to do Truckin' around in a L-hand Star, 8 steps, wagging free R finger. (If not paired off as 2 cpls, offer L to own ptr instead, to turn by the L hand.
- 17-20 **Swing Partners**: Face ptr to turn ptr in place by R elbow, Truckin' 8 steps (L finger in air).

III. **SHININ'**

- 1-20 One or more cpls (or individuals) enter circle to show off with Swing, Charleston, Shag, Tap Dance, Clogging, or other flamboyant steps, while others in the circle do the Shout, sway in place, clap, or stamp.

IV. **SHAG**

- 1-20 Cpls freestyle with any of the Shag steps described above.

V. **POSIN'**

- 1-16 Individuals strike a pose and hold as a statue for 4 counts. Repeat with a different pose.  
Variation: Cpl strikes a combined pose.
- 17-20 Walk or Truck to partners for finale.

VI. **FINALE**

- 1-8 **8-Count Shag** as described above, in Ballroom or London Bridge pos (cts 1-8). Repeat (cts 9-16).
- 9-16 **Kick the Mule**: All take hands in one circle, facing ctr. Walk fwd 3 steps (cts 1,2,3); kick fwd (ct 4); walk bkwd 4 steps (cts 5-8). Repeat.
- 17-20 **Praise Allah**: all drop hands and Truck fwd 4 steps, crouching low to shake spread hands close to the floor while advancing (cts 1,2,3,4). Truck fwd 4 more steps, rising and raising hands fwd to the sky.

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## Collegiate Charleston

(United States)



Steps like the Charleston were reportedly done by African Americans since the turn of the century (once called "fouling"). The American public was introduced to the dance in the 1923 all-black Broadway musical "Runnin' Wild." Within a year, the Charleston was an immensely popular dance craze.

1920s dance manuals described simplified Charleston steps, to be repeated several times. The winners of Charleston contests, on the other hand, usually combined shorter fragments of the flashiest steps.

In the original "black" Charleston, the steps were done low to the ground, in an easy, flat manner. The "white" or flapper style was higher and bouncier, usually done as a solo. The Collegiate style was yet more exuberant, with extreme leg gestures and a preference for dancing in closed position with a partner.

The following sequence is a Collegiate Exhibition Charleston based on films of Charleston competitions in the 1920s. It may also be done in a quieter style.

Notes: Names for Charleston steps and variations were never standardized. The following titles were selected from a wide range of conflicting names.

- Cassette: "Sweet Man" on R. Powers special cassette for Stockton 1992, or any 32-bar Charleston or Collegiate tune. 2/4 meter
- Formation: Cpls in closed Ballroom pos.
- Steps and Styling: These steps are described for M; W steps opposite.

Basic Charleston: In closed Ballroom pos. M step fwd L (ct 1); tap R lightly over L w/o weight (ct 2); step bkwd R behind L (ct 3); tap L behind R w/o weight (ct 4). (W beg bkwd R.) On counts 1,2,3,4, twist the heels in toward each other (toes turned out). On the off-beats between the counts ("&"), twist the heels away from each other, pigeon-toed. For Collegiate style, push the turn-out and turn-in as far as possible, flicking the heels out to the sides between steps.

Collegiate Ballroom pos holds elbows out somewhat angularly, with heads possibly close together, but feet always farther apart than usual, for fancy footwork.

Three-Step Charleston: In Ballroom pos. M walk fwd 3 steps beg L (ct 1,2,3); M tap R fwd w/o weight (ct 4). (W walk bkwd and tap back.) Walking has a bounce, rising on the counts and flexing the knees on each "&" between the counts.

## Collegiate Charleston—continued

**Charleston Polka:** In Ballroom pos, M step L to L (ct 1); close R to L (ct &); step L to L (ct 2); kick R back, crossing R behind L (ct &). Repeat to R with R (cts 1,&,2,&).

**Swing Kicks:** M cut L under R while kicking R to R side (ct 1); swing R back, crossing R behind L (ct &); cut R under L while kicking L to L side (ct 2); swing L back, crossing L behind R (ct &). Lady opposite in Ballroom pos. Body does not bounce during Swing kicks. Only feet move.

**Scooter:** As in clogging chugs, slip the feet fwd (ct 1) and bkwd (ct &), closed in parallel pos. Weight falls audibly on heels when slipping fwd; rise onto balls of feet when slipping bkwd.

MeasPattern

8 meas

**INTRODUCTION.** No action, other than finding a partner.

16 meas

Improvise solo Charleston steps, near your partner. Select steps from this sequence or others. Toward end of intro phrase, take ptr in Ballroom pos.

PART I

1-4

**Basic Charleston** as described above, with M facing LOD (cts 1,2,3,4). Repeat (cts 5,6,7,8).

5-6

**Three-Step Charleston** as described, M traveling LOD (cts 1,2,3,4).

7-8

**Tapping:** M tap R bkwd w/o weight (ct 1); tap R fwd (ct 2); step R bkwd (ct 3); tap L bkwd (ct 4). W opposite.

In higher Collegiate style, all taps become kicks and fwd and bkwd into air.

PART II

1-2

**Charleston Polka** as described, M facing LOD (cts 1,&,2,&,3,&,4,&).

3-4

**Swing Kicks** as described, kicking away from ctr first (ct 1,&,2,&). Repeat the pair of Swing Kicks (cts 3,&,4,&).

5-8

Repeat meas 1-4.

PART III

1-8

**1-2-3 Kicks:** Cpl open out to Semi-open pos, both facing ctr (side-by-side), M step fwd L (ct 1); kick R straight fwd (ct 2); step R bkwd (ct 3); tap L bkwd (ct 4); step L fwd (ct 5); kick R fwd (ct 6); bend R leg, drawing R foot back but keeping knee high fwd (ct &); kick R fwd again (ct 7); step R bkwd (ct 8); tap L bkwd (ct 9); step L fwd (ct 10); kick R fwd (ct 11); fold R knee then kick R again (cts &, 12); fold R knee then kick R again (cts &, 13); step R bkwd (ct 14); tap L-bkwd (ct 15); close L to R turning to face ptr (ct 16).

PART IV

1-4

**Scooter:** In Ballroom pos (M facing LOD), both Scoot fwd to their L diagonal (ct 1,&); Scoot fwd to R diagonal (ct 2,&); Scoot twice to L diagonal (cts 3,&,4,&). Repeat opposite, beginning to the R diagonal (cts 5,&,6,&,7,&,8,&).



## Collegiate Charleston—continued

5-8 **Around the World:** Remaining in L Side pos from the Scooter, walk fwd around each other 2 steps, both beg R (cts 1,2); kick R straight fwd (ct 3); turn to face ptr and fold R leg in (ct &); turn into R Side pos and kick R straight bkwd (ct 4); retaining R Side pos, kick R straight fwd (ct 5); bend R knee (ct &); kick R fwd again (ct 6); slap R foot down and back (ct 7); face ptr and close R to L with a stamp (ct 8).

**BREAK**

1-2 Cast away from ptr (M to L, W to R), 4 walking steps (cts 1,2,3,4).

Repeat entire sequence, or improvise, to end of music. For those who like sequences, a variation is to cast away from ptr and dance this sequence as a solo. During the next Break, advance to ptr and dance the sequence once more as a cpl.

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# 1840s Parisian Cancan Quadrille

(France)

As polite society in Europe and America enjoyed the sublime pleasures of the dancing salon, with its carefully prescribed rules of etiquette, the students of the Latin Quarter of Paris took the opposite approach to dancing. In the 1830s, they took the outmoded steps and figures that they had learned as children in dancing school, and exploded them, with liberated spirits, and more casual attire, they turned the chassés, jetés, and assemblés into bounds, kicks, and extravagant capers. Quadrilles done in this manner were called "Danse Libre"... free, liberated dancing, and was also known at that time as the "Cancan," although this was still two generations before the well-known Moulon Rouge exhibition Cancan portrayed by Toulouse-Lautrec. This version is from the 1840s, when the Polka was king.

Cassette: "The Plunger Galop" on R. Powers Stockton 1992 cassette. 2/4 meter

Formation: Quadrille of 4 cpls.

Steps: **Chassé** (a polka step): Sink down with ft closed (prep ct 4); rise with ft closed (prep ct &); step R fwd (ct 1); close L to R (ct &); step R fwd (ct 2); close L to R w/o weight, rising (ct &); step L fwd (ct 3); close R to L (ct &); step L fwd (ct 4).

**Jeté** (leap): Throw the L ft to the L side, sweeping in an arc fwd, landing on L fwd and immediately closing R to L w/o weight (ct 1).

**Assemblé**: Throw the R ft to the R side, sweeping in an arc fwd, as if to Jeté R fwd, then close L to R just as R lands fwd, weight on both ft (ct 1).

**Traveling Sequence**: Travel fwd with 3 Chassés, beg R; Jeté L fwd; Jeté R fwd (4 meas).

**Concluding Sequence**: Then travel fwd with 3 Chassés; Jeté fwd; assemblé onto both ft (4 meas). All travelling uses these sequences ad lib.

**Heel-Toe Balance**: Place L heel to L, toe up (ct 1); bounce on R and close L to R, placing L toe to supporting R heel (ct 2). Repeat to either side.

**Sissone Balance** (scissors): Step L to L, simultaneously crossing R tightly behind L w/o weight (ct 1); bounce on L while kicking R leg straight to R side (ct 2). Repeat opp.

Styling: All steps, leaps, and gestures are kicked as high and as far as possible. A free hand or two may be thrown in the air, palm fwd. Dancers are encouraged to invent new balance steps, drawing from any step vocabulary that a traveler could have brought to Paris in the 19th century.

Meas Ct

Pattern

4 meas

INTRODUCTION. Honor ptrs.

## FIGURE I

1-4

Head cpls Right and Left Through, taking opp R hand, crossing over, turning ptr by L hand, in opp place, to face ctr of set.

5-8

Head cpls Right and Left Through to return to places.

9-12

Heads face ptr and Balance with any steps for 8 cts.

## Cancan Quadrille—continued

- 13-16 Heads Turn Partner with Left hand, 360° turn.
- 17-20 Heads Ladies Chain with W taking opp W R hand, crossing over, turning opp M by L hand, to face ctr of set.
- 21-24 Heads Ladies Chain to return to places.
- 25-32 Heads Balance and Turn Partner with L hand as before.

CHORUS

- 1-2 All take ptr in closed Ballroom pos and Sissone Balance to ctr of set.
- 3-4 All Polka (turning) to next corner place to the R (1 full turn).
- 5-16 Repeat the Sissone Balance and Polka 3 more times, to regain places.

FIGURE II

- 1-2 Heads cpls face side cpls to their R diag (sides look to L diag) and arch both hands high with ptrs (sides take hands low with ptrs). Slide 4 steps toward these cpls, arching over/under to change places.
- 3-4 Keeping hands (at chest level), Heel-Toe Balance with a pair of heel-toes, twd diag cpl.
- 5-6 Reverse arches and Slide 4 steps to return to places.
- 7-8 Heel-Toe Balance twd diag cpl.
- 9-16 All drop hands and Balance Partners in place and Turn by the L hand, as above.
- 17-20 All W execute Right Hand Star by taking opp W by R hand and traveling halfway around.
- 21-24 All W execute Left Hand Star to return to places.
- 25-28 All W Turn Partners by R hand, turning M 1 1/2 in place. All M end in ctr, facing in, taking each neighbor's hand in a high arch overhead.
- 29-32 All W Polka individually fwd under ptr's R arm, in front of corner M, turn R to go out the next arch, behind the back of the opp M.
- 33-36 Repeat the path around to places, behind ptr's back, into ctr of set, and face ptr, W back to ctr.
- 37-40 W place both palms on ptr's shldr and all Long Chassé (L to L, close R to L, repeat); in the Grand Arbor, CW to places.
- 41-44 All take closed Ballroom pos and Polka, turning into places.
- Honor ptrs, then Side Couples execute Figure I.
- Chorus and Figure II exactly as above.
- Honor ptrs, then All Couples execute Figure I on the diagonal.
- Chorus.

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# Late 19th Century Schottische Variations

(United States and Great Britain)

The Schottische, which was introduced to Western Europe in 1850, enjoyed a revival in America in the 1880s, partially through a popular tune entitled "Dancing in the Barn." The dance was modified from primarily turning figures to primarily advancing promenade figures, with a corresponding name modification to the "Barn Dance" (named after the tune) or the "Military Schottische." This is the style that is most often done today. Dance masters invented hundreds of complex steps in schottische time, some of which were similar to the Quickstep that developed in England fifty years later. The Columbia and Bronco are two of the best.

**Cassette:** "The Ameer Schottische" by Victor Herbert, on R. Powers Stockton 1992 cassette 4/4 meter

**Formation:** Cpls in Semi-open or closed Ballroom positions.

**Steps:** The Military Schottische (Barn dance, Kentucky Jubilee, Society Pas de Quatre):

**Part 1:** Cpl in Semi-open pos, both facing LOD. M step L fwd toward LOD (ct 1); close R to L (ct 2); step fwd L (ct 3); swing R fwd w/o weight, toe almost touching floor (ct 4). Repeat with opp ftwk, traveling fwd (cts 5,6,7,8).

**Part 2:** Cpl in closed Ballroom pos. M rotate CW (as a cpl) and step L around ptr (ct 1); hop on L, rotating CW (ct 2); rotate CW and step R between ptr ft (ct 3); hop on R, rotating CW (ct 4), completing 360° turn. Repeat cts 1-4, rotating another 360°.

**Two-Step:** Cpl in closed Ballroom pos, M back to ctr. M step L to L (ct 1); close R to L (ct &); step L to L (ct 2), rotating 1/2 CW through the 3 steps. Repeat opp, beg R, rotating CW (cts 3,&,4). Repeat the full turn (cts 5,&,6 7,&,8). W opposite. There is a slight down-up-down undulation of the body.

**The Star Schottische:** **Part 1:** Same as Part 1 of Military Schottische. **Part 2:** Turning Two-Step.

**New Waltz** in 3/4 time: In closed Ballroom pos, M leap bkwd L against LOD (ct 1); rotate 1/4 CW and step R to R, toward LOD (ct 2); close L to R, rotating 1/4 CW (ct 3); leap fwd R toward LOD (ct 4); rotate 1/4 CW and step L to L, toward LOD (ct 5); close R to L, rotating 1/4 CW (ct 6). W steps opp (i.e., beg with ct 4 as M does ct 1).

**Waltz Galop** in 4/4 time: The New Waltz done more rapidly in schottische time, counting 1 & 2, 3 & 4. Note: Schottische time, unlike slow polka time, has a dotted rhythm, giving more of a lilt than straight duple time.

**The Newport** in 3/4 time: In closed Ballroom pos, M leap bkwd L against LOD (ct 1); rotate 1/4 CW and step R to R, toward LOD (ct &); close L to R (ct 2); step R to R, toward LOD (ct &); close L to R, rotating 1/4 CW (ct 3). Repeat opp: leap fwd R toward LOD (ct 4); rotate 1/4 CW and step L to L, toward LOD (ct &); close R to L (ct 5); step L to L (ct &); close R to L, rotating 1/4 CW (ct 6). W steps opp (i.e., beg with ct 4).

**The Bronco** in 4/4 time: **Part 1:** In closed Ballroom pos, M leap bkwd L against LOD (ct 1); leap bkwd R (ct 2); do the Newport, beg back L (cts 3,&,4,&,5); continue with Newport fwd R (cts 6,&,7,&,8). **Part 2:** 4 Waltz Gallops, beg back (cts 1,&,2 3,&,4 5,&,6 7,&,8). W steps opp, beg fwd R.

## Late 19th Century Schottische—continued

**The Racket:** In closed Ballroom pos, M back to ctr, M step L to L, toward LOD (ct 1); cut R under L (displacing L) kicking L to L side, L toe pointing down to, and almost touching floor (ct 2); cut L under R, symmetrical to ct 2 (ct 3); cut R under L, as in ct 2 (ct 4). W opp.

**The Columbia:** In closed Ballroom pos, M back to ctr. **Part 1:** M step L to L, toward LOD (ct 1); close R to L (ct &); step L to L (ct 2); cut R under L, displacing L as in the Racket above (ct 3); Repeat all from the beginning, continuing to travel LOD (cts 4,&,5,6); cut L under R, as in the Racket (ct 7); cut R under L as in the Racket (ct 8). **Part 2:** Turning Two-Step.

**Styling:** The Schottische is noted for its relaxed ease and good humor. The upper body should be loose, with a comfortable handhold when turning. For the intricate variations, the footwork should be swift and precise without adding any stiffness to the upper body. For fast footwork, weight should never fall onto the heels, but remain entirely on the toes and balls of the feet.

**Meas Ct****Pattern**

4 meas

**INTRODUCTION.** No action other than locating a partner.**PART I**

1-4

Military Schottische.

5-8

The Bronco

**PART II**

1-4

Star Schottische.

5-8

The Columbia.

Repeat Parts I and II at liberty, occasionally intermixing the other steps described above and personal schottische variations.

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# The Viper Tango (El Viborita)

(Argentina/Europe/United States ca. 1914)

The Tango from Argentina found fertile soil in Paris in 1911, and quickly grew into a dance craze that outshone the modest success that the dance had enjoyed in its native country. The Parisian Tangomania peaked in 1912-1914, with a basic vocabulary of steps that is preserved in the "Parisian Tango" taught by Richard and Melanie Powers at the 1989 University of the Pacific Folk Dance Camp. By 1914, the tango craze had spread throughout Europe and to the United States, expanding its step vocabulary month by month. The "Viper Tango" is a companion piece to the "Parisian Tango," to exemplify the alternate steps seen in Early Tango, many of which disappeared before 1920. The Viper Tango is a selection of some of the more sensuous early tango steps, with an emphasis on playful interplay between dancers.

Cassette: "El Viborita" (The Viper) by Eduardo Arolas, ca. 1914. 2/4 meter  
R. Powers special cassette for Stockton 1992. "El Choclo" also works well.

Formation: Cpls in Semi-open position.

Steps: Reverse Turning Corte: In closed Ballroom pos, Advancing ptr (M or W) walk fwd 2 steps (cts 1,2), then step fwd L (ct 3); rotate CCW (as a cpl) and step side R (ct &); rotate CCW and step bkwd L (ct 4); hold (ct &). (Retiring ptr walks bkwd R, L; steps back R, side L, fwd R, rotating CCW.) There is a slight down-up-down undulation in the 3 turning steps.

Ebrio Grapevine: Ballroom pos, with M back to ctr but facing diag against LOD. M walks bkwd 2 steps L, R (W fwd R, L) (cts 1,2); M turns slightly CCW and steps side L (W side R) toward LOD (ct 3); ptrs shift to R Side pos (R hip to R hip as illustrated) and M steps fwd R (W bkwd L) diag toward LOD (ct &). Based on Figura del Ebrio (Drunk Figure) by Juan Barrasa, 1914.

Molinete: Ballroom pos, M steps fwd L then rocks bkwd R (W bkwd R, fwd L) rotating as a cpl CCW in place (cts 1,2); repeat 3 more times, for a total of 8 steps (to ct 8), rotating 360° CCW.

Styling: The body is held firmly erect without stiffness, knees always somewhat flexed to maintain a smooth carriage of the body. Movement is precipitated from the center of the torso, not with leg extensions (i.e., body moves an instant before the feet, which stay under the torso). Movement is smooth, without undulation (except for the turning corté). Feet move with a toe-lead, and a slight degree of turnout, keeping the feet close to the ground while in motion. "Imitate the sinuous grace of the tiger."

## Viper Tango—continued

<u>Meas</u> <u>Ct</u>	<u>Pattern</u>
4 meas	<b><u>INTRODUCTION.</u></b> No action other than taking partner in position.
	<b><u>PART I</u></b> (Steps described for M; W opposite.)
	<b>I. <u>PROMENADE FOUR STEPS</u></b>
1-2	In Semi-open pos, both facing LOD, beg outside ft (M L, W R), walk fwd 4 steps in S-S-Q-Q timing (cts 1,2,3,&). The M 4th step (R) should be turned out 90° to the R. The M holds his 4th (R) step then sweeps his L around in a CW circular arc, toward the W; while the W holds her 4th (L) step then steps her R fwd and CW around to the R (ct 4). Both M and W keep toe to the floor during the circular arcs.
	<b><u>REVERSE TURNING CORTE</u></b>
3-4	The M's arc swept him into closed Ballroom pos, facing against LOD. Execute Reverse Turning Corte as described above, in which the M is the Advancing ptr, traveling against LOD (ct 1,2,3,&4).
	<b>II. <u>BACK THE LADY FOUR STEPS</u></b>
1-2	In closed Ballroom pos, M walks fwd LOD 4 steps beg R, in S-S-Q-Q timing (cts 1,2,3,&). The M holds his 4th (L) step and sweeps his R ft fwd under hers, in a CW arc, toe to the floor; while the W holds her 4th (R) step and flicks her L heel straight back (ct 4).
	<b><u>REVERSE TURNING CORTE</u></b>
3-4	Reversing direction, back the M into Reverse Turning Corte, in which the W is the Advancing ptr, traveling against LOD (cts 1,2,3,&4).
	<b><u>PART II</u></b>
1-4	<b><u>Ebrio Grapevine</u></b> as described above (cts 1,2,3,&). Cpl regains Ballroom pos to repeat the 4 steps (cts 4,5,6,&). Then repeat the first 2 steps only (cts 7,8). Travels sideways to LOD in a sawtooth or zig-zag pattern.
5-8	<b><u>Molinete</u></b> as described above.
	<b><u>Repeat Parts I and II</u></b> to the end of the music.

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## Beginning Line Dance Techniques

Dance, whether in the form of couple or line, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once a person understands dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns, arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement or pattern to the next becomes increasingly effortless. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible for him or her to flow. Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. Each dancer's movements relate to and reflect upon those near to him. Thus, among the most basic and useful concepts is to be aware of those near you when you dance, and TAKE SMALL STEPS. You probably wonder why you have given up the chance to learn some fascinating 24-figure Macedonian or Bulgarian dance to take a class from a person who tells you that this concept will be one of the most useful things she can teach you, but I will do my best to not disappoint you. There is more, but the taking of small steps is important.

Small steps enable you to "fake it"--another useful tool in complicated dances. "Faking it" is the fine art of covering up an incorrect movement. "Fudging" is a close relative. If you are dancing with small steps, and you find that you are on the wrong foot, you can take an extra step, and correct the situation. Another possibility is to hold still briefly, rejoining the movement on the correct foot. By taking small steps, you can make a subtle, almost imperceptible correction.

**STAND ERECT.** Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep your feet directly under your body (or conversely, your weight directly over your feet). You will be able to keep your balance, to turn with ease, to respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus, you will not have pulled upon your neighbors, for which they will be only too grateful.

Feet are not the only parts of our bodies with which we need to be concerned when dancing. Arms play an important role also. They may actually be an integral part of the dance, with specific movements, or they may be passive, resting in either a "T", "V", "W", or little finger hold. Whether they are active or passive, **KEEP YOUR ARMS RELAXED.** This may be difficult, since dancers often will become tense in their upper bodies as they concentrate on learning foot patterns. Remember the people next to you, however, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep this in mind as you learn footwork as well.

In addition, **BE AWARE OF YOURSELF IN RELATION TO OTHERS IN THE LINE.** Don't allow yourself to bend forward to compensate for a feeling that you are being stretched from opposite sides. Being pulled forward has resulted from the line or circle becoming too spread out. To compensate for this, remain erect and dance slightly toward the center of the dance floor, rather than to the designated right (line of direction) or left (reverse line of direction). This makes the circle or line smaller and relieves the stretched feeling. Conversely, if you are feeling squashed, dance slightly out from the circle's center, thus making the circle larger and creating more space between you and your neighbors. Varying the size of your dance steps may be necessary as well.



### Beginning Line Dance Techniques—continued

There is an etiquette in folk dance and now is a good time to discuss it. Generally, line dances progress to the right--also termed "counter-clockwise" (CCW) or "line of direction" (LOD). This means that the leader is also on the right end of the line. Thus if you are joining a line, go to the far left and join on the end. If you are joining a line that is very long (as is often the case here at Stockton, since we have large classes), or are joining a closed circle, then it is all right to join in the middle of the line. Try not to separate people who are obviously dancing next to each other by choice.

Should a dance progress to the left with the leader on the left (as is the case of the French branle), the same philosophy applies but in reverse.

If you are unfamiliar with a dance during a recreational (not teaching) session, it is advisable for you to **STAND BEHIND THE LINE TO LEARN**. Position yourself behind someone who seems to know the dance well (the leader should be one of these individuals), and try to learn the dance by imitation of movement. It is usually more difficult for you to learn a dance while in the line since it is harder to see your neighbor's feet. Those who already know the dance will appreciate your consideration.

**LEADING A LINE:** The leader in line dance has a responsibility to the group, in that he needs to direct not only the sequence of dance patterns, but also where the dancers travel over the dance floor. The primary leader is at the head of the line (generally on the right if a dance is moving LOD). The person on the tail end of the line also has responsibility to the group and could be considered the secondary leader. He or she must see that the end of the line doesn't curl in upon itself (or that it does in the case of the dance Zonarathikos). If curling in upon itself is undesirable, then the secondary leader may have to dance backward, rather than in the line of direction, and take larger steps. By dancing backward the secondary leader has kept the end of the line (either curved or straight) open and has kept the dancers from becoming squeezed. If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

## Beginning Line Dance Techniques—continued

### BASIC LINE DANCE POSITIONS

**“T” POSITION:** Also known as “shoulder hold” position since dancers place their hands on the nearer shoulders of their left and right neighbors, elbows straight. Generally it is more comfortable to place left arm over right, if dance moves CCW, and conversely, right over left, if dance moves CW; again, there are exceptions. It may vary if there is a height-discrepancy between neighbors. Adjust accordingly, since comfort is a primary reason for this practice. Be sure to keep your hands on top of your neighbors’ shoulders, and do not slide your hands down to their upper arms since this is very uncomfortable.

**“V” POSITION:** Generally done with left palm facing backward, right facing forward. Hands joined down at sides, arms straight. May be done with interlocking fingers, or both palms facing backward, as required by individual dances.

**“W” POSITION:** Same as “V” position, except elbows are bent, hands generally at shoulder level.

**LITTLE FINGER POSITON:** Little fingers are linked and elbows are bent, hands generally at shoulder level. Large rings can be uncomfortable for your neighbors, so turn those rings with high settings toward your own middle and index fingers.

**BELT HOLD:** Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and conversely right over left for a CW moving dance.

**FRONT BASKET:** Extend arms across and in front of neighbors, joining hands with second dancer on either side. Apply left over right guidelines unless dance indicates otherwise.

**BACK BASKET:** Extend arms across and in back of neighbors, either joining hands or wrists with second dancer on either side or holding far sides of neighbors’ waists.

**ESCORT:** Link forearms, resting right arm lightly upon neighbor’s left. Left arm may be stabilized by hooking thumb into your own belt or waistband.

These positions connect dancers into a unit or a community so that, as a group, they dance. The community may be a:

**LINE** which has a beginning and an end--may be straight or curved (as in an OPEN CIRCLE)-- and may move in any direction, each dancer following the same direction.

**CIRCLE (or CLOSED CIRCLE)** which resembles a ring, with no beginning or end.

For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc. I have only included explanations for those not mentioned in that publication.

Presented by Suzanne Rocca-Butler

## Basic Dance Steps and Movements

The following list, although not complete, should give a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; by understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable. There will be some overlap of material; for example, a *čučke* is a type of *lift* done in dances from Bulgaria. However, since each term is commonly used, I have listed both.

### BALANCE

**BEND:** To compress isolated parts of the body (knees, waist, neck, elbows)--see specific dance description

**BLOOP BLOOP:** A "Dick Crumism" referring to two very quick light running step on the ball of the R foot (quick) followed by a longer running step on the L foot (slow)--may be done with opposite feet

### BOUNCE

**BRUSH:** A forward movement of indicated foot, hitting ball of foot on floor in passing

### BUZZ

### CHUG

**CIFRA:** See Hungarian glossary in *Steps and Styling*

**CLOSING STEP:** Step beside supporting foot. May or may not take weight

**CSÁRDÁS:** See Hungarian glossary in *Steps and Styling*

**ČUKČE:** Lift of heel of foot with weight on the upbeat and lower it on the beat

### CUT

**FLEX:** Bend slightly (generally your knees or ankles)

### GALLOP

### GRAPEVINE

**HOLD:** Remain immobile

### HOP

**HOP STEP STEP:** A combination of two movements

### JUMP

### KICK

### LEAP

### LIFT

### PAS DE BASQUE

**PIVOT:** A one-step turn, generally executed on the ball of one foot--or the heel as in some Hungarian dances

**POINT:** The extension, either forward or backward, generally of either foot

### REEL

**RIDA:** See Hungarian glossary in *Steps and Styling*

**ROCK:** With feet separated, shift your weight to move from over one foot to over the other--may be done forward or backward or side to side

### RUN

**SCISSORS:** A shift of weight, done in place, with a small leap onto one foot as the other simultaneously is kicked forward close to the floor, and repeated with opposite feet. May be done repeatedly.

**SCUFF:** A forward movement of indicated foot, hitting heel forcefully on floor in passing and continuing the motion of the foot beyond that place

### SKIP

**SLAP:** A forceful foot contact with dance floor, making sound, but not taking weight. Slapping leg is outstretched, knee straight

### SLIDE

**SLIDE CLOSE:** A combination of two movements

## Basic Dance Steps and Movements—continued

**STAMP:** A forceful foot contact with dance floor, making sound. It may or may not take weight.

**STEP**

**STEP-BEND:** A combination of two movements

**STEP-CLOSE:** A combination of two movements

**STEP-HOP:** A combination of two movements

**STEP-SWING:** A combination of two movements

**SWING**

**URNS:** May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.

**TWIZZLE:** Step diagonally backward right on ball of R foot, twisting both heels to right. May be done on opposite foot

**TWO-STEP****WALK**

**YEMENITE:** Step on R foot to right side, close L foot to R taking weight on L, step on R foot across and in front of L foot, hold--may be done toward the L, starting with L foot

What makes these different steps even more interesting and varied is the speed with which they are danced (**TEMPO**) and the arrangement of the long and short/slow and quick note values (**RHYTHM**). In most cases, the slower the tempo of the dance, the easier it is to dance. There is time to think, to recall, to follow. The faster the dance tempo, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns, so that it is primarily the transitions between movements that require the dancer's main concentration.

Rhythm is a more complex matter. It includes not only tempo but also the beat or pulse of the music, the meter (the time signatures-- $2/4$  or  $7/8$ ), and the arrangement of long and short note values ("slows" and "quicks"). There is no fixed or definite length for a slow or a quick beat. They are *relative* to each other. Thus a waltz, which has three beats of equal length, can be counted as either slow, slow, slow or quick, quick, quick, depending upon the tempo or speed of the music. The same is true of a pravo. I think of these as *even* rhythms.

Here are some interesting examples of rhythm patterns ranging from a simple  $2/4$  to a complicated  $25/16$ :

$2/4$	Pravo	SS or QQ
$2/4$	Syrtos	SQQ
$3/4$	Waltz	SSS or QQQ
$3/4$	Tsamikos (also $6/8$ )	SQ
$4/4$	Bapardess Leyad Hashoket	SSSS or QQQQ
$5/16$	Paidushko Horo (also $3/8$ )	QS
$7/8$	Kalamatianos	SQQ
$7/8$	Račenica (also $7/16$ )	QQS
$11/16$	Kopanica/Gankino	QQSQQ
$12/16$	Drenica	SQSQQ
$12/16$	Leventikos	SQQSQ
$13/16$	Krivo Sadovsko Horo	QQQSQQ
$15/16$	Bučimiš	QQQSQSQQ
$18/16$	Jove, Malaj Mome ( $7/16$ & $11/16$ )	SQQQSQSQQ
$22/16$	Sandansko Horo ( $9/16$ & $13/16$ )	QQQSQQQSQQ
$25/16$	Sedi Donka ( $7/16$ & $7/16$ & $11/16$ )	SQQSQQQSQQ

### Basic Dance Steps and Movements—continued

Another important and complex element of dance is **STYLING**. As an extreme example, a native dancer from Scotland will dance very differently from a native dancer from Bulgaria. But native dancers from the Šop and Dobrudža regions of Bulgaria will also dance very differently from each other. Why? One dancer at times will dance the same steps as the other. Isn't a pas de Basque a type of crossing step usually needing 2 counts of music for 3 steps? Perhaps it is called by a different name in another country, but a rose by any other name.... In addition, there is a commonality of rhythm. A 2/4 can be found in both countries.

But a dance done to a 2/4 rhythm with an occasional "pas de Basque" from Scotland will look entirely different from one from Bulgaria. The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to other dancers, formation of dancers on the dance floor, smoothness or sharpness of movements and an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class, to experience anything more than an introduction to this most exciting topic. It is enough to hope that this brief introduction will accomplish three purposes. One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier. Two, to make dancers aware that there are styling differences in ethnic folk dance, and three, to suggest that watching **HOW** a movement is done is as important as watching which step is being done. Your ears as well as your eyes will help, since music gives an indication of styling as does movement.

It is necessary to **LISTEN TO THE MUSIC** carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. Think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift, a pleasure to our senses, but it is also a tool to help us improve our dancing.

Once we master these individual movements, we can begin to assemble them, forming patterns and ultimately entire dances. The areas between the movements or patterns are transitions, and they too are comprised of these basic movements. There is, however, one more important key element which must be accomplished to be truly dancing, and that is your ability to **FLOW--to DANCE WITH FLUIDITY**. Connect your movements, not as though they are isolated actions, but rather part of an entire feeling--a unity. Then, when fluidity is combined with the "fundamentals of motion" (the title of a class taught at U.O.P Folk Dance Camp by Pirkko Roecker for many years), you will be dancing with ease and enjoyment.

Presented by Suzanne Rocca-Butler

# 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 meas of music. Usually done four meas 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—continued

### NOW FOR THE FIGURES

#### Advance and Retire

Dance forward two (sometimes one) traveling step and dance backward to place (same number of steps as forward).

#### 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. Always go the long way. The dance directions will specify up or down, how far, and for how many meas.

#### 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 partners. This takes 8 meas, 2 meas for each hand. The first corner is the right-diagonal person, the second corner the left-diagonal, on the opposite side of the dance.

#### Double Triangles

This is sometimes described as a St. Andrew's Cross. The dancing couple stand back-to-back in the middle, facing own sides of the dance, arms extended diagonally to facing dancers on right and left, who reach out same hands to join. All set (meas 1-2), dancing couple turn to right 1/2, staying back-to-back (meas 3-4); taking hands with new facing dancers, all set again (meas 5-6) and dancing couple, making a full turn to right, spring to own sides of the dance (meas 7-8). Pas-de-bas step is used throughout this figure; the corner people continue to set for the entire 8 meas.

#### Grand Chain

When done by three couples, the top couple face partner, the couple in second place face down, and the bottom couple up to begin. All pass by the R hand, pass the next by the L hand (1 meas for each) and then pass the next by the R hand, taking 2 meas for this passing. Continue as before; the last passing, by the L hand on meas 7-8, usually includes a courtesy turn (see Rights and Lefts). All end in original starting positions.

#### Hands Across (wheels)

Four dancers give R hands in center (to diagonally opposite person) as they dance 4 traveling steps CW, turning in on 4th step to repeat with L hands, or dancing out to place on 4th step. Dance directions will specify.

## Scottish Country Dancing—continued

### Pousette (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 as follows, moving CCW around a small square: away from the center (meas 1); 1/4 turn CW (meas 2); up or down the set (meas 3); 1/4 turn CW (meas 4); into the center (meas 5); 1/2 turn CW to own sides but still in center (meas 6); releasing hands, fall back to own sides of set (meas 7-8).

### Promenade

Two or more couples begin in the center of the dance, facing up, hands joined R in R, L in L with partner. All dance forward on right diagonal, then first couple turns left to lead across and down the men's side of the dance (4 meas); on meas 5, the first couple turns left again to lead up the center into original places. Usually all dance out to own sides on meas 8; this may vary, and dance directions will specify.

### Reels for Three

This is a figure of 8 for three people simultaneously, in 6 or 8 meas. The dancing couple begins by giving L or R shoulder to one of the other dancers; the directions will specify. The figure usually ends with all where they began, but this too can vary!

### Rights and Lefts

In 8 meas, each dancer moves around a square formed by two couples, giving R hands to partner opposite, L hands to neighbor, R to partner again and L to neighbor to arrive in original places. The last passing is usually done with a "courtesy turn," facing person as both dance into place. Don't back into place, but dance forward!

### Set to Corners

Dancing couple stand back-to-back in center, facing first corners. The set (2 pas-de-bas in quicktime dances), moving about 1/4 to the left on the second step to face second corners; they set to second corners (2 steps again).



# Barley Bree

(Scotland)

Scottish four-couple set.

Pronunciation:

Cassette: Muckle Carfuffle

6/8 meter

Formation: Longways formation 4 cpl jig—4x40.

Meas

Pattern

chord

Introduction.

- 1-4 First three couples, taking hands on the sides, advance and retire.
- 5-8 Men raise joined hands in arches and all change places with partners by right shoulders, women going under men's arches.
- 9-16 Repeat meas 1-8, but women make the arches as they cross, passing right shoulders again.
- 17-20 First couple turn by the right, 1 1/2.
- 21-24 They turn second couple (opposite sex) by the left, and partner again in the middle by the right.
- 25-30 They continue moving down the set, turning third couple left, partner right, fourth couple left.
- 31-32 They turn partner by the right to own side and form a two-hand arch at the bottom of the set.
- 33-40 Second couple cast off on their own side, followed by three's and four's, meet below the first couple and lead up through the arch to the top of the set.

New top couple repeat from the beginning.

NOTE: The "Strip the Willow" figure may be done with an arm grasp if preferred; the fingers *and* thumb cup the other person's elbow. Do *not* grab the arm with thumb and fingers!

Presented by Marianne Taylor

# Canadian Barn Dance

(Scotland)

Scottish couple mixer.

Cassette: Muckle Carfuffle

4/4 meter

Formation: Circle of couples, facing CCW, man nearest the center, nearer hands joined.

Meas

Pattern

chord

Introduction.

- 1 Beginning man's L, woman's R, one schottische step forward (3 steps and hop).
- 2 Back up one schottische step and face partner.
- 3 Releasing hands, back away from partner one schottische step.
- 4 Move forward on a left diagonal one schottische to meet a new partner.
- 5 Taking both hands, dance two slow chassé steps in the line of direction (man's L, woman's R).
- 6 Repeat in the other direction, and take ballroom-dance position.
- 7-8 Turn CW, progressing CCW, with 4 quick two-steps (or 4 low step-hops), turning twice to end in original position with this new partner.

Repeat with new partner.

Presented by Marianne Taylor

# The Carl Cam' Ower the Croft

(Scotland)

Scottish four-couple set.

Pronunciation:

Cassette: Muckle Carfuffle

2/4 meter

Formation: Longways formation 3 cpl reel—8 x 32.

Meas

Pattern

chord

Introduction.

- 1-8 First, second, and third couples dance a slipping circle to left and right, ending in promenade position in center of the set. (Using a left-foot skip-change step on the last bar to meet partner facilitates the transition.)
- 9-16 The same three couples dance a Promenade, with the threes dancing out to place on the last bar to end in original positions, while first and second couples end in the center, taking two hands for a Poussette.
- 17-24 First and second couples dance the Poussette to change places; second couple end on the side in first place, while first couple, retaining lower hands, turn toward the music to end back-to-back in second place, facing own sides of the dance (meas 23-24).
- 25-32 They dance double triangles, turning into own sides of the dance in second place on the last two bars.

Repeat from second place. Note that on the second repetition, the dancing couple must dance out on the last two bars, while the bottom couple moves up to join the circle which begins the next round!

Presented by Marianne Taylor

# A Highland Welcome

(Scotland)

A Scottish four-couple set devised by John Bowie Dickson.

Cassette: Muckle Carfuffle 6/8 meter

Formation: Longways formation 3 cpl jig—8 x 32.

Meas Pattern

chord Introduction.

1-4 First couple, giving right hand, cross over and cast off one place; 2nd couple step up on meas 3-4.

5-8 First couple dance 1/2 figure of eight through and around 2nd couple and finish in the center in second place, facing down in promenade hold.

9-12 Acting as one dancer, they dance half a Reel for Three across the dance with the third couple, giving right shoulder to third man to begin.

13-16 Dancing straight across toward women's side in second place, they give left shoulder to second woman, to dance half a Reel for Three across the dance with second couple, and end in center, facing out in second place, releasing hands.

17-24 Reels for Three on the sides of the dance: first couple dance out and down to begin, 2's in and down, 3's in and up. First couple finish in the center, facing down again.

25-28 First couple dance down through the 3rd couple, cross over below them and cast up into second place on wrong sides.

29-32 Taking hands on the sides, all three couples set and cross over to own sides, giving right hands to partners.

Repeat from second place. On the second round, on meas 31-32, the first and fourth couples dance right hands across halfway to own sides—and new top couple begins.

Presented by Marianne Taylor

# John McAlpin

(Scotland)

Scottish four-couple set devised by Hugh Foss.

Cassette: Muckle Carfuffle

4/4 meter

Formation: Longways formation 3 cpl strathspey—8 x 32

## Meas

## Pattern

chord

### Introduction.

- 1-2 First couple advance one step, taking right hands, then let go and retire one step (strathspey step).
- 3-4 Giving left hands, they cross over, turning left.
- 5-6 Giving right hands, they lead down to second place, still in the center; 2nd couple step up.
- 7-8 First couple turn by left hand to face 1st corners.
- 9-16 First couple turn first corners by right, partner by left, second corners by right and cross by left to own sides—still in second place.
- 17-18 Second, first, and third women, taking hands on the sides, set.
- 19-20 As women advance two steps, men take hands on the sides and set.
- 21-22 As men advance, women retire.
- 23-24 As men retire, women set again.
- 25-26 Same three couples cross over, giving right hands to partners and turn right to form a circle.
- 27-28 They dance six hands around to the left, half-way.
- 19-32 Repeat meas 25-28, but cross by the left hand and circle to the right.

Same couple repeat from 2nd place. After the second round, slip to the bottom while new top couple begins.

Presented by Marianne Taylor

# The Marquis of Lorne

(Scotland)

Scottish four-couple set.

Cassette: Muckle Carfuffle

4/4 meter

Formation: Longways formation 3 cpl strathspey—8 x 32.

Meas

Pattern

chord

Introduction.

1-4

First couple, followed by second couple, lead down the middle with 4 strathspey steps.

5-8

Facing up, the second couple leads up to first place, followed by the first couple, who end in second place.

9-16

Second, first, and third couples dance six hands around and back. Two's end facing partner at the top, while one's face down and three's up.

17-24

They dance the Grand chain, ending in the same positions in which they began. There is a "courtesy turn" on the last passing.

25-28

First couple set twice.

29-32

First couple, taking nearer hands, dance through the three's and around them to second position again.

Repeat from second place.

Presented by Marianne Taylor

# The Moudiewort

(Scotland)

Scottish four-couple set.

Pronunciation:

Cassette: Muckle Carfuffle

6/8 meter

Formation: Longways formation 3 cpl jig—8 x 32

Meas Pattern

chord Introduction.

- 1-4 First man and second woman set to each other, advancing (2 pas-de-bas steps) and turn by the right once around to place (2 skip-change steps).
- 5-8 First woman and second man do the same.
- 9-16 First couple lead down the middle 3 meas, lead up 3 meas, and cast off into second place, second couple stepping up on meas 15-16.
- 17-20 First couple meet in the center, facing down, and taking nearer hands, dance through the threes and cast up around them to end back-to-back, facing first corners.
- 21-24 They set to first corners and then to second corners.
- 25-30 Reels for three on the sides of the dance, first couple giving right shoulder to second corners to begin the reel. They end in second place and
- 31-32 Cross to own sides, giving right hand.

Repeat from second place.

Presented by Marianne Taylor

# Nessie's Reel

(Scotland)

Scottish four-couple set devised by Ralph Sizer.

Cassette: Muckle Carfuffle

2/4 meter

Formation: Longways formation 3 cpl reel—8 x 32.

Meas

Pattern

chord

Introduction.

- 1-4 Couples one and three dance right hands across once around; 1st woman ends facing out.
- 5-8 First woman cast off one place, followed by her partner; she crosses the set to 2nd man's place, while her partner ends in 2nd woman's place. Second couple step in and up on meas 7-8. First woman continues to face out.
- 9-16 Couples one and three repeat meas 1-8, but they give *left* hands across once round and 1st woman casts off on the man's side, followed by her partner. Couple three step in and up on meas 15-16; 1st couple meet in the center of the set, facing up to give nearer hands (1st woman lets man catch up with her!).
- 17-18 First couple dance up the center to above 2nd couple.
- 19-20 They cast off one place.
- 21-22 They take nearer hands facing down, and dance through 3rd couple.
- 23-24 They cast up into 2nd place, 3rd couple stepping down on meas 23-24.
- 25-32 Second and first couples dance rights and lefts.

First couple repeat the dance once with couples three and four, and then slip to the bottom while new top couple begins.

Presented by Marianne Taylor



# The Wind that Shakes the Barley

(Scotland)

Scottish four-couple set devised by J. Duthie.

Cassette: Muckle Carfuffle

2/4 meter

Formation: Longways formation 3 cpl reel—8 x 32.

## Meas

## Pattern

chord

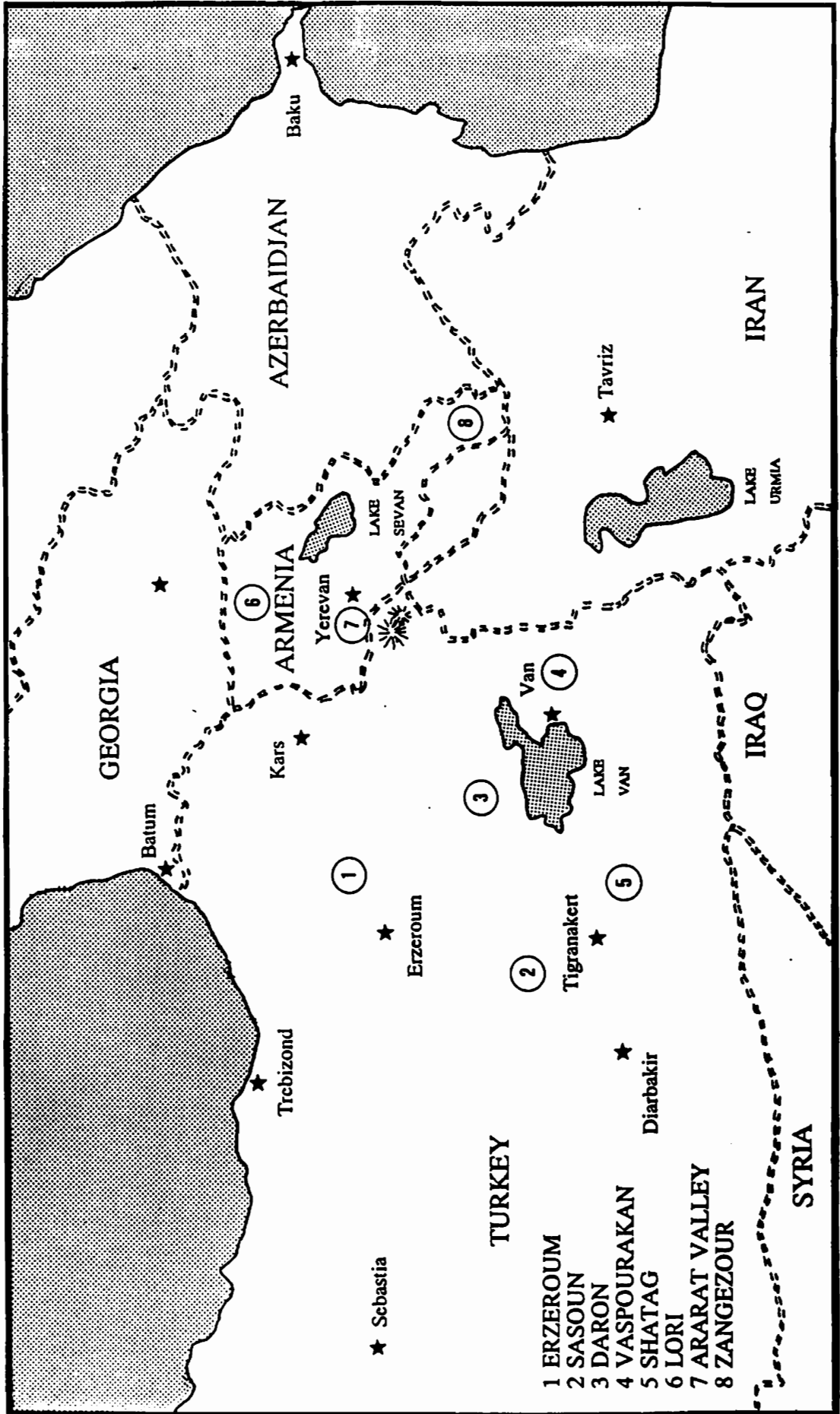
### Introduction.

- 1-8 First couple lead down the middle 3 meas, lead up 3 meas, and cast off into second place on meas 7-8, second couple stepping up.
- 9-16 Reels for three across the dance; first man begins by dancing up to give right shoulder to second woman, while first woman dances down to give right shoulder to third man. They end in the center, facing first corners.
- 17-24 First couple turn first corner by right, partner by left, second corner by right, and cross to own sides, giving left hand to partner, to end in second place.
- 25-32 Second, first, and third couples dance a slipping circle, six hands around to left and right.

Repeat from second place.

Presented by Marianne Taylor

REGIONS OF PRESENT AND HISTORICAL ARMENIA



- 1 ERZEROUM
- 2 SASOUN
- 3 DARON
- 4 VASPOURAKAN
- 5 SHATAG
- 6 LORI
- 7 ARARAT VALLEY
- 8 ZANGEZOUR

# Aghchka Jerazanke

(Armenia)

Source: Dance for women, choreographed by Tineke van Geel, using elements of typical movements in women's dances from several ensembles in Yerevan.

Translation: "Dream of a Girl"

Pronunciation:

Cassette: "Ararat-Armenian Dances"

4/4 meter

Formation: Short lines, L arm stretched, L hand on lower back of L neighbor, R arm down.

## Meas Ct

## Pattern

2 meas

INTRODUCTION. No action.

### FIGURE 1.

- |     |     |   |
|-----|-----|---|
| 1   | 1   | Step on R to R, bring R arm, palm of R hand facing up, to R (R knee bent).  |
|     | &   | Step on ball of L ft behind R.  |
|     | 2   | Step on R to R, rotate R arm, palm of R hand comes facing down (R knee bent).   |
|     | &   | Step on ball of L ft behind R.  |
|     | 3   | Step on R to R, rotate R arm, palm of R hand comes facing up (R knee bent).   |
|     | &   | Step on ball of L ft behind R.  |
|     | 4   | Step on R to R, rotate R arm, palm of R hand comes facing down (R knee bent).   |
| 2   | &   | Turn on R ft in place 1/2 CCW, bring R arm down.  |
|     | 1-4 | Repeat meas 1, ct 1-4 with opp arm and footwork. End with 1/2 turn CW to face ctr.  |
| 3   |     | Repeat meas 1.  |
| 4   |     | Repeat the steps of meas 1, but now in place, while making 1/2 turn CCW, taking the full measure. End with R arm on lower back of R neighbor, facing outside. |
| 5-8 |     | Repeat meas 1-4 completely (start facing out) with opp ftwk, moving in LOD. L ft starts.  |



### FIGURE 2. (Hands free, face ctr.)

- |   |   |   |
|---|---|---|
| 1 | 1 | Step on R to R, bring the arms to a vertical "V" pos, palms of both hands facing each other.                                  |
|   | 2 | Cross L behind R, make an inward turn with the hands from the wrist.  |
|   | 3 | Step on R, facing LOD, arms are lowered down, palms of both hands facing out.   |
|   | 4 | Step on L, make an outward turn with the hands from the wrist, ending palms facing fwd.                                       |
| 2 |   | Repeat meas 1.  |
| 3 |   | Repeat meas 1.  |
| 4 | 1 | Close R beside L to face ctr, bend both knees, bring the R arm fwd to a horizontal pos, palm of hand facing down, L arm down. |
|   | 2 | Bring the L arm fwd to a horizontal pos, palm of hand facing down, R arm comes down.  |
|   | 3 | Repeat ct 2 with opp movements.   |
|   | 4 | Bring R arm also down, stretch both knees.  |

## Aghchka Jerazanke—continued.

5-8 Repeat meas 1-4.

**FIGURE 3. (Facing ctr.)**

- 1 1 Cross R over L, make an inward turn with both hands until both palms of the hands point to the R. At the same time, the R arm is stretched to the R, and the L hand is brought in front of the R shldr (L elbow down).
- 2 Cross L over R, repeat the arm movements of ct 1 in opp direction with opp arm movements.
- 3 Step on R to ctr.
- & Step on L to ctr.
- 4 Step on R to ctr, R knee bent.  
The arms are brought up with a kind of "lifting" movement (starting down) during cts 3, &, 4, to come to the position as described in the next meas.
- 2 1 Step on ball of L ft behind R. The R arm ends in a vertical "V" pos, the L arm is bent, L hand next to R side of face. Palms of hands were facing body, ending with a turn of both hands twds the body. Palms of hands both end facing R.
- 2 Step back on R (R knee bent).
- 3 Step on ball of L ft behind R.
- 4 Step back on R (R knee bent).  
During meas 2 the arm pos remains unchanged.
- 3  Small leap onto ball of L ft, facing diag L, moving out.
-  Close R beside L, bend both knees, full feet.  
Repeat this movement three times (total 4x), but end closing R beside L without wt. During this meas, the R arm comes slowly down, while the L arm is lifted up coming from down to a 110° vertical pos, palm of L hand facing down, elbow slightly bent.
- 4 Repeat meas 3 with opp ftwork, moving out facing diag R.
- 5-8 Repeat meas 1-4.

**FIGURE 4.**

- 1 1,& Pivotstep with R in place, start turn 1/4 CCW.
- 2,& Repeat ct 1,&.
- 3 Step on R across L, finish the 1/4 turn CCW (R knee bent).  
During these 3 cts, the arms come from a movement resembling "saying prayer" with the fingertips touching, to the final pos on ct 3. The L arm ends horizontal to L, the R arm horizontal fwd, palms of both hands facing up.
- 4 Rest.
- 2 Repeat meas 1 in opp direction with opp ftwork, making 1/2 turn CW, end facing LOD.
- 3 1-2 Repeat figure 3, meas 1, ct 1-2.
- 3-4 Again.

## Aghchka Jerazanke—continued.

- 4 1-2 Pivotstep on R in place, starting full turn CCW.  
Arms do the movement described in Fig 3, meas 2, and stay in place during the whole meas.
- 3-4 Pivotstep on R in place, ending full turn CCW.
- 5-8 Repeat meas 1-4.

CLOSURE.

- & Ft together, facing ctr, knees bent.
- 1 Stretch both knees and end the arms in the position described in Fig 3, meas 2.

SEQUENCE.

- Fig 1-4 two times.  
Fig 3, meas 1-4.  
Closure.

Description written by Tineke van Geel  
Presented by Tineke van Geel

# Assoulis

(Armenia)

Source: A traditional dance from the Sasoun region, former West Armenia.

Translation: A contraction of the verbs "asel," meaning "to say," and "leasel" meaning "to listen."  
"As ou lis" can be freely translated to "say and listen."

Pronunciation:

Cassette: "Ararat-Armenian Dances"

4/4 meter

Formation:: Line or open circle, little fingers interlocked in "W" pos, facing ctr.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
4 meas		<b><u>INTRODUCTION</u></b> No action.
1	1	Step on R to R, forearms move to R.
	2	Cross L over R, forearms move to L.
	3	Step bkwd on R, arms come up to "W" pos.
	&	Close L beside R.
	4	Close R beside L.
2	1	Step fwd on L, arms sway down, body moves diag R.
	&	Close R beside L.
	2	Close L beside R.
	3	Step behind on R, body moves back to front pos.
	&	Close L beside R.
	4	Close R beside L.
3	1	Accented step on L slightly fwd to L (L knee bent), the hands make a movement down from the wrist, R toe stays on floor (R knee bent).
	2	Cross R behind L, arms back to "W" pos.
	3	Repeat ct 1.
	4	Repeat ct 2.
4	1	Repeat meas 3, ct 1.
	2	Repeat meas 3, ct 2.
	3	Step on L to L.
	4	Hop on L, R ft to L calf.
		On cts 3 and 4, the forearms make a circle of 360° moving R and down, back to "W" pos.

During all "stops" of the dehol (drum) in the melody, meas 3 can also be danced as follows:

3	1	Accented step on L slightly fwd to L (L knee bent), the hands make a movement down from the wrist, R toe stays on the floor (R knee bent).
	2-3	Rest.
	4	Cross R behind L, arms back to "W" pos.

Description written by Tineke van Geel

Presented by Tineke van Geel

# Ashtaraki Par

(Armenia)

Source: Vaspourakan, historical West Armenia.

Translation: Dance from Ashtarak, a city north of Yerevan. The original title "Majmoege" comes from Kurdish and means literally "long." Kurdish linguists note that it also means "dance." In Armenia the nickname for this dance is "Two forward and one back." This structure can be found in the pattern of the dance.

Pronunciation:

Cassette: "Ararat-Armenian Dances"

4/4 meter and 6/8 meter.

Formation: Short lines, hands linked, L hand on lower back, facing LOD.

Meas Ct

Pattern

8 meas

INTRODUCTION. No action.

FIGURE 1. (4/4 meter)

- |   |     |   |
|---|-----|---|
| 1 | 1   | Step on R to R.   |
|   | 2   | Bend R knee, lift L leg (from the knee down) behind.  |
|   | 3   | Step on L.  |
|   | 4   | Bend L knee, lift R leg (from the knee down) behind.  |
| 2 | 1   | Step on R and face ctr, arms sway slightly fwd.   |
|   | 2   | Rest.   |
|   | 3   | Touch ball of L ft far behind, leg stretched, arms sway behind, bend upper body 30° fwd.                          |
|   | 4   | Rest.   |
| 3 | 1   | Step fwd on L, arms sway fwd, upper body back to straight pos.  |
|   | 2   | Rest.   |
|   | 3   | Touch ball of R ft beside L through a "back cycling" movement, arms ending (from sway fwd) in vertical pos.       |
|   | 4   | Rest.   |
| 4 | 1   | Step bkwd on R.   |
|   | 2   | Rest.   |
|   | 3-4 | Repeat meas 3, ct 3-4.  |
| 5 | 1   | Repeat meas 3, ct 1, make 1/4 turn CW, end facing LOD, arms sway fwd.   |
|   | 2   | Touch ball of R ft beside L, the arms end in a horizontal pos pointing L, R elbow bent, R hand in front of chest. |
|   | 3   | Step on L in place, turning 180° CCW, end facing RLOD, arms moving horizontally fwd.                              |
|   | 4   | Touch ball of L ft beside R, arms end in a horizontal pos pointing R, L elbow bent, L hand in front of chest.     |

## Ashtaraki Par—continued.

- |   |   |  |
|---|---|--|
| 6 | 1 | Step on L to L.  |
|   | 2 | Rest.  |
|   | 3 | Touch ball of R ft beside L through a "back cycling" movement. |
|   | 4 | Rest.  |

**FIGURE 2.** (6/8 meter)

Note: the music changes into a 6/8 meter, the steps are identical to the ones in Fig 1 until meas 5, ct 1-2, adjusting to the change in measure.

- |   |     |  |
|---|-----|--|
| 6 | 1-3 | Jump on R, turn 1/4 CCW to face ctr, touch ball of L ft, heel turned inward, across R, arms pointing horizontal R, L elbow bent, L hand in front of chest, R arm horizontal R. |
|   | 4-6 | Repeat cts 1-3 with opp ftwk and movements.  |

**FIGURE 3.** (6/8 meter)

- |   |     |   |
|---|-----|---|
| 1 | 1   | Hop on L, arms sway back in V pos.  |
|   | 2-3 | Step on R to R, arms sway fwd, on ct 3 they are fwd.                        |
|   | 4-6 | Cross L over R, knees slightly bent, arms sway behind.                      |
| 2 | 1-3 | Step on R to R, lift L, arms sway fwd, on ct 3 they are fwd.                |
|   | 4-6 | Stretch L leg ("kick") across R, arms sway behind, on ct 6 they are behind. |
| 3 |     | Repeat meas 2 with opp ftwk.  |

**SEQUENCE.**

Fig 1 six times.

Fig 2 eight times.

Fig 3.

Description written by Tineke van Geel  
Presented by Tineke van Geel



# Hej Par

(Armenia)

Source: Elements from a choreography of the "Hayastan" Ensemble from Yerevan. Choreographed by Tineke van Geel.

Translation: The dance "Hej."

Pronunciation:

Cassette: "Ararat-Armenian Dances"

4/4 meter.

Formation: Short lines of about seven people, "T" hold (hands on shldrs).

**Meas Ct**

**Pattern**

4 meas **INTRODUCTION.** No action.

## **FIGURE 1.**

- |     |   |  |
|-----|---|--|
| 1   | 1 | Step on L to L to face L.  |
|     | 2 | Place R heel (leg straight) fwd to the floor, L knee is bent.  |
|     | 3 | Turn on L ft to LOD (stretch L knee), while moving R from L to LOD through the air, knee bent, while the part of the R leg from the knee down is making a small circle outward passing the L calf. |
|     | 4 | Place R heel (leg straight) in LOD to the floor.   |
| 2   | 1 | Leap onto R.   |
|     | 2 | Leap onto L.   |
|     | 3 | Place R beside L, ft in open pos, bend both knees and stretch again.   |
|     | 4 | Bounce on balls of both ft.  |
|     | & | Bounce on balls of both ft.  |
| 3-8 |   | Repeat meas 1-2 three times (4x in total).   |

## **FIGURE 2.**

- |     |   |   |
|-----|---|---|
| 1   | 1 | Bend both knees and stretch again.                            |
|     | 2 | Bounce on balls of both ft.                                   |
|     | & | Bounce on balls of both ft.                                   |
|     | 3 | Bend both knees.  |
|     | 4 | Stretch L knee, while the R ft is lifted behind L knee.       |
| 2   | 1 | Leap onto R to R, while L is 45° lifted fwd above the floor.  |
|     | 2 | Leap onto L across R, while the R ft is lifted behind L knee. |
|     | 3 | Repeat meas 2, ct 1.  |
|     | 4 | Repeat meas 2, ct 2.  |
| 3-8 |   | Repeat meas 1-2 three times (4x in total).                    |

Hej Par—continued.

**FIGURE 3.**

- |     |     |  |
|-----|-----|--|
| 1   | 1-2 | Repeat Fig 2, meas 2, cts 1-2.                                   |
|     | 3   | Step on R slightly behind to R, L remains (without wt) on floor. |
|     | 4   | Put wt on L, bounce on ball of L ft.                             |
|     | &   | Bounce on ball of L ft.  |
| 2   | 1   | Step on R, while L is lifted (L knee 90° up).                    |
|     | 2   | Kick L down above floor, while bouncing on R.                    |
|     | 3   | Step on L, while R is lifted (R knee 90° up).                    |
|     | 4   | Kick R down above floor, while bouncing on L.                    |
| 3-6 | 1   | Repeat meas 1-2 twice (3x in total).                             |
| 7   |     | Repeat Fig 3, meas 1.  |
| 8   | 1   | Step on R, while L is lifted (L knee 90° up).                    |
|     | 2   | Kick L down above floor, while bouncing on R.                    |
|     | 3   | Leap onto L in place.  |
|     | 4   | Leap onto R in place.  |

**END.**

End with Fig 4, meas 8, cts 3 and 4 are replaced by:

- |   |  |
|---|--|
| 3 | Jump on L in place, lift R sharply behind. |
| 4 | Place R heel fwd to the floor.             |

Description written by Tineke van Geel  
Presented by Tineke van Geel

# Lourke

(Armenia)

- Source: Vaspourakan region, historical West Armenia, traditional dance.
- Translation: Cradle for babies. The original word comes from Kurdish and means a rocking up and down movement.
- Pronunciation:
- Cassette: "Ararat-Armenian Dances" 4/4 and 6/8 meter
- Formation: Little fingers interlocked in "W" pos, open circle, facing ctr.

<u>Meas</u>	<u>Ct</u>	<u>Pattern</u>
-------------	-----------	----------------

4 meas **INTRODUCTION.** No action.

**FIGURE 1.** (slow part, 4/4 meter)

- |   |     |   |
|---|-----|---|
| 1 | 1   | Feet in closed pos, bend both knees.  |
|   | &   | Stretch both knees.   |
|   | 2-4 | Repeat cts 1,& three times (4x total).  |
| 2 | 1,& | Repeat meas 1, cts 1,&, but turn on the heels to diag R, both ft pointing diag R. |
|   | 2,& | Repeat meas 1, cts 1,&, turn on both heels to ctr.                                |
|   | 3-4 | Repeat meas 2, cts 1,& and 2,& in opp direction.                                  |
| 3 | 1   | Step fwd on R, R shldr moving fwd with small accent                               |
|   | &   | Step back on L.   |
|   | 2   | Close R beside L.   |
|   | 3   | Step fwd on L, L shldr moving fwd with small accent.                              |
|   | &   | Step back on R.   |
|   | 4   | Close L beside R.   |
| 4 | 1   | Step on R to R.   |
|   | 2   | Cross L behind R, arms sway down.   |
|   | 3   | Step on R.  |
|   | 4   | Close L beside R, arms coming back to "W" pos.                                    |

**FIGURE 2.** (fast part, 6/8 meter)

- |   |     |   |
|---|-----|---|
| 1 | 1-2 | Step fwd on R heel, arms come fwd in a horizontal pos to ctr. |
|   | 3   | Take wt back on L.  |
|   | 4-6 | Close R beside L, arms back in "W" pos.                       |
| 2 |     | Repeat meas 1 with opp ftwk.                                  |
| 3 | 1-3 | Chug on both ft slightly diag R fwd.                          |
|   | 4-6 | Chug bkwd on both ft to ctr pos.                              |
| 4 | 1-3 | Repeat meas 3, cts 1-2 with opp ftwk.                         |
|   | 4-6 | Jump on L, L ft ctr, lift R ft behind.                        |

## Lourke—continued

- 5     1-3     Hop on L, touch R heel fwd to floor.  
      4-6     Leap onto R.
- 6            Repeat meas 5 with opp ftwk.
- 7     1        Hop on L.  
      2-3     Step on R to R.  
      4-6     Cross L behind R.  
          During meas 7, arms sway down.
- 8     1        Hop on L.  
      2-3     Step on R to R.  
      4-6     Cross L over R.  
          During meas 8, arms sway back to "W" pos.

Description by Tineke van Geel  
Presented by Tineke van Geel

# Mom Bar

(Armenia)

**Source:** Mom Bar is the final dance of a wedding party. It is meant as a closure of the three days celebration and led by the groom. He carries a candle in one hand, which he blows out after finishing the dance to give the final signal that the feast has ended. Seen by own observation in Armenia. In other versions, more guests hold candles. Also researched by Gary Lind-Sinanian and presented at Stockton Folk Dance Camp in 1986.

**Translation:** Candle dance.

**Pronunciation:** MOHM bahr

**Cassette:** "Ararat-Armenian Dances" 10/8 meter

**Formation:** Little fingers interlocked, low "W" pos, carrying a candle in the R hand, facing ctr.

**Meas Ct** **Pattern**

12 meas **INTRODUCTION.** No action.

- |     |                    |  |
|-----|--------------------|--|
| 1   | 1-5<br>6-7<br>8-10 | Step on R to R, knee bent, forearms moving R.<br>Close L beside R, forearms moving L.<br>Close R beside L, forearms moving back to ctr.  |
| 2   | 1-5<br>6-7<br>8-10 | Small step fwd on L, knee bent, forearms moving slightly fwd twd the ctr.<br>Step back on R, forearms moving R.<br>Close L beside R, forearms moving L.  |
| 3   | 1-5<br>6-10        | Touch ball of R ft across L to floor, upper body turning slightly diag L (bend L knee just before R touch, stretch on R touch).<br>Touch ball of R ft diag R to floor, upper body turning slightly diag R (bend L knee just before R touch, stretch on R touch). |
| 4   |                    | Repeat meas 3.   |
| 5-6 |                    | Repeat meas 1-2.   |

Description by Tineke van Geel

Presented by Tineke van Geel

# Tsachgadzor

(Armenia)

A traditional dance. The name is a wintersport resort in Armenia, which also serves as one of the major recreation sites in summertime for many Armenians. Literal translation: "place of many flowers."

Pronunciation:

Cassette: Ararat-Armenian Dances

2/4 meter

Formation: Hands interlocked in "V" pos, facing ctr.

Meas Ct

Pattern

4 meas

INTRODUCTION. No action.

## FIGURE 1.

- |     |   |  |
|-----|---|--|
| 1   | 1 | Cross R with a big step across L, arms sway fwd.                                 |
|     | 2 | Rest, arms sway bkwd.  |
| 2   | 1 | Cross L with a big step across R, arms sway fwd.                                 |
|     | 2 | Rest, arms sway bkwd.  |
| 3   | 1 | Accent step on R to R, lift L fwd, bend upper body slightly bkwd, arms sway fwd. |
|     | 2 | Cross L across R, upper body comes straight, arms sway bkwd.                     |
| 4   | 1 | Jump on both ft, arms sway fwd to "W" pos.                                       |
|     | 2 | Jump on L, R slightly lifted fwd, arms sway bkwd.                                |
| 5   | 1 | Bounce on L, touch ball of R ft beside L.  |
|     | & | Bounce on L, lift R fwd.   |
|     | 2 | Step on R.   |
| 6   |   | Repeat meas 5 with opp ftwk.   |
| 7-8 |   | Repeat meas 5-6, during meas 8 the arms sway down.                               |

## FIGURE 2.

- |     |   |  |
|-----|---|--|
| 1   |   | Repeat Fig 1, meas 1.  |
| 2   | 1 | Leap onto L to ctr, R lifted behind, arms sway fwd to "W" pos.       |
|     | 2 | Touch R heel to floor.   |
| 3   |   | Rest.  |
| 4   | 1 | Step on R bkwd, the L ft is turned in place with the heel turned in. |
|     | 2 | Repeat ct 1 with opp ftwk.   |
| 5-8 |   | Repeat Fig 1, cts 5-8.   |

Variation on Figure 2: During meas 2, ct 2 and meas 4, ct 1, clap hands at chin level.

SEQUENCE: As called by the leader.

Description written by Tineke van Geel

Presented by Tineke van Geel

# Tamzara

(Armenia)

**Source:** Found in several regions in historical West Armenia. This Tamzara is taught at the choreographic school in Yerevan.

**Translation:** Tamzara is known both as a song and dance in 9/8 meter. It is the name for men.

**Pronunciation:**

**Cassette:** "Ararat-Armenian Dances" 9/8 meter

**Formation:** Men's dance in circle or lines, R forearm horizontal at chest height, L arm stretched horizontal to L, facing LOD.

Meas Ct

Pattern

11 meas **INTRODUCTION.** No action.

## FIGURE 1.

1	1-2	Step on R.
	3-4	Hop on R, R knee bent, while the L is extended fwd, ending stretched over the floor. During cts 1-4, the arms make a circle CW to come back to the original pos.
	5-6	Step on L.
	7	Close R beside L.
	8-9	Step on L.
2-4		Repeat meas 1 three times (4x total).

## FIGURE 2.

1	1-2	Step on ball of R ft diag R, L stays on floor, bounce R heel.
	3-4	Bounce on R heel, L stays on floor, turn slightly to ctr pos, R ft ctr.
	5-6	Stamp L to L (no wt), L ft pointing L, R stays in place. During cts 1-6, both forearms are moved from L to R through a horizontal movement.
	7	Hop on R to LOD, L leg from the knee down is lifted sharp behind, bring the arms back to R with reversed movement of cts 1-6 (R knee bent).
	8-9	Leap onto L, R stays on floor (L knee bent).
2-4		Repeat meas 1 three times.

## FIGURE 3. (arms in "V" pos—in place)

1	1-2	Leap onto R, touch L heel fwd to floor.
	3-4	Leap onto L, touch R heel fwd to floor.
	5-6	Repeat cts 1-2.
	7	Touch ball of L ft across R and chug fwd on R, R knee bent.
	8-9	Touch L heel fwd to floor and chug on R behind, R knee stretches.
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.

## Tamzara—continued.

Note: meas 4 and 5 are in 5/8 meter.

- |      |     |   |
|------|-----|---|
| 4    | 1-2 | Leap onto L, touch R heel fwd to floor.                           |
|      | 3   | Touch ball of R ft across L and chug fwd on L, L knee bent.       |
|      | 4-5 | Touch R heel fwd to floor and chug on L behind, L knee stretches. |
| 5    |     | Repeat meas 4 with opp ftwk.                                      |
| 6-10 |     | Repeat meas 1-5 with opp ftwk.                                    |

CLOSING STEP.

Repeat Figure 3, meas 5, meas 4, meas 5, and end with a leap onto L, R heel fwd touching the floor.

SEQUENCE.

Figures 1-3 three times.

Closing Step.

Description written by Tineke van Geel

Presented by Tineke van Geel



## Basic Couple Dance Techniques

This class is intended for two groups of folk dancers:

1. The newer dancer who wishes to learn the basic techniques of partner dancing.
2. The teacher who wishes to establish a teaching progression for couple dances, especially those involving turning as a couple.

It will be illustrated by dance examples taken from the Teachers Committee Dance List for 1991, augmented by a few chosen dances to illustrate special needs.

No couple-dance experience is required for this course. No partners are required -- partnerships will be developed in the class. Each succeeding dance pattern will build upon material previously taught. Special emphasis will be placed on turning as a couple, utilizing several dance rhythms and patterns, and employing simple dances for illustration. At the end of the course, the participants will be familiar with the principles of *leading* and *following*, and be confident of their ability to do simple couple-turning patterns in such dance patterns as: the pivot, waltz, schottische, polka, two-step. If time permits, the basic polska pattern will be covered (this is the pattern used in the Hambo).

Dances used for illustration will be selected from the following list, with perhaps two or three added examples not on the list:

Allemannsmarsj  
Apat-Apat  
Bal In Da Straat  
Castle Schottische  
Circle Schottische  
Corrido  
Cotton Eyed Joe  
Danish Family Circle  
Doudlebska Polka  
Jiffy Mixer

Kohanotchka  
Körcsárdás  
Korobushka  
La Bastringue  
Milondita Tango  
Oklahoma Mixer  
Oslo Waltz  
Road to the Isles  
Salty Dog Rag  
Scandinavian Polka

Siamsa Bierte  
Square Tango  
Ta'am Haman  
Talgoxen  
Tango Poquito  
Tex-Mex Mixer  
To-Tur  
Ve' David

## Couple Dancing

**Partnering:** This is the interaction of two dancers dancing together, that coordinates their movements. It involves two key attributes, both of which are vitally and equally necessary. The first is *leading*, which directs the actions of the partners. The second is *following*, which involves reacting to leading.

A simple example illustrates why both leading and following are necessary. When driving an automobile, only one person can be behind the wheel at a time. That person is the Leader; the other follows along. Classically couple dancing began in the days of male dominance, and therefore leading became the male's requirement, while the female reacted to his leading by following. Ballroom position couple dancing reached its zenith during the 1930s and early 1940s when most couple dancing was done in closed ballroom dance position, and was exemplified by such couples as the Arthur Murrays, Veloz and Yolanda, Fred Astaire and partner, and others. Many different patterns could be selected by the leader and put together in various sequences as the leader chose, so that "free-style" ballroom dancing became the vogue. Good leaders knew many step-patterns and could lead and execute them without conscious thought, and their partners followed without hesitation.

**Leading:** This involves the use of the whole body to signal the required couple movement. These signals must "very slightly" anticipate the next required movement, so that the partner can react in time to execute the desired movement on time. Leads are given by the Leader's shoulders, hands, arms, body position, and direction of movement. Leads must be firm but not rough; precise, not sloppy; and consistent, so that the same signal means the same thing every time it is employed. Leading is a skill that can be learned.

**Following:** This entails reacting to leads. It is *equally* important to leading in couple dancing, and is a demanding skill that can be taught and learned. The Follower must have good dance posture, and give a "slight" resistance to the Leader so that leads are transmitted to the Follower. A joined hand connected to a "spaghetti" arm cannot react to a lead. At the same time, there cannot be so much resistance that the couple doesn't move together. This is a delicate balance that the Follower must attain, and when it is achieved, it becomes instinctive, and couple dancing becomes a joy for *both* partners.

**Dance Positions:** There are a wide variety of positions commonly employed. Among these are: closed, semi-open, and open ballroom; inside hands joined; Varsouvienne; cross-hand promenade; back Skater's; 2-hand circle; and crossed-hand circle. In general, when both hands are held, the partners are both on the same foot, and when one opposite hand is held, they are on opposite feet. Thus, in ballroom positions and inside-hand joined positions, the partners are usually on opposite footwork. A prominent exception is the right-hip-to-right-hip (Banjo) position, or left-hip-to-left-hip (Sidecar) position, where the two partners normally use the same foot action. Another exception is in the cross-hand (square dance) promenade position, where the partners may be either on the same or opposite footwork depending on the dance requirements.

**Couple Turns:** The most commonly used couple turns require two measures of music to complete one full rotation of the couple. Prominent exceptions to this are the Step-Hop, Pivot, and polska/pols turns. Each type of turn will be discussed separately below, beginning with the simpler two-measure turns. It is essential that both partners understand that each partner does *the same action* in the turn, but they begin that action depending on the direction they are facing to begin their turn. Thus in a two-measure turn when the woman is doing the action of measure 1, the man is doing the action of measure 2; on the following measure they have reversed positions and do the other measure's action.

## Couple Dancing—continued

In the discussions below it is assumed that the couple will be moving around the dance floor in dance-flow direction, or Line-Of-Direction (LOD), and turning as a couple clockwise (CW). (For counter-clockwise (CCW) turns, use opposite footwork.) It is further assumed that the person on the inside facing *out* is the Man and the person on the outside facing *in* is the Woman.

It is important for dancers to understand the mechanism of a turn. For the normal CW turn, moving LOD, the man must get around in front of the woman to the outside of the circle, while the woman turns almost in place and acts as a pivot for the couple. This is the action of the first measure, which ends with the man on the outside facing *in*, and the woman on the inside facing *out*. During measure 2, their roles are reversed and the woman must get around in front of the man to the outside, while the man acts as the couple pivot. The inside person must always travel further and take slightly larger steps than the outside person acting as the couple pivot. Note that the partners exactly reverse roles in the two measures.

Abbreviations used below: M=Man, W=Woman, ptr=partner, cpl=couple, ct=count, meas=measure, ft=foot, pos=position, sdwd=sideward, fwd=forward, bk=back, bkwd=backward, twd=toward, ctr=center (of big circle), LOD=Line-Of-Direction, CW=clockwise, CCW=counterclockwise.

**Waltz Turn:** This is done to 3/4 meter, takes two meas to complete, and uses one step per musical ct. Once the turn is initiated, there is continuous rotation of the cpl in order that the cpl will turn *smoothly* throughout the turn. It is described for the person facing in, normally the *woman*. She acts as the couple-pivot for the first meas and must take *small* steps. On ct 1 she takes a small step in LOD with her R ft, with the toe pointing more or less in LOD. This step starts her CW turn, her body turning up to 1/4 CW. She continues to turn on cts 2 and 3, stepping L,R to face *out*. She is now in the M's pos at the beginning of that meas. On meas 2, ct 1, she must take a fairly large L step across in front of the M to get to the outside of the circle, her L heel should be pointing more or less in LOD, and she has turned about 1/4 CW. On cts 2 and 3 she continues the turn to face *in*, stepping R near or just back of her L heel, ct 2, and closing the R to the L ft on ct 3. She has now completed one full CW turn. For the M, he does the action of the W's meas 2 as meas 1, and her meas 1 as his meas 2. To *lead* the turn the Man must push with his extended L hand to start the W turning and to prevent her moving in LOD and blocking him, at the same time twisting the W's waist with his R hand so that she turns CW. During meas 2 he must use a strong pulling action with his R hand to assist her to get to the outside of the circle, at the same time pushing with his L hand to keep her turning and moving in LOD.

**Schottische Turn:** This is done to 4/4 meter with steps on counts 1,2,3, and *no* step on count 4. The turn differs from the waltz turn in that there is not the continuous turning. Most of the turning comes on cts 3,4. Described for the W facing *in*. Meas 1: step R sdwd R (ct 1); close L to R (ct 2); step on R sdwd to R with toe pointing almost LOD, starting body into a 1/4 CW turn (ct 3); low hop on R, completing the CW turn to face *out*. Meas 2: continuing in LOD, step on L sdwd to L (ct 1); close R to L (ct 2); step on L to L, pointing L heel almost LOD, and starting body into a 1/4 CW turn (ct 3), low hop on L, completing the CW turn to face *in*. This completes one CW turn. For the M facing *out*, do meas 2 as described above, and for meas 2, do meas 1 as described above. To *lead* the turn: Meas 1: pull in LOD with L hand, at the same time push at W's R waist with R hand during cts 1 and 2. On ct 3 push with L hand, and pull with R hand at W's waist to initiate the turn, continue with slightly more force during ct 4. Meas 2: cts 1 and 2, push with L hand twd W's body, at the same time pulling with R had twd LOD. This keeps the cpl moving LOD but not turning. On ct 3 start the turn by pushing with M-L hand, at the same time twisting the W's waist with his R hand, so they turn up to 1/4 CW. On ct 4 continue the same action with a little more force to complete the CW turn.

## Couple Dancing—continued

**Two-step Turn:** Described for 2/4 meter, with two meas per turn with a rhythm of quick-quick-slow in each meas (cts 1,&,2). The footwork is the same as that described for the Schottische Turn, but the timing is different. Described for W facing *in*. Meas 1: R sdwd R (ct 1); close L to R (ct &); small step on R in LOD, pointing R toe twd LOD, and starting a 1/4 CW turn (ct 2); pivot on the ball of R without hopping to face *out* (ct &). Meas 2: L sdwd L (ct 1); close R to L (ct &); L sdwd L, stepping with L heel more or less pointing LOD and initiating a 1/4 CW turn (ct 2); pivoting on ball of L to continue CW, turn to face *in*. This completes one CW turn. M does ftwk of meas 2 for his meas 1, and ftwk of meas 1 for his meas 2. The leads are the same as for the Schottische turn.

**Polka Turn:** Done to a 2/4 meter with one turn done in two meas. In 4/4 meter, one turn is done in each meas; i.e., cts 1,&,2,3,&,4. The footwork is the same as for the Two-step Turn, except that on the & ct of ct 2, there may be a hop, or in some countries, a slight dip. Usually the polka turn starts with the hop on the upbeat (ah) just ahead of the meas that you start turning.

**Step-hop Turn:** Described for 4/4 meter; often done as part of a Schottische pattern. It takes one meas or two step-hops to complete one CW turn. A good dance pos is required, with the shldr lines of both ptrs parallel, but offset slightly to the L so that each is looking straight ahead on a vertical line with their ptr's R shldr. This allows the R ft to step between the ptr's ft on the turn, without ft interference. There is continuous rotation of the cpl throughout the turn. Described for the W facing *in*. Meas 1: ct 1, a small step R in LOD, with R with toe pointing more or less in LOD and between ptrs ft, initiating a 1/4 CW turn; ct 2, hop on R continuing the CW turn to face *out*; ct 3, step L in LOD, a fairly large step, with heel pointing more or less LOD, and turning about 1/4 CW; ct 4, hop on L continuing the CW turn to face *in*. This completes one CW turn. The M facing out does the W's actions of cts 3-4 on his cts 1-2, and her actions of ct 1-2 on his cts 3-4. To *lead* the M must push constantly with his L hand and pull at the W's waist with his R hand to keep the cpl constantly turning.

**Pivot Turn:** Done to 2/4 meter, with one full CW turn for each meas. Ftwk identical to Step-hop Turn, but no hop, keep it smooth, and for each footfall there must be 1/2 CW turn! Both ptrs must help in the turn. Ptrs must stay close together, keep their R ft moving fwd in LOD between their ptrs ft. As there is no pause at the end of each meas, this turn is faster, and must be done very smoothly, pivoting on the balls of the ft. Both ptrs must help each other make a full CW turn each meas -- this means that anytime one steps with the R ft it *must be pointed in the LOD*. If the cpl tends to move twd the ctr of the big circle, it is because *both* ptrs are not getting full around so that their R ft points in LOD when they put weight on it. The lead is the same as for the Step-hop Turn, and must be constant and smooth. The M must help the W get across in front of him in LOD by taking small steps.

**Polska Turn:** Done to 3/4 meter, with one full CW turn per meas. The turn can be started with the footwork of any of the three counts described, depending on the dance and whether leading or following. An interesting note is that although the footwork is essentially identical for both ptrs, the W's footwork is 1 ct ahead of the M's in the meas pattern -- i.e., if the M's footwork is R,L,both, the W's is L,both,R; if the M's is L,both,R, the W's is both,R,L. The same principal works as with the waltz turn, that the person facing *in* is the pivot for the cpl and takes small steps, and the person facing *out* must take longer steps to cross in front of the ptr to the outside of the circle.

## Couple Dancing—continued

Starting facing *in*: ct 1, a small step R in LOD with toe pointing LOD, starting a CW turn; ct 2, a larger step L around across in front of ptr in LOD with L heel pointing in LOD, and making almost a 3/4 CW turn; ct 3, complete the CW turn putting wt on both ft, end facing ctr (in some cases the W do not put wt on R but touch it near L—depends on the dance). *Important note*: at that instant you are facing center, you have wt on both ft, or on L with R touching near it. Also note: the L ft takes the largest step, and swings across in front of ptr in LOD. It is desirable that it land slightly beyond the LOD. Beginning face out, weight on R ft: ct 1, large L step across in front of ptr, with heel pointing LOD and making almost a full pivot CW to nearly face in; ct 2, complete the turn to face in, closing R to L, or touching R next to L; ct 3, a small step R in LOD, pointing R toe LOD. On the next meas one does not have to turn so far on the L step as the turn is already initiated. *Note*: The Polska Turn can be: L,R,Both; R,Both,L; or Both,R,L, depending on the dance's requirements but the steps are always done in that sequence. In the Hambo Turn the M begins R,L,both while the W begins L,Both,R. The principles of leading are the same as previously described for the turns above.

**Leading in Ballroom Pos, not involving turning:** To move sdwd L: M pulls with his L, at same time pushing with R to the L at W's waist. If this is continued, both ptrs will do step-closes to M's L. If the M alternates pushes and pulls with his R hand, the W will do a grapevine: side, behind, side, in front. To move sdwd R, use the L hand toward her body, assisting with the R at her waist. To move straight ahead, M fwd, W bkwd, with M leading L ft fwd: push slightly in LOD with L hand, turning M's L shldr slightly fwd of his R, the W will compensate by pushing her R shldr back and will step back on her R. Reverse these actions for the M to move fwd R and the W move bkwd L.

All leads are done the easiest and most practical way. Keep them that way!! Enjoy couple dancing, it is a world of fun for both partners.

Presented by Bev Wilder

# Dance Graphical Notation System

Theodor Vasilescu

## FOREWORD

Since ancient times the dance was customary in the life of civilisations and it is certain that in modern society it finds itself a place more and more sought after.

Its presence not only as a show but also as a means of education, strengthening and physical training by practicing in recreational groups or as a "hobby" has lead to the diversification of forms and programmes.

Under such conditions, the dance memorization and transmission can no longer be done by traditional methods. The videorecording or the movie does this service in the most proper way but in teaching the dance, in conceiving and reproducing the choreographies, in the dance study and analysis, the graphical notation cannot be substituted.

It is obvious the need for some notation systems with full possibilities to cover the movement in the finest details, which should also be very effective by the power to synthetize the details in simple but comprehensive graphical expressions.

To such desiderata responds the dance graphical notation system drawn up by Theodor Vasilescu with the consulting contribution of Sever Tita and initially published in 1969. It proved its efficiency by the fact that it became the working tool for more than 40 volumes published by over 20 authors, containing collections of choreographic folklore from various areas of Romania. Being known and used in other countries as well, this dance notation system has mostly contributed to the establishment of the documentary and study basis for the specialists in the dance field: choreographers, teachers, pedagogues, instructors, etc.

This system was put on a computer programme in the Netherlands and so its use became very practical and efficient.

Theodor Vasilescu

June 1992

## Principles of Dance Notation and Conventional Basic Signs

In scriere, totul se privește de la locul unde se află executantul mișcării, către înainte.

Dans l'écriture tout est envisagé selon la place où se trouve celui qui exécute le mouvement — vers l'avant.

In the writing, all is looked at forward from the place where the performer is.



*picioarul drept (pas cu piciorul drept)*  
*jambe droite (pas exécuté avec la jambe droite)*  
*right leg (step with the right leg)*



*picioarul stîng (pas cu piciorul stîng)*  
*jambe gauche (pas exécuté avec la jambe gauche)*  
*left leg (step with the left leg)*



*corpul și orientarea sa*  
*le corps et son orientation*  
*the body and its orientation*



*brațele și orientarea lor*  
*les bras et leur orientation*  
*the arms and their orientation*

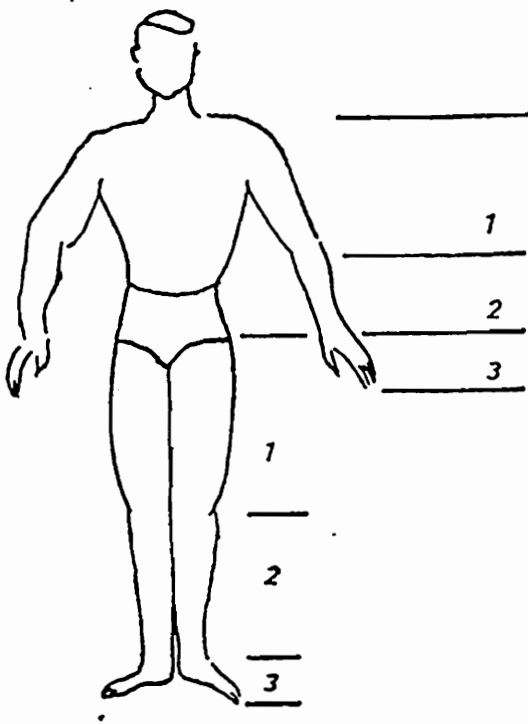


*capul*  
*la tête*  
*the head*

Membrele sînt împărțite în trei segmente, în funcție de articulațiile lor :

Les membres sont divisés en trois segments, selon leurs articulations :

The limbs are divided in three parts, in accordance with their articulations :



Semnele pentru indoirea articulațiilor genunchiului, cotului și degetelor. Aceste semne pot fi folosite și pentru indicarea anumitor mișcări de închidere, (contractii) pentru alte fragmente ale corpului (ochi, frunte etc.) :

Les signes pour le fléchissement des articulations du genou, du coude et des doigts. Ces signes peuvent être utilisés pour indiquer aussi certains mouvements de refermement d'autres parties du corps (contractions des yeux, du front, etc.).

The signs for the bend of the joints of the knee, of the elbow and the fingers. These signs may be used also to indicate some movements of closing (contractions) for other fragments of the body. (eyes, forehead, a.s.o.) :

- \      ușor îndoit (semiflexare)  
       légèrement replié (demi flexion)  
       slightly bent (semi-flexion)
- L      îndoit la 90°  
       replié à 90°  
       bent 90°
- >      complet îndoit  
       complètement replié  
       completely bent.

La mișcările membrelor din articulațiile umărului (scapulo-humerală) și șoldului (coxo-femurală) se folosește indicarea amplitudinii mișcării în grade : 15°, 20°, 45°, 90°, 120° etc. Același principiu se folosește și la mișcarea maxilarului inferior, a segmentelor trei ale picioarelor și mâinilor. (laba piciorului și palma).

Dans le mouvement des membres à partir des articulations de l'épaule (scapulo-humérale) et de la hanche (coxo-fémurale), on utilise des degrés pour indiquer l'amplitude du mouvement : 15°, 20°, 45°, 90°, 120°, etc. Le même principe se retrouve dans le mouvement du maxillaire inférieur, du troisième segment des jambes et des mains (le pied et la paume).




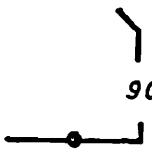
At the moves of the members from the joint of the shoulder (scapulo-humerale) and of the hip (coxo-femorale) is used the indication of the amplitude of the movement in degrees: 15°, 20°, 45°, 90°, 120° etc. The same principle is used at movement of the inferior jaw, of the segment three of the feet and the hand (foot and palm).

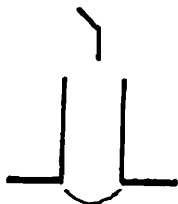
Exemple :

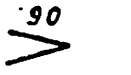
Exemples :

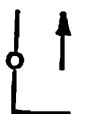
Examples :

 brațele sînt în poziție normală, pe lingă corp  
les bras se trouvent dans la position normale, le long du corps  
the arms are in a normal position, by the body.

 90  
mîna dreaptă ridicată spre înainte la 90° cu cotul ușor îndoit  
la main droite relevée vers l'avant à 90° avec le coude légèrement replié.  
right arm raised forward 90°, elbow slightly bent

 semiflexiune a ambelor picioare (plié mic)  
demi-flexion des deux jambes (petit-plié)  
semi-flexion of both legs (small pliée)

 90  
piciorul drept ridicat în față la 90° cu genunchiul complet îndoit

 la jambe droite relevée vers l'avant à 90° avec le genou complètement repliés  
right leg lifted forward 90°, knee completely bent

Pentru îndoirea labei piciorului sau palmei se folosește indicarea în grade a unghiului precum și indicarea direcției în care se execută flexiunea. Pentru ridicarea în față se folosește semnul +, iar pentru întinderea în spate semnul —.

Pour la flexion de la plante du pied ou de la paume de la main on utilise l'indication en degrés de l'angle, ainsi que l'indication de la direction dans laquelle s'effectue la flexion. Pour le relèvement en avant on utilise le signe + et pour le mouvement d'extension vers l'arrière le signe —.

Sole or palm bends are indicated by the angle degrees and flexion direction. The + sign is used for the frontal lift and the — sign for the back stretch.

Exemple :

Exemples :

Examples :

brațul drept ridicat lateral la 90° cu palma îndoită, spre sol la 90°

90 3-50

le bras droit levé de côté à 90° avec la paume de la main repliée vers l'arrière (vers le sol) à 90°

right arm raised laterally 90°, palm bent downward (to the earth) 90°

3-45



laba piciorului drept îndoită în sus 45°

la plante du pied droit repliée vers le haut à 45°

right leg sole bent upward 45°.

3-45



poziția pe vârful picioarelor sau relevé din dansul clasic

la position sur la pointe des pieds ou relevé dans la danse classique,

the position on the toes or relevé from the classic dance

Absența unui semn de flexiune la brațe și picioare înseamnă că acestea rămân în poziția lor firească (mai mult sau mai puțin întinsă). Pentru întindere se folosește semnul ▲. Același semn reprezintă pentru orice segment al corpului tensiune, încordare. Relaxarea se va nota cu semnul ▲.

Pentru răsucirea membrilor din articulațiile umărului sau soldului se folosește litera R, însoțită de direcția și amplitudinea răsucirii indicate de săgeată :

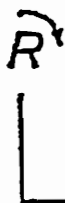
L'absence d'un signe de flexion pour les bras et les jambes signifie que ceux-ci demeurent dans leur position naturelle (plus ou moins tendus). Pour l'extension on utilise le signe ▲.

Le même signe représente pour n'importe quel autre segment du corps, tension, raidissement. La détente sera notée avec le signe : ▲.

Pour la torsion des membres à partir des articulations de l'épaule ou de la hanche on utilise la lettre R accompagnée de la direction et de l'amplitude de la torsion indiquée par une flèche :

The absence of a flexion sign with arms and legs means, these remain in their natural position (more or less stretched out). The sign ▲ is used for stretching. The same sign represents for any segment of the body — tension, strain. Relaxation will be noted by the sign : ▲.

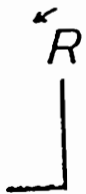
Limb twist from the shoulder or haunch articulations are indicated by the letter R associated with a twist direction and amplitude marking arrow :



Piciorul drept răsucit din sold în exterior 90°

la jambe droite est tournée de 90° vers l'extérieur à partir de la hanche

the right foot twisted from the hip in exterior 90°



*piciorul stîng răsucit din șold în exterior 45°*

*la jambe gauche est tournée de 45° vers l'extérieur à partir de la hanche*

*the left leg twisted from the hip in exterior 45°*



*piciorul drept răsucit din șold în interior 45°*

*la jambe droite est tournée de 45° vers l'intérieur à partir de la hanche*

*the right foot twisted from the hip inside 45°*

La brațe este posibilă și răsucirea antebrațului din articulația cotului, de aceea aici apare pe lângă R care indică răsucirea din umăr, r, cu care se notează răsucirea antebrațului.

Il est possible d'indiquer pour les bras également la torsion de l'avant-bras, c'est pourquoi à côté du R qui désigne la torsion à partir de l'épaule, apparaît ici le r, à l'aide duquel on note la torsion de l'avant-bras.

As to the arms, there is also possible the forearm twist from the elbow articulation, so here appears, besides R marking shoulder twist, r noting forearm twist.

Exemple :

Exemples :

Examples :

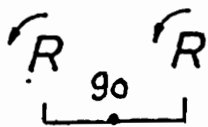


*brațul drept pe lângă corp răsucit din umăr 90° spre dreapta (în afară) și palma răsucită 90° spre dreapta (în afară)*

*le bras droit le long du corps est tourné vers*

*la droite (vers l'extérieur) à partir de l'épaule, la paume étant tournée de 90° à droite (vers l'extérieur)*

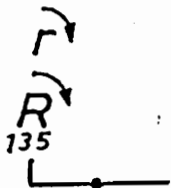
*the right arm by the body twisted from the shoulder 90° towards right (outside) and the palm twisted 90° towards right (outside).*



*ambele brațe ridicate în față la înălțimea umerilor, palma stîngă orientată în sus, palma dreaptă către sol*

*les deux bras sont levés par devant jusqu'à la hauteur des épaules, la paume gauche est orientée vers le haut et la paume droite vers le sol.*

*both arms raised in front at the height of the shoulders, the left palm orientated upward, the right palm towards soil.*



*mîna stîngă ridicată la 135°, înainte, răsucită complet, din umăr, spre dreapta și răsucită complet din cot spre dreapta (adică cu palma spre exterior)*

*le bras gauche levé vers l'avant à 135°, tourné complètement à partir de l'épaule vers la droite et tourné complètement à partir du coude vers la droite (c'est à dire avec la paume vers l'extérieur)*

*left hand raised 135° forward, completely-twisted from the shoulder to the right and completely twisted from the elbow to the right (viz. palm outward).*

Atunci cînd picioarele sînt ridicate în aer, îndoite, există posibilitatea ca pentru segmentele 2 și 3 să apară r :

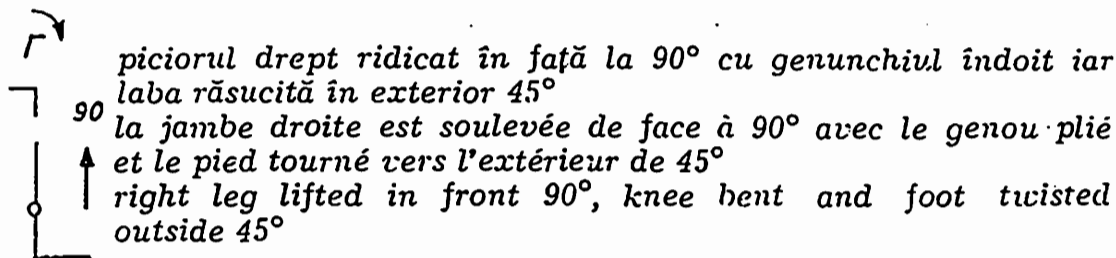
Lorsque les jambes sont soulevées en l'air et pliées, il y a la possibilité de faire apparaître pour les segments 2 et 3, le signe r :

Whenever the feet are raised in the air, bent, or in any other case, it exist also the possibility that for the segments 2 and 3 there appears r :

Exemplu :

Exemple :

Exemple :



Pentru înclinările trunchiului se folosește semnul de corp înnegrindu-se partea spre care se execută înclinarea. Același lucru și pentru înclinările capului.

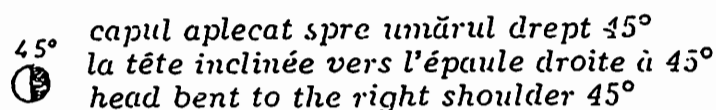
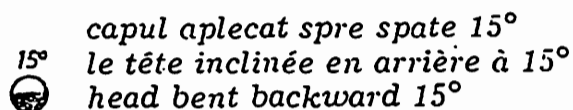
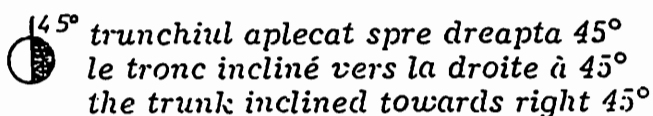
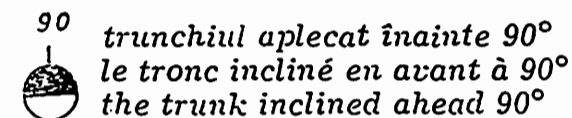
Pour les inclinaisons du corps on utilise le signe de corps noirci dans la partie vers laquelle s'exécute le mouvement d'inclinaison. Il en va de même pour les inclinaisons de la tête.

The body sign is used for body bends, blackened where the bend is performed. The same with head bends.

Exemple :

Exemples :

Examples :





*corpul înclinat în față 30° din articulația gleznei*  
*le corps incliné en avant à 30° à partir de l'articulation de la cheville*  
*the body inclined ahead 30° from the joint of the ankle*

Pentru ridicarea picioarelor în aer se folosește bula de aer inclusă în semnul respectiv :

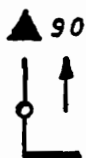
Pour le relèvement des jambes en hauteur on utilise la bulle d'air insérée dans le signe respectif.

An air bubble included in the respective sign marks feet lifting in the air.

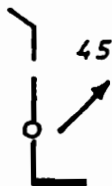
Exemple :

Exemples :

Examples :



*picioarul drept ridicat în față întins la 90°*  
*la jambe droite levée en avant, étendue, à 90°*  
*the right foot raised in front tense at 90°*



*picioarul drept ridicat 45° către oblic dreapta cu genunchiul ușor îndoit*  
*la jambe droite levée obliquement vers la droite à 45° avec les genoux légèrement pliés.*  
*right foot lifted oblique to the right 45°, knee slightly bent.*

Rotările de picioare sînt indicate prin săgeți circulare care descriu mișcarea de rotare a piciorului respectiv și sensul acesteia.

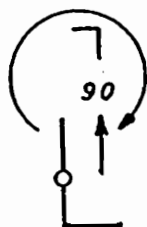
Les rotations des jambes sont indiquées par des flèches circulaires qui décrivent le mouvement de rotation de la jambe respective et le sens de celle-ci.

The feet rotations are indicated by circular arrows that describe the rotation movement of the respective foot and its sense

Exemple :

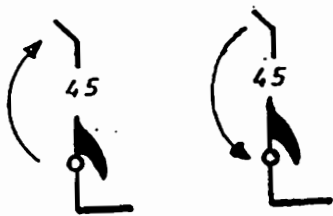
Exemples :

Examples :



*picioarul drept ridicat la 90° cu genunchiul îndoit execută o rotare completă*  
*la jambe droite levée à 90° avec le genou plié, exécute une rotation complète.*  
*the right foot raised at 90° with the knee bent performs a complete rotation*

*piciorul drept ridicat la 45° cu genunchiul ușor îndoit execută o jumătate de rotare pe o optime, se oprește și apoi revine în poziția inițială pe a doua optime*



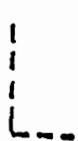
*la jambe droite levée à 45° avec le genou légèrement plié, exécute une demie rotation sur une croche, s'arrête et revient ensuite dans la position initiale sur la seconde croche*

*the right foot raised at 45° with the knee slightly bent performs a half rotation on an eighth, stops and then comes back to the initial position on the second eighth*

Cînd piciorul se așează pe podea, fără a primi greutatea corpului semnul se reprezintă printr-o linie întreruptă :

Lorsque le pied se pose sur le sol sans qu'il reçoive le poids du corps, le signe est représenté par une ligne pointillée :

When the foot is put on the floor without getting body weight, it is represented by an interrupted line :



*pas cu piciorul drept fără a primi greutatea corpului  
pas effectué avec la jambe droite sans qu'elle  
supporte le poids du corps.  
step with the right leg without getting body weight*



*rotarea piciorului drept pe podea pe pernă  
rotation de la jambe droite sur le plancher  
sur la partie antérieure de la plante  
the rotation of the right foot on the floor on the cushion.*



*rotarea piciorului stîng pe podea pe toc  
rotation de la jambe gauche sur le plancher sur le talon  
the rotation of the left foot on the floor on the heel*

Pentru sărituri se folosește semnul bulei de aer așezat sub semnul pentru picior :  
Pour les sauts on utilise le signe de la bulle d'air mis sous le signe de jambe :  
The air bubble placed under foot sign means jump :



*săritură pe piciorul stîng  
saut exécuté sur la jambe gauche  
jump on the left foot.*

Pentru pasul vîrf-toc, pas întilnit destul de des în dansurile românești, se folosește semnul **V** ceea ce înseamnă că pe durata aceleiași valori ritmice piciorul se ridică pe pernă și imediat execută o cădere pe toc.

Pentru așezarea piciorului pe podea se folosesc următoarele semne :

140 Pour les pas pointe-talon, pas qu'on rencontre souvent dans les danses roumaines, on utilise le signe  $\nabla$  qui signifie que sur une durée de la même valeur rythmique, le pied se soulève en demi-pointe et exécute immédiatement une retombée sur le talon.

Pour la pose du pied sur le sol on utilise les signes suivants :

To mark the tiptoe-heel step, quite often met with in Rumanian dances, the sign  $\nabla$  is used meaning that during the same rhythmical value the foot lifts on its cushion and immediately falls on the heel.

The placing of the foot on the floor is marked by the following signs :

$\diamond$  *toată talpa piciorului*  
*la plante entière du pied*  
*entire sole*

$\wedge$  *vîrful*  
*la pointe*  
*tiptoe*

$\triangle$  *perniță*  
*demi-pointe*  
*cushion*

$\nabla$  *toc (călcîi)*  
*talon*  
*heel*

Incluzînd bula de aer se obțin diverse combinații :

En incluant la bulle d'air on obtient différentes combinaisons :

By including the air bubble, different combinations are obtained :

$\nearrow$  *vîrful în aer (tocul fiind pe podea)*  
*la pointe en l'air (le talon étant appuyé sur le sol)*  
*tip in the air (heel being on the floor)*

$\searrow$  *tocul în aer (vîrful fiind pe podea)*  
*le talon en l'air (la pointe étant appuyé sur le sol)*  
*heel in the air (tiptoe being on the floor)*

Pentru bătăi în podea :

Pour les coups frappés au sol :

For beatings on the floor :

$\lrcorner$  *bătaie în acord (se bate fără a se lăsa greutatea corpului pe picior, acesta ridicîndu-se imediat de la sol)*  
*battement en accord (on frappe sans faire peser le poids du corps sur la jambe, celle-ci étant immédiatement relevée du sol).*  
*beating in accord (beat, without placing body weight on the foot that lifts immediately from the floor).*

||.bătaie plină în podea, accentuată.  
 battement en plein au sol, marqué.  
 full beat on the floor, accentuated.

||           bătaie plină fără ca piciorul care o execută să primească  
               greutatea corpului  
 |           battement plein sans que la jambe qui l'exécute reçoive le  
 |           poids du corps  
 |           full stamping the foot that performs the  
 --          stamp does not receive the weight of the body.

Pentru pinteni (lovirea călciilor) se folosesc următoarele semne :

Pour les „pinteni“ (éperons = talons heurtés), on utilise les signes suivants

Following signs are-used for the spurs (clapping heels) :

X           pinten pe podea cu ambele picioare (ele lovesc în mod egal)  
               éperon au sol avec les deux pieds (les talons  
               heurtent avec une puissance égale)  
               spur on floor with both legs (they clap equally)

C           pinten cu dreptul în stîngul  
               éperon (heurt) du pied droit sur le gauche  
               spur with the right on the left.

)           pinten cu stîngul în dreptul  
               éperon du pied gauche sur le droit  
               spur with the left on the right

X           pinten în aer cu ambele picioare  
               éperon en l'air avec les deux pieds  
               spur in the air with both legs

o           pinten în aer cu dreptul în stîngul  
               éperons en l'air du pied droit sur la gauche  
               spurs in the air with the right on the left.

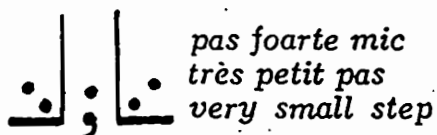
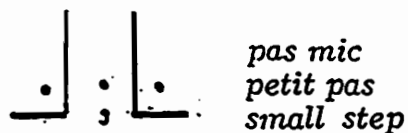
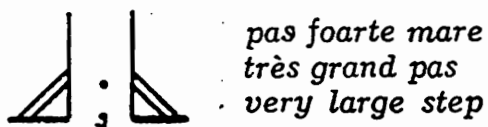
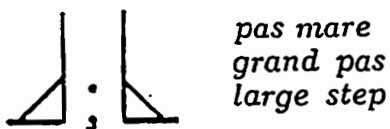
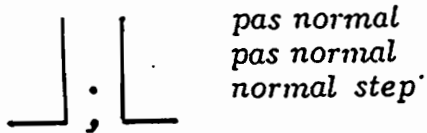
)           pinten în aer cu stîngul în dreptul  
               éperons en l'air du pied gauche sur le droit  
               spurs in the air with the left on the right



Amplitudinea pașilor se precizează cu următoarele semne .

L'amplitude des pas est précisée à l'aide des signes suivants :

Steps amplitude is marked by the following signs :



Pentru a preciza că un picior nu depășește pe celălalt la executarea pașilor cu deplasare (pas nedepășit) se taie semnul de pas cu o liniuță transversală.


Afin de souligner qu'une jambe ne dépasse pas l'autre lors de l'exécution des pas à déplacement (pas non-dépassé) on coupe le signe d'une petite ligne transversale :

In order to specify that one leg does not surpass the other in performing shift steps (un-surpassed step), the step sign is cut by a cross-line :

Exemplu :

Exemple :


Example :


*pas nedepășit cu piciorul stîng*  
*pas non-dépassé exécuté avec le pied gauche*  
*un-surpassed step with the left leg*

Menționăm că pasul nedepășit se duce pînă la linia care trece prin punctul în care cade centrul de greutate al corpului aflat în poziție verticală.

On mentionne que le pas non-dépassé est conduit jusqu'à la ligne qui passe par le point où tombe le centre de pesanteur du corps se trouvant en position verticale.


We mention that the nonsurpassed step is taken until the line that passes through the point where falls the centre of weight of the body that is in a vertical position.



*pas alăturat cu piciorul drept*  
*pas rapproché exécuté avec la jambe droite*  
*(le pied droit vient se placer à côté de l'autre)*  
*adjoining step with right foot.*

Pentru suprapunerea unui segment (braț, picior etc.) peste un altul se folosesc semnele :

Pour la superposition d'un segment (bras, pied, etc.) sur un autre on utilise les signes :

For the superposition of a segment (arm, foot etc.) on another, there are used the signs :



*încrucișat în față*  
*croisé devant*  
*crossed ahead*

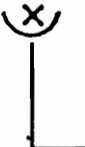

*încrucișat în spate*  
*croisé derrière*  
*crossed at the back*

Pentru pașii încrucișați :

Pour les pas croisés :

For the crossed steps :


*pas cu piciorul stîng încrucișat în față peste piciorul drept*  
*pas exécuté avec le pied gauche croisé*  
*devant, par-dessus le pied droit*  
*step with the left foot crossed ahead over the right foot*


*pas cu piciorul drept încrucișat în spatele piciorului stîng*  
*pas exécuté avec le pied droit croisé par*  
*derrière du pied gauche*  
*step with the right foot crossed at the back of the left foot*



pas cu piciorul stîng încrucișat în față fără a depăși linia mediană a corpului  
*pas exécuté avec le pied gauche croisé par devant, sans dépasser la ligne médiane du corps*  
*step with the left foot crossed ahead without surpassing the axis of the body*



*idem cu piciorul drept*  
*idem avec le pied droit*  
*idem with the right leg*

Pentru a caracteriza o mișcare glisată pe podea, se așează sub semnul de mișcare o virgulă a cărei codiță indică direcția glisării.

Pour caractériser un mouvement glissé sur le plancher on met sous le signe de mouvement une virgule, dont la petite queue indique la direction du glissement :

To characterize a sliding movement on the floor, under the sign of movement is laid a comma whose short tail indicates the direction of sliding :

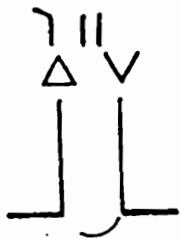


*bătaie glisată cu piciorul drept din spate spre față*  
*battement glissé avec le pied droit de l'arrière vers l'avant.*  
*slid beat with the right leg from behind forward*

Cînd pașii se execută simultan cu ambele picioare, se notează mișcările ce se execută fiecare, iar semnele se leagă cu un mic arc.

Lorsque les pas sont exécutés simultanément avec les deux pieds, on note les mouvements que chacun des pieds exécute, les signes étant reliés par un petit arc.

When the steps are performed by both legs simultaneously, the movements performed by each are noted and the signs are linked with a small arc :

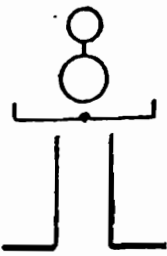


*bătaie plină executată pe ambele picioare, stîngul pe perniță, dreptul pe toc.*  
*battement plein exécuté par les deux pieds, le gauche en demi-pointe et le droit sur le talon.*  
*full beat on both legs, the left on the cushion, the right on the heel*

Mișcarea se notează prin suprapunere în ordinea :

Le mouvement est noté par superposition dans l'ordre suivant :

The movement is noted by superposition in the order :



cap, corp, brațe, picioare, ceea ce redă de altfel schema întregului corp.

tête, corps, bras, jambes, ce qui d'ailleurs reproduit le schéma du corps entier :

head, body, arms, legs, which reproduces, as a matter of fact, the scheme of the whole body :

Când corpul ia contact cu solul altfel decât cu talpa, piciorului se atașează litera Z lângă semnul ce reprezintă segmentul activ din momentul respectiv. Astfel Z determină contactul cu solul.

O mică linie perpendiculară pe semnul ce reprezintă membrele corpului indică totdeauna un contact al acestora fie între ele, fie cu partenerul de joc, fie cu altă porțiune a corpului. Acest semn de contact apare și în cazul contactului cu solul.

Lorsque le corps prend contact avec le sol autrement que par la plante du pied, on ajoute la lettre Z auprès du signe qui représente le segment actif du moment respectif. Ainsi Z détermine le contact au sol.

Une petite ligne perpendiculaire sur le signe qui représente les membres du corps, indique toujours un contact de ceux-ci, soit entre eux, soit avec le partenaire de danse, soit avec une autre partie du corps. Ce signe de contact apparaît également dans le cas du contact avec le sol.

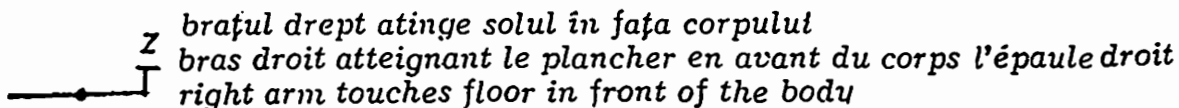
When the body takes contact with the soil otherwise as with the sole of the foot, the letter Z is attached by the sign that represents the active segment of the respective moment. Thus Z determines the contact with the soil.

A little perpendicular line on the sign representing the members of the body indicates always a contact of them either between them, or with another portion of the body or with the partner. This sign of contact appears in the case of the contact with the soil, too.

Exemplu :

Exemple :

Examples :



În cazul în care se indică o genoflexiune (picioarele rămânând pe sol) corpul execută un plié. Revenirea din genoflexiune se face prin semnul  $\Delta$ .

Când palmele lovesc porțiuni din corp sau segmente ale picioarelor se precizează aceasta prin atașarea unui mic accent cifrei care indică segmentele picioarelor sau semnele care indică diferite alte regiuni ale corpului.

Pornind de la aspectul de fracție ordinară, se pot preciza porțiunile de corp care reprezintă articulațiile de bază ale membrilor.

Si on indique une genuflexion (les pieds demeurant au sol) le corps exécute un plié. Le redressement de la genuflexion se fait à l'aide du signe.  $\Delta$

Lorsque les paumes frappent des parties du corps ou des segments des jambes, on précise cette action en ajoutant un petit accent aux chiffres qui indiquent les segments des jambes ou aux signes qui indiquent différentes autres régions du corps.

Partant de l'aspect de la fraction ordinaire, on peut préciser les parties du corps qui représentent les articulations de base des membres.

In case of marking a genuflexion (legs remaining on the soil), the body performs a pliée. Returning from genuflexion is marked by :  $\Delta$

When the palms slap sections of the body or segments of the legs, this is specified by attaching a little accent to the figure that indicates the segments of the legs or to the signs that indicate different other regions of the body.

Starting from the aspect of ordinary fraction, the portions of the body representing the basic joints of the members can be specified.

Exemple :

Exemples :

Examples :

$\frac{0}{1}$  —•— *umărul drept*  
*le coude droit*  
*the right shoulder*

$\frac{0}{1}$  —•— *umărul stîng*  
*l'épaule gauche*  
*the left shoulder*

$\frac{1}{2}$  —•— *cotul drept*  
*le genou droit*  
*the right elbow*

$\frac{1}{2}$  —•— *cotul stîng*  
*le coude gauche*  
*the left elbow*

$\frac{2}{3}$  —•— *încheietura mîinii drepte*  
*le poignet de la main droite*  
*the right wrist*

$\frac{2}{3}$  —•— *încheietura mîinii stîngi*  
*le poignet de la main gauche*  
*the left wrist*

Aceleași notații sînt valabile pentru picioare :

Les mêmes notations sont valables pour les jambes.

The same notations are available for the legs

Exemple :

Exemples :

Examples :

$\frac{1}{2}$  genunchiul drept  
le genou droit  
the right knee

$\frac{0}{1}$  șoldul stîng  
la hanche gauche  
the left hip

La acestea se poate nota cu precizie poziția în care se face un eventual contact prin aplicarea accentelor :

A celles-ci on peut noter avec précision, en ajoutant des accents, la position dans laquelle s'effectue un éventuel contact.

At them can be noted precisely the position where it is made an eventual contact by the application of the accents.

Exemple :

Exemples :

Examples :

$\frac{2}{1}$

piciorul drept așezat în genunchi pe sol cu  
gamba orientată înapoi  
la jambe droite posée sur le genoux au sol  
avec le jarret vers l'arrière  
right leg kneels down, swank backward

$\frac{r}{1}$   $\left( \frac{\frac{1}{2}}{3 - \frac{1}{2}} \right)$

palma stîngă susține cotul brațului drept  
care este ridicat la 90° în față  
la paume gauche soutient le coude du bras  
droit qui est levé à 90° en avant  
the left palm sustains the right elbow  
that is raised at 90° ahead.

Se observă că forma de fracție determină poziția exactă a contactului dintre diferitele segmente.

În același mod folosindu-se sistemul de fracție se pot nota contactele membrilor pe diferite alte porțiuni ale corpului.

On observe que la forme de fraction détermine la position exacte du contact entre les différents segments.

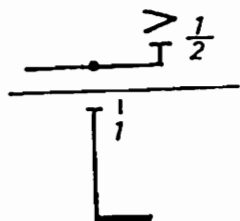
De la même manière, en utilisant le système des fractions, on peut noter le contact des membres avec différentes parties du corps.

It can be observed that the form of fraction determines the exact position of the contact between the different segments.  
In the same way, using the system of fraction the contacts of the members on different other sections of the body can be noted.

Exemplu :

Exemple :

Example :



*cotul drept se sprijină pe segmentul 1 al piciorului drept.  
le coude droit s'appuie sur le segment 1 de la jambe droite  
the right elbow leans upon the segment 1 of the right leg*

Indicarea precisă a locului unde se aplică lovitura pe segmentele picioarelor se face prin atașarea unui mic accent la cifra segmentului :

L'indication exacte de la place où doit s'appliquer la claqué sur le dit segment, se fait par l'adjonction d'un petit accent au numéro du segment :

The precise indication of the place where the segment is struck, is marked by attaching a small accent to the segment number :

Exemple :

Exemples :

Examples :

1 - *lovirea coapsei piciorului drept lateral.  
coup appliqué sur la cuisse de la jambe droite, de côté  
striking the right leg thigh, laterally*

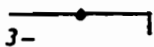
-2 *lovirea gambei piciorului drept în interior.  
coup appliqué sur le jarret de la jambe droite, à l'intérieur  
striking the right leg shank, inward*

3 - *lovirea călcâiului piciorului stîng în interior.  
coup appliqué sur le talon du pied gauche à l'intérieur  
striking the left leg heel, inward*

3 - *lovitură cu palma dreaptă pe călcâiul piciorului stîng în interior, în fața corpului.  
claqué appliquée avec la paume droite sur le talon du pied gauche, à l'intérieur, en avant du corps  
right palm stroke on the left leg heel, inward, in front of the body*

lovitură cu palma dreaptă pe călcâiul piciorului stâng în interior, în spatele corpului.

*claque appliquée avec la paume de la main droite sur le talon du pied gauche, à l'intérieur, en arrière du corps*  
*right palm stroke on left leg heel, inward, behind the body*



lovitură cu palma stângă pe segmentul 1 al piciorului stâng în față.

*claque appliquée avec le paume de la main gauche sur le 1-er fragment de la jambe gauche vers l'avant*  
*left palm stroke on left leg segment 1, frontally*



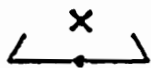
lovitură cu palma dreaptă pe segmentul 1 al piciorului drept lateral.

*claque appliquée avec le paume de la main gauche sur le 1-er fragment de la jambe droite, de côté*  
*right palm stroke on right leg segment 1, laterally*



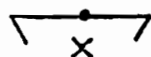
lovirea palmelor în fața corpului.

*taper des mains en avant du corps*  
*palm clapping in front of the body*



lovirea palmelor în spatele corpului

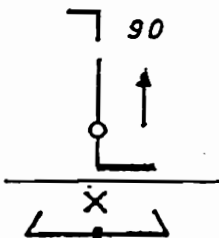
*taper des mains en arrière du corps*  
*palm clapping behind the body*

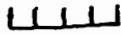


lovirea palmelor în față, sub piciorul drept la 90° în față cu genunchiul îndoit

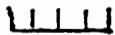
*taper les paumes par devant, sous la jambe droite, levée à 90° en avant, avec le genou plié*

*the clapping of the palm ahead under the right leg lifted at 90° in front, with the knee bent.*



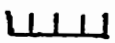
Pentru indicarea poziției degetelor se folosește semnul:  La acesta se adaugă indicațiile de flexiune a articulațiilor cu ajutorul gradelor și al semnelor de flexiune ( $\setminus$ ,  $\lceil$ ,  $>$ ) completându-se atunci când este cazul, cu săgețile de direcție.

Se va ține seama că pentru articulația metacarpofalangiană și respectiv metatarsofalangiană se folosesc pentru flexiune, gradele, iar pentru articulația interfalangiană, semnele de flexiune.

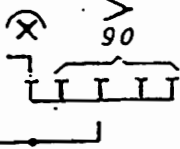
Pour indiquer la position des doigts on utilise le signe  ajoute à celui-ci les indications de flexion des articulations à l'aide des degrés et des signes de flexion ( $\setminus$ ,  $\lceil$ ,  $>$ ) complétant, les cas échéant, avec des flèches de direction.

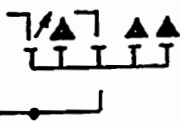
On tiendra compte du fait que pour l'articulation métacarpophalangienne et respectivement métatarsophalangienne, on utilise pour indiquer la flexion des degrés, tandis que pour l'articulation interphalangienne on met des signes de flexion



For indicating the position of the fingers it is used the sign  To it, there added the indications of flexion of the joints with the aid of the degrees and the flexion signs ( $\setminus$ ,  $\lrcorner$ ,  $>$ ) and when the case is, the arrows of direction may also be filled in.

It should be taken into account that for the metacarpofalangiatic joint and respectively the metatarsfalangiatic, the degrees are used for flexion and for the interphalangiatic joint, the signs of flexion are used :

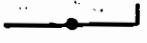
  $\times$   $\begin{matrix} > \\ 90 \end{matrix}$  *pumnul drept închis cu policele închis pe deasupra celorlalte degete.*  
*poing droit fermé avec le pouce ramené sur les autres doigts.*  
*right fist closed, thumb over the other fingers*


 *policele și degetul mijlociu de la mîna dreaptă se ating iar celelalte degete sînt întinse.*  
*le pouce et le majeur de la main droite se touchent, tandis que les autres doigts sont écartés*  
*the thumb and the middle finger from the right hand touch each other and the other fingers are stretched*


Pentru prescurtare, pocnirea degetelor, folosite în multe din dansurile românești, se notează :

Pour ramener ou claquer des doigts, pratique utilisée dans de nombreuses danses roumaines on note :

As a shortenig, finger snapping used in many Rumanian dances is noted

  $\times$  *pocnirea degetelor mîinii drepte*  
*claquement des doigts de la main droite*  
*right hand fingers snapping*

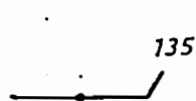
  $\times$  *pocnirea degetelor mîinii stîngi*  
*claquement des doigts de la main gauche*  
*left hand fingers snapping*

  $\times$   $\times$  *pocnirea degetelor ambelor mîini*  
*claquement des doigts des deux mains*  
*both hand fingers snapping*

Prin pocnirea degetelor înțelegem efectul sonor obținut prin căderea bruscă, pe palmă a degetului mijlociu oprit inițial de către police.  
 Direcția de ridicare a brațelor este indicată chiar de poziția brațelor față de linia corpului.

Par le claquement des doigts nous entendons l'effet sonore obtenu par la chute brusque du médium sur la paume, arrêté auparavant par le pouce.  
 La direction du soulèvement des bras est indiquée par la position même du bras par rapport à la ligne du corps :

By fingers snapping we understand the sonorous effect obtained by the sudden fall on the palm of the middle finger initially stopped by the thumb. Arm raising direction is indicated by the arm position itself as against the body line :

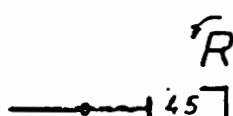


*brațul drept ridicat oblic dreapta, la 135°*  
*le bras droit relevé obliquement vers la droite à 135°*  
*right arm raised inclined to the right 135°*

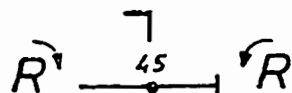
Cind brațul se ridică lateral, se așază lateral, lângă linia corpului indicarea amplitudinii și flexiunea articulației cotului :

Lorsque les bras sont soulevés de côté on ajoute latéralement près de la ligne de corps l'indication de l'amplitude et de la flexion de l'articulation du coude :

When arms raise laterally, amplitude and elbow articulation flexion indications are attached laterally close to the body line:



*brațul drept pe șold, celălalt liber pe lângă corp.*  
*le bras droit posé sur la hanche, l'autre libre le long du corps*  
*right hand on the hip, the other free along the body*



*ambele brațe îndoite cu palmele pe șolduri.*  
*les deux bras courbés avec les paumes appuyées sur les*  
*hanches*  
*both arms bent, with the palms on the hips*

La rotările brațelor ca și în cazul rotărilor de picioare, săgețile care descriu direcția și traseul rotării ca și unghiurile făcute de braț cu linia corpului, determină traseul parcurs.

Punctul maxim de rotare este indicat prin grade, amplasate în interiorul săgeții care indică rotarea.

Dans les rotations des bras, ainsi que dans le cas de rotation des jambes, les flèches qui indiquent la direction et le tracé de la rotation, de même que les angles formés par le bras avec la ligne du corps, déterminent le tracé parcouru. Le point maximum de rotation est indiqué en degrés, emplacements à l'intérieur de la flèche qui indique la rotation.

At the rotations of the arms as well as in the case of the rotations of the feet, the arrows that describe the direction and the route of the rotation and the angles made by the arm with the line of the body, determine the traversed route.

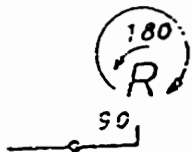
The utmost point of rotation is indicated by degrees, set in the interior of the arrow that indicate the rotation.

Exemple :

Exemples :

Examples :

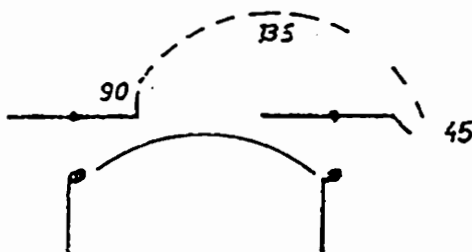
brațul ridicat la  $90^\circ$ , în față, cu palma către sol, execută o rotare ajungând pînă la amplitudinea de  $180^\circ$  (brațul drept deasupra capului) și continuînd rotarea, revine în punctul inițial.



le bras levé à  $90^\circ$  en avant avec le paume vers le sol, exécute une rotation atteignant une amplitude de  $180^\circ$  (le bras est tenu en ligne droite au-dessus de la tête) et continuant la rotation, revient à son point de départ

the arm raised at  $90^\circ$ , in front, with the palm to the soil, performs a rotation, reaching the amplitude of  $180^\circ$  (the right arm above the head) and continuing the rotation comes back to the initial point

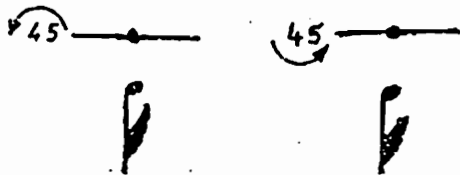
brațul drept ridicat la  $90^\circ$  se rotește ajungînd la punctul maxim cu brațul ridicat la  $135^\circ$  și continuă mișcarea pe a doua pătrime pînă la poziția oblic în spate la  $45^\circ$  (mișcarea este cursivă și fără oprire).



le bras droit levé à  $90^\circ$  décrit un cercle atteignant au point maximum, avec le bras levé,  $135^\circ$  et continue le mouvement sur la seconde note noire, jusqu'à la position oblique en arrière, à  $45^\circ$  (le mouvement est cursif et sans arrêt)

the right arm raised at  $90^\circ$  turns round arriving at the maximum point with the arm raised at  $135^\circ$  and continues the movement on the second fourth till the position oblique in the back at  $45^\circ$  (the move is fluent and non-stop)

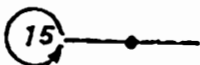
brațul stîng execută o rotare completă cu o amplitudine de  $45^\circ$  pe două optimi (mișcarea este scurt oprită după prima optime).



le bras gauche exécute une rotation complète ayant une amplitude de  $45^\circ$ , sur deux croches (le mouvement s'arrête brièvement après la première croche)

the left arm executes a complete rotation with an amplitude of  $45^\circ$  on two eighth (the shortly movement is stopped after the first eighth)

brațul stîng execută o mică rotare din poziția normală pînă la unghiul maxim de  $15^\circ$  după care revine continuînd rotarea pînă în poziția inițială.



le bras gauche exécute une petite rotation dans la position normale, atteint un angle de maximum  $15^\circ$ , après quoi il revient, continuant la rotation, jusqu'à la position initiale

the left arm executes a little rotation from the normal position till the maximum angle of  $15^\circ$ , after that it comes back continuing the rotation till the initial position

Rotările în plan vertical se notează cu ovale pe conturul cărora se precizează sensul de rotare.

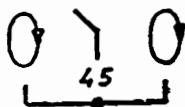
Les rotations sur plan vertical sont notées avec des ovales sur le contour desquels on précise la direction de la rotation.

The rotations on vertical plan are noted by ovals on which contour is specified the sense of rotation.

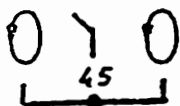
Exemple :

Exemples :

Examples :



rotări ale brațelor în sensul acelor de ceasornic în plan vertical, brațele fiind îndoite, ridicate la 45°  
rotations des bras dans la direction des aiguilles d'une montre, sur un plan vertical, les bras étant pliés et levés à 45°  
clockwise rotations of the arms in vertical plan, the arms being bent, raised at 45°



rotări ale brațelor în sensul invers acelor de ceasornic, în plan vertical, brațele fiind îndoite ridicate la 45°.  
rotations des bras en sens contraire des aiguilles de la montre, sur un plan vertical, les bras étant pliés et levés à 45°  
anti-clockwise rotations of the arms in vertical plan, the arms being bent, raised at 45°

**PRESCURTARI ALE TINUTEI BRATELOR**  
**ABREVIATIONS DE LA TENUE DES BRAS**  
**ABREVIATIONS OF ARM POSITION**

Pentru jocurile de grup, ținuta brațelor se reprezintă grafic prin semne suges-tive care prescurtează descrierea analitică și care se plasează deasupra portativu-lui coregrafic, având valabilitatea pînă la apariția altui semn pentru ținuta de brațe.

Pour les danses en groupe, la tenue des bras est représentée graphiquement par des signes suggestifs qui abrègent la description analytique et qui sont placés au-dessus du portatif chorégraphique, étant valables jusqu'à l'apparition d'un autre signe pour la tenue des bras.

For the games of group, the carriage of the arms is graphically represented by suggestive signs that abbreviate the analytic description and which are placed above the choreographic stave, having validity until the appearance of another sign for the carriage of arms.

Exemple :

Exemples :

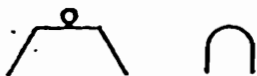
Examples :



băiat (unghiul reprezintă fața, iar deschi-derea spatele).

garçon (l'angle représente la face et l'ou-verture le dos)

boy (the angle represents the face, and the opening the back)



față (partea concavă reprezintă fața iar deschiderea spatelui).

fille (la partie convexe représente la face et l'ouverture le dos)

girl (the concave part represents the face. and the opening — the back)



lanț de brațe oblic jos

chaîne de bras tenus obliquement vers le bas

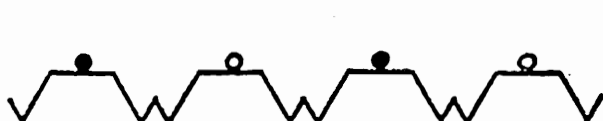
chain of arms oblique down



lanț de brațe jos

chaîne de bras abaissés

chain of arms down



lanț de brațe îndoite

chaîne de bras repliés

chain of arms bent



lanț de brațe oblic sus

chaîne de bras relevés obliquement

chain of arms oblique upward



lanț de brațe sus

chaîne de bras en haut

chain of arms upward



lanț de brațe lateral

chaîne de bras de côté

chain of arms laterally



lanț de brațe încrucișate în față.

chaîne de bras croisés par devant

chain of arms crossed frontally



lanț de brațe încrucișate în spate.

chaîne de bras croisés par derrière

chain of arms crossed behind



ținută de brâu  
l'attitude de „brâu“  
belt position



ținută pe umeri  
l'attitude sur les épaules  
shoulder position

La jocurile de perechi se folosesc semne cu ajutorul cărora se pot nota grafic ținutele ce pot interveni în cursul acestor dansuri, ele constituind prescurtări ale notației analitice complete.

Dans les danses de couples on utilise des signes à l'aide desquels on peut noter graphiquement les attitudes qui peuvent intervenir au cours de ces danses, constituant des abréviations de la notation analytique complète.

In couple dances are used signs to note graphically positions occurring during these dances, they being shortenings of the complete analytic notations.

Exemple :

Exemples :

Examples :

Prescurtări

Notare ucimplată

Abréviation

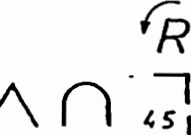
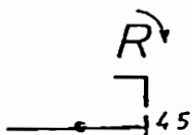
Notation complète

Shortening

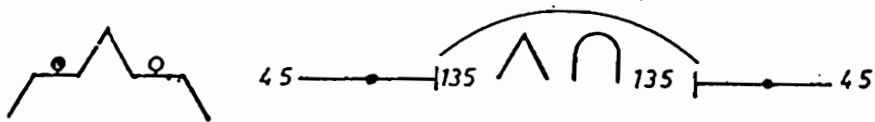
Complete notation



lateral de mână jos  
à côté de la main en bas  
hand laterally down

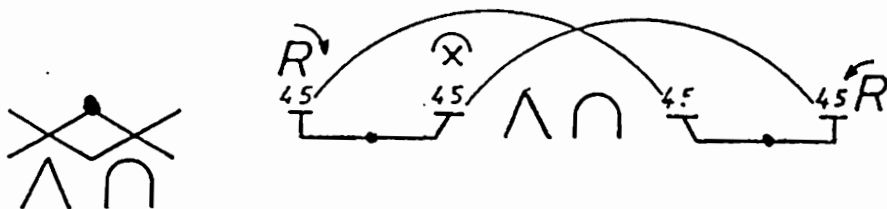


lateral de mână cu brațele în-  
doite.  
à côté de la main avec les bras  
pliés  
hand laterally arms bent



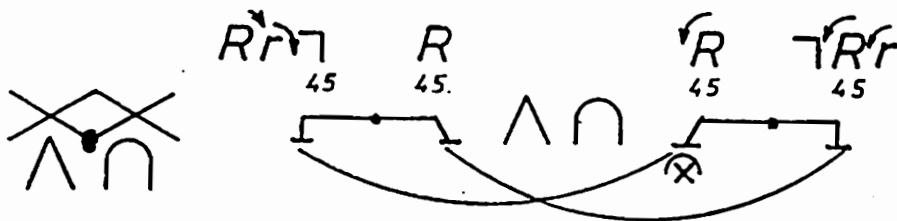
lateral de mână oblic sus.

à côté de la main, obliquement en haut  
hand laterally inclined upward



lateral încrucișat în față, dreapta băiatului peste stînga fetei.  
latéralement croisé en avant, la droite du garçon par-dessus la gauche de la fille

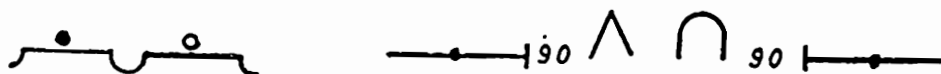
laterally crossed frontally, the boy's right hand over the girl's left hand



lateral încrucișat în spate, stînga fetei sub dreapta băiatului.

latéralement croisé dans le dos, la gauche de la fille audessus de la droite du garçon

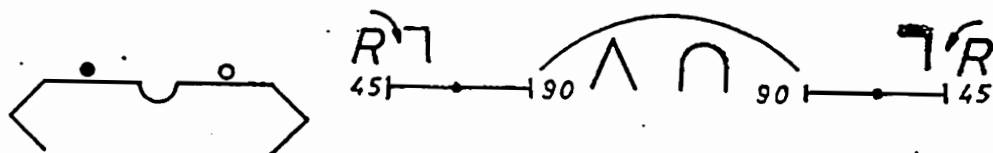
laterally crossed behind, the girl's left hand under the boy's right hand



lateral pe umeri.

de côté sur les épaules

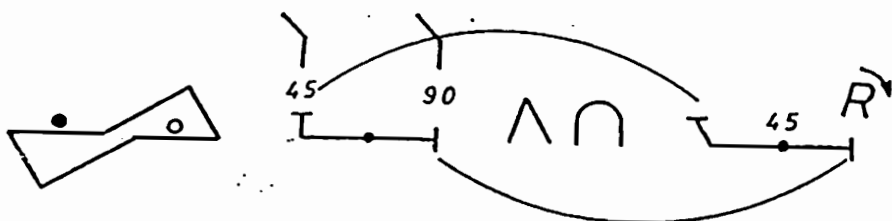
laterally on the shoulders



lateral, un braț pe umărul partenerului, celălalt pe șold.

latéralement, un bras sur l'épaule du partenaire, l'autre sur la hanche

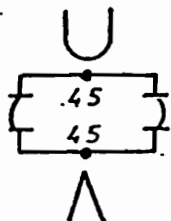
laterally, an arm on the shoulder of the partner, the other one on the hip



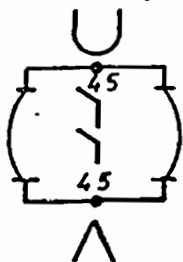
lateral pe după gîtul fetei

de côté avec le bras passé autour du cou de la fille

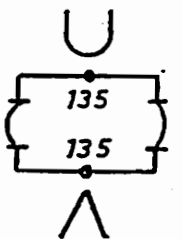
laterally around girl's neck



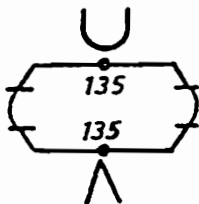
față-n față de mâini, jos  
vis-à-vis des mains en bas  
face to face handsdown



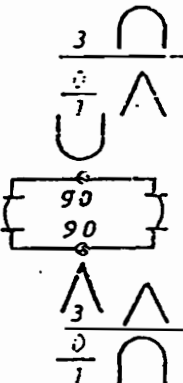
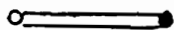
față-n față de mâini cu brațele îndoite.  
vis-à-vis des mains avec les bras pliés  
face to face arms bent



față-n față de mâini, sus  
vis-à-vis des mains en haut  
face to face by handsup

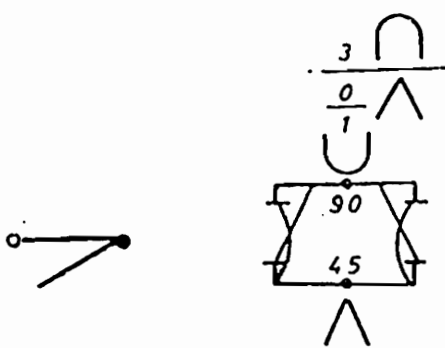


față-n față de mâini oblic sus  
vis-à-vis des mains obliquement en haut  
face to face handsinclined upward

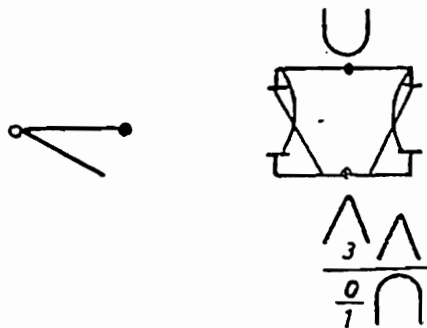


față-n față pe umeri  
vis-à-vis des mains sur les épaules  
face to face hands on the shoulders

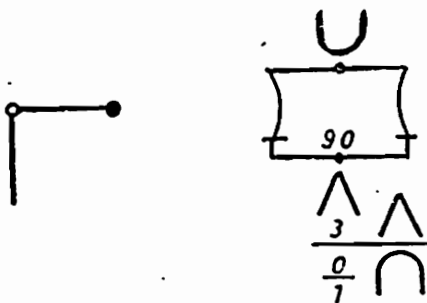




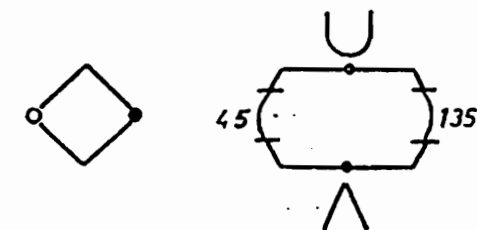
față-n față, fata pe umeri. băiatul pe talie.  
 vis-à-vis, la fille sur les épaules le garçon à la  
 taille  
 face to face, girl's hands on the shoulders, boy's  
 hands on the waist



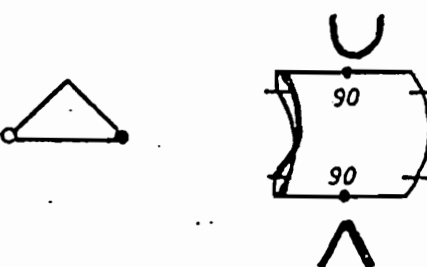
față-n față, fata pe talie, băiatul pe umeri.  
 vis-à-vis, la fille à la taille le garçon sur les épaules  
 face to face, girl's hands on the waist, boy's hands  
 on the shoulders



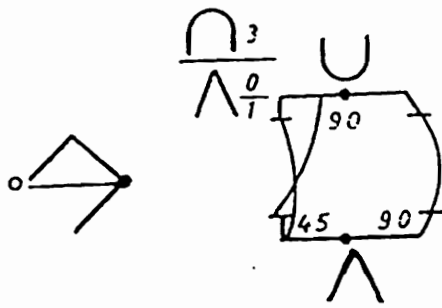
față-n față, cu brațele pe lângă corp, băiatul pe  
 umeri.  
 vis-à-vis, la fille avec les bras le long du corps, le  
 garçon avec les bras sur les épaules  
 face to face, girl's arms along the body, boy on the  
 shoulders



față-n față, un braț oblic sus, altul oblic jos.  
 vis-à-vis, un bras obliquement levé et l'autre obli-  
 quement vers la bas  
 face to face one arm oblique upward, the other  
 oblique down.



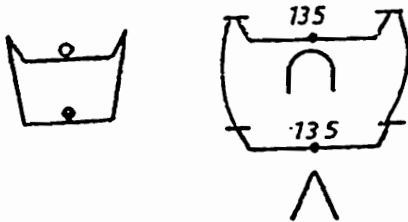
față-n față, un braț pe umărul partenerului altul  
 prins de cel al partenerului, ridicat întins la înălți-  
 mea umărului.  
 vis-à-vis, un bras sur l'épaule du partenaire, l'au-  
 tre accroché à celui du partenaire, levé et tendu à  
 la hauteur de l'épaule.  
 face to face, an arm on the shoulder of the partner  
 another caught up with that of the partner, raised  
 tense at the height of the shoulder



față-n față, un braț pe umărul partenerului altul prins de cel al partenerului, ridicat întins la înălțimea umărului. Băiatul un braț pe talia fetei.

vis-à-vis, un bras sur l'épaule du partenaire, l'autre accroché à celui du partenaire, levé étendu à la hauteur de l'épaule. Le garçon, un bras sur la taille de la fille le garçon derrière la fille, se tenant obliquement en haut.

face to face, an arm on the shoulder of the partner another caught up with that of the partner, raised tense at the height of the shoulder. The boy, an arm on the waist of the girl



băiatul în spatele, țetei, prinși obuc sus.

Le garçon derrière la fille, se tenant obliquement en haut

boy behind the girl, seizing inclined overhead

Arcul „legato“ indică legătura dintre brațele fetei și ale băiatului, atunci când se consideră că semnul ce indică contactul segmentelor respective nu ar fi suficient de sugestiv.

L'arc „legato“ indique le lien entre les bras de la fille et ceux du garçon lorsque l'on considère que le signe qui indique le contact des segments respectifs n'est pas assez suggestif.

The arc „legato“ indicates the connection between the arms of the girl and those of the boy, when it is considered that the sign which indicates the contact of the respective segments would not be sufficiently suggestive.

## ORIENTARE. DIRECȚII.

### ORIENTATION. DIRECTIONS

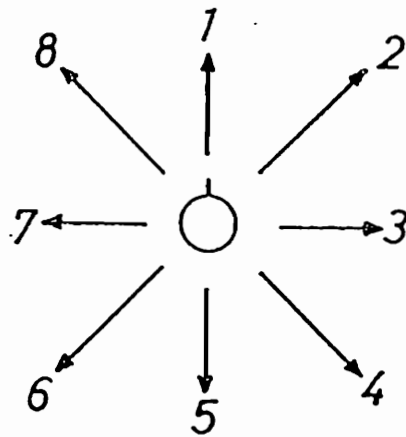
### ORIENTATION DIRECTIONS

Pentru a determina deplasările în funcție de diferitele orientări ale corpului ca și direcțiile mișcărilor de brațe, picioare, cap sau ale diferitelor rotări sînt folosite săgețile direcționale. Fundamentală este schema celor 8 direcții principale :

Afin de déterminer les déplacements du corps dans différentes directions, ainsi que les directions de mouvements des bras et des jambes, de la tête, des différentes rotations, on utilise des flèches de direction.

In order to determine body shiftings to different directions and moving directions of arms, legs, head, rotations, are used directing arrows.

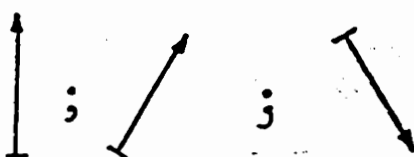
Fundamental is the scheme of the 8 principal directions : 142.



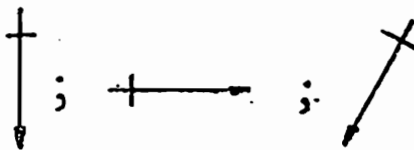
Această schemă nu exclude posibilitatea notării cu precizie a direcțiilor intermediare atunci cînd este cazul. Pentru precizarea orientării corpului se folosesc semnele :

Ce schéma n'exclut pas la possibilité de noter avec précision, le cas échéant, les directions intermédiaires. Pour préciser l'orientation du corps on utilise les signes :

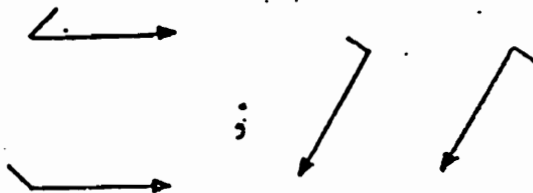
This scheme does not exclude the possibility of the notation with accuracy the intermediate directions when it is the case. For the explanation of the orientation of the body are used the signs :



*corpul este orientat pe direcția deplasării.  
le corps est orienté dans la direction de déplacement  
body orientated to shifting direction*



*corpul este orientat opus direcției deplasării (se deplasează cu spatele).  
le corps est orienté dans la direction opposée au déplacement (il se déplace en marche-arrière)  
body orientated opposite to shifting direction (shifts backward)*



*orientarea corpului formează un unghi cu direcția deplasării.  
l'orientation du corps forme un angle avec la direction de déplacement.  
body orientation forms an angle with shifting direction*

Pentru a reda faptul că mișcările se execută pe loc, sau pentru a sublinia încetarea unei deplasări se folosește semnul :

Pour indiquer que les mouvements s'exécutent sur place, ou pour souligner l'arrêt d'un déplacement, on utilise le signe :

In order to render the fact that the moves are executed on the spot or in order to underline the cessation of a movement it is used the sign :



Liniuța atașată semnului indică orientarea corpului.

Ceea ce este important în deplasare este faptul că locul este determinat de centrul de greutate al corpului în poziție normală. Locul se deplasează odată cu dansatorul și se află totdeauna acolo unde este centrul lui de greutate.

Față de acest loc se determină direcțiile de deplasare sau de mișcare ale membrilor, trunchiului, capului etc. Astfel pașii nedepășiți nu vor depăși linia ce trece prin punctul în care cade centrul de greutate, iar pașii pe loc nu au caracteristici de mărime, ci numai de amplitudine.

Combi-națiile de orientare a corpului față de direcția deplasărilor se pot urmări sistematizate în următorul tablou.

La ligne adjointe au signe indique l'orientation du corps. Ce qui est important dans le déplacement c'est le fait que le lieu est déterminé par le centre de pesanteur du corps en position normale. Le lieu se déplace en même temps que le danseur et se trouve toujours là où se trouve son centre de pesanteur. C'est par rapport à ce lieu que sont déterminées les directions de déplacement ou de mouvement du tronc, de la tête, etc. Ainsi, les pas non-dépassés ne peuvent dépasser la ligne qui passe par le point sur lequel tombe le centre de pesanteur et les pas exécutés sur place n'ont pas de caractéristiques de grandeur mais, éventuellement, uniquement d'amplitude.

On peut suivre systématiquement les combinaisons de l'orientation du corps par rapport à la direction des déplacements dans le tableau suivant :

The hyphen attached to the sign indicates the orientation of the body.

Important in the shifting is the fact that the place is determined by the centre of the body weight in normal position. The place shifts with the dancer and is always there where his centre of weight is. Given this place are determined the shifting directions or the movements of the members, of the trunk, of the head a.s.c. Thus, the non-surpassed steps will not surpass the line that passes through the point where the centre of weight falls, and the steps on the spot have not characteristics of size but only of amplitude.

Body orientation as against shifting direction combinations may be pursued systematized in the following table :

# STEP DIRECTION-BODY ORIENTATION

## ORIENTAREA CORPULUI

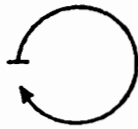
DIRECȚIA PAȘILOR

	1	2	3	4	5	6	7	8
1								
2								
3								
4								
5								
6								
7								
8								

Deplasările pe un traseu curbiliniu se notează avându-se în vedere poziția corpului față de sensul deplasării :

Les déplacements sur un tracé courbe sont notés en tenant compte de la position du corps par rapport à la direction de déplacement :

Shifting on a curvilinear line are noted taking into consideration the body position to the shifting direction :



deplasare cu fața pe direcție  
 déplacement face à la direction  
 shift, face to direction



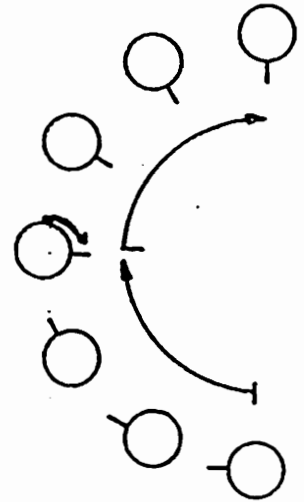
deplasare cu spatele pe direcție  
 déplacement avec le dos à la direction  
 shift, back to direction



deplasări în care corpul își schimbă orientarea pe parcurs.  
 déplacements au cours desquels le corps modifie son orientation  
 shifts, body changing its orientation on the way



Pentru a explica cele arătate mai sus, vom descrie  
 schema care se poate reprezenta analitic astfel :  
 Afin d'expliquer ce que nous avons montré plus-  
 haut nous allons décrire le schéma qui peut se  
 présenter analytiquement ainsi :  
 To explain all we have said above we will describe  
 the scheme that can be analytically presented as  
 follows :



Aceste scheme de mișcare sînt necesare mai ales în cazul unor prescurtări.

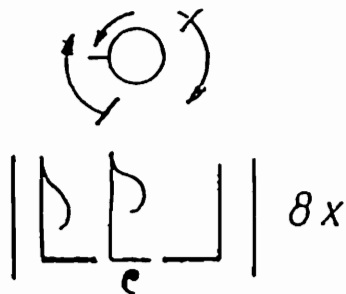
Ces schémas de mouvement sont nécessaires surtout dans le cas d'abréviations.

These schemes of movements are necessary especially in the case of some abbreviations.

Exemplu :

Exemple :


Examples :





Rotările corpului se notează prin săgeți direcționale atașate semnului respectiv.


Les rotations du corps sont notées par des flèches de direction jointes au signe respectif :

Body rotations are noted by directional arrows attached to the respective sign :

 mișcările se execută pe loc iar corpul se rotește în sensul indicat pînă la orientarea către punctul 2.  
 les mouvements s'exécutent sur place, le corps tournant dans la direction indiquée vers le point 2  
 movings on the spot, body rotates to indicated direction toward point 2

 mișcările se execută pe loc, iar corpul se rotește în sensul indicat pînă la orientarea către punctul 3.  
 les mouvements doivent être exécutés sur place, le corps tournant dans la direction indiquée vers le point 3  
 movings on the spot, body rotates to indicated direction toward point 3

 corpul se rotește odată (360°) în sensul indicat.  
 le corps exécute un tour dans la direction indiquée  
 body rotates one time in the marked sense

 corpul se rotește de 3 ori în sensul indicat  
 le corps exécute trois tours dans la direction indiquée  
 body rotates three times in the marked sense

Cifra reprezintă numărul de rotări. Cînd rotările se execută pe durata mai multor valori se indică aceasta, scriindu-se semnul deasupra unei acolade ce cuprinde valorile respective.

Semnele de direcție și orientare își mențin valabilitatea pînă la apariția unui alt semn de direcție și orientare.

Le chiffre représente le nombre de tours. Quand les rotations sont exécutées sur une durée de plusieurs valeurs, on indique ces valeurs en écrivant le signe au-dessus d'une accolade qui comprend les valeurs respectives :

Les signes de direction et d'orientation maintiennent leur valabilité jusqu'à l'apparition d'un autre signe de direction ou d'orientation.

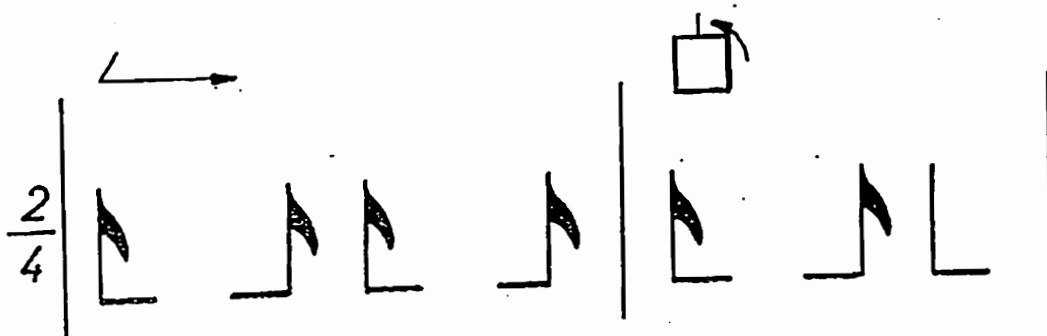
The figure represents the rotation number. When rotations are performed during several values, this is indicated by writing the sign above a brace including the respective values ;

Direction and orientation signs are valid till the appearance of a new direction and orientation sign.

Exemple :

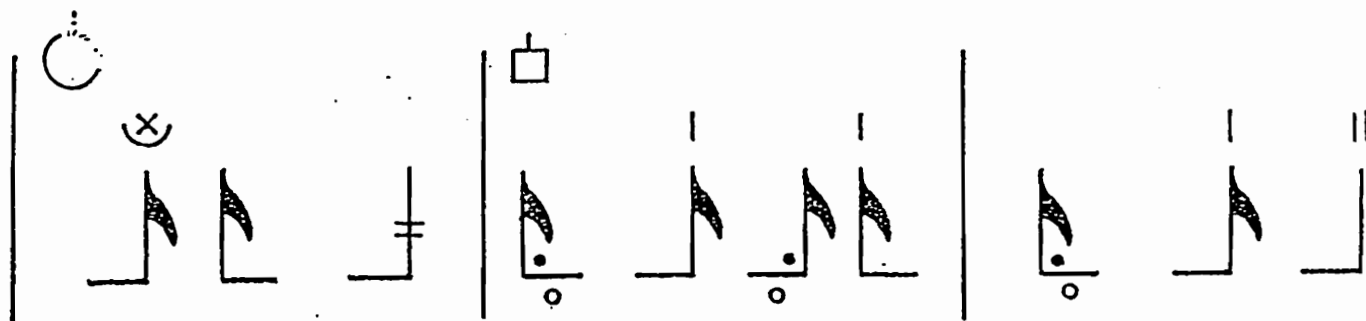
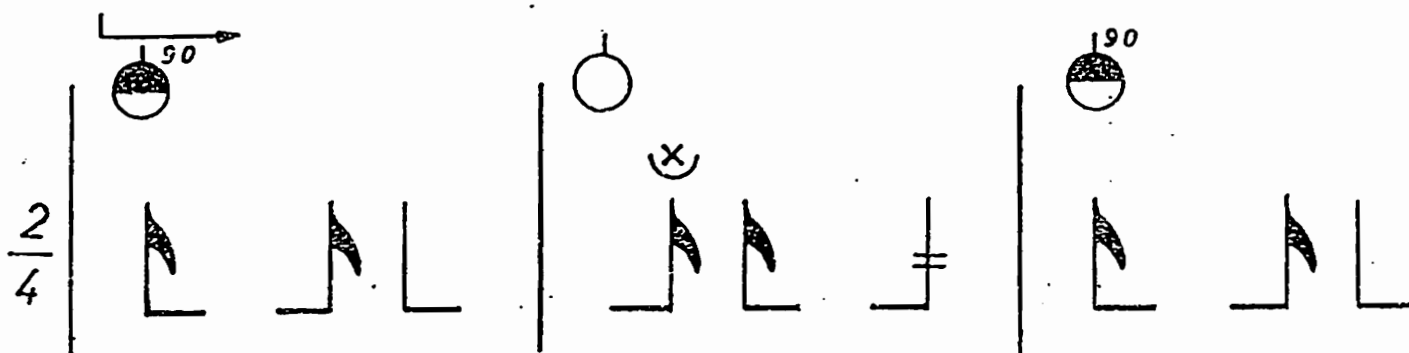
Exemples :

Examples :



aparitiia semnului :  
L'apparition du signe  
The appearance of the sign

oprește deplasarea  
— arrête le déplacement  
stops the shifting





Poziția de aplecat  $90^\circ$  în față a trunchiului durează pe cei trei pași ai primei măsuri. La măsura a doua trunchiul revine la poziția inițială. În măsura a treia este aplecat din nou și revine în măsura a patra. În tot acest timp corpul se deplasează spre dreapta. Deplasarea încetează în măsura a cincea.

La position inclinée du tronc, en avant et à  $90^\circ$ , dure pendant les trois pas de la première mesure. Dans la troisième mesure il est à nouveau incliné et se redresse dans la quatrième mesure. Pendant tout ce temps, le corps se déplace vers la droite. Le déplacement s'arrête à la cinquième mesure.

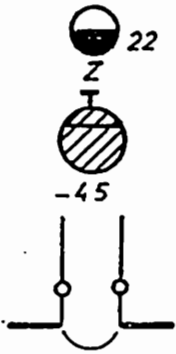
The position of inclination  $90^\circ$  in front of the trunk lasts on the three steps of the first bar. At the second bar the trunk comes back to its initial position. At the third bar it is inclined again and it returns in the fourth bar. All this time the body shifts towards right. The shifting ceases in the fifth bar.



contracti<sup>ă</sup> b<sup>ă</sup>rbiei (conturul buzelor coboar<sup>ă</sup>) fa<sup>ă</sup> pl<sup>î</sup>ng<sup>e</sup>.  
 contraction du menton (le contour des l<sup>è</sup>vres s'abaisse) le  
 visage pleure  
 the contraction of the chin (the contour of the lips lowers,  
 the face weeps)



corpul a<sup>ș</sup>ezat cu um<sup>ă</sup>rul drept pe podea.  
 le corps allong<sup>é</sup> avec l'<sup>é</sup>paule droite sur le plancher  
 the body laid with the right shoulder on the floor,



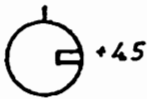
corpul a<sup>ș</sup>ezat pe podea, cu fa<sup>ă</sup> în jos, cu abdomenul pe po-  
 dea, picioarele în aer ridicate în spate iar trunchiul cambrat.  
 le corps allong<sup>é</sup> sur le plancher avec le visage tourn<sup>é</sup> en bas,  
 l'abdomen sur le plancher, les jambes lev<sup>é</sup>es par derri<sup>è</sup>re en  
 l'air et le tronc cambr<sup>é</sup>  
 the body laid on the floor, with the face downwards, with  
 the belly on the floor, the feet lifted in air at the back and  
 the trunk cambered



umerii se deplaseaz<sup>ă</sup> în fa<sup>ă</sup> (trunchiul <sup>ș</sup>e ghemuie<sup>ș</sup>te).  
 les <sup>é</sup>paules se d<sup>é</sup>placent en avant (le tronc se pelotonne)  
 the shoulders move in front (the trunk crouches)



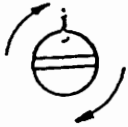
umerii se deplaseaz<sup>ă</sup> în spate (pieptul iese în afar<sup>ă</sup>).  
 les <sup>é</sup>paules se d<sup>é</sup>placent vers l'arri<sup>è</sup>re (la poitrine sort en  
 avant)  
 the shoulders move at the back (the chest stands out)



se ridic<sup>ă</sup> um<sup>ă</sup>rul drept în sus.  
 on soul<sup>è</sup>ve l'<sup>é</sup>paule droite  
 the right shoulder is raised up



se ridic<sup>ă</sup> umerii în sus (g<sup>ê</sup>stul care exprim<sup>ă</sup> „n-am habar“).  
 on soul<sup>è</sup>ve les <sup>é</sup>paules (dans un geste qui veut dire : „je n'en  
 sais rien“)  
 the shoulders are raised up (gesture that expresses “I have  
 no idea” (no care)



umărul drept se deplasează înapoi și cel stîng înainte. Trunchiul se rotește spre dreapta  
*l'épaule droite se déplace vers l'arrière et l'épaule gauche en avant. Le tronc tourne vers la droite*  
 the right shoulder moves backwards and the left forward.  
 The trunk makes a rotation at the right

În cazul în care sînt necesare notări ale relațiilor corpului cu diferite obiecte (recuzită, spațiu înconjurător etc.), scriitorul le definește la început prin acordarea de observațiuni sau simboluri. De exemplu :

Au cas où il serait nécessaire de noter les relations du corps avec les différents objets (accessoires, environnement, etc.) l'écrivain les définit au début par l'adjonction d'abréviations ou de symboles. Par exemple :

If it is necessary to note the relations of the body with different objects (properties, environment a.s.c.) the writer defines them at the beginning by granting abbreviations or symbols. For example :

baston : B sau  
*bâton*  
*cane*



scaun : S sau  
*chaise*  
*chair*



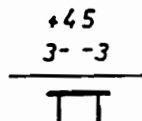
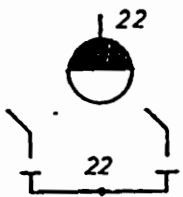
masă : M sau  
*table*  
*table*



steag de căluș :  
*drapeau pour la danse du „căluș“*  
*flag of "călușari"*



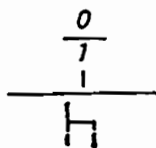
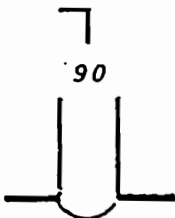
ușe : U sau  
*porte*  
*door*



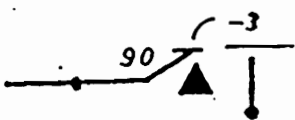
trunchiul aplecat în față 22° se sprijină în brațe cu palmele pe masă.

*le tronc est incliné en avant à 22° et s'appuie sur les bras avec les paumes sur la table*

*the trunk inclined in front 22° leans upon the arms with the palms on the table*



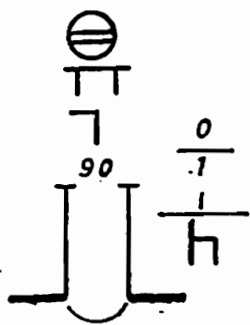
așezat pe scaun  
*assis sur la chaise*  
*seated on the chair*



mîna dreaptă întinsă la 90° oblic dreapta ține un baston

la main droite étendue à 90° de biais à droite tient un bâton

the right hand stretched at 90° oblique to the right holds a cane



corpul așezat pe scaun iar fruntea sprijinită pe masă.

le corps assis sur une chaise et le front appuyé sur la table

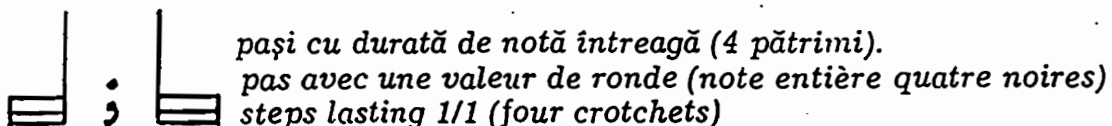
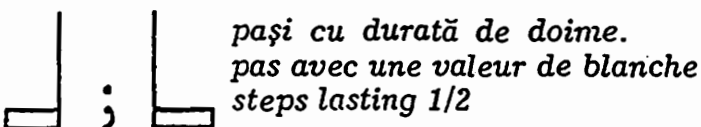
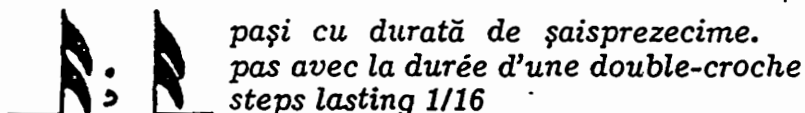
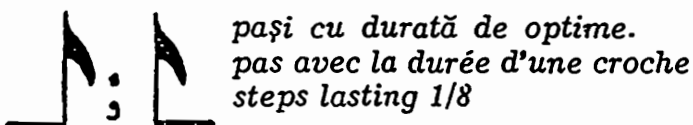
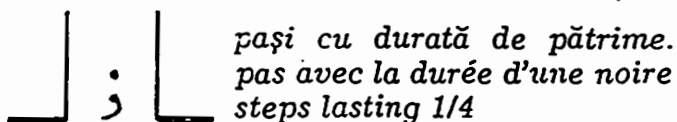
the body seated on the chair and the forehead propped up on the table

## NOTATION OF THE MOVEMENT DURATION

Valorile ritmice sînt incluse în semnele pentru picioare :

Les valeurs rythmiques sont incluses dans les signes de jambes :

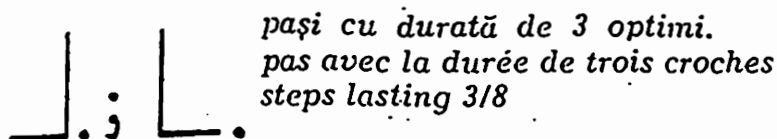
Rhythmical values are included in the leg signs :



Punctul așezat în dreapta unui semn de pas prelungește valoarea acestuia cu încă jumătate din valoarea inițială.

Un point ajouté à droite du signe de pas prolonge la valeur de celui-ci d'une moitié de la valeur initiale :

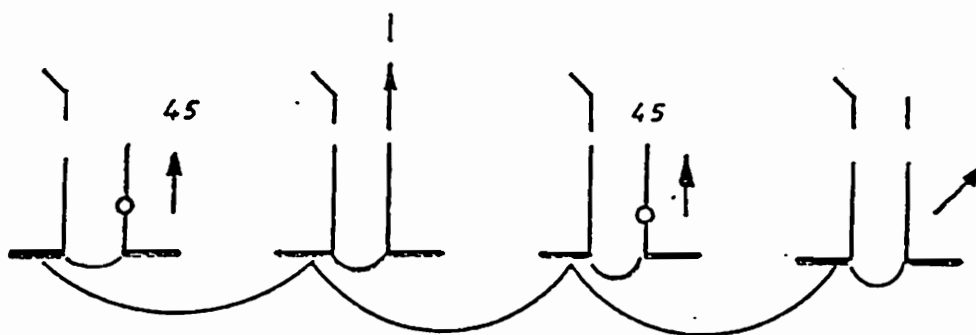
The point attached to the right of a sign extends its value with half of its initial value :



Semnul „legato“ unește valorile pe care le cuprinde într-o singură valoare egală cu suma acestora. Picioarul respectiv rămâne în poziție nemodificată pe durata arcului „legato“ deși celălalt poate executa diferite alte mișcări.

Le signe „legato“ unit les valeurs qu'il assemble en une seule valeur égale à leur somme entière. La jambe respective demeure dans la même position pour toute la durée de ce „legato“ bien que l'autre puisse exécuter différents autres mouvements :

The sign „legato“ unites the included values to one value equal to their sum. The respective leg remains in an unmodified position during the „legato“ arc, though the other may perform different movements :



*piciorul stâng rămâne în poziția inițială în timp ce dreptul execută ridicări de la sol și bătăi în acord.*

*la jambe gauche demeure dans sa position initiale pendant que la droite exécute des levées en l'air et des battements en accord.*

*left leg remains in initial position, while the right one performs lifts from the soil and beats in accord*

În cazul întâlnirii unor apogiaturi acestea se notează numai prin tăierea semnului de pas cu liniuța diagonală. Nu se mai folosește semnul „legato“ cu nota de bază, pentru a nu complica partitura coregrafică.

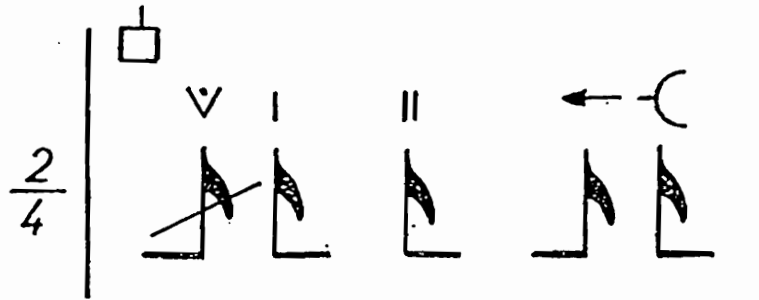
Dans le cas d'une appoggiature, celle-ci n'est notée qu'en biffant le signe de pas avec une petite ligne diagonale. On n'utilise pas le signe „legato“ avec la note de base, afin de ne pas compliquer la partition chorégraphique.

If some appoggiatures are met they are noted only by cutting the sign of step with a diagonal hyphen. The sign „legato“ is no more used with the basic note, in order not to complicate the choreographic score.

Exemplu :

Exemple :

Example :



Pauzele se notează astfel :

Les pauses sont notées comme suit :

Pauses are noted as follows :



*pauză de pătrime*  
*pause de noire*  
*1/4 pause*



*pauză de optime.*  
*pause de croche*  
*1/8 pause*



*pauză de șaisprezecime.*  
*pause de double-croche*  
*1/16 pause*



*pauză de doime.*  
*pause de blanche*  
*1/2 pause*

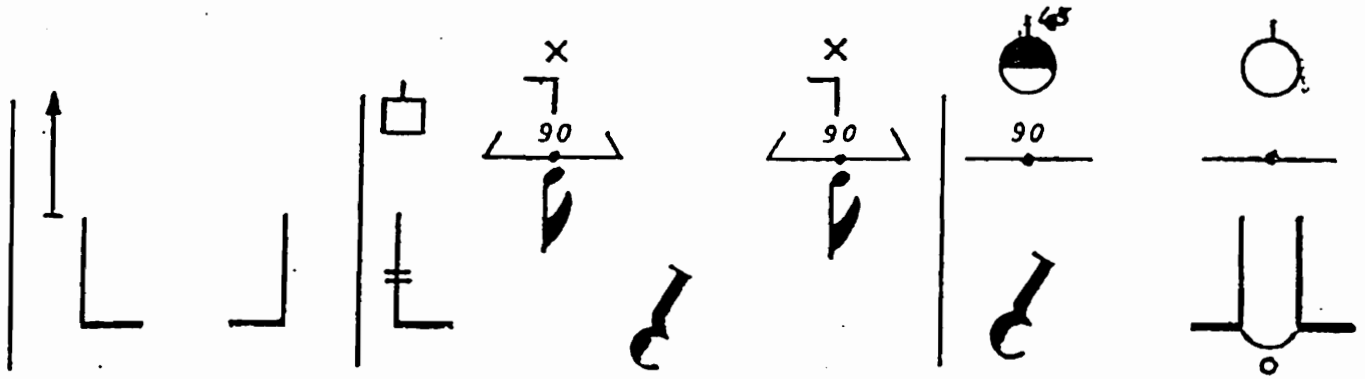


*pauză de notă întreagă (4 pătrimi)*  
*pause de ronde (note entière quatre noires)*  
*1/1 pause (four fourths)*

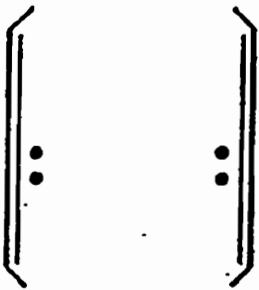
Cind mișcările de picioare nu corespund ritmic mișcărilor de brațe, cap, corp sau cind se execută numai mișcări de corp, cap sau brațe, se precizează valoarea acestora prin notarea muzicală a ritmului respectiv :

Lorsque les mouvements des jambes ne correspondent pas du point de vue du rythme aux mouvements des bras, de la tête, du corps, ou lorsqu'on exécute uniquement des mouvements de corps, de la tête ou des bras, on précise leur valeur à l'aide de la notation musicale du rythme respectif.

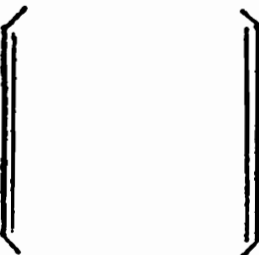
When leg movements do not correspond rhythmically to arm, head, body movements or when only body, head or arm movements are performed, their value is specified by the musical notation of the respective rhythm : 219



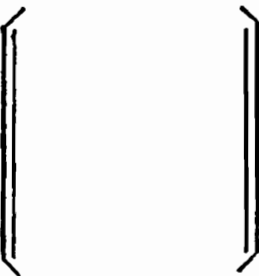
Pentru ușurarea notării se folosesc semne de repetiție după cum urmează :  
 Afin de faciliter la notation on utilise des signes de répétition, comme suit :  
 In order to facilitate the notation, repetitions signs are used as follows :



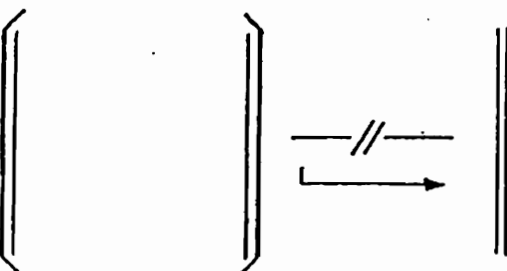
indică repetarea fragmentului de dans sau a măsurilor cuprinse între semne.  
 indique la répétition du fragment de danse ou des mesures comprises entre ces signes  
 repetition of dance fragment or of bars comprised between signs



indică numărul total de execuții ale fragmentului de dans cuprins între semne (5 ori).  
 indique le nombre total d'exécutions du fragment de danse compris entre les signes (5 fois)  
 total number of dance fragment executions comprised between signs (5 times)

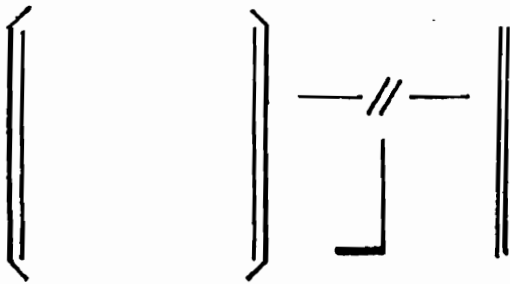


indică repetarea „ad libitum“ a fragmentului de dans cuprins între semne.  
 indique la répétition „ad libitum“ du fragment de danse compris entre les signes  
 repetition „ad libitum“ of dance fragment comprised between signs

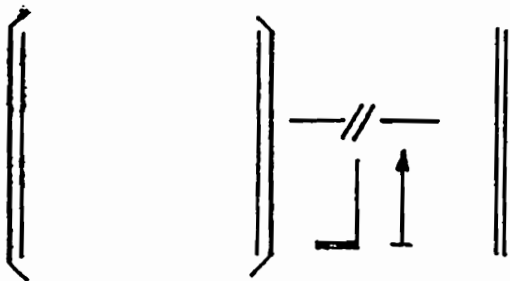


indică repetarea întocmai a fragmentului de dans cuprins între semne dar în direcția nouă, indicată de săgeata de la sfârșitul semnului de repetiție.  
 indique la répétition du fragment de danse compris entre les signes mais avec l'autre pied repetition of dance fragment comprised between signs, leg changed

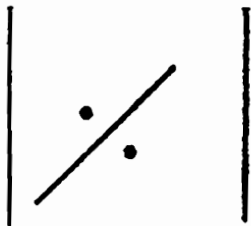




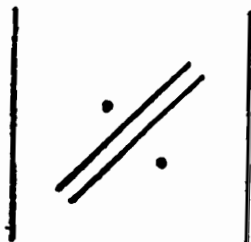
indică repetarea fragmentului de dans cuprins între semne, dar cu picior schimbat.  
 indique la répétition exacte du fragment de danse compris entre les signes mais dans la nouvelle direction indiquée par la flèche se trouvant à la fin du signe de répétition.  
 exact repetition of dance fragment comprised between signs, but in a new direction indicated by arrow at the end of repetition sign



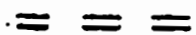
indică repetarea fragmentului de dans, cuprins între semne în direcția nouă, indicată de săgeata de la sfârșitul semnului de repetiție și cu piciorul schimbat.  
 indique la répétition du fragment de danse compris entre les signes mais dans la nouvelle direction indiquée par la flèche se trouvant à la fin du signe de répétition et avec l'autre pied  
 repetition of dance fragment comprised between signs in a new direction indicated by arrow at the end of repetition sign and with changed leg



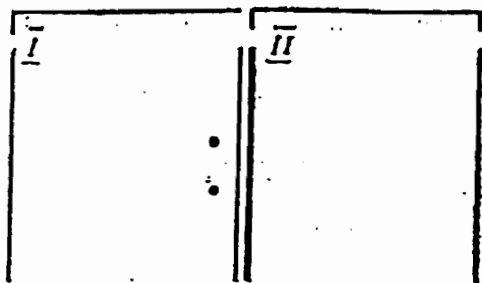
indică repetarea unei măsuri aflate înaintea semnului.  
 indique la répétition d'une mesure se trouvant avant le signe  
 repetition of one bar before the sign



indică repetiția celor două măsuri dinaintea semnului.  
 indique la répétition des deux mesures se trouvant avant le signe  
 repetition of two bars before the sign

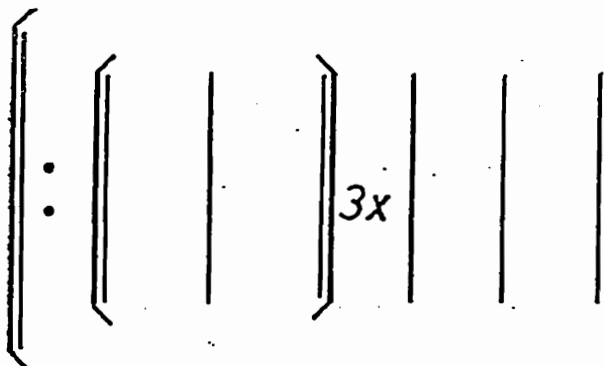


indică menținerea pozițiilor pînă la apariția altora.  
 indique le maintien des positions jusqu'à l'apparition d'autres positions  
 indicates to maintain the positions until the appearance of others



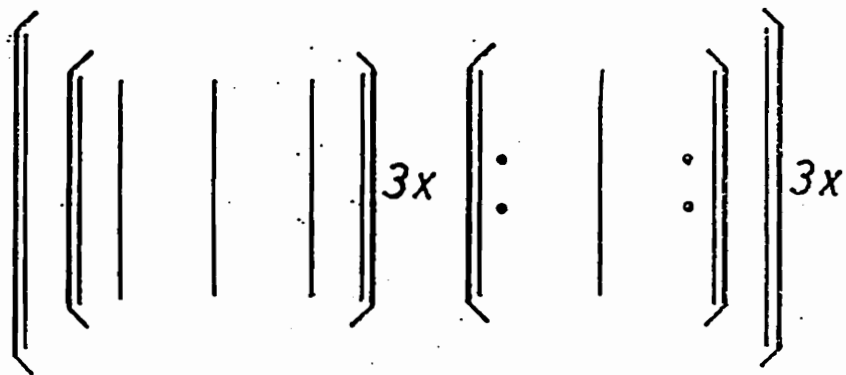
volta I și volta II indică repetiția fragmentului de dans fără măsurile cuprinse sub prima acoladă, trecându-se direct la măsurile de sub acolada a II-a.  
 volta I et volta II indiquent la répétition du fragment de danse sans les mesures comprises sous la première accolade, en passant directement aux mesures se trouvant sous la seconde accolade.

volta I and volta II indicate repetition of dance fragment without the bars comprised under the first brace, passing directly to the bars under the second brace



se respectă semnele de repetiție din interior și apoi totul se repetă încă o dată.

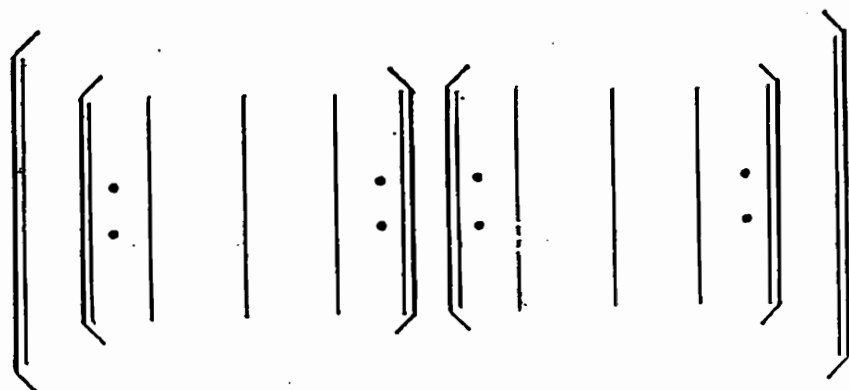
- on respecte les signes de répétition de l'intérieur et ensuite le tout est répété encore une fois
- the repetition signs from the interior are observed



idem — dar se repetă de trei ori.

idem — mais on répète trois fois

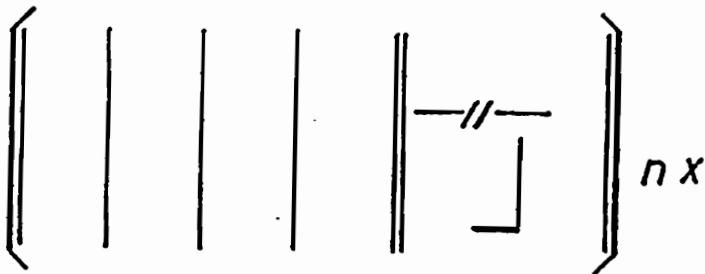
— idem — but it is repeated three times



idem — dar se repetă de n ori.

$n \times$  idem — mais on répète n fois

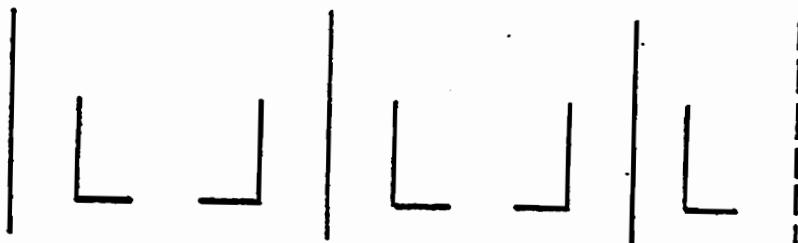
— idem — but it is repeated — n times



Repetarea măsurilor de dans cu picior schimbat (eventual în direcție opusă) și apoi repetarea întregului fragment de dans cuprins între parantezele mari, conform indicației de repetiție (două ori sau n ori)

*répétition des mesures de danse avec l'autre pied (éventuellement dans la direction opposée) et ensuite la répétition de tout le fragment de danse compris entre les grandes parenthèses, selon les indications de répétition (deux fois ou n fois)*

*the repetition of the bars of dance with changed foot (eventually in an opposed direction) and then the repetition of the entire fragment of dance included in the great brackets, in accordance with the indications of repetition (two times or n times)*



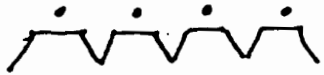
bara punctată delimitează fragmentele de dans ce se termină în interiorul unei măsuri, fără a o epuiza în întregime

*la barre pointillée délimite les fragments de danse qui se terminent à l'intérieur d'une mesure, sans l'épuiser entièrement.*

*the pointed line delimites the dance fragments that end in the interior of a bar, without exhausting it entirely*

# Alunelul bătut de la Isbiceni

(Oltenia)



2/4 meter

Man's dance.

Introduction: Doina melody

A. 
  
Una Două Trai Hei! hei!

B.

C.

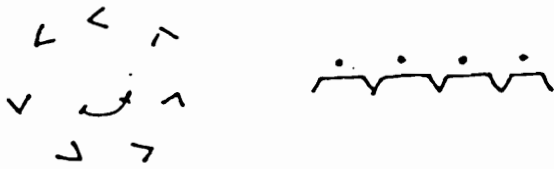
Una Una Două

# Bătuta de la Botoșani

(Moldova)

Man's dance.

2/4 meter, no introduction.



A.  $\left[ \begin{array}{c} \uparrow \\ \text{[Musical Notation]} \end{array} \right] 8 \times \quad \text{of:} \quad \left[ \begin{array}{c} \text{[Musical Notation]} \end{array} \right] 8 \times$

strigătură: Foaie verde baraboi (7)  
Înainte și-napoi (8)

B.  $\left[ \begin{array}{c} \uparrow \\ \text{[Musical Notation]} \end{array} \right] 4 \times$

C.  $\left[ \begin{array}{c} \square \\ \text{[Musical Notation]} \end{array} \right] 4 \times$

D.  $\left[ \begin{array}{c} \square \\ \text{[Musical Notation]} \end{array} \right] 7 \times \left[ \begin{array}{c} \text{[Musical Notation]} \end{array} \right]$   
 $\left[ \begin{array}{c} \text{[Musical Notation]} \end{array} \right] 3 \times \left[ \begin{array}{c} \text{[Musical Notation]} \end{array} \right]$

E.  $\left[ \begin{array}{c} \text{[Musical Notation]} \end{array} \right]$

# Condrenesc din Șomcuta

(Transilvania)

2/4 meter

Introduction: 8 meas



A.

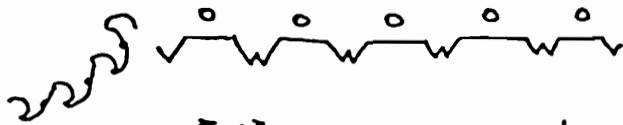
B.

C.   
"vintul"

D.

# Drăgaica

(Muntenia—Village of Beiu)



2/4 meter

Begin after long note of the bagpipe

A. 4x

B. || ...

A. || ...

Hai drăgaică să sărim  
Să sărim, să răsărim (bis)  
Că știu iarna ce pățim  
Cu mălai din rîșnicioară  
Cu pește din undicioară

Mi-au venit drăgaicele  
Să reteze spicele (bis)  
Drăgaicoiul drugile

Drăgaicile mititele  
Au plecat la floricele

Îmbrăcate în boscele  
Mor băieții după ele

Mi-a venit vara bogată  
Cu tichii de la copii  
Cu mărgele de la fete  
Cu brățări de la neveste

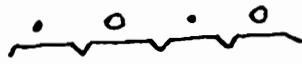
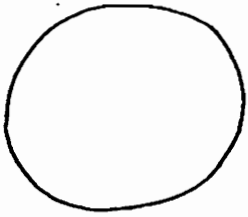
Hai drăgaică să sărim  
Să sărim, să răsărim

# Giocu de ausi de la Cobadin

(Aromân)

2/4 meter

Circle of couples



A.  $\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right|$

$\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$

B.  $\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$

$\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$

$\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$

C.  $\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$

D.  $\left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right] \left| \begin{array}{l} \text{L} \\ \text{L} \end{array} \right| \left| \text{L} \right| \left| \text{L} \right| \left[ \begin{array}{l} \text{P P} \\ \text{P P} \end{array} \right]$



# Gîrliceanca de la Dăeni

(Dobrogea)

7/8 meter

Introduction: 4 meas

**A**

**B**

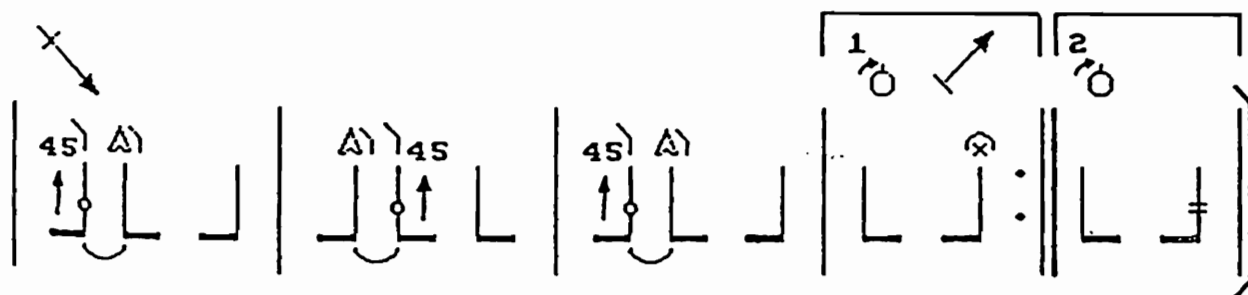
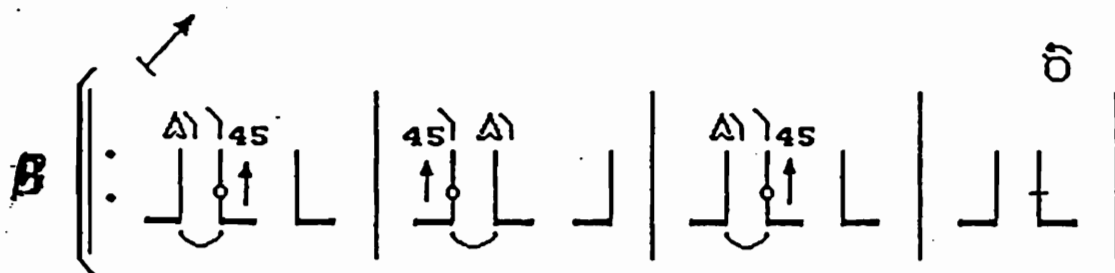
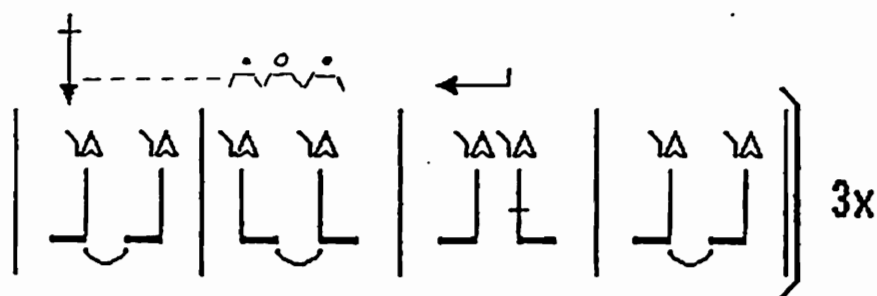
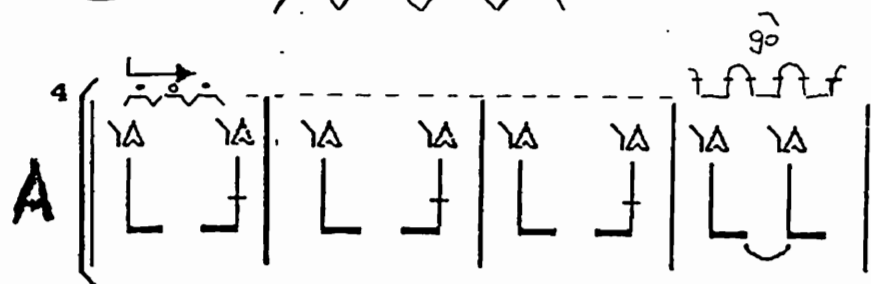
**C**

# Hora colințană

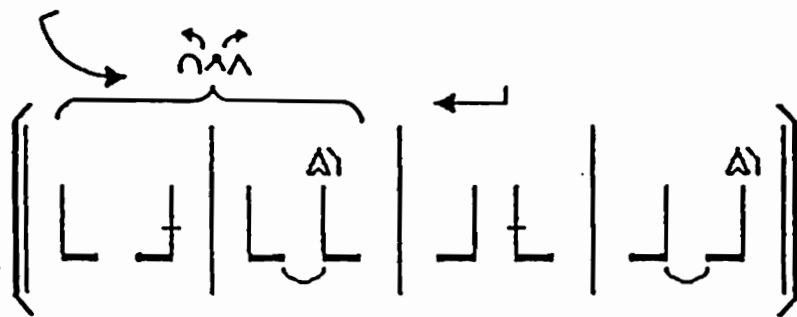
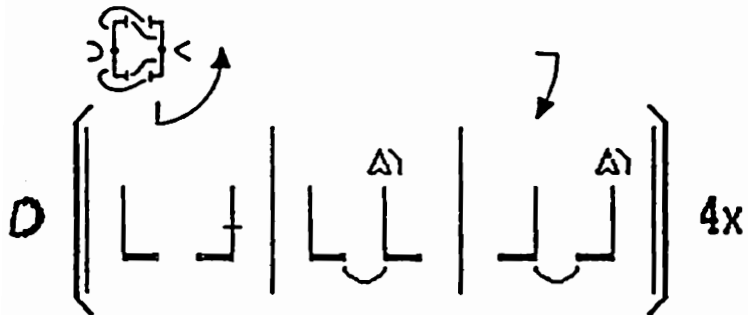
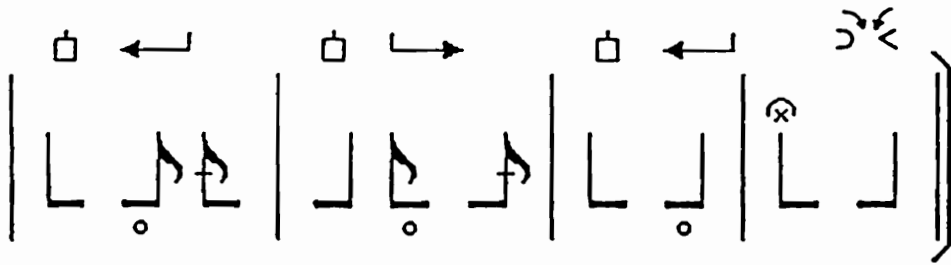
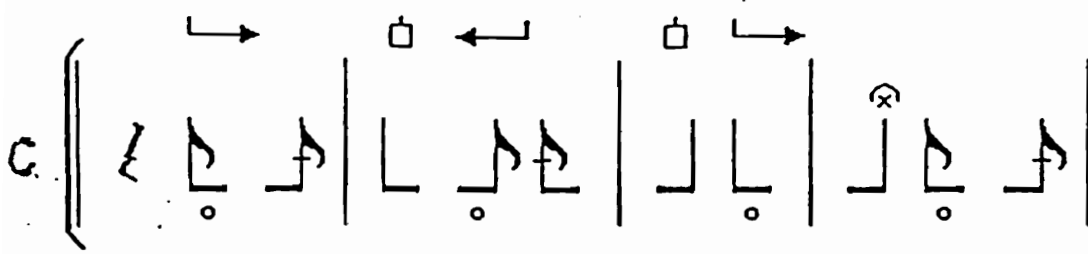
(Banat – Village of Bouțar)

2/4 meter

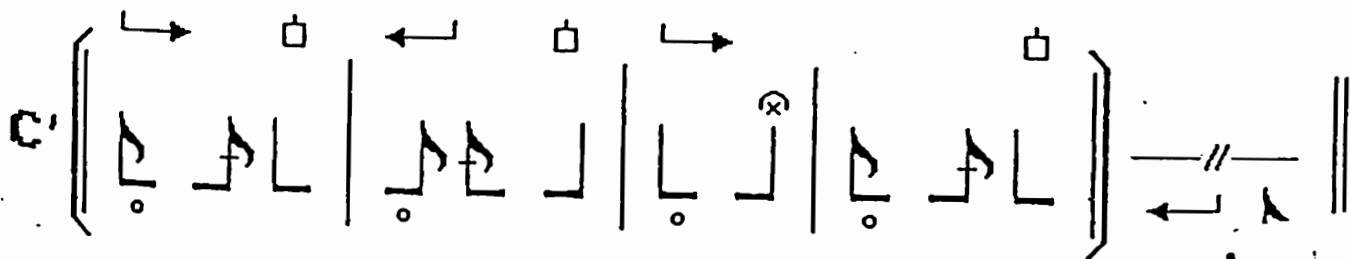
Introduction: 16 meas

**C** →

## Hora colințana—continued



in plaats van fig. C kan ook de vereenvoudigde vorm C':



# Hora de la Chircani

(Basarabia)

2/4 meter, mixed lines

Introduction: 8 meas

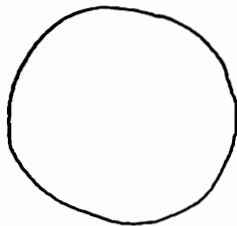
The image contains five systems of handwritten musical notation, labeled A through E. Each system consists of a series of measures, often enclosed in brackets with repeat signs. The notation uses various symbols including squares, circles, and lines, with arrows indicating direction or movement. System A starts with a large circle and a crescent moon. System B includes a wavy line above it. System C features a '3x' multiplier. System D includes circles with numbers like '10' and '16'. System E includes circles with numbers like '15' and '45'. The notation is a form of folk dance notation, likely representing steps or movements.

# Hora de la Murgeni

(Moldova)

2/4 meter, mixed lines

Introduction: 16 meas



A.

B.

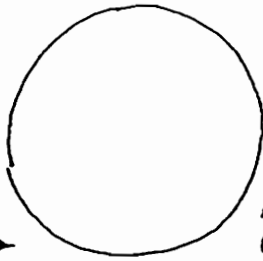
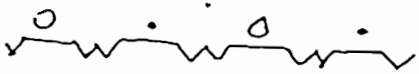
C.

# - Hora Lăutărească de la Mitreni

(Muntenia)

2/4 meter, mixed lines

Introduction: 16 meas



A.

Handwritten musical notation for section A, consisting of three staves. The notation includes rhythmic stems, beams, and notes with various markings such as '10', 'x', and arrows. A double bar line is present at the end of the first staff.

B.

Handwritten musical notation for section B, consisting of two staves. The notation includes rhythmic stems, beams, and notes with various markings such as '30', '45', '22', and '45'. A double bar line is present at the end of the first staff.

C.

# SIMPLE FORM

A. - as above

B.

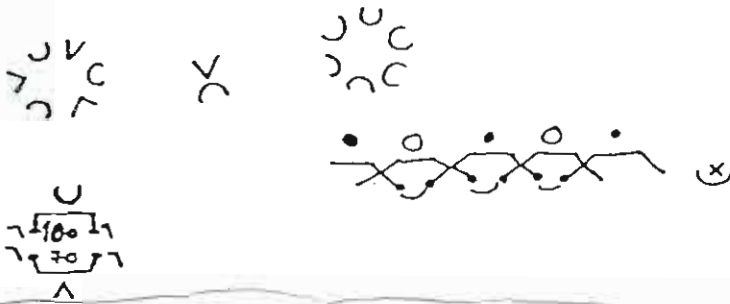
C.

# Învîrtită din Mărginimea Sibiului

(Transilvania)

7/16 meter

Introduction: 16 meas



A.  $\frac{7}{16}$

B.

C.



# Jocul căiușilor

(Moldova)



2/4 meter

Dance of the little horses

A.

B.

C.

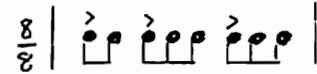
D.

# Jocuri de nuntă din Cămrăzana-Oas

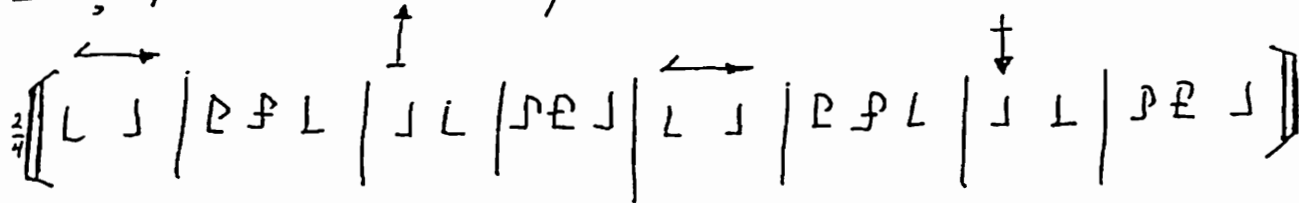
(Transilvania)

2/4, 8/8 meter

Two wedding dances

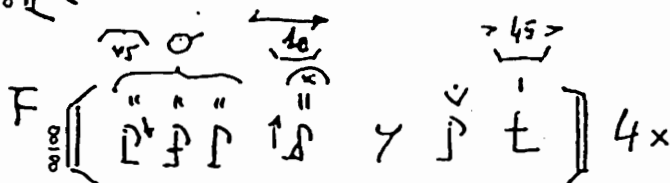
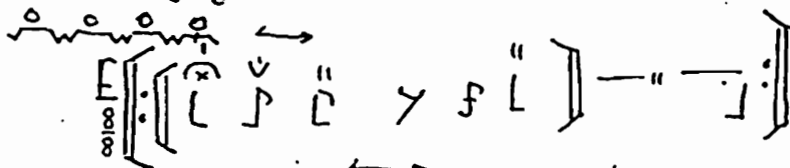
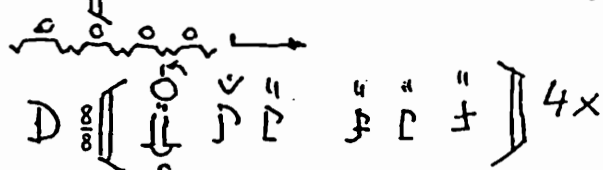
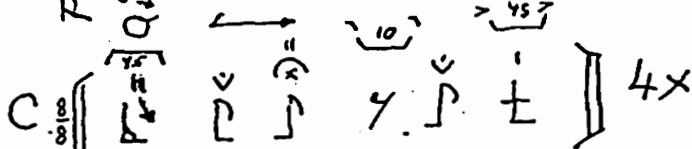
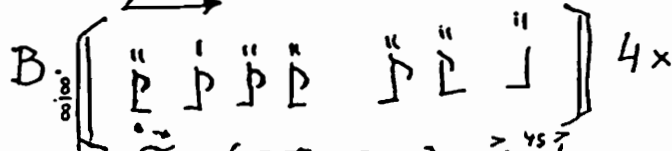
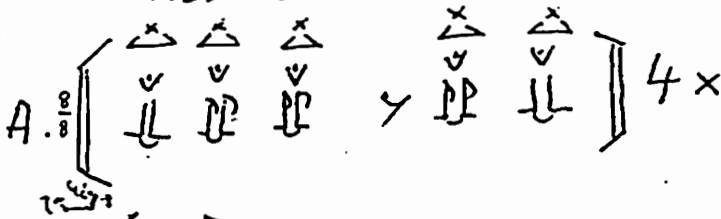


## I Tîpurituri la împletitul miresei



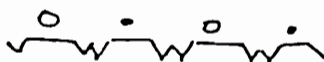
## II Danțul miresei

intro 10

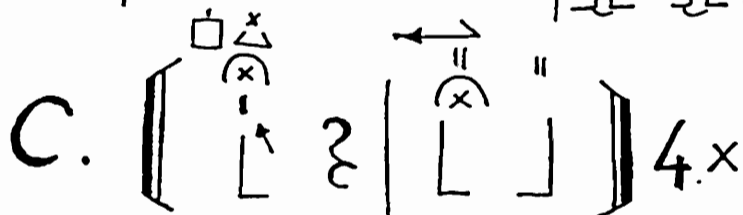
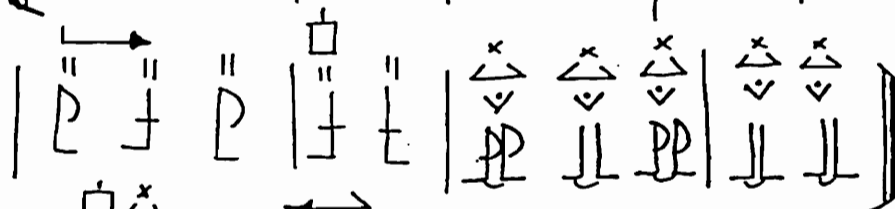
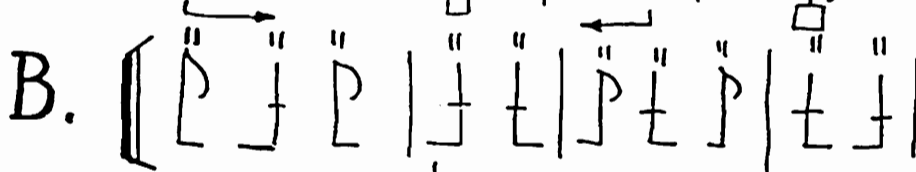
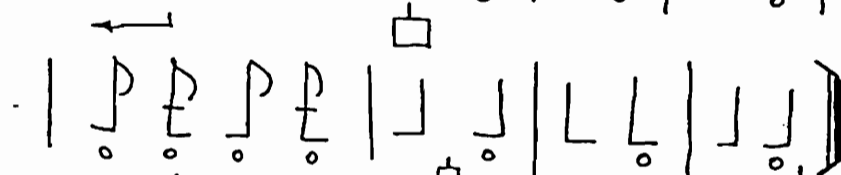
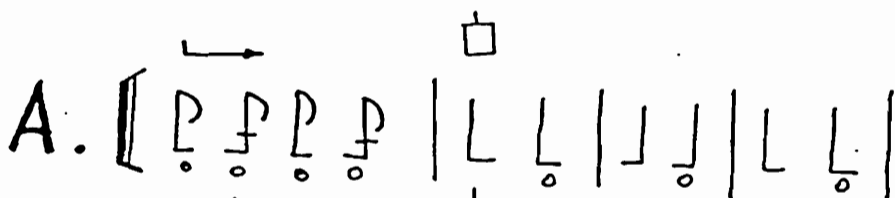


# Scaloianul

(Muntenia)



2/4 meter



Scaloiene, iene } bis  
Vino de ne cerne }  
Și te roagă tot mereu  
Să dea drumul cerului  
Ca să curgă ploile  
Ploile ca gârlele

Scaloiene, iene } bis  
Vino de ne cerne }  
Să se ude grânele  
Grânele și oazele  
Meiul și fasolile  
Cu toate legumele

Scaloiene, iene } bis  
Vino de ne cerne }  
Meiul și fasolile  
Cu toate legumele  
Porumbul și poamele  
Cu toate ierburile

Scaloiene, iene } bis  
Vino de ne cerne }  
Noaptea și zilele  
Și cu săptămânile  
Ca să crească apele  
Să se-adăpe vitele

Scaloiene, iene } bis  
Vino de ne cerne }  
Ploilor și apelor  
Apele bogatelor  
Ca să crească grânele  
Grânele, fânțele

Scaloiene, iene } bis  
Vino de ne cerne }  
Să ne pască vitele  
Să ne are holdele  
Să se facă roadele  
Să umplem hambarele

# Sîrba de la Cahul

(Basarabia)



2/4 meter

22/41:::

**A.**

**B.**

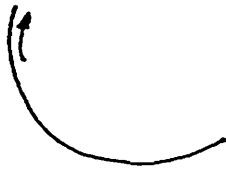
**C.**

# Sîrba de la Voinestî

(Moldova)

2/4 meter

No introduction

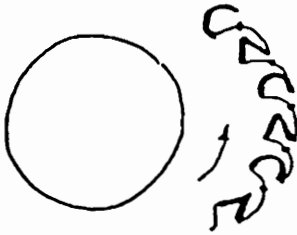


A. 
  
iŭa Ana Trei

B.

# Toconecele

(Muntenia)



2/4 meter

No introduction

A.

B.

*Toco - toconecele*

*Poimune-s groştenile*

*Să lăsăm urzicile*

*Că-s mai bune ouăle*

RECREATIONAL  
DANCE  
WORKSHOP

FIRST WEEK

STOCKTON  
FOLK DANCE CAMP  
1992

MUSIC  
Any polka  
Any music with  
a good beat

Single's Polka

Two Wall Line Dance  
Also done in circles

Right, Together, Left, Together

(4 heel-steps)

(I)

R-1- Touch R heel forward

R-2- step R foot back next to left foot

L-3- Touch L heel forward

L-4- step L foot back next to Right foot

Repeat the above steps

Shuffle Right, Shuffle Left (Forward)

R-1- step forward with R foot

L-2- step next to R with L foot

R-3- step forward with R foot

L-4- step forward with L foot

R-5- step next to L foot with R foot

L-6- step forward with L foot

(2 forward  
2 back)

Repeat shuffle right, shuffle left going BACK

Grapevine, Turn, step

R-1- step R with R foot

L-2- step behind R ft. with L foot

R-3- step R with R foot

L-4- step in front of R foot with L foot

R-5- step R with R foot

L-6- step behind R foot with L foot

R-7- step to R with R foot and turn  $\frac{1}{2}$  to the R (180° cu)

L-8- step L foot next to R foot

(you are now facing reverse start of dance)

(line 6  
step + turn 2)

(III)



(IV) Repeat part I (4 heel-steps) (facing 6 o'clock)

(V) Shuffle Right, Shuffle Left (2 shuffles only)  
Before starting shuffle steps, (facing 9 o'clock)  
turn  $\frac{1}{4}$  turn to the right

(VI) Side, Behind, Side, Behind, Turn, Step (6 o'clock)  
Before starting, turn  $\frac{1}{4}$  back to  
left to same position as part IV

R-1 - step to the R with R foot

L-2 - step behind R foot with L foot

R-3 - step to the R with R foot

L-4 - step behind R foot with L foot

R-5 - step to the R with R foot + turn  $\frac{1}{2}$  turn to R  
(180° CW)

L-6 - step L foot next to R foot

(you are now facing 12:00 o'clock to  
begin part I again.)

This dance can also be done with a partner  
in a double circle, facing each other. Both  
circles will progress.

Parts 1, 2, 3 are done facing 12:00 o'clock  
Parts 4, 6 are done facing 6:00 o'clock  
Part 5 is done facing 9:00 o'clock

# Renegade Schottische

Couple dance done in a circle - western open position.  
Use any music with a good beat.

1-A Vine Left, Two, Three, Scoot; Vine Right, Two, Three, Scoot

L-1- Step to Left with L foot

R-2- Step behind L foot with R foot

L-3- Step to Left with L foot

L-4- Scoot on Left, R knee raised slightly.

1-B Repeat To RIGHT

## Change Places

2-A Outside person.

Repeat 1-A, going in front of partner

Inside person

Repeat 1-B, going in back of partner

2-B Couple Turn Around (on the spot)

- Each turn  $\frac{1}{2}$ -Left turn ( $180^\circ$  ccw)

(outside person is now on the inside) } Both are  
(inside person is now on the outside) } facing R LOD

2-C Repeat 2-A and 2-B (Change Places, Turn  $\frac{1}{2}$  Left)  
(you are now facing LOD as in start of dance)

3-A Forward, Two, Three, Scoot

L-1- step forward with L

R-2- step forward with R

L-3- step forward with L

L-4- scoot on L

3-B Back, Two, Three, Scoot

R-1- step back with R

L-2- step back with L

R-3- step back with R

R-4- scoot on R

4-A

### Change Places

Outside person - Drop R hands. Dance Left, Right, Left, Scoot, towards center making  $\frac{1}{2}$  Left turn to face RLOD. (cw)  
(you are now standing L shoulder with your partner's Left shoulder)

Inside person - step back slightly on left foot as partner crosses in front, finish with a Right, Left, scoot - ending on outside, still facing LOD, left hands are still joined.

### Grand Right, Left, Right

5-A

Dancing basic schottische step (RLRscot)  
Give R hand to person you are facing, pull by, give left to next, give R to third person. Person dancing in RLOD (cw) will make  $\frac{1}{2}$  left turn when reaching third person to face LOD to begin dance again.

# Flying Eight

four wall line dance

music suggestions: Queen of Hearts, Little Black Book,  
Step That Step, Any with good beat.

## Left, Behind, Left, Scoot

L-1- step to left with L foot

R-2- step behind the L foot with R foot

L-3- step to left with L foot

L-4- scoot on left foot, Right knee raised slightly

## Right, Behind, Right, Scoot

R-1- step to Right with R foot

L-2- step behind the R foot with L foot

R-3- step to the right while turning  $\frac{1}{4}$  turn right (c.w.)

R-4- scoot on Right foot, Left knee raised

(you are now facing  $90^\circ$  to the right of start of dance)

## Rock, Rock, Rock, Turn

L-1- Rock forward on left foot

R-2- Rock back on R foot

L-3- Rock forward on left foot

L-4- Swing Right leg out and turn  $\frac{1}{2}$  turn left (180° c.c.w.)

(you are now facing  $90^\circ$  to the left of start of dance)

## Rock, Rock, Rock, Scoot

R-1- Rock forward on R foot

L-2- Rock Back on L foot

R-3- Rock forward on R foot

R-4- Scoot on Right foot, Left knee raised slightly

## Step, scoot, Step, scoot

L-1- step forward with L foot

L-2- scoot on Left foot, R knee raised

R-3- step forward with R foot

R-4- scoot on Right foot, L knee raised

# Electric Glide or Electric Slide

four wall line dance

Music; any rap music; any music with a good beat

Cornell Crawford (R.I. OSKIN)

Super Love

Stray Cat Strut (Stray Cats)

Live Talking (Bee Gees)

## Slide, Slide, Slide, Kick\* and clap

Starting with R foot, take 3 sliding steps to the Right, kick left foot forward

Repeat To Left, kick\* R foot

## Back, Two, Three, Kick\* and clap

starting with R foot. back up three steps (R, L, R) then kick Left foot forward

## Rock Forward, Clap\*\*

L-1- Step forward on left foot

R-2- Touch R foot next to L and clap

(or - just keep R foot in back, no touch, but clap)

## Rock Back, Clap\*\*

R-1- step back on R foot

L-2- Touch L next to R and clap

(or just keep L foot forward, no touch, but clap)

## Step, Brush Turn

L-1- step forward on left foot, starting a  $\frac{1}{4}$  turn left

R-2- Touch R as you complete the  $\frac{1}{4}$  turn

(you are now facing  $90^\circ$  to the left of start of dance)

Begin dance again immediately

\* On these kicks and claps, instead of clapping, bend upper body back, extend arms overhead and shout "HUH."

\*\* Instead of clapping at this point, bend over and touch the floor with the left hand, wiggling the body as much as possible.

THE STROLL  
U.S.A.

The Stroll, a popular dance in the late 50's and early 60's, was danced to the song "The Stroll" and other popular tunes of the time, such as "C.C. Rider".

SOURCE: Jere Curry, Professor of Dance, University of California, Davis

MUSIC: "The Stroll" by The Diamonds

Meter: 4/4

FORMATION: Two lines contra style (16 - 20 couples in a set) Men in one line, with right shoulder nearest the top, women in the other line, left shoulder nearest the top. Dancers hold hands during the "stroll" down the middle of the set; otherwise they dance individually. The style is very relaxed.

INTRODUCTION: 4 measures

STROLL FIGURE:

<u>Measure</u>	<u>Pattern</u>	<u>Footwork is for man, woman does opposite</u>
1	Step L to L (CT1); step R behind L, bend knees (CT2); Step L straightening knees and starting to turn to face down the set (CT3); Continuing to turn away from partner, step R (straighten knees) ending back to back (CT4)	
2	Step L behind R bending knees (CT1) Step R to R starting to turn to face down the set (straighten knees) (CT2); step L (straighten knees) continuing turn and end facing partner (CT3); Step R behind, bending knees (CT4). Continue this pattern until couple reaches the bottom of the set where they turn away from each other and walk to their own lines and join in. During the stroll the couples keep hands joined, pointing their joined hands toward top of set when face to face, and toward bottom of the set when back to back.	

LINE FIGURE: (M-R W-L)

Measure    Pattern

- 1            Starting with R foot flexed, touch R heel in front and to side of L (CTS 1-2). Repeat (CTS 3-4).
  
- 2            Step R to R (CT1), Step L behind R (CT2); Step R to R (CT3). Hold (CT4)
  
- 3 - 4        Repeat measures 1-2 with opposite footwork and direction. When moving toward the top of the set take large steps during measure 2 or 4. When moving away from the top of the set take small steps on measures 2 or 4. The dancers gradually move up the set to the top. When a couple reaches the top and the previous couple has danced to the bottom, new top couple on measure 2 with foot nearest the top takes 3 steps toward each other. Hold CT4. Join hands nearest the top and begin the stroll.

Presented by Denise Heenan  
1991 All Japan Folk Dance  
Convention

## LOUISIANA LOUIE

SOURCE: The choreographer for this Intermediate Country Western line dance is unknown. I learned this dance from Sandy Jones of Hemet, California in May of 1992.

MUSIC: Louisiana Saturday Night by Mel McDaniel. Mel McDaniels Greatest Hits 4Xt- 12572. Other country westerns tunes may also be used.

METER: 2/4

FORMATION: Line dance with dancers any where on the floor facing the front of the hall.

Meas. Count

Pattern

7 INTRODUCTION: Dance starts with singing.

### FIGURE I: HEELS AND TOUCHES

1	1	Both heels spread apart.
	2	Both heels click together.
2		Repeat Meas. 1.
3	1	Touch R foot to R side.
	2	Step on R beside L foot.
4	1	Touch L foot to L side.
	2	Step on L beside R foot.
5-6		Repeat Meas. 3 - 4.
7	1	Touch R heel forward.
	2	Touch R toe next to L.
8		Repeat Meas. 7.

### FIGURE II: TOUCH AND SLAPS

1	1	Touch R toe forward.
	2	Touch R toe sideward to R.
2	1	Touch R toe behind L foot.
	2	Touch R toe sideward to R.
3	1	Touch R toe forward.
	2	Touch R toe sideward to R.
4	1	Lift R knee up and swing R foot across L and slap inside of leg (boot top) with L hand.
	2	Touch R toe sideward to R.
5		Repeat Meas. 4.
6	1	Repeat count 1 of Meas. 4.
	2	Turn 1/4 L as you swing lower R leg out and slap outside of leg (boot top) with R hand.

### FIGURE III: VINE WITH CHUGS.

1	1	Step R foot to R.
	2	Step L foot behind R.
2	1	Step R foot to R.
	2	Chug forward on R foot as you kick L forward. Clap hands.



Meas.	Count	Pattern
3	1	Step L foot to L.
	2	Step R foot behind L.
4	1	Step L foot to L.
	2	Chug forward on L foot as you kick R forward. Clap hands.
5	1	Step R foot back.
	2	Step L foot back.
6	1	Step R foot back.
	2	Chug forward on R foot as you kick L forward. Clap hands.
7	1	Rock forward on L foot.
	2	Rock backward on R foot.
8	1	Rock forward on L foot.
	2	Stamp R foot next to L - taking equal weight.

Repeat the dance facing a new direction.

Presented by Bruce Mitchell

## SHUFFLE

**SOURCE:** The Shuffle as presented here is done in Cajun style. This same basic pattern was also done during the Disco era and was known as Hot Chocolate. The Country Western dancers do a similar dance titled Freeze. There are some variations in style for each period.

**MUSIC:** Louisiana Man by Rusty and Doug Kershaw. "The Best of Cajun Country", ERA 339-4.

**METER:** 2/4

**FORMATION:** Line dance with dancers in lines facing the front of the hall. There should be quite a bit of hip movement during the steps.

Meas.	Count	Pattern
10		INTRODUCTION: Dance starts with singing.
1	1	Moving R, step R to R.
	2	Step L next to R.
2	1	Step R to R.
	2	Touch L next to R. Clap hands.
3	1	Step L to L.
	2	Step R next to L.
4	1	Step L to L.
	2	Touch R next to L. Clap hands.
5	1	Step R back.
	2	Step L back.
6	1	Step R back.
	2	Touch L next to R.
7	1	Rock forward on L.
	2	Rock back on R.
8	1	Rock forward on L.
	2	Turn 1/4 L on L foot to face new direction.

Repeat the dance.

Note: Variation that can be done.

5	1	Leap diagonally R back on R.
	2	Leap diagonally L back on L.
6	1	Leap diagonally R back on R.
	2	Touch L next to R.

Presented by Bruce Mitchell

HALLELUJAH ..... A simple line dance

A simple line dance taught at the Contra Holiday in Binghamton, Thanksgiving, 1980, by Bill Kattke, Mineola, New York.

RECORD: <sup>HIT PARADE</sup> ~~Curb Records, WBS 8877, "Hallelujah" by Parker and Penny,~~  
~~..... and chaps.~~

Counts

- 1 - 4 Sway L, R, L, R. (hands sway as body moves)
- 5 - 8 Walk to R, starting on L: L, R, L, R.
- 9 - 12 Sway L, R, L, R.
- 13 - 16 Walk to L, starting on L: L, R, L, R.
- 17 - 20 Walk fwd L, R, L, tch R heel fwd  
(lean back, hands up in praise attitude)
- 21 - 24 Walk bkwd R, L, R, tch L toe in back
- 25 - 28 Walk fwd L, R, cut L over R, step back on R.
- 29 - 32 Repeat counts 25-28.

The words to the song are beautiful and lend themselves easily to group singing.

PRESENTED BY JULIE ANN BURTON

# TENNESSEE WIG WALK

circle of cpls, M facing LOD, w RLOD,  
R hands joined.

Intro - no action

I touch L toe fwd  
Touch L to to L side, release hands  
Step on L behind R  
Step on R to R  
Step on L across R, join L hands  
Repeat I with opp ftwks & direction  
Rejoin R hands

II Walk around ptr L, R, L, brush  
R heel  
Continue around ptr R, L, R, brush  
L heel, release hands  
All continue fwd L, R, L, brush  
L heel to new ptr  
Stamp R, L, R, hold  
Rejoin R hands with new ptr

Repeat dance

Record: The Tennessee Wig Walk, MEA-60051  
at your record dealer.

From Bruce Whitehill

VO YA

SOLO

START WITH VOCAL

1. WT ON R F TOUCH L TOE TO L. SIDE

45% CT. 1, STEP ON L FT IN FRONT &  
LITTLE TO R. SIDE OF R FT. CT. 2

2. REPEAT WITH R FT.

3. REPEAT WITH L FT.

4. KICK R. FT. FWD CT 1

STEP BACK ON R CT 2.

5 STEP BACK TO R, ON L CT 2

STEP FWD ON L CT 1

STEP SHARPLY ACROSS R WITH  
L FT CT. 2,

6 STEP BACK ON R CT 1,

STEP BACK TO R WITH L CT 2,

STEP FWD ON R CT 2,

7 STEP FWD ON L CT 1,

KICK R FT. FWD CT 2,

8 STEP BACK ON R FT CT 1

STEP BACK TO R FT ON L. FT,

CT 2 STEP FWD ON R FT CT 2

PRESENTED: FLOYD DAVIS

(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00 - 8:40	TAYLOR Review	VASILESCU Review	VAN GEEL Review	WILDER Review
8:50 - 9:30	CORDRAY Review	POWERS Review	LEEGWATER Review	ROCCA-BUTLER Review
9:40 - 10:20	GLASS Review	LEEGWATER Review	TAYLOR Review	HELT Experienced Squares Review
10:20	COFFEE BREAK (Callison & Long Theatre lobby)			
10:40 - 11:20	POWERS Review	VAN GEEL Review		HELT Intermediate Squares Review
11:30 - 12:10	VASILESCU Review	GLASS Review	CORDRAY Review	

2:00 TALENT SHOW - Long Theatre  
5:30 LAWN PARTY - (Dining Hall lawn)  
6:00 BANQUET - Dining Hall  
8:30 ALL-CAMP PARTY - Callison  
11:30 AFTER PARTY - Long Theatre

(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00-8:55	TAYLOR The Moudiewort (cpl) The Wind that Shakes the Barley (cpl)	VASILESCU Invîrtită din Mărginimea Sibiului Hora lăutărească de la Mitreni	VAN GEEL Tsachgadzor (np) Mom Bar (np)	WILDER Couple Dance Techniques (How to Partner)
9:05-10:00	CORDRAY Eikerril (cpl) Nord-Norsk Mazurka (cpl)	POWERS Big Apple (cpl)	LEEGWATER Dospatsko (np) Žeravensko (np) Kako Kostadine (np)	ROCCA-BUTLER Line Dance Techniques
10:00	COFFEE BREAK (Callison and Long Theatre Lobby)			
10:20-11:15	GLASS Bunjevačko Momačko (trio) Šroteš (cpl)	LEEGWATER Dospatsko (np) Žeravensko (np) Kako Kostadine (np)	TAYLOR The Moudiewort (cpl) The Wind that Shakes the Barley (cpl)	HELT Experienced Square Dancers Workshop
11:25-12:20	POWERS Big Apple (cpl)	VAN GEEL Tsachgadzor (np) Mom Bar (np)		HELT Intermediate Squares
1:30	ASSEMBLY - Long Theatre			
3:00-5:00		(Werner Basement) Costume Information and Construction (Bacon) 3:00-4:45 Party Decorations (Milton)		ELEMENTARY SCHOOL WORKSHOP
6:30-7:15	LAWN PARTY - (See Footnotes for details)			
7:30-8:25	VASILESCU Invîrtită din Mărginimea Sibiului Hora lăutărească de la Mitreni	GLASS Bunjevačko Momačko (trio) Šroteš (cpl)	CORDRAY Eikerril (cpl) Nord-Norsk Mazurka (cpl)	HELT Recreational Squares
8:30	Old Favorites with the Orchestra			
9:00-10:30	ONCE OVER LIGHTLY			
10:45	AFTER PARTY			

1st WEEK

FRIDAY

July 31, 1992

(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00- 8:55	TAYLOR A Highland Welcome (cpl) John McAlpin (cpl)	VASILESCU Alunelul de la Isbiceni Giocu di ausi de la Cobadin	VAN GEEL Lourke (np) Ashtaraki Par (np)	WILDER Couple Dance Techniques (How to Partner)
9:05- 10:00	CORDRAY Jeg gikk meg ut i lunden grønn (cpl) Åttetur fra Asker (cpl)	POWERS Collegiate Charleston (cpl)	LEEGWATER Melnik (np) Severnjačko Pajduško (np) Sitno Vlačsko (np)	ROCCA-BUTLER Line Dance Techniques
10:00	COFFEE BREAK (Callison and Long Theatre Lobby)			
10:20- 11:15	GLASS Žensko Makedonsko (w) Kuperlika (np)	LEEGWATER Melnik (np) Severnjačko Pajduško (np) Sitno Vlačsko (np)	TAYLOR A Highland Welcome (cpl) John McAlpin (cpl)	HELT Experienced Square Dancers Workshop
11:25- 12:20	POWERS Collegiate Charleston (cpl)	VAN GEEL Lourke (np) Ashtaraki Par (np)		HELT Intermediate Squares
1:30	ASSEMBLY - Long Theatre			
3:00- 5:00		(Werner Basement) Costume Information and Construction (Bacon) 3:00-4:45 Party Decorations (Milton)		ELEMENTARY SCHOOL WORKSHOP
6:30- 7:15	LAWN PARTY - (See Footnotes for details)			
7:30- 8:25	VASILESCU Alunelul de la Isbiceni Giocu di ausi de la Cobadin	GLASS Žensko Makedonsko (w) Kuperlika (np)	CORDRAY Jeg gikk meg ut i lunden grønn (cpl) Åttetur fra Asker (cpl)	HELT Recreational Squares
8:30	Old Favorites with the Orchestra			
9:00- 10:30	ONCE OVER LIGHTLY			
10:45	AFTER PARTY			

1st WEEK

THURSDAY

July 30, 1992



(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00 - 8:40	TAYLOR Review	VASILESCU Review	VAN GEEL Review	WILDER Review
8:50 - 9:30	CORDRAY Review	POWERS Review	LEEGWATER Review	ROCCA-BUTLER Review
9:40 - 10:20	GLASS Review	LEEGWATER Review	TAYLOR Review	HELT Experienced Squares Review
10:20	COFFEE BREAK (Callison & Long Theatre lobby)			
10:40 - 11:20	POWERS Review	VAN GEEL Review		HELT Intermediate Squares Review
11:30 - 12:10	VASILESCU Review	GLASS Review	CORDRAY Review	

- 2:00 ETHNIC TALKS WITH FACULTY (see Tuesday "Footnotes")
- 5:30 LAWN PARTY - (Dining Hall lawn)
- 6:00 DINNER - Great Hall
- 8:00 PARTY - Callison
- 11:00 AFTER PARTY - Long Theatre

(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00-8:55	TAYLOR Marquis of Lorne (cpl) The Carl Cam' Ower the Croft (cpl)	VASILESCU Jocuri de nunta din Camarzana-Oas Gârliceana de la Dăeni	VAN GEEL Agchka Jerazanke (fig. 1 & 2) (np) Tamzara (np)	WILDER Couple Dance Techniques (How to Partner)
9:05-10:00	CORDRAY Telespringar/Telegangar (cpl)	POWERS Viper Tango (cpl)	LEEGWATER Gâmzovjana (np) Staro Erkečko (np)	ROCCA-BUTLER Line Dance Techniques
10:00	COFFEE BREAK (Callison and Long Theatre Lobby)			
10:20-11:15	GLASS Baroš oj Barica (cpl) Turopoljski Drmeš (np)	LEEGWATER Gâmzovjana (np) Staro Erkečko (np)	TAYLOR Marquis of Lorne (cpl) The Carl Cam' Ower the Croft (cpl)	HELT Experienced Square Dancers Workshop
11:25-12:20	POWERS Viper Tango (cpl)	VAN GEEL Agchka Jerazanke (Fig. 1 & 2) (np) Tamzara (np)		HELT Intermediate Squares
1:30	ASSEMBLY - Long Theatre			
3:00-5:00	RECREATIONAL DANCE WORKSHOP Mitchell	(Werner Basement) Costume Information and Construction (Bacon) 3:00-4:45 Party Decorations (Milton)		
6:30-7:15	LAWN PARTY - (See Footnotes for details)			
7:30-8:25	VASILESCU Jocuri de nunta din Camarzana-Oas Gârliceana de la Dăeni	GLASS Baroš oj Barica (cpl) Turopoljski Drmeš (np)	CORDRAY Telespringar/Telegangar (cpl)	HELT Recreational Squares
8:30	Old Favorites with the Orchestra			
9:00-10:30	ONCE OVER LIGHTLY			
10:45	AFTER PARTY			

1st WEEK

TUESDAY July 28, 1992

(Soft soled shoes MANDATORY)

	CALLISON	LONG THEATRE	DANCE STUDIO	COMMON ROOM
8:00- 8:55	TAYLOR Canadian Barn Dance (cpl) Barley Bree (cpl) Nessie's Reel (cpl)	VASILESCU Hora de la Chircani Sfrba de la Cahul	VAN GEEL Assoulis (np) Hej Par (np)	WILDER Couple Dance Techniques (How to Partner)
9:05- 10:00	CORDRAY Familievals/Familierein- lender (cpl) Tretur fra Hordaland(trio)	POWERS Late 19th Century Schottische Variations. (cpl)	LEEGWATER Ljavoto (np) Vlasko (np) Neda Voda Nalivala (np)	ROCCA-BUTLER Line Dance Techniques
10:00	COFFEE BREAK (Callison and Long Theatre Lobby)			
10:20- 11:15	GLASS Polomka-Metovničanka- Kostenka (np) Podgorac (np)	LEEGWATER Ljavoto (np) Vlaško (np) Neda Voda Nalivala (np)	TAYLOR Canadian Barn Dance (cpl) Barley Bree (cpl) Nessie's Reel (cpl)	HELT Experienced Square Dancers Workshop
11:25- 12:20	POWERS Late 19th Century Schottische Variations (cpl)	VAN GEEL Assoulis (np) Hej Par (np)		HELT Intermediate Squares
1:30	ASSEMBLY - Long Theatre			
3:00- 5:00	CONTRA WORKSHOP Wilder	(WERNER BASEMENT) Costume Information and Construction (Bacon) 3:00- Party Decorations 4:45. (Milton)		
6:30- 7:15	LAWN PARTY - (See Footnotes for details)			
7:30- 8:25	VASILESCU Hora de la Chircani Sfrba de la Cahul	GLASS Polomka-Metovničanka- Kostenka (np) Podgorac (np)	CORDRAY Familievals/Familierein- lender (cpl) Tretur fra Hordaland(trio)	HELT Recreational Squares
8:30	Old Favorites with the Orchestra			
9:00- 10:30	ONCE OVER LIGHTLY			
10:45	AFTER PARTY			

1st WEEK

MONDAY July 27, 1992

STOCKTON FOLK DANCE CAMP

DAILY SCHEDULE - MONDAY, TUESDAY, THURSDAY, AND FRIDAY

7:00 - 9:00	Breakfast	
8:00 - 8:55	Classes	
9:05 - 10:00	Classes	
10:00 - 10:15	Coffee Break (Inside of Callison and in Long Theatre lobby)	
10:20 - 11:15	Classes	
11:25 - 12:20	Classes	
11:30 - 1:00	Lunch	
1:30 - 2:30	Assembly - Long Theatre	
		Costume Workshop & Party Decorations 3:00 - 4:45
3:00 - 3:50	Workshops, Classes	
4:00 - 4:50	Workshops, Classes	
4:30 - 6:30	Dinner	
6:30 - 7:15	Lawn Party - Denise Heenan (Dining Hall lawn)	
7:30 - 8:25	Classes	
8:30 - 9:00	Old Favorites with the Orchestra	
9:00 - 10:30	Once Over Lightly (Review of the day's dances)	
10:45 - ?	After Party - Long Theatre "Hole in the Wall" - Long Theatre Green Room	



# Footnotes



Thursday July 30, 1992

XLV No. 5

## Auction Update

The Scholarship Fund is more than \$1300 richer today, thanks to the generosity of the many campers who donated and bid at the Western dinner. The Scholarship Fund is still accepting contributions from those in Ace Smith's dorm not to do their Zurna Wake-up.

Thanks to Suzanne Rocca-Butler for the authentic California Cuisine menu.

Thanks also to Vera Holleuffer and Bee Mitchell for their hard work in organizing this event, and to auctioneer Jerry Felt for his efforts.

## Talent Show Saturday

Our annual Talent Show will take place Saturday at 2:00 P.M. in Long Theatre. If you have a talent, and would like to show it to the world, you **MUST** fill out a sign-up form. They are available in the Office in Jackson, or from Ace Smith. This is always a highlight of camp and we look forward to sharing some of the great talent in camp this week. Surely the Taiwan group will show us what dance they do in their beautiful, jingly costumes!

Each act must

- be folk/camp related
- be appropriately costumed
- last no longer than 8 minutes
- not be booooring!!

Group presentations are especially desirable. Please note: No sign-up sheet, no performance.



### Basic Line Dance Techniques

(Rocca-Butler) Fri: 9:05-10:00AM  
Common Room

- Povrateno
- Joc de Leagane
- Sedi Donka



### AFTER PARTY TONIGHT

Long Theatre

Host: Gordon Deeg

### FRIDAY SCHEDULE

Assembly: Van Geel	1:30	Long Theatre
Vasilescu Workshop	3:00 - 5:00	Callison
Elementary: Cordray	3:00	Common Room
Elementary: Glass	4:00	Common Room
Lawn Party	6:30	Dining Hall Lawn
Silent Auction	8:30	Callison Lobby



Primitive Tandang

**CAMP VIDEO** The Official FDCamp Video must be ordered in the office before you leave camp. Cost is \$45, and checks are to be made out to Bruce Mitchell.

**TOWELS:** Clean towels are available in Room 108 Jackson in exchange for your old, dirty ones.

**FIRST YEAR INSTRUCTORS** In addition to the 42 new campers welcomed to camp yesterday, please also welcome Pete Campbell and Theodor Vasilescu with us for the first time.

### RAGPICKER'S KOLO

Years ago in the deep annals of Folk Dance Camp History, Nora Knuckles bought an old hat at the Annual Rummage Sale and wore it, price tag dangling, as she did a Kolo during Once Over Lightly. This started a now-revered tradition known as the Ragpicker's Kolo which kicks off the Rummage Sale. Wear any hat, the more imaginative the better, to join in this ritual. Marge will have some spares to lend in the lobby if you can't come up with one.



### VENDORS HAVE TREASURES

Tapes, CD's, records, books, clothing, and many, many folk-related items can be found at George Wilson Hall. See the Camp Vendors! Open between lunch and dinner and all day Sturday.

### ROMANIAN COSTUME WORKSHOP

Theodor Vasilescu will be presenting slides, a costume display and a sharing table Saturday, August 15, 1992 1:00 - 4:00 pm at the Embassy Hotel and Theater Complex, 831 S Grand Ave. Los Angeles, CA Pre-registration by Aug. 5 is necessary. Forms will be on the flyer table in Callison.

### WELCOME RICKEY HOLDEN!

Ricky is a former Instructor at camp and is currently living in Brussels

### 20 YEAR PINS TO BE AWARDED

Ray Bacon	Campbell
Eleanor Bacon	Campbell
Dwight Fine	Ridgecrest
Mike Giusto	Cupertino
Cookie Brakebill	Sacramento

### 30 YEAR CERTIFICATE TO BE AWARDED

Anne Braden	Lodi
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## FROM A 1949 ISSUE OF LET'S DANCE

(Look for other pages from this issue posted on the Walls of Callison)  
 THE FOLK DANCE FEDERATION OF CALIFORNIA, NORTH  
 CELEBRATES ITS 50TH ANNIVERSARY THIS YEAR.

The beginning, as noted in this reprint, took place in Lodi and led to the formation of the Folk Dance Federation, North, which celebrated its 50th anniversary in May, 1992.

From that first meeting to the organizing meetings that followed, to the present time, the Federation has made great contributions to the Folk Dance world through:

- Let's Dance Magazine
- The Research Committee
- Monthly Festivals
- Teacher's Institutes
- Many Volumes of Folk Dance Descriptions



### • AN IDEA IS BORN •

MAY 3, 1942 WAS NATAL DAY FOR AN IDEA WHICH HAD BEEN DEVELOPING IN THE MIND OF HENRY "BUZZ" GLASS AND OTHERS. BUZZ HAD FELT THAT THE VARIOUS FOLK DANCE GROUPS IN CALIFORNIA COULD DO MUCH TO PROMOTE THE STUDY AND ADVANCEMENT OF FOLK DANCING AND RELATED ARTS BY UNITING IN AN ASSOCIATION. TO BRING THESE GROUPS TOGETHER ALL WERE INVITED TO A PICNIC AND OUTDOOR FESTIVAL AT LODI WHERE EACH GROUP DANCED FOR AND WITH THE OTHERS. AT THE CLOSE OF THE DAY THOSE FOLKS HELD A MEETING, FORMED A TEMPORARY ORGANIZATION & SET MAY 16 AT WARDEL HALL, 43<sup>RD</sup> AVE & JUDAH ST, SAN FRANCISCO AS THE TIME & PLACE TO SET UP THE PERMANENT ORGANIZATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA AT THIS SECOND MEETING - CONSTITUTION AND BY-LAWS WERE ADOPTED AND THE FOLLOWING OFFICERS WERE ELECTED :



BUZZ GLASS — PRESIDENT.  
 FRANCES SHINN — VICE PRES.  
 FRANCES GLASS — SECT. TREAS.

SIXTEEN GROUPS IN MAY, 1942.

• OVER TWO HUNDRED IN 1949 ! •

GREAT OAKS FROM LITTLE ACORNS GROW  
 OR GREAT ACHES FROM LITTLE TOECORNS GROW



SOMA BON-UTA — Fukushima Pref.—

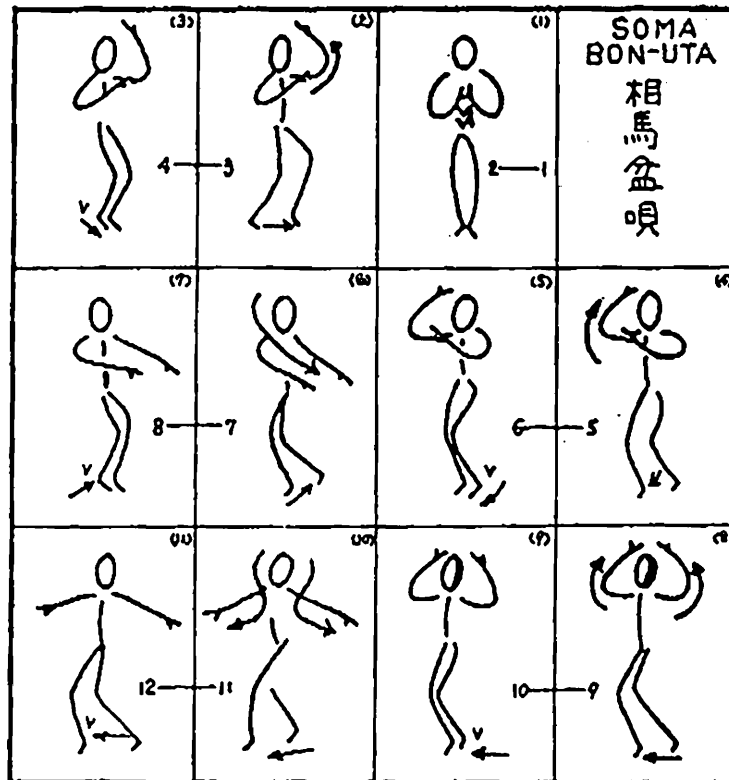
Soma is located in the north west of Fukushima Pref. During the bad harvests of Tenmei and Tenpo in the eighteenth centuries, many farmers in Soma died or left their farms. Thereafter the Buddhist temple has held offerings to the departed spirits on Urabon and sung the Bon song. The origin of this dance is unknown but it has been danced by a great many, not only in Soma but throughout Japan, for its lovely simplicity

Formation; Single circle, facing the center of the circle

Direction; Moving C C W

Introduction; Start dance after "YOI YOI YOI TONA"

- 1 Clap hands twice Cho chon ..... 1-2
- 2 Step to the L with L ft. point R toe in the back of L ft. arms SOE AKEKAZASHI L. .... 3-4
- 3 Step R ft. fwd. to the center, point L toe back of R ft. arms SOE AKEKAZASHI R. .... 5-6
- 4 Step L ft. bwd, point R toe beside L ft. arms NAGASHI L ..... 7-8
- 5 Facing C C W step R ft. point L toe in the back of R ft. arms RYOTE AKEKAZASHI ..... 9-10
- 6 Turning the body toward the center of the circle, step L ft. crossing R ft. then step R ft. to R and finish by closing L ft. to R ft. arms SUIHEI BIRAKI ..... 11-12







# Footnotes



Friday July 31, 1992

XLV No. 6

## LET'S HAVE A CEILIDH!

Clan MacUop invites everyone for a grand Gatherin' of the Clans out on the Dining Hall Lawn Saturday at 5:30. Campers who have been here in previous years may remember the joke-telling piper who will be with us again to regale us with his famous Scottish humor and piping. He is not to be missed.

"Ceilidh" (pronounced kay-lee) is Gaelic for party or "get down", which we definitely will be doing. To set the mood everyone should show up in the traditional dress or some approximation of it. If you forgot your kilts at home this year, you might try a white dress with a tartan sash over one shoulder, or with a shawl over the shoulders. Men can improvise with a tartan sash over ordinary shirt and pants or even plaid pants.

Our piper will lead a grand procession into the Castle MacUop for a supper designed by Suzanne MacRocca-Butler with entertainment provided by some Scottish musicians called the MacCoastals.

Following supper we will have a festive ball in the Great Callison Hall, so bring your dancing shoes and let's have a ceilidh!

### Silent Auction In Callison Tonight

Check out the lobby tonight. There are 32 items including a kilt (perfect for tomorrow's party!) on auction tonight. Write your bid amount and your name on the paper next to each item. Be sure to check periodically to see that you haven't been outbid. When the bell rings (time to be announced) the highest bid will win.



### T-Shirts Tonight

Tonight is your last chance to get Official Camp T-shirts. They are on sale in Callison Lobby.

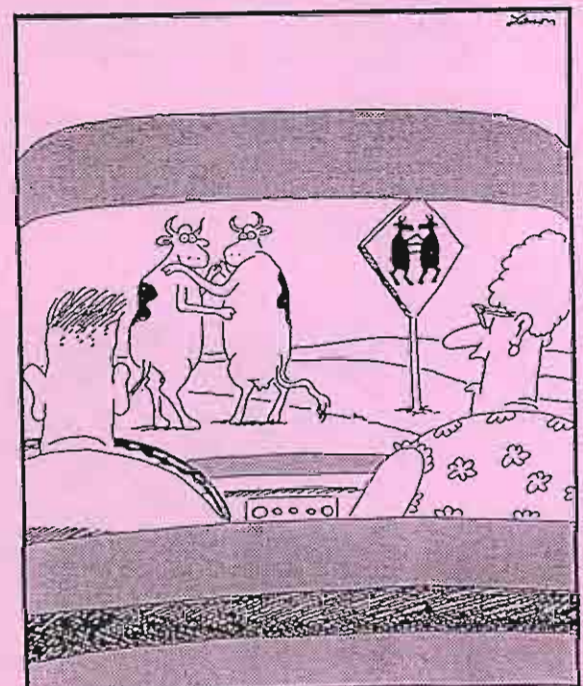
### AFTER PARTY TONIGHT

Long Theatre

Host: Barbara Bevan

### SATURDAY SCHEDULE

Class Reviews	Check your schedule
Talent Show	2:00 Long Theatre
Gathering of the Clans	5:30 Dining Hall Lawn
Banquet	6:00 Dining Hall
Party	8:30 Callison



"Careful, Lytel... There's some cattle dancing!"



### ANNOUNCEMENTS

• If you are not coming to Saturday night banquet, please let the Office know. The caterer needs a count.

• Camp pictures are posted on the kiosk by the dining hall lawn. You may purchase them by leaving your orders and money in the envelopes in the camp office. Make sure you have the correct picture number. Checks are made payable to Nancy MacKnight.

• Hang around after Once Over Lightly tonight if you would like to help decorate Callison for Saturday night's Scottish Party. Helpers are always needed.

• It's not too late to turn in your nominee for the Fickle Foot - many strange things happen tonight when everyone is blurry-eyed and suffering from a tremendous lack of sleep! Talk to Bruce Mitchell.

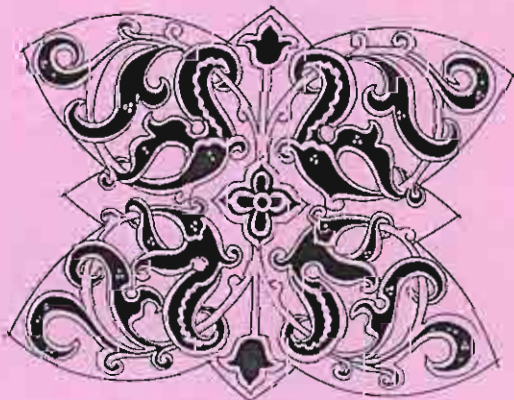
• Check out the lobby tonight for the Silent Auction. Leave your written bid during the evening and check periodically to be sure you are the highest.

• Dance notes for the Recreational Dance Workshop are available in the camp office.

### RIDES AND RIDERS

If you need a ride to the airport or bus station Sunday, sign up on the RIDES AND RIDERS board in Callison lobby tonight or during reviews tomorrow. Departure times will be posted in Callison lobby Saturday night at the After Party and on the Office outside door. Please meet outside the camp office, with your luggage, at the designated time of departure.

There is also a place on the board for those who want rides home, or who can give rides, to sign up. These people should then contact each other directly.



### NEXT YEAR

Reservations are being taken in the office for the 1993 Folk Dance Camp, which will be from July 25 - Aug. 7. At Saturday's talent show the names of the confirmed teaching staff will be announced.

A \$50 deposit will hold your reservation.



### SHOPS OPEN

All shops will be open all day Saturday except during the Talent Show. Make sure you clear all your bills with the dealers before you leave!



### Returning Your Keys

It is very important that your room is vacated by 10 AM Sunday. Please turn your keys in by 10:30 AM Sunday so that the person moving into your room will have a clean room and a key. If you must leave before 8 AM, make arrangements with the office to leave your keys. Lost keys will cost you \$60 for each key.

Key deposits will go into the scholarship fund unless you advise the office otherwise.

Oige Jõ Vosemba - Estonia  
(Right and Left)

Formation: partners in closed circle, women to ~~left~~<sup>right</sup> of men. V hold.

Part One: Beginning with left (outside) foot, all circle to left (CW) 16, walking steps, gently swinging arms. A light stamp may be given on 16<sup>th</sup> step. Reverse and repeat above toward the right (CCW).

Part Two: Partners release hands.

Women: step into center, arm in W position, palm to palm. Circle left (CW) 16 steps in this position and repeat toward right (CCW).

Men: adjust to close outside circle (hold hands) and continue walking toward the right (CCW) 16 steps. Reverse and take 16 steps toward left (CW).

Transition to basket hold: On count 15 of Part Two, men (still holding hands with each other,) approach their partners with arms held high, in order for women to back out next to their partners (still holding hands, also, with each other.) On count 16, men drop arms down in front of women, while women straighten stance.

Part Three: In basket hold, all proceed left and right, as in Part One.

Part Four: Release handhold and face partner. Begin a grand Right and Left (CW) circling halfway (180 degrees) around with the seventh person to face the direction you came from. Repeat toward right (CCW) to end up with original partner.

The dance goes through twice.

Dance presented by Heidi Vorst -  
Courtesy of Linda Tease, Director  
Portland Estonian Folkdancers

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