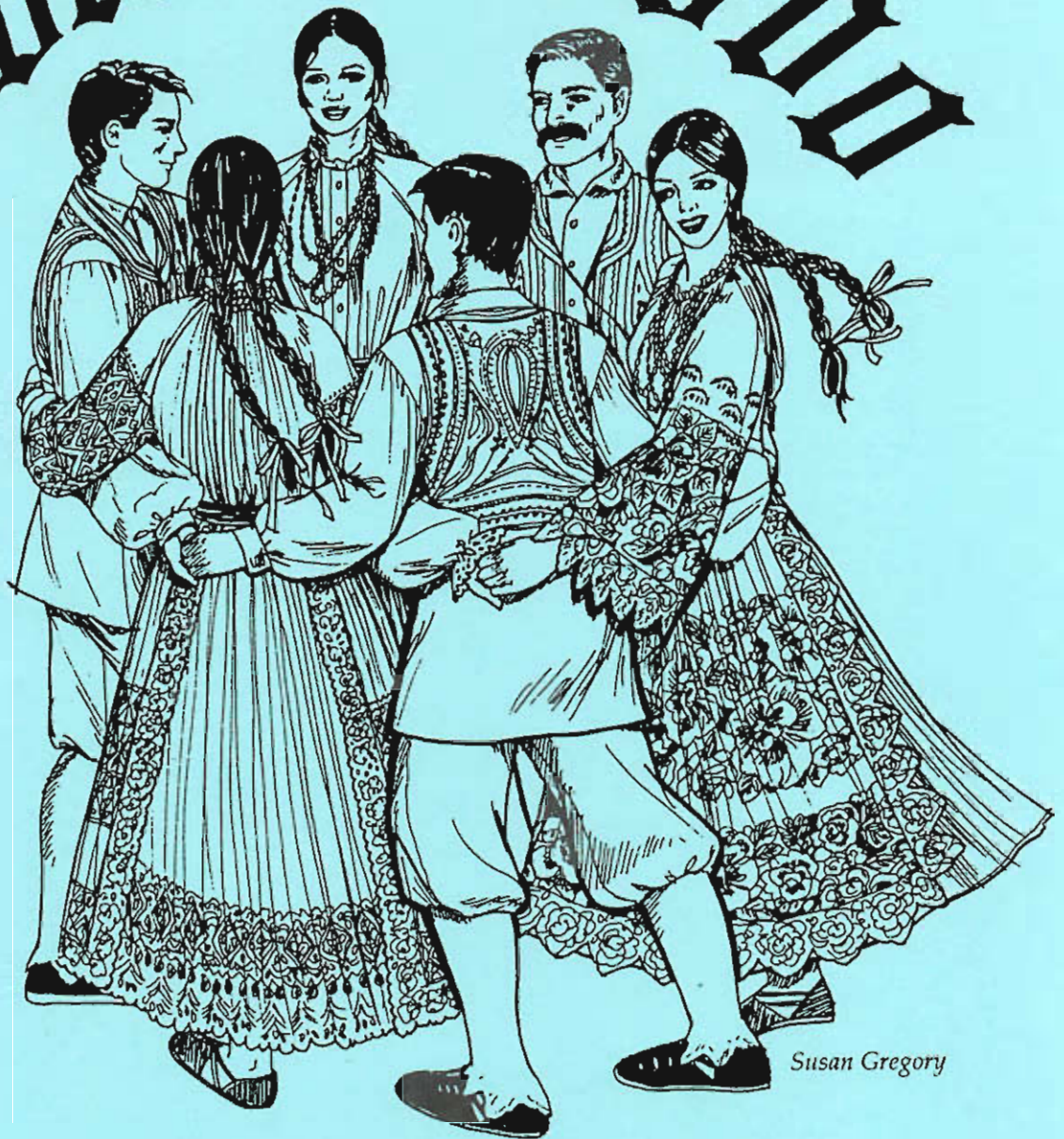


Stockton 2000



Folk Dance Camp

Syllabus of Dance Descriptions

Alphabetical Index

Ajd' na livo	38a	Let It Roll	61
Ajnzerica (Enzerica)	17	Lomska Râčenica	113
Asadoya Yunta	89		
Åtabakspolska från Föllinge	45	Mâdro	115
		Merecumbe	4a
Banda	1	Merengue	5a
Bohemian Mazurka	65	Moj Dragane	25
Boleslav	67	Myslivecká	72
Cerná Vlňa	69	Non-partner Dance Techniques	79
Clogging Glossary	57		
Contra 2000	14	Otče Náš	73
Croatian Songs and Maps	33		
Cumbia	3	Papučica	21
Čus Merdžan	109	Podlízavá-Trojke	75
		Povlekana	112
Djado Mtjovata	110	Rokoko	26
Doudlebská Polka	71	Rueben James	62
Flashdance	58		
Föllinge Dances and Ernst Grip and Map	39	Sado Okesa	101
		Salsa	7a
Gammalpolska från Föllinge	47	Sex Change Schottis	55
Give It Up Or Let Me Go	59	Shan Shan Umadouchu	103
		Škaljarsko kolo	29
Haisai Ojisan	95	Šopsko za Pojas	117
Hambopolska från Föllinge	49	Spiro	119
Hanagasa Ondo	91	Square/Contra Record List	10
Hashima Amagoi Odori	93	Srebrńska Sborinka	121
Haskovsko	111	Stâpil Dobri	no description received
Hyfs	51	Sunflower	16
		Sviraj Zlato	31
Igrajte mi	19	Tajimi Bayashi	105
Igre Bosanske Krajine	21	Tejano	6
Ii Yu dana!	96	Tell Mama	63
		Treskavac	21
Jäns'n	52		
Japanese Steps and Styling	87	Valašský Starodávny	77
Jiffy Mixer	15	Vdovec	74
		Věnec	78a
Kawachi Ondo	97	Vingelvals	56
Kelly's Rag	60	Vi Skal Danse Labadu	53
Kinkei Odori	107		
Kola iz Slavonije	23	Where do you fit into Square Dancing	9
Kuroishi Jongara Bushi	99		
		Zavrzlama	22
Långdans från Sollerön	54		

Index by Country

Bosnia

Igre Bosanske Krajine	21
Papučica	21
Treskavac	21
Zavrzlama	22

Bulgaria

Čus Merdžan	109
Djado Mtjovata	110
Haskovsko	111
Lomska Râčenica	113
Mâdro	115
Povlekana	112
Šopsko za Pojas	117
Spiro	119
Srebrânska Sborinka	121
Stâpil Dobri	no description received

Colombia

Merecumbe	4a
-----------	----

Croatia

Ajd' na livo	38a
Ajnzerica (Enzerica)	17
Croatian Songs and Maps	33
Igrajte mi	19
Kola iz Slavonije	23
Moj Dragane	25
Rokoko	26
Sviraj Zlato	31

Cuba/U.S.A

Salsa	7a
-------	----

Czech Republic

Bohemian Mazurka	65
Boleslav	67
Cerná Vlâna	69
Doudlebská Polka	71
Myslîvecká	72
Otče Náš	73
Podlîzavá-Trojke	75
Valašský Starodâvný	77
Vdovec	74
Venec	78a

Dominical Republic

Merengue	5a
----------	----

Japan

Asadoya Yunta	89
Haisai Ojisan	95
Hanagasa Ondo	91
Hashima Amagoi Odori	93
Ii Yu dana!	96
Japanese Steps and Styling	87
Kawachi Ondo	97
Kinkei Odori	107
Kuroishi Jongara Bushi	99
Sado Okesa	101
Shan Shan Umadouchu	103
Tajimi Bayashi	105

Mexico

Banda	1
Cumbia	3
Tejano	6

Montenegro

Škaljarsko kolo	29
-----------------	----

Sweden

Åtabakspolska från Föllinge	45
Föllinge Dances and Ernst Grip and Map	39
Gammalpolska från Föllinge	47
Hambopolska från Föllinge	49
Hyfs	51
Jâns'n	52
Långdans från Sollerön	54
List of Terms	43
Sex Change Schottis	55
Vingelvals	56
Vi Skal Danse Labadu	53

U.S.A.

Clogging Glossary	57
Contra 2000	14
Flashdance	58
Give It Up Or Let Me Go	59
Jiffy Mixer	15
Kelly's Rag	60
Let It Roll	61
Rueben James	62
Square/Contra Record List	10
Sunflower	16
Tell Mama	63

Index by Teacher

Cashion

Banda	1
Cumbia	3
Merecumbe	4a
Merengue	5a
Tejano	6
Salsa	7a

Helt

Where do you fit into Square Dancing at Folk Dance Camp?	9
Square/Contra Record List	10
Contra 2000	14
Jiffy Mixer	15
Sunflower	16

Jergan

Ajd' na livo	38a
Ajnzerica (Enzerica)	17
Croatian Songs and Maps	33
Igrajte mi	19
Igre Bosanske Krajine	21
Papučica	21
Kola iz Slavonije	23
Moj Dragane	25
Rokoko	26
Škaljarsko kolo	29
Sviraj Zlato	31
Treskavac	21
Zavrzlama	22

Leegwater

Čus Merdžan	109
Djado Mtjovata	110
Haskovsko	111
Lomska Račenica	113
Mâdro	115
Povlekana	112
Šopsko za Pojas	117
Spiro	119
Srebrânska Sborinka	121
Stâpil Dobri	no description received

Lester

Föllinge Dances and Ernst Grip and Map	39
List of Terms	43
Åtabakspolska från Föllinge	45

Gammalpolska från Föllinge	47
Hambopolska från Föllinge	49
Hyfs	51
Jäns'n	52
Långdans från Sollerön	54
Sex Change Schottis	55
Vingelvals	56
Vi Skal Danse Labadu	53

Lund

Clogging Glossary	57
Flashdance	58
Give It Up Or Let Me Go	59
Kelly's Rag	60
Let It Roll	61
Rueben James	62
Tell Mama	63

Rejsek

Bohemian Mazurka	65
Boleslav	67
Cerná Vina	69
Doudlebská Polka	71
Myslivenesská	72
Otče Náš	73
Vdovec	74
Věneć	78a
Podlízavá-Trojke	75
Valašský Starodávny	77

Rocca-Butler

Non-partner Dance Techniques	79
------------------------------	----

Tamaoki

Asadoya Yunta	89
Hanagasa Ondo	91
Hashima Amagoi Odori	93
Haisai Ojisan	95
Ii Yu dana!	96
Japanese Steps and Styling	87
Kawachi Ondo	97
Kinkei Odori	107
Kuroishi Jongara Bushi	99
Sado Okesa	101
Shan Shan Umadouchu	103
Tajimi Bayashi	105

Jack McKay

(1921 - 1999)

(Director of Folk Dance Camp 1967 - 1987)

Jack McKay was a native of Vancouver, Canada. He came to San Francisco when he was 18, and there entered San Francisco State College, majoring in Sociology. Jack often said that he took every course with the word "group" in it, setting the course for his life career in group work. In time he became Director of the San Francisco Council of churches' Senior Program and later Director of the San Francisco Support Services to Seniors, and a widening leadership role in professional committees working with the aging population.

The Jack McKay we knew and loved came to us in the field of Folk and Square Dance, a very important part of Jack's life. He helped start a folk dance club in junior college, became President of the Fun Club, and worked in the founding of the Folk Dance Federation of California in Lodi in 1942. After his Army Service, where he moved from Private to Lt. Colonel, he resumed his folk dance life with the Fun Club, the Gateswingers of the Central YMCA, and the Mission Dolores Bells and Bows. He started two recreational square dance groups, the Square Cutters and the Caper Cutters. Jack had a tremendous knowledge of square and contra dancing, a fine teaching technique, and a beautiful "calling voice". All this led to a 10 year career as a caller and teacher. Eventually Jack and Lawton Harris, the Dance and Recreation Education Specialist at C.O.P, worked together on dance leadership workshops in the Bay Area. In 1947 Lawton started Folk Dance Camp and invited Jack to join the Committee of five in 1948. This began their close and life-long sharing of the conviction that folk and square dancing is primarily a form of social recreation where the bond of fellowship hold groups together.

When Lawton died in 1967, just six weeks before Camp's 20th year was to start, the University asked the Committee to choose a new Director from within the group. The Committee chose Jack, an ideal choice.

When Jack served as Director of Folk Dance Camp, he found that he used everything he had learned from his college groups work courses, his Army service, his administration of social work programs, his career as a square dance teacher, and the many years he had spent folk and square dancing. Jack's quality of leadership was uniquely his. His ability to trust those he worked with, and to delegate responsibility inspired members to develop their talents. Jack said that he never took votes in committee meetings, but worked with groups of conflicting personalities to reach consensus.

Jack died at home from complications from diabetes on September 3, 1999. Jack is gone - but the encouragement and leadership qualities he gave to those of us privileged to work with him will live in our hands always.



**A well-loved man, Jack McKay
He is the spirit of Folk Dance Camp**

Errata and Addenda for 2000 Folk Dance Camp Syllabus

Page	Clarification
1	<p>Banda</p> <p>Pronunciation: BAHN-dah; Vals: VAHLS; Quebradita: kay-brah-DEE-tah; Corredita: kohr-reh-DEE-tah; Caballito: kah-bah-YEE-toh; Brinquito: bring-KEE-toh; Cumbia: KOOM-bee-ah.</p> <p>Fig B was not done in class.</p>
2	<p>Fig C, move "Leg lifts," "Twist," and "Crank" under Cumbia, meas 2. Meas 1 and 2 are the Cumbia Basic step.</p>
3	<p>Cumbia</p> <p>Pronunciation: KOOM-bee-ah</p> <p>CD: 20 Best of Tropical Dance Music, EUCD 1243; Merengue/Cumbia, EUCD 1588.</p>
4	<p>Merecumbe</p> <p>Pronunciation: meh-reh-KOOM-bay</p> <p>See page 4a at the end of the Errata for descriptions of the figures taught in class.</p>
5	<p>Merengue</p> <p>Pronunciation: meh-RENG-gay</p> <p>CD: 20 Best of Tropical Dance Music, EUCD 1243; Merengue/Cumbia, EUCD 1588; Festival Tropical, EUCD 1319.</p> <p>See page 5a at the end of the Errata for descriptions of the figures taught in class.</p>
6	<p>Tejano</p> <p>Pronunciation: teh-HAH-noh</p> <p>CD: Little Joe, Sony Discos, CD8-80870/2-469538.</p>
7	<p>Salsa</p> <p>CD: Salsa Dance (The Rough Guide), World Music Network, 1999; Best of Salsa, EUCD-1319; 20 Best of Tropical Dance Music, EUCD 1243; Salsa Picante, Laserlight 15 156.</p> <p>Salsa artists: Oscar D'Leon (Venezuela), Celia Cruz (Cuba), Willie Colón (Puerto Rico), Ruben Blades (Panama).</p> <p>Styling: Joined hands and arms up, smooth, suave, hips aligned. Lead hands are palm to palm. M leads into the dance by swinging lead hand from in front of body out to the side; he can do a fancy lead by circling the hands down before circling back up and out. He can also use ft and body to establish the rhythm of the music.</p> <p>See pages 7a and 7b at the end of the Errata for descriptions of the figures taught in class.</p>
17	<p>Ajnzerica</p> <p>Pronunciation: change to: <u>IGHN-seh-ree-tsah</u></p> <p>Steps, Jumps: add: <u>Bounce on both ft with a slight fwd chug.</u></p> <p>Styling: change to: ... M hands ... low on the <u>pelvis</u> with</p>
18	<p>Fig II, meas 6: change to: Jump bkwd onto R <u>and close L to R</u>,</p> <p>Fig III, meas 1-3: add: <u>As a cpl, beg with outside ft</u>,</p> <p>meas 5-8: add: <u>As a cpl, beg with inside ft</u>,</p> <p>meas 9: change to: ... Cpls turn <u>heads</u> slightly twd ptr, <u>Bodies do not twist.</u></p> <p>meas 10: change to: ... cpls turn <u>face to ctr.</u></p>

The Couple Version of the dance was done in class.

Fig IIIA, change meas 13-14 to 13-24.

19 Igrajte mi

Introductory paragraph, line 1: change Polluplje to Podravina, Kupa to Drava, south to north.

Steps, Side, behind, and stamps: add: All stamps take no wt.

Fig III, meas 1-8: change to: ... (LOD), do 4 side behind and stamp

21 Igre Bosanske—delete Krajine from name.

Pronunciation: EE-greh boh-SAHN-skeh

Dance 1, Part I, meas 2: change to: Repeat meas 1 with opp ftwk and direction.

meas 3-8: change to: Repeat meas 1-2 three more times.

Dance 2, Formation: add: ... V-pos, free hand down at side or wrist on hip, elbow fwd.

22 Part I, meas 2: change to: ... moving in LOD but with opp ftwk.

meas 3-8: change to: Repeat meas 1-2 three more times, except on meas 8, cpls turn to reform circle.

Dance 3: change to: This dance is done three times through

Part I, meas 1: change to: ... close L beside R (ct &);

meas 2: change to: ... close L beside R (ct &);

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

meas 5-8: change to: Repeat meas 1-4.

Part II, meas 1: add: Drop fwd on R in front of L (ct 1);

meas 4-6: change to: Repeat meas 1-3 with opp ftwk.

meas 7-12: change to: Repeat meas 1-6.

23 Kola iz Slavonije

Introductory paragraph, last line: change to: ... circle dances from Slavonija

Steps, Drmeš #1: change to: Moving sdwd L, step on L to L with bounce (ct 1);

Styling: add: ... and movements, bending slightly fwd from the waist. ... with a down accent; the body is straight.

Fig I, title: change to: (Side-close L and R)

24 Fig IV, meas 2: change to: Repeat meas 1 with opp ftwk.

meas 3-4: change to: Repeat meas 1-2.

meas 6: change to: Repeat meas 5 with opp ftwk.

meas 7-8: change to: Repeat meas 5-6.

Fig V, last repetition of Fig V: change to: Repeat Fig V (Vocal), except on last meas 16, face ctr and end with two stamps R-L.

25 Moj Dragane

Formation, line 3: add: ... W have back of wrists on hips, elbows fwd;

Fig II, meas 3-4: ... turn L once ... L, R, L, close R to L with

Fig III, meas 2: change to: Step fwd on L in RLOD, turning to face ctr as R makes a small CCW arc on floor in front of L (ct 1); drop on R as L quickly lifts low and fwd in front of R

26 Rokoko

CD: Band 8.

Styling: add: Body very erect. Small ftwk ...movement. Ft always parallel to one another; sole to floor. Heels off floor slightly throughout except walking steps. ... backdrop for M; their ft should not show from under their long dresses. W never do M's steps.

- Introduction: 8 beats, no action ...; or as we did in class, beg with tamburica melody and do Var I
- 27 Var I: add: ...in V-pos. May use pinkie hold in V-pos. Preferably
 Music A, meas 3-4: change to: ... in place on balls of ft, run lightly
 Music B, meas 5: change to: ... close L to R
- Var II, Music A: Delete all but: Join little fingers (pinkies) in W-pos.
 Music B, meas 1-2: add: ...with clicks, or click only on last step.
 meas 9: delete: with opp ftwk.
- Var III, Music A, meas 1-2: change to: Joining in shldr hold (R hand on front of adjacent person's shldr, L on back), dance 6 side-close steps (cts 1.&2.&1.&); step R, L in place (cts 2.&).
 28 meas 3-4: add: M: Very erect, chest high, leaning back ever so slightly.
 Music B, meas 5: change to: ... double kick in front of R (pull L heel twd R shin (ct 1); kick it fwd sharply (ct &); repeat ... (step-hop L, kicking R ft) (cts 2,&).)
 W, meas (5): add: ... turning 1/8 to face
 meas (7): add: Turn once CW
 Add: Repeat entire dance from beginning.
- 29 **Škalijarsko kolo**
 Pronunciation: SHKAH-lyahr-skoh koh-loh
 Formation: delete last sentence: add: If two women dance together, both do W part.
 Styling: change to: ... with small knee flexions in the cadence. ... M tuck R thumb in belt at front midline and place L hand behind back at waist, palm out, fingers parallel to floor. W ... waving it above and slightly fwd of head
- Fig II, meas 1-2: change to: ... (RLOD). Step on L with a longer step (ct 1); step R, L fwd (cts 2,1); leaving R where it was, pivot on L to face R
 meas 3-4, change to: ... (RLR); leaving L where it was, pivot to face ctr.
 meas 5: change to: Step on L in place bending L knee (ct 1); bend both knees (ct 2), i.e., double bounce L, keeping body straight above L ft.
 meas 6: change to: Double bounce on R over R ft (cts 1,2).
 meas 7-8: change to: M (thumb in belt, etc.)
 meas (7): change to: W: (R hand waves handkerchief, etc.) Step L, R fwd
- 30 Fig III: change to: M thumb in belt.
 meas 1-2: change to: ... M clap hands at shldr level, W flick handkerchief, pivoting.
 meas 5-6: change to: Facing ptr, repeat Fig II, meas 5 and 6.
- Fig IV, meas 1: change to: M take free end of handkerchief in R hand. With hands slightly ... step (balance) ... raise hands high to form a "window" (ct 1)
 meas 2: change to: Step on L near R (ct 1); step on R near L (ct 2).
 meas 5-6: change to: Beg L, dance 2 two-steps fwd to L shldrs adjacent (beginning to exchange places by passing L shldrs).
 meas 7: change to: Turn R (CW) under own R arm with a two-step.
 meas 8: change to: Complete turn to end facing ptr with a two-step.
 meas 9-16: change to: ... orig pos (W back to ctr.)
- Repeat dance from beg one more time. To reform circle, M release handkerchief, take W L hand, and beg dance RLOD. W beg dance moving fwd to outer circle (one two-step) and turning to follow ptr in big circle (another two-step).
- End dance in double circle with W back to ctr, M bowing and W curtseying, holding skirts.

31

Sviraj Zlato

Formation: delete: at waist. add: Belt hold can also be used.

Music 1, Part I: change to meas 2-3.

Part II: add: Keep knees together.

Music 2, Part I: add: Stamps take no wt.

38a

Ajd' na vivo - See page 38a at the end of the Errata.

43

Music for Swedish Dances**Åtabakspolska:**

Ske ma dans - CD: Bands 11, 15, 23

Nordjämtarna - Cas: Side B/8

Gammalpolska från Föllinge:

Ske ma dans - CD: Bands 2, 3, 7, 18, 25

Nordjämtarna - Cas: Side B/1, B/2, B/3, B/10

Hambopolska från Föllinge:

Ske ma dans - CD: Bands 5, 8, 17

Nordjämtarna - Cas: Side A/1a and b

Jäns'n: Any waltz, polska, snoa/polkett, schottis

Jäns'n Mixer: Any schottis with 8-meas phrasing:

Ske ma dans - CD: Band 14

Nordjämtarna - Cas: Side A/5a and b

Sex Change Schottis: Any schottis with 8-meas phrasing:

Ske ma dans - CD: Band 14

Nordjämtarna - Cas: Side A/5a and b

Spelstundarna - CD: Band 17

Vingelvals: Any waltz with 8-meas phrasing:

Ske ma dans - CD: Band 19

Recreation Dances**Däns på Stelan:**

Ske ma dans - CD: Bands 11, 15, 23

Nordjämtarna - Cas: Side A/1a and b

Slängpolska från Skåne:

Bruce Sagan's Cas/CD: #9

Slängpolska från Småland:

Krook - CD: Bands 1 (with drum), 7 (singing) 14, 23, 24

Skårvor - CD: Bands 16, 19

Sagan - CD: Band 9.

Margots Valsen: Any 8 meas phrased waltz.

Ske ma dans - CD: Band 19

Hambo från Tyringe: Any hambo with 8-meas phrasing.

Snoa Mixer: Any Snoa, Polkett, Gånglåt with 8-meas phrasing.

43

List of Terms

Polksa Hold: add: ... M's L forearm. Roo suggests hands in a cupped position with thumbs kept next to fingers.

Reverse Polska Hold: add: ... L ft between your ptr's ft.

Försteg: add: ... cpl turning sections of the dance.

45

Åtabakspolska från Föllinge

Pronunciation: OHT-ah-bahks frohn FUH-ling-geh

Polkettering: pohl-keh-TEE-ring

Bakmes: BAHK-mehs

Holds, Försteg: delete Modified; change: Polka to Polska.delete: More to the side of your ptr's upper body than in regular polska pos.add: Fingers hooked on his R shoulder blade.add: R ft between ptr's ft.Fig I, meas 1: add: Step fwd in LOD through heel to the whole ft onFig II: 1 turn per meas. Begin each meas with the same ft.Polkettering: add: 1 CW turn = 2 meas. Make a small svikt (down/up) on each beat. Beg with 1/4Bakmes: delete: Modified reverse polska hold.add: Stand to ptr's L (L hips adjacent) with L shldr and L ft outside ptr's L ft. M's L arm around in front of W and around W's side.change to: With L hand on ptr's upper back.change to: W's hands hold M's upper arms.meas 1, ct 3: add: Step through R heel to whole ft. (Back is now to LOD).delete: with toes facing ctr.meas 2, ct 1: add: ... behind R heel almost making a "T." and bend knees.ct 2: change to: body's CCW turn but without moving ft. Beg CCW turn on both heels.ct 2&: add: Continue pivoting CCW on both heels.

47

Gammalpolska från Föllingeline 1: change Booch to Gooch.add: ... 6/24/95 with his permission.add: ... Ernst Gip, the source, and

Pronunciation: GAH-mahl POHL-skah frohn FUH-ling-geh

Holds, Försteg: add: M to L of W. Ernst kept his R hand low. Beret kept her L arm ... shoulder blade, outside arms down at sides.Omdansning: delete Modified. Change Polka to Polska.delete: more to the side of your ptr's upper body than in regular polska pos.add: ... fingers hooked on his R shoulder blade.add: R ft between ptr's ft.

Fig I, title line: change to: Chug inside ft (ct 3&); step on outside ft (ct 1)

cts 3&: change to: ... chug (or lift) fwdFig II, meas 1: add: ... M's ft LOD, and transfer wt through whole ft.meas 1&-2&: delete: and begin touching ball of L on floor.

48

meas 3: add: ... R heel to whole ft fwdViltur, title line: change omd. to Omdansning.W: change to: ... also during that meas, W may change her holdFrammes: change to: Step L fwd around to R of LOD. M may mark (or stamp) onExecution: add: Follow with transition and Frammes. M: 2 rests, 6 Frammes (this can be looked at as 3 non-hopping resting step meas plus 5 Frammes meas). W: 2 rests, 5 Frammes, 1 Transition (this can be looked at as 3 non-hopping resting step meas, 4 Frammes meas, and 1 transition meas.

49

Hambopolska från Föllinge—not taught.

51 Hyfs—not taught.

52 Jäns'n

Pronunciation: YEHN-sehn

meas 4: add: ... polska hold. Note: M faces LOD, W faces ptr.

meas 8: add: ... polska hold to dance CCW, ... works well!) To repeat CW sequence, begin again as in meas 1 above.

53 Vi Skäl Danse Labadu

Vi Skäl Danse Labadu
Swedish sånglek
(song dance game)

Labadu

as sung by Ron Heister
Transcribed by C. von Hunden
10-9-92

54 Långdans från Sollerön—not taught.

55 Sex Change Schottis

line 1: add: This schottis variant (also called Changing Sides Schottis) is

Positions: add: ... shoulder/shoulder-blade hold, free arms down at sides. ... R hands under L. arm, and their

56 Vingelvals

Pronunciation: VING-gehl-vahls

57 Clogging Glossary

Add: (DTU) Double Toe Up: Chug bkwd on one ft as opp ft extends fwd striking floor with toe taps (ct &); strike toe taps of free ft on floor as ft pulls in (ct ah); slide on supporting ft while lifting free ft (not high (ct 1).

58 Flash Dance

Cassette: Side A/3.

Drag & Triple Step, under Drag S, add an L under Drag.

59 Give It Up Or Let Me Go

Cassette: Side A/4.

Fig A, Dbl Up & Kick, change to:

DBL UP &	<u>DTU&K</u>	<u>DT SRS</u>	<u>DTU& K</u>	<u>DT SRS</u>
KICK	(Rb)(R)	RLR	(Lb)(L)	LRL

Drag Step, DTS Drag S: move second R under Drag in both sets.

Fig B, Buttermilk, DTS Hop S: R goes under 1st S, second R goes under Hop, Lxb goes under 2nd S.

Fig C: add after ... total of 4: Completes 1 full turn.

Drag Step: same change as Drag Step in Fig A, above.

60

Kelly's Rag

Cassette: Side A/2.

61

Let It Roll

Cassette: Side A/6.

Fig A: change name to: BASIC & DOUBLE TOE STEP.

62

Rueben James—not taught.

63

Tell Mama

Cassette: Side A/1.

Fig A, Vine & Fancy Double, change last sequence to:

DTS R S R S & K
R L R L R (L)

Fig B: change "firection" to "direction."

65

Bohemian Mazurka

Cassette: Side A/3

66

Fig IV, meas 9-1655: Change to: ...(M starting with L, W with R). Step (ct 1); swing free ft ... away from arcing ft (cts 2,3). On meas ... facing out). M arc bkwd with R and fwd with L. W opp.

67

Boleslav

Change meter to 2/4.

Cassette: Side A/1.

Formation: ... Lines should be about 1 1/2 meters apart.

Fig I, meas A 5-8: change to: ... passing with W back to back.

meas B 5-8: add at end: Take ballroom pos.

Fig II, meas A 3-4, change to: Rock back on trailing ft ... (ct 1); bounce (ct 2); rock fwd, lifting trailing ft up behind (ct 1); bounce (ct 2).

Delete: rock back again and fwd again.

meas 5-6: change to: Turn head to face wall

meas 7-8: change to: Rock back on trailing ft (ct 1); rock fwd (ct 2); rock back (ct 1); rock fwd turning to face ptr (ct 2).

Fig III, meas A 1-4: Add: In ballroom pos, cpls gallop

69

Černá vlna (add hachek on first letter, lowercase "v")

Line 1: change to: ... from the Valašsko region

CD: Side A/2

Introduction: add: Start with vocal.

Fig I, meas 9: change to: ... (ct 1); hop on L, touching R toe fwd (ct 2).

Fig I, meas 13-48: change to:

meas 13-15: ...ptr with 6 steps.

meas 16-22: Repeat meas 9-16. On meas 22, open out to

meas 23-44: Repeat meas 1-22. On meas 44, end facing ptr

Fig II, meas 1-4: add at end: No wt on last step.

Fig II, meas 13-49: change to:

meas 13-15: Repeat Fig I, meas 13-15.

meas 17-24: Repeat meas 9-15.

meas 22-44: Repeat meas 1-22. At end of meas 44 open out to face ctr, inside hands

Fig III, meas 1-8: change to: Dance 8 step-hops in LOD

meas 9-16: change to: ... in RLOD. End facing ctr with R heel fwd on floor.

meas 17-19: change to: With heel remaining on floor, touch R toe diag to R (ct 1); touch R toe diag L (ct 2); repeat

70 Fig IV: change title to STEP-HOPS

meas 9-16: ... M follows ptr with 7 step-hops, ... palms up. On meas 16, M stamp L, R, L.

71 **Doudlebská Polka**

Pronunciation: dohd-LEHB-skah POHL-kah

Cassette: Side A/8

No introduction on this recording.

Add after IIIc: Repeat Figs I and II with new ptr.

Add IIId.

C 1 M: Repeat Fig IIIb, meas 1.

2 Clap hands with M to either side at shldr level 3 times (cts 1,&,2); pivot on R ft to face out (ct &).

3-4 Repeat meas 1-2 facing out, and on meas 4, ct 2&, pivot on R to face in.

5-16 Repeat meas 1-4 three more times.

(1-16) W turn to R (CW) and move in RLOD with 16 turning polka steps (can turn in either direction or reverse turn as desired).

72 **Myslivecká**

Cassette: Side A/9.

Introduction is in 2/4 meter. Waltz is in 3/4 meter.

Fig II, meas 1-16: Alternate for M: Walk 6 steps and stamp 3 (cts 1,&,2).

meas 17-32: Add: M can clap on ct 1 while walking.

Fig III, meas 1-16: Alternate for M and W: Buzz 2 steps (meas 1); stamp R, L, R (meas 2, cts 1,&,2); step on ball of L ft (ct &); repeat meas 1-2 seven more times. Optionally, M can turn W out on meas 16 to end side by side.

73 **Otče Náš**

Cassette: Side A/10

With this recording, the dance ends with an additional 8 meas of polka.

74 **Vdovec**

Pronunciation: vee-DOH-vehts

Cassette: Side A/11.

Introduction: 6 meas.

Fig I, meas 5-6: change to: M cast off ...4 walks (M swing W's L hand fwd with emphasis to anticipate turn), making ... optionally clap on meas 5, ct 2. Both emphasize turning steps by counting "1, 2, 3" or "ras, dva, tři" (tzhee).

meas 7-12: change to: Repeat ... next M and M do not turn but stay in place (clap on meas 11, ct 2) to next new ptr.

Change to: Repeat Fig I, meas 1-12 and Fig II to end of music.

75 **Podlízavá-Trojke**—not taught.

77 **Valašský Starodávny**

Cassette: Side A/6.

Rhythm: 6/8 meter, counted 1-2-3.

Correct spelling on Starodávny step. On fwd moving steps, first step is long and leads with heel.

Styling: add: Knees flex with each step.

78 Fig VII, meas 1: change to: Ptrs silently slap own thighs (ct 1); silently clap own hands (ct 2); silently clap ptrs hands (ct 3).

meas 2: Add: Turn on two steps and close with the third.

Fig VIII, meas 1: change to: Silently and gently, ptrs touch palms together at about head level.

Fig X: add: At the end, M walks 3 steps to end to L of ptr, reforming single circle.

78a **Věmec** - See page 78a at the end of the Errata.

89 **Asadoya Yunta**

Originally a women's dance. Asadoya is a house name. Yunta means working song.

Pronunciation: ah-sah-doh-yah yoon-tah

Cassette: Side A/8.

Formation: change to: Single circle facing ctr, hands on waist, 4 fingers fwd.

Styling: All touches are done next to opp ft.

Introduction: Beg when melody starts 2nd time (1 time before singing begins).

Part A, meas 7-8: change to: Step bkwd R, L, R, close. On meas 8, open arms around and down like a moon.

Part B, add: Beg with song.

meas 1-2: Furinobushi: Arm raises, hand pushes with palm out, opp hand at waist.

meas 6: add: Say "Saa yui yui" as you do the step. Clap at head level.

meas 7-10: change to: Do 4 step-touches, beg R, touch L, and turning CW to end facing ctr. Hand shades eyes, opp hand with fingers on inside of elbow.

meas 11-12: change to: Hold (ct 1); step diag fwd on R to R (ct 2); step on L across in front of R, keeping wt on both ft (ct 1); hold (ct 2).

meas 11-14: Konerite Sukui age oroshi: Raise hands, palms up (ct 1); turn hands twd face (ct &); twist hands in and form "oh" with thumb and index or with all fingers (ct 2); release "oh," palms out (ct &); push hands out and down, but bend wrist so that hands end palm down, parallel to floor (cts 1.&.2.&).

Repeat dance from beg three times (singing ends).

Ending: change to: Repeat Part A three times.

91 **Hanagasa Ondo**

Pronunciation: hah-nah-gah-sah ohn-doh

Cassette: Side A/2.

Introduction: change to: 9 meas. Hold 4 meas, then tap hat on thighs 4 times (ct 1 of meas 5-8); hold hat vertical, fwd, arms straight (meas 9).

- meas 1-4: change to: Beg R, dance 4 steps fwd. With hat in R hand, palm out, thumbs on inside of hat rim, tap fingers of L hand (palm in) (ct 1); with R hand palm in, tap fingers of L hand (palm out) (ct 2); repeat cts 1, 2 (cts 3, 4).
- meas 5: change to: Step on R next to L (ct 1); hold (ct 2); Hold hat fwd vertical, arms straight.
- meas 6: change to: Step back on L, twisting body to face ctr (ct 1); hold (ct 2). Ryote Nagashi: Roll hat CCW in front, then down to L side, end with inside of hat showing out.
- meas 7: change to: Touch R back, twisting body to face out (ct 1); hold (ct 2). Reverse hat motion of meas 6, rolling hat CW and ending on R side.
- meas 8: change to: Step fwd on R (ct 1); step fwd on L (ct 2). Moving hat to L hip, push fwd (ct 1); pull back (ct 2).
- meas 9: Step fwd on R (ct 1); step fwd on L (ct 2). Push hat fwd (ct 1); hold (ct 2).
- meas 12: change to: Bring hat up in front of forehead, parallel to ground, about 6-8 inches above head.
- meas 17: change to: Step fwd on R (ct 1); hold (ct 2). Tap hat on R thigh (ct 1).
- meas 18: change to: Step fwd on L (ct 1); hold (ct 2). Tap hat on L thigh (ct 1).
- meas 19: change to: Step on L next to R (ct 1); hold (ct 2).
- meas 20-23: Nagachi 4 times: Beg with hat up to L side, move hat diag to down R side (ct 1); hold (ct 2); move hat diag up to R, then diag down to L side (ct 1); hold (ct 2); repeat. End by placing hat at L shldr (parallel to floor) in preparation for meas 24.
- meas 24-30: Delete all.
- Change meas 31-36 to meas 24-28.
- new meas 24: change to: Move hat back to front, ending with R arm straight.
- new meas 25: change to: Step on R (ct 1); lift L ft behind (ct 2).
- new meas 26-27: change to: Repeat meas 24-25 with opp ftwk and hand work. Hat quickly moves to R hip, then up to shldr to end with L arm straight.
- new meas 28 (replaces 35-36): change to: Close R to L (ct 1); hold (ct 2). Hold hat vertical, fwd, arms straight.

93

Hashima Amagoi Odori

This a farmer's dance. Part I is praying to gods for rain. Part II is thanking gods for rain.

Pronunciation: hah-shee-mah ah-mah-goy oh-doh-ree

Cassette: Side A/5.

Formation: change to: Single circle facing CCW.

Introduction: Dance begins with song after "e-sa-sa."

- Fig I, meas 1: change to: Touch R ft fwd (ct 1); lift R ft bkwd (ct &); step on R where it touched (ct 2). Arms swing diag R, palms down (ct 1); wrists twist in and around to palms-up pos (ct 2). R arm extended beyond L when R ft touch-steps.
- meas 2: change to: Repeat meas 1 with opp ftwk and handwork.
- meas 3-4: change to: Repeat meas 1-2, but begin CCW turn on meas 4.
- meas 5-8: change to: Repeat meas 1-4, continuing CCW turn to end facing LOD.
- meas 9: change to: Turning to face ctr, step fwd on R Hands begin in crossed pos, fingers up. Roll hands in (R, then L).
- meas 10: add: End roll of hands with arms extended fwd, palms out.
- meas 13: add: ... extend L ft fwd while looking back twd R hand (ct 2). Clap hands at arm's length, L palm up (ct 1); R arm swings out and back with "2" hand shape, fingers up.
- meas 14: change to: Small pivot of L toe L as head turns to look fwd (ct 1); hold (ct 2). R wrist twists inward.
- Can yell "e sa sa" (eh-sah-sah) on meas 13 (cts 1,2) and meas 14 (ct 1).

Fig II, begin with drum music.

meas 1-4: add: ... 9-12, except lift R ft bkwd (meas 12, ct 2). Swing arms bkwd on meas 4, ct 2.

meas 5: add: Swing arms fwd (ct 1); swing arms bkwd (ct 2).

meas 6: change to: Fall fwd on R with accent while kicking L ft sharply fwd (ct 1); hold (ct 2).

Swing arms fwd to clap (ct 1).

Can yell "e sa sa" (eh-sah-sah) on meas 5 (cts 1,2) and meas 6 (ct 1).

95 **Haisai Ojisan**—taught in workshop.

Pronunciation: high-sigh oh-jee-sahn

Cassette: Side B/10.

96 **Ii Yu dana!**—taught in workshop.

Pronunciation: ee yoo dah-nah

Cassette: Side B/9.

97 **Kawachi Ondo**

Cassette: Side A/6.

Pronunciation: kah-wah-chee ohn-doh

Introduction: change to: 3 drum beats, count 10, then clap cho/chon, -, chon.

meas 4: change to: Turning diag R, point R ft to side (ct 1); put wt on R while pivoting 1/4 CCW (ct 2).

meas 9: change hands to: Clap (chon).

meas 11-12: add: ... and hold or step on R in place. Optional variation: Do 3 running steps, kicking the opp ft bkwd, in place or running fwd. Hands: add: ... Begin clap with L palm down, R up and reverse on each clap.

99 **Kuroishi Jongara Bushi**

Pronunciation: koo-roh-ee-shee dyohn-gah-rah boo-shee

Cassette: Side A/1.

meas 1: add: ... on R. Or touch R toe fwd (ct 1); step on R where toe touched (ct 2). Soenobashi R hand: R arm straight, palm down, diag fwd R, L fingers touch inside of R elbow (ct 1).

meas 2: add: ... on L. Or touch L toe fwd (ct 1); step on L where toe touched (ct 2). Soenobashi L: opp of Soenobashi R.

meas 3: change to: ... ctr, rock back on R, leaning back and lifting L knee fwd (ct 1); step fwd on L, leaning fwd (ct 2). Ryote yosebiraki up L (ct 1): Arms open at 180 degree angle with L diag up.

meas 4: change to: Fall fwd on R, raising L ft behind and bending at waist (ct 1); step back on L, straightening up (ct 2). R hand swings up, fwd, and down as back of L hand is place on back at waist level.

meas 5: add: Tap R toe fwd (ct 1)

meas 6: add: Tap L toe fwd (ct 1)

101 **Sado Okesa**

This is a men's prisoner dance.

Pronunciation: Sah doh oh-keh-sah

Cassette: Side A/3.

meas 1: add: Turning to face diag R of ctr, step on L Clap (chon) (no sound).

meas 2: change to: Facing ctr, step on L to L (ct 1)

meas 3: add: Turning to face diag L of ctr, step on R Clap (chon) (no sound).

meas 5: change to: Turning to face LOD, step fwd on L (ct 1); step fwd on R pivoting to face RLOD and lifting L ft bkwd (ct 2).

meas 6: change to: Point L ft fwd (ct 1); shift wt onto L, lifting R ft bkwd (ct 2). Sashi kazashi: One hand shades eyes with bent arm, other hand parallel to floor, palm down, arm straight.

meas 7: change to: Point R ft fwd (ct 1); lift R ft bkwd (ct 2).

meas 8: change to: Long step on R diag R (past where it pointed) (ct 1); lift L bkwd (ct 2).

meas 9-10: change to: Repeat meas 7-8 moving to L with opp ftwk and handwork.

meas 13: add: ... lift L bkwd (ct 2).

meas 14-17: change to: Facing and moving in LOD, repeat meas 7-10 with opp ftwk and handwork.

meas 18: change to: Step on L across R with upper body twisted to face ctr. L ft turned out diag L (ct 1); hold (ct 2).

103

Shan Shan Umadouchu

Shan shan is the sound of bells, umadouchu is a trip by horse.

Pronunciation: shahn shahn oo-mah-doh-choo

Cassette: Side A/7.

meas 1-4: change to: Step in place on L; touch R fwd; step fwd on R; touch L fwd. Karabumi, R sashikazashi: L hand shades, R hand extended at shldr level, palm down.

meas 5-8: change to: Repeat meas 1-4.

meas 9: change to: Rock bkwd on L. Arms in low pos on L side.

meas 10-12: change to: Facing diag into circle, step fwd R, L, R; rock bkwd on L. Arms push fwd to centerline high, then low, then high, moving in ovals.

meas 13: Rock bkwd on R (option: can lift L fwd). Arms move to low pos on R side.

meas 14-16: change to: Facing diag out of circle, repeat meas 10-12 with opp ftwk and handwork.

meas 17-18: change to: Facing LOD, step fwd on R with pli , lifting L knee (L ft at R calf). Ryote Yosebiraki: Mountain: Hands open to 90 degrees, R higher, L lower.

meas 19-20: change to: Repeat meas 17-18 with opp ftwk and handwork.

meas 21-23: change to: Hands: Clap in front, face level; clap behind back; clap in front.

meas 24-25: change to: Step fwd on L; close R to L, no wt. Remove towel from shldr, hold opp ends at arms' length parallel to floor.

meas 26-28: add: ... lifting L ft bkwd. Flick towel diag R, pulling it out of L hand; flick again, then catch it as R ft closes to L on meas 29.

meas 29: change to: Step bkwd on L; close R to L.

meas 30: change to: Towel in L hand at R shldr and in R hand at R hip.

meas 31: change to: Towel in R hand at L shldr and in L hand at L hip.

meas 32: change to: Step bkwd on R. Towel in both hands, low in front of body.

meas 33: change to: Close L to R. Throw towel over R shldr.

105

Tajimi Bayashi

Pronunciation: tah-jee-mee bah-yah-shee

Cassette: Side A/4.

Formation: Single circle facing CCW.

Introduction: add: ... twice. Then take a preparation step fwd on L with L toe pointing twd L. Bring fingers together at chest level, palms down, elbows out.

Note: Throughout the dance, "tap" then "step" means "touch the toes fwd, then step where you touched the toes."

meas 1: add: Ryote yose biraki: From initial pos with fingers together, palms down, elbows out, separate hands out and down at a 90 degree angle.

meas 4: add: Fyote fuse nobashi: Push hands fwd to arm's length and slightly down at wrists.
 meas 5-7: add: Nagame kazashi: As L steps bkwd, R hand comes up to shade eyes and L arm goes straight to L side. Reverse for R step.
 meas 9: change to: Hold (cts 1-2); take preparation step L (ct &).
 meas 10-12: add: Fyote ake kazashi: Make "moon" with arms, top of moon at forehead level, palms down.
 meas 14-15: add: Ryote uchi oroshi: 2 downward claps (as toes touch).
 meas 17-18: change to: Take 3 steps fwd R, L, R (cts 1,2,1); lift L ft bkwd (ct 2). Akesoe kazashi: Designated arm begins fwd low, palm down; fingers of other hand touch inside elbow of designated arm as both arms slowly rise to head level.
 meas 19-20: change to: Repeat meas 17-18 with opp ftwk and handwork.
 meas 21: change to: Step fwd on R (ct 1); rock bkwd on L (ct 2). Ryote suihei biraki: Bring arms apart, palms down, parallel to floor.

- 107 **Kinkei Odori** - See page 107 at the end of the Errata.
- 109 **Čus Merdžan** - See page 109 at the end of the Errata.
- 110 **Djado Mtjovata** - See page 110 at the end of the Errata.
- 111 **Haskovsko** - See page 111 at the end of the Errata.
- 112 **Povlekana** - See page 111 at the end of the Errata.
- 113 **Lomska Râčenica** - See page 113 at the end of the Errata.
- 115 **Mâdro** - See page 115 at the end of the Errata.
- 117 **Šopsko za Pojas** - See page 117 at the end of the Errata.
- 119 **Spiro** - See page 119 at the end of the Errata.
- 121 **Srebrânska Sborinka** - See page 121 at the end of the Errata.
- Stâpil Dobri** - no description received.

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, Barbara Bruxvoort, Edith Cuthbert, Bill and Louise Lidicker, Suzanne Rocca-Butler, Loui Tucker, Bill and Carol Wenzel, and Teddy Wolterbeek.

These notes, along with the camp videotape, will help to maintain the dances as presented.

Joyce Lissant Uggla, Ruth Ruling – Editors

Preface

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

Joyce Lissant Ugglä served as Editor of this syllabus (including formatting and printing), assisted by Ruth Ruling.

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	meas	measure
bkwd	backward	opp	opposite
CCW	counterclockwise	orig	original
cpl(s)	couple(s)	pos	position
ct(s)	count(s)	ptr(s)	partner(s)
ctr	center	R	right
CW	clockwise	RLOD	reverse line of direction (CW)
diag	diagonal	sdwd	sideward
Fig	figure	shldr(s)	shoulder(s)
ft	foot, feet	T-pos	hands on shoulders
ftwk	footwork	twd	toward
fwd	forward	V-pos	hands joined and held down
L	left	W	woman, women
LOD	line of direction (CCW)	W-pos	hands joined, elbows bent
M	man, men	wt	weight

Folk Dance Camp Committee

Bruce Mitchell, Director

Bobi Ashley, Barbara Bruxvoort, Gordon Deeg, Denise Heenan, Jeff O'Connor,
Suzanne Rocca-Butler, Ruth Ruling, E. David Ugglä.
Vera Holleuffer and Bev Wilder—Retired.

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

Faculty Biographies

Susan Cashion - Latin Dances

Dr. Susan Cashion is a specialist in dances of Mexico, the Caribbean and Latin America. She has been on faculty with the Stanford Dance Division since 1972, and is currently the coordinator of the program. She has designed a dance experience for this year's Stockton Camp that will focus on popular Latino dance forms including Salsa, Merengue, Cuban Son, Samba, Cumbia, and Danzon.

Zeljko Jergan - Dances of Croatia

Zeljko is a native of Croatia, where he performed for 12 years as a lead soloist dancer and singer with Lado, the Croatian national state ensemble. Zeljko's experience, wealth of knowledge and his enthusiasm have revitalized Croatian folklore and dance on this continent. He has elevated the level of authenticity and presentation among those groups he has worked with in all aspects, including costuming, singing, dancing and staging.

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. He concentrated his research in the villages of different ethnographic regions of Bulgaria. 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, playing at Camps and international Folk Dance Festivals.

Roo Lester - Dances of Scandinavia

Roo has traveled extensively in Scandinavia, studying dance and participating in dance and music events. Currently she is a director of Scandia Camp Mendocino, and is a consultant for Scandinavian events at Folklore Village in Dodgeville, WI. Roo has a Masters degree in Dance with a focus in Dance Ethnology from UCLA. Roo's teaching is infused with a great love of dancing and a desire to help others to love it too.

Greg Lund - Clogging

Greg Lund received his formal dance training with the BYU Folk Dancers from 1965 to 1974. In 1978 Greg moved to Ball State University in Muncie, Indiana to accept a position as Director of their Folk Dance Company, "BANEVOLKS." Greg became interested in Clogging when a student introduced him to World Champion Clogger, Scottie McKee. Greg began entering clogging competitions, and became the Ohio State Clogging champion in 1987.

Radomil Rejšek and Eva Rejšková - Dances of the Czech Republic

Drs. Radomil Rejšek and Eva Rejšková are among the most experienced and best Czech teachers of folk dancing. For many years both were first dancers and later leaders of one of the most famous Czech folk ensembles—the Josef Vycpálek Ensemble. Dr. Radomil Rejšek CSc, PhD. is the chair of physical culture for Charles University in Prague. Dr. Eva Rejšková was the head of the dance department of the Institute of Artistic Activity of the Ministry of Culture in Prague.

Jerry Helt - Square Dancing

Jerry Helt is internationally known for his expertise in the calling and teaching field, respected by callers and dancers for his ability to bring fun and joy into the dance world. Jerry first came to Stockton Folk dance Camp in 1956, and has been here every year since, delighting us with his great squares and contras, doing a build up to Exploding Squares on Friday night.

Iwao Tamaoki - Dances of Japan

Iwao Tamaoki began to learn Japanese Folk Dance when he was sixteen. He has been teaching for over thirty years in Japan, as well as in Germany, Finland, the Baltic countries, and the U.S., including Stockton Folk Dance Camp. Presently he is Director of the Japanese Folk Dance Division in the Japan Folk Dance Association; Director of Gifu Folk Dance League; and Chairman of Tajimi Folk Dance Club.

Suzanne Rocca-Butler - Line Dance Techniques

Suzanne Rocca-Butler studied both modern and folk dance at San Jose State University, and she has been teaching folk dance since 1974. In 1998, Suzanne was a guest teacher in Brazil at the first Ethnic Music and Dance Symposium sponsored by the Universidade Anhembi Morumbi in Sao Paulo. She has also taught in Japan at the invitation of the Gifu Folk Dance League.

Bruce Sagan - Swedish Fiddle

Bruce Sagan is a respected player and teacher of traditional music from Scandinavia and the Balkans. He is music director of the annual Scandinavian Week at Buffalo Gap Camp in West Virginia.

Kusmet—Bulgarian and International Folk Dance Band

Kusmet is coming all the way from Amsterdam to be the Stockton Camp 2000 House Band. The group consists of musicians who have a large range of experience in Bulgarian and International folk music. They can be heard on many of Jaap Leegwater's recordings. The musicians are: Jan Wollring - accordion; Rein de Graaff - clarinet, tarragot, and saxophone; Jeroen Smoorenburg - tapan, tarabuka, percussion; Jaap Leegwater - flute.

Banda

(Mexico, Pacific corridor)

Banda dance became popular in the late 1980s. It is an urban dance response to displaced people from the *campo* (agricultural communities). It combines traditional dance forms of *vals*, *polca*, and *son* with popular dances of the 1980s such as cumbia and lambada. One of the distinguishing features is the 14-piece band (tubas to trombones) that drive the dancers to jump (*brinquita*), gallop (*caballito*), and dip (*quebradita*). It is a form that brings the nostalgia of the ranch life (boots, belts, cowboy hats, etc.) of home to the dance halls of the big cities, whether Stockton or Guadalajara.

Pronunciation:

Music: Banda Limon: En Mil Pedazos - Fonovisa FPCD-9810 3/4, 2/4, 4/4 meter
(Other popular banda groups are Banda El Toro, Banda El Mexicano, Banda del Recodo.)

Formation: Cpls randomly placed on the dance floor. Description is given for M; W use opp ftwk and direction.

Meas

Pattern

3/4 meter A. VALS (WALTZ)

Stays in place. Styling—at step on L, press L hip into space with the upper body passively bending to the R. On cts 2, 3, the body makes a sway to upright. Generally, M and W bodies are touching.

1 Step on L to L side (or step back on L)(ct 1); step on L next to R (or leave R off the floor)(ct 2); hold (ct 3).

2 Repeat meas 1 with opp ftwk.

QUEBRADITA VARIATION

W holds onto the M's belt in the back. M cradle holds the W at the waist and shldr. With a soft sway, M gradually bends his knees and dips the W so she is being rocked parallel to the floor.

2/4 meter B. POLKA OR CORREDITA RHYTHM

• Caballito

ah Small hop on R.

1 Small leap fwd onto L (ct 1); step on R next to L (ct ah); small leap fwd onto L (ct 2); small hop on L (ct ah).

2 Repeat meas 1 with opp ftwk.

Brinquito

Closed or open ptr pos.

1 Small leap onto L, R ft back (ct 1); small leap onto R, L ft back (ct 2).

2 Repeat meas 1.

Ankle hook

Hold onto ptr, place R hips together, and hook R ankles.

1 Hop on L, swinging R leg back (ct 1); hop on L, swinging R leg fwd (ct 2).

2 Repeat meas 1.

Banda—continued

Leg lifts

Open ptr pos.

- 1 Step on L, swinging R let to front (ct 1); hop on L (ct 2).
- 2 Repeat meas 1 with opp ftwk.

Twist

Turn body so that R shldr is facing ptr.

- 1 Small leap onto R, swinging L leg to back and twisting hips CCW (ct 1); small leap onto L, lifting R leg rotated out to the front and twisting hips CW (ct 2).
- 2 Repeat meas 1.

Crank

During this step, M might take off his hat and twirl it around his index finger.

- 1 Hop on L, leaning fwd, R leg circling back in the air as in the Charleston (ct 1); repeat ct 1 (ct 2).
- 2 Repeat meas 1.

4/4 meter C. CUMBIA

- 1 Small step fwd on L (ct 1); step back on R (ct &); step fwd on L (ct 2); step back on L (or change places with ptr by continuing to move fwd)(ct 3); step fwd on R (ct &); step back on L (ct 4).
- 2 Repeat meas 1 with opp ftwk.

Presented by Susan Cashion

Cumbia

(Mexico and Central America)

Cumbia is a traditional folk dance from the Atlantic coast of Colombia. It is done with candles and progressed CCW in a circle formation. In the 1950s, the Central American and Mexican population created a social dance expression which took the name "cumbia," but created new steps and partner relationships representing a composite of tropical dance styles. This form of cumbia may be danced in open or closed partner position. There are two basic steps which interpret the 4/4 beat in different ways.

Pronunciation:

Music:

4/4 meter

Formation: Cpls in Open pos, facing ptr but not touching.

Meas

Pattern

BASIC STEP 1: OPEN POSITION FACING PARTNER BUT NOT TOUCHING

- ah before 1 Small flick of R ft.
 1 Step back on ball of R ft, keeping L in place (ct 1); step in place with L and drop R heel (ct 2); step on R in place, keeping L in contact with floor (ct 3); pause (ct 4); small flick of L ft (ct ah).
 2 Repeat meas 1 with opp ftwk.

SIDE VARIATION

Basic Step 1 can be done by stepping to side instead of back.

BASIC STEP 2: CLOSED PARTNER POSITION

Description is given for M; W use opp ftwk and direction.

- 1 Small step to side with R (ct 1); pause (ct 2); step on L next to R (ct 3); step in place with R (ct 4).
 2 Repeat meas 1 with opp ftwk.

TURN VARIATION TO BASIC STEP 2

Begin facing each other with a single hand hold; M L hand holding W R hand—arms extended.

- 1 M does 1 meas of Basic Step 2, beginning a CCW half turn, rolling his body into his R arm, letting go of W hand once it is touching his body. W begins to dance fwd to change places with the M.
 2 M does a second meas completing CCW turn to end facing W, taking the place where she began the sequence. As he turns, she keeps her hand lightly touching his turning body so that he can catch it and resume the hand hold after the turn.
 3-4 M does 2 more meas, once again changing places with the W. He dances fwd, pulling her in a CCW turn under his L arm.

CUMBIA STEP VARIATION

This step is in open pos, slowly circling ptr or turning in place. Quite often the W turns in place as the M goes around her. M's arm gestures are often stretches out twd ptr. W might use small shimmies and a lot of hip action.

- 1 Whole R ft takes wt crossing in front of L ft (ct 1); keeping this crossed-leg pos, take wt on ball of L, traveling slightly to L (ct 2); repeat cts 1-2 (cts 3-4). This step can be done with opp ftwk and direction.

Presented by Susan Cashion

Merecumbe

(Colombia)

Merecumbe is a couple dance for party or club. It was in fad in the 1950s, similar to the Mambo of Benny More and Perez Prado. It combines music and dance forms of the Merengue and Cumbia. Presently, it is only done by performance ensembles of Colombia. Source: Delia Zapata from Bogota, Colombia

Pronunciation:

Music: Music from Colombia, Merengue ..., EUCD 1253

4/4 meter

Formation: Cpls in open partner position, can be done face-to-face or back-to-back.

Meas

Pattern

THEME 1

- 1 Step on L to L (ct 1); step on R to R (ct 2); step on L next to R (ct 3); pause (ct 4).
- 2 Repeat meas 1 with opp ftwk and turn 1/2 CCW on ct 3.
- 3-4 Repeat meas 1-2.

THEME 2—TRAVELING 4, IN PLACE 4

Ptrs facing and standing with L hips together, M has L hand on W R waist, W has L hand on M R shldr.

- 1 Step fwd on L, ptrs pivoting 1/4 CCW turn (ct 1); step on R next to L (ct 2); step fwd on L (ct 3); pause (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2 (ending back in place).
- 5-8 Repeat meas 1-4 in place, moving ft to side—looks of shldr, hip, free arm movement—*Sabor!*

THEME 3—TURNS

Ptrs face and hold L hands.

- 1-6 Repeat the basic step in place, crossing first the L ft in front (meas 1, 3, 5) and then the R ft in front (meas 2, 4, 6).
- 7-8 M repeats meas 1-2, but lifts L arm for W to turn CW under it. W uses buzz step for turn.
- 9-16 Repeat meas 1-8.

VARIATION

- 1-5 Without holding the hand of ptr, dance 5 cross-over patterns as in Theme 3.
- 6 Stop with arm overhead, wt on R and L ft touching floor L.
- 7-8 Push or buzz turn CCW, end facing ptr.
- 9-16 Repeat meas 1-8.

Presented by Susan Cashion

Merecumbe Variations - Stockton 2000

(Colombia)

The following Merecumbe variations were taught by Susan Cashion at camp.

Meas Cts

Pattern

THEME 1: BASIC STEP

Open ptr pos in a circle that travels in LOD. Begin face to face with ptr (meas 1-4), then back to back with ptr (meas. 5-8).

- | | | |
|------|---|--|
| 1 | 1 | Step on L out to side, keeping R in place. |
| | & | Shift wt onto R heel. |
| | 2 | Step on L next to R. |
| | 3 | Step on R out to side, keeping L in place. |
| | & | Shift wt onto L heel. |
| | 4 | Step on R next to L. |
| 2-4 | . | Repeat meas 1 three more times, adding 1/2 CCW turn on last beat of meas 4 (R ft). |
| 5-16 | | Repeat meas 1-4 three more times. |

THEME 2: TURNS

Face ptr and join L hands.

- | | | |
|-----|-----|---|
| 1 | 1 | Step on L across over R, keeping R in place behind L. |
| | & | Step on ball of R ft. |
| | 2 | Step on L, still crossed. |
| | 3&4 | Repeat cts 1&2, reversing ftwk and direction. |
| 2-3 | | repeat meas 1 two more times. |
| 4 | | <u>M</u> : Repeat meas 1 a third time (total 6 crossings), turning W two times CW under L arm.
<u>W</u> : Step L (ct 1); R (ct &); L (ct 2); R (ct &). |
| 5-8 | | Repeat meas 1-4. |

THEME 3: TRAVELING AROUND PARTNER

Ptrs stand with L hips together, M has L hand on W R waist, W has L hand on M R shldr. Free arm is active, moving to the beat.

- | | | |
|-----|---|--|
| 1 | 1 | Step fwd on L, moving CCW around ptr. |
| | & | Step on R next to L. |
| | 2 | Step fwd on L. |
| | 3 | Step fwd on R. |
| | & | Step on L next to R. |
| | 4 | Step fwd on R. |
| 2 | | Repeat meas 1, ending back in starting spot. |
| 3-4 | | Repeat Basic Step, meas 1 two times, staying in place. |
| 5-8 | | Repeat meas 1-4. |
- Repeat Themes 1,2,3 in succession as long as the music lasts. To create a mixer, during Theme 1, meas 1-2, W advances to M ahead of her in LOD, while M dances in place and allows new partner to "catch up" to him.

Presented by Susan Cashion

FOLK DANCE CAMP - 2000

Merengue Variations - Stockton 2000

(Dominican Republic)

The following Merengue variations were taught by Susan Cashion at camp.

The M issues a formal invitation to the W to dance. To dance with the W of another cpl, he must first ask the M. He offers his arm and takes the W to the ctr of the floor. Taking the W in cpl pos, he puts his L hand (joined with W R), between him and his ptr. He signals the start of the dance by putting his L hand out in ballroom pos, M wt on R, W wt on L.

Meas Cts

Pattern

THEME 1: BASIC STEP

- | | | |
|---|---|------------------------------------|
| 1 | 1 | Step on L, sliding ft along floor. |
| | 2 | Step on R, sliding ft along floor. |
| 2 | | Repeat meas 1. |
- This basic step can be 1) danced in place; 2) moved front or back with small sliding steps; or 3) in a CW ptr turn (L,R,L,R etc.). Arm position can be either ballroom, double hand hold, or single hand hold.

VARIATION 1: ACCENT 1 OF 4-STEP COMBINATION

- | | |
|-----|--|
| 1-2 | On ct 1 of meas. 1, 3, 5, etc., M and W bend knees a bit more than normal to create a "down" accent with the body. |
|-----|--|

VARIATION 2: ACCENT 1 OF 2-STEP SIDE COMBINATION

- | | |
|---|--|
| 1 | On ct 1 of each meas, M and W bend knees a bit more than normal to create a "down" accent with the body. |
|---|--|

VARIATION 3: R (CW) TURN FOR W

- | | |
|------|--|
| 1- 4 | Repeat meas 1-4 of Basic Step. M stays in place, but lifts L arm over head of W and gently uses R hand on her back to push W into one CW turn under his arm. |
|------|--|

VARIATION 5: L (CCW) TURN FOR W

- | | |
|-----|---|
| 1-4 | Repeat meas 1-4 of Basic Step.
M moves L hand to R side of space in front of his face, then lifts L hand and guides W in CCW turn under his L arm. |
|-----|---|

VARIATION 6: MULTIPLE TURNS

- | | |
|----------|--|
| 1- any # | Repeat either Variation 4 or 5. M may continue turning W for additional measures. By keeping his L arm over her head, he signals that he wishes a repetition of the turn. When he brings his L arm back to normal frame position and places R hand on W's back, he signals the end of the turning. |
|----------|--|

Presented by Susan Cashion

Merengue

(Dominican Republic)

Merengue is a social dance expression originally from the Dominican Republic, but recently has been swept up into the World Beat of Salsa. It is done in ptr position, with relaxed knees which sway the hips. The torso (especially the rib cage) has a subtle side-to-side shift. The whole ft stays in contact with the floor and maintains contact with the floor as it slides into the step. The weight is down, into the ground. Simple turns may be variations, but usually the "fancy" variations are left to salsa.

Pronunciation: meh-REHN-gay

Music:

2/4 meter

Formation: Cpls at random.

Meas

Pattern

BASIC STEP

Description is given for M; W use opp ftwk and direction.

- 1 Step on L, sliding ft along floor (ct 1); slide R next to L (ct 2).
- 2 Repeat meas 1.

This basic step can be repeated to either side. If the ptr moves front or back, small sliding steps are used: L, R, L, R, etc.

VARIATION 1: ACCENT 1 OF 4-STEP COMBINATION

- 1-2 On first ct, M and W bend knees a bit more than normal and body responds with an appropriate accent.

VARIATION 2: ACCENT 1 OF 2-STEP SIDE COMBINATION

- 1 As the M moves to L in side steps, he can accent ct 1 by bending his L knee a bit more, which creates appropriate response in torso. (Reverse is possible if moving to the R.)

Presented by Susan Cashion

Tejano

(Texas-Mexican border)

Tejano music and dance (sometimes called "TexMex") is based on the polka structure of *Norteno* music of Northern Mexico, complete with accordion. *Norteno* polka dance is characterized by two basic steps: *taconazo* (heelwork) and *corridita* (from the walking step in *paso doble* from Spain (present in *corrida de toros*) and in *polca ranchera* of Mexico). In Tejano dancing, only the *corridita* step is executed. The ptrs circle the dance hall in a CCW direction (similar to a skating rink). The ptrs can dance in a closed cpl position, or the W can open up to the R side of the M, so both are moving fwd. Dress is Western, M wearing a cowboy hat (called a *tejano*).

Pronunciation: teh-WAH-noh

Music:

2/4 meter

Formation: Cpls moving CCW around the dance space, W back to LOD.

Meas

Pattern

BASIC STEP

Description is given for M; W use opp ftwk and direction.

- 1 Step fwd on L, sliding ft along floor (ct 1); step fwd on R, sliding ft along floor.
The step can be done in any facing as long as the direction is CCW around the floor.

VARIATION 1: SPINNING

- 1-2 Basic Step (L, R, L, R) with ptrs spinning CW as a cpl.

VARIATION 2: SIMPLE TURNS

- 1 At any moment, M or W can turn under ptr's arm from single hand hold, or double (i.e., simple swing turns).

VARIATION 3: W TO R SIDE OF M, BOTH MOVING FWD

- 1 At any moment, M can open W to his side and both walk fwd maintaining M's R arm around W's waist, W's L arm on M's R shldr (M step fwd L, R).
- 2 M step fwd on L (ct 1); rock back on R (ct 2).
- 3-? Repeat this step sequence for as long as M desires, then resume simple fwd walks.

VARIATION 3 WITH SIMPLE TURNS

- 1-2 M takes W R hand in his L (dropping R arm back hold) and lassos his L hand over his head moving W CW in a circle around his back to inside of the circle, then in front of him to outside. The ptrs continue CCW fwd progression, circling around each other and turning under each other's arm as comfortable and appropriate.

Presented by Susan Cashion

Salsa

(New York, U.S.A.)

The music and dance origin of salsa is from the Cuba Son. The Cubans and Puerto Ricans living in New York simplified the rhythmic structure, added new melodies and harmonies, and created a new sound they named "salsa." The basic step is taken from what used to be the New York mambo, with the difference that in mambo, the step begins on ct 2, and in salsa, the step begins on ct 1.

Pronunciation: SAHL-sah

Music:

2/4 meter

Formation: Cpls at random.

Meas

Pattern

BASIC STEP

Description is given for M; W use opp ftwk and direction.

- 1 Sliding step fwd onto L (ct 1); shift wt back onto R (ct &); step on L next to R (ct 2); hold (ct &).
- 2 Sliding step bkwd onto R (ct 1); shift wt fwd onto L (ct &); step on R next to L (ct 2); hold (ct &).

VARIATION 1: OURSIDE TURN FOR W

- 1-2 Repeat Basic, meas 1-2.
- 3-4 M steps back on L (ct 1), lifts L arms and gently guides W in one CW turn under his arm. W executes steps turning.

VARIATION 2: INSIDE TURN FOR W

- 1-2 Repeat Basic, meas 1-2.
- 3-4 M moves L hand to R side of space in front of his face, then lifts hand and guides W in CCW turn under his L arm. W executes steps in place turning CCW; M travels in a circular path to his L, so in actuality, W makes less than a full turn.

VARIATION 3: MULTIPLE TURNS

- 1-4 Repeat either Variation 1 or 2.
- 5-? M can continue turning W for additional meas, as they both feel comfortable. By keeping his L arm over her head, he signals that he wishes a repetition of the turn. If he brings his arm to normal frame pos, and places R hand on W's back, he signals the end of turning and the variation.

VARIATION 4: WINDOW

- 1-2 M changes frame to a double hand hold, and slightly increases the distance between ptrs.
 - 3-4 M drops WL hand and places her R hand in his R hand. M lifts R hand, joins his L hand with W L hand underneath R hand to form a "window"—R above eye level, L chest level.
 - 5-6 M turns W CW one turn, changing L hand to be top arm in "window."
 - 7-8 Repeat meas 5-6, reversing direction and arm.
 - 9-10 M leads W in a CW circuit around him by gently pulling her to L side of his body by lifting his R arm over his head in a "lasso" fashion. As W travels behind M's back and to his R side, M's L arm lassos over his head from back to front. During the circuit, M moves fwd on meas 9 and bkwd on meas 10.
- At end of circuit, W is back facing M and creating arm "window" with hands on top.

Salsa—continued

- 11-16 Repeat meas 5-10, reversing direction.
 17-? Repeat pattern as many times as M leads.

Ending and Back to Frame

- 1 M takes W L hand in his L hand (it should already be there from window variation). M lassos his own head CW, bringing W L hand up and over his head and placing it on the back of his neck, then letting go.
 2 M rejoins his L hand to W R, reforming frame.

VARIATION 5: WALK AROUND

- 1-2 Repeat Fig III, meas 1-2.
 3-4 M drops W L hand and takes her R hand in his R hand.
 5-6 M gently pulls W to the R side of his body and around his back in a CW circuit around him. M lifts his R hand to his R shldr, maintaining the hold of W R hand.
 7-8 M extends his L hand to L side, offering it to W who is to his L side, and embracing his upper back with her R arm. W places her L hand on M L, and together they wheel in a CW traveling (turning) pattern.

Ending

- 1-2 M drops hold of R hand. W is now free to move in front of him.
 3-4 M turns W in a CW spin under his L arm. M places W L hand behind his neck (as in Ending for Var 4), and resumes frame.

VARIATION 6: PRETZELThe First Half

- 1-2 Repeat Fig III, meas 1-2.
 3-4 Maintaining double hand hold, M lifts and turns 1/2 CCW under his L arm, ending with his L hand over his head and his R hand behind his back. Simultaneously, W turns 1/2 CW, ending to L hip of M, her R hand over her head, and L hand to side. Ptrs are "roughly" back to back, L sides together, and looking at each other.
 5-6 Gently, M pulls W to his R hip, moving her behind his back, and ending with his R arm up and L down behind his back.
 7-8 M makes 1/2 CCW turn, lassoing his R hand (W L) up and over his head to end facing ptr in "normal" double hand-hold pos.

The Second Half

- 9-10 M lifts L hand and turns W 1/2 CCW under arm, moving her to his R hip and lowering his L arm (W R) in front of their bodies. (Sort of a arm criss-cross for the W.)
 11 M drops L hand hold, spinning W CW away from him.
 12 M spins W CCW back twd him under his R arm.
 13-14 M uses L hand to take W L, lassos it up over his head to back of neck, and resumes frame.

VARIATION 7: OPEN W TO SIDE

- 1-2 Repeat Basic, meas 1-2.
 3 M pushes W to his R side, releasing his L hand hold.
 4 M pulls W back to facing him, touching M L to W R hand.
 5-? Repeat meas 3-4 as long as M wishes.

Salsa Variations - Stockton 2000

(New York, U.S.A.)

The following Salsa variations were taught by Susan Cashion at camp.

Cts

Pattern

BASIC STEP

Alternative way to count it in 8 cts. Description given for M; W uses opp ftwk and direction.

- 1 Step fwd on L whole ft, knees relaxed.
- 2 Shift wt back onto R.
- 3 Small step back on L.
- 4 Pause.
- 5 Step bkwd on R.
- 6 Shift wt fwd onto L.
- 7 Small step fwd on R.
- 8 Pause.

VARIATION 1 - RIGHT TURN

- 1 Step fwd on L.
- 2 Pivot 1 turn CCW, shifting wt to R.
- 3 Bring ft together, R slightly ahead of L.
- 4 Pause
- 5-8 Repeat cts 5-8 of Basic Step.

VARIATION 2 - LEFT TURN

- 1 Step fwd on L.
- 2 Step bkwd on R and begin turn to L (about 1/4 CCW).
- 3 Step on L to L side, completing turn to end facing W.
- 4 Pause.
- 5-8 Repeat cts 5-8 of Basic Step.

CROSS BODY LEAD (ptr pos or double hand hold)

W and M do different ftwk

- 1 M: Step fwd on L. W: Step bkwd on R.
- 2 Step bkwd on R, and pivot turn 1/4 CCW. Step fwd on L.
- 3 Step on L to L side (W to R side of M). Step fwd on R.
- 4 Pause - M begins to pull W in front of him, using strength of R arm as a guide, and pivoting 1/4 turn CCW (thus completing 1/2 turn).
- 5-8 Repeat 5-8 of Basic Step.

OPEN BREAK WITH CW COUPLE TURN

- 1 M: Step bkwd on L releasing R hand from W back, and pulling back to create tension through M L arm and W R arm (elbows are slightly bent).
W: Step bkwd on R.
- 2 M: Step fwd on R. W: Step fwd on L.

Salsa Variations—continued

3 M: Step fwd on L, bringing W close into ptr. position, slightly to his R side.

W: Step fwd on R, positioning her ft between his and her body.

4 Pause.

5 M: Step on R across behind L.

W: Open side step to L.

(Couple turn CW as a unit.)

6 M: Open side step to L

W: Step on R across in front of L.

7 M: Step on R across behind L.

W: Open side step to L.

8 Pause.

OPEN BREAK WITH ARM-PUSH (During this figure M and W change places.)

1-2 Repeat cts 1-2 of open break described above.

3 M: Step fwd on L, bringing W to his R side, and W R arm in front of his chest and placing R hand on inside of W R arm.

W: Step fwd on R, so R hip next to M R hip, W R arm straight and in front of M chest.

4 Pause.

5-8 M: Step fwd R,L,R, changing places with W and making 1/2 CW turn.

W: Step L,R,L spinning 1 1/2 CW turn, finish facing M.

OPEN W TO SIDE (Begin in closed ptr pos, W uses opp ftwk and direction.)

1 Releasing L hand, step on L across behind R, and turn 1/4 CCW, using L hand to push W into 1/4 CW turn.

2 Step fwd on R, R hip in next to W L hip.

3 Step fwd on L, turning 1/2 CW, releasing R arm from W back.

4 Pause, putting L hand on W back, W rest R hand on M L shldr.

5-8 Repeat cts 1-4, reversing ftwk and turning directions.

COMBINATION 1

1/2 of Basic; W turns R; M turns R; W turns R (begin sequence in ptr. position).

1 1-4 1/2 of Basic, M removes R hand from back of W.

5-8 M: Complete Basic and lift L hand; W: Full turn R under his arm.

2 1-4 M: Full turn R, lowering hands and switching W's R hand to his R; W: 1/2 Basic.

5-8 M: 1/2 Basic and lift R hand; W: Full R turn under his arm.

COMBINATION 2

Double hand turn; W hands behind M's neck (begin sequence in double hand hold pos).

1 1-4 1/2 Basic, M swing hands up.

5-8 M: 1/2 Basic as he turns W; W: Full R turn, end with hands crossed.

2 1-4 1/2 Basic, M guides hands down and up.

5-8 M places W hands up over his head and to back of his neck.

3 1-4 1/2 Basic, M: Drops W hands and lowers his arms; W: Hands remain on M shldrs.

5-8 M: Bring hands up to insides of W elbows, push her arms out so they release from his shoulders, and take a double hand hold, or ptr pos.

Presented by Susan Cashion

FOLK DANCE CAMP - 2000

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 34 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 recreational class.

If you are a newcomer to square dancing, then try the squares at Once Over Lightly. They are very easy to do and are enjoyed by everyone, from beginners to experienced dancers.

- | | |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY | 13. TURN BACK FAMILY |
| a. Right | a. "U" turn back |
| b. Left | 14. SEPARATE FAMILY |
| 2. FORWARD & BACK | a. Separate |
| 3. DO SA DO | b. Divide |
| a. Reverse Do Sa Do | 15. COURTESY TURN |
| 4. SWING | 16. LADIES CHAIN FAMILY |
| 5. PROMENADE FAMILY | a. Two ladies (reg & 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. ALLEMANDE THAR |
| a. Outside couple | 32. SHOOT THE STAR |
| b. Ring (one couple) | 33. SLIP THE CLUTCH |
| 12. HALF SASHAY FAMILY | 34. COUPLES WHEEL AROUND |
| a. Half sashay | |
| b. Rollaway | |
| c. Ladies in, Men sashay | |

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Singing:		
"Good Old Summertime"	Blue Star 2239 B	PALOMINO RECORDS, INC. 2905 Scenic Dr. Marion, OH 43302-8386
"I Found a New Baby"	Blue Star 2263 B	
"Summer Sounds"	Blue Star 2265	
"Schatzie"	Blue Star 2260	
"Hi Neighbor"	Blue Star 2360	
"Travel On"	Blue Star 2363	
"Sprechen Sie Deutsch"	Blue Star 2366	
"Cincinnati Waltz Quadrille"	Blue Star 2378	
"Four Leaf Clover"	Blue Star	
"With" (Hoedown)	Blue Star 2376	
Contra and Quadrille:		
"Glise a Sherbrooke"	KDF	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 (800) 446-1209
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS, INC.
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
"Gordo's Quadrille"	Square Dancetime 002	JACK MURTHA ENTERPRISES Box 3055 Yuba City, CA 95991
Rounds:		
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS, INC.
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
Miscellaneous:		
"The Bird Dance"	AVIA Disk AD831	
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION
"Jerry Helt's Community Dance Party"	Video and Cassette Tape	
"Down on the Farm"	Telarc CD 89263 Telarc CS 30263	TELARC INTERNATIONAL 23307 Commerce Park Rd. Cleveland, OH 44122
"Sunflower" line dance	Coll 6367	Palomino Records, Inc.
"Jiffy Mixer" line dance	Windsor 4684	Palomino Records, Inc.

Square Dance—continued

ALLEMANDE LEFT & ALLEMANDE THAR
GENTS BACK UP IN AN ALLEMANDE THAR
REMAKE THE THAR 1, 2, 3,
LADIES BACK UP, GENTS PUSH
EVERYBODY GO RIGHT & LEFT GRAND

HEADS FORWARD, PASS THE OCEAN, LADIES
TRADE BOYS EXTEND, RECYCLE, CENTERS
PASS THRU
STAR THRU (LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE LINES
PASS THRU, WHEEL & DEAL
CENTERS STEP TO AN OCEAN WAVE
BOYS EXTEND, RECYCLE
CENTERS PASS THRU, STAR THRU
(LINES OF FOUR WITH PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD, STEP TO A TIDAL WAVE
LINEAR CYCLE, STAR THRU
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, STAR THRU, ALL DOUBLE
PASS THRU,
EVERYBODY "U" TURN
CENTERS DO THE CENTER PART OF LOAD THE
BOAT
THE OTHERS DO THE CENTER PART OF LOAD THE
BOAT
ALL CLOVERLEAF
CENTERS ZOOM, NEW CENTERS PASS THRU, LEFT
ALLEMANDE

HEADS SQUARE THRU FOUR HANDS,
ALL PASS THRU, ALL "U" TURN
DO THE CENTER PART OF LOAD THE BOAT, TAG
THE LINE
LEADERS "U" TURN, LEFT ALLEMANDE

HEADS ROLL AWAY A HALF SASHAY
HEADS FORWARD, TOUCH 1/4, WALK & DODGE
CIRCLE FOUR, LADIES BREAK IN LINES OF FOUR
LINES PASS THRU, WHEEL & DEAL
CENTERS PASS THRU, SWING THRU
BOYS RUN RIGHT (LINES OF FOUR WITH
PARTNER)

GENTS LEAD, REVERSE THE FLUTTER WHEEL
LADIES LEAD, DIXIE STYLE TO AN OCEAN WAVE
TRADE THE WAVE, BOYS RUN RIGHT &
PROMENADE

HEADS WHEEL AROUND, STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS PASS THRU, PARTNER TRADE
GENTS LEAD, REVERSE FLUTTER WHEEL
LADIES LEAD, DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN, RECYCLE, SQUARE THRU °
LEFT ALLEMANDE, ETC.

HEADS PASS THRU, PARTNER TRADE
SIDES PASS THRU, PARTNER TRADE
ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS WALK & DODGE & CLOVERLEAF
SIDES WALK & DODGE, LEFT ALLEMANDE
SWING YOUR PARTNER
(SQUARE HAS ROTATED 1/4 RIGHT)

ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS FOLLOW YOUR NEIGHBOR & SPREAD
SIDES RIGHT HAND TRADE & ROLL TO FACE
HEADS LINEAR CYCLE (GOT LINES)
LINES FORWARD, STAR THRU
CENTERS PASS THRU, LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD TOUCH 1/4, COORDINATE
COUPLES CIRCULATE, LADIES HINGE
DIAMOND CIRCULATE, LADIES FACE IN, GENTS
EXTEND
GENTS RUN RIGHT, EVERYBODY FORWARD,
STAR THRU
LEFT ALLEMANDE, ETC.

HEADS STAR THRU, PASS THRU, RIGHT & LEFT
THRU
VEER LEFT, LADIES HINGE, DIAMOND
CIRCULATE
FLIP THE DIAMOND, SWING THRU, BOYS TRADE
BOYS RUN, COUPLES CIRCULATE, WHEEL & DEAL
LEFT ALLEMANDE, ETC.

HEAD LADIES CHAIN ACROSS
SIDES LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, CENTERS "U" TURN
CENTERS DO THE CENTER PART OF LOAD THE
BOAT
THE OTHERS CLOVERLEAF, LEFT ALLEMANDE
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, STAR THRU, PASS THRU
CIRCLE FOUR TO A LINE, PASS THRU, WHEEL &
DEAL
DOUBLE PASS THRU, CENTERS "U" TURN
CENTERS DO THE CENTER PART OF LOAD THE
BOAT
ALL THE GENTS RUN RIGHT, LEFT ALLEMANDE

HEADS FORWARD, STAR THRU, ALL DOUBLE
PASS THRU
CENTERS "U" TURN, THE OTHERS CLOVERLEAF
CENTERS DO THE CENTER PART OF LOAD THE
BOAT
LEFT ALLEMANDE, ETC.

HEADS PASS THRU, SEPARATE AROUND ONE,
LINE UP FOUR
LINES FORWARD, STAR THRU, DOUBLE PASS
THRU
CENTERS "U" TURN, DO THE CENTER PART OF
LOAD THE BOAT
ALL THE GENTS RUN RIGHT, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, BEND THE LINE
FLUTTER WHEEL, LADY IN THE LEAD
DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN, SWING THRU
TURN THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, BEND) THE LINE
LINES PASS THRU, PARTNER TRADE
GENTS LEAD, REVERSE FLUTTER WHEEL
LADIES LEAD, DIXIE STYLE TO AN OCEAN WAVE
BOYS CROSS RUN, SWING THRU
TURN TIIRU, LEFT ALLEMANDE

HEADS ROLL AWAY A HALF SASHAY
SIDES PASS THE OCEAN, SCOOT BACK (SAME
SEX)
CENTER LADIES CROSS RUN, BOYS RUN RIGHT
WHEEL & DEAL, PASS THRU, TRACK TWO
BOYS CIRCULATE, BOYS RUN, COUPLES
CIRCULATE
BEND THE LINE, LEFT ALLEMANDE, ETC.
HEADS LEAD RIGHT, CIRCLE TO A LINE
LADIES CHAIN ACROSS

LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, FACE THE ONE BESIDE YOU
PASS THRU, WHEEL & DEAL
LADIES STEP TO AN OCEAN WAVE
SCOOT BACK, EXTEND
LINES FACING OUT, WHEEL & DEAL
DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT
COUPLE RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS PASS THRU, PARTNER TRADE
REVERSE FLUTTER WHEEL, SWEEP 1/4 RIGHT
ALL DOUBLE PASS THRU, TRACK TWO
ALL EIGHT CIRCULATE, SWING THRU
SWING YOUR CORNER & PROMENADE

HEADS SQUARE THRU FOUR HANDS
SWING THRU, SPIN THE TOP, LINEAR CYCLE
PASS TO THE CENTER, CENTERS SQUARE THRU æ
LEFT ALLEMANDE, ETC.

HEADS FORWARD, SWING THRU, SPIN THE TOP
LINEAR CYCLE, SLIDE TIIRU, PASS THRU
LEFT ALLEMANDE

ALLEMANDE LEFT IN THE ALAMO STYLE
SWING TIIRU, SWING THRU AGAIN
HEADS WALK & DODGE
HEADS WALK & DODGE
SIDES WALK & DODGE
BOYS RUN RIGHT, SWING THRU
LADIES "U" TURN BACK
(SQUARE HAS ROTATED ° RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A Line
LINES FORWARD, TOUCH 1/4, COORDINATE
COUPLES CIRCULATE TWO PLACES - - - -
BEND THE LINE, PASS THRU, BEND THE LINE
SLIDE THRU, LEFT ALLEMANDE
(SQUARE HAS ROTATED ° RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD, TOUCH °, COORDINATE - - - -
BEND THE LINE, PASS THRU, BEND THE LINE
LINES PASS THRU, ALL "U" TURN, LEFT
ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, BEND THE LINE
 FLUTTER WHEEL, LADY IN THE LEAD
 DIXIE STYLE TO AN OCEAN WAVE
 BOYS CROSS RUN, SWING THRU
 TURN THRU, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, BEND THE LINE
 LINES PASS THRU, PARTNER TRADE
 GENTS LEAD, REVERSE FLUTTER WHEEL
 LADIES LEAD, DIXIE STYLE TO AN OCEAN WAVE
 BOYS CROSS RUN, SWING THRU
 TURN THRU, LEFT ALLEMANDE

HEADS ROLL AWAY A HALF SASHAY
 SIDES PASS THE OCEAN, SCOOT BACK (SAME
 SEX)

CENTER LADIES CROSS RUN, BOYS RUN RIGHT
 WHEEL & DEAL, PASS THRU, TRACK TWO
 BOYS CIRCULATE, BOYS RUN, COUPLES
 CIRCULATE
 BEND THE LINE, LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LADIES CHAIN ACROSS
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, FACE THE ONE BESIDE YOU
 PASS THRU, WHEEL & DEAL
 LADIES STEP TO AN OCEAN WAVE
 SCOOT BACK, EXTEND
 LINES FACING OUT, WHEEL & DEAL
 DOUBLE PASS THRU, FIRST COUPLE LEFT, NEXT
 COUPLE RIGHT
 (LINES OF FOUR WITH PARTNER)

CHASE RIGHT

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4
 LINES PASS THRU, TWO MEN CHASE TWO LADIES
 RIGHT
 COUPLES CIRCULATE, WHEEL & DEAL
 DO-SA-DO TO AN OCEAN WAVE, BOYS RUN
 RIGHT
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, CENTERS IN, CASTOFF °
 LINES PASS THRU, TWO MEN CHASE TWO LADIES
 RIGHT

COUPLES CIRCULATE, WHEEL & DEAL
 DO-SA-DO TO AN OCEAN WAVE, BOYS RUN
 RIGHT
 LEFT ALLEMANDE, ETC. (1P-2P LINE)

HEADS PASS THRU, CHASE RIGHT
 BOX CIRCULATE ONE POSITION, WALK & DODGE
 CLOVERLEAF, ALL DOUBLE PASS THRU
 FACE THE ONE BESIDE YOU
 LINES PASS THRU, TWO MEN CHASE TWO LADIES
 RIGHT
 COUPLES CIRCULATE ONE PLACE
 WHEEL & DEAL, DO-SA-DO TO A WAVE
 BOYS RUN RIGHT, LINES PASS THRU, GENTS "U"
 TURN
 LEFT ALLEMANDE (THE SQUARE HAS ROTATED °
 RIGHT)

SIDES PASS THRU & PARTNER TRADE
 HEADS SQUARE THRU FOUR HANDS, DO-SA-DO,
 STAR THRU
 PASS THRU, CHASE RIGHT, SPLIT CIRCULATE
 WALK & DODGE, ENDS CLOVERLEAF, OTHERS
 "U" TURN
 NEW HEADS FLUTTER WHEEL
 NEW SIDES FLUTTER WHEEL
 (THE SQUARE HAS ROTATED ° RIGHT)

Presented by Jerry Helt

Contra 2000

(U.S.A.)

By Jerry Helt.

Music:

Formation: Contra lines. 1, 3, 5, 7 crossed over and active.

Meas

Pattern

- | | |
|-------|---|
| 1-8 | Actives down the outside, inactives gypsy your own. |
| 9-16 | Actives up the outside, back to place. |
| 17-24 | Inactives down the outside, actives gypsy your own. |
| 25-32 | Inactives up the outside, back to place. |
| 33-40 | Lines forward up & back again. |
| 41-48 | Lines pass thru, turn alone. |
| 49-56 | Lines forward up & back again. |
| 57-64 | Right & left thru. |

(You may substitute swing or do-sa-do for the gypsy.)

Presented by Jerry Helt

Jiffy Mixer

(U.S.A.)

Dance composed by Jerry and Kathy Helt.

Music: Windsor No. 4684, music by the Pete Lofthouse Band.

Formation: Cpls in Butterfly pos, M's back twd ctr of hall. Steps are described for the M, W dances opp ftwk.

Meas

Pattern

INTRODUCTION

- 1-4 **Wait; wait; balance apart; balance together; touch:**
Wait 2 meas; balance bkwd on L twd ctr of hall (W away on R); touch R toe beside L ft; balance fwd on R twd ptr; touch L toe beside R ft.

DANCE

- 1-4 **Heel, toe; heel, toe; side, close; side, touch:**
In Butterfly pos, strike L heel to floor fwd and twd L side, touch L toe beside R ft; repeat; step on L to L side in LOD, close R to L taking wt on R; step again on L to L side in LOD, touch R toe to floor beside L ft keeping wt on L.
- 1-4 **Heel, toe; heel, toe; side, close; side, touch:**
Repeat meas 1-4 starting with R and moving in RLOD.
- 9-12 **Chug, clap; chug, clap; chug, clap; chug, clap:**
Releasing hands, ptrs do four "chugs" away from each other with wt on both ft, M moving twd ctr of hall and W moving bkwd twd wall, clapping hands on the upbeat of the music following each chug.
- 13-16 **Walk to R, — ; two, — ; three, — ; four, — (to Butterfly):**
Start with L, take four slow, swaggering steps fwd and diag to R, progressing to new ptr, ending in Butterfly pos, M's back twd ctr of hall, ready to repeat the dance.

Perform entire dance for a total of eight times, ending with new ptrs bowing at the finish of the eighth sequence.

Note: Jiffy Mixer is also enjoyable to dance, especially for youngsters, in a single circle, all facing in with hands joined, all using the same ftwk (starting with L ft), but not progressing to a new ptr with each cycle of the dance.

Presented by Jerry Helt

Sunflower

(U.S.A.)

Dance choreographed by Robbie Carrington.

Music: Sunflower by Glen Campbell (Coll-6367)

Formation: Line dance.

Cts

Pattern

- 1-8 **4 fwd shuffles:**
R-L-R (cts 1,&,2); L-R-L (cts 3,&,4). R-L-R (cts 5,&,6); L-R-L (cts 7,&,8).
- 9-12 **Touch R ft fwd, side, back, side.**
- 13-16 **R ft fwd; 1/4 turn L; clap twice:**
Step fwd on R, taking wt and turn 1/4 L (shift wt to the L ft); clap twice.
- 17-20 **Vine R:**
Step on R to R; step on L behind R; step on L to L; kick R ft fwd.
- 21-24 **Vine L:**
Step on L to L; step on R behind L; step on L to L; kick R ft fwd.

Presented by Jerry Helt

Ajnzerica (Enzerica)

(Croatia)

This lively dance is from the Croatian region of Zagorje, located in the northwestern part of Croatia, near Zagreb. According to the legends told by old villagers in Marija Bistrica (a town known for pilgrimages to its sanctuary of Marija Bistrica), Gypsy musicians from around the town of Varaždin played Ajnzerica (Enzerica) for church festivities. Local villagers took the dance and music back to their own villages, where it is still danced at weddings and holiday festivities. The dance was researched by Željko Jergan in the village of Mače, near Marija Bistrica in 1979. The circle version of this dance was presented by Željko Jergan at the 1995 Santa Barbara Symposium. The cpl version was presented at workshops in southern California during January of 1996. The name of the dance is a nonsensical word.

Pronunciation: EYEN-seh-ree-tseh

Music: Tape: "Croatian Folk Dances, Vol. I" by Jerry Grčevich, Side A/6; 2/4 meter
"Skitnice," Side B/4
CD: "Skitnice," Band 17.

Formation: Individuals in a closed circle, facing ctr. For cpl version, M is to L of ptr.

Steps: Polka: Flat-footed two-steps: small leap onto L (ct 1); step R-L with small running-style steps (cts 2,&). Step alternates. This step can be done moving fwd, bkwd, or turning.

Cpl polka: When turning as a cpl, the upper body bends slightly sdwd L when beg the polka with L ft, and bends sdwd R when beg with R ft. Cpls join in shldr/shldr-blade pos. W hands are on M shldrs, M hands high on W shldr blades. The arms are rounded at shldr level (as if holding a beach ball), W arms are touching M arms.

Jumps: All jumps are flat-footed and done with slightly bent knees.

Styling: When M hands are free, they are low on the hip with fingers fwd, while W hands are on the waist with fingers fwd. Ftwk small, close to floor, and flat-footed.

Meas

Pattern

- INTRODUCTION. None.

FIGURE I

- 1-4 8 claps with hands at approx chest level.
- 5-8 With hands on hips and facing ctr, do 8 jumps on both ft in place, turning 1/4 R (CW) on each jump (2 per meas). Note: 8 jumps = 2 complete turns. This is optional, if you wish to do 1/2 turns that is OK also. The jumps are heavy, flat-footed with ft slightly apart.
- 9-12 Do 8 jumps on both ft in place, turning L (CCW).
- 13-14 Facing ctr, do 3 jumps, with accent, on both ft in place (option, turn R once), or stamp R ft 3 times in place without wt (cts 1,2,1); hold (ct 2).

FIGURE II

- 1 Facing ctr, join hands in V-pos, step on R to R (ct 1); close L to R with wt (ct 2).
- 2 Jump onto both ft in place (ct 1); step on L to L (ct 2).
- 3 ~~Move R twd L, then step fwd on R twd ctr (cts &-1); close L to R (ct 2).~~
- 4 Step on R to R (ct 1); close L to R (ct 2).

Ajnzerica (Enzerica)—continued

- 5 Jump onto both ft in place (ct 1); step bkwd on L (ct 2).
- 6 Jump bkwd onto R as L closes to R, landing on both ft (ct 1); jump in place on both ft again (ct 2).
- 7 Step on R to R (ct 1); close L to R (ct 2).
- 8 Step on R to R (ct 1); close L (ct 2).
- 9-14 Repeat meas 1-6.
- 15-16 Jump onto both ft 3 times with accent or stamp R 3 times slightly fwd (cts 1,2,1); hold (ct 2).
- 17-32 Repeat meas 1-16. (2 times in all)

FIGURE III

When doing this figure as a cpl dance, W use opp ftwk.

- 1-3 Moving fwd twd ctr, beg L, do 3 polka steps, alternating ftwk.
- 4 Jump fwd onto both ft, ft slightly apart, knees bent (ct 1); hold (ct 2).
- 5-8 Repeat meas 1-4, beg R and moving bkwd.
- 9 Small leap onto L slightly to L (ct 1); step R, L in place (cts &,2).
Cpls turn slightly twd ptr, MR and WL hands move slightly bkwd.
Note: Ftwk is flat-footed.
- 10 Repeat meas 9 with opp ftwk. Cpls turn to face ctr.
- 11-12 Jump 3 times (flat-footed) in place or stamp L ft 3 times slightly fwd (cts 1,2,1); hold (ct 2).
- 13-24 Repeat meas 1-12. (2 times in all)

INTERLUDE

- 1-2 During the 4-ct pause in the music, yell "repeté" (reh-peh-teh) which translates "more" in French; you may also clap 3 times (cts 1,2,1); hold (ct 2).

CIRCLE VERSION OF DANCE

Repeat dance from beg. The circle version of the dance is done a total of 2 times.

COUPLE VERSION OF DANCE

Repeat Fig I-II.

FIGURE IIIA: CPL VERSION (POLKA)

- 1-4 Cpls face (M face LOD), join in shldr/shldr-blade pos, and do 3 polka steps and a jump onto both ft (see Fig III, meas 1-4), beg ML, WR, turning CW 1 1/2 times while moving in LOD. M end facing RLOD, W facing M.
- 5-8 Do 3 polka steps and a jump, beg MR, WL, cpls turn CCW 1-1/2 times while moving in RLOD. M end facing LOD, W facing M.
- 9-10 Cpls turn CW 1 time in place with 2 polka steps. M end facing LOD, W facing M.
- 11-12 Do 3 jumps in place (flat-footed) with accent.
- 13-14 Repeat meas 1-8 (cpl version).

Dance notes by Željko Jergan and Dorothy Daw 1-96
Presented by Željko Jergan

Igrajte mi

(Croatia)

This region of Polluplje is a picturesque territory in central Croatia which is situated near the Kupa River, south of the capital city of Zagreb. This small region has a wealth of different costumes, music, and customs. This dance was usually done for all festivities, especially weddings. Musical accompaniment was traditionally with two violins, bugarija, and bass, and sometimes a tamburitza orchestra. Željko Jergan first researched this region in 1976 and continues to this day. The name translates as "play for me."

Pronunciation: EE-grah-ee-teh mee

Music: Tape: "Let's Dance" by Skitnice, Side A/4 2/4 meter
CD: "A Road Less Traveled" by Skitnice, Band 6.

Formation: Closed circle alternating M and W (6-8 dancers). Hands joined in back-basket pos with M arms lower and W hands higher, or back-basket (L over R).

Steps: Slow buzz: Step on R across L with heavy accent on full ft (ct 1); step on L ball of ft to L (ct 2). (1 buzz per meas)

Fast buzz: Step R across L with slightly bent knee (ct 1); step on L ball of ft to L (ct &); repeat cts 1, & (cts 2,&). (2 buzz per meas)

Side, behind, and stamps: Move sdwd R.

Meas 1: Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); stamp L slightly fwd (ct &).

Meas 2: Step on L in place (ct 1); stamp R slightly fwd (ct &); small hop on L in place (ct 2); stamp R again slightly fwd (ct &).

Styling: Alternating bouncy walks (first part of the melody) with buzz/stamp sequences (second part).

Meas

Pattern

8 meas

INTRODUCTION

FIGURE I: ROCK IN AND OUT

Facing ctr and moving slightly to L (RLOD)

- 1 Moving twd ctr, step on R in front of L diag in with double bounces (cts 1,2).
- 2 Step on L slightly diag L bkwd with double bounces (out of circle).
- 3-8 Repeat meas 1-2 three times. (4 times in all)

FIGURE II: SLOW BUZZ

- 1-8 Facing ctr and moving to L (RLOD), do 8 slow buzz steps.

FIGURE III: SIDE BEHIND AND STAMPS

- 1-8 Facing ctr and moving sdwd R (LOD), do 8 side behind and stamp step sequences.

FIGURE IV: FAST BUZZ

- 1-8 Facing ctr and moving to L (RLOD), do 16 fast buzz steps.

Sequence: Done 3 times in all: Fig I; Fig II; Fig I; Fig III; Fig I; Fig IV.

Dance notes by Željko Jergan and Dorothy Daw 1-96
Presented by Željko Jergan

Igrajte mi mužikaši

sop. I - graj - te mi mu - ži - ka - ši,

alto

tenor

vi ste sa - mi ne - va - la - ši.

Hej, haj, hu-ja haj, cim-be lim-be bum bum bum!

IGRAJTE MI MUŽIKAŠI, VI STE SAMI NEVALAŠI.
 (Chorus) /:/ Hej, haj, huja haj, cimbe limbe, bum, bum, bum. /:/
 JEVICA JE SIRA KRALA, ĐUREKO ZA MITO DALA.
 JEVICA JE TANCARICA, KAK NA DROTU ZVONČARICA.
 ĐUREK SE JE JAKO ŠTIMAL, KAJ ON JEVU RAD BI IMAL.
 IGRAJTE MI MUŽIKAŠI, VI STE SAMI NEVALAŠI.
 SAKO DELO KONEC IMA, SAMO MOJA LJUBAV NEMA.

Musicians, play for me, because that's all you know how to do.
 A girl Jevica stole a piece of cheese and gave it to George to please him.
 Jevica is one of the best dancers in the village.
 George was hoping that he could have Jevica.
 Musicians, play for me, because that's all you know how to do.
 Everything has an end, except my love for you is never ending.



Igre Bosanske Krajine

(Bosnia)

This is a mini 3-dance suite: Treskavac, Papučica, Zavrzlama.

Bosanska Krajina is a remote and isolated area. It has preserved its authentic dances, songs, and customs for generations. At the end of a day working in the fields, and during wedding celebrations, the villagers would take part in some light-hearted dances, mostly accompanied by the šargija, a tambura instrument indigenous to the region. In all aspects of this culture, an Eastern influence can be felt. Željko learned these dances from Vaso Popović, a Bosnian ethnomusicologist, in the 1980s. The name translates as "dances from Bosanska Krajina region."

Pronunciation:

Music: Tape: "Let's Dance" by Skitnice, Side B/1 2/4 meter
CD: "A Road Less Traveled" by Skitnice, Band 20.

Formation: Open and closed circle, alternating M and W, facing the ctr. Hands joined in V-pos with elbows slightly bent.

Styling: Flat-footed steps. Body slightly bent fwd from hips during first and third dances.

Meas

Pattern

DANCE #1: TRESKAVAC (TREHS-kah-vahts)

Formation: Circle, alternating M and W with hands joined in V-pos.

Rhythm: S, Q, Q throughout this dance.

Sequence: This dance is done a total of three times.

4 meas INTRODUCTION. No action.

PART I

- A 1 Step on R to R bending knees (ct 1); close L beside R and bounce on both ft (ct 2); bounce again on R as L lifts slightly off floor, under body (ct &).
2-8 Repeat meas 1, alternating ftwk and direction seven more times (8 in all).

PART II

- B 1 Repeat ftwk of Part I, meas 1, except move diag R fwd twd ctr. (R, bounce, bounce).
2 Repeat meas 1 with opp ftwk, except move diag L fwd twd ctr. (L, bounce, bounce).
3 Moving bkwd out of circle, step back on R (ct 1); hop twice on R as L circles bkwd (cts 2,&).
4 Step L, R, L in place (cts 1,2,&).
5-8 Repeat meas 1-4 once more (2 in all).

DANCE #2: PAPUČICA (PAH-poo-chee-tsah)

Formation: Part I, cpls facing LOD with hands joined in V-pos. Part II, circle, cpls facing ctr with hands in V-pos.

Sequence: This dance is done a total of three times.

INTRODUCTION. None.

Igre Bosanske Krajine—continued

PART I

- A 1 Moving in LOD, step R, L, R (cts 1,&,2); hop on R (ct &).
 2-8 Repeat meas 1, moving in LOD, but alternating ftwk, 7 more times (8 in all).

PART II

- B 1 Retaining hand hold and facing ctr, step R, L, R hop R—M move bkwd out of circle and W move fwd twd ctr (cts 1,&,2,&).
 2 Stepping LRL-hop, M move fwd twd ctr while W move bkwd out of circle.
 3 Stepping RLR-hop, M move bkwd while W move fwd to reform orig circle.
 4 Releasing hands with neighboring cpl, stepping LRL-hop (W RLR-hop), M raise joined hands (MR-WL) and turns W-CW (R) once.
 5-8 Rejoin hands and repeat meas 1-4.

DANCE #3: ZAVRZLAMA (ZAH-vrr-slah-mah)

Formation: Closed circle facing ctr with hands joined in V-pos.

Sequence: This dance is done a one time through as described.

INTRODUCTION. None.

PART I

- A 1 Moving sdwd R, step on R to R (ct 1); close R beside L (ct &); repeat side-close to R again (cts 2,&).
 2 Step on R to R (ct 1); close R beside L (ct &); small drop on R to R as L lifts slightly off of floor under body (ct 2); hold (ct &). Cue, meas 1-2: 7 steps sdwd, accent on down.
 3-8 Repeat meas 1-2, alternating ftwk and direction, three more times (4 in all).

PART II

Arms: With elbows lifted slightly, arms straighten as hands push twd floor on each step.

- B 1 Drop fwd on R (ct 1); hold (ct 2).
 2 Small leap bkwd on L (ct 1); hold (ct 2).
 3 Step R, L, R in place (cts 1,&,2).
 4-12 Repeat meas 1-3 three more times (4 in all).

Dance notes by Željko Jergan and Dorothy Daw 1-96

Presented by Željko Jergan

Kola iz Slavonije

(Slavonia, Croatia)

Slavonia is the richest agricultural region (known as the bread basket) in Croatia. For this reason, folk traditions have remained unchanged for centuries. The wealth of this region is reflected in the dances, songs, and costumes. Most of the dances in Slavonia surround the musicians, who are in the center of a circle. Musical accompaniment featured the wooden flute (dvojnica), bagpipe (gajde), and tambura (samica), or a full tambura orchestra. Slavonian people dance to celebrate any occasion—weddings, harvest, church celebrations, or any other daily occurrence that merits celebration. The name translates as “circle dance from Slavonija (Slavonia).”

Pronunciation: KOH-la eez slah-VOH-nee-yeh

Music: Tape: “Let’s Dance” by Skitnice, Side B/6

2/4 meter

CD: “A Road Less Traveled” by Skitnice, Band 19.

Formation: Closed circle alternating M and W. Face ctr with hands joined in front basket pos (R over L).

Steps: Drmeš #1 (side-close to L and R)

Meas 1: Moving sdwd L, step on R beside L with bounce (ct 1); close R beside L with bounce (ct 2); bounce on both in place, most of wt on R (ct &). (S,Q,Q)

When moving sdwd R, use opp ftwk.

Drmeš #2 (sdwd L):

Meas 1: Step on L to L, leaving R in place and bounce on both ft, most of wt on L (ct 1); bounce on both, wt evenly distributed (ct 2); bounce on both, most of wt on L (ct &).

Meas 2: Step on R beside L, bounce on both (ct 1); bounce on both again (ct 2); bounce on L with R toe on floor, sharply lower R heel with accent (ct &).

Šaranje (step-hop fwd and bkwd; step-hop in RLOD):

Styling: The drmeš (shaking dance) is done flat-footed, with very small steps and movements. Smaller movements are most stylistically correct. The Šaranje (step-hop in and out sequence) is done with a down accent.

Meas

Pattern

4 cts

INTRODUCTION

Music One

FIGURE I: DRMEŠ (Side-close R and L) (Instrumental)

Facing ctr and moving slightly to L (RLOD)

1-4 Do 4 Drmeš #1 steps sdwd L. (L-close, 4x)

5-8 Repeat meas 1-4 with opp ftwk and direction. (R-close, 4x)

FIGURE II: LEAPS (Instrumental)

1 Facing ctr, small leap L to L as R moves close to L ankle (ct 1); small leap on R to R as L moves close to R ankle (ct 2).

2 Bounce on R as L heel taps fwd on floor (ct 1); bounce on R and tap L heel again (ct &); step on full L ft where it touched (ct 2); quickly step on R back to place (ct &).

3-8 Repeat meas 1-2 three more times. (4 in all)

Repeat Fig I and II twice more. (3 in all)

Kola iz Slavonije—continued

Music Two

FIGURE III: DRMEŠ #2 (Instrumental)

1-16 Do 8 Drmeš #2 steps sdwd L.

FIGURE IV: ŠARANJE (Step-hop in and out) (Instrumental)

This step is done with a down accent on the step.

- 1 Facing and moving twd ctr, step-hop on L in front of R (cts 1-2). Hips turn slightly twd R.
 2-4 Repeat meas 1 three times twd ctr, alternating ftwk. (4 in all)
 5 Moving bkwd, step-hop on L directly behind R (reel) (cts 1,2); Hips remain twd ctr.
 6-8 Repeat meas 5 three times alternating ftwk and moving bkwd. (4 in all)
 9-16 Repeat meas 1-8. (in and out)
- 1-32 Repeat Fig III and Fig IV.

Music Three

FIGURE V: ŠARANJE (Step-hop in RLOD) (Vocal)

- 1-4 Facing L (RLOD), do 4 step-hops fwd, beg L. Turn to face R (LOD) on last hop.
 5-8 Facing R (LOD), do 4 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.
 9-10 Facing L (RLOD), do 2 step-hops fwd, beg L. Turn to face R (LOD) on last hop.
 11-12 Facing R (LOD), do 2 step-hops bkwd, beg L. Turn to face L (RLOD) on last hop.
 13-16 Repeat meas 9-12. (2 step-hops fwd, 2 bkwd)

1-16 Repeat Fig III (Instrumental and spoken)

1-16 Repeat Fig V (Vocal)
 End with two stamps R-L.

Sequence: Music One: Fig I-II—3x
 Music Two: Fig III-IV—3x
 Music Three: Fig V-III-V

Dance notes by Željko Jergan and Dorothy Daw 10-98
 Presented by Željko Jergan

Moj Dragane

(Lika, Croatia)

Moj Dragane translates as "my sweetheart." The plains of the Lika region of Croatia are divided from the coastal area by the Velebit mountains. Lika is part of the Dinaric dance zone of Croatia. The dances reflect a strong influence of the Adriatic Zone. This dance is a maiden's walking dance, usually done before Ličko kolo. Musical accompaniment is the dangubica, a kind of tambura. Željko Jergan did research in the region from 1981 to 1983.

Pronunciation: MOY drah-GAH-neh

Music: Tape: "Let's Dance" by Skitnice, Side B/3
CD: "A Road Less Traveled" by Skitnice, Band 14.

Rhythm: 6/8 meter counted: 1-2-3 4-5-6
1 2

Formation: Traditionally the dance beg with an open circle, then closes as dance continues. For recreational purposes, dance is done only as a closed circle. In a circle, hands are joined in V-pos. When dancing individually, W have back of wrists on hips; M tuck thumbs into belt or have hands on hips like W.

Styling: Heavy, earthy walking steps with a slight swagger/sway of the hips during turns.
Swagger/sway: When putting wt onto a ft, the hips move over the weighted ft while the upper body stays in pos. This movement is subtle and should *not* be overdone.

Meas

Pattern

4 meas INTRODUCTION. No action.

FIGURE I: WALK IN RLOD (Instrumental)

1-2 Facing and moving to L (RLOD), walk L, R, L fwd (cts 1,2,1); step (rock) bkwd on R (ct 2).
3-8 Repeat meas 1-2 three times (4 times in all).

FIGURE II (Vocal)

1 Facing and moving to L (RLOD), walk fwd L, R (cts 1,2).
2 Step fwd on L in RLOD as R lifts low in front of L, turning to face ctr (ct 1); step on R beside L as L lifts low across R, turning to face RLOD (ct 2).
3-4 Releasing hands, turn R once in place walking L, R, L, R with swagger/sway (cts 1,2,1,2).
5-8 Rejoin hands and repeat meas 1-4, except do not rejoin hands at end.

FIGURE III

1 With hands on hips, repeat Fig II, meas 1 (walk L, R).
2 Step fwd on L in RLOD as R lifts low in front of L, turning to face ctr (ct 1); quickly drop on R as L quickly lifts low in front of R, turning to face RLOD (ct 2).
3-4 Repeat Fig II, meas 3-4 (turn in place L, R, L, R).
5-8 Repeat meas 1-4.

Sequence: Instrumental—Fig I; Vocal—Fig II; Vocal—Fig III; repeat once from beg.

Dance notes by Željko Jergan and Dorothy Daw 10-98
Presented by Željko Jergan

Rokoko

(Bačka, Croatia)

This dance comes from the Bačka region (which is part of the Vojvodina region) where the Croatian people live in the areas between the Danube and Tisa rivers. In numerous debates and written articles about these people, they are often referred to as the Bunjevci and Šokci. The region is situated around the ancient town of Bač—which was once a district and also the seat of the Catholic Church. This is how it got its Slavic place-name. The migration of the Dalmatian Croats in the Bačka region (upon liberation from the Turks) did not happen at the same time. Their arrival occurred from the beginning of the 15th to the end of the 17th century. Despite the long period of their being among other nationalities, the Bačka Croats have survived and kept their speech patterns “ikavian” as well as their wealth of costumes and art forms. This dance is done during wedding and during other social gatherings. The dance was learned by Željko Jergan in 1987 at the *Smotra Folkloru Zagreb* and in 1989 at *Dakovački Vezovi* (from a Village Group from Tavankut), which are both annual folklore festivals in Croatia. The name translates as “beautifully dressed girl.”

Pronunciation: ROH-koh-koh

Music: Tape: “Croatian Folk Dances, Vol. I” Side B/2, 2/4 meter
 “Treasury of Croatian Dances” by Jerry Grcevich, “Let’s Dance” by Skitnice
 CD: “A Road Less Traveled” by Skitnice.

Formation: Closed Circle beg hands joined in V-pos and changing to W-pos and shldr hold.
 The more traditional form has M facing ctr and forming a closed inside circle joining hands in V-pos. W form a circle behind the M, with W R hand on M L shldr and the W L hand on M L wrist.

Individually, W put loose fists on the fwd part of hips with elbows pushed slightly fwd. M hands are behind his back with L hand on top of R, palms facing out (away from body).

Styling: Small ftwk done almost in place. All movements are from the knees down with no upper body movement. M improvise steps with the bells attached to their boots. W dance elegantly as a backdrop for M.

Steps: 7 steps sdwd with hops:

Facing ctr and moving sdwd R, beg R, do 7 small steps sdwd R: Step R to R (ct 1); close L with wt (ct &); repeat for a total of 7 side-close steps (cts 1,&2,&1,&2); hop on R as L moves twd R ankle (ct &). The wt is on balls of ft with heels slightly off floor.

M’s 4 side-click steps:

Facing ctr and moving sdwd R, step on R to R with a very slight bend of knees as L does small lift (flair) sdwd (ct 1); close L to R (with wt) clicking heels as knees straighten (ct &); repeat cts 1, & 2 1/2 more times (cts 2,&1,&2); click L to R ankle (ct &). Ftwk is very small. (4 side heel-clicks).

Meas

Pattern

INTRODUCTION. Hold for 7 meas, then stamp R-L-R (no wt on last stamp) in place (meas 8, cts 1,&2), and do Var I, music A, only one time (8 meas); or beg with music and do Var I, music A, two times (16 meas).

Rokoko—continued

VARIATION I

Everyone in a closed circle with hands joined in V-pos. Preferably M-W-M-W.

Music A: Walking grapevine

- 1 Facing R of ctr, step (walk) R-L fwd in LOD (to R) (cts 1, 2).
- 2 Facing L of ctr and still moving in LOD, step (walk) on R to R (ct 1); facing very slightly L of ctr, step on L behind R (ct 2).
- 3-4 Facing ctr and dancing in place, run lightly RLR-hop, LRL-hop (cts 1,&2,&1,&2,&). Small ftwk, on hop free ft lifts beside weighted ft's ankle.
- 5-8 Repeat meas 1-4, except on last meas, stamp L-R-L in place.
- 9-16 Repeat meas 1-8 (2 times in all if beg with music).

Music B: 7 steps sdwd with a hop + 3 steps sdwd with a hop

- 1-2 Facing ctr and moving sdwd R, beg R, dance 7 steps sdwd with a hop on R.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Moving slightly sdwd to R, step on R to R (ct 1); close R to L with wt (ct &); step on R to R (ct 2); hop on R in place as L moves twd R ankle (ct &).
- 6-7 Repeat meas 5 twice more alternating ftwk and direction. (LRL-hop, RLR-hop)
- 8 Stamp L-R-L in place
- 9-16 Repeat meas 1-8. (2 times in all)

VARIATION IIMusic A: Step-hop grapevine

Join little fingers (pinkie) in W-pos if in an all-W line; if line is mixed, join hands in W-pos.

- 1-16 Repeat Var I, meas 1-16, music A, except walks become step-hops.

Music B: M side-close with heel-clicks; W 7 steps sdwd with hops

- 1-2 Facing ctr and moving sdwd R,
M do 4 steps sdwd with clicks .
W do 7 steps sdw and hop on R.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-7 W repeat Var I, meas 5-7, music B. (RLR-hop; LRL-hop; RLR-hop).
M repeat Var I, meas 5-7, music B, except on ct 2 "&" of each meas, hold in place on weighted ft and click free ft to weighted ft.
- 8 Stamp L-R-L.
- 9 Repeat meas 1-8 with opp ftwk.

VARIATION IIIMusic A: Moving twd LOD (R)

- 1-2 Joining in shldr hold, do 8 side-close steps (cts 1,&2,&1,&2,&).
- 3-4 Dancing in place, step R-L-R-hop, L-R-L-hop (cts 1,&2,&1,&2,&). On hops, free ft moves twd ankle of hopping ft.
- 5-16 Repeat meas 1-4, 3 more times. (4 in all)

Rokoko—continued

Music B: Side-close

- 1-2 Facing ctr and moving sdwd R,
M do 4 steps sdwd with clicks
W do 7 steps sdwd with hops.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
M:
- 5 Hands behind back, palms out and dancing in place, step-hop on R as L does a double-kick in front of R (cts 1,&); repeat with opp ftwk (step-hop L) (cts 2,&).
- 6 Repeat meas 5. (4 step-kicks in all—RLRL)
- 7 Jump into a stride pos, with bent knees (ct 1); jump into air clicking ft together (ct &); repeat jump-click (cts 2,&).
- 8 Land on R (ct 1); stamp L-R in place, no wt on R (cts &,2).
- 9-16 Repeat meas 1-8. (2 times in all)
W:
- (5) With fists on hips and elbows pushed fwd slightly, step R-L-R-hop in place, turning to face R of ctr.
- (6) Repeat meas 5, alternating ftwk and direction.
- (7) Turn CW (R), step R-L-R-hop.
- (8) Stamp in place L-R-L, facing ctr.
- (9-16) Repeat meas 1-8. (2 times in all)

Dance notes by Željko Jergan and Dorothy Daw 6-96
 Presented by Željko Jergan

Škaljarsko kolo

(Montenegro)

On the south Adriatic coast in Boka Kotorska, Montenegro, live Croats whose ancestors emigrated to this region in the early 9th century. A port on the Adriatic, the dances from this region are majestic, elegant, and simple, and are similar to dances from other port cities which reflect a western European and Mediterranean influence. There were few opportunities to dance, mostly for church celebrations, holidays, and weddings, and then only in public gathering places. The musical accompaniment was traditionally a mandolin, but today they are mostly brass bands. Željko Jergan learned this dance from Vladimir Šoć, the most well-known ethnomusicologist from this region, in 1978. The name translates as "dance from Škaljari," Kotor region.

Pronunciation: shkah-lee-JAHR-skoh koh-loh

Music: Tape: "Let's Dance" by Skitnice, Side B/2
CD: "A Road Less Traveled" by Skitnice, Band 13.

Rhythm: 6/8 meter counted: 1-2-3 4-5-6
1 & 2

Formation: Closed circle of cpls (W on MR side) with hands joined in W-pos; W has handkerchief in R hand. The dance can be done as cpls or individuals.

Styling: Elegant and majestic, with small bounce in the cadence. When hands are free, M tuck thumbs in front of belt; W have handkerchief in R hand waving it above head, while back of the L wrist is on hip.

Meas

Pattern

2 meas INTRODUCTION. No action.

FIGURE I

1-8 Facing and moving L (RLOD), beg L, dance 8 two-steps fwd.

FIGURE II

1-2 Still moving L (RLOD), step L, R, L fwd (cts 1,2,1); touch R fwd, pivoting to face R (LOD) (ct 2).

3-4 Repeat with opp ftwk and direction. (RLR, touch L)

5 Step on L to L, turning to face slightly R of ctr (ct 1); touch R fwd (ct 2).

6 Repeat meas 5 with opp ftwk and direction. (R to R, touch L)

7-8 M (thumbs in belt): Releasing hands, step L, R, L, turning L (CCW) once in place (cts 1,2,1); close R beside L (ct 2).

(7) W: L hand on hip, R hand waves kerchief above head. Step L, R fwd twd ctr, moving twd inside of circle in front of M (cts 1,2).

(8) Step L, R, turning 1/2 L (CCW) to face ptr (cts 1,2).

Note: Cpls are now in a double circle with W on the inside of circle with back to ctr. Ptrs face.

Škaljarsko kolo—continued

FIGURE III

M thumbs in belt; W waves kerchief in air.

- 1-2 Moving to own L, step L, R, L fwd (cts 1,2,1); touch R fwd and clap hands at shldr level, pivoting to face slightly R of fwd (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction. (RLR, touch L)
- 5 Step on L to L, facing slightly R of fwd (ct 1); touch R fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk and direction. (R to R, touch L)
- 7-8 Step L, R, L, turning L (CCW) once in place (cts 1,2,1); close R beside L (ct 2).
- 9-16 Repeat meas 1-8. End facing ptr.

FIGURE IV

- 1 Joining R hands slightly above head level, step (rock) fwd on L with R shldr adjacent, hands raise high (ct 1); step back on R to place (ct 2).
- 2 Step (rock) bkwd on L (ct 1); step fwd on R to place (ct 2).
- 3-4 Repeat meas 1 with same ftwk, but with L shldr adjacent.
- 5-6 Beg L, do 4 two-steps fwd, beg to exchange places by passing L shldr.
- 7-8 With 2 more two-steps, turn R (CW) in place to end facing ptr. You have now exchanged places.
- 9-16 Repeat meas 1-8 once more in exchanged places to end in orig pos (M back to ctr).

Reform circle and repeat dance form beg one more time. End dance in double circle with W back to ctr. End dance with M bowing and W curtsy holding skirts.

Dance notes by Željko Jergan and Dorothy Daw 10-98
Presented by Željko Jergan

Sviraj Zlato

(Croatian)

In about 30 villages in Hungary live about 90,000 Croatians. They migrated to this area from the 15th to 19th centuries because of the Turkish invasion in Croatia, or they were moved as migrant workers by the rulers who owned property in Hungary. The folk songs, music, costumes, and dance are only today celebrated during family gatherings, celebrations, or weddings, thanks to the village elders. Musical accompaniment for dances is songs, bagpipe, or tamburitza orchestra. Željko was researching this region during numerous festivals from 1974 to 1986, and then in the summer of 1992, he spent several weeks researching Croatian culture around the cities of Pecs, Mohacs, Baja, and Kalocha. The name translates as "play my golden boy."

Pronunciation:

Music: Tape: "Let's Dance" by Skitnice, Side A/2 2/4 meter
CD: "A Road Less Traveled" by Skitnice, Band 2.

Formation: Open or closed circle, alternating M and W, facing the ctr. W hands on M shldrs, M hands joined around W back at waist.

Styling: Drmeš: strong vertical movement with bent knees.
Stamping: strong, syncopated on heel of ft.
Bouncing on the spot (in place): tiny vertical bounces.

Meas

Pattern

16 meas INTRODUCTION. (Fast music) No action or you may do improvisation drmeš (bounces) in place.

MUSIC #1: Music "U vrtu se jabuke zelene" (Slow music)

PART I: DRMEŠ SIDEWARD 1 (Vocal)

- 1 Facing ctr, step on L to L with bent knees (ct 1); close R to L with bounce on both ft (ct 2).
- 2 Bounce on both ft 6 times with small knee flexes (cts 1,&,2,&,1,&); put full wt on R in place with bent knee as L is lifted slightly off floor under body (ct 2).
- 4-12 Repeat meas 1-4, 3 more times (4 in all).

PART II: HEEL CLOSES (Instrumental)

- 1 Facing ctr, repeat Part I, meas 1 (L to L, close R).
- 2-3 With wt on balls of ft, open heels (pivot on balls of ft so that heels separate and move away from each other), then close heels, this is repeated twice more (3 in all) (cts 1,&,2,&,1,&); put full wt on R in place with bent knee as L lifts slightly off floor under body (ct 2).
- 4-12 Repeat meas 1-4, 3 more times (4 in all).

MUSIC #2: "Sviraj zlato" (Fast music).

PART I: STAMPS (Instrumental)

- 1 Jump fwd onto both ft (ct 1); hop bkwd on L (ct 2); stamp R heel slightly fwd (ct &).
- 2-4 Small leap onto R in place (ct 1); stamp L heel slightly fwd (ct &); repeat leap-stamp alternating ftwk 4 1/2 more times (5 1/2 in all) (cts 2,&,1,&,2,&,1,&,2); end with leap onto L (ct &). Cue: 5 leap-stamps beg R and leap L.

Sviraj Zlato—continued

- 5-16 Repeat meas 1-4, 3 more times (4 in all), except on meas 16 (ending), with wt on R (ct 1); stamp L heel fwd twice (cts &,2). Cue for last series of stamps, meas 14-16: 4 leap-stamps and leap R (ct 1); stamp L heel fwd twice (ct &,2).

PART II: DRMEŠ ON THE SPOT (in place) (Vocal)

- 1 Bounce with bent knees (ct 1); bounce twice more with slightly bent knees (cts 2,&); (S,Q,Q)
2-16 Repeat meas 1 fifteen more times (16 in all).

- 1-16 Repeat Part I, Stamps (Instrumental).

Repeat entire dance from Music #1. The dance is done a total of 3 times.

Dance notes by Željko Jergan and Dorothy Daw 4-98

Presented by Željko Jergan

Croatian Songs and Maps

AJNZERICA

A $\text{♩} = 152-160$ ($\text{♩} = 80$)

SELNICA, 12/1971,

The musical score for 'AJNZERICA' is written in treble clef with a key signature of two sharps (F# and C#). It consists of six staves. The first staff is labeled 'A' and has a tempo marking of 152-160 (♩ = 80). The second staff is labeled 'B' and has a first ending bracket. The third staff is labeled 'C' and has a second ending bracket. The fourth staff is labeled 'D' and has a first ending bracket. The fifth staff is labeled 'E' and has a first ending bracket. The sixth staff is labeled 'F' and has a first ending bracket.

The musical score for 'JA DIVOTKA RO-KO-KO' is written in treble clef with a key signature of two sharps (F# and C#). It consists of one staff with a tempo marking of 152-160 (♩ = 80). The lyrics are: JA DIVOTKA RO-KO-KO, NISAN, NISAN, MA-KAR KO, NISAN, NISAN, MA-KAR KO, JA DI-VOT-KA RO-KO-KO.

The musical score for 'I-NAN I-NAN MILA-DA-NA' is written in treble clef with a key signature of two sharps (F# and C#). It consists of one staff with a tempo marking of 152-160 (♩ = 80). The lyrics are: I-NAN I-NAN MILA-DA-NA, CRNOG, LIPOG, DRAGA-NA, SVI SE TOVCI REDOM ŽENE, A ON ČEKA ME-NE.

Ajd' poskoči curo bila, četir' momka si zanila,
 Svilen prsluk, bile grane, moje drago lane.
 Bunjevka je cura fina, četir' momka je zanila,
 Svilen prsluk, milo lane, ti si moje janje.

Moj dragane

Pokretno

Uvod dangubica

Narodna iz Like



solo *svi*

1. Moj dra-ga - ne, moj ne-ve - ne ka - ko ži - viš
 2. Ja bez te - be ka - ko ta - ko ti bez me - ne
 3. Oj di - voj - ko žu - ta kru - ško bil' vo - li - la
 4. Bil' vo - li - la da si mom - će da po - lju - biš

dangubica

ti bez me - ne, moj dra-ga - ne, moj ne-ve - ne
 baš ni - ka - ko, ja bez te - be ka - ko ta - ko
 da si mu - ško, oj di - voj - ko žu - ta kru - ško
 ti dje - voj - će, bil' vo - li - la da si mom - će

ka - ko ži - viš ti bez me - ne.
 ti bez me - ne baš ni - ka - ko.
 bil' vo - li - la da si mu - ško.
 da po - lju - biš ti dje - voj - će.

D.C.

My dearest, my blossom, how can you live without me?
 Me without you, so, so, you without me, no how.
 Hey you beautiful girl, would you rather be a man.
 Would you rather be a man so you can kiss beautiful girls

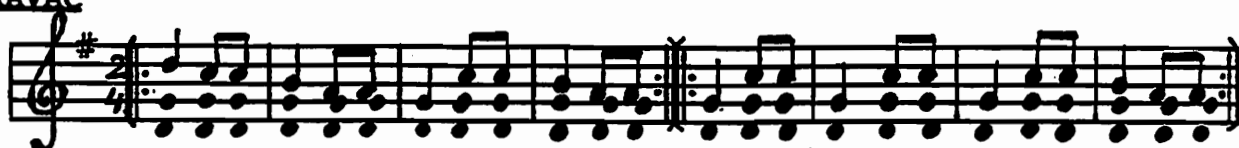
ŠKALJARSKO KOLO

Škaljari - Kotor



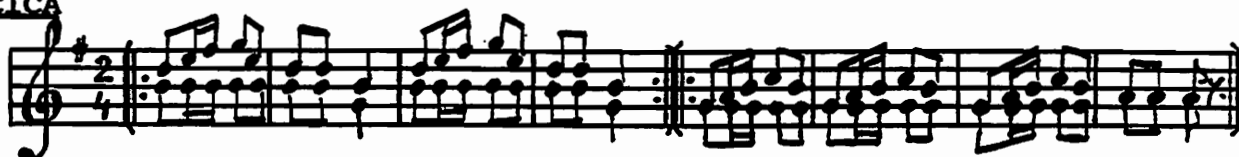
TRESKAVAC

ŠARGIJA



PAPUČICA

BRČ 1
2

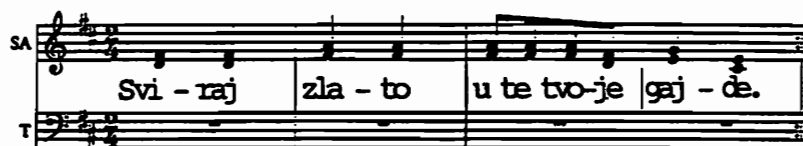


ZAVRZLAMA

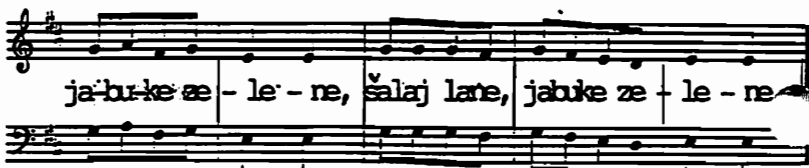
BRČ 1
2



CROATIAN VILLAGES IN HUNGARY



U vrtu se jabuke zelene



DANCE ZONES OF

CROATIA



HRVATSKA plesna područja by Željko Jergan

Ajd' na livo

(Croatian)

This mixed circle dance is done in the Pannonian zone of Croatia in the regions of Slavonia, Srijem, and in the Dinaric zone in the region of Lika, during holidays and festive occasions. At one time, the dance was done to the accompaniment of a two-piped woodwind instrument, tambura "smica," or bagpipe (gajde). Today it is done to the accompaniment of a tambura orchestra.

Other ways to spell the name of the dance are: "hajd' na levo," and "ajd na levo." The different spellings of the title reflect the various Croatian dialects that are spoken in the regions that this dance comes from. Other versions of this dance have been taught, and all of them are very similar. The dance was researched by Željko Jergan in Slavonija and Baranja during 1978. This dance was presented by him at the 1995 Santa Barbara Symposium. The name translates as "Let's go left."

Pronunciation: IGHD nah LEE-voh

Music: Tape: "Jerry Grcevic; Croatian Folk Dances; vol 1.;" "Treasury of Croatian Dances"
Record: Kolo 404 (45 rpm); Aman 106 (LP) 4/4 and 2/4 meter

Formation: Closed circle, alternating M and W, facing ctr, hands joined in escort pos—R arm bent and across body at waist, L arm resting on neighbor's upper arm.

Steps and Styling: Side-close: Step on L to L, upper body tilting very slightly twd R (not hips) (ct 1); step on R beside L, straightening body (ct 2); repeat cts 1, 2 (cts 3,4).

The chorus is slow and smooth, when moving sdwd L and R. Parts I, II, and III are faster with drmeš (shaking) style movements (flat-footed steps).

Meas

Pattern

INTRODUCTION. Fast music. Depends on recording being used. 8 meas on camp tape.

4/4 meter CHORUS: STEP-CLOSE (Slow music)

1-2 Facing ctr and moving sdwd L, do 4 Step-close steps (8 steps in all). Close but do not take wt on last step.

3-4 Repeat meas 1-2 with opp ftwk, moving sdwd R.

2/4 meter PART I: RUN FORWARD AND BACKWARD (Fast music)

1 Moving fwd twd ctr, low leap fwd onto L (ct 1); small run R, L fwd (cts &,2). Note: ftwk is flat-footed.

2-4 Repeat meas 1, alternating ftwk 3 more times (4 times in all), except do meas 4 in place with accent.

5-8 Repeat meas 1-4, moving bkwd.

4/4 meter CHORUS (Slow music)

1-4 Repeat Chorus, meas 1-4.

2/4 meter PART II: BOUNCE IN PLACE (Fast music)

1 Facing ctr and dancing in place with wt on both ft, bounce on both ft with bent knees (ct 1); bounce 2 times more on heels (drmeš/shake) (cts 2,&). Note: Upper body leans slightly fwd.

2-8 Repeat meas 1. (8 bounces in all)

Ajd' na livo—continued

4/4 meter CHORUS (Slow music)

1-4 Repeat Chorus, meas 1-4.

2/4 meter PART III: BOUNCE, FORWARD, PAS DE BASQUE WITH STEP-HOP BACKWARD
(Fast music)

1-2 Facing ctr and dancing in place, repeat Part II, meas 1 (2 sets of bounces).

3 Moving fwd twd ctr, do 4 small running steps fwd, R, L, R, L (cts 1,&,2,&).

4 Step fwd on R (ct 1); hop on R as L lifts low in front of R (ct 2).

5 Pas de basque L moving bkwd: Leap bkwd onto L (ct 1); step bkwd on R across L (ct &); step on L behind R (ct 2).

6 Step bkwd on R (ct 1); hop on R as L lifts low in front of R (ct 2).

7-8 Repeat meas 5-6, moving fwd twd ctr.

1-36 Repeat entire dance from the beginning one more time (2 times in all).

ENDING

1-4 Repeat Chorus.

1-15 Repeat Part I twice, except for last meas.

16 Stamp R, L in place (last meas of dance).

Dance notes by Željko Jergan and Dorothy Daw 5-96

Presented by Željko Jergan

Föllinge Dances and Ernst Grip

(Sweden)

The following is excerpted and in part paraphrased from the booklet *Dansvarianter från Föllinge and Hotagen* in northern Jämtland, compiled by and in part written by Beret Bertilsdotter in May 1996.

A brief history of Föllinge - Hotagen:

Föllinge - Hotagen is relatively young as a Swedish culture district. There were few resident households beside the nomadic Sami until the beginning of the 19th century. In 1808 the communications south and eastwards were improved as the army built a road to Lit. The authorities encouraged new settlement in *Norrland* (the northern area) and the settlers were tempted with free forests and land, start-up capital and no taxes for up to 30 years. About 1810, people from Medelpad came and made their living as tar boilers, and in 1827, five families from Dalarna came to the area. During the great period of the sawmill industry in the 1860s and 1870s, skilled laborers were needed for all aspects of lumbering and a number of people from Värmland took jobs in the area.

Big companies bought ten thousand hectares of forest and needed a moveable workforce. At the beginning of the 20th century workers from Hälsingland and Ångermanland came to improve and enlarge the network of roads. For the people in Hotagen there has never in everyday life and culture existed a limit or border with Norway, and the trade wagons from Föllinge went westward to Levanger and Trondheim as well as east to Sundsvall and Stockholm.

About Ernst Grip, the principal source of the dances of the region:

The dances of Föllinge - Hotagen have been kept alive by Ernst Grip, born in 1918 in Föllinge and died in 1998. While still a child and as a teenager, he developed his interest in the old dance variants. After confirmation, youngsters were allowed to visit a dance ("gå på bal") and Ernst started dancing with a talent and enthusiasm that lasted to his death. Ernst married in 1940 and rented the farm of the vicarage until 1953, when he bought forest property in Bröckling, Bräcke and moved his family there. Ernst and his wife continued to dance at old dance pavilions everywhere in Jämtland, Medelpad and Hälsingland and were active for some years in the Gimdalen's folk dance society. With his great interest, his experience and good memory, Ernst was a good and self-evident source [for the dances of Föllinge - Hotagen]. A number of people from the region support the dance documentation and the collection of more "views" into the past.

The dance and music of Föllinge - Hotagen today:

In addition to Ernst's work, brothers Ulf and Mats Andersson and Beret Bertilsdotter are working today to continue researching and teaching the music and dance of the area. Thanks to the great interest of folk dance groups/societies in the big cities of Sweden, northwest Europe, and the USA, the growth of interest and documentation of the dance and music comes to fruition. A package including a booklet of dance descriptions, music notations, and background information along with a video is available to accompany the dance/music courses. The purpose of the package is to broaden and simplify the use of the genuine and very accessible dances from the 1920s and 1930s of Föllinge - Hotagen.

Ernst's wishes:

According to Ernst's explicit wish, the dance descriptions do not document every detail of each beat and bar of the dance. His purpose was to create an atmosphere for personal interpretation and to make the dances more available to interested people; i.e., not limiting them to experienced instructors. Look for a general picture of the dances, the music, and the natural and cultural environment in which they were once used. It has survived and we can recreate it, and now as then, with a sense of community and communion, expressing ourselves and having a good time as Ernst wished.

The dance descriptions and videotapes serve as a support to the dance courses and experiences.

Föllinge Dances and Ernst Grip—continued

Ernst Grip's story of how he learned the dances and the dance environment:

"I was born in Föllinge in 1918. I saw these dances at the end of the 1920s and the beginning of the 1930s.

There were auctions in spring and early summer when there was no hay left and the barn was tidied up. In the evening, there was the Auction Ball. At the local market, there came many people. They had an open-air place of amusement and they had a moveable dance floor. Invitation balls occurred and when it was an old man's or ladies' ball, they had music that elderly people liked. There was the "*donen*" or doing things. People gathered and helped those who were unable to do things themselves, such as hay making and dealing with the potato crop. Afterwards, there was a barn ball.

At these balls, I paid attention to those who were dancing in a different way. They were probably born in the 1870s or 1880s. In 1934, one had to have official permission to arrange a ball, door attendants, etc., so this form of ball came to an end.

During my years of military service, 1945-1949, I was on duty along the Norwegian border from the northern part of Jämtland to Dalarna. At that time, I was working together with a guy we called "Gammal-Anners," old Anders. He was from Föllinge but had moved away. He knew all of the dances from Föllinge and thus I was reminded of them again. 1942 was the last year I saw Gammal-Anners. He was left off of the lists then—I suppose he was about 45 years old. We danced in dining rooms, in barns, in bake houses, and up in the haylofts. As a rule, there were musicians among the men—violin, concertina, guitar, and mouth organ. In Hotagen, there was no lack of music—they were musicians everyone!

At a ball, there could be 12-15-20 ladies and 150-200 military men. Then the younger men danced the lady's steps. There were 30-40 dancing couples who danced Snoa, Fläckpolska, and Gammalpolska. Several elderly couples in Föllinge danced Åtabakspolska and Rupolska. But there were only separate couples who danced Hyfs, Shlängpolska, Shlakapolska, Stigvals, and Vingelvals.

From Gammal-Anners I learned Jäns'n and Gammal-Anners schottis. Gammal-Anners saw Jäns'n in 1912. There was an old man whose name was Jäns, and he only knew these steps, so he danced every dance with the same steps—that is why it is called Jäns'n. Jäns was 65-66 years old at that time.

In 1984, I became acquainted with the fiddler Ulf Andersson from Föllinge and started talking about the "*Polskor*" [many polskas] from Föllinge. Since then, there has been a development. 1985 was the first year I had a course day during the Föllinge week. It would be nice and very good if these dances could survive. They are lively and powerful. You are happy and there is a special feeling when you can manage the dance. I hope that the dances will survive and that new generations will appreciate them, pass them on, and have the same proceeds and pleasure I have had. It is the best when the dance and music are connected with each other.

Dance and have a good time!

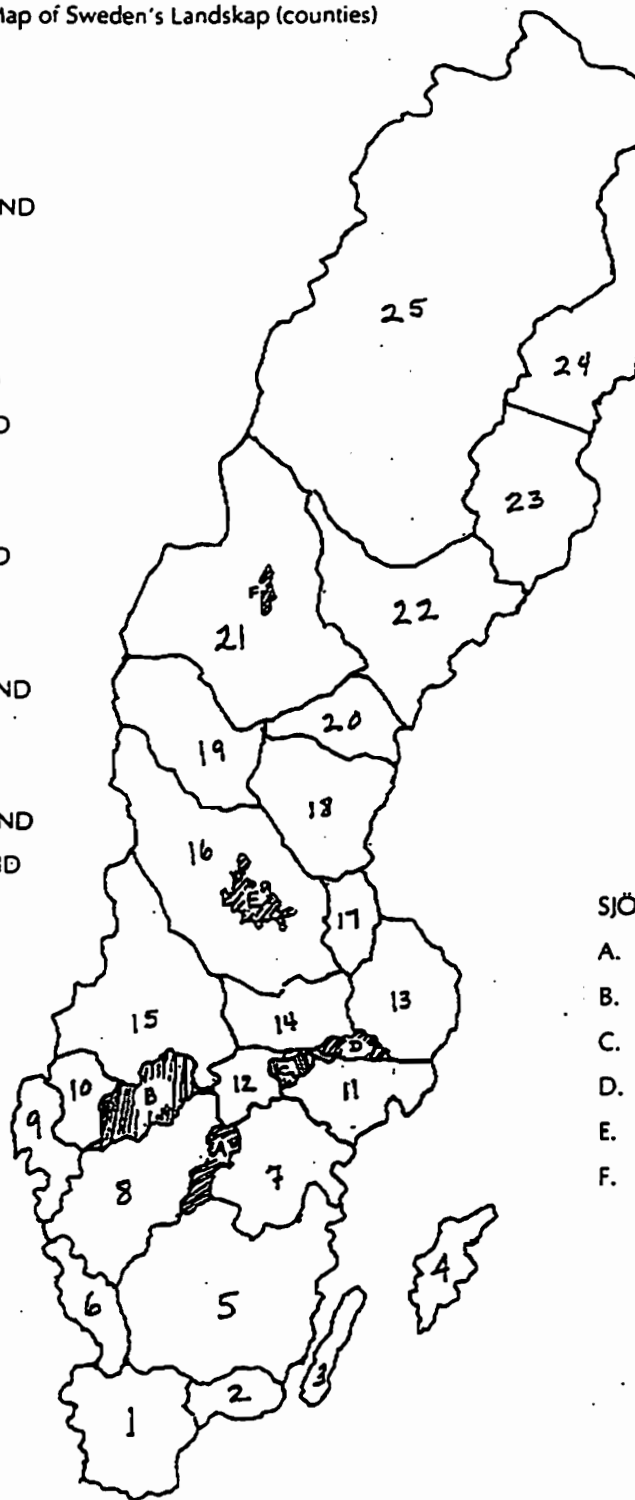
Greetings from Ernst Grip in Bröckling, April 1996.

List of Terms

- Polska:** A type of dance found in Sweden, usually in 3/4 meter. Each area, village or town, may have its own polska. The steps, style, and rhythm are generally the determining factors in polska dances. Polskor is plural in Swedish. Each polska dance has its own style and details associated.
- Polska hold:** A hold used in many Swedish dances. M's R hand on W's L side of her upper back. M's L arm is bent at the elbow to make a R angle and holds the W's upper R arm between the bottom of the deltoid muscle and the top of the biceps and triceps. W's L hand rests on the M's R shldr, or may hold his upper arm. The W's R arm is bent at the elbow to make a R angle. Her hand comes from below and up to hold on the M's upper L arm between the bottom of the deltoid muscle and the top of the biceps and triceps, pushing up a little with her elbow while keeping her elbow in contact with the M's L forearm. The cpl face each other with their bodies parallel and adjusted so that their R ft are between their ptr's ft.
- Reverse polska hold:**
The exact opposite of the polska hold. We often use this hold when dancing CCW. Dance with L ft between you ptr's ft and the arms are opp of the polska hold.
- Equilateral hold:**
M and W hold each other equally. Each holds ptr with R hand on ptr's upper back, generally not crossing the midline or spine. Each rests L hand on ptr's opp shldr or upper arm. The cpl hold in such a way that their bodies are parallel to each other but adjusted so that the R ft steps between their ptr's ft.
- Svikt:** Refers to the down and up movement(s) or spring that is characteristic of dance and movement. The springiness comes from using one's knees, ft, and ankles, both to cushion the steps and to add the down and up movements that are characteristic of the dance. The svikt is usually applied to all parts of the dance at all times.
- Polkettering:** Is similar to a polka danced to polska, 3/4 music. Step on each beat and use two meas to make a full turn. Polkettering may be danced CW, CCW, or both, depending on the dance.
- Omadansning:** The turn, dancing around ptr. We usually call Omadansning the polska turn. Polska turns are usually one full CW turn in one meas. The same ftwk repeats each meas.
- Försteg:** A step pattern often done at the beg or between the cpl turning section of the dance. Sometimes it is thought of as an introductory step since one doesn't always return to this step pattern. The försteg varies in different dances and regions.
- Bakmes:** CCW cpl turn. The cpl dance CCW around each other, usually taking two meas of music to make one complete turn.
- Frammes:** Fwd or CW cpl turn, usually taking two meas to complete one full turn.
- Outside ft:** A quick way of referring to the M's L and the W's R ft when the cpl are standing side by side.
- Inside ft:** A quick way of referring to the ft closest to one's ptr when the cpl is standing side by side.

Map of Sweden's Landskap (counties)

25. LAPPLAND
24. NORRBOTTEN
23. VÄSTERBOTEN
22. ÅNGERMANLAND
21. JÄMTLAND
20. MEDELPAD
19. HÄRJEDALEN
18. HÄLSINGLAND
17. GÄSTRICKLAND
16. DALARNA
15. VÄRMLAND
14. VÄSTMANLAND
13. UPPLAND
12. NÄRKE
11. SÖDERMANLAND
10. DALSLAND
9. BOHUSLÄN
8. VÄSTERGÖTLAND
7. ÖSTERGÖTLAND
6. HALLAND
5. SMÅLAND
4. GOTLAND
3. ÖLAND
2. BLEKINGE
1. SKÅNE



SJÖN:

- A. Vättern
- B. Vänern
- C. Hjälmaren
- D. Mälaren
- E. Siljan
- F. Storsjön

Åtabakspolska från Föllinge

(Jämtland, Sweden)

Description by Bill Gooch 9/2/95. Learned from Ernst Grip and Beret Bertilsdotter at Scandia DC Dance & Music Weekend, Cherry Hill Park, MD, 2/25-2/26/95. Additional references: A videotape of the teachers made on October 18, 1994 in Tumbaken Hembygdsgården in Föllinge, Sweden.

Pronunciation:

Music:

3/4 meter

Formation: Dance CW and CCW around ptr while dancing as a cpl CCW around hall.

Styling: Smooth, slow movements.

Holds: Försteg: Face generally LOD, but turned slightly twd ptr with M to L of W. M's R hand low on W's lower back. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulderblade. M holds W's R fingers from above with his L hand, palms down.

Omdansning (polska turn): Modified Polka hold: More to the side of your ptr's upper body than in regular polska pos. M puts his R arm around W's L side with his R hand on her back. (Note: She keeps her wt a little fwd, never back on her heels.) M's L hand on W's upper arm. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade. W's R arm inside the M's L arm and holding his L shldr with her R hand. Your ptr's upper body is to the R of your upper body instead of nearly directly in front of you as in many polskas. R between ptr's ft. Inside R knees/thighs touch and support ptr. Body contact from knees to shldr.

Polkettering: Same as omdansning pos described above.

Bakmes: Modified Reverse Polska Hold: Stand to ptr's L with L shldr facing ptr's L shldr and L outside ptr's L. M's L arm around in front of W and around W side with L hand on ptr's mid back. M's R hand on W's upper L arm. W's hands hold M's upper arms. Communicate with your ptr by turning your head twd him/her but not looking into his/her eyes.

Cts

Pattern

I. FÖRSTEG: Step outside ft (ct 1); step inside ft (ct 3).

- 1 Step fwd in LOD through heel on outside ft.
- 2 Shift full wt fwd to outside ft while dragging inside ft fwd between you and your ptr and inside toes pointed generally twd ptr.
- 3 Step fwd on inside ft with inside toes still facing twd ptr.

II. OMDANSNING (Polska Turn): Step on cts 1 & 3. 1 turn per meas.

W's turn: R fwd (ct 1); pivot on R (cts 1&-2&); ball of L on floor (ct 2&); shift full wt to ball of L (ct 3); pivot on ball of L (ct 3&).

- 1 Step through R heel fwd btw M's ft LOD.
- 1&-2& Pivot CW on ball of R and begin touching ball of L on floor.
- 3 With back in LOD, shift wt onto ball of L without touching heel to floor.
- 3& Pivot CW on ball of L.

Åtabakspolska från Föllinge—continued

- M's turn: L back LOD (ct 1); pivot on ball of L (ct 2); R fwd (ct 3).
 3& Pivot CW on ball of R so that back is in LOD.
 1 With back in LOD, step back onto ball of L without touching heel to floor.
 1&-2& Pivot CW on ball of L.
 3 Step through R heel fwd between W's ft LOD.

POLKETTERING: Beg with 1/4 turn CCW, then turn CW.

- 1 Dance three steps (one on each musical ct), beg M's L and W's R, turning less than 1/2 turn CCW and moving in LOD.
 2 Dance three steps (one on each musical ct), beg M's R and W's L, moving in LOD with M going fwd, W backing in LOD.
 3-7 Dance three steps per meas making one full turn CW during 2 meas. Continue moving in LOD.
 8 Transition from polkettering to bakmes: M changes cpl's orientation to each other so that they end side-by-side to ptr's L. M simultaneously steps R-L-Slap R hand with R heel ready to step onto his R ft to beg the bakmes. W steps L-R-Hold to get on correct ft ready to "plant" the bakmes.

BAKMES: 1 CCW turn = 2 meas. M starts meas/ct 1/1; W starts on 2/1.

M starts here: R-L-R (meas 1); plant L (meas 2, ct 1); bend knees (ct 2); pivot on heels (ct &); full ft on floor (ct 3).

- 1 1 Step on R in LOD to beg CCW turn.
 2 Step on L in LOD but turning toes to face/move twd ctr of circle.
 3 Step through R heel with toes facing ctr.
 & Pivot on ball of R ft CCW.

W starts here: Plant L (ct 1); bend knees (ct 2); pivot on heels (ct &); full ft on floor (ct 3); R-L-R (meas 2).

- 2 1 Plant L ft with L arch behind R heel.
 2 Continue body's CCW turn but without moving ft.
 2& Pivot CCW on both heels.
 3 Plant full ft with toes facing almost LOD.

Transition from bakmes to försteg: W finishes bakmes with R-L-Hold in place to have R ready for the försteg. M steps L-R-Hold.

EXECUTION

Dance a sequence of 3 försteg followed by polska turns (omdansning) during the 8-meas musical phrase. Then dance a phrase (8 meas) of polkettering followed by a phrase of bakmes. Repeat sequence until music stops. The cpl can vary the length of any part while fitting the sequence to the phrasing of the music.

ADDITIONAL INFORMATION

Ernst Grip learned this dance from people in Föllinge in the 1930s when he was 10-13 years old. He was reminded of this dance in the military service during World War II (1941-1945) near the Norwegian border waiting for the Germans who did not arrive. The Swedes danced instead of fighting Germans. Ernst learned to dance both the M's and W's parts.

Gammalpolska från Föllinge

(Jämtland, Sweden)

Description by Bill Booch 6/24/95. Learned from Ernst Grip and Beret Bertilsdotter at Scandia DC Dance & Music Weekend, Cherry Hill Park, MD, 2/25-2/26/95. Additional references: A videotape of the teachers made on October 18, 1994 in Tumbaken Hembygdsgården in Föllinge, Sweden.

Pronunciation:

Music:

3/4 meter

Formation: Dance CW or CCW around ptr while dancing as a cpl LOD around hall.

Styling: Close, light, and flowing.

Holds: Försteg: Both face LOD with M to L of W. M's R hand low on W's lower back. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade.

Omdansning (polska turn): Modified Polka hold: More to the side of your ptr's upper body than in regular polska pos. M puts his R arm around W's L side with his R hand on her back. (Note: She keeps her wt a little fwd, never back on her heels.) M's L hand on W's upper arm. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade. W's R arm inside the M's L arm and holding his L shldr with her R hand. Your ptr's upper body is to the R of your upper body instead of nearly directly in front of you as in many polskas. R between ptr's ft. Inside R knees/thighs touch and support ptr. Body contact from knees to shldr.

Viltur & Frammes (Slow, fwd turn): Side-by-side pos. Similar to omdansning hold but with R ft to R of ptr's R, not between ptr's ft. W's L hand holds M's upper R arm. Stand slightly more fwd than usual in relation to your ptr so that you and your ptr make a straight line with your bodies.

Cts

Pattern

I. FÖRSTEG: Chug inside ft (ct 1); step outside ft (ct 2); step inside ft (ct 3).

- 3& Wt on inside ft, chug (or hop) fwd swinging outside ft fwd.
- 1 With inside knee bent slightly, land on inside ft (ct 1) with outside leg and ft extended fwd. Touch outside heel fwd with toes pointed near floor.
- 2 Shift full wt fwd to outside ft.
- 3 Step fwd on inside ft.

II. OMDANSNING (Polska Turn): Step on cts 1 & 3. 1 turn per meas.

- W's turn: R fwd (ct 1); pivot on R (cts 1&-2&); ball of L on floor (ct 2&); shift full wt to ball of L (ct 3); pivot on ball of L (ct 3&).
- 1 Step through R heel fwd btw M's ft LOD.
- 1&-2& Pivot CW on ball of R and begin touching ball of L on floor.
- 3 With back in LOD, shift wt onto ball of L without touching heel to floor.
- 3& Pivot CW on ball of L.

Gammalpoliska från Föllinge—continued

- M's turn: L back LOD (ct 1); pivot on ball of L (ct 2); R fwd (ct 3).
 3& Pivot CW on ball of R so that back is in LOD.
 1 With back in LOD, step back onto ball of L without touching heel to floor.
 1&-2& Pivot CW on ball of L.
 3 Step through R heel fwd between W's ft LOD.

VILTUR: Keep omd. hold. M goes fwd L-R (cts 1-3) in LOD; W bkwd R-L (cts 1-3).

Transition from Omdansning to Frammes:

M: During meas 1, M dances a non-chugging försteg so that he is beside W with his R stepping beside W's R (not between her ft) (ct 3). Dance two more L försteg LOD going fwd and stepping L-R (cts 1 & 3) to have L ready on ct 1 of the frammes. During meas 3, stamp L on ct 1.

W: At the beginning of meas 1 of the transition, W changes ft by stepping quickly R-L (cts &1 and 1). Also during that meas, W changes her hold so that her L hand holds M's upper R arm. Dance 3 more non-chugging, L-footed försteg LOD going bkwd and stepping L-R (cts 1 & 3) to have L ready on ct 1 of the frammes.

FRAMMES: 1 CW turn = 2 meas. Count 1-3-4-6, L-R-L-R.

M: L fwd (ct 1); R fwd (ct 3); L back in LOD (ct 4); R back in LOD (ct 6).

W: L back in LOD (ct 1); R back in LOD (ct 3); L fwd (ct 4); R fwd (ct 6).

M starts here.

- 1 Step L fwd around to R of LOD. *M stamps lightly on 1st frammes only.*
 3 Step R farther around to R of LOD.
 3& Pivot 1/2 turn CW on ball of R.
W starts here.
 4 With back twd LOD, step L back LOD.
 6 Take a long step back in LOD onto R. M draws/pulls W around twd R.
 6& Pivot 1/2 turn CW on ball of R.

Transition from frammes to försteg: W: Step L-R-L on final meas of frammes to have R ready for the försteg. (She can use a different method but must make sure to have the R ready.) M has wt on R after any frammes and returns to försteg when he is facing LOD.

EXECUTION

Dance a sequence of 3 meas försteg; 5 meas omdansning; 4 meas viltur; 4 meas omdansning. Follow with transition and frammes. Repeat sequence as many times as desired and music allows. Specific length of each part of the sequence may vary as long as the dancers match the dance to the music and its phrasing.

ADDITIONAL INFORMATION

Ernst Grip learned this dance from people in Föllinge in the 1930s when he was 10-13 years old. He was reminded of this dance in the military service during World War II (1941-1945) near the Norwegian border waiting for the Germans who did not arrive. The Swedes danced instead of fighting Germans. Ernst learned to dance both the M's and W's parts.

Presented by Roo Lester

Hambopolska från Föllinge

(Jämtland, Sweden)

Description by Bill Booch 6/24/95. Learned from Ernst Grip and Beret Bertilsdotter at Scandia DC Dance & Music Weekend, Cherry Hill Par9/1/95k, MD, 2/25-2/26/95. Additional references: A videotape of the teachers made on October 18, 1994 in Tumbaken Hembydsgården in Föllinge, Sweden.

Pronunciation:

Music:

3/4 meter

Formation: Dance CW around ptr while dancing as a cpl LOD around hall.

Styling: Smooth movements. Unlike the Hälsingehambo which has three steps per meas, this hambopolska uses two steps for each full turn.

Holds: Försteg (with chug), dalsteg, försteg (no chug): Both face LOD with M to L of W. M's R hand low on W's lower back. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade. Outside arms hang down to sides.

Omdansning (hambo turn): Modified Polka hold: More to the side of your ptr's upper body than in regular polska pos. M puts his R arm around W's L side with his R hand on her back. (Note: She keeps her wt a little fwd, never back on her heels.) M's L hand on W's upper arm. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade. W's R arm inside the M's L arm and holding his L shldr with her R hand. Your ptr's upper body is to the R of your upper body instead of nearly directly in front of you as in many polskas. R between ptr's ft. Inside R knees/thighs touch and support ptr. Body contact from knees to shldr.

Viltur (Resting Step): Same as omdansning pos described above.

Cts

Pattern

Ia. FÖRSTEG: Chug inside ft (ct 1); step outside ft (ct 2); step inside ft (ct 3).

3& Wt on inside ft, chug (or hop) fwd swinging outside ft fwd.

1 With inside knee bent slightly, land on inside ft (ct 1) with outside leg and ft extended fwd. Touch outside heel fwd with toes pointed near floor.

2 Shift full wt fwd to outside ft.

3 Step fwd on inside ft.

Ib. DALSTEG: Outside ft (ct 1); bend knee (ct 2), relevé (ct 2&).

Step on outside (M's L, W's R) ft with knee bend (ct 1) to start the step. Almost straighten outside leg and lift outside heel slightly off floor while bringing inside ft in front of outside ft (ct 2&). Lower outside heel to floor (ct 3).

Ic. FÖRSTEG: Fwd in LOD on inside ft (ct 1); fwd in LOD on outside ft (ct 3).

Hambopolska från Föllinge—continued

II. OMDANSNING (Hambo Turn): Step on cts 1 & 3. 1 turn per meas.

M: R (ct 1); pivot on R (cts 1&-2); ball of L & pivot (ct 2&); full L on floor (ct 3).

1 Step through R heel fwd between W's ft LOD with R turned to R.

1&-2 Pivot CW on ball of R dragging L toe on or near floor CW around ptr.

2& Shift full wt onto ball of L and pivot CW.

3 Lower L heel so that full L is on floor.

W: L around (ct 1); pivot on ball of L (cts 1&-2&); R fwd (ct 3).

3& Pivot CW on ball of R so that back is in LOD.

1 Step onto ball of L without touching heel to floor.

1&-2& Pivot CW on ball of L.

3 Step through R heel fwd between M's ft in LOD.

III. VILTUR: No turn. M goes fwd, W backs up in LOD.

Similar to the no-chug försteg. Step in LOD on inside (M's R, W's L) (ct 1) with M facing LOD and going fwd and W with back in LOD and stepping bkwd. Begin stepping in LOD on outside ft with ball of W's R and full M's L contacting floor (2&). Shift full wt onto M's L & W's R (ct 3).

Transition from omdansning to försteg: Take three steps beg on inside ft (W: L-R-L, M: R-L-R) on final meas of omdansning to have wt on inside ft ready for the försteg with chug.

EXECUTION

Dance a sequence of 3 meas försteg (Ia, Ib, & Ic one time each); 5 meas omdansning; 3 meas viltur; 4 meas omdansning, 1 meas transition to försteg. Repeat sequence until music stops. While keeping the sequence, the cpl can vary the length of the omdansning of viltur while fitting the sequence to the phrasing of the music.

ADDITIONAL INFORMATION

Ernst Grip learned this dance from people in Föllinge in the 1930s when he was 10-13 years old. He was reminded of this dance in the military service during World War II (1941-1945) near the Norwegian border waiting for the Germans who did not arrive. The Swedes danced instead of fighting Germans. Ernst learned to dance both the M's and W's parts.

The hambopolska is a newer dance than the gammalpolska. The hambo came later than the polska and was incorporated into the older dance form.

Presented by Roo Lester

Hyfs

(Föllinge, Sweden)

Hyfs is a polka variant. Ernst grip with Beret Bertilsdotter introduced it in Sweden and the U.S. This description is based on classes with Beret and Göran Olsson.

Pronunciation:

Music: Any polka melody, preferable from Föllinge, Jämtland. 2/4 meter

Formation: Cpls in closed pos progressing CCW around the dance space.

Holds: Polska hold for CW turning and reverse polska hold for CCW turning. Ptrs dance with R hips adjacent, side by side, for CW and L hips adjacent for CCW turning.

Meas Cts

Pattern

BAKMES: CW and CCW stegvals type step, stepping on each beat, taking 2 meas to make one complete CW or CCW turn. Kall bakmes described for the M, W begins with the 2nd meas.

- | | | |
|---|---|---|
| | & | Make a short step with the R using the whole ft. |
| 1 | 1 | Step slightly fwd on L and CCW around ptr. |
| | 2 | Step around ptr with R. |
| | & | Pivot CCW on R sold. |
| 2 | 3 | Wt on both with the L behind R, your back is to LOD. |
| | & | Pivot CCW on both heels. |
| | 4 | Complete the turn to face LOD ending with both ft flat on the ground. |

Bakmes cues:

Cts	&	1	&	2	&	3	&	4
M	R	L		R	pivot	both	heels	around
W	pivot	both	heels	around	R	L		R

FRAMMES: CW 2-meas turn. Again, the W begin on the second meas.

- | | | |
|---|---|---|
| | & | Make a short step with the L using the whole ft. |
| 1 | 1 | Step on R slightly fwd and CW around ptr. |
| | 2 | Step CW around ptr with L. |
| | & | Pivot CW on L sole. |
| 2 | 3 | Wt on both with the R behind the L, your back is to LOD. |
| | & | Pivot CW on both heels. |
| | 4 | Complete the turn to face LOD ending with both ft flat on the ground. |

Bakmes cues:

Cts	&	1	&	2	&	3	&	4
M	L	R		L	pivot	both	heels	around
W	pivot	both	heels	around	L	R		L

Dance Sequence: Dance each segment for a phrase (usually 8 meas) of music as follows. CW stegvals; CCW stegvals; then CCW Kall bakmes; and finally CW frammes. -

Presented by Roo Lester

Jäns'n

(Föllinge, Sweden)

In this dance the same step pattern and dance sequence may be used for polska, waltz, polka, and schottische, varying to fit the music and direction of turn. Ernst Grip with Beret Bertilsdotter introduced this dance in Sweden and the U.S.

Ernst was first introduced to this dance when he was 10-13 years old. He became reacquainted with the dance when he was in service to the military during WWII, near the Norwegian border. Instead of fighting Germans, Ernst danced with Gammal-Anners and learned both the M's and W's parts of the dance.

Pronunciation:

Music:

2/4 meter

Formation: Cpls face and progress LOD around the dance space.

Holds: Försteg: Open shoulder/shoulder-blade pos.
Closed Position: Polska hold, close, for CW turning.
Reverse polska hold: Close for CCW turning.

Steps: Försteg and Closed Position turning: M L Försteg, W R Försteg.
2/4 music, stepping on cts 1 and 2.
3/4 music, stepping on cts 1 and 3.

Meas

Pattern

- | | |
|-----|--|
| 1-2 | Försteg: Walk 4 steps, beg outside ft. |
| 3 | Polska hold, dance 1 CW turn. |
| 4 | Försteg in polska hold. |
| 5 | Dance 1 CW turn, polska hold. |
| 6 | Försteg in polska hold. |
| 7 | Dance 1 CW turn, polska hold. |
| 8 | Försteg in polska hold, open W on the inside, M on outside. There is a foot fudge (step touch, no wt works well!). |
| 1-2 | Försteg: Walk 4 steps, beg outside ft. |
| 3 | M closes to the W into the reverse polska hold. Dance one CCW turn. |
| 4 | Försteg in reverse polska hold. |
| 5 | Dance one CCW turn, reverse polska hold. |
| 6 | Försteg in reverse polska hold. |
| 7 | Dance one CCW turn, reverse polska hold. |
| 8 | Försteg in reverse polska hold. Open with M on the inside, W on the outside. Foot fudge (step touch, no wt works well!). |

Note: the dance sequence consists of 2 meas of försteg in open pos, followed by closed polska hold, dancing one pivot turn and one försteg. Alternate pivot and försteg until the end of the musical phrase.

Reverse turn and försteg. Same as above turning CCW with opp ftwk and hold.

Presented by Roo Lester

Vi Skal Danse Labadu

(Sweden)

This dance was introduced at Scandia Camp Mendocino in 1997 by Helen and Stig Eriksson. They used these figures, but mentioned that one can choose other holdings as suitable.

Pronunciation:

Music:

2/4 meter

Formation: Circle of dancers facing ctr, hands joined in W-pos.

Steps: Side close, side close without taking wt on the close.

Meas

Pattern

Beg by stepping on L to L and traveling CW one time through the song. On the last "du" (close), do not take wt. Repeat each fig travelling CCW beg with R ft. Change hold/figure after it has been danced to each side.

Holds:

1. Hands joined in W-pos.
2. Arms on shldr.
3. Belt hold or hold onto neighbor's waist.
4. Hold onto neighbor's knees on both sides.
5. Hold onto neighbor's ankles on both sides.

Song words:

Vi skal danse labadu, labadu, labadu,
Vi skal danse labadu, laba, laba, du.
Repeat.

English:

We are going to dance labadu, or
We will dance labadu.

Presented by Roo Lester

Långdans från Sollerön

(Dalarna, Sweden)

Per and Margareta Jennische introduced this dance at Mendocino Folklore Camp in 1978. The Jennische's indicated that this dance is an example of the influence of the French medieval dances in which any number of dancers participate in a line or circle which may wind anywhere through the dance space.

I have been told that there were once words to this song. At special events and parties I've attended, text to this and other well-known melodies were composed and sung at the event.

Pronunciation: LONG-dahns frohn SOL-eh-ruhn

Music: Jonssonlinjen 1989 Green cassette 3/4 meter
Usually a fiddle or sung by the dancers.

Formation: Circle of dancers facing RLOD (CW), palms grasped with the R arm on top and pulled up against one's chest.

Steps: Försteg, introductory step: Step on L on ct 1 and R on ct 3, progressing to L.
Step lifts (or hops): Progressing to L, step on L (ct 1); lift or hop (ct 2&); land from hop (ct 3).
repeat with opp ftwk.

Meas

Pattern

During the melody, dance försteg.

During the chorus, dance 4 step lifts or hops, followed by two meas of försteg. Repeat chorus before returning to försteg. The leader, who is on the L of the line, may snake the line around or wind it up.

Dance repeats as long as the music continues.

Presented by Roo Lester

Sex Change Schottis

(Sweden)

This schottis variant is representative of the modern times. In fact it is from the 1980s dances in Sweden. It is not tied to a specific region, but rather to the urban dance parties. It is a fun variation that is danced to the slower schottis melodies. I learned this variant from Tommy and Ewa Englund when they were teaching at Scandinavian Week at Buffalo Gap in 1987. The name is my own, as Tommy and Ewa said there was no special name for the dance.

Pronunciation:

Music: Any slow stately or old-style schottis from Sweden. 2/4, 4/4 meter

Schottis music is transcribed as both 2/4 and 4/4 (described here in 4/4).

Formation: Cpls dance in a circle, progressing CCW, LOD around the dance space.

Positions: When dancing in open pos, use the open shoulder/shoulder-blade hold. When dancing in closed pos, use the equilateral hold. In this hold, both the M and the W hold each other's upper back with their R hands and their L hands rest on the opp shldr.

Character: The dance has a smooth rolling wave, which is described as the svikt of down up on each beat. It is not a hopping, bouncy quality. Notes: I think of the dance as a gammal schottis as described by Gordon Tracie, with a S S Q Q S turning sequence.

Steps: Begin on outside ft. M and W dance on the opp ft at all times.

M begins on the inside of the circle with his L ft and, after the turning, ends on the outside, ready to begin again with the R ft.

W begins on the outside with her R ft and, after the turning, ends on the inside with the L ft free. With each dance sequence, the cpl will alternate beg from either the inside or outside pos.

TRAVELING STEP: Normal schottische steps as described below, with a smooth rolling down and up motion.

Cts	1	&	2	&	3	&	4	&
	step	step	step	lift	step	step	step	lift
Inside person	L	R	L		R	L	R	
Outside person	R	L	R		L	R	L	
svikt	down	up	down	up	down	up	down	up

TURNING STEP: The inside person turns CW three times in one meas, ending on the opp side from where he/she began. (The outside person only makes two complete CW turns.)

Cts	1	&	2	&	3	&	4	&
rhythmic cues	slow		slow		quick	quick	slow	
	step		step		step	step	step	
Inside person	L		R		L	R	L	
Outside person	R		L		R	L	R	
svikt	down	up	down	up	down	up	down	up

Dance Sequence: Alternate one meas of schottische steps with one meas of turning, changing sides at the end of every two meas.

Presented by Roo Lester

Vingelvals

(Föllinge, Sweden)

A waltz variation introduced in Sweden and the U.S. by Ernst Grip with Beret Bertilsdotter. Vingelvals means "wobble waltz."

Pronunciation:

Music: Any waltz music, preferably from Jämtland.

3/4 meter

Formation: Cpls in closed pos progressing CCW around the dance space.

Hold: Use polska hold throughout the dance.

Steps: SPRINGVALS: Step on each beat with the whole ft making a small svikt on each beat/step.

Cts	1	2	3	1	2	3
M	L	R	L	R	L	R
W	R	L	R	L	R	L

VINGELVALS: Step only on the first beat of each meas.

Cts	1	2	3	1	2	3
M	L	pivot on L & lift R bkwd	pivot on R L	pivot on R	pivot on R & lift L fwd	pivot on R
W	R	pivot on R & lift L fwd	pivot on L R	pivot on L	pivot on L & lift R bkwd	pivot on L

Dance Sequence: Beg in closed pos, using the polska hold with M facing the dance direction, W faces her ptr and has her back to the dance direction. R ft between ptr's ft.

Dance spring vals steps CW, then dance springvals steps CCW, finishing the phrase ready to dance CW.

Both M and W can dance the vingelvals steps, or only one. If only one dances the vingelvals steps, the other dances the springvals. Note that the vingelvals step is only dance CW.

When finished with the CW vingelvals steps, return to springvals steps CW and repeat the dance sequence.

There is not a set number of meas for each part, however it flows well when one follows the musical phrases.

Presented by Roo Lester

Clogging Glossary

- (): Foot listed in parenthesis indicates non-weighted movement.
- (C) Chug: Slide on one ft while lifting and bending knee of free ft.
- Drag: With wt on one or both ft, knees slightly bent, straighten knee(s) scooting back with heel on floor as toes come off floor slightly and return to floor sharply creating sound with the toe taps (ct &).
- (DTS) Double Toe Step or Drag Toe Step:
 Double Toe Step: Chug bkwd on one ft as opp ft extends fwd striking floor with toe taps (ct &); strike toe taps of free ft on floor as ft pulls in (ct ah); step on free ft. (ct 1).
 Drag Toe Step: Drag on one ft as opp ft extends fwd (ct &); strike toe tap of free ft on floor as ft pulls in (ct ah); step on free ft (ct 1).
 Use either Double Toe Step or Drag Toe Step whenever DTS is indicated—they are interchangeable.
- (H) Heel:
- (K) Kick: Drag on one ft as opp ft extends fwd (ct &); slide on supporting ft while lifting and bending knee of free ft (ct 1).
- (R) Rock: Step on ball of ft beside and slightly behind other ft (ct &).
- (S) Step:
- Slide: With wt on one or both ft, knees straight, bend knees scooting fwd on balls of ft as heels come off floor slightly and return to floor sharply creating sound with the heel taps (ct 1).
- Stamp: Heavy stepping movement without wt change.
- Stomp: Heavy stepping movement with change of wt.
- xif: Cross in front.
- xb: Cross behind.

The Drag-Slide movement in contemporary clogging is continuous throughout the dance unless the step being executed makes the Drag-Slide impossible. The result is the unwritten rule that when one knee is bent, both knees are bent. And when one knee is straight, both knees are straight.

In the dance descriptions, the upper line indicates the step being executed while the lower line indicates the foot and direction.

Presented by Greg Lund -

Flashdance

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging, Side A

Formation: Solo dancers, facing fwd.

CtsPatternINTRODUCTION (16 cts after music tempo increases)

A:

SCOTTY DTS DT Brush DT Brush Toe Tap & K DTSRS&K
 TURNS L (Rxif) (Rxo) (R) (R) RLR (L) (1/4 turn R)

Repeat x 3 for a total of 4 Scotty Turns.

B:

SHUFFLE DTS DTS DTS DTS DTS Hop S S Hop
 L R L R L L Rxif L L (moving fwd)

Repeat with opp ftwk and direction.

DRAG & DTS Drag S DTS Drag S DTSRSRSRS (Moving to L &
 TRIPLE STEP L R L R LRLRLRL turn L on Triple Step)

Repeat Drag & Triple Step with opp ftwk and direction.

Repeat B: Shuffle and Drag & Triple Steps.

C:

BASIC DTSRS DTSRS DTSRS DTSRS
 LRL RLR LRL RLR (in place)
 PULL S S S S (moving diag fwd to L)
 L Close R L Close R
 STOMP, DTS & Stomp DTS DTSRS
 BASIC L R LRL

Repeat C: Basic, Pull, Stomp, DTS & Basic with opp ftwk and direction.

Sequence: ABCABCBBB

Presented by Greg Lund

Give It Up Or Let Me Go

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging, Side A

Formation: Solo dancers, facing fwd.

A:

DBL UP & KICK	<u>DTU&K</u> (Rb)(R)	<u>DT SRS</u> (RLR)	<u>DT SRS</u> (Lb)(L)	<u>DTU&K</u> LRL
------------------	-----------------------------	------------------------	--------------------------	-------------------------

THREE STEP	<u>DTS</u> R	<u>DTS</u> L	<u>DTSRS</u> RLR	<u>DTS</u> L	<u>DTS</u> R	<u>DTSRS</u> LRL
------------	-----------------	-----------------	---------------------	-----------------	-----------------	---------------------

Repeat Dbl Up & Kick and Three Step once.

DRAG STEP	<u>DTS Drag S</u> RR L	<u>DTS Drag S</u> RR L	<u>DTS RSRSR</u> RLRLRLR	moving R, turn R one turn on Triple Step
-----------	---------------------------	---------------------------	-----------------------------	--

Repeat once with opp ftwk and direction.

B:

BRUSH	<u>DT Brush</u> (Rxif)	<u>DT Brush</u> (Rxo)	<u>Toe Tap & K</u> (Rb) (R)	turn 1/4 R on Toe Tap
-------	---------------------------	--------------------------	------------------------------------	-----------------------

BUTTERMILK	<u>DTSHopS</u> RR Lxb	<u>DTS</u> R	<u>DTS</u> L	moving R
------------	--------------------------	-----------------	-----------------	----------

Repeat Brush and Buttermilk 3 times for a total of 4.

UNCLE PEN	<u>DTS</u> R	<u>DTS</u> L	<u>DTU Stomp</u> (Rb) R	moving fwd, turn 1/2 L on DTU
-----------	-----------------	-----------------	----------------------------	-------------------------------

DRAG & STOMP	<u>DTS Drag</u> L L	<u>Stomp</u> R	<u>Stomp</u> L	<u>Stomp</u> R	<u>Drag</u> Both	<u>Chug</u> L(R up)
-----------------	------------------------	-------------------	-------------------	-------------------	---------------------	------------------------

Repeat Uncle Pen and Drag & Stomp once.

C:

BRUSH	<u>DTBrush</u> (Rxif)	<u>DTBrush</u> (Rxo)	<u>Toe Tap & K</u> (Rb) (R)	turn 1/4 R on Toe Tap
-------	--------------------------	-------------------------	------------------------------------	-----------------------

BUTTERMILK	<u>DTSHopS</u> RR Lxb	<u>DTS</u> R	<u>DTS</u> L	moving R
------------	--------------------------	-----------------	-----------------	----------

Repeat Brush and Buttermilk 3 times for a total of 4.

DRAG STEP	<u>DTS Drag S</u> RR L	<u>DTS Drag S</u> RR L	<u>DTS RSRSR</u> RLRLRLR	moving R
-----------	---------------------------	---------------------------	-----------------------------	----------

Repeat Drag Step once with opp ftwk and direction.

Sequence: AABABBABC

Presented by Greg Lund

Kelly's Rag

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging

Formation: Solo dancers, facing fwd.

A:

BASIC & DRAG DTSRS DTSRS DTSDragS DTSRS moving R on Drag
 RLR LRL RR Lxif RLR
 Repeat with opp ftwk and direction.

THREE STEP DTS DTS DTSRS DTS DTS DTSRS moving fwd
 R L RLR L R LRL

SHUFFLE DTS DTS DTS DTS DTS DTS DTS DTS moving bkwd
 R L R L R L R L

B:

BUTTERMILK DTSHopS DTSHopS DTSHopS DTSRS moving R
 STUTTER RR Lxb RR Lxb RR Lxb RLR
 Repeat Buttermilk Stutter with opp ftwk and direction.

BUTTERMILK DTSHopS DTSRS moving R
 CHURN RR Lxb RLR
 Repeat Buttermilk Churn with opp ftwk and direction.

THREE STEP & DTS DTS DTS&K DTS DTS DTS&K turn L one full turn
 KICK R L R (L) L R L (R)

Sequence: ABABAB.....

Presented by Greg Lund

Let It Roll

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging

Formation: Solo dancers, facing fwd.

A:

BASIC &	<u>DTSRS</u>	<u>DTSRS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>
DRAG	RLR	LRL	R	L	R	L

B:

BUTTERMILK	<u>DTSHopS</u>	<u>DTSRS</u>	Turn R 1/4 on Basic
CHURN	RR Lxb	RLR	

Repeat Buttermilk Churn with opp ftwk and direction except turn L 1/2 on Basic.

Sequence: ABABAB.....

Presented by Greg Lund

Rueben James

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging Side A

Formation: Solo dancers, facing fwd.

A:

BASIC & SHUFFLE	<u>DTSRS</u> RLR	<u>DTSRS</u> LRL	<u>DTS</u> R	<u>DTS</u> L	<u>DTS</u> R	<u>DTS</u> L	moving fwd on 4 Shuffles
KICKS	<u>DTS&K</u> R (L)	<u>DTS&K</u> L (R)	<u>DTS&K&K&K</u> R (L L L)				

Repeat Kicks with opp ftwk.

B:

BASIC	<u>DTSRS</u> RLR	<u>DTSRS</u> LRL		
3 STEP & KICK	<u>DTS</u> R	<u>DTS</u> L	<u>DTS&K</u> R (L)	moving fwd
KICK & CHUG	<u>DTS&K</u> L (R)	<u>S</u> Chug Rxb R(L up)	<u>S</u> Chug Lxb L(R up)	

TRIPLE STEP	<u>DTSRSRSRS</u> RLRLRLR	moving R
-------------	-----------------------------	----------

Repeat Triple Step with opp ftwk and direction.

THREE STEP	<u>DTS</u> R	<u>DTS</u> L	<u>DTSRS</u> RLR	<u>DTS</u> L	<u>DTS</u> R	<u>DTSRS</u> LRL
------------	-----------------	-----------------	---------------------	-----------------	-----------------	---------------------

C:

BASIC	<u>DTSRS</u> RLR	<u>DTSRS</u> LRL	
BUTTERMILK CHURN	<u>DTSHopS</u> RRL	<u>DTSRS</u> RLR	moving R

Repeat Buttermilk Churn with opp ftwk and direction.

UNCLE PEN	<u>DTS</u> R	<u>DTS</u> L	<u>DTU</u> (Rb)	<u>Stomp</u> R	moving fwd, turn 1/2 L on DTU		
DRAG & STOMP	<u>DTS</u> R	<u>Drag</u> R	<u>Stomp</u> L	<u>Stomp</u> R	<u>Stomp</u> L	<u>Drag</u> Both	<u>Chug</u> L(R up)
UNCLE PEN	<u>DTS</u> R	<u>DTS</u> L	<u>DTU</u> (Rb)	<u>Stomp</u> R	moving fwd, turn 1/2 L on DTU		
TOE TAPS	<u>DTS</u> L	<u>DTS</u> Rxif	<u>Ttaps</u> (Lb) L	<u>DTS</u> R	<u>DTS</u> Lxif	<u>Ttaps</u> (Rb) R	<u>DTSRS</u> LRL

Sequence: ABCBBCBC (add single Kick at end of last C).

Presented by Greg Lund

Tell Mama

(U.S.A.)

Cassette: 2000 Stockton Folk Dance Camp Clogging Side A

Formation: Solo dancers, facing fwd.

Cts

Pattern

24 cts INTRODUCTION (8 cts drum, 16 cts music)

A:

VINE & FANCY	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTSRSRS&K</u>
DOUBLE	R	Lxif	R	Lxb	RLRLR (moving to R)

Repeat with opp ftwk and direction.

BUTTERMILK	<u>DTS</u>	hop	S	<u>DTSRS</u>	
CHURN	R	R	Lxb	RLR	(moving R)

Repeat with opp ftwk and direction.

THREE STEP	<u>DTS</u>	<u>DTS</u>	<u>DTSRS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTSRS</u>	
	R	L	RLR	L	R	LRL	(1 full turn L)

B:

DOUBLE UP	<u>DT Slide</u>	<u>DTS</u>	<u>DT Slide</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>	<u>DTS</u>
	L	R	R	L	R	L	R	L (Fwd)

Repeat with same ftwk, opp firection.

Repeat entire Double Up sequence.

BASIC	<u>DTSRS</u>	<u>DTSRS</u>	
	RLR	LRL	(in place)

Sequence: ABABAABBB

Presented by Greg Lund

Bohemian Mazurka

(Czech Republic)

Bohemian Mazurka is a couple dance composed of patterns well-known over all of Bohemia and northern Moravia. The waltz part of the dance (Fig. IV) is known as "minuet" or "minet." A description of this dance, based on a teaching of the dance by Radek and Eva Rejšek in 1996, has also been published in *Let's Dance* (56(6): 11-12, 1999).

Pronunciation: Boh-HEE-mee-an MAH-zoor-kah

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

3/4 meter

Formation: Couples in Varsouvienne pos, facing LOD (CCW)

Steps and Waltz*, Varsouvienne pos*.

Styling: Semi-open pos: cpls in ballroom hold, but facing fwd in LOD. Except for Fig. II, the style is lyrical and flowing.

*Described in the "General Glossary" of *Steps & Styling* (rev. 1996), published by the Folk Dance Federation of CA, Inc.

Meas

Pattern

INTRODUCTION: None (dancers can start with meas 3 if desired).

I. SIDE STEPS AND PEEKS AT PARTNER

- 1 Beg L ft move diag fwd L and sway moderately: step to L on L (cts 1-2), close R to L taking wt (ct 3).
- 2 Repeat ftwk of meas 1 but do not take wt on R (meas 2). W move gradually to M L side and on last ct peek at ptr over R shldr.
- 3-4 Repeat meas 1-2 moving diag fwd R with opp ftwk.
- 5 With 3 steps (L,R,L) in place, M move joined R hands above W head in a CCW arc turning W so she looks at ptr over L shldr.
- 6 Repeat meas 5 with opp ftwk (R,L,R), L arm moving fwd in arc and W look over R shldr at ptr.
- 7-8 Drop L hands, M turn W to her L (CCW) with joined R hands. Both dancing 6 small steps (1 to a ct), and end in Varsouvienne pos facing LOD as in meas 1.
- 9 Again move diag fwd L twd ctr, step L to L with a slight emphasis (ct 1); close R to L taking wt (ct &); step L to L (ct 2); step on R across in front of L (ct 3).
- 10 Step on L to L (ct 1); step on R next to L (ct 2); step on L in place (ct 3).
- 11-12 Repeat meas 9-10 diag fwd to R with opp ftwk.
- 13-16 Repeat meas 5-8, but end facing LOD in Semi-open pos (W turn to R 3/4 turn on meas 16).

II. CZECH MAZURKA

Stamps in this Fig all take wt.

- 1 Move strongly in LOD, stamp outside foot (M L, W R) fwd, bending slightly fwd (ct 1); straightening up, close trailing ft (M R, W L) near heel of leading foot (ct 2); hop on closing foot while bending knee and lifting lead foot in front, toe down (ct 3).
- 2-3 Repeat meas 1 twice.
- 4 Beg M L, W R, stamp three times turning twd ptr to face RLOD (CW).

Bohemian Mazurka—continued

- 5-8 Repeat meas 1-4 with opp ftwk and moving in RLOD, M L and W R hands are joined and held up behind. On stamps of meas 8, turn as a cpl to face ctr.
- 9-12 Repeat meas 1-4 moving twd ctr of circle. On the stamps of meas 12, turn twd ptr to face out.
- 13-16 Repeat ftwk of meas 5-8, moving away from center. On the stamps of meas 16, M turn W with L arm (1/4 or 1 1/4 turns), and switch hands to end in Varsouvienne pos facing LOD.

III. SIDE STEPS AND PEEKS

- 1-8 Repeat Fig. I meas 1-8, except end with partners facing, M with back to ctr and R hands joined (W turn at end is 3/4 turn).

IV. MINET

Ptrs hold R hands throughout this Fig.

- 1-4 Both starting with R foot, waltz twd ptr (meas 1); and back (meas 2); pass to R of ptr (passing L shldr) under joined R hands, looking at ptr (meas 3), both turn over R shoulder to face ptr on opposite side (meas 4). W L hand is on her waist and M L hand is held behind his back.
- 5-8 Repeat meas 1-4, returning to original side.
- 9-16 Arch R arms high to form "window" with L hands behind ptrs back, dance 7 turning waltz steps (M starting with L, W with R). Swing free ft out in graceful arc and bend bodies slightly away from arcing ft. On meas 16, M turn W with R arm so ptrs face each other (M on inside facing out).
- 17-24 Repeat meas 1-8.
- 25 Join in same pos as in meas 9-16. Dance turning waltz with arcing free ft.
- 26 M turn W CW as she moves fwd and to R out of circle; meanwhile M moves fwd with 3 steps (R,L,R) to regain starting waltz pos next to ptr
- 27-32 Repeat meas 25-26 three more times. End sequence in Varsouvienne pos facing LOD.

V. FINALE

Ptrs hold both hands throughout this Fig.

- 1-4 Repeat Fig I, meas 1-4.
- 5-8 M step in place while leading W in front, around and behind (steps 1-8); turn W CCW into Varsouvienne pos on his R side (steps 9-10); both emphasize steps 11 and 12 (meas 8, cts 2, 3) while facing LOD.
- 9-16 Repeat meas 1-8 except on steps 9-10 (meas 15, ct 3; meas 16, ct 1) turn W CCW (1 1/4 turns) to face ptr (M turn 1/4 to R), and acknowledge with two emphatic steps (steps 11-12).

Presented by Radek Rejšek and Eva Rejšková

Boleslav

(Czech Republic)

Boleslav is a popular party dance, well known throughout Bohemia. It is named after the town of Boleslav northeast of Prague. It is also the name of several Polish/Bohemian kings, including the brother of the fabled Good King Wenceslas (Vaclav). Boleslav, according to legend, murdered Vaclav to ascend the throne. Boleslav is a very popular folk song characterized by 8 measures of 4/4 time alternating with 8 measures of 2/4 time. There are other dances done to this same music.

Pronunciation: BOH-leh-slahf

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000 4/4 and 2/4 meter

Formation: Couples in semi-open position in two lines facing each other across the hall. Each couple must be matched with another in the opposite line. Lines should be about 40 feet apart.

Meas

Pattern

4/4 meter INTRODUCTION. None.

I. GALLOP WITH SKIPS

A 1-4 Cpls in semi-open position, 8 gallop steps (step, close, step, starting ML, WR) across to opposite side with M passing back to back (i.e., cpls pass to R of each other).
5-8 Without turning gallop 8 steps back to original place, again passing with M back to back.

2/4 meter

B 1-4 Ptrs take R hands and skip around each other CW, 8 skip steps.
5-8 Reverse direction and hand hold (L hands) and dance 8 skip steps CCW.

II. GALLOP. ROCKS AND POLKAS

A 1-2 Dance 4 gallop steps toward opp cpl.
3-4 Rock back on trailing foot with M's L, W's R coming up in front, rock fwd. lifting trailing ft up behind, rock back again, and fwd again.
5-6 Turn to face wall and do 4 gallop steps away from each other.
7-8 Rock as in meas 3-4 but now facing wall.
B 1-4 With R elbows linked, do 4 polka steps CW with ptr.
5-8 Reverse elbows and direction and dance 4 polka steps CCW.

III. GALLOP WITH ARCHES AND BUZZ

A 1-4 Cpls. gallop twd. each other with cpl having M's back twd music making a 2-handed arch, and other cpl passing under arch; 8 gallop steps.
5-8 Swing with ptr (CW) with 8 buzz steps.
B 1-4 Gallop back to place with other cpl forming arch and first cpl going under; 8 gallop steps.
5-8 Swing (8 buzz steps) with ptr.

Boleslav—continued

IV. GALLOP, WOMEN PASS FACE TO FACE, BUZZ

- A 1-4 Cpls gallop twd each other, as if to pass with W on inside, but at last moment, cpls separate and W pass each other face to face.
 5-8 Swing ptr with 8 buzz steps.
- B 1-4 Gallop back to place again with W passing face to face on inside.
 5-8 Swing (8 buzz steps) with ptr.

V. GALLOP, MEN PASS FACE TO FACE, BUZZ

- A,B 1-8 As in Fig IV, but M pass each other face to face on inside (cpls approach each other as if to pass to the R with M back to back).

VI. GALLOP TO CIRCLE, POLKA

- A 1-4 Dance 8 gallop steps in LOD to form circle.
 5-8 Dance 8 gallop steps in RLOD.
- B* 1-8 Free-style polka to end of music.
 *Alternative for VI B:
 Face ptr, stamp 3 times (meas 1); clap 3 times (meas 2); wag R finger at ptr 3 times (meas 3); wag left finger 3 times (meas 4); circle away from each other and back to face ptr with 3 slow walks (or 3 polka steps), and stamp (meas 5-8).

Presented by Radek Rejšek and Eva Rejšková

Cerná Vlňa

(Czech Republic)

A couple dance from the Valašsko region of northeastern Moravia. The name means "dark or black wool."

Pronunciation: CHER-nah VIL-nah

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000 2/4 meter

Formation: Cpls in a single circle, facing ctr, W on M's R side. Hands joined in V-pos.

Meas

Pattern

INTRODUCTION: 8 meas

I. SIDE-STEPS, HEEL-TOUCHES, COUPLE TURNS

- 1-4 Step on R to R (ct 1); step on L next to R (ct 2); repeat 3 more times (meas 2-4). Joined hands swing fwd and back on each meas. No wt on last step on L (meas 4, ct 2).
- 5-8 With opp ftwk, repeat meas 1-4 moving to L. On ct 2 of meas 8, ptrs face releasing hands.
- 9 Hop on L touching R heel fwd (ct 1); touch R toe fwd (ct 2)
- 10 Pas de basque to R (step on R in place, step on L in front of R, step on R in place, hold).
- 11-12 Repeat meas 9-10 with opp ftwk (start with hop on R).
- 13-16 With R elbow hold, turn ptr with 4 steps (CW) starting with R ft; clap on ct 1 of meas 13.
- 17-24 Repeat meas 9-16. On meas 24, open out to face ctr, W on M's R.
- 25-48 Repeat meas 1-24. On meas 48, end facing ptr, W with back to LOD, R hands joined.

II. SIDE-STEPS TO CENTER, MEN STEP-HOP, WOMEN TURN

- 1-4 Step to side twd ctr (M's L, W's R)(ct 1); close opp ft (M's R, W's L)(ct 2); repeat meas 1 three more times (meas 2-4). Joined arms swing twd ctr on ct 1 and away from ctr on ct 2.
- 5-8 Repeat meas 1-4 moving away from ctr and with opp ftwk and arm movements.
- 9 M pas de basque to R (R,L,R, hold); W turn in place about a quarter to R with pas de basque (R,L,R, hold).
- 10-12 M make small circle to L: step on L (ct 1); hop on L while clapping hands under raised R leg (ct 2); repeat meas 10 starting with R ft (meas 11) and then with L (meas 12). W turn to their L back to place with pas de basque (L,R,L, hold) (meas 10); then with 4 steps, starting R, make a small circle to R returning to face ptr (meas 11-12).
- 13-16 Repeat Fig I meas 13-16.
- 17-24 Repeat meas 9-16.
- 25-48 Repeat meas 1-24. At end of meas 48 open out to face LOD, inside hands joined and held down.

III. TRNKA

- 1-8 Dance 8 hop-steps in LOD starting with R ft. On meas 8 turn as a cpl to face RLOD.
- 9-16 Repeat meas 1-8 in RLOD. End by turning as a cpl to face ctr.
- 17-19 Place R heel fwd on floor (at end of meas 16). Touch R toe to floor twisting heel to R (ct 1); then touch same toe to floor twisting heel to L (ct 2); repeat 2 more times (meas 18-19).
- 20 Pas de basque to R.

Cerná Vlín—continued

- 21-24 Repeat meas 17-20 with opp ftwk.
- 25-32 Repeat meas 17-24.

IV. HOP-STEPS

- 1-8 In shoulder-shoulder-blade pos, ptrs turn CW with 7 step-hops (M start with L, W with R). On meas 8, with one step-hop M turns W out (to her R) with his L hand holding her R.
- 9-16 W turns in LOD with 8 step-hops, hands on waist; M follows ptr with 8 step-hops, hands held up and to sides, palms up.

Presented by Radek Rejšek and Eva Rejšková

Doudlebská Polka

(Czech Republic)

This couple mixer is a popular party dance from the Doudleby region of southern Bohemia. It is well known throughout all of Bohemia, and is also commonly danced in Austria, Germany, and Sweden where it is known as Sternpolka or Starpolka. It was introduced into California in 1956 where a somewhat simpler version is commonly done. See description in *Let's Dance*, Oct. 1956 (the same description was also published in *Folk Dances from Near and Far*, vol. A-2, p. 10, 1966). In 1990 this dance ranked 13th on a popularity list for northern California.

Pronunciation: dood-LEHB-skah POHL-kah

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000 2/4 meter

Formation: Couples in closed ballroom position arranged in a circle.

Meas

Pattern

8 meas INTRODUCTION

I. POLKA

A 1-16 Cpls do 16 turning polkas in LOD (CCW).

II. PROMENADE

B 1-16 Cpls in open pos walk in LOD (2 steps per meas). M put L hand on L shldr of M in front; W's R hand is on hips.

IIIa. MEN CLAP, WOMEN CIRCLE

C 1-16 M face ctr, clap own hands twice (cts 1,&); clap hands with M to either side at shldr level (ct 2); hold (ct &). W turn to R (CW) and walk around circle in RLOD (2 steps per meas).

Repeat Figs. I and II with new ptr.

IIIb. MEN CLAP AND SLAP, WOMEN POLKA

C 1 M face ctr and clap own hands 3 times (cts 1,&,2); hold (ct &).
 2 Slap R thigh with R hand (ct 1); slap L thigh with L hand (ct &); repeat ct 1 (ct 2); hold (ct &).
 3-16 Repeat meas 1-2 seven more times.
 (1-16) W turn to R (CW) and circle in RLOD doing 16 polka steps.

Repeat Figs. I and II with new ptr.

IIIc. MEN KNEEL, WOMEN HOP-STEP

C 1 M face ctr, kneel on R knee, clap own hands (ct 1); slap L hand on L thigh (ct 2).
 2 Slap floor with R hand (ct 1); hold (ct 2).
 3-16 Repeat meas 1-2 seven more times.
 (1-16) W turn to R (CW) and circle in RLOD with 32 hop-steps.

Presented by Radek Rejšek and Eva Rejšková

Myslivecká

(Czech Republic)

Myslivecká is a popular party dance mixer from the Chodsko region of southwestern Bohemia. It is well known throughout Bohemia. The name means "hunting dance."

Pronunciation: MEES-lih-vehts-kah

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

2/4, 3/4 meter

Formation: Cpls in closed ballroom position in a circle.

Meas
3/4 meter
4 meas

Pattern

INTRODUCTION

I. WALTZ

1-24 Cpls dance 24 turning waltz steps in LOD.

2/4 meter II. PROMENADE)

1-16 Cpls side by side walk (2 steps per meas) in LOD.

17-32 M continue walking in LOD; W turn to R and walk in RLOD.

Repeat Fig I with new ptr; repeat Fig. II.

2/4 meter III. KOLE KO

1-16 In closed ballroom pos, swing ptr with 16 buzz steps: R hips are adjacent, joined hands are held down, M's R hand is on W's shldr blade and W's L hand is on M's R shldr.

Presented by Radek Rejšek and Eva Rejšková

Otče Náš

(Czech Republic)

This is a party mixer from eastern Bohemia. The name means "our father" as in a prayer.

Pronunciation: OHT-cheh nahsh

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

2/4 meter

Formation: Cpls in a circle facing each other, M's on inside.

Meas

- Pattern

INTRODUCTION

I. PROGRESSION

- 1-2 M walk 4 steps in LOD (CCW) *while* W walk 4 steps in RLOD (CW). Each passes one person and stops to face the next.
- 3-4 M bows to new ptr (meas 3), then W bows (meas 4).
- 5-8 With R elbow hold, ptrs walk around each other with 8 steps.
- 9-16 Repeat meas 1-8.

II. POLKAS

- 1-16 Dance 16 turning polkas with this new partner.

Dance repeats from the beginning.

Presented by Radek Rejšek and Eva Rejšková

Vdovec

(Czech Republic)

Vdovec is a simple party mixer from the Valašsko region of Moravia. The name means "widower."

Pronunciation: VEE-doh-vehts

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

2/4 meter

Formation: Cpls in circle facing LOD with W on M's R; inside hands joined in V-pos.

Meas

Pattern

INTRODUCTION:

I. WALK AND CAST

- 1-4 Walk 8 steps in LOD swinging joined hands forward and back. M start with L ft, W with R.
- 5-6 M cast off to L and W to R with 4 walks, making small circles and returning to ptr. M can step with emphasis on meas 5, ct 1, and optionally clap on meas 6, ct. 1.
- 7-12 Repeat meas 1-6 except that on meas 11-12, W progress fwd to next M and M progress to next W behind.
- 13-24 Repeat meas 1-12.

II. POLKA

- 1-16 Dance turning polka with this new ptr (3rd person).

Repeat dance to end of music.

Presented by Radek Rejšek and Eva Rejšková

Podlízavá-Trojke

(Czech Republic)

Trio dance from the Haná region of central Moravia. Podlízavá comes from the verb podlízeti (to creep under), and Trojke refers to a "coachman with two horses."

Pronunciation: pohd-lee-ZAH-vah TROY-keh

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

2/4 meter

Formation: One man and two women, each with small scarf in R hand, and with hands joined in triangle with M facing LOD.

Meas

Pattern

2 meas

INTRODUCTION

I. RIDE FORWARD AND BACK

- 1-7 Dance 7 firm gliding polka steps in LOD (W backing up). M start with L, W with outside ft.
- 8 M stamp 3 times (R,L,R) (cts 1,&,2); W step in place with 3 well accented steps (cts 1,&,2).
- 9-16 Repeat meas 1-8 in opp direction (M backing up).

II. ARCHES, MAN AROUND

- 1-4 W make arch and with 8 small running steps, M passes under the arch and around W on R back to place. W also dance 8 small running steps, 4 in place (meas 1-2), and then W on R turns in place to R and W on L turns in place to L (meas 3-4).
- 5-8 Repeat meas 1-4, but with M running around W on L.
- 9-16 Repeat meas 1-8.

III. RIDE FORWARD AND BACK

- 1-16 Repeat Fig. I.

IV. ARCHES, WOMAN AROUND

- 1-8 M makes arch with W on R, and W on L runs (8 steps) under arch around M and back to place, M turns in place to R on steps 5-8 while W on R turns to L (meas 1-4). M then makes arch with W on L and W on R runs under arch and around M (meas 5-8); M now turns to L with 4 steps and W on L turns to R on meas 7-8.

V. RIDE FORWARD, NO HANDS

- 1-8 Repeat Fig I, meas 1-8 but with hands on hips (scarves in R hand).

VI. ELBOW TURNS

- 1-4 M hook R elbows with W on R and cpl turn with 8 small running steps, W free hand is on hips, M holds scarf in L. W on L turn to R in place with 8 running steps.
- 5-8 M hook L elbow with W on L and repeat meas 1-4, W on R turning in place.
- 9-16 Repeat meas 1-8.

VII. RIDE FORWARD, NO HANDS

- 1-8 Repeat Fig. V.

Podlízavá-Trojke—continued

VIII. GATES

- 1-4 With 8 small running steps and with hands on hips, W on L passes under arch made by M and W on R and back to place. M and W on R run in place with 4 steps and then M turns to R and W to L with 4 more steps.
- 5-8 Repeat meas 1-4, but with W on R passing under arch and with M turning to L and W on L to R.
- 9-16 Repeat meas 1-8.

Presented by Radek Rejšek and Eva Rejšková

Valašský Starodávny

(Czech Republic)

A couple dance from the Valašsko region of eastern Moravia. The name means "old traditional dance from Valašsko."

Pronunciation: vah-LAHSH-key STAR-oh-dahv-nee

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000

6/8 meter

Formation: Single circle of cpls (W to M's R) facing twd center, hands joined in V-pos.

Steps and Styling: StarodávnyΔ step (SD): One step per meas, starting on either foot—step (ct 1); close (ct &); step (ct 2); step (ct 3). First step is long and leads with heel.
For example, step R; close L to R; step R; step L. Style is flowing and graceful.

Meas

Pattern

INTRODUCTION: None, but start dance on meas 2.

I. GLIDES AND STARODÁVNÝS

- 1-2 Step to R with gliding motion, raise up slightly on L heel, close L to R; arms move fwd (to parallel with floor) and down; repeat.
- 3-4 Repeat meas 1-2 to L (with opp ftwk).
- 5-6 Dance 1 SD twd ctr starting with R; take 3 steps in place (R,L,R).
- 7-8 Dance 1 SD bkwd to place starting with L; W takes 3 steps in place (L,R,L) bending knees gently on each step, while M takes 3 steps to move fwd and turn to face ptr.

II. INTERLUDE

- 1 Ptrs holding both hands, make small knee bend and bow head in acknowledgement.

III. STARODÁVNÝS SIDEWARDS AND CIRCLING

- 1-2 Still holding both hands, dance SD sideways in LOD (M to L and W to R), on ct 3 swing trailing ft across in front of stepping ft.; repeat with opp ftwk and direction.
- 3-4 • Dance 2 SD's away from ptr (M to L, W to R) to make small circle and return to ptr. M hold arms out to sides.
- 5-8 Repeat meas 1-4, but with opp ftwk and direction.

IV. TURNING STARODÁVNÝS

- 1-3 With R elbows hooked and R hips adjacent, cpls do 3 SD's turning CW, both starting with R ft. L arms are held out and almost straight.
- 4 Make small circle to L away from ptr with 3 walking steps (R,L,R); return to ptr to hook L elbows and L hips adjacent.
- 5-8 Repeat meas 1-4 with opp ftwk and direction, but end facing ptr, M on inside facing out.

V. INTERLUDE

- 1 Repeat Fig. II.

Valašský Starodávny—continued

VI. STARODÁVNÝS FORWARD AND TURNING

- 1-4 Cpls in semi-open pos move fwd in LOD with 4 SD's; M starts with L, W with R.
 5-7 M leads W into closed "Čardas" hold (M's L hand holding W's R, arms almost straight, R hand on W's back; W's L hand on M's R shldr blade), and R hips adjacent, dance 3 turning SD's, both starting with R ft (M makes ft change).
 8 With 1 SD M turns W out under his raised L arm joined with W's R hand.

VII. CLAPS, TURNS, AND GLIDES

- 1 Ptrs slap own thighs (ct 1); clap own hands (ct 2); clap ptrs hands (ct 3).
 2 Turn away from ptr (M to L, W to R) with 3 steps.
 3-4 Repeat meas 1-2, but on meas 4 M turns to R and W to L.
 5 M does glide step to L (see Fig. I, meas 3) while W turns to R under M's L arm (steps R,L).
 6 Ptrs hold both hands and make small knee bend.
 7-8 Repeat meas 5-6, except M glides R and W turns to L.

VIII. INTERLUDE

- 1 Repeat Fig. II.

IX. STARODÁVNÝS SIDEWARDS AND CIRCLING

- 1-8 Repeat Fig. III.

X. TURNING STARODÁVNÝS

- 1-8 Repeat Fig. IV.

XI. GLIDES AND STARODÁVNÝS

- 1-8 Repeat Fig. I.

Presented by Radek Rejšek and Eva Rejšková

Věnec

(Czech Republic)

A couple dance from the Horácko region of western Moravia. It can also be done as a women's dance. The name means "wreath." The dance is a combination of mazurka and polka motifs. A simpler version of this dance was taught by František Bonuš at the 1979 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: VEE-yeh-nehts

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000 3/4, 2/4 meter

Formation: Cpls in a single circle facing ctr, W on M's R side, hands held down (V-pos).

Steps and Styling: Mazurka step (3/4): Step fwd on L with accent, bending body slightly fwd (ct 1); step on R behind L, straightening body (ct 2); hop on R, bringing L ft up in front (ct 3). This step can also begin on R.

Polka step (2/4): Step fwd on L (ct 1); step on R next to L (ct &); step fwd on L (ct 2); hop (bounce) on L (ct &). Repeat with opp ftwk. This step can also begin on R. Note that this polka has the hop on the last 1/8th note of the meas instead of on the last 1/16th note (that is on the upbeat of the next meas).

Skip step (2/4): Step fwd on R (ct 1); small bounce or chug on R (ct &); step fwd on L (ct 2); small bounce or chug on L (ct &). This step can also begin on L.

Meas

Pattern

3/4 meter

5 meas

INTRODUCTION: Start with vocal. During the last 2 meas, release hand hold and turn 1/4 to face ptr (M facing LOD).

I. GRAND R AND L WITH ELBOW TURN (vocal)

- 1-4 Dance Grand R and L starting with R hand to ptr, 1 meas (3 steps) per person, and dip slightly on ct 1 of each meas. Look at each person as you pass them.
- 5-8 Join 5th person with R elbow hold (L hand on hip or free at side) and turn as a cpl for 3 meas (9 steps both starting with R). Turn 1 1/2 times CW to end facing opp direction in large circle (M facing RLOD). On meas 8, release elbow hold and back slightly away from ptr with 3 steps (L, R, L).
- 9-15 Repeat meas 1-7 in opp direction. Elbow hold and turn (meas 13) is with orig ptr.
- 16 With 2 steps (R, L) (cts 1,2), turn to face ctr (W on M's R); join hands in V-pos; hold (ct 3).

II. MAZURKAS AND WALKS (instrumental)

- 1-2 Dance 2 Mazurka steps in RLOD, starting with L.
- 3-4 Walk 6 small walking steps in RLOD (beg with L), accenting ct 1 of each meas.
- 5-7 Repeat meas 1-3.
- 8 Step on R in place, pivoting to face LOD (ct 1); close L to R (ct 2); hold (ct 3).
- 9-15 Repeat meas 1-7 moving in LOD and beg on R.
- 16 Step fwd on L (ct 1); close R to L while releasing hands and turning to face ptr (M facing LOD) (ct 2); hold (ct 3).

Věmec—continued

III. GRAND R AND L WITH ELBOW TURN (vocal)

- 1-16 Repeat Fig I, except on meas 16, instead of turning to face ctr, W turns to face LOD, and M steps up beside W on inside. Join hands in Promenade pos (R with R, L with L, M R arm above W L arm). Hold on ct 3, M putting wt on R and W on L.

IV. MAZURKAS AND WALKS (instrumental)

- 1-7 Repeat Fig II, meas 1-7 but in skater's hold (M beg L, W R) and moving in LOD.
 8 While turning twd each other to face RLOD, M step R (ct 1); step on L next to R (ct 2); stamp R with wt (ct 3), W use opp ftwk.
 9-15 Repeat meas 1-7 in RLOD with opp ftwk (M beg R, W L).
 16 Raising joined arms, M step L (ct 1); step on R next to L turning R to face LOD (ct 2). W uses opp ftwk, turning once R (CW) under raised arms to face RLOD. Arms remain joined and crossed, R arms on top.

2/4 meter V. POLKAS AND TURNS (vocal)

- 1-2 Dance 2 Polka steps in LOD, M moving fwd (beg L) and W bkwd (beg R).
 3-4 With 4 Skip steps (M beg L, W beg R), M turns W once to her R under raised joined arms (L arms are on top at end of turn).
 5-8 Repeat meas 1-4 except that on meas 7-8, M turns W to her L, ending with R arms on top.
 9-10 Repeat meas 1-2 except M backs up and W goes fwd.
 11-12 Repeat meas 3-4 except W turns M once around to his R (L arms are now on top).
 13-16 Repeat meas 9-12 except on meas 16, drop hand hold and M omits final Skip step, just touching R next to L.

VI. ELBOW TURNS (instrumental)

- 1-2 Ptrs hook R elbows and both starting on R ft, dance 2 Polka steps turning CW. W free hands are on hips, M free hands held high or behind back.
 3-4 Continue CW turn with 4 Skip steps.
 5-7 Repeat meas 1-3.
 8 Releasing elbow hold, step on R (ct 1); step on L next to R with stamp, M claps with vertical motion of arms (ct 2).
 9-16 Repeat meas 1-8 with L elbow hold and opp ftwk, except on meas 16, take wt on closing ft (R) (ct 2) and open out into single circle (W on M R) with hands held down.

VII. FINALE (instrumental)

- 1-7 Dance 14 sliding steps sdwd in LOD.
 8 Step on R to R (ct 1); step on L next to R (ct 2).
 9-12 Dance 8 sliding steps sdwd in RLOD.
 13-16 Facing ctr, jump with ft apart 8 times (twice each meas), bringing bent legs up behind on each jump. Designated leader curls line CW twd ctr.

Non-partner Dance Techniques

My goal in this class is to present a basic lexicon of dance movements, rhythms, patterns, styles, and techniques by using non-partner dances which employ the various elements I wish to demonstrate.

My method will be as follows: I will begin on Monday teaching easy dances which use walking steps—some in even rhythm, some in uneven rhythm, some in line of direction, some turning. I will always try to present the structure of each dance, equating the structure to an architect's drawing. Some of these dances will fit the musical phrase, some will not, thus presenting another element of challenge. As the week goes on, I will add elements of dance in my teaching and will present dances which are familiar to the folk dance community, but which are incrementally more challenging.

My hope is that by the end of the week, you will have gained a more solid foundation of dance knowledge, and with this knowledge will not only have some new dances "under your belt," but will also have absorbed methods of learning and remembering new material, thus making future dance experiences easier for you. The ability to analyze movement patterns and rhythms is a great aid in learning and remembering dances. It is a kind of dance "shorthand" and ideally, can be of benefit to a dancer's education. Learning this process is similar to learning a new language. Once the language is understood, I believe that even challenging dances become within the realm of most dancers and dancing becomes easier.

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 you understand 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 can be done with less effort. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible to "flow." Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and to 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. It is important to be aware that each dancer's movements relate to and reflect upon those near him.

One way of accomplishing harmonious movements is to STAND ERECT. Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep your knees flexed, not locked. Keep your weight shifted forward slightly onto the balls of your feet, not on your heels. In this position, your heels can easily come off the floor, permitting a lightness of step. Keep your feet directly under your body (or if you prefer, your weight directly over your feet). You will then be able to keep your balance, turn with ease, 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 most grateful.

*. The term "line dance" as used in this class, refers to non-partner ethnic folk dance and not contemporary American Country Western line dance.

Non-partner Dance Techniques—continued

TAKE SMALL STEPS. Small steps enable you to “fake it”—another useful tool in learning unfamiliar 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 without disturbing your neighbors. 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.

Legs and 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 holds known as “T”, “V”, “W” position, 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. However, remember the people next to you, and loosen your shoulders, arms and fingers. Once you become more familiar with a dance, this may occur naturally, but keep these thoughts in mind through the learning process 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 is the result of 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 also be needed.

ETIQUETTE: Generally, line dances progress to the right—also termed “counter-clockwise” (CCW)—also called “line of direction” (LOD). This means that the leader is on the right end of the line. Thus if you are joining a line, go to the far left and join at 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—termed “clockwise” (CW) or “reverse line of direction” (RLOD)—with the leader on the left (for example, 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 at 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.

Non-partner Dance Techniques—continued

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.

BASIC LINE DANCE POSITIONS

T POSITION: (T-pos) 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 right over left, if dance moves CW; again, there are exceptions. This may also 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: (V-pos) Generally done with left palm facing backward; right, 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: (W-pos) Same as V-pos, except elbows are bent, hands generally at shoulder level.

LITTLE FINGER POSITION: 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 right over left if it moves CW. Some dancers turn their belt buckles to their backs so the buckles are not in the way of their neighbor’s hands.

FRONT BASKET: Extend arms across and in front of neighbors, joining hands with second dancer on either side. Use “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 they dance as a group. The community may be:

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, for which there is a new 1996 edition. I have only included explanations for those not mentioned in that publication.)

BASIC DANCE STEPS AND MOVEMENTS

The following list, although not complete, should provide a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with many of 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.

BALANCE

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

BLOOP BLOOP: A "Dick Crumism" referring to a very quick light running step on the ball of the R foot (ct ah) followed by a longer running step on the L foot (ct 1)--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.

WIZZLE: Step diag bkwd right on ball of R foot, twisting both heels to R. 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, to anticipate. The faster the dance tempo, the greater the need to be familiar with the actual dance, OR to be familiar with dance patterns or rhythms, so that the dancer's main concentration can be to the transitions between movements.

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—for example, 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*. 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 as opposed to a Lesnoto in 7/8 (S, Q, Q) meter, which is an *uneven* rhythm.

Here are some interesting examples of rhythm patterns ranging from a simple 2/4 to a complicated 15/16:

2/4	Raca, Šestorka, Trei Păzește, Măceșu	SS or QQ
2/4	Syrtos	SQQ
3/4	Al Sadenu, Halleluya, Vranjanka, Waltz	SSS or QQQ
4/4	Alunelul de la Urzica, Bafra Horonu, Hora Fetelor	SSSS or QQQQ
5/16	Paiduško Horo (also 3/8 or 5/8)	QS
6/8	Tsamikos (also 3/4)	SQ
6/8	Mîndrele	SQS.(slow, quick, slower)
7/8	Četvorno, Kalamantianos, Ravno Oro, Žensko Čamče	(also 7/16)SQQ
7/8	Giusevska Račenica (also 7/16)	QQS
7/8	Eleno Mome	SSQS
8/8	Baros	SSQ
9/8	Dajčovo, Karsilamas, Tamzara	QQQS
10/8	Ağır Halay (also 5/8)	SQQQ
11/8	Nevesto Mori	SQQQQ
11/16	Gankino, Kopanica	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos, Pušteno	SQQSQ
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Bučimiš	QQQSQQ

Basic Dance Steps and Movements—continued

Next we move to different forms of mixed meter. In the following category, two or more measures of music with different time signatures are joined together, and as a new unit, are repeated in a fixed sequence to create the overall dance rhythm:

16/16	Sâbrali sa se, Sâbrali	SQQ QSQQ
18/16	Jove, Malaj Mome (7/16 & 11/16)	SQQ QQSQQ
22/16	Sandansko Horo (9/16 & 13/16)	QQQS QQQSQQ
25/16	Sedi Donka (7/16 & 7/16 & 11/16)	SQQ SQQ QQSQQ

Lastly there is another interesting category where two or more measures of music with different time signatures are joined together to create the dance rhythm, but they do not remain in a fixed or constant pattern throughout the dance. Rather, they form new combinations and lack the fixed arrangement of the previous category. Here are a few examples:

Rekansko (11/16 & 7/16)	
11/16	SSQSQQ
7/16	SSQS
Figures I & IV:	11/16 + 11/16 + 11/16 + 7/16 + 7/16
Figures II & V:	7/16 + 7/16 + 7/16 + 7/16
Figures III & VI:	7/16 + 11/16 + 7/16 + 7/16

Mihailsko (15/16 & 9/16)	
15/16	QQQQSQQ
9/16 (A)	QQQS
9/16 (B)	QSQQ
Figures I & III	33/16 (15/16 + 9/16 + 9/16)
	QQQQSQQ QQQS QSQQ
Figures II & IV:	18/16 (9/16 + 9/16)
	QQQS QSQQ

Țepusul de la Goicea (11/8 & 10/8 & 6/8 & 5/8 & 4/8)	
11/8	SQQQSQQS
10/8	QQQQSQQS
6/8	SQQS
5/8	QQQS
4/8	QQS
Figure I:	11/8 + 10/8 + 11/8 + 10/8
Figure II:	6/8 + 5/8 + 5/8 + 4/8

Razložko Horo, which I will be teaching this year, has three rhythmic patterns, each danced as three separate, sequential patterns.

Razložko Horo (11/8 & 4/4 & 11/16)	
Pattern I 11/8	SSQS
Pattern II 4/4	SSSS or QQQQ
Pattern III 11/16	SQQQQ

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. For example, 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 each other, formation of dancers on the dance floor, smoothness or sharpness of movements—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 just 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 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,

Three, to suggest that watching **HOW** a movement is done, the style, is as important as watching which step is being done. Let your ears as well as your eyes help you, since both music and movement can signify styling.

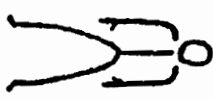






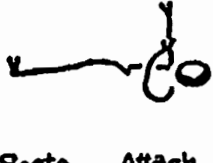
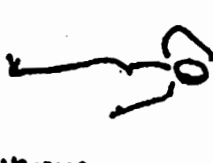



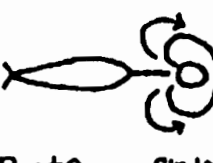
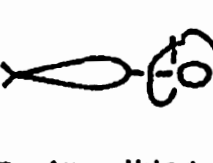
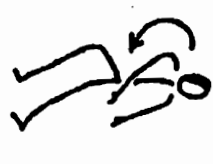

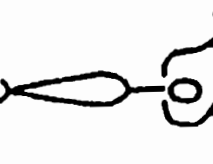
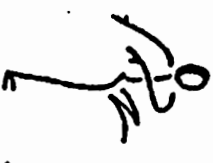
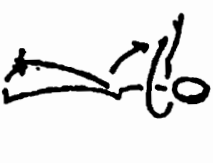


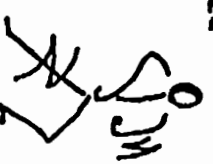
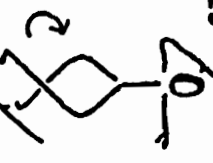


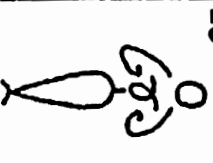

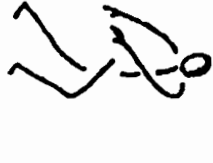
Above all, **LISTEN TO THE MUSIC** carefully when dancing. It is not enough to memorize the intellectual aspects of a dance. Think how colorless dancing would be if we danced only to written or spoken dance descriptions without music. Not only is music a gift and a pleasure to our senses, but it is also 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" (which was the title of a class taught for many years at Stockton Folk Dance Camp by Pirkko Roecker), you will be dancing with ease and joy.

Presented by Suzanne Rocca-Butler

Japanese Steps and Styling

The following tables cover some of the directions used in the graphic notation for the Japanese dances.

	1	Wariashi	ft. apart
	2	Sokuashi Hakushu	ft. together clap
	3	Uchi Orosi Yamabiraki	Clap down Open Mt.
	4	Clap cho chon ga chon	
	5	Naname. Uchi Orosi	Clap down obliquely
	6	Suihei. Biraki	Open level
	7	Fuse Akete	No bashi Palms up
	8	Soete Fusete	Attach Palm down
	9	Nagame. Kazashi	Shade
	10	Sashi. Kazashi	Point & Shade
	11	Tate. Kazashi	Vertical Shade
	12	Ake. Kazashi	Half circle
	13	Ryote Akekazashi	Circle Overhead
	14	Soe Ake. Kazashi	Half circle & attach
	15	Nagashi	Flow
	16	Maneki	Beckoning
	17	Awase. Furikaeshi	Figure 8 up
	18	Awase. Gaeshi	Figure 8
	19	Furigasenobashi	Swing up
	20	Nukite. Biraki	Circle & Open obliquely
	21	Katsugite	Shouldering
	22	Rokogi	Rowing
	23	Irekomi. Ashi	Cross ft.
	24	Karatouchi	Head point
	25	Te Hiza. uchi	clap hands & knees
	26	Kaguri Musubi	Circling Knot
	27	Kabuse. Okuri	Cover & flow
	28	Tsukkomi. Musubi	Thrust & Knot

DIRECTION	
SYMBOL	
	<u>Moving Direction</u>
	<u>3 steps forward</u>
	<u>Step backward</u>
	<u>3 steps fwd & ft together</u>
	<u>4 steps to make a circle</u>
	<u>Shuffle step</u>
	<u>Hop or Leap</u>
	<u>Preliminary step</u>
	<u>Clap, Stamp or Point</u>
	<u>Kicking step</u>
	<u>The same movement repeated</u>
	<u>Circling (Arms, hands)</u>
	<u>Towel . Hat</u>
	<u>Make fists</u>
	<u>Pams to face fwd</u>
	<u>Line of eyes</u>
FORMATION	
Circle	
Processional	
Contra	
ABBREVIATION	
<u>L left (side or direction)</u>	
<u>left foot . Larm or hand</u>	
<u>R right, right foot</u>	
<u>right arm or hand</u>	
<u>ct count counts or beat</u>	
<u>fwd forward</u>	
<u>bwd backward</u>	
<u>ft foot . feet</u>	
<u>diag diagonally</u>	
<u>CW Clock Wise</u>	
<u>CCW Counter Clock Wise</u>	

Asadoya Yunta

(Japan, Okinawa Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing CCW, hands on waist, 4 fingers front.

Meas

Pattern

20 cts

INTRODUCTION

DANCE

HANDS

PART A

- | | | |
|-----|--|---------------------------|
| 1-2 | Step fwd L, R, L,
turning 1/4 CW touch R. | 4 fingers front on waist |
| 3-4 | Step fwd R, L, R
turning 1/2 CCW touch L. | 4 fingers front on waist |
| 5-6 | Step fwd L, R, L, touch R
with 1/4 CW turn to face ctr. | 4 fingers front on waist |
| 7-8 | Step bkwd R, L, R, L, touch R. | Ryote L and R, Ake oroshi |

PART B

- | | | |
|-------|---|--|
| 1 | Step fwd on R; touch L. | R hand front Furinobashi
(L 4 fingers front on waist) |
| 2 | Step fwd on L; touch R. | L hand front Furinobashi
(L 4 fingers front on waist) |
| 3-4 | Repeat meas 1-2. | |
| 5 | Step fwd on R, touch L. | R hand front Furinobashi
(L 4 fingers front on waist) |
| 6 | Saa yui yui (song): Step on L diag
to L, tap R in front of L | Clap twice (lift up) |
| 7-10 | Step fwd on R, touch L; turn
CW with 4 steps and touch
end facing ctr.. | R and L hands Akekazashi 4 times |
| 11-12 | Matahaarinu (song): Step on R diag
to R, tap L across in front. | Ryote Awase, Clap no sound |
| 13-14 | Kanaushiyamayo (Song)
Turn CCW with 4 steps L, R, L, R. | Konerite Sukui age oroshi |

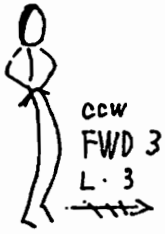





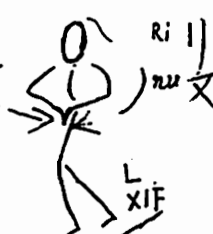


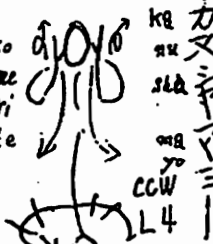


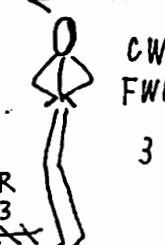

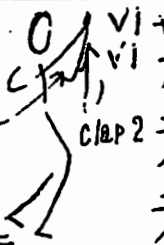




Repeat dance from the beginning.

ENDING

- | | |
|-----|----------------------|
| 1-8 | Repeat Part A twice. |
|-----|----------------------|

Presented by Iwao Tamaoki

Asadoya Yunta Okinawa Pref

<p>Direction Moving COH Intro 20 4 fingers ffont on west</p>	<p>(6)</p> 	<p>02</p> 	<p>05</p> 
<p>(1)</p> 	<p>(7)</p> 	<p>03</p> 	<p>09</p> 
<p>(2)</p> 	<p>(8)</p> 	<p>00</p> <p>Repit 5 times</p>	<p>00</p> 
<p>(3)</p> 	<p>(9)</p> 	<p>05</p> <p>(10)~(15)</p>	<p>(20)</p> <p>Repeat (1)~(20)</p>
<p>(4)</p> 	<p>00</p> 	<p>06</p> 	<p>(22)</p> <p>Ending (1)~(9) 2 times</p>
<p>(5)</p> 	<p>01</p> 	<p>07</p> 	<p>(23)</p> 

Hanagasa Ondo

(Japan, Yamagata Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing CCW, holding hat in both hands.

Meas

Pattern

8 cts

INTRODUCTION. Tap hat (hanagasa) on knees 8 times. Beg with song.

DANCE








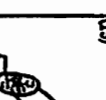
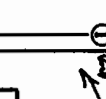
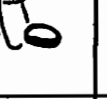


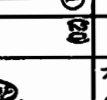
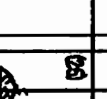
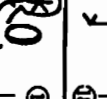


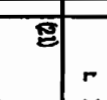
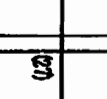
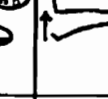
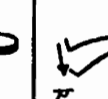

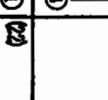
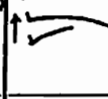

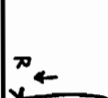
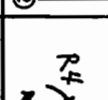
HANDS

1-4	Beg R, dance 8 steps fwd.	With hat in R hand, bring it fwd, up, out, and in, tapping hat with L hand 4 times (meas 3-4).
5	Step on R next to L (cts 1-2).	Hold hat fwd.
6	Step back on L (cts 1-2).	Ryote Nagashi.
7	Step back on R (cts 1-2).	
8	Step fwd on L (cts 1-2)	Swing hat R to L.
9	Step fwd on R (ct 1); lift L knee (ct 2).	Swing hat L to R.
10-11	Repeat cts 8-9 with opp ftwk and hand work.	
12	Close R to L, taking wt on both ft.	Bring hat up in front.
13-14	Bend knees twice.	Look up diag R and L.
15-16	Hold.	Tap knees 3 times with hat (cts 1, 2, 1); hold (ct 2).
17	Step fwd on R (cts 1-2).	Tap hat on R knee.
18	Step fwd on L (cts 1-2).	Tap hat on L knee.
19	Step on L next to R (cts 1-2).	Tap hat on both knees.
20-23	Full turn CW with 4 steps (R, L, R, L),	Nagashi 4 times (R, L, R, L).
24-30	Repeat meas 1-14.	
31	Step fwd R, L (cts 1-2)	Move hat from back to front, ending with hat level in front.
32	Step on R (ct 1); lift L knee (ct 2).	
33-34	Repeat cts 8-9 with opp ftwk and hand work.	
35-36	Close R to L.	Hold hat vertical in front.

Presented by Iwao Tamaoki

Hamagata Ono

Yamagata Pref

Direction Moving COH Intro 8		(6)	(12)	(18)	(24)
					
		⑧	⑧	⑧	⑧
(1)	Hat on Tat	(7)	(13)	(19)	(25)
	①				
		①	②	①	①
(2)		(8)	(14)	(20)	(26)
	⑩				
		⑩	①	①	④
(3)		(9)	(15)	(21)	(27)
	①				
		③	④	⑥	①
(4)		(10)	(16)	(22)	
					
			①	①	
(5)		(11)	(17)	(23)	
					
			①	①	

Hashima Amagoi Odori

(Japan, Gifu Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing ctr.

Meas

Pattern

INTRODUCTION. Start dance with song.

I. AMAGOI ODORI

HANDS

- | | | |
|--------|---|---|
| 1 | Touch R ft fwd (ct 1); step on R (ct 2). | Arms swing diag R, Fuse nobashi, kaiguri. |
| 2 | Touch L ft fwd (ct 1); step on L (ct 2). | Arms swing diag L, Fuse nobashi, kaiguri. |
| 3-4 | Repeat meas 1-2. | |
| 5-8 | Repeat meas 1-4 turning once CCW to end facing ctr. | |
| 9 | Step fwd on R (ct 1); step on L in place (ct 2). | Ryote cross front.
Kaiguri fingers up. |
| 10 | Close R to L, no wt. | |
| 11 | Step fwd on R (ct 1); step on L in place (ct 2). | Ryote front push.
Kaiguri fingers up. |
| 12 | Close R to L, no wt. | |
| 13 | Step fwd on R;
With wt on R, extend L ft fwd. | Uchi Awase.
R hand Tatekazashi. |
| 14 | Hold. | (Mie o Kiru) |
| 15-112 | Repeat meas 1-14 seven times. | |

II. SHIRAKAWA ODORI (fudaodori)

HANDS

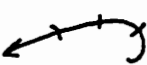




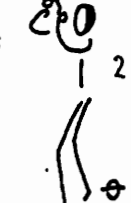






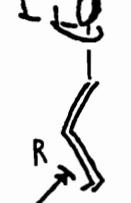
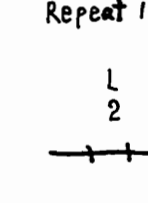

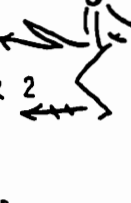
- | | | |
|------|---|----------------------------|
| 1-4 | Repeat Fig I, meas 9-12. | |
| 5 | Step fwd on R (ct 1); step fwd on L (ct 2). | Ryote front swing down. |
| 6 | Step fwd on R (ct 1); hop on R (ct 2). | Ryote uchiage, left swing. |
| 7-42 | Repeat meas 1-6 six times. | |

Presented by Iwao Tamaoki

Hashima Amagoi Odori

Gifu

Pref

<p>Direction Moving COH Intro Song</p>	<p>(6)</p> <p>11 16</p> <p>L 3</p> 	<p>(12)</p>  <p>(Mie o Kiru)</p>
<p>(1)</p>  <p>R</p>	<p>(7)</p> <p>21 17</p> <p>Ryote cross front</p>  <p>FD</p>	<p>Repeat 1-28 7 times.</p>
<p>(2)</p>  <p>R</p>	<p>(8)</p> <p>22 18</p> <p>Kaiguri</p>  <p>2</p> <p>L</p>	<p>(13)</p> <p>Shirakawa Odori</p>  <p>1</p>
<p>(3)</p>  <p>L</p>	<p>(9)</p> <p>23 19</p> <p>BK</p>  <p>20</p>	<p>(14)</p>  <p>2</p>
<p>(4)</p>  <p>L</p>	<p>(10)</p> <p>25 26</p> <p>Uchi Awase</p>  <p>右</p>	<p>(15)</p>  <p>7 3 8 4</p>
<p>(5)</p> <p>Repeat 1-4</p>  <p>L 2</p> <p>10</p>	<p>(11)</p> <p>27</p> <p>R Tatekazaishi</p>  <p>L</p> <p>weight R</p>	<p>(16)</p>  <p>11 9 5 5 12 10</p> <p>(完)</p>

Haisai Ojisan

(Japan, Gifu Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing LOD.

Meas

Pattern

32 cts

INTRODUCTION. Clap Cho/Chon, Chon twice.

DANCE

HANDS

PART A

1-2	Step fwd R, L, raise R knee.	Ryote Awase Furiage twice
3-4	Step bkwd L, R, raise L knee.	Ryote Awase Furiage twice
5-6	Step sdwd on R; step on L across in front of R; step sdwd on R; swing L.	Ryote Awase Furi. Clap
7-8	Step sdwd on L; step on R across in front of L; step sdwd on L; swing R.	Ryote Awase Furi. Clap
9-10	Step on R across in front of L; step on L in place; close ft together.	Ryote West
11-12	Step on L across in front of R; step on R in place; close ft together.	Ryote West
13-16	Move fwd CCW with 8 steps.	Free hands
17-18	Step on R across in front of L; step on L in place; close ft together.	Clap Cho/Chon, Chon
19-20	Step on L across in front of R; step on R in place; close ft together.	Clap
21-22	Step fwd on R, touch L; step bkwd on L, touch R.	Shake hand to R
23-24	Move fwd CCW with 4 steps.	Shake hand to R

PART B

1-8	Repeat Part A, meas 1-8.	
9-10	Repeat Part A, meas 17-18.	
11-14	Move fwd with 8 steps.	Ryote konerite Arm up and down

Presented by Iwao Tamaoki

Ii Yu dana!

(Japan, Guma Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Free style, facing COH or front.

Meas

Pattern

16 cts

INTRODUCTION.

DANCE

HANDS

PART A

1-2	Hold. (Ii Yuda)	Ryote Kaiguri out
3-4	Step on R to R; step on L to L. (nah)	R hand Up hiraki; L hand Up hiraki
5-6	Hold. (Ii Yuda)	Ryote Kaiguri in
7-8	Step on L to L; step on R to R. (nah)	L hand Up haraki; R hand Up hiraki
9-10	Hold. (Yuge ga)	R hand Up to shake on head
11-12	Stand up to hold. (Tenjo kara)	L hand Up to shake on head
13-16	Stand up to hold. (Potari to senaka ni)	Both hands up to shake on shldr twice
17-20	Hold. (Tsumete-na)	Shoulder shrug twice
21-24	Hold. (Tumete-na)	Shldr R and L, up and down
25-28	Circle CW with 8 steps. (Ko kowa Joshu)	
29-34	Hip twist 12 times. (Kusatusu no Yu)	Both hands down to jaw.

Presented by Iwao Tamaoki

Kawachi Ondo

(Japan, Osaka Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing ctr.

Meas

Pattern

8 cts

INTRODUCTION. Clap cho/chon, —, chon.










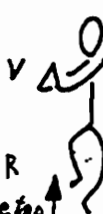



DANCE

HANDS

- | | | |
|-------|---|---------------------------|
| 1 | Point L ft bkwd. | Arms swing to walking. |
| 2 | Step fwd on L. | Arms swing to walking. |
| 3 | Point R ft fwd. | Arms swing to walking. |
| 4 | Point R ft to side and step R,
turning 1/4 CCW | Clap (chon). |
| 5 | Point L ft bkwd. | Arms swing to walking. |
| 6-8 | Step fwd L, R, L, one step per meas. | Arms swing to walking. |
| 9 | Facing ctr, step on R next to L. | Arms swing to walking. |
| 10 | Point L ft bkwd. | Arms swing to walking. |
| 11-12 | Take 3 steps in place L, R, L, and hold. | Clap chon, chon, chon, —. |

Presented by Iwao Tamaoki

KAWACHI ONDO

Direction Moving COH Intro 8	(6)  11 5 12 FD L	(12)  23 5 24 R-Step V	
(1)  1 5 2 L BK	(7)  13 5 14 FD R	(13)  L-Step V	
(2)  3 5 4 FD	(8)  15 5 16 L		
(3)  5 5 6 FD	(9)  17 5 18 fe/coH R-CL		
(4)  7 5 8 R Side Step	(10)  19 5 20 L-BK		
(5)  9 5 10 L-BK	(11)  21 5 22 L-Step V		

Kuroishi Jongara Bushi

(Japan, Aomori Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing CW.

Meas

Pattern

8 cts

INTRODUCTION

DANCE







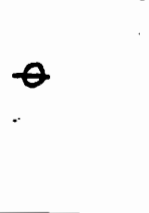
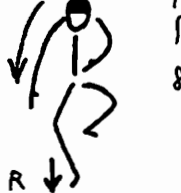
- 1 Two-step fwd on R.
- 2 Two-step fwd on L.
- 3 Turning 1/4 CW to face ctr, step
back on R lifting L knee (ct 1);
step fwd on L (ct 2).
- 4 Step fwd on R (ct 1); step back.
on L (ct 2).
- 5 Tap R fwd (ct 1); turning to face
CW, step on R (ct 2).
- 6 Tap L fwd (ct 1); step on L (ct 2).

HANDS

- Soenobashi R hand.
Soenobashi L hand.
Ryote yosebiraki up L (ct 1);
down R (ct 2).
R hand swing down.
Chon (clap) (ct 1).
Chon (ct 1).

Presented by Iwao Tamaoki

Kuroishi Jangara bushi Aomori Pref

Direction Moving COH Intro 8	(6)  9 10		
(1)  1 2	(7)  11		
(2)  3 4	 12		
(3)  5			
(4)  6			
(5)  7 8			

Sado Okesa

(Japan, Niigata Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing ctr.

Meas

Pattern

8 cts

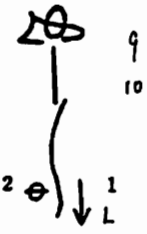









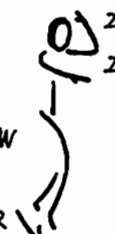

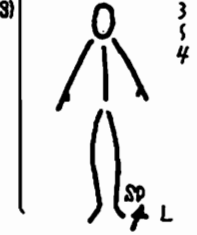



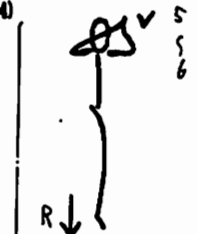



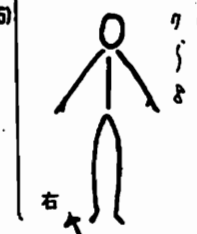



INTRODUCTION. Clap cho/chon, —, chon.

DANCE

HANDS

- | | | |
|-------|---|--------------------------------------|
| 1 | Step on L across in front of R (ct 1);
step on R in place (ct 2). | Clap (chon). |
| 2 | Step sdwd on L (ct 1), hold (ct 2). | Wariashi/Yamabiraki. |
| 3 | Step on R across in front of L (ct 1);
step on L in place (ct 2). | Clap (chon). |
| 4 | Step sdwd on R (ct 1), hold (ct 2). | Wariashi/Yamabiraki. |
| 5 | Step fwd on L in LOD (cts 1-2). | Clap (chon) once. |
| 6 | Turning to face RLOD step on R
and point L ft fwd (ct 1); hold (ct 2). | Sashi kazashi (L hand). |
| 7 | Shift wt onto L (ct 1), hold (ct 2). | |
| 8 | Kick R ft twice (cts 1, &); hold (ct 2). | Sashi kazashi twice (R hand). |
| 9 | Shift wt onto R (ct 1), hold (ct 2). | |
| 10 | Kick L ft twice (cts 1, &); hold (ct 2). | Sashi kazashi twice (L hand). |
| 11-13 | With 3 steps, 1 per meas, R, L, R,
make 1/2 CW turn. | Sashi kazashi three times (R, L, R). |
| 14-15 | Facing LOD (CCW) repeat meas 9-10 with opp ftwk and hand work. | |
| 16-17 | Facing LOD, repeat meas 7-8 with opp ftwk and hand work. | |
| 18 | Step fwd on L in LOD (cts 1-2). | Sashi Kazashi. |
| 19 | Turning to face ctr, step on R to R. | Yamabiraki. |

Presented by Iwao Tamaoki

Direction Moving COH Intro 8	(6)  9 10 2 1 L	(13)  15	(28)  28	(30)  30 R Sp wariashi
(1)  1 Clap 4	(7)  11 12 L	(19)  19 20 L	(29)  29 30 L	
(2)  1 2 L	(8)  13 R Fd	(21)  21 22 CW R	(31)  31	
(3)  3 4 L	(9)  14	(23)  23 24 L	(32)  32	
(4)  5 6 R	(11)  15 16 R	(25)  25 26 R	(33)  33 34 R	
(5)  7 8 右	(17)  17 L	(27)  27 L	(35)  35 36 L	

Shan Shan Umadouchu

(Japan, Miyazaki Pref)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing CCW, towel on R shldr.

Meas

Pattern

16 cts

INTRODUCTION

DANCE

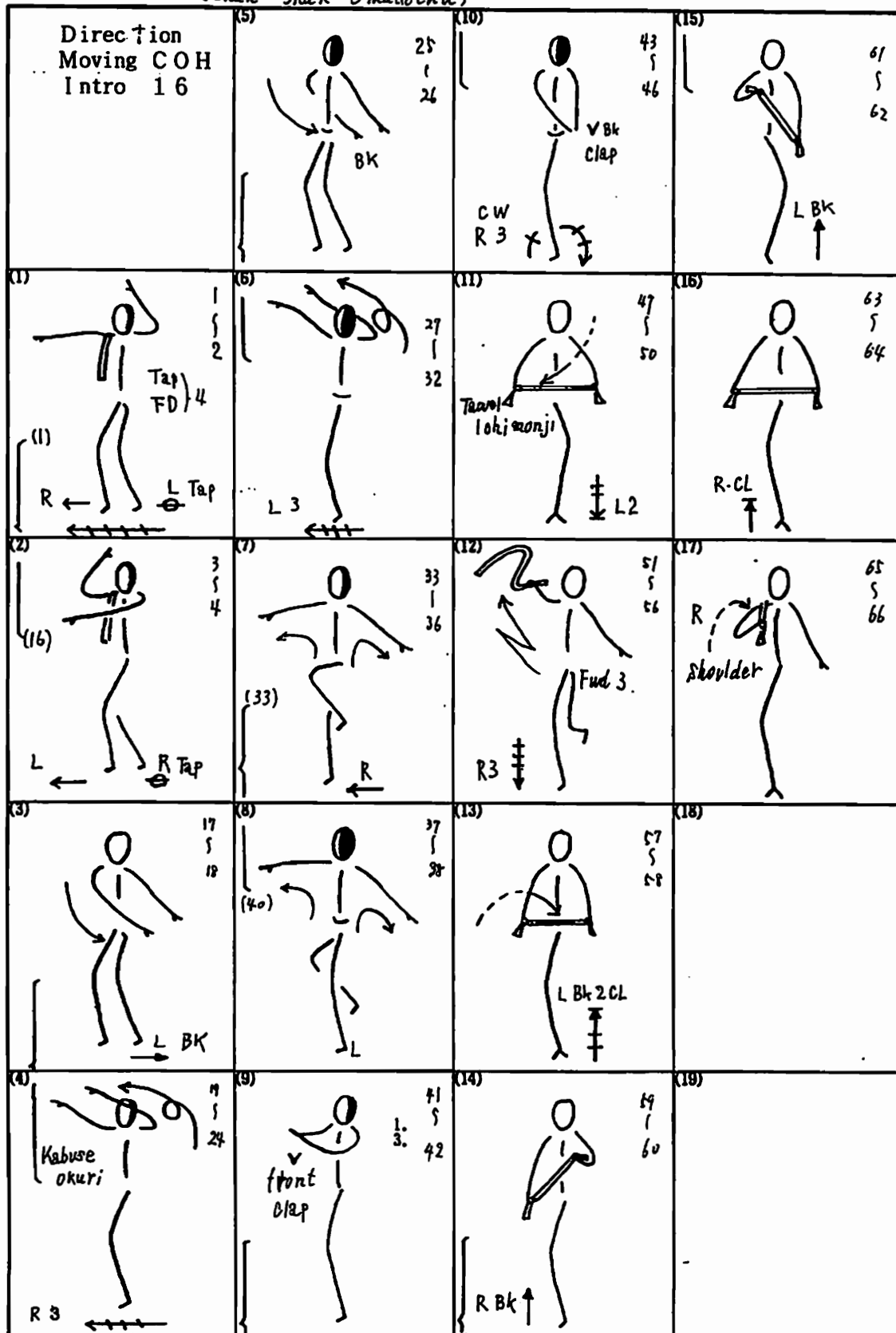
- 1 Tap R (ct 1); step fwd on R (ct &);
tap L (ct 2); step fwd on L (ct &).
- 2 Repeat meas 1.
- 3-8 Repeat meas 1-2 three times.
- 9 Step bkwd on L.
- 10 Step bkwd on R.
- 11-12 Step fwd on R, L, R.
- 13 Step bkwd on R.
- 14-16 Repeat meas 11-12.
- 17-18 Step fwd on R.
- 19-20 Step fwd on L.
- 21-23 Step fwd on R, L, R, turning CW.
- 24-25 Step fwd on L, R in place, L next to R.
- 26-28 Step fwd on R, L, R.
- 29 Step bkwd on L, closing R to L.
- 30 Step bkwd on R.
- 31 Step bkwd on L.
- 32 Step R next to L.
- 33 Wt on both ft.

HANDS

- Karabumi, R sashikazashi
- Karabumi, L sashikazashi
- Ryote Fusenagashi
- Ryote Fusenagashi
- Ryote Kabuseokuri three times
- Ryote Fusenagashi
- Ryote Yosebiraki
- R hand up, L hand under
- Ryote Yosebiraki
- Clap 3 front and back
- Turn towel, Ichimonji
- Turn towel bkwd
- Clap 3 front and back
- Turn towel bkwd, Ichimonji
- Towel L hand up, R hand under
- Towel R hand up, L hand under
- Towel Ichimonji
- Towel on R shldr

Presented by Iwao Tamaoki

Shan Shan Umadochu Miyazaki Pref
(Shan Shan Umadochu)



Tajimi Bayashi

(Japan, Gifu Prefecture)

Pronunciation:

Music: Tamaoki Stockton 2000

2/4 meter

Formation: Single circle facing ctr.

Meas

Pattern

8 cts

INTRODUCTION. Clap cho/chon, —, chon twice. Start with song.

DANCE

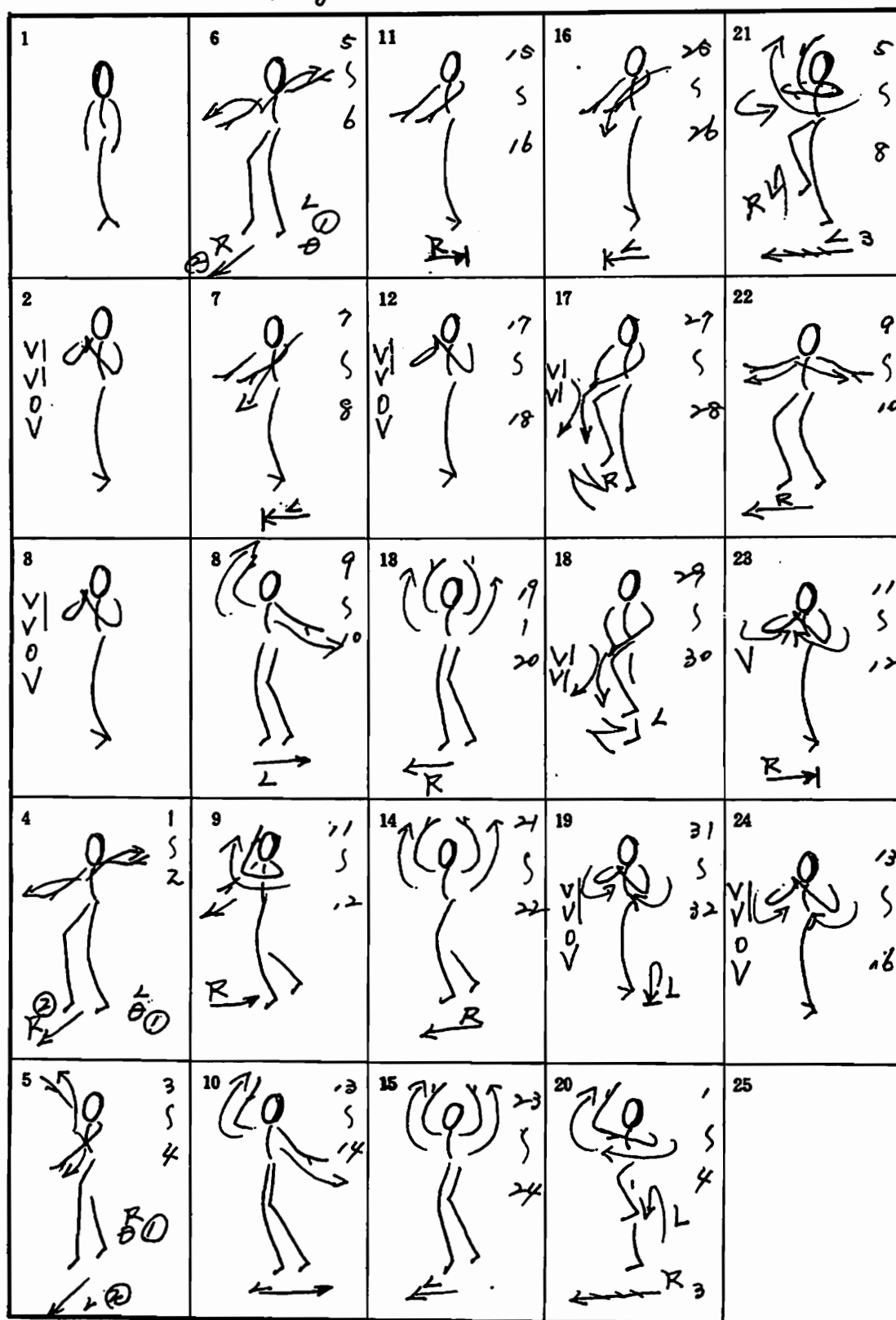
HANDS

1	Tap R ft (ct 1); step fwd on R (ct 2).	Ryote yose biraki.
2	Tap L ft (ct 1); step fwd on L (ct 2).	Ryote yose biraki.
3	Tap R ft (ct 1); step fwd on R (ct 2).	Ryote yose biraki.
4	Close L to R, no wt.	Ryote fuse nobashi.
5-7	Take 3 steps bkwd L, R, L, one step per meas.	Nagame kazashi 3 times.
8	Close R to L.	Ryote fuse nobashi.-
9	Hold.	Clap cho/chon, —, chon.
10	Tap R ft (ct 1); step fwd on R (ct 2).	Ryote ake kazashi.
11	Tap L ft (ct 1); step fwd on L (ct 2).	Ryote ake kazashi.
12	Tap R ft (ct 1); step fwd on R (ct 2).	Ryote ake kazashi.
13	Step on L next to R.	Ryote fuse nobashi.
14	Tap R ft (ct 1); step fwd on R (ct 2).	Ryote uchi oroshi.
15	Tap L ft (ct 1); step fwd on L (ct 2).	Ryote uchi oroshi.
16	Step on L next to R.	Clap cho/chon, —, chon.
17-18	Take 3 steps fwd R, L, R, hold.	R hand Akesoe kazashi.
19-20	Take 3 steps fwd L, R, L, hold.	L hand Akesoe kazashi.
21	Step fwd on R (ct 1); step on L in place (ct 2).	Ryote suihei biraki.
22	Step on R next to L.	Clap (chon) once.
23-24	Hold.	Clap cho/chon, —, chon.

Presented by Iwao Tamaoki

絵 図

TAJIMI BAYASHI



Kinkei Odori

(Japan)

Pronunciation: kihn-kay oh-doh-ree

Cassette: Japanese Dances II—Stockton 1996 Side A/1

4/4 meter

Formation: Single circle facing LOD.

Steps: Scoot step diag fwd: Moving in LOD and facing slightly twd outside of circle, step on R diag fwd R (ct 1); step on L behind R heel (ct &); repeat cts 1, & twice (cts 2,&,3,&); step on R diag fwd R (ct 4); hold (ct &).

Yama biraki: Form a triangle in front of chin, fingers up, thumbs together, arms parallel to the floor (ct 1); extend hands to sides, palms down (ct 2).

Cts

Pattern

16+ cts INTRODUCTION. No action, begin after yell.

DANCE

HANDS

- 1-2 Facing in LOD, step on R to R side in stride pos, knees bent.
- 3-4 Step on L to L side in stride pos, knees bent.
- 5-8 Step on R across in front of L (ct 5); Step on L across in front of R (ct 7); step bkwd on R (ct 7); step on L to L side (ct 8).
- 9-12 Step fwd on R; tap L diag bkwd L; step fwd on L, tap R diag bkwd R.
- 13-16 Repeat ftwk and hands of cts 9-12.
- 17-24 Scoot R 4 steps (cts 17-20); scoot L 4 steps (cts 21-24).
- 25-32 Step fwd R, L, R (cts 25-27); hop on R as L lifts across R (ct 28); step fwd L, R, L (cts 29-31); hop on L as R lifts across L (ct 32).

- Arms at shldr level, parallel to floor, elbows bent, move twice to R.
- Arms swing twice to L.
- Arms swing naturally at sides, elbows bent, hands in loose fists (cts 5-8).
- L palm pushes down in front of R leg (cts 9-10); R palm pushes down in front of L leg (cts 11-12).

R arm (hand in fist) extended fwd at shldr level, L loose fist pounds fwd on each ct (like hitting a drum) (cts 17-20); repeat with opp hands (cts 21-24).

Clap on each step, starting low and moving up.

INTERLUDE

HANDS

- 1-8 Turning to face away from ctr, step fwd on R, leaving L in place (cts 1-4); turning twd ctr, step fwd on L, leaving R in place (cts 5-8).

R hand fwd, palm down at chin, L hand on lower back, fingers push fwd on cts 3 and 4 (cts 1-4), head nods; reverse hands (cts 5-8). Dancers exclaim "Kokekoko" two or three times—music tells you how and when to say words. On succeeding interludes, hands Yama biraki to beg.

- 9-16 Repeat ftwk and hands of cts 1-8.

Kinkeo Odori—continued

BRIDGE

1-16 Step on R to R (ct 1); touch L toe by R heel
(ct 2); repeat cts 1-2 with opp ftwk (cts 3-4);
repeat cts 1-4 three times (cts 5-16).

HANDS

Clap hands fwd at waist level (ct 2);
repeat (cts 4,6,8,10,12,14,16).

ENDING

Face LOD, squat, then jump up high with arms straight up in air.

Sequence:

Dance; Dance; Interlude "Kokekoko";
Dance; Interlude "chicki chicki bang" four times;
Dance; Dance; Bridge;
Dance; Interlude "Kokekoko"; Interlude "chicki;"
Dance six times; Interlude "Kokekoko;"
Dance; Interlude "chicki;"
Dance; Ending

Presented by Iwao Tamaoki

Čuš Merdžan

(Bulgaria)

Mixed line or open circle dance from the village of Dragomirovo, Svištov region in Severnjaško or Northern Bulgaria. The dance is typical for the Dunabe plain area, reflecting the openness and spaciousness of the territory in its jumpy and running dance style. Čuš Merdžan belongs to the so-called Dunavsko type of dances. Different variants from other villages along the Danube river are known as Dunavsko Horo, Svištovsko Horo, and Pravo Severnjaško Horo. The meaning of the name of this version is not known—it could be a Turkish name. Krassimir Petrov—dance researcher, instructor, and director of the state Choreographer's School in Sofia—taught this dance at the Summer Dance Seminar in Bulgaria in August 1995.

Pronunciation: CHOOSH MEHRD-juhn

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000.02, Side A/9 2/4 meter
Folk Dances from Bulgaria - JL1996.01,

Formation: Half or open circle, hands joined in V-pos.

Styling: *Severnjaški* or North Bulgarian: small and bouncy steps, sharp knee liftings, jumpy character, energetic arm swings, every first ct of the meas is stressed.

There is no full synchronization between the dance and musical phrases. The dance pattern consists of a 2 + 3 and 4 + 4 meas structure. The musical accompaniment is made up out of 4 + 4 meas phrases.

Meas

Pattern

4 meas

INTRODUCTION. No action.

DANCE

- 1 Facing ctr and moving to L (RLOD), step with emphasis on R in front of L and begin swinging arms fwd (ct 1); hop on R, lifting L knee in front and swinging arms fwd (ct 2).
- 2 Small step bkwd on L to L, lifting R ft off the floor, bending body slightly fwd at waist, and swinging arms down by sides (ct 1); hop on L, lifting R knee in front, bending body slightly further fwd, and swinging arms bkwd low (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Repeat meas 1, but step twd ctr (ct 1); and raise arms to W-pos (ct 2).
- 6 Moving diag bkwd to R, small leap onto L (ct 1); small leap onto R (ct 2).
- 7 Small leap onto L (ct 1); hop on L, lifting R knee in front, arms down, bkwd low (ct 2).
- 8 Moving in LOD, small leap onto R, arms fwd low (ct 1); small leap onto L, arms bkwd low (ct 2).
- 9 Small leap onto R, arms fwd low (ct 1); small leap onto L, arms bkwd low (ct 2).
- 10 Facing ctr, small step on R, arms fwd low (ct 1); hop on R, swinging L leg across in front of R leg, bending R knee, arms fwd low (ct 2).
- 11 Small step on L, arms bkwd low (ct 1); hop on L, swinging R leg across in front of L leg, bending L knee (ct 2).
- 12-13 Repeat meas 10-11.

Repeat the entire dance from the beginning until music ends.

Dance description by Jaap Leegwater, © 1995

Presented by Jaap Leegwater

Djado Mitjovata

(Bulgaria)

"Grandfather Mitjo's dance" is an original line dance from the village of Kabile in the Jambol district of Eastern Trakia, Bulgaria. The dance was named after and in honor of one of the village's beloved and well-respected line leaders, *Djado Mitjo*. Today's leader, Todor Krâstev, still recalls Djado Mitjo as saying, "The slower and more relaxed the dance, the better. After all, it's a dance for us elderly folks." Learned, notated, and recorded in the village of Kabile as danced by the local *folklorna grupa* and played by their musical group in the summer of 1995 during the Folklor Balkana Summer Dance Seminar.

Pronunciation: DIGH-doh meet-yoh-VAH-tah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000.04, Side A/10 2/4 meter
Folk Dances from Bulgaria - JL1997.04, Side B/15.

Formation: Open or half circle. Hands joined in W-pos. Face R of ctr.

Styling: *Trakijski*, and for the performance of this dance in particular: a relaxed and bouncy character, small lift on cts & before each meas.

Meas

Pattern

10 meas

INTRODUCTION

DANCE

- 1 Moving in LOD, step on R, bringing extended arms fwd and down (ct 1); step ("fall") on L behind R swinging arms bkwd low (ct &); step on R, swinging arms fwd low (ct 2).
- 2 Step on L across in front of R, arms fwd low (ct 1); step ("fall") on R slightly behind L heel, arms bkwd low (ct &); step on L, arms fwd low (ct 2).
- 3 Turning to face ctr, step on R slightly sdwd R, arms returning to W-pos (ct 1); bounce on R, swinging L leg in front (ct 2).
- 4 Step on L slightly fwd (ct 1); bounce on L, swinging R leg in front (ct 2).

Note: As an introduction, Jaap danced the pattern a few times with hands in W-pos.

Dance description by Jaap Leegwater, © 1998

Presented by Jaap Leegwater

Haskovsko (Indze Prez Gora Varvese)

(Bulgaria)

The name translates as "line dance from the region of the town of Haskovo" in Iztočna Trakia or Eastern Thrace, Bulgaria. Haskovsko, like many other slow Pravo type of dances from Trakia, is done to the accompaniment of a song. Characteristic for the performance of the Pravo Horo from the Haskovo region are the smooth, bouncy steps followed by short, abrupt stamps at the closure of the dance pattern. Another dance with this feature is Haskovska Lesa. Learned and notated in the spring of 1992 from Maria Eftimova, dance researcher and instructor at the State Choreographer's School in Sofia, Bulgaria.

Pronunciation: hahs-KOHV-skoh

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side B/7 2/4 meter
Folk Dances from Bulgaria - JL1998.02, Side B/18

Formation: Open or half circle, hands joined in W-pos.

Styling: *Trakijski* and for the performance of this dance in particular: a relaxed, bouncy and feminine character (Part 1). Small lift on cts & before each meas. Steps are done mainly with the wt on the whole ft. Slight bent-knee pos. Smooth movements alternated with short, marked stamps (Part 2).

Meas

Pattern

20 meas INTRODUCTION. Instrumental

PART 1. INDŽE PREZ GORA VARVESE

- 1 Facing ctr and moving in RLOD, step on R in front of L (ct 1); step on L sdwd to L (ct 2).
- 2 Bounce on L, placing R toe fwd (ct 1); hold (ct 2).
- 3 Step on R across behind L (ct 1); step on L sdwd to L (ct 2).
- 4 Step on R next to L, bouncing slightly on both ft (ct 1); small bounce on both ft (ct 2); take wt on L (ct &).
- 5-30 Repeat meas 1-4 six more times.
- 31-32 Repeat meas 1-2.

PART 2. INSTRUMENTAL

- Dancing in place, lift R knee in front (ct & before meas 1).
- 1 Stamp R next to L (ct 1); hold (ct 2).
 - 2 Facing R of ctr and moving in LOD, step on R (ct 1); step on L across in front of R (ct 2).
 - 3 Step on R (ct 1); step on L across in front of R (ct 2).
 - 4 Turning to face ctr and leaving L ft on floor, step and balance on R sdwd to R (ct 1); bounce on R (ct 2).
 - 5 Moving in RLOD, step on L (ct 1); step on R behind L (ct 2).
 - 6 Step on L (ct 1); stamp R next to L without wt (ct 2).
 - 7 Stamp R next to L without wt (ct 1); lift R off floor (ct 2).
 - 8-19 Repeat meas 2-7 two more times.
 - 20 Stamp R next to L (ct 1); hold (ct 2); take wt on L (ct 2).

Repeat from the beg three more times. End on Part 1 after the fourth verse. On the last chord, gently close R next to L, slightly bending both knees.

Dance description by Jaap Leegwater, © 1998
Presented by Jaap Leegwater

Povlekana

(Bulgaria)

Povlekana is derived from the verb "povličkam" or "povleka" (to drag or to sweep). The dance got its name because of the shuffling, brushing movements of the ft. Different variations of this dance are done in the villages of the district of the town of Silistra, Dobrudža. They sometimes have different names like Brâsnicervul (brushing with the shoe) or Sej sej bob. Povlekana was learned by Jaap Leegwater in February, 1983 from the dancers of the village of Ajdemir, Silistra district, Dobrudža. The dance has three patterns: "Osnovno" (basic), "Žensko" (women's variation), and "Mâsko" (man's variation). They are alternated on the command of the first dancer and performed by men and women together.

Pronunciation: pohv-LEH-kah-nah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/5
Folk Dances from Bulgaria - JL1986.01,

Rhythm: 7/8 meter: 1-2, 1-2, 1-2-3, counted here as 1, 2, 3.

Formation: Open circle, hands in front-basket hold, L over.

Styling: *Dobrudžanski*: low and small steps, most done with the wt on full ft. Knees are slightly bent.

Meas

Pattern

8 meas

INTRODUCTION

PART 1. "OSNOVNO"

- 1 Facing ctr, step fwd on L (cts 1-3).
 - 2 Step back on R (cts 1-2); step on L beside R, quickly taking wt off R (ct 3).
 - 3 Step on R to R (cts 1-2); repeat meas 2, ct 3 (ct 3).
 - 4 Step o R to R (cts 1-2); close L to R without wt (ct 3).
- Repeat Part 1 until the command for the next part is given.

PART 2. "ŽENSKO"

- 1 Step fwd on L (ct 1); stamp R with instep behind L heel, no wt (ct 2); step back on R (ct 3).
 - 2 Facing ctr, step bkwd on L (ct 1); strike R ft on floor and brush it fwd (ct 2); stamp R ft fwd with wt (ct 3).
 - 3 Three small steps fwd L, R, L (cts 1,2,3).
 - 4 Close and stamp R without wt next to L (cts 1-2); step bkwd on R (ct 3).
- Repeat Part 2 until the command for the next part is given.

PART 3. "MÂSKO"

- 1 Step fwd on L (ct 1); stamp R with instep behind L heel, no wt (ct 2); step back on R (ct 3).
 - 2 Repeat Part 2, meas 2, cts 1, 2 (cts 1,2); stamp R fwd with a big step (ct 3).
 - 3 Rise on ball of R, lifting L knee in front (ct 1); strike L on floor and brush it fwd without wt (ct 2); stamp fwd on L with wt (ct 3).
 - 4 Stamp on R next to L without wt (cts 1-2); step bkwd on R (ct 3).
- Repeat Part 3 until the command for the next part is given.

Dance description by Jaap Leegwater, © 1983

Presented by Jaap Leegwater

Lomska Râcenica

(Bulgaria)

The name translates as a Râcenica from the town of Lom in N. W. Bulgaria. Many towns in N. W. Bulgaria have their own version of the line Râcenica. Included here are variants notated in two different locations. The first, known as Râčenicata, was learned and notated by Jaap Leegwater in the village of Lipen, Mihailovgrad district, N. W. Bulgaria, in the fall of 1979. The second was learned by Jaap Leegwater and Nina Kavardjikova from Cenislav Dokov, dancer from Vidin, N. W. Bulgaria in the fall of 1991.

Pronunciation: LOHM-skah ruh-cheh-NEET-sah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/1
Folk Dances from Bulgaria, vol 1- JL1992.01, Side A/9

Rhythm: 7/8 meter, counted 1-2 1-2 1-2-3 or 1 2 3, QQS

Formation: Medium-length lines, hands in belt hold, L over R.

Styling: Severnjaški / Vlach: light and jumpy, small and energetic steps on the whole ft, relaxed shldr react naturally in a bouncy way to the rhythm of the steps.

Meas

Pattern

16 meas

INTRODUCTION

PART 1. RÂČENICATA

- 1 Facing ctr and moving fwd, step on R (ct 1); step on L next to the heel of R ft (ct 2); step with emphasis or fall onto R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Moving bkwd, hop on R, swinging L ft in an arc around fwd, sdwd, behind (ct 1); step on L behind R (ct 2); step on R (ct 3).
- 5 Repeat meas 4.
- 6 Turning to face L of ctr and dancing in place, small lift or hop on R, immediately followed by a step on L (ct 1); lift R knee in front (ct 2); small hop on L, kicking R leg down (ct 3).
- 7 Small lift or hop on L, immediately followed by a light stamp with the ball of the R ft next to L ft, no wt (ct 1); lift R knee in front (ct 2); small hop on L, kicking R leg down (ct 3).
- 8 Repeat meas 7.
- 9-32 Repeat meas 1-8 three more times.

PART 2. LOMSKA RÂČENICA

- 1 Facing ctr and moving diag fwd R, step on R (ct 1); step on L slightly behind and across R (ct 2); step on R (ct 3).
- 2 Moving diag fwd L, step on L (ct 1); step on R slightly behind and across L (ct 2); step on L (ct 3).
- 3 Repeat meas 1.
- 4 Moving diag fwd R, hop on R, sharply lifting L knee in front (ct 1); step on L (ct 2); step on R (ct 3).
- 5 Moving in LOD, repeat meas 4.
- 6 Facing ctr and moving bkwd, jump on both ft together (cts 1-2); hop on L, lifting R knee and extending R leg fwd down ("spusek") (ct 3).
- 7 Repeat meas 6 with opp ftwk.

Lomska Râčenica—continued

- 8 Repeat meas 6.
9-32 Repeat meas 1-8 three more times.

Note: Jaap taught the dance for four medium-length lines facing on the sides of a square. During Part 2, each line progressed 1/4 CCW.

Dance description by Jaap Leegwater, © 1993
Presented by Jaap Leegwater

Mâdro

(Bulgaria)

The name translates as “wisely.” The dance is also known as Mâdroto (“the sage”) or Čorbadzijsko Horo (“the master’s or rich lady’s dance”). Mâdro is a traditional women’s dance from the town of Kotel in Eastern Trakija. The dance originally consisted of only one step-close basic step, performed in a slow, light, subdued and feminine way. The composition described here is based on a version taught by Belčo Stanev, choreographer from Varna, Bulgaria.

Pronunciation: MUH-droh

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side B/5
Bulgarian Folk Dances, JL1990.01 Side B/15

Rhythm: 7/8 meter, counted as 1-2-3, QQS.

Formation: Closed circle, hands joined in W-pos. Face LOD.

Styling: Trakijski: feminine, subdued, and somewhat solemn with light and bouncy movements. The heavily ornamented dress and the jewelry worn with it influence the modest performing style.

Meas

Pattern

INTRODUCTION. None.

PART 1a

- 1 Moving in LOD, step on R, without wt, bending both knees and slightly moving L shldr fwd (ct 1); shift wt to R ft, lifting on R and slightly moving R shldr fwd (ct 2); small step on L, shldr parallel to floor (ct 3). There is a gentle, subtle hip action accompanying each shldr motion.
- 2-3 Repeat meas 1 twice more.
- 4 Light three-step RLR: Step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

PART 1b

- 1-3 Repeat Part 1a, meas 1-3; small lift on L (final ct &).
- 4 Ritardando (the music slows down): Step on R (ct 1); small lift on R (ct &); step on L (ct 2); small lift on L (ct &); step on R (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

PART 2

- 1 Facing ctr, step fwd on R (ct 1); take wt off L ft (ct 2); bounce on R, lifting L leg behind (ct 3).
- 2 Step bkwd on L (ct 1); take wt off R ft (ct 2); bounce on L, lifting R knee in front (ct 3).
- 3 Step on R to R (ct 1); take wt off L ft (ct 2); step and close L next to R (ct 3).
- 4 Step on R to R (ct 1); take wt off L ft (ct 2); close L next to R without wt (ct 3).
- 5-8 Repeat meas 1-4 with opp ftwk.

Mâdro—continued

PART 3

- 1 Moving twd ctr, step on R (ct 1); touch L toe next to R heel, bending R knee (ct 2); brush L ft fwd (ct 3); rise onto ball of R ft, bringing L leg fwd with straight knee (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2.
During meas 1-4, lean body fwd slightly and hold arms fwd, elbows straight.
- 5 Moving bkwd from ctr, step on R, bending R knee (ct 1); take wt off L ft (ct 2); bounce on R ft, lifting L knee in front (ct 3).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6.

Sequence:

<u>Music</u>	<u>Meas</u>	<u>Pattern</u>	<u>Times</u>
AB	7+9=16	Part 1a	2x
AB	7+9=16	Part 1b	2x
CC	8+8=16	Part 2	2x
CC	8+8=16	Part 3	2x
AB	7+9=16	Part 1a	2x

Description by Jaap Leegwater, © 1990

Presented by Jaap Leegwater

Šopska Za Pojas

(Bulgaria)

The name translates as "line dance from the Šop region with the hands at the waistband (za pojas) or belt." This dance is one of the most popular line dances throughout the entire Šop region of West Bulgaria. It can be considered as the Pravo Horo of Šopluk. The dance is performed by both men and women in a mixed line. The following names are used for the same dance: Selsko Šopsko Horo (village dance from Šopluk), Šopsko Za Pojas or Za Pojas (belt-hold line dance), Sitno Šopsko Horo (small-stepped dance from Šopluk), Pravo Šopsko Horo (straight line dance from Šopluk).

Like many dances from Šopluk, this one shares the typical feature of a 10-meas dance phrase. Other dances from this region with a 10-meas basic dance pattern are: Kjustentilska Râčenica or Kopčeto, and the original and older forms of Pajduško and Četvorno. Jaap Leegwater learned this dance as a student at the state Choreographers School in Plovdiv in 1972 and 1975 from Dimitar Dojčinov in Bulgaria.

Pronunciation: SHOHP-skoh zah POH-yahs

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, "Selsko Šopsko Horo" Side A/2
Folk Dances from Bulgaria, vol 4- JL1988.02 Side A/3 2/4 meter

Formation: Open or half circle, hands joined in belt hold, L arm over.

Steps: The Šop version or the Provo step consists of four quick steps (2 per meas), followed by two slow ones (1 per meas):

R L R L R L

QQ QQ S S

The step covers four meas.

Šopska R and L: Face ctr, dance in place. The R knee is up.

meas 1: Strike the ball of R ft next to L toes (ct 1); lift R knee in front, bending L knee (ct &); low leap onto R in place, at the same time lifting L knee in front (ct 2).

meas 2: Repeat meas 1 with opp ftwk.

This step can be replaced by an easier, small and flat three-step RLR and LRL.

Styling: Šopski: small and energetic steps, the upper part of the body moves slightly fwd in coordination with the knee liftings. Keep the shldrs relaxed so they can gently bounce with the rhythm of the steps.

Meas

Pattern

2 meas INTRODUCTION, No action.

PART 1. LJUŠ ("BALANCE")

- 1 Facing and moving in LOD, step on R (ct 1); step on L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R, slightly bending both knees (ct 1); take wt off L ft (ct 2).
- 4 Step on L, slightly bending both knees (ct 1); take wt off R ft (ct 2).
- 5 Turning to face ctr, step on R sdwd to R and leave the ball of the L ft on the floor (ct 1); hold (ct 2).
- 6 Moving in RLOD, step on L (ct 1); step on R in front of L (ct 2).

Šopsko za Pojas—continued

- 7 Step on L (ct 1); step on R behind L (ct 2).
 - 8 Facing ctr, balance on L (ct 1); hold (ct 2).
 - 9 Balance on R (ct 1); hold (ct 2).
 - 10 Balance on L (ct 1); lift R ft off the floor (ct 2).
- Note: The steps of meas 6-10 are performed very lightly with small lifts and syncopated bounces.

PART 2. NABIVANĚ ("STAMP")

- 1-2 Repeat Part 1, meas 1-2.
- 3-4 Two flat three-steps RLR, LRL.
- 5 Turning to face ctr, leap onto R, lifting L knee sharply in front (ct 1); strike L heel, without wt, next to R toes (ct 2).
- 6 Moving sdwd L and looking sdwd across L shldr, leap onto L (ct 1); leap onto R in front of L (ct 2).
- 7 Leap onto L (ct 1); leap onto R behind L (ct 2).
- 8 Small jump onto both ft together (ct 1); hop on L, sharply lifting R knee in front (ct 2).
- 9-10 Two Šopskas R, L or two flat three-steps RLR, LRL.

PART 3. NAZAD ("BACKWARD")

- 1-7 Repeat Part 2, meas 1-7, turning body to face LOD on meas 7.
- 8 Step bkwd on L, slightly bending body fwd (ct 1); hop on L (ct 2).
- 9 Step bkwd on R (ct 1); hop on R (ct 2).
- 10 Step on L in place (ct 1); hop on L in place (ct 2).

PART 4

- 1 Graovka: Facing RLOD and moving bkwd in LOD, Čučke or hop on L (ct 1); step on R (ct &); step on L, slightly bending both knees (ct 2).
- 2 Repeat meas 1.
- 3-4 Facing and moving in LOD, dance two flat three-steps RLR, LRL.
- 5 Turning to face ctr, small lift or hop on L (ct & before ct 1); small step on R sdwd to R (ct 1); hop on R, pumping L ft down in front (ct 2).
- 6 Graovka sâs krâstosane: Facing ctr, moving sdwd L, Čučke or hop on R, lifting L knee in front (ct 1); step on L (ct &); step on R in front of L (ct 2).
- 7 Čučke or hop on R, lifting L knee in front (ct 1); step on L (ct &); step on R behind L (ct 2).
- 8 Facing ctr, dancing in place, small jump on both ft apart, wt primarily on L ft (ct 1); flick R ft across in front of L leg (ct 2).
- 9 Hop on L, swinging R leg around and behind L leg (ct 1); step on R behind L (ct &); step on L behind R, at the same time turning R heel in, while the ball of the R ft remains on the floor (ct 2).
- 10 Small jump on both ft apart, wt primarily on the L ft (ct 1); slide R ft to where the L previously was and step on R, lifting L knee in front (ct &); step on L across in front of R ft, knees slightly bent (ct 2).

Note: The different variations—Parts 1, 2, 3, and 4—are alternated based on the directions of the *Horovodec* (leader of the line.)

Description by Jaap Leegwater, © 1989
Presented by Jaap Leegwater

Spiro

(Bulgaria)

Spiro is a man's name. This line dance is characteristic for the slower and balancing kind of dance style of the Southern Pirin and the areas around the towns of Petric and Goče Delcev. This is a Pirin-Macedonian dance suite of the Bulgarian State Ensemble "Philip Kutev" in Sofia, Bulgaria. It was learned from Mitko Donkov (Pirinsko, 1981) and Petar Iliev (Spiro, 1991), Bulgarian dance choreographers and former dancers with the Kutev Ensemble.

Pronunciation: SPEER-oh

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side B/2

Folk Dances from Bulgaria, vol 4- JL1997.04 Side A/4

The accompanying song, Sto ma ja sârce trognalo (my heart is urging me) is a performance of the Pirin State Ensemble - Blagoevgrad with Tanja Kostava as the soloist.

Rhythm: 7/8 meter, counted 1-2-3 1-2 1-2 or 1 2 3 or SQQ.

Formation: Open or half circle, hands joined in broad Macedonian W-pos. Face ctr.

Steps and: Pirinski or Macedonian: high on the ball of the ft, steps are light and performed in a vertical, bouncy way by bending and straightening the ankle and knee joints, high leg and knee lifts, pumping movements of the leg (in Bulgarian, called Spusek), and stops and balanced poses.

Meas

Pattern

16 meas

INTRODUCTION.

DANCE

- 1 Moving in LOD, large step on R sdwd to R in 2nd pos, slightly bending both knees (ct 1); bounce on R, lifting L off the floor (ct 2); step on L across behind R (ct 3).
- 2 Step diag fwd on R to R (ct 1); move L leg across to R (ct 2); step on L (ct 3).
- 3 Turning to face diag L, hop on L, sharply lifting R knee in front (ct 1); hold (cts 2-3).
- 4 Step and dip on R in front of L (ct 1); step back on L in place (ct 2); lift R knee in front (ct 3).
- 5 Facing ctr, Spusek R (pump R leg down) and move it straight to side (cts 1-2); step on R sdwd to R (ct 3).
- 6 Raise L leg up behind and against R calf, L knee turned out (ct 1); raise onto ball of R (ct 2); step or low leap onto L, extending R leg fwd low (ct 3).
- 7 Low leap onto R, extending L leg fwd low (ct 1); bounce (ct 2); bounce (ct 3); rise onto ball of R, lifting L knee in front (ct &).
- 8 Spusek L (pump L leg down) (ct 1); arc L leg around CCW in a reel-like movement (ct 2); step on L behind R (ct 3).
- 9 Spusek R (pump R leg down) (ct 1); big step bkwd on R (ct 2); big step fwd on L (ct 3).
- 10 Hop on L, sharply lifting R knee in front (ct 1); hold (cts 2-3); bounce on L, moving R leg down and sdwd R (ct &).

Spiro—continued

- 11 Step on R sdwd to R in 2nd pos (ct 1); low leap, taking off from both ft, landing on L, extending R sdwd to R low and around (ct 2); step on R across behind L (ct 3).
- 12 Step on L sdwd to L (ct 1); step and dip on R across in front of L (ct 2); step back on L (ct 3).
- 13-14 Repeat meas 11-12.
- 15 Step on R sdwd to R (ct 1); step on L across in front of R (ct 2); step back on R (ct 3).
- 16 Step on L sdwd to L (ct 1); step on R across in front of L (ct 2); step back on L (ct 3).

Dance repeats from the beginning.

Description by Jaap Leegwater, © 1989

Presented by Jaap Leegwater

Srebrânska Sborinka

(Bulgaria)

Srebârna is a little village near the regional capital of Silistra, Dobrudža (North Eastern Bulgaria). It is beautifully situated at a lake which is also a national breeding place for birds. The village got its name ("silver") from the silvery shine of the nearby lake.

Sborinka is one of the most popular basic dances of the whole Dobrudžian ethnographic region. The name of the dance comes from the noun *sborište* which translates to "gathering or meeting place," usually the village green or local dance ground, and the verb *sboričkam se* which means "to shuffle." This typical village Sborinka was learned by Jaap Leegwater in March 1983 on a research trip in the Northern part of Dobrudža. His "private lecturer and teacher" was Veliko Stojanov Atanasov, by the villagers also called *Baj Veliko*, ("Uncle" Veliko) at the age of 56 in the village of Srebârna, Silistra District.

Pronunciation: sreH-BRUN-skah SBOHR-ehn-kah

Cassette: Folk dances from Bulgaria, UOP Folk Dance Camp 2000, Side A/7
Village Dances of Bulgaria - JL1986 01 Side A/2

2/4 meter

Formation: Half circle or medium length lines. Hands front basket pos, L over.

Styling: Dobrudžanski

- Heavy, wt on the whole ft and a slight knee bend
- Hips are slightly turned fwd
- Upper body erect and proud
- Every stamp is accompanied by a slight knee bending or dipping
- A kind of peasant or earthy quality

The dependence and strong bond of the Dobrudžanic with their property, the ground, becomes visible in the performance, styling, and motives of the dances. Therefore, a merely technical description of the dance style of this region is inadequate because the dance style emotes strongly.

The dance usually begins very gently, slowly, and very relaxed with rocking movements. Almost like a meditation, the dancer opens himself up for the energy that comes from the earth. In this way we could speak of some similarities with more Eastern dance cultures. As the dance progresses, energetic and vivid movements of the body and the shldrs come in.

The various patterns are done on the command of the horovodec (leader in the line). The dancers of Srebârna usually kept the same sequence (described here) and varied the duration of the different parts. Part 2, Na Mjasto ("in place") is often used as a kind of rest step or chorus step.

Meas

Pattern

INTRODUCTION LJUŠ ("BALANCE")

The leader may start the *Ljuš* or "Balance" movement any time he wants.

1

Facing ctr and dancing in place, standing with ft apart in second pos, knees slightly bent, shift wt onto L (ct 1); bend L knee (ct &); shift wt onto R (ct 2); bend R knee (ct &).

PART 1a. KRÂSTOSAN HOD ("GRAPEVINE")

- 1 Facing ctr and moving sdwd R, step on L across in front of R, turning body slightly to the R and bending at waist (ct 1); bend L knee (ct &); step on R sdwd R, turning and straightening body to face ctr (ct 2); bend R knee (ct &).
- 2 Step on L across behind R (ct 1); bend L knee (ct &); step on R sdwd to R (ct 2); bend R knee (ct &).

PART 1b. KRÂSTOSAN HOD SAS DROBINKA ("GRAPEVINE AND SCUFF")

- 1 Facing ctr and moving sdwd R, step on L across in front of R, turning body slightly to the R and bending at waist (ct 1); stamp (scuff) R ft next to L without wt (ct &); step on R sdwd to R, turning and straightening body to face ctr (ct 2); bend R knee (ct&).
- 2 Repeat meas 2, Part 1a.

PART 2. NA MJASTO ("IN PLACE")

- 1 Facing ctr, step on L in place (ct 1); stamp R next to L toes, without wt (ct &); step on R in place (ct 2); stamp L next to R toes, without wt (ct &).

PART 3. NA PRED ("FORWARD")

- 1 Facing ctr and moving twd ctr, step on L (ct 1); stamp R next to L toes, without wt, bending both knees (ct &); step on R (ct 2); stamp L next to L toes, without wt, bending both knees (ct &).
- 2 Repeat meas 1.
- 3 Step on L, swinging straight R leg across in front of L, then fwd, and touch R heel on the floor (ct 1); take wt (step) on R (ct 2).
- 4 Step on L (ct 1); step on R (ct 2).
- 5 Moving bkwd with ft apart, step on L diag back to L (ct 1); bend knees (ct &); step on R diag back to R (ct 2); bend knees (ct &). Keep side-to-side motion strong and backing up small.
- 6-8 Repeat meas 5 three more times.

PART 4. SVIVKA ("KNEE LIFT")

- 1 Facing ctr and dancing in place, step on L (ct 1); stamp R next to L toes, no wt (ct &); step on R (ct 2); stamp L next to R toes, no wt (ct &).
- 2 Step on L (ct 1); stamp R next to R toes, no wt (ct &); step ("fall") on R diag bkwd R, turning to face diag R and keeping L toe on the floor with the heel turned out (ct 2); hold (ct &).
- 3 Step on L ft in place, swinging R leg in an arc fwd close to the floor (ct 1); leap onto R next to L (ct 2); leap onto L in place (ct &).
- 4 Leap onto R in place (ct 1); leap onto L in place (ct &); leap onto R in place, lifting L knee in front (ct 2); hold (ct &).

PART 5a. LOST ("STRAIGHT")

- 1 Facing ctr and moving twd ctr, step on L diag fwd L, turning to face diag L (ct 1); stamp R next to L, no wt, bending both knees (ct &); step ("fall") on R straight fwd twd ctr, lifting L ft next to R ankle (ct 2); hold (ct &).
- 2-3 Repeat meas 1 two more times.
- 4 Step on L (ct 1); stamp R ft behind L ft, without wt, with instep of R ft by the L heel (third position), bending body at waist (ct &); step bkwd on R, toes still pointing twd R, leaning body slightly bkwd (ct 2); stamp L ft with the heel at instep of R ft, no wt (ct &).
- 5 Step on L in place (ct 1); slap R ft with straight leg across in front of L ft (ct 2).

Srebrânska Sborinka—continued

- 6 Slap R ft with straight leg diag fwd R (ct 1); hold (ct 2).
 7 Still facing ctr, now moving bkwd, straighten up with a hop on L (ct 1); stamp R next to L toes, without wt (ct &); low leap onto R (ct 2); stamp L next to R toes, without wt (ct &).
 8 Step on L (ct 1); step on R (ct &); stamp and close L ft next to R, without wt (ct 2).

PART 5b. LOST SÂS VÂNSNA I ZADNA SVIVKA ("STRAIGHT AND SWING IN FRONT AND BEHIND")

- 1-5 Repeat Part 5a, meas 1-5.
 6 Repeat Part 5a, meas 6, ct 1 (ct 1); swing R ft up across L shin (ct 2).
 7 Swing R ft up sharply behind L (ct 1); hold (ct 2).
 8 Straighten up with a hop on L ft (ct 1); stamp R next to L toes, without wt (ct &); step ("fall") on R diag bkwd R, lifting L heel turned out (ct 2).

Sequence:

<u>Part</u>	<u>Times</u>	<u>Meas</u>
Musical Introduction		8
Introduction, Ljuš	8x	8
Part 1a, Krâstosan hod	8x	32
Part 1b, Krâstosan hod sas drobinka	8x	32
Part 2, Na mjasto	16x	16
Part 3, Na pred	2x	16
Part 4a, Svivka	2x	8
Part 4b, Klakanè	2x	8
Part 5b, Lost	2x	16
Part 5b, Lost sâs vânsna i zadna svivka	2x	16

Description by Jaap Leegwater, © 1985

Presented by Jaap Leegwater