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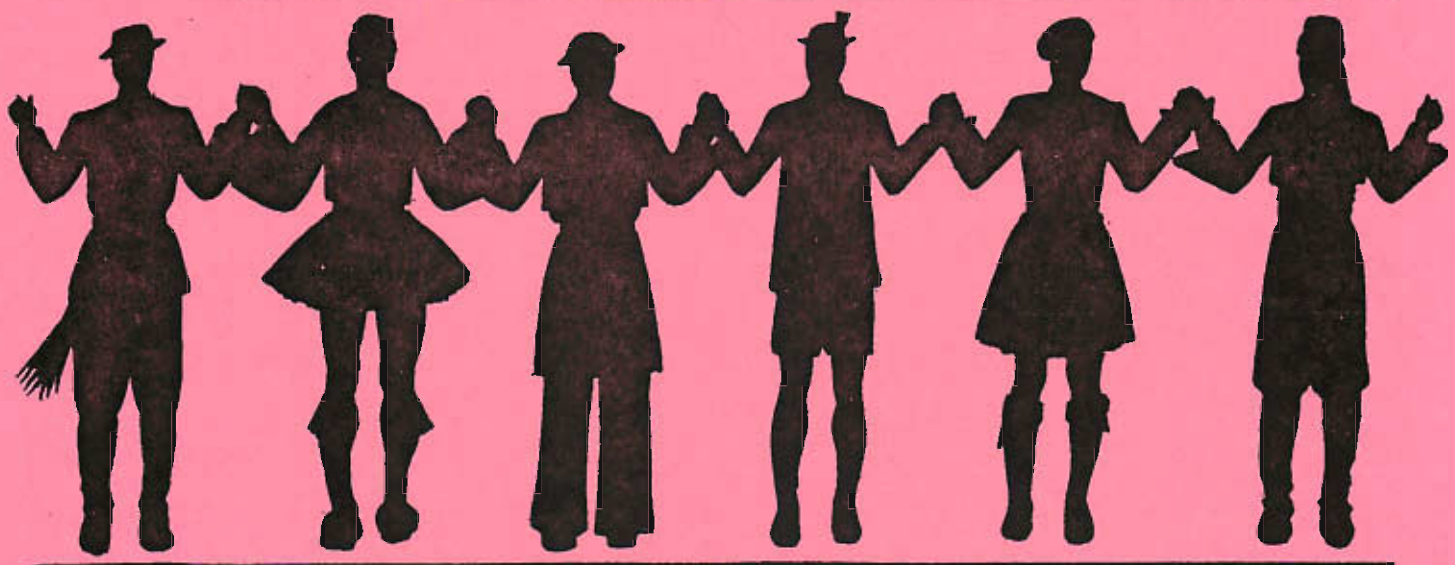

folk dance camp 2001

Susan Gregory

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Errata and Addenda for 2001 Folk Dance Camp Syllabus

Page	Clarification
1	**Dànke**
	Pronunciation: DAHN-keh
	CD: Home is Where the Heart Is, Band 8.
	Formation: add: Should be done in separate lines.
	Steps and Styling: Add: M's movements are much larger and higher than W's.
	Fig I, meas 1: change to: ... Step on R to R side as L leg raises with thigh almost parallel to floor and ft circles so that the sole of the ft is turned out (ct 3); lift on R while the L continues circling fwd and ankle twists so that the toes point fwd (ct 4); step fwd on L in front of R (ct 5).
	meas 2: change to: ... (ct 3); raise the L ft ... (ct 4); ....
	meas 3: change to: ... (ct 1); lift on R while pushing down and circling the L ft bkwd (ct); ....
	meas 4: replace cts 4 and 5 with: turning body to face ctr, and bending both knees, twist the R knee so that the R toe touches in front of L toe (ct 4); straightening the L knee, pivot on L to face LOD and raise R ft slightly (ct 5).
	Fig II: add: Hands in V-pos.
	meas 1: change to: ... step fwd in LOD onto R (ct 2); lift on R while kicking L fwd (ct 3); ....
	meas 2, ct 3: add: ..., bloop bloop or kerplunk (ct 3); ....
	meas 3: change to: ... while turning the body to face ctr (ct 2); lift on R while kicking L fwd (ct 3); hold (cts 4-5).
	meas 4: change to: Facing ctr, lift on R circling L ft bkwd (ct 1); ... lift on L while pivoting body slightly diag R and raising R sole across L ft (ct 4).
2	**Dùnavsko Horo**
	Pronunciation: DOO-nahv-skoh hoh-ROH
	CD: Home is Where the Heart Is, Band 5.
	meas 5: change to: ... hop on R (ct 2).
	meas 6: change to: ... hop on L (ct 2).
5	**Izhvurlì-Condàk**
	Pronunciation: eez-khvuhr-LEE kohn-DAHK
	CD: Home is Where the Heart Is, Band 14.
	Steps and Styling: add: Dance Fig I with bent knees and soft stamps.
6	Fig II, meas 5: change to: ... bounce on R while L ... (ct 2); ....
	meas 6: change to: ... straighten body and leap onto L ....
	meas 7: change to: ... step bkwd on R beside L while straightening body (ct 3); ....
	Arms: for M: change to:
	meas 1-4: Hands in V-pos.
	meas 5-6: Arms go fwd at waist level, palms down, elbows bent, while squatting down ....
	meas 7: With elbows raised, arms perpendicular to floor and fists at sides of body, push arms down and up 4 times (cts 1,2,3,4).
	Arms: for W: Delete from Fig III and move to p 5, Fig I.
9	**Izruchàna**
	Pronunciation: eez-roo-CHAH-nah
	CD: Home is Where the Heart Is, Band 3.

Fig I, meas 4: change to: … (ct 1); hop on L while sharply lifting R ….
meas 6: change to: … (ct 1); scuff R heel next to L ….
Fig II, change to:
meas 1-2: Repeat Fig I, meas 1-2.
meas 3: Leap diag fwd R onto R (ct 1); leap twd ctr onto L (ct 2).
10 Fig III, meas 5: change to: … (ct 2); click L ft to R ankle (ct &).

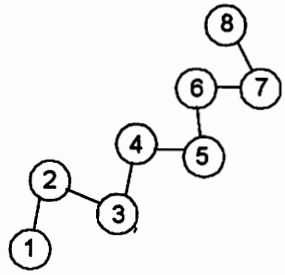
15 **Lòmska Rūchenìtsa**

Pronunciation: LOHM-skah ruh-cheh-NEE-tsah
CD: Home is Where the Heart Is, Band 2.
Fig I, meas 4: change to: … leap bkwd onto L with bkwd bicycle (ct 2); ….
meas 8: change to: Repeat meas 6, except kicking R ft straight fwd.
Fig II, meas 4: delete and change to: … leap bkwd onto R (ct 3).
meas 8: change to: Jump onto both ft (ct 1); hop on L, raising R ft fwd (ct 2); kick (pump) R ft downward (ct 3).
Fig III, meas 2: change to: … while pumping R ft ….
meas 6: add: Note: dance meas 6 and 7 with small, sliding steps.
16 meas 8: change to: Note: meas 8 and 9 make an arc to the R. Step slightly diag fwd L on L heel (ct 1); step on R behind L (ct 2); step on L in front of R (ct 3).
meas 9: change to: Step on R heel to R (ct 1); step on L behind R (ct 2); step diag back to R on R (ct 3).

19 **Oi Marìo**

Pronunciation: OY muh-REE-oh
CD: Home is Where the Heart Is, Band 4.
Fig I, meas 2: change to: Bend knees slightly with ft closed while turning to diag L of ctr (ct 1); ….
meas 3: change to: … (ct 1); step fwd on R while turning to face LOD (ct 2); ….
meas 4: change to: Step fwd on L (ct 1); lift on L as R does small fwd bicycle (cts 2-3).
Fig II: add: (Instrumental)

21 **Rùsa**



Pronunciation: ROO-sah
CD: Home is Where the Heart Is, Band 9.
line 1: change to: Rùsa is an unmarried woman's ….
Formation: add: … L in L with neighbor in zigzag formation. ….
Change numbers in illustration.
Introduction: change to: 20 meas. Begin with vocal.
Fig I, meas 1: change to: Step on R in RLOD (CW) (ct 1) ….
meas 3: change to: Step on L in RLOD (ct 1) ….
meas 13: change to: … while turning to face opp line (ct 1) ….
meas 15: add: The 2 circles merge into 1.
meas 16: change to: … while bending knees, turning head to R to look at neighbor (ct 1) ….
meas 19: change to: … while turning to face opp of starting direction (ct 1) ….
Fig II, change to: 1-20, Repeat Fig I, meas 1-20 except that the person who ….

25 **Srèshtnatata**

Pronunciation: SREHSHT-nah-tah-tah
CD: Home is Where the Heart Is, Band 1.
Formation: change to: … Hands are held in front basket hold L over R ….

Pattern: delete: (lines 1 and 3).
meas 5: change to: ... raising L ft with straight knee ....
meas 25-32: delete all.
Pattern (lines 2 and 4): delete all.
last lines: change to: All dancers repeat meas 1-24 to end ....
Add: Note: When doing dance with lines longer than 5 people, complete turning line on meas 21-22, repeating meas 1-2 and on meas 23-24, repeat meas 7-8 in place.

29 **Tarambèevata**—not taught

25 **Zàeshkata**

Pronunciation: ZAH-ehsh-kah-tah
CD: Home is Where the Heart Is, Band 11.
Rhythm: 13/16 meter, counted (2/16 + 2/16) + (2/16 + 2/16) + (2/16) +(3/16)

1	2	3	4
slower	slower	quick	slow

Fig I, meas 1, 3, 4: change last ct & to ct 4.
Fig 2, meas 3: change to: ... leap onto L to L (ct 3); leap onto R behind L (ct 4).
Arms, Fig I and Fig II: meas 3: change to: ... V-pos (cts 3-4).
Fig III: change in margin to: 2/4 meter.
meas 1-4: change all low leap to step.

39 **Wawae Hula (Dance Steps)**

Ami Kāhela: change to: ... one rotation per beat. Rotations can be done CW or CCW.
Hela: change to: Ball of ft is placed to the front, leg straight, no wt, knee of supporting leg is bent (ct 1). The ft is then returned to the original position (ct 2). The step is repeated with the opp ft (cts 3-4).
Add: R Kaholo (RK), Step to R side on R (ct 1); step on L beside R (ct 2); step on R to R side (ct 3); touch ball of L ft (no wt) beside R (ct 4).
Add: L Kaholo (LK), Opp ftwk and direction.
Olapa: change to: With wt on L and knee bent, ball of R ft touches to R side (ct 1); ball of R ft touches to the front (ct 2); step on R ft next to L (ct 3); Ūwehe (ct 4). Step is then repeated ....
Ūwehe: change to: One ft is lifted slightly in place with wt shifting to the opp hip ....

Add:

Wawae Hula (Hand/Body Positions)

RK L elbow to L side; L hand palm facing down fingers together in front at chest level, not passing center line. R arm out to R side at shldr level, fingers together, palm facing down. Head look at R hand.
LK Opp hands and directions.

37 **I'll Weave a Lei of Stars for You**—see replacement pages 37 rev and 38 rev at end of errata.

39 **Kawika**—see replacement pages 39 rev and 40 rev at end of errata.

41 **Minoi Minoi E**

Pronunciation: MEE-noy MEE-noy EH
CD: Aloha, Band 6 (normal speed), Band 7 (slower speed)
Fig B, ct 1: change to: Basic R, R hand behind head ....
ct 5: change to: ...on waist, back of hand touching, R arm ....

ct 6: change to: ... R arm comes half way down so R upper arm is forward and parallel to ground and forearm is vertical, palm facing to the L.

ct 8: change to: ... returns to vertical pos as in ....

Fig C, ct 1: change to: ... L upper arm is held down to L side of body hand fwd, palm facing R ....

Fig D, ct 1: change to: Touch ball of R ft in front ....

ct 3: change to: Touch ball of L ft in front ....

42 Fig D1, ct 1: change to: With both arms bent at chest level, palms facing down, fingers almost touching, twist body to R, head looks over R shldr.

ct 2: change to: Body turns to face front.

ct 3: change to: Repeat ct 1 with opp body twist, head looks over L shldr.

ct 4: change to: Repeat ct 2.

Fig E, delete cts in margin and replace with cts 1-8 opp first line.

line 3: add: ... fingers touching thumbs, alternatively flick fingers out straight, one flick on each ct.

lines 4, 5: delete.

last line: change to: Gradually R arm moves 90º to straight front.

Fig E1: add cts 1-8 in L margin.

Fig F, line 1: add: ... small CCW circles, one on each ct.

cts 1-2: add: ... hips make 2 CCW circles.

cts 3-4: add: ... to shldr level in "R tree" pos, hips ....

cts 5-6: add: .... to L side with L hand on top, hips ....

cts 7-8: add: ... to shldr level in "L tree" pos, hips ....

Fig F1, ct 1: add: ... waist level, small step on R across L.

ct 2: add: ... waist level, small step bkwd on L.

ct 3, &: change to: L ... hands clap above head R, step on R next to L (ct 3); hands clap middle (ct &).

ct 4: change to: Hands clap to L, small step on L to R.

Ending, add: ... hands turn in, shout "HEE."

43 **Na Waha**

Pronunciation: NAH WAH-hah

CD: Aloha, Band 4

Steps: change to: ... pumps down (ct 1) and up (ct &). Hands often make a continuous trembling movement with fingers held together and straight.

Fig A: add in margin cts 1-8.

Basic, Arms Forward to Side: 8 Basic Steps, L hand on waist. R arm moves front (ct 1); to the R side (ct 2); repeat cts 1-2 three times. Palm is down and hand trembles.

Rowing Step: Step on R slightly fwd while raising L heel (ct 1); step on ball of L (ct &); step on R in place (ct 2); step on ball of L (ct &). Repeat cts 1-2 three times, making a 1/4 CCW turn to the L. Arms make a rowing motion on R side of body, L fist on top of R, upward on ct 1 and downward on ct 2 (4 rowing motions total).

Basic Step with CW Pivot: 3 Basic Steps (cts 1-3), with R arm going to front (ct 1); R side (ct 2); front (ct 3); make a half CW pivot turn to R on L ft (ct &); clap hands in front at chest level (ct 4).

Basic Step with Hand Waves: 4 Basic Steps (cts 1-4), hold L arm out to L side, hole R arm R diag high, both arms with elbows slightly bent, and both hands rotate palms out and in.

Repeat Rowing Step making a 1/4 CCW turn to L to face front.

Fig B: change to:

8 Basic Steps (cts 1-8). Both hands move straight out in front, palms down, fingers trembling (ct 1); keeping arms at same level, bend elbows to bring hands to chest, fingers trembling (ct 2); repeat cts 1-2 three times.

Tree Step: 8 Basic Steps making 1/4 turn CCW to L (cts 1-8). Make a tree with the R arm out in front, elbow bent 90° so that R arm is vertical, L arm held out to front with elbow bent so that the L hand, palm down, is touching under R elbow, fingers trembling (cts 1-2); repeat cts 1-2 reversing arms (cts 3-4); repeat cts 1-4 (cts 5-8).

3 Basic Steps (cts 1-3). Both arms straight out to front (ct 1); RK pos (ct 2); bring both arms straight out to front (ct 3); fingers trembling cts 1-3; pivot 1/2 CW to R (ct &); clap hands in front, chest level (ct 4).

Repeat Fig A, Basic Step with Hand Waves.

Repeat Fig A, Rowing Step, turning 1/4 CCW to end facing front.

44 **Tau Tai**

Pronunciation: TOW* TAH-ee (* as in ouch)

CD: Aloha, Band 5

Fig A, lines 1, 3, 4: add cts 1-4 in margin.

line 4: change to: Slap knees (cts 1,2); clap in front of body (cts 3,4).

add cts 1-12 in margin: R arm come up R diag high, elbow bent, L arm to L side diag low, elbow bent, waving palms out (ct 1); wave in (ct 2); repeat 4 times (5 total); hold (cts 11-12).

Chorus, line 1, 2: add cts 1-4 in margin.

line 1: change to: Backs of hands at waist, R arm moves out to R and to front, rotating wrist so ....

line 3: change to: cts 1-8, Fingers fold into knuckle (cts 1-2); fingers extend, palms facing (cts 3-4); and then ... facing body, hiding thumbs, and ... (cts 5-6); hold (cts 7-8).

cts 1-8, Rock hands and arms 8x starting down to R, alternate to L, one change per ct.

Fig B: change to:

lines 1,2: cts 1-4, Head faces L, ... 2 cts per stroke.

line 3, add cts 1-4.

line 4, add cts 1-8. change to: ... out in front (cts 1-2); ... R shldr (cts 3-4); lift R hand high to make 4 small vertical CW circles by R ear (cts 5-8).

cts 1-12, Lift R arm high (cts 1-2); R hand ... total of 8 turns (cts 3-10); hold (cts 11-12).

53 **Dimitroula**

line 1: change spelling to: Alexandria.

Pronunciation: thee*-mee-TROO-lah (th as in "the")

CD: The Spirit of Greek Dance with Athan Karras, Band 4.

Fig B, meas 1: change to: Facing LOD with arms down, take ....

meas 2: add: ... R,L,R (ct 1); ... L,R,L (ct 2).

meas 3: change to: Turn to face RLOD, ... three small steps bkwd R,L,R (ct 1); ... L,R,L (ct 2).

meas 4: add: ... R,L,R (ct 1); ... L,R,L (ct 2).

55 **Hasaposerviko**

Pronunciation: hah-sah-poh-SEHR-vee-koh

CD: The Spirit of Greek Dance with Athan Karras, Band 2.

Fig B, meas 4: change to: Step on R close behind L (ct 1); step on L close behind R (ct 2).

Fig C, meas 4: change to: Step on R close in front of L, bending fwd so that L ft raises slightly behind (ct 1); rock back onto L ....
meas 5: change to: ... on R close behind L (ct 1); ... step on L close behind ....
Fig F, meas 4: change to: ... and immediately bend knees ....
Fig G: change to:
meas 3: Moving to ctr, step fwd on L (ct 1); step on R across behind and close to L heel (ct &); step fwd on L (ct 2).
meas 4: Kick R leg fwd (ct 1); swing R leg back (ct 2).
meas 5: Step on R across behind and close to L (ct 1); step on L across behind and close to R (ct 2).
meas 6: Pas de basque in LOD, beg R (cts 1,&,2).
meas 7: Pas de basque in RLOD, beg L (cts 1,&,2).
meas 8-35: Repeat meas 1-7 four times.

57 **Hiotiko**
Pronunciation: HYOH-tee-koh
CD: The Spirit of Greek Dance with Athan Karras, Band 9.
Fig A, at end: change to: Repeat 7 times (8 in all). ... 2 plain, 2 with turn, 2 plain, 2 with turn.
Fig B: change to:
meas 4-6: Repeat meas 1-3.
meas 7: Repeat meas 1.
meas 8 (instead of meas 5): Text the same.

59 **Ikariotikos**
Pronunciation: ee-kahr-YOH-tee-kohs
CD: The Spirit of Greek Dance with Athan Karras, Band 6.
Change meter to 2/4.
Fig A: change cts 1-2 to ct 1 and cts 3-4 to ct 2.
Fig B: change cts 1-2 to ct 1; ct 3 to ct 2; ct 4 to ct &.
Fig C, meas 3: change to: ... in front of R (ct 1); swing R leg fwd while hopping twice on L and turning to face L of ctr (cts 2,&).
meas 4: change to: ... in front of L (ct 1); swing L leg fwd while hopping twice on R and turning to face R of ctr (cts 2,&).
meas 5: change cts 1-2 to ct 1; ct 3 to ct 2; ct 4 to ct &.
Fig D, meas 3: change to: Step on L in front of R (ct 1); close R to L (ct 2); pause (ct &).
Add: Fig E:
meas 1-2: Repeat Fig B, meas 1-2.
meas 3: Step on L to ctr, raising R ft behind L (ct 1); step bkwd on R, swinging L fwd (ct 2); step on L beside R (ct &).

61 **Karagouna**—not taught

63 **Karsilamas**
line 6: change to: ... was evinced in new ....
line 9: change to: ... offer the dancer a chance to have fun ....
CD: The Spirit of Greek Dance with Athan Karras, Band 5.
Formation: add: Two dancers facing. M arms are fwd and apart, palms down. W hands are on hips, may twirl a handkerchief in R hand.
Fig B, meas 1: change to: ... R,L,R, raise L to end with R shldrs together but not touching ....
meas 2: change to: Step bkwd L,R,L, raise R ....

Fig C: change to:
meas 1: … R,L,R, raise L to pass R shldrs.
meas 2: Circle CW behind ptr, back to back, L,R,L, raise R (cts 1,2,3,4).
meas 3: Continue circling ptr until L shldrs are together R,L,R, raise L (cts 1,2,3,4).
meas 4: Step bkwd L,R,L, raise R to return to original pos (cts 1,2,3,4).
meas 5-8: Repeat meas 1-4, but beg by passing L shldrs, circling ptr CCW.

64 Fig D, meas 1: change to: … R,L,R, raise L ….
meas 2: change to: … L,R,L, raise R ….
Fig E: change to: Repeat Fig A, meas 1-2. W twirl handkerchief, holding it by corners. On ct 4, W jump lightly onto both ft, stretching handkerchief tight. M jump into a deep knee bend with ft together, clapping hands for accent.

65 **Kykladitikos Syrtos**—not taught

67 **Len Irthe Maes**—not taught

69 **Politiko Syrto**—not taught

71 **Syngathistos Epirou** (note addition to title)
Pronunciation: add: ee-PEE-roo
CD: The Spirit of Greek Dance with Athan Karras, Band 7.
line 8: change to: … a line dance such as the ….
Fig A, meas 1: add: Facing diag R of ctr and moving in LOD, step on L across ….
meas 2: delete "fwd" from ct 1 and ct 3.
meas 3: change to: Bring L knee near R, not wt (cts 1-2); extend L ft to L, touching toe (ct 3).
Fig B, meas 1: change to: With arms fwd at waist level, squat, rotating arms and knees slightly to L as fingers snap (ct 1); rotate to R (ct 2).
meas 2: change to: Still squatting, rotate to L (ct 1); rise, raising arms fwd and apart with palms fwd (ct 2).
meas 3. Hold (ct 1); bending R knee, raise R ft behind L knee (ct &); placing R ft behind L ft, make a full CW turn and hold (ct 2). Arms are pulled in to facilitate turn, then spread to brake.
Fig C: meas 3: change to: … (ct 1); raise L ft in front of R leg (ct 2).
meas 4: change to: … (ct 1); bending R knee, raise R ft behind L knee (ct 2).

72 Fig D, meas 3: change to: Squat with ft together (ct 1); hold (ct 2).
meas 4: change to: … (ct 1); slightly leaning fwd, bend R knee to bring R ft behind L knee (ct 2).

73 **Syrtaki**
CD: The Spirit of Greek Dance with Athan Karras, Band 8.
After Introduction, add: This slow tempo is the same for Fig A, B, C, which may be interchanged consistent with the musical phrasing.
Fig B, meas 2: change to: … (ct 1); swing R to side and around in front of L (ct 2).
meas 3: change to: … (ct 1); swing L to side and around in front of R (ct 2).

74 Fig D, after title, add: This intermediate tempo is the same for Fig D, E, F, which may be interchanged consistent with the musical phrasing.
Fig E, meas 4: change to: … bkwd on R (ct 1) ….
Fig F, meas 3: add: … slap R heel with R hand (ct 2).
Fig G, after title, add: This fast tempo is the same for Fig G and H, which may be interchanged consistent with the musical phrasing.

75 **Syrto Kofto**

CD: The Spirit of Greek Dance with Athan Karras, Band 1.

Formation: … hands joined in W-pos.

Fig AA, meas 4: change to: … arms up slightly. During pause, dancers may shout "Yassou." The musical phrasing always includes one Basic (Fig A), or a variation, paired with one "Kofto," (Fig AA).

Fig B, meas 4: change to: … one full CCW turn (L,R,L), while moving in RLOD (cts 1,2,3).

Fig C, meas 2-3: change to: … two complete CW turns (L,R,L, R,L,R), while moving in LOD (cts 1,2,3, 1,2,3).

76 Fig D, meas 3: change to: … shift wt to R in place (ct 3).

Fig F, meas 3: change to: Step on R to R, inclining torso to L and kicking straight L leg fwd (ct 1); repeat ct 1 with opp ftwk and direction (ct 2); repeat ct 1 (ct 3).

Fig G, meas 3: change to: … (ct 1); leap onto L to L, raising R leg fwd with knee bent (ct 2); leap onto R in front of L (ct 3).

meas 4: change to: … onto L, raising R fwd (ct 1); ….

77 **Trata**—not taught

79-80 **Vary Hasapiko**—see pages 79 rev and 80 rev at the end of the errata.

81 **Zagorisios**—not taught

84 **Scottish Steps**

Add:

Poussette All Round

This is a non-progressive poussette which begins from the side lines using eight Strathspey Setting Steps. Note: 1st M and 2nd W beg with L ft. 1st W and 2nd M beg with R ft.

1 1st and 2nd cpls dance into a diag line to join hands with ptrs. 1st W and 2nd M dance into middle, back to back, while 1st M and 2nd W dance a small step with the L ft.

2 1st cpl dance diag out to M side and 2nd cpl to W side of dance, both cpls dancing a 1/4 turn to R on the hop.

3 1st cpl dance diag down and into the middle, while 2nd cpl dance diag up and into the middle. 1st M and 2nd W passing back to back.

4 1st and 2nd cpls, pulling with the R hand, turn to form a diag line with the 1st cpl below the 2nd cpl. 1st M and 2nd W are back to back in the middle.

5-6 1st and 2nd cpls repeat bars 2 and 3, but 1st cpl dance diag up and out to W side, 2nd cpl down and out to M side. On bar 6, 1st W and 2nd M pass back to back.

7 1st and 2nd cpls pulling with the R hand, turn to own side of dance in the middle of the set.

8 1st and 2nd cpls dance one step bkwd into orig pos.

85 **Bill Little's Strathspey**

CD: The March Hare, Band 3

Steps: change to: Pousette All Round.

bars 1-8: add: … down the middle, nearer hands joined (2 steps) … round with both hands, in the middle of the set (2 steps) ….

bars 17-20: add: … on the M's side (but still looping R to follow ptr).

After 2 times through the music, everyone has had a turn. This music is long enough to dance the pattern 8 times. You may choose to use only half the music for 4 times, or use a shorter piece of music.

86 **The Bramble Circle**

bars 1-8: add: All circle L and R (Slipping Step).

bars 21-24: add: ... facing CCW (LOD), W ....

87 **Drumelzier**

CD: The March Hare, Band 10

bars 9-10: add: Join hands in lines and all ...

bars 11-14: change to: All four cpls, joining hands, form a circls as they dance ....

bars 29-32: change to: ... At the same time, 2nd, 3rd, and 4th cpls join hands, set (bars 29-30), and then step up one place (meas 31-32).

88 **EH3 7AF**

CD: The March Hare, Band 2

line 1: add: EH3 7AF is the postal code for the headquarters of the RSCDS in Edinburgh Scotland. Jennifer Kelly suggests the easier nickname, "Edinburgh Jig."

bars 1-8: add: 1st cpl join R hands and lead down middle ... 2nd and 3rd cpls step in on bar 8 to Promenade pos.

At the end of the second repeat, 1st cpl dance to the bottom of the set, 4th cpl step up. (Active W continue on outside of set, active M continue down ctr of set.)

89 **The Highlandman's Umbrella**

CD: The March Hare, Band 6

bars 5-8: add: ...one place CW to a new ptr.

bars 13-16: add: ...CCW to face a new ptr.

bars 19-20 and 21-22: alternative: In class, omitted giving L hands in order to expedite changing of places in 2 meas.

bars 25-32: add: ... and back with Slipping Step.

Repeat: add: Repeat dance from new pos; dance goes through 4 times.

90 **Lang Frae Glasgow**—not taught

91 **Monterey Mixer**—not taught

92 **O' Wha's at the Window**—not taught

93 **The Peat Fire Flame**—not taught

93a **The Reel of the 51st Division**—see page 93a at the end of the Errata.

94 **The Royal Wedding**—not taught

95 **The Scallywag**

CD: The March Hare, Band 5

line 1: add: This is a flirtatious jig with lots of eye contact. The music was composed by Kim McGarrity.

bars 5-8: add: ... by the L hand to face 1st corners.

bars 33-34: add at end: On last ct, take R hands.

bars 35-36: change to: 1st W turn CW under her ptr's R arm ... spot (bar 35); W complete CW turn while M turn 1/2 CW (bar 36). They finish ....

At the end: add: ... of the set on the outside.

96 **Whigmaleeries**—not taught

97 **Çamasirci Kiz**—not taught

99 **Cirane-Lorke**—not taught

101 **Gayda/Arnavut**—not taught

102 **Gudi**

CD: Turkish Dances No2, Band 2
line 1: add: An Assyrian dance from S.E. Turkey.
Formation: change to: Semi-circle for small groups of dancers, a closed circle if a large group. Hands joined in basket hold, L over, R under.
Introduction: add: Instrumental solo.
Fig 1, cts 1-2: add: Face diag R.
ct 2: change to: Step on L across R.
ct 3: add: Face ctr.
Fig 2, ct 1: change to: Facing diag R, step on R to R (LOD).
cts 1, 2&, 4: add: ... toes pointing diag fwd R.
cts 2, 3, 4&: add: ... toes point twd ctr of circle.
ct 5: add: Turning to face ctr, step ....
ct 6: change to: Step on L behind R.
Add at end: Each Fig is done 4 times, alternating to end of music.

103 **Göktepe/Degirmen**—not taught

105 **Oy Memo**—note spelling change

line 1: add: From Digarbakir in S.E. Turkey.
Pronunciation: OY MEH-moh
CD: Turkish Dances No2, Band 6
Meter: 10/8 meter, 1234 5678910 Dancers cts: 12 345
1 (Q) 2 (S) 1 2
Formation: change to: ... facing LOD, pinkies joined, L hand in small of own back, R fwd and in small of neighbor's back.
cts 1-4: add: Note: ft are in a slight stride pos, all steps are step-bends and free ft lifts close to weighted ft.
ct 5: add to end: ... lower hands to V-pos.
ct 6: change to: Touch L heel slightly fwd.
ct 7: change to: Step on L in place, turning R to face out of circle, L hand in own back, R hand in neighbor's back.
ct 8: change to: Touch R heel slightly fwd.
ct ah before ct 9: add: Step on R to pivot to L as arms swing bkwd.
cts 9, 10, 11, 12: change to: cts 9&, 10&, 11&, 12&.
ct 9&: change to: Complete pivot on R to face ctr and lift L knee, then push twd floor ....
cts 10&, 11&, 12&: add: ... lift ... knee, then push twd floor ....
ct 12: add at end of line: while turning to face LOD.
Ending: Step fwd on R (ct 13); step fwd on L as R raises bkwd (ct 14).
Arms: Leader's R arm lifts diag fwd high when moving fwd; last person has L hand in own back.

107 **Ispanyol Kasabi**

CD: Turkish Dances No2, Band 13.

line 1: add: The dance comes from Silivri in N.W. Turkey. It is danced in the hora/karsilama style (Greece and Macedonia).
Introduction: change to 2 meas.
Add in margin beside Fig 1: 7/8 meter.
Fig 1 and Fig 2: replace all bicycle turn with kick, kick slightly across.
Fig 1, ct 1&: change to: Step on L across R ... slightly fwd.
ct 2: change to: Step on R behind L heel ... slightly fwd.
ct 3&: change to: Step on R across L ... slightly fwd.
ct 4: change to: Step on L behind R heel ... slightly fwd.
Fig 2, ct 1&: change to: Step on L fwd, lifting ....
ct 2: change to: Step on R behind L heel, lifting ....
ct 2&: change to: Step fwd on L, ...
ct 3: delete: and making a bicycle turn diag to L.
Fig 3, ct 1: add to end: (Airplane arms)
ct 2: change to: Hop on L ....
ct 5: change to: ... both arms sdwd with bend at elbow.
108 ct 5&: change to: Jump onto both ft, clapping hands.
Fig 4, ct 1:change to: ... step on R heel across in front ....
ct 1&: change to: ... twisting on R heel with toe turned twd R.
ct 3&: change to: Jump onto both ft.
Fig 5, ct 2: change to: Brush R toe bkwd across L.
cts 3, 4: change: Step to Step-bounce.
ct 5: change to: Jump onto both ft.
Fig 6, ct 4: ... in place, pumping L fwd twd floor.
Transition, ct 7: change to: ... Fig 6, jump bkwd onto both ft ....
Fig 7, ct 1: change Hop to Step.
ct 1&: change to: ... lifting R high in front of L knee.
ct 2: change to: Step on R, touching L toe in front of R heel twd R.
ct 2&: change to: Step on L, touching R toe in front of L heel twd L.
ct 3: change to: ... both ft bkwd, leaning ....
Ending: change to: ... complete the step, then W: leap fwd onto L (ct 1); touch R fwd, and yell, "Hey." W's L ft remains fwd as L hip pushes fwd, face slightly diag R and place back of hand or fist on hip. M: Step fwd on L and touch R knee to floor.
Sequence: Fig 1 - 6x; Fig 2 - 6x; Fig 3 - 5x;
Fig 4 - 1x; Fig 3 - 1x; Fig 5 - 5x;
Fig 4 - 1x; Fig 5 - 1x; Fig 6 - 5x; Fig 7 - 5x.

109 **Kara Üzüm**

line 1: add: From S.W. Turkey, traditionally a man's dance.
CD: Turkish Dances No2, Band 4.
Formation: change to: Semi-circle of dancers, facing ctr with interlocked fingers joined in back of body. L shldr in front of R.
Styling: Earthy, heavy. In Fig 1, L toe points straight fwd, R toe points diag R.
Fig 1, cts 1, 2, 3, 4: add at end of each line: 2 times.
cts 2, 4: change to to across.
ct 5: add: Put both ft together (L fwd of R) ....
ct 7: change to: Touch L heel fwd.
Fig 2, cts 1, 2: add: M yell "Tey, tey."

cts 3-4: During these steps, move twd ctr with very small ftwk.
ct 4&: change diag L to fwd.
Fig 2B: replace, continuing Fig 2:
cts 9-12: Step bkwd on R,L,R,L.
cts 13-15: Repeat cts 5-7.
ct 16: Step on L beside R.
Delete: Alternate Fig 2 and Fig 2B.
Sequence: Fig 1 - 16x; Fig 2 - 4x; Fig 1 - 10x; Fig 2 - 5x.
Note: Music fades out half way through the 5th repeat; continue to end of Fig.

111 **Laçin**

line 1: add: From N.E. Anatolia, next to Armenia.
CD: Turkish Dances No2, Band 3.
Introduction: 8 meas.
Fig 1, ct 1: add: Facing fwd and moving to R, step on R ....
ct 5: change to: Step on ball of R diag bkwd R.
ct 6: change to: Step on ball of L beside R.
cts 7-12: change to:
cts 7-12: Repeat cts 1-6.
ct 13: Step on R to R.
cts 14-15: Step on L beside R with double bounce (wt mostly on balls of ft.).
cts 16-24: Repeat cts 13-15 (4 times in all).
Fig 2: Note: on cts 1, 4, 7, 10, step on full ft. On cts 2-3, 5-6, 8-9, step on the ball of the ft—down-up styling.
ct 1: delete: and moving twd ctr
ct 2: change to: Step on L fwd to place ....
ct 6: change to: ... arms fully extended up above ....
cts 7-9: change to: Repeat cts 4-6 with opp ftwk.
ct 11: delete: bouncing arms from elbows.
Fig 2B: replace entire section with:
cts 13-15: Releasing hands, step R,L,R to circle 1/2 R to end facing out and beg to move away from ctr. R arm in front of chest, palm down, L arm extends to side and diag bkwd with palm down. Lead with R arm.
cts 16-21: Moving away from ctr and continuing to lead with R elbow/shldr, step L,R,L R,L,R.
cts 22-24: Stepping L,R,L, circle 1/2 R to end facing ctr.
Note: Down-up-up feeling during cts 13-24. During the turns, most of the turn comes on the 1st step (almost sharp pivot).
Ending: Hold in place as arms slowly move up almost fully extended (palms down, lead with wrists), then rotate to palm up when fully extended. Arms then lower leading with wrists until by sides, where hands rotate to palms down and parallel to floor.
Sequence: The dance is done a total of 3 times plus Fig 1.

113 **Papatya**

line 1: change to: Papatya, meaning "wildflower," is a women's dance from N.E. Turkey.
Pronunciation: change to: pah-PAHT-yah
CD: Turkish Dances No2, Band 1.
Rhythm: 10/8 meter

	1234	5678910	
	1	2	(QS)

Formation: change to: … from the elbow across body at waist level and the palm facing up, L arm out to the side and diag down, and palm facing down.

Introduction: 12 meas

Fig 1: Note: all steps are done on the balls of the ft.

ct 1: change to: … twisting L heel in.

ct 2&: add: … on L, lift R beside L calf.

Fig 2, ct 1: change to: Facing ctr, hands joined in V-pos, slight touch on R heel fwd.

ct 2: change to: Slight scuff on L heel in place.

ct 2&: change to: Step fwd on L.

ct 3: change to: Step bkwd on R and ….

ct 4&: change to: Step bkwd on L.

Fig 3: Note: steps are done on balls of ft, soft movements.

Fig 4A: …. Note: steps are done on balls of ft. Stamps are with flat ft.

ct 1: change to: … straight elbows, lift R back and then step fwd on ball of R ft.

ct 3: change to: Lift L back ….

cts 7, 8, &: add: Yell "hey," "hey," "hey."

Replace Fig 4B with:

cts 9-16: Repeat cts 1-8, except on cts 1-6, move straight bkwd on balls of ft.

Repeat dance 2 more times (3 total). Last time through Fig 4 is done 4 times and music fades out on last repeat. Continue dancing to end of Fig.

115 **Şaşkin**

line 1: add: Şaşkin is also a type of melody. The steps are from several areas in Turkey, and were combined for recreational dancing.

CD: Turkish Dances No2, Band 15.

Introduction: Beg with full melody.

Fig 1: 4 times total

ct 1: change to: Facing ctr, drop on R diag bkwd to R with bent knees, ft are in stride pos, lean slightly bkwd.

ct 2: change to: Hop on L with bent knee.

ct 5: change to: Leap fwd onto R across L, circling R ft, lifting L back. (delete clapping).

ct 6: delete reference to hands.

cts 7-8: add: Shldrs shimmy during cts 7-8.

Fig 1A: 4 times total

change to: Repeat Fig 1 with arms extended fwd while clapping … on cts 1-4. On ct 5, hands clap in a down-and-out motion. Hands joined during cts 6-8.

Fig 2, ct 1: change to: With hands joined, jump on both ft, turning lower body to face ….

ct 3: change to: Repeat ct 1, but body faces LOD.

cts 7, &, 8: add shimmy shldrs; change "ha" to "hey."

Fig 3: 4 times total

ct 1: delete: dropping them to V-pos.

ct 2: change to: Drop onto R where it touched, lifting L in back, clap hands fwd, then move them down and out to side.

ct 3: add: … rejoin hands in V-pos.

ct 4: change to: Leap onto R fwd to place.

Fig 4A: 4A + 4B danced 4 times total

ct 1: change to: … diag fwd in front of L, turning to face diag L.

ct 1&: delete: clapping hands.

ct 3: change to: … diag fwd in front of R and face LOD ….
cts 1-8: add: M yell "Hayda."
Fig 4B: Styling: Straighten body and do a camel body motion (loose upper body movement, knees push fwd on each ct as head bobs).
cts 5-8: add: End Fig with 1/2 turn (CCW) to face ctr.
Ending: Leap fwd onto L; stamp R fwd.

117 **Sevda Horonu**—note name change
line 1: add: The name means "Dance of Love." The dance comes from N.E. (Black Sea) Turkey.
CD: Turkish Dances No2, Band 5.
Introduction: change to: Beg with full orchestra. (delete reference to cts.)
Fig 1: 15 times total
cts 1-2: add: Very small steps in stride pos.
Transition to Fig 2: Turning to face ctr, step bkwd on R (ct 1); step fwd on L as arms extend at chest level (ct 2).
Fig 2: 16 times total
ct 1: change to: Moving to L (RLOD), step on R in front next to L toe, swing arms down slightly to waist level.
ct 2: add: … move fwd to chest level.
ct 3: change to: Small step bkwd on R, swinging arms down and bkwd.
ct 4: change to: Step on L diag fwd L, ….
Fig 3: 4 times total
ct 3: change to: Step on R to R bending knees, swing arms down and make a loud noise (yee-ah) the first two or three times.
Transition from Fig 3, replace with:
cts 1-2: Facing and moving in LOD, step fwd R, L.
ct 3: Facing LOD, step bkwd on R out of circle, arms swing down and bkwd of body, L toe remains in place.
ct 4: Turning to face ctr, step fwd on L, hands swing so that forearms are parallel to floor with elbows bent.
Fig 4: 15 times total, moving in RLOD
ct 1: change to: … jump fwd onto both ft slightly diag fwd L, move arms fwd, the begin circling down to hip level (choo choo).
ct 2: change to: Leap diag bkwd L onto L ….
ct 3: change to: Leap onto R behind L ….
ct 4: change to: Leap onto L diag fwd L ….
Transition from Fig 4 to Fig 1
cts 1-3: Lift lower R leg bkwd from knee and stamp 3 times in place and yell "hey, hey, hey" on each stamp.
ct 4: Hold.
Start dance again from beginning.

119 **Siksara**—not taught

121 **Süsli Xanim**
line 1: add: Women's dance from E Anatolia (near Armenian border).
CD: Turkish Dances No2, Band 7.

Rhythm: for 10/8 meter 1234 5678910
1 2 (QS)

Formation: add: ... W-pos and shldr-to-shldr with neighbor.

Introduction: add: Beg with vocal.

Fig 1, ct 1: change to: ... step on R diag fwd R with bent knees.

ct 4&: change to: Quick step on L beside R toe.

Note: cts 4&, 5, 6 are danced on the balls of the ft.

Fig 2: 4 times total

line 1: add: Moving in LOD and facing ctr, ...

ct 1: change to: Step on R heel diag fwd R with partial wt.

ct 4: change to: Leap bkwd onto L, ...

ct 5: change to: Leap onto R to R, ...

add: cts 6-10: Repeat cts 1-5 with opp ftwk, except on ct 1, step on L across R; ct 5 leap onto L behind R.

Fig 2B: change to: Repeat Fig 2A with hands released. Clap with extended hands fwd (ct 2); swing hands down and bkwd (cts 4-5).

123 **Crosstep Waltz Mixer**—note name change

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/10.

Rhythm: change to: 112 to 120 bpm (beats per minute) is best.

meas 5: add: W fwd L, M fwd R.

124 **Crosstep Waltz**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/8, A/9.

Basic Step: after cts 2 and 3, add: W beg L cross in front of her R (ct 1); R to R side (ct 2); drawing L slightly bkwd (ct 3).

Role Reversal—not taught

Add:

Pivots: Do the ct 1 Cross-step, then face ptr squarely for 4 pivot steps on cts 2, 3, 4, 5. The pivots will travel, but need not travel in a perfectly straight line. Exit from the pivots by both facing twd held hands (M face twd L, W face R) and step fwd (ML, WR) in promenade pos on ct 6.

Pivots with W's Underarm Turn: Cross-step into pivots as above on cts 1, 2, 3. W continues to pivot alone on 4, 5 as M raises his L hand (holding her R hand) and walking fwd L,R leads her to turn under their raised arms. Exit on ct 6 as above.

Pivots with Rollaway: Cross-step into pivots as above on cts 1, 2, 3. M lets go of his L (her R) hand a moment early, then each does solo traveling pivots on cts 4, 5, M turning CCW and W continuing to turn CW. End the Rollaway Pivot by facing ptr, taking ML, WR hand, then taking ballroom pos and exiting on ct 6 as above.

125 **La Java**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/3.

Formation: add: Cpls, in a Java Ballroom pos, M facing LOD, ...

Simplified routine taught in class:

Introduction: 4 meas, no action.

Fig I, meas 1-4: Java Marche traveling LOD (12 steps).

meas 5-8: Java Glissée traveling sdwd twd ctr.

meas 9-12: Java Glissée traveling sdwd away from ctr.

meas 13-16: Pas Marqué traveling LOD (12 steps).

meas 17-19: Valse Marchée.
meas 20: Stamp R, L in place with wt (cts 1,2); hold (ct 3).
Fig II: meas 1-2: La Berceuse. M beg fwd R, W side L.
meas 3-4: Valse Mussette 1 full turn, M beg fwd R rotating CW as a cpl.
meas 5-8: Repeat meas 1-4.
meas 9-12: La Berceuse twice. M beg fwd R.
meas 13-16: Valse Mussette 2 full turns. M beg fwd R rotating CW as a cpl.
meas 17-19: Reverse Valse Mussette 2 full turns. M beg bkwd R rotating CCW as a cpl.
meas 20: M end facing LOD; stamp twice in place L, R (cts 1,2); hold (ct 3).
Fig III, meas 1-3: 3 Polka Mazurka traveling sdwd twd ctr.
meas 4: Stamp twice M L,R (no wt) (ct 1,2); hold (ct 3).
meas 5-7: 3 Polka Mazurka traveling sdwd away from ctr. M beg R.
meas 8: Stamp twice M R,L (no wt) (ct 1,2); hold (ct 3).
meas 9-16: Repeat meas 1-8.
Sequence: Repeat entire pattern Figs I, II, III, and finally Fig I.

127 **1920s Lindy Hop**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/6.
Basic Charleston Lindy Step: add: ... Woman begins with side R <u>and uses opp ftwk from M</u>. ....
Not taught: Push-Pull, Sidekick, Heel Rock, Brush Off, Scissors, Charleston Kicks.
Added:
<u>Flip-Flops</u>: 2 meas. M lets go of his L (her R) hand, then casts her over into his L arm on ct 1. Rock-step away from ptr on cts 3-4. M casts W back into his R arm on next meas, ct 1. Rock-step away from ptr on cts 3-4. This figure does not rotate.
<u>Spot Turn</u>: M raises L arm, then leads W fwd under arched arms. W steps fwd R under her arm (ct 1), steps fwd L and turns 180° CW by pushing off her L ft, back onto her R ft which is still on the same spot on the floor (cts 3-4). Then ptrs catch each other in ballroom pos with the Basic Step (next meas, cts 1-2,3,4).

129 **Maxixe II**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/1, A/2.
This is a 1912 vesion of the dance form.
Step-Kick: change to: ... to turn CW as a cpl (<u>ct 1</u>); close L to R (<u>ct &</u>); step R ... to turn CW (<u>ct 2</u>).
130 Fig III, meas 2: add: <u>Continue to look at ptr.</u>

131 **One-Step Tango**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/4.
meas 1-2: add: ... Closed Promenade pos (semi-open ballroom pos) ....

133 **Paul Jones**

Cassette: Dance Music, Richard Powers Stockton 2001, Side A/5.

135 **Andulička**

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/7.
Rejšeks taught a sequence of Fig I, meas 1-16, Fig II, meas 1-16, and then repeat. The choreography given in the text also fits the music provided.
Styling: change to: ... in front <u>while bouncing on R heel</u> (ct 1); ... of R ft <u>while bouncing on R heel</u> (ct 2); .... Delete: <u>and direction</u> from last sentence.
Introduction: add <u>(May begin dance on meas 3)</u>

Fig I, meas 1-8: change to: Facing L of ctr, dance 4 Dvojpolka steps moving to L (RLOD), starting with bounce on R heel.
meas 9-12: change to: ... L ft (no wt).
Fig II, Rocking Walks and Stamps
meas 1-4: change to: Walk 7 steps in RLOD ... beginning with R stepping across in front of L (ct 1); step (rock) to side on L (ct 2). Joined hands swing fwd on ct 1 of each meas and bkwd on ct 2. ... face ctr and touch L ....
meas 5-8: add: ... direction, starting with L across in front of R.
meas 9-10: add: ... with R ft and bring straight arms up to shldr level; on meas 10 ....
meas 11-12: change to: ... ctr starting with L ft and lowering arms to sides.

137 **Český minet**
Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/3.
Fig II, meas 1-4: change to: ... palms touching, up feeling on ct 2 of each meas. Both ....
Fig III, meas 1-4: delete: on first meas after R.
138 meas 5-6: delete: on meas 5 after R.
meas 7-8: change to: ... On meas 8, step fwd on L, lift on ....

139 **Lašský mazur**
Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/1.
Pronunciation: LAHSH-skee MAH-zoor
Fig I, meas 10-11: add: ..., W moves to R side of M on meas 11.
Fig II, meas 5-6: add: ..., with W moving to R side of M on meas 6 to make eye contact.
140 Fig IV, meas 9-15: change to: Repeat meas 1-7.
meas 16: change to: ... with 4 steps (R,L,R,L) or 3 steps (R,L,R, touch) to end facing ptr ....
Fig V, meas 7-9: change to: ... starting with R ft. Step on R with accent, step on L and hop once (R,L,L), repeat. Stamp 3 times in place (R,L,R) ....
meas 10-12: add: Repeat meas 7-9 ... starting with L ft.

141 **Lašský starodávný**
Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/4.
Pronunciation: LAHSH-skee STAH-roh-dahv-NEE
Fig I, meas 3-4: change to: Starting with R, ptrs ... behind their backs, and W's to sides. Step leads with the heel and roll fwd onto toe with bend of knee. On last ct of meas 4, ... and M's R upper arm, R arm is free.
Fig II, meas 9-12: change to: ... L shldr; hold free hands out straight at slightly below horizontal, palms down.
142 Fig III, meas 1-8: change to: ... rounded. M tip body to R on cts 1 as L arm lifts; tip to L as R arm lifts on cts 2. W tip body to L as R arm lifts on cts 1; tip body to R as L arm lifts on cts 2. After a few steps, ptrs join arms (6-12), holding above elbows and rounded as before.
meas 9-11: delete: M's.
Fig IV, meas 1-4: change to: ... M can clap on first ct of any meas and on ct & beat of meas 4 (most commonly done on meas 1, ct 1 and on meas 4, ct 3). W turns ...
meas 5-6: change to: M places R heel in front of L ... ; place R toe in front of L, twisting hips to R (ct 2); close R to L with clap for emphasis (ct 3). Repeat ... L heel. W continues ....

143 **Náchodský zámeček**—not taught

145 **Otče náš**—not taught

146 **Podlízavá-Trojke**

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/6.

Fig II, meas 1-4: change to: ... running steps, first in place, and then meet shldr to shldr and follow M under arch and back to place. ....

Fig IV, meas 1-4: change to: ... W on his L and W on R (outside) runs ... place. M and other W meet shldr to shldr and follow 1st W through arch and back to place.

meas 5-8: change to: Repeat meas 1-4, but M makes arch with W on R and W on L (inside) runs under arch and around M.

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

147 **Polka Štěbetalka**

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/2.

Fig III, meas 3-4: change to: ... W turns twice under their ....

148 Fig VI: not taught.

149 **Valašské šotyšky**

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/5.

Fig II, meas 5-6: add at end: ... opp ftwk (no slap).

meas 7-8: add at end: ... 5-6 without slaps.

150 Fig IV, meas 1-16: change to: ... meas 15, M step-hop on R turning to face ctr; W step-hop on L turning L to face ptr, meas 16 ....

Fig V, meas 5-6: delete: meas 5 ct 1 and/or on.

Fig VI, meas 17-32: change to: Repeat meas 1-16. At ....

163 **Kasapsko Horo**

Part VI: change to: Repeat Part III, raising R in fornt of L ....

167 **Lecha Dodi**

Part One, meas 1: add: ... hop on R turning 1/2 CW ....

meas 2: change to: ... (ct 3); hold (ct 4).

meas 3: add: Still facing away from ctr, Yemenite R.

meaacing LOD (cts 3,4).

meas 5: change to: Leap onto R in LOD ...

meas 6: change to: ... take 3 small steps in place (R,L,R) (Q,Q,S (cts 1,&,2); repeat (L,R,L) ... Bending slightly fwd at waist, shimmy with shldrs.

meas 7: change to: Straighten and move to ctr ... ; release hands, hop on R ....

meas 8: add: ... turning 1/2 CCW.

meas 9-10: change to: Last six cts, step R,L,R (stamp with wt) (QQQ); Yemenite L without hold (QQQ).

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, Laura Bremer, Edith Cuthbert, Dorothy Daw, 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 Uggla 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 and South) 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 Uggla.
Vera Holleuffer and Bev Wilder—Retired.

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

Faculty Biographies

Ahmet Lüleci—Turkish

Co-founder and co-director of World Camp in Massachusetts, Ahmet has taught several excellent ensembles in Ankara, Istanbul, Eskisehir, and Bursa. Since arriving in North America, he has taught at the major camps throughout the US as well as in Asia, Europe and South America.

Radek Rejšeck and Eva Rejšková—Czech Republic

Drs. Radomil Rejšeck 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 Ensembel. 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.

Athan Karras—Greek

Athan Karras' name is synonymous with Greek dance. He has appeared on Broadway, television, and in numerous motion pictures, but he always returns to his favorite passion, the Greek dance, where he has done extensive research. Currently, an instructor of Greek dance and culture at Loyola Marymount University, and the US coordinator for Mazoxi, an annual dance conference held on the island of Crete, Mr. Karras has produced numerous dance festivals and events in the US and Canada.

Richard Powers—Vintage

Richard is one of the country's foremost experts in the history of American and European social dance. Founder of the award-winning Flying Cloud Academy of Vintage Dance in Cincinnati, currently he is a full-time instructor and dance historian at Stanford University. Powers is one of the world's experts in historic social dance, noted for his choreography of dozens of stage productions and films, and his workshops across the U.S, and in Paris, Prague, London, Rome, Geneva, Russia and Japan.

Iliana Bozhanova--Dances of Bulgaria

Iliana Bozhanova is a native of Bulgaria, and comes from a family of musicians and singers in Southern Thrace. She has traveled extensively, teaching the authentic material that she has collected with kaval master Lyuben Dossev. Iliana has worked as a choreographer with several performing groups worldwide, and has taught at major camps in the U.S. including Mendocino Folklore Camp, both Mendocino and Ramblewood Balkan Camps and Maine Camp.

Jerry Helt—Squares

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.

Suzanne Rocca-Butler--Non-Partner 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.

Suzanne has been a regular Stockton Folk Dance Camp since 1979 and a member of the Folk Dance Camp Committee since 1988. She worked in 1987 and 1988 assisting Pirkko Roeker in her "Fundamentals of Motion" class, and after Pirkko retired, Suzanne developed the Non-Partner Dance Techniques class.

Lyuben Dossev--Kaval

Lyuben Dossev started his musical education of the early age of 7. He is now an Associate Professor of Music and Musicology at the Academy of Music and Dance in Plovdiv, where he completed his Doctoral degree in "Typical Methods for Thracian Kaval Playing Style." Lyuben has been awarded medals and special prizes for his kaval playing, and has written a book on methods for learning and teaching the kaval. He has also collaborated with various Bulgarian Folk Artists to produce video and audio recordings and has written volumes of authentic folk music. As a kaval-teacher and composer, Lyuben has toured extensively, sharing his art.

Merilyn Gentry and Nora Nuckles—Dances of Polynesia

Merilyn Gentry is owner/director of Hi Desert Dance Center Ridgecrest, CA. where she teaches Polynesian dance (dances from Hawaii, New Zealand, Tahiti, and Samoa). She teaches both the Kahiko (ancient) and 'Auana (slow or modern) style Hawaiian dances. She directs and performs with Kalena's Polynesian Dancers. During the past seventeen years, Merilyn studied in Hawaii with master teachers and continues her training in special workshops and lessons in northern and southern California. This training includes the various percussion instruments of the islands.
Through performance, costume design, and teaching, Merilyn enthusiastically spreads an appreciation of Polynesian culture.

Nora Nuckles dances with Kalena's Polynesian Dance Troupe. She has studied Polynesian dance and the use of the percussion instruments for ten years and continues to participate in special workshops and lessons. Although she spends most of her time as an elementary teacher, she enjoys learning and experiencing Polynesian culture.

Jennifer Kelly—Scottish Country Dances

Jennifer Kelly grew up in southern England, where she began dancing at a very early age. Her first Scottish dance teacher was Innes Russell, who was a member of the International Performing Team and the famous 51st Highland division. In 1966, she and her husband John moved to California and began the San Jose Scottish Country dance class, which continues today. They also formed the well-known performance group, The Red Thistle Dancers. Jennifer has been a guest teacher at many workshops, both International folk and Scottish, up and down the West Coast, including teaching at Mendocino and Master class seminars.

Bruce Sagan, Music Director & the 2001 Stockton Band

Bruce Sagan is a respected player and teacher of international tunes, specializing in traditional music from Scandinavia and the Balkans. This year he will be leading a talented and well-known group of musicians at Stockton Camp. They are:

Meg York, woodwinds
Terry Friedman, guitar
Petur Iliev, percussion
Milen Slavov, accordion

Dànke

(Bulgaria)

Dàanke is a men's dance from the village of Kavrakĭrovo, West Pirin Mountains.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 8.
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/8.

Rhythm: The dance consists of a slow figure and a fast figure.
Slow figure: 8/8 + 5/8 (SQSQS) counted as 1,2,3,4,5.
Fast figure: 11/8 (QQSQQ) counted as 1,2,3,4,5.

Formation: Open circle of M, hands joined in W-pos, moving in LOD, leader on R.

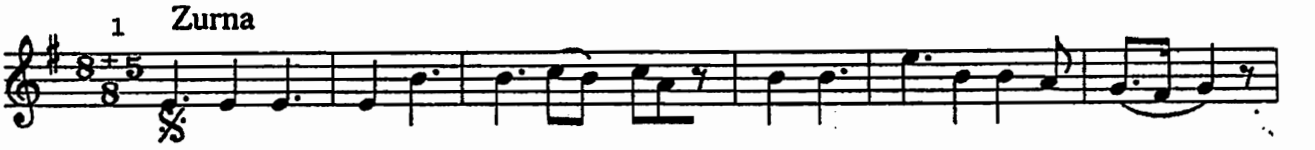
Steps and Styling: Leader holds a handkerchief in R hand.

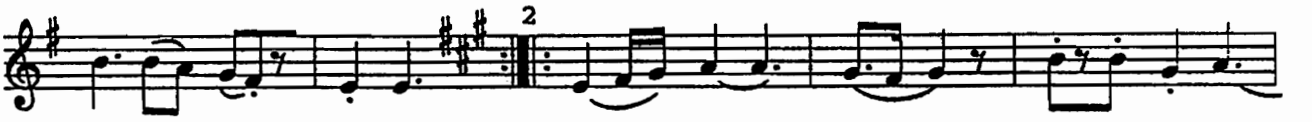
Meas		Pattern
4 meas		INTRODUCTION. Slow melody. No action.
13/8	I.	SLOW FIGURE (SQSQS counted as 1,2,3,4,5)
1		Facing in LOD, lift on the L while the R ft slowly goes from high curve to kick fwd to the R side (ct 1); lift on L (ct 2); step on R to R side (ct 3); lift on R while the L ft does a very high curve from bkwd to fwd (ct 4); step fwd on L to R side (ct 5).
2		Lift on L while the R ft slowly goes from high curve to kick fwd to the R side (ct 1); lift on L (ct 2); step on R fwd to R side while turning the body to face ctr (ct 3); bend the L ft very high across the R ft (ct 4); hold (ct 5).
3		Facing ctr, lift on the R while kicking with the L ft fwd (ct 1); lift on R while bending the L ft very high (ct 2); step on L behind R (ct 3); low leap bkwd onto R (ct 4); step bkwd on L (ct 5).
4		Facing in LOD, step fwd on the R in LOD (ct 1); lift on R (ct 2); step fwd on L in LOD (ct 3); bending the L knee, turn body to ctr and bend the R knee across the L ft (ct 4); straightening the L knee, turn the body and the curved R ft to the R side of the circle (ct 5).
11/8	II.	FAST FIGURE (QQSQQ counted as 1,2,3,4,5)
1		Facing in LOD, lift on L (ct 1); low leap fwd in LOD onto R (ct 2); lift on R (ct 3); lift on R (ct 4); low leap fwd in LOD onto L (ct 5).
2		Low leap fwd onto R (ct 1); low leap fwd in LOD onto L (ct 2); low leap fwd in LOD onto R and step fwd in LOD on L (ct 3); low leap fwd in LOD onto R (ct 4); low leap fwd in LOD onto L (ct 5).
3		Lift on L (ct 1); low leap fwd onto R while turning the body to ctr (ct 2); lift on L while touching the R toes diag R (ct 3); lift on L while bending R sole across L ft (ct 4); hold (ct 5).
4		Facing ctr, lift on R (ct 1); low leap onto L behind R ft (ct 2); lift on L while touching with the R toes diag R (ct 3); lift on L while bending R sole across L ft (ct 4); hold (ct 5).

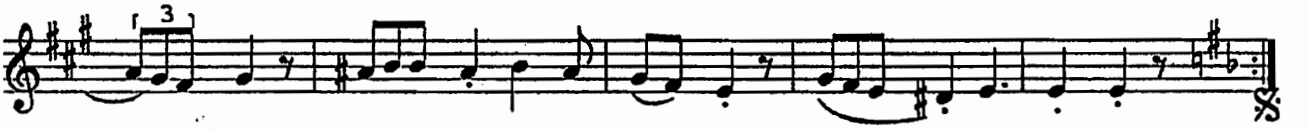
SEQUENCE: Introduction: slow melody
Fig I, Slow Figure: 8 times
Fig II, Fast Figure: 8 times

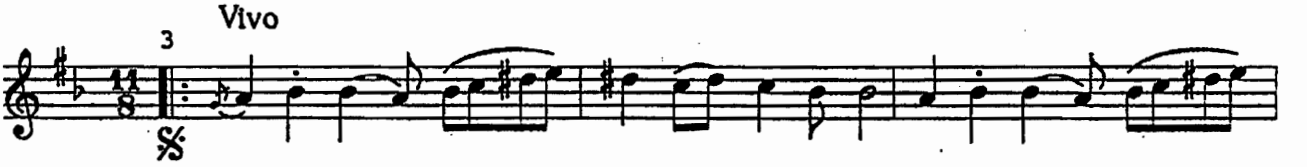
Presented by Iliana Bozhanova

Danke









Dùnavsko Horo

(Bulgaria)

Dùnavsko Horo is from the villages around Svishtòv, North Bulgaria. It is one of the most popular dances in North Bulgaria.

Pronunciation:

CD:	IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 1.	2/4 meter
Cassette:	"Bulgarian Folk Dances—Summer 2001," Side A/1.	

Formation: Mixed open circle, hands joined in V-pos, moving in LOD, leader at R end.

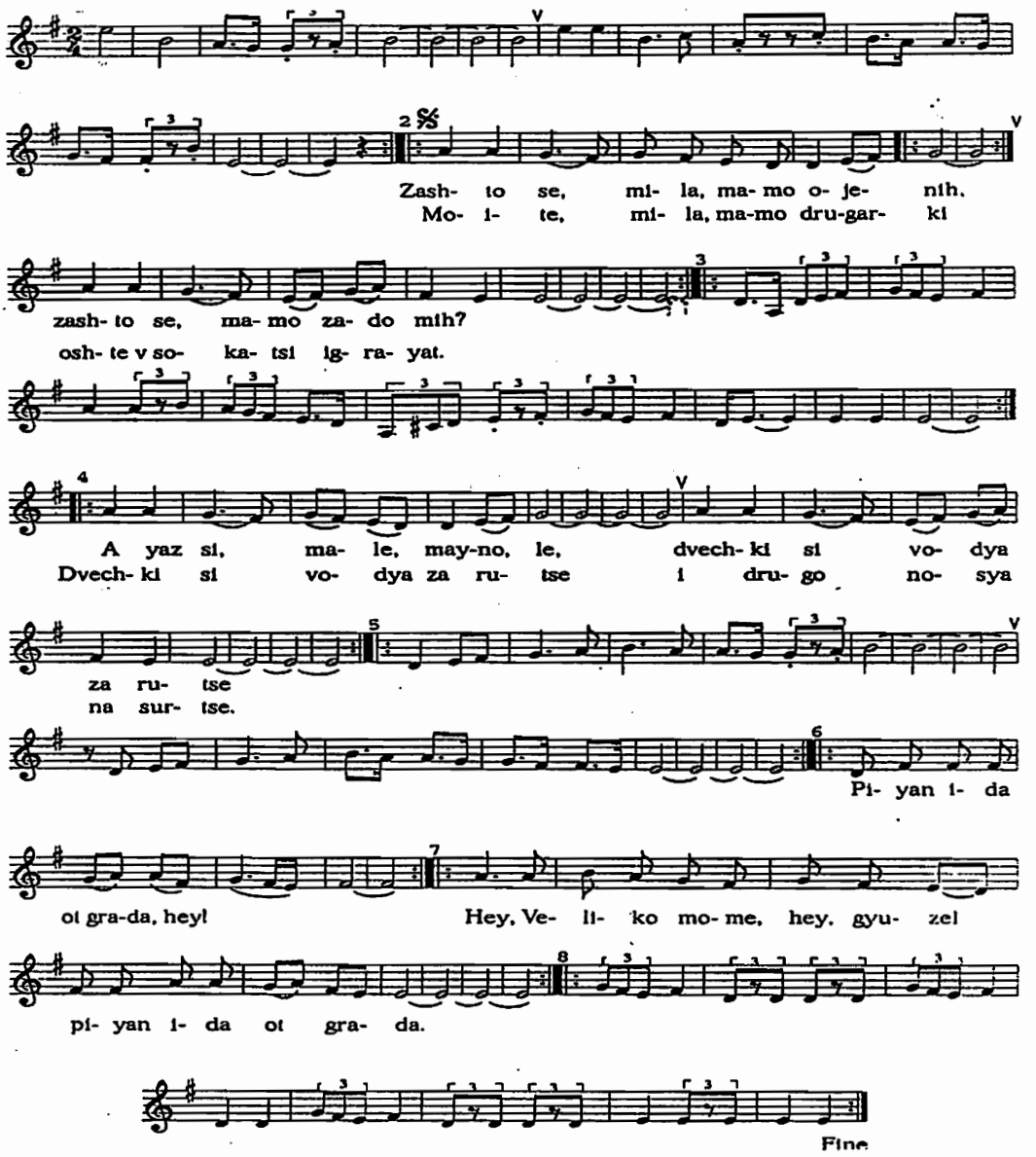
Steps and Styling: Leader holds a handkerchief in R hand.

Meas		Pattern
30 meas		INTRODUCTION. No action.
	I.	PATTERN (start with vocal)
1		Facing ctr, step fwd on L (ct 1); hop on L (ct 2).
2		Step bkwd on R (ct 1); hop on R (ct 2).
3		Leap onto L to L side (ct 1); leap onto R next to L (ct 2).
4		Jump on both ft while turning body quickly diag L (ct 1); hop on L while turning body diag R (ct 2).
5		Facing to R, step fwd on R in LOD (ct 1); hop fwd on R in LOD (ct 2).
6		Step fwd on L in LOD (ct 1); hop fwd on L in LOD (ct 2).
7		Facing ctr, leap onto R to R side (ct 1); leap onto L behind R (ct 2).
8		Leap onto R to R side (ct 1); hop on R while kicking L ft fwd (ct 2).

Repeat pattern until end of music.

Presented by Iliana Bozhanova

Dùnavsko Horo



Izhvūrlì Condàk

(Bulgaria)

Izhvūrlì Condàk is a mixed circle dance from the Kȯtlentsi, Dobrudzha area. Figure I is for men and women, but Figures II and III are danced only by men.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 9.
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/9.

Rhythm: 9/8 meter (QQQS) counted as 1,2,3,4.

Formation: Mixed circle, hands joined in V-pos, moving in LOD.

Steps and Styling: The dance starts with Fig I in mixed circle. After several repetitions, the leader gives signal to M, and they go fwd ctr and form another inside circle, then continue dancing Fig II and III. The W dance only Fig I.

Meas	Pattern
8 meas	INTRODUCTION. No action.
	FIGURE I. (mixed circle, hands remain in V-pos throughout figure)
1	Facing in LOD, leap fwd onto R (ct 1); step fwd on L (ct 2); leap fwd onto R (ct 3); step fwd on L (ct 4).
2	Leap fwd onto R (ct 1); step fwd on L (ct 2); step fwd on R while turning to face ctr (ct 3); stamp on L next to R, no wt (ct 4).
3	Facing in RLOD, step fwd on L (ct 1); stamp R next to L, no wt (ct 2); step fwd on R (ct 3); stamp L ft next to R, no wt (ct 4).
4	Step fwd on L in RLOD while turning to face ctr (ct 1); step on R behind L (ct 2); step on L to L side (ct 3); stamp R next to L, no wt (ct 4).
5	Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); stamp L next to R, no wt (ct 4).
6	Step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3); stamp R next to L, no wt (ct 4).
7	In place, gradually turning to the L side, step on R in place (ct 1); step on L in place (ct 2); step on R in place (ct 3); stamp L next to R, no wt (ct 4).
8	In place, gradually turning to the R side, step on L in place (ct 1); step on R in place (ct 2); step on L in place (ct 3); stamp R next to L, no wt (ct 4).
	FIGURE II
	M form inner circle on meas 1, 2.
1	Facing LOD, leap fwd onto R (ct 1); step fwd on L (ct 2); leap fwd onto R (ct 3); step fwd on L (ct 4).
2	Repeat meas 1.
3	Leap onto R to R side while bending body slightly fwd (ct 1); step on L across in front of R (ct 2); leap onto R to R side while straightening body and turning to face ctr (ct 3); step bkwd on L (ct 4).
4	Repeat meas 3.

Izhvūrlī Condåk—continued

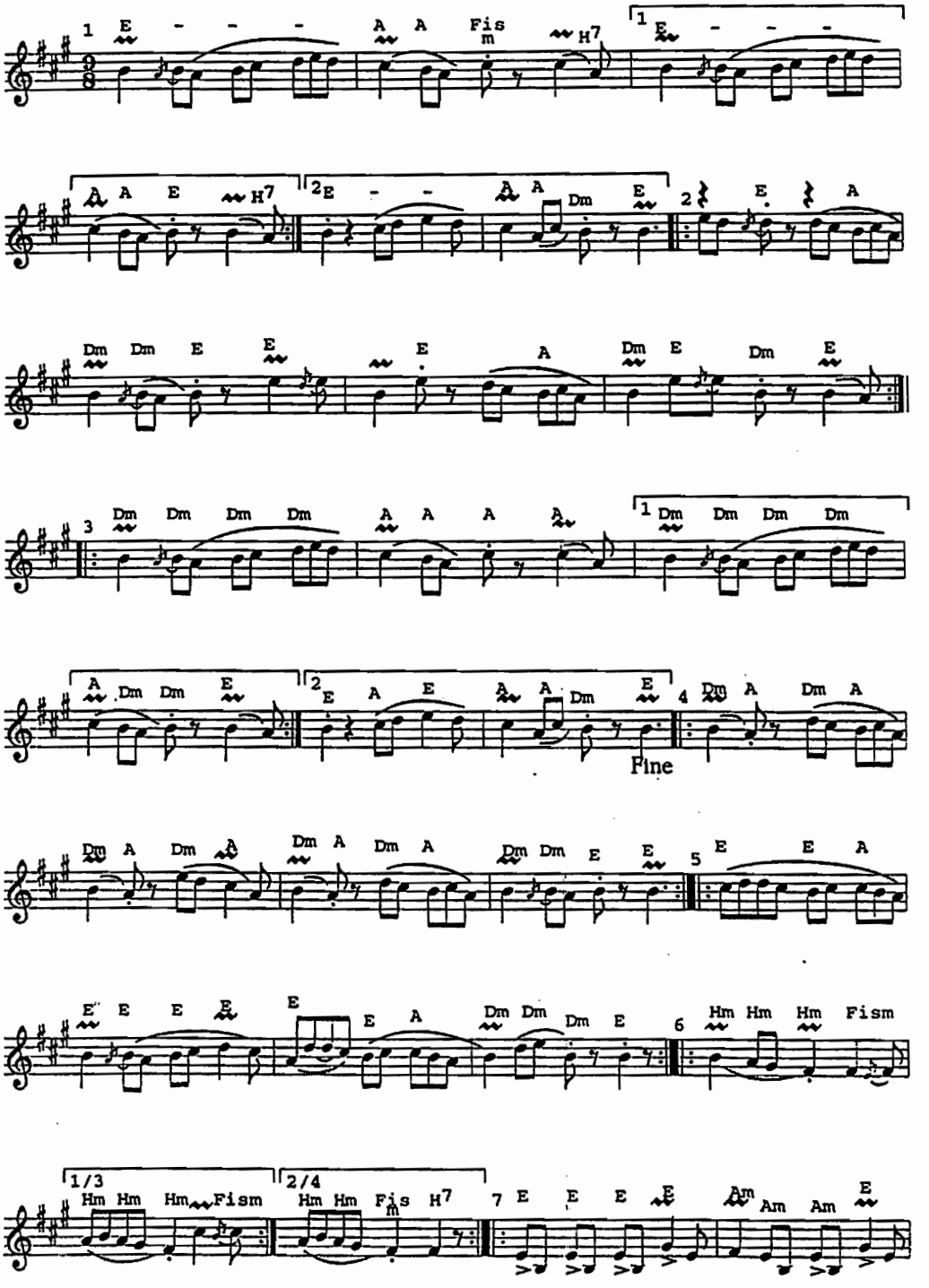
5	In place, step on R in place while the L ft starts "drawing" a vertical circle from down to up ("back bicycle")(ct 1); hold on R while L continues vertical circle (ct 2); leap onto L in place (ct 3); stamp R heel (or R sole) next to toes of L ft (ct 4).
6	Squat down (cts 1-2); straighten body and step on L in place (ct 3); stamp R heel (or R sole) next to L toes (ct 4).
7	Step hard on R across L while slightly bending the body fwd (ct 1); step on L in place behind R ft (ct 2); step bkwd on R a distance of 1 ft from the L ft while straightening the body (ct 3); step on L in place (ct 4).
8	Repeat meas 7.
	Arms: for M
1-5	Hands held down in V-pos.
6	Arms go fwd while squatting down and bkwd bending elbows while straightening the body.
7	Arms go straight down 4 times (cts 1,2,3,4).
8	Repeat meas 7.
	FIGURE III
1-6	Repeat Fig II, meas 1-6. Arms same as Fig II, meas 1-6.
7	Step on R across in front of L while clapping the hands in front of the body (ct 1); step on L in place (ct 2); step bkwd on R while clapping the hands behind the body and turning to L side (ct 3); step on L in place (ct 4).
8	Repeat meas 7, but turn body to face bkwd for cts 1 and 2 and facing R side for cts 3 and 4.
	Arms: W dancing without the M (continuing Fig I while M dance Fig II and Fig III)
1	Arms swing diag fwd (cts 1-2); arms swing diag bkwd (cts 3-4).
2-4	Repeat meas 1 three times.
5	Arms raise to W-pos.
6	Arms lower to V-pos.
7-8	Repeat meas 5-6.

SEQUENCE: The leader usually decides and says when the figures have to be changed by the M.
Suggested pattern:
Introduction—8 meas
Fig I—4 times
Fig II—4 times
Fig III—4 times

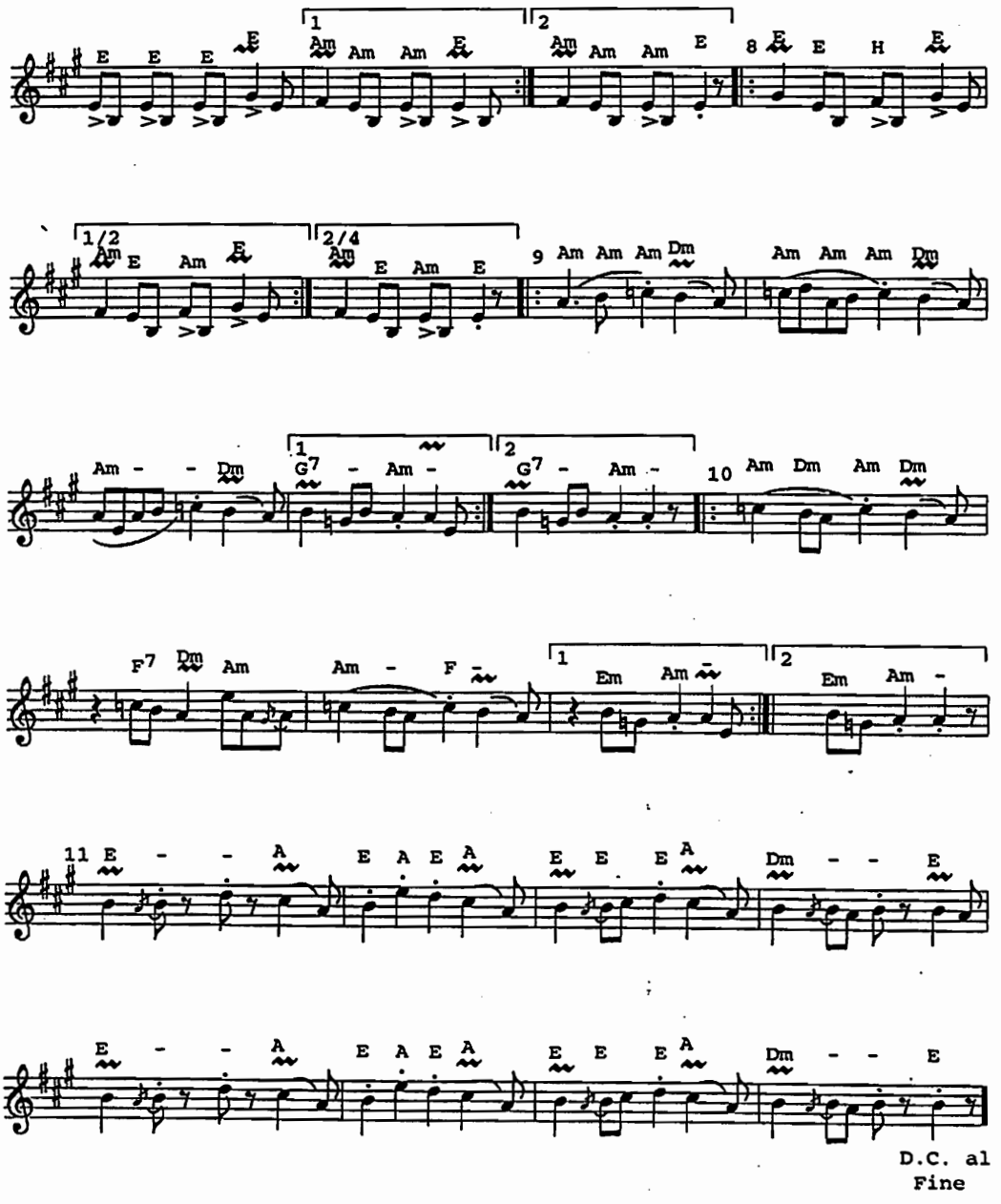
Presented by Iliana Bozhanova

Izhvurli Condák—continued

Izhvurli Condak



Izhvŭrli Condák—continued



Izruchàna

(Bulgaria)

Izruchàna is from the village of Manastìrishte, North Bulgaria. It is one of the fastest and the most difficult dances in North Bulgaria. The fact that the musical phrase has 4 or 8 measures, but the dance figure consists of 7 measures makes Izruchàna an interesting example of periodical synchrony between music and dance rhythm. In Figures 2 and 3 you can see a combination of 2 1/2 measures repeated twice. In this way, the music accents in the same figure are in different moments, making this dance unique.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 4. 2/4 meter
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/4.

Formation: Men's led dance done in an open circle. Hands are joined down in V-pos and move during the dance—emphasizing the foot movements.

Meas	Pattern
	INTRODUCTION. Slow melody. No action.
	FIGURE I
1	Facing ctr, step hard on R ft to R side (ct 1); hop on R (ct 2); leap onto L next to R ft (ct &).
2	Repeat meas 1.
3	Facing ctr, leap fwd onto R (ct 1); leap fwd onto L (ct 2).
4	Hop on L while touching toes of R ft diag R (ct 1); hop on L while bending R sole across L ft (ct 2).
5	Leap bkwd onto R (ct 1); leap bkwd onto L (ct &); leap bkwd onto R (ct 2).
6	Leap fwd onto L while bending R ft back high and the body slightly fwd. (ct 1); stamp on R ft next to L ft while straightening the body (ct 2).
7	Hop bkwd on L (ct 1); stamp R heel next to L ft no wt (ct &); leap bkwd onto R (ct 2); leap bkwd onto L (ct &).
	Arms
(1)	Arms go fwd very fast (ct 1); hold (ct &); hold (ct 2); arms go bkwd (ct &).
(2)	Arms go fwd very fast (ct 1); hold (ct &); arms go higher forward (ct 2); hold (ct &).
(3-4)	Hold.
(5)	Arms go down.
(6)	Repeat meas 2.
(7)	Arms go down.
	FIGURE II
1-3	Repeat Fig I, meas 1-3.
4	Facing ctr, leap onto R across L ft (ct 1); leap bkwd onto L (ct 2); stamp R heel next to L, no wt (ct &).
5	Leap bkwd onto R (ct 1); leap bkwd onto L (ct &); leap onto R to R (ct 2).
6	Leap fwd twd ctr onto L (ct 1); leap onto R across L ft (ct 2).
7	Leap bkwd onto L (ct 1); stamp R heel next to L ft, no wt (ct &); leap bkwd onto R (ct 2); leap bkwd onto L (ct &).

Izruchàna—continued

Arms: Same as Fig I.

FIGURE III

1-2	Repeat Fig I, meas 1-2, but in place.
3	Facing ctr, leap onto R ft in place while moving the sole of the L ft low to the L side (ct 1); click the sole of the L ft on the ankle of the R ft (ct &); hop or lift on R in place (ct 2); leap onto L next to R ft (ct &).
4	Leap onto R in place (ct 1); leap onto L in place (ct &); hop or lift on L (ct 2); stamp R heel next to L ft, no wt (ct &).
5	Leap onto R in place (ct 1); leap onto the L in place (ct &); leap onto R in place while moving the sole of the L ft low to the L side (ct 2); leap onto L in place (ct &).
6	Hop or lift on R in place (ct 1); leap onto L next to R ft (ct &); leap onto R in place (ct 2); leap onto L in place (ct &).
7	Hop or lift on L in place (ct 1); stamp R heel next to L ft, no wt (ct &); leap onto R in place (ct 2); leap onto L in place (ct &).

Arms: Remain down.

SEQUENCE: Introduction—slow melody
Fig I (7 meas)—3 times
Fig II (7 meas)—3 times
Fig III (7 meas)—3 times
Repeat the figures in this sequence to the end of the music.

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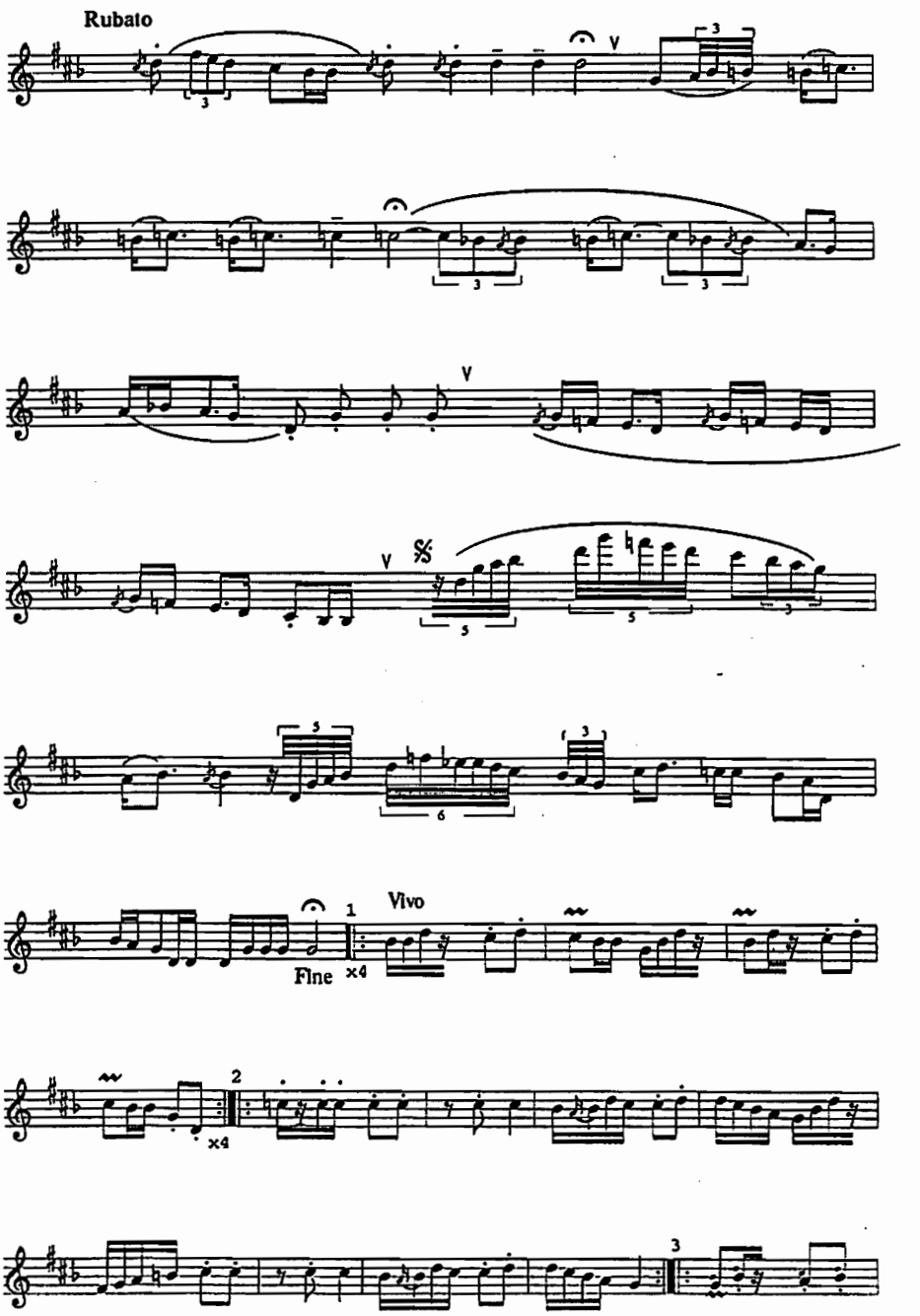
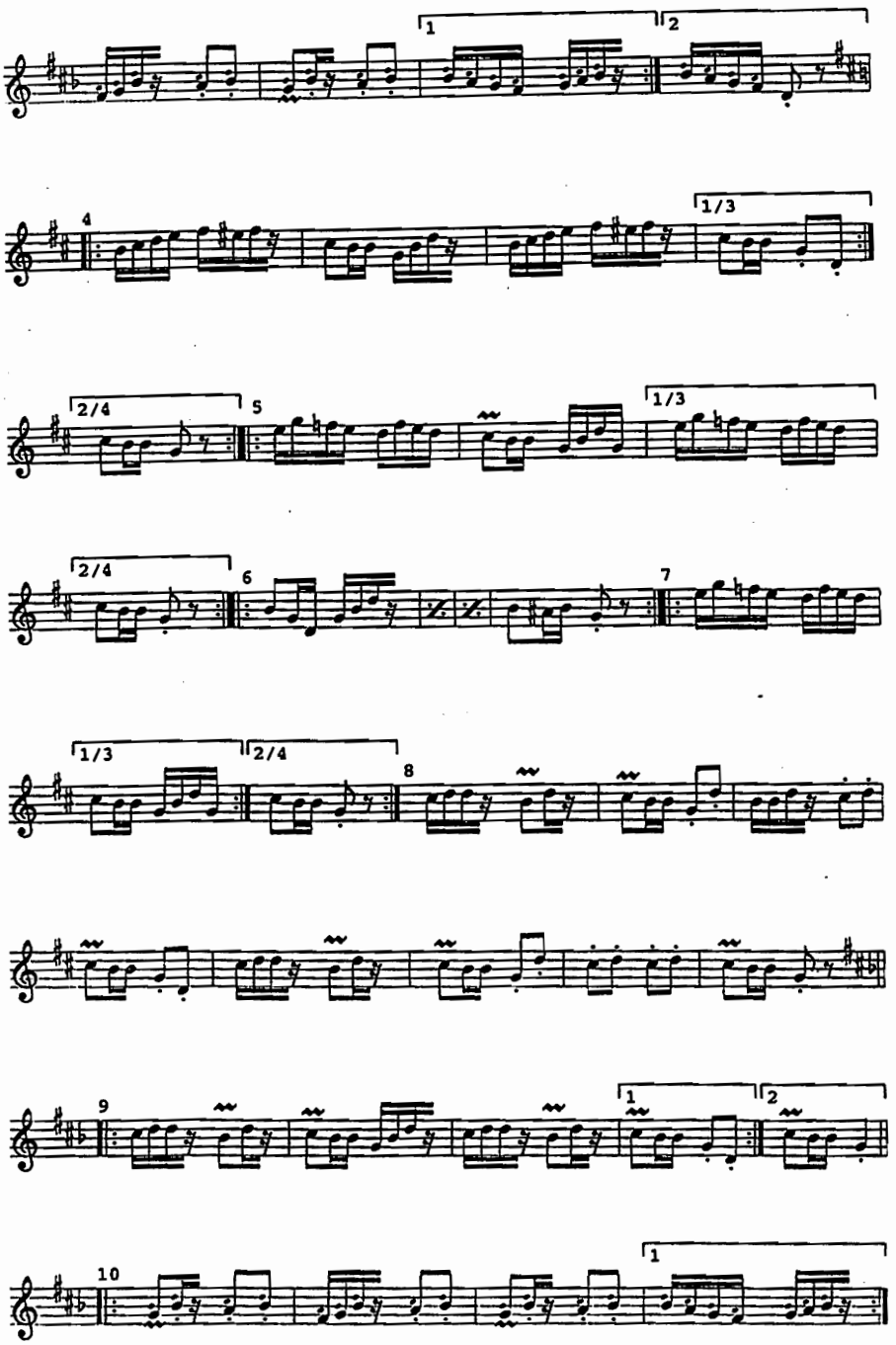
Izruchàna—continued

Izruchana

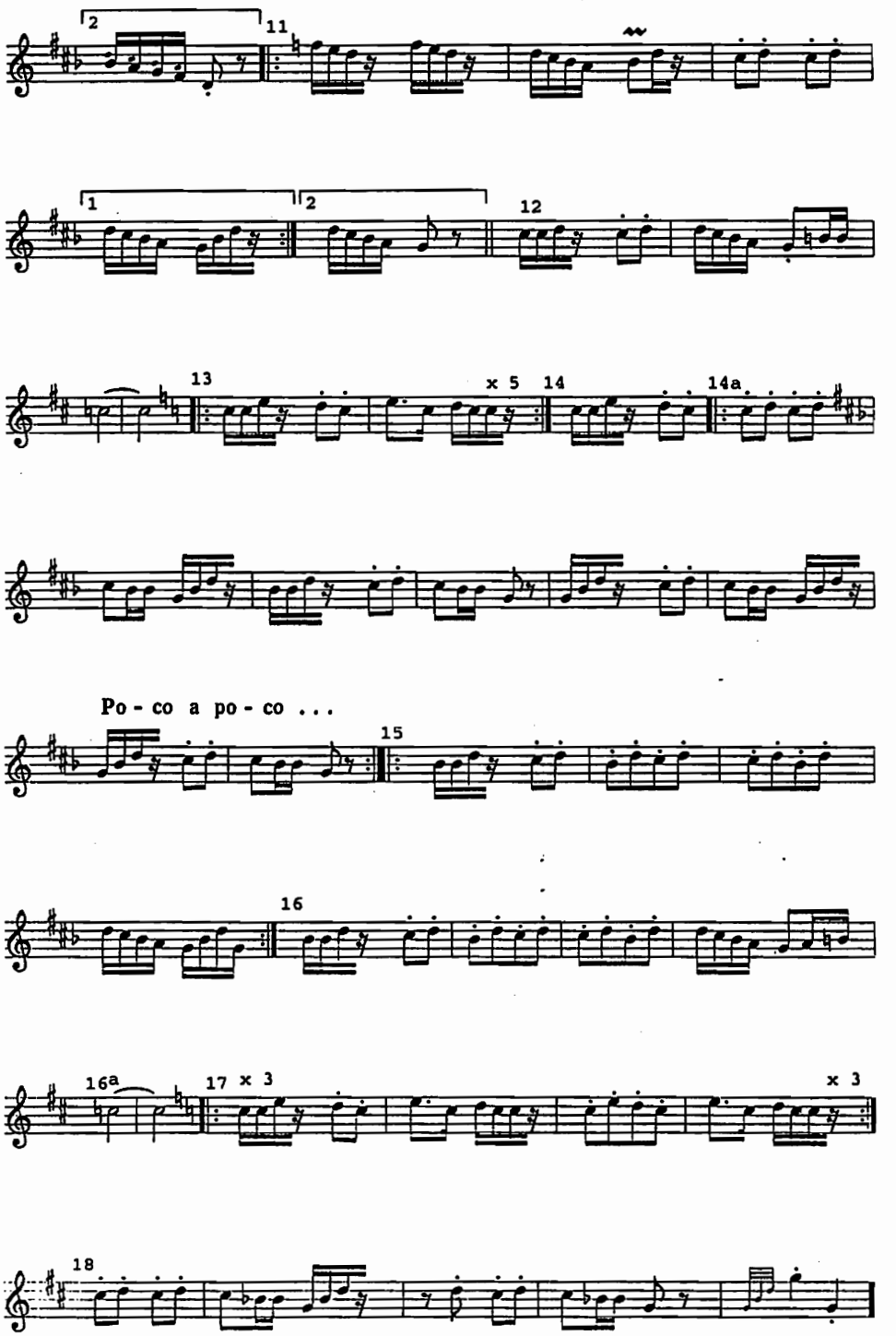


Izruchàna—continued



Izruchàna—continued

Izruchàna



Lòmska Rūchenìtsa

(Bulgaria)

This is a mixed dance from the villages around Montàna, North Bulgaria.

Pronunciation:

CD:	IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 6.
Cassette:	"Bulgarian Folk Dances—Summer 2001," Side A/6.
Rhythm:	7/8 meter (QQS) counted as 1,2,3.
Formation:	Mixed open or closed circle, hands joined in V-pos.
Steps and Styling:	Face ctr throughout.

Meas	Pattern
8 meas	INTRODUCTION. No action.
	FIGURE I
1	Leap fwd onto R (ct 1); leap fwd onto L (ct 2); leap fwd onto R (ct 3).
2	Leap fwd onto L (ct 1); leap fwd onto R (ct 2); leap fwd onto L (ct 3).
3	Repeat meas 1.
4	Hop bkwd on R (ct 1); leap bkwd onto L (ct 2); leap bkwd onto R (ct 3).
5	Repeat meas 4.
6	Jump on both ft together in place (ct 1); hold (ct 2); hop on L while kicking R ft diag L (ct 3).
7	Jump on both ft together in place (ct 1); hold (ct 2); hop on R while kicking L ft diag R (ct 3).
8	Repeat meas 6.
	FIGURE II
1-3	Repeat Fig I, meas 1-3.
4	Hop bkwd on R (ct 1); leap bkwd onto L (ct 2); leap bkwd onto R while stamping with L heel next to toes of R ft, no wt (ct 3).
5	Repeat meas 4.
6	Jump on both ft together in place (ct 1); R ft starts "drawing" a circle in the air from fwd to R side (ct 2); lift on L while R ft continues the circle (ct 3).
7	Close R ft next to L (ct 1); R ft starts "drawing" a circle in the air from fwd to R side (ct 2); lift on L while R ft continues the circle (ct 3).
8	Repeat meas 7.
	FIGURE III
1	Leap onto R in place (ct 1); stamp L heel next to toes of R ft, no wt (ct 2); jump onto both ft in place, ft apart one ft (ct 3).
2	Close both ft together (ct 1); hold (ct 2); hop on L in place while kicking R ft ahead (ct 3).
3-4	Repeat meas 1-2.
5	Repeat meas 1.
6	Lift on R (ct 1); leap onto L to L side (ct 2); leap onto R next to L (ct 3); leap onto L to L side (ct &).

Lòmska Rūchenìtsa—continued

7	Leap onto R next to L (ct 1); leap onto the L to L side (ct 2); leap onto R next to L (ct 3).
8	Step fwd on L heel (ct 1); step fwd on R ft (ct 2); step fwd on L ft (ct 3).
9	Step fwd on R heel (ct 1); step fwd on L ft (ct 2); step fwd on R ft (ct 3).
10-14	Repeat Fig II, meas 4-8.

Sequence: Introduction—8 meas
Fig I—2 times
Fig II—2times
Fig III—2 times
Repeat figures in this sequence to the end of the music.

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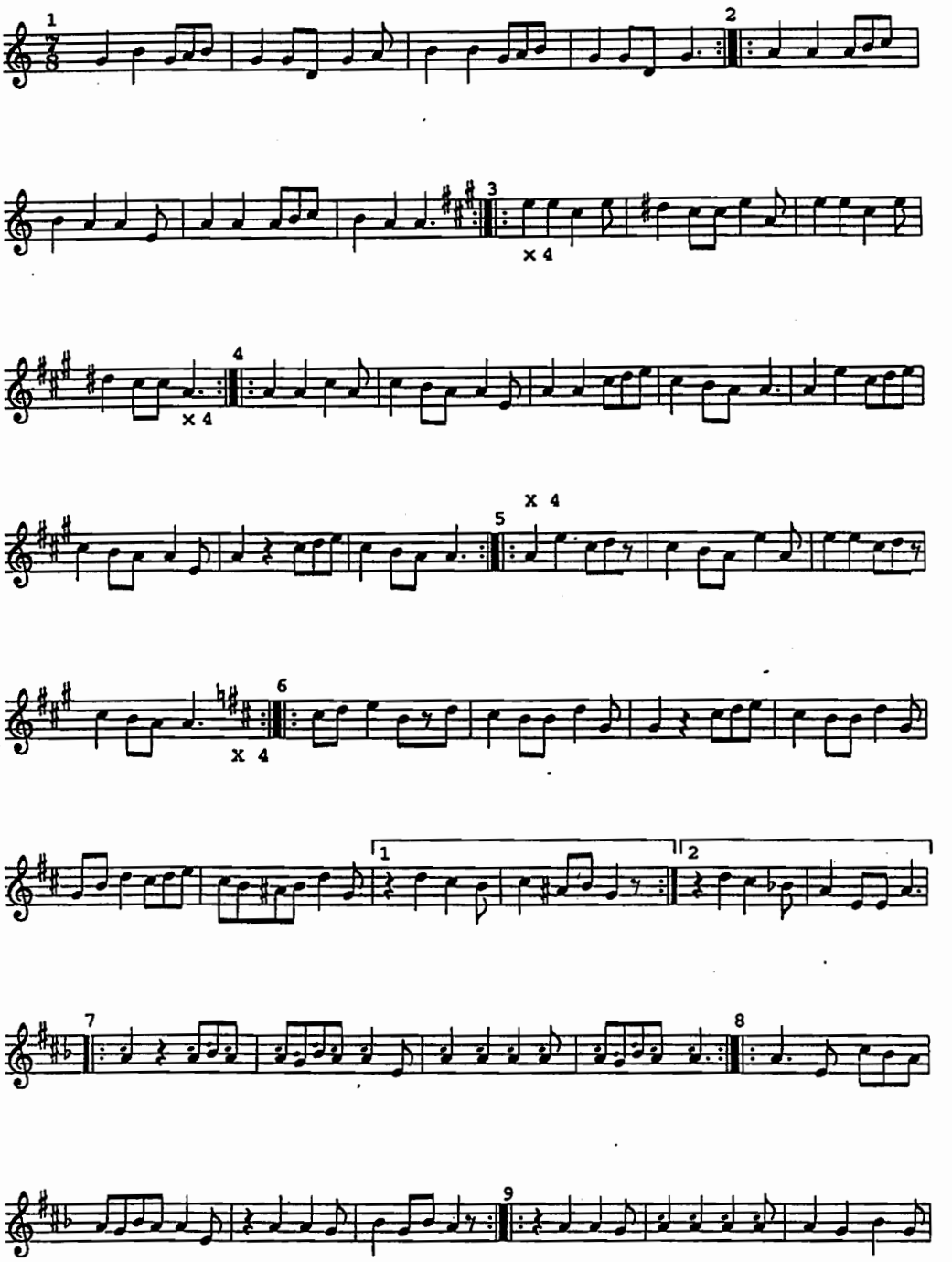
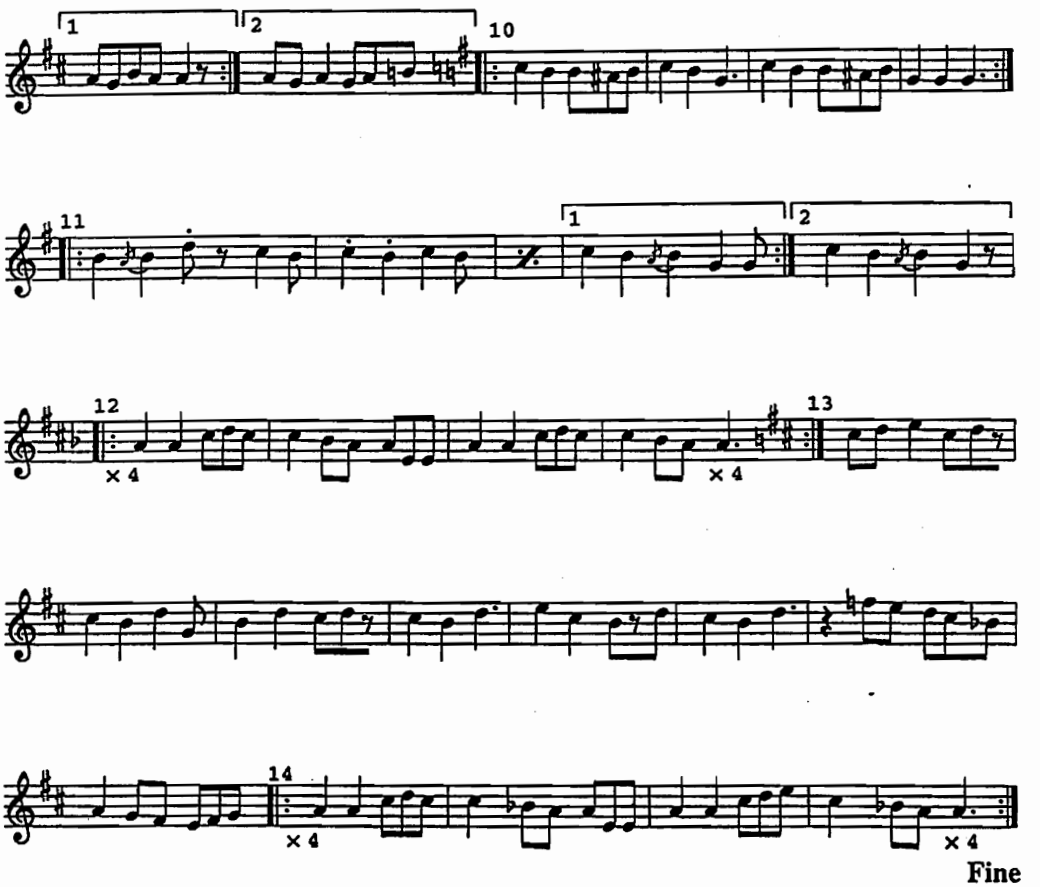
Lòmska Rūchenìtsa—continued

2. Lomska Ruchenitsa



Lòmska Rūchenitsa—continued



Oi Marìo

(Bulgaria)

Oi Marìo is a women's dance from the village of Kavrakìrovo, Pirin Mountains.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 3.
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/3.

Rhythm: 7/8 meter (SQQ) counted as 1,2,3.

Formation: Open circle of W, hands held in W-pos. Leader waves a handkerchief.

Meas	Pattern
8 meas	INTRODUCTION. No action.
	I. SLOW FIGURE (vocal)
1	Facing in LOD, step fwd on R (ct 1); step fwd on L (ct 2); hold (ct 3).
2	Squat slightly with ft closed while turning to ctr (ct 1); lift on R (ct 2); hold (ct 3).
3	Facing ctr, step bkwd on L (ct 1); step fwd on R while turning to the R side of the circle (ct 2); hold (ct 3).
4	Facing LOD, step fwd on L (ct 1); lift on L (ct 2); hold (ct 3).
	Arms
(1-2)	Arms in W-pos.
(3)	Arms go gradually down to V-pos.
(4)	Arms go gradually up to W-pos.
	II. FAST FIGURE
1	Facing LOD, lift on L while hooking R ft over L calf and slightly bending body fwd (ct 1); low leap fwd onto R in LOD (ct 2); low leap fwd onto L in LOD (ct 3).
2	Low leap on R to R while turning the body to face ctr (ct 1); low leap onto L behind R (ct &); leap onto R to R (ct 2); hold (ct 3).
3	Facing ctr, leap onto L behind R (ct 1); leap onto R fwd to R side while turning body to face LOD (ct 2); hold (ct 3).
4	Facing LOD, leap fwd onto L (ct 1); lift on L (ct 2); hold (ct 3).
	Arms: W-pos throughout.

SEQUENCE: Introduction—8 meas
Fig I, Slow Figure—4 times
Fig II, Fast Figure—4 times
Repeat figures in this sequence to the end of the music.

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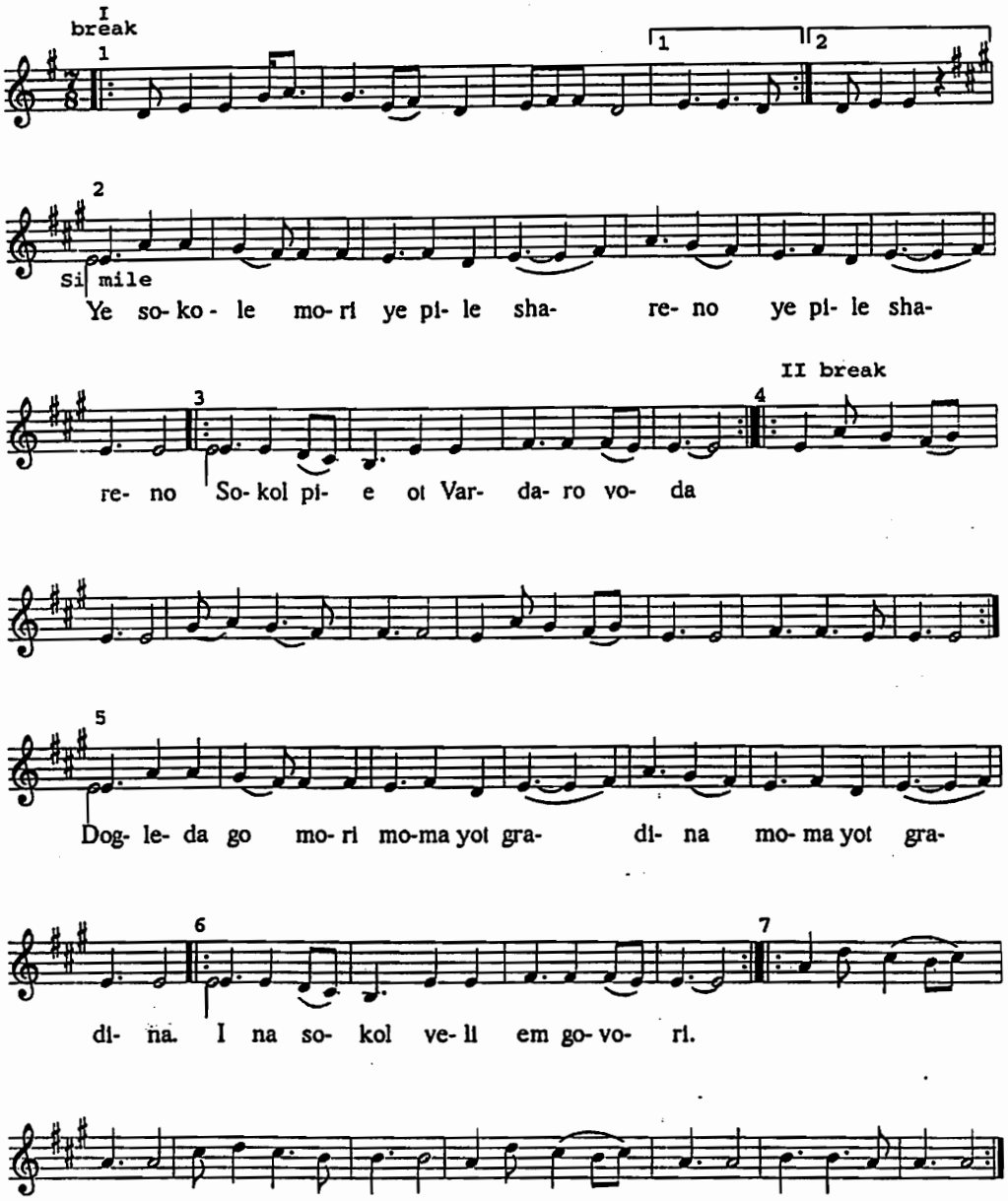
Oi Mario


I break
1
2
Si mile
Ye so- ko - le mo- ri ye pi- le sha- re- no ye pi- le sha-
3
4
II break
re- no So- kol pi- e ot Var- da- ro vo- da
5
Dog- le- da go mo- ri mo-ma yot gra- di- na mo- ma yot gra-
6
7
di- na. I na so- kol ve- li em go- vo- ri.

Rùsa

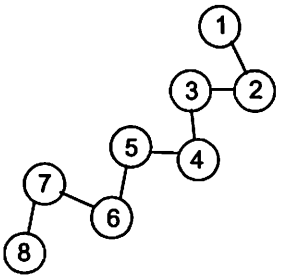
(Bulgaria)

Rùsa is a women's dance from the Bulgarian Mohammedans who live in the village of Kòchan, West Rhodopi Mountains. They dance it only twice a year—in March and in December when they celebrate their religious holiday, "Bairàm." Rùsa is a led, simple dance in an open circle with unusual and interesting form. The women dance, always singing the song, "Rùsa." Iliana believes the dance was created because of this particular song.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 5. 2/4 meter
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/5.

Formation: Open circle of dancers alternating back to ctr and facing ctr of circle, hands joined down, R in R and L in L with neighbor. As the dance begins, dancers alternate facing RLOD and LOD—odd numbers moving bkwd, even numbers moving fwd. During the dance, the W are facing each other, turning periodically (after every 20 meas) to their R or L neighbor.



Meas	Pattern
8 meas	INTRODUCTION. No action.
	FIGURE I
1	Step on R in LOD (CW) (ct 1); hold (ct 2).
2	Touch toes of L ft next to R (ct 1); hold (ct 2).
3	Step on L in LOD (ct 1); hold (ct 2).
4	Touch toes of R ft next to L (ct 1), hold (ct 2).
5-12	Repeat meas 1-4 twice.
13	Step on R in place while turning to face ctr (ct 1); hold (ct 2).
14	Facing ctr, touch toes of L ft next to R (ct 1); hold (ct 2).
15	Step fwd on L to ctr (ct 1); hold (ct 2).
16	Close R next to L while squatting slightly (ct 1); hold (ct 2).
17	Step bkwd on R while straightening body (ct 1); hold (ct 2).
18	Touch toes of L next to R (ct 1); hold (ct 2).
19	Step on L in place while turning to face neighbor (ct 1); hold (ct 2).
20	Touch toes of R ft next to L (ct 1); hold (ct 2).
	FIGURE II
1-12	Repeat Fig I, meas 1-12 with ftwk reversed (the person who was moving fwd is now stepping bkwd, the person moving bkwd now stepping fwd).
13	Step on R in place while turning back to ctr (ct 1); hold (ct 2).
14	Facing away from ctr, touch L toes next to R ft (ct 1); hold (ct 2).
15	Step fwd on L ft, away from ctr (ct 1); hold (ct 2).
16	Close R ft next to L while squatting slightly (ct 1); hold (ct 2).
17	Step bkwd on R while straightening body (ct 1); hold (ct 2).
18	Touch L toes next to R ft (ct 1); hold (ct 2).

Rùsa—continued

19	Step on L in place while turning to face LOD (ct 1); hold (ct 2).
20	Touch R toes next to L ft (ct 1); hold (ct 2).
	Arms:
1-12	Keep arms in V-pos.
13-14	Bring arms gradually up to W-pos.
15-16	Keep arms in W-pos.
17-18	Bring arms gradually down to V-pos.
19-20	Keep arms in V-pos.

Continue alternating Fig I and Fig II until end of music.

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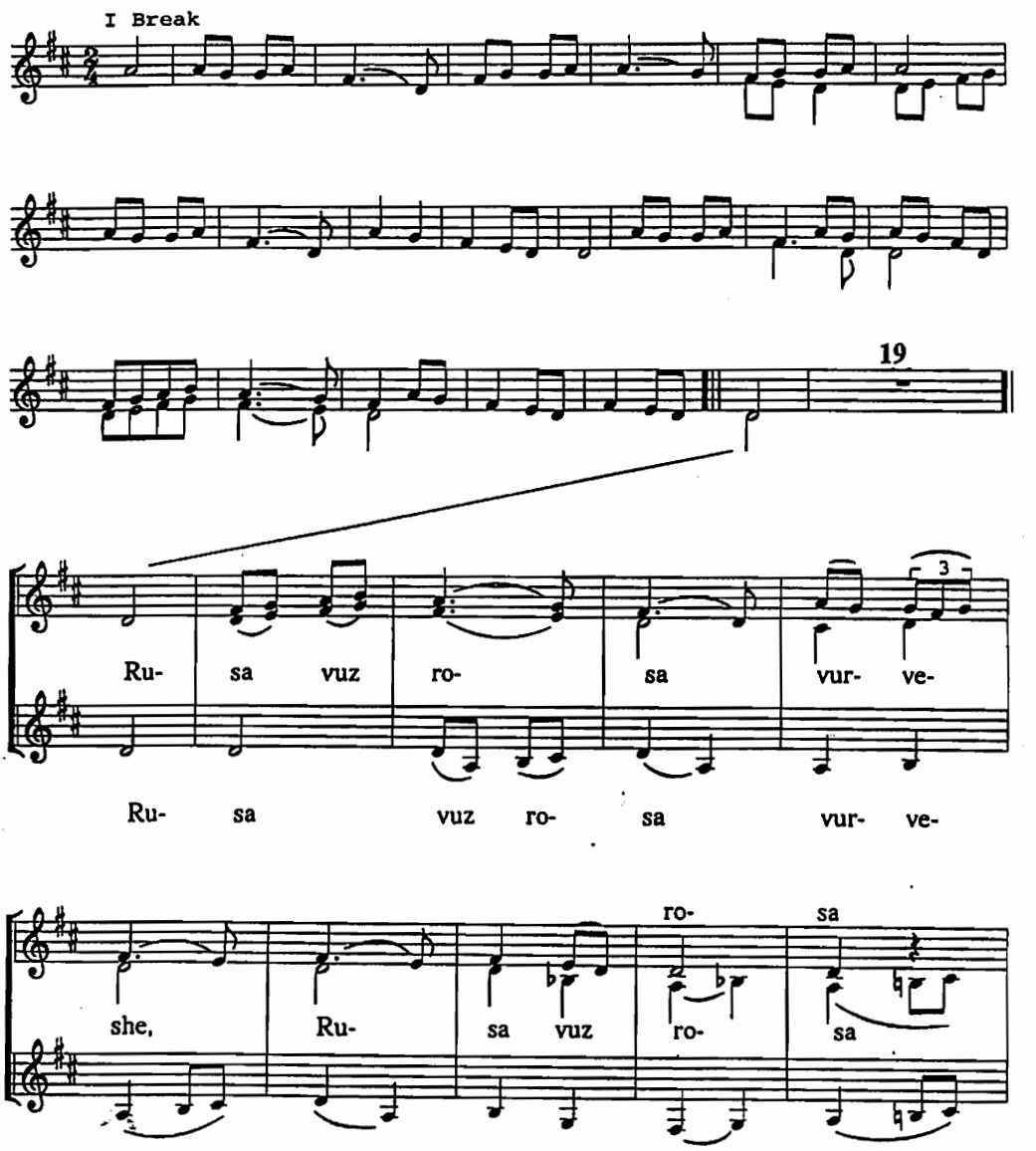
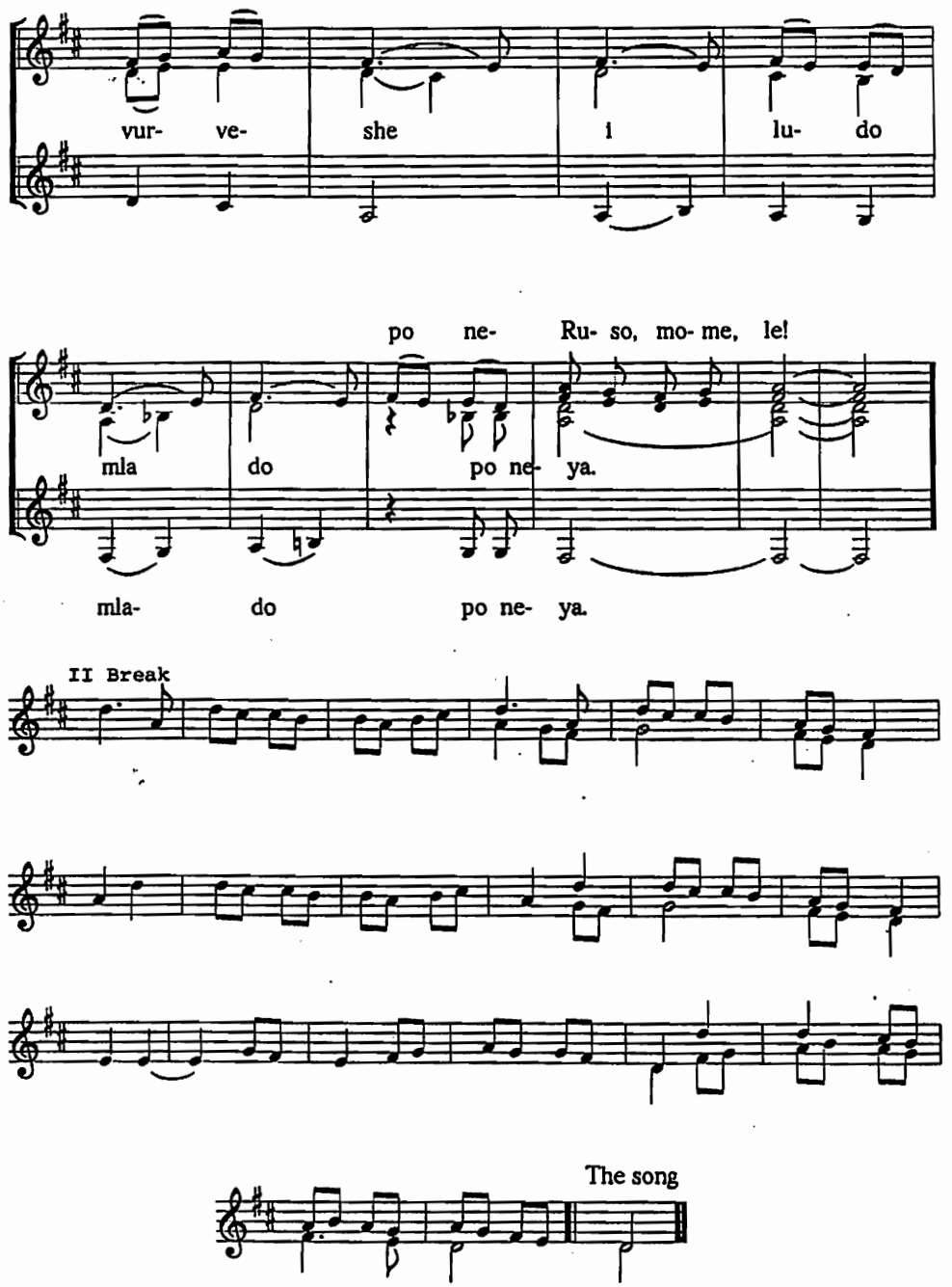
Rùsa—continued

Rusa



Rùsa—continued



Srèshtnatata

(Thrace, Bulgaria)

From the Stràndzha Mountains in Thrace, this kind of dance called, "Kàshtni Horà" ("Dances at home"), are enjoyed during familie celebrations. Because of that, the form of the dance is comfortable for a big room or a garden.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 7. 2/4 meter
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/7.

Formation: Dancers form a square with 4 lines facing each other. The best number of M and W in one line is 3 or 4. Hands are held in front basket hold, no connection between lines. 2 opp lines—numbers 1 and 3—start the dance going twd each other to meet in the ctr, while the other 2 lines—lines 2 and 4—wait dancing in place. Numbers 2 and 4 repeat the same figure as 1 and 3.

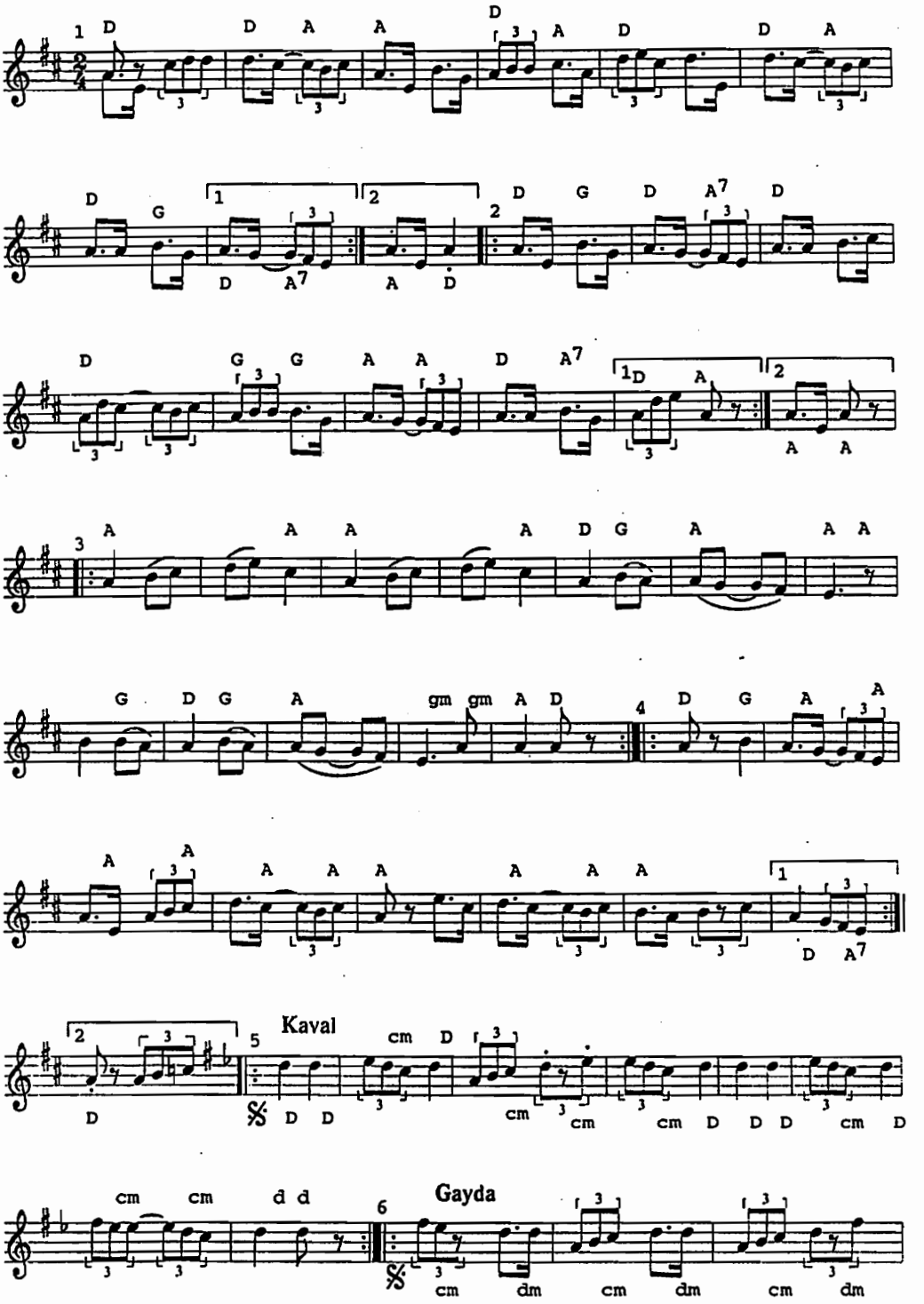
Meas	Pattern
16 meas	INTRODUCTION. No action.
	PATTERN (lines 1 and 3)
1	Facing ctr, step fwd on R (ct 1); hop fwd on R (ct 2).
2	Step fwd on L (ct 1); hop fwd on L (ct 2).
3	Leap fwd onto R (ct 1); leap fwd onto L (ct 2).
4	Repeat meas 3, moving fwd.
5	Step on R in place (ct 1); crossing L ft with straight knee in front of R ft, hop on R in place (ct 2).
6	Repeat meas 5 with opp ftwk.
7	Low leap onto R in place (ct 1); low leap onto L in place (ct &); low leap onto R in place (ct 2).
8	Leap onto L in place (ct 1); stamp R heel next to L ft, no wt (ct 2).
9-12	Repeat meas 1-4 moving bkwd.
13-16	Repeat meas 5-8 in place.
17-20	Repeat meas 1-4 while turning whole line CCW, ending facing ctr.
21-24	Repeat meas 5-8 in place.
25-32	Repeat meas 9-12.
	PATTERN (lines 2 and 4)
1-8	Dance in place.
9-40	Repeat pattern for lines 1 and 3, meas 1-32.

All dancers repeat meas 1-32 to end of music, but lines 1 and 3 start immediately, and lines 2 and 4 start 8 meas later.

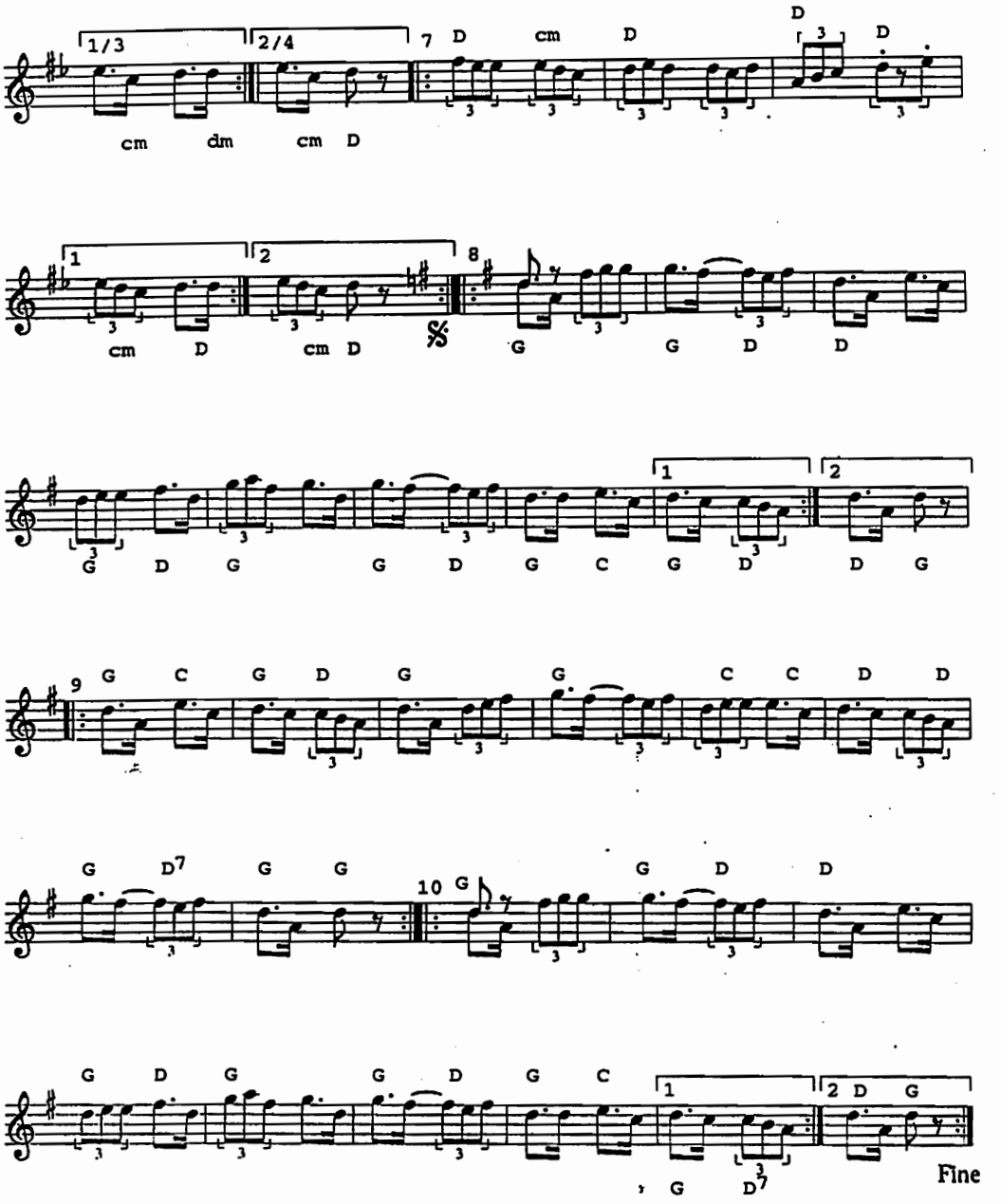
Presented by Iliana Bozhanova

Srèshtnatata—continued

Sreshtnatata



Srèshtnatata—continued



Tarambèevata

(Bulgaria)

From the village of Lìpen in North Bulgaria, Tarambèevata is a kind of dance called "Na dve strani" or "two-sided dances." The main idea is to dance the same figures, but with opp ft and ftwk to the right and left side.

Pronunciation:

CD: IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 10.
Cassette: "Bulgarian Folk Dances—Summer 2001," Side A/10.

Rhythm: 7/8 meter S,Q,Q counted 1,2,3.

Formation: Mixed line or open circle of dancers with hands joined in W-pos.

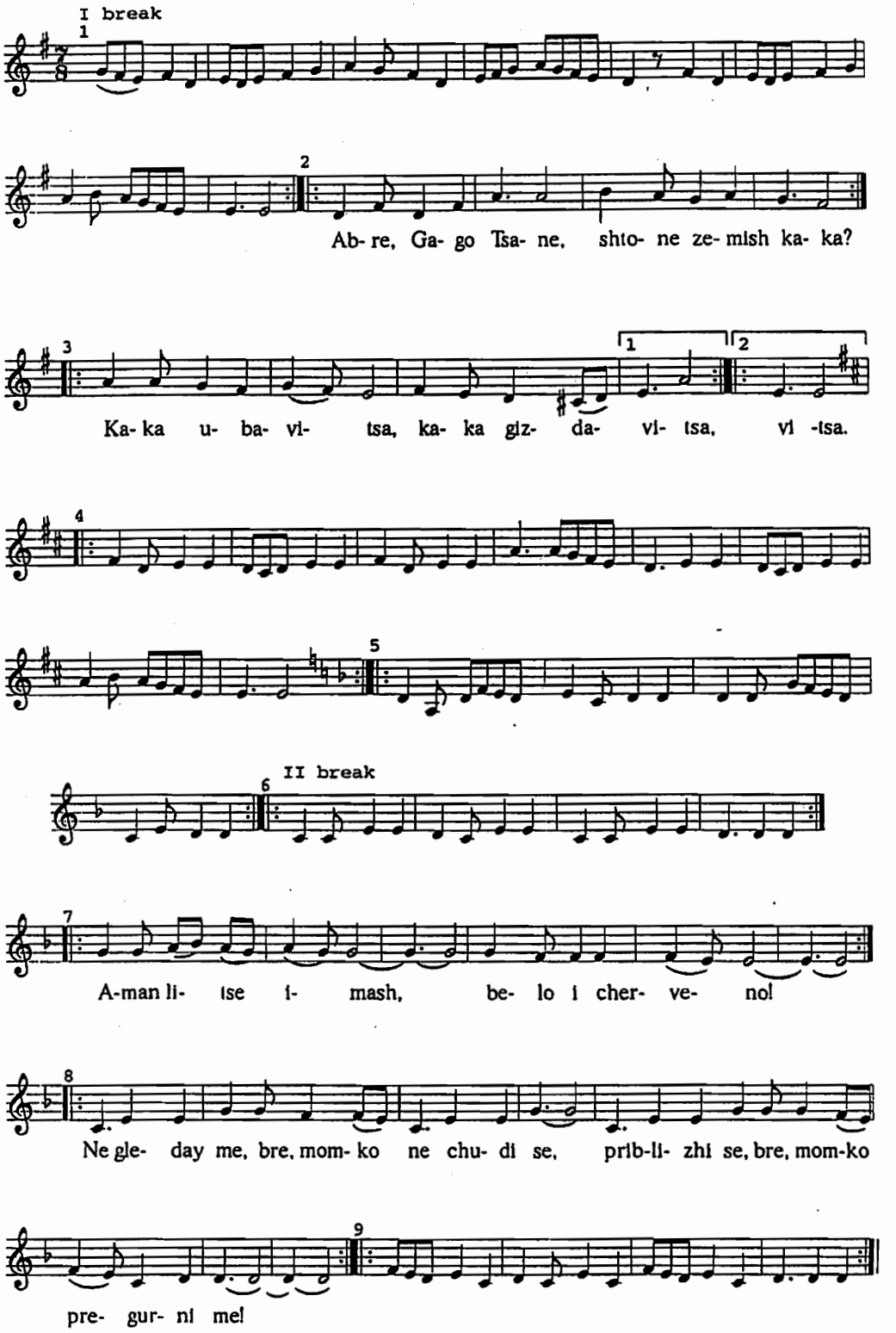
Meas	Pattern
16 meas	INTRODUCTION. No action.
	FIGURE I
1	Facing ctr, step on L to L side (ct 1); hop on L (ct 2); leap onto R across L ft (ct 3).
2	Step on L to L side (ct 1); hop on L (ct 2); leap onto R behind L ft (ct 3).
3-4	Repeat meas 1-2.
5	Facing diag L, step diag fwd to L on L (ct 1); step on R next to L while lifting on both ft (ct 2); lift on both ft, keeping wt on L (ct 3).
6	Step diag fwd L on R (ct 1); step on L next to R while lifting on both ft (ct 2); lift on both ft, keeping wt on R (ct 3).
7	Repeat meas 5.
8-14	Repeat meas 1-7 with opp ftwk and direction.
	FIGURE II
1-4	Repeat Fig I, meas 1-4.
5	Facing diag L, low leap diag fwd L onto L while bending L knee slightly (ct 1); leap diag fwd L onto R (ct 2); leap diag fwd L onto L (ct 3).
6	Low leap diag fwd L onto R while bending R knee slightly (ct 1); leap diag fwd L onto L (ct 2); leap diag fwd L onto R (ct 3).
7	Repeat meas 5.
8-14	Repeat meas 1-7 with opp ftwk and direction.
	FIGURE III
1-4	Repeat Fig I, meas 1-4.
5	Facing diag L, low leap diag fwd L onto L (ct 1); lift on R while clicking with L next to R (ct 2); lift on both ft, keeping wt on R (ct 3).
8-14	Repeat meas 1-7 with opp ftwk and direction.

Sequence: Suggested order: Fig I 2x; Fig II 2x; Fig III 2x.
Sequence repeated until end of music. There is no rule how many times to repeat each figure—it depends on the dancers.

Presented by Iliana Bozhanova

Tarambèevata—continued

Tarambeevata



Zàeshkata

(Thrace, Bulgaria)

From the village of Kokòrevo in Thrace, Bulgaria, Zàeshkata is a mixed, led dance.

Pronunciation:

CD:	IBLD#8, "Bulgarian Folk Dances—Summer 2001," Band 2.
Cassette:	"Bulgarian Folk Dances—Summer 2001," Side A/2.
Rhythm:	13/16 meter (Q,Q,S), 2/4 meter.
Formation:	Mixed open circle of dancers with hands joined in V-pos.

Meas	Pattern
2/4 meter	
10 meas	INTRODUCTION. No action.
13/16 meter	FIGURE I
1	Facing in LOD, step fwd on R (ct 1); step fwd on L (ct 2); leap onto R to R side while turning body to face ctr (ct 3); leap onto L behind R (ct &).
2	Repeat meas 1.
3	Facing ctr, leap onto R to R side (ct 1); hop on R in place while kicking L ft fwd (ct 2); leap onto L in place next to R (ct 3); leap onto R next to L (ct &).
4	Facing ctr, leap onto L to L side (ct 1); hop on L in place while kicking R ft fwd (ct 2); Stamp R heel next to toes of L ft (ct &); leap onto R in place next to L ft (ct 3); leap onto L next to R ft (ct &).
5-8	Repeat meas 1-4.
	FIGURE II
1-2	Repeat Fig I, meas 1-2.
3	Facing ctr, heavy jump onto both ft, 1 ft apart (ct 1); heavy jump onto both ft together, keeping wt on R (ct 2); leap onto L in place (ct 3); leap onto R in place (ct &).
4	Repeat Fig I, meas 4.
5-8	Repeat meas 1-4.
	Arms, Fig I and Fig II
1-2	Keep arms in V-pos.
3	Arms go to W-pos (cts 1-2); arms return to V-pos (cts 3-&).
4	Repeat meas 3.
5-8	Repeat meas 1-4
2/4 meas	FIGURE III
1	Facing ctr, low leap fwd onto R (ct 1); low leap fwd onto L (ct 2).
2	Low leap fwd onto R (ct 1); hop on R in place (ct 2).
3	Low leap bkwd onto L (ct 1); low leap bkwd onto R (ct 2).
4	Low leap bkwd onto L (ct 1); stamp R ft next to L, toes pointing to R side, no wt (ct 2).
5	Stamp R ft next to L, toes pointing ahead, no wt (ct 1); hold (ct 2).

Zàeshkata—continued

6-10	Repeat meas 1-5.
	<u>Arms, Fig III</u>
1-2	Arms gradually move up to W-pos.
3-4	Arms gradually move down to V-pos.
5	Arms remain in V-pos.

Sequence:
Fig I (13/16): 8 meas
Fig III (2/4): 10 meas
Fig I (13/16): 8 meas
Fig III (2/4): 10 meas
Fig II (13/16): 8 meas
Fig III (2/4): 10 meas
Fig II (13/16): 8 meas
Fig III (2/4): 10 meas
Repeat figures in this order until the end of the music.

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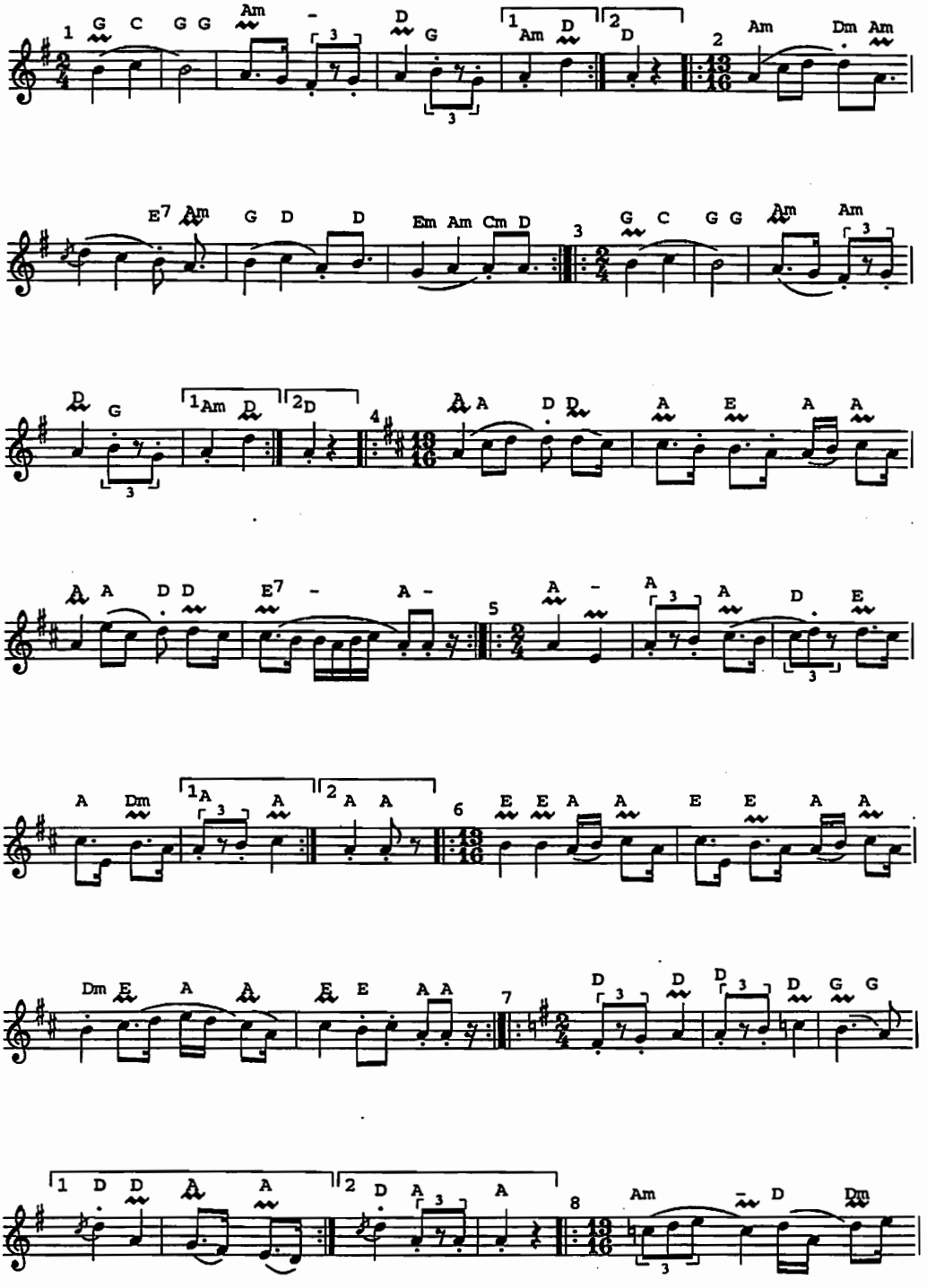
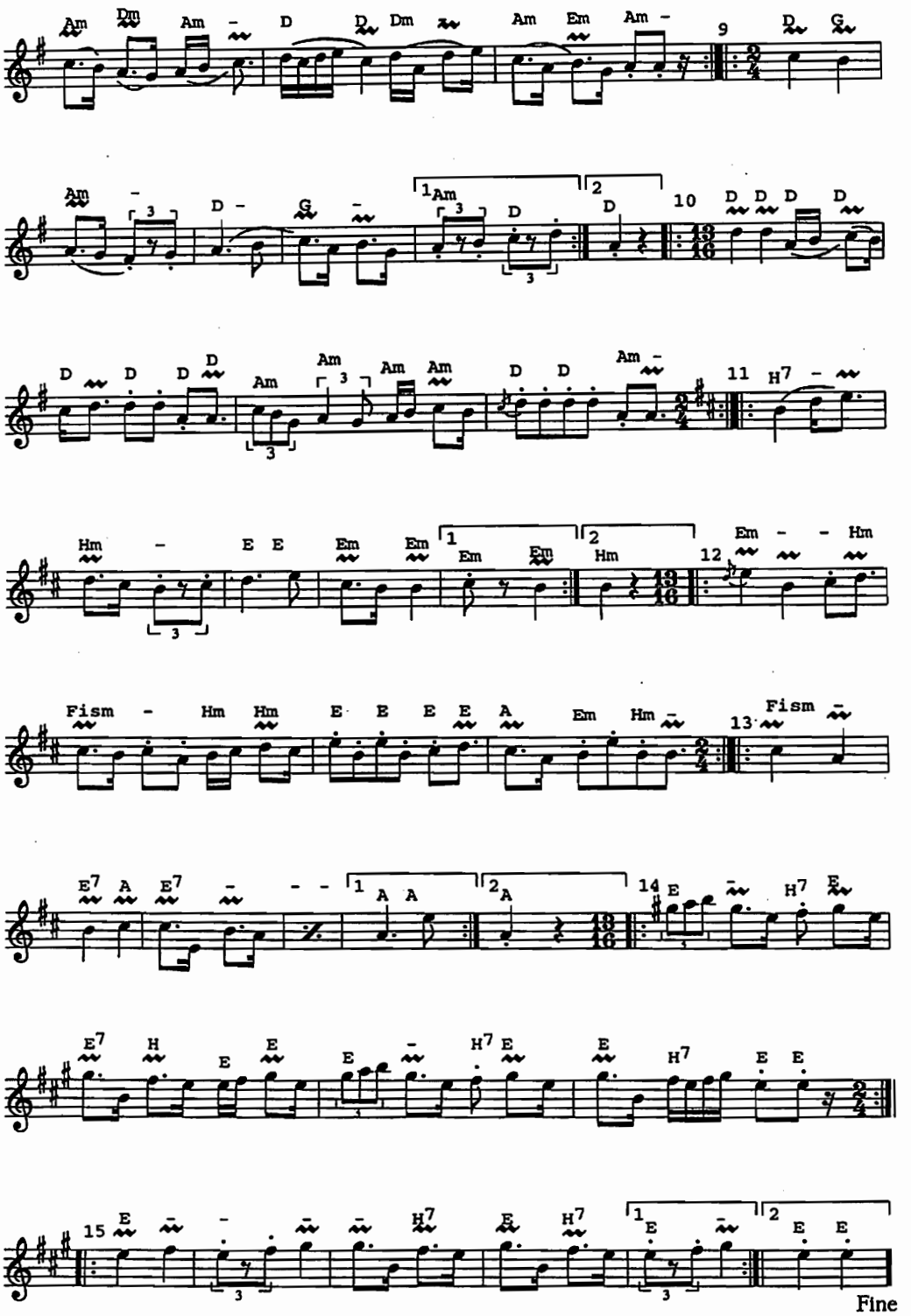
Zàeshkata—continued

Zaeshkata



Zàeshkata—continued



Hula

(Hawaii)

The hula is a proud dance using: the hands to tell the story, the hips and feet to keep the rhythm, and the face to convey mood and emotion.

Types of Hula

There are two types or styles of hula in existence today:

Hula Kauko (Kah-HEE-ko)—or Ancient Hula—has enjoyed a great rebirth in the past few years. It is a faster, more vigorous style of hula in which the dancers are accompanied by a strong, percussive beat and chanting. Its origins are basically "pre-missionary" and it uses only native implements and the Hawaiian language, with minimal European influence on the music or steps.

Hula 'Auana or Auwana (ow-AH-nah)—the modern, familiar and graceful dance of Hawaii today—employs both native implements and European musical instruments such as the ukulele, guitar, and steel guitar. Words are both English and Hawaiian or a combination of the two.

Hula for Men and Boys

Men have always danced the hula and were among the first Kumu Hula, or Hula Masters. Male dancers were trained with the female, although there are many hulas that are suitable in style and content for men specifically. Foot steps are the same for both men and women, though men's hand motions do not have the soft and graceful undulation that women and girls use.

Hula Implements

The following information on hula implements is provided for the teacher's general knowledge. As most of these implements are not readily available in the mainland, we will not go into great detail on their usage at this time. Perhaps that would be a good subject for later, more advanced hula manual and videotape.

Ipu	(EE-poo) A large, hollow gourd held by the neck in the left hand and hit with the heel and fingers of the right hand to produce a resonant, drum-like sound.
Uli-Uli	(oo-LEE oo-LEE) A small gourd or coconut partially filled with canna seeds that make a "rattle" sound when shaken. It is held by a handle and covered with a feathered, circular top, usually of red and yellow or natural brown feathers.
Pu-Ili	(poo-EE-lee) A section of bamboo stalk that has been split into narrow strips. When struck on the body or against each other, it produces a pleasant, rustling sound.
Kala'Au	(kah-lah-OW) Sticks made of ohi'a or Kauila wood about 12" long that are struck together to produce a sharp, staccato sound.
Ili-Ili	(EE-lee EE-lee) Four smooth, oval stones, often of volcanic rock, that are held two in each hand. When clicked together, they sound similar to the noise made by Spanish castanets.
Ipu Heke	(EE-poo HEH-keh) A double ipu is created by gluing two smaller ipus together. It is used in ancient hula and is played by the chanter, who sits and strikes it with the hand and on the ground.

Hula—continued

Wawae Hula (Dance Steps)

Ami Kāhela	Rotation of the hips, one rotation per beat.
Ami Kūkū	Same as the ami except that the revolutions are small, faster, and in groups of three.
Hela	One ft is placed at about a 45-degree angle to the front, with the wt on the opposite hip and with that knee bent. The ft is then returned to the original position and the step is repeated with the other ft.
Kāholo	Extend one ft to the side. Bring the other along side. (Step, together, step touch) Repeat with other ft in opposite direction.
Kāholo Huli	To execute the above step while turning in a circle—if initiating the kaholo with the R ft, the turn will be toward the R.
Kāholo Swing	To execute the Kaholo to the R or L with 1/4 or 1/2 turn.
Lele	Step fwd on R ft (ct 1); tap ball of L ft next to R ft (ct 2); step fwd on L (ct 3); tap ball of R ft next to L ft (ct 4). Variations: Step Tap bkwd or walk "around the island." Can also be done with no tap.
Olapa	With wt on L, R ft moves to the side (ct 1); R ft moves to the front (ct 2); R ft moves together next to L (ct 3); Uwehe (ct 4). Step is then repeated using the L ft. Occasionally the entire step is done in reverse by moving the ft to the front first, then side, together, and Uwehe.
Ūwehe	One ft is lifted with wt shifting to the opp hip as the ft is lowered. Both knees are then pushed fwd by the quick raising of the heels with continued swaying of the hips from side to side.

Presented by Merilyn Gentry and Nora Nuckles

I'll Weave a Lei of Stars for You

(Hawaii)

Hula Auana (Auwana).

Styling: Wave: Graceful hands with thumbs sliding from base of middle finger to tip on each 2 cts. M keep hands flat.

Introduction: 4 meas. Stand with backs of hands on waist (meas 1).
Bend knees (meas 2).
RK and LK (meas 3,4).

Music: Aloha, Band 3. 4/4 meter

Words	Feet	Hands
1. I'll weave a lei of stars for you	RK LK R Hela, hold	Weaving motion with R hand going to R side. Make a lei with both hands. Hands drape over head and back out. Both arms start up L high, L stays and R hand waves down from high L to low R (4 waves, 2 cts each).
2. To wear on nights like this	RK LK RK LK	Make a lei (hands drape over head). Arms back out to front at waist level. L arm high, present with R palm up from front to side. Reverse arms.
3. Each time you wear my lei of stars	RK LK Hip sway R (2 cts) Hip sway L (2 cts) Repeat hip sway R and L.	Make a lei (hands drape over head). Arms back out to front at waist level. L arm up high, palm facing fwd, R arm down low, palm facing back. Reverse arms. Repeat arms R and L.
4. I'll greet you with a kiss	RK LK RK L Hela (cts 1-2) Bring L next to R (ct 3); shift wt onto L (ct 4).	Both hands to mouth in kissing motion (cts 1-2); extend both hands out to R diag fwd (cts 3-4). Reverse arms. L arm high, R arm bent at elbow, chest level, palm facing down. R arm up high, L hand to mouth in kissing motion. L arm down
5. The moon so green with jealousy	Hip sway R (cts 1-2) Hip sway L (cts 3-4) 1/4 Swing K to R 1/2 Swing K to L	Hands cross in front of body (R hand on top) and start to circle to sides. Continue to circle to make a moon overhead. Arms crossed at chest, L arm on top. Reverse arms with R arm on top.

I'll Weave a Lei of Stars for You—continued

Words	Feet	Hands
6. Shines on our rendez- vous	1/2 Swing K to R 1/2 Swing K to L RK LK	Arms overhead to L and follow the body as it turns. Reverse arms. Hands make horizontal circle to side about hip level. Continue circle to meet L front diag to make a moon.
7. And when you wear my lei of stars	RK LK Repeat Step 3, "my lei of stars."	R hand crosses L, palms down, turning palms up as arms move to each side, chest level. Make a lei (hands drape over head).
8. The fairest one is you	RK, LK RK LK	RK and LK, arms wave up sides of body to chest level (4 waves). L arm bent at elbow at chest level, R goes from heart and out to R side. Reverse arms.
9-11	Repeat steps 5,6,7	
12. The fairest one is you	RK, LK (music slows) RK Hold (cts 1-2) Step back on L, leaving ball of R pointed fwd (cts 3-4)	RK and LK, arms wave up sides of body to chest level (4 waves). L arm bent at elbow at chest level, R goes from heart and out to R side. L arm drops to side and R hand to mouth for a kiss. R arm straight in front, palm down.

Presented by Merilyn Gentry and Nora Nuckles

Kawika

(Hawaii)

This is a song for Kawika, the greatest of flowers.

Pronunciation: kah-VEE-kah

CD: Aloha, Band 2 4/4 meter

Chant	Feet	Hands
1. Here is David, the greatest of flowers	RK LK RK LK	RK pos LK pos Bring arms straight to front ctr, chest level, palms down. Turn palms up as buds on "pua."
Turn 1/4 to R (CW) and repeat 4 meas of step 1.		
2. Like lightning in the East That brightens Hawaii	RK, LK RK LK	R hand to upper R side (high) with palm out, L hand at chest level, palm same as R. Bring arms straight to front ctr, chest level, palms down. Turn palms to face chest, hide thumbs (to form "island."
Repeat 4 meas of step 2, reversing arm pos on first RK and LK. End turning to front.		
3. News of him reached England and was heard by the Queen of France	RK, LK RK, LK	L behind L ear, R hand to R side (high), palm out.
Repeat 4 meas of step 3, reversing arm pos.		
4. Whose blossom (son) is this above, Kapa 'akea is his father	RK LK RK LK	Straight arms to front ctr palms down, turn buds up on "pua." RK pos but keep the bud pos of hands. Raise R to upper R, L at chest on "iluna." Move arms out to sides at chest level, palms down (cts 1-2); move arms to front ctr chest level, palms down (cts 3-4). Moves are definite. Bend elbows to sides, chest level, palms facing down.
Repeat 4 meas of step 4, reversing pos of buds. End facing font.		

Chant	Feet	Hands
5. This ends my song, For the heavenly one, David	RK, LK 2 R Ami, 2 cts each 1 1/2 R Ami (cts 1-2); hold (cts 3-4).End on R	RK pos, LK pos RK pos
Ending: Ea la Ea la Ea	3 R Ami (cts 1-3); hold (ct 4). R Olapa, bending to R side on ct 1, straightening for rest of step. L Olapa Lele R, L Step back R (ct 1); Step back L (ct 2) Place ball of R ft to back (cts 3-4) R ft to front	RK pos RK pos as bending (ct 1); bring arm straight fwd chest level, palm down as body straightens (ct 2); bring R hand to chest, palm down, elbow to side (ct 3). L at chest, R moves from front to side, palms down, elbows slightly bent. Reverse arms. Both hands to front at chest level, palms down, eyes look just above finger-tip.

He Inoa No Kawika—In Honor of David

Presented by Merilyn Gentry and Nora Nuckles

Minoi Minoi E

(Samoa)

Pronunciation:

Music: 4/4 meter

Formation:

Steps and Styling: Basic step: Marching R, L, R, L, while moving hips from side to side.
Samoan counting: 1) Tasi, 2) Lua, 3) Tolu, 4) Fa, 5) Limu, 6) Ono, 7) Fitu, 8) Valu. Counting occurs throughout the dance, but is optional.

Cts	Pattern
	INTRODUCTION
6 meas	Basic step, in place, hands on waist.
	FIGURE A
1	Basic R. Hands crossed, palms up, R on top, waist level, hands flip to palms down.
2	Basic L. Hands slap thighs.
3	Basic R. Clap hands together, slightly above waist level.
4	Basic L. Hands same as ct 3.
	FIGURE B
1	Basic R. R arm behind head, palm to back of head. L arm straight out, palm up, 45° to L.
2	Basic L. Reverse arm pattern.
3	Basic R. Reverse again, with L arm straight fwd, palm up.
4	Basic L. L arm stays the same, R arm comes up over head to clap L hand.
5	Basic R. L hand on waist, R arm straight up overhead.
6	Basic L. L hand on waist, R arm comes half way down to form R angle, elbow bent.
7	Basic R. L hand on waist, R forearm comes to horizontal pos in front of body.
8	Basic L. L hand on waist, R forearm returns to parallel pos as in ct 6.
	FIGURE C
	Gradually turn 1/4 to L beginning at ct 1 and finishing at ct 8.
1	Basic R. L arm parallel to L side of body, elbow bent to form R angle. R hand slaps R thigh.
2	Basic L. L hand same as ct 1, R hand slaps L hand.
3-8	Repeat cts 1-2 three more times (4 total).
	FIGURE D
1	Touch R in front. L hand on waist, R arm straight up, flip hand out.
2	Basic R back in place. R hand on waist.
3	Touch L in front. R hand on waist, L arm straight up, flip hand out.
4	Basic L back in place. L hand on waist.

Minoi Minoi E—continued

FIGURE D1

Ftwk same as Fig D.

1	L hand on waist, R arm bent, chest level, pull back, head looks over R shldr.
2	L hand on waist, R hand to waist.
3	R hand on waist, L arm bent, chest level, pull back, head looks over L shldr.
4	R hand on waist, L hand to waist.

FIGURE E

Ftwk 8 Basic steps R, L, R, L, R, L, R, L.

&	L arm bent, chest level, R arm straight to R side, chest level, hands bent up at wrists with fingers touching thumbs.
1	Hands stretched out straight.
2-8	Repeat cts &, 1.

Gradually, from ct & through ct 8, R arm moves 90° to front.

FIGURE E1

Repeat Fig E with arms reversed: R arm bent and L arm straight to L.

FIGURE F

Ft stationary, hips make small CCW circles.

1-2	Hands make fist with R on top of L, waist level 45° to R, while hips make 2 circles.
3-4	Hands move to shldr level, hips make 2 circles.
5-6	Hands same as cts 1-2 except move to L side, hips make 2 circles.
7-8	Hands move to shldr level, hips make 2 circles.

FIGURE F1

Ftwk 8 Basic steps R, L, R, L, R, L, R, L.

1	Clap hands 45° to L, waist level.
2	Clap hands 45° to R, waist level.
3, &, 4	Hands clap above head, R, middle, L.
5-8	Repeat cts 1-4.

ENDING

Touch R ft in front, arms overhead, hands turn in.

SEQUENCE: A, B, A, B, A, C
A, B, A, B, A, C
A, D, A, D-1, A, C
A, B, A, B, A, C
A, E, A, E-1
A, F, F-1, A, F, F-1
ENDING

Presented by Merilyn Gentry and Nora Nuckles

Na Waha

(New Zealand)

This is a traditional dance from New Zealand.

Pronunciation:

Music: 4/4 meter

Formation:

Steps: Basic step: The ball of L ft is stationary, both legs bend as R ft pumps up and down.

Pattern

20 cts

INTRODUCTION

Basic ftwk with hands on waist.

FIGURE A

8 Basic steps while R arm moves front, R side, front for total of 8 arm moves.

R, L heel, R, L heel (4x) to turn 1/4 L with 4 row on R side of body.
R ft in front, R side to 45°, R in front and R arm follows ft L arm at side.
Pivot 1/2 turn on L to R while R arm follows body and comes in with L arm to clap in front.

R Basic steps with L arm out to side slightly bent, and R arm up and slightly bent.

R, L heel R, L heel to turn 1/4 turn L as arms row.

FIGURE B

8 Basic steps and 4 butterfly arms (arms out and in with elbows up and fingers touching and palms down).
8 Basic steps to turn 1/4 to L and arms make trees (L arm across body with palm down and fingers touching under R elbow, and reverse armwork. (3x more)

R ft in front, r to side, R to front while both arms are in front, side, front.
Pivot 1/2 turn on L to R while arms follow to clap in front.

4 Basic steps with L arm out to side slightly bent, and R arm up and slightly bent.

8 basic steps to turn 1/4 L while arms go up and down, R arm first, L arm down, and reverse (3x more).

Repeat Fig A and Fig B.

ENDING

4 Basic steps with R arm front, side, front, side.
2 Basic steps with R tree and L tree.
1 Basic with R tree, R hand scooping in and front (like flourish).

SEQUENCE: Fig A, Fig B, Fig A, Fig B, Ending.

Presented by Merilyn Gentry and Nora Nuckles

Tau Tai

(New Zealand)

This is a Maori canoe dance from New Zealand.

Pronunciation:

Music: 4/4 meter

Formation: Start sitting cross-legged with hands on knees while knees are bouncing to beat of the music for the entire dance.

Pattern

FIGURE A

L hand on waist, R arm reaches with index finger in front of L knee to make an arc on the floor to R side.
Repeat to L, reverse arms.
Slap knees and clap in front of body. R arm comes up and out to 45° with bent elbow and L arm out to side and slightly bent at elbow. 10x wave palms out, in.

CHORUS

Hands at waist, R arm moves out to R and to front so palm faces as if to shake hands.
L arm and hand do the same.
Fingers fold in to knuckles, and back out, and then meet fingertips with palms facing body and arms straight out. Rock hands and arms 8x starting to R.

FIGURE B

2x swim (head faces L, body leans fwd with straight back). R arm to front, L arm is back, arms "swim" by bending elbows slightly in and out.
Reverse head and arms and swim 2x from this side.
L hand to waist and R arm goes out in front, comes back to touch R shldr. Lift R hand slightly to make r small CW circle by R ear. R arm straight up on R side, and R hand down to cheek, bring L hand to R hand palms touching in sleep pos. Head turns to R and L for a total of 8 turns.

CHORUS

Note: On last chorus rock hands 7x and slap knees on 8.

SEQUENCE: Fig A twice, Fig B twice, Fig A twice, Fig B twice. Chorus after every figure.

Presented by Merilyn Gentry and Nora Nuckles

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

Square/Contra Record List

Name of Music	Label and Record Number	Distributor
Singing:		
"Good Old Summertime"	Blue Star 2239 B	PALOMINO RECORDS, INC.
"I Found a New Baby"	Blue Star 2263 B	2905 Scenic Dr.
"Summer Sounds"	Blue Star 2265	Marion, OH 43302-8386
"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

DANCE NOTES 2001

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, TAG THE LINE, FACE IN
CENTERS PASS THRU, SPLIT THE OUTSIDE TWO
LINES FORWARD, STAR THRU, TRACK II
SWING THRU, BOYS RUN RIGHT
COUPLES CIRCULATE, WHEEL & DEAL
STAR THRU, PASS THRU
PARTNER TRADE, ROLL TO FACE
RIGHT & LEFT GRAND, ETC.

HEAD LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
WITH THE OUTSIDE TWO, SWING THRU
SPIN THE TOP, END MEN WITH THE LADY, RIGHT HAND TRADE
ALL THE GENTS RUN RIGHT
IN LINES OF FOUR, WHEEL & DEAL
GENTS LEFT HAND STAR ONCE
PROMENADE YOUR PARTNER

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES VEER LEFT, LINES OF FOUR WHEEL & DEAL
PUT CENTERS IN, CAST OFF 3/4
DO-SA-DO TO AN OCEAN WAVE
BOYS RUN RIGHT (IP-2P Lines of four)

SIDE LADIES CHAIN ACROSS
HEADS PROMENADE HALF WAY AROUND
HEAD LADIES LEAD SINGLE FILE
HEADS DOUBLE PASS THRU
LADIES GO LEFT, GENTS GO RIGHT
SEPARATE AROUND ONE, LINE UP FOUR
LADIES CHAIN ACROSS (Lines of four with partner)

HEADS PROMENADE HALF WAY AROUND
HEAD LADIES LEAD SINGLE FILE
HEADS DOUBLE PASS THRU
LADY GO LEFT, GENT GO RIGHT
LEFT ALLEMANDE, ETC.

DIAMOND CIRCULATE

HEADS SQUARE THRU, FOUR HANDS
STEP TO AN OCEAN WAVE
LADIES HINGE, DIAMOND CIRCULATE (Facing diamonds)
GENTS SWING THRU
LADIES FACE IN, GENTS EXTEND
GENTS RUN RIGHT, LINES FORWARD
STAR THRU, PASS THRU, LEFT ALLEMANDE

HEADS FORWARD STEP TO AN OCEAN WAVE
LADIES HINGE, DIAMOND CIRCULATE (Facing diamonds)
GENTS HINGE, GENTS CROSS RUN
RECYCLE, STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU, FOUR HANDS
STEP TO AN OCEAN WAVE
LADIES HINGE, DIAMOND CIRCULATE (Facing diamonds)
GENTS HINGE, GENTS CROSS RUN
RECYCLE, PASS TO THE CENTER
CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SPIN THE TOP, BOYS RUN RIGHT, LADIES HINGE
DIAMOND CIRCULATE, GENTS HINGE
WHEEL & DEAL, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
SWING THRU, SPIN THE TOP
LADIES RUN RIGHT, GENTS HINGE
DIAMOND CIRCULATE, DIAMOND CIRCULATE
FLIP THE DIAMOND, RECYCLE, SQUARE THRU 3/4
GENTS "U" TURN, LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
ALL THE LADIES "U" TURN
SINGLE FILE CIRCULATE, BOYS RUN RIGHT
STAR THRU, LINES PASS THRU, PARTNER TRADE (Lines of four with partner)

HEADS FORWARD, TOUCH 1/4, WALK & DODGE
ALL THE LADIES "U" TURN
SINGLE FILE CIRCULATE, GENTS RUN RIGHT
STAR THRU, LINES PASS THRU, WHEEL & DEAL
CENTERS SQUARE THRU 3/4, LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
ALL THE LADIES "U" TURN
COORDINATE - - - - - - - -
COUPLES CIRCULATE, BEND THE LINE
STAR THRU, PASS THRU, LEFT ALLEMANDE
HEADS TOUCH 1/4, WALK & DODGE
ALL THE LADIES "U" TURN COORDINATE - - - - - - -
COUPLES CIRCULATE, WHEEL & DEAL
PASS TO THE CENTER, CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE

Square Dance—continued

FOUR LADIES CHAIN 3/4, HEADS PASS THRU, PARTNER TRADE
SIDES SQUARE THRU FOUR HANDS
ALL THE LADIES "U" TURN
SINGLE FILE CIRCULATE, BOYS RUN RIGHT
LEFT ALLEMANDE, ETC.

HEADS TOUCH 1/4, WALK & DODGE
ALL THE LADIES "U" TURN, COORDINATE - - - -
COUPLES CIRCULATE, WHEEL & DEAL
PASS TO THE CENTER, CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE, ETC.

HEADS LEAD TO THE RIGHT, PASS TO THE CENTER
CENTERS STAR THRU, FLUTTER WHEEL, BACK AWAY
(The square has rotated 1/4 right)

HEADS LEAD TO THE RIGHT, PASS TO THE CENTER
CENTERS VEER LEFT, WHEEL & DEAL, SWEEP 1/4
(The square has rotated 1/4 right)

ALL FOUR LADIES CHAIN ACROSS
HEADS SQUARE THRU FOUR HANDS
EIGHT CHAIN THRU FOUR HANDS
PASS TO THE CENTER, CENTERS STAR THRU, BACK AWAY
(The square has rotated 1/4 right)

HEADS FLUTTER WHEEL
SIDE LADIES CHAIN
HEADS STEP TO AN OCEAN WAVE
SIDES SQUARE THRU 3/4 ALONG THE WAVE
SIDES CLOVERLEAF
HEADS EXTEND, GENTS TRADE, RECYCLE, LEFT ALLEMANDE
SWING YOUR PARTNER
(The square has rotated 1/4 right)

HEADS FLUTTER WHEEL
SIDES FLUTTER WHEEL
HEADS FORWARD, STEP TO A WAVE
SIDES PASS THRU ALONG THE WAVE & CLOVERLEAF
HEADS EXTEND, GENTS TRADE, RECYCLE, LEFT ALLEMANDE
SWING YOUR PARTNER
(The square has rotated 1/4 right)

ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS SCOOT BACK
SIDES SCOOT BACK
HEADS WALK & DODGE
SIDES WALK & DODGE
HEADS CLOVERLEAF, EVERYBODY STAR THRU
TAG THE LINE, FACE IN
STAR THRU, TRADE BY, LEFT ALLEMANDE
SWING YOUR PARTNER
(The square has rotated 1/4 right)

HEADS PASS THRU, PARTNER TRADE
SIDES PASS THRU, PARTNER TRADE
LEFT ALLEMANDE, ALL EIGHT SPIN THE TOP
EVERYBODY RIGHT HAND HINGE
BOYS RUN RIGHT AROUND THE GIRLS
PARTNER TRADE
(The square has rotated 1/4 right)

HEADS PASS THRU, PROMENADE OUTSIDE 3/4
SIDES CIRCLE FOUR LEFT 3/4, BACK AWAY
(The square has rotated 1/4 right)

HEADS LEAD RIGHT CIRCLE TO A LINE
PASS THRU, WHEEL & DEAL, CENTERS ZOOM
NEW CENTERS PASS THRU
PASS TO THE CENTER, CENTERS STAR THRU
REVERSE FLUTTER WHEEL (GENT LEAD)
(The square has rotated 1/4 right)

ALLEMANDE LEFT IN THE ALAMO STYLE
BOYS RUN RIGHT, EVERYBODY WHEEL TO THE LEFT
TO A NEW POSITION
(The square has rotated 1/4 right)

HEADS LEAD RIGHT, VEER TO THE LEFT
FERRIS WHEEL, CENTERS SWEEP 1/4, BACK AWAY
(The square has rotated 1/4 right)

HEADS FORWARD TOUCH 1/4, WALK & DODGE
RIGHT & LEFT THRU, SWING THRU
BOYS RUN RIGHT, FERRIS WHEEL
CENTERS SWEEP 1/4, BACK AWAY
(The square has rotated 1/4 right)
HEADS STAR THRU, PASS THRU
CIRCLE TO A LINE, FLUTTER WHEEL
LINES FORWARD, TOUCH 1/4, COORDINATE
FERRIS WHEEL, CENTERS SWEEP 1/4, BACK AWAY
(The square has rotated 1/4 right)

Square Dance—continued

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD TOUCH 1/4, COORDINATE - - - -
BEND THE LINE, PASS THRU, BEND THE LINE
PASS THRU, BEND THE LINE
PASS THRU, BEND THE LINE
STAR THRU, LEFT ALLEMANDE, SWING YOUR PARTNER
(The square has rotated 1/4 right)

ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS WALK & DODGE, SIDES WALK & DODGE
HEADS CLOVERLEAF, PASS TO THE CENTER
DOUBLE PASS THRU, TRACK II
SWING THRU, BOYS RUN RIGHT
COUPLES CIRCULATE, WHEEL & DEAL
LEFT ALLEMANDE, SWING YOUR PARTNER
(The square has rotated 1/4 right)

HEADS LEAD RIGHT CIRCLE TO A LINE
LINES FORWARD, TOUCH 1/4, COORDINATE - - - -
LADIES HINGE, DIAMOND CIRCULATE
CUT THE DIAMOND, WHEEL & DEAL
LEFT ALLEMANDE, SWING YOUR PARTNER
(The square has rotated 1/4 right)

FOUR LADIES CHAIN 1/4
HEADS SQUARE THRU, FOUR HANDS
SWING THRU, BOYS RUN RIGHT, BOYS CROSS FOLD (behind the girls)
LADIES TRADE & EXTEND, COORDINATE - - - -
WHEEL & DEAL, LEFT ALLEMANDE

ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS WALK & DODGE
SIDES WALK & DODGE
HEADS CLOVERLEAF (Box facing corner)

ALLEMANDE LEFT IN THE ALAMO STYLE
HEADS WALK & DODGE
SIDES WALK & DODGE
HEADS CLOVERLEAF, EVERYBODY PASS THRU
OUTSIDES CLOVERLEAF, CENTERS PASS THRU AND CLOVERLEAF, CENTERS ZOOM
NEW CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE, ETC.

CUT THE DIAMOND

HEADS FORWARD, SWING THRU
BOYS RUN RIGHT, LADIES HINGE
DIAMOND CIRCULATE, CUT THE DIAMOND
WHEEL & DEAL, REVERSE THE FLUTTER WHEEL
STAR THRU, PASS THRU, LEFT ALLEMANDE

POINT TO POINT DIAMONDS

HEADS RIGHT & LEFT THRU, SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU FOUR HANDS
PASS THE OCEAN, SWING THRU, LADIES HINGE
BOYS RUN RIGHT, LADIES HINGE, DIAMOND CIRCULATE
CENTER LADIES TRADE, DIAMOND CIRCULATE
CENTER GENTS TRADE, DIAMOND CIRCULATE
FLIP THE DIAMOND, RECYCLE, SLIDE THRU
LEFT ALLEMANDE, SQUARE YOUR SET
(The square has rotated 1f4 right)

HEADS ROLL AWAY A HALF SASHAY
HEADS FORWARD, TOUCH I/4, WALK & DODGE
STEP TO AN OCEAN WAVE, SWING THRU
GIRLS RUN RIGHT AROUND THE BOYS
LINES PASS THRU, TAG THE LINE, FACE IN
(Line of four with partner)

HEADS SQUARE THRU, FOUR HANDS
STAR THRU, LADIES LEAD DIXIE STYLE TO A WAVE
TRADE THE WAVE, SWING THRU, BOYS RUN
LADIES HINGE, DIAMOND CIRCULATE
CUT THE DIAMOND, WHEEL & DEAL
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
SWING THRU, BOYS RUN, LADIES HINGE, DIAMOND CIRCULATE
CUT THE DIAMOND, LADIES HINGE
DIAMOND CIRCULATE, CUT THE DIAMOND
LADIES HINGE, DIAMOND CIRCULATE
CUT THE DIAMOND, WHEEL & DEAL
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
SWING THRU, BOYS RUN, LADIES HINGE
DIAMOND CIRCULATE, CUT THE DIAMOND
COUPLES CIRCULATE, LADIES HINGE
DIAMOND CIRCULATE, CUT THE DIAMOND
WHEEL & DEAL, LEFT ALLEMANDE
PROMENADE YOUR PARTNER HOME

Presented by Jerry Helt

Square Dance Plus Definitions

ALL 8 SPIN THE TOP—Starting formation—Wrong Way Thar, Right & Left Grand Circle and Thar Star. Timing—10

If started from a Thar Star, the handholds forming the center star are released as each center dancer and the adjacent outside dancer Arm Turn one-half (180°). Those now in the middle Star three-quarters (walking forward), while the new outsides move forward one-quarter around the perimeter of the circle to join hands with the same person again in a Thar Star formation.

If started from a Right & Left Grand Circle, everyone turns by the right halfway (180°) with the person they are facing, then completes the call as above (new centers Star left three-quarters, etc.)

Styling: The initial arm turn one half (180°) is a forearm turn. The star portion is performed using standard star styling utilizing palm star hand positioning. Outside dancers moving forward have hands in natural dance position, ready to assume appropriate position for the next call. Ladies may use skirt work.

COORDINATE—Starting formation—Columns. Timing—8

All dancers Single File Circulate once and a hair. The center six (three adjacent pairs) Trade (turn 180°). The very center two dancers release handholds and walk diagonally outward to the end of the forming lines. The two lonesome dancers walk ahead, moving in a quarter circle, to become the other ends or the forming lines.

Styling: The center six dancers (three adjacent pairs) use hands-up position for trading action. After the very center two dancers release handholds and move forward, all dancers join hands with a couple handhold. No time allowed for skirt work.

CUT THE DIAMOND—Starting Formation—Any Diamond. Timing—6

The centers of the diamond do a Diamond Circulate to the next position in their diamond, while the points slide together and Trade. Ends in a line or wave.

Styling: From a normal diamond formation, all dancers blend into a couple handhold. If the starting formation is a facing diamond, all dancers blend into hands up position as required for ocean wave basic.

DIAMOND CIRCULATE—Starting formation—Any Diamond. Timing—3

Each dancer moves forward to the next position in his diamond, changing his original facing direction one quarter (90°) toward the center of the diamond. Points become centers, and vice versa. If the call is directed to racing diamonds, all must pass right shoulders.

Styling: It is important that dancers maintain diamond formation as they move diagonally from one position to the next. Center dancers of diamond blend into hands-up position as in ocean wave. Dancers at the points maintain arms in natural dance position. Ladies may utilize skirt work.

EXTEND—Starting formation—Double Pass Thru, Parallel Ocean Waves {1/2 Tag), any Tag {1/4 or 3/4) formation. Timing—2

All dancers release handholds (if necessary), step forward and form an ocean wave with the couple they are facing. If the Extend leaves dancers facing no one, they remain racing out. If the starting formation is right-

handed, dancers Extend to a right-handed formation; in the starting formation is left-handed, dancers Extend to a left-handed formation. From a Double Pass Thru formation, dancers Extend to a right-hand Quarter Tag formation. From a Quarter Tag formation, dancers Extend to parallel waves. From parallel waves, dancers Extend to a 3/4 Tag formation, from a 314 Tag formation, dancers Extend to a completed Double Pass Thru formation.

Styling: All dancers move forward smoothly during extending action. Dancers utilize previously described styling for resulting formations at the completion of the call (e.g., ocean wave styling, couple handhold for double pass thru formation, etc.)

FLIP THE DIAMOND—Starting formation—Any Diamond. Timing—3

The centers of the diamond do a Diamond Circulate to the next position in their diamond, while the points Run ("Flip" 180°) into the nearest center position and join hands to become the centers of the forming wave or line. When "flipping" a racing diamond, the points always take the inside path, and the centers always take the outside path.

Styling: From a normal diamond formation, all dancers blend into hands-up position as required for ocean wave basic. If the starting formation is a facing diamond, all dancers blend into a couple handhold.

TRACK II—Starting formation—Completed Double Pass Thru. Timing—8

The dancers work in "tandem," that is, the trailing dancers follow the lead dancers. Those in the right "track" move single file to the left, counter-clockwise, staying to the inside or the dancers on the left "track," who move single file clockwise, to the right on the outside. The movement continues as in a Double Pass Thru, until the dancers have reached parallel right-hand ocean waves.

Styling: As dancers are moving simultaneous/y in opposing directions, it is important for them to provide moving room for one another. Those on the outside must avoid crowding those in the center. All dancers hold arms in natural dance position, blending into a hands-up ocean wave formation at tile conclusion of the call.

Dimitroula

(Greece)

A dance from the town of Alexantreia (Gida), Macedonia, believed to be the birthplace of Alexander the great and is famous for a number of celebrated dances that resemble a militant posture with slow cadenced steps. They are attributed to the dramatic stance the women in this area have maintained over the years. To this day a great pride has been bestowed upon them which they proudly express at their festivals. The dance is called "Dimitroula" after a woman's name who may have exhibited an outstanding deed, and for this reason most believe it to be a dance for women. The dance, however, has received an enthusiastic response among dancers at festivals and it is not unusual to see men join in the open circle, while the leader twirls a handkerchief.

Pronunciation: dee-mee-TROO-lah

CD: The Spirit of Greek Dance with Athan Karras AK2001

Rhythm: Slow music is 2/4. Fast music is 7/16 meter (Q,S) counted 1,2.

Formation: Open circle, hands joined in V-pos, leader twirls handkerchief.

Meas		Pattern
		INTRODUCTION
2/4 meter	A.	BASIC SLOW CADENCE
1		Turn to face LOD, step on R (ct 1); step fwd on L (ct 2).
2		Step on R (ct 1); turning to face ctr, point L toe diag to L, raising arms (ct 2).
3		Continuing to face ctr with arms raised, step on L behind R, bending knees (ct 1); step on R to R (ct 2).
4		Step on L behind R, bending knees, arms raised (ct 1); point R ft to R (ct 2).
5		Step on R across in front of L with bent knees, bringing arms down to V-pos (ct 1); raise arms right away, pointing L toe to L (ct 2).
6		Shift wt onto L, turning body to face LOD (ct 1); take two quick steps almost in place R, L, bringing arms down (cts 2,&).
		Repeat Fig A as tempo builds, and then change to Fig B.
7/16 meter	B.	QUICK DIMITROULA
1		Facing LOD, take two steps fwd (R,L) (cts 1,2).
2		Raise arms and take three small steps R,L,R; take three small steps L,R,L.
3		Turn to face L, but travelling in LOD, take three small steps R,L,R; take three small steps L,R,L.
4		Facing RLOD, take three small steps fwd R,L,R; turn quickly traveling bkwd in RLOD L,R,L.
		Repeat Fig B until music ends.

Presented by Athan Karras

Hasaposerviko

(Greece)

The hasapika dances are another form of which many indicative topical dances evolve with regional styles, Often various Hasapika dances are associated with an event, or with an occupation. Originally the Hasapika were disseminated from Byzantium (currently known as Istanbul, named after Constantinople fell). The butchers (*hasapis* in Greek) participated in the festivals sponsored by their guilds as a means of expiating their emotions from slaughtering animals at this great trade center. The emerging energy and fury from this dance developed a popularity which spread throughout the Balkans and the Near East. Greek island seamen were instrumental in disseminating these hasapika dances. The *Hasaposerviko* in time evolved of this particular tempo and form by influencing contemporary musicians and composers to play and compose new music to this ancient traditional form. Therefore, today we are dancing to updated melodies, music set to older established rhythms. The uniqueness of these Greek dances is that the dancers must follow the leader with all the changes and variations for an effective, coordinated effort.

Pronunciation: vah-REE hah-SAH-pee-koh

CD: The Spirit of Greek Dance with Athan Karras AK2001 — 2/4 meter

Formation: Arms in T-pos with dancers facing ctr of circle.

Meas	Pattern
	A. BASIC HASAPOSERVIKO
1	Step on R to R (ct 1); step on L crossing behind R (ct 2).
2	Step on R to R (ct 1); touch L toe next to R ft, no wt (ct 2).
3	Step on L to L (ct 1); touch R toe next to L ft, no wt (ct 2).
4-15	Repeat meas 1-3 four more times.
	B. MESA STEP (STEPPING IN)
1-2	Repeat Fig A, meas 1-2.
3	Step fwd to ctr on L (ct 1); swing R ft fwd through in the air (ct 2).
4	Step on R behind L (ct 1); step on L behind R (ct 2).
5	Step on R to R (ct 1); touch L toe next to R ft, no wt (ct 2).
6	Step on L. to L (ct 1); touch R toe next to L ft, no wt (ct 2)
7-30	Repeat meas 1-6 four more times.
	C. PSEFTIKO (FALSE STEP)
1-3	Repeat Fig B, meas 1-3.
4	Step on R in front of L (ct 1); rock onto L ft (ct 2).
5	Swing R ft and step on R behind L (ct 1); swing L ft and step on L behind R (ct 2).
6	Repeat Fig B, meas 5.
7	Repeat Fig B, meas 6.
8-35	Repeat meas 1-7 four more times.

Hasaposerviko—continued

D. MISSO ZORBA (HALF ZORBA)

1-3	Repeat Fig B, meas 1-3.
4	Swing R leg and step on R across in front of L (ct 1); step on L to L (ct 2).
5	Step on R across behind L (ct 1); swing L ft and step on L behind R (ct 2).
6	Repeat Fig B, meas 5.
7	Repeat Fig B, meas 6.
8-35	Repeat meas 1-7 four more times.

E. FULL GRAPEVINE STEP (ZORBA STEP)

1-3	Repeat Fig B, meas 1-3.
4	Grapevine step(2 meas): step on R in front of L to RLOD (ct 1); step on L to L (ct 2).
5	Step on R behind L in RLOD (ct 1); step (rock) on L to L (ct 2).
6-8	Repeat Fig A, meas 1-3.
9-40	Repeat meas 1-8 four more times.

F. CLAP & SLAP STEP

1-2	Repeat Fig A, meas 1-2.
3	Release T-pos and step on.L twd ctr, clapping hands (ct 1); swing R ft high to ctr, slapping heel with R hand (ct 2).
4	Bring R ft directly in front of L, rising on both toes (ct 1); full turn (pivot) in RLOD and immediately bed knees to stop (ct 2).
5	Step on L to L, returning to T-pos (ct 1); bring R next to L, no wt (ct 2).
6-25	Repeat meas 1-5 four times.

G. ENA, DYO, TRIA, MESA (ONE, TWO, THREE, IN)

1-2	Repeat Fig A, meas 1-2.
3	Syncopate three quick steps to ctr L,R,L (ct 1); kick R leg fwd (ct 2).
4	Step bkwd on R across behind L (ct 1); step bkwd on L across behind R (ct 2).
5	Pas de basque beg R in LOD (ct 1); pas de basque beg L in RLOD (ct 2).
6-25	Repeat meas 1-5 four times.

Presented by Athan Karras

Hiotiko

(Greece)

The island of hIos (known also as Chios) has an extensive and a rich variety of folklore and dances. This particular tune has become most popular all over Greece. It is therefore danced commonly by most Greek people as a Syrto. Due to this popularity, because most Greeks are not up to date with every region and island's folklore, and because the musicians also play this tune as a Syrto, it is danced as an island syrto. The tune and the song have become extremely popular and is often played at festivals and family gatherings. The particular difference is evidenced when the musicians neglect to follow the original phrasing which usually is the instrumental musical phrase, often an in-between phrase after the vocal part, which gives this dance its special island characteristic.

Pronunciation: hee-OH-tee-koh

CD: The Spirit of Greek Dance with Athan Karras AK2001 2/4 meter

Formation: Open circle, facing ctr, hands joined in V-pos.

Meas	Pattern
	A. BASIC STEP
1	Step on R to R (ct 1); step on L across in front of R (ct 2).
2	Step on R to R (ct 1); swing L straight leg to R, leaning to L (ct 2).
3	Step on L to L (ct 1); swing R leg in front of L to L, leaning to R and bouncing slightly on L (ct 2). Repeat 6 times (7 in all). Basic Step can be varied by making 2 plain, 2 with turn, 2 plain.
	B. SYNCOPATED STEP
1	Step on R to R (ct 1); step on L across in front of R (ct 2).
2	Leap onto R to R (bending R knee) (ct 1-2); bring L ft close to R ankle, slightly syncopated (ct &).
3	Quickly change direction to RLOD with 3 small, quick steps to L (L,R,L) (cts 1,ee,&); swing R in front of L (ct 2).
4	Repeat meas 3 with opp ftwk.
5	Leap on R to R (ct 1); large step on L to L (ct 2). Begin alternating Fig A and Fig B.
	I. VARIATION (FIG A)
	Leader can call for turn to R, turning on meas 1, ct 2 and meas 2, ct 1.
	II. VARIATION (FIG B)
	On meas 3 and 4, turn CCW to RLOD on L,R,L and swing R ft in front.
	III. VARIATION (FIG B)
	On meas 3 and 4, turn CW to R on L,R,L, stepping on L behind R and swinging R ft in front of L.

Hiotiko—continued

SONG WORDS:

ENA KARAVI APO TIN HIO	A boat from Hios
ME TIS VARKOULES TIS DYO (2)	With two little boats following
STI SAMO PIGHE KI'ARAXE	It moored on the island of Samos
KE KATSE KE LOGHARIASE (2)	And sat and reminisced
POSO POULIETE TO FYLI	What is the price of a kiss
STIN DYSI STIN ANATOLO (2)	In the west and in the east
TIS PANDREMENIS TESSERA	The married woman is worth four
TIS HIRAS THEKATESSERA (2)	The widow's worth fourteen

Presented by Athan Karras

Ikariotikos

(Greece)

The colorful island of Ikaria on the Aegean Sea has received its name from the famous Greek mthological tale of young Icarus, son of famous architect Deadalus, who after the completion of the labyrinth for Kin Minos in Crete, flew away. He warned his son not to fly too close to the sun, for his wings made of wax would melt. But being an obstinate young man, his wings melted and he landed on the land which was named Ikaria after his mishap. The dance in no way reflects the story. It is an open circle dance with indicative movements stylized by the Ikarians which affirm their identity, and bear some resemblance to the "Sousta" dances of the Dodecanese islands with an affinity to the Cretan dances also. The dance is in two parts, a short introduction resembling the "siganos" of Crete and a rhythm of 4/4. The "kariotico" as the Ikarians call it, is in 9 steps with a syncopated tuck stp which gives it its own special flair.

Pronunciation: ee-kah-ree-OH-tee-kohs

CD: The Spirit of Greek Dance with Athan Karras AK2001 4/4 meter

Formation: Open circle, facing ctr, hands joined in T-pos or W-pos.

Meas		Pattern
	A.	INTRODUCTION
1		Step on R to R (cts 1-2); step on L across behind R (cts 3-4).
2		Step on R to R (cts 1-2); point L heel to L (ft apart) slightly diagonally (cts 3-4).
3		Shift wt onto L (cts 1-2); point R to R (ft apart) slightly diagonally (cts 3-4).
4-21		Repeat meas 1-3 six times.
	B.	BASIC IKARIOTIKO STEP
1		Step on R to R (cts 1-2); hop on R, swinging L ft (ct 3); tuck L ft behind R heel taking wt (ct 4).
2		Step on R to R (cts 1-2); shift wt rocking onto L (ft apart) (ct 3); shift wt rocking onto R (ft apart) (ct 4).
3		Step on L crossing in front of R (cts 1-2); step on R to R (ct 3); step on L crossing in front of R (ct 4).
4-39		Repeat meas 1-3 twelve times.
	C.	DOUBLE SWING STEP
1-2		Repeat Fig B, meas 1-2.(S,Q,Q; S,Q,Q)
3		Step on L across in front of R (cts 1-2); swing R leg in air while crossing and hopping twice on L (cts 3,4).
4		Step on R across in front of L (cts 1-2); swing L leg in air while crossing and hopping twice on R (cts 3,4).
5		Step on L to R (cts 1-2); step on R to R (ct 3); step on L to R (ct 4).
6-35		Repeat meas 1-5 six times.
	D.	KARIOTIKO PAUSE
1-2		Repeat Fig B, meas 1-2.
3		Step on L to ctr, raising R ft (cts 1-2); step bkwd on R, raising L ft free in air (ct 3); step on L next to R (ct 4).
4-21		Repeat meas 1-3 six times.

Presented by Athan Karras

Karagouna

(Greece)

Karagouna is the dance from the province of Tessaly. Here the various nomadic tribes settled because of the rich valleys just below the Macedonian border of Mt. Olympus. It is a dance favored among several nomadic sects, like the "Sarakatsani" and the "Vlachs," but it has become famous among the Kargounides who have captured the imagination of the Thessalian province, with their unique culture. Some believe that the name of the dances refer to the word "kara" in Turkish, meaning black, and for the word "gouna" which means "rocking" in Greek. However there is also a theory of interpreting the word "kara" which in ancient Greek means "head," and because there is a likeness to a head movement in the dance, there might be some reasonable interpretation. The dance is slow and the head movement is a slight accent for styling and the Karagounides nomads have some ancient Greek presence. Their dialect reminds us of some ancient Greek words. The dances in Thessaly are processional and center around marriage and agricultural rituals, engagement proposals. Their dances often reflect the feelings of showing off their best attire in costume, or "tsarouhi" (the Greek peasant footwear with pom-pom).

Pronunciation: kahr-ah-GOO-nah

CD: The Spirit of Greek Dance with Athan Karras AK2001 2/4 meter

Formation: Segregated lines of M and W, or mixed circles. M's line may execute deep knee bends.

Meas	Pattern
A.	KARAGOUNIKO
1	Facing ctr, step on R to R (ct 1); step on L crossing in front of R (ct 2).
2	step on R to R (ct 1); bring L and R ft together (ct 2).
3	Point R heel twd R (toes up) (ct 1); bring ft back together in place (ct 2).
4	Point L heel twd L (toes up) (ct 1); bring ft back together in place (ct 2).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-16	Repeat meas 1-8.
S.	SIDE STEP WITH HEAD MOVEMENT
	With each step, there is a slight head movement in opp direction to the step.
1	Facing ctr, step on R to R with slight body movement (ct 1); bring ft together (ct 2).
2-4	Repeat meas 1 three times.
5	Step on R to R (ct 1); bring L to R and bounce twice (cts 2,&).
6-8	Repeat meas 5 three times.
SYR.	SYRTO STEP
1-8	Dance two phrases of Syrto between each Karagouniko.
B.	THE FORWARD KARAGOUNIKO
1	Step on R to R (ct 1); step on L crossing in front of R (ct 2).
2	Facing ctr, step on R to R (ct 1); point L heel in RLOD (ct 2).
3	Bring ft together (ct 1); point R heel to R front (ct 2).
4	Point R toe bkwd to LOD (ct 1); point R heel fwd to LOD (ct 2).
5-16	Repeat meas 1-4 three times.

Karagouna—continued

Sb. SIDE STEP WITH HEAD MOVEMENT

1-4 Repeat Fig S, meas 1-4.

5 Facing ctr, point R heel to ctr, brushing R ft in (ct 1); brush L ft in (ct 2); point R again (ct 3).

6-8 Repeat meas 5 three times.

SYR. SYRTO STEP

1-8 Dance two phrases of Syrto between each Karagouniko.

C. CHANGE DIRECTION

1 Step on R to R (ct 1); step on L to R (ct 2); quickly step on R to R (ct &).

2 Change direction to RLOD (ct 1); step on L in place (ct 2); step on R across L (ct &).

3 Step quickly on L to L (ct 1); change direction to LOD and step on L (ct 2).

4 Point R toe to LOD (ct 1); point R toe back (ct 2).

5-16 Repeat meas 1-4 three times.

Sc. SIDE STEP WITH HEAD MOVEMENT

1-4 Repeat Fig S, meas 1-4.

5 With ft together, bend knees deeply (ct 1); hop twice on L while extending R ft out (cts 2,&).

6 Step on R across in front of L (ct 1); point L ft out to L (ct 2).

7-8 Repeat meas 5-6 with opp ftwk.

SYR. SYRTO STEP

1-8 Dance Syrto until end of music.

Presented by Athan Karras

Karsilamas

(Greece)

The 9/8 rhythm is most prevalent dance and song rhythm in the northern provinces of Greece, such as Macedonia, Thrace, Epirus, and in some Aegean islands as well as Cyprus. The dance varies in execution of style and tempo which often identifies the locale. Within the last half of the past century, the Greek urban communities became more aware of their traditional music, than tributes paid to western popular music. Right after World War II, Greek musicians and composers resorted to Greek traditional forms and rhythms and the 9/8 rhythm was evidenced in new and popular songs, thus the Karsilamas, which was a village traditional dance, now became the rage among urban communities as well, but to new tunes based on the ancient rhythm. Originally the dance in the northern provinces was referred to as "Antikristos" (two dancers facing each other). Because much of the "rebetika" music popular in Smyrna (current Izmir) the name Karsilamas (from the Turkish word "karsilamak" (meaning face to face) remained. The dance now is called Karsilamas and "antikristos."

(Rebetika is a form of music well known by the seacoast regions of Asia Minor, with big Greek population centered around Smyrna. The cafe Aman and tavern music played with the bouzouki gave Greece a rich form of urban music which became popular right after WWII.)

The movements are totally dominated by the emphatic rhythm, and the figures offer the dancer to have fun and be flirtatious. When the dancers feel comfortable with the music and rhythm, they can improvise using these figures.

Pronunciation: kahr-see-lah-MAHS

CD: The Spirit of Greek Dance with Athan Karras AK2001

Rhythm: 9/8 meter 1-2, 1-2, 1-2, 1-2-3 (Q,Q,Q,S) counted 1, 2, 3, 4.

Formation: Two dancers facing.

Meas		Pattern
	A.	BASIC KARSILAMAS
1		Step on R to R (ct 1); step on L across in front of R (ct 2); step on R to R (ct 3); bring L ft next to R ankle and hold (ct 4).
2		Repeat meas 1 with opp ftwk.
3-8		Repeat meas 1-2 three times (8 total).
	B.	SHOULDER TO SHOULDER
1		Facing ptr, step fwd R,L,R, L to end R shldrs meeting (cts 1,2,3,4).
2		Step bkwd R,L,R, L to return to original pos (cts 1,2,3,4).
3-4		Repeat meas 1-2 but with L shldrs meeting.
5-8		Repeat meas 1-4.
	C.	DO-SI-DO
1		Step fwd R,L,R, L to pass R shldrs and behind other dancer (cts 1,2,3,4).
2		Step bkwd R,L,R, L passing L shldrs to return to original pos (cts 1,2,3,4).
3-4		Repeat meas 1-2, but begin passing L shldrs (cts 1,2,3,4).
5-16		Repeat meas 1-4 three times (4 total).

Karsilamas—continued

D. TURNING STEPS

1 Dancers facing each other, turn individually to R (CW) with R,L,R, L (cts 1,2,3,4).
2 Dancers facing each other, turn individually to L (CCW) with R,L,R, L (cts 1,2,3,4).
3-8 Repeat meas 1-2 three times (4 total).

E. LADIES TWIRL HANKIE, MEN DEEP BEND DOWN

1-2 Repeat Fig A, meas 1-2. On ct 4, W, holding edge of hankie, twirl it.
On ct 4, M deep knee bend with ft together, slapping hands to accent.
3-8 Repeat meas 1-2 three times (4 total).

Presented by Athan Karras

Kykladitikos Syrtos

(Silivriano-Cycladic Isles, Greece)

The Syrtos is the most common dance among al Greek people, but it is exemplified with individual styling in the various regions and in particular with the Greek islands. In the Cycladic group of islands, comprised by such islandss as Mykonos, Naxos, Paros Tenos, Santorini, Amorgos, Serifos, Delos, Ios, etd., they chare some degree of common cultural identity. They are evident in the music and dances. Being a seafaring people, they also bear similarity to the cultural expressions of Asia Minor, particularly with the coastline regions inhabited by Greeks for thousands of years. Each island also shares in its own indicative folklore expressions in music, song, dance, and costume. The dances often reflect the ease and the lyrical flow of the Aegean sea evidenced in the movements of the dance, as the dancers flow in and out as if they were the ebbing tides of the waves of the seashore. The Cyclades group of isles were named "cyclic" by the ancients who believed when Hera gave birth to Apollo on the sacred island of Delos, they all gathered around in a protective manner to guard the sanctuary. Apollo, being god of wisdom and music, gave the Aegean islands a great musical legacy.

Pronunciation: kee-klah-THEE*-tee-kohs seer-TOHS
* th as in "there"

CD: The Spirit of Greek Dance with Athan Karras AK2001 — 2/4 meter

Formation: Open circle of dancers in front basket hold.

Meas	Pattern
	PATTERN
1	Facing L (RLOD), step on R (ct 1); step on L behind R (ct 2).
2	Turning to face ctr, step on R to R (ct 1); step on L across in front of of R (ct 2).
3	Step R, L ,R (Q,Q,S) (cts 1,&,2).
4	Step L,R, L, swinging R leg up on ct 2 (cts 1,&,2).
5	Step R, L, R moving bkwd (cts 1,&,2).
6	Repeat meas 5 with opp ftwk.
	Repeat from beginning.

VARIATION I

Two lines of dancers can face and interact with each other. On meas 3 and 4, lines approach traveling twd each other and on meas 5 and 6 they back away.

VARIATION II

In a single line, at the end of meas 4, the lead danceer can release from the line and join the end of the line in the basket hold. Subsequent leaders can also leave after leading several sequences.

VARIATION III

In two facing lines, at the end of meas 4, leaders from each line can leave and join the opp line (either at the same time or separatly on meas 4).

Presented by Athan Karras

Len Irthe Maes

(Thrace, Greece)

This playful and joyful dance hails from the area of Soufli in eastern Thrace. It originated in honor of the Spring season and, of course, celebrates the arrival of the month of May (thus its name Len Irthe Maes). It is the beginning of the first blossoms blooming in springtime, and nature is bursting in this agricultural area. But springtime is also associated with young people celebrating the Rites of Spring by gathering in countryside picnics and picking flowers and making their festive flowered wreaths which will adorn the door of every home. These wreaths will later ceremoniously burn on another feast day in the coming of fall. Celebrating the seasons is very important to this Thracian agrarian society. The celebrations are of significant importance, especially with the young people, as a chance to dance outdoors after a grim winter as they take hands in the "Aradiastos Horos" with freely defined movements representing the freedom and joy of springtime.

Pronunciation: LEHN EER-thee MAH-ees

CD: The Spirit of Greek Dance with Athan Karras AK2001 2/4 meter

Formation: Open circle of dancers facing LOD and traveling in a circle as if dancing on its circumference. Hands are joined in V-pos, punctuated with arm movements by raising arms up high.

Meas		Pattern
	A.	TREHATOS (running)
1		Facing LOD, take a large running step fwd on R (ct 1); running step fwd on L (ct 2); running step fwd on R (ct &).
2		Repeat meas 1 with opp ftwk.
3		Turning to face RLOD but continuing to move bkwd in LOD, arms raised high, take a large step bkwd on R (ct 1); step bkwd on L (ct 2); step bkwd on R (ct &).
4		Repeat meas 3 with opp ftwk.
5-32		Repeat meas 1-4 seven times (8 total).
	B.	TO PIDIMA (jump step)
1-2		Facing LOD with arms in V-pos, repeat Fig A, meas 1-2.
3		Raise R ft and cross over in front of L (ct 1); step on R (ct 2); hop on R, raising arms (ct &).
4		Lowering arms, taking large step bkwd in RLOD on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct &).
5-32		Repeat meas 1-4 seven times (8 total).
	C.	TO PIDIMA KE TREXIMO
1		Step fwd on R (ct 1); hop on R (ct 2).
2		Step fwd on L (ct 1); hop on L (ct 2).
3		Facing LOD, take a running step fwd on R (ct 1); running step fwd on L (ct 2); running step fwd on R (ct &).
4		Repeat meas 3 with opp ftwk.
5-8		Raising arms, repeat meas 1-4 but traveling bkwd.

Len Irthe Maes—continued

SONG WORDS:

LEN IRTHE MAES, AMAN GEL AMAN, LEN IRTHE MAES KI'E ANIXI	The month of May is coming,
N'IRTHI MAES KI' ANIXI, N' IRTHI, N' IRTHI TOU KALOUKERI	And with the month of May, summer is almost here.
LEN ANTHIZOUN TA, AMAN GEL AMAN LEN ANTHIZOUN TA TRIANDAFYLLA	They say that the roses are blooming,
ANTHIZOUN TA TRIANDFYLLA, TA MOUSHOU, MOUSHOUMYRIZMENA	The roses are blooming and the blossoms so well.
LEN ASPRU TRIANDA, AMAN GEL AMAN, LEN ASPRU TRIANDAFYLLO FOURO	They say that I am wearing a white rose,
ASPRU TRIANDAFYLLO FOURO, KE THE KE THELOU NA TOU VAPSOU	And this white rose I want to dye it.
LEN KI'AN THA TOU PLI AMAN GEL AMAN, LEN KI'AN THA TOU PLINO STIN AVLI	And if I dye on my courtyard,
KI'AN THA TOU PLINO STIN AVLI POULLES, POULLES KARDIES THA KAPSOU	I will hurt many hearts of suitors.

Presented by Athan Karras

Politiko Syrto

(Constantinople, Aegean Area)

Ancient Byzantium was renamed Constinople after the Emperor Constantine of the Byzantine Empire. Located on the Bosporus and the Sea of Maramar, it is the gateway to the East and the West. It was a famous political center, a major cultural and intellectual center and the most prestigious city for Greek Orthodox religion. It was also the hub and a leading commercial center for Europeans bartering with the caravan carriers of the East. Its long and complicated name was shortened and was called "Polis" (the city), thus the name Politico. The city served as a great distributor of cultural dissemination and influenced the music, dances, and songs that crept into the societies of the Aegean islands and the coastline of Greece. The Syrto in particular was influenced by the Ballos from the islands and in turn influenced the styling of the Syrto to the islanders.

Pronunciation: poh-LEE-tee-koh seer-TOH

CD: The Spirit of Greek Dance with Athan Karras AK2001

Rhythm: 7/8 meter 1-2-3, 1-2, 1-2 (S,Q,Q) counted as 1,2,3

Formation: Open circle of dancers, hands joined in V-pos.

Meas		Pattern
	A.	BASIC POLITIKO SYRTO
1		Facing LOD, step fwd on R (ct 1); step on L next to R heel (ct 2); step on R across in front of L (ct 3).
2		Facing LOD, step fwd on L (ct 1); step on R next to L heel (ct 2); step on L across in front of R (ct 3).
3		Turning to face ctr of circle, step on R to R (ct 1); point L ft to L (ct 2-3).
4		Step on L twd ctr (ct 1); point R ft to R (cts 2-3).
5		Facing ctr, step bkwd on R (ct 1); point L toe to L (cts 2-3).
6		Repeat meas 4.
7		Repeat meas 5.
8		Step on L across behind R, bending knees (ct 1); pause (cts 2-3).
9-48		Repeat meas 1-8 five times (6 times total).
	B.	TO GYRISMA (with arms stretched out)
1-3		Repeat Fig A, meas 1-3.
4		Drop handhold and immediately start turning to LOD with R,L,R (cts 1,2,3).
5		Continue turning in LOD with L,R,L (cts 1,2,3).
6		Rejoining hands, step on R to R (ct 1); point L ft to L (cts 2-3).
7		Step on L across behind R (ct 1); pause (cts 2-3).
8-35		Repeat meas 1-7 five times (6 times total).

Presented by Athan Karras

Syngathistos

(Epirus, Greece)

The Syngathistos dance is indicative of a dance form found in the northern provinces of Greece—Epirus, Macedonia, and Thrace—and each with its own distinctive styling. The Syngathisto in Epirus can be seen as a couple dance. (It is not always mandated to be danced with a man and a woman. It is acceptable for two women or two men to dance as a couple.) The dance also changes form, such as a Pogonissios, or Tsamiko, or Hasipiko. It is called Syngathisto due to a particular movement in its styling which resembles a "sitting" step, and Syngathisto in Greek means "with sitting." It begins as a line dance, slow and syncopated. This characteristic movement with a pause is found in the dances of the northwestern part of Epirus. In this version, it breaks out into a couple dance, and returns to a line dance in shcu as the "Vlahiko hasapiko," a primitive form with large steps done by the Vlachs, a nomadic tribe in the Balkans, as they wander searching to feed their herds.

Pronunciation: seen-gah-thee*-STOHS
* th as in "thin"

CD: The Spirit of Greek Dance with Athan Karras AK2001

Rhythm: 7/8 meter (Q,Q,S) counted 1,2,3 and 2/4 meter counted 1,&,2,&.

Formation: Begins as a line with hands joined in V-pos, then goes to a couple dance with dancers facing, no hands joined, and in the Hasapiko line, arms are in T-pos.

Steps and Styling: Squat: With ft together, squat (as if in a sitting pos), snapping fingers, arms stretched out.

Meas		Pattern
7/8 meter	A.	TSINGASTO STEP
1		Step on L across in front of R (cts 1,2,3).
2		Step fwd on R (ct 1); step on L across in front of R (ct 2); step fwd on R (ct 3).
3		Extend L ft to L (cts 1,2,3).
4-12		Repeat meas 1-3 three times (4 total). This sequence can be done in line twice and then with hands free, facing ptr, and doing the same step in a small circle.
2/4 meter	B.	PARTNERS FACE AND SQUAT
1		Squat to L (ct 1); Squat to R (ct 2).
2		Squat to L (ct 1); rise (ct 2).
3		Hold (ct 1); raising R ft and placing it behind L ft, make a full turn CW and hold (ct 2).
4-6		Repeat meas 1-3.
		Repeat Fig A and Fig B.
	C.	VLAHIKO HASAPIKO
1		In T-pos and moving in LOD, step on R (ct 1); step on L across in front of R (ct 2).
2		Repeat meas 1.
3		Step on R (ct 1); bring L ft in air behind R leg (ct 2).
4		Step on L (ct 1); bring R ft in air behind L leg (ct 2).
5-40		Repeat meas 1-4 nine times (10 in all).

Syngathistos—continued

D. VLAHIKO SQUAT

1-2	Repeat Fig C, meas 1-2.
3	Step on R (ct 1); Squat with ft together (ct 2).
4	Rise ending with wt o n L (ct 1); slightly leaning over, bring R ft behind L ft (ct 2).

Continue Fig D until music ends.

Presented by Athan Karras

Syrtaki

(Greece)

Syrtaki is the name given to the combination of three different tempos of the Hasapika dances (Vari Hasapiko, Hasaposerviko, Fast Hasapiko). It was common while dancing the Vari Hasapiko, the dancers incited the musicians to turn the beat into a faster temp Hasapiko for its conclusion. The motion picture "Zorba" played an important role in popularizing this modification of the Hasapika dances. The name "Syrtaki" is a misnomer as it is derived from the most common Greek dance "Syrtos" and this name is a recent invention. These "butcher dances" spread throughout the Balkans and the Near East all across the Aegean islands and entertained a great popularity. There is an underlined sense of a dialogue between the dancers, for it is imposed obligation for the dancers to be in unison with the leader as he reveals a vocabulary of movement which is traditional and improvisational. Its origins are traced to Byzantium, but the Argo Hasapiko (Slow) is an evolved idiom by the Aegean fishermen and their languid lifestyle. The name "Syrtaki" is now embedded as a dance form (meaning "little Syrtos," though it is totally unlike any Syrto dance, but its international fame has made it the hallmark of Greek dancing.

Pronunciation: seer-TAH-kee

CD: The Spirit of Greek Dance with Athan Karras AK2001 2/4 meter

Formation: No more than 5-6 dancers in a line in T-pos, all dancers lean fwd slightly.

Meas	Pattern
	INTRODUCTION
1	Step on R to R (ct 1); bring L to R, no wt (ct 2).
2	Repeat meas 1 with opp ftwk and direction.
3-4	Repeat meas 1-2.
5	Open toes diag out (ct 1); open heels diag out (ct 2).
6	Close toes together (ct 1); close heels together (ct 2). This introduces the tempo.
A.	BASIC ARGO HASAPIKO STEP
1	Starting with ft together, step to ctr with L, leaning body fwd (ct 1); bring R passing L ft (ct 2).
2	Swing R ft in a semicircle in the air (ct 1); step on R across behind L (ct 2).
3	Step on L quickly across behind R with a slight pause (ct 1); take one large step on R to R (ct 2).
4	Step on L across very close in front of R (ct 1); change wt to R in place and touch L heel (ct 2).
5-16	Repeat meas 1-4 three times (4 in all).
B.	THREE, TWO, ONE FIGURE
1	Step on L across in front of R (ct 1); step on R to R (ct &); step on L across in front of R (ct 2); step on R to R (ct &).
2	Step on L across in front of R (ct 1); hold (ct 2).
3	Reverse and step on R across in front of L (ct 1); step on L to L (ct &); step on R across in front of L (ct 2).
4	Step on L across in front of R (ct 1); step on R across in front of L (ct &); step on L across in front of R (ct 2); step on R next to L (ct &).

Syrtaki—continued

5 Open toes diag out (ct 1); open heels diag out (ct 2).
6 Close toes together (ct 1); close heels together (ct 2).

C. GRAPEVINE STEP (ZORBA) (meso-exo)

1 Grapevine: step on L across in front of R (ct 1); step on R to R (ct &); step on L behind R (ct 2).
2 Grapevine: step on R behind L (ct 1); step on L to L (ct &); step on R in front of L bending knees (ct 2).
3 Release T-pos and make a full turn to the L (CCW) rising to retake T-pos (cts 1-2).
Go directly into Hasaposerviko rhythm.

D. HASAPOSERVIKO (tempo changes)

1 Step on R to R (ct 1); step on L behind R (ct 2).
2 Step on R to R (ct 1); bring L ft to R, no wt (ct 2).
3 Step on L to L (ct 1); bring R ft to L, no wt (ct 2).
4-9 Repeat meas 1-3 twice (3 total).

E. MESA STEP

1-2 Repeat Fig D, meas 1-2.
3 Step on L to ctr (ct 1); swing R ft fwd (ct 2).
4 Step bkwd on L (ct 1); step bkwd on L (ct 2).
5 Step on R to R (ct 1); bring L to R, no wt (ct 2).
6 Step on L to L (ct 1); bring R to L, no wt (ct 2).

F. CLAPPING HANDS AND SLAP HEEL STEP

1-2 Repeat Fig D, meas 1-2.
3 Drop T-pos (ct 1); slap R heel (ct 2).
4 Bring R in front of L (ct 1); make a full turn and return to T-pos (ct 2).
5 Step on L to L (ct 1); bring R ft to L, no wt (ct 2).
Go directly into Fast Hasapiko step once or twice.

G. FAST HASAPIKO STEP (tempo changes)

1 Step on R to R (ct 1); step on L across in front of R (ct 2).
2 Step on R to R (ct 1); swing L in front of R (ct 2).
3 Step on L to L (ct 1); swing R in front of L (ct 2).
4-24 Repeat meas 1-3 seven times (8 total).

H. MESA STEP WITH PAS DE BAS

1-2 Repeat Fig G, meas 1-2.
3 Step on L to ctr (ct 1); swing R in front of L (ct 2).
4 Step on R behind L (ct 1); step on L behind R (ct 2).
5 Pas de bas to R (R,L,R) (cts 1,&,2).
6 Pas de bas to L (L,R,L) (cts 1,&,2).
7-48 Repeat meas 1-6 seven times (8 total).
Begin Fast Hasapiko Step again.

Presented by Athan Karras

Syrto Kofto

(Thessaly-Epirus, Greece)

Syrto is the most common dance found in Greece but with individual styling and modification in the various provinces and islands. Syrtos is not only a generic dance for all of Greece, but a classification of numerous forms of dances in subdivisions of different styles and patterns. The Kalamatiano is a perfect example of the form of "Syrto" but danced with the distinctive "pidikto" (leaping) style as opposed to the Syrto (dragging) which is with a sedate gliding effect. It is known to be an ancient dance, and there are evidences in the works of ancient writers such as Homer. The Kofto segment of this particular form is a style that is akin to the provinces of Thessaly and neighboring areas of Epirus. It is distinguished by a "kofto" or (cutting), or a stop or pause in the musical phrase, and quickly revived to continue. The dance reflects that element indicating a dramatic effect, as well as the playfulness, which is a revealing element in the music of this area. The pause or stop is just as much a part of the dance as any of the other movements. The leader may execute improvised steps, but it would not be uncommon to indicate for everyone in the line to accompany with variations such as turns, kicks, leaps, or hops.

Pronunciation: seer-TOH koff-TOH

CD: The Spirit of Greek Dance with Athan Karras AK2001

Rhythm: 7/8 meter 1-2-3, 1-2, 1-2 (S,Q,Q) counted 1,2,3.

Formation: Open circle facing center, hands joined in V-pos.

Meas	Pattern
	A. BASIC SYRTO STEP
1	Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3).
2	In LOD, step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3).
3	Step on R to R (ct 1); step on L across in front of R (ct 2); shift wt onto R in place (ct 3).
4	In RLOD, step on L to L (ct 1); step on R across in front of L (ct 2); shift wt onto L in place (ct 3).
	AA. KOFTO STEP
1-3	Repeat Fig A, meas 1-3.
4	Leap onto L in RLOD (ct 1); bring R to L, no wt (ct 2); pause (ct 3). Pause indicates the "kofto" by raising arms up slightly. Musical phrases always play one phrase of Fig A and one of Fig AA.
	Repeat Fig A and Fig AA.
	B. GYRISMA (turn to the left)
1-3	Repeat Fig A, meas 1-3.
4	Drop hand hold and make one full turn in RLOD with L,R,L (cts 1,2,3).
	Dance Fig B and Fig AA twice.
	C. GYRISMA DEXIA (double turn to the right)
1	Repeat Fig A, meas 1.
2-3	Drop handhold and do two complete turns to LOD (cts 1,2,3,1,2,3).
4	Resume handhold and repeat Fig A, meas 4.

Dance Fig C and Fig AA twice.

D. KATO (squat down)

1 Repeat Fig A, meas 1.

2 Bring L to R and Squat, bending knees (ct 1); step on R to R (ct 2); step on L to R (ct 3).

3 Bring R to L and Squat (ct 1); rise and quickly step on L across in front of R (ct 2); shift wt to L in place (ct 3).

4 Repeat Fig A, meas 4.

Dance Fig D and Fig AA twice.

E. BASIC AND KOFTO

Dance Fig A and Fig AA twice.

F. PSALIDI (scissors step)

1-2 Repeat Fig A, meas 1-2.

3 Step on R to R, kicking L to R (ct 1); step on L to L, kicking R to L (ct 2); step on R to R, kicking L to R (ct 3).

4 Repeat meas 3 with opp ftwk, kicking in air (cts 1,2,3).

Dance Fig F and Fig AA twice.

G. PSALIDI PIDIMA (scissors leap step)

1-2 Repeat Fig A, meas 1-2.

3 Leap onto R to R, kicking L across R (ct 1); leap on L to L, leaving R up (ct 2); bring R ft in front of L and leap onto it (ct 3).

4 Leap bkwd onto L, leaving R up (ct 1); hop twice on L, R still raised (cts 2,3).

Dance Fig F and Fig AA twice.

H. BASIC AND KOFTO

Dance Fig A and Fig AA until end of music.

Presented by Athan Karras

Trata

(Greece)

The little fishing fleets of the Greek islands are called "Trata." It is comprised of a dozen or so row boats tied to a trawler (caique) pulling them out to sea for about a month, till the next full moon. As they bid farewell, they circle on the bay like a dance, and the women to honor their men, gather at the seashore and dance the "Trata" usually led by one man symbolizing the trawler, to a song "I Trata Mas I Kourelou" (our poor little rag-patched-up trata). The dance imitates movements of heaving fishnets. Trata is believed to be an ancient dance by a description found on a tomb in Apouli, an ancient colony around 400 BC. The fresco there depicts women dressed alike holding hands in a basket hold with L foot pointing, and leaning the opposite direction. The music is 2/4 and resembles an island (nesiotiko) Syrto. The song and the tune have become most popular and it is often played and danced as a Syrto in most places in Greece.

Pronunciation: TRAH-tah

CD: The Spirit of Greek Dance with Athan Karras AK2001 2/4 meter

Formation: Open circle of dancers, hands joined in basket hold, R hand over L.

Styling: The Leader (man) during Fig A and Fig C may stay alone and dance the same step or improvise, and then in Fig B, come to join and lead the dancers in the Syrto sequence. It is common for dancers to sing while dancing.

Meas	Pattern
	A. BASIC TRATA (vocal)
1	Step on R to R (ct 1); step on L across in front of R, bending knees and leaning to L (ct 2).
2	Step on R to R (ct 1); point L toe and lean away twd LOD (ct 2).
3	Bend knees (ct 1); shift wt to L, pointing R toe and leaning twd L (ct 2).
4-18	Repeat meas 1-3 five times (6 total).
	B. SYRTO SEQUENCE (instrumental)
1	Step on R to R (ct 1); step on L in front of R (ct 2); step on R to R (ct &).
2	Repeat meas 1 with opp ftwk and direction.
3	Step on R to R (ct 1); step on L across in front of R (ct 2); change wt onto R in place (ct &).
4	Turning to face RLOD, step on L to L (ct 1); step on R across in front of L (ct 2); change wt onto L in place (ct &).
5-8	Repeat meas 1-4 (2 total).
	C. TRATA VARIATION
1	Step on R to R (ct 1); step on L behind R (ct 2).
2	Step on R across behind L (ct 1); step on L crossing behind R (ct 2);
3	Step on R to R (ct 1); step on L across in front of R while bending knees and leaning body to RLOD (ct 2)
4-18	Repeat meas 1-3 five times (6 total)

Trata—continued

SONG WORDS:

EE TRATA MAHS EE KOURELOU,	Our raggedy fishing fleet
EE HILIO-BALOMENI,	the thousand patched over
OLLO TIN EMBALONAME,	we keep on patching up
KI' OLLO ITAN XILOMENI,	and still is all torn apart

Refrain:

EVEERA MIA—STA PANEEA	heave-ho, once! on the sales,
EVEERA DYO—STO HORYO,	heave-ho, twice! to our village
EVEERA TREES—STO SPEETIN TIS	heave-ho thrice! to her house

PEEGHAME KE KALLARAME,	we went and anchored
KATO STO FILOPOTHI,	down to Filopodi beach
PSARYA POLLA EPIASAME,	caught plenty fish
MAZEE KI' ENA HTAPODI	and an octopus

Refrain

AN TOXERE I MANA MOU,	if my mother only knew
POSS THOULEVA STEEN TRATA,	that I had joined the Trata
THA MOU'STELNE TA ROUHA MOU,	she would have sent gear
KE TIN PALIA MOU VRAKA,	and with it my baggy pants

Refrain

TEEN TRAT MOU TEE POULISSA,	I sold the fleet at last
ISS TEEN THESSALONEEKI,	In Thessaloniki
KE YEERISSA STEEN MANNA MOU	returned back home to mother
ME DEEHOS METALLEEKI.	without a penny to my name

Refrain

Presented by Athan Karras

Vary Hasapiko

(Greece)

The Hasapika dances are a classification form of multiple variations of dances which are individualized with styling and regional characteristics. The basic form of the Hasapika dances had its origins during the Byzantium Empire with the "Butcher's Guilds." From these the music and dances spread like wildfire throughout the outlying areas of Southeastern Europe and the Near East. One such dance became the Vary Hasipiko, or "Argo" ("slow" in Greek). Its peculiar style grew out of the fishermen on the island of Salamis. It was known as "Koulouriotiko" (named from the village of Koulouri, Salamis). It is known by other names, such as "Nafiko" (Sailors) or Rebetiko. In the last fifty years, it has gained great popularity as a musical form and as a dance. Its woeful lyrics and soulful romanticism found deep expression in the cadenced and deliberate movements which identified its engaging style. Originally it was danced by men, and always in small groups, no more than five or six at best, all dancers carefully following the leader. Women did not participate in this dance originally, but with the emerging popularity, it was difficult to contain it within social barriers, or even ethnic boundaries. Its exploding success has also led many musicians and composers to write new tunes to this established style.

Pronunciation: vah-REE hah-SAH-pee-koh

CD: The Spirit of Greek Dance with Athan Karras AK2001, Band 14 — 2/4 meter

Formation: Line of dancers, arms in T-pos.

Styling: The Leader might signal in preparation to a change of step.

Meas		Pattern
		INTRODUCTION
		Prior to starting with the Basic Step, dancers line up and familiarize themselves with the tempo of the musical composition, as in:
1		Facing ctr, step on R to R (ct 1); bring L to R, no wt (ct 2).
2		Step on L to L (ct 1); bring R to L (ct 2).
3		With ft together, open toes diag out (ct 1); open heels diag out (ct 2).
4		Close heels together (ct 1); close toes together (ct 2).
	A.	BASIC VARY HASAPIKO
1		Facing ctr and leaning body fwd, drop onto L to ctr, leaving the R behind (ct 1); tap R toe behind (ct &); swing R ft through fwd (ct 2); circle R ft around behind L (ct &).
2		Step on R close behind L (ct 1); bring L ft around behind R (ct &); step on L close behind R heel (ct 2).
3		Take a large step on R to R (ct 1); step on L in front of R (ct &); step on R in place (pas de basque) (ct 2).
4-12		Repeat meas 1-3 three times (4 total).
	B.	THREE-TWO-0NE
1		Moving in LOD, step on L heel across in front of R (ct 1); small step on R to R (ct &); repeat cts 1, & (cts 2, &).
2		Step on L across in front of R (ct 1); swing R across in front of L in preparation for moving in RLOD (ct &); repeat meas 1, cts 1, & with opp ftwk and direction (cts 2,&).
3		Repeat meas 2, cts 2, & (cts 1, &); repeat meas 2, cts 1, & with opp ftwk and direction (ct 2,&).

Vary Hasapiko—continued

4 Repeat meas 1, cts 1, & (cts 1,&); repeat meas 2, cts 1, & (ct 2,&).
5 Repeat meas 4 with opp ftwk and direction.
6 Step on L across in front of and close to R (ct 1); step on R across in front of and close to L (ct 2).
7 Repeat meas 6, ct 1 (ct 1); close R to L, no wt (ct 2).

Ba. JUMP AND LEAP

1-2 Repeat Introduction, meas 3-4.
3 Jump with ft apart and knees bent (ct 1); jump with ft together, straightening knees (ct 2).
4 Repeat meas 3.
5 Leap onto R (ct 1); leap fwd onto L (ct 2).

C. MESA-EXO (grapevine)

1 Step on L across in front of R (ct 1); large step on R to R (ct &); step on L across behind R (ct 2); step on R to R (ct &).
2 Step on L across in front of R (ct 1); swing R across in front of L (ct 2).
3-4 Repeat meas 1-2 with opp ftwk and direction.
5-6 Repeat meas 1-2.

Ca. PSEFTIKO (false step)

1 Step on R in front of and close to L, bending fwd and raising L slightly off the floor (ct 1); step on L in place (ct 2).
2 Step on R across behind L (ct 1); Step on L across behind R (ct 2).
3 Take large step on R to R (ct 1); step on L in front of R (ct &; step on R in place (pas de bas) (ct 2).

D. PIDIMA (leaping step)

1 Facing ctr, leap onto L diag fwd to L (ct 1); leap onto R diag fwd to R (ct 2).
2 Leap onto L diag fwd to L (ct 1); hold (ct 2).
3 Step on R across behind and close to L (ct 1); step on L across behind and close to R (ct 2).
4 Take large step on R to R (ct 1); step on L in front of R (ct &); step on R in place (pas de bas) (ct 2).

E. KLOTSIA (kick step)

1 Step directly fwd to ctr on L (ct 1); kick R ft fwd hitting R heel (ct 2).
2 Repeat meas 1, ct 2 twice (cts 1,2).
3 Lunge on R, bending knees to kneel on L (ct 1); push back, restoring wt to L (ct 2).
4 Keeping L on floor, take a large step bkwd on R, bending R knee and straightening L knee as L toe is raised from floor (ct 1); push wt fwd over L ft (ct 2).
5 Repeat meas 3, but lunge fwd diag on R.
6 Repeat meas 4.
7 Repeat meas 5, with opp ftwk (lunge fwd diag on L).
8 Repeat meas 4.

The Basic Vary Hasapiko steps are the mainstay of the dance. Variations are introduced, but between each variation, always return to a few sequences of the Basic step.

Presented by Athan Karras

Zagorisios

(Greece)

This dance is proudly danced in the Zagori villages situated on the foothills of the Pindus mountains, a region known as "Zagorohoria." This rather deliberate undulating dance is peculiar for it clearly indicates the rhythmic punctuation and clearly signifies the counts for the steps so that all dancers must be in unison with the step in progress. There are indications that a leader can have freedom in doing turns, squats, and slapping the heels (men only). There are several different styles and tempos accorded to certain villages, but all adhere to the stern and denoted 5/4 beat with four measures in each phrase in common musical pattern in most of the dances in Epirus. This northwestern province of Greece bordering Albania presents one of the oldest forms of music and polyphonic singing found in Greece which has aroused great interest among ethnomusicologists internationally.

Pronunciation: zah-goh-REE-see-ohs

CD: The Spirit of Greek Dance with Athan Karras AK2001 5/4 meter

Formation: Line of dancers in hands joined in V-pos.

Meas	Pattern
	A. TO ZAGORITIKO
1	Wt on R, M raise L leg across in front of R and W point L toe to R (ct 1); M swing R leg to L, knee high and W point L toe to L (ct 2); M and W both step on L across in front of R (ct 3); M raise R ft to knee level and W raise R ft to ankle level (ct 4); pause (ct 5).
2	Take 4 walking steps in LOD (R,L,R,L) (cts 1-4); pause (ct 5).
3	Step on R ft in front of L (ct 1); shift wt onto L in place (ct 2); step on R directly bkwd (ct 3); bring L ft to R, no wt (ct 4); pause (ct 5).
4	Step on L in RLOD (ct 1); step on R across in front of L (ct 2); step on L to L (ct 3); slight stamp on R next to L (ct 4); pause (ct 5).
	B. GYRO DEXIA/ARISTERA (turn right and left)
1	Repeat Fig A, meas 1.
2	With 4 steps, turn to LOD (R,L,R,L) (cts 1,2,3,4); pause (ct 5).
3	Repeat Fig A, meas 3.
4	Repeat meas 2 with opp ftwk and direction.
5-16	Repeat meas 1-4 three times (4 total).
	C. VIMA ARISTERA (stepping left)
1	Facing ctr, step on L to L (ct 1); step on R in place (ct 2); step on L across in front of R (ct 3); bring R ft behind L leg (ct 4); pause (ct 5).
2	Repeat Fig A, meas 2.
3	Swing R ft fwd in air twd ctr (M high, W low) (cts 1-2); large step bkwd on R (ct 3); bring L toe across in front of R (ct 4); pause (ct 5).
4	Repeat Fig A, meas 4.

D. TO PALIO ZAGORISIO (old style)

1 Facing ctr, swing L leg fwd to ctr (ct 1); step on R in place (ct 2); step on L across in front of R (ct 3); bring R ft behind L leg (ct 4); pause (ct 5).

2 Repeat Fig A, meas 2.

3 Swing R leg in front of L (ct 1); swing R leg out to R (ct 2); swing R leg behind L leg (ct 3); step on R behind L (ct 4); pause (ct 5).

4 Take 4 walking steps in RLOD (L,R,L,R) (cts 1-4); bring both ft together (ct 5).

The Basic Vary Hasapiko steps are the mainstay of the dance. Variations are introduced, but between each variation, always return to a few sequences of the Basic step.

VARIATIONS

a. For W, lines are sometimes segregated. Take smaller steps, with touch-toe steps, and body movement in direction of ft. Leading W may wave a handkerchief.

b. For M, In Fig D, meas 1, ct 4, M can execute a squat, or bring R leg front of L leg, and rest it on the knee on the pause ct.

c. On meas 4 of any figure, M can release handhold, and on ct 1 and ct 3, raise R let to R and slap R heel.

d. During meas 3 of any figure, M and W may leap onto R ft in front of L, then leap back onto L, and again leap bkwd onto R, and pause on ct 4.

Presented by Athan Karras

Scottish Steps

Scottish Styling

General Styling: The body is held erect but not stiff, chest high, arms held naturally at sides. All dancing is done on the balls of the feet with knees turned out. There is a lot of eye contact, and courtesy and helpfulness are essential. When inactive, dancers stand in place with heels together and toes apart (first position), remaining alert and ready to assist the active couple.

Styling for Turns: Joined hands are held at shoulder level. The correct hold for leading and turning (one hand) is the Handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn, the arms are held easily extended. In a two-hand turn, M hands are on the bottom support W on top.

Basic Steps—Quicktime

Skip Change of Step: (For traveling and one-hand turns). Hop on L, lifting R fwd with the toe pointing down, knee turned out; step fwd on R; step on L close behind R, L instep near R heel; step fwd on R. Step alternates.

Reel: hop (ct &); step (ct 1); close (ct 2); step (ct 3-4).
Jig: hop (ct 6); step (ct 1-2); close (ct 3); step (ct 4-5).

Pas de Basque: (For setting and two-hand turns). Leap onto R in place, knee and toe turned out; step on ball of L in front of R with L heel to R instep and L toe turned out; step on R extending L diag fwd to L. Step alternates.

Slipping Step: (For circles or moving up and down). Step sdwd on L to L; heels raised and toes turned out; step on R close to L, heels meeting and toes still turned out; repeat in same direction. In a circle, usually done 4 bars to L, closing on last step, and then repeated to R.

Basic Steps—Strathspey Time

Traveling Strathspey: (For travelling and all turns). With knee bent, keeping ft close to floor, step fwd on ball of R (ct 1); step on L close behind R, L instep near R heel (ct 2); keeping ft close to floor, step fwd on R, bending R knee slightly; hop on R, bringing L fwd passing through close to R, toe pointing down and close to floor, knee turned out. Step alternates.

Strathspey Setting Step: (2 meas) Step on R sdwd to R, knee and toe turned out (ct 1); step on L close behind R, L instep to R heel (ct 2); step on R sdwd to R (ct 3); hop on R, bringing L up behind R ankles, L knee turned out and toe pointing down (ct 4). Repeat action beginning on L sdwd to L.

Step Patterns

Cast: Down: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.
Up: The same movement except that M turns CW and W CCW to dance up behind own line.

Figure of 8: (8 meas) Performed by 2 cpls, only one of whom is active, the other standing in place as the others dance the figure 8 around them. The 2 separate Figures of Eight always go in the same direction (follow the same path on the floor), the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W begins crossing in front of her ptr and going CCW to begin her loop around, while the active M crosses over behind her to begin going CW. The active W always crosses in front of the M.

Move Up: (2 meas, described for M, W do counterpart) Step on L diag fwd L; step on R across in front of L; step on L diag bkwd L; step on R beside L.

Poussette: (8 meas) A pattern for two cpls in a longways set, designed to change places. Join both hands at shldr level, elbows down. Beg M L, W R, cpls 1 and 2 dance Poussette to change places with 8 Pas de Basque steps. Cpl 1 moves down on M side of the dance and cpl 2 moves up on W side.

Measure

1 Dance one Pas de Basque away from the ctr (M 1 backing up and M 2 moving fwd).
2 Ptrs turn 1/4 CW.
3 Dance one Pas de Basque, cpl 1 moving down and cpl 2 moving up.
4 Ptrs turn 1/4 CW.
5 Dance one Pas de Basque into the ctr.
6 Ptrs turn 1/2 CW so that both M and W have their back to own side of the dance.
7-8 Release hands, and all dance individually 2 Pas de Basque steps bkwd to place.

Promenade: Two or more cpls begin in ctr, facing up the dance, hands joined R in R, L in L with ptr. All begin by dancing fwd R diagonal, then 1st cpl turns L to lead across and down the M side of the dance (4 meas). On meas 5, the 1st cpl turns L again to ctr to lead up into orig places, all separating from ptrs on meas 8 to dance out to the sides. This may vary according to the dance, the directions will specify.

Reel of Three: (On the sides or across the dance) A Figure of 8 for three people simultaneously in 6 or 8 meas. Ctr dancer faces one outside dancer and outside dancers facing in. All 3 people are active and describe on the floor a pattern the figure 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Figure of 8 in the same direction as in "follow the leader." Dance description specifies starting direction.

Rights and Lefts: (8 meas) In a square formed by 2 cpls, each dancer moves around the square, giving R hand to opp, L to neighbor, R again to opp, and L to neighbor. Each passing usually takes two traveling steps, and the last passing requires a Long Turn for two dancers (continue facing the last person passed until back in original place).

Bill Little's Strathspey

(Scotland)

Devised by Robert Mackintosh for Bill Little.

Music: "Mrs. Fordyce of Ayton" 4/4 meter

Formation: 4-cpl longways set, 3 cpls active.

Steps: Strathspey Travelling Step, Pousette.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-8	1st and 3rd cpls dance down the middle (2 steps); turn ptr once round with both hands (2 steps); dance up and cast off one place. 2nd and 4th cpls step up on bars 7-8.
9-16	2nd cpl with 1st cpl—also 4th cpl with 3rd couple—dance the Poussette all round.
17-20	1st and 3rd cpls set and turn ptr half way round with R hands, 1st M finishes facing out on the W's side, 3rd W finishes facing out on the M's side.
21-24	1st M, followed by his ptr, cast off to finish in 4th place on own sides. At the same time, 3rd W followed by her ptr, cast up to 2nd place to finish on own sides. Order now 2, 3, 4, 1.
25-32	Eight hands round and back.
	Repeat from new position.

Presented by Jennifer Kelly

The Bramble Circle

(Scotland)

The Bramble Circle is an audience participation or "First Night" dance. It was written by Elinore M. Vandegrift in honor of Seattle's Bramble Band members who give generously of their time to play for many "audience participation" events.

Music: Any good reel (2/4 meter) or jig (6/8 meter).

Formation: Single circle of couples facing ctr, W to M's R.

Steps: Skip Change of Step

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-8	All circle L and R.
9-12	All Advance (2 steps) and Retire (2 steps).
13-16	Repeat bars 9-12. Finish facing ptr.
17-20	Turn ptr R hand once round to finish facing neighbor (W face the M who was originally on her R and M face W who was originally on his L).
21-24	Turn the new ptr L hand 1 1/4 times, finishing in promenade hold facing CCW, W on the R of new ptr.
25-32	Promenade, finishing in single circle ready to repeat the dance.
	Repeat with new ptr.

Presented by Jennifer Kelly

Drumelzier

(Scotland)

Drumelzier is a small village in Peeblesshire and the reputed burial place of Merlin the Wizard of Arthurian Legend. Confusion seems to arise over the correct spelling of the name of the village as some signposts show "Drummelzier," but here the more common version has been used.

Pronunciation: DRUHM-ehl-yer

Music: 4/4 meter

Formation: 4-cpl longways set

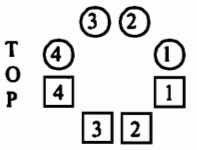


Fig 1
Bar 16

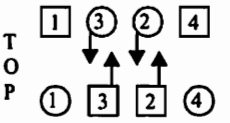


Fig 2
Bar 21

W square = Woman

M circle = Man

Steps: Strathspey, Hands Across, Set, Rights and Lefts.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-2	All four cpls, giving R hands, cross over to opp sides of the dance.
3-4	1st and 2nd cpls—at the same time 3rd and 4th cpls—dance R hands across half way round to own sides but not original places.
5-6	Repeat bars 1-2 but giving L hands in crossing.
7-8	Repeat bars 3-4 but this time making the half wheel with L hands to finish in original places.
9-10	All four cpls Set.
11-14	All four cpls, joining hands in a circle, dance eight hands round to the L, using four steps, to pos shown in Fig 1 above.
15-16	Without dropping hands and while still in the circle, all set, now drop hands and the formation takes the appearance of a square.
17-20	1st and 4th cpls dance half Rights and Lefts to orig pos.
21-24	2nd and 3rd cpls dance half Rights and Lefts to orig places (Fig 2).
25-28	All four cpls turn ptrs with R hands once round.
29-32	1st cpl lead down the middle to 4th place. At the same time, 2nd, 3rd, and 4th cpls set and then, turning to face the top, dance up one place with two Strathspey Traveling steps.

Repeat with a new top cpl.

Presented by Jennifer Kelly

EH3 7AF

(Scotland)

Devised by Roy Goldring in 1998.

Music: jig time = 6/8 meter

Formation: 4-cpl longways set, 3 cpls active.

Steps: Skip Change of Step, Promenade, Hands Across.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-8	1st cpl lead down the middle and up, finishing in the middle of the set. 2nd and 3rd cpls step in on bar 8.
9-16	1st, 2nd, and 3rd cpls Promenade. On bars 15-16, 1st cpl cast off to 2nd place, while 2nd cpl dance up to 1st place and 3rd cpl return to orig place.
17-20	1st cpl, passing each other by the R (without giving hands), cross to the opp sides and turn 1st corners with the R hand to finish with 1st W between 2nd cpl facing down and 1st M between 3rd cpl facing up.
21-24	1st cpl pass each other by the R up and down the dance and turn 2nd corners with the R hand. 1st cpl finish in 2nd place on opp sides.
25-28	1st M dance R Hands Across with 2nd cpl *while* 1st W dances R Hands Across with 3rd cpl.
29-32	1st W cross up between 2nd cpl and cast off to her own side to 2nd place *while* 1st M cross down between 3rd cpl and cast up on his own side to 2nd place.
	Repeat having passed a cpl.

Presented by Jennifer Kelly

The Highlandman's Umbrella

(Scotland)

Devised by Anna Holden of the Birmingham Branch of the RSCDS. Music composed by Beryl S. Johnston.

Music: 4/4 meter

Formation: A reel for 4 cpls arranged in a square set.

Steps: Promenade, Advance and Retire, Cast, Set.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-4	All four cpls taking Promenade pos, Advance and Retire.
5-8	The four W casting by the R, dance round one place CW.
9-12	All four cpls taking Promenade pos with new ptr, Advance and Retire.
13-16	The four M casting by the L, dance round one place CCW.
17-18	All Set to new ptr.
19-20	1st M and 3rd M change places giving L hand.
21-22	2nd M and 4th M change places giving L hand.
23-24	All set to original ptr.
25-32	Eight hands round and back.

Repeat from new pos.

Note: Each cpl has progressed one place CW at the end of each 32 bars. The M who cross first with L hand (bars 19-20) are on the sides of the set each time.

© RSCDS (Glasgow Branch)
Presented by Jennifer Kelly

Lang Frae Glasgow

(Scotland)

Dance devised by Robert McOwen, music by Barbara McOwen.

Music: "The Wee Glaswegian" 3/4 meter

Formation: 4-cpl longways set, 3 cpls active.

Steps: Pas de valse: Step fwd to 4th pos with R ft (ct 1); step fwd to 4th pos with L ft, passing R ft (ct 2); close R ft into 3rd pos behind L ft (ct 3). Repeat beg with L ft. Rhythm for counting is "step, pass, close."
Setting step: a waltz-time balance R and L.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-4	1st cpl dance back to back.
5-8	1st cpl cross over giving R hands and cast into 2nd place on opp sides; 2nd cpl Step Up on bars 7-8.
9-12	2nd and 1st cpls dance back to back.
13-16	2nd, 1st, and 3rd cpls turn ptrs with both hands; 1st cpl finish facing 1st corners.
17-20	1st cpl dance a Half Reel of Four with 1st corners; 1st cpl pass L shldrs to finish facing 2nd corners.
21-24	1st cpl Half Reel of Four with 2nd corners; 1st cpl finish back to back in the middle 1st W facing down and 1st M facing up.
25-26	1st M with 3rd cpl at the top and 1st W with 2nd cpl in 3rd place circle three hands round half way to the L. Finish in lines of three across the dance, 1st M between the 3rd cpl at the top facing down, 1st W between the 2nd cpl at the bottom facing up.
27-30	All set and change places, giving R hand to the person opp.
31-32	1st cpl cast to their own sides, W Casting down and M Casting up to finish in 2nd place.

Repeat, having passed a cpl.

Presented by Jennifer Kelly

Monterey Mixer

(Scotland)

Dance created by Elinor M. Vandegrift, music by H. Carroll.

Music: "By the Beautiful Sea" 2/4 meter

Formation: Trio facing trio around the room. For purposes of description, it is assumed that each threesome is made up of two women with a man between them.

Steps: Skip Change of Step throughout.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-4	M dance out to their R between the lines and cast around the W diagonally to their R. *Fig 1.*
5-8	Dance three hands across giving R hands: 1st M with 2nd M's R-hand W and his own L-hand W. 2nd M with 1st M's R-hand W and his own L-hand W.
9-12	M with L hands joined, facing twd their own lines, Set and turn halfway. *Fig 2.*

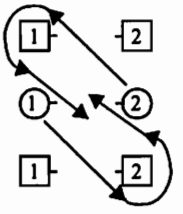


Fig 1
Bars 1-4

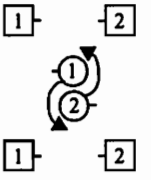


Fig 2
Bars 9-12

W square = Woman

M circle = Man

13-16	M dance R hands across with the other two W. All finish back in orig places. *Fig 3.*
17-20	Joining hands in lines of three, advance 2 Skip Change of Step, retire 1 Skip Change of Step, and clap 3 times. *Fig 4.*

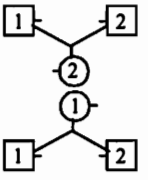


Fig 3
Bar 13

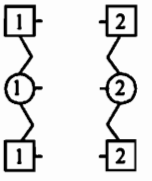


Fig 4
Bar 17

21-24	All pass opp person by R shldr. Join hands with own line and Set to oncoming threesome.
25-32	All dance six hands round and back to place.

Repeat dance with a new threesome.

Presented by Jennifer Kelly

O' Wha's at the Window

(Scotland)

Music: 6/8 meter

Formation: Jig for longways sets of 5 couples.

Steps: Skip Change of Step, Grand Chain (same as Grand R and L), Balance.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-10	Reels of 5 at the sides, 1st and 3rd cpls dance down and out to start, 2nd and 4th up and in, 5th up and out. (Fig 1)
11-12	1st and 3rd cpls cast off, 2nd and 4th move up.
13-16	1st and 3rd cpls dance a half Figure of 8 round the cpls below them. (Fig 2)
17-20	1st and 3rd cpls dance a half Figure of 8 round the cpl above them. (Fig 3)
21-30	Grand chain for 5 cpls, one step to each hand. (Start as in Fig 4)
31-32	1st and 3rd cpls turn R hand.
33-34	Balance in line with 1st corners. (Fig 5)
35-36	1st and 3rd cpls turn R hand.
37-38	Balance in line with 2nd corners. (Fig 6)
39-40	1st cpl turn R hand into 3rd place, 4th cpl move up. At the same time 3rd cpl turn R hand into 5th place, 5th cpl move up.

Repeat with new top and 3rd cpls.

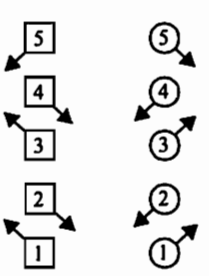


Fig 1

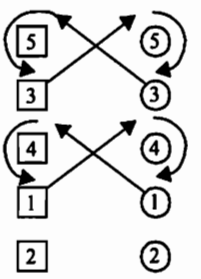


Fig 2

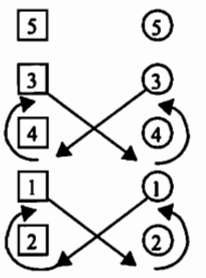
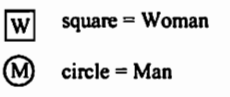


Fig 3



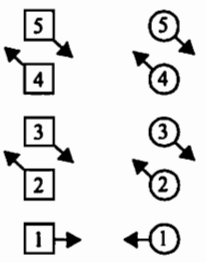


Fig 4

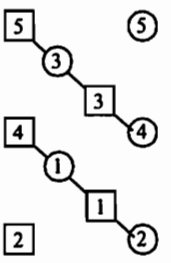


Fig 5

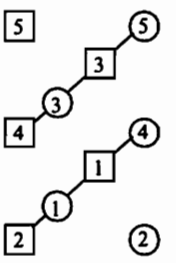


Fig 6

Presented by Jennifer Kelly

The Reel of The 51st Division

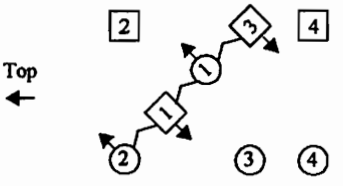
(Scotland)

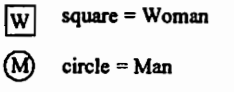
This dance, planned by Highland Officers, was first performed in a P.O.W. camp in Germany in the presence of Major-General Sir Victor M. Fortune, K.B.E, C.B., D.S.O, the Divisional Commander, who granted permission to name it "The Reel of The 51st Division" to commemorate the Division in France, 1940.

Music: "The Drunken Piper" or "Highland Rory;" "The Scottish Legacy." 2/4 meter
CD: The March Hare. Band 11.

Formation: 4-cpl longways set, 3 cpls active.

Steps: Skip Change of Step.





Bars	Pattern
Chord	INTRODUCTION. Bows and curtseys.
1-8	1st cpl set to each other and cast off two places. Meet below 3rd cpl taking R hands and lead up the middle to face 1st corners. (2nd cpl move up on bars 5 and 6.)
9-12	1st cpl set to and turn 1st corner with R hands finishing in diag line by joining L hands with ptr (Figure above).
13-14	All balance in line with Setting Steps.
15-16	1st cpl—leaving 1st corners in place—turn each other 1 1/4 times to face 2nd corners.
17-22	1st cpl repeat bars 9-14 with 2nd corners.
23-24	1st cpl cross to own side one place down, between 2nd and 3rd cpls.
25-32	1st, 2nd, and 3rd cpls six hands round and back with Slipping Steps CW and CCW.

Repeat having passed a cpl.
Repeat for each remaining cpl in turn.

Notes based on Scottish Country Dance Books (Victory XIII, XIV, XV), published by the Royal Scottish Country Dance Society, 1950.
Presented by Jennifer Kelly

The Peat Fire Flame

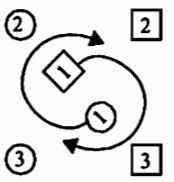
(Scotland)

Music: "The Peat Fire Flame" 2/4 meter

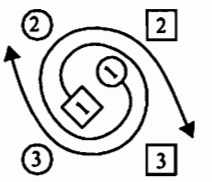
Formation: 4-cpl longways set, 3 cpls active.

Steps: Skip Change of Step, Reel of 4.

Bars	Pattern
Chord	INTRODUCTION. Bows and curtseys.
1-6	1st cpl cast off 1 place (2nd cpl step up), then dance half a Figure of 8 around 2nd cpl, finishing in 2nd place on the wrong side.
7-8	1st cpl turn with L hands to face 1st corners.
9-12	1st cpl turn 1st corners with R hands, then pass each other by R shldrs to face 1st corners again.
13-16	1st cpl turn 1st corners with L hands, then pass each other by L shldrs to face 1st corners again.
17-20	1st cpl dance half a Reel of 4 with 1st corners, then pass each other by L shldrs.
21-24	Enter half a Reel of 4 with 2nd corners. 1st couple finish facing their 1st corners again, who are now on the wrong side of the dance.
25-26	1st cpl Set to 1st corners.
27-28	1st cpl dance round each other to the R with 2 Skip Change of Step to finish facing 2nd corners.
29-30	1st cpl set to 2nd corners.
31-32	1st cpl dance round each other to the R with 2 Skip Change of Step to finish in 2nd place on the wrong side, facing out.



Bars 27-28



Bars 31-32

W square = Woman

M circle = Man

33-36	2nd and 3rd cpls dance Half Rights and Lefts to bring them back to their own sides in 1st and 3rd laces (omitting the polite turn). Meanwhile, 1st M cast off to below 3rd place on the W's side, then dance up the ctr to meet his ptr. 1st W cast up to above 1st place on M's side, then dance down the ctr to meet her ptr.
37-40	1st cpl turn with R hands 1 1/4 times to finish in 2nd place on their own sides, but stay facing out read to cast off to begin the dance again. Meanwhile, 2nd and 3rd cpls turn with R hands.

Repeat with a new top cpl. At the end of the 2nd time through the dance, the original 1st cpl finish facing out, then cast into 4th place at the beg of the next turn as the new 1st cpl cast into 2nd place.

Presented by Jennifer Kelly

The Royal Wedding

(Scotland)

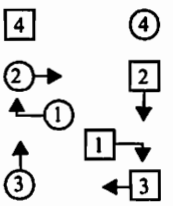
Devised by Gene MacKinnon and presented to the R.S.C.D.S. by the Ardbrae Dancers of Ottowa, Canada, as their contribution to the festivities of the wedding of H.R.H. the Prince of Wales and Lady Diana Spencer, July 1981.

Music: 4/4 meter

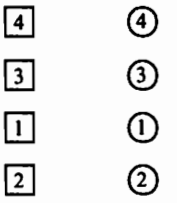
Formation: 4-cpl longways set, 3 cpls active.

Steps: Strathspey throughout.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-8	1st cpl Set, turn with two hands once round; retaining nearer hands dance down the ctr one place; turn L with 2 hands to face 1st corners. 2nd cpl dance up on bars 3-4.
9-10	1st cpl turn 1st corner with R hand and finish 1st W between 2nd cpl facing down, 1st M between 3rd cpl facing up.
11-12	1st cpl advance Setting and pass L shldrs to face 2nd corners, while 2nd and 3rd couples Set facing diagonally to the ctr.
13-14	1st cpl turn 2nd corner with R hand and finish on the sides between their corners, facing across the dance.
15-16	1st cpl advance Setting and pass L shldrs to face ptr's 1st corner (1st W face 3rd W, 1st M face 2nd M), while 2nd and 3rd cpls Set facing diag to the ctr.
17-20	1st cpl dance half Reel of Four with 2nd corners, passing L shldrs on bar 20 to face ptr's 2nd corner (1st W face 2nd W, 1st M face 3rd M).
21-24	1st cpl dance half Reel of Four with 2nd corners, passing L shldrs on bar 24 to finish still in ctr of set facing the opp side of the dance.
25-28	3rd, 1st, and 2nd cpls dance round the set CW half way—the W led by 3rd W who begins by dancing across top place to her own side, and the M, led by 2nd M who dances across 3rd place to his own side. 1st cpl dance out to 2nd place on opp sides and turn R to follow immediately after the lead dancer.
29-32	2nd, 1st, and 3rd cpls turn ptr with 2 hands once round. Repeat having passed a cpl.



Bar 25



End of Bar 28

W square = Woman

M circle = Man

Presented by Jennifer Kelly

The Scallywag

(Scotland)

Composed by Jennifer Kelly, February 1997 to honor Mikkel Thompson on reaching his half century.

Music: 6/8 meter

Formation: Jig for 4-cpl longways set, 3 cpls active.

Steps: Skip Change of Step, half Reels of Three.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-4	1st cpl cast in twd each other, almost touching nearer shldrs, then cast out through 1st place and down. 2nd cpl step up on bars 3 & 4.
5-8	1st cpl dance in through 2nd place and turn by the L hand to face corners.
9-16	1st cpl Set to 1st corners and turn them by the R hand about 3/4 of a turn to flow into half Reels of Three across, W with the 2nd cpl, passing L shldr with 2nd W to begin. 1st M dances similarly with the 3rd cpl, giving L shldr to 3rd M to start the reel. Finish in lines of 3 facing each other up and down the set.
17-20	Lines Advance and Retire 2 Skip Change of Step each way.
21-24	1st cpl dance round each other, R shldr to R shldr to finish facing 2nd corner person. Note: This is the same diagonal as before but 1st M is facing twd 2nd M's pos while his ptr faces 3rd W's place.
25-32	Repeat bars 9-16. 2nd and 3rd cpls finish the reels facing across.
33-34	1st cpl Set advancing.
35-36	1st W turn under her ptr's R arm (pulling back her own R shldr) as 1st M Sets on the spot. They finish still in the middle of the set, facing up the dance, on the wrong sides.
37-40	1st cpl cross up between the 2nd cpl and cast off to 2nd place ready to repeat the dance.
	At the end of the second repeat, 1st cpl cast to the bottom of the set.

Presented by Jennifer Kelly

Whigmaleeries

(Scotland)

Whigmaleeries is a word Burns used meaning odd thoughts, whims, or fancies. The dance was devised by Derek Ivory.

Pronunciation: whihg-mah-LEE-rees

Music: 2/4 meter

Formation: 4-cpl longways set, 3 cpls active.

Steps: Pas de Basque, Slip step, Skip Change of Step, half Reel of Three.

Bars	Pattern
Chord	INTRODUCTION Bows and curtseys.
1-4	1st cpl Advance towards ptr with two Pas de Basque steps and "turn simple" (individually turning R about on the spot) with two more Pas de Basque steps.
5-8	1st cpl, taking both hands, dance down the set with 4 Slip steps, then Cast up around 3rd cpl into 2nd place with 2 Skip Change of Steps *while* 2nd cpl step up.
9-12	1st M with 3rd cpl, and 1st W with 2nd cpl, dance R hands across in 3s.
13-16	1st cpl, passing by the L, cross to opp sides and Cast to the L round 2nd corners to meet ptr again in the ctr, then take up Promenade pos facing outwards between 2nd and 3rd W.
17-20	1st cpl (in Promenade pos) dance a half Reel of Three across the dance with 3rd cpl, passing 3rd W by the R to begin.
21-24	1st cpl release from ptr and divide to dance half Reels of Three on own sides Casting up behind 2nd cpl to begin.
25-28	1st cpl rejoin in Promenade pos, this time with the W on her ptr's L, and passing 3rd W (in 1st M's place) by R, dance a half Reel of Three with 3rd cpl across 1st place.
29-32	1st cpl divide again to dance half Reels of Three on own sides, Casting off round 2nd cpl (in 3rd place) to begin. 1st cpl finish the dance by curving upwards and outwards into 2nd place.

Repeat the dance from 2nd place and by each cpl in turn.
Note: 1st and 3rd cpls dance continuously during the 4 half Reels (bars 17-32 with 2nd cpls joining in only for the half Reels at the sides (bars 21-24 and 29-32).

Presented by Jennifer Kelly

Çamasirci Kiz

(Turkey)

The name translates as "laundry girl."

Pronunciation: CHAH-moh-sheer-gee KEEZ

Music: 9/8 meter

Formation: Semi-circle of dancers, hands free in first part and little fingers joined in second part.

Cts	Pattern
2 meas	INTRODUCTION
	FIGURE 1A
1	Arms in W-pos, step fwd on R.
2	Step fwd on L.
3	Step fwd on R.
4	Touch L toe in place.
&	Hold.
	FIGURE 1B
	Repeat Fig 1A with opp ftwk, moving bkwd.
	FIGURE 2A
1	Facing diag R, arms in W-pos, step on R to R.
2	Step on L to R.
3	Step on R to R.
4	Quick step on L in place.
&	Quick step on R in place.
	FIGURE 2B
	Repeat Fig 2A with opp ftwk, facing diag L.
	FIGURE 3A
1	Facing ctr, arms in W-pos, step on R to R, wt still on L ft.
2	Transfer wt to R and lift L in back.
3	Step on L behind R.
4	Step on R to R, crossing L.
&	Hold.
	FIGURE 3B
	Repeat Fig 3A with opp ftwk and direction.

Çamasirci Kiz—continued

FIGURE 4A

1	Arms still in W-pos but not joined, step on R to L with crossing L, and starting to do a complete turn from L shldr.
2	Step on L in place, continuing turn.
3	Step on R in place, completing turn.
4	Touch L toe in place.
&	Hold.

FIGURE 4B

Repeat Fig 4A with opp ftwk and opp direction on turn.

FIGURE 5A

1	Facing LOD, little fingers joined in W-pos, bounce on L knee, lifting R.
2	Step fwd on R.
3	Step fwd on L.
4	Lift R up and bounce on L.
&	Quick step on R in place.

FIGURE 5B

Repeat Fig 5A with opp ftwk.

Presented by Ahmet Lüleci
Description © 1995 Ahmet Lüleci

Cirane-Lorke

(Turkey)

Cirane is a name of a girl and lorke means girl.

Pronunciation: JEE-ray-nee LOOR-kay

Music: 4/4 meter

Formation: Semi-circle of dancers, little fingers joined in W-pos.

Cts	Pattern
16 cts	INTRODUCTION (one complete melody)
	FIGURE 1
1	Hop on L to R.
&	Leap onto R to R.
2	Leap onto L to R.
3,&,4	Repeat cts 1, &, 2.
5	Touch R heel in front, arms move fwd, elbows straight.
&	Step on R to R.
6	Step on L to R, bring arms back to W-pos.
7	Touch L heel in front, arms move fwd, elbows straight.
&	Step on L to R.
8	Step on R to R, bring arms back to W-pos.
9	Touch R heel in front, bounce arms in W-pos
10	Step on R in place, swing arms down
11	Touch L heel in front.
12	Step on L in place, bend body fwd.
13	Touch R toe bkwd, shake shldrs.
14	Touch R toe bkwd, shake shldrs.
15	Step on R next to L putting ft together, straighten body, arms return to W-pos.
16	Pause (ct 4).
	FIGURE 2A
	Facing ctr, arms in W-pos, bounce arms in pos.
1	Step on R to R.
2	Step on L to R.
3	Step on R to R, lift L.
4	Pump L down.
5	Step on L in place, lift R.
6	Pump R down.

Cirane-Lorke—continued

FIGURE 2B

	Arms go down, elbows straight, then swing fwd and back.
1	Hop on R to R, arms move from back to fwd.
&	Leap onto L to R, arms move back.
2	Leap onto R to R, arms move fwd.
3	Jump on both ft in place, lift L up, arms move back.
4	Hop on R in place, pump L down, arms move fwd.
5	Jump on both ft in place, lift R up, arms move back.
6	Hop on L in place, pump R down, arms move back.

Presented by Ahmet Lüleci

Description © 2000 Ahmet Lüleci

Gayda/Arnavut

(Turkey)

The dance comes from Silivri (Northwest Thrae) and is in the Hora or Karsilama style.

Pronunciation: GIGH-dah

Music: 4/4 meter

Formation: Semi-circle of dancers, arms in T-pos (R shldr under, L over).

Cts	Pattern
	FIGURE 1
1	Step on R heel behind R, turning body to R.
2	Step on L toe behind R.
3	Step on R heel to R.
&	Make R flat, and lift L from knee, bring and touch it to R shank.
4	Step on L to L, turning body to L.
&	Hop on R, lifting L.
5	Step on L across in front of R.
&	Lift R, turning to ctr.
6, 7, 8	Bring R heel in front of L knee, bend L knee, hold it there and make small bounces for each ct.
	FIGURE 2
1-4,&	Repeat Fig 1, cts 1-4, &.
5	Step on L to R and squat down across R.
&, 6-8	Repeat Fig 1, cts &, 6-8.
	FIGURE 3
1-7	Repeat Fig 1, cts 1-7.
8	Hop on R in place, lift L diag to R and say "Hey."
&	Hop on L in place, lift R diag to L and say "Hey."
	FIGURE 4
1	Hop on L, touch R heel in place.
2	Hop on L in place, lift R diag to R.
3	Jump on both ft in place.
4	Hop on R in place, lift L.
5	Hop on L in place, lift R back.
&	Touch R toe behind L.
6	Hop on L, lift R fwd.
	ENDING
1-4	Repeat Fig 4, cts 1-4.
5	Bring L down next to R and say "Hey."

Presented by Ahmet Lüleci

Description © 1995 Ahmet Lüleci

Gudi

(Turkey)

The name means "wide" or (in this case) "churned butter."

Pronunciation: GOO-dee

Music: 6/4 meter

Formation: Semi-circle of dancers, hands joined in basket hold, R over, L under.

Cts	Pattern
	INTRODUCTION. Begin after opening melody (called "agir hava" or "talsim).
	FIGURE 1 (Done with female singer only)
1	Step on R to R.
2	Step on L to R.
3	Step on R to R.
4	Touch L in place and turn slightly to L.
5	Step on L in place, turning to face ctr.
6	Touch R in place and turn slightly to R.
	FIGURE 2 (Start this step when male singer joins in the singing)
1	Step on R to R.
2	Step on L across in front of R.
&	Quick step on R to R.
3	Step on L across in front of R.
4	Step on R to R.
&	Quick step on L to R.
5	Step on R to R.
6	Step back on L.

Song words:

Gudi myanne bi-gani hey Gudi	From shaking the churn
Sarsiyanne di-ranani hey Gudi	My arms got very tired
Ana Gudi mayanne hey gudi	I am shaking the churn
Kade ammo mi-hezrane hey gudi	I am preparing butter for Ammo

Presented by Ahmet Lüleci

Description © 1999 Ahmet Lüleci

Göktepe/Degirmen

(Turkey)

Göktepe is the name of a village in Bolu. Degirmen means "windmill."

Pronunciation: GOOK-tah-pah / DAH-eer-mahn

Music: 7/4, 4/4 meter

Formation: Semi-circle of dancers, hands free, two spoons in each hand.

Cts	Pattern
	Göktepe
	INTRODUCTION. Five meas of drum beats (2/4 rhythm).
	FIGURE 1
1	Facing ctr, step on R toe in place with straight knees, R arm up about head level, L arm at waist.
&	Step on L in place and bend knees.
2, &	Repeat ftwk of cts 1, & with L arm up and R arm at waist level.
	FIGURE 2
	Same ftwk as Fig 1.
1	Body is bent at waist, R arm crossed over L arm.
&	R arm goes up, L arm goes down.
2, &	L arm goes up, R arm goes down.
	FIGURE 3
	Same ftwk as Fig 1. Body straightens slowly, arms open to sides slowly.
	FIGURE 4
	Same ftwk as Fig 1. Make full turn over L shldr with 3 basic steps; R arm up, straight elbow, facing diag R; L arm up, bent elbow. After turn do 4 basic steps; R arm crossed over L, both over head, moving up and down 4 times.
	FIGURE 5
	Same ftwk as Fig 1. With 3 basic steps, bend body over, arms come down. With 4 basic steps, straighten body up and open arms up, shldr level.
	Repeat from the beginning.

Degirmen

FIGURE 1

Same ftwk as Göktepe Fig 1. Arms out to sides, shldr level.

FIGURE 2

With 4 steps, make a half turn over L shldr. With 4 steps, make another half turn over R shldr to orig pos.

FIGURE 3

Continue ftwk. Make small movements up and down at shldr level. First R goes down and L goes up.

FIGURE 4

1	Jump on both ft and click spoons in front of waist.
2-4	Full turn over L shldr with 3 basic steps, L arm i front of waist, R arm down about 45 degrees from floor with straight elbow.
5-8	Do regular step in place 4 times and click spoons 4 times. Repeat Fig 4 from beg.

FIGURE 5

Repeat Fig 1 six times in place to finish the dance.

Presented by Ahmet Lüleci
Description © 1987 Ahmet Lüleci

Hoy Memo

(Turkey)

Memo is the name of a man. Hoy means "ugh."

Pronunciation: OY MAH-moh

Music: 10/8 meter

Formation: Semi-circle of dancers, facing LOD, arms in V-pos, L elbow bent and R elbow straight.

Cts	Pattern
	INTRODUCTION. 3 meas of 10/8 meter.
	FIGURE
1	Step on R diag to R.
2	Step on L diag to L.
3	Step on R diag to R.
4	Step on L diag to L.
5	Step on R, turning to face ctr.
6	Touch L heel in place.
7	Step on L turning from R elbow to face back.
8	Touch R heel, facing back, both elbows bent.
9	Step on R by facing ctr and lift L, swinging arms fwd and back.
10	Step on L in place and lift R, swinging arms fwd and back.
11	Step on R in place and lift L, swinging arms fwd and back.
12	Step on L in place and lift R, swinging arms fwd and back and to the orig pos.

Presented by Ahmet Lüleci

Description © 2000 Ahmet Lüleci

Ispanyol Kasabi

(Turkey)

Ispanyol means "Spanish." Kasap is "butcher." Kasap or kasabi is a general dance name in Trakya (Thracia).

Pronunciation: IHS-pahn-yohl KAH-soh-bee

Music: 7/8, 4/4 meter

Formation: Semi-circle of dancers, hands free for the first part, then in T-pos. Begin with L arm up, elbow straight and parallel to the ground; R arm up, bent from the elbow, facing up and waving a handkerchief.

Cts	Pattern
	INTRODUCTION. 7 meas of drum in 7/8 meter.
	FIGURE 1
1	Facing LOD, wt on R, lifting L and making a bicycle turn diag to R.
&	Step on L in place (keep diag R pos), lifting R slightly.
2	Step on R in place, lifting L slightly.
&	Step fwd on L.
3	Keep L on floor, lifting R, facing diag L and making a bicycle turn.
&	Step on R in place (keep diag R pos), lifting L slightly.
4	Step on L in place, lifting R slightly.
&	Step fwd on R.
	Repeat Fig 1 eleven times (12 total).
	FIGURE 2
	Fig 2 is a faster version of Fig 1 with hops and more moving.
1	Hop on R in place, lifting L and making a bicycle turn diag to R.
&	Step on L in place, lifting R slightly.
2	Step (hop) on R in place, lifting L slightly.
&	Leap fwd onto L, lifting R slightly.
3	Hop on L in place, lifting R, facing diag L and making a bicycle turn diag to L.
&	Step on R in place, lifting L slightly.
4	Step (hop) on L in place, lifting R slightly.
&	Leap fwd onto R, lifting L slightly.
	Repeat Fig 2 eleven times (12 total).
4/4 meter	FIGURE 3
1	Step on L to ctr, starting to turn over L shldr; L arm down about 45 degrees, R arm up, elbow straight.
2	Hoop on L in place, continuing to turn.
&	Hop on L in place, continuing to turn (completed half turn).
3	Step on R behind L in place, kicking L fwd and continuing to turn, changing arms to opp pos.
&	Hop on R in place, lifting L more and continuing to turn.
4	Step on L behind R and kick R fwd (turn is completed), arms go back to orig pos.
&	Hop on L in place, lifting R more.
5	Step on R in place, lifting L, both arms bend at elbows.

Ispanyol Kasabi—continued

&	Drop onto L next to R, clapping hands.
6	Hold.

FIGURE 4

1	Facing ctr, join arms in T-pos, step on R across in front of L.
&	Step on L to L, twisting R heel in place.
2, &	Repeat cts 1, &.
3	Leap onto R in place.
&	Drop onto L next to R.
4	Hold.

Do Fig 4 once only, and then repeat Fig 3 once.

FIGURE 5

1	Facing ctr, arms in T-pos, step fwd on L, lifting R.
2	Brush R toe in front of L.
3	Step back on R behind L, lifting L.
4	Step back on L behind R, lifting R.
5	Leap onto R, lifting L.
&	Drop onto L next to R.
6	Hold.

FIGURE 6

1	Jump onto both ft, L in front of R touching toe.
2	Jump onto both ft in place again, this time R is in front of L, touching toe.
3	Jump on both, ft together.
4	Hop on R in place, lifting L.
5	Jump onto both ft in place, ft together.
6	Hop on L in place, lifting R up and pumping it.

Repeat Fig 6 five times (6 total).

Transition from Fig 6 to Fig 7

7	After 5th repetition of Fig 6, bring R next to L, leaning body over.
8	Hold.

FIGURE 7

1	Hop fwd on L, leaning body back.
&	Hop on L in place, lifting R in front of L.
2	Leap onto R, touching L toe in front of R.
&	Leap back onto L, touching R toe in front of L.
3	Jump on both ft in place, leaning body fwd.
&	Hop on R in place, lifting L back.

Repeat Fig 7 four times (5 total).

ENDING

After 5th repetition of Fig 7, complete the step, then step fwd on L, lifting R back and bringing it next to L ft and say, "Hey."

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Kara Üzüm

(Turkey)

The name means "black grapes."

Pronunciation: KAH-rah OO-zoom

Music: 4/4 meter

Formation: Semi-circle of dancers, little fingers joined in back.

Cts	Pattern
	INTRODUCTION. Begin at end of singing.
	FIGURE 1 (Vocal)
1	Step on R to R, flexing knees.
2	Step on L to R, flexing knees.
3	Step on R to R, flexing knees.
4	Step on L to R, flexing knees.
5	Put both ft together and bend knees.
6	Two quick flexes of knees in place.
7	Touch R heel in front.
8	Step on L next to R.
	FIGURE 2
1	Touch R heel to L knee.
2	Touch R heel to L knee.
3	Quick leap onto R diag to R.
&	Quick leap onto L diag to L.
4	Quick leap onto R diag to R.
&	Quick leap onto L diag to L.
5	Put ft together in place and bend knees.
6	Two quick flexes of knees.
7	Touch L heel in front.
8	Step back on L next to R.
	FIGURE 2B
	Repeat Fig 2 moving bkwd to orig place.
	Alternate Fig 2 and Fig 2B.

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Song words on next page

Kara Üzüm—continued

Song words:

Kara üzüm habbesi	In the black grape vineyard
Gönlüm sevmez herkesi	My heart doesn't love everybody
Olursa o kiz olsun	If it is going ot be, it should be that girl
Esmerler hovardasi	The brunette spendthrift
Ipin ucu bendedir	I am holding the strings
Bir ucu bendendedir	and the other end is on her soul
El bilir alem bilir	Everybody knows
Benim gonlum sendedir	that my heart is with you
Ava dile min keliya	My heart is burning
Seva dile eman qe me	Don't let night come to my heart
Tiji sor e, liber ave ye	My beauty is standing in front of the water
Merakliye te me	I can't think anything but you
Were ba vi dele, sebre	Come to my heart
Xeva min naye hetrane	I can't sleep anymore
Tji sor e liber ave ye	My beauty is standing in front of the water
Merakliye te me	I can't think anything but you

Laçin

(Turkey)

The name means "love."

Pronunciation: LAH-chihn

Music: 3/4 meter

Formation: Semi-circle of dancers, facing ctr, R hand on next person's (or your) R shldr and L on the other person's (on your) L waist.

Cts	Pattern
	FIGURE 1
1	Step on R flat ft in front of L, bending R knee.
2	Step on ball of L in place.
3	Step on Ball of R to R.
4	Step on L flat ft in front of R, bending L knee.
5	Step on ball of R in place.
6	Step on ball of L to L.
7	Step on ball of R to R, bouncing on it.
8	Bounce on R again.
9	Small leap onto L to L, lifting R a little.
10-12	Repeat cts 7-9.
	Repeat Fig 1 three times (4 total).
	FIGURE 2
1	Facing ctr and moving twd ctr, step bkwd on R, arms swinging down to V-pos and then back.
2	Step on L in place, arms starting up.
3	Step fwd on R, arms still moving up.
4	Step fwd on L, arms in W pos but continuing to move up.
5	Step fwd on R and keep arms moving up.
6	Step fwd on L, arms up above head.
7-9	Repeat cts 1-3.
10	Step fwd on L.
&	Quick step on R next to L.
11	Bounce on both knees in place, bouncing arms from elbows.
12	Repeat ct 11.
	FIGURE 2B
1-6	Repeat Fig 2, cts 1-6, facing out and moving fwd away from ctr.
7-9	Repeat Fig 2, cts 7-9, turning half to face ctr again.
10-12	Repeat cts 4-6 in place.
	Arms go free as start turning and R is slightly higher than L, making the circle movement from the wrists until cts 11-12, then moving down to repeat Fig 3 or go back to shldr/shldr-waist pos to go back to Fig 1.
	Repeat Fig 2A and 2B for a total of 2 times.

Song words on next page

Laçin—continued

Song words on next page

Song words:

Aras akar bir ile	Aras (Aras river) runs like my heart
Deste deste gül ile	With dozens of roses
Koy meni dindirsinler	Let them calm my love
Sirin sirin dil ile	With nice words
Ay laçin can laçin	Ahh love, soul my love
Ben sana kurban laçin	I sacrifice myself to you, my love
Ay laçin can laçin	Ahh love, soul my love
Ben sana kurban laçin	I sacrifice myself to you, my love
Aras üste buz üste	Aras (Aras river) runs with ice
Kebap yanar köz üste	The kebab cooks with fire
Goy meni öldürsünler	Let them kill me
Bir ela göz yar üste	For my love with hazel eyes
Ay laçin can laçin	Ahh love, soul my love
Ben sana kurban laçin	I sacrifice myself to you, my love
Ay laçin can laçin	Ahh love, soul my love
Ben sana kurban laçin	I sacrifice myself to you, my love

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Papatya

(Turkey)

Gül means "rose" and Papatya means "wildflower."

Pronunciation: GOOL, PAH-poht-yah

Music: 10/8 meter

Formation: Semi-circle of dancers, facing LOD, R arm bent from the elbow and the palm facing up, L arm straight on the side and palm facing down.

Cts	Pattern
	FIGURE 1
1	Step fwd on R, twisting on L ball of ft.
2	Lift L with a small bounce on R in place.
&	Step fwd on L.
3-16	Repeat cts 1-2& seven more times (8 total).
	FIGURE 2
1	Facing ctr, hands joined down in front with elbows straight, slight touch on R heel in place.
&	Step on R in place.
2	Slight touch on L heel in place.
&	Step on L in place.
3	Step on R in place and twist on the ball of the L ft.
4	Lift L with a small bounce on R in place.
&	Step on L in place.
5-24	Repeat cts 1-4& five more times (6 total).
	FIGURE 3
1	Keeping same arm pos as Fig 2, drop onto R in place (bend R knee and lift L a little).
2	Step on L in place, lifting R slightly.
&	Step on R in place, lifting L slightly.
3	Drop onto L in place (bend L knee and lift R a little).
4	Step on R in place, lifting L slightly.
&	Step on L in place, lifting R slightly.
5-8	Repeat Fig 2, cts 1-4.
6-24	Repeat cts 1-8 two more times (3 total).
	FIGURE 4A
1	Facing ctr, arms go up with straight elbows, lift back and step fwd on R.
2	Step fwd on L.
&	Step fwd on R.
3	Lift back and step fwd on L.
4	Step fwd on R.
&	Step fwd on L.
5	Step on R across in front of L.

Papatya—continued

6	Step on L to L.
&	Small step on R across in front of L.
7	Stamp on R in place, with wt.
8	Stamp on L in place, with wt.
&	Stamp on R in place, no wt.

FIGURE 4B

Repeat Fig 4A moving bkwd.

Repeat Fig 4A and 4B one more time 2 total).

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Şaşkin

(Turkey)

The name means "bewildered" or "silly."

Pronunciation: SHAHSH-kehn

Music: 4/4 meter

Formation: Semi-circle of dancers, hands joined in V-pos.

Cts	Pattern
	FIGURE 1
1	Step on R diag bkwd to R with a little bounce on the R knee.
2	Step on L across in front of R.
3-4	Repeat cts 1-2.
5	Leap fwd onto R, lifting L back, clapping and dropping arms down to V-pos.
6	Step on L in place, keeping hands down.
7	Step on R in place, saying "ha."
8	Step on L in place, saying "ha."
	FIGURE 1A
	Repeat Fig 1, clapping hands in a circular motion in front at waist level, fingers wide open on cts 1-4.
	FIGURE 2A
1	Jump on both ft, turning to face RLOD with L ft in place and R ft in front.
2	Hop on L in place, turning to face ctr and lifting R.
3	Repeat ct 1, but body faces ctr and R is in the back.
4	Repeat ct 2.
5	Repeat ct 1.
6	Repeat ct 2.
7	Step on R in place, saying "hey."
&	Quick step on L in place, saying "ha."
8	Quick step on R in place, saying "ha."
	FIGURE 2B
	Repeat Fig 2A with opp ftwk and direction.
	FIGURE 3
1	Touch R heel in front without wt, clapping hands in front and dropping them to V-pos.
2	Leap onto R to R, lifting L in back.
3	Leap onto L behind R.
4	Leap onto R to R.
5-8	Repeat cts 1-4 with opp ftwk and direction.

Şaşkin—continued

FIGURE 4A

1	Step on R diag fwd to L, clapping hands in front.
&	Quick step on L toe next to R in front, clapping hands.
2	Repeat ct 1.
3	Step on L diag fwd to R, clapping hands in front.
&	Quick step on R toe next to L in position.
4	Repeat ct 3.
5-8	Repeat cts 1-4.

FIGURE 4B

At the start of figure, make a half turn from L shldr (CCW) to face out.

1	Bouncy step fwd on R, hands in V-pos.
&	Quick step fwd on L.
2	Bouncy step fwd on R.
3	Bouncy step fwd on L.
&	Quick step fwd on R.
4	Bouncy step fwd on L.
5-8	Repeat cts 1-4.

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Sevda

(Turkey)

Sevda means "love."

Pronunciation: SEHV-dah

Music: 7/8 meter

Formation: Semi-circle or circle of dancers, hands joined in V-pos.

Cts	Pattern
	INTRODUCTION. (Begin after singing and 10 cts of drum beats.)
	FIGURE 1
1	Facing LOD, step fwd on R, bending knees softly.
2	Step fwd on L, straightening knees.
	FIGURE 2
1	Facing ctr, arms down, step on R in front next to L, swinging arms back.
2	Step on L to L, arms beginning to move fwd.
3	Step bkwd on R, swinging arms bkwd slightly.
4	Step on L to L, swinging arms fwd.
	Transition to Fig 3
1	Touch R toe in place.
2	Lift R and pump it down.
	FIGURE 3
1	Step on R to R, arms up with straight elbows.
2	Step on L across in front of R, arms up with straight elbows.
3	Step on R to R, pushing arms back and making noise.
4	Lift L and pump it down.
5	Step on L in place.
6	Lift R and pump it down.
	Transition from Fig 3
7	Jump onto both ft as R goes to the side.
8	Hop on L in place, lifting R.
	FIGURE 4
1	Facing ctr, arms down, jump fwd onto both, starting to make an arm circle from the elbows.
2	Leap bkwd onto L, lifting R back, arms continuing to make circle.
3	Leap onto R to L, arms do another circle.
4	Leap onto L in place, arms finishing second circle.

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Siksara

(Turkey)

Sik means "often" and sara means "cross." This is the name of the basic step on the Black Sea area.

Pronunciation: SIHK-sah-rah

Music: 7/8 meter

Formation: Semi-circle of dancers, hands joined, arms bent from elbows.

Cts	Pattern
	FIGURE 1
1	Step on R to R.
2	Touch L heel next to R.
3	step on L to L.
4	Touch R heel next to L.
5	Small step fwd on R.
6	Lift L from the side and drop it immediately.
7	Step on L 6 inches in front of R.
8	Touch R heel in place.
9	Step bkwd on R.
10	Step bkwd on L.
	FIGURE 2
	Arms down in V-pos, shimmying shldrs.
1	Step on R across in front of L.
2	Step on L to L.
3	Repeat ct 1.
4	Repeat ct 2, swinging arms back.
5	step on R diag fwd to R, bending elbows up.
6	Lift L from the side.
7	Step on L across in front of R.
8	Touch R heel in place.
9	Step bkwd on R.
10	Step bkwd on L, dropping arms down to V-pos.
	FIGURE 3
1-2	Repeat Fig 2, cts 1-2.
3	Step on R to R.
4	Step on L in place.
5-10	Repat Fig 2, cts 5-10.
	FIGURE 4
1	Ft open and flat, stamp both in place with a shldr shake.
2	Repeat ct 1.
3	Repeat ct 1.
4	Hop on L, turning 1/4 to L (CCW), lifting R in back.

Siksara—continued.

5	Hop on L in place, touching R heel in front.
6	With R knee bent, hop on R, turning 1/2 to face LOD, lifting L up to the side.
7	Hop on R in place, pumping L in place and saying, "Huy."
8	Repeat ct 7.
9	Repeat ct 7.
10	Hop on L in place facing ctr, lifting R back.
11	Hop on L in place, touching R heel in front.
12	Hop on R in place, lifting L back.
13	Hop on R in place, touching L heel in front.
14	Hop on L twd ctr, lifting R back and swinging arms back.
15	Hop on R in place, lifting L back, bending elbows up.
16	Hop on L in place, lifting R back and dropping arms down.
	<u>ENDING</u>
	Complete Fig 3.
17	Bring R ft down next to L and say, "Hey."

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Süsli Xanim

(Turkey)

The name means "adorned lady."

Pronunciation: SOOS-loo GHOH-nahm

Music: 3/4, 10/8 meter

Formation: Semi-circle of dancers, little fingers joined in W-pos (first part).
Semi-circle, joined hands swing down and up (second part).

Cts	Pattern
	INTRODUCTION. 6 times of 3/4 meter.
3/4 meter	FIGURE 1
1	Facing ctr, step on R to R.
2	Hold pos with a little bounce.
3	Step on L behind R.
4	Step on R to R.
&	Quick step on R to R.
5	Step on R to R.
6	Step on L across in front of R.
10/8 meter	FIGURE 2A
	Facing ctr, arms swing up and down.
1	Touch R heel in the front without wt.
2	Put wt on R, lifting L in back and swinging arms down.
3	Small hop on R to R.
4	Step on L to R, starting to swing arms from back to fwd.
5	Step on R to R, swinging arms up to original W-pos.
	FIGURE 2B
	Repeat Fig 2A with opp ftwk.

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Closing Crosstep Waltz

(United States)

This is the traditional closing waltz of many of our Stanford dances.

Music: Any slow waltz music or any duple music of approximately walking tempo.

Rhythm: 3/4 meter Tempo: 116 to 130 bpm is best.

Formation: Cpls, in Ballroom pos, spaced evenly around the room in LOD.

Meas	Pattern
1-4	Turning Crosstep Waltz (see Crosstep Waltz description) rotating CW and traveling LOD for two full rotations
5	Unfold from Ballroom pos, so the W is at the M's R side, all generally facing into the center of the room but look at your Corner (the next person) during this measure. The step is a simple waltz balance forward (step-close-close).
6	Do a waltz balance backwards observing and acknowledging the entire group.
7	Do an Inside Turn with your corner: M cross his R over his L while raising his L arm gracefully as W crosses her L over her R, raising her R arm and beginning to turn CCW (ct 1); M step on L to L side; W step on R to R side continuing to rotate CCW, backing up under her own R hand (ct 2); having exchanged places with your Corner, face them and simply take this step in place, wherever it comfortably falls (ct 3). M is facing LOD at this moment.
8	M cross L over R as W cross R over L, both aiming directly away from the center (ct 1); both take Ballroom pos as M steps side R, W side L, beginning to rotate CW (ct 2); take the third step in place, wherever it comfortably falls, continuing to rotate CW (ct 3).

Repeat from the top.

Like some of the best folk dances, this is not about technique or complexity. The intent is connecting to each of your partners completely during the short waltz, and acknowledging the gathered company during the sixth bar of the pattern.

Presented by Richard Powers

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Crosstep Waltz

(United States, France, Argentina, England)

These steps appeared in the first two decades of the 20th century in the American One-Step (the Eight Step and Snake Dip), Argentine tango (Abanico step), English version of the Fox-Trot (Jazz Roll), and French version of "Le Blues" (Pas dentelé en tournant), all in duple time. Waltz tempos were later slowed to allow these steps to become waltz variations. The version presented here is very popular today in Southwest France, where it is called the Boston.

Today these steps are done to either triple (slow waltz) or duple (fast foxtrot, blues, etc.) music. While crosstep waltz is not acknowledged in formal ballroom waltzing, it is becoming a dominant motif in some newer vernacular ("street dancing") traditions.

Music: Any slow waltz music or any duple music of approximately walking tempo.

Rhythm: 2/4, 3/4 or 4/4 Tempo: 100 to 130 bpm.

Formation: Cpls, in Ballroom pos.

Steps and Styling: Basic Step: M crosses R ft over in front of his L ft (ct 1); steps L to L side (ct 2); shading body to R side, step R to R side, drawing R slightly bkwd (ct 3). Repeat opp, beg crossing L over R. M leads W into mirror-image steps, emphasizing the "crossbow" lead, but also being clear to lead her body shading back inward on cts 2 and 3.
Styling is very smooth and balanced. Emphasize the ct 1 cross-step with a slight dip.

Traveling ZigZag: M faces LOD (or wherever he is guiding their travel) and leads the Basic Step while he slowly travels fwd, without any rotation. M faces fwd but swings W alternately toward his L and R sides on the ct 1 cross-step.

Turning Basic: Same as the Basic Step except rotate CW as a couple in closed ballroom pos on cts 2 and 3, (M cuts in front of W on ct 2). Rotate CW again on cts 5 and 6 (W cuts in front of M as he swings her closely around his R side on ct 5). Traveling primarily occurs on the ct 1 cross step. The degree of rotation may vary from 90° to 180°.

Waterfall: M crosses behind instead of in front on each ct 1 while M continues to lead W into a fwd cross-step.

Tossacross: Do either the Traveling Basic or Turning Basic above, but let go of the hands which were held in front., with free arms held out to the sides. Reduce leading effort by adjusting your position around ptr's.

Follower's Solo: Do the Traveling Basic above, but M completely stops on ct 1, with his R ft crossed fwd, w/o stepping for the 6 cts, as he leads W across in front of himself.

Lead's Underarm turn: The lead raises his left arm and crosses forward under it on cts 1-2-3 while being sure not to inadvertently lead his partner into a turn. With a low hand lead, he sweeps his partner into a crosstep waltz forward past him on cts 4-5-6, retaking waltz position.

Role Reversal: Especially popular on the Stanford campus, change handhold to the woman leading/ man following without stopping the footwork.

There are no patterns. All steps are improvised.

Presented by Richard Powers

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La Java

(France)

Three hundred *bals musette* sprang up in the suburbs of Paris during the 1920s, centered in the Bastille and Montmartre districts. Created primarily by immigrants from the Auvergne in the 19th century, the *bal musette* was the dance hall of the working class, where the waltz, polka, one-step and java were danced to the music of accordions, saxophones and guitars.

La Java (zhah·VAH) was a bal musette mazurka from the Auvergne. Its style was distinctive enough to be adopted by many Parisian social dancers, and it was exhibited as a rough "apache" style *Java Vache* in cabaret entertainments. Even though *La Java* was not noticed by the popular press until 1919, it had by that time already been danced at bals musette for decades.

Being a true vernacular dance which was neither standardized nor regulated, each Parisian dance manual from the 1920s described slightly different Java styles and step terminologies. *La Java* was usually danced freestyle. Thus the steps below may be danced in any order, and may commence on either R or L feet. For those who prefer sequences, the following is a typical order of steps.

Music: "Finotte Java" original recording by Deprince et Son Orchestre, Paris, 1933

Rhythm: 3/4 meter Tempo: 170 bpm

Formation: Cpls, in a Java Ballroom pos, including: Basic waltz pos, but closer. M almost shelters W protectively. Or M's left hand is in his pocket, or hanging free at his side. Or a czardas-like shoulder hold. Note: These are the "decent" options.

Steps and: Ftwk described for M; W use opp ftwk.
Styling: Java Marche (one-step, also called pas courus, java promenade): Walk in LOD in Ballroom pos. M start L ft fwd, W start R ft moving bkwd, 3 short steps per meas. Styling: Step flat on the sole of the ft, with a strong downward accent, heavily but not noisily, with a slight (or possibly pronounced) sway into each step.

Java Glissée (side steps, also called pas de côté, la marche de côté): Step on one ft to the side, bring other ft up to it, taking wt, repeat (3 short steps per meas). After 9 steps (3 meas), stamp twice in place, (cts 1,2); hold (ct 3). Same styling as above.

La Pas Marqué (rocking steps, also called pas de habanera): M step fwd on L a short step (ct 1); rock back onto R in its place (ct 2); take a longer step fwd on L (ct 3). Repeat opp beg fwd R, moving LOD, W traveling bkwd. 3 steps per meas. Same styling as above.

Valse Marchée (lock steps): M step fwd on L (ct 1); cross (lock) R tightly behind L heel (ct 2); step fwd on L again (ct 3). Repeat with opp ftwk beg fwd on R, moving LOD, W traveling bkwd 3 steps per meas.

La Berceuse (cradle or lullaby step, also called l'arrêt balancé): M step fwd on L rotating slightly CCW as a cpl (ct 1); place R fwd toward LOD without wt (ct 2); hold (ct 3). Repeat with opp ftwk and direction beg fwd R, rotating CW, moving LOD, W traveling bkwd. Styling is smooth.

La Java—continued

Valse Musette: M step fwd on L rotating CCW as a cpl (ct 1); cross R over L, keeping half of the wt on the L (ct 2); continue to pivot on L, which takes full wt again (ct 3). M step bkwd R continuing to rotate CCW (ct 1); cross L behind R, keeping half of the wt on the R (ct 2); continue to pivot on R, which takes full wt again (ct 3). Steps are very flat and smooth, with no rise or fall. Valse musette may also be reversed, with M beg bkwd L, rotating CW, traveling LOD.

Polka Mazurka: M step on L ft to the L side (ct 1); bring R ft up to L, taking wt (ct 2); lift L ft to the L side (ct 3). Repeat. Style is very loose, with heavy swaying.

Meas		Pattern
4 meas		INTRODUCTION. No action.
	I.	WALKING VARIATIONS
1-4		Java Marche traveling LOD (12 steps). During the last meas, turn 1/4 CW as a cpl.
5-7		Java Glissée traveling sideways LOD (9 steps). M beg side L.
8		During the meas, turn 1/2 CW as a cpl with 2 stamps, M dance R, L (cts 1,2, hold ct 3).
9-11		Java Glissée traveling sideways LOD (9 steps). M beg side R.
12		During the meas, turn 1/4 CW as a cpl with 2 stamps, M dance L, R (cts 1,2, hold ct 3).
13-16		Pas Marqué traveling LOD (12 steps).
17-19		Valse Marchée traveling LOD (9 steps).
20		Stamp twice in place, M stamps R with wt and L without wt (cts 1,2, hold ct 3).
	II.	VALSE MUSETTE
1-2		La Berceuse, M beg fwd L.
3-4		Valse Musette 1 full turn, M beg fwd L rotating CCW as a cpl.
5-8		Repeat La Berceuse and Valse Musette
9-12		La Berceuse twice, M beg fwd L.
13-16		Valse Musette 2 full turns
17-19		Valse Musette 2 more full turns OR Reverse Valse Musette (rotating CW).
20		M stops facing LOD and stamps twice in place (cts 1,2, hold ct 3).
	III.	POLKA MAZURKA
1-3		Polka Mazurka toward ctr.
4		M step side L (ct 1); face away from ctr and place R heel to R side, toe raised (ct 2); hold (ct 3).
5-7		Repeat Polka Mazurka opp, M beg R, traveling away from ctr.
8		M step side R (ct 1); face toward ctr and place L heel to L side, toe raised (ct 2).
9-16		Repeat meas 1-8.

SEQUENCE: Repeat entire pattern, parts I, II, III and finally I.

Presented by Richard Powers

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1920s Lindy Hop

(United States)

This Lindy Hop is the transition from the Charleston to the Lindy Hop as danced by Shorty Snowden and fellow Savoy Ballroom dancers in the late twenties.

Music: Charleston or 1920s classic jazz

Rhythm: 4/4 time TEMPO: approximately 100 bpm.

Formation: Couples in closed Ballroom position (the man may hold her R hand close to his left side, near his spleen).

Steps and Styling: Basic Charleston Lindy Step: M steps side L (cts 1-2); cross R closely behind L, rocking back on it (ct 3); return weight to L ft in place (ct 4). S-QQ timing. Repeat to the other side, beginning side R. Woman begins with side R. This may slightly turn in place CW or CCW.

Turning Basic: Turn as a couple a full rotation clockwise. W steps straight fwd on R between his ft, in Closed Position (ct 1); W no longer rocks behind on cts 3-4, but does two quick running steps traveling around M, side L and slightly crossing R over L. W's 2nd meas is the Basic above, with the rock step.

Push-Pull: On cts 7-8 (rock step), push back away from ptr with hands, keeping other arms in Closed Position.

Sidekick: Same as the Push-Pull, but the M kicks his L foot out to the left side on ct 7 instead of doing the rock step.

Heel Rock: On cts 7-8, M lets go of W with his R arm, keeping held hands, as they both rock back onto their heels, in swing-out position (at arms-length) M may throw his R wrist up.

Brush-Off: M turns solo 3/4 to his L as W goes around his back CW. Return to Closed Position for the rock step. As M leads W around himself, his L hand wraps around his own neck or shldr before letting go.

Scissors: On ct 5, M twists sharply to his L, opening W away to the R, crossing his R over his L, wt on both ft evenly. M slides or jumps into second position (feet apart) on count 4, with wt mostly on his R.

Charleston Kicks: On ct 3, M lifts his R fwd to the R side as W swings her L back. This replaces the rock step. On ct 7, M kicks his L back as W swings her R forward. This may turn in place CCW.

Presented by Richard Powers

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Maxixe II

(Brazil-France-United States)

The title *Maxixe II* refers to the fact that many folk dancers already know the Maxixe which I presented at the 1989 University of the Pacific Folk Dance Camp. In order to avoid the possible confusion that might arise from the option of a second Maxixe sequence, this pattern follows the same floor path as the first Maxixe, so couples who know more Maxixe can dance among those doing the first Maxixe without collision. Advanced dancers may also combine both patterns into a longer sequence if they so wish.

The Maxixe (Mah-SHEESH) as done in the U.S. was one of the more popular dances of the Ragtime-era dance craze, but was probably not the original Brazilian form. The Maxixe was modified by Parisian dancers when it was first introduced there in 1906 (it didn't catch on) and was modified again when it was successfully re-introduced in 1912, with further revisions by English and American dancers. Since the original Maxixe was the Brazilian style of dancing a Parisian-modified Polka, which was possibly a Bohemian form of a German folk dance with Polish and Scottish influences, this hybrid is one of the most international folk dances of all.

Music: "Buenos Dias Maxixe" (with intro) performed by the Fleeting Moments Orchestra "Down in Zanzibar" (no intro) performed by the Fleeting Moments Orchestra

Rhythm: 2/4 meter Brazilian Maxixe compositions have a fast Habanera rhythm. U.S. versions usually do not. Tempo: Maxixe recordings from the era vary widely in tempo, from very slow to a normal polka tempo. Vernon and Irene Castle preferred a lively, sunny interpretation of the Maxixe, about 116 bpm.

Formation: Cpls in Ballroom pos.

Steps: Ftwk described for M; W use opp ftwk.

Maxixe Two-Step (turning): While starting to rotate CW (as a cpl), step on L to L side, starting to bend body to R, starting to raise clasped hands (ct 1); close R to L (or cross R slightly behind L) continuing to turn and bend (ct &); step L to L side, completing 180° turn and ending with body leaning to R side, M L (and W R) hands arched overhead (ct 2). Repeat to R side, continuing CW rotation, but leaning to L side, clasped hands coming down in a smooth sweep (cts 3,&,4).

Sliding Step: Step on one ft to side (ct 1); bring other ft up to it, taking wt (ct &). Two per meas.

Step-Kick: Step fwd on L (ct 1); kick R straight fwd into the air, matching ptrs elevation (ct 2); step R slightly behind L, beginning to turn CW as a cpl (ct 3); close L to R (ct &); step R in place, continuing to turn CW (ct 4).

Styling: Dance is somewhat on heels, as much as is comfortable. The body should be very flexible, with graceful bends and arm-sweeps, and smooth turns of the Two-Step without bouncing.

Meas	PATTERN
	INTRODUCTION
1-4	No action.
5-8	Walk 8 steps in LOD in Ballroom pos M start L ft fwd, W start R ft moving bkwd. On meas 8, lower clasped hands and start to turn CW so that man ends with his back to ctr. "Buenos Dias" begins with this introduction. "Down in Zanzibar" does not include meas 5-8.

Maxixe 2—continued

I. TURNING TWO-STEPS; ZIG-ZAG; CORTEZ

1-4	Maxixe Two-Steps turning, traveling LOD
5-6	4 Sliding Steps traveling LOD diag L (toward ctr), beg M L ft. On the 4th ct '&', close the trailing ft (M R, W L) without taking wt, turning as a cpl 1/4 CCW to line up for the next Sliding Steps.
7	2 Sliding Steps traveling LOD diag R (away from ctr), beg M R ft. On the 2nd ct '&', close the trailing ft (M L, W R) without taking wt, turning as a cpl 1/4 CCW. M ends facing RLOD.
8	Maxixe Cortez: M step straight bkwd on the L toe, leaving R leg extended fwd, as W steps R ft straight toward him, also rising onto the toe, leaving L leg extended bkwd. M may slightly lift W in Ballroom pos.

II. TURNING TWO-STEPS AND SUNBURST IN RLOD

1-4	Two-Step turning, traveling RLOD, beg M R ft, W L ft. On meas 1 and 3, lower clasped hands, raising them on meas 2 and 4.
5-7	6 Sliding Steps to M's R side, traveling RLOD. After the first 2 slides, release Ballroom pos to touch fingertips of opened hands together, palm-to-palm with ptrs palms, about eye level. Then open arms up and out to both sides in a "sunburst" arc, while continuing the sliding steps.
8	M steps R foot to R side without closing L to R, leaning body and tilting outstretched arms toward his L side and raising L toe, L heel to the floor. W mirrors this pose.

III. FACE-TO-FACE, BACK-TO-BACK

1	Single Two-Step to the side without turning, beg M L (toward LOD) releasing M L (W R) hand but keeping the other hand. Optional styling: Take the 1st step of each Two-Step with a strong heel-lead.
2	Two-Step, turning individually away from ptr, swinging held hands fwd toward LOD.
3	Two-Step oscillating back to face ptr, swinging held hands back toward RLOD again.
4	Two-Step turning away from ptr again, but release hands and turn a full 360° with this Two-Step (M turning CCW, W to CW) to face ptr again. Note: Take all 3 steps of this Two-Step, not 2 pivot steps.
5-8	Two-Steps turning, in Ballroom pos, as in Part I.

IV. STEP-KICKS

1-2	Step-Kick toward LOD, then turn as a cpl 120° (1/3 turn) CW.
3-8	Repeat 3 more times. The 4th Step-Kick is again toward LOD.
Final 7-8	If the music is ending, hold the kick of the last Step-Kick for 2 full counts (counts 2 and 3), then drop fwd onto the kicking foot and the supporting knee.

SEQUENCE: Repeat from Part I (without the walking Introduction) until music ends. Dancers who know Maxixe I may alternate both patterns, ending with Maxixe II, which has the more dramatic ending.

Presented by Richard Powers

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One-Step Tango

(Argentina/United States hybrid)

Based on a description by Caroline Walker in 1914.

Shortly after the tango craze swept Paris, Americans developed a similar fascination with the tango. But unlike the Parisians, most Americans were intimidated by the complexity of the Argentine Tango. They wanted to keep up-to-date with the latest dances, without working so hard. For many Americans, the solution was to keep dancing the easy One-Step, perhaps with a bit of tango style, and simply call it the Tango.

The characteristic feature of the One-Step Tango is taking one slow step to each beat of the music, unlike the Argentine Tango which at that time was composed of slow and quick steps.

Music: "Fate", "Tangoland" or any other 16-bar tango tune.

Rhythm: 2/4 meter Between 70 and 80 bpm

Formation: Cpls in Ballroom pos.

Styling: Tango styling actually varied considerably in 1914 America. Some dancers merely walked calmly, no differently than a One-Step, while others imitated various tango postures they had seen. A more Argentine tango style would have been smooth walking without hesitating or bobbing, carrying the body a half-inch lower by slightly flexing the knees.

Meas	Pattern
1-4	INTRODUCTION. No action
1-2	Promenade: Walk 4 steps in LOD in Closed Promenade pos. M start L ft fwd, W start R ft fwd. On 4th step, lower the body slightly (while keeping posture upright) as W turns 180° CCW (the man does not turn) into Right Side Position (R hip to R hip) while sweeping her R ft in an arc (toe to the floor).
3-4	M walks bkwd, W fwd 4 steps in Right Side Position.
5-8	Wheel: Keeping Right Side Position, both walk fwd in a circle around each other for 8 steps. The M should be careful not to stop W's smooth travel fwd into this encircling. Conclude these 8 steps with W on the outside of the hall (to the R side of LOD).
9-12	Grapevine: M steps: Side L, cross R behind L, side L, cross R over L, while traveling LOD. W steps: Side R, cross L over R, side R, cross L behind R, while traveling LOD. Cpl repeats these 4 steps while traveling LOD.
13-15	Side Steps: Cpl steps side toward LOD then closes trailing ft to leading ft with wt. Repeat twice more, to make three side-close steps traveling LOD. Cpl may choose to take the "scorpion pose" where they raise the leading arms in a graceful curve overhead while looking down at the straightened trailing leg.
16	Stamp lightly with the trailing foot, taking wt, then change to Closed Promenade pos facing LOD.

Presented by Richard Powers

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Paul Jones

(U.S.A.)

The Paul Jones mixer has been around for over a century and thus has evolved into many regional forms. Essentially it is comprised of figures done by couples taking hands in a circle, often concluding with a Grand Chain, then everyone dances with a new partner.

Music:	Yes. (It's good to have music. Almost anything will do.)
Rhythm:	Yes. (2/4, 4/4, 3/4. Your choice.)
Tempo:	Yes. (Fast, slow, medium or wild and crazy. Your choice.
Formation:	Cpls, in a single circle. (Although Betty Lee described up to three nested circles.)
Steps:	Yes. (There have been many choices over the years, including march, polka, two-step, waltz, one-step and foxtrot.)
Styling:	The Leader might signal in preparation to a change of step.

Meas	Pattern

- My favorite version, which I learned at a community dance in Tennessee 25 years ago:

Any	All one-step anywhere in the hall. The style of one-step I first saw was rather wild and rambunctious.
Any	When the caller blows a whistle, everyone takes hands in one large circle, with W on the right, and all circle to the left.
Any	When the caller blows his whistle, everyone circles right.
Any	When the caller blows his whistle, everyone faces partner, gives R hand and commences a Grand Chain, passing hands R and L with succeeding dancers, until...
Any	When the caller blows his whistle, everyone dances the one-step with the person they happen to be facing at that time (one written source elaborated "without making introductions"). Those who cannot find a partner may look for someone in the center of the circle. Repeat at will.

- The Paul Jones described in the 1915 booklet "Victor Records for Dancing" (endorsed by Vernon and Irene Castle) is similar, except a sliding chassé to the R replaced the circle L, then a sliding chassé to the L replaced the circle R.

- Another version harkens back to the Nine-Pin Quadrille of the mid 19th century, where there is one extra man in the group who joins into the grand chain, forcing a different man to be the Nine-Pin the next time.

- Betty Lee described the simplest version in 1926 (reprinted into the 1940s).

Any	All one-step anywhere in the hall.
Any	When the leader "signals," everyone faces partner and begins the Grand Chain, until the caller signals again, then dance the one-step with the person you happen upon at that moment. Betty Lee did not describe the signal for the changes.

Paul Jones—continued

- Maxwell Stewart's version, ca. 1930, was a similar two-part figure, simply Grand Chain then dance, but was directed by the musicians. The orchestra played march music for the Grand Chain. Then when the music changed to foxtrot music, everyone foxtrotted with the partner in hand at that moment until the march music recommenced, initiating the Grand Chain again. The second time, the march music would change into one-step music and everyone danced that. The third time, the march music would change into waltz music and everyone waltzed.
- The late-1930s Big Apple, created by African American dancers in Columbia, South Carolina, was comprised of Paul Jones figures but with jazz and shag steps.
- Lloyd Shaw's versions, from the 1940s, were the most complex, involving spontaneous calls from the caller, varying each time. The figures would include the above figures plus Forward and Back, Allemande your Corner then Right and Left Grand, All Promenade, Ladies Continue Forward and the Gents Turn Back, Gents Stand Still and the Ladies Forward One and Dance, plus the Basket formed from a circle of men outside a circle of women, and many more figures.
- The late-1930s Big Apple, created by African American dancers in Columbia, South Carolina, was comprised of Paul Jones figures but with jazz and shag steps.

  Lloyd Shaw's signal to dance (after the Grand Chain) would be the call "Paul Jones!" and the dance done with the new partner was the two-step.

  Appalachian "Big Circle" dances are essentially the same as Lloyd Shaw's Paul Jones, which he also called "Circle Two-Step."
- There are many other versions of the Paul Jones.
- The early 1950s song "Rock The Joint" (recorded by Bill Haley and His Comets and many other rock bands) contained the lines "Do the ol' Paul Jones and Virginia Reel; Gotta let your feet know how you feel."

Presented by Richard Powers
Dance directions © 2001 Richard Powers

Andulička

(Bohemia, Czech Republic)

This is a non-partner dance from the Karlovarsko Region, around the city of Karlovy Vary in western Bohemia. Like other "kolos," this dance has just a few basic steps that are repeated in various combinations. The name is a girl's name (similar to Annie), and the song tells about how the girl would like to get married.

Pronunciation: AHN-doo-leech-kah

Cassette: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001*, Side A/1 2/4 meter

Formation: Dancers in closed circle, hands held down (V-pos).

Steps and Styling: Gallopade: Two large step-close in 1 meas.
Dvojpolka-step (double-polka): Touch L heel on floor to L side and in front (ct 1); touch L toe crossed in front of R ft (ct 2). Step L (ct 1); close R to L (ct &); step L (ct 2). Generally repeated with opp ftwk and direction.

Meas	Pattern
	INTRODUCTION: None
	I. DVOJPOLKA AND GALLOPADE
1-8	Dance 4 Dvojpolka steps starting with R ft and moving in LOD. Start to R with R ft, then back to L, then to R again, and finally to L.
9-12	Starting with R ft and moving to R (LOD), dance 7 Gallopade steps; on meas 12, ct 2, stamp with R ft (no wt).
13-16	Repeat meas 9-12 with opp ftwk and direction.
17-24	Repeat meas 1-8.
	II. WALKS AND STAMPS
1-4	Walk 7 steps in LOD (2 per meas), beginning with R. Joined hands swing. On meas 4, ct 2 face ctr and close L to R without wt.
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-10	Walk 3 steps in twd ctr (cts 1,2,1), starting with R ft; on meas 10, ct 2 close L to R with stamp.
11-12	Repeat meas 9-10 backing away from ctr with opp ftwk.
13-14	Still facing ctr, step-close to R side, and then to L.
15-16	Stamp R, L, R (cts 1, &, 2); hold (ct &). Stamp L (ct 1), stamp R, no wt (ct 2).
17-32	Repeat meas 1-16.
33-40	Repeat meas 9-16.
	III. FINALE
1-24	Repeat Fig I (Dvojpolka and Gallopade.
25-46	Repeat Fig I, meas 1-22.
47-48	Repeat Fig II, meas 15-16 (stamping).

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Český minet

(Bohemia, Czech Republic)

This couple dance is a waltz from northeastern Bohemia. The name derives from the French "minuette." Minets (or menuets) were originally parlor or salon dances but became folk dances in some European countries, including Bohemia. The name of the song used for this dance is: "Čtyři koně jdou" ("four horses going"), and comes from the Prácheňsko ethnographic region. Radek and Eva Rejšek also taught this dance at the Dvorana Christmas Folk Dance Week 2000/01.

Pronunciation: CHEH-skee MIH-net

Music: Cassette: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001,* Side A/3
CD: *Czech Folk Dances by Eva and Radek Rejšek, Dvorana 2000* 3/4 meter

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

Meas	Pattern
	INTRODUCTION
1	No action.
2	With 1 waltz step, M starting R, W L, dance away from ctr facing ptr. Joined inside hands swing bkwd.
3	With 1 waltz step twd ctr, M turn W out (to R) under joined hands, M starts with L, W with R.
4	With 1 step (ct 1), M step R, W step L, to form circle, all facing in and hands joined and held down; rise up on toes (relevé) (ct 2); down (ct 3).
I.	FORWARD AND BACK; WOMEN CROSS
1	Waltz step fwd twd ctr, beg with R, hands swing fwd.
2	Waltz back, beg on L, hands swing back.
3-4	M waltz in place while leading ptr across to his L side. W make 1 complete turn to L. Both start with R ft.
5-8	Repeat meas 1-4, except W moves to face ptr on meas 7 (back to ctr), and both rise on toes and down on meas 8.
II.	CIRCLING WALTZ
1-4	With 4 waltz steps dance in circle with ptr, R hips adjacent and R hands held up with palms touching. Both start with R ft.
5-6	Waltz to R touching L palms with ptr and bring L hips adjacent (meas 5). Reverse ftwk, direction, and hands (meas 6).
7-8	M waltzes in place while turning W out under joined R hands. On meas 8, drop hand hold, move to form circle, facing ctr, hands held down in V-pos.
9-24	Repeat Figs I and II.
III.	SOLOS; GRAPEVINE; ELBOW TURN
1-4	M only, dance twd ctr with 2 waltz steps, making half turn to R on first meas and backing up on 2nd. Repeat meas 1-2 back to place. W watch.

Český Minet—continued

5-6	W only: dance twd ctr with 2 waltz steps, making half turn to R on meas 5, and backing up on meas 6. M watch.
7-8	W only: dance 1 waltz step fwd to face ptr (back to ctr). On meas 8, lift on toes and down. M watch.
9-10	Both moving to own R, step to R on R ft (ct 1); step L in front of R (ct 2); step to side with R (ct 3); step on L behind R (ct 1); close R to L while rising on toes (ct 2); lower heels (ct 3).
11-12	Repeat meas 9-10 with opp ftwk and direction.
13-15	With R elbow hold, turn ptr in place with 3 waltz steps (CW), both start with R ft.
16	Releasing hands, W turns to her R to form circle with 1 waltz step, hands held down in V-pos. M waltzes into circle moving to L as necessary.
17-32	Repeat Figs. I and II, except end in closed ballroom pos.

IV. WALTZ WITH FIGURES

1-2	Dance 1 turning waltz step, M starting with L, W with R (meas 1), and moving in LOD. With 1 waltz step, M dance in place while turning W out to her R (CW) under his L arm (meas 2).
3-4	With 1 waltz step, M turn to L (CCW) under own L arm, W dance in place (meas 3). Ptrs waltz away from each other, but retaining hand hold (meas 4).
5-8	Dance 4 waltz steps turning CW and moving in LOD.
9-16	Repeat meas 1-8, except on meas 16 M turns W out under L hand.

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Lašský mazur

(Silesia, Czech Republic)

A couple dance from the Lašsko region in northeastern Moravia (Silesia). It features alternating waltz and polka rhythms. It was taught by the Rejšeks at the Dvorana Summer Workshop in Jindřichův Hradec, Czech Republic, in August 1997, and elsewhere. František Bonuš also taught it at the 1986 Stockton Folk Dance Camp.

Pronunciation: LAHSH-kee MAH-zoor

Cassettes: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001, Side A/1*; *Dvorana Summer Folk Dance Week 1997*, A/7 ("Mazura").

Records: Festival Records FB-114007, Side B/2; Tanz EP 56430, Side A/1. 2/4, 3/4 meter

Formation: Cpls facing LOD, in Varsouvienne hold, but L hands held down.

Steps and Styling: Mazur walking steps are like a Polish Polonaise step, i.e., first step is long with slight dip, followed by 2 regular walking steps.
Pas de Basque polka (eastern style) is a high stepping or leaping polka.

Meas		Pattern
2 meas		INTRODUCTION.
3/4	I.	MAZUR WALKS
1-2		Dance 2 Mazur walking sequences in LOD, both starting with L (6 steps in all).
3		M step in place while leading W over to L side in 3 steps (LRL).
4-6		Repeat meas 1-3, but with opp ftwk.
7		Moving to L and slightly forward diagonally, step on L to side (ct 1); step on R next to L (ct &), step on L (ct 2); touch side of R ft across in front of L with slight dip on L (ct 3). Tip arms in direction of movement.
8		Repeat meas 7 with opp ftwk and direction.
9		W turn under raised R hand in front of M and around his L side to end up in back with 3 steps (LRL). M take 3 steps in place.
10-11		Repeat meas 7-8 with opp ftwk in this position.
12		W continue to move R behind M turning once under M's raised L arm and ending up on his R side in starting Varsouvienne pos. W take 3 steps (LRL); M step in place, or move slightly to L to ease W's turn.
2/4	II.	PAS DE BASQUE
1-2		Both dance Pas de Basque step to L (LRL, hold) making eye contact; arms tip to L. Repeat to R (RLR, hold).
3-4		W turn under raised M's R arm to L side of M and slightly behind with 4 walking steps (LRLR); M step in place, and L arm is now raised.
5-6		Repeat meas 1-2.
7-8		W turn under M's raised L arm to return behind the M to his R side. M does 4 steps in place. Make eye contact with ptr.
9-16		Repeat meas 1-8.

Lašský Mazur—continued

3/4 III. MAZUR WALKS

1-12 Repeat Fig I.

2/4 IV. CUPEK (TSOO-pehk)

1-2 Moving to the L, M slightly behind W, step on L (ct 1); step on R next to L (ct &), step on L (ct 2). Stamp R (ct 1); stamp L without taking wt (ct 2).

3-4 Touch L heel 2 times to L side (cts 1,2); stamp 3 times (LRL) (cts 1,&,2).

5-8 Repeat meas 1-4, but moving to R and with opp ftwk.

9-14 Repeat meas 1-6.

15-16 W turn L (CCW) under raised hands (M's R and W's R) with 4 steps to end facing ptr with R hands joined (M is facing LOD). M do 4 steps in place.

3/4 V. HOLUBEC (HOH-loo-behts)

1 Moving twd ctr (to M's L), M's free hand held up or behind back, W's on hip, M step on L to L (ct 1), step on R next to L (ct 2), lift L leg out and click heels together sharply (ct 3).

2 With toes together, lift onto toes and move heels apart (ct 1); click heels together sharply (ct 2); hold (ct 3).

3 Stamp R (ct 1); L (ct 2); hold (ct 3). W do meas 1-3 with opp ftwk.

4-6 Repeat meas 1-3 with opp ftwk and direction.

7-9 Hook R elbows and turn once around, both starting with L ft. Step L with accent, step R and hop twice (L,R,R); repeat. Stamp 3 times in place (LRL), while backing away from each other a little and M can clap.

10-12 Repeat meas 7-9, but hooking L elbows and starting with R ft.

2/4 VI. POLKA AND WOMAN TURNS

1-8 With ptrs in closed shldr-shldr blade hold (or M's L hand can be hooked over W's R arm), dance 8 turning leaping polka sequences (CW), moving in LOD.

9-16 With 8 step-hops, M dances fwd in LOD and W turns to her R (CW) under M's raised L arm. M lift free ft to knee level on each hop.

17-24 Repeat meas 1-8, ending with ptrs facing; M facing LOD.

VII. ŠLAPAK (SHLAH-pahk)

1-2 Hook R ft behind L (ct 1); rock fwd on L (ct &); rock back on R (ct 2). Repeat with opp ftwk.

3-4 Move backward with 4 reeling steps (RLRL).

5-6 Jump with emphasis to L (about 45°) with stride (ct 1); sharply close feet together (ct 2). Repeat to R.

7-8 Facing ptr, jump into stride (ct 1); leap up clicking heels together (ct &); repeat, but land on R ft (cts 2). Stamp L,R. (meas 8, cts 1,2).

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Lašský starodávný

(Silesia, Czech Republic)

A couple dance from the Lašsko Region of northeastern Moravia. The name means "old traditional dance from Lašsko." Actually, "starodávný" has a rich and complex meaning that is difficult to translate. It refers to someone or something that recalls a cherished memory, for example one's first love. In this context it refers not only to a very old dance, but to one that is fondly remembered. The name of the song in the music is "V širem poli" which means "In a broad field." This particular starodávný was also taught by Rejšeks at a Dvorana workshop in Jindřichův Hradec, Czech Republic on 11 August 1997, and elsewhere.

Pronunciation: LAHSH-skee STAH-roh-dahv-nee

Cassettes: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001*, Side A/4; *Dvorana Summer Workshop 1997*, Side A/3.

Rhythm: 6/8 meter (counted as 1, 2, 3)

Formation: Couples facing each other 2 meters apart, M facing out and W in.

Steps and Styling: Starodávný Step: Starting with either ft, step fwd (ct 1); step near the heel of that ft (ct &); step fwd (ct 2); step fwd (ct 3). For example: R, close L, R, L. Style is flowing and graceful. Flex knees on each step. Steps on cts 1 and 3 are longer than the others, and the one on ct 3 is delayed as long as possible. Step repeats exactly.

Meas	Pattern
	INTRODUCTION None
	I. PROMENADE WITH TURNS (instrumental)
1	No action.
2	Bow to partner.
3-4	Starting with WR, ML, ptrs walk toward each other with 6 steps turning to face LOD on last step. M's hands are held behind their backs and W's to sides. On last step, M put R hand around W's waist and L behind own back. W wrap L arm around M's R, and R arm is free.
5-8	Promenade in LOD for 12 steps, starting with outside ft, slight knee bend on each step.
9-12	Turn CW with ptr in ballroom hold (R hips adjacent) with 4 Starodávný Steps, both starting with inside ft (R) (M has to do foot change to start).
13-15	M turn W under his L arm 3 times while his R arm is held high. No steps are taken but M can keep time with music by slight knee flexing. W take 6 steps per meas as she turns.
16	W continues turning 1 more time (6 steps) without any support from M and backs into his R side so both end up facing LOD. Take same arm holds as in meas 5-8.
	II. ROCKING PROMENADE; TURNING; BACKING (vocal).
1	Rock fwd onto outside ft (ct 1); rock back onto inside ft (ct 2); step fwd on outside ft (ct 3).
2	Step fwd on inside ft (ct 1); rock back on outside ft (ct 2); step fwd on inside ft (ct 3).
3-8	Repeat meas 1-2 three more times (total of 8 rocking sequences).
9-12	4 Starodávný Steps turning CW both starting with R ft (ft change for M). R hands are on ptr's L shldr; M hold free hand out straight, palm down, and W hold arms down.

Lašský starodávný—continued

13-14	Dance 6 walking steps, circling to L away from ptr and back. M can hold both arms out fwd, palms fwd. (Vocal ends after meas 14.)
15-18	Repeat meas 9-12 turning CCW beg with L ft (ft change again for M); L hands on ptr's R shldrs.
19	Back away from ptr with 3 steps and hold (M backing twd ctr).
20	Walk 3 steps twd ptr, hold (nod to ptr).
21-22	Back away from ptr with 3 steps (meas 21). M are backing up in RLOD and W backing in LOD. Hold (cts 1-2); nod to ptr (ct 3). M's hands behind back.

III. ARM ROCKING PROMENADE; TURNS (vocal)

1-8	Promenade in LOD, M going fwd starting on L and W backing up starting with R, for 24 steps. Arms held out and rounded. After a few steps (about 4), ptrs join arms, holding at about elbows and rounded as before. Arms then tip up a little on the side that is stepping, and tip down on other side.
9-11	Hook L elbows and dance 3 Starodávný Steps turning CCW with ptr starting with inside (L) ft. M's R arm can be held out to side, palm down.
12	Turn away from ptr to own R with 3 walks circling back to ptr (M on inside of circle).
13-15	Repeat meas 9-11 with opp ftwk and direction (vocal ends after meas 14).
16	Bending fwd but keeping elbow hold, run 6 quick steps around each other ending with M facing LOD (1 complete turn).

IV. SHOWOFF STEPS; TURNS; FINALE (instrumental)

1-4	M do 4 Starodávný Steps making large circle around W and back to place (an option is to do 6 walks and 2 Starodávný Steps). M clap on last beat of meas 4 as they face ptr. W turns to her R in place doing 4 Starodávný Steps.
5-6	M place R toe in front of L twisting hips to L (ct 1); place R heel in front of L with small scuff and twisting hips to R (ct 2); step on R with clap for emphasis (ct 3). Repeat starting with left toe. W continue turns in place with 2 Starodávný Steps.
7-8	M step to R (ct 1); close L (ct &); step to R (ct 2) with slight knee bend on each step, and kick L ft across in front of R with heel thrust forward (M can also slap L upper leg with L hand at same time) (ct 3). Repeat going to L starting with L ft. W continue turns in place with 2 Starodávný Steps.
9-11	Ptrs do 3 Starodávný Steps in ballroom hold (R hips adjacent) CW, both starting with R ft.
12	M turns W under L arm CW with 1 Starodávný Step.
13-14	Dance 2 Starodávný Steps starting LOD (M starts with L ft, W with R) circling away from ptr in small circle and back to place.
15-20	Repeat meas 9-14 (M have ft change to start).
21	Ptrs hold both hands. M do large gliding step to L (ct 1-2); close R to L (ct 3). W does 1 Starodávný Step turning out to her R (first step is to R). Arms swing from slightly to M's R, to the L, and then leading hand hold is dropped and W's turn is completed with M's R and W's L only.
22	Face ptr (ct 1); M bows head twd ptr, W bends knees and nods (2); both raise head sharply and straighten legs (ct 3).

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Náchodský zámeček

(Bohemia, Czech Republic)

This dance is a party mixer from the Náchodsko region of northeastern Bohemia. The name means "castle from Náchod," but it is also known as "Czech Family Waltz." František Bonuš taught a similar dance under the latter name at the 1986 Stockton Folk Dance Camp.

Pronunciation: NAH-chod-skee ZAH-meh-chek

Cassette: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001*, Side A/8. 3/4 meter
Record: FB 114006, Side B/3.

Formation: Cpls in a circle facing each other, M with backs to ctr. W's free hands are on skirt. One M is designated as the leader.

Meas	Pattern
	INTRODUCTION None.
	I. TURNING WALTZ
1-2	No action.
3-4	Bow to ptr.
5-6	Waltz balance step bkwd and twd ptr. End in Closed-ballroom pos.
7-23	Waltz 17 turning waltz steps turning CW and moving as a cpl in LOD (CCW).
24	M turn W under raised L arm to form a single circle, all facing ctr. W is to L of M and hands are held down (V-pos).
	II. CHANGING PARTNERS
1-2	Beginning M's L and W's R, dance 1 waltz turning to acknowledge (face) ptr; then turn with 1 waltz step in opp direction to face neighbor (corner).
3-4	With 2 waltz steps M lead ptr across in front to his R side; reform circle.
5-6	Waltz balance fwd twd ctr and back.
7-24	Repeat meas 1-6 three more times, except that on meas 24 form a double circle with cpls side by side (W to R of M) and facing LOD. Inside hands joined and held down.
	III. STEP-SWING
1-2	Step on outside ft (M's L, W's R)(ct 1); swing free ft across in front of other while lifting onto toe of supporting ft (ct 2); lower heel as leg swings back (ct 3). Repeat with opp ftwk. Joined arms swing fwd on ct 2 and back on ct 3.
3-4	Move fwd in LOD with 2 running waltz steps. Hands swing fwd and back on each meas.
5-16	Repeat meas 1-4 three more times.
	IV. TURNING WALTZ
1-16	Dance 15 turning waltz steps in ballroom pos turning CW, and moving in LOD (CCW). On meas 16, M turn W out under L arm to reform circle with W to L of M.

Náchodský zámeček—continued

V. REPETITIONS

1-64 Repeat Fig II (1-24) and then half of Figs III and IV (meas 25-32 and meas 33-40). Repeat Fig. II once again (meas 41-64), but end in single circle.

VI. CIRCLE AND SPIRAL

1-24 W hook arms through M's elbows on either side. Circle moves in LOD with running waltz steps, starting with R ft, and bending knees on each step ("kolečko step"). At about meas 13, the designated leader break the circle and lead line into a spiral.

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Otče náš

(Bohemia, Czech Republic)

This is a simple party mixer from eastern Bohemia. The name means "our father." The Rejšeks also taught this dance at Stockton Folk Dance Camp 2000.

Pronunciation: OHT-cheh NAHSH

Cassette: Dances from the Czech Republic, Stockton Folk Dance Camp 2000, A/10. 2/4 meter

Formation: Cpls in a circle facing each other, M's on inside. W hold skirts, M's hands at sides.

Meas	Pattern
4 meas	INTRODUCTION (start with vocal).
	I. PROGRESSION
1-2	M walk 4 steps in LOD (CCW) while W walk 4 steps in RLOD (CW). Each pass one person and stop to face the next.
3-4	M bow to ptr (meas 3); then W bow (meas 4).
5-7	With R elbow hold, ptrs walk around each other with 6 steps. M can hold free hand out to side, palm up.
8-14	Repeat meas 1-7.
	II. POLKAS
1-16	In ballroom pos, dance 16 turning polkas (turning CW) with this new partner.

Dance repeats from the beginning four times more. On last time though the dance Fig II is 24 meas long. On meas 24, M may turn W out under L arm and pose.

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Podlízavá-Trojke

(Moravia, 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

Cassettes: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001*; *Dances from the Czech Republic, Stockton Folk Dance Camp 2000* 2/4 meter

Formation: One man and two women, each with small scarf in right hand, and with hands joined in triangle with M facing LOD.

Meas		Pattern
2 meas		INTRODUCTION
	I.	RIDE FORWARD AND BACKWARD
1-7		Dance 7 firm gliding polka steps in LOD (W backing up). M start with L, W with outside feet.
8		M stamp 3 times (R,L,R); W step in place with 3 well accented steps.
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 BACKWARD
1-16		Repeat Fig. I.
	IV.	ARCHES; WOMAN AROUND
1-4		M make arch with W on R, and W on L runs (8 steps) under arch around M and back to place, M turn in place to R on steps 5-8 while W on R turn to L.
5-8		M make arch with W on L and W on R run under arch and around M (meas 5-8); M now turn to L with 4 steps and W on L turn to R on meas 7-8.

Repeat entire dance from the beginning.

Presented by Radek and Eva Rejšek
Notes by Bill and Louise Lidicker

Polka Štěbetalka

(Bohemia, Czech Republic)

A couple dance from Bohemia. The name means "twittering polka." The Rejšeks also taught this dance at the Dvorana seminar in Jindřichův Hradec, Czech Republic on 10 August 1997, and elsewhere.

Pronunciation: POHL-kah SHTYEH-beh-tahl-kah

Cassettes: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001*, Side A/2; *Dvorana Summer Folk Dance Week 1997*, Side A/2. 2/4 meter

Formation: Couples facing in LOD in semi-open position.

Steps and Styling: Gliding polkas are smooth and sometimes done without turns. Free hands are placed on hips with fingers forward.

Meas	Pattern
chord	INTRODUCTION
	I. POLKA FORWARD WITH TURNS
1-2	Dance 2 gliding polkas fwd (LOD), starting with outside ft.
3-4	Dance 2 CW turning polkas in LOD.
5-8	Repeat meas 1-4, but do the turning polkas CCW.
9-16	Repeat meas 1-8.
	II. TURNING POLKAS WITH PIVOTS
1-2	Dance 2 turning polkas CW.
3-4	M make 4 pivot steps independently to L and W do same to R, both progressing forward in LOD and making 2 complete turns.
5-8	Repeat meas 1-4.
9-10	Repeat meas 1-2.
11-12	As a cpl, dance 4 pivots CW, making 2 complete turns.
13-16	Repeat meas 9-12.
	III. POLKA AND WOMAN TURNS
1-2	Dance 2 turning polkas as a couple (CW).
3-4	With M's L and W's R hands joined, M does 4 step-hops while W turns under their joined hands with 4 step-hops; both move forward. Men hold R hand high.
5-8	Repeat meas 1-4.
	IV. POLKAS; STAMPS
1	As a cpl, dance 1 turning polka step CW.
2	Complete the turn as a couple with 1 step (M R, W L) (ct 1); sharp stamp, without wt (M L, W R) (ct 2).
3-4	Dance 2 more turning polkas (CW), M starting with L, W with R.
5-8	Repeat meas 1-4.
9	Do 2 pivots (M L,R, W R,L).
10	Sharp stamp fwd (no wt) (ct 1); hold (ct 2).

Polka Štěbetalka—continued

11-12	Dance 2 turning polkas (CW).
13-14	Moving twd ctr, dance 4 chassé (gallop) steps in semi-open pos, M starting with L and W with R (no wt on last step).
15-16	Single cancan: rock back onto trailing foot (R for M, L for W) (ct 1); hop on same ft (ct 2). Rock twd ctr (ct 1); hop on same ft (ct 2).
17-18	Repeat meas 13-14 away from ctr (M starting with R, W with L).
19-20	Double cancan: rock back onto inside ft (M's L, W's R) (ct 1); rock fwd onto outside ft (ct 2). Repeat.
21-40	Repeat meas 1-20. End facing ptr, M facing LOD.

V. REJDOVAČKA

1	M start with L ft fwd in LOD dance step-close-step leading with L shoulder so body is turned to R. W back up with same step starting with R ft and also twist to R. Hands for both on hips.
2	Repeat meas 1 with opp ftwk and twist of bodies to L.
3	Repeat meas 1 (M can start with a clap).
4	M make complete turn to R with R step and close L; W turn to L with a L, close R. Both end facing as before.
5-8	Repeat meas 1-4 in RLOD with same ftwk, M backing up and W going fwd; end in semi-open ballroom pos facing LOD.

VI. HEEL-TOE POLKAS

1-2	Dance heel-toe starting with M's L heel and W's R, with bounces on supporting ft on each ct. With 1 polka step turn as cpl to face RLOD.
3-4	Repeat meas 1-2 with opp ftwk and direction.
5-7	Repeat meas 1-3.
8	M turns W out (M's L hand holds W's R) with 3 steps to end in ballroom pos with M on inside of circle.

VII. POLKAS; STAMPS

1-20	Repeat Fig IV, meas 1-20 only. End in ballroom pos, M on inside of circle.

VIII. CODA

1-2	Dance 2 polka turning steps (CW).
3	Turn with two pivot steps.
4	M turn W out with 2 steps, M's L and W's R hands joined.
5-8	Repeat meas 1-4.
9-16	Repeat meas 1-8. An option is that on meas 16 M can turn W out twice.

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Valašské šotyšky

(Moravia, Czech Republic)

A couple dance from the Valašsko region of northeastern Moravia. The name means "little (or dear) schottische from Valašsko." It was also taught by the Rejšek's at the 1998 Dvorana Summer Folk Dance Week.

Pronunciation: VUH-lahsh-skuh SHOH-tihsh-kih

Cassettes: *Dances from the Czech Republic, Stockton Folk Dance Camp 2001, A/5*; *Dvorana Summer Folk Dance Week*, Side A/4 — 2/4 meter

Formation: Cpls in a circle facing each other and about 2 to 3 meters apart, M on inside with back to ctr. W's free hands are placed on skirt.

Meas	Pattern
	INTRODUCTION None.
	I. GREETING AND PROMENADE
1-2	No action
3-4	Bow to ptr.
5-7	Both starting with R ft, dance 3 special walking steps twd ptr (špacírka-step: springy step fwd leading with heel (ct 1), dip with slight knee bend (ct 2)).
8	M close L ft to R while turning L to face LOD; W close L to R and turn R. Ptrs are now side by side and facing LOD. M takes W's R hand in his R with his palm up and at chest ht. W place free hand on skirt and M behind back.
9-16	Walk in LOD with 8 špacírka-steps, both starting with R ft.
	II. SIDE STEPS AND PROMENADE
1-2	Without changing hand holds, move sideways and a little fwd with step to R on R (ct 1); close L to R (ct 2). Repeat with light stamp on ct 2 (no wt).
3-4	Repeat meas 1-2 with opp ftwk and direction.
5-6	Moving fwd, step on R (ct 1); hop on R, L ft comes fwd and up (ct 2).M slap L thigh with L hand on meas 5, ct 2. Repeat with opp ftwk.
7-8	Repeat meas 5-6.
9-16	Repeat meas 1-8, but finish facing ptr, M back to ctr; drop hand hold.
	III. TURNS WITH HEEL-TOE TOUCHES
1-2	Turning in place, make half turn or less, M to R, W to L with 3 small steps and close with emphasis but without wt.
3-4	Repeat with opp. ftwk and direction.
5-6	Making complete turn in place, M to R, W to L, M take 4 steps (R,L,R,L), and W take 3 steps (L,R,L) and close R to L. M may clap on meas 5, ct 1.
7-8	Both hop on L ft, almost touch R heel on floor in front of L, R toe pointing slightly to R (ct 1); hop on L, almost touch R toe fwd and to the R, with heel twisted to R (ct 2); close R to L (ct 1); hold (ct 2). M can raise arms up and to the sides with palms up; W hold arms to sides.
9-32	Repeat meas 1-8 three more times.

Valašské Šotyšky—continued

IV. SIDE-STEPS AND PROMENADE

1-16 Repeat Fig II, but on meas 15, instead of a step-hop, M step on R turning to R to face ptr, W step L turning L to face ptr. Meas 16, M step L (ct 1), close R to L (ct 2), W do opp ftwk. Join R hands; M have back to ctr.

V. STEP-CLOSE-STEPS; TRIANGLES; WOMEN TURN

1-2 In LOD, dance 2 step-closes, starting with M's L, W's R, joined hands swing fwd and back on each meas.

3-4 Both touch R toe fwd (no hop on L ft)(ct 1); touch R toe to side (ct 2); close R to L (ct 1); hold (ct 2) ("triangle").

5-6 M send W into turn to R with R hand "push." W turn once around with 4 steps (R,L,R, close L to R). M slap hands on meas 5 ct 1 and/or on meas 6 ct 1.

7-8 Repeat triangle (meas 3-4).

9-32 Repeat meas 1-8 three more times.

VI. STEP-CLOSE-STEPS; STEP-HOPS

1-2 In closed ballroom pos, dance two step-closes sideways in LOD, but touch without wt on last step. Joined hands held at chest ht, arms almost straight.

3-4 Turn twd ptr to face RLOD retaining inside hand holds. M step in RLOD with R, swing L fwd. W does opp. ftwk (meas 3). M touch L heel fwd, W R heel (meas 4). Joined hands swing fwd and up at head level (elbow remains bent). M's R arm can also be lifted up and fwd.

5-8 Regain closed ballroom pos and moving in LOD and turning CW, dance 4 Step-hops, M starting with step on L, W on R.

9-12 Repeat meas 1-4.

13-16 With 4 step-hops make small circle away from ptr, M turning to L, W to R. M's hands are on hips, and on first step-hop M can bend over slightly and swing R hand against W's skirt to start her on the turn. It is also possible to do a double turn (2 step-hops per turn).

17-32 Repeat meas 13-16. At end of meas 32, open up to face LOD.

VII. SIDE-STEPS AND PROMENADE

1-16 Repeat Fig. II.

VIII. TURNS WITH HEEL-TOE TOUCHES

1-16 Repeat Fig. III, but only meas 1-16.

Presented by Radek Rejšek and Eva Rejšková
Notes by Bill and Louise Lidicker

Non-partner 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[1], 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. You 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 you 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.

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1. 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.

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.)

Non-partner Dance Techniques—continued

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
TURNS: May be done in two or more steps, depending on the individual dance. To facilitate making a complete turn within the designated time, prepare by placing leading foot facing the direction you are turning.
TWIZZLE: Step 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	Alunelul del la Băileşti, Godečki čačak, Kasapsko, Sa	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, Lecha Dodi	SSSS or QQQQ
5/16	Paidusko Horo (also 3/8 or 5/8)	QS
6/8	Tsamikos (also 3/4)	SQ
6/8	Mîndrele	SQS.(slow, quick, slower)
7/8	Cetvorno, Kalamantianos, Pasarelska, Zensko Camce	(also 7/16)SQQ
7/8	Giusevska Racenica (also 7/16)	QQS
7/8	Eleno Mome	SSQS
8/8	Baros	SSQ
9/8	Dajcovo, Karsilamas, Tamzara	QQQS
10/8	Ağir Halay (also 5/8)	SQQQ
11/8	Nevesto Mori	SQQQQ
11/16	Gankino, Kopanica, Krivo Plovdivsko Horo	QQSQQ
12/16	Drenica	SQSQQ
12/16	Leventikos, Pusteno	SQQSQ
13/16	Krivo Sadovsko Horo	QQQSQQ
15/16	Buchmiš	QQQQSQQ

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

Ţepusul 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

Razlozko Horo, which I will be teaching this year, has three rhythmic patterns, each danced as three separate, sequential patterns.

Razlozko Horo (11/8 & 4/4 & 11/16)

Pattern I11/8	SSQS
Pattern II4/4	SSSS or QQQQ
Pattern III11/16	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

Alunelul de la Băileşti

(Romania)

The title translates as the little hazelnut (tree) from ˘Baileşti, a town in southern Romania. The dance was presented by Sunni Bloland at the 1977 Stockton University of the Pacific Folk Dance Camp.

Pronunciation: ah-loo-NEH-loo deh lah buh-ee-LESHT

Record: "Roemeense Volksdansen Deel 3," Nevofoon 15012, Side B/2 2/4 meter

Formation: Short lines of M and W (mixed), hands joined in V-pos, facing ctr.

Meas		Pattern
16 meas		INTRODUCTION
	I.	STEP KICKS
1		In place, step on R (ct 1); small bounce on R, kicking L fwd (bicycle kick) (ct 2).
2		Repeat meas 1 with opp ftwk.
3-4		REpeat meas 1-2.
	II.	GRAPEVINE
1		Moving to the R, step sdwd on R (ct 1); step on L across behind R (ct 2).
2		Step on R sdwd to R (ct 1); step on L heel in front of R (ct 2).
3		Repeat meas 1.
4		Step sdwd on R to R (ct 1); step slightly fwd on L (ct 2).
	III.	TWO-STEPS
1		Step fwd on R heel (ct 1); step on L close behind R (ct &); small step fwd on R (ct 2).
2		Repeat meas 1 with opp ftwk.
3		Repeat meas 1.
4		Small leap bkwd onto L (ct 1); small leap bkwd onto R (ct 2).
	IV.	SINGLE CROSSES
1		Dancing in place, step on L to L (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place (ct 2); step on R slightly diag fwd to R (ct &).
2		Step on L in place (ct 1); step on R across in front of L, heel turned in slightly (ct &); step back on L in place (ct 2).
3-4		Repeat meas 1-2 with opp ftwk.
	V.	STAMPS AND DOUBLE CROSSES
1		Dancing in place, step on L beside R or slightly sdwd to L (ct 1); stamp R beside L, no wt (ct &); step on R in place (ct 2); stamp L beside R, no wt (ct &).
2		Step on L slightly sdwd to L (ct 1); step on R across in front of L (ct &); step back on L in place (ct 2); step on R slightly sdwd to R (ct &).
3		Step on L across in front of R (ct 1); step back on R in place (ct &); leap onto L beside R with accent, swinging R leg across in front of L (ct 2).
4-5		Repeat meas 2-3 with opp ftwk.

Alunelul de la Băileşti—continued

VI. TEN-BEAT—DOUBLE CROSSES AND STAMPS

1 Repeat Fig V, meas 2.

2 Step on L across in front of R (ct 1); step back on R in place (ct &); step on L beside R or slightly diag bkwd to L (ct 2); stamp R in place, no wt (ct &). (Cts 9 and 10 of "Ten-Beat" in Fig VII, meas 1).

VII. CLICKS AND STAMPS

1 Step on R in place (ct 1); stamp L beside R, no wt (ct &); moving to the L and turning to face slightly L of ctr, step sdwd on L (ct 2); click R ft to L, taking wt (ct &).

2 Step sdwd on L (ct 1); click R ft to L, taking wt (ct &); step on L beside R (ct 1); stamp R beside L, no wt (ct &).

3-6 Repeat meas 1-2 twice.

VIII. TEN-BEAT—LEAP, HOP, AND CLICKS

1 Step on R in place (ct 1); stamp L beside R, no wt (ct &); (beginning cts of "Ten Beat") step slightly fwd on L, swinging R leg out and behind with bent knee (ct 2).

2 Hop on L in place, turning to face slightly L of ctr (ct 1); bring R leg fwd and click R ft to L, taking wt (ct &); step on L to L (ct 2); click R to L taking wt (ct &).

3 Step on L to L (ct 1); click R to L, taking wt (ct &); step on L to L, facing ctr (ct 2); hold (ct &).

Presented by Suzanne Rocca-Butler

Godečki čačak

(Serbia-Bulgaria)

Godečki čačak, a line dance from the Serbian-Bulgarian border area, was presented by Dick Crum in Chicago in April, 1968. The region which straddles the Serbian-Bulgarian border at the point where it is intersected by the Nisava River, is home to many songs and dances which are identical on both sides of the political border, rendering them impossible to strictly classify as either Serbian or Bulgarian. Ripna maca and Jove mala mome are other dances from this area. Godečki čačak is called by other names in various villages: Za pojas, Na dva tanca, Nišavski čačak.

The sequence described here consists of four figures arbitrarily selected by Dick Crum from the dozen or so possible patterns. If each figure is done twice, as written, the whole dance will be done twice to the Du-Tam record.

Pronunciation: goh-DEHTCH-kee CHAH-chahk

Record: Du-Tam 1002-A 2/4 meter

Formation: Short, mixed lines (4-6 dancers) in belt hold, L over R. Grab L neighbor's belt almost at the buckle, R neighbor's belt twd the back. End dancers hold own belt with free hands. Hands joined in V-pos or in front baskethold are acceptable variants, although the latter would not be used by natives.

Meas	Pattern
4 meas	INTRODUCTION. No action.
	I. TRAVEL IN LOD AND RLOD
1-2	Facing and moving in LOD, take 4 small low running steps (R, L, R, L) (cts 1,2,1,2).
3	Continue in LOD with one long reaching step fwd on R (ct 1); lift on ball of R ft and bring L ft fwd close to floor in preparation for next step (ct 2).
4	Repeat meas 3 with opp ftwk.
5	Repeat meas 3 but turn to face ctr on ct 2, swinging L ft gently across in front of R. Note: Individual dancers within a line may dance three small two-steps instead of the three step-lifts described.
6-10	Repeat meas 1-5 with opp ftwk and direction.
11-20	Repeat meas 1-10.
	II. HOP STEP STEP; HEELS OUT AND IN
1	Facing ctr, hop on L (ct 1); small step on R to R (ct &); step on L beside R (ct 2).
2	Repeat meas 1.
3	With ft close together and wt evenly distributed on balls of ft, turn heels out, touching them to floor (ct 1); bring heels together, touching them to floor (ct 2).
4-5	Repeat meas 3 twice.
6-10	Repeat meas 1-5 with opp ftwk and direction (still turn heels out and in).
11-20	Repeat meas 1-10.

Godečki čačak—continued

III. LEAP; SCUFF; THREES

1 Facing ctr, leap onto R to R side, bringing L ft up high in back, knee bent (ct 1); swing L ft down, scuffing heel on floor beside R in passing, and up a little fwd (ct 2).
Note: A small double scuff of the ball of the ft may replace the heel scuff. This is more apt to be done by W than by M.

2 Hop on R, continuing to bring L ft up fwd and then out in a CCW arc (ct 1); step on L behind R (ct 2).

3 Three flat-footed steps in place R, L, R (cts 1,&,2). The first step is slightly to the R side.

4-5 Repeat meas 3 twice, alternating ftwk.

6-10 Repeat meas 1-5 with opp ftwk and direction.

11-20 Repeat meas 1-10.

IV. FORWARD AND BACK

1 Facing and moving twd ctr, bent fwd at waist, step fwd on R (ct 1); step on L near R heel, simultaneously raising R leg low, knee straight (ct 2).

2 Repeat meas 1.

3 Step fwd on R (ct 1); step on L next to R heel (ct &); step on R in place (ct 2).

4 Repeat meas 3 with opp ftwk.

5 Repeat meas 3.

6-7 Straighten up and move bkwd with four small leaping steps L, R, L, R (cts 1,2,1,2).

8-10 Three small "threes" as in Fig III, meas 3-5: L,R,L R,L,R L,R,L. There may be some bkwd movement during these steps so that the line returns to place from which this Fig began.

11-20 Repeat meas 1-10.

Repeat dance from beginning.

Presented by Suzanne Rocca-Butler
Notes by Virginia Wilder and Ruth Ruling, *Let's Dance*, July/August 1983

Kasapsko Horo

(Macedonia)

As presented by Atanas Kolarovski at the 1971 University of the Pacific Folk Dance Camp at Stockton. Notes by Marcel Vinokur with assistance of Ruth Miller.

Pronunciation: KAH-sahp-skoh

Record: Worldtone WT-LP-64-701, Side A/3 2/4 meter

Formation: Open circle, arms in belt hold, L over R.

Meas	Pattern
8 meas	INTRODUCTION
	PART I
1	Facing and moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
2	Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2).
3	Hop on R (ct 1); step fwd on L (ct &); hold (ct 2); step on ball of R (ct &).
4	Step fwd on L (ct 1); step on ball of R (ct &); step fwd on L (ct 2).
5-24	Repeat meas 1-4 five more times (6 total).
	PART II
1	Facing and moving in LOD, step fwd on R (ct 1); step fwd on L (ct 2).
2	Step fwd on R (ct 1); step fwd on L (ct &); facing ctr, leap sdwd onto R to R, L knee bent and raised slightly in front of R (ct 2).
3	Leap sdwd onto L to L (ct 1); step on R across in front of L (ct 2); step back on L (ct &).
4	Step sdwd on R to R (ct 1); step on L across in front of R (ct &); step back on R (ct 2).
5-6	Repeat meas 1-2 with opp ftwk and direction.
7	Leap sdwd onto R to R, L raised slightly in front of R (ct 1); leap slightly sdwd onto L to L (ct 2); step on R across in front L (ct &).
8	Step diag bkwd on L to L (ct 1); step bkwd in place on R (ct &); step on L across in front of R (ct 2).
9-16	Repeat meas 1-8.
	PART III
1-2	Repeat Part II, meas 1-2, but start by lifting on L and stepping on R heel first, then roll onto full R ft.
3	Hop on R, bringing L around in back (ct 1); step on L behind R, R raised slightly in front of L (ct &); hold (ct 2); hop on L (ct &).
4	Step on R next to L (ct 1); step on L in place (ct &); step on R across in front of L (ct 2).
5-8	Repeat meas 1-4 with opp ftwk and direction.
9-16	Repeat meas 1-8.
	PART IV
	Repeat Part II.

Kasapsko Horo—continued

PART V

1-16 Repeat Part I, meas 1-4 four times.

PART VI

1-16 Repeat Part II, raising R i front of L, R knee bent on last ct.

Presented by Suzanne Rocca-Butler

Kleftes

(Greece)

This dance is a slow tsamiko-type from Northern Epirus. The dance name refers to the Klefti or Kleftiko who were freedom fighters or guerillas of Northwestern Greece. It was learned from Lefteris Drandakis in 1979 and taught by Steve Kotansky at the 1980 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: KLEHF-tehs

Record: DEG 8008-A 6/8 meter

Formation: Mixed or segregated lines, hands joined in W-pos. Body faces ctr, R ft free.

Meas	Pattern
	INTRODUCTION
	DANCE
1	Pump R ft once in front of body while bending and straightening L knee (ct 1); repeat ct 1 (ct 2); facing and moving in LOD, step on R to R (ct 3); step on L across in front of R (ct 4); step on R to R (ct &); step on L across in front of R (ct 5); bring R around in front to face ctr (ct 6).
2	Repeat meas 1.
3	Lift on L as preparation (ct & before 1); step on R to R, turning to face slightly L (ct 1); lift L ft behind R knee (ct 2); step on L to L, turning to face ctr (ct 3); step on R across in back of L with plié (ct 4); step on L to L (ct 5); pump R ft in front of L (ct 6).
4	Step on R to R (ct 1); step on L across in front of R (ct 2); step on R to R (ct &); step on L across in front of R (ct 3); lift R ft, knee bent, in front of L (ct 4); with a circular motion (CW), bring R ft abruptly to back of L knee (ct 5); hold (ct 6).

Presented by Suzanne Rocca-Butler

Krivo Plovdivsko Horo

(Bulgaria)

A variation of the popular Kopanica of Gankino dance type found in Western Bulgaria. Learned from th "Zdravets" group from the town of Pestera, Western Thrace, by Yves Moreau in July 1992.

Pronunciation: KREE-voh plohv-DEEV-skoh hoh-ROH

Cassette: Yves Moreau workshop cassette.

Rhythm: 11/16 meter 1-2, 1-2, 1-2-3, 1-2, 1-2 counted as 1, 2, 3, 4, 5.

Formation: Short lines in belt hold, L over R. Wt on L. Face slightly R of ctr.

Styling: Small and light steps.

Meas		Pattern
8 meas		INTRODUCTION Fast music, no action.
	I.	BASIC WALK
1		Moving in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3); step on L (ct 4); hold (ct 5).
2-8		Repeat meas 1 seven times (8 total). Leader can wind the line in various directions of the floor.
	II.	FAST TRAVEL STEP WITH "HOOK"
1		Moving in LOD, small step on R (ct 1); small step on L (ct 2); small hop on L, lifting R ft up and in front of L in "hook" motion (ct 3); small step on R (ct 4); small step on L (ct 5).
2-8		Repeat meas 1 seven times (8 total). Leader can wind the line around room.
	III.	FAST TRAVEL STEP WITH "BLOOP-BLOOP"
1		Moving in LOD, small step on R (ct 1); small step on L (ct 2); small sharp leap onto ball of R (ct &); small sharp step on ball of L (ct 3); smaoo step on R (ct 4); small step on L (ct 5).
2-8		Repeat meas 1 seven times (8 total). Leader can wind the line around room.
	IV.	SIDEWAYS WITH STAMPS
1		Repeat Fig II, meas 1.
2		Facing LOD, step on R (ct 1); step on L (ct 2); facing ctr, step diag back on R, simultaneously touching and twisting ball of L ft out to L (ct 3); step on L to L (ct 4); step on R behind L (ct 5).
3		Facing ctr, step on L oto L (ct 1); step on R behind L (ct 2); step on L to L (ct 3); step on R in front of L (ct 4); step on L in place (ct 5).
4		Repeat meas 3 with opp ftwk and direction.
5		Repeat meas 3.
6		Step on R in place (ct 1); step on L next to R (ct 2); sharp touch with heel of R ft slightly fwd (ct 3); step on R in place (ct 4); sharp touch with heel of L slightly fwd (ct 5).
7		Repeat meas 6 with opp ftwk.
8		Three small steps in place R, L, R (cts 1,2,3); leap onto L (ct 4); sharp touch with flat R ft.

SEQUENCE: Fig I, Fig II, Fig I, Fig III, Fig I, Fig IV.

Presented by Suzanne Rocca-Butler

Lecha Dodi

(Israel)

A non-partner dance choreographed by Shlomo Bachar to Ladino music. The name means "to you, my beloved."

Pronunciation: lehkh-HAH doh-DEE

Music: Special cassette by Shlomo Bachar 4/4 meter

Formation: Circle facing CCW, hands joined in V-pos.

Meas	Pattern
4 meas	INTRODUCTION. Start with vocal.
	PART ONE
1	Facing ctr, step on R to R in LOD (ct 1); step on L next to R (ct 2); step on R to R (ct 3); slight hop on R 1/2 CW to end facing out with hands rejoined in V-pos (ct 4).
2	Facing away from ctr, step on L to L in LOD (ct 1); step on R next to L (ct 2); step on L to L (ct 3); slight hop on L in place, raising R slightly fwd (ct 4).
3	Yemenite R.
4	Step on L to L (ct 1); step on R next to L (ct 2); step on L to L (ct 3); slight hop on L 1/2 CCW to end facing ctr with hands rejoined in V-pos (ct 4).
	PART TWO
1	Step on R to R (ct 1); hop on R in place, raising L straight to L (ct 2); step on L across behind R with knee bent (ct 3); step on R to R (ct 4).
2	Repeat meas 1 with opp ftwk and direction.
3	Mayim step CW, beg R: step on R across in front of L (ct 1); step on L to L (ct 2); step on R across behind L (ct 3); step on L to L (ct 4).
4	Step on R across in front of L (ct 1); step bkwd on L (ct 2); releasing hands, with R, L turn 3/4 (CW) to R in LOD to end facing CCW (cts 3,4).
5	Leap onto Rfull turn CCW in LOD (ct 1); step fwd on L (ct 2); repeat cts 1,2 (cts 3,4).
6	Joining hands in V-pos, take Polka step with R to R (R,L,R) (Q,Q,S) (cts 1,&,2); take Polka step with L to L (L,R,L) (Q,Q,S) (cts 3,&,4). Shimmy with shldrs.
7	Moving to ctr, step R, L, R (cts 1,2,3); hop on R turning 1/2 CW to face away from ctr (ct 4).
8	Repeat meas 7 with opp ftwk and direction, turning CCW.
9	Two quick shifts of wt (R,L,R-L,R,L) (cts 1,&,2,3,&,4).
10	Yemenite L without hold.

Repeat from beginning 5 times through.

Presented by Suzanne Rocca-Butler

Lecha Dodi—continued

Song Words:

Lecha dodi likrat kala, p'nei shabat n'kabla.

Shamor V'zchor b'deebur echad, Hishmeeanee El hamyeechad
Adonai Echad, Ushmo echad, L'shem Ultiferet v'lithla
Adonai Echad, Ushmo echad, L'shem Ultiferet v'lithla

Lecha dodi likrat kala, p'nei shabat n'kabla.

Likrat shabat l'chee v'nelcha, Ki hi mokor habracha
Merosh mikedem n'sicha, Sof maase b'machshava t'hilah
Merosh mikedem n'sicha, Sof maase b'machshava t'hilah

Lecha dodi likrat kala, p'nei shabat n'kabla.

Welcoming the Sabbath

"Observe" and "Remember," in a single command, the One God announced to us. The Lord is One, and his name is One, for fame, for glory, and for praise.

Come, my friend, to meet the bride; let us welcome the Sabbath.

Come, let us go to meet the Sabbath, for it is a source of blessing. From the very beginning, it was ordained; last in creation, first in God's plan.

Come, my friend, to meet the bride; let us welcome the Sabbath.

Pasarelska

(Bulgaria)

Pasarelska is said to have been translated from a Bulgarian dance book in the 1960s, but no written directions have been found. The dance described below is as taught by the late Rubi Vuceta, a prominent Balkan dance leader and teacher in the 1950s and 60s in the Los Angeles, California, area. Measures 5 and 6 are danced differently in the San Francisco Bay Area (see variation).

Pronunciation: pah-sah-REHL-skah

Records: XOPO X-330 (45 rpm); HORO X-LP-4 (LP); *Horo and Racenica Dance of Bulgaria*, Mediterranean 4003 (45 rpm); DANSSA (LP), *Bulgarian Folklore Songs and Horos*, "Makedonsko Horo."

Rhythm: 7/8 and 7/16 meter 1-2-3, 1-2, 1-2 (S,Q,Q) counted as 1, 2, 3.
After several meas, the tempo quickens from 7/8 to 7/16 meter.

Formation: Lines of mixed M and W in belt hold, R arm under. End dancers have free hand on hip, often with fingers pointed back, or leader may flourish a handkerchief.

Steps and Styling: Lift: A low hop in which the ball of the ft does not leave the floor.

Meas	Pattern
2 meas	INTRODUCTION
	DANCE
1	Facing ctr, leaning fwd at hips and looking R, step sdwd on R to R (ct 1); step on L across in front of R (ct 2); hold (ct 3).
2	Repeat meas 1.
3	Small step sdwd and slightly back on R, bending knee slightly and straightening back (ct 1); step on L next to R (ct 2); step on R next to L (ct 3).
4	Small step sdwd L, bending knee slightly (ct 1); step on R next to L (ct 2); step on L next to R (ct 3).
5	Moving twd ctr, step on R (ct 1); step on L (ct 2); lift on L, raising bent R knee in front (ct 3).
6	Repeat meas 5.
7	Keeping bent R knee raised, lift again on L, pivoting to face L (ct 1); step sdwd on R twd ctr (ct 2); bending R knee and bent slightly fwd at hips, stamp L next to R (ct 3).
8	Turning to face ctr, step bkwd on L bending knee slightly (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3).
9	Step bkwd on R, bending knee slightly (ct 1); step bkwd on L (ct 2); step bkwd on R (ct 3).
10	Step diag bkwd on L, bending knee slightly (ct 1); step on R in front of L (ct 2); step on L back in place (ct 3).

Repeat entire dance from beg.
Note: After the tempo quickens, the music becomes so fast that the lift on ct 1 of meas 7 becomes the beg of a leap which ends on ct 2.

Pasarelska—continued

SAN FRANCISCO BAY AREA VARIATION

5 Moving twd ctr, step on R (ct 1); step on L (ct 2); begin to bring R ft fwd low (ct 3).

6 Bring R ft in front or lift on L ft (ct 1); step on R (ct 2); step on L (ct 3).

Presented by Suzanne Rocca-Butler

Rodopsko Horo

(Bulgaria)

A Pravo-type horo with a 12-measure pattern from Rožen in the central Rhodopes. Stephen Kotansky learned the dance from Belčo Stanev in 1998 and presented it at the 1999 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: roh-DOHP-skoh hoh-ROH

Music: Kotansky 1999 Camp Tape, Side A/3 2/4 meter

Formation: Open circle, hands joined close to body in a position between V-pos and W-pos.

Meas	Pattern
4 meas	INTRODUCTION
	DANCE
1	Facing slightly R of ctr and moving in LOD, step fwd on L to R (ct 1); bounce on L (ct 2).
2	Step fwd on R to R (ct 1); bounce on R (ct 2).
3	Repeat meas 1.
4	Facing ctr, but moving diagonally out, step on R out to R side, turning to face ctr (ct 1); step on L next to R (ct 2).
5	Step on R to R side (ct 1); bounce on R (ct 2).
6	Step fwd on L to ctr (ct 1); bounce on L (ct 2).
7	Step fwd on R to ctr (ct 1); bounce on R (ct 2).
8	Step on L in front of R (ct 1); step back on R in place (ct 2).
9	Step bkwd on L (ct 1); bounce on L (ct 2).
10	Step bkwd on R (ct 1); bounce on R (ct 2).
11	Step bkwd on L (ct 1); step on R in place with an accent and turning to face slightly R of ctr, scissor-kick or stretch L ft fwd (ct 2).
12	Step fwd on L to R (ct 1); close-displace R to L and scissor-kick L ft fwd (ct 2).

Presented by Suzanne Rocca-Butler

Sa

(Serbia)

Sa or Sa-Sa is a Čoček from Bujanovac, in South Serbia. According to musicians, it refers to a specific type of Čoček rhythm. In the conventional three-measure form, it differs from other Čočeks because the two measures of two-step alternate in rhythm between QQS (Brook-lyn Bridge) and SQQ (mixed pick-les). The Three- and Five-Measure Forms described below were taught by Steve Kotansky at the 1999 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: SAH

Music: Kotansky 1999 Camp Tape, Side B/5 2/4 meter

Formation: Open circle, hands joined in W-pos.

Meas	Pattern
	INTRODUCTION. Begin dance at start of any musical phrase. This is indicated by the downbeat of the drum and the electric bass; i.e., the melody often joins in after the downbeat.
	THREE-MEASURE FORM
1	Facing very slightly R of ctr, step on L across and in front of R (ct 1); continuing to move diag fwd R, step fwd on R (ct &); step fwd on L (ct 2).
2	Turning to face ctr and backing up slightly diag R, step bkwd on R (ct 1); step bkwd on L (ct 2).
3	Step bkwd and slightly to R on R (ct 1); sway hips to R, moving L knee twd R knee (ct &); step slightly bkwd and to L on L (ct 2); step quickly bkwd on R (ct &).
	FIVE-MEASURE FORM
1-3	Repeat meas 1-3 of Three-Measure Form.
4	Step on L across and in front of R (ct 1); turning to face ctr, step on R to R (ct 2).
5	Step on L across behind R (ct 1); step on R to R, beginning to face R of ctr (ct 2).

SEQUENCE: The leader on the R end of the line should choose one Form or the other. Traditionally, the Forms are not mixed.

Presented by Suzanne Rocca-Butler
Notes by Bill and Carol Wenzel, Let's Dance, February 2000

Tikho nad Richkoyu

(Ukraine)

This line dance is a contemporary choreography set to a folk song. The name means "stillness (tranquility) over the river." It was taught by Jane Kitchel at Berkeley Folk Dancers on April 24, 1999. She learned the dance from the Bay Area Sacred Circle DanceGroup. The choreography is by Heather Cook of Nashville, Tennessee.

Pronunciation: TEE-koh nahd RICH-koh-yoo

Music: Kitka: voices on the eastern wind, Side A/2. 7/8, 6/8 meter

Formation: Open line of dancers leading from right or a circle if group is large enough. Hands joined down in V-pos.

Styling: Smooth, flowing movements throughout.

Meas		Pattern
		INTRODUCTION (start with vocal)
7/8 meter	I.	WALKS WITH STEP LIFTS
1		Walk three steps in LOD (CCW) starting with R (cts 1,2,3); step on L (ct 4); close R to L, no wt (ct &); step on L (ct 5); step on R in LOD but turn to face ctr (ct 6); lift L leg up and across in front of R (leg bent in relaxed movement) (ct 7).
2		Repeat meas 1 with opp ftwk and direction.
6/8 meter	II.	IN TO CENTER AND OUT; GRAPEVINE
1		Walk three steps twd ctr (R,L,R) while raising hands straight up overhead; pivot to R on third step to face out (cts 1,2,3); walk three steps away from ctr (L,R,L) while rejoining hands and lowering them to V-pos (4-6).
2		Moving to R while continuing to face out of circle, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); step on L in front of R (ct 4); step on R to R (ct 5); lift L in front of R (ct 6).
7/8 meter	III.	WALKS WITH STEP LIFTS
1-2		Repeat Fig I with opp ftwk and direction while still facing out (start on L to L).
6/8 meter	IV.	WALK OUT AND IN; GRAPEVINE
1-2		Repeat Fig II starting with L and moving away from ctr, pivot on L to face in. Grapevine is to L, starting with L.

SEQUENCE: With Kitka's CD, repeat Fig I through Fiv IV five times. The sixth time, the dance ends after Fig II, meas I, ct 6 at which time, turn to R to face ctr, rejoin hands, and wait for music to end (coda).
With tape used in class, dance ends while facing ctr.

Presented by Suzanne Rocca-Butler
Notes by Bill and Louise Lidicker

Forgatós

(Hungary/Transylvania)

"Forgatós" in Hungarian means "one who is spun." This dance is the last and quickest of a series of dances in the traditional dance cycle of the Hungarians known as "Szeklers," pronounced (SEHK-lers) or "Szekely" (SAY-kay-ee) living in eastern Transylvania, Romania. They served as border guards against the Turks and were rewarded with special privileges by the Hapsburg court, such as freedom from taxation and the right to own land. Today, they are still considered a special group by native Hungarians.

Forgatós is improvised from a wide body of figures and requires a close partnership between man and woman. Danced in a heavy, springy style, the M spins the W in complex figures, both exchanging places frequently.

Couples are side-by-side, at nearly right angles; M places near hand at W shoulder blade or on back of upper arm; W places near hand at M nearest shoulder blade under M arm; other hands are joined low in front, M hand thumb-down, palm forward.

Following are a few of the many figures for this improvised dance. Forgatos was originally taught at the University of the Pacific Folk Dance Camp at Stockton by Andor Czompo. It is an integral part of today's Hungarian "tanchaz" repertoire. Richard Duree has learned the dance from numerous teachers, including Sandor Timar, Zoltan Farkas, Jancsi Olah, Zoltan Zsurovsky, Kalman Magyar, and Steve Kotansky.

Pronunciation: (FOHR gah tohsh)

Music: 2/4 meter

Formation: Couples are side-by-side, at nearly right angles; M places near hand at W shoulder blade or on back of upper arm; W places near hand at M nearest shoulder blade under M arm; other hands are joined low in front, M hand thumb-down, palm forward.

Meas	Pattern
	I. BASIC PUSH-PULL
1	Step or small leap twd ptr on inside ft, knees flexed (ct 1); touch ball of free ft in place or stamp outside ft in place (ct &); step bkwd to original position (ct 2); touch inside ft in place (ct &). Lead is with both arms. Variation: Step toward ptr and away with down-up movement.
	II. BASIC CROSS-OVER
1	M: Step twd ptr on near ft, knee flexed (ct 1); step in place on free ft, straightening knees (ct &); repeat step on near ft (ct 2); touch free ft in place (ct &). Figure is usually repeated on opposite direction and footwork; used frequently while leading W through her figures. W: Step in front of M on near ft, knees flexed (ct 1); step in place on free ft, leg turned in and facing ptr (ct &); step away from ptr on original ft, knees flexed, turning almost full turn and moving to partner's opposite side; resume hand hold with opposite hands. Note: This is W most-used figure. Usually repeated at least twice in opposite direction and footwork. Note: Figures II and II may be danced in any combination; it is used as a rest step or as a preparatory or closing figure for one of the following variations:

Forgatós—continued

III. "SQUARE"

1 W on M R side: begin with Fig 1.

2 M: raise L arm and lead W across in front with R arm; W dance Figure 2 across to M L side (cts 1,&,2).
M: turn ¼ R and step fwd on R ft (ct 1); turn ¼ R and step bkwd on L ft (ct 2).

3 W: Repeat Fig II, returning to orig pos (cts 1,&,2).
M: Repeat meas 2 completing "square" to return to original position (cts 1,2).

4 Repeat Fig I1 as in meas 1 (cts 1,2).

IV. RIDA TURN

Rida is a "down beat" spin in "side-car" position," stepping sharply on inside ft (ct 1); slightly fwd on outside ft (ct &); step may be done in either direction, but usually L hips adjacent, spinning CCW. M holds W L arm with R hand at back of her upper arm; L hand catches W at waist.

M leads W fwd with R hand & steps R on R ft (ct 1); hold (c &); begin Rida on inside ft on L ft (c 2). Repeat Rida until ct 6; step on ball of R ft & releve slightly (ct &); turn W to M L side with heavy step twd W on L ft (ct 7); step away on R ft (ct 8).

W begin rida with inside (L ft) and continue Rida until M lead (cts 1,&,2,&,3,&,4,&,5,&,6); turn to face M & step twd M on R ft (ct 7); step away on L ft (ct 8).

V. W CROSS BEHIND

1 W on M R side: begin with Fig 1.

2 M lead W in Fig II across to L side, retain hold on W R hand with M L hand, finish with joined hands fwd (cts 1,&,2).

3 M repeat Fig II moving L fwd diag, leading W to cross behind him to finish on M R side (cts 1&2).

4 Repeat Fig I.

VI. W SWING-OUT

1 W on M L side; fwd hands joined, begin with Fig I.

2 M dance Fig II to L & lead W fwd R, L, R in small ¼ circle in front of M (cts 1,&,2).

3 M move R with Fig II & lead W bkwd L, R, L to orig pos (cts 1,&,2).

4 Repeat meas 2, bringing W in front (cts 1,&,2).

5 M move R with Fig II and turn W full turn CCW (cts 1,&,2).

6 M move L with Fig II and turn W full turn CW (cts 1,&,2).

7 M move R with Fig II and turn W full turn CCW (cts 1,&,2).

8 Finish figure with Fig I (cts 1,2).

Note: Figures are notated here in 8-count arrangements. As dancers gain skill, the man may begin to leave out the preparatory movements of Fig I and II and mix the figures in different sequences.

Presented by Richard Duree and Ruth Levin
Notes by Richard Duree

Kujawiak No. 3

(Poland)

Kujawiak is a couple dance which originated in the villages of the Kujawy region in central Poland. Its melodies, in 3/4 time, are romantic, lyrical, and slightly sad. Generally speaking, there are three styles in which it can be done: the disappearing style of the peasants and country folk; the more polished style as done at elegant parties and balls by the gentry; and the stylized version as done by performing ensembles on stage. The three styles often mesh, as they do in this arrangement. The same applies to the way the music is played. Kujawiak has a number of steps and figures. Ada Dziewanowska choreographed this arrangement of steps and patterns and introduced it in 1970. The following description is as the dance was taught at the 1977 University of the Pacific Stockton Folk Dance Camp by Ada and her son, Jaś.

Pronunciation: koo-YAH-vee-ahk

Record: Muza XL-0203 "Pożegnanie Ojczyzny" (Farewell to My Country), Side B/6 "Czerwone korale" (Red Corals) 3/4 meter

Formation: Cpls at random but oriented so that W have back to ctr, ptrs facing. Fists on own waist just in front of hip bones, elbows slightly fwd.

Steps and Styling: Waltz*, Shldr/Shldr-blade pos*.
Side Balance Step: Step on L to L side (ct 1); step on ball of R ft back of L heel (ct 2); sep on L in place (ct 3). Step alternates

* Described in *Steps & Styling*, published by the Folk Dance Federation of California, Inc.

Meas		Pattern
4 meas		INTRODUCTION. Sway slightly in place.
	I.	HEEL TOUCH
A 1		Both beg R, with 3 small steps turn 1/4 CW so that L shldrs are twd each other (cts 1,2,3).
2		With small preliminary knee flex, place L heel diag fwd L and look at ptr over L shldr, M tilt chin up slightly (ct 1); hold (cts 2,3).
3-4		Repeat meas 1-2 with opp ftwk and direction but make a 1/2 turn during meas 3.
5-6		Repeat meas 3-4 with opp ftwk and direction.
7		Both beg L, with 3 steps turn 3/4 CCW to end back-to-back (cts 1,2,3).
8		Stamp R, L (cts 1,2); hold (ct 3). W keep wt on R ft.
9-14		Repeat meas 1-6, but move sdwd with the 3 steps, M beg R, W beg L. Turn body to look over shldr at ptr on meas 10, 12, and 14.
15		With 3 steps, M make a small CW arc to end facing LOD, W turn cCW t end facing ptr (cts 1,2,3).
16		Take Shldr/Shldr-blade pos and stamp twice (M R,L; W L,R) (cts 1,2); hold (ct 3).
	II.	SWAYS; WALTZ
		Ftwk described for M. W use opp ftwk.
B 1		Step on R to R side, bending knees deeply (ct 1); straighten knees, leave free ft touching floor, body leaning over supporting ft (ct 2); hold (ct 3).
2		Shift wt onto L ft (W R ft) to repeat meas 1.
3-4		Repeat meas 1-2, shifting wt on ct 1.

Kujawiak No. 3—continued

	5-7	Moving fwd in LOD, with 3 waltz steps complete one CW turn. M beg stepping diag fwd on R, W diag bkwd on L. Ct 2 of each meas is preceded by a semi-circular sweep of the free ft close to the floor.
	8	M again facing LOD, stamp L, R (no wt) (cts 1,2); hold (ct 3).
	9-16	Repeat meas 1-8, but take wt on final stamp.

III. CROSS THROUGH; MOVE FWD

Ftwk described for M. W use opp ftwk.

A	1	Step on L across in front of R (W also cross in front), bending knees, to move away from ctr of dance area (ct 1); step on R to R side (ct 2); step on L beside R (ct 3).
	2	Move fwd in LOD with 3 steps, M beg R: the first step is longer with a slight bending of the knees (cts 1,2,3).
	3-6	Repeat meas 1-2 twice more (3 total).
	7	With R sides adjacent and maintaining Shldr/Shldr-blade pos, turn once CW with 3 steps.
	8	Resume face-to-face pos, M facing LOD, and do 2 stamps in place R, L (no wt); (cts 1,2); hold (ct 3).
	9-15	Repeat meas 1-7.
	16	Release Shldr/Shldr-blade pos. With 2 stamps, W turn 1/2 CW to end facing LOD slightly fwd of ptr at his R side. R hands joined over W R shldr. M stamps in place.

IV. SIDE BALANCE (very little fwd movement in this Fig)

Ftwk described for M. W use opp ftwk.

C	1-3	With 3 side Balance Steps (M beg L, W R), maintaining eye contact, move away from ptr on meas 1; change places with ptr (W passing in front of M) on meas 2; return to orig pos on meas 3, W again passing in front of M.
	4	M take 3 steps in place while W, with knees bent, make one complete CCW turn under joined R hands with 3 steps.
	5-7	Repeat meas 1-3.
	8	Facing LOD, stamp R, L (no wt) (cts 1,2); hold ct 3.
	9-16	Repeat meas 1-8.

Repeat dance from beg, using introductory music to resume orig pos, 1.e., M turns to face ctr with small walking steps as W walks in a small CCW arc to face ptr. At end of the repeat of dance, use introductory music to assume Shldr/Shldr-blade pos, M facing LOD, and repeat Fig II, meas 1-8.

Presented by Bill and Louise Lidicker
Description *Let's Dance*, October 1977

Song Words:

Coraz krótsze są dni, pola srebrne od mgły lato chyli się ku jesieni, jarzębiną się las czerwieni.	The days are getting shorter, the fields are all silvery mist, summer is leaning toward the autumn, and the forest is blushing from rowanberries.
To robota w sam raz, na wesele już czas, bede szukał, do serca pukał, moze, moze zechesz mnie.	The work is done ad it's time for the wedding. I will search I will knock on the door of your heart, maybe you'll have me.
Nie bogaty ja, wiesz, ale jeśli mnie chcesz, noc gościniec dla mojej zony koralików dam snur czerwony.	I am not rich, you know, but if you'll have me as a present for my wife I will give a string of corals.
Spójrz, wystroil sie las na jesienny ten czas, tys się, mila też przystrola w koralików mych sznur.	Look, the forest got all dressed up for that autumn season, and you, my darling, also got dressed up in my string of corals.

Lipa ma Maryca

(Slovenia, Italy)

Lipa ma Maryca is a dance for two, preferably a man and a woman (it can also be danced by three, two opposite one) from the Slovenian-speaking people of northeastern Italy. Stephen and Susan Kotansky collected the dance and presented it at the 1984 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: LEE-pah muh mah-REE-tsah

Music: Helidon FLP 03-006 Side B/1 2/4 meter

Formation: Cpls at random about the dance floor; ptrs stand opp one another about 4 feet apart.

Styling: M: Arms hang at sides and swing with the slight swaying of the upper body. Upper body sways in opposition to the foot taking weight. Knees are easy and bounce subtly with each footfall. Movements are free and fluid.

W: Subdued, quiet; steps are small, knees kept close together particularly during Fig I. W hold sides of skirt where hands fall naturally.

M's pattern is described, followed by W's.

Meas	Pattern
	INTRODUCTION
	Either wait 4 meas and do meas 5-8 of Fig I, or wait through the High Melody and Low Melody before beginning the dance. It would not be correct to begin the dance with the Low Melody.
	MAN'S STEPS
I.	TWO CCW TURNS IN PLACE PLUS ENDING (High Melody)
1-3	To turn CCW in place, step on R across in front of L (ct 1); continuing to turn, step on L ft (ct 2). Repeat for meas 2, 3. In these 3 meas, turn CCW twice. End facing ptr.
4	Move slightly fwd twd ptr with 3 light stamping steps R, L, R (cts 1,&,2).
5-7	Repeat meas 1-3, but beg CCW turn with L ft and move away from ptr.
8	Move slightly fwd twd ptr stepping with emphasis on L (ct 1); lift of bounce on L (ct &); stamp fwd on R with wt (ct 2).
II.	TURN AND CROSS TO PARTNER POSITION (Low Melody)
1	Make a 3/4 CCW turn in place, stepping L, R (cts 1,2).
2	Move sdwd L twd ptr pos: step on L to L (ct 1); step on R beside L (ct &); beg a CCW turn, step on L (ct 2).
3	Continue CCW turn to end in ptr orig pos and facing M orig pos: step on R (ct 1); swing L across R (ct &); step on L beside R (ct 2); swing R across L (ct &).
4	Turn 1/4 CW, step on R (ct 1); move sdwd L twd orig pos, step on L (ct 2); step on R beside L (ct &).
5	Beg a CCW turn moving into orig pos, step L (ct 1); swing R across L (ct &); step on R (ct 2); swing L across R (ct &).
6	Turn to face ptr and step on L (ct 1); swing R across L (ct &); turn 1/4 CW and step on R (ct 2).

7-8 Repeat meas 2-3 (omit last ct &, no swing R across L) crossing to ptr orig pos and end facing ptr, who has moved to M orig pos. Each time M crosses (3 times in all), his back will be twd ptr.

Repeat dance from beg, M starting in W orig pos, always dancing Fig I to the High Melody and Fig II to the Low Melody.

WOMAN'S STEPS

I. TWO CCW TURNS IN PLACE PLUS ENDING (High Melody)

1-3 In these 3 meas, the W turns CCW in place twice to end facing ptr, stepping L, R; L, R; L, R; L, R in Q,S rhythm: Q,S; Q,S; Q,S; Q,S.

Musical Structure

The amount of turn on each pair of steps should be a little less than 2/3 of a circle, but it is more important to keep the turn smooth, flowing, and continuous than to complete a certain distance on each pair of steps. It is necessary to end facing ptr.

4 Move fwd twd ptr, stepping on L (ct 1); lift on L (ct &); step on R twd ptr (ct 2).

5-8 Repeat meas 1-4.

II. TURN AND CROSS TO PARTNER POSITION (Low Melody)

1 Make one full CCW turn in place, stepping L (ct 1); pivoting on L, step on R (cts &,2); step on L near R, turning 1/4 CCW ending with R shldr twd ptr pos (ct &). Rhythm is Q,S,Q.

2 Step on R to R (ct 1); step on L behind R (ct &); touch R ft beside L, no wt (ct 2); step on R, beg a 3/4 CW turn (ct &). Ptrs change places during this meas, W facing ptrs back. Rhythm is Q,Q,Q,Q.

3 Completing CW turn, step on L to face orig pos (ct 1); step slightly bkwd on R (ct 2).

4 Step on L, turning R shldr twd ptr pos (ct 1); step on R to R side (ct 2); step on L behind R (ct &). Rhythm is S,Q,Q.

5 Touch R beside L, no wt (ct 1); step on R, beg a 3/4 CW turn (ct &); completing CW turn, step on L to face ptr pos (ct 2). Rhythm is Q,Q,S.

6 Step slightly bkwd on R (ct 1); step on L, turning R shldr twd orig pos (ct 2). Rhythm is S,S.

7-8 Repeat meas 2-3.

Repeat dance from beg, W now in M orig pos. Fig I is always danced to the High Melody, Fig II to the Low Melody. The dance is repeated many times.

III. FINALE: MAN AND WOMAN

When meas 5-8 of the High Melody are played a second time in succession, it is the signal for the end of the dance. M and W repeat ftwk of meas 5-8 of Fig I.

Presented by Bruce Mitchell
Description *Let's Dance*, October 1986

Mairi's Wedding

(Scotland)

The tune for Mairi's Wedding is an old traditional one, and the dance is approximately 20 years old. It was presented at the 1970 University of the Pacific Stockton Folk Dance Camp by C. Stewart Smith.

Pronunciation: MAH-rees

Music: "Step We Gaily," Mercury Me 1203 or PMC 1122 or 3007 Side 1/1; 2/4 meter
"Scottish Dance Time," Vol. III, Clansmen Records, QC-10 Side 2/1; "The Gates of Edinburgh," Cal 114 Side 1/4; "Scottish Country Dances No. 2," Fontana TFE 17048 Side 1/1.

Formation: 4 cpls in longways formation.

Steps: Cast Down*, Reel of 4*, Reel of 3*, Skip Change of Step*, Slip Step*.
Move Up/Side Step (2 meas): Described for M; W dance counterpart. Step L diag fwd L (ct 1); step on R across in front of L (ct 2); step L diag bkwd L (ct 1); close R to L (ct 2).
Corners: The 2 dancers that the active cpl faces when back to back with ptr in the ctr, M facing W line and W facing M line. 1st corner is to your R and 2nd corner is to your L.

Use Skip Change of Step throughout this dance unless otherwise stated, always starting R (with preliminary hop on L). Footwork is same for both M and W; all figures start R unless otherwise stated. Handshake hold is used whenever M turns W and joined hands are held at shldr height.

Meas	Pattern
Chord	INTRODUCTION. M bow, W curtsey to ptr.
I.	R-HAND TURN, CAST, AND L-HAND TURN
1-4	Cpl 1 turn with R hands joined, once CW and cast down one place on own side. Cpl 2 move up during meas 3-4.
5-8	Cpl 1 turn with L hands joined, once CCW and a little more releasing hands and finishing back to back in the ctr facing 1st corners.
II.	HALF REELS OF 4
1-4	Cpl 1 dance Half Reel of 4 with 1st corners (the corners changing places).
5-8	Passing L shldrs in the ctr, cpl 1 dance Half Reel of 4 with 2nd corners (corners changing places).
9-12	Passing L shldrs again, cpl 1 dance Half Reel of 4 with 1st corners, who are now on opp side and return to orig place with this Half Reel.
13-16	Passing L shldrs again, cpl 1 dance Half Reel of 4 with 2nd corners, who are now on opp side and return to orig place with this Half Reel.
III.	REEL OF 3 ACROSS
1-8	W 1 dance Reel of 3 with cpl 2 beg by passing L shldrs with M 2, while M 1 dance Reel of 3 with cpl 3, beg L shldrs with W 3. Cpl 1 finish in 2nd place.

Mairi's Wedding—continued

IV. CIRCLE L AND R

1-4 Cpls 2, 1, and 3 join hands and circle L (CW) with 8 Slip Steps.

5-8 Circle R (CCW) with 8 slip steps.

Cpl 1 repeat the dance in 2nd place. During last Fig, take 8 small Slip Steps when circling L so as not to go too far, and circle R with 6 larger Slip Steps to return to place. On last 2 Slip Steps, cpl 1 release hands and slide to the bottom on the outside, as cpls 3 and 4 slide up one place on the inside. Cpls 2, 3, and 4 then repeat the dance twice each in turn.

Chord M bow, W curtsey to ptr.

Presented by Denise Heenan
Description *Folk Dances Near and Far*, vol C-2

Maple Leaf Rag

(U.S.A.)

Maple Leaf Rag was choreograhed by Jack and Ione Kern of Palo Alto, California. It was introduced at the 1982 University of the Pacific Stockton Folk Dance Camp by Lambert Knox. Although done by Round Dancers, it has many steps characteristic of the Ragtime era from 1913-20. The introduction and ending are most typical of round dance figures.

Music: Windsor W-4766 or special Folk Dance Camp cassette 2/4 meter

Formation: Cpls in a circle. M have their backs to the ctr and W faces ctr. Basic ballroom pos is used.

Steps: The dance description is written for the M, The W does the opposite unless otherwise noted.

Meas		Pattern
		INTRODUCTION
1-2		No action.
3		Facing ptr, step back on L (ct 1); point R ft fwd (ct 2).
4		Step fwd on R (ct 1); touch L beside R (ct 2).
	I.	BOX AND TRAVELING
1		Step sdwd on L (ct 1); step on R beside L (ct &); step fwd on L (ct 2).
2		Step sdwd to R on R (ct 1); step on L beside R (ct &); Step on R across L twd LOD (ct 2).
3-4		Repeat meas 1-2.
5		Step sdwd on L to L (ct 1); step on R beside L (ct 2).
6		Repeat meas 5.
7		Step sdwd on L to L (ct 1); step on R behind L, still moving in LOD (ct &); repeat cts 1, & (cts 2,&).
8		In open ballroom pos, walk fwd on L (ct 1); walk fwd on R (ct 2).
	II.	TWO-STEPS
1		Still in open ballroom pos, Two-Step fwd L, R, L (cts 1,&,2).
2		Two-Step fwd R, L, R (cts 1,&,2).
3-4		Basic Two-Step turn with two Two-STeps.
5-8		Repeat meas 1-4.
	III.	GRAPEVINE PATTERNS
1		Walk fwd on L (ct 1); walk fwd on R (ct 2).
2		Open Vine: The back hand will release during this step (MR, WL). Step sdwd on L moving in LOD (ct 1); step on R behind L (ct 2).
3		Step sdwd on L (ct 1); step on R in front (ct 2),
4		Pivot one revolution fwd L, R (cts 1,2).
5		Twisty Vine: M walks fwd L, R as W turns under M's L arm one revolution CW R, L (cts 1,2).
6		M step sdwd in LOD on L (ct 1); M step on R behind L as W steps L in front of R (ct 2).
7		M step sdwd in LOD on L (ct 1); M step s on R in front of L as W steps on L in back of R (ct 2).
8		In closed ballroom pos, step sdwd on L (ct 1); step on R next to L (ct 2).
9-16		Repeat meas 1-8.

Maple Leaf Rag—continued

Repeat the dance two more times (3 total)

ENDING

1-2 Repeat Fig I, meas 1-2 (Box step).

3-4 Ptrs release hand pos and do Two-Steps in a small circle. M turns L (CCW) and the W turns R (CW) to end facing ptr. On last beat of music, M points L toe to L side (LOD) and W points R toe to R side (LOD) with hands extended below the waist and out the side with palms down.

Presented by Bruce Mitchell

Neopolitan Tarantella

(Italy)

The dance was arranged from authentic Italian steps by Madelynne Greene. (The pattern was authenticated by creator, October 1947.)

Pronunciation:

Music: Columbia 14316F; Oliver 201 B (4-meas intro) 6/8 meter

Formation: Cpls in circle, W to M R, facing LOD (CCW) in open pos. ML fist on hip, W carries tambourine in R hand throughout dance.

Steps and Styling: Step-Swing*, Run*, Walk*, Two-Step*, Buzz turn*, Step-Hop*, Three-Step turn*. The steps are light. The dance should be done in a flirtatious manner, always looking at and flirting with ptr.

Meas		Pattern
	I.	STEP-SWING AND RUN (Outside)
A 1-2		Begin ML - WR. Dance 2 Step-hops fwd in LOD (CCW). W hold tambouring high and slightly fwd.
3-4		Bend slightly fwd from waist and continue fwd with 4 running steps, coming to an upright pos on the 4th step. Tambourine action: W shake tambourine continuously; bring R arm bkwd, fwd in a circular motion, sweeping around and up to orig pos. ML fist on hip.
5-16		Repeat meas 1-4 three times; no wt on last step.
	II.	EXCHANGE PLACES AND STEP-SWING (Inside)
B 1-2		Begin MR, WL, exchange places with 3 fast walking steps. Pass L shldrs, W crossing in front of M. Point free ft twd ptr, lean slightly away and look over shldr twd ptr. M clap hands out to R side. W swing tambourine down and across over to L side in a circular movement, clapping it on last beat.
3-4		Repeat action of meas 1-2, reversing ftwk and hand movement to return to orig place. Pass R shldrs, W in front of M.
5-8		Face ptr. Begin MR, WL, dance 4 Step-Swings in place. W hold hands above head and shake tambourine; M hold hands above head and snap fingers.
9-16		Repeat meas 1-8.
	III.	CIRCLE PARTNER; BUZZ STEP TURN
C 1-6		R shldrs adjacent, R arm curved in front of chest, L arm extended and curved upward. Beg either ML and WR or both beg R, dance 6 Two-steps once around in a CW circle.
7-8		With 2 Two-steps, move away from ptr to end in double circle, M back to ctr, W facing ctr (if W beg meas 1-6 on L, she doesn't take wt on the last step).
9-12		Both beg R, with 8 Buzz steps, individually turn R (CW) in place. R arm arched high above head, L extended downward (trailing). W shake tambourine continuously.
13-20		Repeat meas 1-8, both beg L, circle with L shldrs adjacent, hand movement reversed.

Neopolitan Tarantella—continued

	21-24	Repeat meas 9-12 with opp ftwk, hand movement, and direction (individual buzz turn CCW).
	IV.	FORWARD AND BACK, CLAP AND CIRCLE
D	1-2	Facing ptr, beg ML, WR, move twd ptr with 3 fast walking steps, close free ft on meas 2, ct 2, no wt. Start Fig with hands down at sides, bring them fwd and up overhead,; W strike tambourine, M clap hands on meas 2, ct 2.
	3-4	Remain facing ptr, beg MR, WL, move bkwd to place with 4 walking steps. Bring hands fwd, down, and behind back; M clap, W strike tambourine.
	5-8	M beg L, with 4 Two-steps, turn CCW once in place, watching ptr circling him. W beg L, with 3 Two-steps and 2 walking steps (R, L) circle once CCW around M, L arm curved in front of chest, R extended downward (trailing). Shake tambourine.
	9-16	Repeat meas 1-8 to finish in a double circle, ptrs facing, M back to ctr.
	V.	STEP-SWING; TURNING ON STEP-HOPS
A	1-4	Reg ML, WR, dance 4 step-swings in place. M snap fingers above head; W strike tambourine 8 times.
	5-8	M place both hands on W waist. W place L hand on M shldr, R held high above head. With 4 step-hops, move LOD (CCW), turning twice CW (2 step-hops to complete 1 turn).
	9-16	Repeat meas 1-8. Finish in a double circle facing LOD (CCW) inside hands joined.
	VI.	LASSO STEP
B	1-4	Beg ML, WR, M dance 4 Two-steps in place while he leads W in front of him and around in CCW circle with 4 two-steps. ML fist on hip, WR arm swings gracefully out and in.
	5-6	Inside hands still joined, dance one Two-step away from ptr (slightly back to back) and one Two-step twd ptr (face to face).
	7-8	Release hands. Ptrs move in LOD (CCW) with three-step turn and close as M turns L, WR. M clap hands, W strike tambourine on first step on turn.
	9-16	Repeat meas 1-8 to finish in open pos facing LOD (CCW).
	VII.	RUNNING TWO-STEP; SEPARATE
C	1-8	Beg ML, WR, dance 8 running Two-steps LOD (CCW), swaying slightly away and together. ML fist on hip, WR arm swings gracefully out and in.
	9-12	With 4 Two-steps, ptrs separate and move away from each other (ML, WR) in a small individual circle. ML arm curved in front of chest, R extended downward (trailing), WR arm curved in front of chest, L trailing. Look at ptr over leading shldr.
	13-24	Repeat meas 1-12, finish ptrs facing, M back to ctr of circle.
	VIII.	STEP-SWING; EXCHANGE PLACES
D	1-2	Beg ML, WR, dance 2 step-swings in place. Hands held high above head, W shaking tambourine.
	3-4	Dance a three-step turn and close, moving LOD (CCW), M turn L, WR. Arms drop on turn, M clap hands on meas 4, ct 2; W strike tambourine.
	5-6	Beg ML, WR, with 2 Two-steps exchange places with ptr, passing L shldrs, L arm curved in front of chest, R arm trailing.
	7-8	In opp places, with 4 walking steps, M turn L (CCW) 1/2 turn; W turn R (CW) 1/2 turn to face ptr.

Neopolitan Tarantella—continued

	9-10	Repeat meas 1-2, two step-swings. (Ptrs facing, W inside, back to ctr.)
	11-12	Repeat meas 3-4, moving RLOD (CW); with a three-step turn and close.
	13-14	With 2 Two-steps move twd ptr.
	15-16	With a three-step turn and close (ML, WR), move RLOD (CW). Finish in open pos, facing CW in circle, W on inside.

IX. STEP-SWING; RUN LOD

A	1-12	Repeat Fig I, meas 1-12.
	13-14	Repeat Fig I, meas 1-2, 2 step-swings.
	15-16	M: With 4 steps L, R, L, R (no wt on last step), mark time in place. W: With 4 running steps, turn R, moving away from ptr. Finish in double circle, W inside with back to ctr.

X. BUMP STEP

B	1-2	Both beg R, with 3 walking steps, move fwd twd ptr, turn slightly L, bump R hips. M clap hands, W strike tambourine away from ptr on meas 2, ct 2.
	3-4	With 3 walking steps (LRL) move away from ptr, M twd outside of circle, W twd ctr of circle. Pivot R on L ft to face ptr.
	5-8	Both beg R, dance 4 step-swings in place. Hold hands high above head, M snap fingers, W shake tambourine.
	9-16	Repeat meas 1-8.

XI. BETTING

1-4	M: Turn to L with R hip twd ptr. W: Turn to R with L hip twd ptr. Pantomime betting. M: Place R hand on L hip. W: Place L hand on R hip. Match any number of fingers to ptr.
5-8	Repeat meas 1-4, preparation and matching fingers.
9-10	With 4 walking steps, M and W exchange places, passing L shldrs.
11-12	With 4 walking steps, M continue walking twd ctr of circle, turn R to face ptr while pantomimes losing bet by swinging arms dejectedly. W buzz step turn to R, R arm held high above head, shaking tambourine, L arm trailing (pantomimes joy of winning).
13-20	Repeat meas 1-8, preparation and matching fingers twice.
21-24	W pantomimes losing bet, stands dejectedly in place. M walks to W, places his arm around her shldrs and consoles her. On meas 24, assume shldr-waist pos.

XII. STEP-HOPS WITH PTR

D	1-12	Beg ML, WR, dance 12 step-hops turning CW, progressing in LOD (CCW). WR arm held high above head, shakes tambourine.
	13-14	Releasing ptr, M kneel on L knee facing LOD (CCW). W beg R, turn R to outside of circle with a three-step turn and close (no wt). Strike tambourine on meas 14, ct 2).
	15-16	M reach twd ptr with R hand. W beg L, turn L twd ptr with three-step turn. On meas 16, ct 2, W sit on MR knee, L arm around M neck, R arm high above head. M place R arm around W waist, L arm high above head.

Presented by Teddy and Al Wolterbeek
Folk Dances Near and Far, B-1 revised (Fig IV) 7/01

Set de Fortierville

(French-Canada)

Set de Fortierville is a progressive dance that was originally a portion of a longer dance. It is one of a dance-type popular in southern and eastern Quebec and comes from the region of Beause. It was presented at the 1981 University of the Pacific Stockton Folk Dance Camp by Yves Moreau and had been taught several times by him in northern California.

Record: Laridaine LP ML 7902, Side B/2, "Galoppe;" any recording of French-Canadian reel music.
2/4 meter

Formation: Single circle of 4-8 cpls, W to R of ptr. Hands joined in W-pos.

Steps and Styling: Walk (2 steps per meas), buzz.
Swing (Quebec style): In Closed pos, ptrs facing, inside of R ft adjacent, turn CW with buzz steps (2 per meas).

Ftwk same for M and W.

Note: When more than one circle is dancing, each circle moves at its own pace, since each may have a different number of cpls and may respond differently to the musical phrasing. Many of the French-Canadian melodies (including the one listed) are played in a non-conventional way, i.e., irregular musical phrases. Dancers often shorten or lengthen the dance parts to fit the melody.

Meas	Pattern
	INTRODUCTION. None, if using the listed recording. Will vary with the recording.
	DANCE
1-2	Beg R, walk fwd 3 steps twd ctr and touch L beside R.
3-4	Reverse ftwk and move bkwd to original place.
5-6	Walk twd ctr with 4 steps. On last 2 steps, release hands of neighbors (ML, WR) and M turn ptr 1/2 CW under joined hands. W end back-to-back in ctr of circle.
7-8	M back out with 4 walking steps, turning to face RLOD (CW) on the last step. W remain in place.
9-?	M walk in RLOD once around the circle, curving in at the end to stand in front of ptr and facing her. Usually takes 16 steps, but size of the circle may shorten or lengthen the amount. W remain in place.
	Note: For the remainder of the dance, each new part begins when any one M in the circle initiates the change by starting the next action. Each circle will move at its own pace.
varies	Join hands with ptr, R with R, L with L (R hands on top). M back out of the circle 2 steps, pulling ptr. M turn 1/4 CW to face LOD and walk bkwd in ROD, pulling ptr (usually 14 steps).
varies	Raise joined hands and M turn W 1/2 CW to end in Varsouvienne pos facing LOD. Promenade in LOD (usually 16 steps).
varies	Releasing hands, W walk fwd; M turn 1/2 CW to face W behind. Swing new ptr in Quebec style (usually 16 steps).

Set de Fortierville—continued

varies	Changing to open pos with M L, W R hands still joined, promenade in LOD (usually 16 steps). Reform circle on last 2 steps.
	Repeat dance from the beg.

Presented by Denise Heenan
Description *Folk Dances Near and Far*, vol A-3
Revised 1982

Zillertaler Laendler

(Austria)

Introduced by the Austrian Students during the 1951 Good Will Tour. Presented at the 1951 University of the Pacific Folk dance Camp at Stockton by Walter Grothe as taught to him by Margret Krebs, one of the Austrian students. This dance, one of the many Austrian Ländlers, originated in the Zillertal, a very beautiful valley in Tyrol.

Record: Victor 25-4147A "Schwanthaler Hoher." 3/4 meter

Formation: Cpls in double circle, standing side by side, facing CCW. Inside hands are joined a little below shldr level, arms outstretched, elbows slightly bent. Outside hands are placed on hips.

Steps and Styling: The Ländler waltz, which is used throughout the dance, is a waltz step executed as smoothly and quietly as possible with a slight accent (not stamp) on the first beat. It is danced on the whole ft, flat footedly rather than on the toes, with no swaying of the body. There must be continuous, even flow of movement all through the dance.

Meas	Pattern
4 meas	INTRODUCTION
	I. WALTZ; WOMAN TURNS
1-2	Beginning on outside ft, waltz fwd 2 steps, swinging joined inside hands fwd on meas 1, bkwd on meas 2.
3-8	M continues to waltz fwd while turning W to her R (CW) under their raised joined hands. W moves in front of M as she turns 3 times.
	II. WALTZ; SWING ARMS
1-8	Ptrs face each other in dingle circle, M still facing CCW, W CW. They join both hands (WR in ML, WL in MR), holding them close so that W can touch her two thumbs. Swing joined hands, which are held straight, into the center and out as they waltz, progressing CCW for 8 meas.
	III. WOMAN TURNS UNDER; WALTZ AROUND
1-4	Keeping both hands joined, M raises R arm and W turns L (CCW) under her L arm and continues to turn L until her L arm is extended across M chest, L hips adjacent. Arms are held fairly high, R elbows are pulled out so that there is almost a straight line from MR to WR elbow. On these 4 meas, W has made 3/4 turn L to face ctr of circle, M 1/4 turn R to face outside.
5-8	Circle once in place CCW with 4 steps.
9-12	With hands still joined, M raises his R arm and W turns CW under her L arm, then M raises his L arm and W continues turning CW under her R arm until her R arm is across M chest, R hips adjacent. On the last 4 meas, M has made 1/2 turn L in place to face ctr of circle, W has made 1 1/2 turns to R to face outside.
13-16	Circle once in place CW with 4 waltz steps.
	IV. THE KNOT
1	With hands still joined, W makes 3/4 turn L to unwind and face M who has made 1/4 turn R to face LOD.

2 W kneels on her R knee, lowers her R hand, and raises L.

3 M steps over the joined lowered hands (WR, ML) on R ft as he starts to turn L.

4 M steps over the lowered hands onto L.

5-7 While W rises slowly to her ft, M, without releasing hands*, places the joined hands under his R arm pit and continues to turn L (CCW), twice in bent over pos.

* Note: M must stay in bent over pos and goes between the W open arms as he faces her.

8 M straightens to upright pos as W unwinds by turning once R (CW). They now drop hands and rejoin them in crossed pos, R over L, holding them high.

V. WOMAN LEADS AROUND

1-4 M, dancing in place and facing LOD, keeps their joined R hands high, passing them over his head as he leads W CCW around behind him until she finishes at his R side. Simultaneously, the joined L hands are placed on the ML hip.

5-8 Keeping the joined R hands fwd, with elbows rounded and at chest level, W leads M as they turn L (CCW) once in place with 4 waltz steps.

9-12 M maneuvers W behind him from his R side to his L so that their joined L hands are now well fwd, (elbows rounded) and joined R hands are placed on MR hip.

13-16 W heads M as they turn R (CW) once in place with 4 waltz steps.

VI. BACK OUT AND LITTLE WINDOWS

1-2 M, still facing LOD, steps bkwd slightly as he draws his R elbow twd his R side and lifts their joined R hands over his head. At the same time with his L hand, M draws W in front to face him

3-4 Keeping joined hands held together high, R over L, W turns 1 3/4 to her R (CW) as M turns 1/4 to L so that R hips are adjacent and R upper arms are held together (W resting on M). Joined L hands are lowered to rest on "sill" (upper arms) as M and W peek at each other through the triangular shaped window.

5-8 M says "Guck-Guck" (meaning "Look at me") as they waltz around each other CW.

9-12 M faces LOD as they raise joined L hands up under the joined R hands. W turns L 2 1/2 times and M turns 1/2 to R to finish with L hips and L upper arms adjacent (W resting on). R hands are lowered to "sill" and they peek through the window.

13-16 W says "Guck-Guck" (meaning "Look at me") as they waltz around each other CCW.

VII. BIG WINDOWS

1-4 Raise R hands up under L and W turns 3 times to her R. On meas 3 (third turn), the joined R hands are lowered. Retaining hand hold, on meas 4, turn is completed as M makes 1/4 turn L to finish with R hips adjacent, MR arm across W lower back to form support. Joined L hands remain high forming big window.

5-8 As they waltz CW around each other, M steals a kiss—if he can.

9-12 W turns 3 times to her L to form another big window:

meas 9: As W turns once to L they raise R hands.

meas 10: On second L turn, all hands are held high.

meas 11: On third turn, L hands are lowered to form support for W back

meas 12: Turn is completed as M turns 1/2 on R. Joined R hands remain high to form big window.

13-16 As they waltz CCW around each other, W, not to be outdone, reciprocates with a kiss.

Zillertaler Laendler—continued

VIII. WALTZ

1-8 Drop hands, assume Ländler pos, supporting each other on shldr blades, fingers turned in, arms high and round, elbows out, W arms resting on M. Dance Landler waltz turning CW and progressing CCW.

Repeat entire dance Fig I-VII

ENDING

At finish, M lifts W high using straight arm lift: ML and W R arms are held stiff and straight down. WL arm on MR shldr, MR hand on W L hip. W pushes herself straight up as M lifts her and then he guides her straight down.

Presented by Gordon Deeg
Description *Folk Dances Near and Far*, vol B-1