

Stockton Folk Dance Camp 2002

Syllabus of Dance Descriptions

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In Memoriam



Vera M. Holleuffer

December 5, 1909 - December 12, 2001

Vera Holleuffer's name has been synonymous with Stockton Folk Dance Camp. Under the direction and inspiration of the Camp's founder Lawton Harris, Vera, along with Mildred Buhler, Ace Smith, Walter Grothe, Lucille Czarnowski, Buzz Glass, and Sally Harris, made a dream a reality and Stockton Folk Dance Camp was formed—55 years ago. Vera remained actively involved in Camp, serving on the Camp Committee from the first Committee in 1948 (along with Mildred Buhler, Ace Smith and, of course, Lawton Harris) through Camp's 50th anniversary. At that time, she "retired" in order to have time for her many other activities.

Always interested in education, she taught classes at Camp for over 10 years and in 1948 she was one of four square dance callers. Vera followed Sally Harris' role and coordinated an afternoon Elementary School Workshop making available a venue for elementary school teachers to present and learn material suitable for their classes at home.

As coordinator of the camper scholarship recipients, Vera helped work to organize and coordinate the new (1989) Wednesday Scholarship Auction in which Jerry Helt continues to so ably serves as auctioneer.

Her pre-assembly slide shows were always fun and gave a sense of history to Camp that newer campers might not have experienced, as did her involvement with the traditional Wednesday Candlelight Ceremony.

For the 50th anniversary of Camp, Vera worked closely with retired Camp Director, Jack McKay, and his wife, June, to write the *Stockton Folk Dance Camp 50 Year History*. Being modest, she skimmed over her own contributions to Camp. However, she did let it be known that she was a Fickle Foot Award recipient one year for her "unintentional double entendres when she subbed for Ace Smith as MC at Assembly."

Her life outside of Folk Dance Camp was full. She was born in San Francisco to Swedish immigrant parents and graduated from the University of California, Berkeley in 1932. Marrying in 1934, she and her husband moved to Atherton, CA where they raised their three children. There they housed many foreign exchange students and, after retiring, they traveled extensively and often visited these same students in their native countries.

She taught elementary school in the Bay Area for many years and founded three square dance groups: Gateswingers, Live Wires and Los Quadros. Some of her non-dance interests included a book club, an investment club, a spirituality group, and an exercise group. Several years ago she made a quilt by hand just because she wanted to know how.

Always gracious, always lovely, she was an inspiration to many, and contributed so much to our dance world. At her Memorial Service her family included a quote that nicely reflects Vera. "The sorrow of your leaving is only for a moment because the joy of your having been here is forever."

Suzanne Rocca-Butler

Errata and Addenda for 2002 Folk Dance Camp Syllabus

| Page | Clarification |
|------|---|
| 1 | <p>Belyanskata Pronunciation: BEHL-yahn-skah-tah CD: From East to West, IBLD#9, Band 2. Variation, meas 15 and 17: change to: Leap onto L to L side (ct 1); <u>scuff</u> R heel fwd</p> |
| 3 | <p>Daylyan Vangèl Pronunciation: digh-LYAHN vahn-GEHL CD: From East to West, IBLD#9, Band 2. Add at top: Vangel is a man's name. The dance was created in northern Greece and was brought by immigrants to Bulgaria at the end of the 19th century. Add to Introduction: <u>Begin with singing.</u> Fig I, meas 9: change to: Lift on R (ct 1); <u>circle L bkwd and</u> step bkwd on L (ct &)</p> |
| 5 | <p>Drama Pronunciation: DRAH-mah CD: From East to West, IBLD#9, Band 8. Formation: add: M at front of line, W at back, connected by handkerchief. Traditionally, changes were called by a squeeze of the hand. However, the dance was presented in class with a set pattern. Slow Part, Fig 1, meas 1: change to: ... (ct 2); bounce on R while <u>lifting</u> L <u>bkwd</u> (ct &); ... bounce on R while lifting L bkwd (ct &). meas 2: change to: Facing ctr, high curve fwd with L <u>knee</u> (ct 1); ... (ct 2); <u>cut R bkwd across L</u> while slightly bending body fwd ... (ct 3); <u>lift</u> L leg with sole facing L ... (ct &); bounce on R while L <u>arcs</u> slowly fwd (ct 4); bounce on R while L <u>arcs</u> slowly to R side (ct &); <u>step</u> fwd on L to R side (ct &). Fig II, meas 2: change to: Facing ctr, bend R <u>knee</u> and put L <u>ft</u> behind R knee Fig III, meas 2: change to: ... (ct 3); <u>place L ft fwd flat under L knee</u> (ct 4);</p> |
| 6 | <p>Fast Part, Fig I, meas 1: change to: Facing LOD, <u>small</u> low leap fwd onto R <u>ball of ft</u> (ct 1); <u>small low leap onto L next to R (ct &) (ct 1, & is a bloop-bloop)</u>; Only for the leader: not taught.</p> |
| 9 | <p>Pàl Andrèevata Pronunciation: POW ahn-DRAY-eh-vah-tah CD: From East to West, IBLD#9, Band 7. Fig I, meas 2: change to: ... turning to face CCW on <u>ct 4</u>. meas 3: change to: ... <u>leap onto L in place</u> (ct 4); <u>step on R in place</u> (ct &). Fig II: Styling note: The step can be done leaving the ball of the L ft in place on the floor.</p> |
| 13 | <p>Sedi Momà Pronunciation: say-DEE moh-MAH CD: From East to West, IBLD#9, Band 1. meas 6: change to: ...stamp R next to L, <u>toe out</u>, no wt (ct 2).</p> |
| 15 | <p>Šareno Horo (note spelling change) Pronunciation: SHAH-reh-noh hoh-ROH</p> |

CD: From East to West, IBLD#9, Band 3.

Fig I, meas 3: change to: Sharply close R to L taking wt (ct 1); ... while kicking or touching R heel fwd (ct 3).

Fig II, meas 1: change to: ... hop on L (ct 4); stamp R toes bkwd (ct 5).

meas 2: change to: Hop on L (ct 1); stamp R heel fwd (ct 2); step on R in place

Fig III, meas 4: change to: Fall fwd onto R (ct 1);

meas 5: add: ... hop on R in place while circling L bkwd (ct 4);

meas 6: add: Hop on L in place while circling R bkwd (ct 1);

16 meas 7: change to: ... jump onto both ft with ft apart (ct 3);

21 **Spunato horo**—not taught

25 **Signa**

Pronunciation: SIHG-nah

CD: From East to West, IBLD#9, Band 5.

Fig I, meas 4: change to: ... while kicking L diag R (ct 2).

meas 5: change to: ... while turning body diag L (ct 1);

meas 6: change to: ... while kicking R diag L (ct 2).

Fig II, meas 1: add: Bending body slightly fwd, step on R heel

meas 1-2: add: Yell “ee” or “yeh” while going fwd.

meas 3: change to: Straightening body, fall back on R as L ft twists to toe-out pos (twizzle)(ct 1); repeat ct 1 with opp ftwk (ct 2).

meas 8: change to: ... (ct 1); drop on L with accent while kicking R heel fwd

Fig III, meas 1: change to: ... while stamping R heel fwd, no wt (ct 2).

26 meas 3: change to: ... while stamping L heel fwd, no wt (ct 2).

meas 4: change to: ... while stamping L heel fwd, no wt (ct 2).

29 **Trey Pazūshte**

Pronunciation: TRAY pah-ZUH-shteh

CD: From East to West, IBLD#9, Band 10.

Fig II, meas 1: change to: Moving fwd, step on L diag L with toe turned out while ... (ct 1); step on R behind L (ct &);

meas 5: change to: Facing ctr and moving bkwd, leap onto L (ct 1); ... leap onto L (ct 2);

Fig III, meas 3: change to: Leap onto R slightly bkwd (ct 1); leap onto L slightly bkwd (ct &); leap onto R next to L (ct 2).

33 **Tùshkano horò**

Pronunciation: TOOSH-kah-noh hoh-ROH

CD: From East to West, IBLD#9, Band 9.

Change meas 1 to Step 1. Add: W sway hips as they walk, keeping body straight.

Change meas 2 to Step 2. Change to: ... (ct 3); low leap onto L next to R (ct &) (cts 3, & are a bloop-bloop);

last line: change to: Move the “Snail” CW 1/4 of the circle using Step 2 eight times. Repeat three times, ending in starting place. Note: this is a suggested sequence and can be adjusted according to the size of the group, but keep it moving!

35 **Yòve**

Pronunciation: YOH-veh

CD: From East to West, IBLD#9, Band 6.

Fig I, meas 2, ct 4: add: Step on R to R side, leaning slightly fwd.

Fig II, meas 1, ct 4: change to: Straightening body, step bkwd on L.

Fig IV, meas 2, 11/16 meter, ct 3: change to: tap R heel diag R, no wt.

ct 4: change to: tap L heel fwd, no wt.

41 **He Oli no Kailua**

Pronunciation: HAY OH-lee noh kigh-LOO-ah

CD: Aloha - Stockton 2002, Band 3.

First line: change to: Kaliko.

Pattern C, 12: add: ... Arms move to sides of body, palms down (in a soaring pos).

43 **Kilauea**

Pronunciation: kee-lah-WAY-ah

CD: Aloha - Stockton 2002, Band 8.

45 **Pate Matai**

Pronunciation: pah-tay mah-TIGH

CD: Aloha - Stockton 2002, Band 14.

47 **Pomai**

Pronunciation: pah-migh

CD: Aloha - Stockton 2002, Band 11.

50 **Basic Steps for Bourrées**

Fig III, meas 4: change to: ... (R diag bkwd, L across R for 1/4 turn (R)).

51 **Kontraiantzak** (note spelling change)

Pronunciation: kohn-trah-YAHN-sahk

CD: Échos de l'hexagone, Band 6. change to: 6/8 meter.

Steps: change to: A controlled and synchronized buzz step ... each part. At end of each turn (2 meas), cpls arms should be pointing twd opp cpl, across the set. At the end of each figure, cpls freeze in this pos.

Introduction: 2 notes.

Part I, Swing and W turn, meas 1-6: add at end: making 3 turns.

Fwd and back & change place, meas 7: change to: leap bkwd on R ft as L ft is pointed across R (ct 2).

meas 8: change to: ... R on R (ct 1); close L to R (ct 2).

W change place and swing, meas 1-2: add: W clap their hands on ct 1 and change

52 Part II, M step # 1, meas 3: change to: ...twd original place with leap, step, step (L,R,L)

Part III, Fwd & Back, R hand star, W turn, meas 3-4: change to: Walk bkwd away from

53 Part IV, Two-step around the corner, meas 1-8: change to: ... Change place with opp cpl using 7 very tiny two-steps and a step-close. Dance 4 two-steps on first side of square (meas 1-4); make a sharp 90-degree turn at corner and dance 3 two steps (meas 5-7) and step-close on second side of square. Turn 180 degrees on the step-close to get ready for the next figure.

M step # 2 and swing, meas 2: change to: ... pointing R ft behind L calf (ct 1); ... L ft behind R calf (ct 2).

54 **Gavotte de Pont-Aven et Variations**

Pronunciation: gah-VOHT duh pohnt-ah-VEHN ay vah-ree-AH-syohn

Introduction: 1 chord.

55 **La bourrée de Sarzay**

Pronunciation: lah boo-RAY duh sahr-ZAY

Part I, meas 1-4: add: ... move twd and away from ctr of quadrette

Part II, meas 1-4: change to: ... first corner of the quadrette, moving CCW around and making an additional 1/4 turn on meas 4.

56 **La Bourrée droite de Feuilly**

Pronunciation: lah boo-RAY DRWAHT duh RRUHR-ye

57 **La Bourrée Pastourelle**

Fig II, meas 9-16: add at end: Use bent arm with tension on each change; change places with 8 people.

Fig III, meas 9-16: add: Repeat meas 1-8 with the same ptr.

Fig IV, meas 1-2: change to: Starting with L, M dance half way CCW around ptr (using

meas 3-4: change to: Completing their circling around ptr,

meas 15-16: add: All join hands in the circle.

58 Fig V, meas 15: change to: M drop L hand hold and turn 1/2 CW (R) to face out of circle as he leads W on his R in a full turn CCW (L) under joined hands.59 **La Lyonnaise**

Pronunciation: lah lee-ohn-NAYZ

Change to 2/4 meter.

Fig II, meas 3-4: change to: ... moving in LOD (CCW around hall).

60 **Lo Brisa-Pè** (add accent)

Pronunciation: loh BREE-zah-PEH

61 **Polka Piquée de Ploec** (add accent)

Pronunciation: POHL-kah pee-KAY-duh PLEW

Formation: change to:.... all facing ctr, W on....

Fig II, A, meas 1-8: change to:.... Part I moving away from ctr of the circle....

71 **Bukite**

Pronunciation: BOO-kee-tay

CD: Macedonian Dances - Stockton 2002, Band 2.

Formation: add: ... W-pos, L over R.

Styling: Ordinarily the leader calls figure changes.

Fig I, meas 1: change to: Leaving L toe touching floor, step on R in LOD as head and body turn to face L of ctr (ct 1); bounce on R as both knees bend (ct &); bounce again straightening knees (ct 2); turning to face diag R of ctr, step on L in LOD (ct 3). Note: this description is for the Voden variation. In the Kostur variation, the head and body face diag R of ctr throughout.
meas 4: change to: ... (ct 1); with wt on L ft and ball of R ft touching fwd R, bounce in place with knees bent (ct 2); repeat bounce (ct 3).

Fig III, meas 1: change to: ... R of ctr, step in LOD on R (ct 1); bounce on R, raising L leg fwd with straight knee (ct &); hop twice on R (cts 2,3); step fwd on L (ct &).

meas 2: change to: Repeat meas 1.

Fig IV, meas 1: change to: ... R of ctr, step on R in LOD (ct 1); hop on R, raising L leg fwd with straight knee (ct 2);

meas 2: change to: Continuing to move in LOD, repeat meas 1 with opp ftwk.

meas 3: add: The steps become leaps when the music speeds up.

71a **Čoček "Sutka"**—see description at end of errata.

71b **Čupi Kosturčanki** —see description at end of errata.

72 **Kucano**

Pronunciation: KOO-tsah-noh

CD: Macedonian Dances - Stockton 2002, Band 5.

Fig I, meas 1: change to: ...bent fwd (cts 1-2); moving in LOD, step fwd on R (ct 3); step on L across in front of R (ct 4); step fwd on R (ct 5).

meas 2: change to: ... (ct 4); step on R to R while turning to face ctr (ct 5).

Fig II: add: Turns and squats are signaled by the leader. Dancers (traditionally only the leader) may turn and M may squat. The CW double turn is done with otherwise normal steps during meas 1, (cts 3,4,5) and meas 2 (cts 1,2,3) to end facing LOD. The squat occurs with knees bent on meas 2, ct 4. Rise from squat on R on ct 5 with L knee raised to beg meas 3, which, like meas 4, is danced normally. To avoid disorientation, the leader is expected not to call turns in successive dance patterns.

73 **Maskoto**—not taught

75 **Osogovka**

Pronunciation: oh-sah-GOHV-kah

CD: Macedonian Dances - Stockton 2002, Band 6.

Rhythm: remove: (Introduction 9/16.

Formation: add: W dance in a separate line or at the end of the M's line, hands joined in V-pos, handkerchief connecting M and W.

Introduction, meas 1: add: ... (ct 4-5). Arm movements are natural.

add: meas 2-4: Repeat meas 1 three times.

Fig I, meas 2: change to: Facing LOD, step fwd on R

76 Fig III, meas 1: change to: (cts 1-2); bounce on R, L extended up and fwd (ct 3); sharply take wt on L and extend R fwd, knee straight (cts 4-5).

meas 2: change to: Turning to face LOD, step abruptly fwd on R (exchange)(ct 1); ...

Fig IV, meas 1-2: change to: Repeat Fig I, meas 1 and meas 2, cts 1-3; keeping L ft on floor, step fwd on R heel with toe raised (cts 4-5).

meas 3: change to: Shift wt bkwd onto L ft (ct 1); shift wt fwd onto R ft (ct 2); leap fwd onto L (ct 3); step fwd on R, turning to face ctr (ct 4-5).

77 **Ramno Velesko**—not taught

79 **Stankina**

Pronunciation: STAHN-kee-nah

CD: Macedonian Dances - Stockton 2002, Band 12.

Formation: change to: Open circle, hands joined fwd in W-pos during slow part and in V-pos when tempo accelerates.

Fig I, meas 1: change to: Facing diag R of ctr and moving in LOD, step fwd on R(ct 1); bounce on R, swinging L leg around and fwd in a large arc (ct 2);

meas 2: change to: Step fwd on R (ct 1); touch L toe twd ctr (cts 2-3).

Fig II, meas 2: change to: ... (ct 1); keeping R in place, step on L slightly twd ctr and rotate body slightly CW (ct 2); step bkwd on R, rotating body CCW (ct 3).

add at end of Fig II: W styling is more subdued during slow part.

Fig III, meas 3: change to: ... increases, small leap bkwd in RLOD onto L, R, L (cts 1,&2); turning to face ctr, hop on L

Fig IV, meas 1: change to: ... R of ctr and moving in LOD, hop on L (ct 1); step fwd on R (ct &); hop on R, raising L knee (ct 2); step fwd on L (ct 3).

after meas 3, add: Variation A: meas 2: Hop fwd on L (ct 1); repeat Fig I, meas 2, cts 2-3 (cts 2-3).

Variation B: meas 2: Repeat Fig IV, meas 2, cts 1-2 (cts 1-2); step fwd on R (ct 3).

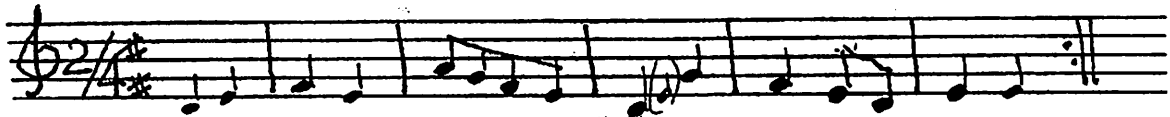
meas 3: Repeat Fig III, meas 3, but step fwd in LOD on cts 1, &, 2. After several times

81

Vrbo vrbičice

Pronunciation: VUR-boh VUR-bee-chee-tseh

Music: No recording. Accompanied by singing.



Formation: change to: Semi-circle (horseshoe), hands joined in escort hold.

83

Svikt is a styling element and is described in the notes.

The steps are: försteg, dalsteg, tresteg, polska, bakmes, viltur. The descriptions for holds and styling must be associated with the appropriate step. See the errata for specific dances for notes on these associations.

In Swedish, the names of the steps are not capitalized.

Hambopolska från Jättendal

Pronunciation: HAHM-boh POHL-skah frohn YET-in-dahl

Music: CD: Music for the heart and sole, Band 17;

Hälsingedanser, Band 23.

Melody: "Hambopolska efter Pipar-Jonke"

Change order of information to:

Styling: Svikt: The amount

Steps: Försteg: Inside hands

Polska: add first paragraph under Steps and Styling: Couple dances close

add Closed Position: Shldr/shldr-blade

M's step, ct 3: change to: Step bkwd on L.

84

Additional Information, bullet 3: change to: M's and W's first meas of turning is different from the other meas. M and W make approx a half turn.

85

Jämpolska från Ramsele

Pronunciation: change to: VEEL-toorj

Music: CD: Music for the heart and sole, Band 25.

Melody: an 8th-note polska typical of the area.

Styling, add: Open pos hold: Inside hands held joined approx waist-to-chest level; outside arms hand at sides.

Change all 90-degree to R angle.

86

Polska, line 3, W: change to: Both; R (leading with heel to whole ft); L. W dip ct 1.

Cts table, M, ct 1: change to: Slide L ft diag out from ctr.

last line on page, W, ct 3: change to: R around.

87

Transition from bakmes to polska, line 3: change to: End this meas with M facing approx LOD or

- 88 **Mazurkavariant från Sandviken**
 Music: CD: Music for the heart and sole, Band 16.
 Change all 90-degree to R angle.
 Dalsteg, meas 2, ct 2, M and W: add: Lift on inside ft
- 85 **Rundslängarn**
 Music: CD: Music for the heart and sole, Band 5 or Band 22
 Hälsingedanser, Band 17.
 Styling, add: Open pos hold: Outside hands joined palm to palm, approx waist level.
Closed pos hold: During turning, either ballroom pos with arms close to one's body inside hands in shldr/shldr-blade pos, or polska hold.
- 90 Variation III was not taught.
- 91 **Schottis från Hammerdal**
 Pronunciation: HOH-tees frohn HAHM-er-dahl
 Music: CD: Music for the heart and sole, Band 5 or Band 22
 Hälsingedanser, Band 7.
 Open position: change to: Open pos hold.
 Closed position: change to: Closed pos hold: Shldr/shldr-blade pos, the person on the inside (leading pos or inside track person) has arms underneath ptr's during the quick steps.
 Schottis steps: add: Danced in open pos hold.
 Quick steps: add: Danced in closed pos hold.
 Dance Sequence, meas 2: change to: ... ptrs facing one another in closed pos (no turning).
- 92 **Skrea från Nor i Järvsö**
 Pronunciation: SKRRAY-yah frohn noorr ee YEHRV-suh
 Music: CD: Music for the heart and sole, Band 10
 Hälsingedanser, Band 11.
 Change all 90-degree to R angle.
 Försteg: delete: CW turning step for M & W.
 Turning step: add: (CW).
 M, ct 4: change to: R bkwd, place sole first.
- 92 **Slängpolska från Enånger**
 Music: CD: Music for the heart and sole, Band 1
 Hälsingedanser, Band 21.
 Top paragraph, lines 4-5: change to: ... Hälsingland. The source people for Slängpolska från Enånger are Knuth and Britta ...
 Styling: paragraph 2: at the beginning add: Svikt: There is a small
- 95 **Smygvals**
 Basic pattern: change to: Waltz fwd, bkwd, fwd, fwd (beg either ft, though usually outside ft).
- 97 **Çaya vardim zeybegi**
 Pronunciation: chah-YAH VAR-dem ZAY-bay-ee
 Introduction: 4 meas.
 Fig 1, ct 1: change to: ..., R arm reaches up bent from elbow, L moves behind back.
 ct 2: change to: Step on ball of L. ft in place
 ct 3: change to: ... R, circle both arms fwd to end in front at chest level, palm down, L in front of R.

- ct 5: change to: ... R, arm reaching to R ... elbow in front at waist level, palm down.
 ct 6: change to: Hold on R in place with L lifted beside R calf.
 ct 7: add to end of line: L arm holds in place as R arm circles fwd CCW, palms down.
 ct 8: change to: Step diag fwd on L. delete: arms switch position to L.
 add: Dance Fig 1 a total of 8 times. The last time, lift L across in front of R on ct 7.
- Fig 2, line 1: change to: Two complete turns twd L shldr, arms out to side and rounded while parallel
 ct 6: delete: up in front.
 ct 7: change to: Hold.
 ct 8: change to: Step on L in place.
 add: Dance Fig 2 twice.
 add under Fig 2: Dance Fig 1 again six times and Fig 2 twice.
- Transition to Fig 3, meas 9: add to end of line: with straight leg.
- 98 Change Figure to Figure 3.
 add to beginning paragraph: Hands are rounded out to sides, parallel to floor, palms down.
 ct 1: add to beg of line: Facing LOD and moving bkwd in RLOD,
 ct 2: change to: Step bkwd on ball of L ft, knees
- Fig 4, ct 1-2: change to: ... knees bent with ft apart, clap hands in front with a down and out motion.
 cts 3-4, 5-6: add: During cts 3-4 and 5-6, arms are rounded out to sides with palms down.
 change cts 7-9 to 7-8. add: ct 9: Hold.
- Last line: change to: ... 3 times and repeat from beg of dance. End dance with Fig 1, ct 1, facing ctr.

99

Cemo

The dance is from E. Anatolia.

Formation: change to: Little fingers joined, arms parallel to ground, hands beside waist, elbows bent back. Stand shldr to shldr with neighbors.

Introduction: 4 meas.

Fig I: add: Double knee flexes on each ct.

ct 4: add to end of line: face ctr.

Fig IB: add: (Instrumental)

line 2: add to end of line: face ctr.

add after Fig IB: Repeat Fig I (vocal); Fig IB (instrumental). Transition: Walk R, L, R (cts 1-3); close L beside R, wt on both ft (ct 4).

Fig II: add: 2/4 meter.

line 1: change to: Arms go down and slightly bkwd of body, elbows ... interlocked. Stand shldr to shldr with neighbors, L shldr in front of R.

cts 1-2: change to: Walk R, L fwd twd ctr.

add after Fig II: Dance Fig II a total of 4 times.

Fig IIB: change to: Repeat Fig II in place.

Add Fig IIC: Repeat Fig II moving bkwd away from ctr.

Add Fig III: 2/4 meter.

cts 1-2: Step on R to R (ct 1); step on L across in front of R (ct 2).

cts 3-4: Step on R to R (ct 3); bounce on R as L knee lifts fwd, then pushes twd floor (ct 4).

cts 5-6: Step on L in place (ct 5); repeat ct 4 with opp ftwk (ct 6).

Hands: Swing fwd on cts 1, 3, 5 and bkwd on cts 2, 4, 6.

Note: Music beg slow, then speeds up. beg with walking steps. After about 6 or 8 times, walks become runs, bounces become hops, kicks become larger.

Repeat Fig III to end of music.

100 **Cimencicek**—not taught

100a **Duz Halay**—see description at end of errata.

100b **Eyiya**—see description at end of errata.

101 **Giresunda kayiklar** (note spelling change)

Pronunciation: gee-RAY-soon-dah KAH-yehk-lahr

Formation: add: Hands joined in V-pos.

Rhythm: 9/8 meter counted 1 2 3 4 or Q O Q S.

Introduction: 4 meas.

Fig 1, ct 1: change to: Facing and moving in LOD,

ct 3: change to: Step fwd onto L behind R.

cts 2, 3, 4: Change leap to step.

Fig 2, cts 1-2: change to: Facing ctr, step on R to R (ct 1).

ct 4: change to: Step on R to R.

cts 5-8: add at end of line: and direction.

Fig 3, cts 1-2: change to: Facing ctr, step on R to R (ct 1); hold (ct 2).

ct 3: change to: Step on L behind R.

ct 4: change to: Step on R across in front of L.

Fig 4, cts 1-2: change to: Step on R beside outside of L ft with bent knees, twist ft to R on balls of ft, shldrs remain facing ctr (ct 1).

cts 3-4: change to: Twist ft to L, R on the balls of ft, shldrs remain facing ctr.

cts 5-8: change to: Repeat cts 1-4 with twists in opp direction.

Sequence: Fig 1 four times; Fig 2 four times; Fig 3 three times; Fig 4 three times; Fig 3 twice; Fig 4 twice. Repeat dance from beg, only do Fig 3 twice. Repeat dance from beg only do Fig 3 three times. Repeat Fig 1 seven times. Ending: music stops on Fig 1, hold (ct 7); hop on R twice moving to R side (ct 8); hop on L with R lifted fwd and hold.

103 **Gozeli**—not taught.

105 **Harputlu**

Formation: add at end: at chest level.

5 variations of Fig 1, cts 1-3: 1. move in and out of circle; 2. 3-step turn in and out of circle;

3. 3-step turn R and L; 4. 4 sets of diag steps R L R L twd ctr; 5. 4 sets of diag steps R L R L bkwd.

Sequence: Leader signals changes at end of musical phrase.

106 **Him Hime**

Dance style is Halay from E. Anatolia.

Pronunciation: HUM HUM-eh

Introduction: 3 meas.

Fig I: add: Knees flex on each ct, very bouncy.

ct 1: add: Facing ctr, step

ct 5-8: add at end of line: on last repeat of Fig, close R beside L.

Fig II, ct 4&: change to: Push L knee fwd, L toe remains on floor, R is flat.

ct 5: change to: Push R knee fwd, L toe remains on floor.

ct 7: change to: ... L knee pushes fwd, toe remains on floor.

ct 8: change to: ... R knee pushes fwd, toe remains on floor.

Fig III: on cts &, 3 and &, 5, change hop to leap.

ct 5: add to end of line: with straight leg.

ct 6: change to: ... little kick fwd on R.

At end of dance add: Repeat from beg.

107 **Horon Teperum**—not taught

109 **Kara Tren**

From Trakia, Turkey.

Pronunciation: KAH-rah TREHN

Rhythm: 9/8 meter counted 1 2 3 4 &.

Formation: change to: If mixed line, hands joined in V-pos; M only—arms free; W only—W-pos.

Arms were not taught.

Introduction: Beg at start of any musical phrase.

Fig I (Instrumental), meas 1: change to: Facing LOD, step fwd on R.

meas 4: change to: ... lift L across in front of R

Fig IIA (Vocal), change all leap to step.

meas 1&: change to: Step on L beside R

meas 4&: change to: Step fwd on R

Fig IIB (Vocal), meas 1: change to: ... bringing L fwd and then circling behind

meas 2: change hop to step.

meas 3: change to: Step on R in place

meas 4: add: ... lifting L in front of R.

Optional Variation not taught.

110 **Meryem Ana**

Pronunciation: mehr-YEHM ON-nah

110a **Mum Yakta Ara**—see description at end of errata

111 **Naz Can**

Formation: change to: Individuals in a semi-circle facing LOD. R arm is fwd on next person's R shldr, back of L hand on own waist and slightly bent.

Styling: It is a young girls' dance. The ftwk is very small and smooth (float).

Introduction: 8 meas.

Fig IA: ct 1: change to: Facing and moving in LOD, step fwd on ball of R ft.

ct &: change to: Quick step fwd on ball of L ft next to R.

ct 2: change to: Step fwd on full R ft.

last line: change 2: Repeat cts 1-8 except on last two cts, turn 1/2 L to face RLOD (CW).

Fig IB: change to: cts 1-16: Repeat Fig IA facing and moving in RLOD, with L hand fwd on neighbor's L shldr. While changing arm pos, hands rotate inward.

Fig IIA: line 1: change to: Hands free, R arm rounded from the elbow at shldr, wt is in front of body, palm facing down. L arm rounded and in back of body, palm facing down.

ct 1: change to: ... ft in place (push hips to R) and starting turn to R (CW).

ct 2: change to: ... next to R, straighten hips.

cts 3-8: change to: Repeat cts 1-2 three more times, 1/4 turn each 2 cts.

Fig IIB: change to: Repeat Fig IIA with same ftwk, turning L (CCW) with arms in opp pos.

Fig IIIA: music slows slightly.

ct 1: change to: ... body to the R (look over R shldr), R arm is rounded in front of chest, L arm is extended sdwd L at head level, while hands make a small inward circle from the wrist.

Change ct 2 to ct &.

Change cts 3-4 to cts 2-4. Keeping ... same pos, hands make two quick flicks, as if you were saying "no, no." Step on R to R (ct 2); touch L toe beside R (ct 3); small kick fwd with L (ct 4).
cts 5-8: add at end: with opp ftwk and arm movement.

112 Fig IIIB, ct 1: change to: Facing ctr, step on R to R

ct 3: add at end: clap hands diag fwd R at head level.

cts 5-8L add at end: with opp ftwk and arm movement.

Add: End by turning to face ctr. Take pos of Fig I, ct 1, only raise R hand higher, L hand is rounded behind body. R ft touches fwd, wt bkwd on L. Look up.

113 **Pestemal**—not taught

114 **Versun davullar**—not taught

123 **Abdala**

line 1: change to: Vlaško Dajčovo (add diacritical marks).

Throughout, replace Cucke with Čukče (add diacritical marks).

126 **At Va'ani**

Fig B, meas 9: add at beg: Releasing hands, step L

meas 11: change to: Holding hands down to sides and away from body, turn individually

meas 12: delete: rejoining hands.

128 **Pembe II**

line 3: add at end: who learned it from Boris Ilievski—Kete.

Formation: add: M's movements are larger than W's.

Variation, meas 7: change to: Repeat meas 5 of basic

meas 8: change to: Repeat meas 6 of Variation with opp ftwk.

Sequence: Leader determines the number of times each figure is done.

129 **Pentozali**

line 4, delete: or left.

131 **Strandžansko Pajduško**

Notes at bottom, line 2, change to: ... and back To begin arm movements, swing them fwd on first hop (meas 1, ct 1), and back on meas 2, ct 1. Arms swing as far

132 **Trei Pazeste de la Bistret**

B, meas 1: add after ct 2: Throughout the dance, all front crossing steps

133 **Vidinsko horo**

Fig III, meas 2-4: delete last sentence: At end of meas

134 meas 5: add at beg: Pivot 1/4 CCW turn on L to face RLOD as you stamp R sharply beside L

Fig IV, meas 1: add at beg: With arms joined down in V-pos, facing ctr

135 **Kezes**

CD: Presented by Kovac - 2002, Bands 7, 8, 9. 4/4 meter.

Pronunciation: KEH-zesh

Fig I, meas 1, cts 5-8, Arms: change to: Hands joined, small circles ... on cts 3-4 and 7-8. This pattern is maintained throughout the dance.

Fig III: change numbering to: meas 1, cts 1-4; meas 2 cts & 5-8; meas 3-4, cts & 1-8; meas 5-6 cts & 1-8; meas 7-8, cts & 1-8.

line 5: change to: ... scuff L next to R. Second Double scuff

line 6: change to: ... Single scuff step R (cts &, 1); Double

line 7: delete: with opp ftwk.

line 8: change to: ... followed by 4 walking

Fig IV, meas 1: change to: Four walking steps in RLOD, beg L.

meas 2: change to: Turning to face ctr, step on L (ct 1); stamp R in front of L, taking wt (ct &); fall back onto L (ct 2); repeat cts &, 2 twice (cts &, 3, &, 4).

Fig V, not taught.

Sequence: Fig I; Fig II; Fig I; Fig II; Fig III; Fig IV. Sequence repeats to end of music.

137

Mezöségi Csárdás

CD: Presented by Kovac - 2002, Bands 1, 2, 3. 4/4 meter.

Pronunciation: MEH-zuhr-shay-gee CHAHR-dahsh

Rest Step: add: Rest step may be danced in closed pos (shldr/shldr-blade). M and W ftwk is opposite. M step on R to R (ct 1); close L to R, no wt (ct &); repeat cts 1, & with opp ftwk and direction (cts 2, &).

Basic Step: add: Basic cross-over step may be danced in closed pos (shldr/shldr-blade). M and W ftwk is the same. Meas 1-2: Step bkwd on R to R (ct 1); step on L in front of R (ct 2); step on R to R (ct 1); step on L beside R (ct &); step on R in place (ct 2). Meas 3-4: Repeat meas 1-2 with opp ftwk and direction.

Long Ending, Man's Step, meas 3: Change to: Step on R sdwd to R (cpl is face-to-face)(ct 1); step on L behind R (ct &); step on R (ct 2).

meas 4: change to: Pivot CCW so that

meas 5: change to: Turn ptr CCW under R arm

Woman's Step: delete: with opp ftwk.

Optional Slaps for Man: In Basic Position, with M on R, ML hand holding W upper R arm, WR hand on ML shldr-blade, M may carry out slapping sequence in place or while moving CCW around W, who waits patiently and admiringly. Example: Bending fwd from waist, step fwd on L (ct 1); M slap lower R leg (boot) with R hand (ct &); M steps fwd on R (ct 2); repeat cts 1, &, 2 twice (cts &, 1, &, 2, &, 1); slap raised L thigh with R hand (ct &); step fwd on L (ct 2); slap raised R heel with R hand (ct &); step on R, raising L leg fwd high with knee straight (meas 4, ct 1); slap L boot with R hand (ct 2).

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

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

Joyce Lissant Ugglá – Editor

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).

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.

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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, E. David Uggla, Joyce Lissant Uggla. Ruth Ruling, Bev Wilder—Retired.

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

Faculty Biographies

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.

Merilyn Gentry and Nora Nuckles - Pacific Island Dances

Merilyn Gentry is owner/director of Hi Desert Dance Center in 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.

Roo Lester - Dances of Scandinavia

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

Germain Hebert - Dances of France

Germain Hebert has taught French dance at major camps in both Canada and the United States. He was an active member of Triskell (a group of dancers from Brittany who meet in Montreal) and has also been involved with groups from Alsace, Auvergne, and Normandy. Germain considers introducing the bourrée from Berry into North America as his proudest achievement.

Jerry Helt - Square Dancing

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

Ahmet Lüleci - Dances of Turkey

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.

Boris “Kete” Ilievski - Dances of Macedonia

Boris Ilievski, or “Kete,” was born and educated in Skopje, Macedonia. Folk dance and music were traditions in his family. Kete joined Koco Racin in 1959 and was choreographer of the ensemble from 1965 through 1984 and artistic director from 1973 to 1984. Kete was co-founder of the Seminar for Macedonian Folklore in Struga, Macedonia, and has won awards in dance and choreography competitions. He has taught at workshops and festivals throughout Canada, the U.S., and Europe.

Suzanne Rocca-Butler - Line Dance Techniques

Suzanne Rocca-Butler studied both modern and folk dance and has been teaching folk dance in the San Francisco Bay Area for many years. Suzanne was a guest teacher in Brazil at the first and second Ethnic Music and Dance Symposium sponsored by the Universidade Anhembi Morumbi in Sao Paulo. Also, at the invitation of the Gifu Folk Dance League, she taught at the 11th National Sports and Recreation Festival in Japan. It was the first year dance was included in the nationwide event.

Suzanne has been a regular at Stockton Folk Dance Camp since 1979 and a member of the Folk Dance 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.

Istvan “Kovacs” Szabo - Dances of Hungary

Istvan “Kovacs” Zoltan Szado, is a performer and teacher of Hungarian dance. He has danced with the Balassy Balint Folk Ensemble and the Hungarian Ballet Institute in Hungary. He was the principle dancer and a teacher with the Hungarian Army Dance Ensemble, where he received the Dancer of the Year Award. He is the Artistic Director of Karpatok Hungarian Folk Ensemble and teaches with Aman Folk Ensemble. Assisting Kovacs as his partner will be Ellie Wiener.

Bruce Sagan 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-know group of musicians at Stockton Camp. They include:

Meg York, woodwinds

Milen Slavov, accordion

Terry Friedman, guitar

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.

Bèlyanskata

(Thrace)

From the village of Byala, East Thrace.

Pronunciation:

CD: ILBD # 9 - 2002

2/4 meter

Formation: Mixed open circle, leader at L end. The hands are joined in V-pos.

Meas

Pattern

16 meas

INTRODUCTION

FIGURE

- 1 Facing ctr, step fwd on L (ct 1); hop or lift on L (ct 2).
 - 2 Step fwd on R (ct 1); hop or lift on R (ct 2).
 - 3-4 Repeat meas 1-2 backing up.
 - 5-8 Repeat meas 1-4.
 - 9 Facing ctr, leap onto L to L side (ct 1); leap onto R behind L (ct 2).
 - 10 Leap onto L to L side (ct 1); hop on L while turning body to R side in the circle (ct 2).
 - 11 Facing R, leap fwd onto R (ct 1); leap fwd onto L (ct 2).
 - 12 Repeat meas 11.
 - 13 Leap onto R to R while turning to face ctr (ct 1); leap onto L behind R (ct 2).
 - 14 Leap onto R to R side (ct 1); hop on R (ct 2).
 - 15 Facing L, leap onto L to L (ct 1); leap onto R across in front of L (ct 2).
 - 16 Facing R, leap onto L to L side (ct 1); leap onto R behind L (ct 2).
 - 17-18 Repeat meas 15-16.
- Variation:
- 15 and 17 Leap onto L to L side (ct 1); stamp R heel fwd, no wt (ct &); step on R across in front of L (ct 2).

Arms:

Meas 1, ct 1, the arms go to W-pos.

Meas 2 to 7, keep the arms in W-pos.

Meas 8, ct 1, arms W-pos.

ct 2, arms go to V -pos and a little bkwd.

Meas 9 to 12, ct 1, arms swing fwd.

ct 2, arms swing bkwd.

Meas 13 to 18, keep the arms in V-pos, no action.

Repeat figure to the end of the melody.

Presented by Iliana Bozhanova and Lyuben Dossev

BĚLYANSKATA

The musical score for "BĚLYANSKATA" is written in a single system with ten staves. The key signature is one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as triplets, first and second endings, and dynamic markings like accents and hairpins. The word "Fine" is written at the end of the fourth staff. The score is numbered 1 through 8, indicating different sections or measures. The notation includes treble clefs, stems, beams, and various rhythmic values. The piece concludes with a final cadence in the tenth staff.

Daylyan Vangèl

(Bulgaria)

From the village of Kavrakirovo, Pirin Mountains.

Pronunciation:

CD: ILBD # 9 - 2002

Rhythm: 7/8 meter S Q Q

Formation: Mixed open circle, leader at R end, LOD to R. The hands are joined in W-pos.

Meas

Pattern

10 meas

INTRODUCTION

FIGURE I

- 1 Facing LOD, low leap fwd onto R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); step fwd on L (ct 3).
- 2-3 Repeat meas 1.
- 4 Facing LOD, lift on L (ct 1); step bkwd on R (ct &); lift on R (ct 2); step bkwd on L (ct 3).
- 5 Low leap bkwd onto R, slightly bending body fwd (ct 1); step fwd on L, straightening body (ct &); facing ctr, step on R to R (ct 2); step on L behind R (ct 3).
- 6 Facing ctr, lift on L (ct 1); low leap on R to R side (ct &); step on L across in front of R (ct 2); step on R behind L (ct 3).
- 7 Repeat meas 6 with opp ftwk.
- 8 Facing ctr, lift on L (ct 1); low leap on R to R side (ct &); touch L toes fwd with straight knee (ct 2); hold (ct 3).
- 9 Lift on R (ct 1); step bkwd on L (ct &); step on R in place while turning to face LOD (ct 2); step fwd on L to R (ct 3).

FIGURE II

- 1-8 Repeat Fig I, meas 1-8.
- 9 Turning CCW to end facing LOD, hop on R in place (ct 1); low leap onto L in place (ct &); step on R in place (ct 2); step on L in place (ct 3).

Sequence: Fig I followed by Fig II. Repeat this sequence 6 times.

Presented by Iliana Bozhanova and Lyuben Dossev

4. DAY LYÀN VANGÈL



TRI MI SE MO - MI SKA - RA - LI MO - RE SKA - RA
 ZA ED - NA LU - DA GE - DI - YA MO - RE DE - LI



SKA - RA - LI MO - RE SKA - RA - LI
 DE LI - YA LU - DA KUR - LI - YA;



ZA ED - NA LU - DA DE - LI - YA MO - RE DE - LI -
 PUR - VA - TA BI - LA GUR - KI - NA MO - RE GUR - KI -



DE LI - YA LU - DA KUR - LI - YA
 GUR - KI - NA MO - RE GUR - KI - NA



Dràma

(Bulgaria)

From the Pètrich area, Pirin Mountains, Dràma is one of the very popular men's dances from the villages in the West Pirin Mountains. They call it "Heavy dance" - "Tezhko horo." It means a difficult, slow and special style of dancing. Only the best dancers can do it. They demonstrate their virtuosity and strength. Usually the "Heavy dances" have two parts—slow and fast—very often in different rhythms. Dràma also has slow and fast parts.

Pronunciation:

CD: IBLD # 9 - 2002

Rhythm Slow Part: 5/8+5/8+5/8+7/8 mixed meter for each meas, counted 1, &, 2, &, 3, &, 4, &, &;
Fast Part: 17/16 meter.

Formation: Open circle, the hands are joined in W-pos. Face LOD (R side in the circle).

Meas

Pattern

INTRODUCTION. Melody without rhythm.

SLOW PART 5/8+5/8+5/8+7/8

FIGURE I

- 1 Facing LOD, low leap fwd onto R (ct 1); bouncing step fwd on L (ct &); bouncing step fwd on R (ct 2); bounce on R while bending L knee in back (ct &); bouncing step fwd on L (ct 3); bend R knee in front, turning to face ctr (ct &); bounce on L while R ft goes slowly from a high curve to kick fwd (ct 4); bounce on L while R continues going to R side (ct &); step on R to R (ct &).
- 2 Facing ctr, high curve fwd with L ft (ct 1); hold (ct &); bouncing step bkwd on L (ct 2); bend R sole in front of L ft while slightly bending body fwd and bouncing on L (ct &); bouncing step fwd on R (ct 3); bend L leg with sole facing L and knee to the R (ct &); bounce on R while L sole goes slowly fwd (ct 4); bounce on R while L sole goes slowly to R side (ct &); sliding step fwd on L to R side (ct &).

FIGURE II

- 1 Repeat Fig I, meas 1.
- 2 Facing ctr, Bend R ft and put L sole behind R knee (ct 1); hold (ct &); repeat Fig I, meas 2, cts 2-4 (cts 2-4).

FIGURE III

- 1 Repeat Fig I, meas 1.
- 2 Facing ctr, high curve fwd with L ft (ct 1); kneel on L, keeping R ft in place (ct 2); kneel on R next to L (ct 3); step fwd on L (ct 4); stand and step on R next to L (ct &).

Drama—continued

FAST PART 17/16FIGURE I

- 1 Facing LOD, low leap fwd onto R (ct 1); step fwd on L (ct &); low leap fwd onto R while kicking bkwd with L heel (ct 2); low leap fwd onto L (ct 3); lift on L, turning to face ctr (ct 4); low leap bkwd onto R (ct &).
- 2 Facing ctr, low leap bkwd onto L (ct 1); step on R next to L (ct &); low leap bkwd onto L while hooking R sole in front of L ft (ct 2); step fwd on R in LOD (ct 3); lift on R (ct 4); low leap fwd onto L in LOD (ct &).

ONLY FOR THE LEADER !!!!

Instead of meas 2, the leader sometimes:

- 2 Squat down (ct 1); straighten, keeping wt on L (ct 2); step on R in place while starting to turn CCW (c3); lift on R (ct 4); low leap onto L in place while finishing the turn facing LOD.

Sequence: Slow Part: Fig 1 x 2; Fig II x 2; Fig I x 2; Fig II x 1; Fig III x 1
 Fast Part: 2 meas drum only, no action; alternate Fig I and Fig II until the end of the melody; from time to time the leader can dance his figure.

Presented by Iliana Bozhanova and Lyuben Dossev

D R À M A

Zurna Slow Part

1

2

Drum Fast Part

3

Fine 4

Pàl Andrèevata

(Bulgaria)

From Plèven area, North Bulgaria. In the past you could see this dance at every holiday. But only at Easter, the LOD of the dance is to the left side in the circle (as described here)—this is the way to celebrate people from the village who had died.

Pronunciation:

CD: IBLD # 9 - 2002

Rhythm 17/16 meter QQQS

Formation: Mixed open circle, leader at L end. The hands are joined in V-pos.

Meas

Pattern

4 meas INTRODUCTION. No action.

FIGURE I

- 1 Facing and moving CW, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); hop or lift on R (ct 4); low leap fwd onto L (ct &).
- 2 Repeat meas 1, turning to face CCW on the last beat.
- 3 Facing and moving CCW, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); leap fwd onto L (ct 4); step fwd on R (ct &).
- 4 Facing CCW and moving bkwd, step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3); leap onto R in place while turning to face CW (ct 4); step on L in place (ct &).

FIGURE II

- 1 Facing ctr, hop or lift on L while kicking R heel fwd (ct 1); hop or lift on L while kicking R heel bkwd (ct 2); step twd ctr on R (ct 3); leap onto L next to R (ct 4); step on R in place (ct &).
- 2 Step bkwd on L (ct 1); step bkwd on R (ct 2); step bkwd on L (ct 3); leap onto R in place (ct 4); step on L next to R (ct &).
- 3 Step on R across in front of L (ct 1); step on L in place (ct &); step on R next to L (ct 2); step on L in place (ct &); step on R across in front of L (ct 3); step on L in place (ct &); step on R next to L (ct 4); step on L in place (ct &).
- 4-6 Repeat meas 1-3.
- 7-8 Repeat meas 1-2.
- 9 Facing CW, step on R across in front of L (ct 1); step on L to L (ct &); repeat cts 1, & three more times, bending body slightly to the L (cts 2-4).
- 10 Facing CW, step bkwd on R while turning L heel inward (twizzle) (ct 1); step bkwd on L while turning R heel inward (twizzle) (ct 2); step bkwd on L while turning L heel inward (twizzle) (ct 3); leap onto L in place while turning to face CCW (ct 4); step onto R next to L (ct &).
- 11-12 Repeat meas 9-10 with opp ftwk and direction.

Sequence: Fig I four times and Fig II twice. repeat to the end of the melody.

Presented by Iliana Bozhanova and Lyuben Dossev

PÀL ANDRÈEVATA

1 Vivo

2

3

1.,3. 2.,4. 4

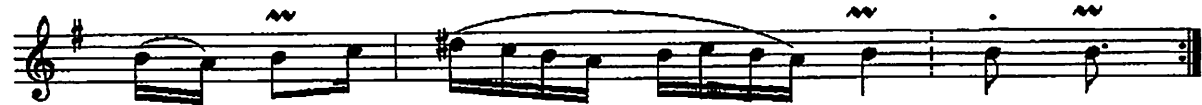
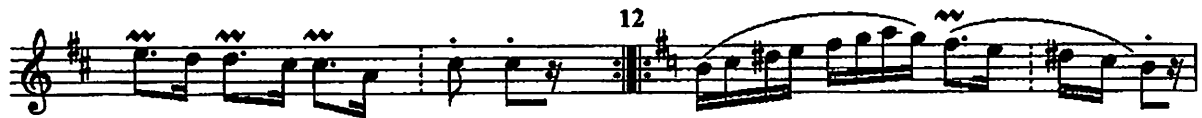
5

6

7

8

9



Fine

Sedi Momà

(Bulgaria)

A women's dance from the village of Oryàhovo, South Thrace. The people from Oryàhovo call the dance also "Vecherno horo"- "Evening dance." In the past they used to enjoy it every Sunday evening. The women's dances from South Thrace are usually very simple, because the women are singing during the whole dance. The presentation of the song is always very important. They are some of the oldest dances in Bulgaria.

Pronunciation:

CD: ILBD # 9 - 2002

2/4 meter

Formation: Open circle of women, hands joined in W-pos.

Meas

Pattern

16 meas

INTRODUCTION

FIGURE

- 1 Facing ctr, stamp R fwd, no wt (ct 1); hold (ct 2).
- 2 Facing CCW, step fwd on R (ct 1); step fwd on L (ct 2).
- 3 Repeat meas 2.
- 4 Facing ctr, stamp on both heels next to each other (ct 1); hold (ct 2).
- 5 Step on L to L side (ct 1); step on R behind L (ct 2).
- 6 Step on L to L side (ct 1); stamp R next to L, no wt (ct 2).

Repeat to the end of the melody.

Presented by Iliana Bozhanova and Lyuben Dossev

1. SEDI MOMA

1

F B F C7 F C F G G

gm gm C C C7 F B F B

F F gm gm G G7 C C G C

2

C C C G7 C7 C7 F F C C

SE - DI MO - MA NA KA - MEN DEN - GI - DI
 BYA - LO LI - TSE MI - YA - SHE DEN GI - DI

C C dm dm G7 G7 C G C C

DZHA - NAM NA KA - MEN NA KA - MEN
 DZHA - NAM MI - YA - SHE MI - YA SHE.

3

F F F F C7 gm6 dm C dm

C F F F G7 C C B B

F C7 F F G G G G C G C

1, 2, 3, 2, 1-x2, 2, 3, 2, 1-x2, 2 - Fine

Shàreno horò

(Bulgaria)

From the village of Manastirishte, North Bulgaria.

Pronunciation:

CD: ILBD # 9 - 2002

Rhythm: 11/16 meter Q Q S Q Q counted 1 2 3 4 5

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

Meas Pattern

8 meas INTRODUCTION. No action.

FIGURE I

- 1 Facing ctr, leap onto R to R side while slightly bending body fwd (ct 1); leap onto L behind R (ct 2); leap onto R to R side while straightening the body (ct 3); hop on R (ct 4); leap onto L across in front of R (ct 5).
- 2 leap onto R to R side (ct 1); leap onto L behind R (ct 2); leap onto R to R side (ct 3); hop on R (ct 4); leap onto L in place while moving the sole of R ft low to R side (ct 5).
- 3 Click sole of R ft on L ankle (ct 1); leap onto L in place while lifting R knee high (ct 2); hop on L while kicking or touching R ft fwd (ct 3); leap onto R next to L (ct 4); leap onto L in place (ct 5).

FIGURE II

- 1 Facing ctr, leap onto R in place (ct 1); leap onto L next to R (ct 2); hop on L while stamping R heel fwd (ct 3); hop on L while stamping R toes bkwd (ct 4); hold (ct 5).
- 2 Hop on L while stamping R heel fwd (ct 1); hold (ct 2); step on R in place while lifting L knee high (ct 3); leap onto L in place (ct 4); leap onto R in place (ct 5).
- 3 Leap onto L in place while kicking sole of R ft across L ft and bending body to R side (ct 1); hold (ct 2); step on R next to L (ct 3); hop on R in place (ct 4); leap onto L in place (ct 5).

FIGURE III (in place)

- 1 Facing ctr, leap onto R in place (ct 1); leap onto L next to R (ct 2); leap onto R in place (ct 3); hop on R in place (ct 4); leap onto L in place (ct 5).
- 2 Repeat meas 1.
- 3 Leap onto R in place (ct 1); leap onto L in place (ct 2); hop on L while kicking R fwd (ct 3); hold (ct 4); hold (ct 5).
- 4 Leap fwd onto R (ct 1); leap bkwd onto L (ct 2); hop on L in place while hooking R ft across L ft (ct 3); leap onto R to R side (ct 4); leap onto L in place (ct 5).
- 5 Leap fwd onto R (ct 1); leap bkwd onto L (ct 2); leap onto R next to L while kicking L fwd low (ct 3); hop on R in place (ct 4); step on L behind R while kicking R fwd low (ct 5).
- 6 Hop on L in place (ct 1); step on R behind L (ct 2); step on L next to R (ct 3); hop on L in place (ct 4); stamp R next to L toes, no wt (ct 5).

Shàreno Horò—continued

- 7 Leap onto R in place (ct 1); stamp on L heel next to R toes (ct 2); jump onto both ft, one foot apart (ct 3); close both ft together (ct 4); open both heels apart (ct 5).
- 8 Close both heels together (ct 1); open both heels apart (ct 2); close both heels together (ct 3); hop on L in place (ct 4); stamp R heel next to L toes, no wt (ct 5).

Sequence: Fig I three times; Fig II three times; Fig III three times.
Repeat this sequence until the end of the melody.

Presented by Iliana Bozhanova and Lyuben Dossev

SHÀRENO HORO

The musical score for "SHÀRENO HORO" consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. The music is written in a single melodic line. The score includes several first and second endings, marked with "1." and "2." above the notes. There are also repeat signs (double bar lines with dots) and fermatas (wavy lines) placed over various notes throughout the piece. The key signature changes to two sharps (F# and C#) in the fifth staff. The piece concludes with a final fermata on the tenth staff.

7

8

9

10

11

12

1.

2.

13

Musical score for Folk Dance Camp - 2002, page 19. The score consists of eight staves of music in G major. It includes measures 14, 15, 16, 17, and 18. The piece concludes with "D.S. al Fine" and "Fine".

Spūna to horò

(Bulgaria)

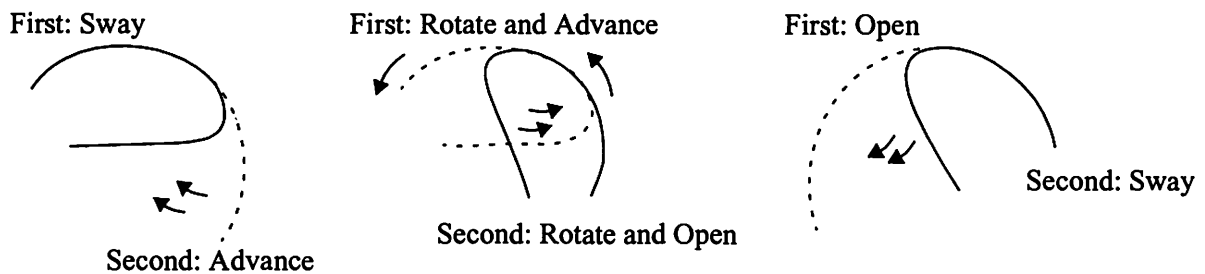
From the village of Pokrovàn, South Thrace. The women from Pokrovàn used to dance “Spunato horo” on the 6th of May—Saint George's day. This is one of the biggest holidays in Bulgaria. The dance is a very good example from this folk area—we call it “Peeni hora”—songs dances. The women sing in two groups, alternating each other while dancing the whole dance. The steps are simple, but the scheme is very interesting—it looks like a game between the First and Second halves of the semicircle.

The Second half starts the dance going forward—face to face with the First half of the semicircle. Then First half “answers”—going toward the Second and diagonally right. Both groups open the shape to semicircle and repeat the figures again. Basically the scheme of the dance is closing, answering, opening. All the time they stay together, not cutting the line.

The Second half dances Fig I, “Advance” toward First half; Fig II “Open” to semicircle; Fig III, “Sway.”

The First half dances: Fig III, “Sway;” Fig I, “Advance” toward Second half; Fig II, “Open” to semicircle. When the First half advances, the semicircle also rotates CCW.

Both groups start together and alternate their own figures to the end of the song.



Pronunciation:

CD: ILBD # 9 - 2002

2/4 meter

Formation: Open circle of women, hands joined in front basket.

Meas

Pattern

5 meas

INTRODUCTION

I. ADVANCE

- 1 Facing ctr, step fwd on R twd First half (ct 1); leap fwd onto L (ct 2).
- 2-6 Repeat meas 1 five more times.
- 7 In front of the First half, stamp R next to L, no wt (ct 1); hold (ct 2).

Spūna to Horò

II. OPEN

- 1 Facing each other, step bkwd on R (ct 1); lift on R (ct 2).
- 2-7 Repeat meas 1 six times, alternating ft.

III. SWAY

- 1 In place facing ctr, step on L to L side (ct 1); lift on L keeping R on the ground (ct 2).
- 2 Sway the body to R side keeping L on the ground (ct 1); lift on R keeping L on the ground (ct 2).
- 3-7 Repeat meas 2 five times, alternating L and R sides.

Presented by Iliana Bozhanova and Lyuben Dossev

11. SPŪNATO HORO

MO - MI TE LYUL - KI STO - RI - LI

MOM - CHE TA - TA GI LYU - LYA - LI

MOM - CHE - TA - TA GI LYU - LYA - LI

FRUT SA MO - MI IZ - LYU - LYA - LI

Signa

(Bulgaria)

From the village of Sofronievo, North Bulgaria. This is a very good example of the Vlachs Dances from Bulgaria.

Pronunciation:

CD: ILBD # 9 - 2002

2/4 meter

Formation: Mixed open circle, leader at R end. The hands are on belts.

Meas

Pattern

16 meas INTRODUCTION. No action.

FIGURE I

- 1 Facing diag R, hop on L in place (ct 1); leap onto R to R side (ct &); leap onto L across R (ct 2); hold (ct &).
- 2-3 Repeat meas 1 twice.
- 4 Jump on both ft close together (ct 1); Hop on R while kicking with L to R side (ct 2).
- 5 Hop on R in place while turning body to L side (ct 1); leap onto L behind R (ct &); leap onto R next to L (ct 2); hold (ct &).
- 6 Facing diag L, jump on both ft close together (ct 1); hop on L while kicking with R ft to L side (ct 2).
- 7 Hop on L in place while turning the body to face ctr (ct 1); leap onto R in place (ct &); leap onto L across R (ct 2); leap onto R behind L (ct &).
- 8 Facing ctr, leap onto L next to R (ct 1); leap onto R across L (ct &); leap onto L behind R (ct 2); hold (ct &).

FIGURE II

- 1 Step on R heel twd ctr (ct 1); step on L behind R (ct &); step fwd on R (ct 2); hold (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Jump on both ft, R ft back and L ft in place (ct 1); jump on both ft moving bkwd, L ft back and R ft in place (ct 2).
- 4 Repeat meas 3.
- 5 Jump on both ft close together in place (ct 1); hop on R in place while kicking L ft fwd (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7 Hop on L in place while bending R knee and kicking R heel bkwd (ct 1); hop on L in place while kicking R heel fwd (ct 2).
- 8 Hop on L in place while bending R knee and kicking R heel bkwd (ct 1); "pointed" hop on L while kicking R heel fwd, slightly bending body (ct 2).

FIGURE III

- 1 Facing ctr, hop on L in place while stamping R heel to R side, no wt (ct 1); hop on L in place while stamping R heel next to L toes, no wt (ct 2).
- 2 Repeat meas 1.

Signa—continued

- 3 Leap onto R in place while stamping L heel to L side, no wt (ct 1); hop on R in place while stamping L heel next to R toes, no wt (ct 2).
- 4 Hop on R in place while stamping L to L side (ct 1); hop on R in place while stamping L heel next to R toes, no wt (ct 2).
- 5 “Scissors,” leap bkwd onto L, R leg extending straight in front (ct 1); leap bkwd onto R, leg extending straight in front.
- 6 Jump on both in place close together (ct 1); hop on L while kicking R ft fwd (ct 2).
- 7 Repeat meas 6 with opp ftwk.
- 8 Repeat meas 6.

Sequence: Fig I twice; Fig II twice; Fig III twice.
Repeat this sequence until the end of the music.

Presented by Iliana Bozhanova and Lyuben Dossev

SIGNA

The musical score for "SIGNA" consists of seven staves of music, all in the key of D major (one sharp) and 2/4 time. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings like accents and hairpins. The score is divided into seven numbered sections:

- Staff 1:** Section 1, marked with a first ending bracket and a repeat sign. It features a rhythmic pattern of eighth notes with accents. The instruction "x4" appears below the staff at the beginning and end.
- Staff 2:** Section 2, starting with a second ending bracket. It includes first and second endings labeled "1.,3." and "2.,4." respectively.
- Staff 3:** Section 3, featuring a complex rhythmic pattern with many sixteenth notes.
- Staff 4:** Section 4, continuing the complex rhythmic pattern from the previous staff.
- Staff 5:** Section 5, featuring a rhythmic pattern with accents and hairpins.
- Staff 6:** Section 6, starting with a first ending bracket labeled "2.,4." and a second ending bracket labeled "1.,3.".
- Staff 7:** Section 7, featuring a rhythmic pattern with accents and hairpins.

The image shows a musical score for a folk dance piece, consisting of five staves of music in G major. The score includes measures 8, 9, and 10, with first and second endings. The piece concludes with the word "Fine".

Staff 1: Measures 1-7, starting with a treble clef and a key signature of one sharp (F#).

Staff 2: Measure 8, starting with a treble clef and a key signature of one sharp (F#). It includes a first ending bracket.

Staff 3: Measure 9, starting with a treble clef and a key signature of one sharp (F#). It includes a first ending bracket.

Staff 4: Measures 10-11, starting with a treble clef and a key signature of one sharp (F#). It includes first and second ending brackets.

Staff 5: Measures 12-13, starting with a treble clef and a key signature of one sharp (F#). It includes a first and second ending bracket. The piece concludes with the word "Fine".

Trey Pazūshte

(Bulgaria)

This Vlach dance is from the village of Sofronievo, North Bulgaria.

Pronunciation:

CD: ILBD # 9 - 2002

2/4 meter

Formation: Mixed open circle, leader at R end. The hands are on belts.

Meas

Pattern

4 meas INTRODUCTION. No action.

I. VRACHANSKATA

- 1 Facing ctr, step on L to L side while bouncing with the knees (ct 1); bounce with the knees (ct &); step on R next to L while bouncing with the knees (ct 2); bounce with the knees (ct &).
- 2 Step on L to L side while bouncing with the knees (ct 1); bounce with the knees (ct &); step on R next to L keeping wt on L (ct 2); hold (ct &).
- 3 Big step on R to R side (ct 1); hold (ct &); step on L behind R while slightly squatting (ct 2); hold (ct &).
- 4 Step on R to R side, straightening the body (ct 1); hold (ct &); close L next to R while bouncing keeping wt on R (ct 2); bounce (ct &).
- 5-20 Repeat meas 1-4 four times (five total).
- 21-22 Repeat meas 1-2.
- 23 Leap onto R in place (ct 1); leap onto L in place (ct &); leap onto R in place (ct 2); hold (ct &).

II. NA MESTO

- 1 Step on L diag L while turning and slightly bending the body in the same direction (ct 1); step bkwd on R (ct &); step on L next to R straightening body (ct 2); lift on L (ct &).
- 2-4 Repeat meas 1 alternating ftwk.
- 5 Facing ctr, leap onto L in place (ct 1); leap onto R across L (ct &); leap onto L in place (ct 2); hop or lift on L (ct &).
- 6-8 Repeat meas 5 alternating ftwk.

III. TRI PAZA, PAZA

- 1 Facing ctr, step fwd on L while bending the body fwd and lifting R heel bkwd high (ct 1); hold (ct &); brush, touching the ground while moving R ft from back to front (ct 2); hold (ct &).
- 2 Brush with R from front to back (ct 1); hold (ct &); stamp R next to L, no wt (ct 2); hold (ct &).
- 3 Leap onto R in place (ct 1); leap onto L next to R (ct &); leap onto R in place (ct 2); lift or hop on R (ct &).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Stamp on R next to L, no wt (ct 1); hold (ct &); step on R in place (ct 2); lift or hop on R (ct &).

Trey Pazūshte—continued

- 9 Facing diag L, step on L, deeply bending L knee (ct 1); step fwd on R diag L, straightening L knee (ct &); step on L in place, deeply bending L knee (ct 2); step on R next to L straightening knee (ct &).
- 10-11 Repeat meas 9 twice.
- 12 Facing CW, step on L to L side (ct 1); lift on L (ct &); step on R across L (ct 2); leap onto L to L side (ct &).
- 13 Step on R across L (ct 1); leap onto L to L side (ct &); step on R across L (ct 2); lift or hop on R while turning to face CCW (ct &).
- 14 Facing CCW, step on L across R (ct 1); leap onto R to R side (ct &); step on L across R (ct 2); leap onto R to R side (ct &).
- 15 Step on L across R (ct 1); lift or hop on L while turning body to L side (ct &); step on R across L (ct 2); lift or hop on R (ct &).
- 16 Leap onto L behind R ft (ct 1); leap onto R across L (ct &); leap onto L in place (ct 2); lift or hop on L while facing ctr (ct &).
- 17 Facing ctr, leap onto R next to L (ct 1); leap onto L across R (ct &); leap onto R in place (ct 2); lift or hop on R (ct &).
- 18-19 Repeat meas 17, alternating ftwk.

Sequence: Fig I, Fig II, Fig III twice.
Repeat the figures in this sequence twice.

Presented by Iliana Bozhanova and Lyuben Dossev

TREY PAZÛSHTE

The musical score for 'TREY PAZÛSHTE' is written on eight staves of music. The key signature is one sharp (F#) and the time signature is 2/4. The score consists of eight measures, each with a first and second ending. Measure 1 starts with a treble clef and a key signature of one sharp. Measure 2 includes a bass clef and a key signature of two sharps (F# and C#). Measure 3 includes a bass clef and a key signature of one sharp. Measure 4 includes a bass clef and a key signature of one sharp. Measure 5 includes a bass clef and a key signature of one sharp. Measure 6 includes a bass clef and a key signature of one sharp. Measure 7 includes a bass clef and a key signature of one sharp. Measure 8 includes a bass clef and a key signature of one sharp. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as accents and trills. First and second endings are indicated by boxed-in sections with '1.' and '2.' labels. The piece concludes with a double bar line and a sharp sign.

9

10

1. 2. 1. 2.

Fine

Tùshkano horò

(Bulgaria)

From Pàzardzhik area, West Thrace. This is a kind of Krivo horo. Because of its shape, Tùshkano horo is a unique dance from several villages in West Thrace.

The role of the leader is very important—he “draws” the shape of the whole line of dancers. He starts the dance “drawing” a circle, then serpentines, and finishes with closed circle (when the line is short) or a “snail” (when the line is longer). What is the most interesting, the “snail” moves clockwise several times. To keep this shape with many dancers dancing at the same time is really difficult and very beautiful.

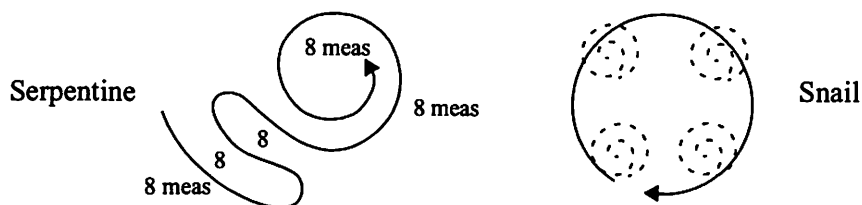
There are examples of “Tushkano horo” with song or with musicians. In the past very often they used to dance only with one or two gadulka players. The gadulka is the most popular instrument from West Thrace. Its style of playing is special and different from the other folk areas in Bulgaria. We are so happy to introduce you to Tushkano horo with one of the best gadulka players from West Thrace, Georgi Gardzharov—81 years old. He recorded for us a wonderful melody and we named it “Gardzharovo horo.” He told us that the dancers can enjoy it any time, dancing Krivo or Tushkano horo.

Pronunciation:

CD: ILBD # 9 - 2002

Rhythm: 11/8 meter QQSQQ counted 1 2 3 4 5

Formation: Mixed open circle, leader at R end. The hands are on belts.



Meas

Pattern

8 meas INTRODUCTION. No action.

STEPS

- 1 Facing CCW, following the leader, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); big step fwd on L (cts 4-5).
- 2 Low leap onto R (ct 1); low leap onto L (ct 2); low leap onto R (ct 3); low leap onto L (ct &); low leap onto R (ct 4); low leap onto L (ct 5).
The “snail” does a whole turn CW while dancing meas 2 eight times.

Sequence: To the R side in the circle—meas 1 eight times
Serpentine to the L side—meas 1 eight times
Serpentine to the R side—meas 1 eight times
Continue circling to the R side—meas 1 eight times
Form a “Snail”—meas 1 eight times
Move the “Snail” CW in the circle one full turn—meas 2 eight times. Repeat the turn three times.

Presented by Iliana Bozhanova and Lyuben Dossev

TUSHKANO HORO

Gachulka

1

1. 2. 2.

1.

2. 3.

4.

5.

1. 2.

Fine

Yòve

(Bulgaria)

From Gòdech area, Shopluk. The tempo gradually becomes faster which is an opportunity for the dancers to test and show their abilities. It is one of the features of the dances from Shopluk area. Very often their dances are fast and complicated and remind us a competition. To be a good dancer was really important in the past in the Shopluk area.

Pronunciation:

CD: ILBD # 9 - 2002

Rhythm: 7/16 + 11/16 meters - SQQ + QQSQQ

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

Meas Pattern

4 meas INTRODUCTION. No action.

I. OSNOVNA—BASIC

| Meter | Ct | Slow Tempo | Fast Tempo |
|-------|----|--|------------|
| | 1 | Facing diag R, | |
| 7/16 | 1 | Step fwd on R diag R. | Step. |
| | 2 | Lift on R. | Hop. |
| | 3 | Step fwd on L. | Leap. |
| 11/16 | 1 | Step fwd on R. | Leap. |
| | 2 | Step fwd on L. | Leap. |
| | 3 | Step fwd on R. | Leap. |
| | 4 | Close L next to R while turning to face ctr. | Close. |
| | 5 | Hold. | Lift on R. |
| | 2 | Facing ctr, | |
| 7/16 | 1 | Step bkwd on L. | Step. |
| | 2 | Lift on L. | Hop. |
| | 3 | Step bkwd on R. | Leap. |
| 11/16 | 1 | Step bkwd on L. | Leap. |
| | 2 | Step bkwd on R. | Leap. |
| | 3 | Step bkwd on L. | Leap. |
| | 4 | Step on R to R side. | Leap. |
| | 5 | Step on L behind R. | Leap. |

II. SASHTINSKA YOVA

| | | | |
|------|---|-----------------------|-------|
| | 1 | Facing diag R, | |
| 7/16 | 1 | Step fwd on R diag R. | Step. |
| | 2 | Lift on R. | Hop. |
| | 3 | Step fwd on L. | Leap. |

Yòve—continued

| Meter | Ct | Slow Tempo | Fast Tempo |
|-------|----|--|---------------|
| 11/16 | 1 | Step fwd on R. | Leap. |
| | 2 | Step fwd on L. | Leap. |
| | 3 | Big step bkwd on R, slightly bending body fwd. | Big step. |
| | 4 | Sliding step on L next to R. | Sliding step. |
| | 5 | Step bkwd on R. | Step. |
| 2 | | Repeat meas 1 with opposite ftwk and diag L. | |

III. NABIVANE—STAMPING

| | | | |
|-------|---|---|--------|
| | 1 | Facing ctr, | |
| 7/16 | 1 | Step on R to R side. | Step. |
| | 2 | Lift on R. | Hop. |
| | 3 | Step on L across R. | Leap. |
| 11/16 | 1 | Step on R to R side. | Leap. |
| | 2 | Step on L behind R. | Leap. |
| | 3 | Step on R to R side. | Leap. |
| | 4 | Lift on R. | Hop. |
| | 5 | Stamp L heel next to R toes, keeping wt on R. | Stamp. |
| 2 | | Repeat meas 1 with opp ftwk and to L side. | |

IV. VRAZHI

| | | | |
|-------|---|--|--------|
| | 1 | Facing diag R, | |
| 7/16 | 1 | Step fwd on R diag R. | Step. |
| | 2 | Lift on R. | Hop. |
| | 3 | Step on L across R. | Leap. |
| 11/16 | 1 | Step on R in place. | Leap. |
| | 2 | Step bkwd on L. | Leap. |
| | 3 | Step on R in place. | Leap. |
| | 4 | Lift on R. | Hop. |
| | 5 | Step fwd on L. | Leap. |
| 2 | | Facing diag R, | |
| 7/16 | 1 | Step bkwd on R. | Step. |
| | 2 | Lift on R. | Hop. |
| | 3 | Step bkwd on L. | Leap. |
| 11/16 | 1 | Facing ctr, step on R in place. | Leap. |
| | 2 | Step on L next to R. | Leap. |
| | 3 | Stamp R heel diag R, no wt. | Stamp. |
| | 4 | Stamp R heel fwd, no wt. | Stamp. |
| | 5 | Step on R next to L. | Step. |
| 3-4 | | Repeat meas 1-2 with opp ftwk to L side. | |

Sequence: Fig I eight times; Fig II twice; Fig III twice; Fig IV twice.
Repeat the figures in this sequence one more time with the Fast Tempo.

Y Ó V E

1 *Simile...*

1. *Simile...*

G7 C C am D7 G G G7 C C C am em am D D7

2.

am em dm am am dm D7 G C C dm dm6 am dm am

am dm am dm am dm am am A A am dm dm am dm am

3.

dm6 dm6 dm6 am am am am D7 G G am dm am dm am

4.

am em dm am em bm A7 D D D bm em6 bm em em

5.

A7 D A bm em bm em em bm em bm bm em em

6.

A7 D A bm em bm em em bm em bm E7 A A

7.

E A E7 A A E7 A A E7 A E7 A A A E E7

E7 E7 E7 A A E7 E7 E7 A E7 E7 A A
8 gm A A gm gm A A gm gm A A gm A gm A A
9 bm bm bm bm bm bm E7 - -
11 E7 A A - - bm em em E7 A em bm B B B
B B am B B B B B B B B am B B
12 am B B B B am B B am B B
Fine 13 B B am B B B B B B am B B
1. E - am B B am B B 2. E - am am am B B B
D.S. al Fine

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 Kaheko (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.
- Ka’o** Side to side hip sway. Feet: step R, touch L and reverse.
- Kawelu** Step fwd with one ft while the other is stationary (lifting the stationary ft off the heel slightly, shifting the wt (hips) accordingly. Can be done traveling.

Tahitian Basic Steps

- Kapa** Step-push, same hip. Side-to-side movement, same hip as leg.
- Ohuri** (One direction only). Hip circle, accent on back half.
- ‘Otu’i** Any pattern of uneven kapa.

Presented by Marilyn Gentry and Nora Nuckles

He Oli no Kailua

(Hawaii)

Khiko (Ancient chant).

Starting Position: Ft together, knees slightly bent, hands on hips.

Introduction: Third drum beat: R leg comes to hela pos and remains. Arms up overhead slightly in front of face, arms are straight, palms face out with R fingers on top of L fingers.

Kahea: 'Ae. aloha wale 'oe, e Kailua

With Kahea: R ft returns by L ft; R arm straight out to 45-degrees, palm down while L arm moves with bent elbow diag in front of body, not crossing the ctr line, palm down.

Music:

4/4 meter

| | | |
|------------------|--|--|
| 1 | BREAK RK, LK | R arm bent diag in front of body, not crossing ctr line, palm down and circles CW 360 degrees. Reverse arms. |
| Pattern A | | |
| 2 | RK LK | Palms turn to face chest, Both palms turn to face down, R arm makes the same circle as in break. |
| 3 | 2 uwehes (R,L - go low) 2 uwehes | Both arms move to R side, slightly below waist and out a little, palms are down. R arm bends at elbow to vertical pos, palm twd L side while L arm moves under R elbow with palm down to form an L. Back of L hand touches R elbow. |
| 4 | RK Repeat meas 2 LK Repeat meas 2 | Same arms as meas 2. Reverse arms. |
| 5 | Repeat meas 3 | Reverse arms. |
| 6 | BREAK | |
| Pattern B | | |
| 7 | RK, LK | Arms to L side of body by hip, hands form a sun and move up L side to make an arc overhead to end 45 degrees to the R side overhead. |
| 8 | R uwehe L uwehe R uwehe L uwehe | Arms move directly overhead, palms facing each other about a foot apart. Arms move in same pos to about a shldr distance apart. Arms move to chest level, turning palms to touch chest. Arms stretch in front of body, palms up, elbows slightly bent about shldr level (as an offering). |
| 9 | Repeat meas 7 | Reverse arms |
| 10 | Repeat meas 8 | Same arms as meas 8. |
| 11 | BREAK | |
| Pattern C | | |
| 12 | RK LK | Arms move to sides of body (in a soaring pos). R arm circles 360 CW over head. L arm 360 CW over head, reverse arms. |
| 13 | R uwehe L uwehe R uwehe L uwehe | Arms lowered in front of and out from hips, palms twd body. Arms draw up body to over head, in front of body, palms twd body. Palms turn to face out and begin to rain down (fingers wiggling gently). Continue rain, stop at waist. |

He Oli no Kailua—continued

| | | |
|------------------|--|---|
| 14 | Repeat meas 12 ftwk | Reverse arms. |
| 15 | Repeat meas 13 | Arms same as meas 13. |
| 16 | BREAK | |
| Pattern D | | |
| 17 | RK LK | Arms move to L hip out from body, palms down and move R diag to about shldr level. Arms continue to move in same plane to R ending with R arm nearly straight to 45 degrees over head, L arm ends in same plane about shldr level, L elbow bent. |
| 18 | R uwehe L uwehe R uwehe L uwehe | R arm and hand move to salute pos by R eye, L arm pulls back to chest level, slightly L of ctr line. R arm moves in a slight arc down to chest level while L arm stays the same. L arm and hand move to salute pos by L eye, R arm pulls back to chest level slightly R of ctr line. L arm moves in a slight arc down to chest level while R arm stays the same. |
| 19 | Repeat meas 17 ftwk | Reverse arms. |
| 20 | Repeat meas 18. | Reverse arms. |
| 21 | BREAK | |
| Pattern E | | |
| 22 | RK LK | R arm straight from body at 45 degrees shldr level, palm down, L arm to mouth, palm down (calling). R arm bent diag in front of body, not crossing ctr line, palm down and circles CW 360 degrees. L arm diag in front of body, elbows bent not crossing ctr line, palms down. |
| 23 | R uwehe L uwehe R uwehe L uwehe | Both arms circle from front to back, waist level, end palms facing out. Both arms arc out to front forming a circle away from body about chest level, palms facing out. Arms up over head about 1 foot apart slightly fwd of body, palms facing. Arms move shldr width apart, palms facing. |
| 24 | Repeat meas 22 | Reverse arms. |
| 25 | Repeat meas 23 | Repeat meas 23 arms. |
| 26 | BREAK | |
| ENDING | | |
| | Step back on L, wt on both ft | Arms straight out in front, shldr level, palms down, hands touching. |
| | Kahea: HE oli aloha no Kailua | Hold pos for 2 drum beats. |
| | Third drum beat step out with L, taking wt so ft are shldr-width apart | R and L arms bent diag across body, chest level, not crossing ctr line, palms down. |
| | Step R ft beside L ft | Arms down to sides. |

Presented by Marilyn Gentry and Nora Nuckles

Kilauea

(Hawaii)

An implement dance with fire coconuts.

Kahiko

Starting Position: Begin with arms in front of body between waist and chest level, elbows bent out with palms up holding coconuts.

Kahea: 'ai kilaua

L arm comes out to front 45 degrees, palm up and higher than head. R arm remains unchanged. 8 drum beats - Hold pos.

Music:

4/4 meter

| Pattern A | | |
|---------------|--|---|
| 1 | R traveling kawelu Repeat 1 time | R arm moves out and to R in a CW circle, L arm stays up. Repeat arms. |
| 2 | R uwehe L uwehe Repeat R L uwehes | Arms bent up overhead slightly in front, elbows slightly higher than shldr, palms up and about 1 1/2 feet apart. Arms extend out at waist level to hold coconuts in front of body, elbows bent. Repeat arm movements once. |
| 3 | BREAK R olapa (4 cts) Revers ftwk and arms | ct 1 R arm straight out to side shldr level as L arm comes in front of chest with elbow bent 45 degrees. ct 2 R arm directly in front of body, shldr level. ct 3 R arm comes in front of chest, elbow bent 45 degrees. ct 4 Arms stay in same pos for the uwehe. cts 5-8 Reverse arms |
| 4 & 5 | Repeat Pattern A | |
| 6 | BREAK | |
| Pattern B | | |
| 7 | Double RK (8 cts) (R,L,R,L,R,L,R,L, touch) | Both arms up slowly from waist across body to R, raising to 45 degrees, R arm almost straight, higher than head, L arm about chest level, in front of R shldr. |
| 8 | Double LK (L,R,L,R,L,R,L,R, touch) | Reverse arms. |
| 9 | BREAK | |
| 10 & 11 | Repeat Pattern B | |
| 12 | BREAK | |

Kilauea—continued

| Pattern C | | |
|------------------|--|---|
| 13 | RK swing, turning 1/4 R LK swing, turning 1/2 L | Arms go with the body, slight dip and up as in a horizontal raindrop. Reverse arms. |
| 14 | 4 uwehe turning R to face front | Arms stay at same level while rolling R,L,R,L. |
| 15 | BREAK | |
| 16 & 17 | Repeat Pattern C | |
| 18 | BREAK | |
| Pattern D | | |
| 19 | R and L hela R and L hela | R arm up and almost straight, out about 45 degrees to R, L arm ready pos, elbows out. Reverse arms. |
| 20 | 4 CCW ami | Both arms up overhead, making 4 little circles with each hand, circling toward each other. |
| 21 | BREAK | |
| 22 & 23 | Repeat Pattern D | |
| 24 | BREAK | |
| Pattern E | | |
| 25 | RK LK | Forearms open out slightly, then scoop slightly down, scooping together, move up hands together in front about chin level. Arms go back down to waist level, out to side, up overhead. |
| 26 | R ka'o L ka'o R ka'o L ka'o | R arm stays down, L arm moves out and down in an arc to end at waist level. Reverse arms. Reverse arms again. Reverse arms once more. |
| 27 | BREAK | |
| & 28 29 | Repeat Pattern E | |
| 30 | BREAK | |
| | ENDING: R hela and hold | R arm moves up straight to 45 degrees above head level, L arm in ready pos with elbows out. Say kahea: He Inoa No Pele. |

Presented by Marilyn Gentry and Nora Nuckles

Pate Matai

(Tahiti)

The Swirling Winds. Short dance pattern for males and females.

Tahitian Ote' a, 21 meas of 8.

Music:

4/4 meter

| | Intro | 4 beats |
|-------|--|--|
| 1 | Kapa R,L,R,L Kapa R,L,R,L | R arm up, L arm down to nearly form a diag (R palm twd body, L palm out). Reverse arms. |
| 2 | 8 kapa (start R ft) to make one complete circle to L | Arms up nearly overhead, aligned with face, R palm on top of L hand facing down. |
| 3 | 2 kapa (start R ft) making 1/4 turn R 2 kapa (start R ft) 4 ohuri | Arms put to own side, and cross at chest level (X) with L arm closest to body. Repeat arms. Arms move away from body until fingertips nearly touch, forming a diamond shape, palms down. |
| 4-6 | Repeat meas 3 three times, end facing front | Arms repeat meas 3. |
| 7 | 2 push turns to L to turn 360 degrees Double 'otu'i (R, R hip) Double 'otu'i (L, L hip) | Arms open out to side at shldr level, palms facing floor. L arm up to side almost straight overhead, and 45 degrees from vertical, R arm down with hand slightly behind rear, palm turned away from body, not touching the body. Reverse arms. |
| 8 | Repeat meas 7 | Repeat meas 7 arms. |
| 9 | 2 ohuri 2 ohuri 4 ohuri | L hand by eye, R arm out to side, palms down. R hand by eye, L arm out to side, palms down. Bring hands to mouth, palms facing mouth, then arms open out to L (45 degrees) and R (45 degrees) (wide V) at chest level. |
| 10 | 4 kapas turning 360 degree circle to R Triple 'otu'i to R (R,R, R hip) One 'otu'i to L hip | Bring arms to side, shldr level, with palms facing down. Place R palm on top of L hand, extend hands away from body and raise hands slightly overhead, both palms facing down. Arms remain stationary. |
| 11-20 | Repeat meas 1-10 | |
| 21 | Ending: 4 ohuri 3 kapas (R,L,R) Step back on L and draw R ball of ft to L | Arms in front of body, elbows bent, palms down. R arm up, palm up, L arm down to form diagonal, palm up. R arm up, small wave of hand. L arm down to L side. |

Presented by Marilyn Gentry and Nora Nuckles

Two Calls

(Hawaii)

He oli no Kailua

| | |
|--|--|
| Kahea: | 'Ae. aloha wale 'oe, e Kailua. |
| Aloha wale 'oe, e Kailua, Kali malu i ka uluiu ma ke kula. | You are indeed beloved, Kailua, Peaceful place in the coconut grove on the plain. |
| Kakahiaka nui, uli no ka pali, Wehe mai ke alaula, ka malamalama. | In the early morning the pali is dark, When the dawn breaks, all is enlightened. |
| Ke pa aheahe mai ka Moa'e, Lawe mai i ka ua nihi i ka pali. | When the Moa'e trades blow gently, It brings the rain creeping on the pali. |
| Ku kilakila 'oe, e Olomana, E kia'i pono i Kawainui. | You stand majestic, o Olomana, (mountain) Watching out over Kawainui. (fishpond) |
| E o mai 'oe, e Kailua, Mai Ka'lepulu a i Ka Mainui. | Answer our call, o Kailua, From Ke'elupulu to Mahinui Ridge. |
| Kehea: He oli aloha no Kailua. | |

Kilauea

Fire coconuts - implement dance

| | |
|---------------------|-------------------------------------|
| Kahea: | Ai Kilauea HT HTT, HT HTT (Wait) |
| Entrance: Kahea: | A Ka Luna (Volcano) |
| Kahea: | Ha'a Ana (Moving Lava) |
| Kahea: | Nome Ana (Flowing to the Sea) |
| Kahea: | He Inoa (Pele's Name Song) |
| Kahea: | Ha'ina (May we live forever) |
| Ending: | |
| Kahea: | He Inoa No Pele, Bow head. |

Presented by Marilyn Gentry and Nora Nuckles

Pomai

(New Zealand, Maori)

Starting Position: Feet are stationary, R arm bends up at elbow in front of shldr, L arm bends in across body to end with L hand palm facing body about chest level, slightly across center line.

Basic Step: L ft is stationary. Both legs bend as R leg pumps up and down.

Music:

4/4 meter

| Pattern A | | |
|------------------|---|--|
| 1 | Turn 1/4 to L, R ft fwd with L heel up, step down on L heel, step slightly back on R with L heel up, L heel back down. Repeat cts 1-4. | cts 1, 2 R arm out in front, shldr level as body faces L. cts 3, 4 L hand on hip, R arm and head back to R a 1/4 turn, keeping arm straight. Repeat cts 1-4. |
| 2 | Repeat meas 1 | |
| 3 | Pivot on L, bring R to L (and count) 1 Basic 1 Basic 2 more Basics | Arms with palms in slide up from thighs up to abdomen. Arms straight out in front to clap hands, palms rotate to face down on ct 4. Arms stay in front with whir whir. |
| 4 | R ft fwd with L heel up, step down on L heel, step slightly back on R with L heel up, L heel back down | Arms (same pos), R arm follows R ft fwd and back, L arm moves gently to accommodate movement of R side. |
| 5 | Step R ft, turning 1/4 to R, L ft touches out to L side of body Repeat clapping sequence with opp feet and arms turning 1/2 to L | As you turn both hands, scoop up with clap, scoop down clap, R arm ends up straight over head 45 degrees, L arms down at 45 degrees (form diagonal). Opp arms. |
| 6 | Repeat meas 5 using 1/2 turns | |
| 7 | 4 Basic - Turn 1/4 R | R hand on waist, L arm out straight above head level 45 degrees, L hand palm toward head making 4 waves. |
| 8 | 4 Basic | R arm bends up at elbow in front of shldr, L arm bends in across body to end with L hand, palm facing body about chest level close to R elbow (tree). |
| 9-16 | Repeat all of Pattern A | |
| Pattern B | | |
| 17 | 4 uwehes (R,L,R,L) | With R uwehe both arms up at 45 degrees on R side and overhead, fingers flick open. Reverse with L uwehe. Repeat same arms with last two uwehes. |
| 18 | 4 Basics | Arms out to own sides about 45 degrees and chest level, cross in front of body like an X with R arm with L arm closer to body. Repeat arms, but on second, cross R arm closer to body. |
| 19 | 1 Basic 1 Basic 2 more Basics | Arms with palms in slide up from thighs to abdomen. Arms straight out in front to clap hands, palms rotate to face down on ct 4. Arms stay in front with whir whir. |

Pomai—continued

| | | |
|---------------|--|---|
| 20 | 1 Basic 1 Basic 1 Basic 1 Basic | Arms move twd body with hands tapping collarbone and elbows out as high as possible, turn upper body and head to R. Reverse arms and head. Repeat cts 1-2. Repeat cts 3-4. |
| 21 | Clapping Sequence | Repeat meas 5-6. |
| 22 | | |
| 23 | R ft front, L heel raises, R back, L heel raises while facing 45 degrees L | cts 1-4 Arms out waist level as if holding and breaking stick, break together, slap hips. Repeat cts 1-4. |
| 24 | 4 Basics | R arm is in front of body bent at 90 degrees up, L arm bent 90 degrees across the body palm facing stomach, not touching. Hands whir, whir. |
| 25 | Repeat Pattern B | |
| 32 | | |
| Ending | | |
| 33 | | Repeat meas 23 and 24. |
| 34 | | |
| 35 | 4 Basics | Arms pull nets in from L side to ctr, then R side to ctr and repeat both sides. |
| 36 | 4 Basics | R arm in front of body bent at 90 degrees up, L arm bent 90 degrees across the body, palm facing stomach, not touching it, hands ww. |
| 37 | Repeat meas 35 - slowly kneeling down (optional) | |
| 38 | Repeat meas 36 | Music slows down. R arm extends overhead, pulls down to ear level. Hands still ww, L arm does not change. |

Presented by Merilyn Gentry and Nora Nuckles

Basic Steps for Bourrées

(France)

Bourrées are the “real” French dances. The origins are unknown, though they are widely done in French territories, especially in the Centre, Massif Central, Auvergne, Rouergue, Limousin, and of course, Berry. In Berry, bourrées are danced in a very sober style—no gestures with hands (as in Auvergne). Men carry most of the typical style with their knee action, which is strictly forbidden for women, who dance in a very delicate way.

Meas

Pattern

- I. PAS DE BOURRÉE (pah duh boo-RAY): bourrée step, 3/8 meter.
For 2/4 meter, the count would be I, &, 2, hold ct &.
- 1 Step fwd on L with full wt and bend both knees (ct 1); step-close on ball of R, straightening knee slightly (ct 2); step on L in place (ct 3). Repeat With R. All steps should be kept well “under” the body and close to the ground.
- II. AVANT-DEUX (ah-vahn-DOO): forward and backward.
- A. Avant-deux droit (ah-vahn-DOO DRWAH): straight move for 2 dancers.
Two dancers face each other (4 feet apart).
- 1 Beginning L, dance 1 bourrée step fwd and meet opp with R shldr.
Note: The first step is a long step, leading with L heel.
- 2 Beg R, dance 1 bourrée in place. M bend both knees on ct 1 of meas, shifting wt from L to R.
- 3 Beg L, move bkwd with 1 bourrée step.
- 4 Dance 1 bourrée step in place: Step back on R (ct 1); step fwd on L (ct 2); close R to L (ct 3).
- B. Avant-deux épaulé (ah-vahn-DOO ay-poh-LAY): épaulé = shoulder.
This is frequently used in “bourrée croisee.” Two dancers face each other.
- 1 Long step fwd on L twd opp, turning 1/4 CCW (L) (ct 1); close R to L (ct 2); step L in place (ct 3). End R shldr to R shldr.
- 2 Step on R in place with bent knee as L is thrown (wt shifting as above) sdwd L (ct 1); step on L (ct 2); step on R (ct 3).
- 3 Step on L in p]ace and begin 1/4 turn CW (R) (ct 1); step on R in place (ct 2); step on L near R (ct 3). This brings ptrs face to face.
- 4 Step diag bkwd on R to R (ct 1); begin 1/4 turn CW (R); step on L across R (ct 2); step on R in place (ct 3), This brings ptrs pointing L shldrs twd each other. If step is repeated from this position, a 1/2 turn CCW (L) is made on meas 1, ct 1.
Note: For teaching purposes, avant-duex épaulé can be started with L shldr pointing to opp dancer. When the steps are mastered, dancers should remember that all types of avanr-deux start facing the opp dancer.
- C. Epingle à cheveux (ay-PANG-glah sheh-VOO): hairpin or U-turn.
Two dancers in a single line facing head of hall, M behind W. This is a variation of the avant-deux épaulé and takes 4 meas.
- 1 Long step fwd to own L While pivoting 1/2 CCW (L) (dancers now face the foot of the hall, W behind M) (ct 1); step R, L in place (cts 2,3). Do not dip shldr.

Steps for Bourrées—continued

- 2 Dance 1 bourrée step in place, beginning on R.
- 3 Repeat meas 1. Dancers are again facing the head of the hall, M behind W.
- 4 Dance 1 bourrée step in place, beginning on R.

D. Avant-deux du Haut Berry (ah-vahn-DOO doo OH beh-REE): Avant-deux from Upper Berry.

- 1 Long step fwd with L heel, then full ft (ct 1); scuff R heel fwd (ct 2); hop on L (ct 3).
- 2 Step R across L (ct 1); step L slightly bkwd to free R (ct 2); close R to L (ct 3).
- 3 Dance 1 bourrée step bkwd to original place, beginning on L.
- 4 Drop bkwd on R with bent knee as L reaches fwd close to floor and in front of R (ct 1); step farther fwd on L (ct 2); step fwd on R near L heel (ct 3),

III. CROISEMENT (krwahz-MAHN): crossing over, 4 meas.

A. Croisement de Bas Berry: Crossing over from Lower Berry.

- 1 Repeat meas 1 of avant-deux épaulé. (L fwd turning 1/4 CCW: close R, L).
- 2 Step sdwd R on R, changing places with ptr (ct 1); step on L near R (ct 2); step on R in place (ct 3).
- 3 Step on L, turning 3/4 CW (R) (ct 1); step on R near L (ct 2); step on L in place (ct 3).
- 4 Repeat meas 4 of avant-deux épaulé. (R diag bkwd, L across R for 1/4 turn CW (L).

B. Croisement du Haut Berry (krawhz-MAHN doo OH beh-REE): Crossing over from Upper Berry.

- 1 Long step fwd on L twd ptr, pivoting 1/2 CCW (L) around each other to finish in ptr's original position, facing each other.
- 2 Step R in place throwing L sdwd L (ct 1); step L near R (ct 2); step R in place (ct 3).
- 3 Dance 1 bourrée step bkwd, beginning on L.
- 4 Dance 1 bourrée step in place, beginning R.

IV. BRANCILLER (brahn-cee-YAY)

These steps are done on the spot and used as transition between “avant-deux” and “crossing over.” Basically, they are “pas de basque” (PDB) or “bourree steps” done in place. The last Branciller step before crossing becomes a preparatory move. This is accomplished by quickly turning so that L shldr is twd ptr, to initiate the crossing step. This quick change of direction momentarily before crossing is vital, traditional, and always done. This anticipation characterizes the whole style of Berry dances.

A. Lower Berry Style

Steps for Men are done very neatly, crossing on the second count. Step L sdwd L (ct 1); step R across L (ct 2); step L in place (ct 3). Repeat with opp ftwk. Women *do not* cross on ct 2.

B. Upper Berry Style

As above, but M and W do not cross on ct 2.

Note: These steps need 2 or 4 measures, depending on the dance, The last step becomes a preparatory move for crossing over. This anticipation characterizes the whole style.

Presented by Germain Hebert

Kontraintzak

(France)

A four-part quadrille from the province of Soule, Basque Country. Basque dances are known for their intricate steps. The present version retains many patterns familiar to contradancing as well as typical steps, most of them performed by men. Learned from the Basque Folk Group, Andra Mari, from Biskaia, Heritage 95 International, Cornwall, Ontario, July 1995.

Pronunciation:

CD: Echos de l'Hexagone, Band 6 2/4 meter

Formation: Cpl facing cpl (4-5 feet) in longways formation, in closed social pos. W on M's R.
 Head (W's line) WM WM WM WM WM
 of
 Hall (M's line) MW MW MW MW MW

Steps: A controlled buzz step, 4 steps for each turn, is used throughout the dance. It opens and closes each part.

Meas Pattern

PART I

Chord Introduction, no action

Swing and W turn

A 1-6 All swing CW using 12 buzz steps.
 7-8 M stand as they turn W CCW under the joined hands (L for: M; R for W).

Fwd and back & change place

B 1-2 All drop hands. Starting on R, 3 steps twd opp cpl (R-L-R). Point L ft fwd on ct 4.
 3-4 Reverse meas 1-2, backing to original pos (L-R-L). Point R ft close to L, no wt.
 5-6 Change place with opp cpl, circling L or RLOD, using 4 steps.
 7 Complete the half turn: leap onto R (ct 1), pivoting 1/4 turn CW, leap sdwd onto L (ct &); step bkwd on R ft as L ft is pointed across R (ct 2); leap on L as R is pointed across L (ct &).
 8 Step sdwd R on R (1) Close L to R.

B 9-16 Repeat meas 1-8, circling RLOD, bringing cpls into original pos.

W change place and swing

A 1-2 M stand as W clap their hands and change place diag with opp W using 4 skip steps. As they cross, they join R hands briefly.
 3-6 Swing the opp ptr 8 buzz steps (2 full turns).
 7-8 M stand as they turn W CCW under the joined hands.
 A 9-16 Repeat meas 1-8, bringing W with original ptr.

Repeat the whole part I except for the opening swing.

Kontraintzak—continued

PART II

Chord Introduction, no action.

Swing and W turn

C 1-8 Repeat meas 1-8, part I.

Polka turn

D 1-8 All cpls on M's line turn CW with 8 two-steps (1 full turn). Other cpls stand.

D 9-16 All cpls on W's line repeat the last 8 meas. Other cpls stand

M step # 1

W stand as M move diag twd the opp M.

C 1 Two steps fwd R, L.

2 Hop on L as R ft is brought across L shin (ct 1); hop on L ft as R ft is extended fwd (ct &); bounce on both ft (ct 2).

3 Turn L (CCW) twd original place stepping L, R, L (cts 1,&,2).

4 Leap sdwd onto R, pointing L ft across R ft (ct 1); leap sdwd onto L, pointing R ft across L ft (ct 2).

5-8 Repeat meas 1-4.

C 9-16 Repeat Part I, meas 1-8.

Repeat Part II, Polka turn, M step # 1, Swing and W turn.

PART III

Chord Introduction, no action.

Swing and W turn

E 1-8 Repeat Part I, meas 1-8.

Fwd & Back, R hand star, W turn)

F 1-2 Ptrs join R hands (head level). All starting on R, 3 steps fwd twd opp cpl. Point L ft fvd.

3-4 Walk away from each other 3 steps (L, R, L). Point R ft close to L

5-6 Hands are lowered to form a R hand star. Change place with opp cpl circling RLOD using 4 walking steps.

7-8 M stand as they turn W CCW under the joined R hands.

F 9-16 Repeat meas 1-8 bringing cpls into original pos.

Chasse step and M lift W

E 1 Join hands in closed social pos. Starting on outside ft (L for M, R for W), 2 chasse steps twd opp cpl.

2 M lift W and turn them 1/4 turn CW, helping them to land softly.

3-6 All swing 2 full turns.

7-8 M stand and turn W CCW under the joined hands.

E 9-16 Repeat the meas 1-8. On the chasse step, cpls change places, W passing back-to-back. Larger steps are then required.

Repeat Part III (except opening swing) from the opp cpl's place.

Kontraintzak—continued

PART IV

Chord Introduction, no action.

Swing and W turn

G 1-8 Repeat Part I, meas 1-8.

Two-step around the corner

H 1-8 Drop hands and face CCW or LOD. Change place with opp cpl using 7 small two-step and a step-close. Mark every corner with a sharp 90-degree turn.

H 9-16 Reverse meas 1-8 starting on L ft and moving in RLOD back to original pos.

M step # 2 and swing

W stand as M move diag fwd twd opp M.

G 1 Starting on R, 1 two-step fwd (R, L, R).

2 Leap onto L pointing R ft behind (ct 1); leap onto R pointing L ft behind R ft (ct 2).

3 Starting on L, back away with one two-step (L, R, L).

4 Leap onto R pointing L ft in front of R ft (ct 1); leap onto L pointing R ft in front of L ft (ct 2).

5-8 Repeat meas 1-4.

G 9-16 Repeat Part I, meas 1-8 (Swing and W turn).

Repeat part IV, except the opening swing.

Note: Alternate M step # 2

On the second repetition of M step # 2, meas 4, M can substitute:

Jump on both ft crossing R ft, toes down, in front of L ft (ct 1); jump on both ft crossing L ft, toes down, in front of R ft (ct 2).

Meas 5 will start on L ft.

Presented by Germain Hebert.

Gavotte de Pont-Aven et Variations

(France)

Pont-Aven became famous for its gavotte and the fact that Gauguin lived there in 1886 and 1888. Learned from different sources. The variations are from the group Breiz Hor Bro, Heritage '97 International.

Pronunciation:

CD: Echos de l'Hexagone, Band 13 2/4 meter

Formation: Sets of 2 couples. W are inside; M, outside (M W W M). Hands are held chest level, R over L, arms bent at elbow. M outside hand is held at waist or behind back.

Steps: Gavotte and pas de quatre. Pas de quatre is a schottish step: 3 walking steps and a lift or hop.

Meas Pattern

GAVOTTE AND PAZ DREO

- 1 All starting on L ft and moving RLOD, one large gliding step diag fwd (ct 1); step on R next to L ft (ct 2).
- 2 Step fwd on L (ct 1); lift on L ft as R leg describes an arc without bending knee, to end behind L (ct 2). This is the paz dreo.
- 3 Step on R behind L (ct 1); step on L next to R (ct 2).
- 4 Step fwd on R (ct 1); hop on R as L is lifted diag fwd (ct 2).
- 5-8 Repeat meas 1-4.
- 9-16 Repeat meas 1-8.

VARIATIONS: PAS DE QUATRE AROUND PARTNER

- 1-4 Units break, releasing hands. W pass in front of their ptr. W1 turn CCW Around M1; W2 turn CW around M2. M dance on the spot, helping W around in their orbit, changing hands.
- 5-8 Repeat meas 1-4 of variations.
- 9-12 W1 pass in front of M2, circling CW around, using 2 pas de quatre. W2 do the same, circling CCW around M1. M dance on the spot, helping them around.
- 13-16 W1 pass in front of M1, circling CCW around them. W2 pass in front of M2 circling CW around them.

All join hands and start from beginning.

Suggested sequence: Gavotte for 32 cts and variations for 32 cts.

Presented by Germain Hebert.

La bourrée de Sarzay

(France, Berry)

Sarzay is a small village built around a feudal castle. This bourrée is a mixture of a bourrée croisée and a bourrée carrée. Learned from Paul Bouard, Pont-Chretien, France, 1967.

Pronunciation:

CD: Echos de l'Hexagone, Band 10 3/8 meter

Formation: Quadrette or cpl facing a cpl. W on M's R.

Meas

Pattern

B 1-8 Introduction, no action.

PART I. AVANT-DEUX (fwd and back)

A 1-4 All starting on L, move twd ctr of quadrette with avant-deux épaulé steps.

5-8 Repeat meas 1-4.

A 9-16 Repeat meas 1-8.

PART II. CROISEMENT ET CARREMENT (crossing over)

B 1-4 W cross over with the steps of croisement du Bas-Berry as M do the same steps going directly fwd with an imaginary ptr, reaching the first comer of the quadrette, moving CW around.

5-8 Repeat meas 1-4, bringing W to original pos and M to opp M starting pos, or second corner of the quadrette.

B 9-16 Repeat meas 1-8, bringing all dancers into original pos.

PART I. AVANT-DEUX (fwd and back)

A 1-16 Repeat Part I.

PART II. CROISEMENT ET CARREMENT (crossing over)

B 1-16 Repeat Part II, this time M are crossing over diag with opp M as W go CCW around the corners.

Repeat from the beginning.

Presented by Germain Hebert

La Bourrée droite de Reuilly

(France, Berry)

A typical bourrée from Lower-Berry, the crossing over is different from a regular bourrée. Learned from Paul Bouard, France 1967.

Pronunciation:

CD: Echos de l'Hexagone, Band 9 3/4 meter

Formation: Cpls in longways formation, M on one side facing W, R hands joined during the whole dance.

Meas

Pattern

B 1-4 INTRODUCTION. No action.

PART I. AVANT-DEUX (fwd and back)

A 1-4 All starting on L, M move fwd, W move back with Avant-deux droit steps.

5-8 Reverse meas 1-4, M move bkwd and W fwd.

Note: dancers are not moving in a straight line. They describe an elliptical pattern.

A 9-16 Repeat meas 1-8.

PART II. PASTOURELLE (changing place turning W)

B 1-2 Ptrs change places, M turning W CCW under the joined R hands, using 2 bourrée steps.

3-4 In ptr's place, dance 2 bourrée steps.

5-8 Repeat meas 1-4.

B 9-16 Repeat meas 1-8.

Repeat from beginning.

Presented by Germain Hebert

La Bourrée Pastourelle

(France, Lower Berry)

La Bourrée Pastourelle is a circle bourrée from the region of Poulligny-Notre-Dame in Lower Berry. Without a doubt, this is the most popular dance in Berry. Groups usually use it for exhibition purposes. Learned from Pierre Panis and Paul Bouard, Pont-Chrétien, 1964 and 1967.

Pronunciation: lah boo-RAY pahs-too-REHL

CD: Echos de l'Hexagone, Band 3

3/8 meter

Formation: A circle of 6 to 10 couples, W on M's R, all face center. M's free hands at sides; W hold skirt.

Meas

Pattern

8 meas INTRODUCTION. No action.

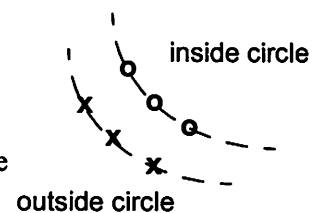
I. AVANT-DEUX

A 1-4 All M move fwd with steps of "Avant-deux droit." W do the same, starting 2 meas later.

5-16 Repeat meas 1-4 three times (4 in all).

II. CHAINE

As Figure 2 starts, W are on the inside circle. They do not complete their avant-deux, but turn 1/2 CCW to face their ptr.



B 1-2 Join R hands with ptr; change places with ptr, using the first 2 meas of "Avant-deux droit."

3-8 Keep moving diagonally out and in, like a Grand Right and Left.

9-16 Repeat meas 1-8.

III. AVANT-DEUX

At the end of Figure II, M finish on the outside circle.

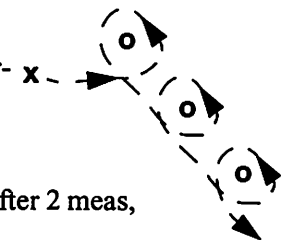
A 1-4 All move toward next ptr, meeting with R shldr, using "Avant-deux droit" step (W face out, M face in).

5-8 Repeat meas 1-4, meeting the same ptr at L shldr.

9-16 Repeat meas 1-8.

IV. SOURICIÈRE —THE MOUSETRAP

During this figure W dance on the spot with "branciller" steps (Lower-Berry style). M circle three W, turning the third W 1/2 CCW at the end of the figure.



B 1-2 Starting with L, M turn ptr around (using same steps as in Figure II). After 2 meas, M are behind W.

3-4 Completing their turn around ptr, M end in front of W in meas 4.

5-6 M move to the next W.

7-12 Repeat meas 1-6.

13-14 Repeat meas 1-2. M takes W's R hand with his L and they begin to turn 1/2 CCW (L) as a cpl.

15-16 Cpls complete the turn to end facing center.

La Bourrée Pastourelle—continued

V. AVANT-DEUX

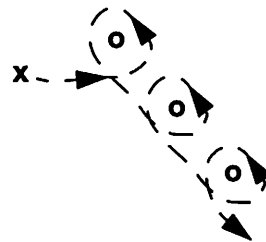
- A 1-8 All starting with L, W and M move fwd with “Avant-deux droit” steps.
 9-14 Repeat meas 1-6.
 15 M join inside hand with W on their R, dropping other hand. M turn 1/2 CW (R) to face out of ctr. W turn a full turn CCW (L) under joined hands.
 16 M dance on the spot with a. “branciller” step as W move on the outside circle to the next M (moving CW).

VI. PASTOURELLE

- B 1-2 M and W join R hands. balancing the hands sideways to M's R, then to M's L, do 2 “branciller” steps (L, R).
 3-4 W turn CCW under the joined hands and move CW to next M. All is done with “branciller” steps.
 5-8 Repeat meas 1-4 with new ptr.
 9-16 Repeat meas 1-8. On the last 2 meas, M do 1/2 turn CW, moving out to W's circle to finish with fourth W on his L.

Dance repeats one more time (plus Fig I and Fig II).

Presented by Germain Hebert



La Lyonnaise

(France)

A nice mixer from the society repertoire. Polka was an important feature in the dancing world around 1850. Learned from Margarita Marambio Longueuil, March 3rd, 1999.

Pronunciation:

CD: Echos de l'Hexagone, Band 4 3/4 meter

Formation: Circle of couples facing LOD (CCW) in open pos. Outside hands: W hold skirt, M on hip.

Meas

Pattern

C 4 meas INTRODUCTION. M bow from the waist; W curtsey.

I. POLKA, WALK, CHASSE

A 1 Starting on outside ft, one polka step in LOD.

2 Two walking steps in the same direction.

3-4 Repeat meas 1-2, starting on opp ft.

5-6 Facing ptr in closed position, chasse to M's L or in LOD with 4 sliding steps

7-8 Repeat meas 5-6 moving to M's R or in RLOD.

A 9-16 Repeat meas 1-8.

II. WALK AND TURNING POLKA

B 1-2 Starting on outside ft, take 4 walking steps in LOD.

3-4 Facing ptr closed pos, dance 2 polka steps turning CW and moving CCW on LOD.

5-8 Repeat meas 1-4.

B 9-16 Repeat meas 1-8.

III. TRANSITION

C 1-2 Starting on outside ft, dance 2 polka steps moving on LOD.

3-4 M walk fwd to a new ptr as W cast away to the M behind (4 steps).

Repeat from beginning.

Presented by Germain Hebert

Lo Brisa-Pe

(France)

A very easy dance from the southern part of France. The dialect used is "occitan." The tune is from Auvergne. Introduced in Quebec City by the Group LA TALVERA from Cordes-sur-Ciel. My informer was Jacques Latouche, 7 November, 2001.

Pronunciation:

CD: Echos de l'Hexagone, Band 1 2/4 meter

Formation: Cpls or dancers facing in a longways formation, W or M can be on either side.

Meas

Pattern

B 4 meas INTRODUCTION. No action.

I. SIDE STEP AND CLAP

A 1-4 All moving sdwd to own R, 7 side step or step close, holding on last ct. Clap your hands on cts 6 and 7.

5-8 Repeat meas 1-4, moving to own L

A 9-16 Repeat meas 1-8.

II. HALF TURN AND FULL TURN

B 1-2 Turning to own R, turn half way around CW using 3 steps; hold the 4th ct.

3-4 Reverse meas 1-2, turning CCW to own L.

5-8 A full turn CW using 7 steps; hold the 8th ct. Clap your hands on cts 6 and 7.

B 9-16 Repeat meas 1-8, with opp ftwk and directions.

Repeat from beginning.

Presented by Germain Hebert

Polka Piquee de Ploec

(France, Bretagne)

Polka piquee or heel-and-toe polka is very popular in many areas of Brittany. In the Upper part, or north east, they still use the vielle or hurdy-gurdy as opposed to the biniou and bombarde played in Lower-Brittany. Learned from Huguette Bochez, France, 1976 and Triskell in Montreal.

Pronunciation:

CD: Echos de l'Hexagone, Band 14 2/4 meter

Formation: Circle of cpls hands joined in V-pos, all facing in, W on M's R side.

Steps: Two-step and a heel-and-toe polka.

Meas Pattern

4 meas INTRODUCTION. No action.

I. SIDE STEP

- A 1 All starting on L ft, touch L heel diag to L (ct 1); point L toe near R ft (ct 2).
 2 Moving in RLOD, dance a two-step sdwd.
 3-4 Reverse meas 1-2.
 5-8 Repeat meas 1-4.

CHORUS: TWO-STEP AND ARM ACTION

- B 1-8 Beginning with L ft, dance 8 two-steps moving RLOD. On meas 1-3-5-7, hands are raised, elbows bent. On meas 2-4-6-8, hands are lowered in an easy, controlled motion.

II. SINGLE FILE

- A 1-8 Release hands and turn to face RLOD in single file. Repeat of Part I moving out of the circle and back to original pos. M put their hands on waist, W hold skirts.
 B 1-8 Chorus

III. AWAY AND TOGETHER

- A 1-8 Release hands and face ptr: M are now facing LOD, W RLOD. Repeat Action of Part I, meas 1-8, each moving to own L. Hands on waist for M, W hold skirt.
 B 1-8 Chorus

IV. HALF TURN

- A 1-8 Ptrs face joining both hands, chest level, elbows bent. Repeat Part I, meas 1-8. On the first two-step, turn halfway around CW, changing places with ptr. On the second two-step, turn CCW to original pos.
 B 1-8 Chorus

Repeat the whole dance once more.

Presented by Germain Hebert

Where do you fit into Square Dancing at Folk Dance Camp?

Each year many dancers wonder if they are proficient enough in square dancing to take Jerry Helt's Experienced Square Dancers Workshop in the morning. As a result, we are providing a list of the 34 basic square dance movements Jerry will assume each dancer in the class knows. In other words, there will be no teaching of these movements.

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

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

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

Square/Contra Record List

| Name of Music | Label and Record Number | Distributor |
|--------------------------------------|--|--|
| Singing: | | |
| "Summer Sounds" | Blue Star 2265 | PALOMINO RECORDS, INC. 2905 Scenic Dr. 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. TNT RECORD CO. NATIONAL RECORDS |
| "Star & Promenade Contra" | TNT 201 | |
| "Waltz Contra" | National Records 4562 | |
| Rounds: | | |
| "I'm Busted" | Blue Star 2219 | PALOMINO RECORDS, INC. MCA RECORDS, INC. 70 Universal Plaza Universal City, CA |
| "Stay Young" | MCA Records MCA52310 (Vocal—Don Williams) | |
| Miscellaneous: | | |
| "The Bird Dance" | AVIA Disk AD831 | KENTUCKY DANCE FOUNDATION |
| "Jerry Helt's Dance Party" | Video and Cassette Tape | |
| "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 |

Presented by Jerry Helt

Square Dance—continued

DANCE NOTES 2002

By Jerry Helt

HEADS SQUARE THRU FOUR HANDS
SWING THRU THE OUTSIDE TWO
LADIES CIRCULATE, BOYS TRADE
BOYS RUN RIGHT, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, TOUCH 1/4, WALK &
DODGE
SWING THRU, BOYS TRADE
BOYS RUN RIGHT, BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS PARTNER TRADE, SIDES LEAD RIGHT
TRACK II ----
SWING THRU, BOYS RUN RIGHT
BEND THE LINE
(LINES OF FOUR WITH PARTNER)

HEADS FORWARD, STAR THRU, DOUBLE
PASS THRU
FACE YOUR PARTNER, PASS THRU
TAG THE LINE, TRACK II ----
SWING THRU, BOYS RUN, COUPLES
CIRCULATE
WHEEL & DEAL (BOX 1-4)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
DOUBLE PASS THRU, BOYS TRACK II ----
LEAD LADIES "U" TURN, TOUCH 1/4
DIAMOND CIRCULATE, BOYS SWING THRU
LADIES FACE IN, GENTS EXTEND
BOYS RUN RIGHT, LINES FORWARD
STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS FORWARD, SWING THRU, TURN THRU
CLOVERLEAF, CENTERS ZOOM
ALL DOUBLE PASS THRU, TRACK II- --
SWING THRU, TURN THRU
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES FORWARD, TOUCH 1/4
COORDINATE COUPLES CIRCULATE,
LADIES HINGE
DIAMOND CIRCULATE, FLIP THE DIAMOND
RIGHT HAND HINGE, WALK & DODGE

BOYS RUN RIGHT, LADIES TRADE
LINES FORWARD, TOUCH 1/4
COORDINATE ----
BEND THE LINE (LINES OF FOUR WITH
PARTNER)

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

HEADS SQUARE THRU FOUR HANDS
ALL THE LADIES "U" TURN
COORDINATE ----
LADIES HINGE, DIAMOND CIRCULATE
LADIES FACE IN, BOYS EXTEND, BOYS RUN
RIGHT
LINES OF FOUR WITH PARTNER ON YOUR
RIGHT

FOUR LADIES CHAIN ACROSS
HEADS FORWARD, CIRCLE FOUR 3/4
PASS THRU, CIRCLE TO A LINE
LINES FORWARD, TOUCH 1/4
COORDINATE ----
CROSS FIRE, LADIES "U" TURN
LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
SWING THRU THE OUTSIDE TWO
SPIN THE TOP, EVERYBODY RIGHT HAND
HINGE
COORDINATE ----
BEND THE LINE, STAR THRU, PASS THRU
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, PARTNER TRADE
REVERSE THE FLUTTER WHEEL
LADIES LEAD, DIXIE STYLE TO AN OCEAN
W AVE
TAKE A PEEK, TRADE THE WAVE
RECYCLE, SWING THRU, TURN THRU
LEFT ALLEMANDE, ETC.

Square Dance—continued

HEADS SQUARE THRU FOUR HANDS
 SWING THRU WITH THE OUTSIDE TWO
 BOYS TRADE, BOYS RUN RIGHT
 BEND THE LINE, REVERSE THE FLUTTER
 WHEEL
 LADIES LEAD, DIXIE STYLE TO AN OCEAN
 WAVE
 LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, TRACK II ---
 SWING THRU, TURN THRU
 LEFT ALLEMANDE, ETC.

HEADS FORWARD, STAR THRU, PASS THRU
 LADIES "U" TURN, SINGLE FILE CIRCULATE
 GENTS "U" TURN, STAR THRU
 WHEEL & DEAL, CENTERS PASS THRU
 SWING THRU, TURN THRU
 LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, LEAD LADIES "U"
 TURN
 LADIES TOUCH 1/4, GENTS TRACK II
 DIAMOND CIRCULATE, BOYS SWING THRU
 LADIES FACE IN, BOYS EXTEND
 BOYS RUN RIGHT
 (LINES OF FOUR WITH PARTNER)

LADY LEAD, DIXIE STYLE TO A WAVE
 GENTS "U" TURN, WHEEL & DEAL
 STAR THRU (0)

HEADS LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, LADIES "U" TURN
 SWING THRU, CENTERS RUN
 WHEEL & DEAL, STAR THRU (TWO-FACED
 LINES)
 BEND THE LINE, STAR THRU, PASS THRU
 LEFT ALLEMANDE, ETC.

BOX 1-4 PASS THRU, "U" TURN
 STAR THRU (OUT FACING LINES)
 TAG THE LINE, LEADERS "U" TURN
 STAR THRU, SLIDE THRU
 LEFT ALLEMANDE, ETC.

ALLEMANDE LEFT IN THE ALAMO STYLE
 HEADS WALK & DODGE & CLOVERLEAF
 LADIES TOUCH 1/4, GENTS DOUBLE PASS
 THRU
 GENTS TRACK II, DIAMOND CIRCULATE
 FLIP THE DIAMOND, RECYCLE
 PASS THRU, TRADE BY, LEFT ALLEMANDE
 (YOU ARE HOME WITH YOUR OWN)

HEADS FORWARD, STAR THRU, PASS THRU
 CIRCLE TO A LINE, LINES PASS THRU
 WHEEL & DEAL, DOUBLE PASS THRU
 FACE THE ONE BESIDE YOU
 PASS THRU, HALF TAG THE LINE
 *SWING THRU, BOYS RUN RIGHT
 WHEEL & DEAL, LEFT ALLEMANDE, ETC.
 *BOYS TRADE WITHIN YOUR WAVE
 RECYCLE, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS
 WITH THE SIDES, SQUARE THRU FOUR
 HANDS
 CHASE RIGHT, BOYS RUN RIGHT
 TOUCH 1/4, ALL THE LADIES 'U' TURN
 LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE
 GENTS FORWARD, STEP TO A WAVE
 GENTS SWING THRU, GENTS EXTEND
 GENTS RUN RIGHT, LINES PASS THRU
 WHEEL & DEAL, CENTERS ZOOM
 NEW CENTERS SQUARE THRU 3/4
 LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS
 SWING THRU, SPIN THE TOP
 EXPLODE THE WAVE, TRADE BY
 SWING THRU, SPIN THE TOP
 EXPLODE THE WAVE, TRADE BY
 LEFT ALLEMANDE (HALF WAY ACROSS
 SQUARE)

HEADS SQUARE THRU FOUR HANDS
 PASS THE OCEAN, EXPLODE THE WAVE
 TRADE BY, PASS THE OCEAN
 EXPLODE THE WAVE, TRADE BY
 LEFT ALLEMANDE, ETC.

Square Dance—continued

HEADS PASS THE OCEAN, EXPLODE THE WAVE
CHASE RIGHT, BOYS RUN RIGHT
(EQV. TO HEADS RIGHT & LEFT THRU)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS STEP TO A WAVE, SCOOT BACK
EXTEND, LINES WHEEL & DEAL
GENTS SQUARE THRU 3/4
STEP TO A WAVE, BOYS RUN RIGHT
LINES PASS THRU, WHEEL & DEAL
CENTERS STEP TO A WAVE, SCOOT BACK
EXTEND, LINES WHEEL & DEAL
GENTS SQUARE THRU 3/4
STEP TO A WAVE, BOYS RUN RIGHT
(LINES OF FOUR WITH PARTNER)

HEADS PASS THRU AND CLOVERLEAF
ALL DOUBLE PASS THRU, TRACK II
BOYS CIRCULATE, SWING THRU
BOYS TRADE, TURN THRU, LEFT
ALLEMANDE, ETC.

HEADS ROLL AWAY A HALF SASHAY
SIDES PASS THRU, SEPARATE AROUND ONE
LINES PASS THRU, TAG THE LINE
FACE IN, PASS THE OCEAN
(BOX 1-4 OCEAN WAVE)

HEADS FORWARD, TOUCH 1/4
WALK & DODGE, SWING THRU
RIGHT HAND HINGE, BOYS RUN RIGHT
(LINES OF FOUR WITH PARTNER)
HEADS FORWARD, PASS THE OCEAN
SWING THRU, RIGHT HAND HINGE
WALK & DODGE, "U" TURN
(ZERO)

ROTATE THE SQUARE 1/4

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU & CLOVERLEAF
CENTERS PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
SEPARATE AROUND ONE, LINE UP FOUR
ENDS LOAD THE BOAT
CENTERS SQUARE THRU FOUR HANDS
EVERYBODY PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
EVERYBODY 'U' TURN, LEFT ALLEMANDE
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU, PARTNER TRADE
HEADS PASS THE OCEAN, SCOOT BACK
EXTEND, LINES WHEEL & DEAL
GENTS SQUARE THRU 3/4
LEFT ALLEMANDE, ETC., SWING PARTNER
(SQUARE HAS ROTATED 1/4 RIGHT)

HEADS RIGHT & LEFT THRU
SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU, FOUR HANDS
SWING THRU, RIGHT HAND HINGE
BOYS RUN RIGHT, LINES PASS THRU
WHEEL & DEAL, CENTERS PASS THRU
LEFT ALLEMANDE, SQUARE YOUR SET
(SQUARE HAS ROTATED 1/4 RIGHT)

HEADS SQUARE THRU FOUR HANDS
EVERYBODY PASS THRU & 'U' TURN
STAR THRU, WHEEL & DEAL
DOUBLE PASS THRU, TRACK II ---
RECYCLE, PASS TO THE CENTER
CENTERS SQUARE THRU 3/4
LEFT ALLEMANDE, SWING YOUR PARTNER
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, 'U' TURN
LINES PASS THRU, TAG THE LINE
LEADERS 'U' TURN, STAR THRU
WHEEL & DEAL, CENTERS STAR THRU
FLUTTER WHEEL,
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN 3/4
FOUR MEN RIGHT HAND STAR 3/4
COURTESY TURN YOUR ORIGINAL PARTNER
(THE SQUARE HAS ROTATED 1/4 RIGHT)

Square Dance—continued

HEADS SQUARE THRU FOUR HANDS
 SWING THRU WITH THE OUTSIDE TWO
 BOYS TRADE, BOYS RUN RIGHT
 LINES PASS THRU, WHEEL & DEAL
 DOUBLE PASS THRU, TRACK II ---
 RECYCLE, LEFT ALLEMANDE, SQUARE
 YOUR SET
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL
 SIDES FLUTTER WHEEL
 HEADS FORWARD, STAR THRU & ZOOM
 SIDES STAR THRU & BACK A WAY
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, STAR THRU, PASS THRU
 PASS TO THE CENTER, CENTERS STAR THRU
 PASS THRU, PARTNER TRADE
 FOUR LADIES CHAIN ACROSS
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE
 THE END LADIES CHAIN DIAGONALLY
 BEND THE LINE, FLUTTER WHEEL
 STAR THRU, LEFT ALLEMANDE
 SQUARE YOUR SET
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEAD LADIES CHAIN ACROSS
 SIDES PROMENADE HALF WAY ROUND
 SIDES LEAD RIGHT, CIRCLE TO A LINE
 LINES PASS THRU, WHEEL & DEAL
 CENTERS STAR THRU, BACK A WAY
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR MEN RIGHT HAND STAR 3/4
 TURN THIS LADY BY THE LEFT
 FOUR LADIES CHAIN 3/4
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, TOUCH 1/4, WALK &
 DODGE
 PASS TO THE CENTER, STAR THRU
 FLUTTER WHEEL ACROSS THE SET
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD TO THE RIGHT, VEER TO THE
 LEFT
 FERRIS WHEEL, CENTERS SWEEP 1/4
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
 HEADS FACE YOUR PARTNER
 BACK AWAY TO YOUR CORNER
 LINES PASS THRU, HALF TAG THE LINE
 CENTERS OF THE WAVE, TRADE
 BOYS RUN RIGHT, LINES PASS THRU
 WHEEL & DEAL, CENTERS PASS THRU
 LEFT ALLEMANDE, SQUARE YOUR SET
 HEADS RIGHT & LEFT THRU
 SIDES RIGHT & LEFT THRU
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
 HEADS RIGHT & LEFT THRU
 SIDES PASS THRU, SEPARATE AROUND ONE
 LINES PASS THRU, HALF TAG THE LINE
 SWING THRU, BOYS RUN RIGHT
 WHEEL & DEAL, LEFT ALLEMANDE
 SWING YOUR OWN
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEAD LADIES CHAIN ACROSS
 SIDES FACE YOUR PARTNER, BACK AWAY
 LINES PASS THRU 'U' TURN
 FLUTTER WHEEL ACROSS
 (LINES OF FOUR WITH PARTNER)
 LINES PASS THRU, WHEEL & DEAL
 CENTERS ZOOM, NEW CENTERS CIRCLE
 LEFT 1/4 & BACK AWAY
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN 3/4
 FOUR GENTS LEAD RIGHT, SWING YOUR
 PARTNER
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

ALLEMANDE LEFT IN THE ALAMO STYLE
 HEADS WALK & DODGE & CLOVERLEAF
 LADIES TOUCH 1/4, GENTS DOUBLE PASS THRU
 GENTS TRACK II, DIAMOND CIRCULATE
 GENTS EXTEND, LADIES FACE IN
 GENTS RUN RIGHT, LINES PASS THRU
 WHEEL & DEAL, CENTERS ZOOM
 NEW CENTERS SQUARE THRU 3/4
 LEFT ALLEMANDE, SWING YOUR PARTNER
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FACE YOUR PARTNER, BACK AWAY
 LINES OF FOUR PASS THRU, TAG THE LINE
 FACE IN, PASS THRU, WHEEL & DEAL
 CENTERS PASS THRU, LEFT ALLEMANDE
 SQUARE YOUR SET
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

Square Dance—continued

HEADS LEAD RIGHT, PASS TO THE CENTER
CENTERS STAR THRU, FLUTTER WHEEL
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS FORWARD, STAR THRU
DOUBLE PASS THRU, FACE THE ONE
BESIDE YOU
LINES PASS THRU, HALF TAG THE LINE
BOYS TRADE WITHIN YOUR WAVE
RECYCLE, LEFT ALLEMANDE,
SQUARE YOUR SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU & CLOVERLEAF
CENTERS PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
SEPARATE AROUND ONE, LINE UP FOUR
ENDS LOAD THE BOAT
CENTERS SQUARE THRU FOUR HANDS
EVERYBODY PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
EVERYBODY 'U' TURN, LEFT ALLEMANDE
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU, PARTNER TRADE
HEADS PASS THE OCEAN, SCOOT BACK
EXTEND, LINES WHEEL & DEAL
GENTS SQUARE THRU 3/4.
LEFT ALLEMANDE, ETC., SWING PARTNER
(SQUARE HAS ROTATED 1/4 RIGHT)

HEADS RIGHT & LEFT THRU
SIDES RIGHT & LEFT THRU
HEADS SQUARE THRU, FOUR HANDS
SWING THRU, RIGHT HAND HINGE
BOYS RUN RIGHT, LINES PASS THRU
WHEEL & DEAL, CENTERS PASS THRU
LEFT ALLEMANDE, SQUARE YOUR SET
(SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, STAR THRU, PASS
THRU
PASS TO THE CENTER, CENTERS STAR
THRU
PASS THRU, PARTNER TRADE
FOUR LADIES CHAIN ACROSS
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE
THE END LADIES CHAIN DIAGONALLY
BEND THE LINE, FLUTTER WHEEL
STAR THRU, LEFT ALLEMANDE
SQUARE YOUR SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEAD LADIES CHAIN ACROSS
SIDES PROMENADE HALF WAY ROUND
SIDES LEAD RIGHT, CIRCLE TO A LINE
LINES PASS THRU, WHEEL & DEAL
CENTERS STAR THRU, BACK AWAY
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR MEN RIGHT HAND STAR 3/4
TURN THIS LADY BY THE LEFT
FOUR LADIES CHAIN 3/4
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FORWARD, TOUCH 1/4, WALK & DODGE
PASS TO THE CENTER, STAR THRU
FLUTTER WHEEL ACROSS THE SET
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD TO THE RIGHT, VEER TO THE LEFT
FERRIS WHEEL, CENTERS SWEEP 1/4
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, PASS TO THE CENTER
CENTERS STAR THRU & FLUTTER WHEEL
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU & CLOVERLEAF
CENTERS PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
SEPARATE AROUND ONE, LINE UP FOUR
ENDS LOAD THE BOAT
CENTERS SQUARE THRU FOUR HANDS
EVERYBODY PASS THRU & 'U' TURN
DO THE CENTER PART OF LOAD THE BOAT
EVERYBODY 'U' TURN, LEFT ALLEMANDE
(THE SQUARE HAS ROTATED 1/4 RIGHT)

FOUR LADIES CHAIN ACROSS
HEADS PASS THRU, PARTNER TRADE
HEADS PASS THE OCEAN, SCOOT BACK
EXTEND, LINES WHEEL & DEAL
GENTS SQUARE THRU 3/4
LEFT ALLEMANDE, ETC. SWING PARTNER
(SQUARE HAS ROTATED 1/4 RIGHT)

Presented by Jerry Helt

2-Ply Contra Dance

(U.S.A.)

By Jerry Helt.

Music:

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

Meas

Pattern

| | |
|-------|--|
| 1-8 | With your corner do-sa-do. |
| 9-16 | Same lady swing. |
| 17-24 | Put her on the right, four in line, down you go. |
| 25-32 | Wheel turn, come back to place. |
| 33-40 | Bend the line, two ladies gypsy. |
| 41-48 | Two gents gypsy. |
| 49-56 | Ladies lead, hey for four. |
| 57-64 | Look for your new corner. |

Dance repeats until music ends.

Presented by Jerry Helt

Bukite

(Macedonia)

Bukite is from the Town of Voden (Edessa) region and later spread out to the other areas of Aegean Macedonia. It is a women's "Soborski" dance, performed during weddings, religious celebrations, and other festivities. The pattern belongs to the "Krsteni" (Crossing) group of dances. The origin of the name is the song "Bukite Razvivaat" which the dance accompanied. The music consists of "Chalgii" and "Brass Band" with two instruments in the rhythm sections: drum (brass type) and "Baraban" (small tapan with wire vibrator). The costume is from the Voden (Edessa) area. Learned from Blagoja Filipovski and Stojce Karanfilov and Atanas Kolarovski -"Tanec."

CD:

Rhythm: 11/16 meter counted 1 2 3 

Formation: Line of dancers, hands held high in W-pos.

Meas

Pattern

FIGURE I

- 1 Facing ctr, step on R to R performing bounce and turning to face L of ctr (ct 1); repeat the bounce sliding and turning to face L (ct &); with L toe gently touching the ground perform another bounce, both legs in plie and up (ct 2); step fwd on L, turning face diag R of ctr (ct 3).
- 2 Repeat meas 1.
- 3 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2); step bkwd on R (ct 3).
- 4 Step bkwd on L (ct 1); L bouncing in place, place front part of the toes of the R ft on the ground bouncing in the knees (ct 2); bounce again in the same pos (ct 3).

FIGURE II

- 1-3 Repeat Fig I, meas 1-3.
- 4 Step bkwd on L (ct 1); step bkwd on R (ct &); step bkwd on L (ct 2); bounce on both ft in same pos as Fig I, meas 4 (ct 3).

FIGURE III

- 1 Facing diag R of ctr, step fwd on R and bounce in place (ct 1); hop on R in place (ct 2); hop on R in place (ct 3); step fwd on L (ct &).
- 2 Repeat Fig I, meas 1.
- 3-4 Repeat Fig I, meas 3-4.

FIGURE IV

- 1 Facing diag R of ctr, step fwd on R (ct 1); hop on R in place (ct 2); step fwd on L (ct 3); step fwd on R (ct &).
- 2 Step fwd on L (ct 1); hop on L in place (ct 2); step fwd on R (ct 3); step fwd on L (ct &).
- 3 Repeat Fig I, meas 3.
- 4 Step bkwd on L (ct 1); step bkwd on R (ct &); step bkwd on L (ct 2); step bkwd on R (ct 3); step fwd on L turning to face diag R of ctr (ct &).

Presented by Boris Ilievski—Kete

Kucano (Kutsano)

(Macedonia)

Originating in the Bitola region of western Macedonia, this dance has similar characteristics to Pusceno, Bufsko, and Berance (Aegean Macedonia). This is understandable because the places Buf and Lerin (the origin of the above dances) are only 16 miles from Bitola. The only difference between the two dances is that the pattern (dancing phrase) of Kucano is one measure longer.

The name comes from the choreological characteristics of the one part of the pattern looking like limping, in the Macedonian language “kuca” (kutsa). The squat and turn figures are reserved for the leader of the dance (male only). This enjoyable dance is very frequently performed at all kinds of occasions.

The dance is accompanied by Chalgija and modern instruments/orchestras with a large variety of melodies. The costume is that of the Pelagonija region. Kucano was introduced in 1962 by Jonce Hristovski, a professional dancer and singer with “Tanec.”

Pronunciation:

CD:

Rhythm: 12/16 counted 1 2 3 4 5 

Formation:

Meas

Pattern

FIGURE I

- 1 Facing diag R of ctr, double bounce (hop without leaving the ground) on L with R knee lifted and bent fwd (cts 1-2); step fwd on R (ct 3); step fwd on L across in front of R (ct 4); step fwd on R (ct 5).
- 2 Step fwd on L (ct 1); hop on L (ct 2); step fwd on R (ct 3); step fwd on L (ct 4); step on R to R while turning to face ctr (ct 5).
- 3 Double bounce fwd on R (cts 1-2); step on L next to R (ct 3); step on R in front of L (ct 4); step bkwd on L (ct 5).
- 4 Step bkwd on R (cts 1-2); step fwd on L (ct 3); step fwd on R (ct 4); step bkwd on L (ct 5).

FIGURE II

- 1-3 Repeat Fig I, meas 1-3.
- 4 Facing ctr, wt on L, touch ground with ball of R ft to R side (ct 1); move ball of R ft next to L (cts 2-3); step bkwd on R (ct 4); step fwd on L (ct 5).

Presented by Boris Ilievski—Kete

Čoček “Šutka”

(Macedonia)

Čoček “Šutka” is a Gypsy dance from the Skopje suburb of “Šutka” or “Shutka Orizare.” The pattern is that of a Cupurlika (Turkish origin) dance with Gypsy ingredients (spirit, enjoyment, style of performance). The Gypsies adopt the dance motifs of the region of their residency. The dance is accompanied by Chalgii orchestra or Naroden (popular) orchestra of modern instruments. The source is Gjulfidan Jusufovska and Mefo Idriz from Šutka, presented in the Seminar for Macedonian Folklore—Struga 1989.

Pronunciation: CHOH-chehk SHOOT-kah

CD: Macedonian Dances - Stockton 2002, Band 3

2/4 meter

Formation: Mixed line with little fingers joined and high.

Styling: Light flexing of the knees or bouncing on each slow step. As the music speeds up, the flexes become low hops.

Meas

Pattern

8 meas INTRODUCTION. No action.

FIGURE I

- 1 Facing ctr, step bkwd on R diag to R (ct 1); step bkwd on L diag to R (ct 2).
- 2 Step bkwd on R diag to R (ct 1); step bkwd on L diag to R (ct 2); step fwd on R turning to face ctr (ct &).
- 3 Step fwd on L diag to R (ct 1); step fwd on R diag to R (ct 2); step on L next to R (ct &).

FIGURE II

- 1 Step bkwd on R diag to R (ct 1); step on L in front of R (ct ah); step bkwd on R diag to R (ct &); step bkwd on L diag to L (ct 2); step on R in front of L (ct ah); step bkwd on L diag to L (ct &).
- 2 Facing ctr, hop on L (ct 1); touch R heel in front of L (ct &); hop on L in place lifting R knee (ct 2); step on R in front of L (ct &).
- 3 Hop on R turning to face diag R (ct 1); step fwd on L (ct &); step on R to R facing ctr (ct 2); step bkwd on L (ct &).

Leader calls the changes. As music speeds up, dance Fig I with low hops in place of natural bounces.

Presented by Boris Ilievski—Kete

Čupi Kosturčanki

(Macedonia)

Čupi Kosturčanki is a woman's dance from the region of Kostur in the western part of Aegean Macedonia. The dance is mostly accompanied by singing the song, "Ori Čupi Kosturčanki." The song is accompanied by traditional instruments—kaval, gajda, tapan, or chalgii orchestra. The dance belongs to the group of "Soborski" dances performed during the weddings and all other kinds of festive events. The dance was first presented in Skopje by the group Bapcorki in 1960.

Pronunciation: CHOO-pee KOH-stoor-chahn-kee

CD: Macedonian Dances - Stockton 2002, Band 4

Rhythm: 7/16 meter counted 1 2 3.

Formation: Open circle, hands joined in high W-pos.

Meas

Pattern

- 1 Facing diag R of ctr, step fwd on L, R ft lifted low next to L (ct 1); lift on L ball of ft, sliding and twisting the lower part of the body to ctr (ct 2); step on R next to L, returning to face diag R of ctr (ct 3).
- 2-3 Repeat meas 1 twice (3 total).
- 4 Facing diag R of ctr, touch L toes fwd (ct 1); step bkwd on L (ct 2); step fwd on R (ct 3).
- 5 Step fwd on L (ct 1); touch R behind L (ct 2); step fwd on R (ct 3).

Repeat dance from the beginning until music ends.

| | | | |
|-------------|--------------------------|-----|--------------------------------|
| Song words: | Ori Chupi kosturchanki | x 2 | Hey, you girls from Kostur, |
| | Rashirejte go oroto | x 2 | Spread out the circle. |
| | Rashirejte go oroto | x 2 | Spread out the circle. |
| | Da vi vijme fustanite | x 2 | Let us see your dresses. |
| | Chij fustan damkijlija | x 2 | Whose dress is the fanciest? |
| | Da se storam sevdalija | x 2 | I will become enamoured. |
| | Da se storam sevdalija | x 2 | I will become enamoured |
| | Od fustanot na chupcheto | x 2 | Because of the girls' dresses. |

Presented by Boris Ilievski—Kete

Maškoto (Mashkoto)

(Macedonia)

Maškoto originated in the Aegean Macedonia, in the town of Voden (Edessa). It is a men's dance, slow at the beginning and gradually accelerating the tempo in the fast part. It is very expressive, with strong masculine movements and steps. The leader has certain freedom in performing the figures within the confines of what is common to the dance, such as turns and squats. With specific and beautiful style, the dance is performed during weddings, religious celebrations, and other festivities.

One variation of the pattern of this dance, in some regions of Aegean Macedonia, with modified style, is also very famous under the name of "Trite Pata" ("Triple Step" or "Three times"). The name comes from the main choreographic characteristic where the beginning of the pattern (travelling part) is repeated 3 times.

The dance is accompanied by Chalgii Orchestra and recently by brass band. Learned from a dance group from Lerin (Florina), performing at the festival in Levadia Greece July, 1965, led by the legend of Macedonian dances of Aegean Macedonia, Uncle Simo Konstantinou from Lerin.

Pronunciation:

CD:

Rhythm: 7/8 rhythm counted 1 2 3 

Formation: Lines in T-pos or high hand hold characteristic for men's ("Teshki"—Heavy) dances.

Meas

Pattern

FIGURE I

- 1 Facing diag R of ctr, hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); hop fwd on R, L knee bent high in front of R (ct 2); step fwd on L (ct 3).
- 2 Hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); turning to face ctr, step fwd on L to ctr (ct 2); small step bkwd on R (ct 3).
- 3 Hop on R in place, L knee high and fwd (ct ah); step on L next to R (ct 1); step fwd on R (ct 2); step bkwd on L (ct 3).

FIGURE II

- 1 Repeat Fig I, meas 1.
- 2 Hop fwd on L, R knee bent high in front of L (ct ah); step fwd on R (ct 1); turning to face diag L of ctr, touch L toe fwd diag to L (ct 2); hold (ct 3).
- 3 Hop on R, bring L ft behind R ft with wide open knee (ct ah); step bkwd on L (ct 1); turning to face diag R of ctr, step fwd on R (ct 2); step fwd on L (ct 3).

FIGURE III

- 1 Facing diag R of ctr, hop fwd on L (ct ah); step fwd on R (ct 1); hop fwd on R (ct 2); step fwd on L turning to face ctr in squat, L knee almost touching floor (ct 3).
- 2 Hop on L in place (ct &); bring R next to L (ct 1); squat on both ft, knees apart (ct 2); rise up on both ft (ct 3).

Maškoto—continued

- 3 Hop on R in place, L ft lifted in front (ct ah); bring L next to R (ct 1); step on R in place (ct 2); step on L in place (ct 3).

FIGURE IV

- 1 Facing diag R of ctr, hop fwd on L (ct ah); step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); step fwd on L (ct 3).
 2 Turning to face ctr, hop on L in place (ct ah); step fwd on R (ct 1); step fwd on L (ct 2); step bkwd on R (ct 3).
 3 Hop on R in place (ct ah); step on L next to R (ct 1); step on R diag L of ctr in front of L (ct 2); step bkwd on L (ct 3).

FIGURE V (Fast part)

- 1 Quick hop on L (ct &); step fwd on R (ct 1); step on L in place (ct &); step fwd on R (ct 2); hop fwd on R (ct 3); step on L in place, turning to face ctr (ct &).
 2-3 Repeat Fig IV, meas 2-3, this time leaving the floor instead of bouncing.

FIGURE VI (Turns)

On these steps, dancers perform a single or double turn (1 or 2 times 360 degrees) with free hands held high and bent at the elbows. Release hands with neighboring dancers at beginning of turn and rejoin when turn is completed.

- 1-2 Repeat Fig IV, meas 1-2.
 3 Hop on R (ct ah); step on L in place (ct 1); hop on L (ct 2); step on R in place (ct &); hop on R (ct 3); step on L in place (ct &).

Presented by Boris Ilievski—Kete

Osogovka

(Macedonia)


This dance is known in a very small area of eastern Macedonia consisting of several villages of the region of the mountain Osogovo. It is a typical men's dance, rich with variations of the basic pattern, "Soborska." The dance is performed during weddings, religious and other festivities.

This is one of the Macedonian dances where dancers bring a high, spiritual expression of their emotions. Very often they are competing, using their creativity, virtuosity, and ability in performing the pattern and the variations. Transitions from one pattern/variation to the other is usually performed on the command of the leader of the dance or after his first performance of the new pattern/variation. Accompaniment is by traditional instruments: Gajda (mostly), Kaval, Supelka, Tapan. The costume is Ovce polska.

One version of the pattern has been adopted by the Albanian minority living in few mixed villages in that region. Therefore the name "Arnautot" (Turkish name for Albanian) can be also found as a name of the dance. Learned from Mitko Aleksov, former choreographer of "Tanec"—SMF Struga '88.

Pronunciation:

CD:

Rhythm: 11/16 meter counted 1 2 3 4 5  (Introduction 9/16)

Formation: Open circle, hand hold by the shoulders, and free hands in some moments of the performing.

Meas

Pattern

INTRODUCTION

This pattern is usually performed until all dancers are lined up and following the leader. In most of the cases the pattern is repeated 4 times and with the last step, count 4, the hands are going up on the shldrs, L arm in front of the R arm of the neighboring dancer on the L.

- 1 Facing to R, hands free, step fwd on L, R arm moving in front of the chest and bent in 90° (ct 1); step fwd on R, L arm moving fwd in front of chest and bent in 90° (ct 2); step fwd on L, R arm moving in front of the chest and bent in 90° (ct 3); step fwd on R, L arm moving fwd in front of chest and bent in 90° (ct 4-5).

FIGURE I

- 1 Facing ctr, wt on ball of R, lower wt onto full R ft, touching L fwd and raising it up in front of R ft (cts 1-2); bounce on R, raising L fwd (ct 3); step on L next to R (cts 4-5).
- 2 Facing diag R of ctr, step fwd on R (ct 1); step fwd on L in front of R (ct 2); bounce on L (ct 3); step fwd on R (cts 4-5).
- 3 Step fwd on L (cts 1-2); bounce on L (ct 3); step fwd on R turning to face ctr (cts 4-5).

FIGURE II

- 1-2 Repeat Fig I, meas 1-2.
- 3 Leap fwd onto L (ct 1); step fwd on R (ct 2); leap fwd onto L (ct 3); step fwd on R, turning to face ctr (cts 4-5).

Osogovka—continued

FIGURE III

- 1 Facing ctr, wt on ball of R, lower wt onto full R ft, touching L fwd and raising it up in front of R ft (cts 1-2); bounce on R (ct 3); L extended up and fwd, sharply take wt on L and extend R (cts 4-5).
- 2 Abrupt step on R to R, turning to face R (ct 1); abrupt step fwd on L (ct 2); bounce fwd on L (ct 3); step fwd on R (cts 4-5).
- 3 Step fwd on L (cts 1-2); bounce on L (ct 3); step fwd on R turning to face ctr (cts 4-5).

FIGURE IV

- 1-2 Repeat Fig I, meas 1-2.
- 3 Step on L behind R (ct 1); step fwd on R (ct 2); leap fwd onto L (ct 3); step fwd on R (cts 4-5).

FIGURE V

- 1-3 Repeat Fig II except that in meas 3, instead of moving fwd to ctr, steps are performed with swings of the hips and lower part of the body, making a spectacular display of the pleated skirts.

Presented by Boris Ilievski—Kete

Ramno Veleško

(Macedonia)

Ramno Veleško comes from Veleš in central Macedonia. It is a typical urban mixed dance, one of the rare symmetrical patterns with an equal number of steps forward and backward. The dance belongs to the new wave of folk creations with lot of influence of Western Europe. The majority of the elements are brought by the young Macedonians who spent some time abroad in the European metropolises gaining their education.

The main characteristic is the moving to center or dancing face to face where the old tradition moves only to the right, to the right and back to the left, and dancing in place. In the second half of the 19th century, Bitola was capitol of Macedonia under the Ottoman empire where many major countries of the world settled their diplomatic courts. This introduced direct contact of Macedonians with the Western Europe and new folk dancing forms unknown before. The dance is performed during weddings, religious festivities, and other occasions. Accompaniment is by Chalgii Orchestra. Learned from Stanimir Visinski—SMF Struga 86.

Pronunciation:

CD:

2/4 meter

Formation: Open circle, high hand hold.

Meas

Pattern

FIGURE I

- 1 Facing diag R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); step fwd on L (ct 2).
- 3 Step fwd on R (ct 1); step fwd on L (ct 2).
- 4 Step fwd on R, turning to face ctr (ct 1); low hop on R, lifting L ft low in front of R (ct 2).
- 5 Facing diag L of ctr, step fwd on L (ct 1); step fwd on R (ct 2).
- 6 Step fwd on L (ct 1); step fwd on R (ct 2).
- 7 Step fwd on L (ct 1); step fwd on R (ct 2).
- 8 Step fwd on L, turning to face ctr (ct 1); low hop in L, lifting R ft low in front of L (ct 2).
- 9 Step on R to R (ct 1); touch L ball of ft fwd (ct 2).
- 10 Step on L to L (ct 1); touch R ball of ft fwd (ct 2).
- 11 Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2).
- 12 Step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 13-14 Repeat meas 9-10.
- 15 Step bkwd on R (ct 1); step bkwd on L (ct &); step bkwd on R (ct 2).
- 16 Step bkwd on L (ct 1); step bkwd on R (ct &); step bkwd on L (ct 2).

Ramno Veleško—continued

FIGURE II

- 1 Repeat Fig I, meas 1.
- 2 Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2).
- 3 Step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 4-5 Repeat Fig I, meas 4-5.
- 6 Step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2).
- 7 Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2).
- 8-16 Repeat Fig I, meas 8-16.

Presented by Boris Ilievski—Kete


Stankina

(Macedonia)

The origin of the dance is Lerin (Florina) but the dance is spread out all over the north Aegean Macedonia and is also very popular in Voden (Edessa), and Kostur (Castoria) with minor difference in the performing style in each region. In the first part of this century and before, the dance was known as a men's dance or performed by woman but in segregated groups. More recently it is performed by mixed groups, women and men in the same semicircle. The beginning of the dance is slow and very emotional. The second half is fast and ends moving in a snaking pattern, moving all over the dancing place following the leader. Learned from Uncle Simo Konstatinou from Lerin (Florina) Aegean Macedonia—Village of Ovcareni—1990.

Pronunciation:

CD:

Rhythm: 11/8 counted 1 2 3 

Formation: Open circle, high hand hold during slow part, and low hand hold when the tempo accelerates.

Meas

Pattern

FIGURE I

- 1 Facing diag R of ctr, step fwd on R (ct 1); hop on R (ct 2); step fwd on L (ct 3).
- 2 Step fwd on R (ct 1); touch L ft to L of R ft (cts 2-3).
- 3 Step bkwd on L (ct 1); step bkwd on R (ct 2); step fwd on L (ct 3).

FIGURE II

- 1 Facing diag R of ctr, repeat Fig I, meas 1.
- 2 Step fwd on R (ct 1); step fwd on L (ct 2); step bkwd on R (ct 3).
- 3 Repeat Fig I, meas 3.

FIGURE III (Transition to the fast part)

- 1-2 Repeat Fig II, meas 1-2.
- 3 As tempo increases, step bkwd on L (ct 1); step bkwd on R (ct &); step bkwd on L (ct 2); hop on L in place (ct 3).

FIGURE IV (Fast part)

- 1 Facing diag R of ctr, hop fwd on L (ct 1); step fwd on R (ct &); hop fwd on R (ct 2); step fwd on L (ct 3).
- 2 Hop fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2); step bkwd on R (ct 3).
- 3 Repeat Fig III, meas 3.
After several times repeating the pattern moving to the R (CCW), the leader continues the dance leading the group in curving form like snake crawling.

Presented by Boris Ilievski—Kete

Vrbo vrbičice

(Macedonia)

From the village of Raštak (Rashtak), mountain of “Skopska Crna Gora.” The dance and song accompanying the dance have been recorded from the middle of the 19th century. As the legend goes, one day in the plato in front of the church in the middle of the village, a little willow tree sprouted. When the villagers noticed the little shoot, they spread through the village that God send it to them and they should pay special respect to it. After a couple months the little shoot became a little young tree, and the villagers became concerned about the space where they had been organizing various events, particularly the “Sobors” (reunions with dancing). But there was no courage to remove it because it was considered holy. Because Macedonians sing many stories, they sang the story about the willow expressing the inconvenience of the location and fast growing of the tree.

The song says:

Willow little willow tree, don't grow too high,
 Don't grow too high willow, don't grow too large ...
 I can't expend willow, the dance of the girls ...
 Dance of the girls willow, the dance of the boys ...

In Macedonian:

Vrbo vrbichitse lele, ne rasti visoko ...
 Ne rasti visoko vrbo, ne siri siroko ...
 Nemoz' da razviam vrbo, tanci na devoyki ...
 Tanci na devoyki vrbo, tanci na bekjari ...

These words have been known for a long time. There have been many other stories built on the top of the above based on the actuality of the community, mainly about the love of the young people and stories around it.

The song was the dance accompaniment. Because of the easy pattern of the dance, it was often the dance starting the party. Most of the time there was no instrumental accompaniment due to the lack of the good musicians able to play in tune with the singers. This was also kind of warm-up of the festive atmosphere by the young people and an invitation for the rest of the villagers to take part in the event.

Song and the singing is characteristic of the Macedonian archaic singing called “antiphonal” singing where one person or group starts the verse, and the second group repeats the same melody and the same words. Most of the time the singing group does not dance and vice versa. After the exchange, both groups dance silently where few dancers are only screaming expressing their emotions. The dancing and singing was originally performed in separate segregated groups of women and men. My father, Ilija, remembers when the dance was performed in mixed groups, two or more semicircles in the same time. Learned from Ilija Iliovski KUD “Koco Racin”— Skopje 1945 and 1976.

Pronunciation:

CD:

2/4 meter

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

Vrbo vrbičice—continued

MeasPatternFIGURE I

- 1 Facing diag R of ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Step fwd on R, turning to face ctr (ct 1); bounce on R lifting L ft in front of R ft (ct 2).
- 4 Turning to face L, step fwd on L (ct 1); step on R across in front of L (ct 2).
- 5 Turning to face ctr, step bkwd on L (ct 1); step bkwd on R (ct 2).
- 6 Step on L in place (ct 1); step on R in place (ct &); step on L in place (ct 2).

FIGURE II

- 1 Facing diag R of ctr, step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct &).
- 2 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct &).
- 3 Turning to face ctr, step on R to L (ct 1); step on L to L (ct &); step on R in place (ct 2).
- 4 Hop on R turning to face L (ct 1); step on L in place (ct 2), step on R in place (ct &).
- 5 Repeat meas 4 turning to face R.
- 6 Repeat Fig I, meas 6 turning to face R.

Presented by Boris Ilievski—Kete

Hambopolska från Jättendal

(Hälsingland, Sweden)

Riksspelman Helge Nilsson, Bergsjö and his wife Lilly both born in 1906. Helge Nilsson saw the dance for the first time in 1923 or 24. Described in 1977 by Rolf Westerlund, Järvsö, and Knuth Lehman, Rogsta. Anneli and Steffan Wiklund along with Rune Bäcklin introduced the dance at Norrlandia Camp in Harsagården, Sweden 1998. This dance can be seen on the video Dances from Hälsingland-Danser från Hälsingland.

Pronunciation: HAHM-boh POHL-skah frohn YETH-in-dahl

Försteg: FUHR-stehg

Dalsteg: DAHL-stehg

Polska: POHL-skah

CD: "Hambopolska efter Pipar-Jonke," New Jonssonlinjen CD and 3/4 meter
Hälsingland CD by Jonssonlinjen.

Formation: The dance progresses LOD/CCW around the dance space while couples turn CW

Steps and Styling: Couple dances close to one another with fluid movements, moving as a unit.

Ptrs slightly to R of each other so that R ft steps between ptr's ft. Shldrs parallel. Keep your weight slightly fwd twd the front or balls of feet and knees bent for better balance. It is characteristic to dance close to one another.

Closed Position: Shldr/shldr-blade, M's hands on W's shldr blades; W's on M's shldrs.

Svikt: The amount of down and up depends on the music & tempo, dance dialect, and dancing with your ptr. The movements should flow. This is accomplished by using one's body from the hips down to cushion the movements. There is a small down svikt on ct 1.

Försteg: Inside hands held approximately waist-to-chest height, other arms hang at sides.

Begin inside ft, M's R, W's L. Step on the 1st beat of each meas. Often called dalsteg. Dance 2 meas. försteg.

| Cts | 1 | 2 | 3 |
|----------|---------------|--|---|
| <u>M</u> | R fwd in LOD. | Lift L just above ground while rising a little on R. | Lower to normal, keeping free ft close to ground. |
| <u>W</u> | L fwd in LOD. | Lift R just above ground while rising a little on L. | Lower to normal, keeping free ft close to ground. |

Polska: Step on the 1st and 3rd beats, making a complete CW turn in 1 meas. M begin R, W L. Dancers usually finish the musical phrase with these turning steps.

| Cts | 1 | 2 | 3 |
|----------|------------------------|-------------|-----------------------|
| <u>M</u> | R, fwd and turning CW. | Pivot on R. | Pivot on L. |
| <u>W</u> | L | Pivot on L. | R fwd and turning CW. |

Hambopolska från Jättendal—continued

Dance Sequence: Dance 2 försteg in LOD, M move in front of W and take closed position for polska turn (meas 3-8), opening at the end of the 8th measure. Repeat until the music ends.

Additional Information:

- M and W each step fwd in LOD when they step on R.
- M and W each need to pivot between their steps to make a complete CW turn in one meas.
- W's first meas of turning is different from the other measures. W makes a half turn (cts 3,&).
- In open position, the M may grasp from above so that each has their palms facing down.

Presented by Roo Lester

Jämtpolska från Ramsele

(Ångermanland, Sweden)

Inger and Göran Karlholm described and documented this dance in Ramsele on July 3, 1971. They learned the dance from Elvina Vik, born in Ramsele in 1901, and Folke Nygren, born in Ramsele in 1893. Nygren learned the bakmes from Sara Vallberg. The Karlholm's introduced this dance to their local dance community as well as to members of the national youth organization that supports folk dance, Svenska Ungdomsringen for Bygdekultur. They introduced the dance in the USA at Scandia Camp Mendocino in 1983. Kenneth Seaman was the first to translate the dance description to English in 1983. Jämtpolska remains in the active repertoire of many of the groups in the United States Scandinavian Dance Community. The Karlholm's have returned to the USA numerous times teaching many of the dances they researched.

Pronunciation: YEMT-pohl-skah frohn Rahm-sehl-leh
Försteg: FUHR-stehg
Viltur: VEEL-toor
Bakmes: BAWK-mehss
Polska: POHL-skah

Music: "8th note polska," special melody on Jonssonlinjen CD 3/4 meter

Formation: The dance progresses CCW (LOD) around the dance space while couples turn CW and CCW.

Steps and Styling: Couples dance close to one another with fluid movements, moving as a unit.

Open position: Inside arms hold shldr, shldr-blade, free arms hang at side.

Polska hold: M puts his R arm around W's L side with his R hand (the heel of his hand) on her upper back. M's L hand hooks (usually from below) onto W's R upper arm with his L arm bent at about a 90-degree angle. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shldr blade or hooked on his R upper arm or on his R shldr. W's R arm bent in a 90-degree angle, inside the M's L arm and holding his L upper arm with her R hand hooked. W's R elbow is in contact with M's forearm. Ptr's upper body is slightly to the R of your upper body. R ft between ptr's ft.

Bakmes: CCW turn taking 2 meas to complete: Maintain polska hold and position as much as possible, shifting only legs so that they are outside of ptr's and slightly to the R.

Svikt: The amount of down and up depends on the music & tempo, dance dialect, and dancing with your partner. There is a dip on ct 1 in the polska.

Försteg: Usually danced for 1-4 meas. Progressing LOD, step on outside ft (ct 1); step on inside ft (ct. 3).

| Cts | 1 | & | 2 | & | 3 | & |
|----------|-------|---|---|---|-------|---|
| <u>M</u> | L fwd | | | | R fwd | |
| <u>W</u> | R fwd | | | | L fwd | |

Jämtpolska från Ramsele—continued

Polska: Usually danced for 4-8 meas or longer. Make one full CW turn per meas. Begin each meas with the same ft.

M: Slide L, slide R bkwd ending with wt on both, pivot L ball, R heel.

W: B R heel to whole foot L. W dip ct. 1.

| Cts | 1 | & | 2 | & | 3 | & |
|----------|---------------------------------|--------------------------------|-----------------------------|-----------------------|-----------------|-------------------|
| M | Slide L ft fwd and out from ctr | Pivot L sole, beg slide R bkwd | Continue sliding R in LOD | Pivot L ball & R heel | Wt on both feet | Pivot R sole/ball |
| W | Both, w/R behind at L instep | Pivot L sole/ball | R fwd in LOD & btw ptr's ft | Pivot R sole/ball | L sole | Pivot L sole/ball |

Viltur or **Försteg:** rest steps in LOD. The cpl remains in closed position, M dance facing LOD. The same steps as försteg, in closed position.

| Cts | 1 | & | 2 | & | 3 | & |
|----------|--------|---|---|---|--------|---|
| M | L fwd | | | | R fwd | |
| W | R bkwd | | | | L bkwd | |

Transition: M leads W slightly to his L, attempting to remain in closed polska position but allowing their ft to move to the R of ptr. M begins Bakmes while W uses one more meas of Viltur before beginning Bakmes.

| Cts | 1 | & | 2 | & | 3 | & |
|---------------|------------------|---|---|---|-------------------------|----------|
| Meas 1 | | | | | | |
| M | L fwd | | | | R | Hop on R |
| W | R bkwd | | | | L bkwd | |
| Meas 2 | | | | | | |
| M | L fwd | | | | R around | Hop on R |
| W | R bkwd | | | | Wt on R, touch L, no wt | Hop on R |
| Meas 3 | | | | | | |
| M | L bkwd. Behind R | | | | R | Hop on R |
| W | L fwd | | | | R | Hop on R |

Jämtpolska från Ramsele—continued

Bakmes: M begins facing fwd in LOD. W faces ptr and RLOD. It takes two meas to make a complete CCW turn. M hops on R (ct &1); steps fwd L (ct 1); steps around on R (ct 3); hops on R (ct 3&); stepping L bkwd behind R (ct 4); stepping R (ct 6). W dances the same steps as the M beginning one meas later. The change in the way the cts are written below is to emphasize the timing of the hop.

| Cts | & | 1 | & | 2 | & | 3 | & | 4 | & | 5 | & | 6 |
|----------|-------|--------|---|---|---|---|-------|--------|---|---|---|---|
| <u>M</u> | Hop R | L fwd | | | | R | Hop R | L bkwd | | | | R |
| <u>W</u> | Hop R | L bkwd | | | | R | Hop R | L fwd | | | | R |

Transition from Bakmes to Polska: Usually this is done at the beginning of a phrase of music. M dances one meas Polska with approximately 1/2 cpl turn, usually beginning facing the center of the dance space. End this meas with M facing LOD or out of the dance space.

Dance Sequence: Begin with Försteg, dance Polska, Viltur, Bakmes, and continue the dance alternating between Polska, Viltur, and Bakmes.

Note: Use every opportunity to pivot turn to make the dance flow smoothly. Cushion the movements by using all parts from the hips down as shock absorbers.

Presented by Roo Lester

Mazurkavariant från Sandviken

(Gästrikland, Sweden)

Ewa and Tommy Englund introduced this dance at Scandinavian Week, 1987. The sources for this dance are Benno Eriksson and Tony Wrethling.

Pronunciation: mah-SUHR-kah-var-ee-awnt frohn SAHNDH-vee-ken

Dalsteg: DAHL-stehg

Tresteg: TRAY-stehg

Music: Mazurka music

3/4 meter

Formation: The dance progresses CCW (LOD) around the dance space while couples turn CW.

Steps and Styling: Open position: Hold inside hands approximately chest height, outside arms hang at side.

Closed position (Polska hold): M's R hand on the W's L side of her upper back. M's L arm is bent at the elbow to make a 90-degree angle and holds/hooks onto the W's upper R arm. W's L hand rests on the M's R shoulder. W's R arm is bent at the elbow to make a 90-degree angle and her hand comes from below and up to hold/hook on the M's upper L arm, keeping her elbow in contact with the M's forearm.

Dalsteg: Danced in LOD/CCW around the dance space in Open position.

| Cts | | 1 | 2 | 3 |
|--------|----------|-------------------------|---------------------|--------------------------|
| | Steps | Step & bend outside leg | Lift to ball of ft. | Come down to whole ft. |
| Meas 1 | <u>M</u> | L | Lift on outside ft. | Come down on outside ft. |
| | <u>W</u> | R | Lift on outside ft. | Come down on outside ft. |
| Meas 2 | <u>M</u> | R | Lift on inside | Come down on inside ft. |
| | <u>W</u> | L | Lift on inside | Come down on inside ft. |

Tresteg: Danced turning CW in Closed pos. Use 2 meas to make one CW turn pivoting as needed.

| Cts | | 1 | 2 | 3 |
|--------|----------|------|------|--------------|
| | Steps | Step | Step | Step & pivot |
| Meas 1 | <u>M</u> | L | R | L |
| | <u>W</u> | R | L | R |
| Meas 2 | <u>M</u> | R | L | R |
| | <u>W</u> | L | R | L |

The Dalsteg is danced very light and "swingy." The free ft remains close to the ground. The Tresteg is danced with small dipping steps, i.e., a svikt on each step. Ft stamping, or marking, occurs occasionally as desired.

Dance Sequence: Alternate Dalsteg and Tresteg, dancing 4 measures of each.

Presented by Roo Lester

Rundslängarn

(Hälsingland, Sweden)

Rundslängarn is a Schottis variant from Delsbo. Tommy and Ewa Englund introduced it during Scandinavian Week at Buffalo Gap Camp in 1987. It can be seen on the video Dances from Hälsingland/Danser från Hälsingland.

Pronunciation: RUND-slang-arn

Music: Use a slower-style Schottis, preferably from Hälsingland
This description is written in 4/4. In Sweden the music is usually written in 2/4.

Formation: Couples dance CCW (LOD) around the dance space.

Steps and Low Ballroom pos when dancing facing LOD; Ballroom pos with arms close to one's body during the turning, or Polska hold during the turning.

Polska hold: M's R hand on the W's L side of her upper back. M's L arm is bent at the elbow to make a right angle and holds/hooks onto the W's upper R arm. W's L hand rests on the M's R shldr. W's R arm is bent at the elbow to make a right angle and her hand comes from below and up to hold/hook on the M's upper L arm, keeping her elbow in contact with the M's forearm.

There is a light rolling quality to the dance as the svikt is softened by using one's knees, ankles, and feet to cushion the movements.

Begin outside feet: Man, L; Woman, R.

VARIATION I

Dance a regular Schottis sequence of Schottis steps and turning.

| Cts | 1 | + | 2 | + | 3 | + | 4 | + |
|----------|------|----|------|----|------|----|------|----|
| in 4/4 | | | | | | | | |
| <hr/> | | | | | | | | |
| Meas 1 | | | | | | | | |
| Rhythm | Q | Q | S | | Q | Q | S | |
| <u>M</u> | L | R | L | | R | L | R | |
| <u>W</u> | R | L | R | | L | R | L | |
| Svikt | down | up | down | up | down | up | down | up |
| Meas 2 | | | | | | | | |
| Rhythm | S | | S | | S | | S | |
| <u>M</u> | L | | R | | L | | R | |
| <u>W</u> | R | | L | | R | | L | |

Rundslängarn—continued

VARIATION II

Step slaps during Schottis steps with normal cpl turn. Facing, make one (or two) complete turn(s), M CCW, W CW during step slaps. Use the R hand to slap the R ft and L hand to slap the L ft.

meas 1

Open position with step slaps

| | | | | | | | | |
|--------|------|------|------|------|------|------|------|------|
| Cts | 1 | + | 2 | + | 3 | + | 4 | + |
| Rhythm | Q | Q | S | | S | | Q | Q |
| Steps | step | step | step | slap | step | slap | step | step |
| M | L | R | L | | R | | L | R |
| W | R | L | R | | L | | R | L |

meas 2

Closed position turning as in Variation I. Dance 4 pivot turning steps making a 1/2 turn CW with each pivot step

VARIATION III

Holding outside hands the W turns one full CW turn while doing the Schottis steps, the M dances regular Schottis steps in LOD while the W turns, then the couple dances the four closed pivot turns.

Dance Sequence: One can dance all or some of the figures. Each figure is usually repeated 2 or 4 times.

Presented by Roo Lester

Schottis från Hammerdal

(Hälsingland, Sweden)

Rune Bäcklin and Monica Olsson taught the Schottis från Hammerdal, also called Hammerdalsschottis, at Norrlandia Camp 2001 in Sweden. During this schottis each person dances what we call the man's and woman's part, alternating each time they dance through the sequence. According to Monica Olsson, the dance comes from the town of Kilafors, Hälsingland. The dance can be seen on the video Dances of Hälsingland/Danser från Hälsingland.

Pronunciation: WHAH-teess frawn HAHM-er-dahl

Music: 2/4 or 4/4 Schottis music. (This description is written in 4/4.)

Formation: Couples progressing CCW (LOD) around the dance space in open and closed positions.

Steps and Styling: Open position: Shldr/Shldr-blade pos with free arms at side while dancing Schottis steps.

Closed position: Shldr/Shldr-blade pos with the person on the inside, leading position or inside track person has their arms underneath their ptr's.

Schottis steps danced in LOD, rhythmic pattern QQS.

| Cts | 1 | & | 2 | & | 3 | & | 4 | & |
|----------------|---|---|---|---|---|---|---|--------------|
| Rhythm | Q | Q | S | | Q | Q | S | |
| <u>Inside</u> | L | R | L | | R | L | R | |
| <u>Outside</u> | R | L | R | | L | R | L | Pivot CCW |

Quick steps danced in LOD, (step on each beat), rhythmic pattern, QQQQ QQS.

| Cts | 1 | & | 2 | & | 3 | & | 4 | & |
|----------------|--------|--------|--------|--------|--------|--------|--------|--------------|
| <u>Inside</u> | L | R | L | R | L | R | L | |
| <u>Outside</u> | R back | L back | R back | L back | R back | L back | R back | Pivot CCW |

Dance Sequence:

Meas 1 (in 4/4) Dance a Schottis step sequence in open shoulder, Shldr-blade hold. End by the inside person guiding the person on the outside track to pivot turn CCW on inside ft, ending in front of the inside person, facing their ptr and back to LOD.

Meas 2 (in 4/4) Dance the Quick steps with ptrs facing one another in LOD, (no turning). End the sequence with the person who danced with their back to LOD on the inside and the person who danced facing LOD on the outside. Adjust arms so that the person on the inside has their R arm below the person on the outside.

Continue dancing, changing sides during each repetition until the music ends.

Presented by Roo Lester

Skrea från Nor i Järvsö

(Hälsingland, Sweden)

Anneli and Stefan Wiklund and Rune Bäcklin taught Skrea during Norrlandia Camp 1998 at Harsagården, Sweden. This dance can be seen on the video Dances from Hälsingland/Danser från Hälsingland.

Pronounced: SKRAY-yah frohn noor ee YEHRV-suh
Försteg: FUHR-stehg

CD: Polska from Järvsö or similar on Jonssonlinjen CD. 3/4 meter
Also on the CD of music from Hälsingland by Jonssonlinjen.

Formation: The dance progresses CCW (LOD) around the dance space while couples turn CW.

Styling: Couples dance close to one another with fluid movements, moving as a unit.

Polska hold: M puts his R arm around W's L side with his R hand (the heel of his hand) on her upper back. M's L hand hooks (usually from below) onto W's R upper arm with his L arm bent at about a 90-degree angle. W's L arm over M's R arm with the heel of her hand just below his R armpit and her fingers on his R shoulder blade or hooked on his R upper arm or on his R shoulder. W's R arm bent in a 90-degree angle, inside the M's L arm and holding on his L upper arm with her R hand hooked. W's R elbow is in contact with M's forearm. Keep thumbs with other fingers, not grasping/opposing fingers

Ptrs R hips adjacent. Shldr parallel. Keep wt slightly fwd twd the front or balls of ft and knees bent for better balance.

Svikt: The amount of down and up depends on the music & tempo, dance dialect, and dancing with your ptr. There is a slight dip on each step in the Försteg, with a flowing slight dip on ct 1 and ct.3 during the turn.

Steps: Försteg: CW turning steps for M & W. Both M and W dance a light run-walk step, stepping on the whole ft and taking 3 steps per measure, i.e., a step on each beat.

Turning step: M and W dance the same steps offset by one measure, stepping on the 1st and 3rd beats.

2 meas

| Cts | 1 | 2 | 3 | 4 | 5 | 6 |
|----------|------------------------|---|----------------------------------|-----------------------|---|----------------------------------|
| <u>M</u> | R fwd turned CW | | L fwd and place at angle to R | R bkwd, place sole | | L fwd in LOD in front of R |
| <u>W</u> | R bkwd, behind self | | L fwd in LOD in front of R | R turned CW | | L fwd and place at angle to R |

Dance Sequence: The dance begins with försteg for an even number of measures. W dances with her back to LOD and begins the turning stepping bkwd, while M begins stepping fwd. Dancers can begin directly with turning using running/försteg steps to rest between turning. Alternate between försteg and turning steps until the music ends.

Presented by Roo Lester

Slängpolska från Enånger

(Hälsingland, Sweden)

Tommy and Ewa Englund introduced this dance to the United States Scandinavian dance community in 1986 at Scandia Festival in Berkeley, California. They have since taught it numerous places including Stockton Folk Dance Camp. The Slängpolska från Enånger is in the active repertoire of the Scandinavian Dance Community in the USA. This dance can be seen on the video Dances from Hälsingland/Danser från Hälsingland. Roo Lester learned the dance from Knuth and Britta Lehman of Rogsta and fiddlers Rolf Westerlund of Järvsö and Bertil Westling of Bollnäs in November 1976.

Pronunciation: SLANG-pohl-skah frohn EN-on-gehr

Hälsingland: HEHL-sing-lahnd

Försteg: FUHR-stehg

Music: 8th-note-style polska. A favorite melody for this dance is Lapp Nisses Polska. 3/4 meter

CDs: Jonssonlinjen CD and Hälsingland CD by Jonssonlinjen; Thomas Westling CD: Polska från norr till söder; Dance Brothers: DBCD 9712 Polska: Nätt o Jämt

Cassettes: Jonssonlinjen RC 206 pink, RC 217 green, Yellow Stockton cassette

Formation: The dance progresses CCW (LOD) around the dance space as couples turn CW.

Styling: Couples dance close to one another with fluid movement, ptrs slightly to R of each other so that R ft step between ptr's ft. Shldr parallel. Keep your wt slightly forward twd the front or balls of ft and knees bent for better balance. It is characteristic to dance close to one another, moving as a unit.

There is a small svikt (down and up spring) on each beat. The amount of down and up depends on the music & tempo, dance dialect and dancing with your partner. The movements should flow. This is accomplished by using one's body from the hips down to cushion the movements. There is a small down and up svikt on each step in the försteg and polska.

Dance Holds:

Försteg: Open ballroom or waltz position during the försteg/introductory steps. This is ballroom position with the palms clasped and the couple facing the dance direction.

Closed Position: Shldr/Shldr-blade, M's hands on W's shldr blades, W's on M's shldr for polska.

Steps: Försteg: Facing LOD, cpl moves fwd in LOD taking 4 cts, fwd, fwd, fwd, in place or back a little.

| Cts | 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 | 1 | 2 | 3 |
|----------|----------|----------|----------|---------------|----------|----------|----------|---------------|----------|----------|----------|---------------|
| Steps | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
| <u>M</u> | L fwd | R fwd | L fwd | R in place | L fwd | R fwd | L fwd | R in place | L fwd | R fwd | L fwd | R in place |
| <u>W</u> | R fwd | L fwd | R fwd | L in place | R fwd | L fwd | R fwd | L in place | R fwd | L fwd | R fwd | L in place |

Slängpolska från Enånger—continued

The forestep/resting step has a light springy quality with a slight rocking character. One needs to dance 3 sequences of the forestep/resting step, equaling 4 measures, or multiples there of, in order for the polska to fit at the right place in the music.

Polska: One meas. CW turn progressing in the dance direction beginning each time with the same foot. M: L B (both heels to whole foot) R. W: B R L

| Cts | 1 | + | 2 | + | 3 | + |
|----------|-----------------------------|------------|--------------------|-------------------------|---------------|------------|
| <u>M</u> | L | Pivot on L | Both ft | Pivot on both heels | Both whole ft | Pivot on R |
| <u>W</u> | Both (R partially behind L) | Pivot on L | R heel to whole ft | In the air (small leap) | L | Pivot on L |

The turning (pivoting) in the polska occurs during and between the steps. It is usually on the balls of one's ft unless otherwise specified. W step fwd onto the heel then the whole ft during the polska turn. When W step on both ft, the R ft is placed at the instep or heel of the L ft. This helps with balance and also allows W to continue turning if she chooses.

Dance Sequence: One may dance free style, using an odd number of försteg. However, the most common way to dance follows.

Dance 3 repetitions of the försteg/introductory step (equaling 4 measures).

Dance 4 measures of the polska turn.

Repeat.

Presented by Roo Lester

Smygvals

(Sweden)

Kjerstin Lindström from Stockholm taught Smygvals at Nordleik 2000 in Stavanger, Norway. Alix Cordray introduced the dance in Chicago at Leikarringen Heimhug and at Argonne in January 2001.

Pronunciation: SMEEG-vahls

Smyg means to duck or sneak around, vals means waltz.

Music: Any waltz with 8 bar phrases

Formation: Couples facing CCW (LOD) around the dance space. Dancers facing either into or out of the closed dance circle.

Basic step: Waltz.

Basic pattern: 4 meas: Waltz fwd, bkwd, fwd, fwd. M begins L, W begins R.

Dance Holds: Hold 1: L in L in front of M, R in R at W's R side of waist. M's R arm is behind ptr. Similar to Varsouvienne hold but at W's waist.

Hold 2: Arms in W-position about shoulder height

Meas

Pattern

- | | |
|-------|--|
| 1-4 | Facing LOD, dance 4 Waltz steps facing LOD, fwd, bkwd, fwd, fwd, using Hold 1. |
| 5-6 | Dance 2 Waltz steps fwd, bkwd. |
| 7-8 | Releasing L hands, dance 2 Waltz steps fwd, W moving in an arc CW around her ptr to face the ctr of a big circle, M face out, join free hands, all using Hold 2. |
| 9-10 | All dance fwd, bkwd |
| 11-12 | Release L hands and dance around until W face out, M face in, and join hands in Hold 2. |
| 13-14 | All dance fwd, bkwd. |
| 15-16 | Release R hands and W moves fwd in LOD to next M as M arcs around CCW to meet new ptr he has in his L hand, and return to Hold 1. |

Continue dancing meas 1-16 until the music ends.

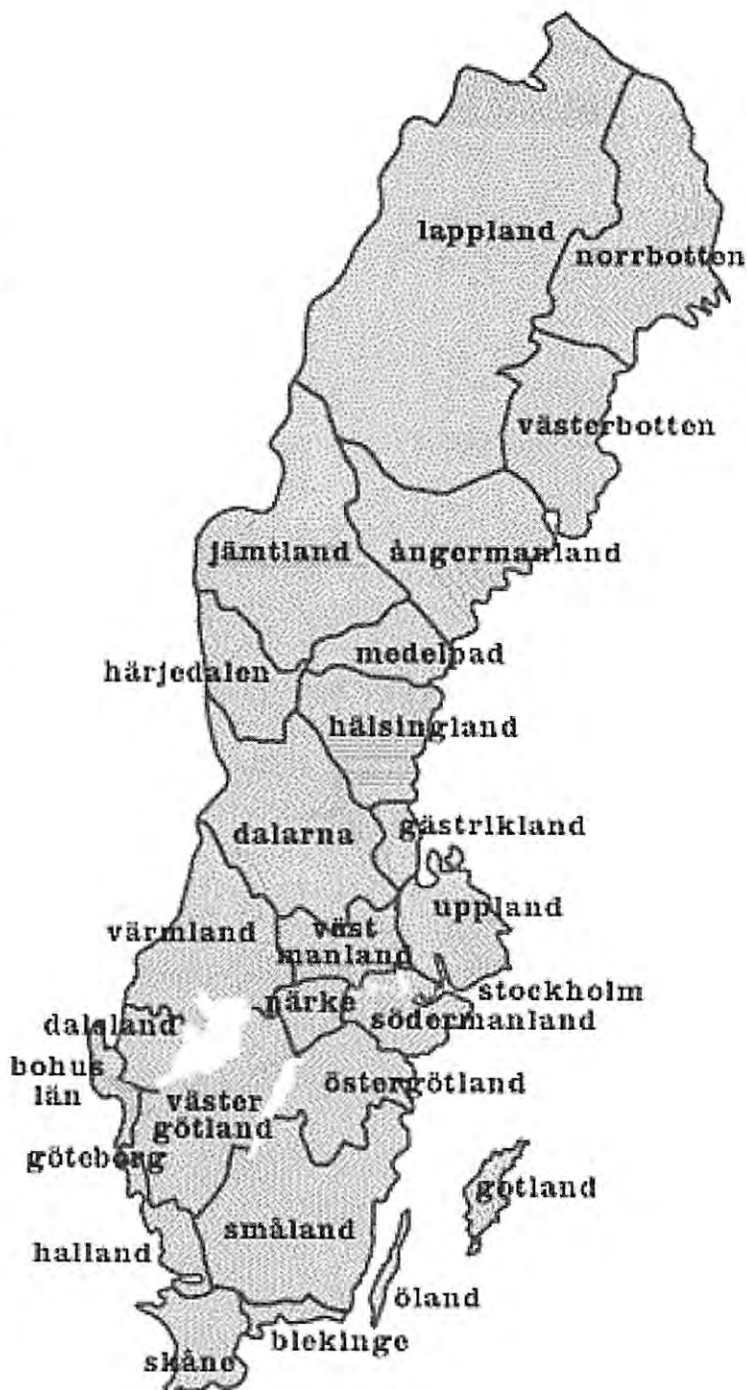
Presented by Roo Lester

Provinces of Sweden

The Swedish Touring Club Map

http://www.meravsverige.nu/STF_INT/sv.asp?LanCD=EN

Sweden has 25 provinces. Each of them has its own special character, culture and traditions. The country's landscape is highly varied, which is not surprising, given its 2,000 km (1,240 miles) length from north to south. Skåne in the south is flat and fertile, Småland is a region of deep forests, and Bohuslän in the west has a rocky coastline. In the east Södermanland and Uppland share a unique archipelago, while further north are the region of Dalarna with its delightful Lake Siljan, the gentle mountains of Jämtland and the high peaks of Lapland. Sweden's highest mountain is Kebnekaise, 2,117 metres (6,950 ft) above sea level. Welcome to Sweden!



Presented by Roo Lester

Çaya vardim zeybegi

(Turkey)

Translation: I dance by the river.

Pronunciation: CHAYA VAR-dem ZAY-bay-ee

Music: Turkish Dances No. 3, Band 3

9/8 meter

Formation: Face LOD, hands free.

Cts

Pattern

FIGURE 1

- 1 Facing LOD, step fwd on R, R arm up bent from elbow, L is behind back.
- 2 Step on L in place, keeping arms in the position.
- 3 Step bkwd on R, bringing arms to chest level.
- 4 Step on L in place, keeping arms in the position.
- 5 Step diag R on R, R arm pointing to R, straight elbow, L arm bent from the elbow.
- 6 Hold.
- 7 Facing diag L, bounce on R, lifting L.
- 8 Step diag L on L, arms switch position to L.
- 9 Hold.

FIGURE 2

Two complete turns from L shldr, arms parallel to the ground palms facing down.

- 1 Step on R across in front of L, start turning from L shldr (CCW).
- 2 Step on L in place.
- 3 Another cross step on R in front of L, continue turning CCW.
- 4 Step on L in place, completing the first turn.
- 5 Stamp on R in place, with wt.
- 6 Lift L up in the front.
- 7 Step on L in place.
- 8 Lift R and bounce on L in place.
- 9 Hold.

Do this step twice, then go back to Fig I.

TRANSITION TO FIGURE III

- 1-6 Repeat Fig I, cts 1-6.
- 7 Put feet together.
- 8 Hold.
- 9 Little kick fwd on R.

Çaya vardim zeybegi—continued

FIGURE

Do this step only once.

- 1 Step bkwd on R as bouncing down on L.
- 2 Step back on L, knees straightened.
- 3-4 Repeat cts 1-2.
- 5 Step bkwd on R one more time with a bounce.
- 6 Hold.
- 7 Step on L to L, turning to face ctr.
- 8-9 Hold.

FIGURE 4

- 1-2 Jump on both in place knees slightly bent, clap hands in the front.
 - 3-4 Touch R knee to floor, squatting and turning lower body to the L.
 - 5-6 Touch L knee to floor, squatting and turning lower body to the R.
 - 7-9 Repeat cts 3-4.
- Do this step 3 times and go back to the beginning

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Cemo

(Turkey)

Translation: Name of a Kurdish man.

Pronunciation: JEH-moh

Music: Turkish Dances No. 3, Band 11

4/4 meter

Formation: Little fingers joined in W-pos, arms parallel to the ground.

Cts

Pattern

FIGURE I

- 1 Step on R diag fwd to R.
- 2 Step on L diag fwd to R.
- 3 Step on R diag fwd to R.
- 4 Touch L heel next to R.
- 5 Step bkwd on L.
- 6 Step bkwd on R.
- 7 Step bkwd on L.
- 8 Touch R heel in place.

FIGURE IB (Variation)

- 1-4 Repeat Fig I, cts 1-4.
- & Slide R bkwd.
- 5-8 Repeat Fig I, cts 5-8.
- & Two quick R heel touches in place (ctr and side).

FIGURE II

Arms go down, elbows straight, fingers interlocked.

- 1 Ft together, bounce down, bending knees slightly.
- 2 Repeat ct 1.
- 3 Quick bounce down bending knees.
- & Quick bounce down bending knees.
- 4 Quick bounce down bending knees.
- 5-6 Repeat cts 3-4.

FIGURE IIB (Variation)

- 1 Step fwd on R.
- 2 Step fwd on L next to R.
- 3-6 Repeat Fig II, cts 3-6
- 7-12 Repeat cts 1-6 to go bkwd to the original line by stepping bkwd on cts 1-2 instead of fwd.

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Cimencicek

(Turkey)

Translation: *Cimen* is grass and *cicek* is flower (used as a female name).

Pronunciation: CHIH-man-chih-chehk

Music: Turkish Dances No. 3, Band 10

6/8 meter

Formation: Little fingers joined (R under L over), arms down, L arm in the back bent from the elbow and R in the front elbow straight.

Cts

Pattern

FIGURE I

- 1 Step on R diag to R in LOD.
- & Quick step on L next to R.
- 2 Step on R diag to R.
- 3 Step on L diag fwd to L.
- & Quick step on R next to L.
- 4 Step on L diag to L.
- 5-6 Repeat cts 1-2.
- 7 Facing ctr, step on L, dropping arms down.
- 8 Step on R in place.
- 9 Step on L in place.
- 10 Touch R toe in place.

FIGURE II

Arms parallel to the floor, elbows straight.

- 1-6 Repeat Fig I, cts 1-6.
- 7 Kick L fwd in place.
- 8 Kick L fwd again.
- 9 Step bkwd on L.
- & Quick step bkwd on R.
- 10 Step bkwd on L.
- 11 Step bkwd on R.
- & Quick step bkwd on L.
- 12 Step bkwd on R.
- 13 Step on L in place, arms in W-pos, moving arms to L.
- 14 Step on R in place, moving arms to R.
- 15 Step on L in place, moving arms to L.
- 16 Touch R toe in place, bringing arms to ctr.

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Duz Halay

(Turkey)

Translation: Straight Dance.

Pronunciation: DOOZ hah-LIGH

Music: Turkish Dances No. 3, Band 12

4/4 meter (counted as 1, 2)

Formation: Interlocked fingers joined in V-pos and bkwd of body, elbows straight, L shldr in front of R.

Styling: Steps are very small, flex knees on each step.

Cts Pattern

8 meas+drum INTRODUCTION. Begin with full orchestra.

FIGURE 1

- 1 Facing ctr, bouncy step fwd on R.
- 2 Bouncy step fwd on L.
- 3 Bouncy step fwd on R.
- 4 Touch L in the front, lift and pump it down.
- 5 Step bkwd on L, lifting R knee slightly and pumping it down.
- 6 Step bkwd on R, lifting L knee slightly and pumping it down.
- 7 Step bkwd on L, lifting R knee slightly and pumping it down.
- 8 Touch R fwd.

FIGURE 2

- 1 Facing dig L of ctr, step on R in front of L, leaning body slightly.
- & Keeping position, lift L in the back.
- 2 Facing ctr, step on L back to place, keeping body in position.
- 3 Step on R in place, keeping body in position.
- 4 Touch L in place, then push it fwd, body starts going up.
- 5-8 Repeat Fig 1, cts 5-8, except do everything in place or move slightly bkwd.

FIGURE 3

- 1 Facing ctr, step on R to R, lift L knee up, then push twd floor.
- 2 Step on L to R, crossing R.
- 3-4 Repeat cts 1-2.
- 5 Step on R in place, lifting L slightly and pumping it down.
- 6 Step on L in place, lifting R slightly and pumping it down.
- 7-8 Repeat cts 5-6.

Sequence: Fig 1 four times
 Fig 2 four times
 Fig 3 eight times
 Fig 1 two times
 Fig 2 two times

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Eyiya

(Turkey)

Translation: Name of a village in the Black Sea area.

Pronunciation: eh-YEE-yah

Music: Turkish Dances No. 3, Band 6

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

Formation: Arms down, elbows bent, forearms parallel to the floor and hands joined, palms twd the floor.

Cts Pattern

8 meas INTRODUCTION. Music starts with drum beats. Begin dance with full orchestra.

FIGURE I

- 1 Step on R in place.
- & Step on ball of L ft in place.
- 2 Step on L in place.
- 3-4 Repeat cts 1-2 with opp ftwk.
- 5-8 Repeat cts 1-4 facing and moving diag fwd R.
- 9 Facing ctr, step bkwd R.
- 10 Step bkwd on L.

Transition to Fig II

- 1-2 Start with Fig II, cts 7-8.

FIGURE II

Shldrs shimmy on cts 1-4.

- 1 Step on R across in front of L.
- 2 Step on L to L.
- 3 Step on R across in front of L.
- 4 Step on L to L, R remaining in place with partial wt, arms swinging down and back.
- 5 Step on R to R, arms swinging up to orig pos.
- 6 Step on L across in front of R, arms swinging down and back.
- 7 Step on R to R, L remaining in place with partial wt (sway), hands swinging up to orig pos.
- 8 Step on L to L (sway).

Sequence: Leader calls the dance. Traditionally, the leader dances in the middle of the line.

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Geresunda kayiklar

(Turkey)

Translation: Rowboats in Giresun (a city in western Blacksea region).

Pronunciation: GEE-ray-soon-dah KAH-yehk-lahr

Music: Turkish Dances No. 3, Band 4

9/8 meter

Formation: Face LOD.

Cts

Pattern

FIGURE 1

- 1 Facing LOD, hop on L in place, lifting R in the front.
- 2 Leap diag fwd R onto R.
- 3 Leap diag fwd R onto L.
- 4 Leap diag fwd R onto R.
- 5-8 Repeat cts 1-4 with opp ftwk.

FIGURE 2

- 1-2 Facing ctr, step on R in place.
- 3 Step on L across behind R.
- 4 Step on R in place.
- 5-8 Repeat cts 1-4 with opp ftwk.

FIGURE 3

- 1 Lifting R leg, make a little semi-circle to the R.
- 2 Step on R to R.
- 3 Step on L next to R.
- 4 Step on R to R.
- 5-8 Repeat cts 1-4 with opp ftwk.

FIGURE 4

With ft together, the movement is on the balls of the ft. Arms are raised parallel to the ground and fingers snap on each ct.

- 1-2 Twist ft to the R on the balls of ft.
- 3-4 Twist ft to the L on the balls of ft
- 5-8 Repeat cts 1-4.

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Gozele

(Turkey)

Translation: To the beauty.

Pronunciation: GOH-zeh-lee

Music: Turkish Dances No. 3, Band 13

4/4 meter

Formation: Arms down, elbows straight, fingers interlocked.

Cts

Pattern

FIGURE I

- | | |
|-----|--------------------------------|
| 1 | Bounce down in place. |
| 2-4 | Repeat ct 1 three more times. |
| 5 | Quick bounce on both in place. |
| & | Quick bounce on both in place. |
| 6 | Bounce on both again. |
| 7-8 | Repeat cts 5-6. |

FIGURE II

- | | |
|---|--|
| 1 | Touch R heel in place. |
| & | Quick touch R heel to R. |
| 2 | Touch R heel again in place and lift in the front. |
| 3 | Step on R in place. |
| 4 | Lift L to the R in front of R. |
| 5 | Touch L heel in place. |
| 6 | Lift L to the R in front of R. |
| 7 | Touch L heel in place. |
| 8 | Step fwd on L. |

FIGURE III

- | | |
|---|--------------------------|
| 1 | Step bkwd on R. |
| 2 | Step bkwd on L. |
| 3 | Step bkwd on R. |
| 4 | Step bkwd on L. |
| 5 | Step on R in place. |
| 6 | Kick L fwd. |
| 7 | Step on L in place. |
| 8 | Kick R fwd. |
| | Do this step only twice. |

Gozeli—continued

FIGURE IV

- 1 Step on R to R, swinging arms back to fwd.
- 2 Step on L to R, swinging arms fwd to back
- 3 Step on R to R, swinging arms back to fwd.
- 4 Step on L to R, swinging arms fwd to back.
- 5 Step on R to R, swinging arms back to fwd.
- 6 Lift L and pump it down, swinging arms back.
- 7 Step on L in place, swinging arms fwd.
- 8 Lift R and pump it down, swinging arms back.

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Harputlu

(Turkey)

Translation: The one from Harput (Harput is a town in East Anatolia).

Pronunciation: HAR-puht-loo

Music: Turkish Dances No. 3, Band 5

4/4 meter

Formation: Face ct, little fingers joined in W-pos.

Cts

Pattern

FIGURE 1

- | | |
|----|---------------------------------|
| 1 | Step on R to R. |
| 2 | Step on L across in front of R. |
| 3 | Step on R to R. |
| 4 | Touch and pump L in place. |
| 5 | Step on L. |
| 6 | Touch and pump R in place. |
| 7 | Step on R in place. |
| 8 | Touch and pump L in place. |
| 9 | Step on L in place. |
| 10 | Touch and pump R. |
| 11 | Step on R in place. |
| 12 | Touch and pump L. |

FIGURE 1B

Repeat Fig I with opp ftwk and direction.

FIGURE 2A

Repeat Fig I replacing steps with jumps.

FIGURE 2B

- | | |
|------|---|
| 1 | Facing ctr, jump on both fwd, lift L up and pump it down, start turning from L shldr (CCW). |
| 2 | Jump on both fwd, lifting R and pumping it down, completing the turn. |
| 3 | Jump on both in place, lifting L and pumping it down. |
| 4 | Hop on R in place, touching L toe, lifting it and pumping it down. |
| 5 | Jump on both in place, lifting R and pumping it down. |
| 6 | Jump on both in place, lifting L and pumping it down. |
| 7 | Jump on both in place, lifting R and pumping it down. |
| 8 | Hop on L in place, touching R toe, lifting it and pumping it down. |
| 9-12 | Repeat cts 1-4 except turn from R shldr (CW) returning to orig place. |

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Him Hime

(Turkey)

Translation: Him means handkerchief.

Pronunciation: HIM HIM-ah

Music: Turkish Dances No. 3, Band 16

4/4 meter

Formation: Semi circle, arms in T-pos.

Cts

Pattern

FIGURE I

- 1 Step on R to R.
- 2 Touch L toe next to R.
- 3 Step on L to L.
- 4 Touch R toe next to L.
- 5-8 Repeat cts 1-4.

FIGURE II

- 1 Bounce on both knees down.
- 2 Two quick bounces on both knees up.
- 3 Bounce on both knees down again.
- 4 One quick bounce on both knees up.
- & Pull L knee fwd on the toe, R is flat.
- 5 Pull R knee fwd on the toe, L flat and bounce on the knee.
- 6 Repeat ct 5.
- 7 Pull R knee back and L knee goes fwd with a bounce.
- 8 Pull L knee back and R knee goes fwd.

FIGURE III

- 1 Jump on both feet in place and bend knees as you land.
- 2 Quick jump on both in place again.
- & Hop on R in place and lift L back.
- 3 Hop on L in place and lift R back.
- 4 Quick jump on both in place.
- & Hop on R in place and lift L back.
- 5 Hop on L in place and kick R fwd.
- 6 Hop again on L in place and a little kick on R in the front.
- 7 Hop on L in place.
- & Leap onto R to R.
- 8 Leap onto L across in front of R.

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Horon Teperum

(Turkey)

Translation: I dance Horon (Horon is a dance style from the Black Sea).

Pronunciation: HOH-rone TEH-peh-room

Music: Turkish Dances No. 3, Band 9

fast 7/8 meter

Formation: Hands joined in W-pos, arms parallel to the ground.

Cts

Pattern

FIGURE 1

This step is called Siksara.

- 1 Step on R in place.
- 2 Lift L and pump it down.
- 3 Step on L in place.
- 4 Lift R and pump it down.
- 5 Step fwd on R.
- 6 Little kick from L with L.
- 7 Step fwd on L.
- 8 Touch R ft (flat) in the front.
- 9 Step bkwd on R.
- 10 Step bkwd on L.

FIGURE 2

- 1 Jump on both in place.
- 2 Lift L and pump it down.
- 3 Jump on both in place.
- 4 Lift R and pump it down.
- 5 Stamp R diag to L across in front of L, knees bent slightly.
- 6 Hop on R in place, lifting L.
- 7 Leap fwd onto L.
- 8 Hop on L in place.
- 9 Leap bkwd onto R.
- 10 Leap bkwd onto L.

FIGURE 3

- 1 Jump on both in place.
- 2 Lift L and pump it down.
- 3 Jump on both in place.
- 4 Lift and pump R in place.

Horon Teperum—continued

- 5 Jump on both turning to face diag L.
- 6 Hop on R in place, kicking L from the L side.
- 7 Leap fwd on L.
- 8 Hop on L in place.
- 9 Leap bkwd on R.
- 10 Leap bkwd on L.

FIGURE 4

- 1 Jump fwd on both, knees bent slightly.
- 2 Jump bkwd on both.
- 3-4 Repeat cts 1-2.
- 5-10 Repeat Fig III, cts 5-10; same as Fig.3, ct.5 to ct.10

Arms

- 1-2 Make a complete circle from chest level to waist level.
- 3 Half circle from chest to waist.
- 4 Drop arms down and swing back.
- 5 Swing arms fwd.
- 6 Continue swinging them up and bring them to the original position.
- 7-10 Bounce arms from elbows.

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Kara Tren

(Turkey)

Translation: Black Train.

Pronunciation: KAH-rah TEH-ren

Music: Turkish Dances No. 3, Band 8

9/8 meter

Formation: Semi circle, arms free or joined in V-pos.

Cts

Pattern

FIGURE I

- 1 Bend both knees, bringing L arm up and R arm back.
- 2 Step fwd on L and switch arms.
- 3 Step fwd on R, bringing L arm fwd and R arm back.
- 4 Hold body wt on R and lift L in front of R, switching arms again.
- & Quick step fwd on L, both arms down.

FIGURE IIA

- 1 Leap fwd on R, L arm in front, R arm in back.
- & Leap fwd on L, bringing ft together.
- 2 Leap fwd on R, switching arms.
- 3 Leap fwd onto L, switching arms (L is now in back).
- 4 Hop on L in place, lifting R in front of L.
- & Step on R in front, switching arms.

FIGURE IIB

- 1 Hop on R in place, start bringing L behind R, R arm front.
- 2 Hop on L behind R, pushing R fwd, switching arms.
- 3 Leap fwd on R, switching arms.
- 4 Hop on R in place, lifting L in front.
- & Quick step fwd on L, switching arms.

Optional Variation for Fig IIA (for men):

- 1-2 Repeat Fig IIA.
- 3 Squat, facing LOD.
- 4, & Straightening knees, hop on R in place.

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Meryem Ana

(Turkey)

Translation: Mother Mary.

Pronunciation: MEHR-yehm ON-nah

Music: Turkish Dances No. 3, Band 1

10/8 meter

Formation: Semi circle, little fingers joined in W-pos, elbows bent parallel to the ground.

Cts

Pattern

- | | |
|---|---|
| 1 | Step on R to diag.fwd R. |
| 2 | Touch L next to R without wt. |
| 3 | Step on L to diag fwd across in front of R. |
| 4 | Touch R next to L without wt. |
| 5 | Step bkwd on R. |
| 6 | Touch L next R without wt. |
| 7 | Step bkwd on L. |
| 8 | Touch R next L without wt. |

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Mum Yakta Ara

(Trakia, Turkey)

Translation: Look for with the candle

Pronunciation: MOOM YAK-tah ah-RAH

CD: Turkish Dances No. 3, Band 18

Rhythm: 9/8 meter counted 1 2 3 4 or Q Q Q S.

Formation: Semi-circle. In mixed lines, hands joined in V-pos. In segregated lines, W join hands in W-pos, M arms are free.

Cts

Pattern

FIGURE 1

- 1 Facing and moving in LOD (CCW), leap fwd onto R.
- 2 Leap fwd onto L.
- 3 Leap fwd onto R.
- 4 Hop on R in place, lifting L across in front of R.
- & Quick step fwd on L.

FIGURE 2A

- 1 Leap fwd onto ball of R ft.
- & Leap onto L beside R.
- 2 Leap fwd onto R.
- 3 Leap fwd onto L.
- 4 Hop on L in place, lifting R in front of L.
- & Step fwd on R.

FIGURE 2B

- 1 Hop on R in place.
- 2 Step on L behind R, pushing R fwd.
- 3 Leap onto R in place.
- 4 Hop on R in place, lifting L in front of R.
- & Quick step fwd on L.

FIGURE 3A

- 1 Facing and moving twd ctr, step fwd on R.
- 2 Step fwd on L.
- 3 Step fwd on R.
- 4 Touch L beside R, hip pushing to R.
- & Hold, straightening body.

Mum Yakta Ara—continued

FIGURE 3B

- 1 Facing ctr, step bkwd on L.
- 2 Step bkwd on R.
- 3 Step bkwd on L.
- 4 Touch R beside L, pushing hips to R.
- & Hold, straightening body.

FIGURE 4A

- 1 Facing ctr and dancing in place, step on R to R but don't put wt on it, pushing hips to L.
- 2 Keep position, put full wt on R, lifting L back, straightening body.
- 3 Step on L to R behind R.
- 4 Bouncing on L, lift R in front of L.
- & Step on R in place.

FIGURE 4B

Repeat Fig 4A with opp ftwk and hand movements.

Sequence: Leader calls/signals changes at end of musical phrase.

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Naz Can

(Turkey)

Translation: *Naz* is whims and *Can* is soul.

Pronunciation: NAHZ djan

Music: Turkish Dances No. 3, Band 14

6/8 meter

Formation: Semi-circle. Facing LOD, R arm is up, elbow straight, holding onto next person's L hand, L arm is bent from elbow and joined with the person behind.

Cts

Pattern

FIGURE IA

- 1 Step fwd on R.
- & Quick step fwd on L next to R.
- 2 Step fwd on R.
- 3 Step fwd on L.
- & Quick step fwd on R.
- 4 Step fwd on L.
- 5-8 Repeat cts 1-4.
Do this step 2 times.

FIGURE IB

- 1-8 Repeat Fig IA facing in opp direction and going bkwd.

FIGURE IIA

Hands free, R arm is bent from the elbow, palm facing down and L arm is straight, palm facing down.

- 1 Step on R to R touching ball of the foot in place and starting turn from the R shldr (CW).
- 2 Step on L flat foot next to R, continue turning from L shldr.
- 3-8 Repeat cts 1-3 three more times.

FIGURE IIB

- 1-8 Repeat Fig IIA with opp ftwk and direction.

FIGURE IIIA

- 1 Facing ctr, step on R to R, leaning upper body to the R. R arm is bent from the elbow pointing to the L, L arm is straight from the elbow and makes a small circle from the wrist.
- 2 Step on L next to R, keeping the body position as in ct 1.
- 3-4 Keeping the body and arms in the same position, make two quick and small circles from the wrist, as if you were saying "no - no".
- 5-8 Repeat cts 1-4.
Do this step two times.

Naz Can—continue

FIGURE IIIB

- 1 Step on R to R.
- & Quick step on L next to R.
- 2 Step on R to R.
- 3 Touch L toe next to R.
- 4 Hold position.

Arms: cts 1-2, arms move up and make one circular movement from the wrist. Both arms pointing to the L, L is straight from the elbow and R is bent from the elbow.

cts 3-4, repeat cts 1-2 in opp direction.

cts 5-8, repeat cts 1-4.

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Pestemal

(Turkey)

Translation: *Pestemal* means apron in Black Sea.

Pronunciation:

Music: Turkish Dances No. 3, Band 17

7/8 meter

Formation: Semi circle, arms joined in V-pos.

Cts

Pattern

FIGURE I (Siksara)

- 1 Arms bent at elbows, facing ctr, 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 Step fwd on R.
- 6 Kick L fwd in semi-circular motion.
- 7 Step fwd on L.
- 8 Touch R heel behind L.
- 9 Step bkwd on R.
- 10 Step bkwd on L.

FIGURE II (Al asagi—used only once as a transition)

- 1 Place R flat in front; straightening elbows.
- 2 Step on R in place and lift L back; start dropping arms down.
- 3 Touch L heel in front.
- 4 Step bkwd on L.
- 5 Step on R in place; bringing arms up (bent at elbow).
- 6 Step on L in place; dropping arms down.

FIGURE III (Yenlik)

- 1 Step bkwd on R, facing diag. L, body slightly bent.
- & Step on L toe keeping body bent.
- 2 Step on R keeping body bent.
- 3 Step on L in place, facing L.
- & Step on R keeping body bent.
- 4 Step on L keeping body bent.
- 5-6 Repeat cts 1-2, facing diag L.
- 7-8 Repeat cts 3-4, facing center
- 9 Step back on R, bringing arms up, bent at elbows.
- 10 Step back, bringing arms down to original position.
From this step, do Fig II again, then Fig I.

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Versun davullar

(Turkey)

Translation: Play the drums.

Pronunciation: VOOR-soon DAH-vool-lahr

Music: Turkish Dances No. 3, Band 2

4/4 meter

Formation: Hands joined in V-pos, fingers interlocked, facing LOD.

Cts

Pattern

FIGURE 1A

- 1 Facing LOD, arms in T-pos, lift R up to knee level.
- 2 Step on R.
- 3 Lift L to knee level.
- 4 Step on L.
- 5 Lift R to knee level.
- 6 Step on R, turning to face center.
- 7 Step fwd on L twd center.
- 8 Step bkwd on R, lifting L.

FIGURE 1B

- 1 Lift L to the knee level.
- 2 Step on L in place.
- 3 Step on R in place.
- 4 Step back on L, lifting R.
- 5 Lift R to the knee level.
- 6 Step fwd on R.
- 7 Step on L in place.
- 8 Step back on R, lifting L.

FIGURE 1C

- 1 Bounce on R in place, keeping L up.
- 2 Hold position with a little bounce.
- 3 Step on L in place.
- 4 Quick step on R in place.
- & Quick step on L in place.
- 5 Lift R to the knee level.
- 6 Bounce on L, keeping R up.
- 7 Quick step on L in place.
- 8 Put feet together.

FIGURE 2

This is a variation of the first step, the only difference is that on part A, instead of lift/step, it will be touch/step.

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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 line¹, is composed of a series of connected movements which form patterns, either random or planned. These patterns can be reduced to single movements or to a group of movements. Once you understand dance patterns, beginning with the most elementary single movements and continuing to combinations of movements, much of the bewilderment of dance is gone, replaced by knowledge, familiarity, ease, and thus enjoyment. My goal in this class is to make you familiar with many of the frequently used steps, step patterns, arm and hand holds, and rhythms used in line dance, and to help assemble this information so that transitions from one movement or pattern to the next can be done with less effort. When a dancer can anticipate the next movement pattern instead of dancing step by step, it is possible to “flow.” Before launching into the details, however, I would like to impart a few ideas I have found helpful to myself and to others.

Line dance is both a solo and a communal experience--solo in the sense that one does not need a partner, and communal in the sense that each dancer is part of a line or circle--a group. It is important to be aware that each dancer's movements relate to and reflect upon those near him.

One way of accomplishing harmonious movements is to STAND ERECT. Your carriage is important. Dance with your back straight. Look ahead, not at the floor. Keep your knees flexed, not locked. Keep your weight shifted forward slightly onto the balls of your feet, not on your heels. In this position, your heels can easily come off the floor, permitting a lightness of step. Keep your feet directly under your body (or if you prefer, your weight directly over your feet). You will then be able to keep your balance, turn with ease, respond to rapid rhythm changes, and to recover quickly if you have made an incorrect move; thus you will not have pulled upon your neighbors, for which they will be most grateful.

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.

Non-partner Dance Techniques—continued

If curving the tail of the line in upon itself is desirable, then the end person should dance forward, toward the center of the circle, rather than in the line of direction. In this case, it may be necessary to dance smaller steps to the center to make the diameter of the circle smaller. Thus we see the importance of both ends of the line and how step-size can affect so many aspects of dance.

BASIC LINE DANCE POSITIONS

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

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

W POSITION: (W-pos) Same as V-pos, except elbows are bent, hands generally at shoulder level.

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

BELT HOLD: Wear belts loosely. Extend arms across and in front of neighbors, and comfortably grasp their belts toward center (buckle area), palms facing forward, left arm over right if dance progresses CCW, and right over left if it moves CW. Some dancers turn their belt buckles to their backs so the buckles are not in the way of their neighbor’s hands.

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

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

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

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

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

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

(For written definitions of the following dance steps and movements, see *Steps and Styling*, published by the Folk Dance Federation of California, Inc, for which there is a new 1996 edition. I have only included explanations for those not mentioned in that publication.)

BASIC DANCE STEPS AND MOVEMENTS

The following list, although not complete, should provide a solid foundation to any beginning folk dancer. Over the next few days we will acquaint ourselves with many of these movements and will put them to practical use as we learn various dances. We will see how movements can be put together in different combinations and to different rhythms; by understanding each isolated step and movement, I hope patterns will emerge and the learning of new material will become easier and thus more enjoyable.

BALANCE

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

BLOOP BLOOP: A "Dick Crumism" referring to a very quick light running step on the ball of the R foot (ct ah) followed by a longer running step on the L foot (ct 1)--may be done with opposite feet

BOUNCE

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

BUZZ

CHUG

CIFRA: See Hungarian glossary in *Steps and Styling*

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

CSÁRDÁS: See Hungarian glossary in *Steps and Styling*

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

CUT

FLEX: Bend slightly (generally your knees or ankles)

GALLOP

GRAPEVINE

HOLD: Remain immobile

HOP

HOP STEP STEP: A combination of two movements

JUMP

KICK

LEAP

LIFT

PAS DE BASQUE

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

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

REEL

RIDA: See Hungarian glossary in *Steps and Styling*

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

RUN

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

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

SKIP

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

SLIDE

SLIDE CLOSE: A combination of two movements

Basic Dance Steps and Movements—continued

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

STEP

STEP-BEND: A combination of two movements

STEP-CLOSE: A combination of two movements

STEP-HOP: A combination of two movements

STEP-SWING: A combination of two movements

SWING

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

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 | Raca, Seštorka, Trei Pazęste, Maceřu | SS or QQ |
| 2/4 | Syrtos | SQQ |
| 3/4 | Al Sadenu, Halleluya, Vranjanka, Waltz | SSS or QQQ |
| 4/4 | Alunelul de la Urzica, Bafra Horonu, Hora Fetelor | SSSS or QQQQ |
| 5/16 | Paidusko Horo (also 3/8 or 5/8) | QS |
| 6/8 | Tsamikos (also 3/4) | SQ |
| 6/8 | Mįndrele | SQS.(slow, quick, slower) |
| 7/8 | Cetvorno, Kalamantianos, Ravno Oro, 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 | Aęir Halay (also 5/8) | SQQQ |
| 11/8 | Nevesto Mori | SQQQQ |
| 11/16 | Gankino, Kopanica | QQSQQ |
| 12/16 | Drenica | SQSQQ |
| 12/16 | Leventikos, Pusteno | SQQSQ |
| 13/16 | Krivo Sadovsko Horo | QQQSQQ |
| 15/16 | Buchmiř | QQQSQSQ |

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 | | QQQSQSQQ |
| 9/16 (A) | | QQQS |
| 9/16 (B) | | QSQQ |
| Figures I & III | | 33/16 (15/16 + 9/16 + 9/16) |
| Figures II & IV: | | QQQSQSQQ QQQS QSQQ |
| | | 18/16 (9/16 + 9/16) |
| | | QQQS QSQQ |
| Țepusul de la Goicea (11/8 & 10/8 & 6/8 & 5/8 & 4/8) | | |
| 11/8 | | SQQQSQQS |
| 10/8 | | QQQSQSQQS |
| 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 I 11/8 | SSQS |
| Pattern II 4/4 | SSSS or QQQQ |
| Pattern III 11/16 | SQQQQ |

Basic Dance Steps and Movements—continued

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

The unique element that makes this difference is **STYLING**. It is **HOW** a dancer moves. The ingredients of styling are posture, height and energy of steps, interpretation of music, type of hand hold, relation of dancers to each other, formation of dancers on the dance floor, smoothness or sharpness of movements—an infinite variety of subtleties.

Styling is such a complex subject that it can be a lifelong pursuit for a folk dancer to study and attempt just to absorb the dance style of a single ethnic group. Thus it is not possible in a paragraph, an hour-long class, or even a week-long class, to experience anything more than an introduction to this exciting topic. It is enough to hope that this brief introduction will accomplish three purposes:

One, to make dancers aware that many of the same basic steps can be seen in the dances from different countries and ethnic groups--that there is a commonality--and that once the basic steps are learned, dancing becomes easier.

Two, to make dancers aware that there are styling differences in ethnic folk dance,

Three, to suggest that watching **HOW** a movement is done, the style, is as important as watching which step is being done. Let your ears as well as your eyes help you, since both music and movement can signify styling.

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

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

Presented by Suzanne Rocca-Butler

Abdala

(Bulgaria)

Abdala (AHB-dah-lah), sometimes known as Vlasko Dajcovo, was learned by Yves Moreau during March, 1970 from Nikola Vajtusev, a 75-year-old man from the village of Vrav, Vidin District in N.W. Bulgaria. This type of dance is quite common throughout several villages along the Danube in N. W. Bulgaria. It is danced by "Vlachs" (Romanian minorities). The dance was presented by Yves Moreau at the 1991 University of the Pacific Folk Dance Camp.

The term "Vlachs" is used in several ways in the Balkans. Most people agree that Vlachs originally came to Bulgaria from Southern Romania ("Wallachia"), and were for a long time nomadic people who settled primarily in Northwest Bulgaria, Northeast Serbia, Macedonia, and Northern Greece. The term is also used in North Bulgaria to denote the "Banat Bulgarians", who originally fled Bulgaria to settle in Romania, later to return to their homeland. Their language and folklore are mixtures of Romanian and local elements.

- Record: Balkanton BHA-734 Side B/4, or any other "Dajcovo" 9/16 tune.
- Cassette: Folk Dances from Bulgaria YM-UOP-91 Side A/8.
- Rhythm: 9/16 meter (2/16+2/16+2/16+3/16), counted here as 1-2-3-4, or Quick-Quick-Quick-SLOW.
- Formation: Short mixed lines with belt hold, L over R. If no belt, hands are joined down at sides in V-pos. Face R of ctr, wt on L.
- Steps and: Cukce: Rise on ball of foot and come down on heel.
- Styling: Erect, proud carriage. Knees bent slightly. Steps are small and sharp. Dance has a rather "heavy" quality. Leader indicates pattern changes at own discretion.

Meas

Pattern

INTRODUCTION None. Leader may start at beginning of any eight measure phrase.

I. TRAVELLING AND ROCKING STEP

- 1 Facing R of ctr and moving in LOD (CCW), Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Cukce on L (ct 1); turning to face ctr, step on R to R side (ct'2); step on L behind R (ct 3); step on R to R side (ct 4).
- 3 In place, low hop on R, bringing L around in front of R, L knee bent and L ft low (ct 1); step on L in front of R (ct 2); low step back on R (ct 3); low step fwd on L (ct 4). Cts 3, 4 feel like "rock-rock."
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

II. CLICKS IN PLACE

- 1 Facing ctr, step on ball of R in front of L (ct 1); step back onto full L, picking up R knee sharply (ct 2); step on ball of R in front of L (ct 3); step back onto full L, lifting R ft to R side, with knees close together (ct 4).

Abdala—continued

- 2 Close R to L with a sharp click, wt on both ft equally (ct 1); fall onto L, raising R ft to side again with knees close together (ct 2); repeat cts 1, 2 (cts 3, 4).
- 3-8 Repeat meas 1-2, three more times. On final ct, raise R knee in front in preparation for next step.

III. TRAVELLING STEP AND JUMPS

- 1 Facing R of ctr and moving in LOD, Cukce on L (ct 1); step on R (ct 2); Cukce on R (ct 3); step on L (ct 4).
- 2 Turning to face ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R in place, raising L ft to L, knees close together (ct 3); close L to R with sharp click (ct 4).
- 3 Jump, landing with ft apart to sides (ct 1); jump, bringing ft together with a click (ct 2); repeat cts 1, 2 (cts 3, 4).
- 4 Hop on L in place, lifting R knee (ct 1); step on R to R (ct 2); step on L in front of R (ct 3); step back on R in place (ct 4).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

IV. STAMPS IN PLACE

- 1 Facing ctr, step on ball of R ft in front of L, equal wt on balls of both ft (ct 1); as body bends forward from waist, take full wt on R, bending knee and bringing L ft up sharply behind R with L knee bent and turned out (ct 2); step back on ball of L ft, keeping equal wt on both ft as torso straightens (ct 3); take full wt on L ft, raising R leg sharply in front, knee bent (ct 4).
- 2 Small leap on R to R (ct 1); stamp L a little fwd, no wt (ct 2); small leap on L beside R (ct 3); stamp R a little fwd, no wt (ct 4).
- 3-8 Repeat meas 1-2 three more times.

Sequence: Music includes 19 eight-meas phrases. Yves Moreau danced the figures in the following sequence: Wait eight measures; Fig I four times; Fig II once; Fig III twice; Fig IV twice; Fig I twice; Fig II once; Fig III twice; Fig IV twice; Fig I twice.

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Folk Dance Federation Of California Dance Research Committee:

LET'S DANCE Bill Wenzel, Carol Wenzel, Suzanne Rocca-Butler July/Aug 1992

Presented by Suzanne Rocca-Butler

Alunelul ca la Sadova

(Oltenia, Romania)

Presented by Nicolaas Hilferink at the 1989 University of the Pacific Stockton Folk Dance Camp.

Pronunciation: ah-loo-NAY-lool kah lah SAH-doh-vah

Record: Electrecord ST-CS 0185 Side B/5

2/4 meter

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

Meas

Pattern

16 meas

INTRODUCTION

FIGURE A

- 1 Hop on L (ct ah); step on R beside L (ct 1); step on L over R (ct &); step on R in place (ct 2); step on L next to R while R extends fwd (ct &).
- 2 Step fwd on R (ct 1); kick L fwd (ct 2); hop on R (ct &).
- 3 Step back on L (ct 1); step back on R (ct &); step back on L (ct 2); hop on L (ct &).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4 with opp ftwk.

FIGURE B

- 1 Facing ctr and moving CCW (LOD); step on R to R (ct 1); step on L across R (ct &); step on R to R (ct 2); step on L beside R (ct &).
- 2 Step on R to R (ct 1); step on L across R (ct &); step on R to R (ct 2); hop on R (ct &).
- 3 Repeat meas 2 with opp ftwk, turning body slightly to L.
- 4 Repeat meas 2, turning body slightly to R.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

FIGURE C

Cts & are taken on full flat ft.

- 1 Step on ball of R in front of L (ct 1); step on L in place (ct &); step on ball of R behind L (ct 2); step on L in place (ct &).
- 2 Step on ball of R beside L (ct 1) step on L in place (ct &); step on ball of R (ct 2); step on L in place (ct &).
- 3 Step on ball of R (ct 1); step on L in place (ct &); step on R beside L (ct 2).
- 4 Scuff L fwd (ct 1); scuff L bkwd (ct 2).
- 5 Step bkwd on L (ct 1); step on R beside L (ct &); step bkwd on L (ct 2).
- 6 Step fwd on R (ct 1); step on L beside R (ct &); step fwd on R (ct 2).
- 7 Leap fwd onto L (ct 1); step on R in front of L, turning to face RLOD (ct &); step on L to L (ct 2); close R to L (ct &).
- 8 Step on L to L (ct 1); close R to L (ct &); step on L to L, turning to face ctr (ct 2).

9-16 Repeat meas 1-8.

Sequence:

A B C A B C

Presented by Suzanne Rocca-Butler

At Va'ani

(Israel)

At Va'ani (AHT vah-ah-NEE, meaning "You and I") was composed by Danny Uziel, with music by Ami Gilad, noted accordionist and musician. Ruth Browns presented it at the 1969 Camellia Festival in Sacramento, California.

Record: "Israel Folk Dance Festival", Tivka T-80, Side 1, Band 2. 4/4 meter

Formation: Dancers in a closed circle facing ctr, with hands joined at shoulder height, elbows bent (or may be done in open circle with leader at R end).

Steps and Styling: Walking step;

Yemenite Step: Step L sdwd L bending knee (ct 1). Step ball of R near L heel, straightening knee (ct 2). Step L across in front of R bending knees (ct 3). Hold and straighten knees or dance action as otherwise stated (ct 4). May also be done to R.

Backward Yemenite: Step bkwd R bending knee (ct 1)~ Step ball of L beside R (ct 2). Step fwd R bending knees (ct 3). Hold and straighten knees (ct 4). May also be done L.

Meas

Pattern

4 meas

INTRODUCTION

A I. STEP-SWING AND YEMENITE CROSS IN FRONT

1-2 Step L sdwd L (ct 1). Hold (ct 2). Swing R gently across in front of L keeping ft close to floor and bending L knee (ct 3); straighten L knee (ct 4). Bend and straighten L knee two more times (meas 2, cts 1,2,3,4).

3-4 Repeat action of meas 1-2, reversing ftwork.

5-6 Lower hands and dance a Yemenite step L (cts 1,2,3) and continue stepping R sdwd R and then L across in front of R two times, swinging joined hands fwd on last ct (ct 4 plus meas 6, cts 1-3). Hold (ct 4).

7 Dance a Backward Yemenite R, swinging hands bkwd (ct 1) and fwd (ct 3).

8 Dance a Backward Yemenite L, again swinging hands bkwd and fwd.

A 1-8 Repeat action of meas 1-8, reversing ftwork and direction.

B II. STEP-ACROSS AND TURN

9 Step L sdwd L (ct 1), hold, hands held down and out to sides (ct 2), step R across in front of L bending knees (ct 3), cross wrists, arms straight and snap fingers hold (ct 4).

10 Repeat action of meas 9.

11 Release hands, arms away from body, and turn individually once CCW with 2 slow steps L R (cts 1,3).

12 Dance a Yemenite step L, rejoining hands.

13-16 Repeat action of meas 9-12, reversing ftwork and direction.

Repeat dance from beginning.

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Folk Dance Federation of California Research Committee: *Let's Dance*

Ruth Miller, Larry Miller and Dorothy Tamburini May 1969

Presented by Suzanne Rocca-Butler

Odeno Oro

(Prilep, Macedonia)

Pece Atanasovski taught this dance in 1990. Pece and his group played the music for this dance. It is one of the best examples of Izvorno-style Macedonian music. Presented by Neal Sandler at the Hoolyeh Folk Dance Festival 2002.

Record: Jugodisk LPD-0328 2/4/meter

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

Steps and Styling: Dancers are generally relaxed and loose. Their movements are smooth, fluid as they are for most Macedonian dances

Meas

Pattern

- 1 Facing slightly R of center and moving to R diagonal, step on R to R (ct 1); pause (ct &); step on L across and in front of R (ct 2); pause (ct &).
- 2 Facing center and moving to R. step on R to R (ct 1); step on L alongside R (ct &); step on R to R (ct 2); pause (ct &).
- 3 Facing center, step on L back, away from center (ct 1), pause (ct &), step on R back, away from center (ct 2); pause (ct &).
- 4 Step on L back, away from center (ct 1); step on R back, away from center (ct &); step on L across and in front of R to R diagonal (ct 2); pause (ct &).

Presented by Suzanne Rocca-Butler

Pembe II

(Macedonia)

This version of Pembe is popular in the Vardar River Basin (Povardarie) of Macedonia. It is a 10-measure dance belonging to the Krsteno or "crossing" dance family. It was presented by Stephen Kotansky at the 1988 University of the Pacific Folk Dance Camp.

Pronunciation: PEHM-beh

Music: Fesitval Records FR-4014A

2/4 meter

Formation: Open circle, leader at R. W-pos or T-pos (men only).

Meas

Pattern

PATTERN

- 1 Facing slightly R of ctr, step on L across in front of R (ct 1); step fwd on R (ct 2).
- 2-3 Repeat meas 1.
- 4 Turning to face ctr, step fwd on L and in front of R (ct 1); step bkwd on R (ct 2).
- 5 Lift on R, raising L knee up and in front (ct 1); step on L to L (ct 2).
- 6 Step on R in front of L (ct 1); step bkwd on L (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9-10 Repeat meas 5-6.

To begin again:

- 1 Lift on L (R knee raised) and turn to face R of ctr (ct 1); step fwd on R (ct 2).
- 2-10 Repeat meas 2-10 above.

VARIATION

- 1-5 Repeat meas 1-5 of the basic pattern
- 6 Touch whole R ft fwd rotating R heel fwd and in (ct 1); hold (ct 2).
- 7 Repeat meas 6 of basic pattern with opp ftwk.
- 8 Repeat meas 6 of basic pattern.
- 9-10 Repeat meas 5-6 above.

MEN'S VARIATION I

- 1 Facing R of ctr, lift on L, R knee raised and in front (ct 1); step fwd on R (ct 2).
- 2 Still moving fwd, repeat meas 1 with opp ftwk.
- 3 Turning to face ctr, repeat meas 1.
- 4 Lift on R raising L ft up and in front (ct 1); bend R knee (ct 2).
- 5 Lift on R (ct 1); step on L to L (ct 2).
- 6-7 Repeat meas 4-5 with opp ftwk.
- 8-9 Repeat meas 4-5.
- 10 Repeat meas 6, turning to face R of ctr.

MEN'S VARIATION II

- 1 Facing ctr, hop on L and hook R fwd in front of L (ct 1); step on R to R (ct &); step on L across in front of R (ct 2).
- 2 Repeat meas 1.
- 3-10 Repeat Men's Var I, meas 3-10.

Presented by Suzanne Rocca-Butler

Pentozali

(Greece, Crete)

Pentozali, according to Yvonne Hunt and Ted Petrides, means five steps, and comes from the Greek word *pente*, meaning five, and *zale* a term in the Cretan dialect meaning dance step - presumably derived from the Greek word *ballo*. This is contrary to another view that the derivation of *zalo* is *zalizo*—to become dizzy. There are also different approaches as to whether the dance begins with the right foot or left. I have selected the left-foot lead since that is what I am most used to doing. Pentozali is a fast-paced energetic dance that often follows the slower paced Siganos. The leader performs variations while the other dancers in the line maintain the basic steps. It is for performance purposes that all dancers do identical steps and variations. In the village setting, the leader's position is one of honor and he/she alone does variations. The leader responds to the music and as it builds in speed, the leader dances his/her more intricate, optional and personal variations. Different teachers have taught Pentozali over the years at the University of the Pacific Folk Dance Camp and it is part of the basic Cretan repertoire.

Pronunciation: pen-toh-ZAH-lee

Record: Society for Dissemination of National Music #114, Side A/3 2/4 meter
Greece is...Folk Melodies from Crete, EMI 14C 054- 70165, Side B/2

Formation: Line of dancers in shoulder hold position, leader on the right.

Styling: Proud and danced with straight backs and upright posture and light springy steps. The dance generally starts more calmly and as the music builds in speed, the dancer's steps and energy levels increase. Men's movements are larger than women's.

Meas

Pattern

I. STEP SWINGS

- 1 Facing ctr, step right on R ft (ct 1); swing L ft in front of R (with optional hop of R ft) (ct 2).
- 2 Step fwd on L ft (ct 1); hop of L ft with bent R knee (ct 2).
- 3 Step or leap back on R ft while sharply bringing straight L leg across and in front of R (ct 1); step on L ft to L (ct 2); step on R ft across and in front of L ft (ct &).
- 4 Step on L in place (ct 1); step on R ft to R (ct 2); step on L ft across and in front of R (ct &).

Repeat dance from beginning.

Optional variation: On measure 2, ct 1, step to L on L ft (ct 1).

Dance notes by Suzanne Rocca-Butler

Presented by Suzanne Rocca-Butler

Siganos

(Greece, Crete)

Siganos, meaning slow or easy going, was traditionally the first dance performed after weddings, and was danced in front of the church, particularly in the Iraklion area of Crete. It was danced to the singing of rhymed verses, known as mantinades. Frequently today it is danced as a lead into the faster paced Pentozali, and by many it is considered a simple form of the Pentozali. Siganos was presented by Johnny Pappas at the 1984 University of the Pacific Folk Dance Camp.

Pronunciation: see-gah-NOS

Record: Society for Dissemination of National Music #114, Side A/2 2/4 meter
Panhellenion: Greek Mountain and Island Folk Dances. KT-1001. Side B/8

Formation: Line of dancers in W position, hands at shoulder height and held back of shoulders, leader on the right. If danced as a lead into Pentozali, dancers may use a shoulder hold position, rather than have to change the hand hold as the dance builds in speed and shifts to Pentozali.

Styling: Smooth and proud, danced with straight backs and upright posture. Foot swings are slow and gentle, with knee of swinging foot slightly bent. Men swing their legs higher than do women.

Meas

Pattern

I. STEP SWINGS

- 1 Facing ctr, step to right on R ft (ct 1); swing L ft in front of R (ct 2).
- 2 Step fwd on L ft (ct 1); swing R ft in front of L (ct 2).
- 3 Step back slightly diag. R on R ft (ct 1); swing L ft in front of R (ct 2).
- 4 Step to left on L ft (ct 1); swing R ft in front of L (ct 2).

Optional variations:

On measure 2, ct 2, dancers may tuck R ft behind L at calf height for men or ankle height for women. Dancers may also begin the dance with even less energetic movements and may replace the swings with gentle weightless touches, placing free foot next to supporting foot. As the music builds in speed, the step swings will then replace the step touches.

Dance notes by Suzanne Rocca-Butler

Presented by Suzanne Rocca-Butler

Strandžansko Pajduško

(Bulgaria)

Pajduško is a type of folk dance found throughout Bulgaria. It has been observed in a variety of pattern structures ranging from 8 measures to 12 measures in length. This version found around Burgas in Strandža region near the black Sea is somewhat related to the Trite Pati dance type also widespread in Thrace. Observed by Yves Moreau at "Strandža Pee" Folk Festival, 1970. Presented by him at the 1987 University of the Pacific Folk Dance Camp.

Pronunciation: STRAHN-jahn-skoh pigh-DOOSH-koh

Music: Any Pajduško tune or Yves Moreau special cassette.

Rhythm: 5/8 meter: 1, 2 or 1-2, 1-2-3 or Q S.

Formation: Mixed lines. Hands joined in V-pos. Face slightly R of ctr. Wt on L.

Styling: Low-keyed style, body erect and proud. Knees slightly bent. Steps somewhat large and heavy. Do not turn body side-to-side, keep body straight.

Meas

Pattern

16 meas

INTRODUCTION

I. BASIC TRAVEL STEP

- 1 Hop on L (ct 1); step on R to R (ct 2).
- 2 Hop on R (ct 1); step on L to R (ct 2).
- 3-4 Repeat meas 1-2.
- 5 Facing ctr, hop on L in place (ct 1); step on R to R (ct 2).
- 6 Step on L in front of R (ct 1); step on R in place (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.
- 9 Small step on R in place (ct 1); small step on L next to R (ct 2).
- 10 Repeat meas 6 with opp ftwk.
- 11-16 Repeat meas 5-10.

II. FORWARD AND BACK

During meas 1-3, keep R knee bent during fwd movement.

- 1 Facing ctr, hop on L (ct 1); sharp heavy stamp fwd with wt on R (ct 2).
- 2 Step on L behind R heel (ct 1); sharp heavy stamp fwd with wt on R (ct 2).
- 3 Repeat meas 2.
- 4 Quick step on L in front of R, bending upper body fwd (ct 1); step back on R (ct 2).
- 5 Small hop on R (ct 1); step on L to L (ct 2).
- 6 Click R ft next to L (ct 1); hold (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9-12 Repeat meas 5-8.
- 13-15 Three hop-steps bkwd, beg R.
- 16 Two quick small leaps in place R, L, bring R knee up at end.

Leader determines number of times for each variation. Throughout dance, arms swing fwd and back. Arms move fwd on every other hop. Arms swing as far fwd as possible and as far back as possible, except during meas 5-12. The arms stop down at sides on clicks.

Presented by Suzanne Rocca-Butler

Trei Păzeste de la Bistret

(Romania)

Trei Păzeste means “three times be careful;” it is a common dance type with many variants. This Trei Pazeste comes from the village Bistret in Oltenia. It was presented by Sunni Bloland at the 1981 Kolo Festival.

Pronunciation: TRAY puh-ZESH-tay day lah bee-STRET

Record: Hai La Joc, Noroc Vol. I, Side A/3.

2/4 meter

Formation: Short lines of men and women. Hands on shoulders, T-pos.

Meas

Pattern

16 meas

INTRODUCTION

- A 1 Step bkwd R (ct 1); step bkwd L (ct &); step fwd R (ct 2); scuff L fwd (ct &).
 2 Stamping step L fwd (ct 1); stamp R {ct 2}.
 3-8 Repeat action of meas 1-2 three times (four times in all).
- B 1 Facing ctr, Grapevine RLOD stepping R across in front (ct 1); step L (ct &); step R across in back (ct 2); step L (ct &). All front crossing steps are taken on the heel.
 2 Continue Grapevine by repeating action of meas 1.
 3 Continuing RLOD, step R across in front (ct 1); step L (ct &); step R across in front (ct 2); step L (ct &).
 4 Step R across in front (ct 1); step L (ct &); step R in place (ct 2).
 5-6 Repeat action of meas 3-4 with opp ftwk and direction.
 7-8 Repeat action of meas 3-4.
- C 1 Facing ctr, leap L in place as R leg circles from back to front (ct 1); step R across in front (ct 2); step L in place (ct &).
 2 Step R next to L (ct 1); step L across in front (ct &); step R in place (ct 2).
 3-4 Repeat action of meas 1-2.
 5 Repeat action of meas 1.
 6 Step R next to left (ct 1); cross L in front (ct &); step R in place (ct 2); step L slightly bkwd (ct &).
 7-8 Repeat action of meas 3-4, Phrase B (seven crossing steps to L).
- D 1-8 Repeat action of meas 1-8, Phrase B, with opp ftwk and direction.

Presented by Suzanne Rocca-Butler

Vidinsko horo

(Vlach, Bulgaria)

Vidinsko horo (VEE-deen-skoh hoh-ROH), is an arrangement of traditional steps from N.W. Bulgaria of the Vlach dance type known as *Sitno Vlasko*. Learned from the State Folk Ensemble, Vidin 1970, this dance was taught at the 1998 Stockton Folk Dance Camp by Yves Moreau. The Vlachs are a Romanian-speaking minority of Bulgarians whose ancestors fled to Romania during the Turkish occupation, settling mostly in Banat, and in Oltenia and Muntenia (formerly Wallachia, from which the word Vlach is derived). After several centuries the Turks left Bulgaria, and many Vlachs returned, culturally more Romanian than Bulgarian. Their dances share much in common with those found north of the Danube in Romania and in Serbia to the west.

Cassette: Yves Moreau: Bulgarian Folk Dances, YM-UOP-98, Side A/2. 2/4 meter

Formation: Short mixed lines of dancers facing center with hands joined in W-pos.

Styling: Small, light, and sharp steps.

Meas

Pattern

INTRODUCTON. None. Dance starts with music.

I. FORWARD AND BACK

- 1 Moving twd ctr, step fwd on R (ct 1); step on L near R heel (ct &); step fwd on R (ct 2).
- 2 Step fwd on L, raising R ft fwd with knee bent (ct 1); push-kick fwd with R ft (ct 2).
- 3 Step bkwd R, L, swinging arms down-back (ct 1), fwd (ct 2).
- 4 Beg R, dance three light little steps moving slightly bkwd (cts 1,&,2). Swing arms back (ct 1), fwd-up into W-pos (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8, ending with hands joined down in V-pos.

II. SLAPS

- 1 Leaning upper body fwd twd ctr, supported on L leg with knee bent, slap R ft fwd twice on floor with straight R knee (cts 1,2).
- 2 Straightening body, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.
- 9 Leaning fwd as in meas 1, slap R ft fwd once on floor (ct 1); hold, (ct 2).
- 10 Straightening body, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); stamp L sharply beside R, no wt (ct &).
- 11 Leap onto L to L, raising R knee up and close to L leg (ct 1); repeat with opp ftwk and direction (ct2).
- 12 Straightening body, step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2).
- 13-16 Repeat meas 9-12.

III. FORWARD. STAMP. LEG KICKS. AND SLIDE BACK

- 1 Facing ctr with arms in V-pos and upper body bent fwd, bring R ft sharply around and step fwd on it (ct 1); step on L near R heel (ct &); step fwd on R (ct 2).
- 2-4 Repeat meas 1 three times, alternating ftwk. At end of meas 4, pivot 1/4 CCW on L to face RLOD.

Vidinsko horo—continued

- 5 Stamp R sharply beside L, no wt (ct 1); hold (ct 2).
 6 Fall onto R ft, displacing L ft as L leg swings to L (away from ctr) with straight knee (ct 1); hop on R, swinging straight L leg twd ctr, across in front of R leg (ct 2).
 7 Moving away from ctr, step on L to L (ct 1); step on R beside L (ct &); repeat cts 1,& (cts 2,&).
 8 Repeat meas 7. At the end, pivot 1/4 CW on L to finish facing ctr.
 9-32 Repeat meas 1-8 three more times.

TRANSITION

- 1 Travelling diag R twd ctr, step fwd R, L, as arms swing fwd, back in V-pos (cts 1,2).
 2 Travelling diag bkwd R away from ctr, step R,L,R (cts 1,&,2). Swing arms fwd, back (cts 1,2).
 3-4 Repeat meas 1-2 with opp ftwk and direction. Swing arms as in meas 1-2.

IV. TRAVELLING SIDEWARD WITH STAMPS

- 1 Facing ctr with wt on L, step on R beside L (ct 1); stamp L lightly beside R, no wt (ct &); step on L beside R (ct 2); stamp R lightly beside L, no wt (ct &).
 2 Moving to R, dance four quick steps (R,L,R,L), with L crossing behind (cts 1,&,2,&).
 3-6 Repeat meas 1-2 twice.
 7 Leap onto R to R, raising L knee *close* to R leg (ct 1); repeat with opp ftwk and direction (ct 2).
 8 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
 9-16 Repeat meas 1-8 with opp ftwk and direction.

V. QUICK CROSSES AND STAMPS

- 1 With arms joined down in V-pos, step on R across in front of L (ct 1); step on L in place (ct &); step on R to R (ct 2); step on L in place (ct &).
 2 Repeat meas 1.
 3 Step on R in place (ct 1); stamp L quickly beside R, no wt (ct &); step on L beside R (ct 2); stamp R quickly beside L, no wt (ct &).
 4 Repeat meas 3.
 5-6 Repeat Figure IV, meas 7-8.
 7 -8 Repeat Figure IV, meas 7 -8 with opp ftwk and direction.
 9-16 Repeat meas 1-8.

SEQUENCE: Figs I, II
 Figs I, II, III, transition, IV, V
 Figs I, II, III, transition, IV, V

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 Folk Dance Federation Of California Dance Research Committee:
LET'S DANCE Bill Wenzel, Carol Wenzel

Presented by Suzanne Rocca-Butler

Kezes

(Hungary)

Pronunciation:

Music:

Formation:

Meas Cts

Pattern

I. IN AND OUT OF CIRCLE

- 1 1-4 Step on R twds ctr (ct1), step on L twds ctr (ct2); stamping "Ti ti ta" step starting R (cts 3-4).
5-8 Repeat cts 1-4 moving back out of circle
Arms: Small circles just below shoulder height on cts 1-2 and 5-6, arms swing fwd and down then back to W-pos on cts 3-4 and 5-6.

II. SIDE TO SIDE

- 1 Same steps as Fig I but traveling to R (LOD) for cts 1-4 and to L for cts 5-8.
Arms: Same as Part I.

III. TRAVELING TO THE RIGHT

- 1 1-4 4 walking steps LOD starting R.
& 5-8 Single scuff: steps starting R (scuff R heel on floor (ct &); step on R in LOD (ct 5)).
2 &1-8 4 Double scuff steps starting R (scuff R heel on floor (ct&); step on R in LOD and diag out of circle (ct 1); step on L ft next to R (ct &); step on R ft in LOD and diag out of circle (ct2); stamp L ft next to R). Second Double scuff step starts L.
3 &1-8 Single/double/single scuff steps starting R (1 Single scuff step R (cts &); 1 Double scuff step L (cts & 2-3), 1 Single scuff step R (cts &4); repeat with opp ftwk).
4 &1-8 1 Single scuff step R followed by 3 walking step (cts &1-4); (next 4cts turn to face RLOD) step on R (ct5); hop on R turning to face RLOD (cts6); step on L (ctss7); step on R (cts8).

IV. TRAVELING TO THE LEFT

- 1 &1-8 8 Single scuff steps RLOD starting L.
2 &1-8 5 Single scuff steps RLOD starting L (cts &1-5); stamp R ft taking wt in front of L (ct&); fall back onto L (ct 6), stamp R ft taking wt (ct &); fall back onto L ft (ct 7); stamp R ft taking wt (ct &); fall back onto L to face ctr of circle (ct 8).

V. TRAVELING TO THE RIGHT#2

- 1 Repeat Fig III, meas 1.
2 1-8 Hop on L lifting R knee up slightly turned in (ct 1); stamp R ft in front taking wt and diag twd ctr (ct &); fall back on L (ct &); fall back onto L (ct 3), stamp R ft taking wt (ct &). Continue this motion until ct 8.

Kezes—continued

- 3 &1-8 Step on R in LOD (ct &); stamp and step onto L in LOD (ct 1); lift R knee while turning RLOD (ct &); step on L behind R (ct 2); lift R knee (ct &); step on R behind L (ct 4); Single scuff step L turning to face LOD (cts &5); 1 Single scuff step R (cts &6); Double scuff step L (cts &7-8).
- 4 Repeat Fig III, meas 4.

Presented by Kovac Szabo

Mezőségi Csárdás

(Transylvania)

This dance will be taught in freestyle format, as is traditionally done in the villages as well as in the city Tanchaz or dance house.

Pronunciation:

CD:

2/4 meter

Formation: Couples around floor, facing the general direction of the musicians (or CD player).

Meas

Pattern

REST STEP

Cpl side by side with W on M's R. M's R hand is on W's R (far) shldr or waist; W's L hand on M's R (near) shoulder.

Man's Step

- 1 M step fwd on L (ct 1); touch R ft next to L (no wt) (ct 2).
- 2 Back up by stepping bkwd to place on R (ct 1); touch L ft next to R (no wt) (ct 2).

Woman's Step

Same as M's, with opp ftwk

BASIC CROSS-OVER STEP (ÁTVETŐS)

W at M's L; W's R arm is at M's back (shldr-blade area), bracing herself during the step. M's L hand on W's upper R arm. This step is done in both directions, using opp hand and ftwk.

Man's Step

- 1 Step L diag bkwd to L (to keep clear of W as she passes) (ct 1); step R slightly in front of L (ct 2).
- 2 Close L (with wt) beside R (ct 1); step R (ct &) step L (ct 2).

Woman's Step

- 1 Step fwd with L directly in front of M (ct 1); step R to M's R so that cpl is side by side, facing opp direction (ct 2).
- 2 Turn around with L so that cpl is now facing same direction (ct 1); step R with M (ct &); step L with M (ct 2).

COUPLE TURN (FORGAS)

M's inner ft is the pivot point for the cpl and stays on the same spot of the floor throughout, with his outside ft walking around. Otherwise, ftwk is same for M and W.

- 1 Walk R, CCW (ct 1); walk L (ct 2).
- 2 Walk R (ct 1); walk L (ct 2).

Mesöségi Csárdás—continuedBASIC SINGLE THROWMan's Step

- 1 Step R to R (ct 1); step L behind R (ct &); step R to R (ct 2).
- 2 Making about ½ turn to R (CW), step L to L (ct 1); close R to L (ct 2).

Woman's Step

- 1 See basic cross-over step with opp ftwk
- 2 Continue behind ptr, stepping on R next to L so that ft are together, making 1 turn to L (during the turn, wt transfers to the back part of ft) (ct 1); step out of turn with L, while reaching for M's back (R side) with L hand (ct 2).

LONG ENDING OR FACE-TO-FACE BACK-TO- BACK (TÜRÜLKÖZÖ)

- 1-2 See single throw but M catches W's L hand with his R on ct 2 of meas 2. Cpl continues rotation throughout figure.

Man's Step

- 3 Step L sdwd to L (cpl is face-to-face) (ct 1); step R behind L (ct &); step L (ct 2).
- 4 Pivot to L so that cpl is now back-to-back; repeat meas 3 with opp ftwk.
- 5 Turn ptr under R arm while stepping on R (ct 1); step fwd on L (ct 2).
- 6 Repeat meas 5.
- 7 Continuing to hold W's L hand in M's R, step back on R facing ptr (ct 1); step fwd on L (ct 2).
- 8 See meas 2 of basic cross-over step with opp ftwk.

Woman's Step

- 3-4 Same as M with opp ftwk.
- 5-6 See single throw meas 2 twice, while going under ptr's arm.
- 7 Step back with R (ct 1); step fwd with L (ct 2).
- 8 See meas 2 of basic cross-over step with opp ftwk.

SHORT ENDING

- 1-6 See meas 1-6 long ending.

Man's Step

- 7 Step R; M pulls W to his L side during entire measure (ct 1); step L (ct &); step R (ct 2).

Woman's Step

- 7 See basic cross-over step meas 2 with opp ftwk.

THROW VARIATIONSVariation #1: MAN CATCHES WITH OPPOSITE HANDMan's Step

- 1-2 See long ending meas 1-2, but use M's L hand to catch W's L hand.
- 3-4 See long ending meas 3-8.

Mesőségi Csárdás—continuedWoman's Step

1-8 See long ending meas 1-8.

Variation #2: FREE TURN

1-4 See long ending meas 1-4.

Man's Step

5-6 See basic cross-over step meas 1-2; with opp ftwk; Add: M's R hand leads W's L hand into CCW free turn.

Optional slaps for man

5 Step with R (ct 1); with R hand, slap L thigh (ct &); step with L (ct 2); R hand slaps R thigh (ct &).

6 Step with R (ct 1); pause (ct &); R hand slaps L inner boot (ct 2).

Woman's Step

5 See meas 2 of long ending (without holding M's hand).

6 Step back with R (ct 1); step L (ct &); step R to end on L side of M, facing same direction (ct 2).

Variation #3: FRONT THROW

This is a throw done entirely in front of the M.

Man's Step

1 See basic cross-over meas 1 with opp ftwk.

2 Step R (ct 1); close L (ct 2).

Woman's Step

1-2 See basic throw meas 1-2;

Variation #4: THROW FROM FORGAS

This is similar to a front throw, only it is preceded by a forgas.

1 See basic throw meas 2.

BACK-UP STEP

Cpl is in Átvétös pos with W on M's R.

Man's Step

1 Step back on R (ct 1); lift L as ft goes behind R (ct 2).

2 Step on L (ct 1); close with R (ct 2).

Woman's Step

1 Walk fwd with R (ct 1); walk fwd with L (ct 2).

3 Repeat meas 1.

Presented by Kovacs Szab