



Stockton  
Folk  
Dance  
Camp  
2004

Scottish Country Dancing

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*In Memoriam*

*Marge Smith*

Born and raised in Hancock, Michigan, Marge married A. C. "Ace" Smith in 1940. During the war, they lived in over a dozen locations in Washington, DC, Washington State, Oregon, and in Stockton, California, where they met Lawton Harris and became members of the Stockton Polk-Y-Dots. Marge and Ace were an integral part of the beginning of Folk Dance Camp.

During the 21 years Marge and Ace lived in Salinas, Marge raised her family with loving care and attentiveness. She pursued many activities, including needlework, knitting, woodworking, and painting and dancing. But the activity for which she is probably best remembered is teaching folk and square dancing. Since 1947, Marge and Ace taught folk dancing in the Central Coast area to as many as 1500 people weekly. And, with Ace, she served for over 40 years on the Organizing Committee of the University of the Pacific Folk Dance Camp in Stockton.



## *In Memoriam*

# *Dorothy Daw*

*November 23, 1937*

*February 1, 2004*

The folk dance community has lost another cherished member. Dorothy Daw passed away Sunday, February 1 after an all-too-short struggle against cancer. Some folk dancers have no idea of the depth of this loss to our community. Maybe you think of Dorothy as a nice person and a good folk dancer. That's true, but she was so much more.

Dorothy first began dancing in a Norwegian exhibition group in Long Beach in the early '60's. She soon was dancing at Silverado, where she began teaching, and where she met her beloved Tommy. Together they were members of the Gandy Dancers. They were married January 10, 1970, and remained deeply in love for the next 34 years.

In the early years, Tommy and Dorothy enjoyed water skiing and cross-country skiing. They also spent many happy times camping and backpacking with folkdance friends, and later, motor-homing to various folkdance events, as well as to Yellowstone, Orlando, Carlsbad, and Vancouver (where they saw a performance of Lado). Dorothy and Tommy dearly loved to travel. In addition to the usual destinations for Southern Californians, they visited England and Scotland, Hungary, the Czech Republic, Poland, and Dorothy's favorite—Croatia. This is not surprising, since Dorothy's love of tamburitza music was legendary. In later years, they enjoyed cruising through the Panama Canal and across the Atlantic on the Queen Elizabeth II.

Luckily for us, Tommy did not mind sharing Dorothy with the folk dance community, which at times made huge demands of her. She was president of the Folk Dance Federation of California South for two terms. She was on numerous Statewide committees, and co-chaired them twice. Dorothy was on the committee for the San Diego Folk Dance Conference until the camp ended. More recently she was a member of the Committees for the North/South Folkdance Seminar and for Stockton Research.

For many years, Dorothy WAS the Research and Standardization Committee for the Federation—a committee of one. She is the reason so many dances were documented, both on paper and in video, so that they remain as the original teacher presented them. Teachers sent their notes to Dorothy, who spent endless hours formatting and correcting them, putting them into the exact vernacular we have all come to expect. If a teacher was better at teaching than notating, this involved watching videos dozens of times to help write the notes exactly. If the teacher's English was poor, or if the notes were drawn figures instead of words, this just meant a little more challenge for Dorothy. But the final product was always meticulously prepared, and available to all for the asking. Dorothy was the keeper of the Federation archives, both syllabi and videos. She was a real authority on different kinds of dance styling, and also on costuming.

Dorothy was so giving of her time and energy. Her dedication to the Folk Dance Federation and to the San Pedro Balkan Dancers (where she taught weekly), her enthusiasm for folk dancing, music and ethnic costuming, her knowledge of the history of folk dancing, her warmth and friendliness—there are many reasons to mourn the passing Dorothy Daw. She will be sorely missed by her family (husband Tommy, daughter Pauletta, and granddaughter Charla), and by the entire folkdance community.

-- *Laura Bremer*

## 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 Ugglá 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, Bob Harris, Denise Heenan,  
 Jeff O’Connor, Suzanne Rocca-Butler, E. David Ugglá, Joyce Lissant Ugglá, Jan Wright.  
 Ruth Ruling, Bev Wilder—Retired.

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

# Faculty Biographies

## **Jerry Duke - Workshop**

Teaching a mix of Big Circle, Cajun, Tex-Mex, and Cape Breton Dances, Jerry Duke, Ph.D., is Professor of Dance Ethnology and History and Coordinator for the Dance Program of Studies at SFSU. He also serves as Coordinator of Academic Program Review for the university.

His research on dance and ritual extends through the U.S. and Europe, and to parts of Asia and the Pacific. He is former president of the Congress on Research in Dance. He has set folk and historical choreographies for dance companies, theater productions, and opera.

## **Cristian Florescu - Romanian Dances**

Cristian Florescu was born in Bucarest, Romania, and started dancing in 1982 with different folk ensembles. During the following ten years he concentrated on performance and improving his dance skills under the guidance of the renowned dance expert, Theodor Vasilescu of the National Ensemble Cuinuna Carpatilor. In addition, he danced and performed with the National Ensemble Izvor and with the Ensemble Balada.

In 1990 and 1991, Cristian received his certificate as recognized solo dancer and choreographer in the field of folklore by the Minister of Culture and the ACAFR. With these diplomas, he assumed the role of director of dance rehearsals for the National Ensemble Izvor and Balada. In addition, he worked as choreographer for the Academic Ensemble Joc in Moldova.

In 1992, Cristian served as assistant to Theodor Vasilescu at a folk camp in Amsterdam. During this year, Vasilescu encouraged Cristian to audition for the National Ensemble Les Sortileges, the most important professional folk company in Canada. He was selected by the director and was warmly received by the Montreal company, beginning this new chapter of his life in 1993.

## **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. Some of Jerry's square dance accomplishments are:

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

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

- Featured as caller and choreographer on stage and television shows.

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

- Received the Milestone Award in 1992. The Milestone Award is the highest award given by Callerlab—a recognition and approval by peers of conduct and contribution.

His home is in Cincinnati, where he lives with his wife, Kathy.



## **Jennifer Kelly- Scottish Dancing**

Jennifer Kelly grew up in southern England, where she began dancing at a very early age. Her first Scottish dance teacher was Innes Russell, who was a member of the International Performing Team and the famous 51st Highland division. In 1966, she and her husband John moved to California and began the San Jose Scottish Country dance class, which continues today.

They also formed the well-known performance group, The Red Thistle Dancers. Jennifer has been a guest teacher at many workshops, both International folk, and Scottish, up and down the West Coast, including teaching at Mendocino and Master class seminars.

## **Yves Moreau - Bulgarian Dancing**

Yves Moreau is recognized as one of North America's foremost exponents of Bulgarian dance and folklore. He traveled to Bulgaria almost annually between 1966 and 1986 to research dance and to record music in all regions of the country. In 1980, Bulgaria awarded him with the Order of Kiril & Metodi (1st degree) for his work popularizing Bulgarian folk culture in North America. Yves teaches mostly non-choreographed village material which he has collected during his field trips, and emphasizes regional styles and background information.

From 1972 to 1988 he directed *Les Gens de Mon Pays*, a Montreal-based amateur folk ensemble specializing in Bulgarian and French-Canadian folklore which toured widely in North America and represented Canada at several international folk festivals in the U.S.A., France, Greece, Italy, and Bulgaria. Yves has also choreographed several stage suites of Bulgarian and French-Canadian material for various professional and amateur performing groups in North America, Australia and New Zealand.

From 1975 to 1985, Yves was special projects coordinator at the *Canadian Folk Arts Council* and is currently doing similar work with *Folklore Canada International*, a private organization which coordinates cultural exchange programs and produces several international folk festivals in Canada. From 1986 to 2000, he was the coordinator of the annual *Heritage International* folklore workshop in Lachine (Quebec) and Cornwall (Ontario).

## **Lee Otterholt - Balkan Dancing**

Lee Otterholt, born in the U.S. of Norwegian-American parents, has lived and worked most of his life in Norway as a professional dancer, dance teacher and choreographer. In Norway he founded and is still the leader of the Center for International Folk Dance in Oslo, Norway. He is professor of folkloristic dance at the Norwegian National College of Ballet and at the University College of Oslo. He has been responsible for the establishment of four active folk dance clubs and three performing groups in Norway.

The last 10 years he has been active on the international scene, teaching international folk dance in Europe, the US and East Asia. He has a professional education in choreography and dance, and in addition to choreographing folk dance for both amateur and professional ensembles in Europe, has choreographed other forms of dance for the theater and on television and was one of the choreographers of the Opening Ceremony of the Winter Olympic Games in Lillehammer, Norway in 1994.

## **Richard Powers - Vintage Dance**

Richard Powers is a third-generation dancer. His grandfather Powers was president of the Cotillion Club at VPI in Virginia, back in the ragtime era, and his parents were swing kids who met at a Tommy Dorsey dance.

He is one of the world's foremost experts in American social dance, noted for his choreographies in dozens of stage productions and films. He has been researching and reconstructing historic social dances for twenty-five years and is currently a full-time professor at Stanford University. He also teaches workshops across the country, in Europe, and is a popular teacher in Japan where he has returned twelve times to teach workshops.

Richard coined the term "vintage dance" in 1980. He has choreographed folk dance suites for AMAN Folk Ensemble, the Ethnic Dance Theatre, the Ensemble International, the Brigham Young University Folk Ensemble, Ahmet Luleci's Collage Dance Ensemble in Boston, the Narodno Folk Dance Ensemble, Westwind, and the Beseda Dance Theatre in Prague, Czech Republic.

## **Richard Schmidt - Polish Dance**

Recognized by the Polish government for his outstanding dedication in promoting their culture abroad, Richard was awarded the "Lifetime Achievement Award" in the year 2000. Having begun his dancing career in 1966 when he joined the children's group of The Polish-Canadian Folk Ensemble "Podhale," in Montreal, Canada. He took over the reins as Artistic Director of Podhale in 1991, and immediately began organizing and hosting a successful week-long festival of Polish Folk in 1992, attended by thirty amateur groups from across North America and six choreographers from Poland, highlighted by a Gala performance to a full house on one of Montreal's premier stages.

Over the past ten years, Richard has brought the ensemble to the forefront. They have been seen by millions of people through their performances in full-length concerts across Europe and North America, multiple daily presentations at Epcot Centre in Disney World Florida, numerous television appearances and their participation in the mini-series "Le Pollock" on both the French and English networks of Canadian television, where he also acted as consultant on all dance scenes.

## California Kapela

**Susan Worland**—Several years as a musician with the Mandala Folk Dance Ensemble in Boston exposed Susan Worland to music from all over the world; and she specializes in music of Scotland and Central Europe, particularly Poland. She is presently music director for San Francisco's Lowiczanie Polish Dance Ensemble and this past winter was featured in "Christmas Revels, Roads of the Roma" in Washington, DC. She has appeared on the recordings *Dances Frae the North*, *Dancin' Music*, *South by Southeast* (with Pinewoods Band, on CD), *The March Hare - Twelve Scottish Country Dances in Strict Tempo* (CD).

**Barbara Deutch**—clarinet and woodwind instruments from San Mateo, CA. Barbara is originally from L.A., where she played with Avaz (Persian), Panegiri (Greek), Karpatok (Hungarian), and other bands. She attended the Oberlin Conservatory of music, studying classical clarinet. After hearing a Greek clarinet recording, she changed focus and transferred to UCLA to get a B.A. in Ethnomusicology. She has played Greek music professionally for 25 years with Greek bands around the Bay Area. She has a master's degree in Library Science and is an Information Management Consultant in her spare time. Barbara is the current music director of Westwind Ensemble and plays with Susan in Lowiczanie Polish Dance Ensemble. She teaches clarinet, is clarinet player and business manager for Danubius (Hungarian folk band in San Francisco), and plays in Squeegees (a Polka band).

**Julia Poirier**—bass and guitar from Somerville, MA. Julia provides international music and singing. She has been a member of many bands, including: Csango Bazonga!, Divi Zheni, Flying Tomatoes (on recording), Harmonic Convergence (also group contact), Langtfra Scandinavia, Le Sucre du Printemps, New England Romanian Orchestra, Pinewoods Band (on CD).

**Rumen Shopov**— tambura player and percussion originally from Gotse Delchev, Bulgaria, now living in Berkeley, CA. He sings in three languages and plays Bulgarian tambura and Greek bouzouki as well as a number of modern and traditional drums. His styles include traditional Bulgarian, (especially Bulgarian-Macedonian), Rom (Gypsy), Greek, and Turkish music. Rumen Shopov is successful musical career now includes over twenty years as soloist and concertmaster with the Nevrokopski Ensemble. Rumen has toured internationally and recorded with many excellent Bulgarian singers and instrumentalists, notably his own groups Shturo Make and Orkestar Orbita, which won a place in the Stambolovo Festival as top young band in Southwest Bulgaria.

**Milen Slavov**—accordion from Tigard, OR. Milen Slavov is a composer, performer, arranger, and teacher. Born in Stara Zagora in the Thrace region of Bulgaria, he began playing accordion at the age of seven. He graduated from the Filip Kutev Music School in Kotel, then studied for one year at the Musical Pedagogical Conservatory in Plovdiv. He is a skilled master of piano accordion, keyboard, and tambura. He plays and composes music in Bulgarian traditional, contemporary, improvisational, Eastern European, and World Music Fusion styles. Slavov has lived in America since 1997. He served as Music Director and Composer for San Francisco-based Westwind International Folk Ensemble and was guest teacher of the UCLA Ethnomusicology Department for the 98/99 academic year. In 1998 he was Guest of the Community at the EEFC's Mendocino Balkan Music and Dance Workshop.

# Errata and Addenda for 2004 Folk Dance Camp Syllabus

Page	Clarification
1	<p><b>La Vielle Bastringue</b>            CD: <i>Danse, mon coeur danse!</i>—Band 3.            meas 29-32: change to meas <u>29-31</u>; change <u>8cts</u> to <u>6 cts</u>.</p>
3	<p><b>Appalachian Big Circle and Clog Dance</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/1.            Wring out the Dishrag: delete <u>Repeat Fig.</u></p>
5	<p><b>Cajun Two-Step</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/7.</p>
6	<p><b>Cajun Waltz</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/8.            SLX-COUNT WALTZ: change to <u>SIX-COUNT WALTZ</u></p>
7	<p><b>Cape Breton Social Dance - Jig</b> (note spelling change)            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/3.</p>
8	<p><b>Cape Breton Reel</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/4.            GRAND R AND L: change to: ...right foot <u>performing the Strathspey Clog described above.</u>            ONE STEP OR SWING PARTNER: delete: <u>as in the "Judique Jig."</u></p>
9	<p><b>Basic Clogging Steps</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/1.</p>
10	<p><b>Tex-Mex One Step/Polka</b>            Cassette: <i>North American Dances</i>—Presented by Jerry Duke, Side A/6.</p>
11	<p><b>Brâul fetelor din Drăguș</b>—not taught            CD: <i>Romanian realm</i>—Stockton Folk Dance Camp 2004, Band 7.</p>
13	<p><b>Călușul din Conțești</b>            CD: <i>Romanian realm</i>—Stockton Folk Dance Camp 2004, Band 9.            Steps: delete: <u>scuff with R heel (ct &amp;).</u>            Fig I, meas 9-14: change to: Repeat meas 3-4 <u>three times</u>            Fig II, meas 7: add: <u>In place</u>, twist to L....            Fig III, meas 2: change to: ... <u>fall on R</u>, turning 1/4 to L <u>and leaning slightly into ctr</u>            meas 4: change to: ... stamp with R, <u>no wt</u> (ct &amp;)            Fig IV, meas 1-2: change to: Repeat Fig I, meas <u>3-4</u> facing ctr.</p>
15	<p>Fig IV (of second dance): meas 15: step on R <u>in place</u> (ct 2).            Sequence: add at end: <u>Second dance is done twice.</u></p>
17	<p><b>Dana</b>            CD: <i>Romanian realm</i>—Stockton Folk Dance Camp 2004, Band 6.            INTRODUCTION: change to: <u>Begin dancing Fig I with leader (waiting 1 to 4 meas).</u>            Fig I: meas 2-6: change to: 2-<u>10</u> and ... <u>nine more times (10 total).</u></p>

meas 7: change to: meas 11

meas 8: change to: meas 12

meas 9-10: change to: meas 13-14

meas 11-12: change to: meas 15-16 and repeat meas 11-12, except step on R next to L without weight on ct. 2 of meas 16

18 Fig IV: change to: Hands free in U-pos. Dancers may clap hands on each beat.

Fig V: change to: ...Eastern movement (shimmying and turning wrists).

Fig I (on page 18): delete

Fig I (finale): change to: Finale

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V

Fig I, Transition, Fig II, Fig III, Fig IV, Fig V

Fig I, Transition, Fig II, Fig III, Fig IV, Fig V, finale

### 19 **Geamparalele din Babdag**

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 3.

Fig II, meas 2: change to: Step on R in place (ct 1)...

20 Fig III, meas 8: change to: Slap thighs 3 times (R hand on R thigh...)

Fig IV: change to: “Hands joined, elbows bent, forearms parallel to floor, body facing...

meas 1: change to: touch ball of R ft next to L (ct 2).

meas 3: change to: step fwd on R (ct 1); step fwd on L (ct &)...

Transition, meas 2: ... step on R next to L (ct &) ...

### 21 **Învârtita din Căstău**

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 5.

Fig II: Facing LOD, W with hands on front of hips, fingers fwd, M with R hand in front...

meas 9-10: add: Dancers may call out “SHEE nah-EEN-teh, SHEE nah-POY-may”

meas 11-12: add: Dancers may call out “KAH shy DZHOH-kul, PEH lah NOY may”

Fig III, meas 2: change “stamp” to scuff

22 Fig V (Variation for W), meas 2: change “stamp” to scuff

meas 5-16: add at end: except last step, touch R beside L (ct &)

### 23 **Jurelul**

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 10.

Formation: Mixed circle, hands joined...

### 25 **Opinca**

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 2.

Fig I, meas 5-6: add at end: with same ftwk but moving to L.

meas 7-8: add at end: Turn CCW 1/2 to face LOD as you step on R (ct 1).

Fig II, meas 6: change to: step bkwd on L (ct 1).

26 Fig IV, meas 1: change to: Facing center, hands slightly higher...

meas 3: step on L across in back of R (ct 2)

Sequence, ending: change to: Fig I with Hands ending on the CCW turn (meas 7)

### 27-28 **Perenița**

CD: *Romanian realm*—Stockton Folk Dance Camp 2004, Band 12.

- 37 **Scottish Steps**  
Traveling Strathspey: add: ... fwd on R, bending R knee slightly (ct 3); ... close to floor, knee turned out (ct 4).
- 38 Figure of 8: Does not apply to all dances. See specific description.  
Promenade: change to: On meas 4, the 1st cpl turns L again...
- 39 **Anna's Wedding Cake**—not taught.
- 40 **Bedrule**  
CD: *The Breakdown*, Band 4.
- 41 **The Breakdown**  
CD: *The Breakdown*, Band 10.
- 42 **Culla Bay**—not taught
- 43 **Lady Wynd**  
CD: *The Breakdown*, Band 1.  
meas 9-16: add: Turn in on meas 12.  
25-32: add: On hands across (wheels), standing dancers give hands and the 3rd dancer puts hands on top. At the end of the 4th meas, end back in place in the sidelines.  
After repeat, active cpl cast or step to the bottom as 4th cpl steps up.
- 44 **Luckenbooth Brooch**—not taught.
- 45 **New Caladonia Jig**—not taught.
- 46rev **Pelorus Jack**—see revised description at the end of the errata.
- 47 **Shiftin' Bobbins**  
CD: *The Breakdown*, Band 5.  
meas 1-2: change to: 1st cpl cross W passing in front of M, moving down...  
meas 3-4: add: Active dancers greet (look at) R person first and then L.  
meas 9-12: change to: ... R hands across (turning CW), ... L hands across (turning CCW).  
meas 17-20: change to: All turn twd ptr and 3rd cpl lead all back up; 3rd and 2nd cpls cast off to place while 1st cpl dance up ctr to 2nd place.  
meas 21-24: change to: 1st W with 2nd and 3rd M dance L hands across (turning CCW), while 1st M with 2nd and 3rd W dance R hands across (turning CW).
- 48rev **Welcome to Stockton**—see description at the end of the errata.
- 49 **Dimitrija**  
CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 1.  
line 2: add: The name of the dance is derived from a man's name.  
Formation: change to: Mixed lines or open circle, hands in ...  
Fig I, add: BASIC PATTERN (vocals)  
Fig I, meas 1: change to: Facing and traveling in LOD...  
meas 6: change to: raise R ft behind L leg (ct 2)  
meas 7: change to: raise L ft in front of R leg (ct 2).  
meas 8: change to: arms extend fwd then downward...  
meas 9: change to: arms extend fwd (ct 1) – delete “and upward.”

Fig II, add: FORWARD AND BACK (instrumental)

meas 1: add: Motion is like a slight limp.

meas 5-8: add at beginning: On ct "ah" of meas 5, arms move fwd from W-pos. Then arms move back, fwd, back, fwd as you, repeat meas 1-4...

Add at the end: Optional 1/4 turn to face LOD on the last L-R-L.

50 **Dvašti Trišti**

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 7.

Fig II, meas 2: (ct 4) should be underlined for emphasis as in Fig I.

51 **Koga Me Mama Rodila**

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 10.

meas 5: change to: ... softly in a slight CW circular motion...

52 **Lalica**

Pronunciation: change to LAH-leeh-tsah

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 15.

Text: add: Dance is from the Severnjaško Region.

INTRODUCTION: change to: Start with singing.

Fig I, meas 1: change to: ... (ct 3); beginning to face R of ctr, step on R to R...

meas 2: change to: Facing R of ctr and moving in LOD, step fwd on L...

meas 3: change to: ... extending arms up and fwd (ct 1)... arms continue extension downward and bkwd (ct 2); ... R next to L as arms return to W-pos (ct 4).

Fig II. FORWARD AND BACK: add: (instrumental)

53 **Krivo Ihtimansko Horo**

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 19.

Text: add: "Krivo" means "crooked." Title means "Crooked Dance from Ihtiman."

Fig I, meas 1: Facing and traveling LOD, step fwd on R (Q); step fwd on L (S); small hop on L (&); large step fwd on R (S); hop on R...

meas 4: change "point" to "touch" throughout meas.

Fig II: change to: (Melody B – Instrumental). Then add: Figure II describes a CW circle on the floor meas 1-4.

meas 2: change to: Hop on L, turning to face diagonally L and swinging ... hop on R, turning to face diagonally R and simultaneously...

meas 5-8: change to: Repeat meas 1-4. (delete reference to Fig I.)

meas 9: change to: Repeat meas 1. (delete reference to Fig I.)

meas 10: change to: step on L in LOD (S)

meas 11-12: change to: Repeat meas 3-4. (delete reference to Fig I.)

meas 13-14: change to: Repeat meas 9-10.

54 meas 15: change to: ... in LOD R-L (QS); turning to face ctr, kick R leg...

meas 16: change to: Hop on L (Q); step on R across in front of L (S); face center and sharp leap onto L...

55 **Lazarska Râčenica**

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 12.

Text: change to: .... springtime folk custom for unmarried women (St. Lazarus Day).

Add: Styling: light, liltng.

INTRODUCTION: Add: Can wait 3 meas, then start.

Fig I, meas 2: change to: raise L ft in front, bending L knee...

Fig II, meas 3: change to: 3-4.

meas 4-6: change to: 5-7.

meas 7: change to: 8 ... (ct 2); bounce on R while raising L knee (ct 3).

meas 8-14: change to: 9-16

Fig III, meas 11: change to: ... extended to R at waist height, fairly straight arms (ct 1); ...

56 meas 13: change to: ....special motion: palms inward with fingers relaxed, held at about chin height (ct 1); ...

### 57 Staro Pomaško

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 8.

Text: add: “Staro” means “old.”

Styling: change to: Light, soft, Macedonian-style steps.

Fig I, meas 3: change to: ... bounces on L as extended R leg swings around in front of L...

meas 5: change to: ... onto L (ct 1); raise R leg in front of L, bent knee...

meas 8: change to: 2 small steps in place, R-L (cts 1,2); small step fwd onto R (ct 3).

meas 12: change to: ... close L to R with wt (ct 2);...

Fig II, meas 4: change to: ... close L to R with wt (ct 2);...

### 58 Stiga mi sa, momne le

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 5.

Line2: add: Stiga mi sa, momne le is the name of the song to which this dance is done. Both first and last dancer in the line can twirl a handkerchief.

Formation: Mixed lines facing diagonally R of ctr, R hands...

Styling: add: Steps are small and close to ground. Dancers stay close together.

Fig III: change to: to Fig II.

Add: Repeat dance from beginning.

### 59 Tervelska Râka

Line 2: add: Râka means “hand.”

INTRODUCTION: change to: Start with vocal

Fig I, meas 3-4: add at end: In meas 1-4, body leans slightly side to side in direction of stepping ft.

meas 7-8: change to: Same action as in meas 5-6 but begin with L ft.

meas 9: change to: ... leap to R onto R, sinking slightly onto R and raising L knee...

meas 10: change to: Repeat meas 9 with opp ftwk and direction.

meas 11: change to: ... extending both arms diag fwd, down and then up (“scoop”), as elbows straighten

meas 14: ... arms move up toward W-pos.

meas 15: add: Step on L in place, arms now in W-pos (ct 1); ...

Fig II, meas 4: change to: ... L next to R, arms are returning to W-pos (ct 2).

Fig II, meas 5: change to: With arms now in W-pos, step onto L in place.

### 61 Zensko Svatbarsko Horo

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 3.

Line 1: change to: ... women’s dance done at weddings by the female wedding guests, not the bride, to the song....

Formation: change to: Open circle or short line of W, hands slightly fwd in W-pos.

Styling: change to: Very light and proud, but low to the ground, Macedonian style.

Fig I, meas 1: change to: Facing and traveling CCW, step on R fwd (ct 1)



meas 2: change to: ... and extending L leg fwd, out and around to L, straightening knee (ct 3).

meas 6: change to: ... ball of R ft, lifting L knee and circling ft CCW (ct 2);....

meas 7: change to: ... at the end of ct 3.

meas 12: change to: ... extending R leg around and out to R...

Add: Dance repeats from beginning (6 times total). Ending: Repeat meas 1, then drop onto R ft, extending L leg fwd in front of R (ct 1); hold (cts 2, 3).

61a-d **Bulgarian Song Words and Map**—see revision pages at end of errata.

63-64 **Çobankat**

CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 10.

INTRODUCTION: change to: Instrumental, then 4 measures of drumbeats.

Fig II: change to: STEP FORWARD AND LIFT (delete “CROSS BEHIND”)

Fig II, meas 1: change to: .... bounce 2 times on L....

Fig III, meas 1: change to: .... bounce 2 times on L.... (ct 2&)

64 meas 9-11, change to: Repeat Fig II, meas 1-3.

65 **Issios** (note spelling change)

Pronunciation: EESS-ee-ohss

CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 3.

66 **Jaj az uramnak**

Pronunciation: yigh ahz OOHR-ahm-nahk

CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 2.

Styling: add: Can snap fingers—one hand on beat, the other hand on &.

**Women’s Dance**

Fig I: change to: TOUCH AND WALK (delete “4”)

Add: meas 3-4: Repeat meas 1-2.

67 Fig V: add at end: On each meas, hands act as a pendulum, swinging R, L, R, L at waist level.

**Men’s Dance**

Fig III, meas 1-3: change to: ... step on L behind R (ct &)...

meas 4: change to: Bending slightly fwd from the waist, leap 3 steps fwd (RLR)... Variation: Kick heels behind and circle ft fwd into leap.

Fig IV, meas 1: change to: With straight knees, ft close together, take 3 steps bkwd...

meas 2: change to: ... raise R and slap inside of R calf with R hand (ct 1)... raise L and slap inside of L calf...

68 Fig V, meas 1: change to: ... kicking R heel around and fwd (ct 1) and change “stamp on ball of...” to drop forcefully onto throughout meas.

Fig VI, meas 1: change to: Reel backwards...

meas 2: change to: Jump and land with ft apart (ct 1)

meas 4: change to: ... land on both feet together and arms raised over head (ct 3)...

69 **Levendikos**

Pronunciation: leh-VEHN-dee-kohs

CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 5.

Formation: add: Leader’s R hand held high.

Basic figures: meas 1: change to: ... hop on L and raise R leg...

- 71 Double foot-slap: change to: ....and once behind it, during the first hop on the first ct of the third meas... add: This second slap can also be done alone (without the first slap).
- 73 **Opas**  
 CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 6.  
 Line 1: change to: This is a men's dance, which I learned...  
 Styling (typographical error): change to: .... suggested we pretend our feet...  
 Add: INTRODUCTION (16 meas)  
 Fig II: add: All stamps are done "closed."  
 meas 2: change to: ... place R heel on floor twd ctr (typographical error), R toe twisted....
- 74 **Oro vlaška**—not taught
- 77 **Podrimsko Oro**  
 Pronunciation: poh-DREEM-skoh OH-roh  
 CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 1.  
 Styling: change to: W: graceful and flowing with subtle use of hips; M: large, masculine movements, heroic, arrogant.  
 Introduction: change to: 4 drummed measures  
**Women's Dance**  
 Fig I, meas 1: change to: lift R heel (delete "on"), placing L....  
 Fig II, meas 1: change to: facing slightly R of ctr... holding L ft low to the ground, with straight knee, in front of R (ct 2&)  
 meas 2: change to: ... step on R, arms "windshield wiper" R (ct 1) ... step on L, arms "windshield wiper" L (ct 2)  
 meas 3-4: change to: Repeat meas 1-2 with opp ftwk, armwork, and direction
- 78 Pattern of W's dance: Typographical error: ...plus "transition steps") I, III, II...  
 Alternative 1: Typographical error: ... can take the corner of the scarf...  
**Men's Dance**  
 Fig III, meas 1-8: add: Lifted ft is flexed, knee turned out.  
 Fig IV, meas 5: ... shift wt onto R with wide stance, knees bent (ct 1)...
- 79 **Vlaško za Pojas**—not taught
- 81 **Troaca**  
 CD: *Balkan and Beyond, Vol. 2*—Stockton Folk Dance Camp 2004, Band 8.  
 Steps: "Horse" step: ... large  fwd bicycle-like motion...  
 Add: Introduction: 4 measures  
 After meas 8: add Repeat from the beginning.
- 83 **Valle e Quemalit**—not taught
- 85 **Madison**  
 CD: *Vintage Dance Music, Richard Powers, Stockton 2004*, Band 5.
- 87 **Metamora Waltz**  
 CD: *Vintage Dance Music, Richard Powers, Stockton 2004*, Band 1.
- 89 **Ragtime Era One-Step**  
 CD: *Vintage Dance Music, Richard Powers, Stockton 2004*, Band 2.

91 **1914 Tango Argentino**

CD: *Vintage Dance Music, Richard Powers, Stockton 2004, Band 3.*

92a-b **Partnering**—see revision pages at end of errata.

93 **Klapok**—taught at lawn party

96 **Kujony**

Formation: change to: ... facing LOD in Semi-open pos.

Steps: Kolysany: change to: With ft wide apart, bend both knees (ct 1); slowly sway to L, shifting wt to L ft, rising so that wt is on L ft (L leg is now straight and perpendicular to the floor; R ft is extended out to side with R toe pointing down on floor) (cts 2,3). Can be done with opp ftwk and direction.

Kolebany: change to: Waltz sdwd bending knees on ct 1 (do not rise on toe for cts 1, 2, or 3).

Od Sie Do Sie: change to: ... On meas 3, step back on outside ft, making turn more pronounced by doing ... from ptr so ptrs are back to back, turning head to look over shldr at ptr (M look ... meas 4: add: W: Basic step (step L, R, both). M: Basic Step (step R, L, both).

Na Talarku: add: M start L fwd, W start R back. Using multiple small, quick steps, make up to 3 1/4 turns CW.

97 Accent: change to: Putting the required full ft down on the floor...

Cutting step: change name to Scythe step.

W: add: ... On cts 2 and 3, with semi-circular motion, sweep the R leg behind...

W: delete: Hands remain on the waist. add: Hands in Individual A pos.

Hand formations: delete all Support Position.

Shoulder-Waist Position: add: Facing each other, both with rounded arms, M holds...

Individual: change to:

Individual A: For both M and W when dancing without a ptr, place fists on hips, thumbs out, elbows slightly fwd.

Individual B: W extend arm(s) out to side(s), hands palm down at hip level.

Introduction: change to: ... facing LOD in Semi-open pos...

Fig 1: add to title: The Rooster (waking up)

meas 1-2: change to: ... (M L, W R), do 2 Basic Steps fwd in LOD.

meas 3: add: On ct 1, W's R arm remains extended out to side. W hooks L arm (hand in fist) through M's R arm, placing fist firmly against M's inner, upper arm to provide support for Rooster pos.

meas 4: add at end of M: ... at the sky, arms remain parallel to floor, hold pos (cts 2,3).

W: delete end and change to: ... beside each other, W looks up at ptr (cts 1,2,3).

meas 9-10: add: ... make 2 Kolysany steps, first to M's L...

98 Fig 2: add to title: Scythe (working in the fields)

meas 1-3: 3 Scythe steps, M start...

meas 4: add: For both M and W one Basic ... out to side. Keep bent knee pos for cts 1,2,3.

meas 5: W: change to: ... side-by-side, arms remain out to either ... ptr (ct 1); hold (cts 2,3).

meas 6-10: add: (W remember to put hands back on hips.)

Fig 3: add to title: The Dance (enjoying)

Swap meas 1-2 and 5-6. So meas 5 and 6 become meas 1 and 2; meas 1 and 2 become meas 5 and 6.

Throughout change: Closed-Hold pos to Semi-open pos.

meas 3: add: M step L, R, L; W step R, L, R.

meas 4: add at beg: With opp ftwk...

meas 12: replace: M step on R in RLOD (ct 1); 2 Accent steps with L ft (cts 2,3). W use opp ftwk.

meas 13-14: add: ... to take hold of (cts 1-6).

add: W take 2 Basic Steps CCW around ... in own L hand, R fist on hip.

meas 15: change to: Take 1 Kofysany step to M's...

Sequence: add: Intro once, followed by...

## 99 **Oberek od Opoczna**

Formation: change to: ... facing LOD in Individual Hand Formation pos.

Steps: Basic Oberek, line 1: delete step at end of line.

Hop-step: change to: Hop-Stamp step: Hop on ball of L ft, bringing ... (ct 1); Accent (stamp) with the R ... slight flat step on L (ct 3).

100 Hand formations: line 4: change to: ... M throws L elbow in keeping...

add: W use opp arm.

delete paragraph beg: W's R hand...

Open hold: change to: Zawiana Hold.

change to: ... The other arms (M's L, W's R) ... the hand is kept in fist sticking straight...

delete after adjacent to the shldr: (M's R, W's L).

Introduction: meas 1-2: change to: ... LOD in Individual pos (M...

Fig 1: change meas 1-4 to meas 1-3 and move last sentence to meas 4.

add meas 4: Do 1 Prsytip step. Remember...

change meas 9-12 to meas 9-11 and move revised last sentence to meas 12.

meas 9-11: change to: ... continuing in LOD.

add: meas 12: Do 1 Przytip step (M L-R; W R-L) and cpls must finish facing LOD.

Fig 2, meas 1-4: replace with: Repeat Fig 1, meas 1-4.

change meas 5-8 to 5-7.

meas 5-7: delete: There are no Przytip steps and.

add meas 8: Take 1 Basic Oberek step.

101 meas 12: change to: ... swing the R elbow in and out (cts 1,2).

Fig 3, meas 17-20: change Open Hold to Zawiana Hold.

Fig 4, throughout: change hop steps to Hop-Stamp steps.

W: change to: ... to the R and make 1 complete CW turn; then ... and turn 1 complete CCW turn.

meas 17-20: change to: Ptrs in variation of Zawiana pos (M L fist on hip, R hand behind W's back, taking hold of W's R wrist with R hand. W's L hand on M's R shldr) rotate CW... the M does 8 Hop-Stamp steps in 1/4 increments so that the cpl ends facing LOD.

## 102 **Osa and Mach**

Pronunciation: change to MAHKH.

Add: Osa means "bee."

Formation: change to: M with back to ctr of the circle. W facing ptr with hands on hips. Both have hands in Individual Hand formation.

Steps: OSA Running step, line 1: change to: ... 2 meas—fwd or bkwd...

both meas: change R to L and L to R.

Through description: change running step to OSA running step.

MACH Basic step: add at beg. In Skater's pos, step firmly...

MACH Pivot step M: change to: In Shoulder-Waist pos, step back onto ... (rocking motion) (cts 1,&); step firmly fwd on R (ct 2); thrust L leg fwd slightly while bending R leg at knee and turning head to L away from ptr (ct &).

MACH Pivot step W: change to: ... (rocking motion) (cts 1,&); ... R ft where it is (cts 2,&).

Hand formations: add: Individual: Hands in fists on hips.

Throughout: change Closed-Social to Semi-open.

Skater: add: W's L hand is on top.

103 Introduction: meas 5-6: add: ... direction from ptr (moving in individual circle), M twd...

Fig 1: add to title: BEE-LINE (Osa).

meas 17-18: add: With Individual hand pos, turn to L...

Fig 2: add to title: BEE HIVES (Osa)

## 105 Polonez

Styling: add: Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

Hand formations: 1st position, line 4: change to: ... M's L hand is on hip, fingers fwd. W holds skirt out with free hand. May be done with opp pos.

2nd pos: change to: W's hand hold is same as 1st pos ... stands on her R with his L hand on hip, fingers fwd. To return ... with his L arm (cts 1,2,3).

106 add 4th position (individual): M: Both hands on hips, fingers fwd. W: Both hands outstretched to sides slightly higher than waist level, palms down.

Introduction: change to: meas 5: M step L, R (cts 1,2); hold (ct 3). W use opp ftwk.  
meas 6: Hold (cts 1,2,3).

Fig 1: meas 3-4: add: Turn is on meas 3, ct 1.

meas 5-6: add: ... and take 1 walking step bkwd...

Fig 2: meas 1-3: add: Begin in 1st pos and M leads W around him for 2 meas. Release hands on meas 3, placing R hand on hip. W on meas 3 uses hands in 4th pos.

Fig 3: meas 9: add: ... with the R shldr leading, both beg R ft, hands in 4th pos.

meas 11: add: ... with the L shldr leading, both beg L ft, hands in 4th pos.

meas 12: add at end: ... taking one walking step bkwd.

Fig 4: line 2: add: W facing in, hands in 4th pos.

meas 1-3: add: ...steps sideways to L, beg L ft. M travel CCW, W travel CW.

107 meas 4: add at end: CCW (cts 1,2); hold (ct 3).

meas 5-7: change to: Repeat meas 1-3 with opp ftwk and direction.

meas 17-20: add: ... on meas 17 (slow turn using whole meas) to face...

meas 21-22: add: ... 2 walking steps individually...

meas 23: add at beg: On ct 1 of walking step both M and W...

meas 24: add: Short Bow moving fwd...

## 108 Szot Madziar

Steps: Polka Hops: change to: Ftwk described for M, W do opp ftwk. Step fwd on R, rising on ball of ft (ct &); long step fwd on L (ct 1); short step fwd on R (ct &); medium step fwd on L (ct 2).

This step ... Figs 4, 5, and 6 am a hopping...

Hand Formations: Individual: add: ... with fingers kept fwd together...

Fig 1, meas 5: change to: With wt on L using straight leg, cross R over L, landing on R heel (M reach higher, W lower) (ct 1); bring the flat of the R ft down with emphasis switching...

109 Fig 2: add to title: Grapevine

Fig 3, meas 2: change to: ... wt to L bring L flat ft down on the floor with emphasis while...

meas 5: change to: Moving to R, leap onto R while ... (ct 1); still moving to the R, leap onto L...

meas 7: change to: Return to Individual hand pos while turning to...

meas 8: change to: Jump onto both ft, R ft crossed over in front of L ft (ct 1);...

Fig 4, meas 1-6: add: ... steps fwd in LOD bet R.

meas 8: change to: Jump onto both ft, R ft crossed over in front of L ft (ct 1);...

110 Fig 5, meas 5: change to: Moving R, turn 1 full revolution CW in LOD, ending with both ft together facing ctr of circle.

meas 6: change to: With wt on balls of ft, keep front part of ft (toes) together and push heels out (R heel to R, L heel to L) (ct 1); click heels together once (ct 2).

meas 7: change to: Repeat meas 5 with opp ftwk and direction.

meas 8: change to: Repeat meas 6.

Add Figure 6 (Quicker tempo)

meas 1-4: Repeat Fig 3, meas 1-4.

meas 5-8: Repeat Fig 5, meas 5-8.

Sequence: ... of all 6 figures ... with hands resting on hips, fingers fwd, waiting...

Introduction, (Fig 1, Fig 2, Fig 3, Fig 4, Fig 5, Fig 6) four times, Ending

### 111 Szpacyr Polka

Change Closed-Hold pos to Semi-Open pos throughout.

Steps: Polka Step: add: Ordinary (zwykly) polka steps (no hops) are used...

Swing: change name to Arm Swing Polka.

112 Fig 1: add to name: Promenade

meas 1-4: delete: (2 per meas)

Fig 2: add to name: Pivot

Fig 3: add to name: Arm Swing Step

### 113 Warszawianka

Steps: change to: ... heel to floor (ct &). ... on the balls of the ft (ct 2).

Waltz: add at end: (wt on low ball of ft, do not rise on toe)

114 Fig 2, meas 1-4: M: change to: ... in a large outside circle moving...

W: change to: ... in a smaller inside circle...

meas 9-15: change to meas 9-14. Repeat meas 1-6 with opp...

add meas 15: Waltz fwd to ptr returning to form single circle of cpls.

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, Bill Lidicker, Louise Lidicker, Bill Wenzel, Carol Wenzel, Karen Wilson-Bell, and Teddy Wolterbeek.

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

Joyce Lissant Ugglá – Editor  
Loui Tucker – Assistant Editor

# La Vieille Bastringue

(Canada, Quebec)

A variation in 6/8 time on the popular dance *La Bastringue*. The melody was found in an old manuscript from the *Cecil Sharp House Library* (London).

Pronunciation: lah VEEH-ay BAHS-trang

Music: *Danse Mon Coeur Danse!* CD BMA-1004

6/8 meter

Formation: Large circle of cpls, W on M's L. Hands joined in W-pos.

## Meas

## Pattern

4 cts INTRODUCTION. Bow to ptr (4 cts)

## FIGURE

- 1-4 Everybody fwd and back (8 cts).
- 5-8 Repeat fwd and back one more time (8 cts).
- 9-12 Everybody, circle L (8 cts).
- 13-16 Everybody, circle R (8 cts).
- 17-20 With ptr, two-hand turn CW (8 cts).
- 21-26 All cpls promenade (12 cts).
- 27-28 Rejoin hands to form circle and bow to partner (4 cts).
- 29-32 M gently pull L hand side ladies (passing in front) and place them on the R (8 cts).

Repeat dance from beginning with new partner.

Presented by France Bourque-Moreau

# Soldier's Joy

(American Novelty Dance)

American novelty dance based on the famous Anglo-Celtic reel *Soldier's Joy*. The music is from Joe Craven played in South African style. As learned from Sandy Starkmar at Mainewoods Dance Camp in 2002 who learned it from Bea Montross.

Music: France Bourque-Moreau CD FBS-001 2/4 meter

Formation: Cpls in a big circle (one cpl behind another, traveling CCW). Inside hands joined in V-pos or W-pos

Steps: Walking

Meas Pattern

16 meas INTRODUCTION

BASIC PATTERN

- 1-2 Beg with outside ft (M's L. W's R), walk fwd in LOD with three steps followed by a "kick" motion fwd.
- 3-4 Still in LOD, walk three steps bkwd followed by a touch step with outside ft.
- 5-6 Still facing LOD, each person does three steps moving away from ptr and then clapping own hands on last ct.
- 7-8 Reverse ftwk and direction to go back to ptr again and clap.
- 9 Marking time, point index fingers upward, moving hips outward.
- 10 Point index fingers downward moving hips inward (so as to touch partner's hips).
- 11-12 Repeat meas 9-10.
- 13-16 Both ptrs turn alone twd outside with 8 walking steps and inside person walks fwd to find a new ptr.

Repeat dance from beginning.

Presented by France Bourque-Moreau



# Appalachian Big Circle and Clog Dance

(U.S.A.)

Field Research and Dance Notes by Jerry Duke, Ph.D., Professor of Dance Ethnology and Folklore, San Francisco State University

**Formation:** Cpls in a large circle, W on M's R, hands held up, arms extended slightly to side giving much room between dancers.

Circle Left Join hands and circle CW.

Circle Right Circle CCW.

Center In, here we go

Move into circle and back out.

Promenade Cpls move LOD, L hands joined below, R hands joined above

Wring out the Dishrag

Both hands come up, W travels CCW around ptr for 6 steps (meas 1-3); W turns CCW under arms to face original direction (meas 4). Repeat figure.

Gent down, lady around

M go down on R knee, W travels CCW around holding M's L hand in her L. M comes up on meas 4, back to promenade position.

Queen's (or King's) highway

Lead couple breaks, W follow lead W, who turns back along circle. W do not turn until W in front of them has turned back. M continue circling LOD, when ptr comes back join hands in promenade pos. (On King's Highway, M pass behind ptr and travel RLOD outside of circle.)

London Bridges Lead cpl forms an arch by turning back and joining inside hands, next cpl ducks under arch, turns and forms arch, etc. Lead cpl ducks under and follows last cpl to promenade out of tunnel to form circle promenading LOD.

California Fruit Basket

W break and spin to R to pass behind ptr to ctr. W join hands and circle L 16 cts. M continue moving LOD 6 cts. Both lines reverse for 16 cts. M get back to ptr's side by ct 15, W lift their arms on ct 15, M ducks under. W bring arms down behind M ct 16. M join arms down behind W. All buzz CW, R in front. Break on ct 16 and join back in big circle backing up as you go.

Single File

(usually done only in CCW direction) Often done before Ocean Wave or Grand R and L. W moves in front of M from promenade pos, circle travels for 16 or more cts. W turns to face ptr when caller indicates.

Ocean Wave

Done like a Grand R and L, start by turning W in front of M and join R hands; 2 meas to pass partner, and 2 for each hand continuing M LOD, W RLOD. Hold onto first L and second R with M doing 2 steps into circle and W 2 out. Continue 2 hands (R and L) and then in and out.

## Appalachian Big Circle and Clog Dance—continued

SMALL CIRCLE FIGURES

Circle up four Make circles of two cpls each around the floor, circle L (CW) 8 cts and R 8 cts. Cpls who find themselves alone should go to ctr and find another cpl. If there is extra cpl, they become an even cpl, thus missing the first figure.

Everybody back up

Cpl with backs to ctr back up 8 cts and return to place 8 cts. This establishes them as odd cpls (traveling cpls). Note: Another way to establish odds and evens is to count off around to the R before breaking into small circles. Always circle 8 cts L and R before each figure.

On to the next Odd cpls move CCW to next even cpl 8 cts and begin to circle L.

Duck for the Oyster

Odd cpls duck under arch formed between even cpls and back out (4 meas). Even cpls do likewise. Odd cpls duck under again going thru arch breaking own hand hold, but holding onto even cpl and pulling them under own arch. Odd cpl travels around each end of even cpl and back to place (4 meas). Circle L 8 cts then to R.

Four leaf clover Odd cpl travels under arch made between even cpl (don't release hands as in Duck for the Oyster). Odd cpls pass under arch made by their own hands over their heads, thus forming the figure. Travel L 8 cts, even cpl travels under odd cpl arch, then their own to form circle.

Take a little peek Odd cpl travels to each side of even cpl 4 cts (M to L, W to R) odd cpl looks at each other behind even cpl then travels back to place 4 cts, swing ptr and circle L 8 cts and R.

Birdie in the cage The W of the odd cpl goes in the ctr while the circle travels CW around her 8 cts.

Birdie hop out, Crow hop in

M of odd cpl goes to ctr when his ptr comes out, circle continues to L 8 cts.

Note: Calls may be in any order at the discretion of leader. Most callers begin with big circle figures; change to small circle figures, then end with big circle figures.

Presented by Jerry Duke

# Cajun Dance

(U.S.A.)

Field research and notes by Jerry Duke, Professor of Dance, San Francisco State University. The word "Cajun" comes from the word "Acadian" which refers to the land from which the French speaking settlers came to Louisiana in the 18th century. Few, if any, people exist that have a clear lineage from those original settlers, but many people who live in southwestern Louisiana and southern Texas rightfully claim the Cajun culture as their own. Cajun culture has been heavily influenced by settlers from many places and times and the dances are variations of dances that have been popular throughout the United States. There are three basic dances popular now, the Two-Step, the Waltz, and a modern version of the Jitterbug. The Two-Step and the Waltz, which are older, are found in several rhythmic and stylistic variations, a full discussion of which can be found in my book, *Dances of the Cajuns*. A few of those variations are listed below.

The Black Creole cousin of Cajun music and dance is "Zydeco." Even though it recently took on the name "Zydeco" it is at least as old as, if not older than, Cajun and has had an influence on many Cajun musicians. Both are obviously influenced by Caribbean music and dance which also has African roots with French influence. The "Two-Step" is done to both styles of music, but has a hip-swinging flair when done by Black Creoles to "Zydeco" music.

## Cajun Two-Step

(U.S.A.)

The Cajun Two-Step is a three step dance done to 2/4 music and is found in two rhythmic variations: Quick, Quick, Slow, and Slow, Quick, Quick. The latter is more common and is my favorite. The dances listed below are styles of that rhythmic variation. The "Basic" is so named because it is the more simple of the variations. It is common around Lafayette and the central part of Louisiana, but is not the only variation to be found there.

**Music:** There are many good Cajun Two-Step recordings available. One easily located album is "Fais Do Do," on the Swallow label. It is an anthology of various Louisiana musicians and has "Two-Step" on one side and "Waltz" on the other.

**Rhythm:** 2/4 meter: Slow, Quick, Quick

**Formation:** All variations of the "Two-Step" are done in relaxed Ballroom Dance hold. M begins with the L ft, W begins with the R. This alternates with each measure.

### Meas

### Pattern

#### I. BASIC

- 1 Step in place (M L; W R) (ct 1); hold (cts &); step to rear (little or no turn of the body) (ct 2); step in original place (ct &).  
Turn slowly in either direction. Begin next measure on the opp ft.

#### II. BASIC WITH TRAVEL

- 1 Moving as a couple, one ptr fwd, the other bkwd, small step fwd (or bkwd) (ct 1); hold (ct &); large step in same direction (ct 2); small step in opp direction (ct &).  
Begin next measure with opposite foot.

## Cajun Dance—continued

SOME CAJUN ARM FIGURES

When figures are done with the “Basic” or the “Port Arthur” styles the dance is called “Jitterbug,” but there is a different and newer “Cajun Jitterbug” (explained later) that is popular especially among the younger dancers. Some older dancers, however, do not even like to see it. Figures are started on ct 1, finished by ct 2, and are followed by the steps found in “Basic” ct 2 and ct &. Figures are done from the double hand-hold position (couples facing, holding hands) except for “Outside Arch Under,” which is also done from the Ballroom pos.

Outside Arch Under: Can be done on ct 1 of any measure, but usually on meas 1. M leads W under his uplifted L arm holding her R hand. She steps fwd and turns to her R to face him while he steps fwd and turns to his L to face her. Both turn approximately one-half.

Inside Arch Under: Most often done on meas 2 following “Outside Arch Under” on meas 1, but it can be done alone on ct 1 of any measure. M leads W across in front of him with his uplifted L arm holding her R hand. She steps fwd and turns to her L to face him as he steps fwd and turns to his R to face her.

Brush-Off: More easily done on meas 1, ct 1. Usually executed from the double hand-hold position. Bringing his L arm across in front of him about waist level, M leads W to his R side while stepping fwd and turning L away from her, releasing her. He continues to turn to face her as she turns either direction to face him (the M usually guides her turn direction).

## Cajun Waltz

(U.S.A)

There are many ways to do a Cajun Waltz. In some variations the three-count waltz rhythm is maintained, one uses four counts against the three-count music, and others use four steps over two meas (two steps of which take two cts each and two take one ct). A full discussion can be found in my book, *Dances of the Cajuns*. All are done in relaxed Ballroom dance pos. Below are three of my favorite variations.

Music: 3/4 meter

Formation: Ballroom Dance hold. M begins with the L ft, W begins with the R. This alternates with each meas.

### SLX-COUNT WALTZ

There are several variations of the six-count waltz found throughout Acadiana. It is really the Texas Two-Step (a popular country Western dance done in six counts to 2/4 music, using one and one-half meas) transposed to 2 meas of waltz music.

M travels fwd most of the time while the W travels Bkwd. Occasionally the dancers turn one-half while traveling and the M goes bkwd for a while. One of my favorite variations is below.

- 1 Touch (Man slightly forward with the left, Woman backward with the right) (ct 1); step in that spot (ct 2); touch in same direction (ct 3).
- 2 Step in that spot (ct 1); step in same direction (ct 2); step in same direction (ct 3).

Repeat from beginning.

Presented by Jerry Duke

# Cape Breton Social Dance

Field Research and Notes by Jerry Duke  
Professor of Folklore and Dance, San Francisco State University

Cape Breton Social (or Square) Dance—Cape Breton residents are ancestors of the Scottish settlers of the 18th Century. These dances are believed to be that old and do not appear to exist in Scotland or Ireland now.

## Jig

This is the first of two dances that are done throughout western Cape Breton. Dances are held nightly in one community or another during the summer. Some call it a social dance, some call it a square dance. The first (and sometimes second) dance has no name except "Jig."

There is no usual number of measures that each figure takes. A leader (the person who called the set together) simply starts each figure.

Music:

6/8 meter

Formation:

Square of cpls. Both M and W use the same ft for the stepping and dance movements except for the "One-Step" section (Figure 3) for which the W hold for a ct at the beginning and again at the end to be on the opp ft from the M for that movement.

Meas

Pattern

### I. THE STEPPING

1

Stamp in place (usually with the left) (ct 1); swing the free ft fwd hitting either the toe or heel (ct 2); tap the toe of the same ft as it comes back to original place, or take wt (ct 3); repeat the above (cts 4,5,6).

2 +

Repeat meas 1 as many times as you wish. Then, reverse or repeat the above action.

### II. CIRCLE CLOCKWISE

Circle CW, stepping on cts 1 and 4 of each meas.

### III. ONE-STEP

M takes the W on his L for a "One-Step." In relaxed Ballroom dance pos, M begins with the L, W with the R. (Note that she has to cheat to get on the correct ft. She usually has plenty of time as it takes the M a ct or two to turn twd her.) Stepping almost in place on counts 1 and 4, the cpl turns slowly or travels slightly fwd and bkwd. They stay close enough to end in their place in the circle at which time the W gets to the M's R to start the dance over on the next meas next to a new partner. \*(See note below).

### IV. COUPLE PROMENADE

Dance CCW around the circle in Varsouvienne or skater's pos and face in to begin the dance again.

### THE END

When the leader decides the dance has repeated enough times he will start clapping with the music. The other dancers stop dancing and clap with him to signal the musicians to stop.

**Note:** This dance was done first and second in a three-dance cycle throughout the evening when we first observed it in 1992. The first time through this dance the last figure (promenade) was left out. The second time through this dance there was no partner change. The man simply turned to his right each time to do the One-Step with his corner. In 2000 and '01, however, only the last version of the jig was done once.

## Cape Breton Reel

This dance is named here for its 4/4 rhythm. In 1992 it was the third dance of each three-dance cycle after which one or two “Strathspey” tunes (4/4 with graduated tempo) were played for solo step dancing, or just listening.

Music: 4/4 meter

Formation: The dance begins in a circle of 4 or more cpls, W to her ptr’s R. Ptrs do not change. The lead cpl of each set begin facing stage R (or on the east side of a square in a north-south hall). In 2000 and ’01 the lead would often have his back to the music. The figures of this dance are also led by the set leader.

Steps: Strathspey Clog - This step sequence is not always performed during the Grand R and L. Some dancers never do it. (This is the basic step used by dancers in the solo “Strathspey.” There are many variations, but during the “Reel” set dancers keep the steps simple.

Step on L (ct 1); brush ball of R ft fwd (ct &); brush ball of R ft bkwd, hopping on L (ct 2); touch R beside L, hopping on L (ct 3); touch R beside L or step on both (ct 4).

There are many variations within this basic rhythm, but none interfere with the dance figures.

### Meas

### Pattern

#### I. GRAND R AND L

Begin right foot \*(performing the “Strathspey Clog” described below), grand right and left until you return to your partner. (Man goes CCW, woman goes CW.)

#### II. ONE STEP OR SWING PARTNER

In Ballroom pos, take one step on each beat moving slightly fwd and bkwd, or turning, as in the “Judique Jig.” M begins L, W cheats to begin R. Or you can buzz turn.

#### III. REVERSE GRAND R AND L

Reverse the direction of the Grand R and L until you return to your ptr.

#### IV. PROMENADE

All promenade CCW in Varsouvienne pos following the leader as he goes down the hall (away from the music the first time through the dance, and up the hall the second, then alternate). Turn away and separate from partner and return up the hall to form two facing lines up and down the hall, one line with men the other with women.

#### V. STRATHSPEY CLOG IN PLACE

Perform the “Strathspey Clog” while standing in place.

#### VI. FORWARD, CLOG, REFORM CIRCLE

Continuing the clog step, the leader and his ptr move twd each other. The other dancers do the same in order down the line. As the ptrs get together in loose Ballroom dance pos they dance the clog while mingling and slowly moving back to the circle to begin the dance again.

#### THE END

When the leader decides the dance has repeated enough times he will start clapping with the music. The other dancers stop dancing and clap with him to signal the musicians to stop.

Note: The dance is repeated from the beginning. Some do the “Strathspey Clog” during the Grand R and L and the One-Step, but not during the promenade. The promenade goes in the opposite direction each time (i.e., up the hall the second time, down the hall the third.)

Presented by Jerry Duke

# Basic Clogging Steps

(U.S.A.)

Music: North American Dances  
 Rhythm: 2/4, meter broken-up here as &, ah, 1; &, ah, 2  
 Formation:

Meas Pattern

## BASIC CLOG

- 1 Brush R toe fwd (ct &); allow toe to come back, still in front (ct ah); step slightly fwd R (ct 1); repeat cts &, ah, 1 with opp fwtk (cts &,ah,2). A heel tap may be added between the two toe brushes. It is important that the ft remains as relaxed as possible.

## VARIATION I

- 1 Brush toe fwd (ct &); allow toe to come back, still in front (ct ah); step fwd on R (ct 1); keeping L beside R (ct &); step on ball of L (ct ah); step in place on R (ct 2).  
 2 Repeat meas 1 with opp fwtk (step, step, step-ball-change).  
 In general the clog steps are done as flat-footed as possible. The feeling should be that of chugging fwd and into the ground on each step. Dancers should be careful not to let the clog interfere with the figures until you become fairly good at the variations.

## VARIATION II

- 1 Repeat Var I, meas 1, cts &, ah, 1) (cts &,ah,1); brush L fwd (ct, &); chug on R lifting L knee (ct 2).  
 2 Repeat with opp fwtk.  
 Cts &, 2 may be done more than once, 2 or 3 times in a row.

Presented by Jerry Duke

# Tex-Mex One Step/Polka

Research and Description by Jerry Duke  
Professor of Dance, SFSU

This couple dance is an apparent variation of the Caribbean Merengue and influenced by the Polish and Czech immigrants to Northern Mexico.

Music: 2/4 meter

Formation: Facing ptr in adjusted Ballroom position (holding each other's upper arm rather than shldr, on the closed side). Lean slightly fwd.

Meas Pattern

## BASIC FORWARD AND BACK

Leader (Ldr): Begin L ft, fwd and back stepping on each beat. Any number of steps. Change directions at any time without missing a step.

Follower (Fllwr): Begin R ft and follow the lead.

## BASIC IN PLACE

1 Ldr step fwd with L (ct 1); step in place with R (ct 2).

2 Step bkwd with L (ct 1); step home with R.

Fllwr: opp ftwk.

## BASIC LEG TWIST STEP

Ldr: Same as basic, but lean body slightly fwd and turn toe of stepping ft slightly outward, and toe of free ft inward and rolled to the side as it follows behind. While moving bkwd twist toe of stepping ft slightly inward and toe of free ft outward while it trails in front.

Fllwr: Begin with the bkwd step and continues with opp ftwk and direction as the leader.

## POLKA STAMP

Steps are done in place and double-time (4 cts per meas).

1 Ldr.: Heavy step on left in place (ct 1); turn body to L while swinging R foot to front, brushing heel heavily on the floor as it passes the L ft (ct &); hop, or lift on L as the R leg swings fwd (ct 2); stamp R beside L (no wt) (ct &).

2 Repeat to the R with opp ftwk.

Fllwr: Does opp ftwk.

## POLKA TRAVEL (Open or semi-open pos)

1 Ldr: Do a two-step (step-close-step) forward beginning left (cts 1,&,2).

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

Fllwr: Also travels fwd with opp ftwk.

## POLKA TURN (Closed Tex-Mex pos, done smoothly with no bouncing)

1 Step on L to L (while turning CW) (ct 1); step on R next to L, continue turning (ct &); step on L to L, continue turning (ct 2); hold, but continue turning (ct &).

2 Repeat with opp ft, but continue turning CW.

Fllwr: Opp ftwk.

Presented by Jerry Duke



# Brâul fetelor din Drăguş

(Romania, Brasov region)

*Brâul* is a spectacular form of dance, traditionally done by men. In the Southern part of Transylvania, close to the Carpathian Mountains, however, one can see Brâul performed exclusively by women. (The word fetelor means young girls.) This particular form of dance is ancient. Originally the dancers held each other by the belt (brâul), hence the name of the dance. Today, this kind of hold has almost disappeared, having been replaced by holding shoulders or holding hands like for the Hora.

Pronunciation: BREWL FEH-teh-lohr deen DRUH-goosh

Music: 2/4 meter

Formation: Circle, hands on waist, facing center, moving sdwd to R.

Steps: Pinten (stirrup) is the Romanian dancer's expression for close 1 ft to the other with a sharp click.

Meas Pattern

## FIGURE I

- 1-2 Rhythm QSSQS: Stamp R, no wt (cts 1,&); stamp R, with wt and moving to R (ct 2); step on L across behind R (cts &,1); step on R sdwd to R (ct &); step on L across in front of R (ct 2).
- 3-6 Repeat meas 1-2 twice (3 total).
- 7-8 Rhythm SSQQS: Close R to L with sharp click (pinten) (cts 1,&); close R to L with sharp click (pinten) (ct 2,&); step on R (ct 1); step on L (ct &); touch R (ct 2).
- 9-32 Repeat meas 1-8 three more times (4 total).

## FIGURE II

- 1-2 Rhythm SSQQS: Close R to L with sharp click (pinten) (cts 1,&); close R to L with sharp click (pinten) (ct 2,&); step on R turning 1/4 R (CW) (ct 3); step on L next to R (ct &); step on R turning 1/4 to R (CW) (cts 4,&).
- 3-6 Rhythm QSSQS: Facing LOD, L shldr to ctr, hop on R (ct 1); step fwd on L (cts &2); step fwd on R (cts &,1); step fwd on L (ct &); step fwd on R (cts 4,&).
- 9-32 Repeat meas 1-8 with opp ftwk, alternating hop on L, hop on R.

## FIGURE III

- 1-2 Rhythm QSSQS: Facing ctr, hop on L moving slightly to ctr (ct 1); step fwd on R (cts &,2); step fwd on L (cts &,1); step fwd on R (ct &); step fwd on L (cts 2,&).
- 3-4 Rhythm SSQQS: Extend R leg diag 45° to L, bending R knee next to L (cts 1,&); extend R leg diag 45° to R, bending R knee next to L (cts 2,&); hop on L (ct 3); step on R (ct &); step on L (ct 4,&).
- 5-6 Repeat meas 1-4 with same ftwk but bkwd.
- 7 Hop on L (ct 1); step on R (ct &); step on L across in front of R (ct 2); step on R (ct &).
- 8 Step on L to L (ct 1); step on R across in front of L (ct &); step on L (ct 2); raise R leg with knee bent 45° in front (ct &).
- 9-32 Repeat meas 1-8 three more times (4 total).

## Brâul fetelor din Drăguș—continued

FIGURE IV

- 1 Moving sdwd, close R to L with a sharp click (pinten) moving to R (ct 1); close R to L with a sharp click (pinten) (ct 2).
- 2 Close R to L with a sharp click (pinten) (ct 1); close R to L with a sharp click (pinten) (ct 2).
- 3 Hop on L (ct 1); step on R across in front of L (ct &); pause (ct 2); step on L to L (ct &).
- 4 Pause (ct 1); step on R across behind of L (ct &); step on L to L (ct 2); pause (ct &)
- 5-16 Repeat meas 1-4 three more times (4 total).

FIGURE V

- 1 Grapevine with heel: Facing ctr and moving sdwd, step on R heel across in front of L (ct 1); step on L to L (ct &); step on ball or R across behind L (ct 2); step on L to L (ct &).
- 2-3 Repeat meas 1 twice (3 total).
- 4 Step on R (ct 1); step on L (ct &); step on R (ct 2); pause (ct &).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Hop on L (ct 1); step on R (ct &); step on L across in front of R (ct 2); step on R (ct &).
- 10 Step on L to L (ct 1); step on R across in front of L (ct &); step on L (ct 2); step on R to R (ct &).
- 11 Step on L across in front of R (ct 1); step on R (ct &); step on L to L (ct 2); step on R across in front of L (ct &).
- 12 Step on L (ct 1); step on R to R (ct &); step on L across in front of R (ct 2); step on R (ct &).
- 13 Step on L to L (ct 1); step on R across in front of L (ct &); step on L (ct 2) step on R to R (ct &).
- 14 Step on L across in front of R (ct 1); step on R (ct &); step on L to L (ct 2); pause (ct &).
- 15 Close R to L with sharp click (pinten) (ct 1); close R to L with sharp click (pinten) (ct 2).
- 16 Step on R (ct 1); step on L (ct &); step on R (ct 2); pause (ct &).

Sequence: Fig I, Fig II, Fig III, Fig IV, Fig V.

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Presented by Sonia Dion and Cristian Florescu

# Călușul din Conțești

(Romania, South Muntenia)

In Southern Romania, there's a traditional belief (still held by a minority of people) that groups of mimes and dancers could work magic if all the rites were correctly observed, and to this end young men were initiated into the ritual of Caluș. This took place in secret and was performed by a *vătaf* (leader) who had inherited the knowledge of *descântece* (magic charms) and the dance steps from his predecessor. On Whit Sunday, an odd-number (7-9-11) of these *Călușari* began their ritual dance, going from house to house, accompanied by a flag-bearer and a masked *Mut* (a mute who traditionally wore a red phallus beneath his robe and muttered sexual invocations), thus ensuring that each household was blessed with children and a bountiful harvest. This tradition is one of the oldest in Romania, from the period of the beginning of Christianity. Its origin is unknown, although there is similarity with other dances like *Morisco* (from the Iberian Peninsula) and *Morris* (from England). Actually, these dances are among the most famous men's dances in the Romanian repertoire.

This variation of *Călușul din Conțești* consists of two parts. The first one is *Hora din Căluș* (slow part of the music). The second is *Brăul din Conțești*

Pronunciation: KUH-loo-shool deen KOHN-tsheh-shtee

Music:

2/4 meter

Formation: Circle, hands free.

Steps: Pinten (stirrup) is the Romanian dancer's expression for close 1 ft to the other with a sharp click.

Echappé: jump on both ft in place, ft apart (ct 1); jump and click both ft together in air (ct &); step on L (land on L) (ct 2); scuff with R heel (ct &).

Meas

Pattern

HORA DIN CĂLUȘ (first dance)

FIGURE I Plimbarea

(Circle formation, L shoulder facing center, hands free, moving in LOD.)

- |       |  |
|-------|--|
| 1-2   | Introduction (no action).  |
| 3     | Bounce with L heel, raising R leg (knee bent 90°) in front (ct 1); touch with R heel in front (ct &); step fwd on R (ct 2); raise L leg (knee bent 45°) in front (ct &). |
| 4     | Bounce with R heel, raising L leg (knee bent 90°) in front (ct 1); touch with L heel in front (ct &); step fwd on L (ct 2); raise R leg (knee bent 45°) in front (ct &). |
| 5-6   | Repeat meas 3-4.   |
| 7     | Dance 1 Echappé.   |
| 8     | Small step fwd on R (ct 1); scuff with L heel (ct &); step fwd on L (ct 2).  |
| 9-14  | Repeat meas 3-6 twice (3 total).   |
| 15-16 | Repeat meas 7-8.   |

## Călușul din Conțești—continued

FIGURE II În două laturi

(Body slightly facing the moving direction.)

- 1 Step fwd on R (LOD) (ct 1); scuff fwd with L heel (ct &); step fwd on L (ct 2); scuff fwd with R heel (ct &).
- 2 Step fwd on R (ct 1); stamp L heel, no wt, turning 1/4 L (facing ctr) and lifting R heel (ct &); drop R heel, turning 1/4 to L (RLOD) (ct 2); stamp L, no wt (ct &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.
- 7 Twist to L on both legs, ft apart, knees slightly bent (body facing ctr) (ct 1); twist to R on both legs, ft apart, knees slightly bent (body facing ctr) (ct 2).
- 8 Step on R (ct 1); step on L (ct &); step on R without wt (ct 2).
- 9-16 Repeat meas 1-8.

FIGURE III

- 1 Facing ctr, step on R (ct 1); scuff L heel fwd (ct &); step on L (ct 2); scuff R heel fwd (ct &).
- 2 Step on R (ct 1); scuff L heel fwd (ct &); step on L (ct 2); step on R turning 1/4 to L (CCW), raising L leg slightly (ct &).
- 3 Step on L to L (ct 1); close R to L with sharp click (pinten), transferring wt to R (ct &); step on L to L (ct 2); close R to L with sharp click (pinten), transferring wt to R (ct &).
- 4 Step on L to L (ct 1); close R to L with sharp click (pinten), transferring wt to R (ct &); step on L turning 1/4 R (facing ctr) (ct 2); stamp with R (ct &).
- 5-8 Repeat meas 1-4, but do not stamp on meas 8, ct &.

FIGURE IV Plimbarea (variante)

- 1-2 Repeat Fig I, meas 1-2 facing ctr.
- 3-4 Repeat Fig I, meas 7-8, turning 1/2 to L (CCW).
- 5-8 Repeat meas 1-4 (beg with back to ctr).

BRĂUL DIN CONTESTI (second dance)FIGURE I Sârba

- 1 Facing ctr and moving to R, step on R to R (ct 1); step on L next to R (ct 2).
- 2 Step on R to R (ct 1); raise L leg in front (knee slightly bent) (ct 2).
- 3 Step on L across in front of R (ct 1); raise R leg (knee bent, ft behind) (ct 2).
- 4-15 Repeat meas 1-3 four more times (5 total).
- 16 Stamp on R in front (ct 1); pause (ct 2).

FIGURE II Floricica ruptâ

- 1 Facing ctr, step on R to R (ct 1); step on L (ct 2).
- 2 Close R to L with sharp click (pinten), no wt (ct 1); pause (ct 2).
- 3-6 Repeat meas 1-2 twice (3 total).
- 7 Twist on both legs to L (knees bent, ft together) (ct 1); twist on both legs to R (knees bent, ft together) (ct 2).
- 8 Repeat meas 7.
- 9-16 Repeat meas 1-8.

## Călușul din Conțești—continued

FIGURE III Sărita

- 1 Step on R to R (ct 1); step on L across in front of R (ct &); step on R (ct 2).  
 2 Step on L to L (ct 1); step on R across in front of L (ct &); step on L (ct 2).  
 3 Close R to L with sharp click (pinten) (ct 1); close L to R with sharp click (pinten) (ct 2).  
 4-12 Repeat meas 1-3 three more times (4 total).  
 13-14 Repeat meas 1-2.  
 15-16 Repeat meas 3 twice.

FIGURE IV Sucita

- 1 Moving to R, hop on L, turning 1/4 to R (ct 1); step fwd on R (facing LOD) (ct&); pause (ct 2); step fwd on L (facing LOD) (ct &).  
 2 Pause (ct 1); step fwd on R (LOD) (ct &); step fwd on L (LOD) (ct 2); twist on L, turning 1/4 to L (CCW), raising R leg (bent knee, R ft close to L) (ct &).  
 3-4 Pause.  
 5-12 Repeat meas 1-4 twice (3 total).  
 13 Repeat meas 1.  
 14 Pause (ct 1); step fwd on R (LOD) (ct &); step fwd on L (LOD) (ct 2); twist on L turning 1/4 to L (facing ctr), raising R leg (bent knee, R ft close to L) (ct &).  
 15 Step on R to R (ct 1); step on L across in front of R (ct &); step on R (ct 2).  
 16 Step on L to L (ct 1); stamp R in front (ct 2).

Sequence: First dance: Fig I, Fig II, Fig III, Fig IV  
 Second dance: Fig I, Fig II, Fig III, Fig IV

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# Dana

(Romania, Muntenia)

In the Romanian folk repertoire, we find many modern dances with Eastern inspiration and influence. These dances are called *Manele*. Among them *Dana*, one of the most popular, is performed by gypsies who live near the capital city of Bucharest or in other major cities in southern Romania. Those gypsies came from Turkey, as is clear from the music and steps to this dance. The music is so powerful and stirring, it is impossible to listen to it without dancing.

Pronunciation: DAH-nah

Music: 2/4 meter

Formation: Mixed open circle, hands free.

Style: Gypsy style; exuberant, snapping fingers, ululating, shaking shoulders. Ladies more feminine, Eastern movements with hands, shaking necklaces.

## Meas

## Pattern

8 meas INTRODUCTION (Hands free, arms down, bent from elbows parallel to ground (L-pos), ft together, bouncing on heels)

### FIGURE I

Facing ctr, moving to the R (LOD).

- 1 Step on L across in front of R (ct 1); step on R to R (ct 2).
- 2-6 Repeat meas 1 five more times (6 total).
- 7 Step on L across in front of R (ct 1); step on R in place (ct &); step on L next to R (ct 2).
- 8 Step on R across in front of L (ct 1); step on L in place (ct &); step on R next to L (ct 2).
- 9-10 Repeat meas 1 twice.
- 11-12 Repeat meas 7-8.

### FIGURE II

Hands free, arms higher than shldr, U-pos.

- 1 Large step on R to R, body facing diag R, raising arms (ct 1); large step on L across in front of R (ct 2).
- 2 Large step on R to R (ct 1); touch ball of L ft, body facing ctr (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

### FIGURE III

- 1 Large step on R to R, body facing diag R (ct 1); large step on L across in front of R (ct 2).
- 2 Large step on R to R (ct 1); Raise L leg, knee bent 100° in front.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

Dana—continued

FIGURE IV

Hands free in U-pos.

- 1-2 Full turn to R (CW), moving LOD with 3 steps, starting with R (cts 1,2,1); raise L leg, bent knee 100° in front, facing ctr.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, on the last ct touch ball of R ft near L.

FIGURE V

Hands free in W-pos, almost shldr level. W's hands doing Eastern movement (turning wrists).

- 1 Facing diag to L, touch ball of R ft, crossing in front of L (ct 1); touch ball of R ft behind (ct 2).
- 2 Touch ball of R ft, crossing in front of L (ct 1); step on R next to L (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4, on last ct touch ball of R ft.

FIGURE I

- 1-16 Repeat Fig I, replacing Introduction with 4 additional meas of Fig I.

TRANSITION

- 1-2 Bounce on both heels 4 times.
- 3-4 Move bkwd with 4 steps, starting with R and raising hands gradually above shldrs (U-pos).

FIGURE VI

Wt on L, forearms "windshield wiper" movement.

- 1 Stamp R in front and diag to L, arms moving to R (ct 1); stamp R in front and diag to R, arms moving to L (ct 2).
- 2 Repeat meas 1.
- 3 Step on R across in front of L, arms moving to R (ct 1); step bkwd on L, arms moving to L (ct 2).
- 4 Step on R to R, arms moving to R (ct 1); step fwd on L, arms moving to L (ct 2).
- 5-20 Repeat meas 1-4 four times (5 total).

FIGURE I (finale)

- 1-16 Repeat Fig I.
- 17 Step on L across in front of R (ct 1); step on R in place (ct &); step on L next to R (ct 2).
- 18 Stamp R (ct 1); stamp R (ct &).

Sequence: Fig I (24 ct), Fig II, Fig III, Fig IV, Fig V, Fig I (32 ct), Transition,  
 Fig II, Fig III, Fig IV, Fig V, Fig I (32 ct), Transition, Fig VI,  
 Fig II, Fig III, Fig IV, Fig I (finale)

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# Geamparalele din Babadag

(Romania, Dobrogean region)

The region of Dobrogea is located between the Danube River and the Black Sea. The dance style and music reflect an important influence of the southeastern Balkans. We find in the repertoire a few *Brăurile rapide* for men, *Horele pe bătaie* and many other dances with characteristic rhythms in 5/16, 7/16, 9/16, 11/16, for example, *Drăgăicu!a*, *Cadineasca*, *Păhărelul*, *Păpușica* and of course *Geamparaua*. The etymology of the word *Geamparale* is unclear, it probably comes from the Turkish *calpara*, which literally means four disks. It's hard to say what that could have been at the time of the Ottoman oppression, but it gives an idea of intricacy. The family of *Geamparalele* dances is vast and includes several variants. The town of Babadag is located near the city of Tulcea.

Pronunciation: DZHAHM-pah-rah-leh-leh deen BAH-bah-dahg

Music: 2/4 meter

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

Styling: Energetic.

Meas Pattern

2 meas INTRODUCTION No action.

## FIGURE I

- 1 Moving and facing R, step fwd on R (ct 1); step on L next to R (ct &); step fwd on R raising lower L leg behind 90° (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Assembler: bring both ft together with demi-plié (ct 1); hop on R, raising L lower leg behind 90° (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk.
- 9-16 Repeat meas 1-8.

## FIGURE II Ghimpele

Facing ctr, hands on waist (A-pos).

- 1 Touch ball of R ft in front of L (ct 1); raise R leg with knee bent 90° in front (ct 2).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-6 Repeat meas 1-2.
- 7 Assembler: bring both ft together with grand plié (squat) (ct 1); stand up on both ft (ct 2).
- 8 Jump on both ft (ct 1); raise R leg with knee bent 45° in front (R ft near L leg) (ct 2).
- 9-16 Repeat meas 1-8.

## FIGURE III

Facing ctr, hands free. During meas 1-3, make full turn L (CCW).

- 1 Step on R, clapping hands together in front (chin level) (ct 1); step on L, clapping hands (ct &); step on R, clapping hands (ct 2); pause (ct &).



## Geamparalele din Babadag—continued

- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Clap hands together, bending fwd 45° from waist (ct 1); clap hands together in same body pos (ct 2).
- 5-7 Repeat meas 1-3 turning to R (CW).
- 8 Slap 3 times with one hand on each thigh, R L R (R hand on R thigh alternately), bending fwd 45° from waist (cts 1,&,2); clap hands together in same body pos (ct &).
- 9-16 Repeat meas 1-8.

FIGURE IV

Hands joined in W-pos, body facing diag 45° to L, shaking shldrs.

- 1 Touch ball of R ft in front (ct 1); touch ball of R ft behind (ct 2).
- 2 Repeat meas 1.
- 3 Step fwd on R (ct 1); step on L (ct &); step fwd on R (ct 2).
- 4 Assembler ft together, facing ctr (ct 1); hop on R, raising L leg with knee bent 45° in back (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9-16 Repeat meas 1-8.

TRANSITION

Hands on waist (A-pos). During meas 1-4, execute a half-circle to the L (LOD) to enlarge the formation.

- 1 Step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2).
  - 2 Step fwd on L (ct 1); step on R (ct &); step fwd on L (ct 2).
  - 3-4 Repeat meas 1-2.
- On final transition, stamp on R, raising arms over head (Y-pos), palms facing out.

Sequence: Fig I, Fig II, Fig III, Fig IV, Transition (8 ct),  
Fig I, Fig II, Fig III, Fig IV, Transition (9 ct)

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# Învârtita din Căstău

(Romania, Humedoara County)

Învârtita dances (turning dances) are thought to have developed after the *Purtata* dances (walking dances). The most basic version of Învârtita involves turning only in one direction or the other. Unlike the *Purtata* family of dances, the Învârtita is found among Romanians beyond Transylvania and is not restricted to Hungarian-ruled areas; it has a universal name covering many regional versions. Învârtita din Căstău is from the family of *Învârtita șchioapa*, danced in the southern part of Transylvania. Each zone has its own particularity.

This dance is divided in two parts, the first one is made up of the basic steps danced in the primitive traditional way. The second part is the couple form. The characteristic of the music of Învârtita is an asymmetrical rhythm.

Pronunciation: eun-veur- TEE-tah deen KUHS-tuh-oo

Music: 2/4 meter

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

Styling: Knees are soft in a very slight bending and extending motion.

Steps: Pinten (stirrup) is the Romanian dancer's expression for close 1 ft to the other with a sharp click.

Meas Pattern

## FIGURE I *Leganățul*

- 1 Facing ctr, hands joined in V-pos, step on R to R (ct 1); step on L next to R (ct 2).
- 2 Step on R to R (ct 1); close L to R, no wt (ct 2).
- 3 Step on L to L (ct 1); step on R next to L (ct 2).
- 4 Step on L to L (ct 1); close R to L, no wt (ct 2).
- 5-24 Repeat meas 1-4 five more times (6 total).

## FIGURE II *Plimbarea*

- Facing LOD, W V-pos, M with R hand in front over head, L hand in back. Rhythm: SQQ
- 1 Step fwd on R (ct 1); touch ball of L ft next to R, lift R heel (ct 2); drop onto R heel (ct &).
  - 2 Repeat meas 1 with opp ftwk.
  - 3-8 Repeat meas 1-2 three more times (4 total).
  - 9 Step fwd on R (ct 1); touch ball of L ft next to R (ct 2); pause (ct &).
  - 10 Step bkwd on L (ct 1); touch ball of R next to L (ct 2); pause (ct &).
  - 11-12 Repeat meas 9-10.
  - 13-16 Repeat meas 1-4.

## FIGURE III *Șchioapa*

- 1 Hands joined in V-pos, step on R to R turning 1/4 to L (CCW) (body slightly diag to R) (ct 1); pause (ct &); step on L next to R (ct 2); step on R to R (ct &).
- 2 Stamp L heel, no wt (ct 1); step on L across in front of R (ct &); stamp R heel, no wt (ct 2); step on R to R, facing ctr.
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-6 Repeat meas 1-2.

## Învârtita din Căstău—continued

- 7 Lift R heel, raising L leg (knee straight) in front at 45° (ct 1); drop R heel, L leg doing 1/4 circle in the air to L (ct &); step on L across behind R (ct &); step on R to R (ct &).
- 8 Repeat meas 2.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

FIGURE IV Leganățul dublu

Facing ctr. Rhythm SQSQS

- 1-2 Step on R to R (ct 1); step on L next to R (ct 2); step on R to R (cts &,1); step on L next to R (ct &); step on R to R and bend R knee slightly (cts 2,&).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times (4 total).

FIGURE V *Fecioreasca* (Variation for Women)

- 1 Facing ctr, hands free, step bkwd on L (ct 1); pause (ct &); step on R next to L (ct 2); step on L (ct &).
- 2 Step fwd on R (ct 1); pause (ct &); stamp L heel, no wt (ct 2); step fwd on L (ct &).
- 3 Pause (ct 1); step fwd on R (ct &); pause (ct 2); step fwd on L (ct &).
- 4 Step on R across in front of L, turning 1/4 L (CCW) (ct 1); pause (ct &); step bkwd on L turning 1/4 R (CW) (ct 2); step bkwd on R (ct &).
- 5-16 Repeat meas 1-4 three more times (4 total) (for W).

FIGURE V *Varianta* (Variation for M) (optional)

- 1-2 Same as Fig V, Variation for W, meas 1-2.
- 3 Pause (ct 1); step fwd on R (ct &); pause (ct 2); step fwd on L, slapping R heel with R hand (ct &).
- 4 Close R to L with a sharp click (pinten) (ct 1); pause (ct &); clap both hands in front (chest level (ct 2); clap both hands in front (ct &).
- 5-16 Repeat meas three more times (4 total)

FIGURE VI

- 1-16 Repeat Fig I in cpl pos, facing each other, hands on ptr's shldr.

FIGURE VII

- 1-16 Repeat Fig IV in cpl pos.

FIGURE VIII

- 1-15 Repeat Fig III, meas 1-15 in cpl pos.
- 16 Close R to L with a sharp click (pinten) (ct 1); pause (ct 2).

Sequence: Fig I, Fig II, Fig I, Fig II, Fig III, Fig IV, Fig III, Fig IV,  
Fig V (or Variation), Fig VI, Fig VII, Fig VIII.

# Jurelul

(Romania, North Carpathian Mountains)

Jurelul is a dance recently introduced in the Romanian repertoire. It comes from the Ukraine via the region of Maramureş. This is a dance from the mountains. The style of the steps is like *Brâul*: sharp, quick and energetic.

Pronunciation: zhoo-REH-lool

Music: 4/4 meter

Formation: Mixed circle, hand joined in V-pos.

Styling: Sharp, quick, and energetic.

Meas Pattern

## FIGURE I

Facing ctr, moving continuously to the R

- 1 Step fwd on R (body slightly diag to the R), swinging arms fwd (ct 1); step fwd on L (same body pos), swinging arms bkwd (ct 2); step fwd on R (same body pos.), swinging arms fwd (ct 3); lift R heel, raising L leg (L ft close to R leg) (ct 4).
- 2 Step bkwd on L (body slightly diag to the L), swinging arms bkwd (ct 1); step bkwd on R (same body pos), swinging arms fwd (ct 2); step bkwd on L (same body pos), swinging arms bkwd (ct 3); lift L heel, raising R leg (R ft close to L leg) (ct 4).
- 3-8 Repeat meas 1-2, three more times (4 total) Note: zigzag pattern.

## FIGURE II

Facing and moving LOD.

- 1 Step fwd on R (ct 1); scuff L heel (ct &); step fwd on L (ct 2); scuff R heel (ct &); step fwd on R (ct 3); Asemblé fall on both ft together fwd (ct 4).
- 2 Repeat meas 1.
- 3 Step fwd on R (ct 1); scuff L heel (ct &); step fwd on L (ct 2); scuff R heel (ct &); step fwd on R (ct 3); scuff L heel (ct &); step fwd on L (ct 4); scuff R heel (ct &).
- 4 Step fwd on R (ct 1); scuff L heel (ct &); step fwd on L (ct 2); assemblé fall on both ft together fwd (ct 3); jump on both ft together (ct 4).
- 5-8 Repeat meas 1-4.

## FIGURE III

- 1 Facing ctr, step on R to R (ct 1); step on L next to R (ct 2); step on R to R, raising L leg in front, bent knee (ct 3); kick with L leg to the ground ("pump") (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-8 Repeat meas 1-2 three more times (4 total).

Sequence: Fig I, Fig II, Fig III, Fig I, Fig II, Fig III, Fig I, Fig II, Fig II

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# Opinca

(Romania, Bucovina (area north of Moldova))

*Opinci*, primitive leather shoes with laces, were worn by most peasants until the 1950s. In certain rural regions, they are still worn on holidays. Like French clogs, the *Opinci* are the symbol of Romanian peasants. The slightly drawn-out rhythm suggests elderly dancers. *Opinca* is a dance consisting of two alternating parts. The first one is an archaic dance with an irregular rhythm: 1-2-3, 1-2-3, 1-2. The second part is from the great variety of *Hora moldovans*.

Pronunciation: oh-PEEN-kah

Music: 2/4 meter

Formation: Mixed circle, hands held in V pos.

Meas Pattern

12 meas INTRODUCTION (optional action)  
Ft together, hands in W-pos, bounce (S,Q,S,Q,S). Bring hands down to V-pos on the last 2 meas.

## FIGURE I Opinca

(Hands joined in V-pos, facing ctr. Rhythm of steps: S,Q,S,Q,S.)

- 1-2 Step on R to the R, facing slightly in the moving direction, raise L leg slightly (cts 1,&); bounce on R heel (ct 2); step fwd on L (cts &,1); step fwd on R (ct &); step fwd on L, raising R leg slightly, turning 1/4 to the L (CCW) (ct 2).
- 3-4 Step on R to R, turning 1/4 to the L, raising L leg slightly (cts 1,&); bounce on R heel (ct 2); step bkwd on L (cts &,1); step bkwd on R (ct &); step bkwd on L raising R leg slightly (cts 2,&).
- 5-6 Repeat meas 1-2.
- 7-8 Repeat meas 1-2, same ftwk but moving to the L.
- 9-16 Repeat meas 1-8.

## FIGURE I WITH HANDS

Repeat Fig I swinging arms: fwd (1&); bkwd (&3); fwd (&); bkwd (4&). (Arms rhythm: S,S,Q,S).

## TRANSITION

- 1-2 Walk 4 steps to R (LOD) beg with R, raising arms gradually to W-pos.

## FIGURE II

(Facing ctr, hands in W-pos doing tiny circles (up first, twd ctr of circle).)

- 1 Step fwd twd ctr on R (ct 1); step fwd on L (ct 2).
- 2 Step fwd on R (ct 1); touch with ball of L ft (ct 2).
- 3-4 Repeat meas 1-2 with opp ftwk moving bkwd.
- 5 Step fwd on R (ct 1); touch ball of L ft (ct 2).
- 6 Step fwd on L (ct 1); touch ball of R ft (ct 2).
- 7-8 Repeat meas 1-2.
- 9-16 Repeat meas 1-8 with opp ftwk and direction.

## Opinca—continued

FIGURE III

- 1 Step on R across in front of L (ct 1); step on L sdwd to L (ct 2).
- 2 Step on R across behind L (ct 1); step on L sdwd to L (ct 2). (Meas 1-2=grapevine.)
- 3 Repeat meas 1.
- 4 Stamp R in front, diag to L (ct 1); stamp R in front, diag to R (ct 2).
- 5-7 Repeat meas 1-3.
- 8 Step on R across behind L (ct 1); stamp L near R, no wt, ft parallel, slightly fwd (ct 2).
- 9 Step on L across in front of R (ct 1); step on R sdwd to R (ct 2).
- 10 Step on L across behind R (ct 1); step on R to R (ct 2).
- 11-14 Repeat meas 9-10 twice (3 total).
- 15 Step on L across in front of R (ct 1); step on R to R (ct 2).
- 16 Step on L across behind R (ct 1); touch ball of R ft to R (ct 2).  
(Note: meas 9-16=4 grapevines except ct 2 of meas 16.)

TRANSITION

- 1-4 Walk 8 steps to R (LOD), beg R.

FIGURE IV

- 1-2 Hands slightly higher than W-pos, ft in second pos, sway to R, wt on R (style: double-bounce on R heel) (ct 1); ft in second pos, sway to L, wt on L (double-bounce on L heel) (ct 2).
- 3 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 4 Step on R to R (ct 1); stamp L in front, no wt (ct 2).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.
- 9 Step on R, raising L leg in front (knee slightly bent) (ct 1); pause (ct 2).
- 10 Step on L, raising R leg in front (knee slightly bent) (ct 1); pause (ct 2).
- 11 Step on R to R (ct 1); step on L across in front of R (ct 2).
- 12 Step on R to R (ct 1); step on L (ct &); step on R (ct 2).
- 13-14 Repeat meas 9-10 with opp ftwk.
- 15 Step on L to L (ct 1); step on R across in front of L (ct 2).
- 16 Step on L to L (ct 1); stamp with R in front, bringing hands down to V-pos (ct 2).

Sequence: Fig I, Transition (4 ct), Fig II, Fig III, Transition (8 ct); Fig IV, Fig I, Fig I with Hands, Transition (4 ct), Fig II, Fig III, Transition (8 ct), Fig IV, Fig I, Fig I with Hands

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# Perinița

(Romania, Muntenia)

For Romanians, *Perinița* (“the little cushion”) means the dance of the kiss. Actually, this distinctive traditional dance is the most famous dance of the repertoire. Its origin is very old and it comes from the south of the country.

This version of *Perinița* is made up of a *Sârba* dance (with three basic figures) done in a mixed circle. It should be noted that the *Perinița* will vary from region to region. To clarify exactly what defines a *Perinița*, one needs to look at the story of the dance rather than the steps. Men and women alternate in picking a partner from the circle of dancers. A brief exchange (to be decided by the dancers) ensues with a kiss on the dance floor while the couple kneels in the middle of the *Sârba* on a little cushion or embroidered handkerchief. Examples of this brief exchange could be a short swirl, a little waltz or whatever comes to mind. Meanwhile, all the other dancers perform the choreographed sequence. After the kiss, the last person chosen will choose a new partner, while his former partner takes her place in the *Sârba*.

*Perinița* was traditionally performed on New Year's Eve or was the last dance of a wedding celebration. Now, any happy event may include it.

Pronunciation: peh-ree-NEE-tsah

Music: 4/4 meter

Formation: Mixed circle, hands held in W-pos.

Styling: Hands make tiny circles (up first, twd ctr of circle, ...) in W-pos. Accessory: a handkerchief (if the group is very large, use more than one to have more participation or repeat the music).

## Meas

## Pattern

### FIGURE I

- 1 Facing ctr and slightly moving to the R, step on R twd ctr, body slightly diag to the R (ct 1); step on L twd ctr (ct 2); step on R twd ctr (ct 3); lift R heel raising L ft near R ankle (ct 4).
- 2 Step bkwd on L, body slightly diag to L (ct 1); step bkwd on R (ct 2); step bkwd on L bkwd (ct 3); lift L heel raising R ft near L ankle (ct 4); (Note: meas 1-2 = zigzag pattern.)
- 3-8 Repeat meas 1-2, three more times (4 total).

### FIGURE II *Sârba pe trei*

- 1 Moving LOD, step fwd on R, swinging arms down to V-pos (slightly up, then down and slightly bkwd) (ct 1); lift R heel, raising L ft near R ankle (ct 2); step fwd on L, swinging arms up to W-pos (slightly bkwd, then up) (ct 3); lift L heel, raising R ft near L ankle (ct 4).
- 2 Step fwd on R, hands in W-pos, doing small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); lift R heel, raising L ft near R ankle (ct 4).
- 3-4 Repeat meas 1-2 with opp ftwk.
- 5-8 Repeat meas 1-4.

## Perinița—continued

**FIGURE II** *Sârba pe patru*

- 1 Step fwd on R, swinging arms down (ct 1); lift R heel, raising L ft near R ankle (ct 2); step fwd on L, swinging arms up (ct 3); lift R heel, raising L ft near R ankle (ct 4).
- 2 Step fwd on R, hands move to W-pos and make small circles (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step fwd on L (ct 4).
- 3-8 Repeat meas 1-2 three times (4 total).

Sequence: Fig I, Fig II, Fig III (alternating according to the music),

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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
<b>Singing:</b>		
"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	
<b>Contra and Quadrille:</b>		
"Glise a Sherbrooke"	KDF	KENTUCKY DANCE FOUNDATION C/O Stew Shacklette 460 Long Needle Rd. Brandenburg, KY 40108 (800) 446-1209
"Doubtful Shepherd"	Lloyd Shaw LSF 1009	LLOYD SHAW FOUNDATION 2217 Cedar Acres Dr. Manhattan, KS 66502
"Queens Quadrille"	E-Z 719	PALOMINO RECORDS, INC.
"Star & Promenade Contra"	TNT 201	TNT RECORD CO.
"Waltz Contra"	National Records 4562	NATIONAL RECORDS
<b>Line Dance:</b>		
"Jiffy Line Dance"	Windsor 4684 (Jiffy Mixer)	PALOMINO RECORDS, INC.
"I'm Busted"	Blue Star 2219	PALOMINO RECORDS, INC.
"Stay Young"	MCA Records MCA52310 (Vocal—Don Williams)	MCA RECORDS, INC. 70 Universal Plaza Universal City, CA
"The Bird Dance"	AVIA Disk AD831	
<b>Miscellaneous:</b>		
"Jerry Helt's Dance Party"	Video and Cassette Tape	KENTUCKY DANCE FOUNDATION
"Jerry Helt's Community Dance Party"	Video and Cassette Tape	
"Down on the Farm"	Telarc CD 89263 Telarc CS 30263	TELARC INTERNATIONAL 23307 Commerce Park Rd. Cleveland, OH 44122

Presented by Jerry Helt

**RUN FAMILY:** Starting formation—any two-dancer formation in which the directed dancer has a shoulder directly adjacent to the other dancer.

**GENERAL RULE:** The directed (active) dancer moves fwd in a semi-circle (180°) around an adjacent (Inactive) dancer to end in the adjacent dancer's starting pos. Meanwhile, the Inactive dancer, who may be facing in any direction, adjusts by stepping (without changing facing direction) into the vacated starting position of the active dancer. The active dancer doing the run has reversed his original facing direction. If the direction to Run is not specified (R or L) and if the active dancer has an inactive dancer on each side, then centers Run around ends and ends Run around centers. Runs from an alamo circle are to the R unless otherwise directed.

- (a) BOYS RUN
- (b) GIRLS RUN
- (c) ENDS RUN
- (d) CENTERS RUN

The directed (active) dancers Run around the inactive dancers using the general rule.

(e) **CROSSRUN:** Starting formation—line, two-faced line, or wave. Each or the two directed (active) dancers, who must both be either centers or ends, Run into the spot vacated by the farthest inactive dancer. If the inactive dancers are centers, they sidestep to become ends; if they are ends, they sidestep to become centers. When the active dancers are both facing the same direction, they move forward in a semi-circle, pass each other and then Run into the vacated spot on the far side.

**STYLING:** Hands should blend into handhold required for following formation (i.e., wave or line).

**TIMING:** From ocean waves, centers, 4 steps; cross run, 6; ends, 4; ends cross run, 6.

## **RUN DRILLS 2004 By Jerry Helt**

HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
HEAD MEN RUN RIGHT, THE OTHERS  
TRADE (RIGHT HAND)  
WHEEL & CYCLE, LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS,  
STEP TO AN OCEAN WAVE  
HEAD GENTS RUN RIGHT, AROUND TWO  
LADIES,  
ENDS PASS THRU, CENTERS RUN  
TAG THE ILINE, FACE IN  
STAR THRU, PASS TO THE CENTER  
CENTERS PASS THRU, LEFT ALLEMANDE,  
ETC.

SIDES ROLL AWAY WITH A HALF SASHAY  
HEADS SQUARE THRU FOUR HANDS  
STEP TO A WAVE, HEAD MEN RUN  
AROUND TWO  
CENTERS WALK & DODGE, PARTNER  
TRADE  
ENDS FORWARD STAR THRU, CALIFORNIA  
TWIRL, SAME LADIES CHAIN  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS SQUARE THRU FOUR HANDS  
STEP TO AN OCEAN WAVE, HEAD MEN RUN  
AROUND TWO  
CENTERS WALK & DODGE, PARTNER  
TRADE  
THE ENDS FORWARD, STAR THRU, PASS  
THRU  
PARTNER TRADE, REVERSE FLUTTER  
WHEEL  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS PASS THRU, HEAD MEN RUN RIGHT  
HEAD LADIES RUN RIGHT  
HEADS SLIDE THRU, LEFT ALLEMANDE,  
ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, GENTS RUN RIGHT  
LADIES RUN RIGHT, LINES PASS THRU  
TAG THE LINE, FACE IN  
STAR THRU, PASS THRU, LEFT  
ALLEMANDE, ETC.

## Square Dance—continued

HEADS FLUTTER WHEEL, SWEEP 1/4, PASS THRU  
CIRCLE FOUR TO A LINE  
LINES PASS THRU, HEAD GENTS RUN RIGHT  
GENTS WALK & DODGE, GENTS RUN AROUND THE LADIES  
LADIES RUN AROUND THE MEN, PASS THRU  
WHEEL & DEAL, DOUBLE  
PASS THRU, CENTERS IN, CAST OFF 3/4  
(LINES OF FOUR WITH PARTNER)

SIDE LADIES TO THE RIGHT CHAIN  
HEADS SQUARE THRU FOUR HANDS  
STEP TO AN OCEAN WAVE, HEAD MEN RUN RIGHT  
CENTERS WALK & DODGE, ENDS PASS THRU  
WHEEL & DEAL, DOUBLE PASS THRU  
FIRST COUPLE LEFT, NEXT COUPLE RIGHT  
(LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS  
STEP TO AN OCEAN WAVE, HEAD MEN RUN RIGHT  
CENTERS WALK & DODGE, CENTERS RUN TO THE ENDS  
LINES PASS THRU, WHEEL & DEAL  
CENTERS (LADIES) SQUARE THRU 3/4  
DO SA DO THE GENTS, STAR THRU  
COUPLES CIRCULATE, BEND THE LINE  
(LINES OF FOUR WITH PARTNER)

HEADS SQUARE THRU FOUR HANDS  
SWING THRU WITH THE OUTSIDE TWO  
HEAD MEN RUN RIGHT, THE OTHERS  
TRADE (RIGHT HAND)  
WHEEL & CYCLE, LEFT ALLEMANDE, ETC.

HEADS SQUARE THRU FOUR HANDS, STEP TO AN OCEAN WAVE  
HEAD GENTS RUN RIGHT, AROUND TWO LADIES  
ENDS PASS THRU, CENTERS RUN  
TAG THE LINE, FACE IN  
STAR THRU, PASS TO THE CENTER  
CENTERS PASS THRU, LEFT ALLEMANDE, ETC.

SIDES ROLL AWAY WITH A HALF SASHAY  
HEADS SQUARE THRU FOUR HANDS  
STEP TO A WAVE, HEAD MEN RUN AROUND TWO  
CENTERS WALK & DODGE, PARTNER TRADE  
ENDS FORWARD STAR THRU, CALIFORNIA TWIRL, SAME LADIES CHAIN  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS SQUARE THRU FOUR HANDS  
STEP TO AN OCEAN WAVE, HEAD MEN RUN AROUND TWO  
CENTERS WALK & DODGE, PARTNER TRADE  
THE ENDS FORWARD, STAR THRU, PASS THRU  
PARTNER TRADE, REVERSE FLUTTER WHEEL  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

ALL FOUR LADIES CHAIN ACROSS  
HEADS SQUARE THRU FOUR HANDS  
RIGHT & LEFT THRU, PASS THRU, TRADE BY  
RIGHT & LEFT THRU, CENTERS FACE THE ONE BESIDE YOU, BACK A WAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS RIGHT & LEFT THRU, FLUTTER WHEEL  
SIDES LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, WHEEL & DEAL  
DOUBLE PASS THRU, LEADERS CLOVERLEAF  
THE OTHERS, PARTNER TRADE, SQUARE YOUR SET  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

ALL FOUR LADIES CHAIN ACROSS  
HEADS FORWARD, STAR THRU  
ALL DOUBLE PASS THRU, ALL PARTNER TRADE  
CENTERS STAR THRU, BACK AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

## Square Dance—continued

ALL FOUR LADIES CHAIN ACROSS  
 HEADS SQUARE THRU FOUR HANDS  
 TOUCH 1/4, GENTS RUN RIGHT  
 TAG THE LINE, FACE IN  
 STAR THRU, TRADE BY  
 LEFT ALLEMANDE, SQUARE YOUR SET  
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

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

FOUR LADIES CHAIN ACROSS THE SET  
 TURN THE LADIES A FULL TURN UNTIL YOU  
 ARE FACING OUT  
 EVERYBODY CLOVERLEAF  
 (THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL, HEADS STAR  
 THRU  
 PASS THRU, STEP TO AN OCEAN WAVE  
 HEAD MEN WITH A LADY, RIGHT HAND  
 TRADE  
 LADIES TRADE, (LINES OF FOUR WITH  
 PARTNER)

HEADS LEAD RIGHT, CIRCLE TO A LINE  
 LINES FORWARD UP & BACK  
 RIGHT & LEFT THRU, LADIES LEAD  
 DIXIE STYLE TO AN OCEAN WAVE  
 TRADE THE WAVE, HEAD MEN WITH A  
 LADY  
 RIGHT HAND TRADE, LADIES TRADE  
 (LINES OF FOUR WITH PARTNER)

HEADS PASS THRU, PARTNER TRADE  
 SIDE LADIES CHAIN ACROSS  
 ALLEMANDE LEFT IN THE ALAMO STYLE  
 HEADS WITH YOUR PARTNER, RIGHT HAND  
 TRADE  
 SIDES WALK & DODGE  
 HEADS WALK & DODGE & CLOVERLEAF  
 STEP TO AN OCEAN WAVE, SWING THRU  
 GENTS RUN RIGHT  
 (LINES OF FOUR WITH PARTNER)

HEADS FLUTTER WHEEL, HEADS STAR THRU  
 PASS THRU, STEP TO AN OCEAN WAVE  
 HEAD MEN WITH A LADY, RIGHT HAND  
 TRADE  
 TRADE THE WAVE, GENTS TRADE  
 (LINES OF FOUR WITH PARTNER)

HEADS PASS THRU, BOTH TURN RIGHT  
 SINGLE FILE  
 LADY LEAD AROUND ONE, LADY LEAD  
 DIXIE STYLE TO AN OCEAN WAVE  
 TRADE THE WAVE, RECYCLE, SWEEP 1/4  
 ALL DOUBLE PASS THRU, TRACK II  
 (OCEAN WAVES WITH CORNER)  
 FOUR LADIES CHAIN 3/4  
 GENTS PROMENADE INSIDE OR (GENTS  
 RIGHT HAND STAR, BACK BY THE LEFT  
 HAND STAR)  
 MEET YOUR ORIGINAL PARTNER & SWING,  
 STAY THERE (ROTATED SQ.)

ALL FOUR LADIES CHAIN ACROSS  
 HEADS ROLL AWAY A HALF SASHAY  
 CIRCLE EIGHT WHILE YOU'RE THAT WAY  
 WHEN THE LADIES GET TO HEAD POSITION  
 THE LADIES IN NUMBER ONE POSITION  
 GO FORWARD, SPLIT THE LADIES AROUND  
 ONE  
 CIRCLE EIGHT TO THE LEFT  
 THE ONE LADY THAT CAN, ROLL AWAY A  
 HALF SASHAY  
 CIRCLE EIGHT LEFT, TWO LADIES THAT  
 CAN, ROLL AWAY A HALF SASHAY  
 CIRCLE EIGHT LEFT, THREE LADIES THAT  
 CAN, ROLL AWAY  
 LEFT ALLEMANDE, ETC.

SIDE LADIES TO THE RIGHT CHAIN  
 NUMBER ONE COUPLE PROMENADE INSIDE  
 FACE OUT AT HOME  
 NUMBER TWO FALL IN BEHIND # 1  
 NUMBER THREE FALL IN BEHIND #2  
 NUMBER FOUR BRING UP THE REAR  
 BEHIND #3  
 FACE THE ONE BESIDE YOU & BACK AWAY  
 ALL JOIN HANDS, CIRCLE LEFT  
 THE LADY THAT CAN, ROLL AWAY A HALF  
 SASHAY  
 THE 2 LADIES THAT CAN, ROLL AWAY  
 THE 3 LADIES THAT CAN, ROLL A WAY  
 LEFT ALLEMANDE, ETC.

## Square Dance—continued

FOUR LADES CHAIN 1/4, SIDES RIGHT &  
LEFT THRU  
NUMBER ONE COUPLE STAND BACK TO  
BACK  
WITH YOUR CORNER, STAR THRU  
HEAD POSITIONS PASS THRU, PARTNER  
TRADE  
HEAD POSITIONS PASS THRU, SEPARATE  
AROUND ONE, LINE UP FOUR  
ALL JOIN HANDS AND CIRCLE EIGHT TO  
THE LEFT  
THE ONE LADY THAT CAN, ROLL AWAY  
WITH A HALF SASHAY  
TWO LADIES ROLL AWAY WITH A HALF  
SASHAY  
THREE LADIES ROLL AWAY WITH A HALF  
SASHAY  
LEFT ALLEMANDE, ETC.

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES FORWARD UP & BACK  
FLUTTER WHEEL, SWEEP 1/4, STAR THRU  
(IP 2P LINES OF FOUR)

HEADS SQUARE THRU FOUR HANDS  
WITH THE OUTSIDE TWO, SQUARE THRU  
FOUR HANDS  
TAG THE LINE, FACE IN, STAR THRU,  
TRADE BY  
SQUARE THRU FOUR HANDS, TAG THE  
LINE  
FACE IN, STAR THRU, TRADE BY  
LEFT ALLEMANDE, PROMENADE HOME

HEADS PASS THRU, PARTNER TRADE  
REVERSE FLUTTER WHEEL, SWEEP  
(RIGHT) 1/4  
PASS THRU, STEP TO A WAVE, SIDES  
PARTNER TRADE  
TAG THE LINE, TRACK II, RECYCLE  
LEFT ALLEMANDE, SQUARE YOUR SET  
(THE SET HAS ROTATED 1/4 RIGHT)

HEADS SQUARE THRU, FOUR HANDS  
TOUCH 1/4; LADIES TRADE  
LINES PASS THRU, WHEEL & DEAL  
CENTERS SQUARE THRU 3/4, LEFT  
ALLEMANDE, ETC.

HEADS FORWARD, VEER TO THE LEFT  
WHEEL & DEAL, SWEEP 1/4, PASS THRU  
TOUCH 1/4, LADIES TRADE  
LINES PASS THRU, WHEEL & DEAL  
CENTERS ZOOM, NEW CENTERS PASS  
THRU  
TOUCH 1/4, LADIES TRADE  
(IP 2P LINES)

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES PASS THRU, BEND THE LINE  
LINES PASS THRU, BEND THE LINE  
LINES PASS THRU, WHEEL & DEAL  
CENTERS TO THE RIGHT SWEEP 1/4, BACK  
AWAY (SQ. ROTATED 1/4 R)

ALL FOUR LADIES CHAIN ACROSS  
HEADS FORWARD, TOUCH 1/4, LADIES  
PASS THRU  
OUTSIDE LADIES RUN RIGHT, CENTERS  
PASS THRU  
SWING THRU, BOYS RUN RIGHT, REVERSE  
FLUTTER WHEEL  
LINES PASS THRU, WHEEL & DEAL, DOUBLE  
PASS THRU  
LEADERS CLOVERLEAF, THE OTHERS  
PARTNER TRADE  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, PASS TO THE CENTER  
CENTERS STEP TO A WAVE, RECYCLE,  
STAR THRU, BACK AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

Presented by Jerry Helt

# Jiffy Line Dance

(U.S.A.)

By Jerry & Kathy Helt.

Music: Windsor 4684 "Jiffy Mixer"

Formation: No partners, all start facing the same direction in loose lines.

Cues:	INTRO	Heel & toe, heel & toe, slide close slide touch
	1-8	The other way back
	9-16	Chug & clap
	17-24	Strut forward & 1/4 right turn
	25-32	Heel & toe

## Cts

## Pattern

1-2	Starting with the R ft, touch R heel out to R, then touch R toe along side L ft.
3-4	Repeat (heel, toe, heel, toe).
5-8	Step on R to R, step on L next to R, step on R to R, close L to R, no wt.
9-16	Repeat cts 1-8 using beg with L and moving in the opp direction.
17-18	Chug bkwd (wt on both ft, take short jump bkwd) (ct 17); clap both hands (ct 18).
19-24	Repeat cts 17-18 three times (4 total).
25-32	Beg with R, move fwd with 4 slow, swaggering steps (2 cts per step). On the fourth step, turn 1/4 R (CW) to beg dance again.

Dance repeats until music ends.

Note, people with knee problems can just back up 4 slow steps, instead of chug.

Presented by Jerry Helt

# Scottish Steps

## Scottish Styling

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

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

## Basic Steps—Quicktime

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

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

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

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

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

## Basic Steps—Strathspey Time

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

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



## Step Patterns

- Cast:** Down: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.  
Up: The same movement except that M turns CW and W CCW to dance up behind own line.
- Figure of 8:** (8 meas) Performed by 2 cpls, only one of whom is active, the other standing in place as the others dance the figure 8 around them. The 2 separate Figures of Eight always go in the same direction (follow the same path on the floor), the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W begins crossing in front of her ptr and going CCW to begin her loop around, while the active M crosses over behind her to begin going CW. The active W always crosses in front of the M.
- Move Up:** (2 meas, described for M, W do counterpart) Step on L diag fwd L; step on R across in front of L; step on L diag bkwd L; step on R beside L.
- Poussette:** (8 meas) A pattern for two cpls in a longways set, designed to change places. Join both hands at shldr level, elbows down. Beg M L, W R, cpls 1 and 2 dance Poussette to change places with 8 Pas de Basque steps. Cpl 1 moves down on M side of the dance and cpl 2 moves up on W side.
- Measure
- 1 Dance one Pas de Basque away from the ctr (M 1 backing up and M 2 moving fwd).
  - 2 Ptrs turn 1/4 CW.
  - 3 Dance one Pas de Basque, cpl 1 moving down and cpl 2 moving up.
  - 4 Ptrs turn 1/4 CW.
  - 5 Dance one Pas de Basque into the ctr.
  - 6 Ptrs turn 1/2 CW so that both M and W have their back to own side of the dance.
  - 7-8 Release hands, and all dance individually 2 Pas de Basque steps bkwd to place.
- Promenade:** Two or more cpls begin in ctr, facing up the dance, hands joined R in R, L in L with ptr. All begin by dancing fwd R diagonal, then 1st cpl turns L to lead across and down the M side of the dance (4 meas). On meas 5, the 1st cpl turns L again to ctr to lead up into orig places, all separating from ptrs on meas 8 to dance out to the sides. This may vary according to the dance, the directions will specify.
- Reel of Three:** (On the sides or across the dance) A Figure of 8 for three people simultaneously in 6 or 8 meas. Ctr dancer faces one outside dancer and outside dancers facing in. All 3 people are active and describe on the floor a pattern the figure 8, consisting of 2 loops, one loop made CW and the other CCW. All 3 dancers go around the Figure of 8 in the same direction as in "follow the leader." Dance description specifies starting direction.
- Rights and Lefts:** (8 meas) In a square formed by 2 cpls, each dancer moves around the square, giving R hand to opp, L to neighbor, R again to opp, and L to neighbor. Each passing usually takes two traveling steps, and the last passing requires a Long Turn for two dancers (continue facing the last person passed until back in original place).

# Anna's Wedding Cake

(Scotland)

A 32-bar Strathspey for 3 cpls in a 3-cpl set, by Brenda Johnson. Brenda Johnson is the founder and teacher of the Merrimack Valley Scottish Country Dance class (1981) in Concord, New Hampshire. Brenda devised this dance to celebrate the wedding of class member Anna Dorsch to Tom Ciglar. The tune for this dance was selected by Susie Petrov.

Music:

4/4 meter

Formation: 3-cpl longways set.

Steps: Set and rotate:

4 meas: 1st and 3rd cpls take hands and set on sides. All cast one place to the L by pulling back the R shldr to finish with 1st cpl just inside the line of the dance on the W's side and 3rd cpl just inside the line of the dance on the M's side.

2 meas: Both cpls change places with ptrs giving R hands.

2 meas: All continue round one place CW to progressed pos.

Meas

Pattern

## PATTERN

- |       |  |
|-------|--|
| 1-4   | 1st cpl turn with both hands and immediately cast off one place on own sides, while 2nd cpl step up on meas 3-4.                         |
| 5-8   | 1st M dance half a figure of eight round 3rd cpl, while 1st W dances half figure of eight round 2nd cpl.                                 |
| 9-12  | 1st M with 2nd cpl, 1st W with 3rd cpl dance right hands across.   |
| 13-16 | 1st M dance half a figure of eight round 3rd cpl, while 1st W dances a half figure of eight round 2nd cpl (1st cpl finish on own sides). |
| 17-24 | 1st and 3rd cpls set and rotate.   |
| 25-32 | 2nd, 3rd, and 1st cpls dance six hands round and back.   |

Repeat with new top cpl.

Presented by Jennifer Kelly

# Bedrule

(Scotland)

A strathspey devised by Betty Grant, Toronto, Ontario, 1984, in memory of her great, great grandmother Elizabeth Turnbull Dickson who left her home, Bedrule, near Jedburgh, in 1834 to emigrate to Canada.

Music:

4/4 meter

Formation: 4-cpl longways set

Meas

Pattern

## PATTERN

- 1- 8      1st and 2nd W, and at the same time 1st and 2nd M, turn once round with both hands, opening out on the side lines and continuing into four hands round to the L; then 1st and 2nd cpls turn ptrs once round to finish in the middle of the set, ready for promenade.  
On bar 8, 3rd cpl dance in and take promenade hold.
- 9-16      1st, 2nd and 3rd cpls promenade.  
On bars 15-16, 1st cpl cast off to second place, while 2nd cpl dance up to first place and 3rd cpl return to original place.
- 17-20      1st and 3rd cpls dance right hands across, finishing on the side lines.
- 21-24      1st and 2nd cpls dance left hands across, 1st couple finishing in second place facing down.
- 25-32      2nd, 1st and 3rd cpls dance reels of three on the sides. 1st couple begin the reels by giving R shldr to 3rd cpl, and at the end they face down ready to repeat the dance.

Repeat having passed a couple.

Presented by Jennifer Kelly

# The Breakdown

(Scotland)

A 32-bar reel for three cpls.

Music:

4/4 meter

Formation: 3-cpl longways set

Meas

Pattern

## PATTERN

- 1- 8      1st W dance a figure of 8 round the 2nd and 3rd W, passing 2nd W on the R to start and finishing facing out. At the same time, the 1st M dance a figure of 8 round the 2nd and 3rd M, passing the 2nd M by the R to start.
- 9-12     1st W cast off below 3rd W and dance up in front of her, while the 1st M chases his ptr behind 2nd W and dances in between the 2nd and 3rd W to face up.
- 13-16    1st M dance up and cast off behind the 2nd and 3rd M, then dance in to face 3rd W. Meanwhile, the 1st W chases her ptr behind 2nd M and dances in between the 2nd and 3rd M to face the 2nd W.
- 17-24    1st W dance a reel of three across the set with the 2nd cpl, passing the 2nd W by the R to start. At the same time the 1st M dances a reel of three across the set with the 3rd cpl, passing the 3rd W by the R to start.
- 25-28    1st cpl dance R hands in a wheel with the 2nd and 3rd W.
- 29-30    1st cpl dance L hands across in a wheel half way with the 2nd and 3rd M.
- 31-32    2nd and 3rd W step up. Releasing hands, the 1st W dance across into 3rd place on the W's side of the set, 1st M dance down into 3rd place on own side, 3rd M follow the 1st M into 2nd place on own side, and 2nd M dance up into 1st place on own side.

Repeat with new top cpl.

Presented by Jennifer Kelly

# Culla Bay

(Scotland)

Culla Bay is on the island of Benbecula where Sheila Jupp spent part of her childhood. Devised by Ann Dix, London Branch.

Pronunciation: KOO-lah

Music: Tune: The Macaulays of Benbecula (© Frank Reid)

4/4 meter

Formation: Dancers in a square as for the Eightsome Reel.

## Meas

## Pattern

### PATTERN

- 1- 4      1st M with 3rd W, and 1st W with 3rd M turn with the R hand half way round to face each other, then, pulling back R shldr, cast out to opp places and remain facing out.
- 5-8      1st and 3rd cpls continue dancing on CW one place round the set, curving to finish back-to-back in the ctr of the set, 1st cpl facing 4th place and 3rd cpl facing 2nd place.  
 Meanwhile, 2nd and 4th cpls repeat meas 1-4. Note: on meas 7-8, 1st and 2nd W, 1st and 2nd M, 3rd and 4th W, and 3rd and 4th M dance in a curve round each other to new places, passing R shldr.
- 9-16      All dance reels of four across the set.
- 17-20      2nd and 1st cpls, and at the same time 3rd and 4th cpls, dance four hands once round to the L.
- 21-24      Joining nearer hands with ptr, all set, then 1st and 2nd cpls and at the same time 3rd and 4th cpls, dance R hands across half way.
- 25-28      2nd and 4th cpls dance L hands across once round to finish facing out.
- 29-32      2nd and 4th cpls, passing 1st and 3rd cpls by the R shldr, dance out and progress on one place CW to finish with 2nd cpl in 1st place and 4th cpl in 3rd place. All cpls have now progressed one place CCW round the set.

Repeat with original 2nd and 4th cpls leading.

Presented by Jennifer Kelly

# Lady Wynd

(Scotland)

32-bar reel for 3 couples. Devised for Joan Smith.

Music: Any good jig.

6/8 meter

Formation: 4-cpl longways set.

Meas

Pattern

PATTERN

- 1-4 1st cpl dance twd each other and cast off one place. 2nd cpl step up on meas 3-4.  
 5-8 2nd, 1st, and 3rd cpls turn ptrs once round with R hands, to finish in the ctr of the dance, facing up.  
 9-16 Three-cpl promenade.  
 17-24 1st cpl dance a figure of eight on their own side. To begin, they pass the person on their R by the R shldr.  
 25-28 R hands across: 1st W with 2nd cpl, 1st M with 3rd cpl.  
 29-32 L hands across: 1st M with 2nd cpl, 1st W with 3rd cpl.

Repeat having passed a cpl.

Note: On meas 28, 1st cpl dance through 2nd place on their own sides.

Presented by Jennifer Kelly

# Luckenbooth Brooch

(Scotland)



32-bar jig.

Music:

6/8 meter

Formation: 4-cpl longways set.

Meas

Pattern

## PATTERN

- 1-8 1st and 2nd cpl reel of three (1st M and 2nd W giving R shldrs).  
 9-16 Repeat with 3rd cpl, finishing in ctr facing M's side of dance.  
 17-24 1st cpl dance out btw 2nd and 3rd M, cast (M up, W down), meet in ctr, dance out btw 2nd and 3rd W, cast to finish 3 and 3 across the dance.  
*Meanwhile*, 2nd and 3rd cpls Rights and Lefts.  
 25-32 All set twice and 1st cpl turn by the R.

Presented by Jennifer Kelly



# New Caledonia Jig

(Scotland)

32-bar jig.

Music: Any good jig

6/8 meter

Formation: 4-cpl longways set.

Meas

Pattern

## PATTERN

- |       |   |
|-------|---|
| 1-4   | 1st, 2nd, and 3rd cpls, joining hands on the sides, advance and retire.                   |
| 5-8   | 1st, 2nd, and 3rd cpls turn ptrs once round with R hands, finishing in the ctr facing up. |
| 9-16  | Three cpl promenade.  |
| 17-20 | 1st cpl dance down the middle.<br>2nd, 3rd, and 4th cpls step up on meas 19-20.           |
| 21-24 | 1st cpl dance up btw 4th cpl, divide and cast off one place.                              |
| 25-32 | Eight hands round and back.   |

Repeat with new top cpl.

Presented by Jennifer Kelly



# Pelorus Jack

(Scotland)

Music:

6/8 meter

Formation: 4-cpl longways set.

Meas

Pattern

## PATTERN

- 1-4 1st cpl, giving R hands, cross over and cast off to 2nd place.  
2nd cpl step up on meas 3-4.
- 5-8 1st and 3rd cpls dance right hands across to finish with 1st M facing his 1st corner and his ptr behind him ready for a tandem reel.
- 9-12 1st cpl, in tandem, dance a half reel with 1st corners as follows:  
1st M, followed by his ptr, passes R shldr with 3rd W, then 1st cpl each turn about by the R in corner pos to change direction.  
1st W, followed by her ptr, passes R shldr with 2nd M to finish facing the 1st M's second corner (2nd W).
- 13-16 1st cpl, in tandem, dance a half reel with 2nd corners as follows:  
1st W, followed by her ptr, passes R shldr with 2nd W, then 1st cpl each turn about by the R in corner pos to change direction.  
1st M, followed by his ptr, passes R shldr with 3rd M to finish facing 1st W's first corner pos (3rd W).

Presented by Jennifer Kelly

# Pelorus Jack

(Scotland)

Pelorus Jack (named after Pelorus Sound in Marlborough) was a famous dolphin who piloted ships through Cook Strait for some 24 years (from 1888 until 1912). Although protected by an Act of Parliament in 1904, the dolphin disappeared after four Norwegian whaling ships passed through the Strait. Devised by Barry Skelton, New Zealand, 1993.

Music: *The Breakdown*, Band 6 6/8 meter

Formation: 4-cpl longways set.

Styling: Hands remain at sides unless turning or setting. On turns, hands come up on 1st step fwd. On hands across (wheels), W's join hands on top, M join hands below, connect all 4 hands.

## Meas

## Pattern

### PATTERN

- 1-4 1st cpl, giving R hands, cross over and cast off to 2nd place.  
2nd cpl step up on meas 3-4.
- 5-8 1st and 3rd cpls dance right hands across to finish with 1st M facing his 1st corner and his ptr behind him ready for a tandem reel.
- 9-12 1st cpl, in tandem, dance a half reel with 1st corners as follows:  
1st M, followed by his ptr, pass R shldr with 3rd W (meas 1); then 1st W and 1st M turn individually to the R (CW) in corner pos to change direction, 1st W in lead (meas 2);  
1st W, followed by her ptr, pass R shldr with 2nd M (meas 3); finish facing the 1st M's second corner pos (2nd W) (meas 4).
- 13-16 1st cpl, in tandem, dance a half reel with 2nd corners as follows:  
1st W, followed by her ptr, pass R shldr with 2nd W (meas 1); then 1st W and 1st M turn individually to the R (CW) in corner pos to change direction, 1st M in lead (meas 2).  
1st M, followed by his ptr, pass R shldr with 3rd M (meas 3); finish facing 1st W's first corner pos (3rd W) (meas 4).
- 17-20 1st cpl, in tandem, dance a half reel with the 1st corners as follows:  
1st M, followed by his ptr, pass R shldr with 3rd W (meas 1); then 1st W and 1st M turn individually to the R (CW) in corner pos to change direction 1st W in lead (meas 2);  
1st W, followed by her ptr, pass R shldr with 2nd M (meas 1); finish facing the 1st W's second corner pos (2nd W) (meas 4).
- 21-24 1st cpl in tandem, dance half reel with the 2nd corners as follows:  
1st W, followed by her ptr, pass R shldr with 2nd W (meas 1); then 1st W and 1st M turn individually to the R (CW) in corner pos to change direction, 1st M in lead (meas 2).  
1st M, followed by his ptr, pass R shldr with 3rd M (meas 3); finish in the middle of the set facing the W's side (meas 4).
- 25-28 2nd and 1st cpls dance L hands across.
- 29-30 1st cpl, retaining L hands, dance a half turn to finish in 2nd place on their own side.
- 31-31 2nd, 1st, and 3rd cpls, joining nearer hands, set R and L.

Repeat, having passed a cpl.

Presented by Jennifer Kelly

# Welcome to Stockton

(Scotland)

“Welcome to the Dance” by Elinor M. Vandegrift is a great audience-participation or first-night dance. Elinor changed the name to “Welcome to the Games” at the Highland Games, and Jennifer Kelly changed the name to “Welcome to Stockton” for the 2004 Stockton Folk Dance Camp, where she presented it at the opening night party.

Music: Any good jig 4-5 times through. *The Breakdown*, Band 6 6/8 meter

Formation: Cpl facing cpl around the room. W to R of M.

Steps and Styling: Skip Change of Step. Free hands remain at sides unless otherwise indicated.

## Meas

## Pattern

### PATTERN

- 1-4 Join hands and circle 4 hands round to the L.
- 5-8 Circle back to the R.
- 9-12 R hands across all the way around.
- 13-16 L hands across back to place.
- 17-20 Advance 2 steps and retire 2 steps.
- 21-24 Turn opp with the R all the way around.
- 25-28 Turn ptr with the L all the way around.
- 29-32 Join hands with ptr in promemade hold (R in R, L in L) and pass the cpl you are facing with the R shldr, the next cpl with the L shldr, and end facing the next cpl (pass 2 cpls and face the 3rd cpl).

Repeat the dance from the beginning.

Presented by Jennifer Kelly

# Shiftin' Bobbins

(Scotland)

A reel for three couples in a four-couple set.

Music:

4/4 meter

Formation: 4-cpl longways set.

Meas

Pattern

## PATTERN

- 1-2 1st cpl cross giving R hands, moving down the set to finish back-to-back facing 2nd cpl's place on wrong side.  
2nd cpl step up. (Diagram 1)

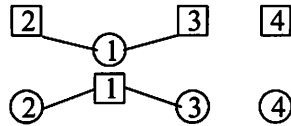


Diagram 1

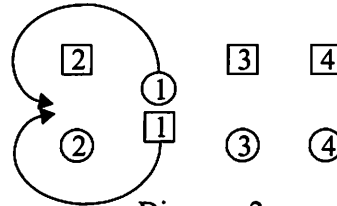


Diagram 2

- 3-4 Giving hands in Double Triangles, 1st, 2nd, 3rd cpls set.  
5-8 1st cpl dance out on wrong side and cast up, meet, give nearer hands, and dance down to 2nd place.  
9-12 1st W with 2nd and 3rd M dance R hands across, *while* 1st M with 2nd and 3rd W dance L hands across.  
13-16 1st cpl meet and, giving R hands, lead down ctr, followed by 2nd and 3rd cpls.  
17-24 All turn and 3rd cpl lead back, casting off so all dance hands across with the opp hand. (As in Diagram 2 with 2nd cpl facing up.)  
25-28 1st cpl, giving inside hands, lead up and cast off to 2nd place on wrong side.  
29-32 1st cpl dance half a figure of eight round 2nd cpl to finish in 2nd place.

Presented by Jennifer Kelly

# Dimitrija

(Bulgaria - Pirin)

A dance from the region of Petrič in SW Bulgaria near the Greek-Macedonian border. Learned from Kiril Andonov in Petrič, summer 1970.

Pronunciation: Dee-mee-TREE-yah

Music: Yves Moreau CD FB-007

2/4 meter

Formation: Mixed lines, hands in W-pos. Face LOD, wt on L.

Styling: Proud and light.

## Meas

## Pattern

1-12 INTRODUCTION (instrumental music) No action.

### I. BASIC PATTERN

- 1 Travelling in LOD, step onto R (ct 1); step onto L (ct 2).
- 2 Repeat meas 1.
- 3 Travelling in LOD, 3 little steps R-L-R (cts 1,&,2).
- 4 Travelling in LOD, 3 little steps L-R-L (cts 1,&,2).
- 5 Facing ctr, step on R (ct 1), raise L knee (ct 2).
- 6 Step fwd on L (ct 1); raise R knee, bringing it behind L leg (ct 2).
- 7 Step back on R (ct 1); raise L knee (ct 2).
- 8 Step on L to L, arms extend fwd and downward (ct 1); step on R in front of L, arms continue swinging bkwd (ct 2).
- 9 Step on L to L, arms extend fwd and upward (ct 1); step on R behind L, arms extend bkwd (ct 2).
- 10 Step on L in place (ct 1); raise R knee, bringing arms back up to W pos (ct 2).
- 11 Step on R in place (ct 1); raise L knee (ct 2).
- 12 Three small light steps in place, L-R-L, arms go fwd and down to sides (cts 1,&,2).

### II. FORWARD AND BACK

- 1 Slight lift on L, extending R leg and both arms fwd (ct ah); step fwd on R, arms continue downward (ct 1); step fwd on L, arms go bkwd (ct 2).
- 2 Repeat meas 1 with arm motion.
- 3 Step down onto R, raising L knee, arms come up to W-pos (ct 1); step onto ball of L ft (ct &); step down onto R ft (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5-8 Repeat meas 1-4, but travelling bkwd (away from ctr).

Repeat dance from beginning

Presented by Yves Moreau

# Dvašti Trīsti

(Bulgaria - Rhodopes)

This dance-type is a variation on the popular Rhodope dance *Svornato*. It uses the basic 9/8 meter (QQQS) but in a four-measure phrase; the third measure is accented as 2 measures of 5/8. This variation can work only with this song melody known as *Dvašti Trīsti* or *Mari Mome*.

Pronunciation: DVAH-shtee TREE-shtee

Music: Yves Moreau CD FB-007

Rhythm: Modified 9/8 counted here as 2-2-2-3 or 1,2,3,4 or quick-quick-quick-slow (2 times), then 2 measures of 5/8 (quick-slow, 2-3) and one more measure of 9/8. **Note:** The instrumental chorus is phrased as two measures of 5/8 and one measure of 9/8 (Q-S, Q-S, Q-Q-Q-S) played four times.

Formation: Mixed lines. Hands up in W-pos. Wt on L, face ctr.

Styling: Fairly heavy and proud.

## Meas

## Pattern

INTRODUCTION Instrumental music, no action. Start dance with song.

### I. TRAVEL STEP R AND L

- 1 Do 4 walking steps in LOD, R-L-R-L (cts 1,2,3,4).
- 2 Repeat meas 1.
- 3 Facing ctr, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 1); step on L in front of R (ct 2). This is a "grapevine" step done in a Q-S-Q-S accent.
- 4 Step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct 3); close L to R (ct 4).
- 5-8 Repeat meas 1-4 with reverse direction and ftwk.

### II. TO CENTER AND BACK

- 1 Take four steps to ctr, R-L-R-L (Q-S-Q-S).
- 2 Continue to ctr with 3 more steps, R-L-R (cts 1-3); close L to R, keeping wt on R (ct 4).
- 3-4 Repeat meas 1-2 with reverse direction and ftwk.
- 5-8 Repeat meas 1-4.

Dance repeats from beginning.

Description by Yves Moreau

Presented by Yves Moreau

# Koga Me Mama Rodila

(Bulgaria- Trakia)

A basic Pravo Trakijsko variation adapted to this well-known folk song by Yves Moreau.

Pronunciation: koh-GAH meh MAH-mah roh-DEE-lah

Music: Yves Moreau CD FB-007

2/4 meter

Formation: Mixed lines, hands joined down in V-pos. Face ctr, wt on L.

Styling: Earthy, proud steps.

## Meas

## Pattern

INTRODUCTION No action (after long improvised tambura solo).

### I. BASIC PATTERN

- 1 Facing ctr, step on R to R (ct 1); step on L in front of R (ct &); step on R to R facing ctr (ct 2).
- 2 Step on L twd ctr (ct 1); step back on R (ct 2); step back on L (ct &).
- 3 Facing ctr, step on R, leaning body to R (ct 1); step on L leaning body to L (ct 2).
- 4 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 5 Step on L to L, sending R leg out to R and fwd (ct 1); close R to L softly in a slight circular motion, leaning upper body slightly fwd (ct 2).

Repeat dance from beginning.

Presented by Yves Moreau

# Lalica

(Northeast Bulgaria)

A slow dance of the "Dajcovo" family. From the area around Sumen. Danced at springtime. The name means "little tulip."

Pronunciation: LAH-leeh-tsah

Music: Yves Moreau CD FB-007

Rhythm: 9/8. Counted here as 1-2,1-2,1-2,1-2-3 or Q-Q-Q-S (1,2,3,4)

Formation: Mixed open circle. Hands joined in W-pos. Wt on L, face ctr.

Styling: Proud and "earthy" (slight knee bend).

## Meas

## Pattern

8 meas INTRODUCTION (instrumental music) No action. Start with song.

### I. TRAVEL STEP WITH STAMPS AND ARM MOTIONS

- 1 Step on R to R (ct 1); hold (ct 2); step on L behind R (ct 3); step on R to R (ct 4).
- 2 Facing R of ctr, step fwd on L (ct 1); hold (ct 2); step on R (ct 3); step on L (ct 4).
- 3 Facing ctr, step on R, extending arms fwd (ct 1); light stamp with L, no wt, next to R, arms continue extension downward (ct 2); step on L in place (ct 3); small stamp, no wt, with R next to L (ct 4).
- 4-12 Repeat meas 1-3, three more times

### II. FORWARD AND BACK

- 1 Facing ctr, step fwd on R (ct 1); hold (ct 2); step fwd on L (ct 3); step fwd on R (ct 4).
- 2 Continuing fwd, step onto L (ct 1); hold (ct 2); step on R (ct 3); step on L (ct 4).
- 3-4 Repeat 1-2 with opp direction and ftwk (moving bkwd).
- 5-8 Repeat meas 1-4.

Dance repeats from beginning

Presented by Yves Moreau



# Krivo Ihtimansko Horo

(Bulgaria -West Trakia and Šopluk)

A type of "Krivo" (mixed rhythm) dance from the region of Ihtiman in West Thrace close to the Šop area where such dances are also widespread. The steps are similar to the ones found in such forms as *Petrunino Horo*, *Cone Milo Čedo* and *Jove*. The tune used here is a well-known song called *Sede Sedenkja*.

Pronunciation: KREE-voh ikh-tee-MAHN-skoh hoh-ROH

Music: Yves Moreau CD FB-007

Rhythm: Combinations of 8/8 (QSS), 5/8 (QS) and 13/8 (QSSQS). Note: As the rhythm is quite complex, the dance has been described using basic accents of quicks (Q) and slows (S) as per melody line. Complete sequence is as follows:

Melody A: QSSQS (3X), QSS (2X)

Melody B: QSS-QSQQ-QSS-QSS (2X), QSSQS-QSS-QSS (2X)

Formation: Short lines, belt hold, L over R. Wt on L. Face slightly R of ctr.

Styling: Small and light steps.

## Meas

## Pattern

INTRODUCTION Wait for entire instrumental part. Start with singing (Melody A)

### I. TRAVEL (singing - Melody A)

- 1 Facing LOD, step on R to R (Q); step on L (S); small hop on L (&); large step fwd onto R to R (S); hop onto R (&Q), step onto L (S).
- 2 Repeat meas 1.
- 3 Facing ctr, step on R to R (Q); step on L behind R (S); step on R to R (S); touch L heel diag fwd L (Q); touch L heel again fwd (S).
- 4 Step on L to L (Q); step on R behind L (S); step on L to L (S); point R heel to R (Q); point R heel fwd (S); point R heel to R (S).
- 5-8 Repeat pattern of meas 1-4.

### II. BASIC WITH KICKS AND TWISTS (Melody B)

- 1 Hop on L swinging R leg across in front of L (Q); step on R in front of L (S); hop on R, simultaneously kicking L ft around and across R (S).
- 2 Hop on R (Q); step on L in LOD (S); two quick steps R-L (QQ).
- 3 Step on R (Q); step on L (S); facing ctr, step back onto R, simultaneously "twisting" onto ball of L ft, pointing L (S).
- 4 Facing ctr, step on L to L (Q); step onto R behind L (S); step on L to L (S).
- 5-8 Repeat Fig I, meas 1-4.
- 9 Repeat Fig I, meas 1.
- 10 Hop on R (Q); step L on in LOD (S).
- 11-12 Repeat Fig I, meas 3-4.
- 13-14 Repeat Fig I, meas. 1-2.

## Krivo Ihtimansko Horo—continued

- 15 Two small steps in LOD, R-L (QS); “kick” R leg in front of L to L (RLOD) (S).  
16 Hop on L (Q); step on R (S); sharp leap onto L, crossing R ft slightly in front of L (S).

Repeat dance from beginning.

Description by Yves Moreau

# Lazarska Râçenica

(Trakia-Bulgaria)

A women's dance connected with the *Lazaruvane* springtime folk custom. These traditional steps are from the region of Stara Zagora.

Pronunciation: LAH-zahr-skah ruh-cheh-NEEH-tсах

Music: Yves Moreau CD FB-007

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

Formation: Women in line or open circle. Face ctr; wt on L ft. Arms in W-pos.

## Meas

## Pattern

INTRODUCTION None. Start dance with song.

### I. TRAVEL TO R (Melody A—song)

- 1 Step on R to R, arms extend fwd and down (ct 1); pause (ct 2); step on L crossing behind R, arms continue moving down and back (ct 3).
- 2 Step on R to R, arms begin to move fwd and up (ct 1); pause (ct 2); lift L ft bending L knee, arms extend up to W-pos (ct 3).
- 3 With arms in W-pos, small step fwd twd ctr on L (ct 1); pause (ct 2); bring R ft behind L calf (ct 3).
- 4-18 Repeat meas 1-3, 5 more times (6 total)

### II. TRAVEL R AND L (Melody B—song)

- 1 Facing LOD (R of ctr), 3 small running steps R-L-R (cts 1,2,3).
- 2 Still moving LOD, 3 small running steps L-R-L (cts 1,2,3).
- 3 Repeat meas 1-2
- 4-6 Repeat Fig I, meas 1-3 with same arm motions
- 7 Facing ctr, step back onto R ft (ct 1); pause (ct 2); lift L knee (ct 3).
- 8-14 Repeat meas 1-8 with reverse direction and ftwk (RLOD).

### III. FORWARD AND TURN (Melody C—instrumental)

- 1 Facing ctr, 3 small running steps fwd twd ctr, R-L-R (cts 1,2,3).
- 2 Step on L crossing in front of R with body turning to face R (ct 1); pause (ct 2); bring R ft behind L calf (ct 3).
- 3 With body facing ctr, step away from ctr with 3 small steps R-L-R (cts 1,2,3).
- 4 3 small steps in place L-R-L (cts 1,2,3).
- 5-8 Repeat meas 1-4
- 9 Moving twd ctr, 3 small running steps R-L-R (cts 1,2,3).
- 10 Still moving twd ctr, 3 small running steps L-R-L (cts 1,2,3).
- 11 With feet together, bend knees and clap hands extended to R (ct 1); pause (cts 2-3).
- 12 Repeat meas 11 but hands clap extended to L.

## Lazarska Râčenica—continued

- 13-16 Letting go of hands, travel alone out to R, moving away from ctr (CW) and gradually coming back to face ctr using small running steps R-L-R, L-R-L, R-L-R, L-R-L.  
Note: while doing this pattern, the hands do special motion: close fist inwards (ct 1); pause (ct 2); extend fingers and hands stretched slightly out (ct 3);

Dance repeats from beginning.

Presented by Yves Moreau

# Staro Pomaško

(Rhodopes - Bulgaria)

A dance from the Pomak (Moslem) villages around the town of Dospat in the Western Rhodopes. It is related to the general Širto group of dances. It is done to the song *Kalči se na Hisarja*.

Pronunciation: STAH-roh poh-MAHSH-koh

Music: Yves Moreau CD FB-007

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

Formation: Open mixed circle, hands in W-pos. Face R of ctr, wt on L ft.

Styling: Earthy.

## Meas

## Pattern

8 meas INTRODUCTION (instrumental) Start at beginning of song.

### I. BASIC PATTERN (song)

- 1 Step on R in LOD (ct 1); step on L (ct 2); pause (ct 3).
- 2 Travel 3 steps in LOD, R-L-R (cts 1,2,3).
- 3 Step onto L (ct 1); turning to face ctr, two light bounces onto L, R leg is extended close to ground (cts 2,3).
- 4 Facing ctr, step slightly fwd onto R (ct 1); slight lift onto ball of R, bringing L leg behind R knee (ct 2); pause (ct 3).
- 5 Step slightly fwd onto L (ct 1); lift R leg, bent knee (ct 2); pause (ct 3).
- 6 Bring R leg around to "lock" behind L knee with slight lift onto L (ct 1); come down onto full L ft (ct 2); pause (ct 3).
- 7 Step back onto R (ct 1); slight lift onto R (ct 2); step back onto L (ct 3).
- 8 3 small steps in place, R-L-R (cts 1,2,3).
- 9-11 Repeat meas 5-7.
- 12 Step back onto R (ct 1); close L to R (ct 2); pause (ct 3).

### II. TRAVEL FIGURE (instrumental)

- 1 Travelling in LOD, 3 steps R-L-R (cts 1,2,3).
- 2 Travelling in LOD, 3 steps L-R-L (cts 1,2,3).
- 3 Facing ctr, step on R to R (ct 1); lift onto R ft, simultaneously picking up L leg and out to L (ct 2); step onto L behind R (ct 3).
- 4 Facing ctr, step on R to R (ct 1); close L to R, lifting slightly onto R (ct 2); pause (ct 3).

Dance repeats from beginning.

Description by Yves Moreau  
Presented by Yves Moreau

# Stiga mi sa, momne le

(Bulgaria- Rhodopes)

A variation on the popular *Pravo Horo* done to this popular Rhodope folk song. The dance could generically be called *Pravo Rodopsko*.

Pronunciation: STEE-gah meeh sah MOHM-neh-leh

Music: Yves Moreau CD FB-007

2/4 meter

Formation: Mixed lines, R hands "hooking" onto L arm of person to the R, wt on L.

Styling: Slight knee bend. Proud.

## Meas

## Pattern

24 meas INTRODUCTION (instrumental) No action.

### I. BASIC PRAVO (singing)

- 1 Step on R diag fwd R (ct 1); step on L diag fwd R (ct 2).
- 2 Step on R diag fwd R (ct 1); hold (ct 2).
- 3 Step on L diag fwd R (ct 1); hold (ct 2).
- 4 Step on R straight back from ctr (ct 1); step on L straight back (ct 2).
- 5 Step on R straight back from ctr (ct 1); hold (ct 2).
- 6 Step on L straight back from ctr (ct 1); hold (ct 2). Note: Steps are smaller for meas 4-6.
- 7-24 Repeat meas 1-6, 3 more times (4 total).

### III. PRAVO WITH "THREES" AND STAMP (instrumental)

- 1 Repeat Fig I, meas 1.
- 2 3 small quick steps, R-L-R, slightly fwd (cts 1,&,2).
- 3 Step on L diag fwd R (ct 1); small light stamp, no wt, with R next to L (ct 2).
- 4 Repeat Fig I, meas 4.
- 5 Same action as in meas 2, but moving straight bkwd (R-L-R) (cts 1,&,2).
- 6 Step back onto L (ct 1); hold (may include light lift of R) (ct 2).
- 7-24 Repeat meas 1-6, 3 more times (4 total).

Presented by Yves Moreau

# Tervelska Râka

(Bulgaria - Dobrudža)

A variation on the popular Râka widespread throughout Dobrudža. This version comes from the area around the town of Tervel. Observed by Yves Moreau in 1972.

Pronunciation: tehr-VEHL-skah RUH-kah

Music: Yves Moreau CD FB-007

2/4 meter

Formation: Mixed lines or open circle; hands joined up in W-pos; wt on L, face R of ctr.

## Meas

## Pattern

32 meas INTRODUCTION (instrumental) Start dance with song.

### I. TRAVEL STEP (Melody A—song)

- 1 Facing LOD, step fwd on R (ct 1); low fwd scuff with L next to R (ct 2).
- 2 Same action as in meas 1 but begin with L ft.
- 3-4 Repeat meas 1-2.
- 5 2 small steps fwd in LOD, R-L (cts 1-2).
- 6 Small step on R (ct 1); low fwd scuff with L next to R (ct 2).
- 7-8 Same action as in meas 5 but begin with L ft.
- 9 Facing ctr, small light leap to R onto R raising L knee (ct 1); hold (ct 2).
- 10 Repeat meas 7 with opp ftwk.
- 11 Step on R to R (ct 1); strong scuff fwd with L ft across R, simultaneously rotating elbows back (ct 2).
- 12 Strong step on L across R, simultaneously extending both arms diag fwd, straight elbows (ct 1); hold (ct 2).
- 13 Facing ctr, step on R to R, arms start moving down (ct 1); step on L behind R, arms continue moving down (ct 2).
- 14 Step on R to R, arms move up to W-pos (ct 1); stamp with L next to R, no wt (ct 2).
- 15 Step on L in place (ct 1); stamp with R next to L, no wt, with a slight “pull” motion of the arms in W-pos (ct 2).
- 16 Stamp again with R next to L, no wt, with another “pull” motion of the arms (ct 1); hold (ct 2).
- 17-32 Repeat meas 1-16.

### II. IN AND OUT (Melody B—instrumental)

- 1 Facing ctr, step fwd on R, arms begin extending fwd and down (ct 1); scuff with L fwd next to R (ct 2).
- 2 Same action as in meas 1, but starting with L, still moving fwd, arms continue extension down and back and fwd
- 3 Moving bkwd, two steps R-L, arms move back (cts 1,2).
- 4 Step fwd onto R, arms move fwd (ct 1); low stamp with L next to R, arms are in W-pos (ct 2).
- 5 Step onto L in place (ct 1); low stamp with R next to L, no wt (ct 2).
- 6 Large step back onto R simultaneously extending L leg fwd, straighten knee and both arms (ct 1); hold (ct 2).

## Tervelska Râka—continued

- 7 Step on L in place, arms are back to W pos (ct 1); low stamp with R next to L, no wt, arms do a “pull” motion (ct 2).
- 8 Stamp again with R next to L, no wt, arms do another “pull” motion (ct 1); hold (ct 2).
- 9-32 Repeat pattern of meas 1-8, 3 more times.

Repeat dance from beginning.

Presented by Yves Moreau



# Žensko Svatbarsko Horo

(Bulgaria - Pirin)

Dance from the region of Goce Delčev (Nevrokop). It is a women's dance done at weddings to the song *Zaspala e Fida*.

Pronunciation: ZHEHN-skoh svaht-BAHR-skoh hoh-ROH

Music: Yves Moreau CD FB-007

Rhythm: 8/8 counted here as SQS 1-2-3,1-2,1-2-3 or 1,2,3 with “stretches” or stops on measures 2, 4 and 7 of the 12-measure phrase.

Formation: Open circle or line of W, hands joined in W-pos. Face slightly R of ctr, wt on L.

Styling: Macedonian. Very light and proud.

Meas Pattern

2 meas INTRODUCTION (hand drum) No action.

## I. BASIC FIGURE

- 1 Step on R on R (ct 1); step on L across R (ct 2); hold (ct 3).
- 2 Facing ctr and in place, small soft step on R, “sinking” slightly and lifting L knee (ct 1); small soft step on L, “sinking” slightly and lifting R knee (ct 2); small soft step on R, “sinking” slightly and lifting L knee and extending L leg out to L, straightening knee (ct 3).
- 3-4 Repeat meas 1-2 with opp direction and ftwk.
- 5 Repeat meas 1.
- 6 Step on R to R (ct 1); do a lift onto ball of R ft, raising L knee (ct 2); step on L behind R (ct 3).
- 7 Repeat meas 2, but do not extend L leg to L at the end on ct 3.
- 8 Facing ctr, step slightly fwd on L (ct 1); light lift on L (ct 2); step on R in front of L (ct 3).
- 9 3 light “sinking” steps in place, L-R-L (cts 1,2,3).
- 10-11 Repeat meas 8-9 with opp ftwk.
- 12 Repeat meas 9, extending R leg out to R on ct 3 in preparation for repeat of dance.

Dance repeats from beginning.

Presented by Yves Moreau

## Bulgarian Song Words

### Žensko Svatbarsko

Zaspala e Fida, more, le  
zaspala e Fida  
u rosna gradina, lele,  
u rosna gradina

Pod gjul trendafil, more, le  
pod gjul trendafil  
pod zlatna jabuka, lele,  
pod zlatna jabuka

Otde mina Fido, more le  
otde mina Fido,  
momče jabandžiče, lele,  
momče jabandžiče

Ostavi Fido more, le  
ostavi Fido  
fistan jošte gerdan, lele,  
fistan jošte gerdan

Do fistana Fido more le  
dofistana Fido  
bulo i zlaten prâsten lele,  
bulo i zlaten prâsten

Sepna se Fida, more le  
sepna se Fida  
gorko zaplakala, lele,  
ljuto zakâlnala

#### Translation:

*Fida fell asleep in the rose garden under  
a beautiful tree, under a golden apple.  
Along came a young stranger and he  
took Fida's apron and necklace as well  
as her veil and gold ring. She was  
startled and began to cry and curse. ...*

### Tervelska Râka

Marinčice, gizdavo devojče  
Leko peeš, daleko se čueš  
Čul me ovčar iz gora zelena  
S kava! sviril, kavala izpusna!

Marinčice, gizdavo devojče  
Leko peeš, daleko se čueš  
Čul me orač iz pole široko  
Ralo oral, raloto izpusnal

Marinčice, gizdavo devojče  
Ovčar iska v planina da peeš  
Ovčar iska v planina da peeš  
Orač iska sred pole da peeš

Marinčice, gizdavo devojče  
Tja zapjala ošte po visoko  
Ta se čula, gore v planinata  
V planinata, dolo vâv poletu

#### Translation:

*Marinčica, beautiful girl, you sing so  
Nicely and we hear you far. The  
shepherd heard me in the green forest.  
He was playing his kaval and dropped it.  
The farmer heard me in the field. He was  
ploughing and dropped his plough.  
The shepherd wanted Marinčica to come  
sing in the forest and the farmer wanted  
to hear her sing in the field. Marinčica  
just sang louder so she could be heard  
better in the forest and the field. ...*

### Dvašti Trišti

Dvašti, trišti, prez gora minah  
tebe nikakva ne vidjah  
Dali bese son zaspala ili bese vino pila

**Dvašti Trišti—continued**

Nito si beh son zaspala  
Nito si beh vino pila  
Na reka beh prane prala

na vorba go beh prostrela

Vorbana sa sviva, sviva  
kajno mážka devojčica  
ga sa vâma ot horono  
ta zastalja gizdilono

Ga sa vame ot horono  
ta zastalja gizdilono  
ta zastalja gizdilono  
gizdilono, kičilono

**Translation:**

*Two, three times, I walked through the forest and did not see you. Were you asleep or had you drunk too much wine? No, I was washing clothes at the river and hang them on a willow tree which bends like a girl in love returning from the dance to work on her trousseau.*

**Lazarska Râčenica**

Malki momi iz drum tičat  
Cvete berat, kitki kičat (2)

**Chorus: (2X)**

Kaçil se, kačil se, a mogilkata  
Pogledna, pogledna. dolu i gorja  
Kitkite si cvjat raztvarjat  
I na momi progovarjat (2)

Berete ni, malki momi  
Kičete si rusi kosi (2)

**Translation:**

*The young women are running in the streets gathering flowers and making bouquets.*

*«Let's get together up in the meadow and look around». The colourful bouquets say to the girls: «Let's get together up in the meadow and look around. Gather us young women and decorate your pretty hair...»*

**Dimitrija**

Dimitrija džanam, Dimitrija  
Dimitrija, ajde le džanam na stol sedi (2)

Vino pije džanam, vino pije  
Vino pije, ajde le džanam, em rakija (2)

Prevrâknaja džanam, prevraknaja  
Prevrâhnaja ajde le džanam tri sokola (2)

Naprašija džanam, naprašija  
Naprašija, ajde le džanam, rujnoto vino  
Rujno vino, ajde le džanam, em rakija

Razsârdi se, džanam, razsardi se  
Razsârdi se, ajde le džanam, Dimitrija  
Pa si grâbna ajde le džanam  
Tenkjata puška

**Translation:**

*Dimitrija sat on a chair drinking wine and brandy. Three falcons flew by and dust got in the clear wine and brandy. Dimitrija got mad and grabbed a slender rifle...*

**Krivo Ihtimansko**

Sede sedenkja, dor sede (2)  
Pa se pokani da bega (2)  
Koj s brata, koj s pobratima (2)  
Asenka nema sâs kogo (2)

Koj s brata, koj s pobratima (2)  
Asenka nema sâs kogo (2)  
Ete ti Genčo ot vrata (2)  
Ta fanu Senku za ruku (2)  
Pa vodi, vodi ta doma (2)  
Ete ti, male otmena (2)

**Krivo Ihtimansko—continued**

Ete ti, male otmena (Z)  
 I tati bela premena (2)  
 I tati vkusna vodica  
 I mene meka postiljka

**Translation:**

*A sedjanka is taking place. All are invited. Who will come with a brother or a friend? Asenka has nobody. Genco appears at the door and takes Asenka's hand. Come with me. Dress in your white dress, taste the sweet water and bring the bedding ....*

**Stiga Mi Sa Momne Le**

Stiga mi sa momne le navdigaj, navdigaj  
 Barem da ne ta poznavam, poznavam

Čija si mari došterja, došterja  
 Či nosiš čuždo gizdilo, gizdilo

Griškana ti e lelina, lelina  
 Korpana ti e čičina, čičina

Stiga mi sa momne le, navdigaj, navdigaj  
 Če imaš novi konduri, konduri

Otgore sa momne le, ljaskati, ljaskati  
 A pak ot dolu, razprati, razprati

**Translation:**

*I've had enough of your boasting, girl, if only I didn't know you. Whose daughter are you? You're wearing someone else's finery: your aunt's bracelet, your uncle's scarf Your new shoes are shiny on the surface but torn underneath...*

**Koga Me Mama Rodila**

/ Koga me mama rodila, (lele) /  
 / V Kalofer se e slučilo /

/ Zatuj običam Halkana, (lele) /  
 / Halkana i Jumrukčala, (lele) /

/ Prâskaloto i Džendema, (lele) /  
 / Raja i ošte kupena, (lele) /

/ Potoci bujni penlivi, (lele) /  
 I vodoskoci igrivi, (lele) /

**Translation :**

*When mother gave birth to me, it was in Kalofer .This is why I love the surrounding mountains with their sweeping andJoamy torrents and playful waterfalls.*

**Staro Pomaško**

Kači se kači, gore na Hisarja  
 Razgledaj pole široko (2)

Tâмна e mâgla libe le padnala  
 Padnala libe, legnala (2)

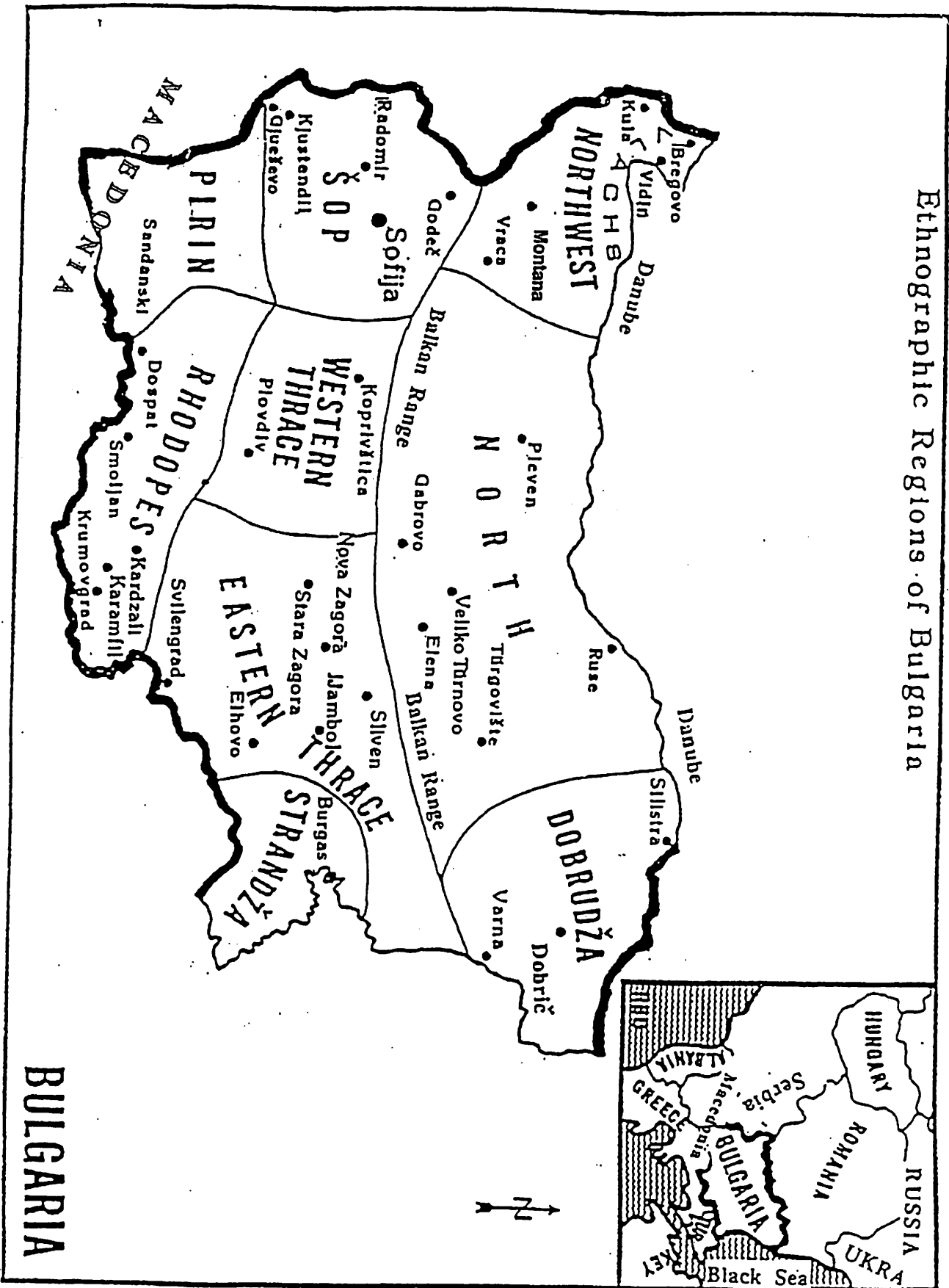
Ti da ne mišlis, če e ot Boga  
 Padnala libe, legnala (2)

Tova sa mojte, libe le vâzdiški  
 Ot mene libe za tebe (2)

**Translation:**

*Come up on the fortress and look at the wide plain. The thick fog patches have settled in. Do not think that they come from God. They are in fact, the sighs of my love for you.*

# Ethnographic Regions of Bulgaria



BULGARIA

# Čobankat

(Albania)

Čobankat means “The Shepardesses.” It is a traditional song of the “Tosk” people of Albania. The words extol the freedom to be found in the Albanian mountains. I have put typical Albanian steps to the melody.

Pronunciation: choh-BAHN-kaht

Music: “Čobankat“ Track 11 on the CD “ayde Mon” by Muammer Ketencotlu, et.al., released by Kalan Muzik, Istanbul 2/4 meter

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

Styling: Proud. Bounce twice gently on every ct (1&). Note: A slight hesitation may be made before each transfer of weight. That is, tread ever so slightly after the beat.

## Meas

## Pattern

2 meas INTRODUCTION Four drumbeats, no action.

### I. CROSS BEHIND. THEN MOVE (instrumental)

- 1 Facing ctr and dancing in place, step on R (ct 1); step on L behind R (ct2); step on R in place (ct &).
  - 2 Repeat meas 1 with opp ftwk (cts 1,2,&).
  - 3 Facing ctr, but moving to the R, step on R to R (ct 1); step on L behind R (ct 2); step on R to R (ct &).
  - 4 Step on L across in front of R (ct 1); step on R to R (ct 2); step on L across in front of R (ct &).
  - 5-8 Repeat meas 1-4.
  - 9 Repeat meas 1.
  - 10 Repeat meas 2.
  - 11 Repeat meas 3.
- (That is: Repeat this dance motif 2 3/4 times. There is no meas 12.)

### II. STEP FORWARD AND LIFT. CROSS BEHIND (song verse)

- 1 Facing ctr and dancing in place, step fwd on L across in front of R (ct 1); bounce 3 times on L while R ft swings around to a position directly in front of L shin and then back again (cts &,2,&).
- 2 Step on R directly behind L (ct 1); step on L directly behind R (ct 2); moving to the R, step on R to R (ct &).
- 3-12 Repeat meas 1-2 five more times. (Six times in all.)

### III. CROSSING IN FRONT (song refrain)

- 1 Step fwd on L across in front of R (ct 1); turning slowly to face L, bounce 3 times on L while R ft swings slowly around in front of L (cts &,2,&).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat Fig II, meas 1-2.
- 5-7 Repeat meas 1-3.

## Čobankat—continued

- 8 Step on R directly behind L (ct 1); bounce three times on R as L ft twists slightly behind R leg, then swings around in front of R ft (cts &,2,&).
- 9-11 Repeat meas 1-3.

The dance repeats from the beginning. Meas 11 of Fig III is left out the last time the song is sung. Use the step of Fig II on the last instrumental phrase. End by bringing ft slowly together.

Dance notes by Lee Otterholt. [Leeotterholt@yahoo.com](mailto:Leeotterholt@yahoo.com)  
Presented by Lee Otterholt

# Isios

(Greece, Kalymnos)

Isios is a syrtaos from the island of Kalymnos, with a lilting style typical of many Greek Island dances.

Pronunciation: EE-see-ohs

Music: "Isios". 2/4 meter

Formation: Open circle, leader at right. Hands either high (W-pos) or front basket (R under, L over.)

Styling: Lilting, with a pronounced "up" movement (straighten knees) on each beat.

## Meas

## Pattern

### FIGURE

- 1 Facing ctr and moving away from ctr, step bkwd on R, twisting body slightly L of ctr (ct 1); step bkwd on L, twisting body slightly R of ctr (ct 2).
- 2 Continuing to move away from ctr, step bkwd on R, twisting body slightly L of ctr (ct1); dancing in place, step on ball of L ft slightly to L (ct 2); step on R in place (ct &).
- 3 Facing slightly and moving to the R, large step on L crossed in front of R (ct 1); facing ctr and continuing to move to the R, step on ball of R ft to R (ct 2), step on L next to R (ct &).

Dance notes by Lee Otterholt. [Leeotterholt@yahoo.com](mailto:Leeotterholt@yahoo.com)  
Presented by Lee Otterholt



# Jaj az uramnak

(Hungarian Gypsy)

Jaj az uramnak is a typical Hungarian Gypsy dance. The movements and figures were arranged by Dr. Gustav Balazs, from whom I learned the dance.

Pronunciation:

Music: Cassette "Gindonale bare" by "Maljaki Luludi." Side A/3.

Rhythm: 4/4 meter measures counted here as 1,2,3,4 or as 1,&,2,&,3,&,4,&.

Formation: Solo or M and W facing each other.

Styling: Hands free and generally outstretched under shldr level. (W's hand generally lower and elbows closer to body.) Snap fingers freely, including a "snap" of the wrists, especially accentuating the upbeat (the & ct, not the 1 or 2 ct). All Gypsy dances are done with a large degree of personal freedom in styling, with much free movement and shaking of the upper body, that is, not stiffly.

## Meas

## Pattern

### WOMEN'S DANCE

8 meas INTRODUCTION Begin when song begins.

#### I. 4 "TOUCH AND GO" IN PLACE

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd, in front of L (ct 1); slightly bend L knee, pick up R ft and begin moving R ft back to place (ct &); straighten knees and step on R next to L (ct 2); repeat with opp ftwk (cts &,3,&,4).
- 2 Repeat meas 1.

#### II. TOUCH AND WALK 3 STEPS. BACK AND FORTH

- 1 Slightly bend L knee and begin moving R ft fwd (ct &); straighten L knee and touch ball of R ft fwd (ct 1); walk 3 bouncing steps to R (bending the knees on the & cts and straightening the knees on the numbered cts), keeping body facing mostly fwd (cts &,2,&,3,&,4).
- 2 Repeat meas 1 with opp ftwk and direction, that is, point L ft fwd and walk 3 steps to the L.

#### III. TOUCH HEEL FORWARD + 3 FAST STEPS TO SIDE CROSSING BEHIND

- 1-3 Like cts &, 1 of Figures I and II, but touch R heel fwd (cts &,1); step on R ft to R (ct 2); step on L behind R (ct &); step on R to R (ct 3).  
Repeat with opp ftwk and direction (cts &,4,1,&,2), that is touch L heel fwd and take 3 fast steps to the L, crossing behind.  
Repeat all this (cts &,3,4&1&2,3&4). That is, touch heel fwd and fast steps to the side (4 times in all, R, L, R, L).
- 4 Hop on L, swinging R heel out to R, knees together (ct 1); step on R next to L (ct &); step on L in place (ct 2); repeat (cts 3,&,4).

## Jaj az uramnak—continued

IV. TWISTING LOWER BODY

- 1 Take wt on ball of R ft, twisting both heels to R (ct 1); take wt on ball of L ft, twisting both heels to L (ct 2); take wt on ball of R ft, twisting both heels to R (ct 3); taking wt on both heels, twist both heels to R (ct &); take wt on ball of R ft, twisting both heels to R (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.

V. POLKA STEPS: SIDE, FORWARD, TURN, AND BACK

- 1 Leap onto R to R (ct 1); step on ball of L ft behind R (ct &); step on R in place (ct 2); repeat with opp ftwk and direction (cts 3,&,4).
- 2 Same as meas 1, but moving forward.
- 3 Same as meas 1, but turning 360 degrees to the left.
- 4 Same as meas 1, but moving bkwd, back to place.

VI. BALL OF RIGHT TOE CROSSING BEHIND, TURNING

- 1 Step on ball of R ft diag behind and to R (ct 1); step on L in place (ct &); step on ball of R ft crossed diag behind L (ct 2); step on L in place (ct &); repeat (cts 3,&,4,&).
- 2 Turning 360° to L, continue stepping on ball of R ft on the ct and stepping on L on the & (cts 1,&,2,&,3,&,4,&).
- 3 Repeat meas 1.
- 4 Step on R to R (ct 1); step on ball of L ft behind R (ct &); step on R in place (ct 2); “land” on both ft together (ct 3); pause (ct 4).

MEN'S DANCEI. and II. SAME AS WOMEN'S FIGURES.III. TOUCH HEEL FORWARD + 3 FAST STEPS TO SIDE CROSSING BEHIND

- 1-3 Like cts &, 1 of Figures I and II, but touch R heel fwd (cts &,1); step on R ft to R (ct 2); step on L behind L (ct &); step on R to R (ct 3).  
Repeat with opp ftwk and direction (cts &,4,1,&,2), that is touch L heel fwd and take 3 fast steps to the L, crossing behind.  
Repeat all this (cts &3,4&1&2,3&4). That is, touch heel fwd and fast steps to the side (4 times in all, R, L, R, L).
- 4 Bending slightly fwd from the waist run (stamp) 3 steps fwd (R, L, R) (cts 1,&,2); click ft together, L into R, taking wt on L straightening body (ct 3); and pause (ct 4).

IV. 3 STEPS BACKWARDS + FIRST LEG-SLAPPING SEQUENCE

- 1 Take 3 steps bkwd (R, L, R) turning front ft outwards (cts 1,2,3); touch L ft next to R, no wt (ct 4).
- 2 Bending fwd from waist, step on L (ct 1); slap inside of R calf with R hand (ct &); step on R (ct 2); slap inside of L calf with L hand (ct &); straighten body, lift both arms up and fwd and step on L (ct 3); bring both hands down and to L, slapping inside of R calf with R hand (ct 4).

## Jaj az uramnak—continued

V. HOPPING AND STAMPING IN PLACE WITH CROSSED FEET

- 1 Hop forcefully on L, kicking R heel fwd (ct 1); step on ball of R ft, crossed in front of L (ct &); stamp on ball of L ft in place (ct 2); step on ball of R ft, crossed in front of L (ct &); stamp on ball of L ft in place (ct 3); bring R ft behind and stamp on ball of R ft crossed behind L (ct 4).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1 and 2.  
(If done correctly, your ft should make a noise hitting the floor on every ct and not on the offbeat, that is not on the & cts.)

VI. SKIP BACKWARD, JUMP AND TURN + SECOND SLAPPING SEQUENCE

- 1 Skip backwards 4 steps (R, L, R, L) (cts &,1,&,2,&,3,&,4).
- 2 Jump and land with ft together (ct 1); jump into the air and click ft together (ct &); separate ft while still in the air (ct ah); land with both ft together (ct 2); jump to a position with R ft crossed well in front of L (ct 3); turn quickly on the toes of both ft 360° CCW, that is, to the L (ct 4).
- 3 Land with ft together, knees bent and body bent fwd from the waist (ct 1); slap inside of L calf with L hand (ct &); slap inside of R calf with R hand (ct ah); slap inside of L calf with L hand (ct 2); clap hands together (ct &); step on L (ct 3); slap inside of R calf with R hand (ct &), step on R (ct 4); slap inside of L calf with L hand (ct &).
- 4 Straightening body, step on L (ct 1); slap outside of L thigh with L hand (ct &); lift R leg forward in front of body and slap inside of R calf with R hand (ct 2); bring R leg down and land on both ft together (ct 3); pause (ct 4).

Repeat from the beginning.

Dance descriptions by Lee Otterholt  
Presented by Lee Otterholt

# Levendikos

(Greece)

Levendikos is perhaps the most characteristic dance of Greek Macedonia. (It is also well-known in the former Yugoslavian republic of Macedonia and can also be called either Pousténo or Beranče.) Leader variations are an integral part of the dance, and leading this dance well is considered an honor and a challenge.

**Pronunciation:** Leh-VEHN-dee-kohs

**Music:** "Leventikos" on "Songs of Western Macedonia" (SDNM 109), or any other Levendikos melody.

**Rhythm:** 12/8 meter (3+2+2+3+2/8), counted either as S,Q,Q,S,Q or 1 2 3 4 5.

**Formation:** Open circle of M and W. High handhold (W-pos), handkerchief between leader (the person farthest to the R) and second dancer.

**Styling:** Individual. (See "style variations.")

## Meas

## Pattern

### BASIC FIGURES

- 1 Turning to face ctr, hop on L and lift R leg twd ctr (ct 1); turning to face slightly R, hop again on L while bringing R leg to R (ct 2); step on R to R (ct 3); step on L across behind R (ct 4); step on R to R (ct 5).
- 2 Turning even more to the R, take a long skipping step onto the L across in front of R, that is: hop slightly on the R on the upbeat before stepping on the L (ct 1); turning to face ctr, hop on L (ct 2); step on R to R (ct 3); step on L across in front of R (ct 4); step on R in place (ct 5).
- 3 Dancing in place, hop on R (ct 1); hop again on R while bringing L ft around behind the R ft (ct 2); step on L behind R (ct 3); step on ball of R ft beside or slightly behind L (ct 4); turning to face diag R, step on L across in front of R (ct 5).

### "SIMPLIFIED" BASIC STEP

The dance can also be "simplified" by merging cts 2 and 3 into one longer count of 4 pulses (2+2). The rhythm then becomes 3+4+3+2/ 8 and can then be counted S,Slower,S,Q or 1 2 3 4. This eliminates the hop on the 2nd ct of the usual rhythm, so the step which usually comes on the 3 ct of the usual rhythm now comes on the 2 ct (the "Slower" ct) of this "simplified" rhythm.

### STYLE VARIATIONS

This dance is a popular dance and is danced by all types of people, young and old, so the "permissible" variations in styling are very wide indeed, as everyone more or less finds his or her own style. Older people tend to prefer slower tunes and a more stately style ("Geréndikos"-style), while younger people often prefer to dance it with more hopping and faster turning. To conserve energy, people sometimes do the "simplified" rhythm.

LEADER VARIATIONS

Basically, the leader (the person at the far R of the line) can do whatever he pleases of hops, jumps, foot- and thigh-slapping, twirls, and other acrobatic movements as long as he:

- 1) holds the rhythm, and
- 2) holds himself more or less to the 3-meas pattern, thus not stopping or disturbing the other dancers' basic step pattern.

SOME COMMON LEADER VARIATIONS ARE“Clockwise turn during the 2nd measure:”

Dance the first meas as usual, then make a CW turn (“outside,” that is, away from the second dancer) during the first 3 movements (“and-skip, hop, step”) of the 2nd meas.

“Counterclockwise turn during the 3rd measure:”

Dance the first 2 meas as usual, then release hands and spin once around CCW (“inside” turn, that is twd the second dancer) on the first 2 cts (2 hops) of the third meas.

Note: These turns can be combined at will.

“Dance in and dance face to face with second dancer:”

Dance first meas as usual, but step fwd twd the ctr on the first ct of the second meas, and continue turning 180° CCW, thus ending the second meas face-to-face with the second dancer. Use the first 2 cts (2 hops) of the third meas to make a half turn CCW under your own L arm to return to your original pos at the front of the line.

“Curl in and put your arm around the second dancer’s waist:”

“Curl in” as in the former variation, but turn 1/4 turn more CCW during the last cts of the second meas so that you are now facing LOD and can put your R arm around your second dancer's waist. Adjusting your own steps slightly, so as to “follow along with,” and not get in the way of your second dancer's steps, dance as many basic steps as you like, returning to your original pos at the front of the line much as you did during the last variation, turning a 1/4 turn CCW under your own L arm during the third meas of the basic step.

“Curl in and change hands:”

“Curl in” as before but place the handkerchief in your R hand and continue turning CCW until your back is to your second dancer. Move in unison (as “shadows of each other”) as many basic steps as you like, returning to your original position at the front of the line much as you did before, by returning the handkerchief to your L hand and turning CCW under your own L arm during the third measure of the basic step.

“Foot-slap:”

Dance the first meas as usual. Slap the bottom of your L ft on ct 4 of the second meas (instead of stepping on the L ft crossed in front, as you would otherwise).

## Levendikos—continued

“Double foot-slap:”

Dance the first 2 meas as usual. Slap the bottom of your L ft with your R hand twice, once in front of the R leg and once behind it, during the 2 hops on the first 2 cts of the third meas of the basic step.

“Kneeling:”

Kneel on the R knee during ct 4 of the second meas of the basic step, and/or turn to face diag L of ctr and kneel on L knee on ct 4 of the third meas of the basic step.

“Pause:”

Step ft quickly together on the balls of the feet on cts 3,& of the third meas of the basic step. Hold on 4 (and even ct 5!), then step quickly across onto L ft at last moment before ct 1 of the new basic step.

“Freeze and chug:”

Freeze movement on ct 4 of second meas with wt on balls of both ft, L ft crossed in front of R. Hold on ct 5, then chug explosively on ct 1 of the third meas; hop on R ft while lifting L ft around behind on ct 2 and continue with rest of basic step as usual.

Many other leader variations (and combinations of leader variations) are possible. These particular variations are presented only as examples.

Dance description by Lee Otterholt  
Presented by Lee Otterholt

# Opas

(Bulgaria)

Opas is the common name for a group of dances from Dobrudza, Eastern Bulgaria. I learned this Opas from Belcho Stanev, well-known Bulgarian dance teacher and choreographer from Varna.

Pronunciation: OH-pahss

Music:

Rhythm: 6/8 meter, counted here "1-&-ah, 2-&-ah."

Formation: Short and/or straight lines of dancers. Lines must not be so long (or curved) as to hinder movement in and out of center during Figures II and III. Belt hold or front basket hold.

Styling: Very earthy, bent knees and on full foot. (Belcho suggested we pretend our feet were being "sucked down" into the floor.)

## Meas

## Pattern

### I. SIDE TO SIDE

- 1 (On the last ct before ct 1, lift L leg quite high with knee bent in front and begin moving whole leg to L.) Take a large step to the L on L, heel first (ct 1); step on R behind L (ct 2).
- 2 Step on L to L (ct 1); lift R leg quite high with knee bent in front and begin moving whole leg to R (ct 2).
- 3 Repeat meas 1 with opp ftwk and direction.
- 4 Repeat meas 2 with opp ftwk and direction.
- 5-16 Repeat meas 1-4 three more times (4 times in all).

### II. STAMPING IN PLACE PLUS IN AND OUT

- 1 Turning to face slightly L of ctr, step on L to L (ct 1); stamp R ft near L, no wt (ct 2).
- 2 Turning to face slightly R of ctr, step on R to R (ct 1); turning to face slightly L of ctr, step on L to L (ct 2).
- 3 Turning to face slightly R of ctr, step on R to R (ct 1); turning to face slightly L of ctr, step on L to L (ct &); turning to face slightly R of ctr, step on R to R (ct 2).
- 4-6 Repeat meas 1-3.
- 7 Repeat meas 1.
- 8 Stamp R ft again (ct 1); stamp R ft again (ct 2).
- 9 Turning to face ctr, take a large step twd ctr on R (ct 1); hop on R ft (2).
- 10 Continuing to move twd ctr, step on L (ct 1); hop on L (ct 2).
- 11 Turning to face slightly R of ctr, step on R to R (ct 1); stamp L near R, no wt (ct 2).
- 12 Repeat meas 11 with opp ftwk and direction.
- 13-14 Moving away from ctr, repeat meas 9-10, same ftwk.
- 15 Repeat meas 11.
- 16 Stamp L ft again, no wt (ct 1); pause (ct 2).
- 17-32 Repeat meas 1-16.

## Opas—continued

III. TWIST, IN AND OUT

- 1 Continuing to face slightly R of ctr, take a very large step twd ctr on L (ct 1); begin moving R leg in a large arc fwd (ct 2).
- 2 Turning to face slightly L of ctr, place R heel on floor, twd ct, R toe twisted to L (ct 1); pause (ct 2).
- 3 Twist body (and R toe!) to the R (ct 1); and back to the L (ct 2).
- 4 Turning to face ctr, take a large step twd ctr on R (ct 1); hop on R (ct 2).
- 5 Continuing to move twd center, step on L (ct 1), hop on L, twisting lower body and R knee to L (ct 2).
- 6-7 Take 4 running steps bkwd, twisting lower body and free knee on each ct, R, L, R, L.
- 8 Turning to face R, land on both ft, ft apart (ct 1); pause (ct 2).
- 9-16 Repeat meas 1-8.  
(Shout: "O-PA!" on meas 1-2 and "I-HA!" on meas 3 of Fig III.)

Repeat from the beginning.

Dance description by Lee Otterholt  
Presented by Lee Otterholt



# Oro vlaška

(Serbia, Vlach)

“Oro vlaška” is, as the name implies a “Vlach dance.” The Vlach people, who speak a Romanian dialect, (the name “Vlach” derives from Wallachia, a region of southern Romania) live as an ethnic minority in parts of Greece, Bulgaria and the former Yugoslavia, especially Serbia. I put these three steps, which I learned dancing with various Vlach people in Serbia in the late 1970's, to this music. You could use many different Vlach melodies for this dance. (A similar dance, named “Vlaško oro” has also previously been taught to this same music. I was unaware of this dance when I found this music and put these steps to it. My apologies to anyone who still remembers and loves this other choreography for any confusion this might cause!)

Pronunciation: OH-roh VLAHSH-koh

Music: “Oro vlaska” on Folkkraft 1568

2/4 meter

Formation: Short, straight lines. Belt hold (R arm under L).

Styling: Almost comically energetic.

## Meas

## Pattern

### FIGURE I

- 1 Moving to the R, step on R to R, leaning slightly fwd and to the R, that is: L shldr fwd (ct 1); step on L next to R, bringing upper body back to upright pos, R shldr fwd (ct &); repeat cts 1,& (cts 2,&).
- 2 Repeat meas 1, cts 1,& (cts 1,&); step on R to R, leaning slightly fwd and to the R (ct 2); stamp L next to R, no wt (ct &).
- 3 Still facing R, step sideways on L twd ctr, leaning twd ctr (ct 1); stamp R next to L, no wt (ct &); still facing R, step sideways on R away from ctr, leaning away from ctr (ct 2); stamp L next to R, no wt (ct &).
- 4 Facing and moving L, leap onto L (ct 1); stamp R next to L, no wt (ct ee); leap onto R (ct &); stamp L next to R, no wt (ct ah); leap onto L (ct 2); stamp R next to L (ct &).

### FIGURE II

- 1 Turning slightly to R and dancing in place, leap onto R (ct 1); stamp L next to R, no wt (ct ee); turning slightly to L, leap onto L (ct &); stamp R next to L, no wt (ct ah); repeat cts 1,ee,&,ah (cts 2,ee,&,ah).
- 2 Facing and moving fwd twd ctr, step on R (ct 1); hop on R (ct &), step on L (ct ah); step on R (ct 2); stamp L next to R, no wt (ct &).
- 3 Beg with L, run 4 steps bkwd away from ctr, lifting knees high (cts 1,&,2,&).
- 4 Land with wt on both ft together (ct 1); jump and land with ft apart (ct 2); leap onto L with R ft lifted and crossed in front of L shin (ct &).

## Oro Vlaška—continued

FIGURE III

- |   |  |                                    |
|---|--|------------------------------------|
| 1 | Repeat Fig II, meas 1, cts 1,ee,&,ah (cts 1,ee,&,ah);<br>Repeat Fig II, meas 1, cts 1,ee,&,ah (cts 2,ee,&,ah);   | “Single-single”<br>“Single-single” |
| 2 | Repeat Fig II, meas 1, cts 1,ee,&,ah (cts 1,ee,&,ah);<br>leaning R, leap onto R to R (ct 2); stamp L next to R, no wt (ct ee);<br>hop slightly on R (ct &); stamp L next to R (ct ah). | “Single-single”<br><br>“Double”    |
| 3 | Repeat meas 2, cts 2,ee,&,ah with opp ftwk (cts 1,ee,&,ah)<br>Repeat Fig II, meas 1, cts 1,ee,&,ah (cts 2,ee,&,ah);  | “Double”<br>“Single-single”        |
| 4 | Repeat meas 2, cts 2,ee,&,ah with opp ftwk (cts 1,ee,&,ah)<br>leaning L, leap onto L (ct 2); stamp R next to L, no wt (ct &).  | “Double”<br>“Step-stamp”           |

Leader calls out changes from one figure to the next.

Dance notes by Lee Otterholt. [Leeotterholt@yahoo.com](mailto:Leeotterholt@yahoo.com)  
Presented by Lee Otterholt

# Podrimsko oro

(Albania, Kosovo)

A “shiptar” dance (that is, Albanian people living in the Kosovo region of the Serbian republic in former Yugoslavia) from the area of the Drim River Valley (“Podrimsko”) near Prizren. I learned this dance from Ciga Despotovic, well-known folk dance teacher from former Yugoslavia. Men and women dance separately and with radically different steps and style.

Pronunciation:

Music: “Podrimsko oro” on CD “Born of Love” 4/4 meter

Formation: Separate lines for M and W. High hands (W-pos) for W; shldr hold (T-pos) for M.

Styling: W: graceful and flowing; M: large, masculine movements.

Meas

Pattern

INTRODUCTION None.

(You can wait out the first repetition of the first figure and begin after 8 cts, that is, 2 meas.)

WOMEN’S DANCE

I. HIPS AND BRUSHES

- 1 Facing and moving diag to the R, step on R (ct 1); lift on R heel, placing L ft next to R ankle and slightly lifting L hip (ct 2); fall fwd onto L keeping R ft next to L ankle (ct 3); hold (ct 4).
- 2 Brush R ft in front of L (ct 1); lift on L (ct 2); step bkwd (RLOD) on R (ct 3); step on L next to R (ct 4).
- 3-8 Repeat meas 1-2 three more times (four times in all).

II. CROSS STEPS

- 1 Facing slightly L and dancing in place, step on R slightly across in front of L, pushing hands gracefully fwd and up while leaning slightly back (ct 1); lift on R, keeping L ft behind R ankle (ct &); step back on L in place, bringing hands and elbows back to place (ct 2); lift on L, keeping R ft in front of L ankle (ct &); repeat cts 1,&,2,& (cts 3,&,4,&).
- 2 Repeat meas 1, cts 1,&,2,& (cts 1,&,2,&); step in place R, L, R while turning diag R (CW) (cts 3,&,4); lift on R (ct &).
- 3-4 Repeat Meas 1-2 with opp ftwk and direction.

III. FLY

- 1 Facing diag R and moving diag fwd and to the R, long step on R (ct 1); leaning slightly back, hop 2 times on R, holding L ft low to the ground in front (cts 2,&); step on L (ct 3); step on R (ct &); step on L (ct 4); hop on L, turning body diag to the L (ct &).
- 2 Facing diag L and moving diag bkwd (LOD), step on R (ct 1); hop on R (ct &); step on L (ct 2); hop on L (ct &); step R, L, R, hop (cts 3,&,4,&).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5-8 Repeat meas 1-4.

## Podrimsko oro—continued

Pattern of Ws' dance: I, II (once), III, II (twice plus "transition step"), 1, III, II (twice)

*W's transition step:* Repeat Fig II, meas 1; then, while returning to face diag R, step on R to R (ct 5); and step on L in front of R (ct 6). (There is an irregular phrase in the music during the clarinet solo.)

*Alternative 1:* W can dance with scarves knotted around the middle finger of their R hands, letting them dance with high handhold (W-pos) during Figs I and III without dropping the scarves. Then, during Fig II, the W can take the other corner of the scarf in their L hands and dance without holding each other, pushing the scarf fwd and back in front of their faces, "flirting." This allows the W to turn independently of one another during this figure. (See Alternative 2.)

*Alternative 2:* W can turn independently during Fig. II (meas 2, cts 3,&4,&), turning CW after crossing R in front of L, and turning CCW after crossing L in front of R, twirling the scarf in their R hands above their heads while turning.

### MEN'S DANCE

#### I. KNEEL. OR "TELEMARK LANDING"

- 1 Facing and moving diag R, take a long step on R (ct 1); while bringing L ft fwd in a large arc, hop on R (ct 2); kneel on R knee (or "Telemark landing, L ft in front") (ct 3); hold (ct 4).  
 2 Bounce, bending the knees (ct 1); pushing off of L, step back and lift on R (ct 2); step sdwd back on L (ct 3); lift on L, swinging R leg up in front of body, facing ctr (ct 4).  
 3-8 Repeat meas 1-2 three more times (four times in all).

#### II. CROSS IN FRONT

- 1-4 Like Ws' Fig II, but with larger steps and lifts.

#### III. FLY!

- 1-8 Like Ws' Fig III, but with much larger steps, more leaning back and leg lifted (bent at the knee) high in front, not low to the ground.

#### IV. BIG STEPS AND TURN SHARPLY. THEN SWAY R AND L

- 1 Facing and moving LOD, large step on R, bending the knees (ct 1); bringing the L leg fwd in a large arc, straighten R knee (ct 2); repeat cts 1,2 with opp ftwk (cts 3,4).  
 2 Repeat meas 1 cts 1,2 (cts 1,2); hold (ct 3); bringing R behind L knee, turn sharply to face L (RLOD) (ct 4).  
 3-4 Repeat meas 1-2 with opp ftwk and direction.  
 5 Turning to face diag L (RLOD), shift wt onto R, knees bent (ct 1); bounce twice in the knees (cts 2, &); repeat cts 1,2,& with opp ftwk and direction (cts 3,4,&).  
 6-8 Repeat meas 5, three more times (4 total).

Pattern of M's dance: I, II, III, IV plus "transition step," I, III, IV.

*M's transition step:* repeat meas 5 of (M's) Fig IV; plus 2 steps (R, L) to the R (LOD) (cts 5,6). (There is an irregular phrase in the music during the clarinet solo.)

Description by Lee Otterholt. Leeotterholt@yahoo.com  
 Presented by Lee Otterholt

# Vlaško za pojas

(Serbia, Vlach)

A Vlach dance “with belthold” (“za pojas”) from East Serbia. I learned this dance from Ciga Despotovic, a well-known folk dancer and teacher from former Yugoslavia.

Pronunciation:

Music: Ciga Despotovic LP #3

2/4 meter

Formation: Open circle, belt hold (R arm under, L over).

## Meas

## Pattern

### I. BASIC VLACH PATTERN

- 1 Moving to the R, while pivoting on ball of L ft, step bkwd on R while leaning fwd from waist and turning body to the L so that R shldr is nearer ctr (ct 1); step on L next to R, straightening body and facing ctr (ct &); repeat cts 1,& (cts 2,&).
- 2 Repeat meas 1, cts 1,& (cts 1,&); repeat ct 1 (ct 2); facing ctr, hop on R bringing L ft up near R calf (ct &).
- 3 Moving into the ctr, step on L (ct 1); hop on L (ct &); step on R across in front of L (ct 2); hop on right foot (&).
- 4 Moving away from ctr, run bkwd three steps (L,R,L) (cts 1,&,2); close R ft to L, no wt (ct &).
- 5-8 Repeat meas 1-4.

### II. LIFT AND TOUCH

- 1 Turning to face slightly R of ctr and dancing in place, hop on L, bringing R knee up (ct 1); step on R (ct &); turning to face slightly L of ctr, touch ball of L ft fwd and “hop” on R (ct 2); touch ball of L ft fwd and “hop” on R again (ct ee); step on L (ct &).
- 2 Repeat meas 1.
- 3 Turning slightly to L, leap onto R to R (ct 1); step on L next to R (ct ee); step on R in place (ct &); repeat cts 1,ee,& with opp ftwk (cts 2,ee,&).
- 4 Repeat Fig I, meas 1.
- 5-8 Repeat meas 1-4.

### III. STAMPING

- 1 Facing slightly R, step on R (ct 1); stamp L next to R, no wt (ct ee); small hop on R while lifting L knee (ct &); stamp L next to R, no wt (ct ah); repeat cts 1,ee,&,ah with opp ftwk (cts 2,ee,&,ah).
- 2 Stamp R to R, no wt (ct 1); pause (cts ee,&); lift R ft (ct ah); step on R to R (ct 2); step on L behind R (ct &).
- 3-8 Repeat meas 1-2 three more times (4 total).

Variation for meas 1, cts 2,ee,&,ah and meas 2, cts 1,ee,&,ah: Facing slightly L, step on L (ct 2); stamp R next to L, no wt (ct ee); bring R leg, with bent knee, around in a larger arc to R (cts &,ah); set R heel on ground, diag R (ct 1), wait; pause (cts ee,&); lift R ft (ct ah).

## Vlaske za Pojas—continued

INTERMEZZO

- 1 Facing L, step on R to R (ct 1); facing R, step on L to L (ct 2).
- 2 Repeat meas 1.

Sequence: The steps follow the musical phrases:  
 Fig I, Fig II, Fig II, Intermezzo  
 Fig I, Fig II, Fig III, Fig I (not Intermezzo)  
 Fig I, Fig II, Fig II, Intermezzo  
 Fig I, Fig II, Fig III, Fig I (not Intermezzo)

FINAL ENDING

- 1 Fig I, meas 4. Moving away from ctr, run bkwd only 2 steps (L,R) (cts 1,&); leap quickly onto L (ct 2); stamp R ft twd ctr (ct &).

Notes by Lee Otterholt [Leeotterholt@yahoo.com](mailto:Leeotterholt@yahoo.com)  
 Presented by Lee Otterholt

# Troaca

(Romania)

Troaca (which means “trough”) is a Romanian folk dance from Bărca, Dolj, Oltenia. I learned this dance from Tita Sever at a course in Romania in the late 1970s.

Pronunciation: troh-AH-kah

Music: “Troaca” (Electrocord ST-EPE 01734) (Folk dances from Dolj, Oltenia) 4/4 meter

Formation: (Short) lines, may face each other. Back basket hold.

Steps: “Horse” step: After having brought R knee fwd and R ft around in a large bicycle-like motion, slide the R ft into place next to the L ft and take wt on R (ct 1); can repeat with L knee, leg and ft (ct 2).

“Brăulețul” step: While hopping slightly on L on each beat, touch heel of R ft directly fwd (ct 1); twisting lower body to L, touch ball of R ft diag to R (ct &); straightening lower body, again touch heel of R ft directly fwd (ct 2); stamp fwd onto R, with wt (ct &).

## Meas

## Pattern

### FIGURE

- 1 Facing and moving fwd, run 3 steps (R,L,R) fwd (cts 1,&,2); hop on R (ct &); facing fwd, but moving bkwd, run 3 steps (L,R,L) bkwd (ct 3,&,4); hop on L (ct &). *This resembles a very fast hora dreapta step.*
- 2 Repeat meas 1.
- 3 Facing and moving fwd, leap onto R (ct 1); stamp L next to R, no wt (ct &); leap onto L (ct 2); stamp R next to L, no wt (ct &); leap onto R (ct 3); stamp L next to R, no wt (ct &); stamp L, with wt (ct 4); bring R knee fwd to begin the first “Horse step” (ct &).
- 4 Facing fwd and dancing in place, complete two “Horse” steps (with R leg and L leg) (cts 1,2); do 1 “Brăulețul” step (cts 3,&,4,&).
- 5 Facing and moving fwd, bouncing on R, touch heel of L ft fwd (ct 1); leap fwd onto L (ct &); bouncing on L, touch heel of R ft fwd (ct 2); leap fwd onto R (ct &); bouncing on R, touch heel of L ft fwd, leaning slightly back and shouting “Una!” (ct 3); hold (ct &); Facing fwd and moving bkwd, step bkwd on L (ct 4); step on R next to L (ct &).
- 6 Continuing to move bkwd, touch heel of L ft fwd, leaning slightly back and shouting “doue!” (ct 1); hold (ct &); step bkwd on L (ct 2); step on R next to L (ct &); touch heel ft fwd, leaning slightly back and shouting “trei!” (ct 3); hold (&); step bkwd on L (ct 4); step on R next to L and twist L ft up in front of R shin (ct &).
- 7 Facing fwd and dancing a short “indirect crossing step” in place: step on L to L (ct 1); step on R in front of L (ct &); step on L in place (ct 2); hop on L (ct &); facing and moving fwd, run 3 steps fwd (R,L,R) (cts 3,&,4); hop on R (ct &).
- 8 Facing fwd and moving bkwd, run 3 steps bkwd (L,R,L) (cts 1,&,2); hop on L (ct &); facing fwd and dancing in place, stamp on R next to L, with wt (ct 3); stamp on L next to R, with wt (ct 4).

Dance notes by Lee Otterholt. [Leeotterholt@yahoo.com](mailto:Leeotterholt@yahoo.com)

Presented by Lee Otterholt

# Valle e Quemalit

(Albania)

An Albanian style dance I learned from Ben Koopmanschaap.

Pronunciation: VAH-leh ay kay-mah-LEE

Music: "Valle e Quemalit"

4/4 meter

Formation: Long line. Hands joined palm-to-palm, hands high, elbows straight.

Styling: Heroic, masculine.

## Meas

## Pattern

4 meas INTRODUCTION No movement.

### REFRAIN

- 1 Facing and moving to the R, take a large step on R (ct 1); slowly bring L leg up in a large arc in front (ct 2); in preparation for taking a step on the L (ct 3); step on R (ct &); step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct &); step on R (ct 2); turning to face ctr, take a large step on L twd ctr (ct 3); take a large step on R away from ctr (ct 4).
- 3 Still facing ctr and dancing in place, leap onto L, kicking R ft up under body (ct 1); briefly touch heel of R ft twd ctr (ct 2); and, bending the knee, quickly bring it up to R (ct &); moving to the L, step on R (ct 3); step on L (ct &); step on R (ct 4).
- 4 Turning to face ctr, step on L to L (ct 1); step on R twd ctr (ct 2); step on L away from ctr (ct 3); touch heel of R ft twd ctr (ct 4).

### SECOND FIGURE: "BICYCLE LEGS"

- 1 Facing diag R and moving R, step on R (ct 1); make a large "reverse bicycle movement" (first fwd, then up, then back to beside the opp knee, then down) (ct 2); walk three steps, L,R,L (cts 3,&,4); turn quickly to face L (ct &).
- 2 Continuing to move (now bkwd) to the R, step on R (ct 1); step on L (ct 2); step on R, bending R knee deeply and keeping ball of L ft on floor (ct 3); straighten R knee slightly (not completely), continuing to keep ball of L ft on floor (ct 4).
- 3 Facing and moving to the L, step on L (ct 1); step on R (ct &); step on L (ct 2); begin bringing R leg straight fwd, almost parallel to floor in preparation for a jump on to the R ft, kicking up L ft under you (ct 3); large step onto L (ct 4); turn to face ctr (ct &).
- 4 Facing ctr, take a large step on R twd ctr (ct 1); take a large step on L away from ctr (ct 2); touch heel of R ft twd ctr (ct 3); touch heel of R ft diag to R (ct 4).

### FIRST FIGURE: INTO THE CENTER

- 1 Facing and moving twd ctr, high up on the balls of the feet, step on R twd ctr (ct 1); step on L ft behind R (ct &); step on R twd ctr (ct 2); twist lower body (but not upper body) to R to step on L across in front of R (ct 3); twist lower body (but not upper body) to L to step on R across in front of L (ct 3); repeat cts 1,&,2 with opp ftwk (cts 5,&,6). *(The music for the first figure has a six-count phrase here.)*



## Valle e Quemalit—continued

- 2 Turning to face slightly R of ctr, leap onto R diag to the R (diag away from ctr) (ct 1); repeat with opp ftwk and direction (ct 2); take a large step on R diag L twd ctr (ct 3); turning to face R, bring L ft up and around in front and hold it there (ct 4).
- 3 Continuing to face slightly R of ctr, briefly touch heel of L ft in front (ct 1); abruptly lift L leg up under body (ct2); moving diag to the L, away from ctr, step back on L (ct 3); step back on R (ct &); step back on L (ct 4); step on R to R (ct &).
- 4 Continuing to face R, and now moving to the R, step on L across in front of R (ct 1); hold (ct 2); step on R to R (ct &); step on L across in front of R (ct 3); step on R to R (ct &); step on L across in front of R (ct 4).

INTERMEZZO (ONCE IN THE MIDDLE. ONCE AT THE END)

- 1 Turning to face R, leap onto R to R (ct 1); turning to face L, bring L ft around in a CCW movement near floor and step on L twd ctr (ct 2); touch heel of R ft diag L across in front of L ft (ct 3); touch heel of R ft twd ctr (ct 4). (Dance ends on ct 3.)

**Sequence:**

Introduction. (No movement)

Refrain plus 2 extra counts: touch R heel diag R, then twd ctr

(Singing starts) Second figure (not first figure!)

(Singing) Second figure

Refrain

(Singing starts) First figure

(Singing) Second figure

Refrain

(Singing starts) First figure

(Singing) Second figure

Intermezzo

Refrain

(Singing starts) First figure

(Singing) Second figure

Intermezzo (Stops on ct 3; hold.)

Description by Lee Otterholt

Presented by Lee Otterholt

# The Madison

(United States)

The Madison was one of the earliest line dances, originally from the midwest (variously attributed to Chicago, Wisconsin, Cleveland, or Detroit) becoming popular when it hit Baltimore in the late fifties. The dance is prompted by a caller, live at first by the local DJ, then on vinyl by Eddie Morrison to the Ray Bryant tune "Madison Time." Unlike the later disco line dances, it faces forward throughout the dance.

Music:

2/4 meter

Steps:

**Basic:** Step fwd L; tap R toe behind L ft & clap; step back R; tap L toe to R side; to L side; to R side. Repeat these 6 quick cts until caller says "hit it" after calling out a step. Optional style: twist arms opposite hips on toe taps.

**Two Up and Two Back:** Step fwd L (ct 1); close R up to L (ct &); step fwd L, tapping R toe behind L (ct 2). Step back R (ct 1); close L in front of R (ct &); step back R, tapping L toe in front of R (ct 2). Timing: QQS QQS.

Immediately followed by ...

**Big Strong Turn:** Step fwd L, swinging R leg fwd while turning halfway to L (ct 1); step back R, facing back home (ct 2). Repeat fwd L turning L and back R to return to place. 4 slow steps.

**Double Cross:** After Two Up Two Back, step fwd L; cross R over L; cross L over R; cross R over L, cross L over R. 5 slow counts (one walk fwd plus 4 crossteps).

Immediately followed by...

**The Rifleman:** Holding the crosstep, raise arms to aim and fire a rifle fwd, step back R, possibly ducking an oncoming bullet. 2 slow counts.

**Big Strong M:** Trace letter M using Two Up Two Back for each line. Begin L going fwd diag to L, looking sharply twd each direction.

Immediately followed by...

**Erase It:** Retrace your steps, beg R.

**T Time:** Two Up as before, do a quick Jumping Jack, one step back R (a very *short* tea break).

**Basketball with the Wilt Chamberlin Hook:** Two Up while dribbling a basketball with R hand, jump 1/4 to L and take hook shot with R arm, jump 1/4 R to face fwd again, Two Back 4C. You can say "2 points" and hold up 2 fingers during the Two Back.

**Jackie Gleason:** Two Up while facing R and pumping fists downward with elbows outward on each step; face fwd and raise R leg slightly fwd; cross R ft over L knee (still raised) and hold; step strongly fwd R on ct 7, throwing both arms fwd and raising free L leg behind; step in place 2 quick steps L R.

**Two Up Two Back, Double Cross, and Freeze:** Just that, holding the final cross.

Presented by Richard Powers

# Metamora Waltz

(United States version of Viennese)

This waltz is typical of the way many Americans incorporate figures from swing or salsa into their waltzing. It is also representational of the Stanford Viennese Ball opening waltz performed by students for the past 25 years.

Metamora, Indiana\* is one of Richard's favorite American small towns, thus honoring the American tradition of morphing together elements of several dances into one. (\*Michigan and Illinois also have a Metamora.)

Music: Kalia's Waltz by Jon Berger, performed by Brassworks Band 3/4 meter  
Tempo: 136 bpm.

Formation: Cpls, in Ballroom pos.

## Meas

## Pattern

4 meas INTRODUCTION No action.

### A1

- 1-4 CW Rotary Waltz, beginning M backing with L, W fwd R, rotating one and three-quarters turns.
- 5-6 Balance, W swaying CCW in twd the ctr of the hall with a backing waltz step then swaying CW away from the ctr, ending in the "outside lane" (M facing out). At the very end, M raises his L, her R arm to lead:
- 7-8 W's double underarm turn traveling twd LOD with canter pivot steps (R-L, R-L, both in S-Q timing).

### A2

M "tracks" her pivot rotation so he can smoothly slide into waltz pos in front of her to:

- 1-6 Repeat the Fig A1, meas 1-6.
- 7-8 W's single underarm turn traveling twd LOD with a waltz step (not pivots) and stepping back L facing M, who finishes facing her and LOD in open 2-hand hold.

### B1

- 1-2 In open 2-hand hold, balance fwd and bkwd.
- 3-4 Both facing away from ctr, M raises his L hand (lowers his R) and turns W under with an inside turn to exchange places, letting go of the low hand as he passes ptr. Ftwk: take 3 running waltz steps to pass and hold on the 4th backing step, facing ptr.
- 5-6 In open 2-hand hold, balance fwd and bkwd.
- 7-8 M raises his R hand (lowers his L) and turns himself under with an inside turn, backing in front of her to exchange places.

### B2

- 1-2 In open 2-hand hold, balance fwd and bkwd.
- 3-4 M raises his L hand (lowers his R) and turns W under into W's Cradle (not letting go of the low hand this time).
- 5-6 W backs up as M waltz-walks fwd in a CW Wheel.

## Metamora Waltz—continued

- 7 M raises and circles his L hand to let her unwind CW.  
 8 M raises and circles his R hand to let her unwind CW again, both facing LOD, W on the R side, keeping inside hands.

C1

- 1-2 Two running Waltz steps forward LOD, swinging held hands fwd then bkwd.  
 3 Throw held hands fwd again and release into individual Rollaway Canter Pivots (M turning CCW L-R, W CW R-L).  
 4-6 Repeat meas 1-3.  
 7-8 Two running Waltz steps forward LOD ending with held hands extended to the rear (against LOD).

C2 (a condensed version of A)

- 1-2 Take waltz pos to turn together in a Rotary Waltz, only once around.  
 3-4 W's double underarm turn traveling toward LOD with canter pivot steps.  
 5-6 Rotary Waltz once around.  
 7-8 W's single underarm turn waltzing forward toward LOD ending in open 2-hand hold.

D1

- 1-2 In open 2-hand hold, balance fwd and bkwd.  
 3-4 M's Wrap: M raises his R hand (lowers his L) and turns himself under, not letting go of the low hand.  
 5-6 M backs up as he leads her to waltz-walk forward in a CW Wheel.  
 7-8 M keeps only his R hand and leads her in, turning CW to unwind toward LOD. She has returned to her starting position and he ends facing LOD.

D2

- 1-2 In open 2-hand hold, balance fwd, and bkwd changing to R to R hands.  
 3-4 M swings her into Varsouvienne (Sweetheart) position: she waltz-turns only a half-turn to her L. Then both step back (his R, her L) on the second meas, both facing LOD.  
 5-7 Waltz Walk forward LOD in Varsouvienne Position.  
 8 M turns her CW by raising his L hand and lowering his R, then face-loops himself with his raised L hand to place her L hand on his shldr, taking waltz pos with his R arm.

Repeat the sequence from the top. (Note: the M need not complete closed waltz pos by taking her R hand in his L until partway through the initial rotation of the first waltz of A1.)

Begin the sequence a third time, only doing parts A and B, ending by slowing down the double-turn exit from the W's Cradle, facing ptr and bowing.

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 Presented by Richard Powers

# Ragtime Era One Step

(United States)

The One-Step was the most popular dance of the Ragtime Era, blossoming between 1905 and 1915. Its widespread popularity both in the U.S. and Europe was partly due to its ease and simplicity, partly due to its catchy music, and partly due to its fortuitous timing as the latest novelty within a prevailing American sentiment to be progressive. Arising from a grass-roots blend of American, European, and African cultures, the One-Step is a true American folk dance.

**Music:** Popular dance music of the Ragtime Era 4/4 meter  
Tempo: 100 to 136 bpm

**Formation:** Cpls in Ballroom pos.

**Steps:** Ftwk described for M; W use opp ftwk. All variations are improvised.

One-Step: M walks fwd beg L, W bkwd beg R, taking one step to each beat.

Back the Man: Basic One-Step with the W walking fwd, M bkwd.

Side Steps: Step sdwd twd LOD, then close the trailing ft. Repeat to the same side.

Promenade: Basic One-Step, both walking fwd, side-by-side, in promenade pos.

Yale Walk: A One-Step in Yale (side) pos, holding ptr to one side or the other.

Pomander Walk: Both One-Step fwd around each other in Yale Pos. Walk fwd around the other direction.

Promenade Turnout: Promenade fwd 2 steps, then face ptr and do 2 pivoting steps of Traveling Turns.

Traveling Turns: Smooth pivots traveling LOD. Each step is a half-turn, R toe between ptr's toes.

Rocking Turn: M stops with a fwd step L, then rocks bkwd and fwd R and L in place, turning CCW as cpl.

Double Hesitation: M step fwd L, rock R back to place, step bkwd L, rock fwd R to place.

Grapevine: M step side L, cross R in front of L, step side L, cross R behind L. W crosses mirror or opp.

Marcel Wave: A grapevine where W crosses in front as M crosses behind on ct 2. M crosses fwd, W back on ct 4.

The Scissor: Yale Walk for 4 steps, W at M's R side, then face ptr to do 4 steps of the Marcel Wave.

Crab Walk: A grapevine in close waltz pos (like a Double Hesitation) traveling to M's R side.

Figura del Ebrio (Drunk Grapevine): A Crab Walk traveling to man's left side on cts 1-2, Marcel Wave on cts 3-4.

## Ragtime Era One-Step—continued

Serpentine: M crosses each step over the other as W crosses each step behind the other.

Staggering Step: Side step (ct 1); M crosses behind as W crosses front (ct 2); side step (ct 3). Repeat opp, W crossing front.

Boat Swing: M crosses L over R as W crosses R behind L, then One-Step 2 steps. Repeat to opp side. Or both cross over in front on count 1 out of 3.

Glide: M step side L (ct 1); close R to L, with wt (ct &); repeat, smoothly traveling sideways LOD (cts 2,&).

Four-Slide: A series of 4 Glide steps, each ending with a half-turn CW as a cpl. Repeat opp ftwk in LOD.

Two-Step: A smooth turning polka (side-close-side) without a hop, turning CW or CCW.

Anderson Turn: M walks bkwd, W fwd, in L-side Yale pos; then he stops, crosses L tightly behind R heel and pivots in place CCW as W walks fwd in a circle around him.

Presented by Richard Powers

## Partnering Tips

Ideal partnering may be less critical in the Ragtime One-Step, which is a playfully forgiving dance where anything goes, but ideal partnering is more important in waltzing, where beautiful partnering can help create a magical experience. Here are some quick pointers to improve your waltzing. Richard covered most of these in 55 minutes, and a few more are included below for extra credit.

### Frame (Waltz Position)

- M's R arm, W's L arm, is like a raised shelf, elbows lightly touching.
- W place your back into his hand.
- M's R hand up between her shldr blades, not low on her back (why: her back cantilevers with pain if it's low), with your finger tips just reaching her vertebrae.
- M don't poke your R hand's fingertips inward.
- M don't hold her closer or higher than is comfortable for her. Give her breathing room. Conversely, W don't pull yourself in toward him. Hang back, brace back a little.
- Brace back with M's L, W's R hand
- Both M and W: don't crush ptr's hand. Firm frame (firm arms) but soft comfortable hands.
- W don't trap him with your L elbow—keep “air under your armpits.” Don't grip his bicep with your L hand (unless he asks you to backlead).
- Posture: “Look up with your chest.” This isn't posing for a judge, but giving your ptr a better frame to hold on to. Good posture is more about a functional frame than appearance.
- You can test effectiveness of the frame by “tilting your ptr.”
- There is a debate on W holding onto his back a little with her L hand, sharing the support. Many M appreciate the help in holding the two of you together as centrifugal force pulls you apart, and you'll see this in Vienna, but many “strictly ballroom” teachers think it's inelegant.

### Rotary Waltz (Clockwise Waltz)

- M start facing out so you can spin into the waltz. This is to build up rotational speed before taking the first step, and also so you don't back up blindly on the first step.
- Turn a quarter before ct 1 so that M lead with his back, like a heat shield in front of her.
- W hold back a little when stepping fwd R on ct 1. M the same on ct 4.
- But do notice that you are stepping fwd R. Don't forget to travel then.
- Help your ptr lead with their back.

### Exercises

- Tug of war, then in waltz position, let go of hands, sit back. M sway her L and R.
- The analogy is like rolling down a hill in an embrace, taking the blow with your back.
- Spin your ptr without touching them, with them holding on to you above your elbows.
- Do it wrong—Be dead weight for a moment so your ptr knows how that feels. Both try it. It's hard work and not much fun to waltz with someone who isn't helping.

### Rotating

- Keep the rotation rolling like a run-on-sentence, without any pause or drop in rotational energy at the end of the phrase (like a semicolon at the end of a phrase).
- Turn your ptr smoothly like a Steadycam operator. If you turn your ptr smoothly, your own turning becomes smoother.
- Aim your body toward your ptr's ctr throughout the waltz turn, with “Laser-beam alignment.” Don't let your ptr squirm out of the frame. Don't wobble yourself.
- Take smaller, closer ftwk, while expanding the space between your upper bodies, so you become a V-shaped cpl, like a spinning top, not an A-frame.
- Rotary Waltz is different from a CW Box Step, but this assisted pivot is the better choice than box step when it comes to fast tempos.

## Steering

- Leaders in steering through traffic map the room so you know where everyone is.
- How to steer: More rotation will veer R, less will veer L.
- W follows—notice these changes in rotational energy and help him rotate more or less, acting like power steering.
- Comments on dizziness: don't tilt your head, don't look down, if you don't like getting dizzy. Better advice: enjoy it.

## Reverse (CCW) Waltz

Reverse Waltz is based on the Box Step: step fwd on L; step side on R, step on L next to (or approach) R; step back on R; step side on L; step R next to L. W begins halfway through, step back on R.

- Optional: To travel a little more, cross L tightly over R with wt on ct 3 (W's ct 6).
- Start with cradling (Berceuse) swaying, W backing, then turn more CCW.
- Passing lane is now on the outside. Take a longer side step (M ct 2, W ct 5) to pass.
- Laser-beam alignment is now more important than before because Reverse Waltz tends to twist out of the frame.
- Hang back and swing your ptr past you, instead of stepping in toward them too much.

## Exercise

- Without touching, follow your ptr like a mirror, staying in front of your ptr while they rotate. Then do this while waltzing.

## Reversing

- CW Waltz and CCW Waltz both begin M's L and W's R, so don't foot-fudge to reverse a waltz. The difference in reversing is beginning forward or backward on that foot.
- To reverse from CW to CCW and back, don't let your ptr cross the center line.
- W use power steering: notice and amplify this change in rotational direction.
- Many or most waltzers do rotary waltz (the assisted pivot) for CW and box-step for CCW.

## One-Step and Tango partnering

- Everything in the Frame section above applies to the One-Step and Tango, but with the understanding that circa 1914 American One-Step and Argentine Tango were just emerging as folk, grass-roots dances, without much influence of dance teachers, so almost any kind of handhold was seen back then.
- Walking in a straight line, W backing: Imagine you're walking on railroad tracks which have 4 narrowly spaced rails. M walk fwd only on tracks 1 and 3; W back up onto rails 2 and 4 (counting from the center of the room outward). Don't walk on your ptr's rails.
- Dance for the comfort and pleasure of your ptr. M choose transitions which allow her to flow into and out of variations smoothly, if you can.
- Dance musically, fitting the 8 or 16 steps of a variation within the 8 or 16 cts of the music.
- If somehow someone gets onto the wrong foot, M lead side steps (side-close, which is the easiest to follow) to re-synchronize, then walk out of it.
- W if you don't know what he's leading, keep your feet stepping in place in the meantime—don't stop. M if you don't know what to lead, keep your feet stepping while you think of something.
- Floorcraft: The M's principal obligation is to protect his ptr from harm or collisions.
  - Look ahead to avoid roadblocks before you reach them.
  - Try to avoid impeding other dancers around you, avoiding stopping or stepping back against LOD while in the middle of a pack of traveling dancers. i.e. Don't be a rock in the rapids.
  - But also be aware that the couple ahead of you might stop so don't follow anyone too closely.
  - For further suggestions, see the Web pages called "Going Out Dancing – How to have more fun; how to let your dance ptrs have more fun" <http://dance.stanford.edu/syllabi/dancing.htm> and "Ultimate partnering" <http://dance.stanford.edu/syllabi/partnering.htm>

Presented by Richard Powers



# 1914 Tango Argentino

(Buenos Aires, Argentina)

“The true Argentine Tango, the one and only” as described by Nicanor Lima, Buenos Aires, ca. 1914.

These are some of the most typical figures from the 50 figures and 125 variations described in this rare illustrated tango manual.

**Music:** Any early tango with 8-bar phrases. If these steps are rearranged into freestyle improvisation, the music need no longer have 8-bar phrases.

**Rhythm:** 2/4 meter Tempo: 66-74 bpm

**Formation:** Cpls in Ballroom pos.

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

Meas Pattern

4 meas INTRODUCTION No action.

## PART I

- 1-2 PASOS PASEOS SERENOS: M walk fwd 4 steps beg L. Timing: S S S S.  
 3-4 MEDIA LUNA “SANJUANINA:” M fwd L (ct 1); side R (ct 2); close L to R with wt (ct &); bkwd R (ct 1); side L (ct 2); close R to L with wt (ct &). Timing: S QQ S QQ.  
 5-6 PASOS PASEOS SERENOS: M walk fwd 4 steps beg L. Timing: S S S S.  
 7-8 SENTADA (which other dance manuals called Corte): M fwd L (ct 1); side R (ct 2); close L to R with wt (ct &); bkwd R (ct 1); hold (ct 2). Timing: S QQ S hold.

## PART II

- 1 PASOS PASEOS SERENOS; M walk fwd L and R. Timing: S S.  
 2 SALTITO #3: M step diag L (ct 1); close R to L cutting R toe under heel (ct 2); step fwd L (ct &). Timing: QQ S  
 3-4 MEDIA LUNA “VAI VEN:” M touch R ft fwd, no wt, sweeping in a crescent arc around to the R side (cts 1); take a small step bkwd R (ct 2); touch L back (ct 1); take a small step fwd L (ct 2). Timing: S S S S.  
 5-6 MEDIA LUNA “MENDOCINA:” Grapevine twd the ctr of the hall thus: M cross R over L (ct 1); step sdwd L (ct 2); cross R behind L (ct 1); step side L (ct 2); approach R to L (not quite closing) (ct &). Timing: S S S QQ.  
 7-8 RETURNING: M cross L behind R (ct 1); side R (ct 2); cross L over R (ct 1); side R (ct 2); approach L to R (ct &). Same timing.

## PART III

- 1-2 PASOS PASEOS SERENOS: M step back R (ct 1); walk fwd L, R, L (cts 2,1,2).  
 Timing: S S S S  
 3-4 EL OCHO: Both cross-step toward the ctr of the hall then back thus: M cross R over L (ct 1); step side L (ct 2); approach R to L (ct &). Timing: SQQ. Repeat opp, crossing in front again.  
 W also crosses in front both times.

## 1914 Tango Argentino—continued

- 5-6           MOLINETE (Rueda): M cross R tightly over L, rise on balls of both ft and slowly turn in place CCW for 4 slow cts (cts 1,2,1,2) while W does a grapevine around him. W cross L over R (ct 1); side R (ct 2); cross L behind R (ct 3); side R (ct 4).
- 7-8           SALIDA: M cross R over L as W cross L over R, both crossing twd LOD (ct 1); face ptr in Ballroom pos, M facing LOD, as M step fwd L and W bkwd in LOD (ct 2); M step side R (ct 1); close L to R (ct &); step back R (ct 2). Timing: S S QQ S.

Note 1: These steps may be recombined in a different order for freestyle improvisation.

Note 2: Many other vintage tango and modern social tango steps remain from the early Buenos Aires tango, and were also described in Lima's tango manual. If you know other tango steps, you may include them in your improvisation with the assurance that they were probably described in Lima's 1914 book. Some exceptions are the British closing without wt on a concluding step (the Argentines usually closed with wt and proceeded to step on the next alternating ft), German head snaps, pivots and deep dips, which probably came from Parisian Apache influence.

Note 3: Today's living tradition Tango Argentino is clearly based on this original framework, but done with a newer style which evolved over the past, and embellished with many kicks, slides, sweeps and other intricate ftwk.

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Presented by Richard Powers

# Klapok

(Poland)

I first learned this dance in 1989 during the World Festival of Polish Folklore in Poland in which Sławomir Mazurkiewicz, well-known Lowicz expert from Lodz, used it in his choreography for the finale number involving many dance groups from around the world. He explained to me that like many other regions of the country this clapping (klapać means to clap in Polish and hence the name) dance is meant to be done for fun by people of all ages from young children to the very old. There are many variations of the dance and I have included one that, although quite simple, is very enjoyable to do.

**Pronunciation:** KLAH-pohk

**Music:** *Folk Dances from Poland, Vol. 1, Band 8* 2/4 meter  
Excerpt from the "Lowicz i Opoczno Suite" recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

**Formation:** Circle of cpls in the closed-social pos facing each other with the M facing the LOD.

**Styling:** The dance is quite simple and made for all ages so there is no particular style or posture expected.

**Steps:** Side Step: M always starts with L and W always starts with R. As the name indicates couples move sideways in a designated pattern.

M: Take a step on L to L (cts 1,&); bring R ft next to the L (cts 2, &). Holding in Closed-Social pos with ptr's R hand in his L, he extends his L arm out to the L parallel to the floor on ct 1 and holds it there for ct &. On ct 2 he brings his L arm back to his L side but continues the swinging motion by bending his arm at the elbow and bringing the hand in between himself and his ptr just below the chest and holds it there on ct &.

W: Follows with her ptr, beginning with R to R allowing her partner to control her arm movement

Clapping Variation 1: Cpls stand facing each other approx 1 to 2 feet apart and follow the precise sequence below:

Meas 1: Bending knees slightly, clap both hands on the front of your own thighs (L hand on L thigh/R hand on R thigh) (ct 1); straightening knees, clap own hands together at chest level (ct 2); hands are held slightly apart after clapping (ct &).

Meas 2: Clap R hand with ptr's R hand (ct 1); make a small jump with both ft kept together and put your fists on your hips (ct 2).

Meas 3: Repeat meas 1.

Meas 4: Same as meas 2 but use L hand and make a small jump on cts 2&.

Meas 5: Repeat meas 1.

Meas 6: Clap R hand with ptr's R hand (ct 1); clap L hand with ptr's L hand (ct 2). There is no jump this meas.

Meas 7: Repeat meas 1.

Meas 8: Clap both hands with ptr (R to L and L to R) (ct 1); make a small jump and place fists on hips (ct 2).

## Klapok—continued

Clapping Variation 2: Clapping cpls stand facing each other approx 1 to 2 feet apart and follow the precise sequence below:

Meas 1: Bending knees slightly, clap both hands on the front of own thighs (L hand on L thigh/R hand on R thigh) (ct 1); straightening knees clap own hands together at chest level (ct 2); hands are held slightly apart after clapping (ct &).

Meas 2: Clap R hand with ptr's R hand (ct 1); small jump with both ft kept together and do a 1/2 turn so that you end with your back to your partner while putting your fists on your hips (cts 2,&). Turns are made facing the ctr of the circle (M turn CCW—L shldr back, while W turn CW—R shldr back).

Meas 3: Repeat meas 1.

Meas 4: Clap L hand with new ptr's L hand (M or W of the cpl next to you in the circle) (ct 1); small jump with both ft kept together and do a 1/2 turn so that you end facing your ptr while putting your fists on your hips (cts 2,&). Turns are made facing the ctr of the circle (M turn CW—R shldr back, while W turn CCW—L shldr back).

Meas 5: Repeat meas 1.

Meas 6: Clap R hand with ptr's R hand (ct 1); clap L hand with ptr's L hand (ct 2). There is no jump this meas.

Meas 7: Repeat meas 1.

Meas 8: Clap both hands with ptr (R to L and L to R) (ct 1); small jump and place fists on hips (cts 2,&).

Hand formations: Closed-Social: Partners stand facing each other as in social dancing pos, M places his R arm around W's waist and extends L arm out to his L with palm facing down, W places her L hand on M's R shldr and places her R hand in M's L hand also palm down.

Individual: When dancing without a ptr, hands should be made into fists and kept on the dancer's hips.

MeasPattern

4 meas

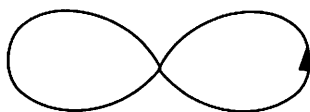
INTRODUCTION

Couples wait in a large circle in the Closed-Social pos with M holding his ptr's R hand in his L with the arms kept parallel to the body. M face LOD while W have their backs to the LOD.

FIGURE 1

1 -16

Cpls take a total of 16 Side Steps forming a Figure 8 lying on its side. Couple begin and end where the arrow is placed, starting by going twd the ctr of the circle. All couples should be moving at the same pace—2 meas to the ctr, 4 meas out and across, 2 meas back into the diameter line of the circle to equal 8 meas, and then the same proportions to return to original place in the circle.



## Klapok—continued

FIGURE 2

1-8 Clapping -Variation 1

9-16 Clapping -Variation 2—Note: the music is slowed down for the first 4 meas and then speeded up for the last 4 meas, in this variation to add variety to the dance,

Sequence: The dance begins with an intro of four meas in which the couples prepare themselves for the dance by standing in the opening pos.

Intro, Fig 1, Fig 2, Fig 1, Fig 2, Fig 1, Fig 2, Fig 1, Fig 2.

Dance notes by Richard Schmidt

Presented by Richard Schmidt

# Kujony

(Poland)

The Kujony is a variation of the Kujawiak and is specific to the folklore-rich central region of Lowicz. The dance is done in a slow 3/4 meter, with very lyrical melodies. Usually danced by couples, it features a wide range of movement in varied tempos from slow to quite lively. According to old tradition, the Kujawiak, which originated in the region of Kujawy was danced in a slow tempo from start to finish. Adopted at large by the majority of Poland's regions it became one of Poland's five national dances.

During its different phases of development, it featured many variants and styles of dancing. The Kujony of Lowicz is an excellent and beautiful example of one such variant. Taught to me by Sławomir Mazurkiewicz, renowned choreographer from Lodz, this dance includes a movement by the men symbolizing the use of a scythe in cutting the wheat which grows in central Poland. The rich heavy-woolen costumes of the region also show off the fields of various color in their striped pattern.

Pronunciation: Koo-YOH-nih

Music: *Folk Dances from Poland, Vol. 1, Band 4* 3/4 meter  
Excerpt from "Folklorically Yours" CD recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

Formation: Circle of cpls. M and W stand side-by-side facing the LOD in the "closed-hold" pos.

Styling: The Kujony should be danced with grace and smoothness, with the M paying close attention to his ptr. The movements are often described as the motion of wheat and other tall grasses moving in the wind.

Steps: It is worth noting that there exists a huge variety of steps and combinations. Only those used in this particular interpretation of the Kujony are described below.

Basic step: With knees slightly bent on ct 1 the dancer takes a long step followed by 2 shorter steps on cts 2 and 3. These steps can be varied depending upon the rhythm of the music, but are usually executed lightly and very smoothly. This step can be executed either fwd or bkwd.

Koľysany (koh-WHIH-sahnnih): A slow rocking step to the side that requires shifting the body wt from one ft to the other using all three cts of the measure.

Kolebany (koh-LEH-bahnnih): A combination of the basic step and the Koľysany done by the couple while revolving in 1/2 turns.

Od Sie Do Sie (OHD-sheh DOH-sheh): Means away and twd each other. Using outside ft, take 1 Basic Step fwd, while making a 1/4 turn away from ptr on meas 1. On the meas 2, take another Basic Step fwd this time making a 1/4 turn back twd ptr. On meas 3, repeat meas 1 but make the turn more pronounced by doing a 1/2 turn away from ptr so that your back is directly facing their back and look over your shldr at them (M look over L shldr while W look over R shldr). On meas 4, W make a 3/4 turn using the Basic Step to end with back to LOD, and M take one Basic Step to stand in front of their ptr facing LOD.

Na Talarku (nah tah-LAHR-koo): (Means "on a coin.") Cpls in Shoulder-Waist pos, whirl very quickly in one spot .

## Kujony—continued

**Accent:** Putting the required ft down on the floor with a stamp.

**Cutting step:** The distance between the cpl should be adequate enough so that the M can execute a swooshing motion in front of his body with his arms without touching his ptr.

**M:** Accent with the R ft on ct 1 and put wt on it on cts 2 and 3. Extend the L leg out in front twd ptr while doing a 1/4 turn to the R, bringing L shldr in front of them. Imitate the motion of cutting hay or wheat as if holding an imaginary scythe and swinging it down and up in a large swooshing motioning. The same can be done starting with the L ft and extending the R in front.

**W:** On ct 1 take a step bkwd on L with wt. On cts 2 and 3, sweep the R leg behind, leaning slightly fwd, turn 1/4 turn CW so that R shldr is behind them. Hands remain on the waist. The opp ftwk is used on the next step.

The step should be executed at the same time so that cpls are always facing each other. When M start R, W start L and vice-versa.

**Hand formations:** **Closed-Hold:** Cpl stand beside each other with the M on the W's L. M's R arm is extended behind W holding her back at waist level while the W's L hand is placed on the M's R shldr. M extends his L arm out in front of him parallel to the floor and diag twd his ptr taking the W's R hand in his. Similar position to social dance position with the exception that both dancers are facing fwd instead of each other .

**Support Position:** Same as "Closed-Hold" pos except that W places her L forearm under the top of M's R arm in order to support him while he executes a "show-off" step.

**Shoulder-Waist Position:** Facing each other, M holds his ptr by the waist while the W rests her hands on his shldrs.

**Individual:** When dancing without a ptr, hands should be kept on the dancer's hips or extended out to either side below the hips. W often hold their apron on either or both sides.

**Meas****Pattern**

8 meas

**INTRODUCTION**

Cpls wait in place facing the LOD in Closed-Hold pos (M on the inside of the circle).

**FIGURE 1**

- 1-2 Beg outside ft (M L, W R) in Closed-Hold pos, do 2 Basic Steps in LOD.  
 3 Turn once CCW in place with 1 Basic Step (M bkwd, W fwd).  
 4 **M:** Step on the ball of R ft while bringing L leg up bending it 45° at the knee (ct 1). Top of L leg should be parallel to the floor and toes should be pointed straight down. At the same time, bend head back to look up at the sky  
**W:** While keeping both ft firmly on the floor beside each other, switch to Support hold for this meas to help balance ptr and look up at him.
- 5-8 Repeat meas 1-4.  
 9-10 Using the Shoulder-Waist pos, make 2 Kolysany steps to M's L (W's R), and then to M's R (W's L)

## Kujony—continued

- 11-12 Keeping Shoulder-Waist pos, make one full turn CW in LOD using the Kolebany step.  
 13-16 Execute the Od Sie Do Sie ending in a large circle with all dancers in line, M facing LOD and W with backs to LOD facing ptrs. The hands for both ptrs should be on hips.

FIGURE 2

- 1-3 3 meas using the Cutting step. Men start R, W start L.  
 4 One Basic Step in place with knees bent more than usual turning individually CCW (L shldr back) with arms extended out to the side.  
 5 M: Accent on ct 1 by clicking R heel on the floor while swinging R leg fwd (toes pointed up) and bringing the R ft completely off the floor, stretching upwards onto the ball of L ft. Balancing this position for cts 2 and 3 with hands extended skywards as if holding an imaginary scythe above head and looking at it.  
W: Facing ptr, raise onto the balls of both ft which are positioned side-by-side, and extend arms out to either side just below the hips, while looking at ptr.  
 6- 10 Repeat meas 1-5.

FIGURE 3

- 1 In Closed-Hold pos with cpls facing ctr of the circle, take one Basic Step twd ctr.  
 2 In reverse Closed-Hold pos (M 's L arm around W's waist), take one Basic Step out of circle.  
 3 Individually turn twd ctr of the circle with hands on the hips (M CCW, W CW).  
 4 Individually turn twd outside of the circle with hands on the hips (M CW, W CCW).  
 5 In Shoulder-Waist pos, do a Kolysany step twd ctr of circle (M's R).  
 6 In same pos, make 1 Kolesany step twd outside of circle.  
 7-8 Na Talarku step CW making 3 1/4 revolutions ending with M's back to ctr of circle.  
 9 In Closed-Hold pos facing LOD, take 1 Basic Step fwd.  
 10 In reverse Closed-Hold pos, take 1 Basic Step bkwd in LOD.  
 11 Individual turns (1 revolution) in LOD (M CCW, W CW), end facing ptr, hands on hips.  
 12 M put wt on R and stamp twice with L ft. W put wt on L and stamp twice with R ft, hands on hips  
 13-14 M kneel on L knee, leaving L hand on hip and putting up R arm for ptr to take hold of.  
 W take 2 Basic Steps around ptr holding ptr's R hand in own L hand.  
 15 Kolysany to M's L (Shoulder-Waist pos).  
 16 Take hold of ptr's hands in a circular shape facing each other (R in L, L in R) make 1 Basic Step for one revolution CW (beg M's R, W's L).

Sequence: The dance begins with an intro of eight meas in which the cpls prepare themselves for the dance by standing in a large circle facing LOD in a Closed-Hold pos. Intro, followed by (Fig 1, Fig 2, Fig 3) four times.

Dance notes by Richard Schmidt  
 Presented by Richard Schmidt



# Oberek od Opoczna

(Poland)

Another of Poland's national dances is the Oberek. The Oberek od Opoczna is a variation of this popular national dance adapted to the regional character of Opoczno. The name Oberek originates from the word "rotating." It is a dance that allows the men the chance to display their agility. The Oberek is most often the featured dance in the central regions of Poland. Done in varied tempos of 3/8 time, the dancing is lively and calls for plenty of yells and screams by the dancers. It is considered one of the hardest of Poland's dances to master, but is definitely worth the effort. The Opoczno version calls for smaller and flatter steps, making it slightly easier on the dancer, but the turns and twirls are expected to be quicker.

**Pronunciation:** oh-BEH-rehk ohd oh-POHCH-nah

**Music:** *Folk Dances from Poland, Vol. 1, Band 5* 3/8 meter  
The name of this particular Oberek from Opoczno is "Ani Rocek" (Not Any Year) and was recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

**Formation:** Circle of cpls. M and W stand side-by-side facing LOD in "arm-in-arm" pos.

**Styling:** This particular Oberek is danced with small, but quick steps with bent knees and the movements are fluid and smooth. Dancers keep their upper bodies quite erect. The positioning and motion of the arms is important in keeping with the character of this region so the coordination of the ftwk and the arm movements have to be in sync.

It is worth noting that there exists a huge variety of steps and combinations. Only those used in this particular interpretation of the Oberek are described below.

**Steps:** Basic Oberek: One Oberek step takes one meas to execute and can be done step in any direction, including in place with or without rotating. With knee bent and a flat foot, take a small hop on R while slightly lifting the L ft off the floor (ct 1); leap onto the ball of the L ft with bent knee and begin straightening out the L leg, causing a slight upward movement of the body while the R ft remains in place where you put it in ct 1 (ct 2); leap back onto R (ct 3). The next Oberek step is done in the same fashion using opp ftwk. Note: Unlike its National counterpart, the dancer does not flick the leg back on ct 3, but leaves it very close to the floor.

Przytup: 2 accented stamps on cts 1 and 2 starting with either L or R ft and then using the opp ft for the 2nd stamp; hold (ct 3).

Hop step: Leap onto ball of L ft, bringing the R knee up in front (M only) keeping the bottom of the ft parallel to the floor (ct 1); accent with the R ft leaving the L ft on the floor (ct 2); slight flat hop on L (ct 3). This step is embellished with a fantastic head movement from side-to-side. Starting with ct 1 tilt the head to the L, ct 2 to the R, ct 3 to the L and so on.

**Hand formations:** Arm-in-Arm: The cpl stand beside each other with M on W's L. M puts R fist on R hip and the W puts w L arm through it in "promenade" pos.

## Oberek od Opoczna—continued

M's L arm in an "L" pos (elbow bent at front of body at a 90° angle), rhythmically move up and down every 1/2 beat. Keeping the L hand in a fist with the thumb sticking up, there are 6 movements to every one Oberek step (up, down, up, down, up down). On accented steps (Przytup) M throws L elbow out to side keeping the 90 degree angle (ct 1); and brings it back in on ct 2.

W's R hand holds her apron or skirt. On meas 1, she swings her arm in front on R side. Meas 2 she swings it back to her side to its starting pos. On meas 3 she once again swings it fwd. On meas 4 (accent step) on ct 1 she flicks it slightly further behind its original starting pos and on ct 2 flicks it into the starting pos.

Open-Hold: Cpl stand beside each other with M on W's L. M's R arm is extended behind W holding her back at waist level while W's L hand is placed on M's R shldr. The other arms (M's R, W's L) are completely bent at the elbow and the hand is kept sticking straight up adjacent to the shldr (M's R, W's L). These arms are moved in twd each other on meas 1, out on meas 2, in on meas 3, and out on meas 4. The arms are kept quite rigid with the movement in and out coming from the shldr.

Closed-Hold: Cpls stand facing each other in "social dance" except that M's L arm is kept at his side with L hand turned in palm up, and W places her R hand in his OPEN palm. The arms are kept quite stiff on the side of their bodies.

Individual: Closed fists are placed on their respective hips. R to R and L to L.

MeasPattern

4 meas

INTRODUCTION

- 1-2 Ptrs wait in place facing LOD in Arm-in-Arm pos (M on the inside of the circle).  
 3 M look at ptr and remove hat, W return the look but do not move.  
 4 M return hat to head and W bow to ptr by bending their knees.

FIGURE 1

- 1-4 Beg with outside ft (M L, W R) in the Arm.in-Arm pos, do 3 Oberek steps fwd in LOD (3 meas). On meas 4 do a Przytup step. Remember to make the appropriate arm movements that correspond with each step.  
 5-8 Repeat meas 1-4.  
 9-12 Switch to Open-Hold pos and make 2 revolutions CW while continuing fwd motion. The Przytup step is once again done on the 12th meas and cpls must finish facing LOD.  
 13-16 Repeat meas 9-12.

FIGURE 2

- 1-4 Beg with outside ft (M L, W R) in the Arm-in-Arm pos, do 3 Oberek steps fwd in LOD. On meas 4 do a Przytup step. Remember to make the appropriate arm movements that correspond with each step.  
 5-8 Switch to Open-Hold pos and make 2 revolutions CW while continuing fwd motion. There are no Przytup steps and cpls finish with M facing LOD and W having their backs to LOD.

## Oberek od Opoczna—continued

- 9-11 Individually take 3 Oberek steps sideways to the R so that W move twd the ctr of the circle while M move out of the circle. (Fists on hips.)
- 12 W leaving fists on hips, make 1 turn to the R (CW) continuing the Oberek step while M do a Przytup step and swing the R elbow out and in (cts 1,2).
- 13-16 Repeat meas 9-12 with opp ftwk and direction to end in front of ptr.

FIGURE 3

- 1-8 In Closed-Hold pos cpls do the Oberek step to the side (M to L, W to R) twd the ctr of the circle for 7 meas. While keeping hold, make a 1/2 turn CCW (M bkwd, W fwd) so that they are now facing the opp direction (meas 8).
- 9-16 In Closed-Hold pos cpls do the Oberek step to the side (M to L, W to R) twd the outside of the circle for 7 measures. While keeping hold, they make a 1/2 turn CCW (M bkwd, W fwd) so that they are now back in the orig pos at the beg of this figure.
- 17-20 In Open-Hold pos, make 2 revolutions CW in place. The Przytup step is done on meas 4 and cpls finish facing the ctr of the circle.
- 21-24 Repeat meas 17-20.

FIGURE 4

- 1-8 M: Take 8 hop steps to the ctr of the circle with fists on hips.  
W: Do 3 Oberek side steps to the R and turn 1/2 CW; then take 3 Oberek side steps to the L and turn 1/2 CCW.
- 9-12 M: Do 1/2 turn CCW on meas 9 continuing the hop steps twd the outside of the circle.
- 13-16 M: Take 4 Oberek steps back to ptr.
- (9) W: Dance 1 Oberek step making a 1/4 turn with body to R.
- (10) W: Dance 1 Oberek step making a 1/2 turn to L
- (11-12) W: Make 1 1/4 revolution CW.
- (13-16) W: Repeat meas 9-12.
- 17-24 Ptrs in Open-Hold pos (outside arms now remain on hips) rotate CW with W doing small Oberek steps turning in place while the man does hop steps accenting in 1/4 positions so that the cpl's ending pos is facing LOD.

Sequence: The complete dance consists of all 4 Figures done one after another in sequence, done 4 times from beginning to end. The introduction music is played only once at the very beginning. Introduction, (Fig 1, Fig 2, Fig 3, Fig 4) four times.

Dance notes by Richard Schmidt  
Presented by Richard Schmidt

## Osa and Mach

(Poland)

Located in Eastern Poland is the city and region of Lublin where folklore is to this day still very popular. The folk music and dances of this region can be traced back to the 16th century. Lubelskie dances are not complex but offer simple movements and figures, but when done with vigor and grace can be quite beautiful. I have combined two Lubelskie dances below. The first is "Osa" which originated in Tatar (one of the districts of the present day city of Lublin) followed by "Mach," a fantastic show-off dance done at weddings, consisting of four parts that begin slowly and elegantly and increase in tempo as we dance through all four partitions ending with a whirlwind of spins. I was taught this dance in the early 1970's by my teacher Leokadia Magdziarz and was subsequently throughout the years, shown several other interpretations and variations by experts from the region. My thanks and appreciation to Jan Pogonowski, Zenia Stepowicz, and the late Ignacy Wachowiak for their contribution.

Pronunciation: OH-sah and MAH-ah

Music: *Folk Dances from Poland, Vol. 1, Band 2* 2/4 meter  
Excerpt from "Folklorically Yours" CD recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

Formation: Circle of cpls. M with backs to the ctr of the circle and hands on their hips. W facing ptrs with hands on their hips.

Styling: Couple.

Steps: OSA Running step: 1 complete running step takes 2 meas—fwd and bkwd, knees bent slightly. Step described for M. W use opp ftwk.  
Meas 1: Leap fwd onto R leaving L ft in place (ct 1); leap fwd onto L past R ft, leaving R ft behind (ct 2).  
Meas 2: Leap fwd onto R past L ft, leaving L ft behind (ct 1); jump fwd onto both ft, bringing them side-by-side (ct 2).

OSA Stamping step: Stamp twice with either L or R flat ft in place (cts 1,2).

MACH Basic step M (W use opp ftwk and direction): Step firmly fwd with L (ct 1); thrust R leg fwd slightly above the floor while bending the L leg at knee and turning head to the R to face ptr (ct &); repeat cts 1,2 with opp ftwk (cts 2,&).

MACH Pivot step M: Step back onto L while leaving ball of R ft on the floor (rocking motion) (ct 1); lean fwd putting wt onto R and raise L ft slightly off the floor (ct 2).

MACH Pivot step W: Lean fwd putting wt onto the ball of the R ft with L ft slightly raised off the floor (rocking motion) (ct 1); switch wt back to L leaving R ft where it is (ct 2).

While doing the rocking motion, cpls pivot CW in various increments (1/4, 1/2 revolutions).

Hand formations: Closed-Social Forward: Ptrs stand hip-to-hip facing LOD. M places his R arm around W's waist and extends L arm out in front with palm facing up. W places her L hand on M's R shldr and places her R hand in M's L hand palm down.

## Osa and Mach—continued

Shoulder-Waist pos: Facing each other, M holds ptr by the waist while W rests her hands on his shldr.

Skater: Ptrs stand hip-to-hip, M to L of ptr. Hands are crossed in front—M's R hand holding W's R hand and placed against the W's midriff, M's L hand holding W's L hand and placed against the M's midriff.

MeasPattern

8 meas

INTRODUCTION (Osa)

- 1-2 Ptrs wait in place facing each other with M's back to ctr of circle.  
 3 M stamp L ft, W stamp R ft.  
 4 M stamp R ft, W stamp L ft.  
 5-6 1 running step in opp direction from ptr, M twd ctr of circle (L shldr back), W twd exterior of circle (R shldr back)  
 7-8 1 running step back to orig pos.

FIGURE 1 (Osa)

Ptrs move into the Closed Social-Forward pos facing LOD.

- 1-12 6 running steps in LOD.  
 13-14 1 running step LOD except that on meas 14, the jump on both is done facing ptr.  
 15-16 1 running step fwd (RLOD), M beg R, W L, ending the step by jumping on to both ft and end facing each other. The hold for this portion is reversed with M's L arm around W's waist and her R hand on ptr's L shldr.  
 17-18 M: Turn to L one full revolution (L shldr back) LOD by taking 3 steps beg L (cts 1,&,2,&,1,&). Stamp with R (meas 18, ct 2). End facing ptr.  
W: Use opp ftwk and direction. End facing ptr.  
 19-20 Repeat meas 17-18 with opp ftwk and direction.

FIGURE 2 (Osa)

Same hold as Fig 1.

- 1-4 2 running steps (M bkwd, W fwd) turning 1 1/4 revolution CCW. Cpl ends facing ctr of circle.  
 5-12 4 running steps (M fwd, W bkwd) turning 2 revolutions CW. Cpl ends facing the ctr of the circle.  
 13-14 1 running step twd the ctr of the circle except that on meas 14, ct 2,& jump on both is done facing ptr.  
 15-16 1 running step twd the outside of the circle. M start R, W L, ending the step by jumping onto both ft to face ptr. The hold for this portion is reversed with M's L arm around W's waist and her R hand on ptr's L shldr.  
 17-18 M: Turn to L one full revolution (L shldr back) twd ctr by taking 3 steps beg L (cts 1,2,1); stamp R (ct 2). End facing ptr.  
W: Use opp ftwk and direction. End facing ptr.  
 19-20 Repeat meas 17-18 with opp ftwk and direction. End with M's back twd the ctr of the circle facing ptr.

## Osa and Mach—continued

FIGURE 3 (Mach—Part A)

Cpls switch to Skater's hold.

- 1 In LOD, M step on L extending R ft out in front and turning head R to face ptr and W step on R with L ft extended in front and turn head L to face ptr (ct 1); repeat with opp ftwk and direction (ct 2).
- 2-7 Repeat meas 1 six times looking at ptr and away from ptr.
- 8 Take the first step (M R, W L) lifting the opp ft off the floor but leave it beside the other ft.
- 9 Change the direction by doing a 1/2 turn twd ptr, never letting go of the hand hold, step on inside ft, extending outside ft in front and looking away from ptr (ct 1); repeat with opp ftwk and direction (ct 2).
- 10-15 Repeat meas 2-7 looking at ptr and away from ptr.
- 16 Take initial step and end facing ptr (M's back to the ctr of the circle).

FIGURE 4 (Mach—Part B)

Ptrs face each other in Shoulder-Waist pos. R ft are slightly ahead of L ft and close to ptr's R ft. Lean slightly back and stand erect.

- 1-16 Cpls do 2 complete revolutions CW using 16 rocking steps in 1/4 increments. (12 o'clock, 3, 6, and 9 o'clock).
- 17-32 Cpls do 4 complete revolutions CW using 16 rocking steps in 1/2 increments. (12 o'clock and 6 o'clock).

Sequence: The dance begins with an introduction and is followed by Fig 1, Fig 2, Fig 1 of Osa immediately followed by Fig 3 and Fig 4 of Mach, The complete dance is done 4 times from beginning to end with the introduction repeated each time.  
(Introduction, Fig 1, Fig 2, Fig 1, Fig 3, Fig 4) four times.

Dance notes by Richard Schmidt  
Presented by Richard Schmidt

# Polonez

(Poland)

The Polonez is the oldest of Poland's five national dances, finding its musical roots in old church hymns and Christmas carols, if not earlier. The name is derived from the French who named it "La danse polonaise" which translates to "The Polish dance." The dance, as well as the name became popular in royal courts across Europe including its native Poland where they too adopted the name, and called it "Polonez." Prior to being elevated to this regal status, the Polonez had many different forms and names and was danced by peasants in every part of the country. Variations of the dance such as the "chodzony" can be found in the regional dances. Several polonaises were written by famous composers of Poland such as Chopin, Ogiński, Stefani, Moniuszko, and many others.

Pronunciation: poh-LOH-nez

Music: *Folk Dances from Poland, Vol. 1, Band 1* 3/4 meter  
Music from the film "Pan Tadeusz"—composer Wojciech Kilar.

Formation: Circle of cpls, M standing to L of ptr in 1st position (see Hand formations below). All dancers facing ctr of circle.

Styling: The Polonez should be danced with elegance and grace. Dancers stand tall and proud.

Steps: Walking step: Wt on L, in preparation for the 1st ct, the dancer very gently bends L knee while extending R ft fwd, knee slightly bent until it becomes straight. The ft is moved fwd with toes just above floor level.

Place R ft firmly on the floor and shift wt onto it, while straightening the L knee (ct 1). This step is the longest one in relation to the next two steps.

Take a step fwd with the L and shift body wt onto it (ct 2).

Take a step fwd with the R ft and shift body wt onto it (ct 3).

The walking step is continued using opp ftwk. Step can also be done beg with the L.

Short Bow: Step on R to R, leaving L ft in place (ct 1); bring L ft beside R ft (ct 2); M bow to ptr by gently nodding head, W bow to ptr by slightly bending knees (ct 3). Bow can also be done beg with the L ft to L.

Long Bow: A long bow is similar to the short bow except that it takes 2 meas. The first meas is used to perform the sideways motion (cts 1,2); hold (ct 3). The whole of the 2nd measure is used by M to bow his head while W bends her knees in a curtsy.

Hand formations: 1st position: Cpl stand beside each other with M on W's L. M's R arm is extended fwd bent slightly at the elbow with the palm facing in. W extends her L hand fwd, bent slightly at the elbow and rests it upon M's R hand. The joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's other arm extends out to side parallel to the floor and W holds her skirt out with her other arm.

2nd position: W's hand hold is similar to 1st position. From 1st position M does one walking step across in front of ptr without letting go of her L hand with his R hand and stands on her R with his L arm extended to the L behind her in a protective fashion. To return to 1st position he crosses back in front of his ptr to the L by stamping on his L leg on ct 1 and gesturing widely with his L arm.

## Polonez—continued

3rd position: Standing facing each other, cpl extend both arms out in front of them parallel to floor and join M's R hand to W's L hand and M's L hand to W's R hand with elbows slightly bent to form a circle.

MeasPatternINTRODUCTION

- 1-2 Ptrs wait in place facing the ctr of the circle in 1st pos.  
 3-4 Turning to face each other without letting go of joined hands, they do a Long Bow.  
 5-6 Return to starting pos facing the ctr of the circle.

FIGURE 1

- 1-2 Beg with outside ft (M L, W R) in 1st pos, do 2 walking steps to the ctr of the circle.  
 3-4 Do a 1/2 turn twd ptr switching hands (join M's L with W's R) and take 2 walking steps back to starting pos.  
 5-6 Do a 1/2 turn twd ptr switching hands back to orig pos; take 1 walking step twd ctr of circle and take 1 step bkwd to starting pos.  
 7-8 In 3rd pos, cpl turn CW.  
 9-10 M repeat meas 1 and 2 by themselves, while W go bkwd 2 meas out of the circle.  
 11 M repeat meas, 3 while W take 1 walking step back twd ptr.  
 12 Short bow (M to R, W to L).  
 13 Each dancer does 1 walking step to R.  
 14 Each dancer does 1 walking step to L.  
 15-16 In 3rd pos, cpl turns CW.

FIGURE 2

- 1-3 M stand for 3 meas facing ctr of circle while W does 3 walking steps around him CCW to end on outside of circle behind ptr.  
 4 M make a 1/4 turn CW (R shldr back) to end facing LOD, while W do 1 complete revolution in place to the L (CCW) to also end facing LOD.

FIGURE 3

- 1-2 In 1st pos facing LOD and beg with outside ft (M's L, W's R), cpl take 2 walking steps.  
 3-6 While continuing walking step, cpl transition to 2nd pos on meas 3 and remain in this pos.  
 7 While continuing walking step, cpl transition back to 1st pos with M stamping on ct 1.  
 8 Short bow in RLOD (M's R, W's L).  
 9 Switch places with ptr by crossing with the R shldr.  
 10 Make a Short Bow (M L, W R).  
 11 Switch places with ptr by crossing with the L shldr.  
 12 Open the circle back up with all dancers facing the ctr in 1st pos.

FIGURE 4

- Cpls begin this figure in a circle facing each other with M's back to the ctr of the circle and W facing in.  
 1-3 Each dancer does 3 walking steps to L.



## Polonez—continued

- 4 Turn in place 1 complete revolution CCW.  
 5-7 Each dancer does 3 walking steps to R.  
 8 Turn in place 1 complete revolution CW to end back in front of ptr.  
 9- 12 In 3rd pos, cpl take 4 walking steps (2 revolutions) CCW in place.  
 13-16 W lead ptr out of individual circles to form one large circle in which all dancers join hands parallel to the floor facing the ctr. This is accomplished in 4 walking steps in LOD.  
 17-20 Releasing hands, W make a 1/2 turn to the R (right shoulder back) on meas 17 to face outside the circle and rejoin hands with both M in front and in back of her in the circle. The walking step in LOD continues throughout.  
 21-22 M take 2 walking individually to the ctr of the circle, while W take 2 meas fwd out of the circle.  
 23 Both M and W make a 1/2 turn to R to face each other and take 1 walking step back twd each other.  
 24 Short Bow (M to R, W to L).

FIGURE 5

- 1-2 Dancers do the Long Bow except that instead of simply moving to their side, they complete 1 revolution CCW to their L and then make a long deep bow to their partner.

## Sequence:

The Polonaise is done once from the beg to end using the pattern described below to link it all together. It is necessary to change the ending pos of Fig 1 on occasion in order to successfully ensure smooth transition from one fig to the next. I have noted the ending pos for each below:	This pattern can be confusing when learning the dance for the first time, so i have broken it down in the following manner so that it is easier to remember. The main body of the dance consists of Fig 3 followed immediately by Fig 1 to give the following pattern:
1. Introduction 2. Fig 1 (cpls end facing ctr of circle)	Opening of the Polonaise (Intro + Fig 1)
3. Fig 2	Small Transition using Fig 2 (only 4 meas)
4. Fig 3	<b>Main body</b> of the dance done twice (Fig 3, Fig 1, Fig 3, Fig 1)
5. Fig 1 (cpls end facing LOD)	
6. Fig 3	
7. Fig 1 (cpls end facing each other with M's back to ctr of circle)	
8. Fig 4	Large Transition using Fig 4 (24 meas)
9. Fig 3	<b>Main body</b> of the dance once (Fig 3, Fig 1)
10. Fig 1 (cpls end facing each other with M's back to ctr of circle)	
11. Fig 5	The ending using Fig 5 (Long Fancy bow)

Dance notes by Richard Schmidt  
 Presented by Richard Schmidt

# Szot Madziar

(Poland)

Located on the border with the Czech Republic, in the south of Poland, the town of Cieszyn is directly on the trade route known as the "Amber road" and has therefore adopted the traditions of several cultures over the centuries. The dance known as Szot Madziar is one such dance that has been adopted from the Hungarians. The steps and intricacies of this dance were shown to me by my teacher and mentor the renowned choreographer and Polish folk expert, Leokadia Magdziarz who came from Poland in 1973 to be the Artistic Director of my dance group Podhale in Montreal, Canada.

Pronunciation: SHOT MAH-djahr

Music: Folk Dances from Poland, Vol. 1, Band 3 2/4 meter  
Excerpt from "Folklorically Yours" CD recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

Formation: Open circle of M and W. All dancers facing ctr with hands on hips.

Styling: Movements are exact and precise and dancers should remain erect at all times with straight backs and heads up.

Steps: Slower Tempo: The steps for the slower tempo portion of this dance (Figs 1,2,3) are explained in the Figures themselves.

Polka Hops: Step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2); close L to R, just above the floor (ct &). This step is done during the quicker tempo portions of Figs 4 and 5 and a hopping action should be attained by elevating the individual steps from the floor up onto the ball of the ft and finally by slightly jumping off the floor.

Hand Formations: Closed Circle: Extend arms parallel to the floor and grasp the dancers to your R and L at the top of the arms just below their shldr.

Individual: Hands are placed on hips with fingers kept together at the front and the thumb extended around waist pointing bkwd.

## Meas

## Pattern

### FIGURE 1 (slower tempo)

- 1 Moving in LOD, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); bring L beside R, no wt (ct &).
- 2 With wt on R, point L ft out straight in front (ct 1); point L ft out straight to L side (ct &); bring L ft directly beside R ft (cts 2,&).
- 3-4 Moving in RLOD, repeat meas 1-2 in with opp ftwk and direction (beg L to L).
- 5 With wt on L, step on L heel across in front of R (ct 1); bring the flat of the R ft down switching wt from L to R while lifting L ft off the floor by bending L knee in back (ct &); switch wt back to L by putting it back into previous pos on the ball of the ft (ct 2); put L heel on floor (ct &).

## Szot Madziar—continued

- 6 Do one full rotation CW to the R by stepping on R (ct 1); step on L (ct &); step on R (ct 2); and bring L ft beside R ft, no wt (ct &).
- 7-8 Repeat meas 5-6 with opp ftwk and direction (beg with wt on R and crossing L ft over R).

FIGURE 2 (slower tempo)

While doing the following steps, close the circle by extending arms parallel to the floor and grasping the dancers to R and L at the top of the arms just below shldr.

- 1 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L in front of R (ct &).
- 2 Repeat meas 1 in same direction.
- 3 Step on ft R (ct 1); step on L next to R (ct &); repeat cts 1, & (cts 2,&).
- 4 With wt on balls of ft, keep front part of the ft (toes) together and push heels out (R heel to R and L heel to L), click heels together twice (cts 1,2.)
- 5-8 Repeat meas 1-4 to the L.

FIGURE 3 (slower tempo)

- 1 Step on R to R (ct 1); step on L next to R (ct &); step on R ft to R (ct 2); with wt on R, begin extending L leg crossing over R ft (ct &).
- 2 Place L heel down (ct 1); switch wt to L by stamping L ft down on the floor while bending the R leg at the knee behind L leg (ct &); switch wt back to R by placing R ft back on the floor and by slightly lifting L ft off the floor (cts 2,&).
- 3-4 Moving in RLOD, repeat meas 1-2 with opp ftwk and direction (beg on L to L).
- 5 Moving to R, hop on R while positioning the L ft off the floor horizontal to the R leg while bending the L knee (ct 1); still moving to the R, hop on L behind R and bring R ft up by bending the knee to position it horizontal to L leg directly in front of L leg (ct &); moving to the R, jump onto both ft ensuring that both ft are side-by side (cts 2,&).
- 6 Repeat meas 5 to L.
- 7 Place own hands to waist while turning to the R 1 1/4 CW: step on R (ct1); step on L (ct &); step on R (ct2); and bring L ft beside R (ct, &). End facing the LOD.
- 8 Jump onto both ft, L ft crossed over in front of R ft (ct 1); jump again bringing both ft back together with toes touching and heels extended outwards (ct &); click heels together once (cts 2,&).

FIGURE 4 (quicker tempo)

- 1-6 Take 6 Polka Hop steps fwd beg R.
- 7 Turn to R 3/4 CW: step on R (ct 1); step on L (ct &); step on R (ct2); bring L beside R (ct &). End facing ctr of circle.
- 8 Jump onto both ft, L ft crossed over in front of R ft (ct 1); jump again bringing both ft back together with toes touching and heels extended outwards (ct &); click heels together once (cts 2,&).

FIGURE 5 (quicker tempo)

- 1 Beg with R, make 1 Polka Hop step twd ctr of circle.
- 2 Beg with L, make 1 Polka Hop step twd ctr of circle.
- 3 Polka Hop bkwd beg R and doing 1/2 turn CW to end facing out.

## Szot Madziar—continued

- 4 Polka Hop fwd beg L and doing 1/2 turn CW to end facing ctr of circle.
- 5 With wt on L and moving to R, step on R (ct1); bring L ft beside R ft (ct &); step on R (cts 2,&).
- 6 Turn 1 full revolution CW: step on L (ct 1,&); cross R ft over and then bring R ft around to end facing ctr of circle (cts 2,&). End with wt on both ft, slightly apart.
- 7 Moving L, turn 1 full revolution CCW; step on L, beginning the revolution (cts 1,&); complete the revolution by stepping on R (cts 2,&). End with both ft together and facing ctr of circle.
- 8 Jump onto both ft, L ft crossed in front of R (ct 1); jump again bringing both ft together with toes touching and heels extended outwards (ct &); click heels together once (cts 2,&).

**Sequence:** The dance consists of all 5 figures performed in sequence. There is a short introduction to introduce the melody in which dancers stand in a circle with hands resting on hips waiting to execute Fig 1. The complete dance is repeated 4 times.

Introduction, (Fig 1, Fig 2, Fig 3, Fig 4, Fig 5) four times, Ending

Ending: At the end of the 4th repetition, a 2-meas melody signifies the end of the dance. Dancers step on R twd the ctr of the circle leaving their L ft in place and extend both arms out in front of them and then to both sides parallel to the floor with palms up.

Dance notes by Richard Schmidt  
Presented by Richard Schmidt

# Szpacyr Polka

(Poland)

Szpacyr Polka, considered a turning dance done in a circle, from the region of Śląsk (Silesia) is derived from the Polish word "Spacer" (SPAĤ-tsehr) which means "to go for a walk or stroll." According to the well-known expert of the region, Janina Marcinkowa, who I had the opportunity to learn from in the early 1980's, it was a social dance done by couples at gatherings throughout the whole region of Śląsk, from the mountaineers to the city folk. It is a combination of both a promenade and a polka, beginning with the stroll and hence the name of the dance. Couples execute spins and pivots as they follow each other in a large circle. At social gatherings in the region, the dance can be done for quite a long time with the musicians varying the tempo and challenging the dancers.

**Pronunciation:** SHPAĤ-tsirĤ POĤL-kah

**Music:** *Folk Dances from Poland, Vol. 1, Band 7* 2/4 meter  
Recorded by the Folk Music Band of the Folk Dance and Song Ensemble from Ziemia Cieszyńska of Poland, under the directorship of W. Rakowski. Edited by Richard Schmidt.

**Formation:** Circle of cpls in the Closed-Hold pos facing LOD.

**Styling:** Even though the melody can be quite fast, dancers should remain calm and in control with steps quite flat to the floor and not too much bouncing. The transition between the figures and movements is very smooth. Dancers should keep upper body erect.

**Steps:** Promenade: The Szpacyr portion or promenade step is done energetically by taking one step at a time beg with the outside ft. There are two steps to every measure with the foot landing on the floor on the ct 1 and the ct 2.

Accented steps: While in a Closed-Social pos, M do 3 small flat steps in place beg L (L,R,L), while W beg R and swing slightly to R in front of ptr (R,L,R). This takes one meas (cts 1,&,2) with a pause on the last ct&. The accented steps are then repeated immediately using opp ftwk on the next meas.

Pivot: Cpls in Closed-Round pos, execute 2 complete revolutions CW. M beg bkwd on L while W beg fwd on R, both taking 4 smooth flat steps in LOD

Polka step: Ordinary (zwykly) polka steps are used in this dance either in a fwd motion or while turning with ptr:

1) Forward Polka Step is a step-together-step motion. Step fwd on R, (ct 1); step on L next to R (ct &); step fwd on R (ct 2); hold (ct &). Opp ftwk can be used.

2) The ordinary turning Polka step is also a step-together-step motion but done sideways. Facing the ctr of circle, step on R to R in LOD (ct 1); step on L next to R (ct &); step on R turning CW 1/2 turn (R shldr back) while lifting L ft off the floor to end facing out of the circle (cts 2, &). Continue steps using opposite ftwk in LOD and turning CW.

Swing: This step is done individually. M beg L and facing LOD, take 1 Polka step (L,R,L) fwd twd the ctr of the circle while swinging both arms from R to L (cts 1,&,2); hold (ct &). W do the same step to the L twd the outside of the circle away from ptr (mirror image). On next meas repeat with opp ftwk and direction to come back to each other.

## Szpacyr Polka—continued

**Hand formations:** Closed-Social Forward: Ptrs stand hip-to-hip facing LOD. M places R arm around W's waist and extends L arm out in front of him with palm facing up. W places L hand on M's R shldr and places her R hand in M's L hand palm down.

Closed-Social: Ptrs stand facing each other with arms as in Closed-Social Forward pos.

Closed-Round: Cpls stand facing each other in Closed-Social pos except that M's L hand is placed on W's R shldr blade. W's R arm is placed on top of her ptr's L arm with her R hand resting on his shldr.

Individual: Both M and W: When releasing ptr to dance alone, fists are on hips, except during the Swing portion of the dance.

Swing Portion: Swing arms from L to R or R to L as is called for in the dance. Arms are swung from the shoulder so that when swinging to the L, the L arm is extended straight out to the L side of the body while the R arm is in front of the body bent at the elbow, and the opposite is true when done to the R.

MeasPattern

3 beats INTRODUCTION Ptrs wait in a large circle facing LOD in Closed-Social Forward pos (M on inside of circle).

FIGURE 1

- 1-4 Beg with outside ft (M L, W R), take 8 Promenade steps (2 per meas) fwd in LOD (2 per meas).  
5-8 With a smooth transition and no break in the flow, let go of ptr, placing fists on hips and continue the Promenade step (M-L, W R). Going away from ptr in a circular motion, M following L shldr, move twd the ctr of the circle and then back twd ptr who are doing the opp twd the outside of the circle and then back in.  
9-12 Coming back together in the Closed-Social Forward hold on meas 9, repeat meas 1-4.  
13-16 Repeat meas 5-8.

FIGURE 2

- 1-2 In Closed-Social pos, M take 2 Accented steps (L,R,L then R,L,R) in place, while W dance R,L,R in front of ptr and then L,R,L back to his side.  
3-4 Cpls pivot in LOD CW 2 complete revolutions switching hold to Closed-Round pos.  
5-16 Repeat mess 1-4 three times (4 total).

FIGURE 3

- 1-2 Ptrs stand beside each other and face LOD, take 1 Swing step fwd away from ptr and take 1 swing step fwd toward ptr.  
3-4 In Closed-Social pos, take 2 Turning Polka steps CW (1 revolution) in LOD.  
5-8 Repeat mess 1-4.  
9 -16 In Closed-Social pos, Polka with ptr in LOD turning CW and completing 4 revolutions.

**Sequence:** The complete dance consists of all 3 Figures done in order 4 times. The introduction music is played only once at the very beg.

Introduction (Fig 1, Fig 2, Fig 3) four times

Dance notes by Richard Schmidt  
Presented by Richard Schmidt

# Warszawianka

(Poland)

Warszawianka is a dance from the Lachy Sąsz region of Poland. Rich and abundant in folklore due to the two major river ways that flow through it bringing peoples from other lands, as well as the neighboring folk-rich regions of Kraków, Rzeszów and Zakopane. The dances of this land called Sąsz are many and varied in tempo and style. I fell in love with the folklore of this region from the moment I was first exposed to it in the early eighties by Jacek Marek, a well-respected folk authority from Poland. Warszawianka is a quiet and calm dance that can be done with ease, usually danced by older people in a large circle. Choreographed for performing groups, some variations add spins and accents to make it dynamic. However, I chose to leave it simple and light, allowing us the chance to enjoy this happy dance.

**Pronunciation:** VAHR-shah-VYAN-kah

**Music:** *Folk Dances from Poland, Vol. 1, Band 6* 2/4 meter, 6/8 meter  
Excerpt from the "Nowy Sąsz Suite" recorded by the folk band of the Folk Dance Company Podhale of Montreal, Canada. Edited by Richard Schmidt.

**Formation:** Circle of cpls in the Closed-Social pos facing each other with M facing LOD.

**Styling:** The people are proud and the costumes very rich in this region of Poland and this is reflected in the way they do their dances. Dancers hold themselves tall and erect.

**Steps:** Step-Bounce-Bounce: Step on R to R (ct 1); bounce L ft directly beside R while going up and down on ball of R ft, without touching heel to floor (ct 2). With both L and R ft side by side, once again go up and down on the balls of the feet (ct &). This step can also be done in the opp direction starting with a step on L to L.

Accent: Stamp ft flat on the floor.

Waltz: A flat waltz step is done either fwd or turning

**Hand formations:** Closed-Social: Ptrs stand facing each other as in social dancing pos. M places R arm around W's waist and extends L arm out to his L with palm facing up. W places her L hand on M's R shldr and places her R hand in M's L hand palm down.

Individual: M hook thumbs into front of belt. W take hold of their skirt on either side.

Meas

Pattern

4 meas

INTRODUCTION

Cpls wait in a large circle in Closed-Social pos with M holding his ptr's R hand in his L with the arms kept parallel to the floor pointed twd the ctr of the circle. M face LOD while W have their backs to LOD.

2/4 meter

FIGURE 1

1-3

Cpls make 3 Step-Bounce-Bounce steps twd ctr of the circle. M go to L with L ft and W go to R starting with R ft.

## Warszawianka—continued

- 4 M Accent with L ft, W accent with R ft.  
 5-7 Cpls make 3 Step-Bounce-Bounce steps twd the outside of the circle. M go to R with R ft and W go to L starting with the L ft. Hand positions do not differ from the first 4 meas.  
 8 M Accent with R ft, W Accent with L ft  
 9-16 Repeat meas 1-8.

6/8 meter FIGURE 2

- 1-4 M: Waltz fwd in RLOD (facing the ctr of the circle) beg with L ft, and join hands with other M in a large circle moving CW. Arms are parallel to the floor.  
W: Waltz fwd in LOD (facing the ctr of the circle) beg with the R ft and join hands with other W in a smaller circle moving CCW. Arms are held down almost parallel to the body.  
 5-6 M: Hook thumbs into belt and waltz turning to L in RLOD for 2 meas (1 revolution).  
W: Take hold of skirt and waltz turning to the R in LOD for 2 measures (1 revolution).  
 7-8 M: Continue in RLOD for 1 meas waltzing fwd beg with L ft. On meas 8, accent first with R ft then L (cts 1,2); hold (ct 3).  
W: Continue in LOD for 1 meas waltzing fwd beg with R. On meas 8, accent first with L ft then with R (cts 1,2); hold (ct 3).  
 9-15 Repeat meas 1-7 with opp ftwk and direction, M going in LOD and W coming back in RLOD.  
 16 The two accent steps are done back in the starting pos of Fig 2 in front of ptr.

Sequence: The dance begins with an intro of 4 meas in which the couples wait in a large circle in the Closed-Social pos. The complete dance consists of 2 Figures done one after another. The complete dance is done 4 times from beginning to end. The introduction music is played only once at the very beg,

Intro, (Fig 1, Fig 2) four times

Dance notes by Richard Schmidt  
 Presented by Richard Schmidt