



# STOCKTON

## Folk Dance Camp

2005

Syllabus of Dance Descriptions

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## *In Memoriam*

# *Pearl Atkinson*

1914 - 2005

Pearl Atkinson, director of women's physical education at Reed from 1959 to 1977, died March 27, three days after her 91st birthday. Atkinson devoted her life to the promotion of physical activity and to helping young people engage in sports that they could enjoy throughout their lifetimes.

Atkinson's personal passion was folk and ethnic dance. She taught workshops and arranged folk dancing events during her tenure at Reed and well into retirement. In 1967 she wrote, "I have always been interested in folk dance, not only from the standpoint of dance, but from the study of ethnic cultures from which it comes."

Pearl graduated from Oregon State University in Education with major fields of study in math, science, and physical education during the depression era when women were expected to teach home economics and secretarial science. Instead, she began her long association with the Park bureau with a part-time paid position and also began volunteering at the YWCA, picking up water safety and life guarding instruction leading to a job in a program created by Dorothea Lensch, parks director.

During the summers Pearl studied in Europe; in Oslo where she studied general gymnastics, then another summer with comparative Scandinavian education including folk dancing, orienteering, and gymnastics; in England, Wales, and France to learn the basic movement philosophy of Rudolph Laban. She participated in the Fullbright Teaching Exchange Program which gave her the opportunity to teach in Holland and observe P.E. in Norway, Sweden, England, Denmark, France, and Israel.

After retiring from Reed, Atkinson led motion exercise classes at senior centers around Portland that have become a model for senior exercise programs in Oregon.

## *Lillian Cohen*

Lillian Cohen, one of the Bay Area's long-time folk dance teachers, died in early January at the age of 92. She and her husband Sammy (deceased) were dancers for many years. Sammy was a hooper (tap dancer) on the stage in New York, and Sam and Lillian danced ballroom and other dances before coming to folk dancing.

They were members of Palomanians and Changs and were well-known to many groups. For many years, Lillian shared the teaching with Ruth Ruling at the Palomanians. She was also a member of the exhibition group Kopachka. She attended Stockton Folk Dance Camp and Mendocino Folk Dance for many years to learn new dances. Sam and Lillian converted their garage into a dance studio so they could practice what they had learned.

She was a skilled seamstress who made many beautiful costumes. All aspects of folk dance were a passion and she truly missed it when she could no longer participate.



## *Asha in flight*



# *Asha Goldberg*

1942 - 2004

Asha Goldberg passed away at home on December 24, 2004, after a grueling battle with cancer. One of his greatest gifts is that he brought many people into folk dance, and he kept them coming back.

Asha had a master's degree in counseling and an undergraduate degree in math from UCLA. He counseled with unusual wisdom, listened with his heart, was kind and fair and always encouraging. He worked as a computer programmer for many years and taught computer classes at the City College of San Francisco.

He was very active in Toastmasters and produced an e-zine for their District 57 chapter. He was involved with the Northern California chapter of the National Speakers Association. He also participated in several metaphysical spiritual groups and taught various meditation and self-empowerment classes.

Asha was involved with the Kolo Festival in San Francisco and was head of it for many years. He was involved with Ashkenaz from its start, and was legendary at Ashkenaz for his spirit, kindness, encouragement, and amazing photographic dance memory. Besides teaching at Ashkenaz, Asha taught dance classes at Berkeley Hillel, UCSF, Albany YMCA, taught numerous workshops, and presented at the Arcata Dance Festival.

Asha attended Stockton Folk Dance Camp for many years and is fondly remembered for his humor (especially his silly Talent Show skits).



# *Bev Wilder*

1913 - 2005

Bev Wilder was a major contributor to Stockton Folk Dance Camp—an active member of the Camp Committee for many years. For many years, he ran *Once Over Lightly*. Bev was known for writing and calling contras.

Bev was born and raised in Boulder Creek in the Santa Cruz mountains, and lived near his family home for most of his life. He was an active member of the Audubon Society and often went to places such as Costa Rica to study exotic birds.

Bev had a degree in Geology from U.C. Berkeley, where he played on the basketball team. He worked for a steel company, which shipped him and his wife, Ginny, to Chicago for several years. He was very active in organizing and teaching in the folk dance community there.

Bev and Ginny were active in the early years of the Folk Dance Federation.

They attended almost every year of Stockton Camp except when they were in Chicago. They were excellent researchers and dancers (fun to watch). Bev devoted a good portion of his retirement to folk dancing at Cabrillo College in Santa Cruz.

Bev was a consummate archivist—collecting and cataloging his own wonderful collection of music and dance descriptions. He helped establish the Lawton Harris Library at UOP, and for many years was the main cataloger of music, descriptions, and videos.

## 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.

Cover art copyright © 2005 Susan Gregory. Thanks, Susan. Please do not use without Susan’s permission.

### 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, Gordon Deeg, Bob Harris, Denise Heenan, Jeff O’Connor, E. David Ugglá,  
Joyce Lissant Ugglá, Jan Wright.  
Ruth Ruling—Retired.

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

## Faculty Biographies

### **Alix Cordray--Norwegian**

Alix Cordray is an active Norwegian dance instructor in Oslo. She currently teaches three recreational groups and numerous workshops. Two of the groups, Hordaringen and Springar'n, perform regularly and have visited the US. Alix grew up in international folk dancing in the Bay Area. She danced in and later directed Westwind International Folk Ensemble, and taught at the Mandala in San Francisco. She moved to Norway in 1975, where she has gradually focused more and more on Norwegian dance. Starting in 1977, she has toured the US teaching Norwegian dance many times. Alix is also a trained dancer, including extensive training in modern dance (Graham technique), an MA in dance from Mills College, RSCDS teacher certification, and university work in Norwegian dance in Norway.

### **Cristian Florescu and Sonia Dion- Romanian Dances**

Sonia Dion and Cristian Florescu are sharing their love of Romanian folk traditions with us. Cristian 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 from 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 1993, he joined Les Sortilèges, a professional folk dance company based in Montréal, where he danced, taught and choreographed. In the course of her 20 years with the same company, Sonia was lead dancer and artistic director, among other roles. It was at Les Sortilèges that the two met and formed a professional and personal partnership. Together, they now teach folk dance workshops throughout the US and Canada and are known for their wonderful energy, warmth, personality, and exciting choice of dances and music.

### **Merilyn Gentry and Nora Nuckles - Pacific Island Dances**

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

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



## **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, building 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.

## **Daniela Ivanova—Bulgarian**

**Daniela Ivanova** is an accomplished, professional folk dance teacher and performer. She is also a very gifted choreographer and a researcher of the South Slavic folk dance culture. Daniela graduated from the Institute of Music and Choreography, Sofia and also from the Sofia University "St. Kliment Ohridski" with MA degrees in Philosophy, Literature, and Cultural Studies. This broad educational background gives her the unique opportunity to combine theory and practice, research, teaching, and performance in her very extensive works.

She was a full-time teacher in choreography and co-founder of the "Medena Pitka" school ensemble. She was Artistic Director of the "Tropanka" folk dance group (New Bulgarian University), choreographer of the "Zornitza" University students' folk ensemble, and a choreographer of different student ensembles in Bulgaria, Banat, and Besarabia. With these ensembles she toured France, Israel, Romania, Malta, Belgium, the Netherlands, Slovakia, Mongolia, etc., where her groups received prestigious awards. Recently she took up a job as a choreographer with a Vojvodian dance ensemble in Novi Sad, Serbia—the "Chigra" Ensemble.

Her talent as an artist helps Daniela Ivanova to be a very good educator as well. She delivers lectures at many educational establishments: the New Bulgarian University, the National Theatre and Film Academy, the specialized school in choreography, and many other schools. She delivers lectures and dance workshops not only in Bulgaria, but also in Slovenia, Serbia, Turkey, Hungary, Greece, and other European countries.

Daniela has rich experience in conducting field work not only in Bulgaria but in Macedonia, Serbia, and Slovenia as well. Her field work resulted in hundreds of hours of audio recordings, a large number of photos, field notes and other materials. She uses her fieldwork experience when she teaches her master-level students to perform authentic dances from various countries.

Daniela is a Ph.D. candidate at the Institute of Art Studies at the Bulgarian Academy of Science.

**Angel Nazlamov** is one of the outstanding accordion players in Bulgaria. He first took up accordion playing in his teenage years. One of his first teachers was the eminent Bulgarian accordion player Ivan Milev.

Angel continued his musical education at the Specialized National Folk Music High School, Shiroka Luka, where he studied kaval (shepherd's pipe) with Ivaylo Koutchev and theory of music with Kostadin Lyolev.

Angel started his professional career with the “Trakia” State Folk Ensemble and at the same time he was the solo accordion player of the Dalboki Izvor Orchestra. He played with the most famous clarinet players such as Biser Bayram, Osman Sadovetsa, Yashko Argirov, Nikola Angelov Bokovetsa, Dimitar Paskov. For many years he played with “Yuzhnyache” Dance Ensemble and toured extensively in Greece, Turkey, France, Italy, and the Ukraine.

## **Paul Mulders**

Netherlander Paul Mulders is a well-regarded dance instructor throughout Europe. Specializing in Yugoslav and Macedonian dance—particularly the Roma village dances of Prilep and Bitola—Paul has studied dance in the Balkans since the mid-70's. Paul assisted Pece Atanasovski most summers until 1990.

## **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 eleven 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.

Richard’s love and passion remains for the vibrant and beautiful dances of Poland such as the obereks, kujawiaks, polkas, and mountaineer dances, to name a few.

## **Marianne Taylor - English**

Marianne Taylor is a master teacher with a passion for folk dance and a legendary reputation for having fun.

Quoting a feature article in “Dance Teacher Now”, 1997: “Her enthusiasm is magnetic, attracting even the shyest and most insecure students...Taylor's early training reads like a Who's Who of the (dance) community: Michael and Mary Ann Herman for Ukrainian, Paul and Gretel Dunsing for German/Swiss, Dick Crum for Balkan, and Ralph Page for New England contras and squares. She received her teacher's certification in Scottish Country Dance from The Royal Scottish Country Dance Society in 1957. An avid student and self-described “sponge,” Taylor's ongoing participation in workshops by visiting instructors from Europe, Scandinavia, and the Middle East (among others), has resulted in dance knowledge of extraordinary breadth and depth. “

Marianne is the co-founder and now the Program Consultant and a teacher of the Folk Arts Center of New England. Children's educational programs are a main focus for the FAC. Marianne and her colleagues do primary and middle school residencies introducing young people to the dances and music of different lands. Marianne believes that folk dance for children is much more than academic enrichment. She feels that appreciating cultural differences and working in harmony are life skills we value as a society but often fail to teach. “It's seldom that they (children) have to be part of a large circle that must move together in order to function... If they can focus—concentrate on the new steps and rhythms and one another for the length of a dance—then the circle works, and then everyone wins.”

## Chubritza - Live Music

Chubritza was founded in 1993 in Arcata, California. Chubritza is the name of a Bulgarian table spice which is usually served as a mixture of savory, salt, and paprika. The name reflects the band's variety and mixture of international musical tastes and textures, while retaining a Balkan and Eastern European emphasis. The members of Chubritza are:

- **Randy Carrico** - clarinet, soprano sax, cornet, tambura, kaval, violin, prim, brač, bugarija, guitar, vocals
- **Deborah Dukes** - bass, frame drum, zils, tambura, tupan, vocals
- **Janet Finney-Krull** - flute, pennywhistle, recorder, frula, accordion, brač, dumbek, tupan, snare, vocals
- **Craig Kurumada** - gajda, clarinet, prim, brač, accordion, tambura, spoons, snare drum, triangle, violin, vocals
- **Linnea Mandell** - accordion, tambura, bugarija, tupan, recorder, dumbek, snare, vocals
- **Kroy Rubin** - dumbek, guitar, tambura, brač, recorder, penny whistle, violin, vocals

The members of Chubritza reflect a broad spectrum of experience including training in classical Western music, Balkan, Klezmer, Celtic, and international folk music styles from solo instrumentals on traditional instruments to urban folk orchestras and folk choruses from different cultures. Chubritza members learn techniques, repertoire, and languages from visiting experts and at camps locally and abroad.

Chubritza plays a wide variety of traditional instruments used in folk music throughout Eastern Europe and other parts of the world. In addition to the accordion, clarinet, saxophone, flute, cornet, violin, bass and guitar, some of the instruments which may be less familiar to audiences include

- **Frula** - a Balkan fipple flute
- **Gajda** - Balkan goatskin bagpipe
- **Dumbek** - an hour-glass shaped hand drum
- **Kaval** - a Bulgarian end-blown flute
- **Tamburitza** - a family of stringed instruments from Croatia, Serbia and Bosnia, including the prim, brač, bugarija and berde.
- **Tambura** - a long-necked stringed instrument from Bulgaria and Macedonia
- **Tupan** - a two-headed Balkan drum played with a heavy beater and light stick



# Errata and Addenda for 2005 Folk Dance Camp Syllabus

- | Page | Clarification   |
|------|---|
| 1    | <b>Map of Norway</b> —see page 1 rev at end of errata.  |
| 6    | <b>Alix Barnemasurka</b><br>Pronunciation: ah-LEEK-suhs BAHR-neh-mah-SOOR-kah<br>CD: <i>Svig Deg</i> , Band 13.   |
| 7    | <b>Finnskogspols</b><br>Pronunciation: fihn-SKOOGS-pohlss<br>CD: <i>Svig Deg</i> , Band 5.<br>Fast turn: W step: change to: <u>Step on L around M (ct 1); step on R twd M (ct 2); step on L ball of ft slightly behind R (ct &amp;); step on R twd M (ct 3).</u><br>add: <u>Alternate W step: step on L around M (ct 1); place R ft on floor beside L (ct 2); step on R twd M (ct 3).</u>   |
| 8    | Fig II, line 2: change to: ... turns her to her L ( <u>CCW</u> ), ....  |
| 9    | <b>Jig Circle</b><br>CD: <i>Svig Deg</i> , Band 11.<br>Part II, meas 1: delete: <u>Straighten L knee and</u> .<br>meas 3: change to: Straighten L knee and stamp R without wt (ct 1); hold (ct 2).<br>meas 4: change to: Repeat meas 2.<br>meas 5-8: change to: Repeat meas 1-4. ....   |
| 11   | <b>Linerender</b><br>Pronunciation: LIGHN-rehn-der<br>CD: <i>Svig Deg</i> , Band 10; <i>Grensløst</i> : “Skepparshottis.”   |
| 12   | <b>Rødals Reinlender</b><br>Pronunciation: RUH-dahls RIGHN-lehn-der<br>CD: <i>Svig Deg</i> , Band 12.<br>Formation: change to: ... his R arm behind the W and holds her R hand over her R shldr. M L and W L hands are joined ....  |
| 13   | <b>Skrupolka</b><br>Pronunciation: SKROO POHL-kah<br>CD: <i>Svig Deg</i> , Band 4.<br>Formation: Replace (or any Norwegian polka pos) with (or any closed dance pos.) Delete third sentence: <u>Polka pos is the same ....</u><br>meas 1-2: change to: M start with L, W with R, <u>M dance fwd on meas 1, swinging W slightly in twd ctr; repeat meas 1 except W swings slightly out twd outside (meas 2).</u><br>meas 3-4: change to: <u>Turn CCW.</u><br>meas 5-8: Change <u>CW</u> to <u>CCW</u> .<br>Variations: Add to the end of A: <u>Or M can swing W to L (meas 1); swing W to R (meas 2); turn CW once (meas 3-4).</u> |
| 15   | <b>Springpolka etter Arnesen</b><br>Pronunciation: SPRING POHL-ka eht-teh AHR-ne-sehn   |

CD: *Svig Deg*, Band 3.

Before meas 1, add: M ftwk is given. W use opp ftwk.

meas 1, delete: fwd.

meas 2, delete: fwd.

meas 5-6, change to: Keeping both hands joined, turn to face LOD with 6 small steps, ...

meas 7-8, add: M can decide to use Ballroom or Closed hold.

### 17 Stjernetur

Pronunciation: STYER-neh-tooh

CD: *Svig Deg*, Band 9; *Grensløst*: "Kjerringlengtan."

Steps: Turning waltz L: change to: step fwd on L around ptr (ct 1); ....

meas 1-4: M: change at end: ... Move arm out and down to side.

18 meas 53-64: add at end: End with W on inside of square facing ptr.

### 19 Tremannsril

The name means "three persons' reel," although it is not a reel.

Pronunciation: TRAY-mahnss-reel

CD: *Svig Deg*, Band 8; *Grensløst*: "Storstugguleken."

20 meas 22-24: change to: ... turning 3 times CW ....

### 21 Tridans fra Meråker

Pronunciation: TREE-dahnss frah mehr-OH-kehr

CD: *Svig Deg*, Band 7. *Grensløst*: "Stuggudalinger" or "Bukkurven."

Formation: change to: The two W ... outside W (center of trio) facing LOD. Man or men can take any of the three positions. What is important is that the person in the inside pos face RLOD and the dancers in the ctr and outside positions face LOD to begin the dance.

Steps: Alternates: (for the dancer in ctr of circle) Hold (ct 1); step bkwd on L with dip (ct 2); step bkwd on R (ct 3).

(tripping step) Step fwd on L (ct 1); step fwd on R with dip (ct 2); step fwd on L (ct 3); step fwd on R (ct 1); step fwd on L with dip (ct 2); step fwd on R (ct 3). (Especially useful for M crossing.)

Fig III: change to: ... The outside W (previously the ctr dancer) begins ....

### 23 Tuluttooq

Pronunciation: DOO-loo-dohk

CD: *Svig Deg*, Band 2.

Formation: change to: ... level (M R and W L), ....

### 25 Codranească din Valea Chioarului

Name of dance means "Forest from the Chior Valley."

Fig I, meas 15: Turning 1/4 to L to face ctr, stamp sdwd on L (ft and upper body...)

26 Fig II, meas 7: .... R foot in front of L (very small turn out).... same change in next line.

Fig IV, meas 7: Delete (Assemble) as it is redundant

27 Fig IV (for women)

Add: Note: Arm movement while clapping is away from chest similar to a breast stroke in swimming.

### 29 Dansuri din Firiza

line 1: spelling and diacritical marks: Oaş and Maramureş ....

line 6: spelling and diacritical marks: Roata ȡseneasca and Bărbătescu maramureşan

line 7: spelling and diacritical marks: Țseneasca, Țâpuritul miresii.

29

**(Oșeneasca)**—note spelling

Fig I, meas 1-8: change to: Clap hand together (chest level and slightly to L of center in front of the heart). First clap is a downward swiping motion. SQSQS. (“HOP sa SA sa SA”)

Fig II, meas 1-8: change to: ....look slightly over right shoulder on meas 3-4 and again on 7-8

Fig IV, meas 1: change to: (Assemblé = bring R foot to L sharply)

Fig V, title: change to: ȚURAIUL

meas 1: change to: On cts. 4 &, shout “Hai ța” (Hey TSAH).

Fig VI: change to:.... with slight plié and emphasis on steps 1 and 7.

30

**(Țâpuritul Miresii)**—note spelling

Fig I: change to: (Facing ctr, hands free in U-pos, hands held high).

Fig I, meas 1: change to: add: Curve slightly in arc to R.

Fig I, meas 2: change to: add: Curve slightly in arc to L.

Fig II, meas 1-6: add: including slight arcing.

Fig III, meas 1-6 add: No arcing in this Figure.

ȚĂPURITUR (shouting for Țâpuritul miresii)

Fig I (1-6):

W: Hai, hai, și iar hai	Let's go and go again
M: Hei ...	...
W: Că aicea sunt vinit	So here I am
W: Dacă nu i-o sunt poftit	Even though I wasn't invited
W: Hai nunuța și hai hai	Let's go ...
M: ...	...

Fig II (1-6)

W: Hai, hai, și iar hai	Let's go and go again
M: ...	...
W: Că aicea sunt intrat	So I came right in
W: Dacă nu i-o sunt chemat	Even though I wasn't called
W: Hai nunuța și hai hai	Let's go ...
M: ...	...

Fig III (1-5)

W: Hai, hai, și iar hai	Let's go and go again
M: ...	...
W: Cetera din harmătură	... with the violin
W: Zine-o țic strigatură	Give us a little cry
W: Hai nunuța și hai hai	Let's go ...

31

**(Roata)**

Fig II, meas 1-16: add: Designated leader opens the circle to establish orientation of the set.

Fig III, meas 4: add: M usually holds his hands out for the W to slap.

Fig II, meas 8: add: Bend forward slightly from the waist.

32

Fig IV: add: 17-32: Repeat Fig IV, meas 1-16 back to original places.

33

**Hora de la Soroca**—see page 34rev at end of errata for correct diacriticals on song words.

35

**Horă din pusta banatului**

Dance name means “Dance from the Plains of Banat.”



- Melody A: add: Leader snakes the line throughout and around the room.  
 36 Variation for Melody D: Reverse meas 1 and meas 2.
- 37 **Hora Lăutreasă din Dolj**  
Dance name means "Dance of Gypsy Musicians from Dolj."  
 Formation: Change "hands in W-pos" to hands joined and held down.  
 Fig II, meas 3: change to: Small leap on R....
- 38 **Joc de doi**
- 39 INTRODUCTION: add: M's L hand is on his own L shldr, palm up, holding W's L hand.  
 Figure I -V, meas 1-6: Change to Promenade with 1 Basic step ....  
 Figure VI: change to: (M facing out, W facing ctr, W starts ....)
- 41-42 **Polca din bătrâni**  
 Formation: change Open Pos to Semi-Open Pos.  
 Fig II, meas 2: change 1/3 to 1/2 and change facing diag into ctr to facing ctr.  
 Fig II, meas 3-4: change moving into ctr to done in place with M facing center.  
 Fig II, meas 5-8: add, after side-by-side: (Semi-Open Pos.)
- 42 Fig III: change Open Pos to Semi-Open Pos.  
 Fig III, meas 5-6: add, after in place: facing ctr. Delete: ptrs do not hold hands. Change Open Pos to Semi-Open Pos throughout this paragraph.  
 Fig IV, meas 1-8: add: W steps in front of M to end with her back to ctr.
- 43 **Wawae Hula (Dance Steps)**
- 44 Ami Khela: Shorten to Ami (short form used by teacher).  
 Ami: add: Rotation can be in either direction.  
 Ami Kūkū: Delete (not used in these dances).  
 Kholo Huli. Delete (not used in these dances).  
 Kholo Swing: Delete (not used in these dances).  
 Lele: Delete (not used in these dances).  
 wehe: Delete (not used in these dances).  
 Kawelu: Delete (not used in these dances).  
 'Otu'i: Delete (not used in these dances).  
 IT's: Change to I I s pronounced ("EE-ee") (double I).
- 46 **Hokihoki Tonu Mai Poi Waka**  
 Pronunciation: HOH-kee-HOH-kee TOH-noo MY POY WAHK-ah  
 Steps: substitute: Standing in place.  
 meas 13-15: delete: Back to basic footwork.  
 meas 13-15: add: ....is on top of L hand and continue to circle (total of 8 counts). Then open hands back to sides on last four cts.
- 47 **Huai Huai**  
 Pronunciation: HOO-ee HOO-ee  
 Steps: substitute: Basic footwork: Lift R heel while stepping in place on L; lift L heel while stepping in place on R. Change Advanced to Optional (not taught).  
 meas 8: delete: with hand doing whir, whir (it is accurate, but it was not taught that way).
- 48 meas 16: add: Each step onto R is accompanied by a loud "Hey!"  
 meas 24: add: Each step onto R is accompanied by a loud "Hey!"  
 meas 56: add: On last count say a loud "Heee!"

51-52 **Kona Hema O Ka Lani**

Pronunciation: KOH-nah HEE-mah OH kah LAH-nee

meas 1: change: lele to steps.

meas 3: change: RK to Right Kholo.

meas 4: change: LK to Left Kholo.

meas 5: change: lele to steps

meas 11-12: change to: Three steps fwd (R, L, R) and three steps bkwd (L, R, L).

meas 13: change: RK to R side to Right Kholo.

meas 14: change: LK to Left Kholo.

meas 24-25: change to: ... hit sticks R, L, R, pause; L, R, L, pause; R, L, R, pause; L, R, L, pause.

52 meas 85: change: R sway, L sway to R Ka'o, L Ka'o.

55 **Otuu – Flight of the Heron (Women's)**

Pronunciation: OH-too

Add: Style: Knees bent throughout, thighs tight to provide support. Hands each hold an I'i (EE-ee), the large Tahitian tassels.

Add, before meas 1: On recording, male announcer says (in dialect) "We're going to do the dance.... OH-too. Mwah-moo-RAH." Mwah-murah translates roughly as "Get ready." Dancers extend R arm straight overhead with a straight arm, looking at extended hand. L hand remains straight down at side.

meas 9: add: Hands rotate lightly at wrists to wave Ii (tassels).

meas 11: add: Hands swing lightly at wrists to wave Ii.

56 meas 21: change to: Arms bent at elbow in front at chest height, with forearms parallel to the floor, roll forearms 2X away from body (ct 1 & 2). Small preparatory swing of the bent arms to the L. (ct. &) Then two full swings to R (ct. 3) and then L (ct 4).

meas 26: change to: Repeat arms of meas 25, but open L arm fwd 45° and R arm back 45°.

meas 31: change to: L arm up, at 45° on a L diagonal, hand with palm out. R arm down at 45° on a R diagonal, hand with palm down (airplane arms).

meas 32: change to: Arms, with elbows bent, wrists bent, palms away from body, describe small tight circles, two CCW and two CW.

57-58 **Pearly Shells**

Throughout this dance description: change: RK to Right Kholo. Change LK to Left Kholo.

58 meas 15-16: change: R sway to R Ka'o. Change L sway to L Ka'o.

meas 52: change: R sway to R Ka'o. Change L sway to L Ka'o.

67 **Abdal**

Pronunciation: ahb-DAHL

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 3.*

Rhythm: add: Q Q Q S.

meas 1: change to: Face ctr with wt on L, R ft flexed, raising R ft back and slightly out to R (ct &); straighten L knee, clicking R ft beside L without wt (ct 1); repeat cts &, 1 taking wt on R after click (cts 2,3); hold (ct 4).

meas 2: change to: Hop twice on R, bending L knee, and moving L ft in a circle up-fwd-down-up (bicycle) (cts 1,2); hop on R ....

meas 5: change to: Step on R to R (ct 1); step on L across in front of R (ct 2); hop on L (ct 3); step on R next to L (ct 4).

meas 6: change to: Repeat meas 2.

68

**Izrouchanka**

Pronunciation: eez-roo-CHAHN-kah

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 2.*Formation: add: Facing ctr.Add: Introduction. Drum beats for 2 meas. then start with music.meas 2: change to: Step back to place on R (ct 1); ...meas 6-7: replace: Squat with With knees flexed. ....meas 6: change to: ... step on R beside L (ct &); ....meas 7: change to: ... step on L beside R (ct &); ....meas 9: change to: ... step on L across in front of R (ct 2).Add: Dance repeats from the beginning.

69

**Angelovata**

Pronunciation: AHN-gehl-loh-vah-tah

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 1.*Rhythm: add Q Q S.Formation: change to: W-pos.Steps: Liush napred: change to: Step fwd on L, raising R ft behind (ct 1); hop on L ....Stapka s podskok: change to: ... bring R ft in front of L with bent knee (cts 2-3).Zemetnata: change to: Step on R, bending the knee (ct 1); ....Introduction: 4 meas of listening to music and joining hands in V-pos. 2 meas in V-pos. 2 meas moving hands to W-pos to beg dance.meas 1: change to: Facing ctr, Liush napred ... bring arms up, fwd, and begin to arc downward, straightening elbows.meas 2: change to: change arm movement to: Arms continue the downward arc, ending slightly in front of body.meas 3-4: change to: change arm movement to: Swing arms back, then fwd; back, then fwd.meas 5: change to: Turning to face diag R of ctr, Stapka s podskok (hopping step). Arms swing back, then up to W-pos.meas 8: change to: Turning to face ctr, Zemetnata. Arms swing up, fwd, down, and slightly back.meas 9: change arm movement to: Arms swing fwd and up to W-pos.

71

**Chokourovsko horo**line 1: change to: ... (Shopluk region, west-central Bulgaria).

Pronunciation: choh-KOOR-rohv-skoh hoh-ROH

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 9.*Rhythm: add: S Q Q.Introduction: 16 meas. No action. Begin with singing.meas 1: change to: Step bkwd on L with slightly bent knee (ct 1); step on R next to L (ct 2); step on L next to R (ct 3).meas 2: change to: Facing ctr, step fwd on R with slightly bent knee (ct 1); step on L next to R (ct 2); step on R next to L (ct 3).meas 3: change to: Turning to face LOD, repeat meas 1.meas 4: change to: Step fwd on R (ct 1); hop on R (ct 2); step on L (ct 3).meas 5: change to: Hop on L, twisting R knee across in front of L knee and yelling "hohp" ) ct 1); small fwd step on R (ct 2); small fwd step on L (ct 3).meas 6: change to: Two quick steps R, L (ct 1); small step fwd on R (ct 2); small step fwd on L (ct 3).



meas 7: change to: ... R in place, swinging L across in front of R and saying "eee" (ct 2); ... step on L back to place (ct 3).  
 meas 8: change to: Touch R heel to R (ct 1); step fwd on R (ct 2); step back on L (ct 3).  
 meas 9-10: change to: Repeat meas 1-2 with opp ftwk.  
 meas 11-16: change to: Repeat meas 3-8 with opp ftwk and direction.

73

**Karamfilcheto**

Pronunciation: kah-rahm-feel-CHEH-toh

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 4.*Delete: Rhythm: 9/8 meter (2 2 2 3), counted 1 2 3 4.Introduction: 16 measFig I, meas 1: add: Facing RLOD, step on L to L ....meas 3: add vocals: W say "eee," M say "hoh" on the hop (change of direction).Add: Repeat Fig I eight times (9 total)Add: TRANSITION: meas 8: jump on both ft in place.Fig II, meas 1: change to: Facing ctr, step fwd on L (ct 1); ....meas 2: change to: Step on L back to place (ct 1): ....meas 4: change to: Click L ft to R ft (ct 1); transfer wt to L (ct 2).meas 7-8: add vocals: M say "hoh" on each hop.meas 9: add vocals: W say "eee."meas 12: change to: Jump on both ft (ct 1); hold (ct 2).Add: Continue Fig II to end of music.

75

**Napred Nazad**

Pronunciation: nah-PREHD nah-ZAHD

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 5.*Introduction: 8 measFig I, meas 2: change to: Step fwd on R (ct 1); swing L ft fwd low to ground (ct 2).meas 3: change to: Step bkwd on L (ct 1); step bkwd on R (ct 2).meas 4: change to: Step bkwd on L (ct 1); swing R ft fwd low to ground (ct 2).Fig II, meas 1: change to: Facing and moving twd ctr, hop on L and touch R in front of L (ct 1); hop on L and touch R ft fwd and slightly diag R (ct 2).meas 1-2: add vocals: M say "hoh, hoh, hoh, hoh."meas 3-4: add vocals: W say "eee, eee, eee, eee."Fig III, meas 1: change to: Facing LOD, step ....Sequence: change to: Fig I, Fig II, Fig I, Fig II, Fig III. Continue Fig I, Fig II, Fig III in order to end of music, ending on Fig I.

76

**Selsko Shopsko Horo za Poyas**line 1: change 2: ...(Shopluk region, west-central Bulgaria).SAdd: As the name indicates, this is a village dance from the Shopluk region done with belts.

Pronunciation: SEHL-skoh SHOHP-skoh hoh-ROH zah POH-yahss

CD: *Daniela Ivanova Music to accompany VHS Review Tape v.1, Band 8.*Steps: change: Jump to Step-hop.Rachenichna: change to: ... (or leap onto L, bending knee slightly) (ct 1); ....Ljava Graovka: not taught.meas 1-2: add: Facing ctr, Half run to the R twice.meas 3: add: Facing LOD, Step-hop beg R.

meas 5: add: ...bringing ft together and turning to face ctr of circle.

meas 6-7: change to: 4-step grapevine: beg leap on L to L (ct 1); leap on R across in front of L (ct 2); leap on L to L (ct 1); leap on R behind L (ct 2).

meas 8: change to: Beg with L, Step-hop bkwd.

meas 9-10: change to: Rachenichna in place with R, then with L.

### 77 **Tranke le**

Tranka is a girl's name. Trepetlike (see vocal) is a kind of flower.

Pronunciation: TRUHN-keh leh

Rhythm: add: Q Q S.

Formation: change to: Open circle facing LOD; belt-hold or V-pos.

meas 1-4: remove all to L and to R. Dance progresses fwd in LOD.

meas 5: change to: Repeat meas 2.

meas 6: add: Turning to face ctr, ... (ct 1); hold and say "eee" (cts 2-3).

meas 7: change to: Facing ctr, hop on R (ct 1); step on L to L (ct 2) ....

meas 8: change to: Facing ctr, hop on R (ct 1); step on L to L (ct 2) ....

meas 10: change to: Facing ctr, jump on both (ct 1); bend knees (plié) saying "eee" and straighten (ct 2); repeat ct 2 (ct 3).

Add: Described dance steps are done with singing. Instrumental interlude—do basic rachenitsa steps R-L-R, L-R-L moving in LOD for 16 meas, or move LOD for 8 meas and RLOD for 8 meas

Song words: Tranke le, Trepetlike le

Tranke le, Trepetlike - I!

Tranke le, Trepetlike - I! I!

### 81 **Beranče - mešovito**

Discussion, line 7: "Pusteno" correctly spelled Pušteno.

Discussion, line 8: add: ... Dolgato oro (2-2-3-2-3) can be counted ....

Discussion, line 10: change to: The women's version by Pece Atanasovski (Zensko Beranče) ....

Discussion, second paragraph: Change to: Paul learned this dance (mešovito = mixed M & W) by dancing along with a bunch ....

Rhythm: add: Note: ct 4 is emphasized, but is shorter than ct 1.

Formation: change to: Open circle, hands in W-pos (M & W) or in T-pos (M only).

### 82 **TURNES, line 1: change to: .... dancers can make a turn CCW in meas 6, ct. 3-5.**

**TURNES, line 2: change to: .... a turn CW can be made**

**TURNES, line 3: change to: Even a double-turn CW is possible...**

**TURNES, line 4: change to: A turn CCW can be made...**

**SQUATS: add at beginning: Moving inside of circle, M may....**

### 83 **Čoček**

"Gypsy" and "gipsy" are also referred to as "Rom."

### 85 **Čoček za merak**

"Gypsy" and "gipsy" are also referred to as "Rom."

Remark 1: Change "A a syncopic" to "An asyncopic"

Remark 4: Change to read : After a signal by the first dancer, add a CW turn (L,R,L) on cts 3, 4, 5.

### 86 **Devetorka**

Pronunciation: Could also be deh-veh-TOHR-kah.

Basic Step, meas 2: change to: ... (ct 2); turning to face ctr, step on R to R....

Basic Step, meas 3: change to: ... Moving in RLOD, step on L to L (ct 1); step on R beside L (ct 2); step on L to L (ct 3); touch R toe diag on front of L ft (ct 4).

87

**Osogovsko na tri pati**

Introduction, last sentence: ... QQS (1,&.2 or 1,2,3,hold)

meas 3: change to: ... hop on R, swinging L ft fwd (ct 2)

meas 6: change to: ..., jump onto both ft together (ct 1)

meas 8: change to: ...; hop on L, swinging R ft fwd (ct 2)

meas 9: change to: ...; hop on R, swinging L ft fwd (ct 2)

VARIATION FOR MEN (not taught)

88

**Trite Stúpki**

Styling: add at beg: Feminine. Add at the end: Feet and knees generally remain close together.

meas 4: change to: Facing ctr, bring L ft close to R ankle, then step on L twd ctr ....

meas 6: change to: ... step on R to R as arms swing fwd (ct 1); step on L behind R as arms swing back (ct 2).

89

**Postupano**

Formation: change Two open circles.... to Separate open circles.

INTRODUCTION: add: Figure change is called by leader.

Fig III: change title to CROSSING STEP (W change to V-pos).

Fig IV. (Solo) – Not taught

91

**Teško kavadarsko oro**

Pronunciation: add: Can also be kah-vah-DAHR-skoh OH-roh.

Rhythm: add: ... Q-Q-S (2 + 2 + 3) in Figures I and II.

Styling: change to: M: Heavy style with large, slow movements. W: Light movements.

Fig I, meas 9+: change to 9-12.

Fig II, meas 1: add at end: kick L heel sdwd L (third beat of ct 3).

Fig II, meas 2: change to: ... kick L heel (soccer style) in front of R while ....

Fig III, meas 1: change to: ... hop on L (R ft fwd) (ct 1); ....

93

**Žensko pušteno oro**

Pronunciation: ZHEN-skoh POOSH-ten-noh OH-roh

Rhythm: 11/16 meter = 3+2+2+2+2, counted SQQQQ or 1 2 3 4 5. Note that ct 4 is emphasized, although it is shorter than 1.

INTRODUCTION: Add at the end: ... of the next meas, as arms with hands joined swing slowly up to fwd W-pos above shoulder level.

Fig I, Basic Step: change to “HANDS IN FORWARD W-POS”

Fig I, meas 6, second paragraph: change to: ... and turning 1/4 CCW in meas 4....

94

Fig III. Change description: ALL DANCE SOLO, HANDS ON HIPS, FINGERS (W) OR KNUCKLES (M) FORWARD.

Add Note: Figures I, II, and III usually share the total time roughly equally, but the division of time, at the discretion of the leader, is not predetermined.

95

**Rysiek Farfur**—note name change

Pronunciation: RIH-shehk FAH-foor

Formation: add: ... holding hands in V-pos.

Steps, line 5: change low hop to low chug.

96

Fig II, meas 1-3: add: In the face-to-face pos Cpls 1 and 2 (heads) switch pos with....

Fig III, meas 16: change to: All dancers..... should end in the pos opposite the one they started the dance.

97

**Góralski ze Stocktonu**—note name change

Pronunciation: goo-RR AHL-skee zeh stahk-TOH-noo

Promenade step: change to: ... (ct 1); place whole ft on floor (no slap) while bending....

Górale sway, meas 2: change first sentence to: Step on R to R bringing L ft off the floor and to L side (ct 1); small chug fwd on R ft while L leg comes up to 45 degree angle to floor (ct 2); M can slap L ft with L hand. Step can be done with opp ftwk and direction. The next step....

Song words:

Racja Brachu	Prawe do lewego
wypimy za to	wypij kilego
(A) kto z nami nie wypije	Przeciez wiemy
tego we dwa kije	nigdy nie ma tego zlego

98

Górale sway, Styling: add: Both M and W use this hand position.

Opening Krzesany, meas 5-6: change to: Side-to-side step to R, curving slightly inward.

meas 7-8: change to: Side-to-side step to R, curving slightly back.

Dance #1, Fig 1, meas 17-20: add: Raise both hands above the head, palms facing up, wrists relaxed.

Dance #1, Fig II, meas 9-16: add at the end: (no clap).

100

**Rysiek Kujawiak**—note name change

Pronunciation: RIH-shehk koo-YAH-vyahk

Steps: Houbczyk (hoob-CHICK): change to: With wt on L ft, place R ft in front of L ....

101

Fig IIc, meas 3, last clause: change to: shift wt fwd onto R by rocking slightly fwd ... leaving L ft behind R ft (ct 3).

Fig IIc, meas 4: change to: Step on L to L (ct 1); step on R behind L and rock back leaving L heel on floor and toes pointing up (ct 2); shift wt fwd onto L (ct 3).

103

**Mazur Royale**—note name change

Pronunciation: MAH-soor rroy-AHL

Pas Marché: change to: Small leap fwd on R.

Pas Chassé: change to: Small hop on L.

Hohubiec: change second sentence: Low hop on R.

Wybijany, Step 2, Pas Chassé: add: starting with hop on closing ft. On ct 1 (small hop) a 1/4 revolution must be made to face direction of movement.

104

Fig II, meas 5-7: change to: Cpls dance 3 Pas Marché steps turning CCW (1 or 2 complete turns).....

105

Fig II, meas 9-16: change to: Repeat meas 1-8. End 16th meas .....

Change INTRODUCTION after Fig III to INTERLUDE 1.

Change INTRODUCTION after Fig I second time to INTERLUDE 2.

Fig IV, meas 6: add at the end: direction, passing to L side of ptr.

106

Change INTRODUCTION after Fig IV to INTERLUDE 3 (4 meas only).

Change last three lines of this page to read as follows:

### FIGURE I

1-16: Repeat Fig I.

### FIGURE II

1-16: Repeat Fig II.

### FINALE

1-2: In Promenade Variation pos, M facing ptr back to ctr take one step to the L—W one step to R and bow.

- 107 **Polonez Royale**  
Pronunciation: poh-LOH-nehz rroy-AHL
- 108 Fig I, meas 12: change to: Short Bow (M step fwd on R ft, W onto L on ct 1).  
Fig III, meas 10: substitute: Take 2 steps (L.R) to turn to face ptr (cts 1,2).
- 109 Fig IV, meas 13-16: substitute: W lead ptr out of ptr circle with 4 walking steps in LOD to form one large circle of couples in which all dancers are facing in and have hands joined.
- 111 **Szot z Cieszyna**—note name change  
Pronunciation: SHOT z cheh-SHIH-nah
- 112 Fig III, meas 1-8: change to: Jump onto both ft, R in front of L ft with heel leading (ct 1).  
113 Fig VI: change to: On meas 1 switch to Semi-Open pos, leading arms out straight.  
Sequence: Change last sentence to: The complete dance is done twice.
- 119 **Draper's Gardens**  
B, meas 5-8: change to: Circle half way to the L, pulling circle in at end, and fall back ....
- 120 **Freeford Gardens**  
B2, meas 1-4: change to: Circle four hands to L half way, pulling circle in at end, and fall back ....
- 121 **Good Man of Cambridge**  
Gary's son was living and working in Cambridge, so this dance was named for him.  
B1, meas 1-4: add at end: ... and lead back to place on sides.  
C1, meas 5-8: add at end: ... ends pull in at the last minute to face ptr across the set.
- 122 **Handel with Care**  
A1, meas 1-4: add: Joining hands, lead up a double and back, and turn in twd ptr to face out.  
meas 5-8: add: Joining hands, lead away a double and fall back, turning twd ptr to face up.  
B1, meas 5-8: add: Line of four, hands joined, lead up a double and back ....  
B2, meas 5-8: add: ... 3 changes of a circular hey (skipping) beg with R shldr. ....
- 123 **I Care Not for These Ladies**  
A2, meas 1-8: add: Cecil Sharp Siding with new ptr, ....
- 124 **Jacob Hall's Jig**  
Jacob Hall was an acrobat who was very handsome, gave amazing performances, and was the rage of London society. Tradition has it that the King's cast-off mistress took up with Jacob Hall.  
Styling: Hand turns and circles are pulled in firmly to assist with getting around.
- 125 **The Fine Lady of Homewood**—no change.
- 126 **The Physical Snob**  
Change second A1 to A2.  
Change second C1 to C2.  
C1: change to: First cpl cross over passing R and cast off one place, ... to third place skipping (optional).  
Alternate moving up in C1 and C2: Second cpl move up as First cpl cross and cast. Third cpl move up as First cpl cross and cast.
- 127 **Winter Dreams**  
B, meas 1-4: change to: Take hands on the sides all along the line, long lines fall back 6 steps and forward 6 steps.



**Additional pages at end of errata:**

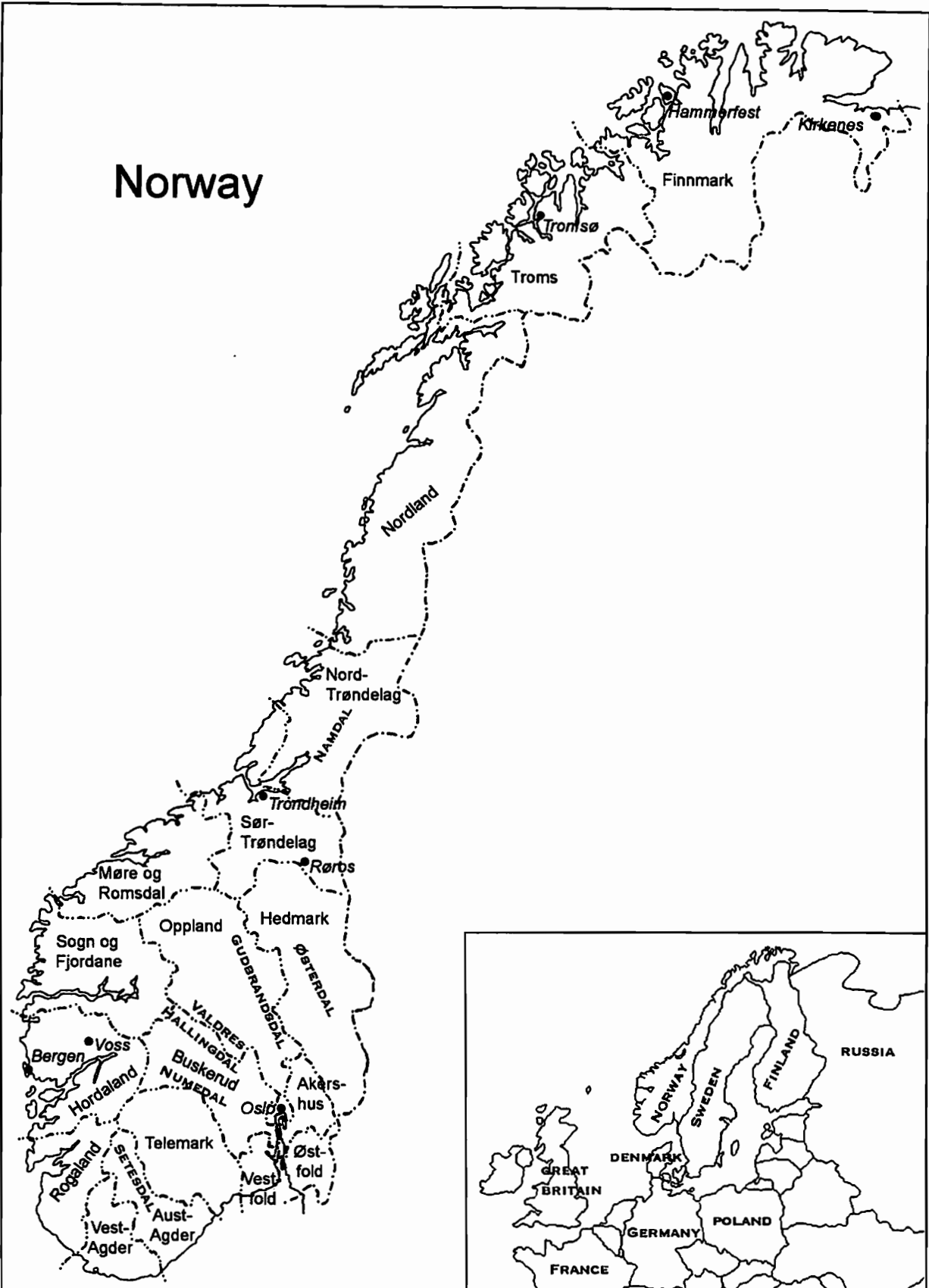
1rev      **Revised Map of Norway**  
34rev     **Hora de la Soroca** updated song words  
128       **The Homecoming**

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: Laura Bremer, Edith Cuthbert, Bill Lidicker, Louise Lidicker, Bill Wenzel, Carol Wenzel, Karen Wilson-Bell, and Teddy Wolterbeek.

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

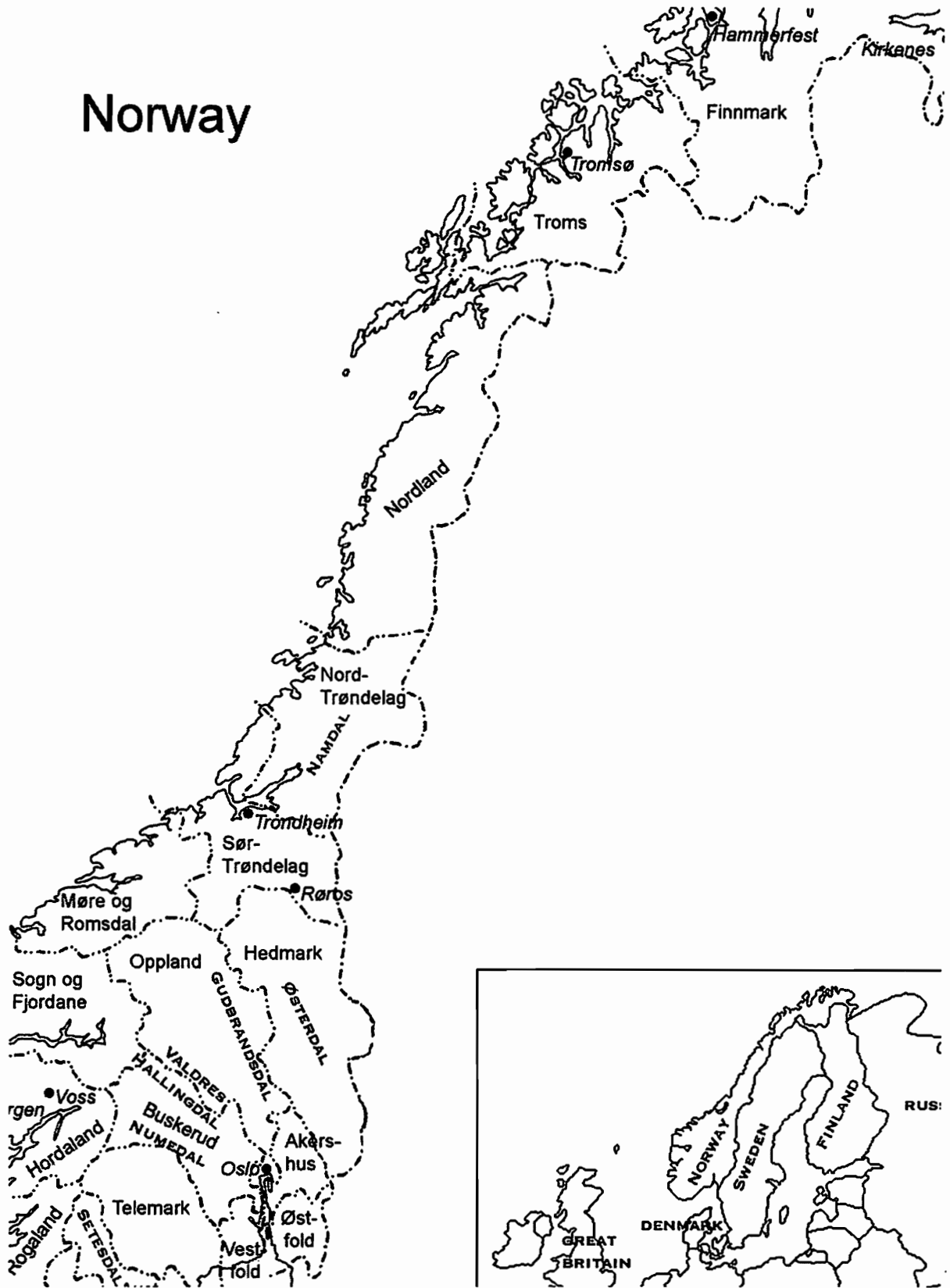
Joyce Lissant Uggla – Editor  
Loui Tucker – Assistant Editor

# Map of Norway



# Map of Norway

## Norway



## Survey of Norwegian Dance

Norwegian dances, along with other Scandinavian dances, are primarily social in nature rather than religious or ritualistic. They were danced for fun at festive occasions such as weddings, midsummer, Christmas, and just plain parties. When we say Norwegian dances, we usually refer to the dances from the central and southern parts of Norway. We generally put Lapp culture, found in northern Norway, in a separate category. Today, Norwegian dances are customarily divided into the categories below.

### Bygdedans (Regional Dance)

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

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

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

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

Rull is quite simple in form and is probably the newest of the bygdedans types, dating from 1800 at the earliest. It is found only in a relatively small area and varies little from place to place. In fact, rull would be classified as a gammeldans if we looked only at the dance – however, the music played definitely belongs to the older bygdedans category.

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

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

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

Gammeldans had its roots in German and Austrian couple dances. The dances became popular in the courts at the end of the 1700s, were introduced in ballrooms in Paris in the early 1800s, and spread from there throughout Europe. They became very popular in Norway, and were the social dance of the 1800s. They are usually grouped into four main categories: vals (waltz), reinlender (schottische), polka (including hamborgar, galopp, and pariserpolka), and masurka (springpolka, polkamasurka). These dances go under different names in different communities, e.g. polka may be called hamborgar, galopp, skotsk, hoppvals, polkett, or tripper. In a few places the dance names may even be exchanged (such as calling a polka "reinlender"), creating a very confusing situation.

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

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

At the beginning of the 20th century, gammeldans was done extensively in traditional settings. The dances are still done today in a few places but they are often mixed with, or have given way almost entirely to, more modern dances such as foxtrot and swing. In the 1970s, there was a revival of interest in gammeldans. In recent years, however, the number of places to dance gammeldans has been dropping precipitously.

## **Turdans (Figure Dance)**

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

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



## Survey of Norwegian Dance—continued

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

### Songleik (Song Games)

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

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

### Songdans (Song Dance)

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

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

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

### The 20th century

There are three important organizations in Norway today dealing with folk dance: Noregs Ungdomslag (Norwegian Youth Organization), Landslaget for Spelemenn (LfS, The National Fiddlers' Organization), Norsk Folkemusikk- og Dansarlag (NFD, Norwegian Folk Music and Dance Organization), and Noregs Ungdomslag (Norwegian Youth Organization). The two latter organizations are mainly interested in bygdedans. NFD is a small and represents many professional musicians and dancers. Landslaget for Spelemenn is a large organization that regularly sponsors competitions for both fiddlers and dancers.

Noregs Ungdomslag is a large organization with a variety of interests, and folk dance has been viewed as a means of encouraging members rather than as an end in itself. Today, the organization sponsors parties and festivals, as well as the bulk of teacher training in Norwegian dance.

## Survey of Norwegian Dance—continued

The main areas of dance interest are turdans, songdans, and, more recently, gammeldans. Klara Semb, involved in the organization for many years, wrote four books called Norske Folkedansar. In the 1980s, the books were revised by committee and condensed into two larger volumes - the "Blue Book" for song dances, and the "Red Book" for turdans. Many dances and songs were significantly changed, and quite a few groups still use the older versions. The books are widely used as instruction manuals today.

The 1970s revival of interest in gammeldans produced numerous community organizations, often going under the name Gammeldansens Venner (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be gammeldans. In the 1980s, there was a surge of interest in swing. There are many local Norwegian forms of the dance. Swing is also taught widely in courses. There are also huge festivals mainly for swing.

Most recently, the national romantic and nation-building ideological underpinnings of Noregs Ungdomslag have been going out of fashion. There are fewer young people entering the organization, although there are still many children's groups. The pendulum of interest has swung more toward bygdedans and Landslaget for Spelemenn, and away from turdans and songdans.

In general, dance is becoming more of a specialty for interested individuals, and less a part of the fabric of society. A process of professionalization is occurring. Schooling in Norwegian dance is now offered at the university level. At the same time, gammeldans in the traditional setting, common only 20-30 years ago, has practically disappeared from the Norwegian countryside.

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

Presented by Alix Cordray

## Alixs Barnemasurka

(Norway)

During the last few years, I have had quite a few introductory courses for young children. I typically have 45 minutes to introduce them to folk dancing. Of course, it is very important for them to be successful and enjoy the dances.

Most young children today have practically no experience with music in 3/4 (everything they hear is in 2 or 4). So, I have arranged this dance in an attempt to get them to experience the music. Anything goes, as long as they think it is fun.

Pronunciation:

Music: Any masurka or other music in even threes. 3/4 meter

Formation: Solo here and there. They will need to be grouped into groups of 2, 3, or 4.

### Meas

### Pattern

- |       |  |
|-------|--|
| 1-8   | Clap hands. In each meas, clap on cts 1 and 3. Bounce once for each clap for emphasis.   |
| 9-16  | In groups of 2, 3, or 4, circle to L with running steps.   |
| 17-24 | In the same groups of 2, 3, or 4, make a L hand star and rotate CCW with running steps.<br>(Really young children can simply circle to R.)   |
| 25-32 | Release hands. In squat pos, jump on cts 1 and 3 in each meas, moving around the room. (It's easiest to go sideways.) With hands in loose fists, open arms on ct 1, and close them again on ct 3 in each meas. This figure is extremely popular with the young boys. |

Presented by Alix Cordray

# Finnskogspols

(Norway)

This is a pols dance from an area east of Oslo (and east of Elverum), called *Finnskogen* meaning “the Finnish forest.” This huge wooded area on both sides of the Swedish-Norwegian border was settled by Finnish immigrants around 1600. The dance is usually called *polsdans* locally, and both dance and music are found on both sides of the border. One of its main features is an unusual rhythm, with 2 long cts and a short 3rd ct.

The dance was introduced by Sverre Halbakken around 1980 under the name Elverumspols. His reconstruction took elements from the whole area to create a relatively rich dance. He also insisted on very short tunes (as in the source material), with walking in LOD between tunes. His source material has recently become available on the DVD *Østerdalens rumba*, which contains 12 of the original film clips.

Finnskogspols is a newer reconstruction of the same dance, originally based on a single film clip, but recently revised based on Halbakken’s films. The foremost practitioners are Bjørn Sverre Hol Haugen and Veslemøy Nordset Bjerke. The dance has succeeded wildly, especially in Sweden where many musicians have learned the music from Mats Berglund.

In older times, the dance was performed in a very small area with small steps. The best dancers could perform the entire dance in a few square meters! Performing the dance in a large circle changes quite a few characteristics, so you might want to dance in small circles.

The description below is a highly standardized way of doing an improvised dance – be aware that many variations are possible.

## Pronunciation:

**CD:** Many tunes can be used for the dance. The CD *24 Polsdanser frå Finnskogen*, [www.fik.no](http://www.fik.no), FKCD 1960 contains 24 dance tunes. The double CD *Så surr nå kjerring* by the Halbakken family (Ælvesus) contains many short melodies under the names *polsdans* and *polsk*, most played on solo fiddle. *Sving Deg*;

**Rhythm:** 3/4 with a short 3rd beat. (Halbakken prefers to write 2.5/4).

**Formation:** Couples facing LOD, join nearer hands. M hand is usually over W, grasping her L in his R with a “heavy” hand hold.

**Steps:** Pols L: step fwd on L (ct 1); step fwd on R (ct 2); step on L slightly behind R (ct 3). Repeats on opp ft. The essence of the step is that the two large steps occur first, then the closing on the 3rd ct (unlike an ordinary change-of-step where the closing is on the 2nd step). There is a pronounced bounce (svikt) on each ct.

Fast turn, 1 turn per meas. M step: step on R twd W (ct 1); step on L around W (ct 2); touch R on floor beside L or in slightly open pos (ct 3).

W step: step on R twd M (ct 1); step on L toe slightly behind R (ct &); step on R twd M (ct 2); step on L around M (ct 3).

## Finnskogspols—continued

## Part

## Movement

I. DANCE FORWARD, OPEN AND CLOSE

Starting M L and W R, dance pols steps fwd in LOD. Open slightly in 1st meas, close slightly in 2nd meas, and so on. You do not have to start at any particular time in the music. Usually, the M waits a couple of meas until he feels the rhythm, then starts. The length of this part is up to the M, usually 4-12 meas.

II. W TURN UNDER

M releases hands and offers his R hand to W, who takes it with her R. This is most elegant if done as she turns twd outside. He then turns her to her L (CW), all the while progressing in LOD. She uses 2 meas to turn, with the same technique as the slow turn. She usually starts by stepping L fwd (ct 1); then R sideways in LOD (facing ptr) (ct 2); close L to R continuing to turn.

M turns W a few times, usually 2-3, under the joined hands. He stays diagonally behind her, continuing to do the pols step fwd in LOD. He can bring his hand down slightly after each turn – a “beater” action not usually highly regarded in Norwegian dance.

III. LAUSDANS – SEPARATE FROM PARTNER

As W turns to face LOD, M moves in front of her, brings down the joined hands and lets go. He is now dancing bkwd in LOD, she fwd. He turns slightly from side to side, as does she. After a very few meas, he claps. She answers with a clap.

IV. SLOW TURN

M slows down, and takes ballroom pos or shldr-waist pos with ptr. It works best if he does this on a L-footed step as he turns twd ctr, taking his ptr with him. They then continue turning CW. The turn is a 2-meas turn using the pols step. Ct 1 is very slightly fwd or bkwd; ct 2 is to the side in LOD; ct 3 steps beside supporting ft. This turn can be regarded as a transition into the fast turn – a sort of preparation.

V. FAST TURN

The M simply starts the fast turn when he has his R ft free. This will usually NOT coincide with a phrase change in the music. The W feels the increase in rotational speed and follows. Turn for a while, say 5-16 meas.

Release ptr and start over. The M will have his R ft free, and the W L. Thus the 1st meas will be “face-to-face”.

In Elverumspols (and source material), the dance never starts over. Once you have started the fast turn, you must continue to the end of the melody. (Most melodies are only 16-24 meas, the longest are 32 meas.) Between melodies, walk hand-in-hand with ptr in LOD.

Most of the variations occur in part II (the “vendingsdel”). One of the most common is a two-hand pancake turn. Another is for the M to dance around the W. Part II and/or part III (the “lausdans”) may be left out entirely. Part III may be extended with claps, leaps, and turns done by M. The dance may conclude with the M lifting the W.

Presented by Alix Cordray



# Jig Circle

(Norway)

This is a very popular dance in the schools in Norway. I have been unable to find out anything about the origins of the dance. It is said to be Scottish, but I suspect that it originated in Scandinavia. The attraction of the dance is that it can be done as a "round."

**Pronunciation:**

**Music:** Usually done in Norway to Jimmy Shand's recording of Scottish Reform on the LP "Step we Gaily," PCS 3007, EMI Records, 1960. The melodies are "Prince of Wales' Jig" and "Kenmuir's on and awa'." Only the first part of the track is used, for it is far too long for this dance.

I often use any jig, reel, or polka that the musicians can play. The dance works best to a jig, but is OK with the other kinds of music.

**Rhythm:** 6/8 or 2/4 meter (counted 1-2 in the description below).

**Formation:** A circle of people facing center.

Meas

Pattern

## PART I

- 1 Walking twd ctr, step on R (ct 1); step on L (ct 2).
- 2 Step on R twd ctr (ct 1); kick L fwd (ct 2).
- 3 Walking bkwd from ctr, step on L (ct 1); step on R (ct 2).
- 4 Step bkwd on L (ct 1); leap onto ball of R ft in place (ct ah); step on L (ct 2).
- 5-8 Repeat meas 1-4.

## PART II

- 1 Straighten L knee and stamp R without wt (ct 1); hold (ct 2).
- 2 Bend L knee, lift R knee and clap hands (ct 1); hold (ct 2).
- 3-8 Repeat meas 1-2. On last ct, transfer wt to R as you clap.

## PART III

- 1-4 8 slides sideways to L: step on L to L (ct 1); leap onto ball of R ft beside L (ct ah); repeat (cts 2, ah). On last slide, change ft by leaving out leap onto R.
- 5-8 8 slides sideways to R.

The dance is usually performed as a round. Divide the group into 1s, 2s, and 3s, counting 1-2-3 around the circle to the L. (It is important to count to the L (CW), so that those sliding can easily find their original place.)

The 1s start, i.e., every third person. When the 1s start part II, the 2s start the dance with part I. When the 1s start part III, the 2s dance part II, and the 3s start part I. After this, everyone does the dance in sequence. Every third person is doing the same thing. And a third of the people are doing each part of the dance at any given time.

**Jig Circle—continued**

Those sliding go **BEHIND** the rest of the circle.

**Note:** Some groups do parts I and II on opp ft. This works just as well. It is not even necessary for everyone to be on the same ft, but everyone must dance first to the L in part III.

*Presented by Alix Cordray*

# Linerender

(Norway)

Line dancing has come to Norway and become very popular in the last few years. Alix has felt that there should be a Norwegian answer to this trend, and so she has composed this line dance based on Norwegian reinlender.

The proper dress is a busserull (Norwegian striped work shirt), knickers, patterned socks, and beksam shoes (old-style ski boots). This dress style is the equivalent of cowboy gear.

Pronunciation:

Music: Created for "Skepparshottis" – a rocked-up reinlender/shottis on Dalakopa's Album "Grenseløst," Can be done to any reinlender or shottis.

CD: *Sving Deg*;

2/4 meter

Formation: Each person alone, but all facing the same direction in the room.

Steps: Reinlender step: step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2); lift or hop on R (ct &). Repeat with opp ftwk. Norwegians generally do 4 svikts (bounces) altogether during a reinlender step.

## Meas

## Pattern

- 1 Starting R, one reinlender step fwd.
- 2 One reinlender step in place: step back on L (ct 1); step on R beside L (ct &); step fwd on L (ct 2); lift or hop on L (ct &).
- 3 Starting R, one reinlender step bkwd.
- 4 Repeat meas 2.
- 5 One reinlender step sdwd to R: step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); slap L ft with L hand (ct &). In the slap, the foot finds the hand rather than the opposite. Variation: turn once around to R (CW) during the step.
- 6 Step fwd on L (ct 1); slap R ft with R hand (ct &); step back on R (ct 2); slap L ft with L hand (ct &).
- 7 One reinlender step sdwd to L with 1/4 turn to L: step on L to L (ct 1); step on R behind L (ct &); step on L to L (ct 2); lift on L and turn 1/4 to L to face new wall (ct &). Variation: turn 1 1/4 to L (CCW), i.e., an extra turn, during the step.
- 8 Facing new wall, stamp R in place with wt (ct 1); stamp L in place with wt (ct &); stamp R in place, no wt (ct 2).

Repeat the dance facing each wall successively.

Presented by Alix Cordray

# Rødals Reinlender

(Norway)

Gunnar Rødal is a professional dance instructor who has traveled throughout Norway teaching children. He recently retired, having traveled incessantly for Noregs Ungdomslag (Norwegian Youth Organization) for many years. Thousands received their first introduction to Norwegian dancing through him. This is a reinlender that he often taught.

Pronunciation:

Music: Any reinlender 2/3 meter

Formation: Couples facing LOD, in "Varsouvienne" position: the M has his R arm behind the W and hold her R hand over her R shdr. M L and W R are joined in front of his chest.

## Meas

## Pattern

- 1 Both starting L, one reinlender step fwd in LOD: step fwd on L (ct 1); step fwd on R (&); step fwd on L (ct 2); hold (ct &). Gunnar did not try to get beginning children to do the lift or hop on ct &. He encouraged styling by asking them to dance as if sneaking by their parents' bedroom door.
- 2 Both dance one reinlender step R fwd in LOD.
- 3 Touch L heel fwd (ct 1); step on L beside R (ct 2).
4. Touch R toe bkwd (ct 1); step on R beside L (ct 2).

Variation: each person turn 1/2 to R on ct 2 of meas 3 to face RLOD with reverse Varsouvienne pos. In meas 4, you can then touch R toe either fwd or bkwd.

Presented by Alix Cordray

# Skrupolka

(Norway)

This dance is based on doing a 3-count turn to 2/4 music. As such, it is found over a wide area in eastern Norway. In Hadeland, northeast of Oslo, it is called halvrund polka (half-round polka) or skrupolka (screw polka, where screw refers to turning round and round as does a screw).

The dance is usually relatively free-form, consisting of ordinary polka turning or walking followed by the 3-count turn. The description below starts with a fixed pattern for teaching purposes. Variations are encouraged.

Pronunciation:

**Music:** Any polka or hamborgar. The arrangement presented here is squarely phrased, but the variations may be done to any polka-type music – even tunes with half-measures in a phrase.  
CD: *Sving Deg*; 2/4 meter

**Formation:** Couples joined in Norwegian Ballroom pos (or Norwegian polka pos). In Ballroom pos, the M L hand is on top of W R, holding outside of her hand. Polka pos is the same as Ballroom pos, except that the M puts the joined ML and WR on his hip. M faces LOD, W RLOD.

**Steps:** Polka step: step fwd on L (ct 1); step R beside L (ct &); step fwd on L (ct 2). This has a down-up-down feeling. Repeat with opp ftwk. For Norwegian styling, when turning, the large step in LOD is on ct 2, not on ct 1.

3-count turn: The step takes 1 1/2 meas of music and repeats with same ft. For M, step around W on L (ct 1); touch R on floor to side of L (ct 2); step on R twd W or pivot on R heel transferring wt to R (ct 3). For W, bounce on both (ct 1); step on R twd M (ct 2); step on L around M (ct 3).

Meas

Pattern

## BASIC

1-4 M start with L, W with R, dance 4 polka steps turning CW (turn twice). Cpl may also turn only once, especially when starting the first time: M dance fwd on meas 1-2, turn on 3-4.

5-8 Continue with 4 more polka steps. On the first M dance fwd, then turn once CW on the next two, then M dance fwd.

8-16 There are 16 counts in these 8 meas. Dance five 3-count turns CW, for 15 counts. On ct. 16 make a transition: M touch L beside R, while W touch R beside L. The charm of the dance is doing the 3 count pattern against 2 count music.

## VARIATIONS

A In the first 8 meas, you can vary the pattern. For example, you can decide to turn only CW for the entire 8 meas. You can dance M fwd and W bkwd. You can mix these any way you like.



## Skrupolka—continued

- B Vary the number of measures used for any part of the dance, most likely by doing it for more than 8 meas.
- C Ignore the way the dance fits to the music, and start over without any transition. This way of dancing allows you to do the dance even if the music is phrased oddly.

ABOUT THE STYLE OF THE 3-COUNT TURN

At Noregs Ungdomslag (the Norwegian Youth Organization), it used to be taught in springpols that the M and W did not svikt (dip) together. Instead, each partner did a deep dip when the wt was on both ft, on ct 2 for M and ct 1 for W. This style has also been taught in this dance. In my opinion, this is probably an artifact of organized folk dancing. In most folk forms of the 3-count turn, the W follows the M's svikt pattern. I therefore recommend that the svikt pattern is even, and that the W follows the M.

ABOUT THE W'S STEP IN THE 3-COUNT TURN

An alternate step for the W in the 3-count turn is the masurka step: step on R twd M (ct 1); step on L toe slightly behind R (ct &); step on R twd M (ct 2); step on L around M (ct 3). A W would usually use the same step that she uses in other dances. In Hadeland, most women would use the step described described above but a W from Gudbrandsdal would use this masurka step.

Presented by Alix Cordray

# Springpolka etter Arnesen

(Norway)

This dance belongs to the springpolka family – a group of dances related to the hambo, all with a fixed 8-measure pattern. I learned this dance in Oslo from Arne Arnesen, who learned it from his mother in Bergen. He told me that the dance was popular at gammeldans (old-time dance) events attended by people of his parents' generation, people now in their 70s and 80s.

The dance has two measures of the characteristic western Norwegian masurka step (called "polkamasurka" or "polka med støyt" step). It also features a *synchronous* turn, where the woman and man do mirror images of the same step. Contrast this with hambo, an *asynchronous* turn where the man and woman do the same step shifted in time. Synchronous turns are common throughout western and northern Norway.

Pronunciation:

Music: Any squarely phrased springpolka, polkamasurka, or masurka, preferably from western Norway.  
CD: *Sving Deg; Grenseløst*, "Takk for maten," Band 9. 3/4 meter

Formation: Face ptr, M back to the ctr of the room. Join both hands.

Steps: sleng step: M step on L (ct 1); hold (ct 2); bounce on L while swing R ft diagonally fwd L (ct 3). W do the same with opp ftwk.

polkamasurka step: M step on L to L with slight stamp (ct 1); step on R beside L (ct 2); sharply kick L fwd low (ct 3). Repeat on same ft. W do the same with opp ftwk.

## Meas

## Pattern

- |     |  |
|-----|--|
| 1   | Dance one sleng step fwd L.  |
| 2   | Dance one sleng step fwd R.  |
| 3-4 | Keeping both hands joined and face slightly LOD, dance two polkamasurka steps.   |
| 5-6 | Run fwd in LOD 6 small steps, M starting L and W R. On cts 5 and 6, M moves in front of W and starts to change pos to get into shldr-waist pos.  |
| 7-8 | In shldr-waist pos, turn twice CW with synchronous turn. In each meas, M step on L around W (ct 1); hop or lift on L (ct 2); step on R twd W – between her ft (ct 3). W step on R twd M – between his ft (ct 1); hop or lift on R (ct 2); step on L around M (ct 3). |

As dance starts over, assume the original starting pos.

Cue: 2 meas each of: sleng, polkamasurka, run, turn.

Presented by Alix Cordray

# Stjernetur

(Norway)

Stjernetur, “the star figure,” was originally a dance for 8 couples. It was described first in 1948, and then in later editions of Klara Semb, Norske Folkedansar, Turdansar, Oslo 1991. ISBN 82-521.3657-5. The original dance never achieved much popularity, mostly because it was very repetitive and a lot of waiting.

In recent years, as the interest in “stildans” (formational dance) has grown, this dance has been reworked into a 4 couple version that has achieved wide popularity.

Pronunciation:

Music: Any square waltz, preferably one that is elegant and melodious, rather than boisterous and bouncy. Length: AABBAABB, each phrase 16 meas.  
CD: *Sving Deg*; 3/4 meter

Formation: A square with four couples, W on M’s right. In this dance, the couples are usually oriented to face the four walls of the room (in the original, it was a circle of 8 couples).

Steps: Gliding waltz L: step fwd on L (ct 1); step fwd on ball of R ft (ct 2); step fwd on L (ct 3). Repeats with opp ftwk. Steps are long with a gliding quality, not much bounce.

Turning waltz L: step fwd on L (ct 2); step on ball of R ft beside L (ct 2); step fwd on L (ct 3). Repeats with opp ftwk. This step has a down-up-down quality and is the usual Norwegian waltz step. An alternative way to do the step is to place the ball of R ft without taking wt on ct 2, and simply lower wt on L on ct 3. This way of doing the step is often used when it is not necessary to cover any distance, e.g., each L-footed step during a turn.

Styling: When the M has one free hand, he places it on his hip in a very low pos—where the leg meets the torso (“under the pack of cigarettes in the rear pocket”). If he has two hands free, the L is low on his hip, while the R hangs down at his side.

W holds skirt with free hand(s).

Meas

Pattern

## INTRODUCTION

During the introduction, M step into the square and turn to face ptr.

## PATTERN

1-4

Deep bow.

M: Meas 1 and 2: Step slightly back on R, keeping L on ground, and bow. At the same time, bring R arm slightly out to side, then in front of body to end somewhat in front of heart. Meas 3 and 4: Straighten up, shift wt fwd, and close R to L to return to starting pos. Move arm out down to side.

W: Meas 1: Holding skirt, make a little circle on the floor with R toe (presumably to move long skirt out of the way).

Meas 2: Place R toe slightly behind L ft, and lower wt – all the way down. Head bows first, then lower wt.

## Stjernetur—continued

- Meas 3: Shift wt to back leg (R) as you raise wt part way up. Stay in bowed pos. This meas ends with R leg bent as far as possible with heel on ground, L leg straight, L ft on ground without wt.
- Meas 4: roll the rest of the way up, shift wt fwd onto L, and place R ft beside L. The entire bow is very fluid, and has a rolling, circular feeling.
- 5-12 M form a R hand star in the ctr. Extend R thumb fwd, and hold fingers around the thumb of the person behind. You are responsible for finding the thumb behind you. Free hand low on hip. Rotate 1 3/4 using 8 gliding waltz steps, start with L. The W stand still and wait, hands holding skirt.
- 13-16 M release star and turn once with the W in front of them. Hold L hand in L and use 4 gliding waltz steps. (I prefer that the hand is held high, so that the ptrs look at each other under the arch, but hands may also be held at shldr ht.)
- 17-40 Repeat meas 5-16 twice more, to dance with each woman in turn.
- 41-48 Repeat mas 5-12 once more to end in front of ptr.
- 48-52 Deep bow.
- 53-64 Take shldr waist pos with ptr and waltz once around the square with a turning waltz. As always after a deep bow, M begins by dancing fwd on his R, W back on her L.
- 65-128 Repeat the entire dance with the roles reversed. The W make the star, and turn with the M who are waiting in the square. The waltz turn at the end still starts with M R and W L, but you must start turning right away.

Presented by Alix Cordray

# Tremannsril

(Norway)

In spite of the “il” name, this is a reinlender dance for three people. It has been notated from a 1968 film of Daniel Brevik and Anna Torset from Aure in Nordmøre. The description appears in Egil Bakka’s book *Danse, Danse Lett Ut På Foten*, originally published in 1970 (ISBN 82-522-0120-2). Today, the dance is widely used in folk dance groups in Norway.

Pronunciation:

Music: Any squarely phrased reinlender.

CD: *Sving Deg*;

2/4 meter

Formation: Groups of 3 facing in LOD. The directions are for a M in the middle with a W on each side. The two W join hands in front of the M, but all continue to face roughly LOD. (The dance works just as well with 1 W and 2 M—the W in the middle.)

Steps: Two step-lifts or one reinlender step per meas.

Reinlender step L: step fwd on L (ct 1), step on R slightly fwd or beside L (ct &), step fwd on L (ct 2), lift on L (ct &). Repeats with opp ftwk.

Reinlender step-lift L: step on L (ct 1), lift on L (ct &). Repeats with opp ftwk.

Style: Norwegians generally dance with 4 svikts (bounces) in each meas, although some people use only 2. The bounces are generally “over the top”—that is, raise weight, change weight to other foot, lower weight. When dancing reinlender in the Nordmøre area, the dancers stay close to the ground with subdued bounces and without hops.

Most Norwegians like to stand close to their partners when they turn. Stand upright, with your R foot between your partner’s feet.

Meas

Pattern

## INTRODUCTION

You should start the dance as the melody starts, so that the dance “fits” the music.

## PATTERN

- |       |   |
|-------|---|
| 1-8   | All dance 8 reinlender steps fwd in LOD. M begin L and W R. (If there is 1 W and 2 M, the W still begins R and the M L.)  |
| 9-10  | Release hands, stop in a line of three, the 2 W turn to face M. M joins R elbows with outside W (the one on his R), and do 4 reinlender step-lifts with her, turning around once CCW. The inside W faces M and waits. |
| 11-12 | M joins L elbows with the inside W, and do 4 reinlender step-lifts with her, turning around once CW. The outside W faces M and waits.   |
| 13-16 | Repeat meas 11-12.  |
| 17    | M dances over to W on his R with 2 reinlender step-lifts. The 2 W wait.   |
| 18-20 | M and outside W take shldr-waist pos, and dance 6 reinlender step-hops turning 3 times CW on the spot (R ft between ptrs feet).   |

## Tremansril—continued

- 21 M leaves outside W where he found her, and dances 2 reinlender step-hops over to the inside W.
- 22-24 M and outside W take shldr-wait pos, and dance 6 reinlender step-hops turning e times CW on the spot (R ft between ptr's feet).
- 25-32 Repeat meas 17-24.

As the dance begins again, resume the original starting pos.

Note: There are two different ways for the M to leave the W he has danced with just before meas 21, 25, and 29. He can turn with W so that he ends in the ctr of the set of 3 facing her – he must then turn 180 degrees alone via LOD to start the next meas. Alternately, he can leave the W as they turn, dancing directly into the ctr of the set – in this case, she must complete a turn by herself to end up facing the other W.

Sometimes the W do not hold together in front. In this case, the M can turn from side to side in the first 8 meas. He faces the W on the outside in meas 1, then the one on the inside in meas 2.

The original description gives a different cpl hold to be used in meas 17-32. He bends his L elbow and holds around her overarm. She extends her R arm to hold around his upper arm. In this hold, the ptrs are nearer each other on one side than on the other. This hold is not usually used in the folk dance groups.

Presented by Alix Cordray

# Tridans fra Meråker

(Norway)

This dance for three people has become very popular in Norwegian folk dance groups. It is usually danced to Rørospols music, with steps from that dance. The dance is described in the Norwegian dance "bible." Klara Semb, Norske Folkedansar, Turdansar, Oslo 1991. ISBN 82-521.3657-5. It has also appeared in earlier editions of the book, having been collected by Klara Semb in the 1920s.

Pronunciation:

Music: Any Rørospols.

CD: *Sving Deg*;

3/4 meter

Formation: Three people in lines, arranged around the room like spokes of a wheel. Usually two people of the same sex, one of the other. For simplicity, I describe it with 1 M and 2 W, but the opposite works just as well.

The two W join L hands, the inside W facing RLOD and the outside W facing LOD. The M is all the way on the outside and joins hands with the outside W, her R in his L. Free hand hangs at side.

Steps: Basic: Step fwd on L (ct 1); dip slightly (ct 2); step fwd on R (ct 3). Step repeats on same ft.

Quick: Small step fwd on L toe (ct 1); step fwd R continuing downward motions (ct 2); step fwd on L (ct 3). Cue: "down," "down," "forward."

Part

Movement

## I. 2 WOMEN TURN

Everyone keeps holding the same hands. The 2 W turn once CW, ending where they started. The inside W backs under the arch made by M and other W. She draws the other W under the arch after her.

## II. MEN MOVE TO THE OTHER SIDE

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the inside W. He then joins hands with her, her R in his L. He is now the innermost person (nearest the center of the room).

## III. 2 WOMEN TURN

The two W again make one full turn CW. The outside W begins by backing under the arch made by man and other W. She draws the other W under the arch after her.

## IV. MEN RETURN TO ORIGINAL POSITION

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the outside W. Now the entire set is in the original starting position.



**Tridans fra Meråker—continued**

There is no absolute number of measures for the various moves. However, the moves should follow one another continuously, so that the dance looks like a writhing snake. It should flow from one part to the next without marked transitions.

The dance moves continuously in LOD. All dancers do the basic step most of the time. The quick variation may be used as desired, especially by the M when changing sides. The innermost W dances bkwd almost all the time, the other W dances fwd almost all the time, while the M changes from one to the other. The person who is backing up under the arch should back up, not turn to dance fwd.

The M must work to keep the set aligned as a spoke from the center of the room. The two W do a complete turn each time they turn together – and end where they began (except that they have progressed around the room).

Presented by Alix Cordray

# Tuluttooq

(Greenland)

A group from Ilulissat, Greenland, visited the Isleik festival on Iceland in the summer of 2004. The group consisted of 5 couples of very energetic young people, one older couple, and a musician. They were the hit of the festival and I learned Tuluttooq from them. The dance name means "that one comes from England".

For me, the dances they showed represented a successful transition of folk dance into modern times. Most of the formations and melodies are closely related to other northern European dances.. The men ornament the dances, especially when "setting," with a kind of improvised stepping or clogging. The music was played on a keyboard – loudly, with an underlying disco rhythm.

Pronunciation:

Music: A squarely phrased polka (AABB with 8 or 16 meas per phrase). The dance has its own melody, but I have not used this. 2/4 meter  
CD: *Sving Deg*

Formation: Couples facing LOD, hold nearer hands at waist level (M L and W R). Free hand on hip.

Steps: One change-of-step per measure. Change-of-step L: step fwd L (ct 1); step on ball of R beside or slightly behind L (ct &); step fwd L (ct 2). Step alternates.

Styling: The style is very flat, not at all bouncy.

## Meas

## Pattern

- |       |  |
|-------|--|
| 1-7   | M start R and W L, dance 7 change-of-steps progressing in LOD. On meas 1, 3, 5, and 7, face away from ptr, moving the joined hands fwd in LOD. On meas 2, 4, and 6, face twd ptr, moving the joined hands bkwd.  |
| 8     | One change-of-step, M L and W R. M turns once CW, holding joined hands at waist (end with R arm across in front of body, W L arm behind M, still holding hands). Lift L arm over R during the turn, then join L hand with W's R in front.  |
| 9-15  | 7 change-of-steps fwd in LOD, M start R and W L.   |
| 16    | One change-of-step, M L and W R. Keeping both hands joined with ptr the whole time, M back under W's L and turn 1/2 CW to face RLOD. Now L arms are almost straight, and crossed. Both have R hand in front of own body.   |
| 17-23 | 7 change-of-steps fwd around common center. Both dance fwd, the cpl rotates CCW.   |
| 24    | One change-of-step, M L and W R. Keeping both hands joined, M turns W into new pos. They will end side-by-side facing LOD, with M on the outside, i.e., M on W's R. M lifts L arm and turns W 1/2 CW under the joined hands. He ends with L arm over her L shldr, R arm over her R shldr. Her arms are crossed on her chest, R over L. |
| 25-31 | 7 change-of-steps fwd in LOD, M start R and W L.   |
| 32    | Let go with M L and W R hand. W swings over to M R side, turning once CW, to end in starting pos.  |

(Note: when the group from Greenland danced, people occasionally changed ft by taking two walking steps in meas 8, 16, 24, or 32 – instead of dancing change-of-step. This is perfectly OK except in meas 1-7, where the man must start with R and the woman with L.)

Presented by Alix Cordray

# Codraneasca din Valea Chioarului

From the region of Chioar, Romania

This dance comes from the Valley of the Chior (*Valea chioarului*), south of Maramure county. It is characterized by a syncopated play on rhythm. Some figures are different for the man and woman, with the effect of a spectacular blending of rhythms. This dance is truly challenging and mastering it gives dancers a lot of pleasure.

Chior dance melodies are original in their musicality and keep to an old structure. Some of the instruments used are the *cetera, contra* (accompanying violin), *gorduna* (a small base), *doba* (drum) and *zongora* (a kind of two-string lute).

Pronunciation: koh-dreh-NEH-AHS-kuh deen VAH-leh-ah kee-OH-AH-roo-loo-ee

CD: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 9.* 2/4 meter

Formation: Mixed circle, facing LOD, hands free.

Styling: Hands clap at chest level.

Meas Pattern

8 meas INTRODUCTION

I. PREUMBLATA (PROMENADE)

- 1 Step fwd on L (ct 1); lift R in front (knee bent 90°) and clap R hand on R thigh (ct &); step fwd on R (ct 2); lift L in front (knee bent 90°) and clap L hand on L thigh (ct &).
- 2 Step fwd on L (ct 1); clap hands together in front (face level) (ct &); step fwd on R and clap hands together (ct 2); clap hands together (ct 1&).
- 3-6 Repeat meas 1-2, two more times (3 total).
- 7 Land fwd (slightly) with both ft together (ct 1); clap hands together (ct &); clap hands together (ct 2); land fwd (slightly) with both ft together (ct &).
- 8 Clap hands together (ct 1); clap hands together (ct &); land fwd (slightly) with both ft together (ct 2); clap hands together (ct &).
- 9-14 Repeat meas 1-6.
- 15 Stamp sdwd on L turning ¼ t. to L, facing ctr (ft and upper body slightly diag to L) (ct 1); clap hands together slightly diag to L (ct &); clap hands together slightly diag to L (ct 2); stamp R sdwd with wt (ft and upper body slightly diag. to R) (ct &).
- 16 Clap hands together slightly diag. to R (ct 1); clap hands together slightly diag to R (ct &); close L near R (facing ctr) (ct 2); clap hands together in front (ct &).

II. VÂNTUL (WIND) (hands joined in lower back)

- 1 Step on L in place (ct 1); kick R in front of L, bending L knee (ct &); step sdwd (slightly) on R to R (ct 2); close L near R (ct &).
- 2 Step sdwd on R to R (ct 1); kick with L in front of R, bending R knee (ct &); step sdwd (slightly) on L to L (ct 2); close R near L (ct &).
- 3-6 Repeat meas 1-2, two more times (3 total).

## Codraneasca din Valea Chioarului—continued

- 7 Leap in place onto L and lift R ft in front of L (very small Attitude) (ct 1,&); leap in place onto R and lift L ft in front of R (very small Attitude) (ct 2); leap in place onto L and lift R sdwd (heel outside) (ct &).
- 8 Click R ft to L (Pinten) (ct 1,&); clap hands together in front (ct 2); clap hands together in front (ct &). Rhythm for meas 7-8: S,Q,Q,S,Q,Q.
- 9-16 Repeat meas 1-8.

III. STAMPS (hands joined in lower back)

- 1 Step on R to R, moving in LOD and facing slightly to R (ct 1,&); step on L near R (ct 2); step on R to R (ct &).
- 2 Step on L near R (ct 1); stamp R in front (no wt) (ct &); step on R in place, facing ctr (ct 2); stamp L in front (no wt) (ct &). Rhythm for meas 1-2: S,Q,Q,Q,Q,Q,Q.
- 3-4 Repeat meas 1-2 with opp ftwk and direction, moving in RLOD and facing slightly to L.
- 5-6 Repeat meas 1-2.
- 7-8 Repeat Fig II, 7-8.
- 9-16 Repeat meas 1-8 with opp ftwk and direction, begin moving in RLOD.

IV. M'S SEQUENCE (L elbow bent, hand in back. R hand up (head level) in front, elbow bent 90°.)

Style: The body is held straight and tall, the stance is proud. In the slapping movements, M has to raise his leg or part of it (from the knee to the foot) so that his body remains very straight. Unlike the Hungarian style, where the torso is bent when slapping, here the M has to raise his legs really high!

- 1 Step on L in front (body slightly diag. to L) (ct 1); raise L heel while lifting R leg in front (knee bent 90°) (ct &); slap R hand on R heel outside (see illustration) (ct 2); touch ball of R ft in front (no wt) (ct &).
- 2 Raise L heel while lifting R leg in front (knee bent 90°) (ct 1); slap R hand on R thigh (ct &); step R in front (ct 2); raise R heel while lifting L leg in front (knee bent 45°) and turn body to face ctr (ct &).
- 3 Touch ball of L ft in front (no wt), ft and body slightly diag to R (R hand in back, L hand up in front) (ct 1); raise R heel while lifting L leg in front (ct &); slap L hand on L heel outside (ct 2); touch ball of L ft in front (no wt) (ct &).
- 4 Raise R heel while lifting L leg in front (knee bent 90°) (ct 1); slap L hand on L thigh (ct &); step on L in front (ct 2); raise L heel while lifting R leg in front (knee bent 45°) and turn body facing ctr (ct &).
- 5-6 Repeat meas 3-4 with opp ftwk and handwork. Rhythm for meas 1-6: S,Q,S,Q,S
- 7 Fall on both ft together in place (Assemblé) (ct 1); slap R hand on outside R thigh and lift R leg in front (knee bent 45°) (ct &); twist lower-leg outside and slap R hand on R heel outside (ct 2); touch ball of R ft in front (no wt) (ct &).
- 8 Slap R hand on outside R thigh and lift R leg in front (knee bent 45°) (ct 1); twist lower-leg outside and slap R hand on R heel outside (ct &); step on R in front (slightly) (ct 2).
- 9 Touch ball of L ft in front (no wt), ft and body slightly diag. to R (R hand in back, L hand up in front) (ct 1); lift L in front (ct &); slap L hand on L heel outside (ct 2); touch ball of L ft in front (no wt) (ct &).



## Codraneasca din Valea Chioarului—continued

- 10-14 Repeat meas 2-6 with opp ftwk and handwork.  
 15 Touch ball of R ft in front (no wt), ft and body slightly diag. to L (ct 1); slap R hand on outside R thigh lifting R leg in front (knee bent 45°) (ct &); slap R hand on R heel outside (ct 2); touch ball of R ft in front (no wt) (ct &).  
 16 Repeat meas 8.

IV. VÂNTUL VARIANTA (WIND VARIANT) (W sequence)

- 1-16 Same ftwk as Fig II with clapping sequences below.  
 Clapping:  
 1 No hands action (ct 1); clap hands together in front (ct &); no hands action (ct 2); clap hands together in front (ct &).  
 2-3 Repeat meas 1, two more times (3 total).  
 4 No hands action (ct 1); clap hands together in front (ct &); clap hands together in front (ct 2); clap hands together in front (ct &).  
 5 Repeat meas 1.  
 6 Repeat meas 4.  
 7 No hands action.  
 8 No hands action (ct 1, &); clap hands together in front (ct 2); clap hands together in front (ct &).  
 9-16 Repeat meas 1-8.

Sequence: Fig I + Fig II + Fig III + Fig IV (M) and Fig IV (W) and repeat all the figures one more time.

Presented by Sonia Dion and Cristian Florescu, ©2001

# Dansuri din Firiza

From Maramure, Romania

Oa and Maramure are two areas of picturesque folklore in northern Transylvania. Firiza is a small village 12 kilometers to the north of Baia-Mare (folklore capital of Maramure). In both areas, the style and manner of dancing is very specific, with a multitude of small steps and stamps (trototite). The result is a vibrating movement in the whole body that lends a distinct, original character to the dances. Some of the most popular and typical dances are Tropotita, Roata oeneasc, and Brbtescu maramurean. This particular suite, however, is made up of Oeneasca, âpuritul miresii, and Roata.

Pronunciation: DAHN-soor-(ee) deen fee-REE-zah

CD: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 3*

4/4 meter

Formation: Small mixed circles of six (6) dancers, facing center, hands free.

## Meas

## Pattern

### Oeneasca

2 meas INTRODUCTION No action.

#### I. CLAPPING

1-8 Clap hands together (chest level): SQSQS. (cts 1&,2,&3,&4&).

#### II. CLAPPING AND BOUNCING

1-8 Same clapping as Fig 1, knees bouncing in the same rhythm.

Style: Bouncing on both feet together, twist body to look slightly to the right (2 meas facing ctr, 2 meas to R, repeat same pattern).

#### III. STEP-CLOSE (Hands joined in V-pos, facing ctr.) (Rhythm of steps: SQSQS.)

1 Step sdwd on R to R (ct 1); close L near R (ct 2); step sdwd on R to R (ct &.3); step on L near R (ct &); step sdwd on R to R (ct 4).

2 Repeat meas 1 with opp ftwk and direction.

3-8 Repeat meas 1-2, three more times (4 total).

#### IV. VILL'S STEP (Facing and moving in LOD. (Rhythm: Q,S,Q,S,S.)

Style: knees flexed and supple throughout the sequence.

1 Hop on L (ct 1); step on R (crossing in front) (cts &.2); hop on R (ct &); step on L (crossing in front) (cts 3.&); fall on both ft together (Assemblé) fwd in LOD (cts 4.&).

2-8 Repeat meas 1, seven more times (8 total).

#### V. URAIUL (Facing center.) (Rhythm: Q,Q,Q,S,Q,S)

1 Step bkwd on R (ct 1); step bkwd on L (ct &); step fwd on R (ct 2); step fwd on L (cts &.3); hop on L (ct &); stamp R in front (no wt) (ct 4).

Arms: swing bkwd (cts 1,&); swing fwd (cts 2,&); begin bringing arms up (cts 3,&); bring arms into W-pos (cts 4,&).

2-8 Repeat meas 1, seven more times (8 total).

## Dansuri din Firiza

- VI. TROPOTUL MIC (Rhythm: Q\*,Q,Q,Q,Q,Q,Q\*,Q)  
Tropotul Mic: Beg R, dance 8 small walking steps (flat ft) with slight pli  on steps 1 and 7.
- 1-8 With 4 Tropotul Mic, do one full turn (individually) CW twd outside of the circle to come back at the original position.
- 9-16 With 4 Tropotul Mic, move in LOD and join hands in V pos.

##  puritul Miresii

- I. STEP-CLOSE (Facing ctr, hands free in U-pos.)  
 Style: Steps are small and the upper body moves (pivot) very slightly L and R according to the steps.
- 1 Step on R to R (ct 1); step on L near R (ct 2); step on R to R (ct 3); close L ball of ft near R without wt (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-6 Repeat meas 1-2, 2 more times (3 total).
- II. REPEAT IN LOD (Facing and moving in LOD.)
- 1-6 Repeat Fig I in LOD.
- III. REPEAT IN T-POS (Facing ctr, hands on ptr's shldr)
- 1-6 Repeat Fig I in T-pos. On last meas, enlarge the circle and release hands in U-pos.

###  PURITUR (shouting for  puritul miresii)

In the shouting here, W are teasing M. At times the words are hard to make out because the music was recorded at a wedding. An ellipsis (...) indicates unintelligible parts, and shouting by W and M is indicated with the letters W and M.

#### Fig I (1-6):

W: Hai, hai, i iar hai	Let's go and go again
M: Hei ...	...
W: C aicea sunt vinit	So here I am
W: Dac nu i-o sunt pofit	Even though I wasn't invited
W: Hai nunua i hai hai	Let's go ...
M: ...	...

#### Fig II (1-6)

W: Hai, hai, i iar hai	Let's go and go again
M: ...	...
W: C aicea sunt intrat	So I came right in
W: Dac nu i-o sunt chemat	Even though I wasn't called
W: Hai nunua i hai hai	Let's go ...
M: ...	...



## Dansuri din Firiza

## Fig III (1-5)

W: Hai, hai, i iar hai

Let's go and go again

M: ...

...

W: Cetera din harmtur

... with the violin

W: Zine-o ic strigatur

Give us a little cry

W: Hai nunua i hai hai

Let's go ...

***Roata*****I. MOVING IN LOD**

- 1 Step on R to R (ct 1); step on L near R (ct 2); step on R to R (ct 3); turning on R 1/2 to R (CW), lift L ft with knee flex at 45° angle close to R ankle (ct 4).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3-6 Repeat meas 1-2, two more times.
- 7 Repeat meas 1.
- 8 Do one full turn in place (CW) with 3 steps: L, R, L (without wt) (cts 1,2,3-4).
- 9-16 Repeat meas 1-8 with opp ftwk and direction (starting L to L), moving RLOD.

**II. REPEAT WITH STAMP**

- 1-16 Do same steps as Fig I, adding a stamp (without wt) on each ct 4. During meas. 12-16, open the formation and form a 3-cpl longways set.

**III. REPEAT FACING PTR**

- 1-3 Repeat Fig I, meas 1-3 moving twd ptr, starting with R (Illustration 1).
- 4 Clap partner's hands 3 times (Illustration 2).
- 5-6 Repeat Fig I, meas 1-2 in the same direction as meas 1-3 to take ptr's place (Illustration 3).
- 7 Turn 1/4 CCW with 3 steps: R, L, R (without wt) (cts 1,2,3-4) (Illustrations 3 and 4).
- 8 Clap own hands 3 times (elbows straight, arms in front, right hand over left). (Illustration 4).
- 9-16 Repeat meas 1-8.

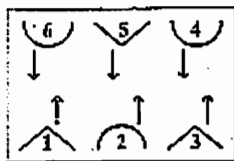


Illustration 1

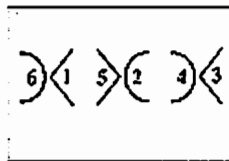


Illustration 2

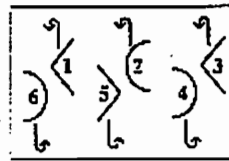


Illustration 3

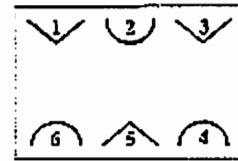
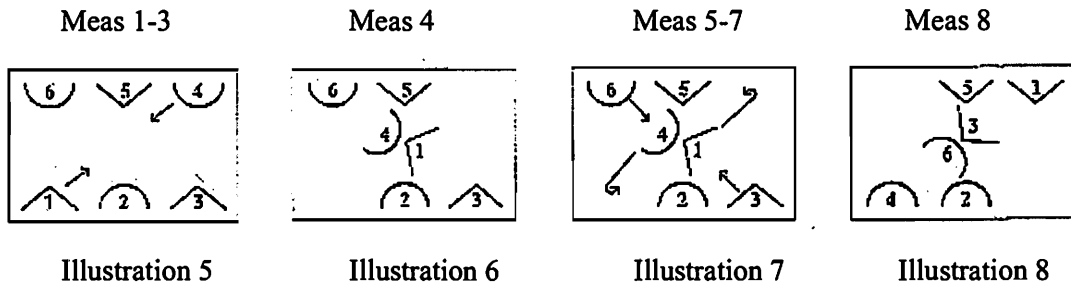


Illustration 4

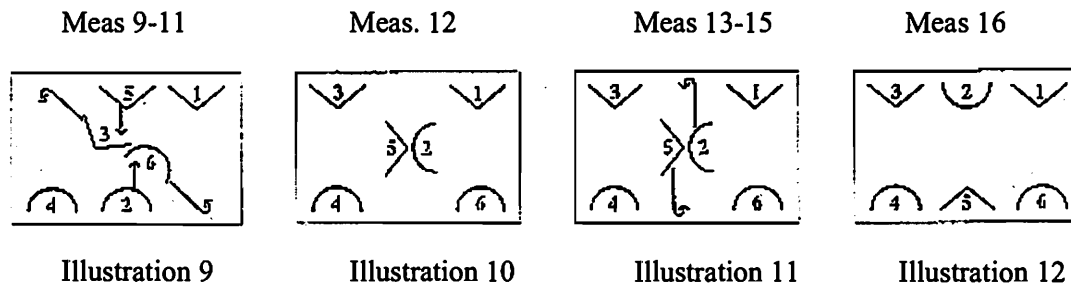
## Dansuri din Firiza

## IV. (see below which steps are done by inactive dancers)

- 1-3 M1 & W4 repeat Fig III, meas 1-3 moving diag fwd, others in place (Illustration 5).  
 4 M1 & W4 clap ptr's hands 3 times. (Illustration 6).  
 5-7 M1 & W4 repeat Fig III, meas 5-7; M3 & W6 start moving diag fwd (Illustration 7).  
 8 M1 & W4 clap hands together (same as Fig III, meas 8); M3 & W6 clap ptr's hands 3 times (Illustration 8).



- 9-11 M3 & W6 repeat Fig III, meas 5-7; M5 & W2 start moving fwd twd each other (Illustration 9).  
 12 M3 & W6 clap hands together (same as Fig III, meas 8); M5 & W2 clap ptr's hands 3 times (Illustration 10).  
 13-15 M5 & W2 repeat Fig III, meas 5-7 (Illustration 11).  
 16 Clap hands together 3 times (same as Fig III, meas 8) but inactives leave out stamp (Illustration 12).

Basic step for inactive dancers:

Do 3 steps (cts 1,2,3) in place starting with R and stamp on L (ct 4) (without wt).

Do this basic step alternately.

Sequence: **Oeneasca:** Intro + Fig I + Fig II + Fig III + Fig IV + Fig V + Fig VI

**âpuritul miresii:** Fig I + Fig II + Fig III

**Roata:** Fig I + Fig II + Fig III + Fig IV + Fig III + Fig IV

Presented by Sonia Dion and Cristian Florescu, © 2000

# Hora de la Soroca

Basarabia, Moldavia

Soroca, a town of some 40,000 inhabitants on the banks of the Nistru River, is the administrative seat of the district of the same name. The town's coat of arms displays the fortress of Soroca against a purple background. There are references as far back as the 15<sup>th</sup> century to Soroca as an important fortress in Moldavia's fortification system. The origin of the town's name is the subject of a dozen theories. One version claims it is taken from the Romanian word *soroci*, referring to sorcery and incantations. Less romantic versions would have it that *soroca* comes from the name of a landowner or, more likely, from the word *saraci*, meaning poverty.

We learned this dance with friends at a typical Moldavian party, where the atmosphere is bound to be warm, animated, festive and very joyous. A Moldavian evening is graced by music, dance, laughter, excellent food and lots of wine! The song that goes with this dance is sung here by Maria Iliu.

Pronunciation: HOH-rah deh lah soh-roh-KAH

Music: *Dion & Cristian Florescu Romanian Realm* vol. 2, band 1

2/4 meter

Formation: Mixed circle. Hands joined in W-pos, facing center.

## Meas

## Pattern

8 meas INTRODUCTION (No action)

### PATTERN

- 1 Step on R sdwd to R, swinging forearms to R (windshield wiper movement) (ct 1); close L next to R (with wt), swinging arms to L (windshield wiper movement) (ct 2).
- 2 Step on R sdwd to R, swinging forearms to R (windshield wiper movement) (ct 1); close ball of L ft next to R (no wt), swinging arms to take original pos (W-pos) (ct 2).
- 3 Step fwd on L, arms extending fwd and downward (ct 1); lift on L, bringing R ft up (R toes near L ankle) arms continue swinging bkwd (very slightly) (ct 2).
- 4 Step bkwd on R, swinging forearms fwd (ct 1); lift on R, bringing L leg up (knee bent 45° and L ft in front), arms extending fwd and upward to take original pos (W-pos) (ct 2).
- 5 Step on L sdwd to L (ct 1); lift on L, swinging R leg (knee bent 45° and R ft in front) (ct 2).

Dance repeats from beginning

Final last count: Stamp on R and bring arms down in V pos (extend fwd and downward).

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## Hora de la Soroca—continued

Song for Hora de la Soroca  
(Basarabia)

Hi bun seara dragii mei, dai bun seara dragii mei,  
Gospodari i buni flci, dai gospodari i buni flci,  
Am venit cu voie bun, am venit cu voie bun  
S petrecem împreun, s petrecem împreun.

Aa-i jocul din btrâni, aa-i jocul din btrâni  
Ca gardu din mrcini, ca gardu din mrcini,  
Aa-i jocul din monegi, aa-i jocul din monegi  
Ca gardu din prepelegi, ca gardu din prepelegi

Aa juca mama me, dar aa juca mama me,  
Când era cu mine gre, dar când era cu mine gre  
Aa juca tata meu, aa juca tata meu  
Când era tânăr flcu, când era tânăr flcu.

Hop uuc de geama duc, hop uuc de geama duc  
Ca vasul la tirbutuc, ca vasul la tirbutuc.  
Hop uuc de geama trag, hop uuc de geama trag,  
Ca vasu la ticarag ca vasul la ticarag.

i de cântat va mai cânta, da de cântat va mai cânta,  
Nitelnem co-însra, da nitelnem co-însra  
i ni drumul c-am cotit i ni drumul c-am cotit,  
Nitelnem de prvlit, nitelnem de prvlit.

Sntate ne ducem, sntate ne ducem,  
Bucucluri nu v lsm, bucucluri nu v lsm.

## Hora de la Soroca (Translation of song)

Good evening, my friends,\*  
Gracious host and good young men,  
I have gladly come,  
To rejoice with you.

Olden dances are like that,  
Like a hedge of nettles,  
Olden dances are like that  
Like a fence of stumps.

That's how my mother danced  
When she was carrying me,  
That's how my father danced  
When he was young and handsome.

*(This verse is difficult to translate;  
the words come from a very specific dialect.)*

As for singing, I can still sing  
Only a little, for night is falling,  
And the road is winding  
And a bit rough.

Cheers! We're leaving, but  
We leave no trouble behind.

---

\*Every line in the song is sung twice.

Sonia Dion & Cristian Florescu 2005

## Hora de la Soroca—continued

## Song for Hora de la Soroca

(Basarabia)

Hăi bună seara dragii mei, dai bună seara dragii mei,  
 Gospodari și buni flăcăi, dai gospodari și buni flăcăi,  
 Am venit cu voie bună, am venit cu voie bună  
 Să petrecem împreună, să petrecem împreună.

Așa-i jocul din bătrâni, așa-i jocul din bătrâni  
 Ca gardu din mărăcini, ca gardu din mărăcini,  
 Așa-i jocul din moșnegi, așa-i jocul din moșnegi  
 Ca gardu din prepelegi, ca gardu din prepelegi

Așa juca mama me, dar așa juca mama me,  
 Când era cu mine gre, dar când era cu mine gre  
 Așa juca tata meu, așa juca tata meu  
 Când era tânăr flăcău, când era tânăr flăcău.

Hop țuțuc de geama duc, hop țuțuc de geama duc  
 Ca vasul la tirbutuc, ca vasul la tirbutuc.  
 Hop țuțuc de geama trag, hop țuțuc de geama trag,  
 Ca vasu la ticarag ca vasul la ticarag.

Și de cântat va mai cânta, da de cântat va mai cânta,  
 Nitelnem co-însăra, da nitelnem co-însăra  
 Și ni drumul c-am cotit și ni drumul c-am cotit,  
 Nitelnem de prăvălit, nitelnem de prăvălit.

Sănătate ne ducem, sănătate ne ducem,  
 Bucucluri nu vă lăsăm, bucucluri nu vă lăsăm.

## Hora de la Soroca (Translation of song)

Good evening, my friends,\*  
 Gracious host and good young men,  
 I have gladly come,  
 To rejoice with you.

Olden dances are like that,  
 Like a hedge of nettles,  
 Olden dances are like that  
 Like a fence of stumps.

That's how my mother danced  
 When she was carrying me,  
 That's how my father danced  
 When he was young and handsome.

*(This verse is difficult to translate;  
 the words come from a very specific dialect.)*

As for singing, I can still sing  
 Only a little, for night is falling,  
 And the road is winding  
 And a bit rough.

Cheers! We're leaving, but  
 We leave no trouble behind.

---

\*Every line in the song is sung twice.

Sonia Dion & Cristian Florescu 2005

## Horă din pusta banatului

Banat, Romania

There are two large families of dances in Romania, called *Sârba* and *Hora*. The *Hora* is certainly the most popular and most widespread form of dance, being found in every region. Its popularity is partly because the number of dancers, men or women, is unlimited and anyone can join the circle, no matter what their dance level is. The term *Hora* is also synonymous with "ball" (for example, the Sunday festival in a particular village), at which the *Hora* is not necessarily danced.

Usually the *Hora* is danced in a large closed circle with hands held in the W position. However, in some areas (northern Oltenia and Banat), the dance is done in an open circle with a leader who may choose to take the line into a spiral.

The particular feature of *Horă din pusta Banatului* is the musical interpretation. Although the sequence of steps stays the same, the melodic line changes as the pace becomes faster and faster.

Pronunciation: HOH-ruh deen poos-TAH bah-nah-TOO-loo-ee

CD: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 6* 2/4 meter

Formation: Open mixed circle. Hands joined, right arm down in front, left arm bent (from elbow) in back. Facing directly and moving in LOD.

Steps: Basic step:  
 Meas 1: Step fwd on R (ct 1); close L ft near R (with wt) (ct &); step fwd on R (ct 2).  
 (cts 1&2 = one Two-step)  
 Meas 2: Repeat meas 1 with opp ftwk.  
 Meas 3: Step fwd on R (ct 1); step fwd on L (ct 2).

Meas

Pattern

8 meas INTRODUCTION (No action)

MELODY A (8 x 16 meas.)

Dance Basic step. Style: The steps are very small and gliding (no bouncing), body straight and with a very proud attitude.

MELODY B (6 x 16 meas.)

Hands joined in W-pos, moving in LOD but facing ctr (slightly diag to R) (same hand position for Melodies B, C and D).

Dance Basic step. Style: The steps are more energetic, bouncing, and the two-steps change to running two-steps.

Note: This melody begins with the 2 walking steps of the basic step, but they change to light running steps afterwards.

Horă din pusta banatului—continued

MELODY C (2 x 16 meas.)

Dance Basic step. Style: The running two-steps change to pas-de-basque, almost the same style as Melody B but faster.

Note: This melody begins also with 2 running steps.

MELODY D (SÂRBA) (4 x 16 meas.)

Dance Basic step. Style: The steps are very, very energetic, sharp and quick. The running two-steps are smaller and very fast.

Note: This melody begins with the 2 running two-steps.

VARIATION FOR MELODY D

Use the basic step or the step described below.

- 1 Step on L in place and raise R ft in front of L shin (ct 1); wt still on L, knee bends and pumps slightly while R leg describes very small fwd bicycle (ct 2).
- 2 Do 2 running steps (small) starting with R ft (R, L) (cts 1,2).
- 3 Repeat meas 1 with opp ftwk.

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# Hora Lăutărească din Dolj

Oltenia, Romania

Oltenia is a vast region in southern Romania, bordered in the east by the River Olt, in the north by the Carpathian mountains and in the south by the Danube. The region's exceptionally rich folklore is characterized by its liveliness, optimism and joie de vivre. This dance comes from the county of Dolj, located in the south of this beautiful part of the country.

For the Romanian people, the main place to hold dances is the *hora*, near the outskirts of the village. This is where young women and men gather on holidays. Adults and older people, who may not take part in the dancing, will come to admire the festivities and talk about what is happening in their community.

Pronunciation: HOH-rah luh-oo-tuh-reh-AHS-kuh deen dohlzh

Music: *Sonia Dion & Cristian Florescu Romanian Realm Vol. 2, Band 10.* 2/4 meter

Formation: Mixed circle. Facing center, hands joined W pos.

## Meas

## Pattern

2 meas INTRODUCTION (No action)

### I. MOVING IN LOD

- 1 Step fwd on R (facing LOD), raising arms in Y-pos (hands up, straight arms over head) (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Turn 1/2 to L (CCW) and step bkwd on R (still moving in LOD), bringing arms down in V-pos (ct 1); step bkwd on L (ct 2).
- 4 Repeat meas 3.
- 5-16 Repeat meas 1-4, three more times (4 total).

### II. FACING CENTER

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

- 1 Step fwd on R heel and raise hands in W-pos (ct 1); close L next to R (ct &); step fwd on R (ct 2). (cts 1&2 = one Two-step)
- 2 Repeat meas 1 with opp ftwk, still moving into ctr.
- 3 Leap onto R in front of L, swinging arms down, while lifting L ft and bending body (from waist) slightly in front (ct 1); step bkwd on L, swinging arms to come up in W-pos (as body coming straightens up also) (ct 2).
- 4 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 5-16 Repeat meas 1-4, three more times (4 total).

Sequence: Fig1 + Fig2 + Fig1 + Fig2 + Fig1 + Fig2 + Fig1 (8 meas) + Fig2 (8 meas).  
Last ct of the dance, stamp on L in front.

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## Joc de doi (Ce-ai lăsat doamne la mine)

Banat, Romania



Traditional costumes

Located in the southwest corner of Romania, Banat is a distinct entity in terms of its folklore. The style there is characterized by steps with knees flexed and on the balls of the feet; the effect is one of light, flowing movement.

Danced to a song sung by Nicoleta Voica, *Joc de doi* allows the couple to familiarize themselves with the typical movements of this region. The basic step is the same throughout the dance, which means the dancers are able to concentrate on the patterns the woman does around her partner. Her steps and turns should be supple and harmonious, as delicate as lacework, as she weaves in and out—otherwise you could certainly exclaim, as Nicoleta Voica does, “*Ce-ai lăsat doamne la mine!*” (What on earth have you landed me with!)

Pronunciation: zhok deh doy (TCHEH-aye luh-SAHT DOHAH-mneh lah MEE-neh)

CD: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 7.*  
2/4 meter

Formation: Circle of cpls (W at right of M), facing LOD.

Styling: Couple dances from Banat are light-footed and graceful. Movements should be fluid and springy. Both partners are active, the man courteously helping the woman execute her turns. The arms are outstretched without being stiff or heavy. The couple circles the floor in perfect harmony.

Steps:

Basic step:

Meas 1: Step fwd on R (ct 1); step on L next to R (ct &); step fwd on R (ct 2).  
(cts 1&2 = running Two-step)

Meas 2: Repeat meas 1 with opp ftwk.

Meas 3: Large step fwd on R with a deep plié (ct 1); small leap fwd on L (ct 2).

Meas 4: Repeat meas 1.

Meas 5-8: Repeat meas 1-4 with opp ftwk.

This basic step is used in all the figures of this dance, whether the dancer is moving forward, backward, sideways or turning—and always on the balls of the feet.

## Joc de doi—continued

MeasPattern

8 meas

INTRODUCTION

Cpls in circle facing LOD, W to right of M R hand in R hand, arms held straight in front, at level of W's shoulders. W's left arm around partner's shoulders

FIGURE I

- 1-6 Promenade with 3 Basic steps, moving in LOD in position 1 (illustration A).  
7-8 W moves around behind her partner, M moves slightly to R (illustration B).



A



B

FIGURE II

- 1-6 Promenade with 3 Basic steps, moving in LOD in position 2 (illustration C).  
7-8 W moves around in front of M and turning CW M moves slightly to L (illustration D)



C



D

FIGURE III

- 1-6 Promenade with 3 Basic steps, moving in LOD in position 3 (illustration E).  
7-8 W moves around in front of M (no turn), to finish to L of M, M moves slightly to R (illustration F)



E



F

## Joc de doi—continued

FIGURE IV

- 1-6 Promenade with 3 Basic steps, moving in LOD in position 4 (illustration G).  
 7-8 W turning (CW) around M to finish to left of M (illustration H).



G



H

FIGURE V

- 1-6 Promenade with 3 Basic steps, moving in LOD in position 5 (illustration I).  
 7-8\* W and M turn face to face; M turns 1/4 (CCW) raising his R arm W turns 1 1/4 (CW) raising her R arm (illustration J).  
 \*Meas 8: W modifies basic step by walking 2 steps (L, R). Cpl finishing face to face L hands crossed over R hands, arms down (almost) slightly in front of both ptrs (illustration K).



I



J

FIGURE VI

(M facing center, W backing center. W starts basic step with L ft, M with R ft.)

- 1 With Basic step (meas 1), slightly swing arms to LOD (W L, M R).  
 2 With basic step (meas. 2), swing arms to RLOD (W R, M L).  
 3-4 M and W raise arms up, W turns one full turn (CCW), M in place.  
 5-6 Repeat meas 1-2 with opp ftwk and arms direction .  
 7-8\* M and W raise arms up, W turns 1 3/4 (CW) and moves around M, M turns 1/4 (CCW). Both ptrs finish in position 1, facing RLOD.  
 \*Meas 8: W modifies Basic step by walking 2 steps (R, L).



K

Repeat the dance from beginning facing and moving in RLOD

Sequence: Fig 1 to Fig 6 (LOD); Fig 1 to Fig 6 (RLOD); Fig 1 to Fig 6 (LOD); Fig 1 to Fig 6 (RLOD).

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# Polca din bătrâni

Bucovina (northern Moldavia), Romania

It is usually rare to find polka type dances in Romania (the word is spelled with a “c” instead of a “k” in Romanian). This form of couple dance is a relative newcomer in the history of dance in Romania. It was introduced through the Scandinavian countries and then adapted to the context and peculiarities of each village. The Romanian *polca* is seen in Moldavia in a few variations (*Polca*, *Polcuța*) and differs enormously from the original that gave rise to it. In some Romanian villages, the *Polca* was adopted and is now considered a dance in the purest Romanian tradition. In fact, the name of the dance *Polca din bătrâni* means “Polka in the style of olden times!”

Pronunciation: pohl-KAH deen BUH-truhn(ee)

CD: *Sonia Dion & Cristian Florescu, Romanian Realm Vol. 2, Band 5*

4/4 meter

Formation: Cpls in Ballroom pos, men facing LOD, women back to LOD.

Open-pos: Cpl side by side, facing same direction M's R arm around W's waist. W's L hand rests on M's R shldr. M holds W's R hand in his L with arms extended fwd. This is similar to the Ballroom pos but more open. (see illustration)



## Meas

## Pattern

4 meas

### INTRODUCTION

#### FIGURE I

Ftwk described for M, W use opp ftwk (W start L ft bkwd).

Style: Couple bends upper body slightly to the side and in the same direction as the footwork (ex.: step fwd on R, bend twd R side). The swaying from side to side is done alternately on beats 1-2 of meas 1-8. On beats 3&4 of meas 1-8, the body is inclined (only once) in the direction of ct 3.

- 1 Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3); step L ball close to R (ct &); step fwd on R (ct 4). (3 & 4 = one Two-step)
- 2 Step fwd on L (ct 1); step fwd on R (ct 2); step fwd on L (ct 3); step R ball close to L (ct &); step fwd on L (ct 4). (3 & 4 = one Two-step)
- 3-4 Repeat meas 1-2.
- 5-8 Repeat meas 1-4 reversing direction (moving in RLOD), M starts bkwd with R, W starts fwd with L.

#### FIGURE II

Ftwk described for M, W use opp ftwk and direction.

- 1 2 step-hops fwd (R, L) moving slightly 1/4 CW out of circle (cts 1,2,3,4). Ptrs end facing each other (still in Ballroom pos.), M back to ctr.
- 2 2 step-hops bkwd (R, L) moving slightly 1/3 CCW (cts 1,2,3,4). M ends facing diag into ctr.
- 3-4 One running Two-step beg with R, moving into ctr (cts 1,&,2) (M ends facing ctr); do 3 running Two-steps (L,R,L) turning 3/4 to R (CW) in place (cts 3-8) (M ends facing RLOD).

## Polca din bătrâni—continued

- 5-8 Repeat meas 1-4 with same ftwk and motion but M starts facing RLOD; at the end (meas 7-8) turn only 1/2 CW to finish ptrs in side-by-side pos, facing ctr, W to R of her ptr.

FIGURE III

Cpl facing ctr in Open-pos. Ftwk described for M, W use opp ftwk.

- 1 Move twd ctr with 2 Two-steps (R, L) (cts 1,&2,3,&4).  
 2 Step fwd on R (ct 1); swing and kick fwd with L (ct 2); step on L in place (ct 3); swing and kick fwd with R (ct 4).  
 3-4 Repeat meas 1-2, with same ftwk but moving bkwd.  
 5-6 Partners do 4 running Two-steps. M does his steps in place, starting with R; W does her steps turning once around M (CCW). Cpl finish in Open-pos, as meas 1, facing ctr, ptrs do not hold hands. M raises his L arm and gently pushes ptr with his R hand to indicate where she should go, before dropping his R arm alongside his body. At the end of this sequence, M drops his L arm to take the same Open-pos with his ptr. W's arms are down alongside her body. At the end of this sequence, W brings up arms to take open pos.  
 7-8 Turning 1/4 (CCW) together with 4 running Two-steps, M beg with R ft. Cpl turning with upper body (from waist) bent slightly in front. Ptrs end face to face in Ballroom pos, M facing LOD.

FINALE

- 1-8 Repeat Fig I, meas 1-8.  
 9 M does 3 walking steps in place (R, L, R), helping his partner to turn with his L hand, R arm down alongside his body (cts 1,2,3).  
W turning once (CCW) in place with 3 walking steps (L, R, L) with R hand in L hand of her partner, L arm is down alongside her body (cts 1,2,3).  
 Ptrs end face to face, holding hands M's L hand with W's R hand at chest level (as if M kisses W's R hand!).

Sequence: Repeat Fig I, Fig II, Fig III five times until music ends with Finale.

Presented by Sonia Dion & Cristian Florescu, © 2005

# Hula

(Hawaii)

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

## Types of Hula

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

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

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

## Hula for Men and Boys

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

## Hula Implements

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

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



## Hula—continued

**Wawae Hula (Dance Steps)**

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

**Tahitian Basic Steps**

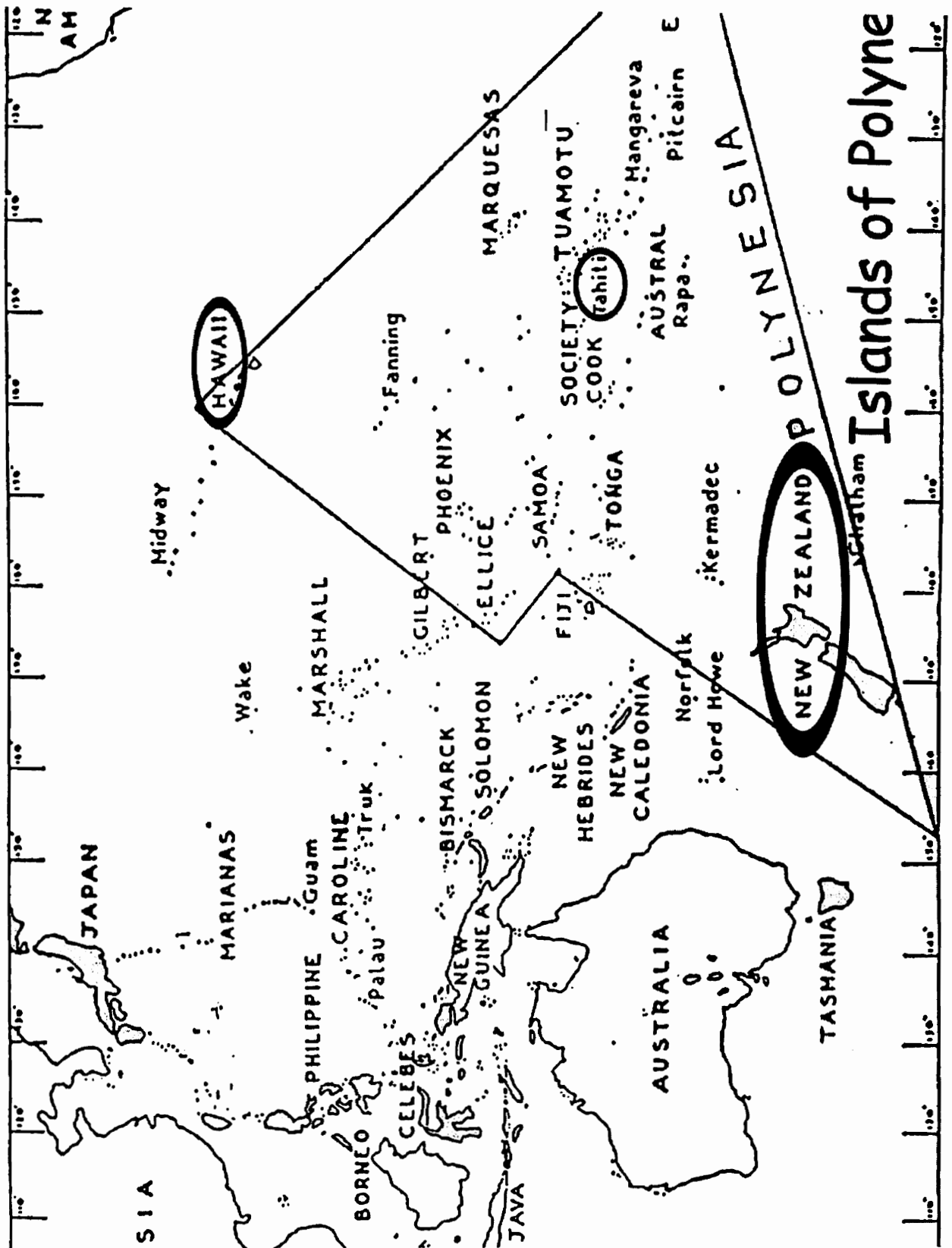
Kapa	Step-push, same hip. Side-to-side movement, same hip as leg.
Ohuri	(One direction only). Hip circle, accent on back half.
‘Otu’i	Any pattern of uneven kapa.

**Tahitian Implement**

IT’s	Hand-held tassels.
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Presented by Marilyn Gentry and Nora Nuckles

# Map of Polynesia



# Hokihoki Tonu Mai Poi Waka

(New Zealand)

Maori dance with Poi balls.

Pronunciation:

Music: Hokihoki Tonu Mai Poi Waka

4/4 meter

Starting Position: Standing with hands holding poi balls at waist.

Steps: Basic footwork: Lift R heel, lift L heel.

Advanced basic footwork: Touch R ft as L knee bends (ct 1); rais R knee (ct 2).

Meas	Arm movements
	<b>Part 1</b>
1-2	R arm makes 8 fwd circle with poi ball (same way arm naturally circles from shldr). L hand remains on L hip.
3-5	R arm cross in front to L side (ct 1). R arm crosses back to R side (cts 2). Repeat cts 1-2 (cts 3-4). Repeat meas 3 twice (6 arm cross movements total).
	<b>Part 2</b>
6-7	Use both poi balls but work arms as in meas. 1-2
8-10	Use both poi balls and cross in front to opposite sides. R hand always crosses on top. Repeat 5 more times
	<b>Part 3</b>
11	Walk forward for 4 steps-R ft, L ft, R ft, L ft while both arms circle forward on each step
12	Walk backward for 4 steps-R ft, L ft, R ft, L ft and circle poi balls as in meas. above
13-15	Back to basic footwork. Start regular circles on each side. Bring both hands closer together in front so R hand is on top of L hand and continue circles. Then open back to sides.
	<b>Part 4</b>
16-17	Step on R ft and turn ¼ right, L heel is slightly off the floor. Body also faces to R side. Circle poi balls forward
18-19	Step L ½ turn to face L, with R heel slightly off the floor (swivel feet). Reverse the direction of the poi balls. Think :Bottoms up with poi balls "and" ct
20	Turn ½ to R and reverse circles again (swivel feet) (cts1-2) .Think: Top over with poi balls on ct. 1. Turn ¼ L to face front while continuing to circle poi balls in same direction.
	<b>REPEAT</b>
21-40	Repeat dance. On ct. 1 of meas. 21 bring L hand back to waist.
END	After last ct let poi balls stop.

Presented by Marilyn Gentry and Nora Nuckles

# Huai Huai

(New Zealand)

Maori action dance.

Pronunciation:

Starting position: Posed with feet together and fists on hips.

Hand action: Whir Whir: Trembling of fingers.

Music: Huai Huai

4/4 meter

Steps: Basic footwork: Lift R heel, lift L heel.  
Advanced basic footwork: Touch R ft as L knee bends (ct 1); rais R knee (ct 2).

Meas	Steps	Arm movements
1	Stand	Maintain starting position
2	Stand ( ct 1-2). Raise R heel (ct 3-4)	Raise R arm (ct 3-4) bent at elbow, hand with palm front.
3	R heel down, L heel down, R heel down, L heel down.	R and L arms remain the same. R hand does whir, whir
4	Same as meas 3	Bring L hand , palm in, in front of body about belly button level (ct 1). Both hands do whir, whir
5	Same as meas 3	Arms open, elbows bent, to 45 degrees front. Palms are up (ct1-2). Arms, elbows still bent, move to touch hands together in front slightly below chest level ( ct 3-4)
6	Same as meas 3	Hands rotate at wrist to scoop out and circle in to clap with fingers pointing out ( ct 1-2) .Hands with palms up, move towards R front to beckon and pull in with closed fingers (ct 3-4)
7	Same as meas 3	On cts 1-2, repeat cts. 3 &4 of meas 6. On cts. 3-4, move L arm to hip, hand in a fist. On ct. 3, move R hand , palm in to tap L shoulder. On ct. 4, tap L shoulder again.
8	Step on R ft to turn ¼ to L (CCW) while raising L heel (ct 1), L heel down (ct 2), pivot on L ft (ct 3), step R ft to front , L heel down (ct 4)	L fist on hip. R arm straight out to L side with hand doing whir, whir (ct 1-2). R arm out straight, with palm out, moves in arc from L to R ending 45 degrees front R (ct 3-4).
9	Repeat meas 8	Repeat meas 8
10	Step R ft front, L heel up (ct 1), Step on L ft to bring heel down (ct 2), Step R ft back slightly behind but to R side of L heel & raise L heel (ct 3), touch L ball of ft by R ft (ct 4)	Arms scoop in, push down and out to end with R arm, hand with palm down, to 45 degrees to side ( ct1-2). Arms move with hands to clap position (ct 3). and clap on ct 4
11	Reverse ftwk of meas 10	Reverse arms meas 10
12	Repeat meas 3	Repeat cts. 3-4 of meas 6. Repeat cts 1-2 of meas 7
13	Repeat meas 3	On cts 1-2 repeat cts 3-4, of meas 6. R arm, bent at elbow, moves in so hand can touch lips, L fist on hip( ct 3-4).

## Huai Huai—continued

Meas	Steps	Arm movements
14	Repeat meas 13	R arm, still bent at elbow, opens and circles to R side. Palm is in, facing body (ct 1-2). On cts. 3-4, repeat cts. 3-4 of meas 13.
15	Repeat meas 13 cts 1-2. Step R ft forward (ct 3), Step L ft forward (ct 4).	On cts 1-2, repeat cts. 1-2 of meas 14. Arms, hands doing whir, whir with palms down, open straight to front about chest level (cts 3-4).
16	Touch R ball of ft (ct. 1), push R ft to R side (ct 2),( PIVOT TURN) Step L ft in place to turn ¼ L (CCW)(ct 3), Push R ft to side (ct 4)	Arms remain in front with hand whir whir (ct 1). Arms, bent at elbows, move down to R side to push back (ct 2). (ct 3-4). Arms continue to move forward slightly and push backwards to R side (ct 3-4). Push back is always when R ft steps out and pushes (cts 2 & 4).
17	Step L ft in place to turn ¼ more CCW (ct 1), push R ft ( ct 2) . On ct 3-4, repeat ct 1-2 of this meas.	Continue as in meas 16.
18-20	Repeat meas 10-12	Repeat meas 10-12
21	Repeat meas 3	R arm, bent at elbow, moves in so R hand touches fingers on lips. L arm with fist on hip (cts 1-2). R arm, still bent at elbow, opens and circles to R side. Palm is in, facing body (cts 3-4).
22	Repeat meas 3	Repeat meas 21
23	Step R ft fwd ( ct 1), L ft fwd ( ct 2), touch R ball of ft (ct 3), push R ft to R side(ct 4)	Arms, hands doing whir , whir with palms down, open straight to front about chest level (cts 1-3). Arms, bent at elbows, move down to R side to push back (ct 4).
24	(PIVOT TURN) Step L ft in place to turn 1/4 L (CCW) ( ct 1), Push R ft to R side(ct 2). Step on L ft in place to turn ¼ turn CCW (ct 3), push R ft to R side (ct 4)	Arms continue to move forward slightly and push backwards to R side.
25	On ct 1-2 repeat ct 3-4 of meas 24. On ct 3-4 repeat ct 1-2 of meas 10	Arms move forward slightly and push backwards to R side (ct 1-2). On cts 3-4 repeat cts 1-2 of meas 10.
26	On ct 1-2 repeat ct 3-4 of meas 10. On ct 3-4 repeat ct 1-2 of meas 11	On ct 1-2 repeat cts 3-4 of meas 10. On ct. 3-4 repeat cts 1-2 of meas 11
27	On ct 1-2 repeat ct 3-4 of meas 11. On ct 3-4 repeat ct 1-2 of meas 3.	On cts 1-2 repeat cts 3-4 of meas 11. On cts 3-4 repeat cts 1-2 of meas 12
28	On ct 1-2 repeat ct 3-4 of meas 3. No ct 3-4 in music.	On cts 1-2 repeat cts 3-4 of meas 12. No cts 3-4 in music.
	Dance Repeats	
29-55	Repeat 1-27	Repeat meas 1-27
56	On ct 1-2 repeat ct 3-4 of meas 3. Stand for ct 3-4.	On cts 1-2 repeat ct s3-4 of meas 12. On cts 3-4 move L arm, hand in fist, to L hip. R arm comes up as in cts 3-4 of meas 2.

Presented by Marilyn Gentry and Nora Nuckles

# Kahuli

(Hawaii)

Hawaiian dance.

Pronunciation:

Starting Position: Sitting cross-legged, fists at waist.

Music: Kahuli

4/4 meter

Meas	Arm movements
1	Move both arms to basic ready position: L arm, palm down in front of body, not crossing center line. R arm, palm down, extended to R side.
2	Repeat meas 1 in opp direction.
3-4	Repeat meas 1-2.
5	L fist returns to waist. Body slightly leaning fwd. R arm, palm down, moves out in front of R knee, slightly above floor. R hand, parallel to the floor, makes small wave in and out, in and out.
6	Reverse meas 5 in opp direction.
7	Both hands move in front to floor as if "picking up something." Hands then move up behind head as if putting on a lei.
8	Bring arms down to sides of body and end in front above waist level (pick up lei) and push arms out, palms up (holding lei).
10	Move arms, palms down, by R knee and make 2 wave motions with waves going out slightly to R. Reverse arms.
11	Move arms to floor in front, : "pick up flower," and bring R arm, palm up, extended nearly straight to 45 degrees front. Bring L arm, palm up, about R elbow height but in front of body about 45 degrees, about shldr width apart (picking up flower and showing it).
12	Reverse meas 11.
13	Move L arm to basic position. Move R arm, palm down, out to R side, circle to front, and in (side, front, center).
14	Reverse meas 13.
15-16	Reverse meas 1-2.
17-18	Repeat meas 13-14. Add body moving and bending to circle the same direction as the arms.
19-20	Repeat meas 1-2.
21-22	Repeat meas 17-18.
23-24	Repeat meas 1-2.
25-40	Repeat meas 5-20.
41-42	Repeat meas 17-18.
43	Repeat meas 1.
44	Arms move from sides to straight out front at chest level, palms down.

## He Oli no Kailua—continued

Kahuli aku	Turn little shell
Kahuli mai	Turn this way little shell
Kahuli lei ula	The tree shell is a red ornament in
Lei akolea	The lei of the akolea fern
Kolea, kolea	Little bird, little bird
Ki'i ka wai	Go down to the stream
Wai akolea	Sip the sweet nectar
Wai akolea	From the akolea fern



Source: This chant was set to music by Winona Beamer. The kahuli (tree snails) or pup kaniōe (land shells) are the singing snails of legend. The shells chirp in the evening and ask the birds to bring them a drink of water. The kolea is the Pacific Golden Plover (*pluvialis dominca*) that migrates to Hawaii in late August, stays until April, then returns home to Alaska and Siberia. The endemic snails, once numbering 35-40 different species, with their colorful patterns and designs were once abundant on all islands, but are rapidly declining and are now found only in mountain forests. The ground dwelling snail (*amastridae*) number only about 12 species as compared to the 300 species a century ago. The pupmoeone, found only on Niihau and Kaua'i live underground in sand dunes far removed from the ocean.

[http://www.huapala.org/Kahuli\\_Aku.html](http://www.huapala.org/Kahuli_Aku.html)

Presented by Marilyn Gentry and Nora Nuckles

# Kona Hema O Ka Lani

(Hawaii)

An implement dance using Kala'au (12" rhythm sticks).

Pronunciation:

Starting position: Standing holding sticks crossed slightly above waist level in front with L arms closest to body

Music: Kona Hema O Ka Lani

4/4 meter

Introduction: 3 meas.

Meas	Steps	Arm movements
	<b>Part 1</b>	
1	4 walking leles fwd, R, L, R, L.	Slowly raise crossed sticks to above and slightly in front of head (form X) to make a window for head. Tap L stick on R stick on ct 4.
2	R hela L hela	Tap L stick on R on ct 6, tap L stick on R on ct 8.
3	RK	Arms move from 45 degrees L to 45 degrees R, crossing at same height, hit R stick on L, hit L on R, hit R on L, hold.
4	LK	Revers meas 3.
5-8	4 walking leles bkwd, R, L, R, L., then repeat ftwk of meas 2-4.	Repeat arms from meas 1-4.
9-10	4 ka'o (hip sways), beg with R sway.	Arms move in modified circle from L to R with 2 taps on each sway with R always tapping L stick.
	<b>Part 2</b>	
11-12	RK fwd LK bkwd	Raise arms with elbows bent to slightly above head and hit sticks on each ct. Hit R, L, R, L (cross and hit on each ct).
13	RK to R side	Continue crossing and hitting sticks on each ct.
14	LK to turn 180 degrees CW.	Continue crossing and hitting sticks on each ct.
15-18	Repeat meas 11-14.	Repeat meas 11-14.
19-20	Repeat meas 9-10.	Repeat meas 9-10.
21	R hela L hela	Hold R stick up about head level, hit L stick on R stick—inside, outside, inside, outside. Hit once on each ct.
	<b>Part 3</b>	
22-23	RK, LK	(Wind) Move both arms above head. Make small CCW circle with R arm (ct 1). Make small CW circle with L arm (ct 2). Make small CCW circle with R arm (ct 3). Tap L stick to inside of R stick (ct 4).
24-25	4 CCW amis to make 1 full circle.	on each ami, hit sticks R, L, R; L, R, L; R, L, R; L, R, L.
26-30	Repeat meas 22-25.	Repeat meas 22-25.
31-32	Repeat meas 9-10.	Repeat meas 9-10.



## Kona Hema O Ka Lani—continued

<b>Meas</b>	<b>Steps</b>	<b>Arm movements</b>
	<b>Part 4</b>	
33	R olapa	Hold R stick slightly above waist in front, hit L stick on R (ct 1). Move R stick to front and hit L stick on top or R (ct 2). Bring crossed sticks close to body (X) (ct 3). Hit R stick on L stick (ct &). Hit L stick on R stick (ct 4).
34	L olapa	Reverse arms and sticks of meas 33.
35-36	RK, LK	Repeat meas 3-4.
37-40	Repeat meas 33-36.	Repeat meas 33-36.
41-42	Repeat meas 9-10.	Repeat meas 9-10.
43	Repeat meas 21.	Repeat meas 21.
	<b>Repeat</b>	
44-84	Repeat meas 1-40.	Repeat meas 1-40.
85	R sway L sway	Repeat meas 9.
86 End	Step fwd on R. Close L to R.	Bring arms out to sides, cross in front about chest level with L closest to body.

Presented by Marilyn Gentry and Nora Nuckles

# Otuu—Flight of the Heron (Men's)

(Tahiti)

Tahitian 'OTE'A (Men's version).

Pronunciation:

Music: Otuu—Flight of the Heron

4/4 meter

Starting position: Posed with feet together with fists on hips

Arm positions: Use freestyle as is comfortable and natural with the footwork.

Position 1: Arm raised at shoulder level, bent at elbow, both hands in a loose fist. Other arm is usually lower than waist level, still slightly bent at elbow. Arms may reverse positions or stay the same.

Position 2: Both arms out front to 45 degrees and bent at elbows, chest level (as if lifting weights).

Position 3: Hands above head, framing head, fists clenched.

Meas	Pattern
	<b>Part 1</b>
1	Jump on R ft; kick L ft forward, L leg with knee bent in. Reverse.
2	Repeat meas 1
3	Sidekicks—Jump R ft, bend L knee up and kick out to side to straighten leg. Reverse.
4	Reverse meas 3.
5	4 butterflies, never straighten knees, lift R ft slightly while opening knees (and ct), bring R ball of ft beside L ft, closing knees (ct 1), open knees (and ct), close knees (ct 2). Reverse. (begin with L ft lifting).
6	Repeat meas 5.
7-8	Repeat meas 1-2.
9-10	Repeat meas 3-4.
	<b>Part 2</b>
11	Kick turn, basic body position is bending slightly at waist to the side at which jumping. Jump on R ft, kicking with L leg, knee bent. Jump & kick (4x total) on R ft to turn 360 degrees CW.
12	Reverse ftwk of meas 11 and turn CCW.
13	Side jumps, leap side to side. Leap to R on R ft, lifting R knee up and over to leap R as far as possible while L leg lifts and ends slightly up. Repeat to L side, beginning with L leap on L ft.
14	Repeat meas 13.
15	Double sidekicks, double jump and double kick on each leg. (R ft, R ft, L ft, Lft) (Double the action of meas 3.)
16	1 slow ohuri.
17-18	Repeat meas 11-12.

## Otuu (Men's)—continued

<b>Meas</b>	<b>Pattern</b>
19-20	Repeat meas 13-14.
	<b>Part 3</b>
21	Leap on R ft, L ft, R ft, hop on R.
22	Reverse meas 21.
23-24	2 slow ohuris.
25-26	Repeat meas 21-22.
27-28	2 slow ohuris.
29-30	Repeat meas 21-22.
	<b>Part 4</b>
31	Repeat meas 5 & 6 (8 butterflies).
32	Repeat meas 5 & 6 (8 butterflies). If possible turn in place either CW or CCW.
33	Leap R ft, L ft, R ft, L ft.
34	Kick turns CW. Begin with jump on R ft (meas 11).
35	Reverse kick turns. Turn CCW. Begin with jump on L ft.
36	Reverse kick turns CW. Begin with jump on R ft.
37	Leap L ft, R ft, L ft, R ft.
38	Kick turns to turn CCW. Begin with jump on L ft.
39	1 slow ohuri with fists on hips.
	<b>Repeat Dance</b>
40-117	Repeat dance 2 more times.

Presented by Merilyn Gentry and Nora Nuckles

# Otuu—Flight of the Heron (Women's)

(Tahiti)

Tahitian 'OTE'A (Women's version).

Pronunciation:

Music: Otuu—Flight of the Heron

4/4 meter

Starting position: Posed with feet together and arms as in meas 1 below

Meas	Steps	Arm movements
	<b>Part 1</b>	
1	Step fwd on R while moving hips R, L, R (3 kapa). Step fwd on L while moving hips L, R, L (3 kapa).	R arm, with elbow bent, across body in front to center line, palm down. L arm at side, slightly out from side. On cts. 3 & 4 reverse arms.
2	Repeat meas 1.	Repeat arms of meas 1.
3	Step on R, kapa R, step on L, kapa L, touch on ball of R ft, roll R hip from front to back(hip circle-front, up, back), end taking wt on R & kapa R.	Arms, slightly bent at elbows, stay out on each side, palms face up. Shoulders are rolled back.
4	Reverse meas 3 At the end take wt on both ft.	Arms remain as in meas 3.
5	2 backwards figure 8's starting on R hip.	Arms, shoulder level and shoulder width apart, straight out in front, hands with palms up.
6	Rock pelvis forward, kapa R, rock pelvis back, kapa L.	Arms, bent at elbows, across body, chest high, hands with palms down.
7	Repeat meas 5.	Repeat meas 5.
8	Repeat meas 6.	Repeat meas 6.
9	Small step fwd on L while making 2 ohuris, small step fwd on R while making 2 ohuris.	L arm, hand with palm in, out straight to about 45 degrees and up above head, R arm out to 45 degrees back, palm down.
10	Repeat meas 9.	Repeat meas 9.
	<b>Part 2</b>	
11	Walk fwd 4 steps with kapa on each step, R, L, R, L.	Repeat meas 9.
12	Walk bkwd 4 steps with kapa on each step, R, L, R, L.	Repeat meas 9.
13-14	Walk fwd 4 steps with kapa on each step, R, L, R, L. Then move bkwd slightly to R using 4 more steps with kapa on each, R, L, R, L.	Repeat meas 9.
15	Circle CW on the spot with 4 steps with a kapa on each step, R, L, R, L.	Arms up in front, palms crossing and facing out, to make a frame for the head.

## Otuu (Women's)—continued

<b>Meas</b>	<b>Steps</b>	<b>Arm movements</b>
16	Circle CCW on the spot with same ftwk & kapas as in meas 15.	Repeat meas 15.
17-18	Repeat meas 13-14 but move forward and back to L side. Ft remain as in meas 13-14.	Repeat meas 13-14.
19-20	Repeat meas 15-16.	Repeat meas 15-16.
	<b>Part 3</b>	
21	In place, 2 ohuris, then step R ft, L ft to turn ¼ R (CW) with kapa on each step.	Arms in front at chest level, roll forearms 2X away from body. Swish arms L, R, L.
22-24	Repeat meas 21 three more times.	Repeat meas 21 three more times.
25	Step on R, L, R, L in place with a kapa on each step	Arms open to sides and continue up to end with fingers touching shoulders (cts 1-2) (bird wings). Both arms open. R arm, hand with palm down, 45 degrees to front & slightly higher than the head. L arm, hand with palm down, to 45 degrees back ( cts 3-4) (wings open).
26	Repeat meas 25.	Reverse arms of meas 25.
27	4 ohuris in place.	Arms as in meas 15, but further out to front (making a frame).
28	In place 4 kapas, R, R, R, L (otui). Feet do not move.	Arms open slowly to sides, hands with palms either up or down.
29-30	Repeat meas 25-26.	Repeat meas 25-26.
	<b>Part 4</b>	
31	(Pushing) move to R, stepping R, L, R, L, R, L, R, L pushing L hip to side on each R step.	L arm up, hand with palm out. R arm down, hand with palm down (airplane arm).
32	Step on R to turn ¼ R (CW) with 2 R kapas, step on L continuing another ¼ turn (CW) with 2 L kapas to end facing 180 degrees or ½ around.	Arms swish R, R, L, L.
33-34	Repeat meas 31-32 to end facing front.	Repeat 31-32.
35-38	Repeat meas 31-34.	Repeat meas 31-34.
39	4 ohuris in place.	L hand by ear, hand with palm out, R arm straight out, hand with palm up, moves from side to front.
	<b>Dance Repeats</b>	
40-117	Repeat meas 1-39 <b>two more times.</b>	Repeat meas 1-39 <b>two more times.</b>
END on 117	Only 3 ohuris in place.	R arm up straight nearly overhead, hand with palm in. L arm down to L side, hand with palm in (last note).

Presented by Marilyn Gentry and Nora Nuckles

# Pearly Shells

(Hawaii)

Hula 'Auana.

Pronunciation:

Music: Pearly Shells

4/4 meter

Starting Position: Ready hand position (arms with elbows bent to front at waist level, palms up).

Introduction: 2 meas: Meas 1: Standing with ready position. Meas 2: Bend knees slightly.

*Italics indicate song words.*

Meas	Steps	Arm movements
1-2	RK LK	Move both arms across body to right. Move R arm with elbow slightly bent up 45 degrees to right. Move L arm across body, parallel to chest. Repeat arms to opposite side on LK.
	<b>Pattern 1</b>	
3	RK <i>Pearly</i>	Move L arm down to ready position as R arm begins to move slightly out to right (and ct). Move both arms out in a small circle to front. Move R arm out and circle CCW. Move L arm out and circle CW. Make these arm circles parallel to floor, ending in front of body with R hand above L hand, palms up.
4	LK <i>Shells</i>	Roll arms in towards body ending with L arm above head nearly 45 degrees up to left, arm almost straight. Return R arm to ready position. (2 rolls with R arm and 1 1/2 rolls and up with L arm).
5	RK <i>From the</i>	Move L arm across to R side to "paddle position." R hand also takes "paddle" position to make 2 paddles to R side.
6	LK <i>ocean</i>	Reverse arms and make 2 paddles to the left side.
7	RK <i>shining</i>	About waist level, cross arms down in front L over R, hands with palms down. Open arms out to about 45 degrees to each side, turn hands so palms face up.
8	LK <i>In the sun</i>	Continue to move arms out and up to slightly above and in front of head to make sun (hands form small circle above head with palms facing out).
9	RK <i>covering</i>	Move L hand, palm up, to the right under the R elbow as R arm moves down to slightly above waist in front of L elbow and continues to sweep front to 45 degrees right with R palm up.
10	LK <i>The shore</i>	Move R hand, palm up, under L elbow as L hand sweeps from 45 degrees right to 45 degrees left (approx. the reverse of meas 9).
11	RK <i>When I see them</i>	Move to face about eye level, palms parallel to face. Extend arms to 45 degrees right about chest level, turning palms up. Move L arm to slightly past center line of body.
12	LK <i>When I see</i>	Reverse arms and hands from meas 11.
13	R hela <i>My heart</i> L hela <i>Tells me</i>	Move both arms and hands to R "heart." Palms face in. L hand is closest to body. Move arms and hands up to either side of mouth with palms facing in.

## Pearly Shells—continued

Meas	Steps	Arm movements
14	R hela <i>That I</i> L hela <i>Love you</i>	Cross R arm in front of L arm at chest level (L arm is closest to body. Arms make X.) End with each hand, palm in, facing the opposite upper forearm.
15-16	R sway <i>More than all those</i> L sway <i>Little pearly</i>	Arms same as meas 7.
17-18	ami's CCW <i>shells</i>	Arms begin in front of body at waist level, hands with palms down, R palm on top of L hand. Roll hands out (away from body) and up to end above head, L arm to 45 degrees to left, slightly above R arm. R arm completes 4 rolls while L does 3 ½ rolls and up.
19-22	15-18	Repeat 15-18.
	<b>Repeat</b>	
23-44	Repeat 1-22 (Pattern 1)	Repeat meas 1-22 (Pattern 1).
	<b>Pattern 2</b>	
45-46	RK, LK <i>With every grain of sand...</i>	Move L arm, hand with palm facing out, to L side above head nearly straight. Move R arm, hand with palm down, out to L side nearly 45 degrees, at waist level. Move R arm to 45 degrees to R side at same level. With LK reverse arms.
47	RK <i>I've got a</i>	Move L hand to waist on same side. Move R hand with palm facing up in twd mouth. Extend R hand with palm up, out 45 degrees to right (blowing a kiss).
48	LK <i>Kiss for you</i>	Reverse arms from meas 47.
49	RK <i>And I've got more left over</i>	Move arms, hands with palms up, in to ready position at chest level. Move arms out to own side.
50	LK <i>For each star</i>	Move arms, hands with palms down, in circle to front and end in ready position.
51	R hela L hela <i>That twinkles in the</i>	Move arms up above head and end in front with palms out. Cross hands in, out and in, out with L hand closest to head
52	R sway L sway <i>blue</i>	Cross arms, hands with palms down, in front at chest level. Circle in opposite directions to end above head with palms facing out.
	<b>Repeat</b>	
53-72	Repeat meas 3-22 of Pattern 1.	Repeat meas 3-22 of Pattern 1.
73-76 END	RK LK RK Step L ft to L side Touch R ft in front	Repeat arms of meas 1 and 2. Then repeat arms of meas 1. Finally, open arms to own sides and circle to straight out in front about chest level, hands with palms up.

Presented by Marilyn Gentry and Nora Nuckles

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

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

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

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

- |                              |                                   |
|------------------------------|-----------------------------------|
| 1. CIRCLE FAMILY             | 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.
"Schatzie"	Blue Star 2260	2905 Scenic Dr.
"Hi Neighbor"	Blue Star 2360	Marion, OH 43302-8386
"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

## Single File Lead

HEADS PASS THRU, TURN RIGHT SINGLE FILE  
AROUND ONE  
LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE  
SIDES FORWARD, STAR THRU, CENTERS TRADE  
THE WAVE  
PING PONG CIRCULATE, CENTERS EXTEND  
(PARALLEL OCEAN WAVES)

HEADS LEAD RIGHT, VEER TO THE LEFT  
BEND THE LINE, ALL PASS THRU, ALL TURN  
RIGHT SINGLE FILE  
LADIES ROLLOUT AROUND YOUR MAN, LEFT  
ALLEMANDE

HEADS ROLL-AWAY A HALF SASHAY  
HEADS PASS THRU, BOTH TURN LEFT SINGLE  
FILE  
AROUND ONE, LADIES LEAD DIXIE STYLE TO AN  
OCEAN WAVE  
SIDES FORWARD, STAR THRU, CENTERS TRADE  
THE WAVE  
PINGPONG CIRCULATE, CENTERS SWING THRU  
RIGHT HAND HINGE, WALK & DODGE AND "U"  
TURN  
(SET IS SQUARED UP AT HOME)

HEADS PASS THRU, HEAD GENTS "U" TURN  
FOLLOW THE LADY LEAD RIGHT AROUND ONE  
LADIES LEAD DIXIE STYLE TO AN OCEAN WAVE  
SIDES FORWARD, STAR THRU  
TRADE THE WAVE IN THE MIDDLE, RECYCLE  
PING PONG CIRCULATE, CENTERS EXTEND  
(PARALLEL OCEAN WAVES)

HEADS FORWARD, FLUTTER WHEEL  
SIDES PASS THRU, SIDE MEN "U" TURN  
FOLLOW THE LADY TO THE RIGHT, AROUND ONE  
IN THE CENTER LADY LEAD, DIXIE STYLE TO AN  
OCEAN WAVE  
HEADS FORWARD, STAR THRU  
IN THE CENTER, BOYS CROSS RUN, RECYCLE  
CENTERS SQUARE THRU 3/4, LEFT ALLEMANDE  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS PASS THRU, BOTH TURN RIGHT, LADY  
LEAD  
AROUND ONE, LADIES TOUCH 1/4, BOYS 1/4 LEFT  
SIDES FORWARD, STAR THRU, HEADS WHEEL &  
DEAL, SWEEP 1/4  
HEADS FLUTTER WHEEL, SIDES FLUTTER  
WHEEL  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, CIRCLE TO A LINE  
LINES FORWARD, TOUCH 1/4  
COORDINATE - - - -  
BEND THE LINE, STAR THRU  
PASS TO THE CENTER, CENTERS SQUARE THRU  
3/4  
LEFT ALLEMANDE, SQUARE YOUR SET  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS LEAD RIGHT, PASS TO THE CENTER  
CENTERS CIRCLE FOUR LEFT 3/4, BACK AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL  
HEADS FORWARD, STAR THRU, ZOOM  
CENTERS CIRCLE FOUR LEFT 3/4, BACK AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

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 CIRCLE FOUR LEFT 3/4, BACK AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

ALL JOIN HANDS CIRCLE LEFT HALF WAY  
AROUND  
ALL EIGHT TO THE LEFT SWEEP 1/4  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL ACROSS THE FLOOR  
SIDES ROLLAWAY A HALF SASHAY, PASS THRU  
SIDE MEN "U" TURN, FOLLOW THE LADY TO THE  
LEFT  
SINGLE FILE AROUND ONE, LADY LEAD DIXIE  
STYLE TO AN OCEAN WAVE  
HEADS FORWARD, STAR THRU, IN THE CENTER  
GENTS CROSS RUN  
RECYCLE, PASS THRU, LEFT ALLEMANDE,  
SQUARE YOUR SET  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL ACROSS THE FLOOR  
SIDES PASS THRU, BOTH TURN RIGHT SINGLE  
FILE AROUND ONE  
LADIES TOUCH 1/4, CENTER GENTS 1/4 LEFT  
HEADS FORWARD, STAR THRU  
CENTERS BEND THE LINE, SQUARE THRU 3/4  
LEFT ALLEMANDE, SQUARE YOUR SET  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

Presented by Jerry Helt

## Single File Lead—continued

HEAD MEN TAKE YOUR CORNER, PASS THRU  
SEPARATE AROUND ONE, MAKE A LINE  
LINES FORWARD, STAR THRU, TRACK II  
BOYS RUN AROUND YOUR GIRL, COUPLES  
CIRCULATE  
BEND THE LINE, STAR THRU, PASS THRU  
LEFT ALLEMANDE

HEADS FORWARD, PASS THE OCEAN, PING  
PONG CIRCULATE  
CENTERS SWING THRU, EXTEND, SWING THRU  
LADIES TRADE, FLUTTER WHEEL, PASS THRU  
PARTNER TRADE, ROLL TO FACE, RIGHT & LEFT  
GRAND

HEADS FORWARD, PASS THE OCEAN, RECYCLE  
DOUBLE PASS THRU, TRACK II, SWING THRU  
BOYS RUN RIGHT, BEND THE LINE  
PASS THRU, PARTNER TRADE, ROLL TO FACE,  
RIGHT & LEFT GRAND

HEADS LEAD RIGHT, PASS THE CENTER  
CENTERS PASS THE OCEAN, RECYCLE, BACK  
AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEADS FLUTTER WHEEL ACROSS THE SQUARE  
SIDES FLUTTER WHEEL ACROSS THE SQUARE  
EVERYBODY FACE YOUR CORNER, STAR THRU  
NEW HEADS "U" TURN, PARTNER TRADE  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

HEAD LADIES TO THE RIGHT CHAIN  
HEADS PASS THRU, SEPARATE AROUND ONE TO  
A LINE  
LINES FORWARD, TOUCH 1/4, SINGLE FILE  
CIRCULATE  
RIGHT HAND TRADE & ROLL, PASS THRU, WHEEL  
& DEAL  
DOUBLE PASS THRU, CENTERS IN, CASTOFF 3/4  
(LINES OF FOUR WITH PARTNER)

SIDES LEAD TO THE RIGHT, VEER TO THE LEFT  
WHEEL & DEAL, SWEEP 1/4  
(1P-2P LINES OF FOUR)

HEADS SQUARE THRU 3/4, SEPARATE AROUND  
ONE  
LINES FORWARD UP TO THE MIDDLE & BACK  
YOU FLOAT  
PASS TO THE CENTER, CENTERS PASS THRU  
LEFT ALLEMANDE (SQUARE YOUR SET)

HEADS ROLLAWAY A HALF SASHAY, PASS THRU,  
SEPARATE AROUND ONE  
LINES UP TO THE MIDDLE & BACK YOU FLOAT  
LOAD THE BOAT - - - -  
PASS TO THE CENTER, CENTERS PASS THRU  
(LEFT ALLEMANDE, ETC.)

HEADS FORWARD, PASS THE OCEAN, RECYCLE  
HEADS ZOOM, CENTERS PASS THE OCEAN,  
RECYCLE  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

## Zoom

HEADS SQUARE THRU FOUR HANDS  
PASS THRU, HEADS ZOOM. LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
WITH THE OUTSIDE TWO, SQUARE THRU 5  
HANDS  
HEADS ZOOM, LEFT ALLEMANDE

HEADS SQUARE THRU FOUR HANDS  
WITH THE OUTSIDE TWO, SQUARE THRU 3/4  
HEADS ZOOM, PASS TO THE CENTER  
CENTERS SQUARE THRU 3/4, LEFT ALLEMANDE

HEADS LEAD RIGHT, CIRCLE TO A LINE  
HEADS CALIFORNIA TWIRL, LEADERS ZOOM  
BEND THE LINE, PASS THRU, PARTNER TRADE  
ROLL TO FACE, RIGHT & LEFT GRAND.

AS COUPLES, EVERYBODY PROMENADE  
HEADS ZOOM, EVERYBODY PROMENADE  
SIDES ZOOM, EVERYBODY PROMENADE HOME

HEAD LADIES TO THE RIGHT CHAIN  
HEADS PASS THE OCEAN, GENTS EXTEND  
ALL RECYCLE, CENTERS STAR THRU, BACK  
AWAY  
(THE SQUARE HAS ROTATED 1/4 RIGHT)

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

HEADS PASS THE OCEAN, LADIES EXTEND  
RECYCLE, TRADE BY, STAR THRU  
PASS THRU, WHEEL & DEAL, CENTERS SQUARE  
THRU 3/4  
LEFT ALLEMANDE, ETC.

Presented by Jerry Helt

## Plus Definitions

### **COORDINATE:STARTING FORMATION—COLUMNS. TIMING: 8**

ALL DANCERS SINGLE FILE CIRCULATE ONCE AND A HALF. THE CENTER SIX (THREE ADJACENT PAIRS) TRADE (TURN 180 DEGREES). THE VERY CENTER TWO DANCERS RELEASE HANDHOLDS AND WALK DIAGONALLY OUTWARD TO THE END OF THE FORMING LINES. THE TWO LONESOME DANCERS WALK AHEAD, MOVING IN A QUARTER CIRCLE, TO BECOME THE OTHER ENDS OF THE FORMING LINES.

### **LOAD THE BOAT:STARTING FORMATION—LINES OF FOUR. TIMING: 12**

WITH CENTERS FACING IN, AND THE ENDS OF EACH LINE FACING THE SAME (IN OR OUT) DIRECTION.

THE END DANCERS MOVE FORWARD AROUND THE OUTSIDE, PASSING RIGHT SHOULDERS WITH THREE MOVING END DANCERS, AND TURN ONE-QUARTER IN (90 DEGREES) TO STAND BESIDE THE THIRD PERSON PASSED, FACING THE CENTER OF THE SET AS A COUPLE. SIMULTANEOUSLY, THE MOMENTARY PARTNERS, PARTNER TRADE WITH THEIR NEW PARTNERS, AND PASS THRU.

STYLING: LOAD THE BOAT—THE END DANCERS, WHILE MOVING ON THE OUTSIDE, LEAVE ENOUGH ROOM FOR THE CENTER DANCERS TO WORK COMFORTABLY. ARMS ARE HELD IN NATURAL DANCE POSITION THROUGHOUT THE ACTION, BLENDING INTO THE APPROPRIATE HAND POSITION FOR THE NEXT CALL.

### **RELAY THE DEUCEY:STARTING FORMATION—PARALLEL OCEAN WAVES. TIMING: 20**

ALL CIRCULATES IN THIS DEFINITION REFER TO THE ORIGINAL CIRCULATE PATH ESTABLISHED BY THE ENDS OF THE ORIGINAL OCEAN WAVES. NO DANCER EVER STOPS MOVING DURING THIS CALL; THE PAUSES WRITTEN INTO THE DEFINITION (i.e., THE ACTION DESCRIBED AS “HALF-CIRCULATE”) ARE THERE FOR CLARITY OF THE DESCRIPTION AND FOR TEACHING PURPOSES ONLY.

EACH END AND THE ADJACENT CENTER DANCER TURN ONE-HALF (180 DEGREES). THE NEW CENTERS OF EACH OCEAN WAVE TURN THREE-QUARTERS (270 DEGREES), WHILE THE OTHERS HALF-CIRCULATE, FORMING A SIX-PERSON WAVE AND TWO LONESOME DANCERS. THE WAVE OF SIX, WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE. IN THE WAVE, THE CENTER 4 TURN 1/2. WHILE THE OTHER FOUR DANCERS HALF CIRCULATE.

IN THE WAVE, THE CENTER 4 TURN 1/2, WHILE THE OTHER FOUR DANCERS HALF-CIRCULATE. THE WAVE OF 6, AGAIN WORKING AS 3 PAIRS, TURNS 1/2, WHILE THE OTHERS HALF-CIRCULATE.

FINALLY, THE CENTER 4 OF THE WAVE TURN 3/4 (BECOMING THE CENTERS OF THE NEW WAVES), WHILE THE OUTSIDE 4 HALF-CIRCULATE TO BECOME THE ENDS OF THE FINAL WAVES.

## Plus Definitions—continued

STYLING: RELAY THE DEUCEY-BASIC SWING THRU STYLING IS UTILIZED FOR TURNING MOVEMENTS WITHIN THE OCEAN WAVE FORMATIONS. CIRCULATING DANCERS DO THE CIRCULATE ACTION WITH ARMS IN NATURAL DANCE POSITION, BLENDING TO HANDS UP OCEAN WAVE FORMATION AT THE CONCLUSION OF THE CALL.

**TEACUP CHAIN:** STARTING FORMATION—STATIC SQUARE, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH PARTNER. TIMING: 32

THE CALLER WILL SPECIFY TWO LADIES TO MOVE TO THE CENTER AT THE START OF THE CALL, e.g., “HEAD LADIES CENTER FOR A TEACUP CHAIN.” FOR THE REST OF THE DEFINITION, THESE TWO LADIES WILL BE CALLED THE “SPECIFIED LADIES.”

THE SPECIFIED LADIES (BOTH HEAD LADIES OR BOTH SIDE LADIES) MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR CORNERS FOR A LEFT ARM TURN. AT THE SAME TIME, THE OTHER TWO LADIES MOVE TO THE RIGHT AROUND THE PERIMETER OF THE SQUARE TO THEIR CORNERS, AND DO A RIGHT ARM TURN.

FOLLOWING THE ARM TURNS, THE SPECIFIED LADIES MOVE AROUND THE PERIMETER OF THE SQUARE TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES GO TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO MEET THEIR NEW CORNERS FOR A RIGHT ARM TURN.

THE SPECIFIED LADIES THEN MOVE TO THE CENTER AND STAR LEFT ONCE AND A QUARTER TO THEIR NEW CORNERS FOR A RIGHT ARM TURN, WHILE THE OTHER LADIES MOVE TO THEIR NEW CORNERS (AROUND THE PERIMETER OF THE SQUARE) FOR A LEFT ARM TURN.

FINALLY, THE SPECIFIED LADIES MOVE TO THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND, WHILE THE OTHER LADIES MOVE TO THE CENTER AND STAR RIGHT 3/4 TO MEET THEIR NEW CORNERS (THEIR ORIGINAL PARTNERS) FOR EITHER A COURTESY TURN OR A LEFT ARM TURN LEADING INTO THE NEXT COMMAND. EVERYONE FINISHES WITH HIS/HER ORIGINAL PARTNER.

IF THE CALLER DESIRES THE MEN TO EXECUTE THE LADIES PART AND VICE VERSA, AS DESCRIBED ABOVE, THE STARTING FORMATION IS A STATIC SQUARE WITH ALL COUPLES HALF-SASHAYED, OR PROCEEDING FROM EVERYONE DOING A LEFT ARM TURN WITH THEIR PARTNER. THE PROPER CALL IS THE “HEAD/SIDE MEN CENTER FOR A TEACUP CHAIN.”

STYLING: TEACUP CHAIN-CENTER DANCERS TURNING IN STAR PATTERNS USE HANDS UP STYLING. ALL TURNS WITH OUTSIDE DANCERS ARE FOREARM TURNS. WHEN NOT LEADING INTO ANOTHER COMMAND, A COURTESY TURN, AS PREVIOUSLY DESCRIBED, IS USED AT THE CONCLUSION OF THE CALL.

## Plus Definitions—continued

OUTSIDE DANCERS (USUALLY THE GENTS) DANCE WITH ARMS SWINGING NATURALLY FROM ONE FOREARM TURN TO THE NEXT, BEING AS GRACEFUL AS POSSIBLE IN A MOVEMENT THAT OFFERS LITTLE OTHER THAN PIVOT MOVEMENTS. LADIES MAY ENHANCE THE STYLING OF THIS BASIC THROUGH SKIRT WORK WITH OUTSIDE HAND.

ZOOM: STARTING FORMATION—STARTING AND COMPLETED DOUBLE PASS THRU, TWO-FACED LINES, SINGLE FILE PROMENADE, COLUMNS, BOX CIRCULATE, AND PROMENADE. TIMING: 4 STEPS.

FROM A SETUP WHERE ONE DANCER IS FOLLOWING ANOTHER, THE LEAD DANCER WALKS AWAY FROM THE CENTER OF THE SQUARE AND AROUND IN A FULL CIRCLE (360 DEGREES) TO THE POSITION OF THE DANCER WHO WAS DIRECTLY BEHIND HIM. MEANWHILE, THE TRAILING DANCER STEPS DIRECTLY FORWARD INTO THE POSITION VACATED BY THE LEAD DANCER. EVERY DANCER ENDS FACING IN THE SAME DIRECTION HE STARTED.

STYLING: LEAD DANCERS HOLD ARMS IN NATURAL DANCE POSITION. LADIES SKIRT WORK OPTIONAL. TRAILING DANCERS USE COUPLE HANDHOLD. IN ZOOM IT IS IMPORTANT THAT LEAD DANCERS INITIATE THE ROLL-OUT MOVEMENT WITH A SLIGHT FORWARD MOTION TO ALLOW SUFFICIENT ROOM FOR TRAILING DANCERS TO STEP THROUGH COMFORTABLY.

Presented by Jerry Helt

# Abdal

(Bulgaria)

This is a dance for both men and women from the village of Gradets (Vidin area, Northwest Bulgaria).

Pronunciation:

CD: CD1, Band 3.

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

Formation: Open circle; belt hold ("na lessa").

## Meas

## Pattern

- 1 Beginning with wt on R, R ft flexed outward, R tips the L (ct 1); step on L in place, R executing outward flexion (ct 2); R tips the L (ct 3); step on L in place, R executing open flexion (ct 4).
- 2 Two hops on R, L executing small circle (down-up) (cts 1,2); hop on R (ct 3); step on L in place (ct 4).
- 3 Repeat meas 1.
- 4 Step on R to R (ct 1); step on L across in front of R (ct 2); step on R to R (ct 3); step on L across behind R (ct 4).
- 5 Step on L in place (ct 1); step on R in place (ct 2); step fwd on L (cts 3-4).
- 6 Step on R in place (cts 1-2); step on L in place (cts 3-4).

Presented by Daniela Ivanova

# Izrouchanka

(Bulgaria)

This is a dance from the village of Gradets (Vidin area, Northwest Bulgaria). It is a mixed dance in a 2/4 meter. The dance has one figure in 12 measures.

Pronunciation:

CD: CD1, Band 4.

2/4 meter

Formation: Open semi-circle facing ctr; belt hold ("na lessa").

## Meas

## Pattern

- |    |   |
|----|---|
| 1  | Tap R toes in front of L (ct 1); repeat ct 1 (ct 2).                                  |
| 2  | Step bkwd on R (ct 1); step on L across in front of R (ct 2).                         |
| 3  | Step on R in place (ct 1); step on L to L (ct 2).                                     |
| 4  | Small hop on L, R ft touching the ground in front of L (ct 1); step on R to R (ct 2). |
| 5  | Step on L across in front of R (ct 1); step on R in place (ct 2).                     |
| 6  | Squat step on L to L (ct 1); step on R to L (ct &); step on L in place (ct 2).        |
| 7  | Squat step on R to R (ct 1); step on L to R (ct &); step on R in place (ct 2).        |
| 8  | Repeat meas 6.  |
| 9  | Step on R to R (ct 1); hop on R to R (ct &); step on L to R (ct 2).                   |
| 10 | Repeat meas 9.  |
| 11 | Facing ctr, step on R to R (ct 1); step on L behind R (ct 2).                         |
| 12 | Step on R in place (ct 1); step on L in place (ct 2).                                 |

Presented by Daniela Ivanova



# Angelovata

(Bulgaria)

This is a dance from Gorna Lipnitsa (North Bulgaria). It is a dance for both men and women, holding palms in a circle. The performers are randomly arranged – no pattern is followed (man, woman, man, etc). Men dance with a rather characteristic “jumpy” fashion compared to women, and particularly the squats which - depending on the mood - are performed in a variety of ways.

Pronunciation:

Music: The dance is performed either with instrumental or vocal accompaniment.  
CD: CD1, Band 1; CD2, Band 2.

Rhythm: 7/16 meter (2 2 3), counted 1 2 3.

Formation: Mixed open circle of dancers, hands joined in V-pos, elbows bent.

Steps: Liush napred (Swing forward): Step fwd on L, lifting R ft (ct 1); hop twice on L while R is bent at the knee and is a little ahead of the L ft (cts 2,3).  
Liush nazad: Same as Liush napred, but performed bkwd, starting with R.  
Graovka: Hop on R, lifting L ft (ct 1); step on L to L (ct 2); step on R behind L (ct 3),  
Stapka s podskok (Hopping step): Step on L to L (ct 1); bring R ft in front of L and take the “inner flexion” position (cts 2-3).  
Rachenichna: Step fwd on R (ct 1); step fwd on L (ct 2); step fwd on R (ct 3). *Note*: On ct & before the beginning of ct 1, the R foot is lifted off the ground. The motion may be performed starting with the other ft.  
Zametnata: Step on R with a marked squat (ct 1); hold (ct 2); step on L behind R (ct 3).

## Meas

## Pattern

- |     |   |
|-----|---|
| 1   | Liush napred (swing forward starting with L). Beginning on ct 1, bring arms fwd and up, straightening elbows, then swing arms back to orig pos. |
| 2   | Liush nazad (swing back starting with R). Repeat arm motion of meas 1.  |
| 3-4 | 2 Graovka (moving slightly to the L). Repeat arm motion of meas 1 twice.  |
| 5   | Stapka s podskok (hopping step). Arms are bent at the elbows and brought close to the body.   |
| 6-7 | 2 Rachenichna (forward, sharply to the R). Arms remain bent at the elbows and brought close to the body.  |
| 8   | Zametnata. Repeat arm motion of meas 1.   |
| 9   | Stapka s podskok (starting with R). Arms are bent at the elbows and brought close to the body.  |

Dance repeats from the beginning.

Presented by Daniela Ivanova

Song words on next page

**Song Words****Prochul se Angel targovets**

Prochul se, prochul se, prochul se Angel targovets  
Prekupil, prekupil, prekupil Angel gadulki,  
gadulki, gadulki, gadulki, oshte kraleta.

Dano go, dano go, dano go ljubjat momite,  
Momite, momite, momite po sedjankite,  
I oshte, I oshte, I oshte po beljankite.

This song tells us the story of a merchant named Angel, who wants to buy all different kinds of musical instruments to become famous, and to win maidens' respect and love.

# Chokourovsko horo

(Bulgaria)

This is a dance for both men and women from the village of Chokourovo (Shopluk region, Midwest Bulgaria). This dance is performed either with instrumental or vocal accompaniment. The dance pattern is symmetrical: 8 measures to the right, 8 measures to the left.

Pronunciation:

CD: CD4, "Shetala se," Band 1.

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

Formation: Open circle; belt hold.

## Meas

## Pattern

- |      |  |
|------|--|
| 1    | Squat step bkwd on L, facing ctr (ct 1); step on R in place (ct 2); step on L in place (ct 3).   |
| 2    | Squat step fwd on R, facing ctr (ct 1); step on L in place (ct 2); step on R in place (ct 3).    |
| 3    | Repeat meas 1, turning the body to face R.   |
| 4    | Hop on L to R (ct 1); step on R to R (ct 2); step on L to R (ct 3).                              |
| 5    | Hop on L, flexing R (ct 1); step on R in place (ct 2); step on L in place (ct 3).                |
| 6    | Two quick steps R, L (ct 1); step on R in place (ct 2); step on L in place (ct 3).               |
| 7    | Facing ctr, step on R in place, moving L fwd (ct 1); hop on R (ct 2); step on L in place (ct 3). |
| 8    | Touch R heel to R (ct 1); touch R heel fwd (ct 2); step on R in place (ct 3).                    |
| 9-16 | Repeat meas 1-8 with opp ftwk and direction.   |

Presented by Daniela Ivanova

Song words on next page

## Chokourovsko horo—continued

(Song from Shopluk region, Midwest Bulgaria, 7/8 meter – 3 2 2)

**More Chicha Reche Da Me Zheni**

More chicha reche da me zheni  
 More vchera reche saga neche /2  
 More vchera reche saga neche  
 A pa strina Sava ich ne dava/2

More ne dashe ne dashe  
 More nay-posle se saglashe  
 More godishe mi belu Nedu  
 More belu belu ko arapin  
 More belu belu ko arapin  
 More tanko tanko kako mechka

More kachishe yu u kolata  
 More kolata si priskartsashe/2  
 More kolata si priskartsashe  
 A pa bovolyete primatsashe/2

More ka se drusnu taka sede  
 More dvete daske se stroshishe/2  
 More dvete daske se stroshishe  
 A pa bibolyete podplashishe/2

This song tells us the story of a young man who wants to be married. In the very beginning his uncle and his aunt are not ready to give him permission for this, but finally they change their decision. They choose the bright – “bela Neda” (“white” beautiful Neda); white as an “arap” (Arabian person), and tiny as a bear.

# Karamfilcheto

(Bulgaria)

This is a dance from the village of Eliseina (Middle Northwest Bulgaria). It is a dance for men and women performed either with instrumental or vocal accompaniment. The dance has one figure in 7 measures (with vocal accompaniment) and one figure in 12 measures (with instrumental accompaniment).

Pronunciation:

CD: CD1, Band 6.

2/4 meter

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

Formation: Semi-circle, facing diag L, belt hold ("na lessa").

## Meas

## Pattern

### FIGURE I

- 1 Step on L to L (ct 1); step on R to L (ct 2).
- 2 Repeat meas 1.
- 3 Hop on R, turning to face ctr (ct 1); step on L in front of R (ct 2).
- 4 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 5 Step on R to R (ct 1); step on L next to R (ct &); step on R next to L (ct 2).
- 6 Step on L to L (ct 1); step on R next to L (ct &); step on R next to L (ct 2).
- 7 Repeat meas 5.

### FIGURE II

- 1 Facing ctr, step on L in front of R (ct 1); step on R in place (ct 2).
- 2 Step on L to L (ct 1); step on R in place (ct 2);
- 3 Step on L in front of R (ct 1); step on R in place (ct 2).
- 4 Click R ft with L ft (ct 1); step on L in place (ct 2).
- 5 Repeat meas 4 with opp ftwk.
- 6 Repeat meas 4.
- 7 Hop on L to L, touching toes of R ft to the ground (ct 1); hop on L to L, touching toes of R ft to the ground (ct 2).
- 8 Hop on L to L, touching toes of R ft to the ground (ct 1); hop on L to L, flexing R ft low (ct 2).
- 9 Step fwd on R (ct 1); step fwd on L (ct 2); step on R in place (ct &).
- 10 Repeat meas 9.
- 11 Step bkwd on R (ct 1); step bkwd on L (ct 2).
- 12 Jump on both ft (ct 1); jump on both ft (ct 2).

Presented by Daniela Ivanova

Song words on next page.

## Karamfilcheto—continued

The text of the songs:

Ako se zagenish mene da si zemesh  
Mene da si zemesh, Done mamina. //

*Chorus:* Karamgilcheto, kara-karamficheto,  
kitka gledana nemirisana //

Az she ti kupja sarmeno kolanche  
sarmeno kolanche, Done mamina

*Chorus:* Karamgilcheto, kara-karamficheto,  
kitka gledana nemirisana //

This song is a marriage proposal. He tells her how he is ready to give her everything, but to be with her, because she is so beautiful. She is like a desired, but untouched flower.

# Napred Nazad

(Bulgaria)

This is a dance from the village of Eliseina (Middle Northwest Bulgaria). It is a dance for both men and women in 2/4 meter.

Pronunciation:

CD: CD 2, Band 4.

2/4 meter

Formation: Semi-circle facing ctr; belt hold ("Na lessa").

Meas

Pattern

## I. FORWARD-BACK

- 1 Facing ctr, step fwd on R (ct 1); step fwd on L (ct 2).
- 2 Repeat meas 1.
- 3 Facing ctr, step bkwd on R (ct 1); step bkwd on L (ct 2).
- 4 Repeat meas 3.
- 5-8 Repeat meas 1-4.

## II. JUMP AND TOUCH

- 1 Hop on L and touch R behind L (ct 1); hop on L and touch R to R (ct 2).
- 2 Repeat meas 1.
- 3 Step bkwd on R (ct 1); step bkwd on L (ct &); step bkwd on R (ct 2).
- 4 Repeat meas 3 with opp ftwk.
- 5 Step fwd on R (ct 1); step fwd on L (ct &); step fwd on R (ct 2).
- 6 Repeat meas 5 with opp ftwk.
- 7-8 Repeat meas 5-6 moving bkwd.

## III. BASIC DANCE PATTERN

- 1 Step on R to R (ct 1); step on L to R (ct &); step on R to R (ct 2).
- 2 Repeat meas 1 with opp ftwk.
- 3-8 Repeat meas 1-2 three times (4 total).

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

Presented by Daniela Ivanova

## Selsko Shopsko Horo za Poyas

(Bulgaria)

A male "led" dance from the village of Bozhurishte (Shopluk region, Midwest Bulgaria).

Pronunciation:

CD: CD1, Band 4; CD 3, Band 20; CD 4, "Shetala se," Band 4. 2/4 meter

Formation: Semi-circle; belt hold ("na lessa"). Tempo is moderate, gradually accelerating.

Steps: Half run to the R: With the R ft raised slightly, leap onto R to R (ct 1); step on L behind R (ct 2.).

Jump: Starting with ft together, step on R to R (ct 1); hop on R (ct 2). May be done with opp ftwk and direction.

Rachenichna: Beg with L ft raised, step fwd on L (or leap onto L with a slight squat) (ct 1); small step on R near L, knees almost straightened (ct &); small step on L, raising the R ft (ct 2). May begin with the other ft (in place or moving fwd).

Ljava Graovka: Beg with ft together in a half-squat, step on R with knees half straightened, L ft raised (ct 1); step on L to L (ct &); step on R across in front of L with slight squat (ct 2).

### Meas

### Pattern

- |      |  |
|------|--|
| 1-2  | Half run to the R twice.   |
| 3    | Jump beg R.  |
| 4    | Rachenichna L.   |
| 5    | Rachenichna R bringing ft together.                                      |
| 6-7  | Beg with R, Ljava Graovka, turning to face ctr of circle. Repeat with L. |
| 8    | Beg with L Jump bkwd.  |
| 9-10 | Rachenichna bkwd with R, then with L.                                    |

Presented by Daniela Ivanova



# Tranke le

(Bulgaria)

This is a dance for men and women from Shopluk region, Midwest Bulgaria. This dance is performed either with instrumental or vocal accompaniment. The dance pattern includes 10 measures: 6 to the right, 4 to the left.

Pronunciation:

CD: CD4, "Shtata se," Band 19.

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

Formation: Open circle facing R; belt hold.

## Meas

## Pattern

- |    |   |
|----|---|
| 1  | Hop on L to L (ct 1); step on R to R (ct 2); step on L to R (ct 3).                             |
| 2  | Step on R to R (ct 1); step on L to R (ct 2); step on R to R (ct 3).                            |
| 3  | Step on L to R (ct 1); step on R to R (ct 2); step on L to R (ct 3).                            |
| 4  | Hop on L to L (ct 1); step on R to R (ct 2); step on L to R (ct 3).                             |
| 5  | Repeat meas 4.  |
| 6  | Facing ctr, jump onto both ft (ct 1); hold (cts 2-3).   |
| 7  | Facing ctr, hop on R to L (ct 1); step on L to R (ct 2); step on R across in front of L (ct 3). |
| 8  | Facing ctr, hop on R to L (ct 1); step on L to R (ct 2); step on R across in back of L (ct 3).  |
| 9  | Facing ctr, jump onto both ft (ct 1); hold (cts 2-3).   |
| 10 | Facing ctr, raise onto both heels (ct 1); lower ft (ct 2); raise onto both heels (ct 3).        |

Presented by Daniela Ivanova

# Bulgarian Songs

(Bulgaria)

## Mome v Gradinka Sedeshe

Popular song from Pirin mountain in 9/8 (2,2,2,3)

CD: CD3, Band 11; CD 4, "Shetala Se".

Mome v gradinka sedeshe  
Pod byal pod tzarven trendafil  
Sokole pile darzheshe  
I na sokole dumashe

Chorus:

Letni mi sokole  
Letni mi gore visoko/2

Letni mi gore visoko  
Vo taya pusta tugina  
Da vidish libe shto pravi  
Da vidish libe shto chini

Chorus:

Dali e oshte moy  
Ili si druga libi toy/2

Letna mi pile odlete  
Vo taya pusta tugina  
Tamo si libe sagleda  
Drugo si libe libeshe

Chorus:

Nazad se povarna  
I vo gradinka kaznalo/2

Tvoeto litze tazhno e  
Po ono shto go zagubi  
Tvoeto libe lazarno e  
Po arno drugo naydi si

Chorus:

Ne tazhi za nego  
I drugo libe naydi si/2

## Bulgarian Songs—continued

**Petruno, Pile Shareno**

The song is from the Sofia region, Bulgaria (Shopluk region). This song accompanies Petrunino dance. The metre is 13/16 (2,2,2,2,2,3).

CD: CD 2, Band 2.

Petruno, pile shareno /2  
De gidi yagne galeno /2

Petruninite ochitsi /2  
Te chinat shapa zhaltitsi /2

Petruno, pile shareno /2  
Ot Boga li si padnala  
Ili v gradinka niknala

Ludo le ludo, ta mlado /2  
Ni sam ot Boga padnala  
Ni sam v gradinka niknala

This song presents a dialogue between a young woman, named Petruna and a young man, who is in love with her. The man asks Petruna about the reason for her incredible beauty, and he wants to know whether she comes from God or probably grew up in a garden. Petruna answers that she comes neither from God, nor from a garden, but when her mother carried her she was looking at a red apple and she was standing by a tall tree.

**Stani Donke**

The song is from the region of Scopje, Macedonia. The metre is 2/4.

CD: CD 2, Band 12.

Stani Donke, stani pile po-rano  
Svarshenikot ke ti doide ei na ruchok /2

Kato doyde, neka pukne, nekyam go  
Toy si lyubi drugo libe osven mene /2

This song tells us the story of a young woman, who does not want to meet her lover, because she knows that he is in love with another girl.

Presented by Daniela Ivanova

## Beranče – mešovito

(Macedonia)

The south-western part of Macedonia can be divided in several big parts: the regions of Lake Prespa and Lake Ohrid and the plains of Pelagonia (around the towns of Prilep and Bitola). In these regions and in the regions of the neighboring countries, Greece and Albania, a group of dances occurs very frequently. The dances of that group have in common that their measure has a peculiar “five beat.” Most of the time these dances are played in a 12/16-rhythm, counted as S-Q-Q-S-Q or 3-2-2-3-2 (although variations like: S-Q-Q-Q-Q or 3-2-2-2-2 occur also). In Greece you can hear it called under the name: “Lithos choros,” “Pustjeno,” or “Levendikos” (heroes dance). In Macedonia common names are “Bajraèe” or “Beranče.” The dances “Pusteno oro” and “Ibraim Odža” belong to the same group although they have another step pattern. Even “Kucano oro” and “Dolgoto oro” can be counted in this category. There are different versions for men and women and this particular “mixed Beranče” has a dance pattern of 6 measures. The women's version of Pece Atanasovski has 4 measures, while his men's version counts only 3 measures.

I learned this dance by dancing along with a bunch of young men in the village of Smilevo in the 1980s. The leader of the dance used to give signals for squatting so often that by the end of the dance the participants did not take the effort anymore to come up from their squatting position.

Pronunciation: BEY-rah-n-tcheh – meh-SHOH-vee-toh

CD: PAMUK CD 1104/06

Rhythm: 12/16 (S-Q-Q-S-Q or 3-2-2-3-2 counted 1 2 3 4 5).

Formation: Open circle, hands in W-pos or in T-pos (men hands on the shoulders).  
Wt on L, face ctr.

Styling: Vigorous, heavy movements, with many turns and squats.

Meas                      Pattern

8 meas                      INTRODUCTION

### FIGURE

- 1            Facing ctr, moving LOD, hop on L (ct 1); bounce on L (ct 2); step on R to R (ct 3); step on L across behind R (R-knee bent) (ct 4); step on R to R (ct 5).
- 2            Step on L across in front of R (ct 1); hop on L (R ft moving in front of L shin) (ct 2); step on R to R (ct 3); step on L in front of R (ct 4); step bkwd on R (ct 5).
- 3            Hop on R (ct 1); bounce on R (ct 2); facing and moving RLOD, step on L to L (ct 3); step on R across in front of L (ct 4); facing ctr, step on L to L (ct 5).
- 4            Step on R crossed behind L (ct 1); hop on R (ct 2); step on L in place (ct 3); step on R in front of L (ct 1); step bkwd on L (ct 5).
- 5            Facing ctr, moving in place, hop on L (ct 1); bounce on L (ct 2); step on R to R (ct 3); step on L in front of R (ct 1); step bkwd on R.
- 6            Repeat meas 5 with opp ftwk.  
Repeat these 6 meas.

**Beranče – mešovito—continued****TURNS**

After a signal, dancers can make a turn L in meas 6, cts 1-5.

A turn R can be done in meas 2, cts 1-3.

Even a double turn R is possible in meas 2, cts 1-5.

A turn L can be done in meas 3, cts 3-5.

**SQUATS**

A squat can be made on ct 1 of meas 2, 5, and 6.

Description by Paul Mulders

Presented by Paul Mulders

# Čoček

(Very popular gypsy dance all over Macedonia)

“Čoček” is the generic name for the dances from the Gypsy communities in Macedonia. At any folk gathering, like weddings or a “sunet” (circumcision feast) the people dance the Čoček endlessly. There are different forms of Čoček and the steps may vary a little from region to region. But the main difference is that the gypsy people in the South (Bitola, Prilep, Kievo) prefer a slower pace in their Čoček, whereas the Skopje people and the other Gypsy communities in the North like to dance much faster.

Pronunciation: TSCHOH-tschehk

CD: PAMUK CD 1104/06

Rhythm: 2/4 (although a Čoček can be played in 7/8 as well)

Formation: Most of the time the dance is done in a kind of open circle (or many circles in crowded situations) with arms in a relaxed W-pos.  
Wt on L, face ctr; the dance line moves slowly to the R

Styling: Dance relaxedly with as many hip- and shoulder-movements as you like.  
In the Gypsy communities, people usually dance just one of these 3 figures. When we do them one after another we actually go back in time; the 3<sup>rd</sup> figure is the oldest one.

## Meas

## Pattern

8 or 16 meas INTRODUCTION. Start with the beginning of a new musical phrase.

### FIGURE I (Basic Step)

- 1 Facing ctr and moving bkwd, step on R (ct 1); step on L (ct 2).
- 2 Step on R (ct 1); touch L toe diag in front of R ft (ct 2).
- 3 Moving fwd, step on L (ct 1); touch R toe next to L ft (ct 2).

### FIGURE II (three-step *on* the beat)

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

### FIGURE III (three-step *off* the beat)

- 1 Facing ctr and moving bkwd, bounce on L (ct 1); step on R (ct &); bounce on R (ct 2); step on L (ct &).
- 2 Bounce on L (ct 1); step on R (ct &); step on L (ct 2); step diag fwd on R (ct &).
- 3 Bounce on R (ct 1); step fwd on L (ct &); step on R (ct 2); step on L (ct &).

Description by Paul Mulders

Presented by Paul Mulders

# Čoček za merak

(Southern-Macedonia – Gipsy community of Bitola and Prilep)

“Čoček” is the generic name for the dances from the Gipsy communities in Macedonia. I learned this particular one in Bitola in the 1980s. It occurred also in my repertoire as "Romsko Bitolsko oro," until I found this stunning music from the band "Mladi Talenti" (=Young Talents).

"Merak" is great love or passion; so this is the impassioned Čoček.

Pronunciation: TSCHOH-tschehk zah MEH-rahk

CD: PAMUK CD 1104/06

Rhythm: Even (4/4)

Formation: Mixed open circle, hands in a low and relaxed W-pos.  
Wt on L, face ctr.

Styling: Dance relaxedly with syncopic knee-movements. The shoulders and hips make additional movements.

## Meas

## Pattern

8 meas

### INTRODUCTION

#### BASIC STEP IN PLACE (CROSSING STEPS)

- 1 Step on R to R (ct 1); step on L in front of R (ct 2); step on R back in place (ct 3); step on L to L (ct 4); step on R next to L (ct &).
- 2 Repeat meas 1 with opp ftwk.
- 3 Repeat meas 1.
- 4 Repeat meas 1 with opp ftwk.

#### TRAVEL STEP

- 5 Facing and moving in LOD, step on R (ct 1); touch L next to R (ct 2); step on L across in front of R (ct 3); step on R in LOD (ct 4); step on L in place and turn CCW to face ctr (ct &).

Remark 1: A a syncopic bending of the knees on each "&"-count!

Remark 2: The steps in place of meas 1-4 are called "crossing steps," but actually you do not cross over, just step in front of the other ft!

Remark 3: In the beginning of the dance you can dance measures 1-4 (crossing steps in place) more than once, until you see that everybody "has" the step. I saw that frequently done on feasts in the "romski" communities.

Remark 4: Add a turn R during the travel step after a signal of the first dancer.

Description by Paul Mulders

Presented by Paul Mulders

# Devetorka

(Community dance all over Macedonia)

Together with the dance "Pajduško," this dance takes the second place (after Pravo oro) in Macedonia. One can see it frequently done on parties, feasts and gatherings anywhere in the country. "Devet" means nine and the dance derives its name from the nine sixteenth notes in each measure.

Pronunciation: deh-VEH-tohr-kah

CD: PAMUK CD 1104/06

Rhythm: 9/16 (Q-Q-Q-S or 2-2-2-3 counted 1 2 3 4)

Formation: Mixed open circle, hands in V-pos.  
Wt on L, face LOD.

Styling: Dance relaxedly while singing, make extra jumps and bounces during intermezzo

## Meas

## Pattern

8 meas INTRODUCTION (In songs it is usual to start the steps together with the singing.)

### BASIC STEP

- 1 Facing and moving in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3); long step on L (ct 4).
- 2 Step on R (ct 1); step on L (ct 2); step on R (ct 3); touch L toe diag in front of R ft (ct 4).
- 3 Step on L (ct 1); step on R (ct 2); step on L (ct 3); touch R toe diag in front of R ft (ct 4).
- 4-6 Repeat meas 1-3.

### VARIATION

Dance more vigorously during musical intermezzo.

- 1 (ct 4) Hop on R (ct ee (1/16)); step on L (ct 4 (2/16)).
- 2 (ct 4) Bounce on both ft (ct ee); bounce on R (ct 4).
- 3 (ct 4) Bounce on both ft (ct ee); bounce on L (ct 4).

Description by Paul Mulders

Presented by Paul Mulders



# Osogovsko na tri pati

(Eastern part of Macedonia, the region around the town of Koani)

This dance is a member of a very popular family of dances in East-Macedonia, known under the name of "Potrulka." The music to all these dances is in an even measure (2/4 or 4/4), but the steps have often the rhythm of QQS (1-1-2).

Pronunciation: ohs-SOH-gohv-skoh nah TREE paht-tee

Music: PAMUK CD 1104/06

Rhythm: Even (2/4); in some measures counted as 1,&,2 (QQS)

Formation: Mixed open circle, hands in V-pos. (also possible in X-pos. = "na pojās")  
Wt on L, face RLOD.

Styling: Jumpy, but yet connected to the earth.

Meas Pattern

8 meas INTRODUCTION

## BASIC STEP

- 1 In LOD moving bkwd, hop on L (ct 1); step on R (ct &); step on L behind R (ct 2).
- 2 Repeat meas. 1 (turn face in LOD).
- 3 Facing and moving LOD, step on R (ct 1); hop on R (ct 2).
- 4 Step on L (ct 1); step on R (ct &); step on L (ct 2).
- 5 Facing ctr, step on R to R (ct 1); hop on R (ct 2).
- 6 Still facing ctr, jump on both ft (ct 1); step on R (ct 2).
- 7 Repeat meas. 6.
- 8 Step on L to L (ct 1); hop on L (ct 2).
- 9 Step on R in place (ct 1); hop on R (ct 2).
- 10 Step on L in place (ct 1); hop on L (turn face RLOD) (ct 2).

Dance repeats from meas 1

Remark: In measures 6 and 7 one can add a double bouncing on both feet (cts 1,&,2).

## VARIATION FOR THE MEN

- 6 Facing and moving ctr, take two running steps on L and on R (cts 1,2).
- 7 Repeat Basic Step, meas 7.
- 8 Squat on both ft (ct 1); hop on L (ct 2).
- 9 Squat on both ft (ct 1); hop on R (ct 2).
- 10 Squat on both ft (ct 1); hop on L (ct 2).

Description by Paul Mulders

Presented by Paul Mulders

## Trite Stûpki

(Women's dance from the Bulgarian part of Macedonia, "Pirinska Makedonija")

The way of beginning each dance phrase with a bounce (or a hop—part II) is typical here. The movements of the arms give a clue that the origin of this dance is Bulgarian.

Pronunciation: TREE-teh STUHP-kee

CD: PAMUK CD 1104/06

2/4 meter

Formation: Open circle, arms in W-pos alternating to V-pos. Wt on L, face LOD.

Styling: Smooth, bouncing with elegant and slow movements.

### Measure

### Pattern

8 meas

### INTRODUCTION

#### I. SLOW PART

- 1 Facing and moving in LOD, bounce on L (ct 1); step on R (ct 2).
- 2 Bounce on R (ct 1); step on L (ct 2).
- 3 Bounce on L (ct 1); step on R (ct 2).
- 4 Facing ctr, step on L twd ctr (ct 1); step on R back (arms to V-pos) (ct 2).
- 5 Bounce on R, L ft circling from front to back, arms swing fwd (ct 1); step on L behind R, arms swing bkwd (ct 2).
- 6 Facing ctr and moving in LOD, step on R to R (ct 1); step on L behind R (ct 2).
- 7 Facing and moving in LOD, bounce on L (ct 1); step on R, arms raise to W-pos (ct 2).
- 8 Repeat meas 2.
- 9 Repeat meas 3.
- 10 Repeat meas 4, arms move to V-pos and immediately up to W-pos.
- 11 Facing and moving RLOD, bounce on R (ct 1); step on L (ct 2).
- 12 Bounce on L (ct 1); step on R (ct 2).
- 13 Bounce on R (ct 1); step on L (ct 2).
- 14 Repeat meas 4 with opp ftwk., arms down (to V-pos) and up (to W-pos).
- 15 Repeat meas 1.
- 16 Repeat meas 2.
- 17-32 Repeat meas 1-16.

#### II. QUICK PART

- 1-32 Repeat Slow Part but every bounce is danced as a hop. Arm movements are the same.

Description by Paul Mulders

Presented by Paul Mulders

# Postupano

(Macedonia)

This is a typical example of a Macedonian men's dance from Povardaria (Skopska Blatija), the region south-east of the capital of Skopje. Although women began to join in with the men since the 1960s, they will prefer to dance next to other women and will never join in with the squats and the vigorous turns of the end of the dance. I learned this dance from Pece Atanasovski and was lucky enough to dance it several times in a men's line on the spontaneous Easter and Ascencion dance feasts in the village of Draevo (near Skopje).

Pronunciation: poh-STOO-pah-noh

Music: PAMUK CD 1104/06

Rhythm: 13/16, divided as Q-Q-Q-S-LONGER, counted as 1 2 3 4 5-6

Formation: Two open circles for men and women, hands in T-pos. = on the shoulders with L-hand in front (men) or in W- and V-pos. (women).

Wt on L, face ctr.

Styling: M: much balance, with big and forceful movements; the real "junaki stil," heavy turns and squats towards the end of the dance

W: gracious and elegant movements, very self-secure.

## Meas

## Pattern

### INTRODUCTION

The "ezgija" (improvisation) of the "gajda" (bagpipe) + two meas.

#### I. BASIC STEP IN PLACE AND TRAVEL STEP

- 1 Bounce on L, raising R leg, thigh horizontal to floor (ct 1); step on R next to L (cts 2-3); bend and stretch R knee, raising L leg, thigh horizontal to the floor (ct 4); bend R knee (ct 5); stretch R knee (ct 6).
- 2-4 Repeat meas 1 three times, alternating ftwk: R leg up, L leg up, R leg up.
- 5 Facing and moving in LOD, bounce on L, raising R knee, lower leg crossed in front of L (ct 1); step on R (cts 2-3); bounce on R, raising L leg, thigh horizontal (ct 4); step on L and face ctr again (cts 5-6).
- 6-10 Repeat meas 1-5.

#### II. TRAVEL STEP WITH CROSSING

- 1-4 Repeat Fig I, meas 1-4.
- 5 Facing ctr and moving in LOD, hop on L, raising R leg (ct 1); step on ball of R ft next to L (ct 2); step on L across in front of R (ct 3); repeat cts 1-3 (cts 4-6).
- 6-10 Repeat meas 1-5.

## Postupano—continued

III. MEN IN T-POS, W IN V-POS

- 1 Facing and moving in LOD, hop on L (ct 1); step on R (cts 2-3); hop on R (ct 4); step on L and turn to face ctr (cts 5-6).
- 2 Facing ctr and dancing in place, hop on L (ct 1); bounce on L (ct 2); step on R slightly to R (ct 3); step on L across in front of R (ct 4); step on R back in place (ct 5-6) (if possible with extra bounce on L on ct 5).
- 3 Repeat meas 2 with opp ftwk.
- 4-5 Repeat meas 2-3.
- 6-10 Repeat meas 1-5.

IV. SOLO TURNS AND SQUATS

Turns and squats for M only. Slip hands and dance solo in a line or half circle.

- 1 Facing and moving in LOD, hop on L (ct 1); step on R (cts 2-3); hop on R (ct 4); step on ball of L ft behind R (ct 5); step fwd on R (ct 6).
- 2 Jump on L (scissor-like movement) (cts 1-2); step on R (ct 3); squat on both ft (ct 4); come up on R (cts 5-6).
- 3 Hop on R, turning 360° (cts 1-2); step on L (ct 3); squat on both ft (ct 4); come up on R (cts 5-6).
- 4 Jump on L across in front of R, turning 360° R (CW) (cts 1-2); step on R (ct 3); squat on both ft (ct 4); jump up onto both ft (cts 5-6).
- 5 Jump on both ft turning 360° L (CCW) (cts 1-3); squat on both ft (ct 4); come up on both ft (cts 5-6).

Repeat Fig III and later Fig IV after a signal of the first dancer.

Remark 1: In Fig III the W can make a slow turn R during meas 1, hands are on the hips or relaxed and low.

Description by Paul Mulders

Presented by Paul Mulders

# Teško Kavadarsko oro

(slow dance from the region of Kavadarci in Southern-Macedonia)

This dance is choreographed by Paul Mulders after attending many festivals (especially weddings) with the gypsies living in the towns of Prilep and Bitola in southern-Macedonia. He had extensive opportunities to dance with these people and to watch them dance. Inspired by impressions of all-night parties, he put together a dance consisting of three figures and based on steps he saw the gypsies performing.

Pronunciation: TEHSH-koh kah-VAH-dahr-skoh OH-roh

Music: PAMUK CD 1104/06

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

Formation: Open circle, men (T-pos) and women (W-pos) in separate lines. Wt on L, face ctr.

Styling: Heavy style with slow movements.

## Meas

## Pattern

2 meas+1 ct (3/8) INTRODUCTION

### I. BASIC STEP IN PLACE AND TRAVEL STEP

- 1 Rise on L, M: raising R upper leg horizontal to floor (ct 1); step on R in place (ct 2); stretch R knee slowly, M: raising L upper leg horizontal, W: touch ball of L ft diag L in front of R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3-4 Repeat meas 1-2, except that on meas 4, ct 3, face diag LOD while lifting R ft behind L knee (M) or behind L calf (W).
- 5 Rise on L, R knee turning from R to L (ct 1); step on R in LOD, bending knee (ct 2); stretch R leg slowly (ct 3).
- 6 Rise on R (ct 1); step on L, bending knee (ct 2); stretch L leg slowly, R ft behind L knee (M) or behind L calf (W) (ct 3).
- 7-8 Facing ctr, repeat meas 3-4 in place.
- 9+ Repeat meas 5-8 (meas 1-4 are danced only once as intro).

### VARIATION FOR MEN

Squat on meas 8, ct 3.

### II. KICKS

- 1 Rise on L, R knee turning from R to L (ct 1); facing and moving in LOD, step on R (ct 2); step on ball of L ft behind R (first beat of ct 3); step on R (second beat of ct 3).
- 2 Kick sdwd with L heel (last beat of previous meas); kick L heel in front of R while stretching R leg (ct 1); step on L (ct 2); step on ball of R ft behind L (first beat of ct 3); step on L (last 2 beats of ct 3).
- 3-4 Repeat Fig I, meas 3-4.
- 5-8 Repeat Fig II, meas 1-4.

VARIATION FOR MEN

Squat on meas 4, ct 3.

III. HOPS (M in T-pos, W in V-pos)

7/8 meter counted (2/8 + 1/16 + 3/16 + 1/8 + 2/8, counted as: 1-ee-2-ee-3)

- 1 Facing diag LOD and moving in LOD, hop on L (ct 1); hop on L (ct ee); step on R (ct 2); step on L behind R (ct ee); step on R (ct 3).
- 2 Repeat meas 1 with opp ftwk.
- 3 Facing ctr, hop on L (ct 1); hop on L (ct ee); step on R in place (ct 2); touch ball of L ft diag L in front of R (cts ee,3).
- 4 Repeat meas 3 with opp ftwk in place.
- 5-8 Repeat meas 1-4.

VARIATION

- 3-4 Repeat meas 1-2 in place.

Description by Paul Mulders

Presented by Paul Mulders

## Žensko pušteno oro

(Women's dance from the south-western part of Macedonia)

This dance is a good example of a women's dance—it is a bridal dance where the young participants get the possibility to show their elegance and balance. Especially since the last figure is danced “solo” with many hops and turns. This version (that I learned from my most important teacher, Pece Atanasovski) occurred on feasts, like weddings or religious events in the regions of Pelagonia and Mariovo.

The title translates as “žensko” = female, for women; “pušti” = leave alone. Together it means, “the female dance in which the hands are dropped.”

Pronunciation: ZHEHN-skoh POOSH-teh-noh oh-roh

CD: PAMUK CD 1104/06

Rhythm: 11/16, S-Q-Q-S-Q, counted as 1 2 3 4 5

Formation: Open circle of women, hands in W-pos (Fig I), V-pos (Fig II), and on the hips (Fig III).  
Wt on R, face ctr.

Styling: Gracious with elegant movements, very self-assured.

### Meas

### Pattern

INTRODUCTION 2 measures of the “gajda” (bagpipe) + counts 1-3 of the next meas.

#### I. BASIC STEP IN PLACE AND TRAVEL STEP; HANDS IN W-POS

- 1 Hold (cts 1-3); step on L across in front of R (ct 4); step on R back in place (ct 5).
- 2 Bounce on R, L ft in front of R (ct 1); bounce on R, slowly moving L ft to L (ct 2); step on L next to R (ct 3), upper body slightly bent fwd on cts 2 and 3; step on R across in front of L (ct 4); step on L back in place (ct 5).
- 3 Bounce on L, R ft in front of L (ct 1); bounce on L, slowly moving R ft to R (ct 2); step on R next to L (ct 3), upper body slightly bent fwd on cts 2 and 3; step on L across in front of R (ct 4); step on R back in place (ct 5).
- 4 Repeat meas 2.
- 5 Facing diag LOD, bounce on L, R ft crossed in front of L shin (ct 1); bounce on L, R ft slowly moving to the place of the next ct (ct 2); step on R in LOD (ct 3); step back on L (ct 4); step on R next to L (ct 5).
- 6 Deep step on L, both knees bent (ct 1); bounce on L, R ft in front of L shin (ct 2); step on R (ct 3); step on L across in front of R ft (ct 4); step on R back in place (ct 5).  
Repeat meas 2-6. On meas 6, the first dancer can turn L on cts 4 and 5. She ends up in front of the second dancer, both join R hands. She dances one whole phrase in this position and takes her first place by performing the steps of meas 4, cts 3-5 of the next phrase slightly larger.

The transition to Fig II begins by bringing the hands down to V-pos and turning 1/4 L in meas 4, cts 4-5.

## Žensko pušteno oro—continued

II. HOPS IN PLACE AND TRAVEL STEP, HANDS JOINED IN V-POS

- 1 Facing RLOD, deep hop on R in place (ct 1); hop on R (ct 2); step on L (ct 3); step on R (ct 4); step on L (ct 5). Turn 1/2 R (CW) to face LOD on cts 3-5.
- 2 Repeat meas 1 with opp ftwk, turning 1/2 L (CCW) to face RLOD on cts 3-5.
- 3 Repeat meas 1 moving slightly bkwd in LOD and turning 1/2 R (CW) to face LOD on cts 3-5.
- 4-5 Repeat Fig I, meas 5-6, end facing in RLOD.  
Repeat meas 1-5.

The transition to Fig III begins by putting hands on hips on meas 5, ct 5.

III. ALL DANCE SOLO, HANDS ON HIPS

Repeat ftwk of Fig II dancing solo.

Description by Paul Mulders

Presented by Paul Mulders



# Fafur

(Poland)

Fafur (Fah-foor) is unique to the Green Kurpie Region of Poland located in the East Central part of Poland. The dance is so named due to the long ribbon tied in a bow that adorns the woman's head piece. The steps are light and happy representing this fafur flying behind the woman as she dances. Although usually done in couples, the dance can be adapted for individual dancers and the basic step is simple enough for children to execute. The various holds and the ability to move multi-directional can make this a challenging and interesting dance to execute.



The choreography of this particular Fafur is done by Richard Schmidt for the 2005 Stockton Folk Dance Camp.

Pronunciation:

Music: *Folk Dances from Poland, Vol. 2, Band 7* 2/4 meter.

Formation: Circle of 8 cpls, facing LOD with M behind ptr all holding hands. 5  
Starting pos is important so each cpl should be assigned a number (1 4 6  
thru 8). 3 7

Steps: Skip: (2 Skip Steps per meas) This basic step is similar to our childhood skipping step, with the exception of bringing our knees fwd we kick the leg back and can be done to move fwd, bkwd, or by turning CW and CCW. Begin by making a small step lightly onto the ball of the R ft (ct1); make a low hop with the same ft in the desired dir while briskly kicking the L ft up in back, keeping both knees together (ct&). Repeat with opp ftwk to complete the meas (cts 2,&).

Triple Accent: Three stamps done with flat ft – RLR or LRL (cts 1,&,2) hold on 2<sup>nd</sup> ct &.

Styling: The dance should be done lightly while keeping the torso of the body erect throughout.

Circle position: All dancers face the LOD holding hands with M behind his ptr.

Face-to-face position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent.

Individual: Fists on the hips with thumbs facing back

Same Direction position: W in front of ptr with her back to him extends both arms behind her on either side with her palms up for easy access by her ptr. M stands behind ptr and takes hold of her hands (R to R and L to L). Can also be done with M in front of ptr.

Closed Ballroom hold: Facing each other M's R arm is extended behind the W holding her back at waist level while the W's L hand is placed on the man's R shldr. M extends his L arm out in front of him parallel to the floor and diagonally twd his ptr taking W's R hand in his.

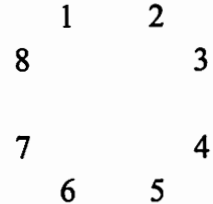
Fafur—continued

MeasPattern

2 meas

INTRODUCTION No action.FIGURE I

- 1-7 All dancers beg R ft and with 14 Skip steps move the circle in LOD.
- 8 All dancers do a Triple Accent step R-L-R. M finish this step so that they are back in their original starting pos in the circle with their hands in Individual pos, while W form an inner circle of W holding hands.
- 9-11 M continue individually in LOD with 6 Skip steps. W take 6 skip steps LOD in inner circle.
- 12 M do a Triple Accent step so that they end exactly on the opp side of the circle to their original starting pos to form a square. W continue LOD in inner circle with 2 more skip steps.
- 13-15 M stand in pos (no movement). W take 6 more Skip steps.
- 16 W do a Triple Accent step so as to end directly in front of their ptrs.

FIGURE II.

- 1-3 In the face-to-face pos Cpls 1 and 2 switch pos with Cpls 5 and 6 on the opp side of the square by taking 6 Skip steps (M fwd with R ft, W bkwd with L ft)—cpls pass each other on the M's R shldr—while remaining cpls wait their turn.
- 4 Cpls 1, 2, 5, and 6 do a Triple Accent step moving slightly to the R but do not turn so that M have their backs to the ctr of the square.
- 5-8 Repeat meas 1-3 with Cpls 2, 3, 7, and 8 while cpls who just passed now wait their turn again.
- 9-12 Cpls 1, 2, 5, and 6 return to their original pos in the square (W fwd R ft – M bkwd L ft) ending with a Triple Accent step, this time with W's R shldrs passing each other.
- 13-15 Repeat meas 9-11 with Cpls 2, 3, 7, and 8.
- 16 All cpls do the Triple Accent step with W doing a 3/4 revolution CW so as to end with back to ptr in the Same Direction pos facing LOD while M do 1/4 revolution so as to position themselves behind ptr also facing LOD.

FIGURE III.

- 1-2 Cpls move LOD in a circle (W leading) beg with R ft taking 4 Skip steps.
- 3-4 W move behind their ptrs by letting go of L hand and placing it on their L hip and taking 4 Skip steps CW never letting go of R hand. M continue in LOD and put their L hand behind them.
- 5-6 Cpls move LOD in a circle (M leading) with R ft taking 4 Skip steps.
- 7 M begin to move behind their ptrs exactly the same as in meas 3-4 with 2 Skip steps.
- 8 Both M and W do a Triple Accent step. M continue to move in the same dir as in meas 7 and leave their wt on the L at the end, while W do a 1/2 revolution CW to end facing ptr in a Closed Ballroom Hold with wt on the R.
- 9-15 M beg R ft, W beg L ft make 7 CW revolutions by taking 14 Skip steps (1 meas or 2 Skip steps = 1 revolution).
- 16 All dancers do Triple Accent step R-L-R and open up the cpl so as to go back into the circle pos - Cpls should end in the same pos as when they started the dance.

The whole dance is repeated from the beginning one more time.

Presented by Richard Schmidt

# Góralski 2005

(Poland)

A modern dance number based on the folklore of the Tatra Mountains of Poland. The Górale (Mountain Folk) of Poland have a unique style and dialect of their own. To this day when travelling through this region, you will find the local people dressed in elements of the traditional costume. The young people continue the traditions and customs of their ancestors by taking their lyrics and melodies and adapting them to modern instruments. While you can find modern adaptations in the other parts of the country, the Górale ones have a special beat of their own. I usually don't teach mountain dances in folk camps due to their intricate footwork and the uniqueness of the music, which at times can be quite repetitious and hard to listen to, however I believe that this modern version will be a blast of fresh air and will give the student a taste of the speciality of this folklore.



Pronunciation:

Music: *Folk Dances from Poland, Vol. 2, Band 6.* Performed and arranged by Kayah and Bregovic  
2/4 meter.

Formation: Circle of individual dancers facing ctr of circle.

Steps: Promenade step: Moving in LOD, with wt on L, place R heel firmly on the floor with R leg remaining straight (ct 1); place complete ft on floor while bending the R knee and lifting the L ft off the floor slightly with bent knee and bringing fwd parallel to the R ft (cts &,2); continue bringing L ft fwd and ahead (ct &). Can be done with opp ftwk.

Walking step: Everyday walking step: heel down first, followed by the rest of ft (cts 1,&,2,&).

Krzesany (doubles) (2 meas): This step begins with L and R ft parallel and slightly apart from each other. While standing on ball of L ft, place ball of R ft across and in front of L ft and switch wt to the R ft (ct1); bring wt back to ball of L ft (ct&); put R ft back to original place and transfer wt back to R (ct 2); switch wt back to ball of L ft (ct &). Repeat this "Single krzesany step," but do not bring wt back to th L ft on 2<sup>nd</sup> ct &, so that the double krzesany can be performed with the opp ftwk.

Side-to-side step (2 meas): Start this step with ft together and wt on L. With knees slightly bent, place R ft approx 1 foot away from the L by slightly lifting ft off the floor (ct1); bring L next to R ft without lifting the L ft off the floor (lightly dragging the ft) and switching wt to the L (ct &); repeat the movement with the R ft and then the L ft, but do not switch wt so step can be repeated in the opp dir with opp ftwk.

Gorale sway (2 meas): Facing LOD this step will move fwd in a zigzag motion.

Meas 1: With wt on L and knees bent, step to R on flat R ft shifting wt to the R while moving fwd so that the R ft lands ahead of the L (while doing this L heel will leave floor) (cts 1,&); bring L ft across behind the R ft, with the wt landing on the ball of L ft and R ft coming off floor ever so slightly (ct 2&).

## Góralski 2005—continued

Meas 2: Put R ft back on floor and lift L ft, leaving it behind R ft (cts 1&); scuff (gentle hop/drag of ft) fwd with R ft, bending L knee and bringing L ft off the floor and to L side so lower leg is at a 45 degree angle to floor (cts 2&). The next step will move in the opp diag fwd beg with L.

Styling: Although modern the styling is still taken from the mountain regions of Poland, where M are proud and stand tall yet the mountainous terrain often causes them to lean fwd so as to keep their balance. They also wear wide heavy leather belts that give them stiff support around their midriff. W may be used to hard work but they are very light on their feet.

Individual pos: W: Hands on the hips with fingers on the small of the back and the thumb facing downward so that elbows are pointing bkwd. M: Clasp their hands behind their back.

Circle: All join hands.

MeasPattern

INTRODUCTION No action. Gorale sing us into the dance – Girl will say “Prawy do Lewego – Lewy do Prawego” – This is cue to clap (4 drum beats – clap hands 1-2-3-4).

OPENING KRZESANY (Individual holds)

- 1-2 Krzesany with the R.
- 3-4 Krzesany with the L.
- 5-6 Side-to-side step to R.
- 7-8 Side-to-side step to L.
- 9-16 Repeat meas 1-8. End facing LOD.

**DANCE #1**I. PROMENADE (all join hands)

- 1-16 Facing LOD, 16 Promenade steps beg R.
- 17-20 Beg R, take 4 walking steps twd outside of circle and then back in to starting pos in a CW motion. Raise both hands above the head.

II. THE GÓRALE SWAY (individual hand pos)

- 1-2 One Górale sway step twd outside of circle (Zig).
- 3-4 One Górale sway step twd inside of circle (Zag).
- 5-6 One Górale sway step twd outside of circle (Zig).
- 7-8 Turn in twd ctr of circle (always keeping in mind to enter at an angle – Zag) making 1 revolution using 3 steps L, R, L (cts 1,&,2); hold (ct&). Clap hands to the L of the head on this last ct &.
- 9-16 Repeat meas 1-8. End facing ctr of circle.

III. KRZESANY

- 1-16 Repeat Opening Krzesany.

**FIGURES FOR DANCES 2, 3, AND 4**

<b><u>DANCE 2</u></b>	<b><u>DANCE 3</u></b>	<b><u>DANCE 4</u></b>	
Fig I.	Fig I.	Fig I.	
Fig II.	Fig II.	Fig II.	Slight variation on meas 15 and 16 – Music slows down: Meas 15: Lean fwd on L twds ctr of circle with arms open wide to either side and parallel to the floor. Meas 16: Take 6 quick small steps in a CCW revolution.
Fig III.	Fig III.	1-2-3-4	4 Drum beats – Clap hands 4 times.
		Fig II.	Same as in Dance 1, 2, and 3.
		Fig II.	Same as in Dance 1, 2, and 3. Music will fade out.

Presented by Richard Schmidt

# Kujawiak

(Poland)

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. The dance is done in a slow  $\frac{3}{4}$  meter tempo with very lyrical melodies and can be danced by couples or alone and features a wide range of movement in varied tempos from slow to quite lively. During its different phases of development, it featured many variants and styles of dancing. The music is romantic and often played melancholically and these melodies are to this day, very popular with composers and artists alike. As it is a national dance, any Polish costumes can be worn for the Kujawiak. This choreography is arranged specifically for non-partners.



Pronunciation: Koo-YAH-vyahk

Music: "Pod Kujawsk Strzecha" (Under a thatched roof in Kujawy), *Folk Dances from Poland, Vol.2, Band 4.* 3/4 meter.

Formation: Individual dancers begin in a checkerboard formation, all facing the same direction, with feet together and hands on their hips (fingers forward and thumb back).

Steps: Basic step: With knees slightly bent on ct 1, take a long step (ct 1); followed by 2 shorter steps (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.

Kołysany (koh-WHII-sannih): A slow rocking step sideways that requires shifting the body wt from one ft to the other using all three cts of the meas. Can also be done fwd and bkwd by first making a  $\frac{1}{4}$  revolution and then  $\frac{1}{2}$  revolutions.

Kolcbany (koh-LEH-bannih): A combination of the Basic step and the Kołysany done by first making a  $\frac{1}{4}$  revolution and then  $\frac{1}{2}$  revolutions.

Houbczyk to L: (Can be done to the R with opp ftwk) With wt on L ft, cross R ft in front of L going to the L (ct 1); shift wt to R ft and place L heel on floor with toes pointing upwards and leg straight out to the L side near R ft (always moving to L) (ct 2); make a low hop on R and while bringing pointed toes downwards to face the floor, gently click L heel to R heel in the air and land on R (ct 3).

Double Accent: Stamp twice with the required ft on cts 2 and 3.

Styling: The Kujawiak should be danced with grace and smoothness, with the upper body remaining uplifted and the knees relaxed. Use every count of the measure to execute any of the motions. It is worth noting that there exists a huge variety of steps and combinations. Only those used in this particular interpretation of the Kujawiak are described below.

Hand positions: On the Hips: hands are on the hips, fingers are to the front and the thumb back. Arm(s) out: One arm or both extended out to either side below the hips. Women often hold their apron on either or both sides.

MeasPatternINTRODUCTION No action.

- 1-2 Hold.  
 3-4 Beg with R, take 2 Basic steps (6 steps) in CW circle to finish where you began.

FIGURE I

- 1 Kołyśany fwd beg with wt on R and extending R arm out to the R side.  
 2 Repeat meas 1 with opp ftwk and arms.  
 3-4 Dance 2 Basic steps bkwd, hands on hips.  
 5 Kolečany fwd beg with wt on R and extend R arm out to the R side.  
 6 Repeat meas 1 with opp ftwk and arms.  
 7 Dance one Basic step bkwd while turning CW.  
 8 Bend knees, drop shldrs, and bow head.

FIGURE IIa

- 1 Houbczyk to L.  
 2 Continuing to L, dance one basic step CCW.  
 3 Kołyśany to R.  
 4 Hop gently on L and execute a Double Accent with R ft. Leave wt on R ft on 2<sup>nd</sup> accent.  
 5-8 Repeat meas 1-4 with opp ftwk to R.

FIGURE IIb

- 1 Dance one Basic step diag fwd, beg with R. ↗  
 2 Dance one Basic step diag bkwd, beg with L. ↘  
 3 M: Step on R, while bringing L knee up so that upper L leg is parallel to the floor, R hand 6 inches over L knee and L arm extended straight up so that L hand is above the head (ct 1); slap L knee with R hand two times (cts 2,3).  
W: Basic step turning CW.  
 4 Hop gently on L (ct 1); execute a Double Accent with R ft.  
 5-8 Repeat meas 1-4.

FIGURE IIc

- 1 Repeat Fig IIb, meas 1. ↗  
 2 Repeat meas 1 fwd in opp direction. ↘  
 3 Step onto flat R ft in line with L approximately 1 foot to the R (ct 1); shift wt onto ball of L ft directly behind the R ft, leaving heel of R ft on the floor and pointing toes of R ft upwards (ct 2); shift wt back onto R ft by rocking slightly fwd, placing R ft flat on the ground and leaving L ft behind R ft.  
 4 Repeat meas 3 with opp ftwk and direction.  
 5-6 Repeat meas 1-2.  
 7 Repeat meas 3 except on ct 1 do a ½ revolution CCW to end facing the opposite direction. Cts 2 and 3 remain the same.  
 8 Repeat meas 4.

## Kujawiak—continued

FIGURE II IN OPPOSITE DIRECTION

Repeat Fig. IIa, Fig IIb, Fig IIc facing opp direction and end facing in the original direction.

INTRODUCTION REPEATED

- 1 Kołysany sideways to R, extending both arms out to the side
- 2 Kołysany sideways to L, bringing arms back on hops.
- 3-4 Beg with R, take 2 Basic steps (6 steps) in CW circle to finish where you began.

FIGURE I REPEATED

Repeat Fig I.

Dance notes by Richard Schmidt

Presented by Richard Schmidt.



# Mazur

(Poland)

The Mazur is one of Poland's national dances finding its roots in the Mazowsze region. Done in  $\frac{3}{4}$  meter, it is full of gliding and lively steps. The oldest figures of the mazur were forms of dance taken from ancient folk rituals or games, such as the "Odbiany" (rebounding) which contains traces of a dance which was done at weddings featuring the bride and the best man who attempts to protect her from the other ushers and from the groom. The mazur, like the Polonez, found its way to the gentry and the courts of the nobility and by the early 19<sup>th</sup> century became a popular social dance all over Europe. The music of the mazur gained world recognition with the compositions of Chopin and Moniusko and was soon introduced by many other composers into operas and ballets. It is worth noting that the national anthem of Poland is a mazur.



This choreography is done to the music from the ballet "Coppélia" composed by Léo Delibes (1836-1891).

Pronunciation: MAH-zoor

Music: *Folk Dances from Poland, Vol. 2, Band 5.*

$\frac{3}{4}$  meter.

Formation: Large circle of cpls, facing ptr in Promenade Variation pos. M's back to the ctr of the circle.

Steps: All steps are danced very smoothly and in a gliding manner and can be enhanced with accents, usually on the 3<sup>rd</sup> ct. All three steps mentioned below have the same characteristic of a hop on ct 1, followed by the longest step of the 3 on ct 2 and then a regular step on ct 3. There are numerous steps, variations and combinations and only those used in this choreography will be described:

Pas Marché: Small hop fwd on R (ct 1); elongated step fwd on L, extending it out over the floor (ct 2); small leap fwd onto R (ct 3). Can be done with opp ftwk.

Pas Chassé: Small leap onto L, bringing R ft off floor with toes pointed down and knee slightly bent (ct 1); slide R ft fwd along floor, extending straight L leg back with toes remaining on floor (ct 2); small hop on R, lifting L toes off floor while keeping this leg straight. (ct 3). Can be done with opp. ftwk.

Hołubiec: Also known as "coup de talon" or "heel click," this step is always done sideways in the LOD. Low leap onto R while clicking L heel (toes pointed down) to R heel in air and land on R (ct 1); elongated step sideways on L, keeping L leg straight and extending R leg back (ct 2); step on R next to L (ct 3). Can also be done with opp. ftwk.

Wybijany: Also known as "pas coupé," is a combination of 2 steps that takes 2 meas to execute. Step 1: Hołubiec. Step 2: Pas chassé. On ct 1 (small hop) a  $\frac{1}{4}$  revolution must be made to face LOD.

Bow: W curtsy by bending the knees. M nod the head.

Mazur—continued

**Styling:** The styling and hand positions are similar to the Polonez.

Promenade position: (also known as the 1<sup>st</sup> position): Cpl stand beside each other facing LOD with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L hand is extended out to the L parallel to the floor. W hold skirt out with free hand. May be done with opp pos.

Promenade Variation: Same as promenade pos except that cpls face each other instead of LOD.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

MeasPatternINTRODUCTION

- 1-8 Hold.
- 1-4 M beg with L take 4 Pas Marché steps in an individual circles CCW twd the ctr of the circle and back to ptr. W do the same with opp ftwk and direction.
- 5-6 Holding in Promenade Variation pos, M facing ptr take one step to the L (LOD), W step to R and bow.
- 7-8 Repeat meas 5-6 in opp direction.
- 1-2 Opening to Promenade pos facing LOD, take 6 walking steps bkwd (RLOD) beg with outside ft (M L, W R).

FIGURE I

- 1-6 Cpls in Promenade pos facing LOD beg with outside ft (M L, W R), take 6 Pas Marché steps.
- 7-8 Cpls change direction to face RLOD by:  
 Meas 7 – M does one Pas Marché step behind ptr by crossing L ft over R and throwing his L arm over the top of ptr's head, not releasing his R hand. W does one Pas Marche step CCW in front of her ptr holding on with her L hand and bending her head and body slightly so as to pass under ptr's arm.  
 Meas 8 – Cpl stand erect with arms out to the side and parallel to one another, M Pas Marché bkwd, W Pas Marché in place.
- 9-14 Repeat meas 1-6 in RLOD.
- 15-16 Repeat meas 7-8 finishing so that the cpl face the ctr of the circle.

FIGURE II

- 1-2 Beg with outside ft, cpls dance 2 Pas Marché steps to the ctr of the circle. During 2<sup>nd</sup> meas, cpls let go of hands and do a ½ turn in twd each other (M – CW, W – CCW) to face the outside of the circle.
- 3-4 Beg with inside ft, cpls dance 2 Pas Marché steps twd outside of the circle. During the 4<sup>th</sup> meas, cpls do a ¼ turn twd each other (M – CCW, W – CW) to end facing each other and taking Barrel pos.
- 5-7 Cpls take 4 Pas Marché steps CCW – M beg L, W beg R.

## Mazur—continued

- 8 Cpls open into Promenade pos to finish facing ctr of circle by taking one Pas Marché step bkwd.  
 9-16 Repeat meas 1-8. End 8<sup>th</sup> meas so that the cpl continue to face each other with M facing LOD and W RLOD in Promenade Variation pos.

FIGURE III

- 1-2 Wybiany twd ctr of circle.  
 3-4 Dance 2 Pas Marché steps individually away and back to ptr (M-CCW, W-CW) to return to same place as at end of meas 2.  
 5-6 Holding in the opp Promenade Variation pos, dance Wybiany twd outside of circle with opp ftwk.  
 7-8 Dance 2 Pas Marché steps individually away and back to ptr (M-CW, W-CCW) to come back to same place as at the beg of meas 1.  
 19-16 Repeat meas 1-8.

INTRODUCTION

- 1-4 Individually take 4 Pas Marché steps. M beg L and go in a CCW circle twd ctr of the circle and back to end facing LOD as at the start of the dance. W beg with R and go in CW circle twd ctr and back to end next to ptr facing LOD in Promenade pos.

FIGURE I

- 1-16 Repeat Fig I, this time ending meas 16 facing each other with M's back twd ctr of circle and W facing ctr.

INTRODUCTION

- 1 Individually turn to L (CCW), W leaving arms extended out, M putting hands on hips.  
 2 Bow.  
 3 Individually turn to the R (CW).  
 4 Bow.

FIGURE IV (PARTNER CHANGE)

- 1-3 Travelling individually in two different circles (M on the inside), take 3 Pas Marché steps starting with the L. M travel CCW facing the outside, W travel CW facing inside.  
 4 Both turn CCW by taking 2 steps R-L (cts 1,2); hold (ct 3) to finish facing the 4<sup>th</sup> person away from original ptr and slightly to the L of the person, M back to ctr.  
 5 Chassé with R ft (beg hop on L), M twd the outside of the circle, W twd the ctr, passing R shldr. On ct 3 both must do ½ turn CW end facing opp direction.  
 6 Repeat meas 5 with opp ftwk and direction.  
 7-8 In Barrel pos, and dance 2 Pas Marché steps ½ revolution CCW so that M finishes on outside of the circle looking twd ctr. On meas 8 take only 2 steps and hold on ct 3 to end with wt on R.  
 9-11 Once again travelling in two different circles (M on the outside going CW), beg with L and return twd ptr.  
 12 Repeat meas 4, slowing turn as the music slows down.  
 13-16 Repeat meas 5-8 with M starting from outside twd ctr and ending back in original place in meas 1.

## Mazur—continued

25-32 Repeat meas 1-16.

INTRODUCTION

1-2 In Promenade Variation pos facing ptr, M take one step to R (RLOD)—W one step to L, and bow.

3-4 Open to Promenade pos facing LOD.

1-16 Repeat Fig I.

1-16 Repeat Fig II.

1-2 In Promenade Variation pos, M facing ptr and LOD take one step to the L—W one step to R, and bow.

Notes written by: Richard Schmidt

# Polonez Royale

(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, Oginski, Stefani, Moniuszko, and many others. The Polonez Royale was choreographed by Richard Schmidt in 2004 and presented by him at the 2004 Stockton Folk Dance Camp.



Pronunciation: poh-LOH-nehz

Music: *Folk Dances from Poland, Vol. 1, Band 10; Vol. 2, Band 1.* Music from the film "Pan Tadeusz"- composer Wojciech Kilar. 3/4 meter.

Formation: Circle of cpls, M to L of ptr in Promenade position (see Styling). All dancers face ctr of circle.

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, moving ft fwd with toes just above floor level (ct &); step fwd firmly on R ball of ft, straightening the L knee (ct 1) (this step is the longest one in relation to the next two steps); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3). Continue Walking step 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: Make a long, deep bow to ptr. M bow by nodding head down (cts 1,2,3) and up (ct &); W bow by bending knees slowly and deeply (cts 1,2,3).

Styling: Promenade position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L hand is on hip, fingers fwd. W hold skirt out with free hand. May be done with opp pos.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: M: Both hands on hips, fingers fwd. W: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

## Polonez Royale—continued

Style Note: The Polonez should be danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

MeasPattern

## INTRODUCTION

- 1-2 Ptrs wait in place facing ctr of circle in Promenade pos.  
 3-4 Turning to face each other without letting go of joined hands, both do a Long Bow.  
 5 M step L, R, turning to face ctr of circle (cts 1,2); hold (ct 3). W use opp ftwk.  
 6 Hold (cts 1,2,3).

I. OPENING

- 1-2 Beg with outside ft (M L, W R) in Promenade pos, take 2 Walking steps to ctr of circle.  
 3-4 Turn 1/2 twd ptr, switching hands (M L with W R) while taking 2 Walking steps back to starting pos. (Turn on meas 3, ct 1.)  
 5 Turn 1/2 twd ptr, switching hands back to original pos while taking 1 Walking step twd ctr of circle.  
 6 Take 1 Walking step bkwd to starting pos.  
 7-8 In Barrel pos, cpl turn CW with 2 Walking steps.  
 9-10 M repeat meas 1 and 2 by themselves, while W take 2 Walking steps bkwd 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 continue facing ptr and take 1 Walking step to R, beg R.  
 14 Repeat meas 13 with opp ftwk and direction.  
 15-16 In Barrel pos, cpl turn CW with 2 Walking steps, beg R.

II. LEAD AROUND

- 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. Beg in Promenade pos, 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 Individual pos.  
 4 M turn 1/4 CW (R shldr back) to end facing LOD, while W turn 1 complete revolution in place to the L (CCW) to also end facing LOD.

III. MEN CROSSOVER: BOW: PARTNERS SWITCH PLACES

- 1-2 In Promenade pos facing LOD and beg with outside ft (M L, W R), cpl take 2 Walking steps.  
 3 Crossover: W: In Promenade pos, step in place. M: From Promenade pos, take 1 Walking step (stamp on L with wt on ct 1) to cross in front of ptr without letting go of her L hand with his R hand and stand on her R with his L hand on hip fingers fwd  
 4-6 Continuing fwd with same hand pos, take 3 Walking steps.  
 7 Return to Promenade pos, M cross in front of ptr to the L, stamping L ft, with wt (ct 1); step R, L (cts 2,3); sweeping L fist down and up across in front of chest (cts 1,2,3).  
 8 Short Bow in RLOD (M's R, W's L).  
 9 Switch places with ptr with 1 Walking step, crossing with the R shldr leading, both beg R ft, hands in Individual pos.  
 10 Make a Short Bow (M L, W R).

Polonez Royale—continued

- 11 Switch places with ptr with 1 Walking step, crossing with the L shldr leading, both beg L ft, hands in Individual pos.
- 12 In Promenade pos, take one Walking step bkwd to form a circle with all cpls facing ctr.

IV. PROMENADE

- Cpls begin in a circle in Individual pos, facing each other with M's back to ctr of circle.
- 1-3 Each dancer take 3 Walking steps sideways to L, beg L. M travel CCW, W travel CW.
- 4 Stepping R-L, turn in place 1 complete revolution CCW (cts 1,2); hold (ct 3).
- 5-7 Repeat meas 1-3 with opp ftwk and direction
- 8 Turn in place (L-R-L) 1 complete revolution CW to end back in front of ptr (cts 1,2,3).
- 9-12 In Barrel pos, cpl take 4 Walking steps (2 revolutions) CCW in place.
- 13-16 With 4 Walking steps in LOO, W lead ptr out of individual circles to form one large circle in which all dancers face ctr and join hands, arms outstretched to sides, parallel to the floor.
- 17 Releasing hands, W: turn 1/2 to R (CW) (slow turn using whole meas) to face outside the circle and rejoin hands with M on each side of her in the circle. M: continue Walking step in LOD.
- 18-20 Take 3 Walking steps in LOD.
- 21-22 M take 2 Walking steps individually to ctr of circle, while W take 2 Walking steps fwd away from ctr of circle.
- 23 Taking 1 Walking step, both M and W turn 1/2 to R (CW) to face each other (ct 1); step back twd each other (cts 2,3).
- 24 Short Bow, stepping fwd twd ptr (M R, W L) on ct 1.

V. LONG BOW

- 1 Dancers step L-R-L to turn 1 revolution to L (CCW) (cts 1,2,3).
- 2 Both do a Long Bow.

**Formal Sequence**

**Easier to Remember**

<p>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 I on occasion in order to successfully ensure smooth transition from one fig to the next. The ending pos for each is noted below:</p>	<p>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 III followed immediately by Fig I to give the following pattern:</p>
<p>1. Introduction</p>	<p>Opening of the Polonaise</p>
<p>2. Fig I (cpls end facing ctr of circle)</p>	<p>(Intro + Fig I)</p>
<p>3. Fig II</p>	<p>Small Transition using Fig II (only 4 meas)</p>
<p>4. Fig III</p>	<p>Main body of the dance done twice (Fig III, Fig I, Fig III, Fig I)</p>
<p>5. Fig I (cpls end facing LOO)</p>	
<p>6. Fig III</p>	
<p>7. Fig I (cpls end facing each other with M's back to ctr of circle)</p>	

Formal Sequence	Easier to Remember
8. Fig IV	Large Transition using Fig IV (24 meas)
9. Fig III	Main body of the dance once (Fig III, Fig I)
10. Fig I (cpls end facing each other with M's back to ctr of circle)	
11. Fig V	The ending using Fig V (Long Fancy bow)

It is with pride and joy that I bring this dance back to Stockton in 2005 and I would like to thank Teddy Wolterbeek and her team for taking the time at camp in 2004, to ensure that this beautiful dance was recorded properly for all to enjoy for many years to come.

Presented by Richard Schmidt



# Szot Madziar for Couples

(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 to be the Artistic Director of the Podhale Folk Dance Company in Montreal, Canada, from 1973 to 1991.



Pronunciation: SHOT MAH-djahr

Music: *Folk Dances from Poland, Vol. 1, Band 3; Vol. 2, Band 2.*

2/4 meter.

Formation: Couples stand in checkerboard formation facing all the same direction (front) in the Open Couple hand position.

Steps and Styling: Style and Posture: Movements are exact and precise and dancers should remain erect at all times with straight backs and heads up.

Slower Tempo: The steps for the slower tempo portion of this dance (Figs I, II, III) are explained in the Figures themselves.

Polka Hops Fwd: Beg with R, step fwd on R (ct 1); switch wt to L ft by bringing along side R ft (ct &); step fwd on R (ct 2); bring L ft along side R ft without touching the floor and leaving the wt on the R ft. This step is done during the quicker tempo portions of Figs IV and V 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. Cpls beg with outside feet (M R, W L).

Polka Hops Sideways: Similar to Polka Hops Fwd but executed in a sideways direction and by turning CCW ½ revolution per meas (except where noted not to turn)

Hand positions: Open Couple: M extends R arm parallel to the floor and grasp his ptr's L arm at the top of her arm just below her shldr. L hand is placed on the L hip with fingers fwd and thumb back. W do opp.

Closed-Hold: The couple 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. M extends L arm out in front of him parallel to the floor and diagonally twd his ptr taking 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.

Shoulder-Shoulder: Facing ptr, with rounded arms, M places both hands on either side of his ptr's back just below the shldr. W rest their arms, also rounded, on top of ptr's arms and place hands on the back of ptr's shldr.

Individual: Hands are placed on hips with fingers kept together at front and thumb back.

## Szot Madziar for Couples—continued

MeasPattern

INTRODUCTION No action.

FIGURE I (slower tempo)

- 1 Moving to R, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); bring L ft 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 to L, repeat meas 1-2 with opp ftwk and direction (beginning on L ft to L).
- 5 With wt on L, cross R ft over L ft in front landing on the heel (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 ft (ct 2); put L heel on floor and bring R ft off the floor slightly (ct &).
- 6 Step on R to R (ct 1); step on L beside R (ct &); step R ft to R (ct 2); with wt on R begin extending L leg crossing over R ft (ct &).
- 7 Repeat meas 5 with opp ftwk and direction.
- 8 Do one full rotation individually beside ptr with hands on hips CCW to the L by stepping on L (ct 1); R (ct &); L (ct 2); and bring R ft beside L, no wt (ct &).

FIGURE II (slower tempo)

Return to the Closed-Hold Position on Meas 1. Cpls move in their own CCW circle with W leading, to end back in their original place after 4 meas:

- 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 R to R (ct 1); step on L beside R (ct &); repeat this action (cts 2,&).
- 4 With wt on the balls of the 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 on cts 1 and 2.
- 5-8 Repeat Meas 1-4 to the L. Cpls move in their own CW circle with M leading, to end back in original place after 4 meas:

FIGURE III (slower tempo)

- 1 Moving to R, step on R to R (ct 1); step on L beside R ft (ct &); step on R 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 ft by stamping L ft down on the floor while bending R leg at 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 to L, repeat meas 1-2 with opp ftwk and direction (beg on L to L).
- 5 Moving to R, hop on R while positioning L ft off the floor horizontal to the R leg, left knee bent (ct 1); still moving to R leap onto L behind R ft 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 R, jump onto both feet, ensuring that both feet are side-by-side (cts 2,&).
- 6 Repeat meas 5 to the L.

## Szot Madziar for Couples—continued

- 7 Without letting go of connected arms, turn to face ptr and switch to shoulder-shoulder pos by raising onto ball of ft, which are placed side-by-side, and rotate the body more than ¼ turn so that L shldr is facing ptr (ct 1); with slightly bent knees, bring both heels down to floor (ct&); remaining in shoulder-shoulder pos, repeat this movement in opp direction (cts 2,&).
- 8 Jump onto both ft, R ft crossed over in front of L 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 IV (quicker tempo)

- 1-4 Cpls in shoulder-shoulder pos, dance 4 Polka Hops sideways twd the front of the hall, 1 ½ revolutions (no turn on meas 4) so that the M L shldr ends facing the opp direction.
- 5-8 Cpls in shoulder-shoulder pos, dance 4 Polka Hops sideways twd the back of the hall, 1 ½ revolutions (no turn on meas 4) so that the cpl ends in original place at the beg of meas 1. M takes only 2 steps on meas 8 to end with wt on L ft.

FIGURE V (quicker tempo)

Cpls remain facing each other but change to Individual Hand pos.

- 1 In opp direction, step on R to R (ct 1); step on L beside R (ct &); step on R to R (ct 2); with wt on R ft begin extending L leg crossing over R ft (ct &).
- 2 Place L heel down (ct 1); switch wt onto L ft 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 ft by placing R ft back on the floor and by slightly lifting L ft off the floor (cts 2,&).
- 3-4 Moving in opp direction, repeat meas 1-2 with opp ftwk and direction (beg on L to L).
- 5 Step on R to R (ct 1); step on L beside R (ct &); step on R to R leaving L ft behind (ct 2); hold (ct &).
- 6 Execute 1 revolution CW by taking 2 steps L-R (cts 1,2).
- 7 Repeat meas 5 with opp ftwk and direction.
- 8 Repeat meas 6 with opp ftwk and direction.

FIGURE VI (quicker tempo)

On meas 1 switch to Closed-Hold Pos:

- 1-7 Take 7 Polka Hop Fwd Steps moving in individual CCW circles so that cpls end back in original place (cpls begin with inside ft, M-R, W-L).
- 8 Turn away from ptr 1 revolution: M to L CCW with 3 steps L-R-L (cts 1,&,2); hold (ct &); W to R CW by with 4 steps R-L-R-L (cts 1,&,2,&).

Sequence: The dance consists of all 6 figures performed in sequence. There is a short introduction to introduce the melody in which dancers stand in the Opening formation. The complete dance is repeated twice.

Dance notes by Richard Schmidt  
Presented by Richard Schmidt

# Warszawianka (Progressive Version)

(Poland)

Warszawianka is a couple dance from the Lachy Sasz region. This area is rich in folklore as it lies in the valley of two major rivers which were important avenues for trade with other countries. The region's folk dance has also been influenced by the folk-rich neighboring regions around the cities of Krakow, Zakopane, and Rzeszów. The dance is also found in several other regions of Poland. Warszawianka is a calm, easy dance often done by older persons. Versions choreographed for performing groups can add spins and accents. Described here is the simple, light-hearted basic dance. I first taught the non-progressive version at the 2004 Stockton Folk Dance Camp and at a workshop for the Palomanians on August 17, 2004 (Menlo Park, CA), I taught the progressive version. Both are detailed below. The dance's name literally means "woman or girl from Warsaw," but the implied connection to Warsaw may be spurious. I have discussed the history of this name with several ethnographers and believe it may have resulted from the dance becoming popular in Austria where it was erroneously assumed to be from Warsaw. Later when the dance returned to Poland, the name based on Warsaw was simply translated back into Polish.



Pronunciation: VAHR-shah-VYAHN-kah

Music: *Folk Dances from Poland, Vol. 1, Band 5; Vol. 2, Band 3.*

3/4 meter.

Formation: Circle of cpls in Closed Ballroom pos, M facing LOD.

Styling: Dancers move proudly and with erect posture, showing off the rich costumes characteristic of this region. In Fig. II, the waltz step is done singly and moves either fwd or turning. It is a flat waltz with dancers rising only slightly on balls of ft. Closed ballroom hold is done with leading arms quite straight and parallel with the floor.

Steps: Step-Bounce-Bounce: Step on R to R (ct 1); bounce up and down on ball of R ft as L ft is closed to R (ct 2); bounce again rising on balls of both ft, and down (ct 3). This step can also be done starting to L.

## Meas

## Pattern

4 meas INTRODUCTION No Action

### I. STEP-BOUNCES

1-3 Cpls dance 3 Step-bounce-bounce steps twd ctr (M move to L, W to R).

4 Stamp with wt (M's L, W's R)(ct 1); hold (cts 2,3).

5-8 Repeat meas 1-4 with opp ftwk and moving out of circle.

### II. CIRCLE WALTZ

1-4 M join hands to form large circle outside of W. Circle L (CW) with 4 waltz steps starting with L. W join hands to form circle inside of M, and do 4 waltz steps to R (CCW) starting with R.

## Warszawianka—continued

- 5-7 M drop hand holds, put thumbs in belt (or fists on hips), and with 3 waltz steps turn individually to L  $1\frac{3}{4}$  turns while continuing to move fwd around circle; end facing approx. twd ctr. W also drop hand holds, hold skirt with arms down, and like M turn individually with 3 waltz steps making  $1\frac{3}{4}$  turns to R; end facing approx. twd ctr.
- 8 M stamp R (ct 1); stamp L with wt (ct 2); hold (ct. 3). W do the same with opp ftwk.
- 9-12 Repeat meas 1-4 with opp ftwk (M start with R, W with L) to circle back twd original place.
- 13-14 With 2 waltz steps and hand holds as in meas 5-8, dance one complete turn individually, M to R, W to L.
- 15 With one waltz step dance directly back to face ptr, M facing LOD.
- 16 M stamp L, R, W stamp R, L, and regain Closed Ballroom hold.

This pattern is done one time through and then moves to the progression version detailed below, which is repeated 3 times:

**PROGRESSIVE VERSION OF THE DANCE****I. STEP-BOUNCES (PROGRESSION)**

- 1-4 Instead of resuming Closed Ballroom hold as you join ptr face to face at end of Fig. II, keep hands on hips (or in belts). Both M and W dance meas 1-4 to their own R (starting with R ft) and angle slightly fwd.
- 5-8 Repeat meas 1-4 moving to L, starting with L ft and angling slightly fwd to meet new ptr. On meas 8, assume Closed Ballroom pos with this new ptr.
- 9-16 Dance meas 1-8 of non-progressive version.

**II. CIRCLE WALTZ**

Repeat Fig II of non-progressive version.

Presented by Richard Schmidt

# Style, Figures, and Terms—English Country Dancing

## Style:

The body lead, the relaxed knee, and flexible foot are the most noticeable features of contemporary English country dancing. The arms are relaxed and move easily with the motion of the body, but are firm and usually extended on turns and held strongly in circles, just below shoulder-height. Hands are taken in hand-shake position—not thumb grip. The step is usually a “dance walk,” sometimes changing to a skipping step for traveling farther. “Footwork” is seldom mentioned, and never mandated!

## Some Basic Figures:

Preliminary figures, found in dances published by Playford and successors (1651-1728) and other of the time, as well as many contemporary dances.

1. Up a double: Move fwd 4 cts and back 4; footwork is optional here. Often repeated.
2. Siding: “Cecil Sharp” siding—with eye contact, pass L shldr 4 cts, then back by the R shldr. “Pat Shaw” siding—with eye contact, forward twd opposite’s R shldr 4 cts and back, then repeat to L shldr and back. Eye contact!
3. Arming: Hooking R elbows, turn once ptr, and fall back, 8 cts. Repeat with L.

## Other Figures Used Often:

Setting: Spring on R to R side; step on L next to R; step on R in place again and pause (Q,Q,S); repeat to L. The height and energy depend on the tempo of the dance and the energy of the dancer! This is often done advancing twd ptr/corner.

Turn single: Turn in a small circle—usually twd the R shldr— with 4 steps once around.

Cast: Move on the outside of the set, down or up, always turning the “long way” to begin, and usually moving into another place.

Turn: As specified in dance directions, with one hand or both (CW), Arms are extended, rounded—eye contact! Turn should always give wt.

Hey: A weaving figure, with or without giving hands. This might be a circular hey, “rights and lefts,” or a figure of 8 for three, or a “straight hey” for four, passing R going out or in, L in ctr.

Hands across: Four dancers make a star of wheel, each taking the hand of the person diag across the small set. Usually begins with R hands across, often followed by L. 6 or 8 steps.

Gypsy: Like a two-hand turn without hands, the ptrs circle each other, passing R or L shldr, with eye contact at all times.

Poussette: A two-couple figure—hands joined with ptr, one M pushes, the other pulls, so that the cpls move out of the set, then reverse direction to change places (half poussette). In a full poussette the pattern continues until all are in original places.

**Some Terms:**

Longways set: Line of M facing ptr across the set, M's L shldr to music. A duple minor is a set in which the dance pattern involves two cpls.

Proper and improper: This refers to the side of the dance—all are on the usual side (proper), or some cpls are on the opposite side to begin (improper). Not a moral judgement!

Corners: First M and second W are first corners; the other two are second corners.

Up the set: Toward the music. Conversely, down the set is away from the music.

**Note:** Be sure to check Gary Roodman's website: [www.home.earthlink.net/~grooman](http://www.home.earthlink.net/~grooman) for more of his wonderful dances, in the many books he has written. These are also available through the Folk Arts center, [fac@faone.org](mailto:fac@faone.org) and through CDSS, [office@cdss.org](mailto:office@cdss.org).

# Drapers Gardens

(England)

Dance from *The Dancing Master*, 13th Edition, Playford, 1706. Reconstructed by Bernard Bentley, 1965, *Fallibroome Collection*, Vol 2.

Music: "Margravine's Waltz," from Preston & Son's, 1799. 3/4 meter  
 CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,  
 played by Bare Necessities.

Formation: Longways, duple minor.

## Meas

## Pattern

A1	1-4	First corners (first M, second W), set fwd twd each other and turn single to R, to place.
	5-8	They turn each other once around, two hands.
A2	1-8	Second corners do the same.
B	1-2	Two W face each other and turn half way with two hands.
	3-4	Two M do the same.
	5-8	Circle half way to the L and fall back on the sides, retaining neighbor's hand.
	9-12	Two changes of a circular hey, beg R hand to ptr (6 steps each).
	13-16	First cpl lead up through the second cpl and cast back into second place.

Repeat the dance from progressed place.

Presented by Marianne Taylor



# Freeford Gardens

(England)

Dance devised by David and Kathryn Wright, 1980.

Music: "Edgeworth Bumpkins," Wrights Compleat Collections of Celebrated Country Dances., 1749  
*CD: Simple Pleasures, Vol 3, The English Country Dance Collection, CDS Boston centre,*  
 played by Bare Necessities. 4/4 meter

Formation: Longways, duple minor.

## Meas

## Pattern

- |    |     |  |
|----|-----|--|
| A1 | 1-4 | Set forward twd ptr (2 setting steps) and turn single back to place (to R).              |
|    | 5-8 | All cross to ptr's place, passing R shldr (with eye contact), and loop to L to face ptr. |
| A2 | 1-8 | Repeat as above, to end in original places.  |
| B1 | 1-4 | First cpl half figure eight through second cpl.  |
|    | 3-4 | Second cpl half figure eight up through first cpl.                                       |
| B2 | 1-4 | Circle four hands to L half way and fall back opposite ptr (retain neighbor's hand).     |
|    | 5-8 | All turn ptr with two hands once around to end proper and progressed.                    |

Repeat the dance from progressed place.

Presented by Marianne Taylor

# Good Man of Cambridge

(English)

Dance devised by Gary Roodman, in *Additional Calculated Figures*, 1992.

Music: Adapted from "Rondo alla Turca, Sonata in A Major, No. 11," by W.A. Mozart.  
*CD: Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,  
 played by MGM and Reunion. 2/2 meter

Formation: Longways, duple minor.

## Meas

## Pattern

- |    |      |   |
|----|------|---|
| A1 | 1-4  | First and second cpls circle L once around.   |
|    | 5-8  | First corners change places, passing R shldr, then second corners do the same.  |
| A2 | 1-8  | From these new places, repeat A1 to original places.  |
| B1 | 1-4  | First cpl lead down through second cpl and turn immediately and lead back to place.   |
|    | 5-8  | Second cpl lead up through the first cpl and turn immediately and lead back to place.   |
|    | 9-16 | AN INTERWOVEN FIGURE 8: Second cpl cast up to first place and dance a half figure 8 down around original places, <i>while</i> first cpl move down to second place and cast up to follow the second cpl into the figure 8. The figure ends with all in a line of four facing down the set: second cpl in the middle, M on the L of the line, W on the R. |
| C1 | 1-4  | Lines of four lead down a double and fall back, with all turning twd neighbor at the last minute to face up.  |
|    | 5-8  | Lines lead up a double and fall back; ends pull in at the last minute.  |
| C2 | 1-4  | Ends—first cpl cross over, go below, <i>while</i> second cpl turn half way and lead up twd new first cpl above (take your time).  |
|    | 5-8  | GATES: First cpls assist the <i>new</i> second cpl up through the middle and around to second place (on own sides). Give wt and turn smoothly, 2s moving fwd, 1s backing up slightly.   |

Repeat the dance with this new first cpl.

Presented by Marianne Taylor

# Handel with Care

(England)

Dance devised by Gary Roodman in *Additional Calculated Figures*, 1992.

Music: "Bouree from Water Music," Suite #2, G.F. Handel. 4/4 meter  
*CD: Simple Pleasures, Vol 3, The English Country Dance Collection, CDS Boston centre,*  
 played by Bare Necessities.

Formation: Two cpls, side by side with ptr, facing across the set. M1 W2  
W1 M2

## Meas

## Pattern

A1	1-4	Ptrs lead up a double and back, and turn in.
	5-8	Lead away a double and fall back, turning in to face up.
B1	1-4	First M and Second W cast off, followed by ptrs, to face up in a line of four.
	5-8	Line of four up a double and back, ends moving in to form a circle.
B2	1-4	Circle four to L half way, all turn single R.
	5-8	Face ptr for 3 changes of a circular hey, beg with R shldr. End facing ptr.
A2	1-8	Ptr siding: R shldr to ptr and fall back and repeat with L shldr.
B1 & B2		As above.
A2	1-8	Arming with ptr: R elbow turn and L elbow turn.
B1 & B2		As above.

(No progression; end in original places)

Presented by Marianne Taylor

# I Care Not for These Ladies

(England)

Dance devised by Kitty Creelman Skrobela in *Country Dance and Song*, No. 2, CDSS, 1969.

Music: A lute song by Thomas Campion, 1567-1620. 6/8 meter  
*CD: Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,  
 played by Bare Necessities.

Formation: Circle mixer, cpls in a circle, hands joined.

## Meas

## Pattern

A1	1-4	Slipping circle to the L.
	5-8	And back to the R. End facing ptr.
B	1-4	Set to ptr and turn single to R.
C	1-4	Pass ptr by R hand (4 steps), and pass the next by the L (4 steps).
	5-8	Turn the next person with both hands once around, to end facing each other in the circle.
A2	1-8	Siding with new ptr, R shldr and back, L shldr and back.
B & C		As above.
A3	1-8	Arm R with new ptr (8 steps) and then arm L (8 steps).
B & C		As above.

Repeat all three figures until the music ends! (Note: occasionally, particularly as a teaching tool, I have added as a second figure a "forward in and back" and repeat. This is not part of the original choreography.)

Presented by Marianne Taylor

# Jacob Hall's Jig

(England)

From *The Dancing Master*, 9th Edition, Playford, 1695.

Music: "Under and Over" from *The Dancing Master*, 4th Edition, 1670. 6/8 meter  
 CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,  
 played by Bare Necessities.

Formation: Longways, duple minor.

## Meas

## Pattern

- |    |     |   |
|----|-----|---|
| A1 | 1-2 | First M turns second W with R hand once around (it will help if the first W moves twd the ctr of the set meanwhile).  |
|    | 3-4 | First cpl turn once around by L hand.   |
|    | 5-8 | First cpl and second W circle once around to the RIGHT.   |
| A1 | 1-2 | Second M turns first W by the L hand once around (second W moves twd ctr of set).                                     |
|    | 3-4 | Second cpl turn once around by R hand.  |
|    | 5-8 | Second cpl and first W circle once around to the LEFT.  |
| B1 | 1-4 | First cpl lead down the ctr, turn twd each other after 4 steps, and lead up to end between the second cpl, facing up. |
|    | 5-8 | All four lead up a double and fall back a double, to end facing ctr (bend the line).                                  |
| B2 | 1-4 | They circle four once around.   |
|    | 5-8 | First cpl lead up through the second cpl and cast down to second place.   |

Repeat with a new cpl.

Presented by Marianne Taylor

# The Fine Lady of Homewood

(English)

Dance devised by Gary Roodman, *Sum Further Calculated Figures*, 1996.

Music: "A Fig for a Kiss" (traditional). 9/8 meter  
*CD: Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,  
 played by MGM and Reunion.

Formation: Four cpls, longways

Meas

Pattern

- |    |     |   |
|----|-----|---|
| A1 | 1-3 | Top two cpls R hands across once around, <i>while</i> bottom two cpls do the same.  |
|    | 4   | All turn single to the L.   |
| A2 | 1-3 | Top two cpls L hands across once around, <i>while</i> bottom two cpls do the same.  |
|    | 4   | All turn single to the R.   |
| B1 | 1-2 | End cpls cross by R shldr and cast twd ctr, <i>while</i> middle cpls lead out to the ends. (This is brisk! - middles, try moving out and turning R, all one piece.) |
|    | 3-4 | Top two cpls—and bottom two cpls—circle half way to L (middles now improper).   |
| B2 | 1-2 | Top two cpls—and bottom two cpls—do two changes of rights and lefts (R to ptr, L to neighbor).  |
|    | 3-4 | Cpls who are now at the ends turn by the R hand once around, <i>while</i> cpls in the middle do two more changes of rights and lefts (begin R to ptr).              |

Repeat three more times to end in original places.

Presented by Marianne Taylor

# The Physical Snob

(England)

From an unidentified source, circa 1800; reconstructed by Bernard Bentley, *Fallibroom Collection*, Vol 1.

Music: "The Physical Snob," *Fallibroom Collection*, Vol 1. 9/8 meter  
 CD: *Simple Pleasures*, Vol 3, The English Country Dance Collection, CDS Boston centre,  
 played by Bare Necessities.

Formation: Three-couple longways.

## Meas

## Pattern

- |    |     |  |
|----|-----|--|
| A1 | 1-4 | Three W, taking hands, dance around the M, first W leading. (Try one skip-change, one skip, per meas—or just skip!)                              |
| A1 | 1-4 | Three M do the same, first M leading.  |
| B1 | 1-2 | First and second cpls, taking two hands with ptrs, dance a half-poussette to change places (first M push to begin, second M pull).               |
|    | 3-4 | First and third cpls dance a half-poussette to change places (first M pull, third M push).   |
| B2 | 1-2 | First and third cpls continue, finishing their poussette (first cpl now in second place).  |
|    | 3-4 | First and second cpls finish their poussette (first M pull, second M push) to end in their original places.                                      |
| C1 | 1-4 | First cpl pass by R and cast off one place, then cross again by R and cast off to third place.   |
| C1 | 1-4 | They lead up the ctr and cast off to the bottom of the set, second and third cpls moving up. (First W, catch the next W's hand quickly! to ....) |

Repeat twice more—and then again! (total of twice through the entire dance).

Presented by Marianne Taylor

# Winter Dreams

(English)

Dance devised by Gary Roodman, *Sum Further Calculated Figures: A set of fifteen English country Dances*, 1996.

Music: "Winter Dreams" by Jonathan Jensen. 3/4 meter  
 CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*, played by MGM and Reunion.

Formation: Longways, duple minor improper.

## Meas

## Pattern

- |   |       |   |
|---|-------|---|
| A | 1-4   | First cpl cast to second place (a long slow cast) while second cpl lead up and cast away from each other in first place.                              |
|   | 5-8   | Dance into mirror-image gypsies once around, first M with second W (by R shldr) and first W with second M (by L shldr), to end facing across the set. |
|   | 9-12  | With neighbor, pass through (passing ptr by R shldr), and courtesy turn with neighbor.  |
|   | 13-16 | L hands across once around, moving twd ptr a bit at the end.  |
| B | 1-4   | Taking hands on the sides, long lines fall back 3 steps and forward 3 steps.  |
|   | 5-8   | Hands four once around to the L.  |
|   | 9-12  | Two changes of a circular hey, beg with ptr by R hand.  |
|   | 13-16 | Two-hand turn with ptr.   |

Repeat with a new couple each time.

Presented by Marianne Taylor



# The Homecoming

(English)

Dance devised by Gary Roodman, *Multiple Calculated Figures*, 1997.

Music: "The Homecoming" by Jonathan Jensen. 9/8 meter  
 CD: *Old Friends, Music for a Selection of Dances from Gary Roodman's Calculated Figures*,  
 played by MGM and Reunion.

Formation: Longways, duple minor improper.

## Meas

## Pattern

- |    |     |  |
|----|-----|--|
| A1 | 1-4 | First M casts off, followed by his ptr; he dances below the second cpl (who do not move up) and up behind the second M to end in first place, proper, while she dances behind the second W and turns R into first place, proper (gent around two, lady cuts through).                  |
| A2 | 1-4 | Second M casts up, followed by his ptr; he dances across above the first cpl (who do not move down) and around the first W to end in the ctr facing up, while she dances down the middle around the first M to end facing up on the end of a line of four. W2 M1 M2 W1 - hands joined. |
| B1 | 1-2 | All lead up three steps and turn individually twd neighbor, and fall back three steps (still moving up the set!).  |
|    | 3-4 | All lead down six steps, staying in the line of four to end ready for a half-hey, W facing in, M facing out.   |
| B2 | 1-4 | All dance a half-hey for four, passing R shldr to start and weaving until meeting the same neighbor for a short two-hand turn to face out of the set, M on the R, W on the L in each pair.   |
| C1 | 1-4 | With neighbor, lead out three steps, turn in and lead in three steps; W change places on the corners (R shldrs, 3 steps) and then M do the same.   |
|    | 5-6 | Four hands around half way to the L.   |
|    | 7-8 | Turn ptr once around, two hands, to end with first cpls improper and progressed.   |

Repeat with a new couple each time.

Presented by Marianne Taylor